

NABUCODONOSOR

DI
G. VERDI

SINFONIA

Andante.

FLAUTO

OTTAVINO

OBOI

CLARINI in LA

CORNI in RE

TROMBE in RE

FAGOTTI

TROMBONI

CIMBASSO *p maestoso*

TIMPANI *La-Mi*

TAMBURO

G. CASSA

VIOLINI

VIOLE

CELLI

BASSI

Andante

This page of a handwritten musical score, page 2, features a complex arrangement of piano parts. The score is organized into two main systems, each consisting of four staves. The upper system includes a grand staff (treble and bass clefs) and two additional staves, likely for the right and left hands of a second piano. The lower system also consists of a grand staff and two additional staves. The notation is dense, with many beamed notes and rests. A 'TAC.' marking is present on the left side of the score, indicating a tacet section. The handwriting is clear and professional, typical of a composer's manuscript.

This page of a musical score features a grand staff with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Violin I:** A measure in the fourth system contains the marking *a 2:* above the staff and *p* below it.
- Flute:** A measure in the fifth system contains the marking *Flg. a 2* above the staff and *p* below it.
- Violin II:** A measure in the seventh system contains the marking *p* below the staff.
- Viola:** A measure in the eighth system contains the marking *p* below the staff.
- Violoncello:** A measure in the eighth system contains the marking *p* below the staff.
- Double Bass:** A measure in the eighth system contains the marking *coi Bassi* above the staff and *p* below it.

The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4. The music is primarily composed of sustained notes and melodic lines, with some woodwind entries marked with 'x'.

Allegro.

1^a
p stacc. e soffocato

3^a **ritis.**

1^a
p stacc. e soffocato

1^a
p stacc. e soffocato

p stacc.

Allegro

p stacc. e soffocato

p stacc. e soffocato

This page of a musical score contains several systems of staves. The top system includes two vocal staves with the instruction "I." and "p stacc." (piano, staccato). Below them is a piano accompaniment with "cresc." (crescendo). The middle system features a vocal line with "I." and "cresc.", and a piano accompaniment with "cresc.". The bottom system shows a piano accompaniment with "cresc." and a bass line. The score is written in a key with one flat and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

This page of musical score, numbered 7, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key elements include:

- Dynamic Markings:** *ff* (fortissimo), *pp* (pianissimo), and *mf* (mezzo-forte) are used throughout to indicate volume changes.
- Performance Markings:** Roman numerals *I.* and *22* are present, likely indicating first endings or specific measures.
- Instrumentation:** A section for **TIMP** (Timpani) is clearly marked on one of the staves.
- Complexity:** The score features dense textures with many beamed notes and complex rhythmic patterns, particularly in the lower staves.

This page of musical score contains 18 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into several systems, with some staves grouped by brackets. Key features include:

- Staff 1:** Features a complex rhythmic pattern with many sixteenth notes and slurs. It includes a *ff* dynamic marking.
- Staff 2:** Similar to the first, with a *ff* dynamic marking.
- Staff 3:** Contains a series of slurs and rests, with a *ff* dynamic marking.
- Staff 4:** Features a series of slurs and rests, with a *ff* dynamic marking.
- Staff 5:** Contains a series of slurs and rests, with a *ff* dynamic marking.
- Staff 6:** Features a series of slurs and rests, with a *ff* dynamic marking.
- Staff 7:** Contains a series of slurs and rests, with a *ff* dynamic marking.
- Staff 8:** Features a series of slurs and rests, with a *ff* dynamic marking.
- Staff 9:** Contains a series of slurs and rests, with a *ff* dynamic marking.
- Staff 10:** Features a series of slurs and rests, with a *ff* dynamic marking.
- Staff 11:** Contains a series of slurs and rests, with a *ff* dynamic marking.
- Staff 12:** Features a series of slurs and rests, with a *ff* dynamic marking.
- Staff 13:** Contains a series of slurs and rests, with a *ff* dynamic marking.
- Staff 14:** Features a series of slurs and rests, with a *ff* dynamic marking.
- Staff 15:** Contains a series of slurs and rests, with a *ff* dynamic marking.
- Staff 16:** Features a series of slurs and rests, with a *ff* dynamic marking.
- Staff 17:** Contains a series of slurs and rests, with a *ff* dynamic marking.
- Staff 18:** Features a series of slurs and rests, with a *ff* dynamic marking.

And: come prima

This musical score is for a string quartet with vocal lines. It consists of 14 staves. The top four staves are for the string instruments: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Violoncello (Vcl). The bottom four staves are for the vocalists: Soprano (Soprano), Alto (Alto), Tenor (Tenore), and Bass (Basso). The score is divided into two systems. The first system contains the vocal lines with lyrics: "D'addio", "D'addio", "D'addio", "D'addio", "D'addio", "D'addio", "D'addio", "D'addio", "D'addio", "D'addio", "D'addio", "D'addio", "D'addio", "D'addio". The second system contains the string quartet parts. The tempo and performance instruction "And: come prima" is written above the first system and below the second system.

Andantino

The first system of the musical score consists of two melodic staves and a piano accompaniment. The melodic staves are marked with *1^o* and *p* (piano), and include the instruction *con espress.* (con espressione). The piano accompaniment is written in a grand staff format, with the right hand playing a steady eighth-note accompaniment and the left hand playing a similar pattern. The tempo is indicated as *Andantino*.

Andantino

The second system of the musical score features a piano accompaniment. The right hand part is marked with *Pizz. p* (Pizzicato piano) and consists of a rhythmic pattern of eighth notes. The left hand part also features a similar rhythmic pattern. The tempo is indicated as *Andantino*.

This page of a musical score, numbered 11, features a piano accompaniment and a string quartet. The piano part is written on a grand staff with a treble and bass clef. The string quartet consists of four staves: two violins (treble clefs) and two violas (alto clefs). The score is divided into two systems. The first system contains the first six measures, and the second system contains the remaining six measures. The piano part includes melodic lines with slurs and ornaments, as well as chords and arpeggiated figures. The string quartet provides harmonic support with sustained notes and rhythmic patterns. A dynamic marking of *p* (piano) is present in the first measure of the second system. The notation includes various note values, rests, and articulation marks.

This page of a musical score, numbered 14, contains 16 staves of music. The top two staves are for the piano, featuring complex chordal textures and melodic lines with dynamic markings such as *pp* and *ppp*. The middle staves, likely for strings, show rhythmic patterns and sustained notes. The bottom two staves continue the piano part with intricate rhythmic figures and dynamic markings including *ppp* and *pizz*. The score is written in a standard musical notation style with various articulations and dynamics.

B

The musical score is written for a string quartet and is divided into two systems. The first system (staves 1-6) features a complex rhythmic texture with frequent triplets and sixteenth-note patterns. The first staff (Violin I) has a melodic line with triplets and a dynamic marking of *pp*. The second staff (Violin II) has a similar melodic line with triplets and a dynamic marking of *p*. The third staff (Viola) has a melodic line with triplets and a dynamic marking of *p*. The fourth staff (Cello) has a melodic line with triplets and a dynamic marking of *pp*. The fifth staff (Double Bass) has a melodic line with triplets and a dynamic marking of *pp*. The sixth staff (Violoncello) has a melodic line with triplets and a dynamic marking of *pp*. The second system (staves 7-12) continues the complex rhythmic texture. The seventh staff (Violin I) has a melodic line with triplets and a dynamic marking of *pp*. The eighth staff (Violin II) has a melodic line with triplets and a dynamic marking of *pp*. The ninth staff (Viola) has a melodic line with triplets and a dynamic marking of *pp*. The tenth staff (Cello) has a melodic line with triplets and a dynamic marking of *pp*. The eleventh staff (Double Bass) has a melodic line with triplets and a dynamic marking of *pp*. The twelfth staff (Violoncello) has a melodic line with triplets and a dynamic marking of *pp*. The score includes performance instructions such as *sola*, *arco*, and *Pizz.* (Pizzicato). A large 'B' is printed at the end of the first system and the beginning of the second system.

This page of a musical score contains several systems of staves. The top system consists of four staves. The first two staves feature complex rhythmic patterns with numerous triplets, indicated by the number '3' above the notes. The third staff begins with a first ending bracket labeled 'I.' and contains a melodic line with some triplets. The fourth staff continues the melodic line with a first ending bracket labeled 'I.'. The middle section of the page contains several systems of empty staves, suggesting a section where the music is not written on this page. The bottom system consists of four staves. The top staff of this system features a prominent triplet pattern. The second staff contains a melodic line with various rhythmic values. The third and fourth staves provide a bass line with rhythmic accompaniment.

This page of musical notation, numbered 71, features a complex arrangement of staves. The top section consists of two systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues this with a treble clef staff featuring a melodic line with a first ending bracket labeled 'I.' and a bass clef staff with a rhythmic accompaniment. The middle section of the page contains several empty staves, likely for a second instrument or voice part. The bottom section consists of two systems of staves. The first system includes a treble clef staff with a melodic line featuring triplets and a bass clef staff with a rhythmic accompaniment. The second system continues this with a treble clef staff featuring a melodic line with triplets and a bass clef staff with a rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, and triplets.

This page of a musical score, numbered 18, features two systems of five staves each. The notation is dense, with many sixteenth and thirty-second notes, often grouped in triplets. Slurs and phrasing marks are used throughout. The word "Arco" is written above several staves in the lower system, indicating that the instruments should play with the bow. The right margin of the score contains vertical labels for each staff, including "C. Violin", "C. Viola", and "C. Cello".

Allegro

cl. 1º

p

I. II. a 2

p

TAMB.

p

Allegro

p

The musical score is written on 18 staves. The top three staves are for the first clarinet (Cl. 1º), the next three for the first and second violins (I. II. a 2), and the next three for the tambourine (TAMB.). The bottom six staves are for the piano accompaniment, including the grand staff (treble and bass clefs) and a separate bass line. The tempo is marked 'Allegro' at the beginning and again in the lower section. Dynamics include 'p' (piano) and 'p' (piano) throughout. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

The image displays a musical score for a string quartet, consisting of two systems of staves. Each system includes a violin I part, a violin II part, a viola part, and a cello part. The first system is marked with a first ending bracket labeled 'I.' and the second system with a first ending bracket labeled 'I. II. a2'. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The score is presented in a standard musical notation style with a clear staff layout and a consistent time signature.

This page of a musical score contains 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves grouped by a brace on the left. Key markings include 'a2' on the 10th staff and 'TIMP.' on the 11th staff. Dynamic markings 'p' (piano) are used throughout the score. The notation is dense, with many notes and rests across the staves.

C

Musical score for a multi-instrument ensemble, page 23. The score consists of 12 staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), the next two for piano (right and left hand), and the bottom two for a lower woodwind instrument (clarinet or bassoon). The score is divided into two systems by a vertical bar line. The first system contains measures 1-6, and the second system contains measures 7-12. Dynamics include 'rinf.' (ritardando), 'ff' (fortissimo), and 'ff Unis. fl.' (fortissimo unison flute). The key signature is one sharp (F#) and the time signature is common time (C). The bottom system ends with a large 'C' time signature.

This page of handwritten musical notation, numbered 24, features two systems of staves. The first system consists of 11 staves, and the second system consists of 6 staves. The notation is written in black ink on aged paper. The first system begins with a treble clef on the top staff and a bass clef on the bottom staff. The music includes various note values, rests, and dynamic markings such as 'pp' (pianissimo) and 'mf' (mezzo-forte). The second system continues the composition with similar notation and dynamics. The overall structure suggests a complex piece, possibly for piano, with multiple voices or parts.

This page of musical notation is for a string quartet, consisting of four parts: Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in a single system with four systems of staves. The first system includes a dynamic marking of *a2* and a performance instruction *8: Fl.* (likely *8: Fl.* for *8: Fl.* or *8: Fl.*). The notation includes various note values, rests, and articulation marks such as accents and slurs. The piece concludes with a double bar line and repeat signs at the end of the system.

Unis.

This musical score page contains 18 staves of music. The notation includes various rhythmic values, rests, and dynamic markings. The dynamics used are *pp*, *ppp*, *mf*, and *pp div.*. There are also several slanted lines indicating articulation or phrasing. The score is organized into two main systems, each with a brace on the left side. The first system consists of the top 9 staves, and the second system consists of the bottom 9 staves. The music appears to be for a multi-instrument ensemble or a large orchestra.

This page of musical notation consists of 18 staves, organized into three systems of six staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a piano (*p*) marking. The second system contains several crescendo (*cres.*) markings. The third system includes a piano (*p*) marking and a first ending (*1.*) marking. The fourth system features a piano (*p*) marking and a crescendo (*cres.*) marking. The fifth system includes a piano (*p*) marking and a crescendo (*cres.*) marking. The sixth system contains a piano (*p*) marking and a crescendo (*cres.*) marking. The seventh system includes a piano (*p*) marking and a crescendo (*cres.*) marking. The eighth system features a piano (*p*) marking and a crescendo (*cres.*) marking. The ninth system includes a piano (*p*) marking and a crescendo (*cres.*) marking. The tenth system contains a piano (*p*) marking and a crescendo (*cres.*) marking. The eleventh system includes a piano (*p*) marking and a crescendo (*cres.*) marking. The twelfth system features a piano (*p*) marking and a crescendo (*cres.*) marking. The thirteenth system includes a piano (*p*) marking and a crescendo (*cres.*) marking. The fourteenth system contains a piano (*p*) marking and a crescendo (*cres.*) marking. The fifteenth system includes a piano (*p*) marking and a crescendo (*cres.*) marking. The sixteenth system features a piano (*p*) marking and a crescendo (*cres.*) marking. The seventeenth system includes a piano (*p*) marking and a crescendo (*cres.*) marking. The eighteenth system contains a piano (*p*) marking and a crescendo (*cres.*) marking.

This page of musical notation consists of 18 staves, organized into two systems of nine staves each. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte). The music is written in a single system across the page, with a key signature of one sharp (F#) and a common time signature (C). The notation is dense, with many notes and rests, and includes some slanted lines indicating a change in the musical texture or a specific performance instruction. The page number '29' is located in the top right corner.

This musical score is arranged in a system of 14 staves. The top staff is a vocal line, with the word "Unis:" written below it. The remaining 13 staves are for piano accompaniment, with the left and right hands grouped by a brace on the left side. The score is divided into measures by vertical bar lines. The music includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of slurs and dynamic markings throughout the piece. The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but is implied by the rhythmic patterns.

E

This musical score is arranged in two systems. The first system consists of 11 staves, and the second system consists of 11 staves. The top two staves of each system are for the piano, and the remaining staves are for the voice. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*. There are also some handwritten annotations, including the word "Unite" written above a staff in the second system. The piece begins with a large letter 'E' at the top left and ends with another large letter 'E' at the bottom left.

E

This page of a musical score contains 18 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "dim." (diminuendo) is written in italics on several staves, indicating a decrease in volume. The score is organized into systems, with some staves grouped by a brace on the left. The bottom section of the page features a complex, dense musical texture with many notes and rests.

This page of musical notation features a complex arrangement of staves. The top system includes a vocal line and two piano accompaniment staves. The middle system contains two piano accompaniment staves. The bottom system includes a vocal line and two piano accompaniment staves. Dynamic markings such as *ff* and *f* are used throughout. Rehearsal marks *a2* and *a3* are present. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

F

This musical score page contains 18 staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by 'p' (piano) and 'dim.' (diminuendo). There are also 'Cres.' (Crescendo) markings. Articulation marks, represented by 'x' symbols, are placed above several notes. The score is divided into systems, with a large 'F' dynamic marking appearing at the end of the first system and the bottom of the page.

F

This page of a musical score contains the following elements:

- Woodwinds:** Flute (Fl.), Oboe (OB.), and Clarinet (Cl.) parts are visible at the top. The Oboe part includes the instruction "8: Fl." and "8: all' Ott." (8: all' Ottava).
- Strings:** Multiple staves for string instruments, including a section with the instruction "Unis: OB." (Unison Oboe).
- Piano:** A grand piano (G) part is shown in the lower section of the score.
- Other:** A "Sola" marking is present in the lower right area of the score.

This page of a handwritten musical score, numbered 37, contains four systems of music. Each system is written for a string quartet, consisting of four staves: Violin I (top), Violin II (second), Cello (third), and Bass (bottom). The notation is in a single system with a common time signature. The first system begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings such as *p* (piano) and *pp* (pianissimo) are used throughout. The second system continues the melodic and harmonic development. The third system shows a change in texture with more active bass lines. The fourth system concludes the page with a final cadence. The handwriting is clear and professional, typical of a composer's manuscript.

This page of a musical score, numbered 38, contains a complex arrangement of multiple staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- Staff 1 (Top):** Features a melodic line with a slur and an accent over the first few notes. The dynamic marking *mf* is present.
- Staff 2:** Similar to the first, with a slur and an accent. The dynamic marking *mf* is present.
- Staff 3:** Continues the melodic line with a slur and an accent. The dynamic marking *mf* is present.
- Staff 4:** Contains a series of slanted lines, likely representing a tremolo or a specific rhythmic pattern. The dynamic marking *cres.* is present.
- Staff 5:** Similar to the fourth staff, with slanted lines and a *cres.* marking.
- Staff 6:** Features a melodic line with a slur and an accent. The dynamic marking *p* is present.
- Staff 7:** Similar to the sixth staff, with a slur and an accent. The dynamic marking *p* is present.
- Staff 8:** Contains a series of slanted lines. The dynamic marking *cres.* is present.
- Staff 9:** Similar to the eighth staff, with slanted lines and a *cres.* marking.
- Staff 10:** Features a melodic line with a slur and an accent. The dynamic marking *pp* is present.
- Staff 11:** Similar to the tenth staff, with a slur and an accent. The dynamic marking *pp* is present.
- Staff 12:** Contains a series of slanted lines. The dynamic marking *cresc.* is present.
- Staff 13:** Similar to the twelfth staff, with slanted lines and a *cresc.* marking.
- Staff 14:** Features a melodic line with a slur and an accent. The dynamic marking *p* is present.
- Staff 15:** Similar to the fourteenth staff, with a slur and an accent. The dynamic marking *p* is present.
- Staff 16:** Contains a series of slanted lines. The dynamic marking *cres.* is present.
- Staff 17:** Similar to the sixteenth staff, with slanted lines and a *cresc.* marking.
- Staff 18:** Features a melodic line with a slur and an accent. The dynamic marking *al'co* is present.
- Staff 19:** Similar to the eighteenth staff, with a slur and an accent. The dynamic marking *al'co* is present.
- Staff 20:** Contains a series of slanted lines. The dynamic marking *cres:* is present.
- Staff 21:** Similar to the twentieth staff, with slanted lines and a *cres:* marking.

G

This musical score is for guitar and is divided into two systems. The first system consists of seven staves. The top staff is marked *rinf.* and contains rhythmic notation with 'x' marks. The second staff is marked *ff Unis.* and contains a melodic line. The third and fourth staves are also marked *rinf.* and contain rhythmic notation. The fifth and sixth staves are marked *ff* and contain melodic lines. The seventh staff is marked *rinf.* and contains rhythmic notation. The second system consists of five staves. The top staff is marked *rinf.* and contains rhythmic notation. The second and third staves are marked *ff* and contain melodic lines. The fourth and fifth staves are marked *rinf.* and contain rhythmic notation. A large 'G' section marker is placed between the two systems. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is arranged for guitar and piano. It features two systems of staves. The upper system consists of a grand staff (treble and bass clefs) for the piano and a six-line staff for guitar tablature. The lower system also consists of a grand staff for the piano and a six-line staff for guitar tablature. The guitar parts include various techniques such as natural harmonics (marked with 'n'), artificial harmonics (marked with 'a'), and slides (marked with 's'). The piano accompaniment includes chords, arpeggios, and melodic lines. The score is divided into measures by vertical bar lines, and the guitar tablature is aligned with the corresponding piano staves.

This page of a musical score, numbered 41, contains a complex arrangement of instruments. At the top, there are two staves for woodwinds, labeled '8. FL.' and '8. FL.'. Below these are several staves for strings, including Violins (Vn.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The bottom section of the page features piano accompaniment, with a grand staff (treble and bass clefs) and a separate bass line. The score is filled with musical notation, including notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some performance instructions like 'rit.' (ritardando) and 'tr.' (trill). The notation is dense, with many notes and rests across the staves.

This page of a handwritten musical score, numbered 42, contains two systems of music. Each system consists of eight staves. The top staff of each system features a melodic line with various note values and rests. The remaining seven staves in each system are arranged in pairs, with each pair containing a pair of staves. These lower staves contain rhythmic patterns, often represented by vertical stems with flags or beams, and some include dynamic markings such as 'p' (piano) and 'f' (forte). The notation is dense and characteristic of a detailed musical manuscript.

H

The first system of the musical score consists of ten staves. The top two staves are empty. The third staff contains a melodic line with a *pp* dynamic marking. The fourth staff contains a piano accompaniment with a *pp* dynamic marking. The fifth and sixth staves are empty. The seventh staff contains a melodic line with a *pp* dynamic marking. The eighth and ninth staves contain piano accompaniment with a *pp* dynamic marking. The tenth staff is empty. The system concludes with a double bar line.

H

The second system of the musical score consists of ten staves. The top two staves are empty. The third staff contains a melodic line with a *pp* dynamic marking. The fourth staff contains a piano accompaniment with a *pp* dynamic marking. The fifth and sixth staves are empty. The seventh staff contains a melodic line with a *pp* dynamic marking. The eighth and ninth staves contain piano accompaniment with a *pp* dynamic marking. The tenth staff is empty. The system concludes with a double bar line.

This page of a musical score, numbered 44, contains multiple systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- Dynamic Markings:** The word *p* (piano) is used in several places, often followed by *cres.* (crescendo). For example, in the first system, *p* and *cres.* appear above the first staff. In the second system, *cres.* is above the second staff. In the third system, *p* and *cres.* are above the first and second staves. In the fourth system, *p* and *cres.* are above the second and third staves. In the fifth system, *p* and *cres.* are above the first and second staves. In the sixth system, *p* and *cres.* are above the first and second staves. In the seventh system, *p* and *cres.* are above the first and second staves. In the eighth system, *p* and *cres.* are above the first and second staves. In the ninth system, *p* and *cres.* are above the first and second staves. In the tenth system, *p* and *cres.* are above the first and second staves. In the eleventh system, *p* and *cres.* are above the first and second staves. In the twelfth system, *p* and *cres.* are above the first and second staves. In the thirteenth system, *p* and *cres.* are above the first and second staves. In the fourteenth system, *p* and *cres.* are above the first and second staves. In the fifteenth system, *p* and *cres.* are above the first and second staves. In the sixteenth system, *p* and *cres.* are above the first and second staves. In the seventeenth system, *p* and *cres.* are above the first and second staves. In the eighteenth system, *p* and *cres.* are above the first and second staves. In the nineteenth system, *p* and *cres.* are above the first and second staves. In the twentieth system, *p* and *cres.* are above the first and second staves. In the twenty-first system, *p* and *cres.* are above the first and second staves. In the twenty-second system, *p* and *cres.* are above the first and second staves. In the twenty-third system, *p* and *cres.* are above the first and second staves. In the twenty-fourth system, *p* and *cres.* are above the first and second staves. In the twenty-fifth system, *p* and *cres.* are above the first and second staves. In the twenty-sixth system, *p* and *cres.* are above the first and second staves. In the twenty-seventh system, *p* and *cres.* are above the first and second staves. In the twenty-eighth system, *p* and *cres.* are above the first and second staves. In the twenty-ninth system, *p* and *cres.* are above the first and second staves. In the thirtieth system, *p* and *cres.* are above the first and second staves. In the thirty-first system, *p* and *cres.* are above the first and second staves. In the thirty-second system, *p* and *cres.* are above the first and second staves. In the thirty-third system, *p* and *cres.* are above the first and second staves. In the thirty-fourth system, *p* and *cres.* are above the first and second staves. In the thirty-fifth system, *p* and *cres.* are above the first and second staves. In the thirty-sixth system, *p* and *cres.* are above the first and second staves. In the thirty-seventh system, *p* and *cres.* are above the first and second staves. In the thirty-eighth system, *p* and *cres.* are above the first and second staves. In the thirty-ninth system, *p* and *cres.* are above the first and second staves. In the fortieth system, *p* and *cres.* are above the first and second staves. In the forty-first system, *p* and *cres.* are above the first and second staves. In the forty-second system, *p* and *cres.* are above the first and second staves. In the forty-third system, *p* and *cres.* are above the first and second staves. In the forty-fourth system, *p* and *cres.* are above the first and second staves. In the forty-fifth system, *p* and *cres.* are above the first and second staves. In the forty-sixth system, *p* and *cres.* are above the first and second staves. In the forty-seventh system, *p* and *cres.* are above the first and second staves. In the forty-eighth system, *p* and *cres.* are above the first and second staves. In the forty-ninth system, *p* and *cres.* are above the first and second staves. In the fiftieth system, *p* and *cres.* are above the first and second staves. In the fifty-first system, *p* and *cres.* are above the first and second staves. In the fifty-second system, *p* and *cres.* are above the first and second staves. In the fifty-third system, *p* and *cres.* are above the first and second staves. In the fifty-fourth system, *p* and *cres.* are above the first and second staves. In the fifty-fifth system, *p* and *cres.* are above the first and second staves. In the fifty-sixth system, *p* and *cres.* are above the first and second staves. In the fifty-seventh system, *p* and *cres.* are above the first and second staves. In the fifty-eighth system, *p* and *cres.* are above the first and second staves. In the fifty-ninth system, *p* and *cres.* are above the first and second staves. In the sixtieth system, *p* and *cres.* are above the first and second staves. In the sixty-first system, *p* and *cres.* are above the first and second staves. In the sixty-second system, *p* and *cres.* are above the first and second staves. In the sixty-third system, *p* and *cres.* are above the first and second staves. In the sixty-fourth system, *p* and *cres.* are above the first and second staves. In the sixty-fifth system, *p* and *cres.* are above the first and second staves. In the sixty-sixth system, *p* and *cres.* are above the first and second staves. In the sixty-seventh system, *p* and *cres.* are above the first and second staves. In the sixty-eighth system, *p* and *cres.* are above the first and second staves. In the sixty-ninth system, *p* and *cres.* are above the first and second staves. In the seventieth system, *p* and *cres.* are above the first and second staves. In the seventy-first system, *p* and *cres.* are above the first and second staves. In the seventy-second system, *p* and *cres.* are above the first and second staves. In the seventy-third system, *p* and *cres.* are above the first and second staves. In the seventy-fourth system, *p* and *cres.* are above the first and second staves. In the seventy-fifth system, *p* and *cres.* are above the first and second staves. In the seventy-sixth system, *p* and *cres.* are above the first and second staves. In the seventy-seventh system, *p* and *cres.* are above the first and second staves. In the seventy-eighth system, *p* and *cres.* are above the first and second staves. In the seventy-ninth system, *p* and *cres.* are above the first and second staves. In the eightieth system, *p* and *cres.* are above the first and second staves. In the eighty-first system, *p* and *cres.* are above the first and second staves. In the eighty-second system, *p* and *cres.* are above the first and second staves. In the eighty-third system, *p* and *cres.* are above the first and second staves. In the eighty-fourth system, *p* and *cres.* are above the first and second staves. In the eighty-fifth system, *p* and *cres.* are above the first and second staves. In the eighty-sixth system, *p* and *cres.* are above the first and second staves. In the eighty-seventh system, *p* and *cres.* are above the first and second staves. In the eighty-eighth system, *p* and *cres.* are above the first and second staves. In the eighty-ninth system, *p* and *cres.* are above the first and second staves. In the ninetieth system, *p* and *cres.* are above the first and second staves. In the hundredth system, *p* and *cres.* are above the first and second staves.
- Other Markings:** The word *no* is written above the first staff in the fourth system. The word *cresc.* is written above the first staff in the sixth system.
- Staff Groupings:** The score is organized into systems of staves. Some systems have a grand staff (two staves joined by a brace), while others have individual staves. There are also systems with multiple staves that are not grouped together.

This page of musical notation consists of 18 staves, organized into two systems of nine staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'f' (forte). The music is written in a complex, multi-measure format, with some staves showing repeated rhythmic patterns and others showing more melodic lines. The page is numbered '45' in the top right corner.

Unis.

This page of a musical score, numbered 46, features a vocal line and piano accompaniment. The vocal part is marked "Unis." and consists of a single melodic line. The piano accompaniment is written for the right and left hands, with the right hand playing chords and moving lines, and the left hand providing harmonic support with chords and a steady bass line. The score is divided into measures by vertical bar lines, and various musical symbols such as notes, rests, and clefs are used throughout. The overall structure is that of a standard musical score for a choir and piano.

Più mosso

This page of a musical score contains two systems of staves. The upper system begins with a tempo marking of *Più mosso* and a dynamic marking of *Unis.* (unison). It features a vocal line with lyrics and several piano accompaniment staves. The lower system also begins with a tempo marking of *Più mosso* and includes a vocal line with the lyrics "Unite" and piano accompaniment staves. The score is written in a standard musical notation style with various dynamics and articulation marks.

Handwritten musical notation for a string quartet, page 48. The page is divided into two systems, each with four staves. The notation is dense, featuring many notes, rests, and dynamic markings. Key features include:

- Top System:** Four staves of music. The first two staves have markings that look like "1111" written vertically above them. A bracket on the left side groups the first two staves. The notation includes various note values, rests, and dynamic markings like *f* and *p*.
- Bottom System:** Another four staves of music, also with a bracket on the left side. Similar to the top system, it contains complex rhythmic patterns and dynamic instructions.
- Annotations:** The instruction "Unob. 1st" is written on the second staff of the top system. There are numerous instances of *f* (forte) and *p* (piano) throughout the score.
- Staff Markings:** The markings "1111" appear to be a shorthand for a specific rhythm or articulation in the upper staves.

This page contains a handwritten musical score for a string quartet, consisting of 16 staves. The notation is arranged in two systems of four staves each, with a brace on the left side of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number '49' is located in the top right corner.

This page of a handwritten musical score, numbered 50, features a complex arrangement of 18 staves. The notation is organized into three main systems of six staves each. The top system includes a grand staff (treble and bass clefs) and four additional staves. The middle system consists of six staves, with the top two containing melodic lines and the bottom four containing chordal accompaniment. The bottom system also consists of six staves, with the top two containing melodic lines and the bottom four containing chordal accompaniment. The score is written in a clear, legible hand, with various musical symbols such as notes, rests, and clefs. A dashed line is present at the top of the page, and a bracket on the left side groups the staves into three systems. The overall layout is clean and professional, typical of a composer's manuscript.

5

This page contains a musical score for page 51, starting with a measure number '5' at the top left. The score is organized into two main systems, each containing a grand staff (treble and bass clefs) and a piano accompaniment section. The piano part is written on two staves, with the right hand in the upper staff and the left hand in the lower staff. The notation includes various note values, rests, and bar lines. The first system consists of 16 measures, and the second system also consists of 16 measures. The music appears to be in a common time signature, possibly 4/4 or 3/4. The notation is clear and legible, with standard musical symbols used throughout.

This page of a musical score, numbered 52, contains a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a dynamic marking of *p* and includes a section marked "Unis. S." (Unison Soprano). The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The score is divided into measures by vertical bar lines, and various musical notations such as notes, rests, and dynamic markings are present throughout.

This page contains a handwritten musical score for a piano piece, page 53. The score is organized into two systems, each consisting of ten staves. The first system begins with a large 'I' and a dashed line. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'p' and 'v'. There are also some handwritten annotations and a large 'I' at the beginning of the first system. The second system continues the piece with similar notation and dynamics. The handwriting is clear and professional.

This page of handwritten musical notation features a piano score with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings *p* and *cresc.* are repeated across several staves, indicating a crescendo. The score is organized into systems, with some staves grouped by a brace on the left. The handwriting is clear and legible, typical of a composer's manuscript.

The image displays a page of handwritten musical notation, page 55, for a string quartet. The score is organized into two systems, each containing four staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The second system continues the piece with similar textures. The handwriting is clear and professional.

This page contains a handwritten musical score for a string quartet, consisting of four systems of two staves each. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a common time signature. The notation includes many notes with stems and beams, as well as rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are visible throughout the score. The handwriting is somewhat hurried, with some ink bleed-through and overlapping notes. The overall structure of the page is organized into four distinct systems, each with two staves, suggesting a quartet arrangement.

This musical score consists of 12 staves. The top four staves appear to be vocal parts, with notes and rests. The bottom eight staves are for piano accompaniment, featuring chords and melodic lines. The score includes several dynamic markings: *a2* (piano) and *a3* (piano) are placed above specific notes in the piano parts. There are also several instances of *mf* (mezzo-forte) and *f* (forte) markings. The notation includes various note values, rests, and chord symbols. The score concludes with a *FINE* marking at the bottom right.

FINE

PARTE PRIMA

1

GERUSALEMME

INTERNO DEL TEMPIO DI SALOMONE

CORO D'INTRODUZIONE E CAVATINA

ZACCARIA

Allegro mosso

The musical score is arranged in two systems. The first system includes the following instruments and parts:

- Flauto** (Flute)
- Ottavino** (Piccolo)
- Oboi** (Oboes)
- Clarinetti in La** (Clarinets in B-flat)
- Fagotti** (Bassoons)
- Corni in Mi** (Horns in E)
- Trombe in Mi** (Trumpets in E)
- Tromboni** (Trombones)
- Serpan** (Serpent)
- Timpani** (Timpani)
- Gran Cassa** (Kettledrum)
- Arpe** (Harp)
- CORO** (Choir)

The second system includes the following instruments and parts:

- Violini I.** (Violins I)
- Violini II.** (Violins II)
- Viole** (Violas)
- Violoncelli** (Violoncellos)
- Contrabbassi** (Contrabasses)

The score is written in G major (one sharp) and common time (C). It features dynamic markings such as *f* (forte) and *ff* (fortissimo). The tempo is marked *Allegro mosso*. The score includes various musical notations such as slurs, accents, and articulation marks.

Fl.

Ott.

Ob.

Cl.
in La

Fag.

in Mi
Cor.

in Mi

Trb.
in Mi

Trbn.

Serp.

Ip.

G.C.

A.

CORO

I.

Vni

II.

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
in La
Fag.
in Mi
Cor.
in Mi
Trb.
in Mi
Trbn.
Serp.
Tp.
G.C.
A.
COFO

This section of the score covers woodwinds and brass instruments. The Flute and Oboe parts feature melodic lines with dynamic markings of *ff*. The Clarinet in La and Bassoon parts provide harmonic support with *ff* dynamics. The Cor Anglais and Trumpet parts also play *ff*. The Trombone and Snare Drum parts feature rhythmic patterns, with the Snare Drum marked *f* and *ff*. The Trombone part includes a trill marked *tr*. The G.C. (Gong) part is marked *ff*. The A. (A) part is a grand staff with no notes. The COFO (Cymbal) part is also empty.

I.
Vni
II.
Vle
Ve.
Cb.

This section of the score covers string instruments. Violin I and Violin II parts feature melodic lines with *ff* dynamics. The Viola part provides harmonic support with *ff* dynamics. The Violoncello and Contrabasso parts feature rhythmic patterns with *ff* dynamics.

This page of a musical score, numbered 4, contains the following parts and markings:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe)
- Cl. in La** (Clarinet in La)
- Fag.** (Bassoon)
- in Mi Cor. in Mi** (Horn in Mi)
- Trb. in Mi** (Trumpet in Mi)
- Trbn.** (Trombone)
- Serp.** (Serpent)
- Tr.** (Trumpet) with *tr* (trill) markings
- C.C.** (Cymbal)
- A.** (A)
- C.O.F.O.** (Cymbal)
- I. Vni.** (Violin I)
- II. Vni.** (Violin II)
- Vle.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. It features various musical notations including notes, rests, dynamics, and performance instructions such as *tr* (trill) and *mf* (mezzo-forte).

1

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in La *ff*

Flag. *ff*

in Mi *ff*

Cor. in Mi *ff*

Trb. in Mi *ff*

Trbn. *ff*

Serp. *ff*

Tp. *ff*

CC. *f*

H. *f*

(EBREI, LEVITI E VERGINI EBREE)

CORO

Sopr. *f*

Ten. *f*

Bassi *f*

Gli ar-re - di fe-sti - vi giù ca - da - no in franti, il

Gli ar-re - di fe-sti - vi giù ca - da - no in franti, il

Gli ar-re - di fe-sti - vi giù ca - da - no in franti, il

1

I. *ff*

Vi. II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

FL.

Ott.

Ob.

Cl.
in La

Fag.

in Mi
Cor.

in Mi

Trb.
in Mi

Trbn.

Serp.

Trp.

G.C.

H.

CORO

po - pol di Giu - da di lut - to s'am - manti! Mi -

po - pol di Giu - da di lut - to s'am - manti! Mi -

po - pol di Giu - da di lut - to s'am - manti! Mi - ni - stro del

I.
Vni

II.
Vni

Vle

Vo.

Cb.

Fl.

Ott.

Ob.

Cl. in La

Fag.

in Mi

Cor.

in Mi

Trb. in Mi

Trbn.

Serp.

Tp.

G.C.

A.

CORO

-ni - stro dell'i - ra del Nu - me sde - gnato il

-ni - stro dell'i - ra del Nu - me sdegnato il

li - ra del Nu - me sdegnato il re - ge d'As.

I.

Vni

II.

Vle

Vc.

Cb.

Fl
Ott.
Ob.
Cl.
in La
Fag.
in Mi
Cor.
in Mi
Trb.
in Mi
Trbn.
Serp.
Tp.
G.C.
A.

CORO

re - ge d'As - si - ria su noi già piom - bò! Di bar - ba - re
 re - ge d'As - si - ria su noi già piom. bò! Di bar - ba - re
 si - ria su noi già piom. bò! Di bar - ba - re

I.
Vni
II.
Vle
Vc.
Cb.

Fl.

Ott.

Ob. *a2*

Cl. *in La*

Fag. *a2*

in Mi
Cor.

in Mi

Trb. *in Mi*

Trbn.

Serp.

Tp.

G.C.

A.

CORO

schie - re l'a - tro - ceu - lu - la - to nel san - to de - lu -

schie - re l'a - tro - ceu - lu - la - to nel san - to de - lu -

schie - re l'a - tro - ceu - lu - la - to nel san - to de - lu -

I.

Vni

II.

Vle

Vo.

Cb.

Fl. *p*

Ott.

Ob.

Cl. *in La*

Fag. *a2*

Cor. *in Mi*

Trb. *in Mi*

Trbn.

Serp.

Tp. *tr.*

G.C.

A.

CORO

- bro del Nu - me tuo - nò!

- bro del Nu - me tuo - nò!

- bro del Nu - me tuo - nò!

I. *p*

Vni.

II.

Vle.

Ve.

Cb.

Fl.
Ott.
Ob.
Cl. in La
Fag.
in Mi
Cor.
in Mi
Trb. in Mi
Trbn.
Serp.
Tp.
G.C.
A

COPO

LEVITI

I

Detailed description: This section of the score covers woodwind and string instruments. The Flute (Fl.) and Oboe (Ob.) parts are mostly rests. The Clarinet in La (Cl. in La) and Bassoon (Fag.) parts feature melodic lines with dynamic markings like *p* and *pp*. The Cor Anglais (Cor. in Mi) and Trombone (Trbn.) parts play sustained notes. The Trumpet (Trb. in Mi) and Serpent parts also play sustained notes. The Timpani (Tp.) part has a tremolo effect. The strings (G.C., A) are mostly rests.

I. Vni
II. Vni
Vle
Ve.
Cb.

Detailed description: This section of the score covers the string ensemble. The Violin I (I. Vni) and Violin II (II. Vni) parts play melodic lines with dynamic markings like *pp*. The Viola (Vle) part plays a melodic line with a dynamic marking of *p*. The Violoncello (Ve.) and Contrabasso (Cb.) parts play a rhythmic accompaniment.

3 Un poco meno mosso

Fag. *p*
 Trb. in Mi *p*
 Trbn. *p*
 Sersp. *p*
 COCORO
 can - di - di ve - li, fan - ciul - le, squar - cia - te, le

3 Un poco meno mosso

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

Fag.
 Trb. in Mi
 Trbn.
 Sersp.
 COCORO
 sup - pli - ci brac - cia gri - dan - do le - va - te; d'un

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

Fag.
Trb. in Mi
Trbn.
Serp.
CORO
lab - broin.no - cen - te la vi - va pre - ghie - ra è

I. Vni
II. Vni
Vle
Vc.
Cb.

Fag.
Trb. in Mi
Trbn.
Serp.
CORO
gra - to pro - fu - mo che sa - le al Si - gnor. Fre.

I. Vni
II. Vni
Vle
Vc.
Cb.

Flag. Trb. in Mi Trbn. Serp. CORO

- ga - te, fan - ciul - le!.. Per voi del la fie - ra ne.

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

Flag. Trb. in Mi Trbn. Serp. CORO

- mi - ca fa - lan - - - - ge sia nul - - - - dim.

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

4

Fl.

Ob.

Cl. in La

Fag.

Trb. in Mi

Trbn.

Serp.

A.I.

p

A.II.

p

CORO

VERGINI *p*

(tutti si prostrano a terra)

Gran Nu - me, che

lo il fu - ror!

4

I. SOLO PIZZ.

p

Vc.

I. SOLO PIZZ.

p

Cb.

The musical score for page 16 includes the following parts:

- Fl.** (Flute): Treble clef, playing a melodic line in the third measure.
- Ob.** (Oboe): Treble clef, playing a sustained note.
- Cl. in La** (Clarinet in B-flat): Treble clef, playing a sustained note.
- Fag.** (Bassoon): Bass clef, playing a sustained note.
- Cor. in Mi** (Trumpet in D): Treble clef, playing a sustained note.
- Trb. in Mi** (Trumpet in D): Treble clef, playing a sustained note.
- Trbn.** (Trombone): Bass clef, playing a sustained note.
- A. I.** (Violin I): Treble clef, playing a rhythmic accompaniment.
- A. II.** (Violin II): Treble clef, playing a rhythmic accompaniment.
- CORO** (Chorus): Treble clef, with lyrics: *vo - li sul l'a - le dei ven - ti, che il*
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment.
- Cb.** (Contrabasso): Bass clef, playing a rhythmic accompaniment.

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

- Fl.** (Flute) and **Ott.** (Oboe): Both have a *v* (vibrato) marking above the staff.
- Ob.** (Oboe): Standard notation.
- Cl. in La** (Clarinet in B-flat): Standard notation.
- Fag.** (Bassoon): Standard notation.
- Cor. in Mi** (Cor Anglais): Two staves, both with a *v* marking.
- Trb. in Mi** (Trumpet in D): Standard notation.
- Trbn.** (Trombone): Standard notation.
- Serp.** (Serpent): Standard notation.
- Trp.** (Tuba): Standard notation.
- A.I.** (Alto I): Standard notation.
- A.II.** (Alto II): Standard notation.
- CORO** (Chorus): Standard notation with lyrics: *fol - gor spri - gio - ni dai nem - bi fre.*
- I. Vni** (Violin I): Standard notation.
- II. Vni** (Violin II): Standard notation.
- Vle** (Viola): Standard notation.
- Ve.** (Violoncello): Standard notation with an *ARCO* marking.
- Cb.** (Contrabasso): Standard notation.

Fl.
Ob.
Cl. in La
Flag.
in Mi
Cor.
in Mi
Trb. in Mi
A. I.
A. II.
CORO
- men - ti, di - sper - di, di - strug - gi d'As-
Vle.
Vc. PIZZ.
Cb.

Detailed description: This page of a musical score, numbered 18, features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in La), Bassoon (Flag.), Cor Anglais in D (in Mi), and Trumpet in D (Trb. in Mi). The string section consists of Violin I (A. I.), Violin II (A. II.), Violoncello (Vc.), and Contrabass (Cb.). A vocal soloist (CORO) is also present. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds and strings play melodic and harmonic parts, while the vocal soloist sings the lyrics: "- men - ti, di - sper - di, di - strug - gi d'As-". The Violoncello part includes a "PIZZ." (pizzicato) instruction. The page is divided into three measures.

The musical score for page 19 includes the following parts:

- Fl.** (Flute): Treble clef, melodic line with a trill in the second measure.
- Ob.** (Oboe): Treble clef, sustained notes with a slur.
- Cl. in La** (Clarinet in B-flat): Treble clef, sustained notes with a slur.
- Fag.** (Bassoon): Bass clef, sustained notes with a slur.
- in Mi Cor.** (Cornets in E-flat): Treble clef, rests.
- in Mi Trb.** (Trumpets in E-flat): Treble clef, rests.
- A.I.** (Violin I): Treble clef, rhythmic accompaniment.
- A.I.** (Violin I): Bass clef, rhythmic accompaniment.
- A.II.** (Violin II): Treble clef, rhythmic accompaniment.
- A.II.** (Violin II): Bass clef, rhythmic accompaniment.
- CORO** (Chorus): Treble clef, vocal line with lyrics: *- si - ria le schie - re, di Da - vid la*
- Vle.** (Viola): Treble clef, rests.
- Vo.** (Violoncello): Bass clef, rhythmic accompaniment.
- Cb.** (Double Bass): Bass clef, rhythmic accompaniment.

Fl.

Ob.

Cl.
in La

Fag.

in Mi
Cor.

in Mi

Tr.b.
in Mi

A. I.

A. II.

CORO

fi - glia ri - tor - na al gio - ir! Pec.

I.
Vni

II.

Vle

Vc.

Cb.

pp

pp dolciss.

PIZZ.

pp

pp

The musical score for page 21 includes the following parts and staves:

- Fl.** (Flute): Treble clef, playing a melodic line in the second measure.
- Ob.** (Oboe): Treble clef, playing a melodic line in the second measure.
- Cl. in La** (Clarinet in B-flat): Treble clef, playing a melodic line in the second measure.
- Fag.** (Bassoon): Bass clef, playing a melodic line in the second measure.
- in Mi Cor** (Cornet in E-flat): Treble clef, playing a melodic line in the second measure.
- in Mi** (Trumpet in E-flat): Treble clef, playing a melodic line in the second measure.
- Trb. in Mi** (Trumpet in E-flat): Treble clef, playing a melodic line in the second measure.
- A.I.** (Violin I): Treble clef, playing a rhythmic accompaniment.
- A.II.** (Violin II): Treble clef, playing a rhythmic accompaniment.
- CORO** (Chorus): Treble clef, with lyrics: *- cam - mo! Ma in cie - lo le no - stre pre.*
- I. Vm** (Violoncello I): Treble clef, playing a melodic line in the second measure.
- II. Vm** (Violoncello II): Treble clef, playing a melodic line in the second measure.
- Vle** (Viola): Treble clef, playing a melodic line in the second measure.
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment.
- Cb.** (Double Bass): Bass clef, playing a rhythmic accompaniment.

Fl.

Ob.

Cl.
in La

Fag.
I.

in Mi
Cor
in Mi

Trb.
in Mi

A. I.

A. II.

CORO

- ghie - re, ot - ten - gan pie - ta - de, per -

I.
Vni

II.

Ve

Vc.

Cb.

Detailed description: This is a page of a musical score, page 22. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), Bassoon (Fag. I.), Cor Anglais (Cor in Mi), Trumpet in Mi (Trb. in Mi), Violin I (Vni I.), Violin II (Vni II.), Viola (Ve), Violoncello (Vc.), and Contrabass (Cb.). The vocal line is labeled 'CORO' and has the lyrics '- ghie - re, ot - ten - gan pie - ta - de, per -'. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is arranged in a standard orchestral layout with staves for each instrument and a vocal line. The vocal line is positioned between the woodwinds and strings. The lyrics are written below the vocal line. The page number '22' is in the top left corner.

5

Fl. *p*

Ott.

Ob. *p*

Cl. in La *p*

Fag. I. *p*

in Mi *p*

Cor. in Mi

Trb.

Trbn.

Serp.

Tp.

G.C.

A.I.

A.II.

CORO

p do - no al fal - lir!.. *ff* Deh! l'em - pio non

Deh! l'em - pio non

Deh! l'em - pio non

5

I. Vni

II. Vni

Vle

Vc. *TUTTI ARCO*

Cb. *TUTTI ARCO*

Fl. *flauto*

Ott. *Ottobasso*

Ob. *Oboe*

Cl. in La *Clarineto in La*

Fag. *Fagotto*

in Mi *in Mi*

Cor. *Coro*

in Mi *in Mi*

Trb. in Mi *Tromba in Mi*

Tbn. *Tromboni*

Serp. *Serpente*

Ip. *Timpani*

G.C. *Gongolo*

A. *Organo*

gri - di con bal - do bla - sè - ma: *sottovoce*

gri - di con bal - do bla - sè - ma: *il*

gri - di con bal - do bla - sè - ma: *il*

I. *Vni*

II. *Vni*

Vle *Viola*

Vc. *Violoncello*

Cb. *Contrabbasso*

Fl.
 Ob.
 Cl. I. in La
 Fag. in Mi
 Cor. in Mi III.
 Trb. in Mi
 Trbn.
 Serp.
 Tp.
 A.I.
 A.II.
CORO
 Di - o d'I - sra - el . lo si - ce - la per te - ma?
 Di - o d'I - sra - el . lo si - ce - la per te - ma?
 Non
 Non
 Non
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

p
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
tr
tr
ff
Non
ff
Non
pp
pp

6

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*

in La *f*

Fag. *f*

in Mi *f*

Cor. *f*

in Mi *f*

Trb. *f*

in Mi *f*

Trbn. *f*

Serp. *f*

Tp. *f*

G.C. *f*

AI. *f*

AI. *f*

CORO

far che i tuoi fi - gli di - ven - ga - no

far che i tuoi fi - gli di - ven - ga - no

far che i tuoi fi - gli di - ven - ga - no

6

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *f* PIZZ.

Cb. *f* PIZZ.

Fl.
 Ob.
 Cl.
in La
 Fag.
in Mi
 Cor.
in Mi
 Trb.
in Mi
 Trbn.
 Serp.
 Tp.
 G.C.
 A.I.
 A.II.
 pre - da d'un fol - le che sprex - za l'e.
 pre - da d'un fol - le che sprex - za l'e.
 pre - da d'un fol - le che sprex - za l'e.
 I.
 Vn.
 II.
 Ve.
 Vc.
 Cb.

Fl. *f* *f* *f* *f*

Ott.

Ob. *p*

Cl. in La *p*

Fag. *p*

in Mi *pp*

Cor. *pp*

in Mi *pp*

Trb. in Mi *pp*

Trbn. *I.* *p*

Serp. *p*

Trp.

A. I.

A. II.

CORO

ter - no po - ter! *non far* *che* *sul*

ter - no po - ter! *non*

ter - no po - ter! *non*

I. Vni *PIZZ.* *DISS.* *p*

II. Vni

Vle *PIZZ.*

Vc.

Cb.

Fl.
Ob.
Cl.
in La
Fag.
in Mi
Cor.
in Mi
Trb.
in Mi
Trbn.
Serp.
Trp.
A. I.
A. II.
CORO
I. Vni.
II. Vni.
Ve.
Vc.
Cb.

tro - no da - vi - di - co sie - da fra
far - che sul tro - no da - vi - di - co
far che sul tro - no da - vi - di - co

dolciss.

Fl. *f*

Ott.

Ob.

Cl. in La

Fag. *f*

in Mi Cor.

in Mi

Trb. in Mi

Trbn. *f*

Serp.

Tp.

G.C.

A.I.

A.II.

CORO

gli - do - li stol - ti las - si - ro stra.

sie - da fra gl'i - do - li stol - ti lass - ro stra.

sie - da fra gl'i - do - li stol - ti lass - ro stra.

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

7

Fl. *ff*
 Oh. *ff*
 Ob. *ff*
 Cl. in La *ff*
 Fag. *ff*
 in Mi Cor. *ff*
 in Mi *ff*
 Trb. in Mi *ff*
 Trbn. *ff*
 "II. III. Serp. *ff*
 Trp. *ff*
 B.C. *ff*
 A.I. *ff*
 A.II. *ff*

CORO

-nier, fra gl'i do li stol - ti l'as.
 -nier, fra gl'i do li stol - ti l'as.
 -nier, fra gl'i do li stol - ti l'as.

7

I. Vni *ff*
 II. Vni *ff* ARCO
 Vle *ff*
 Vc. *ff* ARCO
 Cb. *ff* ARCO

Fl.
Ott.
Ob.
Cl. in La
Fag.
in Mi
Cor. in Mi
Trb. in Mi
Trbn.
" II. III. Serp.
Tp.
G.C.

A.I.
A.II.

CO RO

- si - ro stranier, fra gl'i - do - li
- si - ro stranier, fra gl'i - do - li
- si - ro stranier, fra gl'i - do - li

I. Vni
II. Vni
Vle
Vc.
Cb.

Fl.

Ob.

Cl.
in La

Fag.

in Mi
Cor.

in Mi

Trb.
in Mi

Trbn.

Serp.

Trp.

G.C.

A.I.

A.II.

CORO

stol - ti l'as - si ro stra - nier, stra

stol - ti l'as - si ro stra - nier, stra

stol - ti l'as - si ro stra - nier, stra

I.
Vni

II.
Vni

Vle

Vc.

Cb.

FL.

Ott.

Ob.

Cl. in La

Fag.

in Mi
Cor.

in Mi

Trb. in Mi

Trbn.

Serp.

Trp.

G.C.

A.I.

A.II.

CORO

-nier, stra - nier, stra - nier, stra - nier, stra - nier!

.nier, stra - nier, stra - nier, stra - nier, stra - nier!

.nier, stra - nier, stra - nier, stra - nier, stra - nier!

I. Vni

II. Vni

Vle

Vc.

Cb.

RECIT.

Fl.

Ob.

Cl. in La

Fag.

in Mi Cor.

in Mi

Trb. in Mi

Trbn.

Serp.

Trp.

G.C.

A.I.

A.II.

ZACCARIA

RECITATIVO

CORO

(si alzano)

Spe-

RECIT.

I. Vni

II. Vni

Vle

Vc.

Cb.

(CAVATINA)

Largo

FL.

Ob.

Ob.

Cl.
in La

Fag.

in Mi
Cor.

in Mi

Trb.
in Mi

Trbn.

Serp.

Tp.

G.C.

(ZACCARIA tiene per mano FENENA) grandioso

Z.

-ra - te, o figli! Id - dio del suo poter diè se - gno; ei

CORO

Largo

I.
Vni

II.

Vle

Vc.

Cb.

FL.

Off.

Ob.

Cl.
in La

Fag.

in Mi
Cor.

in Mi

Trb.
in Mi

Trbn.

Serp.

Ip.

G.C.

Z.

tras - se in po - ter mi - o un prezio - so

CORO

I.
Vni

II.
Vni

Vle

Vc.

Ob.

pp

ff

pp

ff

pp

ff

FL.
 OH.
 Ob.
 Cl. in La
 Fag.
 Cor. in Mi
 Cor. in Mi
 Trb. in Mi
 Trbn.
 Serp.
 Tp.
 G.C.

This block contains the musical staves for the woodwind and brass sections of the orchestra. The instruments listed are Flute (Fl.), Oboe (Oh.), Oboe (Ob.), Clarinet in La (Cl. in La), Bassoon (Fag.), Cor Anglais in Mi (Cor. in Mi), Cor Anglais in Mi (Cor. in Mi), Trumpet in Mi (Trb. in Mi), Trombone (Trbn.), Snake (Serp.), Tuba (Tp.), and Gong/Cymbal (G.C.). The notation includes various musical symbols such as clefs, key signatures, and notes.

(additando FURBANA)
 pe - gno; del re nemi - co pro - le,
 CORO

This block contains the vocal staff with lyrics and a vocal line. The lyrics are "pe - gno; del re nemi - co pro - le,". Above the staff, the instruction *(additando FURBANA)* is written. Below the staff, the word "CORO" is written vertically, indicating the start of a chorus section. The notation includes a treble clef and various musical symbols.

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

This block contains the musical staves for the string section of the orchestra. The instruments listed are Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The notation includes various musical symbols such as clefs, key signatures, and notes. There are dynamic markings like *ff* and *pp*, and articulation marks like *Pizz.* (pizzicato).

8

FL.

Ob.

Cl. in La I.

Fag.

Cor. in Mi

Trb. in Mi

Trbn.

Serp.

Tp.

G.C.

CAMBIA IN SOL

CAMBIA IN DO

CAMBIA IN DO

Z.

pa. ce ap. portar ci puo!

Di lie - to gior. no un so - le

Di lie - to gior. no un so - le

Di lie - to gior. no un so - le

Di lie - to gior. no un so - le

cresc.....

8

I. Vln.

II. Vln.

Vie.

Vc.

Cb.

col canto

Fl.

Ott.

Ob.

Cl. in La

Fag.

in Sal
Cor.

in Do

Trb. in Do

Trbn.

Serp.

Tp.

G.C.

CAMBIA IN DO

Z.

Fre - no alti - mor! Fre

CORO

for - se per noi spun - to!

for - se per noi spun - to!

for - se per noi spun - to!

col canto

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Off.

Ob.

Cl.
in Do

Fag.

in Sol
Cor.

in Do

Trb.
in Do

Trbn.

Serp.

Tp.

Z.

no al ti-mor! vaf-fi-di d'Id-dio — l'e-terna a i

puntate

I.
Vni

II.

Vle

Vc.

Cb.

9 *And.^{te} maestoso*

SOLO

p dolce

p dolce

p dolce

p

p

I. *SOLA*

p

-ta.

9 *And.^{te} maestoso*

p dolce

p

p

PIZZ.

p

PIZZ.

p

Fl.

Off.

Ob.

Cl.
in Do

Fag.
in Sol

Cor.
in Do

Trb.
in Do

Trbn.

Serp.

Tp.

grandioso

2.

D'E - git - to là sui li - di E - gli a Mose' diè vi - ta;

I.

Vni

II.

Vle

Ve.

Cb.

Fl. *p*

Ott.

Ob. I. *p*

Cl. in Do I. *p*

Fag. *p*

in Sol Cor. *pp*

in Do *pp*

Trb. in Do *pp*

Trbn. I. *p* *pp*

Z. *p*

di Ge - deo - nei cen - to in - vit - ti — ei reseun di...

I. Vni *p*

II. *pp*

Vle *pp*

Vc. *pp*

Cb.

Fl.

Ob.

Cl. in Do

Fag. I. *p*

in Sol

Cor.

in Do

Trb. in Do

Trbn

Serp.

Z.

Chi nell'e-stre-mo e-ven-to — fi-dan-do in Lui in Lui — pe-ri? chi nell'e-

I.

Vni

II.

Vle

Vc.

Ob. *ARCO*

Fl. *f*

Ott.

Ob. *p*

Cl. *p*
in Do

Fag. *p*

in Sol
Cor. *p*
in Do

Trb. *p*
in Do

Trbn. *p*

Serp.

Tp.

2. *dolce*

- stre mo, estre - mo e - ven - - to... fi - dan - do in Lui pe -

I. *p*

Vons

II. *f*

Vle *f*

Vc. *f*

Cb. *f*

DIV.

allarg. *a tempo*
leggermente

Fl.
Ott.
Ob. I.
Cl. in Do
Fag.
in Sol
Cor. in Do
Trb. in Do
Trbn.
Serp.
Trp.
Trg.

Z. *allarg.* *p*

ri? fidando in Lui, fi dan do in Lui, chi... fi dan do in Lui pe-ri?
CORO
p
Di lie - to gior - noun
p
Di lie - to gior - noun
p
Di lie - to gior - noun

allarg. **10** *a tempo*

urmiti
Vni I.
Vni II.
Vle
Vc
Cb.

Pizz.
Pizz.
p
p
Pizz. b
Pizz.

Fl.

Ob.

Ob. I.

Cl. in Do I.

Fag.

in Sol

Cor. in Do

Trb. in Do

Trbn.

Trp.

Trg.

Z.

Fre-noal-ti - mor! fre - noal...ti.

CORO

so - le, di lie - to gior - non un so - le,

so - le, di lie - to gior - non un so - le,

so - le, di lie - to gior - non un so - le,

so - le, di lie - to gior - non un so - le,

I. Vni

II. Vni

Vle

Ve.

Cb.

FL. *Flute*

Ott. *Oboe*

Ob. *Clarinet*

Cl. *in Do*

Fag. *Bassoon*

in Sol. *Coro*

in Do

Trb. *in Do*

Trbn.

Serp.

Tp.

Trg.

Z.

-mor! vaffi di d'Id-di - o l'eter. na a.

CORO

di lie - to gior - non un so - le, for - se per noi... spun.

di lie - to gior - non un so - le, for - se per noi... spun.

di lie - to gior - non un so - le, for - se per noi... spun.

I. *Vni*

II. *Vni*

Vle

Vc.

Cb.

Fl. *6*

Ob. *6*

Ob. *I. 6*

Cl. *I. 6*
in Do

Fag. *6*

in Sol
Cor. *3*

in Do
Cor. *3*

Trb. *in Do*

Trbn.

Serp.

Tp.

Trg.

Z. *- i - - ta; chi nell'estre - mo e - ven - to... - fidando in*

CORO
- to!
- to!
- to!

I. Vni *ARCO*

II. Vni *ARCO*

Vle *ARCO*

Vo. *ARCO*

Cb. *ARCO*

Fl.
Ott.
Ob.
Cl. in Do
Fag.
in Sol
Cor. in Do
Trb. in Do
Trbn.
Serp.
Z.
CO RO
I. Vni
II. Vni
Vle
Vc.
Cb.

Lui, in Lui — pe — ri? chi nell'e — stre — mo, estre — mo e.
per noi spunto!
per noi spunto!
per noi spunto!

p

Fl.

Ob.

Cl. in Do

Fag.

in Sol

Cor. in Do

Trb. in Do

Trbn.

Serp.

Z.

dolce

- ven - to fi - dan - do in Lui pe - rî? fidando in Lui, fidando in

I. Vni

II. Vni

Ve

Vc.

Cb.

DIV.

UNITI

p

allarg. *a tempo*

Fl.

Ob.

Cl. *in Do*

Fag. *in Sol*

Cor. *in Do*

Trb. *in Do*

Trbn.

Serp.

allarg. *a tempo*

Z.

Lui, chi...fidando in Lui pe - ri? Ere no al ti - mor! fre - no,

per noi spuntò, per noi spuntò,

per noi spuntò, per noi spuntò,

per noi spuntò, per noi spuntò,

CORO

allarg. *a tempo*

I. Vni

II. Vni

Vle

Ve.

Cb.

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

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fag.), Cor Anglais (in Sol), Horn in D (in Do), Trumpet in D (Tr.b. in Do), Trombone (Trbn.), and Serpent (Serp.).
- Woodwinds (Fl., Ob., Cl., Fag., Cor, Tr.b., Trbn., Serp.):** The first four measures of the score feature sixteenth-note patterns with a fingering of '6' indicated above the notes.
- String Ensemble:** Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).
- String Ensemble:** The string parts feature a triplet pattern of eighth notes, with the instruction **PIZZ.** (pizzicato) written above the first measure.
- Vocal Soloists:** A vocal line (Z.) with lyrics: "fre-noal ti - mor!".
- Chorus (CORO):** Four vocal parts with lyrics: "spun - to!".
- Other Markings:** The first measure of the woodwinds and strings is marked with a fermata. The woodwinds have a first ending bracket labeled "I." over the first four measures. The strings have a marking "a2" above the first measure.

Allegro

Fl. *f*
 Ott. *f*
 Ob. *f*
 Cl. *f*
in Do
 Fag. *f*
a2
in Sol
 Cor. *f*
in Do
 Trb. *f*
in Do
 Trbn. *f*
 Serp. *f*
 Tp. *f* *tr*

CORO

Qual ru - mo - re!
 Qual ru - mo - re!
 Qual ru - mo - re!

Allegro

I. *f* *ARCO*
 Vni
 II. *f*
 Vle
 Vc. *f* *ARCO*
 Cb. *f* *ARCO*

Musical score for woodwinds and brass instruments. The instruments listed on the left are: Fl. (Flute), Oh. (Oboe), Ob. (Bassoon), Cl. in Do (Clarinet in C), Fag. (Bassoon), in Sol Cor. (Horn in F), in Do Cor. (Horn in C), Trb. in Do (Trumpet in C), Trbn. (Trombone), Serp. (Serpentine), and Trp. (Trumpet). The score is divided into three measures. The first measure contains rhythmic patterns for all instruments. The second and third measures show sustained notes, with a dynamic marking of *p* (piano) for the woodwinds and brass instruments. A first ending bracket is visible above the Flute staff in the third measure.

ISMAELE

Fu - ri - bon - do dell' As.

Musical score for strings and double bass. The instruments listed on the left are: I. Vni (Violin I), II. Vni (Violin II), Vle (Viola), Ve. (Violoncello), and Cb. (Contrabasso). The score is divided into three measures. The first measure contains rhythmic patterns for all instruments. The second and third measures show sustained notes, with dynamic markings of *f p* (forte piano) for all instruments.

Fl.
Ott.
Ob.
Cl.
in Do
Fag.
in Sol.
Cor.
in Do
Trb.
in Do
Trbn.
Serp.
Tp.

Er

Detailed description: This block contains the musical notation for woodwind and string instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet (Cl. in Do), Bassoon (Fag.), Cor Anglais (Cor. in Sol. and in Do), Trumpet (Trb. in Do), Trombone (Trbn.), Serpentine (Serp.), and Trombone (Tp.). The notation includes various notes, rests, and dynamic markings. A specific instruction 'Er' is written above the Trombone (Tp.) staff.

I. *si - ria, dell'As - sia il re s'a - van - za; par chei sfi - di inte - ro il*

I.
Vni
II.
Vle
Vc.
Cb.

f p

Detailed description: This block contains the musical notation for the string section. The instruments listed are Violin I (Vni), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The notation features rhythmic patterns with dynamic markings of *f* (forte) and *p* (piano) alternating throughout the piece.

Fl.
Ott.
Ob.
Cl. in Do
Fag.
in Sol
Cor. in Do
Trb. in Do
Trbn.
Serp.
Tp.

Detailed description: This block contains the musical notation for the woodwind and brass sections. The instruments listed are Flute (Fl.), Oboe (Ott.), Clarinet (Cl. in Do), Bassoon (Fag.), Cor Anglais (in Sol and in Do), Trumpet (Trb. in Do), Trombone (Trbn.), Serpentine (Serp.), and Trombone (Tp.). The notation includes various notes, rests, and dynamic markings such as accents (>) and slurs.

I.
mon - do nella fie - ra sua bal - dan - za!

Detailed description: This block shows the vocal line for the first voice part (I.). The lyrics are "mon - do nella fie - ra sua bal - dan - za!". The notation includes a slur over the first two notes and various note values.

CORO
Pria la
Pria la

Detailed description: This block shows the chorus vocal line. The lyrics are "Pria la" and "Pria la". The notation includes a large bracket on the left side labeled "CORO" and various note values.

I.
Vni
II.
Vle.
Vc.
Cb.

Detailed description: This block contains the musical notation for the string and double bass sections. The instruments listed are Violin I (I.), Violin II (II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The notation includes various notes, rests, and dynamic markings such as accents (>) and slurs.

Fl.
Ott.
Ob.
Cl. in Do
Fag.
Cor. in Sol
Cor. in Do
Trb. in Do
Trbn.
Serp.
Tp.

Detailed description: This section of the score contains staves for woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts feature a melodic line with grace notes. The Clarinet in D (Cl. in Do) and Bassoon (Fag.) parts provide harmonic support with chords. The Horns (Cor.) and Trumpets (Trb.) play sustained chords. The Trombones (Trbn.) and Serpent (Serp.) also play sustained chords. The Trombone (Tp.) part is mostly silent.

Z.
CORO

Forse fi - ne porrà il cie - lo all'em - pio ar -
vi - ta...
vi - ta...

Detailed description: This section features a vocal line for the Zoroastrian (Z.) and a Chorus (CORO). The vocal line consists of a single melodic line with lyrics. The lyrics are: "Forse fi - ne porrà il cie - lo all'em - pio ar - vi - ta...". The Chorus part is indicated by a large bracket on the left and contains a similar melodic line.

I.
Vni
II.
Vle
Vo.
Cb.

Detailed description: This section of the score contains staves for string instruments. The Violins (Vni) are divided into two parts (I and II). The Viola (Vle) and Violoncello (Vo.) parts play a rhythmic accompaniment. The Contrabass (Cb.) part also plays a rhythmic accompaniment.

12

Fl.
ff

Ott.
ff

Ob.
ff

Cl.
in Do
ff

Fag.
ff

in Sol.
Cor.
ff

in Do
ff

Trb.
in Do
ff

Trbn.
ff

Serp.
ff

Ip.
ff

Z.
- di - re : di Si - on sulle ro - vi - ne lo stra.

I.
Vni
ff

II.
ff

Vle
ff

Vc.
ff

Cb.
ff

The image shows a musical score for orchestra and voice. The top section contains staves for woodwinds (Flute, Oboe, Clarinet in D, Bassoon, Cor Anglais in Sol and D), brass (Trumpet in D, Trombone, Serpent, Trombone), and percussion (Timpani). The woodwinds and brass play sustained chords with a forte (ff) dynamic. The timpani plays a tremolo. The voice part (Z.) has lyrics in Italian: 'di re: di Si on sulle ro vi ne lo stra.' Below this are staves for strings (Violin I and II, Viola, Violoncello, and Contrabasso), which play rhythmic patterns with a forte (ff) dynamic.

Fl. *p*
Ott. *p*
Ob. *p*
Cl. *p*
in Do
Fag. *p*
in Sol
Cor. *p*
in Do
Trb. *p*
in Do
Trbn. *p*
Serp. *p*
Tp. *p*

- nier non po - se - rà. Questa

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

Fl.

Ott.

Ob.

Cl.
in Do

Fag.

in Sol
Con.
in Do

Trb.
in Do

Trbn.

Serp.

Trp.

G.C.

(Consegnando FENENA ad ISMAELE)

Z.

pri - ma fra le As - si - re a te fi

Oh

Oh

Oh

Oh

I.
Vni

II.
Vni

Vle

Vc.

Cb.

FL. *ff*

Ob. *ff*

Ob. *ff*

Cl. *ff*
in Do

Flag. *ff*

in Sol
Cor. *ff*

in Do

Trb. *ff*
in Do

Trbn *ff*

Serp.

Trp. *ff*

G.C. *ff*

Z. *ff*

CORO

-do.

Di - o, pie - tà!

Di - o, pie - tà!

Di - o, pie - tà!

I
Vni *ff*

II *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

13 Allegro

Fl.

Ott.

Ob.

Cl. in Do

Fag.

in Sol

Cor.

in Do

Trb. in Do

Trbn.

Z.

Co-me not - - - te a sol fulgen - - - te, co-me

13 Allegro

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *p*

Ob. I. *p*

Cl. in Do I. *p*

Fag.

in Sol

Cor. in Do

Trb. in Do I. *p*

Trbn.

Detailed description: This section of the score covers woodwinds and brass. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with accents and triplets. The Clarinet in C (Cl. in Do) and Bassoon (Fag.) parts have similar melodic lines. The Cor Anglais (Cor.) is split into two parts: one in G major (in Sol) and one in C major (in Do), both playing rhythmic patterns. The Trumpet in C (Trb. in Do) and Trombone (Trbn.) parts also have melodic lines with accents and triplets. Dynamics include *p* (piano).

Z. pol - ve in predaal ven - to, spa - ri - ra - i nel gran ci.

Detailed description: The vocal line (Z.) is in bass clef and contains the lyrics: "pol - ve in predaal ven - to, spa - ri - ra - i nel gran ci." The melody is written in a single line with a long note at the end.

I. Vni

II. Vni

Vle

Vc.

Cb.

Detailed description: This section of the score covers strings and double bass. It includes parts for Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The strings play rhythmic patterns, often in a 3/4 or 4/4 time signature, with some parts featuring triplets. Dynamics include *p* (piano).

Fl.
Ott.
Ob.
Cl.
in Do
Fag.
in Sol
Cor.
in Do
Trb.
in Do
Trbn.
Serp.
Tp.
G.C.

Detailed description: This block contains the musical notation for woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with triplets and slurs. The Clarinet (Cl.) and Bassoon (Fag.) parts have similar melodic lines. The Cor Anglais (Cor.) and Trumpet (Trb.) parts play rhythmic accompaniment. The Trombone (Trbn.), Serpent (Serp.), and Trombone (Tp.) parts are mostly silent. The Glockenspiel (G.C.) is also silent.

Z.
- men - to, Dio di Be - lo - men - zo - gner. Tu d'A.

Detailed description: This block shows the vocal line for the soloist (Z.). The lyrics are: "- men - to, Dio di Be - lo - men - zo - gner. Tu d'A." The music includes a long note followed by a triplet of eighth notes.

I.
Vni
II.
Vle
Vc.
Cb.

Detailed description: This block contains the musical notation for string instruments. The Violin I (Vni) and Violin II (Vni) parts play melodic lines. The Viola (Vle) part plays a rhythmic accompaniment. The Violoncello (Vc.) and Contrabasso (Cb.) parts play a rhythmic accompaniment.

14

Fl. *ff*

Ob. *ff*

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

Cl. in Do *p* *f*

Fag. *p* *f*

in Sol. *f* *a2*

Cor. in Do *f*

Trb. in Do *f*

Trbn. I. *f* II. III. *a2* *f*

Serp. *f*

Tp. *f*

Z. *f*

Sol- Re

bra - mo Iddio pos - sen - te, a pu - gnar con noi, con noi di - scen - di, ne' tuoi

CORO

Ne' tuoi

Ne' tuoi

Ne' tuoi

Ne' tuoi

14

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*

FL. *p*

Ott. *p*

Ob. *a2* *p*

Cl. *a2* *p*

Fag. *p*

in Sol
Cor.

in Do *p*

Trb. *a2* *p*

Trbn. *p*

Serp.

Tp.

G.C.

Z. *p*

ser - vi un soffio accen - di che dia mor - te al lo stranier, ne' tuoi.

CORO

ser - vi un soffio accen - di che dia mor - te...

ser - vi un soffio accen - di che dia mor - te...

ser - vi un soffio accen - di che dia mor - te...

I. *p*

Vni

II. *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl.
Ob.
Ob.
Cl.
in Do
Fag.
in Sol
Cor.
in Do
Trb.
in Do
Trbn.
Serp.
Tp.
G.C.
Z.
ser. vi un saffio accen. di che dia mor. te al - lo stranie. ro, ne' tuoi

CORO

I.
Vni
II.
Vle
Vc.
Cb.

Detailed description: This is a page of a musical score, page 69. It features a variety of instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fag.), Horn in G (in Sol), Horn in D (in Do), Trumpet in D (Trb. in Do), Trombone (Trbn.), Serpent (Serp.), Trumpet (Tp.), and Cymbal (G.C.). A vocal line (Z.) is present with the lyrics: "ser. vi un saffio accen. di che dia mor. te al - lo stranie. ro, ne' tuoi". Below the vocal line is a section for the "CORO" (Chorus) with three staves. At the bottom, there are staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Fl.
Ott.
Ob.
Cl. in Do
Fag.
Cor. in Sol
Cor. in Do
Trb. in Do
Trbn.
Serp.
Tp.
G.C.

N.
ser-viun sof. fio ac-cen-di che dia mor-te, che dia mor-teallo stra

CORO

I.
Vni
II.
Vle
Vc.
Cb.

15

Fl.

Ott.

Ob.

Cl. in Do

Fag.

in Sol

Cor. in Do

Trb. in Do

Trbn.

Serp.

Tp.

G.C.

Z.

-nier.

CORO

Co - me not - te a sol ful - gen - te, co - me pol - ve in pre - da al

Co - me not - te a sol ful - gen - te, co - me pol - ve in pre - da al

Co - me not - te a sol ful - gen - te, co - me pol - ve in pre - da al

15

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Ob.

Cl. in Do

Fag.

in Sol

Cor.

in Do

Trb. in Do

Trbn.

Serp.

Tp.

G.C.

Z.

CORO

ven - to, spa - ri - rai nel gran ci - men - to, Dio di Be - lo men - zo.

ven - to, spa - ri - rai nel gran ci - men - to, Dio di Be - lo men - zo.

ven - to, spa - ri - rai nel gran ci - men - to, Dio di Be - lo men - zo.

I.

Vni

II.

Vle

Vc.

Cb

Fl.
Ofl.
Ob.
Cl.
in Do
Fag.
in Sal
Cor.
in Do
Trb.
in Do
Trbn.
Serp.
Tp.
G.C.
Z.

CORO

gner, spa-ri-ra - i, spa-ri-ra - i, Dio di Be-lo men-zo.
gner, spa-ri-ra - i, spa-ri-ra - i, Dio di Be-lo men-zo.
-gner, spa-ri-ra - i, spa-ri-ra - i, Dio di Be-lo men-zo.

I.
Vni
II.
Vle
Vc.
Cb.

Fl.
Ob.
Cl. in Do
Fag.
in Sol
Cor. in Do
Trb. in Do
Trbn.
Serp.
Tp.
G.C.
Z.
CORO
I. Vni
II. Vni
Vle
Vc.
Cb.

- gner, Dio di Be - lo men - zo - gner.
- gner, Dio di Be - lo men - zo - gner.
- gner, Dio di Be - lo men - zo - gner.

16 Allegro

Fl.
 Off.
 Ob.
 Cl.
 in Do
 Fag.
 in Sol
 Cor.
 in Do
 Trb.
 in Do
 Trbn.
 Serp.
 Tp.
 G.C.
 Z.
 Coro
 Co - me

16 Allegro

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl. *p*

Ott. *p*

Ob. I. *p*

Cl. in Do I. *p*

Fag.

in Sol

Cor. in Do

Tr.b. in Do I. *p*

Trbn.

Detailed description: This block contains the musical notation for woodwind and brass instruments. The Flute (Fl.) and Oboe (Ott.) parts begin with a piano (*p*) dynamic. The Oboe and Clarinet in C (Cl. in Do) parts are marked with a first ending (I.). The Horns (Tr.b. in Do) also have a first ending (I.) and a piano (*p*) dynamic. The Bassoon (Fag.) part is silent. The Cor Anglais (Cor. in Sol) and Horns in C (Cor. in Do) play a rhythmic accompaniment of eighth notes.

Z.

not - te a sol ful gen - te, co me pol - ve in pre daal

Detailed description: This block shows the vocal line for the soloist (Z.). The lyrics are: "not - te a sol ful gen - te, co me pol - ve in pre daal". The melody is written in a bass clef with a key signature of one sharp (F#).

I.

Vni

II.

Vle

Vc.

Cb.

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (Vni), Violin II (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Violin parts feature melodic lines with slurs and accents. The Viola, Violoncello, and Contrabass parts provide a rhythmic accompaniment with eighth notes.

Fl.
Ob.
Cl. in Do
Fag.
in Sol
Cor. in Do
Trb. in Do
Trbn.

The woodwind section (Flute, Oboe, Clarinet in C, Bassoon) and brass section (Trumpets in C, Trombones) are shown. The woodwinds play a melodic line with triplets and accents, marked *p*. The brass section provides a rhythmic accompaniment with eighth-note patterns.

Z.
ven - to, spa - ri - ra - i nel gran ci - men - to, Dio di

The vocal line features a melodic phrase with a triplet of eighth notes and a long note, followed by a descending line. The lyrics are: "ven - to, spa - ri - ra - i nel gran ci - men - to, Dio di".

I. Vni
II. Vni
Vle
Vc.
Cb.

The string section (Violins I & II, Viola, Violoncello, Contrabasso) is shown. The Violins play a melodic line with slurs and accents. The other strings provide a rhythmic accompaniment with eighth-note patterns.

Fl.
 Off.
 Ob. I.
 Cl. I. in Do
 Fag. I.
 in Sol
 Cor. in Do
 Trb. in Do I.
 Serp.
 Z.
 Be - lo - men - zo - gner. Tu d'A - bra - mo Iddio pos -

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

The musical score is written in G major (one sharp) and 3/4 time. It features a complex woodwind section with multiple parts for Flute, Oboe, Clarinet, and Bassoon, each with first and second endings. The brass section includes Horns, Trumpets, and a Serpent. The string section consists of Violins (I and II), Viola, Violoncello, and Contrabass. A Soloist part is also present, with lyrics in Italian. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano).

17

Fl. *f*

Ott. *f*

Ob. I. *f a2*

Cl. in Do *f a2*

Fag. *f*

in Sol. *f*

Cor. in Do *f a2*

Trb. in Do *f*

Trbn. *f* I. *f* II. III. a2 *f*

Serp. *f*

Tp. *f*

G.C.

Z. *f*

- sen - te, a pu - gnar con noi con noi di - scen - di, ne' tuoi

CORO

f Ne' tuoi

f Ne' tuoi

f Ne' tuoi

17

I. *ff*

Vni. *ff*

II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Fl.
 Ofl.
 Ob.
 Cl. in Do
 Fag.
 in Sol
 Cor.
 in Do
 Trb. in Do
 Trbn.
 " II III
 Serp.
 Tp.
 G.C.
 Trg.

CORO

ser - vi un soffio ac - cen - di che dia mor - te al lo stranier, ne' tuoi
 ser - vi un soffio ac - cen - di che dia mor - te...
 ser - vi un soffio ac - cen - di che dia mor - te...
 ser - vi un soffio ac - cen - di che dia mor - te...

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.
 Off.
 Ob.
 Cl. in Do
 Fag.
 insal
 Cor. in Do
 Trb. in Do
 Trbn
 Trom.
 T.p.
 G.C.
 Trg.

Z.
 ser - vi un soffio ac - cen - di che dia mor - te al - lo stranie - ro, ne' tuoi

CORO

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Fl.
 Ott.
 Ob.
 Cl. in Do
 Fag.
 in Sol
 Cor.
 in Do
 in Do
 Trbn.
 Serp.
 Tp.
 G.C.
 Z.
 ser - vi unsof. - fio ac - cen - di che dia mor - te, che dia morte allo stra -
 CORO
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Musical score for page 82, featuring a full orchestra and a vocal soloist. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Percussion, and various strings. A vocal soloist part is also present with Italian lyrics. Dynamics like *ff* and *f* are indicated throughout.

18 Più mosso

Fl.
Ott.
Ob.
Cl.
in Do
Fag.
in Sol
Cor.
in Do
Trb.
in Do
Trbn.
Serp.
Tp.
G.C.
Z.
CORO
-mier, si, che di a
Che dia mor - te, che dia mor - te,
Che dia mor - te, che dia mor - te,
Che dia mor - te, che dia morte,

18 Più mosso

I.
Vni
II.
Vle
Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl.
in Do
 Fag.
in Sol
 Cor.
in Do
 Trb.
in Do
 Trbn.
 Serp.
 Tp.
 G.C.
 Z.
 mor - te, che dia mor - - - te al - lo stra.
 CORO
 mor - - - te al - lo stra.
 mor - - - te al - lo stra.
 mor - - - te al - lo stra.
 I.
 Vni
 II.
 Vle
 Vc.
 Cb.

The score is in 3/4 time with a key signature of one sharp (F#). The woodwind section includes Flute, Oboe, Clarinet (in C), Bassoon, and Cor Anglais (in C). The brass section includes Trumpets (in C), Trombones, Serpent, and Trompani. The string section includes Violins (I and II), Viola, Violoncello, and Contrabasso. The vocal parts include a solo voice and a four-part chorus. The lyrics are in Italian: "mor - te, che dia mor - - - te al - lo stra." The score features various musical notations such as dynamics (p, f), articulation (accents), and performance instructions like "tr." for trills. The woodwinds and strings play sustained chords, while the brass and solo voice have more active parts. The chorus parts are homophonic.

Fl.
Ott.
Ob.
Cl.
in Do
Fag.
in Sol
Cor.
in Do
Trb.
in Do
Trbn.
Serp.
Tp.
G.C.
Z.
CORO
I.
Vni
II.
Vcl.
Vc.
Cb.

Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Snare Drum, Cymbals, and various string instruments (Violins I & II, Violas, Cellos, Double Basses) are listed on the left side of the score.

The vocal choir part (CORO) includes the following lyrics:

nier. si, che di-a
nier, che dia mor - - - te, che dia mor - - - te
nier, che dia mor - - - te, che dia mor - - - te
-nier, che dia mor - te, che dia morte

Fl.

Ob.

Cl.
in Do

Fag.

in Sol
Cor.

in Do

Trb.
in Do

Trbn.

Serp.

Tp.

G.C.

Z.

CORO

I.
Vni

II.
Vni

Vle

Vc.

Cb.

mor-te, che dia mor - te al - lo stra-nier, mor -
 mor - te al - lo stra-nier, mor -
 mor - te al - lo stra-nier, mor -
 mor - te al - lo stra-nier, mor -

19

FL.

Ob.

Cl. in Do

Fag.

in Sol

Cor. in Do

Trb. in Do

Trbn.

Serp.

Tp.

G.C.

Z.

-te, mor - te, mor - te,

-te, mor - te, che di-a morte al.lo stra-nier.

-te, mor - te, che di-a morte al.lo stra-nier.

-te, mor - te, che di-a morte al.lo stra-nier.

CORO

19

I. Vni

II. Vni

Vle

Vc.

Cb.

This page of a musical score, numbered 88, contains the following parts and staves:

- Fl.** (Flute): Two staves with treble clef and key signature of one sharp (F#).
- Ob.** (Oboe): One staff with treble clef and key signature of one sharp (F#).
- Cl. in Do** (Clarinet in C): One staff with treble clef and key signature of one sharp (F#).
- Fag.** (Bassoon): One staff with bass clef and key signature of one sharp (F#).
- in Sol Cor.** (Horn in F): One staff with treble clef and key signature of one sharp (F#).
- in Do** (Horn in C): One staff with treble clef and key signature of one sharp (F#).
- Trb. in Do** (Trumpet in C): One staff with treble clef and key signature of one sharp (F#).
- Trbn.** (Trombone): One staff with bass clef and key signature of one sharp (F#).
- Serp.** (Snake): One staff with bass clef and key signature of one sharp (F#).
- Trp.** (Tuba): One staff with bass clef and key signature of one sharp (F#).
- G.C.** (Cymbal): One staff with a single note.
- Z.** (Zither): One staff with a single note.
- CORO** (Choir): Three staves (treble, alto, and bass clefs) with key signature of one sharp (F#).
- I. Vni** (Violin I): One staff with treble clef and key signature of one sharp (F#).
- II. Vni** (Violin II): One staff with treble clef and key signature of one sharp (F#).
- Vle** (Viola): One staff with treble clef and key signature of one sharp (F#).
- Vc.** (Violoncello): One staff with bass clef and key signature of one sharp (F#).
- Cb.** (Contrabasso): One staff with bass clef and key signature of one sharp (F#).

This page of a musical score, numbered 89, contains the following instruments and parts:

- Fl.** (Flute): Two staves with complex melodic lines.
- Ott.** (Oboe): Two staves with complex melodic lines.
- Ob.** (Oboe): One staff with a rhythmic accompaniment.
- Cl. in Do** (Clarinet in C): One staff with a rhythmic accompaniment.
- Fag. in Sol** (Bassoon in G): One staff with a rhythmic accompaniment.
- Cor. in Do** (Cor Anglais in C): One staff with a rhythmic accompaniment.
- Trb. in Do** (Trumpet in C): One staff with a rhythmic accompaniment.
- Trbn.** (Trombone): One staff with a rhythmic accompaniment, including the marking "I. III. a2".
- Serp.** (Serpent): One staff with a rhythmic accompaniment.
- Tr.** (Tuba): One staff with a rhythmic accompaniment.
- G.C.** (Gong): One staff with a rhythmic accompaniment.
- Z.** (Zylophone): One staff with a rhythmic accompaniment.
- CORO** (Chorus): Three staves (Soprano, Alto, Bass) with rests.
- I. Vni** (Violin I): One staff with a complex melodic line.
- II. Vni** (Violin II): One staff with a rhythmic accompaniment.
- Vle** (Viola): One staff with a complex melodic line.
- Vc.** (Violoncello): One staff with a rhythmic accompaniment.
- Cb.** (Contrabasso): One staff with a rhythmic accompaniment.

Fl. *Fl.*
Ob. *Ob.*
Cl. *Cl. in Do*
Fag. *Fag.*
in Sol. *in Sol.*
Cor. *Cor. in Do*
Trb. *Trb. in Do*
Trbn. *Trbn. I. III. a2*
Serp. *Serp.*
Tp. *Tp.*
G.C. *G.C.*
Z. *Z.*
CORO *CORO*

I. *I.*
Vni *Vni*
II. *II.*
Vle *Vle*
Vc. *Vc.*
Cb. *Cb.*
c *c*
dim. *dim.*
PIZZ. *PIZZ.*

Fl. I

Oboe

Clarinet in D

Bassoon

Horn in D

Horn in C

Trumpet I & III

Trombone

Serpentine

Timpani

Gong/Cymbal

2.

Violin I

Violin II

Viola

Violoncello

Double Bass

p, *pp*, *f*, *sf*, *ARCO*

RECITATIVO E TERZETTINO

ABIGAILLE, FENENA ED ISMAELE

Allegro

Fen. Ism.

Violini
I. II.

Viola

V. Celli *C. Bassi*

p

F.

I. *Recit. I. sm*
Fe-

Vni
I. II.

Vle

V.C. *Cb.*

f

F. 
 Nel dì della ven-det - ta chi mai d'amor par - lò?

I. 
 - ne - na! - O mia di - let - ta! Mi - se - ra! Oh

I. 
 Vni *p*

II 
p

Vle 
p

Vc. 
p

Cb. 
p

20 Andante cantabile

F. 

I. 
 co - - - me più bel - - - la or ful - giaglochimeidàl - lo - ra che in Ba-bi-

I. 
 Vni *p*

II. 
p

Vle 
p

Vc. 
pizz. *p*

Cb. 
pizz. *p*

F. 

I. 
- lo - - - niaambascia-dordi Giudaioven - - ni! Me tra-e - vi dal-la pri-

dim. *Mosso* *Recit.^{vo}*

I. 
Mosso *Recit.^{vo}*

Vni. 

II. 

Vle 

Vc. 
Arco *f*

Cb. 
Arco *f*

F. 

I. 
- gion con tuogra - ve pe - riglio, ne ti com mos - se l'in - vido e cru - de - le vi - gi - lar di tua

I. 
f

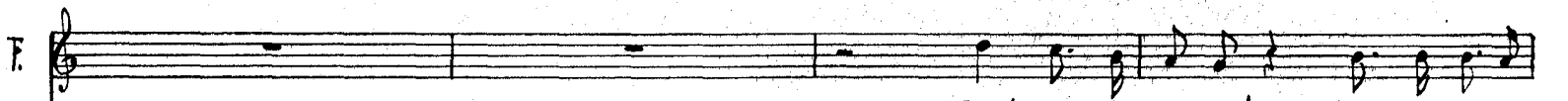

Vni. 
f

II. 

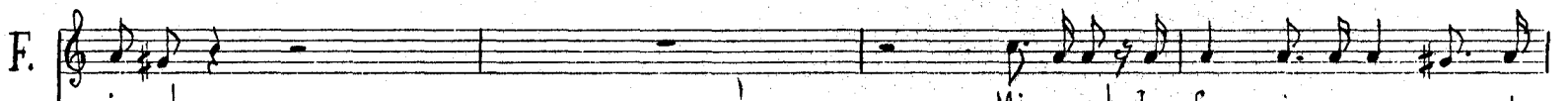

Vle 
f

Vc. 
f

Cb. 
f

F.  Deh! che ri membri!... Schiava or qui son
 I.  suora, cheme d'amor fu-ren-te perse-gui-to!...

I.  *f*
 II.  *f*
 Vle  *f*
 Vc.  *f*
 Cb.  *f*

F.  i-o!... Mi-sero!... In-fran-gi ora un sa-cro do-
 I.  Ma schiuderti cammino io vo-glio ali-ber-ta!

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

F. *-ver!*

I. *Vie-ni!... Tu pu-re l'infrange-vi per-me... Vie-ni! il mio pet-toa-te la*

I. *f*

II. *f*

Vle. *f*

Vc. *f*

Cb. *f*

F.

I. *stra-da, il mio pet-toa-te la strada schiude-ra fra mil-le...*

I. *f*

II. *f*

Vle. *f*

Vc. *f*

Cb. *f*

21 Allegro

Fl. *ff*

Ott. *ff*

Ob. *a2 ff*

Cl. in D. *ff a2*

Fag. *p cresc. a2. ff*

Cor. in Hi. *p cresc. a2. ff*

Trb. in Hi. *ff*

Trbn. *I ff II, III ff*

Cimb. *ff*

21 Allegro

I. *pp ff*

Vni. *pp ff*

II. *pp ff*

Vle. *pp ff*

Vc. *pp ff*

Cb. *pp ff*

Fl.
Ott.
Ob. *a 2*
Cl. *a 2*
Fag.
Cor. *a 2*
Trb. *a 2*
Trbn. I. II. III.
Cimb.

A
F.
I.

Guerrie - ri, è pre-so il tem - - pio!..

(atterriti) A - bi - ga - il - le!!..

A - bi - ga - il - le!..

(Entra colla spada alla mano Abigaille, seguita da guerrieri babilonesi celali in ebraiche vesti)

(Abigaille s'arresta improvvisamente nell'accorgersi dei due amanti, indi con amaro sogghigno dice ad Ismaele)

I.
Vni.
II.
Vle
Vc.
Cb.

22 *Lento*

Ob.

Cl.
in Do

Fag.

Cor.
in Mi

A. *a piacere*
Pro - - - de guer-rier! d'a-

22 *Lento*

I. Vni.

II. Vni.

Vle

Vc.

Cb.

pizz.

p

pizz.

p

pizz.

p

pizz.

Ob.

Cl.
in Do

Fag.

Cor.
in Mi

A. *(a Fenena)*
mo re cono-sci tu sol l'armi? D'as-si ——— radonrain core

I. Vni.

II. Vni.

Vle

Vc.

Cb.

Pizz.

arco

Allegro

23

Fl.

Ob.

Cl. in Do

Fag.

Cor. in Mi

Trb. in Mi

Trbn.

Cimb.

A. *(con ira)*

empia tal fiam - ma or parmi! Qual Dio vi sal - - - - - va?

23 Allegro

arco

I. Vni

II. Vni

Vle. Pizz.

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
in Do
Fag.
Cor.
in Mi
Trb.
in Mi
Trbn.
Cimb.

A.
Ta - - - - - la mo la tomba a vo-i se-ra... di miaven.
con forza

I.
Vni
II.
Vle.
Vc.
Cb.

Fl.
f
ff

Ott.
f
ff

Ob.
f
ff

Cl.
in Do
f
ff

Fag.
f
ff

Cor.
in Mi
f
ff

Trb.
in Mi
f
ff

Trbn.
f
ff

Cimb.
f
ff

A
f
ff

- det - - ta il ful - mine su voi so - spe - - - -

I.
Vni.
f
ff

II.
Vni.
f
ff

Vle.
f
ff

Vc.
f
ff

Cb.
f
ff

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

- Fl.** (Flute): Treble clef, key signature of three sharps (F#, C#, G#). It plays a melodic line starting in the second measure.
- OH.** (Oboe): Treble clef, key signature of three sharps. It plays a melodic line starting in the second measure.
- Ob.** (Clarinet): Treble clef, key signature of three sharps. It plays a melodic line starting in the second measure.
- Cl. in Do.** (Clarinet in C): Treble clef, key signature of three sharps. It plays a melodic line starting in the second measure.
- Fag.** (Bassoon): Bass clef, key signature of three sharps. It plays a melodic line starting in the second measure, with a first ending bracket labeled "a2." above the first measure.
- Cor. in Mi.** (Trumpet in D): Treble clef, key signature of three sharps. It plays a melodic line starting in the second measure, with a first ending bracket labeled "a2." above the first measure.
- Trb. in Mi.** (Trumpet in D): Treble clef, key signature of three sharps. It plays a melodic line starting in the second measure.
- Trbn.** (Trombone): Bass clef, key signature of three sharps. It plays a melodic line starting in the second measure.
- Cimb.** (Cymbal): Bass clef, key signature of three sharps. It plays a melodic line starting in the second measure.
- A.** (Vocal): Treble clef, key signature of three sharps. It features a vocal line with lyrics: "so, sospe soè". The melody is characterized by a long, sweeping line with many notes.
- I. Vni.** (Violin I): Treble clef, key signature of three sharps. It plays a melodic line starting in the second measure.
- II. Vni.** (Violin II): Treble clef, key signature of three sharps. It plays a melodic line starting in the second measure.
- Vle.** (Viola): Treble clef, key signature of three sharps. It plays a melodic line starting in the second measure.
- Vc.** (Violoncello): Bass clef, key signature of three sharps. It plays a melodic line starting in the second measure.
- Cb.** (Contrabasso): Bass clef, key signature of three sharps. It plays a melodic line starting in the second measure.

Fl. *Andante* 24 *p*

Off.

Ob.

Cl. *in Do* I. *p*

Fag.

Cor. *in Mi*

Trb. *in Mi*

Trbn.

Trbn.

Cimb.

A. *gia!*

I *Andante* 24

Vni

II

Vle.

VC.

Cb.

Fl. *1.*

Ob.

Cl. *in Do* *1.*

Fag. *I Solo*

Cor. *in Mi*

Trb. *in Mi*

Trbn.

Cimb.

Cambia in Sol

Cambia in Do

Cambia in Do

A.

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

allarg.

25 Andante

Fl. *mf*

Ob. *mf*

Cl. *mf*
in Do

Fag. *mf*

in Sol
Cor. *mf*
in Do

Trb. *mf*
in Do

Trbn. *mf*

Cimb. *mf*

A. *mf*

Io t'a - ma - va!... il re-gnail

ABIGAILLE (Si avvicina a Ismaele e gli dice sottovoce)

allarg.

25 Andante

I. *p*

Vni. *p*

II. *p*

Vle *p*

Vc. *p* Pizz.

Cb. *p* Pizz.

Cl. *in Do*
Fag.
Cor. ^{III} *in Do* _{IV}
A.
co - - re pel tuo co - - re io da' toa - vre - i! U - na

I Vni
II Vni
Vle.
Vc.
Cb.

Cl. *in Do*
Fag.
Cor. ^{III} *in Do* _{IV}
A.
fu - - ria quest' amo-re, vi - - ta o mor-te, vi - - ta o mor-te ei ti puo

I Vni
II Vni
Vle.
Vc.
Cb.

26 *a tempo*

col canto

Fl.

Ott.

Ob.

Cl.
in D_o

Fag.

in Sol

Cor.
in D_o

Trb.
in D_o

Trbn.

Cimb.

A.

dolce

dar. Ah! ... se m'a-mi, ancor po-tre-i... il tuo popol, il tuo po-po-lo sal-

col canto

26 *a tempo*

I.
Vni

II.
Vni

Vle.

Vc.

Cb.

Fl. *tr*

Ott.

Ob. *p*

Cl. *in Bb*

Fag. *p*

Cor. *in Sol* *p*

Cor. *in Do* *p*

Tub. *in Do*

Trbn.

Cimb.

A. *-var!*

I. Ah no!... la vi - - ta io fà-ban-do - - no, mail mio

I. *Vni*

II. *Vni*

Vle.

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
in Do

Fag.

in Sol

Cor.
in Do

Trb.
in Do

Trbn.

Cimb.

A.

I.

co - - re nol poss'i - - o; di nja sor - - te io lie - to

I.

Vni.

II.

Vle.

Vc.

Cb.

27

Fl.

Ott.

Ob.

Cl. in Do

Fag.

Cor.

Trb. in Do

Trbn.

Cim.

Arpa

Abi.

Fen.

I.

sono, ma io per me no, no per me non so tre-mar.

Io l'ama-va! (dolciss.)
Ah! già l'in-

27

I. Vni

II. Vni

Vle

VC.

CB.

Div.

p

pizz

pizz

p

Fl.

Ott.

Ob. *1. Solo*

Cl. *I.*
in Do

Fag.

in Sol
Cor. *in Do*

Trb. *in Do*

Trbn. *I.*

Cimb.

Ar.

A.

F.

I.

I.
Vni.

II.
Vle.

Vc.

Cb.

U - - - na fu - ria è questo a -
vo - co, già ti sen - to, Dio ve - ra - ce d'I - sra -

Fl.

Ob.

Cl. in Do

Fag.

in Sol

Cor. in Do

Trb. in Do

Trbn.

Cimb.

A.

A.

F.

I.

I.

Vni

II.

Vle

Vc.

Cb.

1^a Solo

mo - re...

el - lo non per men nel fier ci - men - to ti can -

Ma ti pos - sa il pian - to mi - o pel mio

Fl.
Ott.
Ob.
Cl.
in Bb
Fag.
in Sol
Cor.
in Do
Trb.
in Do
Trbn.
Cimb.

A.
A.
F.
I.

-ma - va!
-ma - va il mio pre - gar.
po - po - lo par - lar.

Ah! se m'a - mi an - cor po

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

Fl.

Ob.

Cl.
in Do

Fag.

in Sol
Cor:
in Do

Trb.
in Mi

Trbn.

Cimb.

A.

A.

F.
I.

I.
Vni

II.
Vni

Vle.

Vc.

Cb.

Sal pro - teg - giti mio fra - tel - lo, e me

Sal ti pos - sail pian - to - -

Uniti p

1. Sola

Detailed description of the musical score: The score is for page 115 and includes parts for Flute, Oboe, Clarinet in C, Bassoon, Cor Anglais (in G and C), Trumpet in E-flat, Trombone, Cymbal, and strings (Violins I & II, Viola, Violoncello, and Contrabass). It also features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts have lyrics in Italian. The string parts include a section marked 'Uniti p'. The woodwind parts have various markings like '1.' and 'Sola'. The score is written in a 4/4 time signature.

Fl. 28

Ott.

Ob. I.

Cl. in Do I.

Fag.

in Sol

Cor. in Do

Trb. in Do

Trbn. 1.

Cimb.

A.

A.

F.

I.

var, ah!... tuo po - - - polo sal - var!

dan - - - na a le - gri - mar! Sol pro -

mi - - - o ah si par - lar!

I.

Vni.

II.

Vle

Vc.

Cb.

28

Fl.

Ott.

Ob. I.

Cl. in D.

Fag.

insol.

Cor. in D.

Trb. in D.

Trbn. I.

Cimb.

A.

A.

F.

I.

I. Vni

II. Vni

Vle.

Vc.

Cb.

sal - - - var, ah! - - - il tuo

reg - gii mio fra - tel - lo e me dan - - - na

sol ti pos - sail pian - to mi - - - o

Fl.

Ott.

Ob.

Cl. *in Do*

Fag. *in Sol*

Cor. *in Do*

Trb. *in Do*

Trbn.

Cimb.

A.

A.

F.

I.

po - lo sal - var, sal - - - -

la - gri - mar, e me . . . dan - - - nae la - - - gri -

ah si par - lar, ah pel mio po - - - po - lo par -

I.

Vni.

II.

Vle.

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. in Do

Fag.

in Sol

Cor.

in Do

Trb. in Do

Trbn. I.

Cimb.

A.

A.

F.

I.

I.

Vni

II.

Vle.

Vc.

Cb.

- var, sal - - - - -

- mar, e me dan - - - - - na

- lar, ah pel mio po - - - - - po-lo

Fl.
Ott.
Ob.
Cl.
in Do
Fag.
in Sol
Cor.
in Do
Trb.
in Do
Trbn.
Cimb.
A.
A.
F.
I.
I.
Vni
II.
Vle
Vc.
Cb.

-var, ah si sal-var, ah si, ah si sel-var!
a lagrimar, a lagrimar, ah!
ah si parlar, ah si, ah si par-lar!

CORO

Allegro agitatissimo

Flauto

Ottavino

Oboi

Clarineti
in sib

Fagotti

in Mib
Corni

in Sib.

Trombe
in Mib

Tromboni

Cimbasso

Timpani
Sol-Re

G. Cassa

Donne Ebreentrando precipitosamente.

Coro

Allegro agitatissimo

I.
Violini

II.

Viole

V. Celli

C. Bassi

Fl.
Ott.
Ob.
Cl.
in Sib
Fag.
in Mib
Cor.
in Sib
Trb.
in Mib
Trbn.
Cimb.
Timp.
G.C.
Corno

I.
Vni
II.
Vle.
Vc.
Cb.

Fl.

Ob.

Cl. in Sib

Fag. a 2.

in Mib

Cor. in Sib III.

Trb. in Mib a 2.

Trbn. a 3.

Cimb.

Timp.

G.C.

Anna (Coisoprani)

Lo ve - de - ste? ... Ful - mi - nan - do egli ir -

Coro

I. Vni

II. Vni

Vle.

Vc.

Cb.

Fl.
Ott.
Ob.
Cl. in Sib
Fag.
Cor. in Sib
Trb. in Sib
Trbn.
Cimb.
Timp.
G.C.

Detailed description: This section of the score covers woodwind and brass instruments. The Flute (Fl.) part features a melodic line with grace notes and a long note in the third measure. The Oboe (Ott.) part has a melodic line with triplets in the third measure. The Clarinet in B-flat (Cl. in Sib) and Bassoon (Fag.) parts have similar melodic lines. The Cor Anglais (Cor. in Sib) part has a sustained note in the first measure. The Trumpet in B-flat (Trb. in Sib) and Trombone (Trbn.) parts have melodic lines with first and second endings. The Cymbal (Cimb.) part has a rhythmic pattern. The Timpani (Timp.) and Gong/Cymbal (G.C.) parts are mostly silent.

A.
Coro
Vecchi

-rom - pe - - nel - - la fol - ta!
San - gui - no - so er - gen - do - il

Detailed description: This section contains the vocal parts for Soprano (A.) and Tenor (Vecchi). The Soprano part has a melodic line with a long note in the first measure. The Tenor part has a melodic line with a long note in the first measure. The lyrics are written below the notes.

I.
Vni.
II.
Vle.
Ve.
Cb.

Detailed description: This section contains the string parts for Violin I (Vni. I.), Violin II (Vni. II.), Viola (Vle.), Violoncello (Ve.), and Contrabasso (Cb.). The Violin I and Viola parts have melodic lines with triplets. The Violin II part has a melodic line with a long note in the first measure. The Violoncello and Contrabasso parts have melodic lines with triplets.

20

Fl.

Ob.

Cl. in Sib

Fag. in Mib

Cor. in Sib

Trb. in Mib

Trbn.

Cimb.

Timp.

G.C.

bran - do e - gli giun - ge a que - sta vol - ta!

20

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

Fl.
Ott.
Ob. *22.*
Cl. *in Sib*
Fag. *22.*
Cor. *in Sib*
Trb. *in Sib* *22.*
Trbn. *23.*
Cimb.
Timp.
G.C.

Detailed description: This section of the score covers woodwinds and brass. The Flute and Oboe parts have a melodic line with some rests. The Clarinet in B-flat and Bassoon parts play a rhythmic accompaniment of eighth notes. The Trumpet and Trombone parts play a similar rhythmic accompaniment, with the Trombone part starting with a dynamic marking of *23.* The Cymbal, Snare Drum, and Gong parts are marked with a dash, indicating they are silent.

(Leviti che sorvengono)

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

Detailed description: This section of the score covers the string instruments. The Violin I and II parts play a melodic line with triplets. The Viola, Violoncello, and Contrabasso parts play a rhythmic accompaniment of eighth notes, also featuring triplets. The strings are playing in a steady, rhythmic pattern.

Fl. *f* *v* *b* *v* *b* *v* *b* *v*

Ott.

Ob.

Cl. *in Sib*

Fag. *in Mib*

Cor. *in Sib*

Trp. *in Sib*

Trbn.

Cimb.

Timp

G.C.

Two empty musical staves.

Leviti *I. Bassi*

De' guer-rie - ri in va - noil pet - to s'of - fre

I. *Vni.*

II. *Vni.*

Vle

Vc.

Cb.

Fl.
Ott.
Ob.
Cl. in Sib
Fag.
Cor. in Sib
Trb. in Sib
Trbn.
Cimb.
Timp.
G.C.

Detailed description: This block contains the musical notation for the woodwind and brass sections. The Flute (Fl.) part begins with a melodic line in the first measure. The Oboe (Ob.) and Clarinet in B-flat (Cl. in Sib) parts have similar melodic lines. The Bassoon (Fag.) part provides a harmonic accompaniment. The Horns (Cor. in Sib) and Trumpets (Trb. in Sib) play sustained notes. The Trombones (Trbn.) and Cymbals (Cimb.) have rhythmic patterns. The Timpani (Timp.) part has a few notes. The Gong and Cymbal (G.C.) part is marked with a double bar line.

Danne
Dall' E - ter - no è ma - le -
scu - do al tem - pio san - to!

Detailed description: This block contains the vocal line with lyrics. The lyrics are written in Italian. The first line of lyrics is "Danne" above the staff. The second line is "Dall' E - ter - no è ma - le -" with "E - ter - no" split across two staves. The third line is "scu - do al tem - pio san - to!" below the staff. The music is in a major key with a 4/4 time signature.

I. Vnl.
II. Vnl.
Vle.
Vc.
Cb.

Detailed description: This block contains the musical notation for the string and low woodwind sections. The Violins (Vnl.) I and II parts have melodic lines. The Viola (Vle.) part has a melodic line. The Violoncello (Vc.) part has a melodic line. The Contrabass (Cb.) part has a melodic line. The strings are playing a rhythmic pattern.

Fl.

Ott.

Ob.

Cl.
in Sib

Fag.
in Mib

Cor.
in Sib

Trb.
in Mib

Trbn.

Cimb.

Timp.

G.C.

- det - to il pre - ga - re, il no - stro pian - to! Oh fe-

Levitie Vecchi

Oh fe-

I.
Vni

II.

Vle.

Vc.

Cb.

30

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*
in Sib

Fag. *ff*
a2.

Cor. *ff*
in Sib
a2. ff

Trb. *ff*
in Mib.

Trbn. *ff*

Cimb. *ff*

Timp. *ff*

G.C. *ff*

- li - ce chi mo - ri! Oh fe - li - ce chi mo -

- li - ce chi mo - ri! Oh fe - li - ce chi mo -

31

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cl. *ff*

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*
in Sib

Fag. *f*
a2.

Cor. *f*
in Sib
a2.

Trb. *f*
in Mib

Trbn. *f*

Cimb. *f*

Pimp. *f*
tr.

G.C. *f*

-ri pria che fos - se que - sto di! que - sto

-ri pria che fos - se que - sto di! que - sto

I. Vni

II. Vni

Vle.

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
in Sib

Fag.
a2.

Cor.
in Sib

Trb.
in Sib

Trbn.
a3.

Cimb.

Timp.

C.C.

di! que - sto di!

di! que - sto di!

(Entrano Guerrieri Ebrei disarmati)

I. Vni

II. Vni

Vle.

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. *I Solo*
in Sib.

Fag. *a 2.*

in Mib

Cor. *a 2.*
in Sib

Tromb. *a 3.*

Cimb.

Timp.

G.C.

Guerrieri

Ecco il re - ge! sul de-

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

Fl.

Off.

Ob.

Cl.
in Sib

Fag.
in Mib

Cor.
in Sib

Trb.
in Mib

Trbn.
II-III.

Cimb.

Timp.

G.C.

- stria - ro ver - soil. tem - pio s' in - cam - mi - na, co - me

I.

Vni

II.

Vle.

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Mib

Cor. in Sib

Trb. in Mib

Trbn.

Cimb.

Timp.

G.C.

tur - bi - - ne che ne - ro trag-ge-vo un - que la ro-

(Zaccaria entrando precipitoso)

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *f*

Ott.

Ob.

Cl. *in Sib*

Fag. *in Mib*

Cor. *in Sib*

Trb. *in Mib*

Trbn. *I. II. III.*

Cimb.

Timp.

G.C.

Oh bal-dan - za! nè di - scen - dedal fe-ro - ce cor - ril-

-vi - na.

I. Vni

II. Vni

Vle.

Vc.

Cb.

32

Fl. *f*

Ott. *f*

Ob. *f*

Cl. in Sib *f*

Fag. *f*

in Mib

Cor. in Sib *ff*

Trb. in Mib *a2* *f*

Trbn. I. *f*
II-III. *f*

Cimb. *f*

Timp. *f*

G.C. *f*

2. - dor! Ahi sven-tu - - - ra!

Tutti

Ahi sven-tu - - - ra!

Ahi sven-tu - - - ra!

Ahi sven-tu - - - ra!

32

I. *f*

Vni. II. *f*

Vle. *f*

Vc. *f*

Cb. *f*

Fl.
Ott.
Ob.
Cl. in Sib
Fag.
in Mib
Cor. in Sib
Trb. in Mib
Trbn.
Cimb.
Timp.
G.C.
Z.
I. Vni.
II. Vni.
Vle.
Vc.
Cb.

chi di - fen - de o - - rail tem - pio del Si -
chi di - fen - de o - - rail tem - pio del Si -
chi di - fen - de o - - rail tem - pio del Si -
chi di - fen - de o - - rail tem - pio del Si -

Fl.

Ob.

Cl. in Sib

Fag.

in Mib

Cor. in Sib

Trb. in Mib

Trbn.

Cimb.

Timp.

G.C.

Z.

-gnor? ahi sventu - - ra! ahi sventu - - ra! ahi sventu - - ra! ahi sven-tu - - ra! ahi sventu - - ra! ahi sven-tu - - ra! ahi sventu - - ra! ahi sven-tu - - ra!

-gnor? ahi sventu - - ra! ahi sventu - - ra! ahi sventu - - ra! ahi sventu - - ra! ahi sventu - - ra! ahi sventu - - ra!

-gnor? ahi sven-tu - - ra! ahi sven-tu - - ra! ahi sven-tu - - ra! ahi sven-tu - - ra! ahi sven-tu - - ra!

-gnor? ahi sventu - - ra! ahi sventu - - ra! ahi sventu - - ra! ahi sventu - - ra! ahi sventu - - ra!

I. Vni

II. Vni

Vle.

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

Cor. in Sib

Trb. in Sib

Trbn.

Cimb.

Timp.

G.C.

Z.

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

-na!... chi di - fen - de o - rail tem - pio del Si -

-na!... chi di - fen - de o - rail tem - pio del Si -

-na!... chi di - fen - de o - rail tem - pio del Si -

-na!... chi di - fen - de o - rail tem - pio del Si -

Fl.

Ott.

Ob.

Cl. in Sib

Flag.

in F

Cor. in Sib

Trb. in Bb

Trbn.

Cimb.

Timp

G.C.

Z

-gnor, del Si-gnor, del Si-gnor, il tem-pio il

-gnor, del Si-gnor, del Si-gnor, il tem-pio il

-gnor, del Si-gnor, del Si-gnor, il tem-pio il

-gnor, del Si-gnor, del Si-gnor, il tem-pio il

I.

Vni.

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
in Sib

Fag.
in Mib

Cor.
in Sib

Trb.
in Mib

Trbn.

Cimb.

Timp.

G.C.

Σ.

tem - pio del Si - gnor?

tem - pio del Si - gnor?

tem - pia del Si - gnor?

tem - pia del Si - gnor?

I.
Vni

II.
Vni

Vle.

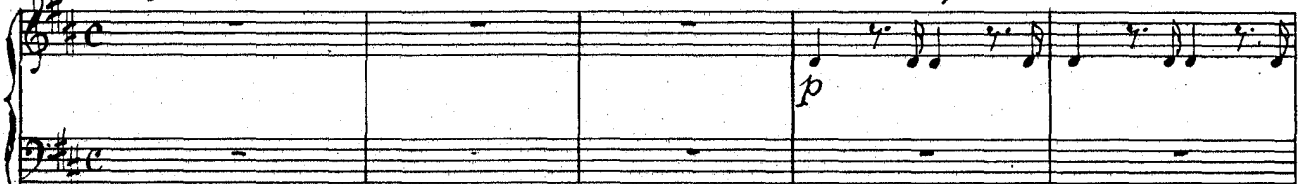
Vc.

Cb.

FINALE PRIMO

Allegro marziale 33 *a tempo*

Banda



Abigaille

*(S'avanza co' suoi guerrieri e grida)
a piacere*

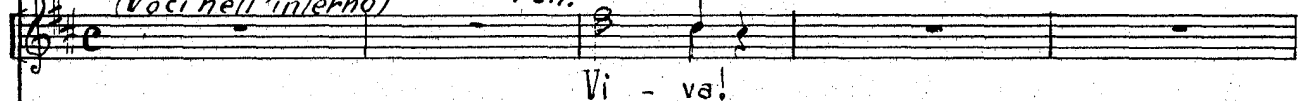
Vi - va Na - buc - co!



Coro

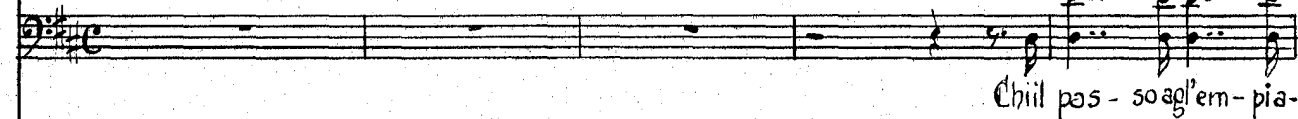
(Voci nell'interno) Ten.

Vi - va!



Zaccaria

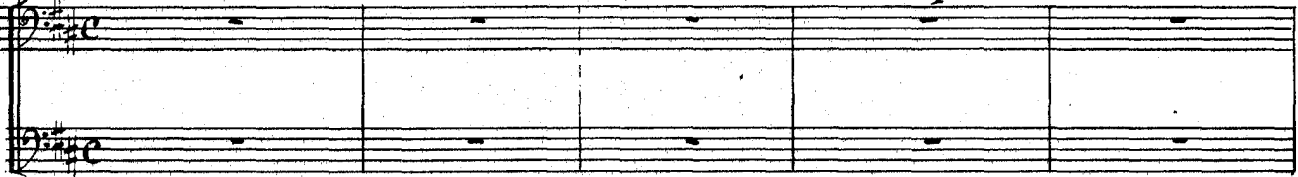
Chiil pas - so agl'em - pia-



Allegro marziale 33 *a tempo*

Violoncello

C. Bassi



Banda

pp



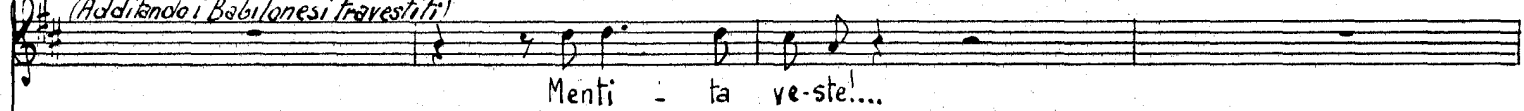
A.

E' va - no l'or - goglio... il re s'a-



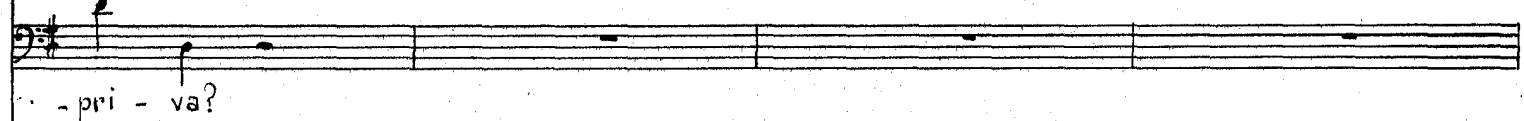
Ism. *(Additando i Babilonesi travestiti)*

Menti - ta ve - ste!...



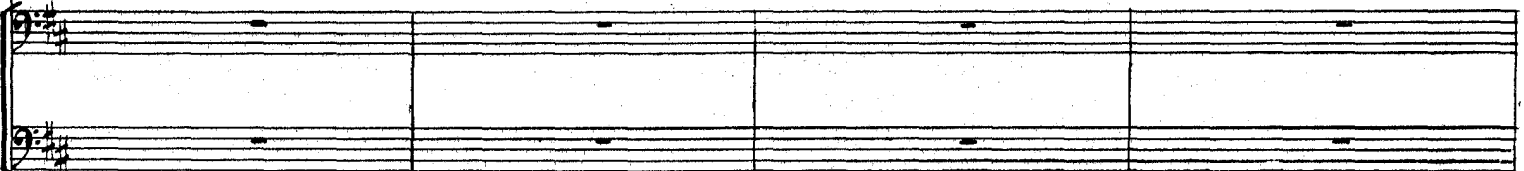
f

- pri - va?



Vc.

Cb.



Bands

A.

- vanza!

(Irrompono nel tempio e si spargono per tutta la scena i guerrieri

Vc.

Cb.

Bands

abilonesi)

Vc.

Cb.

Bands

Vc.

Cb.

34

Fl.
 Ofl.
 Ob.
 Cl.
 in la
 Fag.
 in Re
 Cor.
 in A2
 Trb.
 in Re
 Trbn.
 Cimb.
 Timp.
 Batt.
 Tamburo
 G. Casso

34

I.
 Vni.
 II.
 Vle.
 Vc.
 C.B.

Fl.

Ott.

Ol.

Cl.
in La

Fag.
in Re

Cor.
in La

Trb.
in Re

Trbn.

Ciml.

Timp.

Batt.

Ban.

I.
Vni.

II.
Vni.

Vle.

Vc.

Cb.

35

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. *pp*
in La

Fag. *pp*

in Re

Cor. *pp*
in La

Trb. *pp*
in Re

Trbn. *pp*
1^o solo

Cimb. *pp*

Timp. *pp*

Batt. *pp*

Banda *pp*

35

I. *pp*

Vni. *pp*

II. *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*

This page of a handwritten musical score, numbered 148, contains the following instruments and parts:

- Fl.** (Flute)
- Off.** (Oboe)
- Ob.** (Oboe)
- Cl. in B \flat** (Clarinet in B-flat)
- Fag.** (Bassoon)
- in Re** **Cor.** (Horn in C)
- in B \flat** **Cor.** (Horn in B-flat)
- Trb. in Re** (Trumpet in C)
- Trbn.** (Trombone)
- Cimb.** (Cymbal)
- Timp.** (Timpani)
- Batt.** (Drum)
- Banda** (Band)
- I. Vni.** (Violin I)
- II. Vni.** (Violin II)
- Vle.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. It features various musical notations including triplets, dynamics such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The notation is arranged in a standard orchestral layout with woodwinds and brass in the upper staves, percussion in the middle, and strings at the bottom.

Fl.

Ott.

Ob.

Cl.
in B \flat

Fag.
in B \flat

Cor.
in B \flat

Trb.
in B \flat

Trbn.

Cimb.

Timp.

Batt.

Bando

I. Vni.

II. Vni.

Vle.

Vc.

Cb.

f

8 \cdot

This page of a handwritten musical score, numbered 150, features a full orchestral arrangement. The score is organized into two systems. The upper system includes the woodwinds and percussion: Flute (Fl.), Oboe (Ott.), Clarinet in La (Cl. in La), Bassoon (Fag.), Horns in Re (in Re) and La (in La), Trumpets in Re (Trb. in Re), Trombones (Trbn.), Cymbals (Cimb.), Timpani (Timp.), and Bass Drum (Batt.). A section labeled 'Banda' is also present. The lower system contains the string section: Violins I (I Vni.), Violins II (II Vni.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' (piano) and 'v' (forte). The woodwind parts feature complex melodic lines with triplets and slurs, while the strings provide a steady harmonic and rhythmic foundation.

36

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*
in La

Fag. *f*

in Re

Cor. *f*
in La

Trb. *f*
in Re

Trbn. *f*

Cimb. *f*

Timp. *f*

Batt. *f*

Banda *f*

Detailed description: This block contains the musical score for measures 36 through 39 for woodwinds and percussion. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais) play a melodic line with triplets. The brass (Trumpet in B-flat, Trombone, and Horn in C) and percussion (Cymbal, Snare Drum, and Bass Drum) provide a rhythmic accompaniment. The dynamic marking *f* (forte) is present throughout.

36

I. Vni

II. Vni

Vle.

Vc.

Cl.

Detailed description: This block contains the musical score for measures 36 through 39 for strings and clarinet. The string section (Violins I and II, Viola, and Violoncello) plays a rhythmic accompaniment. The Clarinet in B-flat plays a melodic line with triplets. The dynamic marking *f* (forte) is present throughout.

This page of a handwritten musical score, numbered 152, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Fag.), and Horns (Cor. in Re and in La). The brass section consists of Trumpets (Trb. in Re), Trombones (Trbn.), Cymbals (Cimb.), and Timpani (Timp.). The percussion section includes a Bass Drum (Batt.). The string section is represented by Violins I and II (Vni I, Vni II), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. The bottom of the page shows the beginning of the string section's part.

This musical score page, numbered 153, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with triplets.
- Ob.** (Oboe): Treble clef, melodic line with triplets.
- Cl. in La** (Clarinet in B-flat): Treble clef, harmonic accompaniment.
- Fag.** (Bassoon): Bass clef, harmonic accompaniment.
- in Re** (Horn in D): Treble clef, harmonic accompaniment.
- Cor. in La** (Trumpet in B-flat): Treble clef, harmonic accompaniment.
- Trb. in Re** (Trumpet in D): Treble clef, harmonic accompaniment.
- Trbn.** (Trombone): Bass clef, harmonic accompaniment.
- Cimb.** (Cymbal): Bass clef, rhythmic accompaniment.
- Timp.** (Timpani): Bass clef, rhythmic accompaniment with trills.
- Batt.** (Drum): Bass clef, rhythmic accompaniment with trills.
- Basso** (Double Bass): Bass clef, harmonic accompaniment.
- Banda** (Band): Treble and Bass clefs, harmonic accompaniment.
- I. Vni.** (Violin I): Treble clef, melodic line with triplets.
- II. Vni.** (Violin II): Treble clef, melodic line with triplets.
- Vle.** (Viola): Treble clef, melodic line with triplets.
- Vc.** (Violoncello): Bass clef, harmonic accompaniment.
- Cb.** (Contrabasso): Bass clef, harmonic accompaniment.

This musical score page, numbered 154, contains the following instruments and parts:

- Fl.** (Flute): Treble clef, playing a melodic line with triplets.
- Ott.** (Oboe): Treble clef, playing a melodic line with triplets.
- Ob.** (Oboe): Treble clef, playing a harmonic accompaniment.
- Cl. in La** (Clarinet in B-flat): Treble clef, playing a melodic line with triplets.
- Fag.** (Bassoon): Bass clef, playing a harmonic accompaniment.
- Cor. in Re** (Horn in D): Treble clef, playing a harmonic accompaniment.
- Cor. in La** (Horn in B-flat): Treble clef, playing a harmonic accompaniment.
- Trb. in Re** (Trumpet in D): Treble clef, playing a harmonic accompaniment.
- Trbn.** (Trombone): Bass clef, playing a harmonic accompaniment.
- Cimb.** (Cymbal): Bass clef, playing a rhythmic pattern.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern.
- Bott.** (Bass Drum): Double bar line, playing a rhythmic pattern.
- Bando** (Piano): Grand staff (treble and bass clefs), playing a harmonic accompaniment.
- I. Vni.** (Violin I): Treble clef, playing a melodic line with triplets.
- II. Vni.** (Violin II): Treble clef, playing a harmonic accompaniment.
- Vle.** (Viola): Treble clef, playing a harmonic accompaniment.
- Vc.** (Violoncello): Bass clef, playing a harmonic accompaniment.
- Cb.** (Contrabasso): Bass clef, playing a harmonic accompaniment.

Fl.
Ob.
Ob.
Cl.
in Bb
Fag.
in C
Cor.
in F
Trb.
in C
Trbn.
Cimb.
Timp.
Batt.
Bando
Vni.
I.
Vni.
II.
Vle.
Vc.
Cb.

37

Fl.
Ott.
Ob.
Cl. in La
Fag.
Cor. in Re
Cor. in La
Trb. in Re
Trbn.
Ciml.
Timp.
Batt.
Banda

Detailed description: This block contains the musical score for woodwinds and percussion. It features 13 staves. The Flute (Fl.) and Oboe (Ott.) parts play a melodic line with triplets. The Clarinet in B-flat (Cl. in La) and Bassoon (Fag.) parts play a similar melodic line. The Cor Anglais (Cor. in Re and Cor. in La), Trumpet (Trb. in Re), Trombone (Trbn.), Cymbal (Ciml.), and Timpani (Timp.) parts provide harmonic support. The Bass Drum (Batt.) part has a simple rhythmic pattern. The Banda part is a grand staff with a melodic line in the right hand and a bass line in the left hand.

37

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

Detailed description: This block contains the musical score for the string section. It features 5 staves. The Violin I (I. Vni.) and Violin II (II. Vni.) parts play a melodic line with triplets. The Viola (Vle.) part plays a similar melodic line. The Violoncello (Vc.) and Contrabass (Cb.) parts provide harmonic support.

Fl. *f*

Ott. *f*

Ob. *f*

Cl. *f*
in La

Fag. *f*

in Re
Cor. *f*
in La

Trb. *f*
in Re

Trbn. *f*

Cimb. *f*

Timp. *f*

Batt. *f*

Banda *f*

I. *f*

Vni. *f*

II. *f*

Vle. *f*

Vc. *f*

Cb. *f*

Fl.

Ott.

Ob.

Cl.
in La

Fag.
a2.

in Re
Cor.
in La

Trb.
in Re

Trbn.
a3.

Cimb.

Timp.
tr.

Batt.

Banda
8^a

I.
Vni.

II.
Vni.

Vle

Vc.

Cb.

Handwritten musical score for a symphony orchestra, page 158. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Cymbal, Snare Drum, Bass Drum, Band, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 2/4 time with a key signature of one sharp (F#). The score is divided into two systems. The first system contains the woodwinds, brass, and percussion. The second system contains the strings. The notation includes various musical symbols such as clefs, time signatures, key signatures, and dynamic markings like *p* and *f*. There are also performance instructions like *a2.*, *a3.*, and *tr.* (trill). The score is written in a clear, legible hand.

Allegro *col canto*

Flauto *f*

Ottavino *f*

Oboe *a2*

Clarineti in La *a2*

Fagotti *a2*

Corni *in Re*

Trombe *in Re a2*

Tromboni *a3*

Cimbasso

Timpani

G. Cassa

Abigaille

Anna

Fenena

Ismaele

Nabucco *(Nabucco presentasi sul limitare del Tempio a cavallo)*

Zaccaria *a piacere* *(oppo-nen-dosi a Nabucco)*

Coro

Che ten-ti?... Oh tre ma in-sa - no

Allegro *col canto*

Violini I.

Violini II.

Viole

Violoncelli

Contrabbassi

Fg.
Cor. in Re
Trb. in Re
Trbn.
Cib.
Nab.
Zac.
Vni I.
Vni II.
Vle
Vc.
Cb.

VOC
VOC
VOC
VOC
VOC

Di Dio che par - li?
Que - sta è di Dio la stan - za!

(Zaccaria corre ad impadronirsi di Fenena, e alzando verso di lei un pugnale grida a Nabucco)

39 *a tempo*

Vni I.
Vni II.
Vle
Vc.
Cb.

f
f
f
f
f

8.^a sopra

Fg.

Trb. in Re

Trbn.

Cib.

Tp.

Zac.
 Pria che tu pro-fa - nil tem - pio,

Vni I.

Vni II.

Vle

Vc.

Cb.

Fg.

Trb. in Re

Zac.
 del - la tua fi - glia scem - pio que - sto pu-gnal fa -

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. *f*

Ott. *f*

Ob. *f*

Cl. in G. *f*

Fg. *f*

Cor. in Re *f*

Trb. in Re *f*

Trbn. *f*

Cib. *f*

Trp. *f*

Zac. *f*

-rà!

Cambiano in Mi

Cambiano in Mi

Cambiano in Mi

Si - Fa#

Vni I. *ff*

Vni II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

pp

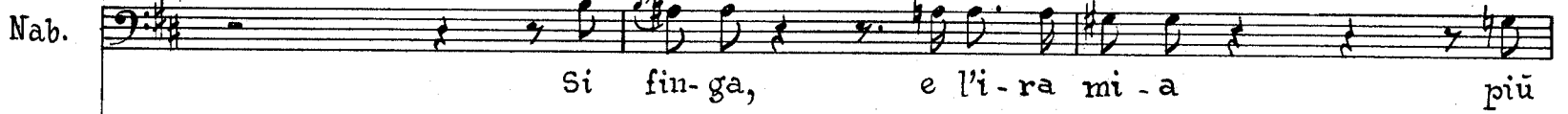
pp

pp

pp

pp

40 *Meno mosso*
(scende da cavallo) (da sè)

Nab. 

Si fin-ga, e l'i-ra mi - a più

Meno mosso

40

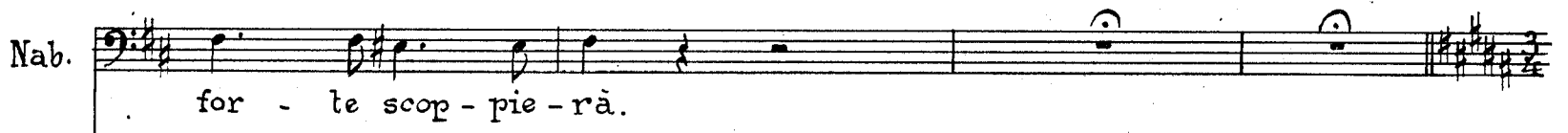
Vni I. 

Vni II. 

Vle 

Vc. 

Cb.

Nab. 

for - te scop - pie - rà.

Vni I. 

Vni II. 

Vle 

Vc. 

Cb. 

p

41

Andante

Cl. in G₄
Fg.
Cor. in Mi
Nab.

p *p* *I. Solo* *sotto voce*

Tre - min gl'in - sa - ni del mi - o, del mi - o fu-

41

Andante

Vni I.
Vni II.
Vle
Vc.
Cb.

p *p* *p* *p* *p*

Ob.
Cl. in G₄
Fg.
Cor. in Mi
Nab.

I. Solo *p* *I.*

- ro - re! vit - ti - me tut - ti ca-

Vni I.
Vni II.
Vle
Vc.
Cb.

Cl. in La

Fag.

Cor. in Mi

Nob.

dra - no, ca-dra - no o mai!... — In mar, — in mar di

Vni I.

Vni II.

Vle

Vc.

Cb.

Pizz.

pizz.

Pizz.

pizz.

Cl. in La

Cor. in Mi

Nab.

san - gue fra pian - ti, fra pian - tie la - i, fra

Vni I.

Vni II.

Vle

Vc.

Cb.

42

Fl.

Ob.

Cl. in G

Fg.

Cor. in Mi

Cib.

Fagena

Ism.

Nab.

Pa - dre pie -
Tu - chea tuo
pian - ti, frapian-tie lai — l'empia Si-on - ne scorrer do-vră!

42

Div.

Vni I.

Vni II.

Vle

Vc.

Cb.

arco

arco

arco

Fl.

Ob.

Cl. in B \flat

Fg.

Cor. in Mi

Trb. in Mi

Trbn.

Cib.

Anna

Fenena

Ismaele

Zac.

Coro

Vni I.

Vni II.

Vle

Vc.

Cb.

Tu che a tuo sen - no de' re - giil

-la - de, pa - dre, pie - la

sen - no, tu che a tuo sen - no de' re - giil

Tu che a tuo sen - no de' re - giil

Tu che a tuo sen - no de' re - giil

Tu che a tuo sen - no de' re - giil

Tu che a tuo sen - no de' re - giil

Fl.

Ob.

Cl. in La I.

Fg.

Cor. in Mi

Trb. in Mi

Trbn.

Cib.

Abigaille

An.

F.

I.

Z.

Coro

Vni I.

Vni II.

Vle

Vc.

Cb.

Lim - pe-lo ac-que - ta del mio fu - ro-re
co - re
- de! vi - ci - na a
co - re vol - gi, o gran
co - re
co - re
co - re
co - re

Fl.

Ob.

Cl. in C

Fg.

Cor. in Mi

Trb. in Mi

Trbn.

Cyb.

An.

F.

I.

Z.

Coro

Vni I.

Vni II.

Vle

Vc.

Cb.

vol-gi-o gran Nu-me, soc-cor-ri a

mor-te per te qui so

Nu-me, vol-gi-o gran Nu-me, soc-cor-ri a

vol-gi-o gran Nu-me, soc-cor-ri a

vol-gi-o gran Nu-me, soc-cor-ri a

vol-gi-o gran Nu-me, soc-cor-ri a

Fl.

Ob.

Ob.

Cl. in C

Fg.

Cor. in Mi

Trb. in Mi

Trbn.

Cib.

Trp.

G.C.

Ab.

An.

F.

I.

N.

Z.

CORO

Vni I.

Vni II.

Vle.

Vc.

Cb.

nuo - va spe - ran - za che a ma ri - splen - de, che a me ri -
 noi, soc - cor - ri a no - i, soc - cor - ri a
 no, per la qui so - no, per te qui
 noi, soc - cor - ri a no - i, soc - cor - ri a
 noi, soc - cor - ri a noi, soc - cor - ri a
 noi, soc - cor - ri a noi, soc - cor - ri a
 noi, soc - cor - ri a noi, soc - cor - ri a
 noi, soc - cor - ri a noi, soc - cor - ri a

l'em pia Si - on - ne scor - rer do -

43

Fl.

Ob.

Ob.

Cl. in La

Fg.

Cor. in Mi

Trb. in Mi

Trbn.

Cib.

Trp.

G.C.

Ab. *lunga*

An. *con ferucia*

F.

I.

N.

Z.

Coro

noi!

so - no!

-vrà!

no!

no!

no!

no!

- splen - de; co - lei, che il so - lo mio ben con -

43

Vni I.

Vni II.

Vle

Vc.

Cb.

p

Ob. *I. h^{\flat}*

Fg.

Cor. *in Mi*

Ab. *I. h^{\flat}*

An. *- ten - de, sa - craa ven - det - ta — for - se ca -*

I. Soc -

N. Soc -

Z. do -

Vni I. Soc -

Vni II.

Vle

Vc. Soc -

Cb. Soc -

Detailed description of the musical score: The score is for page 172 and includes parts for Oboe (Ob.), Flute (Fg.), Cor Anglais (Cor. in Mi), Alto Saxophone (Ab.), Alto Saxophone (An.), Trumpet I (I.), Trombone (N.), Trombone (Z.), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal line (An.) has lyrics: "- ten - de, sa - craa ven - det - ta — for - se ca -". The instrumental parts include complex rhythmic patterns, such as sixteenth-note runs in the Oboe and Violin I parts, and sustained chords in the strings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems, with the vocal line and some strings continuing across the bottom of the page.

Fl. *Fl.*

Ott. *Ott.*

Ob. *Ob.*

Cl. in La *Cl. in La*

Fg. *Fg.*

Cor. in Mi *Cor. in Mi*

Trb. in Mi *Trb. in Mi*

Trbn. *Trbn.*

Cib. *Cib.*

Ab. *Ab.*

An. *An.*
-drà! sa - cra a ven -
-cor - ri, soc-cor-ri a noi!

F. *F.*
Pa - dre, pie tà - de, pie - tà!

I. *I.*
-cor - ri, soc-cor-ri a noi!

N. *N.*

Z. *Z.*
-vrà! -cor - ri, soc-cor-ri a noi!

Vni I. *Vni I.*

Vni II. *Vni II.*

Vle *Vle*

Vc. *Vc.*

Cb. *Cb.*

Fl.

Ob.

Cl. in C

Fg.

Cor. in Mi

Trb. in Mi

Trbn.

Cib.

Ab.

An.

F.

I.

N.

Z...

Coro

Vni I.

Vni II.

Vle

Vc.

Cb.

-det - ta ca - drà for - se ca - drà!
 soc - cor ri a noi! gran
 Pa - dre, pie - tà! pie -
 soc - cor ri a noi! gran
 in mar di
 gran
 gran
 gran
 gran

Fl.
 Oboe.
 Clarinet in Bb.
 Bassoon.
 Horns in F.
 Trumpets.
 Trombones.
 Percussion.
 Abandon.
 Alto.
 Tenor.
 Bass.
 Chorus.
 Violin I.
 Violin II.
 Viola.
 Violoncello.
 Double Bass.

sa craven - del - la
 lor - se ca -
 Nu - me, gran Nu - me, soc - cor - ri a
 ta - pie - ta! pie - ta pie -
 Nu - me, gran Nu - me, soc - cor - ri a
 san - gue fra pian tie la - i
 Nu - me, gran Nu - me, soc - cor - ri a
 Nu - me, gran Nu - me, soc - cor - ri a
 Nu - me, gran Nu - me, soc - cor - ri a
 Nu - me, gran Nu - me, soc - cor - ri a

Fl.
Ott.
Ob.
Cl. in G.
Fg.
Cor. in Mi.
Trb. in Mi.
Trbn.
Cb.
Tp.
G.C.
Ab.
An.
F.
I.
N.
Z.
CORO
Vni I.
Vni II.
Vle.
Vc.
Cb.

-drà for - se ca - drà, for - se ca - drà ca -
noi, soc - cor - ri a noi, soc - cor - ri a noi,
-tà, pa - dre pie - tà, pa - dre pie - tà,
noi, soc - cor - ri a noi, soc - cor - ri a noi,
scor - rer do - vrà, scor - rer do - vrà!
noi, soc - cor - ri a noi, soc - cor - ri a noi,
CORO
noi, soc - cor - ri a noi, soc - cor - ri a noi,
-noi, soc - cor - ri a noi, soc - cor - ri a noi,
noi, soc - cor - ri a noi, soc - cor - ri a noi,

El.
Ott.
Ob.
Cl. in La
Fg.
Cor. in Mi
Cb.
Ab.
An.
F.
I.
2.
Coro
Vni I.
Vni II.
Vle.
Vc.
Cb.

drà!

chi - na lo sguar - do su' fi - gli tuo - i, che a rie ca -

pa - dre, pie - ta - de ti par - li al co - re! vi - ci - na a

chi - na lo sguar - do su' fi - gli tuo - i, che a rie ca -

chi na lo sguar - do su' fi - gli tuo - i, che a rie ca -

pp chi - na lo sguar - do

chi - na lo sguar - do

chi - na lo sguar - do

Div.

pizz.

pp pizz.

Fl.

Ott.

Ob.

Cl. in G₄

Fg.

Cor. in Mi

Trbn.

Cib.

Ab.

An.

F.

I.

N.

Z.

CORO

Vni I.

Vni II.

Vle

Vc.

Cb.

ven-det - - ta

-te - ne s'ap-pre-stan, sap-pre-stan già,

mor-te, a mor-te per te già son!

-te - ne s'ap-pre-stan, sap-pre-stan già,

scor - rer do -

-te - ne s'ap-pre-stan, sap-pre-stan già,

su' fi - gli tuoi,

su' fi - gli tuoi,

su' fi - gli tuoi,

Fl.

Ob.

Cl. in B \flat

Fg.

Cor. in M \flat

Cib.

An.

E.

I.

N.

Z.

CORO

Vni I.

Vni II.

Vle

Vc.

cb.

chi-na lo sguar-do su' fi-gli tuo - i, che a rie ca-
 su gl'in - fe-li-ci scend ail per - do - no, e la tua
 chi-na lo sguardo su' fi-gli tuo - i, che a rie ca-
 -vrà!
 .chi-na lo sguar-do su' fi-gli tuo - i, che a rie ca-
 che a rie ca - te - ne
 che a rie ca - le - ne
 che a rie ca - te - ne

Detailed description: This is a page of a musical score, page 179. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B \flat), Bassoon (Fg.), Cor Anglais in C (Cor. in M \flat), Bassoon (Cib.), Alto Saxophone (An.), Trumpet (E.), Trombone (I.), Bassoon (N.), Bassoon (Z.), Chorus (CORO), Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Double Bass (cb.). The score includes musical notation with notes, rests, and articulation marks. There are also lyrics in Italian for the vocal parts. The lyrics are: "chi-na lo sguar-do su' fi-gli tuo - i, che a rie ca- su gl'in - fe-li-ci scend ail per - do - no, e la tua chi-na lo sguardo su' fi-gli tuo - i, che a rie ca- -vrà! .chi-na lo sguar-do su' fi-gli tuo - i, che a rie ca- che a rie ca - te - ne che a rie ca - le - ne che a rie ca - te - ne". The page number "179" is in the top right corner.

Fl.
Ott.
Ob.
Cl. in So
Fg.
Cor. in Mi
Cb.
Ab.
An.
F.
I.
N.
Z.

le - ne s'ap - pre - stan, sap - pre - stan già! gran
fi - glia, tua fi - gli - a sal - va - rà! pie -
le - ne s'ap - pre - stan, sap - pre - stan già! gran
in mar di san - gue fra pian - ti e
le - ne s'ap - pre - stan, sap - pre - stan già! gran

CORO
s'ap - pre - stan già!
s'ap - pre - stan già!
s'ap - pre - stan già!

Vni I.
Vni II.
Vle
Vc.
Cb.

Uniti

arco

Fl.

Ob.

Cl. in Bb

Fg.

Cor. in F

Trb. in F

Trbn.

Cib.

Tip.

Ab.

An.

V. I.

V. II.

Vle.

Vc.

Cb.

Coro

-drà, ca - drà, for -

Nu - me, gran Nu - me, soc -

-tà! pie - tà! pie -

Nu - me, gran Nu - me, soc -

lai, in mardì san - gue fra pian - ti e lai l'empia Si - on - ne scor - rer do -

Nu - me, gran Nu - me, soc -

soc -

soc -

soc -

soc -

soc -

Fl.
 Ofl.
 Ob.
 Cl. in La.
 Fg.
 Cor. in Mi.
 Trb. in Mi.
 Trbn.
 Cib.
 Trp.
 G.C.
 Ab.
 An.
 F.
 I.
 N.
 Z.
 Coro
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

se, for - se ca - drà! ca
 - cor - ri a noi! gran
 ta - de, pie - tà! Pie -
 - cor - ri a noi! gran
 - vrà, do - vrà! in mardi san - gue fra pian - ti e
 - cor - ria noi! gran
 - cor - ria noi!
 - cor - ria noi!
 - cor - ria noi!

Fl.

Ott.

Ob.

Cl. in G

Fg.

Cor. in Mi

Trh. in Mi

Trbn.

Cib.

Tp.

Ab.

An.

F.

I.

N.

Z.

CORO

Vni I.

Vni II.

Vle

Vc.

Cb.

-drà, ca - drà, for

Nu - me, gran Nu - me, soc -

-tà! pie - tà! pie -

Nu - me, gran Nu - me, soc -

lai, in mardj san - gue frapian - ti e lai l'empia Sion - ne scor - rer do -

Nu - me, gran Nu - me, soc -

soc -

soc -

soc -

soc -

soc -

8

Fl.

Oboe.

Ob.

Cl. in G₄

Fg.

Cor. in Mi

Trb. in Mi

Trbn.

Cib.

Trp.

G.C.

Ab.

An.

E.

I.

N.

Z.

Coro

Vni I.

Vni II.

Vle

Vc.

Cb.

se, for - se ca - drà, ca -

cor - ri a noi, a

- ta - de, pie - tà, pie -

cor - ri a noi,

- vrà, do - vrà, l'em - pia Si - on.

- cor - ria noi, soc - cor - ri, soc - cor - ria

- cor - ria noi,

- cor - ria noi,

- cor - ria noi,

Fl.
Ott.
Ob.
Cl. in G
Fg.
Cór. in Mi
Trb. in Mi
Trbn.
Cib.
Tp.
G.C.
Ab.
An.
F.
I.
N.
Z.
Coro
Vni I.
Vni II.
Vle
Vc.
Cb.

drà, ca - - dra!
noi, a noi!
ta pie - ta!
noi, a noi!
ne - he - soc - cor - ri do - vra, do - vra!
noi, soc - cor - ri soc - cor - ri a noi!
noi, a noi!
noi, a noi!
noi, a noi!

45 Allegro

Fl.

Ob.

Ob.

Cl. in G

Fg.

Cor. in Mi

Trb. in Mi

Trbn.

Cib.

Tp.

G.C.

Ab.

An.

F.

I.

N.

Z.

Coro

Cambiano in Re

Cambiano in Re

Cambia in Re

Cambia in Re

Re-La

o vin-ti, lea-poa ter - ra! Il vin-ci-

45 Allegro

Vni I.

Vni II.

Vle

Vc.

Cb.

Nab. *lor son i - o. Ben l'ho chia - ma - to in*

Vni I. *fp*

Vni II. *fp*

Vle *fp*

Vc. *fp*

Cb. *fp*

N. *guer - ra, ma ven - ne il vo - stro Di - o?*

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*

FL.

Ob.

Cl. in C

Fg.

Cor. in Re

Trb. in Re

Trbn.

Cb.

N.

Te - maha di me: re - si - ster-mi,

Vni I.

Vni II.

Vle.

Vc.

Cb.



Fl.

Ott.

Ob.

Cl. in La

Fg

Cor. in Re

Trb. in Re

Trbn.

Cib.

N.

Z.

Vni I.

Vni II.

Vle

Vc.

Cb.

stol - ti, chi ma - t, chi ma - t po - trà?

I - ni - quo, mi - ra!

p

p

no

no

Fl. *p*

Ott. *p*

Ob. *p*

Cl. in *La* *p*

Fg. *p*

Cor. in *Re* *a2 p*

Trb. in *Re* *p*

Trbn. *p*

Cib. *p*

(alzando il pugnale su Fenena.)

Z. *p*

- vit - ti - ma co - stei pri - mie - raio sve - no: se - te hai di san - gue ?

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl. *fp*

Ott. *fp*

Ob. *fp*

Cl. in La *fp*

Fg. *fp*

Cor. in Re *fp*

Trb. in Re *fp*

Trbn. *fp*

Cib. *fp*

N. *fp*

Z. *fp* .. *f* .. *fp* .. *f* .. *fp* .. *f* .. *fp* .. *f* ..

ver - si - lo del - la tua fi - gli - a il se - no! No,

Fer - ma!
(per ferire)

Vni I. *f*

Vni II. *f*

Vle *f*

Vc. *f*

Cb. *f*

Fl.

Ott.

Ob.

Cl. in C

Fag.

Cor. in Re

Trb. in Re

Trbn.

Cib.

Ism.

Z.

pe ra.

Mi - - - se - ra, l'a-

(ferma improvvisamente il pugnale, e libera Fenena, che si getta nelle braccia del padre)

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
in C

Fg.

Cor.
in Re

Trb.
in Re

Trbn.

Cib.

Tr.

I.
-mor. ti sal- ve - ra!

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

ff

40 Presto

Fl. *mf*

Ob. *mf*

Cl. in G2 *mf*

Fg. *a2. mf*

Cor. in Re *mf ben stacc.*

Trb. *mf*

Trbn. *a2. mf*

Cib. *mf*

Trp. *Re-La*

(con gioia feroce)

Nab. *p.*

Mio fu - ror, non più co -

40 Presto

Vni I. *mf*

Vni II. *mf*

Vle *mf stacc.*

Vc. *mf*

Cb. *mf*

Fl.

Ob.

Cl.
in B \flat

Fg.
3 2.

Cor
in Re

Trb
in Re

Trbn.
3 2.

Cib.

Trp.

N.
-stret. to, fa dei vin - ti a - tro - ce

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl. in G

Eg. 22.

Cor. in Re

Trb. in Re

Trbn. 22.

Cib.

Tp.

N. (ai Babilonesi)

scem - pio; sac - cheg - gia - te, ar - de - te il

Vni I.

Vni II.

Ve

Vc.

Cb.

Fl.

Ob.

Cl. in G

Fg.

Coz in Re

Trb. in Re

Trbn.

Cib.

Ip.

N.

tem - pio, fia de - lit - to la pie

Vni I.

Vni II.

Vle

Vc.

Cb.

47

Fl.

Ott.

Ob.

Cl. in C₂

Fg.

Cor. in Re

Trb. in Re

Trbn.

Cib.

Tp.

Abi.

An.

Fen.

Ism.

Nab.

-tà!

Que - sto

Scia - gu -

Scia - gu -

Scia - gu -

47

Vni I.

Vni II.

Vle

Vc.

Cb.

ff

Fl.
Ott.
Ob.
Cl.
in C2
a2.
Fg.
Cor.
in Re
Trb.
in Re
a3.
Trbn.
Cib.
Tp.

Ab.
An.
F.
I.

po - pol ma - le - det - to sa - ra
-ra - to, ar - den - le af - fet - to ah sul
-ra - to, ar - den - le af - fet - to ah sul
-ra - to, ar - den - le af - fet - to sul mio

Vni I.
Vni II.
Vle
Vc.
Cb.

Fl.
Ott.
Ob.
Cl. in La
Fg. ^{a2.}
Cor. in Re
Trb. in Re
Trbn. ^{a3.}
Cb.
Tp.
Ab.
An.
F.
I.
N.
Vni I.
Vni II.
Ve.
Vc.
Cb.

tol - to dal - la ter - ra, ma l'a -
ci - glio un ve - lo ste - se! ah l'a -
ci - glio un ve - lo ste - se! ah l'a -
ci - glio un ve - lo ste - se! ah l'a -
Sac. - - - cheg-

Fl.

Ott.

Ob.

Cl. in G₂

Fg.

Cor. in Re

Trb. in Re

Trbn.

Cib.

Trp.

Ab.

An.

F.

T.

N.

Vni I.

Vni II.

Vle

Vc.

Cb.

-mor che mi fa guer - ra for - se al-

-mor che si lo ac - ce - se lui d'ob-

-mor che si lo ac - ce - se lui d'ob-

-mor che si mi ac - ce - se me d'ob-

-gia - te, ar - de - te il tem - pio, fia de -

Fl.
Ott.
Ob. ^{a2}
Cl. in B \flat
Fg. ^{a2}
Cor. in Re
Trb. in Re
Trbn. ^{a3}
Cib.
Tp.
Ab.
An.
F.
I.
N.
Vni I.
Vni II.
Vle.
Vc.
Cb.

-lor e'stin - que - rà? Se del
-bro - - brio co - pri - rà! Deh non
-bro - - brio co - pri - rà! Deh non
-bro - - brio co - pri - rà! Deh non
-lit - - to la pie - tà! Del - - le

Fl.
 Ott.
 Ob. *a2*
 Cl. *in La*
 Fg. *a2.*
 Cor. *in Re*
 Trb. *in Re*
 Trbn. *a3.*
 Cib.
 Tp.
 Ab.
 An.
 F.
 I.
 N.
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

cor nol può l'af- fect - to pa - go
 ven - ga ma - le - det - to l'in - fe -
 ven - ga ma - le - det - to l'in - fe -
 ven - ga ma - le - det - to l'in - fe -
 ma - dri in - va - no il pet - to scu - do ai

Fl.

Oit.

Ob. ^{a2}

Cl. ^{a2}
in La

Fg. ^{a2}

Cor. ^{a2}
in Re

Trb. ^{a2}
in Re

Trbn.

Cib.

Trp.

Tmb.
G.C.

Ab.

An.

F.

I.

N.

Zac.

Coro
Bassi

Vni I.

Vni II.

Vle

Vc.

Cb.

Lyrics:
 dio al-men sa-rà!
 -li ce per pie-tà!
 -li ce per pie-tà!
 -li ee per pie-tà!
 par - - - - - do-li sa-rà.
 Dal - - - le gen - - - ti
 Dal - - - le gen - - - ti
 Dal - - - le gen - - - ti

Dynamic markings: *p*, *pp stacc.*

El.
Ott.
Ob.
Cl. in La
Fg.
Cor. in Re
Trb. in Re
Trbn.
Cib.
Tp.
Tmb. G.C.

2.
sui re - jet - - lo, dei fra - tel - - li tra - di - to - re!
sui re - jet - - lo, dei fra tel - - li tra - di - to - re!
sui re - jet - - lo, dei fra - tel - - li tra - di - to - re!

Choro

Vni I.
Vni II.
Vle
Vc.
Cb.

Fl.

Ott. *cresc.*

Ob.

Cl. *cresc.*
in G

Fg. *cresc.*

Cor. *cresc.*
in Re

Trb. *a2*
in Re

Trbn. *I.*

Cib.

Tp.

Tmb. *G.C.*

Fen.

Ism.

Zac.

Coro

Deh non ven - - ga ma - - le - - del - - lo l'in - - fe-

Deh non ven - - ga ma - - le - - del - - lo l'in - - fe-

il luo no - - me ma - - le - - del - - lo fia l'ob-

il luo no - - me ma - - le - - del - - lo fia l'ob-

il luo no - - me ma - - le - - del - - lo fia l'ob-

Vni I. *e sempre stacc.*

Vni II. *e sempre stacc.*

Vle. *e sempre stacc.*

Vc. *e sempre stacc.*

Cb. *e sempre stacc.*

Fl.
Ott.
Ob.
Cl. in So.
Fg.
Cor. in Re
Trb. in Re
Trbn.
Cib.
Tp.
Tmb. G. C.

32.

I.

f

Ab.
An.
Fen.
Ism.
Nab.
Zac.
CORO

49

Ma l'a-mor che
Deh non-ven - ga
-li - ce per pie - tà! Deh non ven - ga
-li - ce per pie - tà! Deh non ven - ga
Saccheggia-te...
-bro - brio d'o - gni e - tà! Oh fug-gi - te il
Oh fug-gi - te il
-bro - brio d'o - gni e - tà! Oh fug-gi - te il
-bro - brio d'o - gni e - tà! Oh fug-gi - te il

Vni I.
Vni II.
Vle
Vc.
Cb

49

f

Fl.

Ott.

Ob.

Cl. in B \flat

Fg.

Cor. in Re ^{a2}

Trb. in Re

Trbn.

Cib.

Tp.

Tmb. G.C.

Ab.

An.

F.

I.

Z.

Coro

VniI.

VniII.

Vle.

Vc.

Cb.

mi fa guer - ra for - se al - lor se - stin - que -
 ma - le - del - lo l'in - fe - li - ce per pie -
 ma - le - del - lo l'in - fe - li - ce per pie -
 ma - le - del - lo l'in - fe - li - ce per pie -
 ma - le - del - lo ter - rae cie - lo gri - de -
 ma - le - del - lo ter - rae cie - lo gri - de -
 ma - le - del - lo ter - rae cie - lo gri - de -
 ma - le - del - lo ter - rae cie - lo gri - de -

50

Fl.

Ob.

Ob.

Cl. in G₂

Fg.

Cor. in Re

Trb. in Re

Trbn.

Cib.

Trp.

Tmb. G.C.

Banda

Ab.

An.

F.

I.

N.

Z.

Coro

Vni I.

Vni II.

Vle.

Vc.

Cb.

-rà?

-tà!

-tà!

-tà!

-rà!

-rà!

-rà!

-rà!

se

deh

deh

deh

Sac

oh

oh

oh

oh

fug

fug

fug

fug

del cor non può l'af -

non ven - ga ma - le -

non ven - ga ma - le -

non ven - ga ma - le -

che - già - te, ar - de - te il

fug - gi - te il ma - le -

fug - gi - te il ma - le -

fug - gi - te il ma - le -

fug - gi - te il ma - le -

Fl.

Obl.

Ob.

Cl. in G

Fg.

Cor. in Re

Trb. in Re

Trbn.

Cib.

Tp.

Tmb. G.C.

Banda

Ab.

An.

F.

I.

N.

Z.

Coro

Vni I.

Vni II.

Vle

Vc.

Cb.

-fet

-det

-det

-det

tem - pio,

-det - lo

-det - lo

-det - lo

ler - rae

ler - rae

ler - rae

ler - rae

cie - lo

cie - lo

cie - lo

cie - lo

gri - de - rà,

gri - de - rà,

gri - de - rà,

gri - de - rà,

gri - de - rà,

to

to

per pie - tà,

per pie - tà,

la rie - tà,

gri - de - rà,

gri - de - rà,

gri - de - rà,

gri - de - rà,

gri - de - rà,

Fl.
 Ott.
 Ob.
 Cl. in Bb
 Fg.
 Cor. in Re
 Trb. in Re
 Trbn.
 Tib.
 Tp.
 Tamb. G.C.
 Banda
 Ab.
 An.
 F.
 I.
 N.
 Z.
 Coro
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

pa - go l'ò - dio al - men - sa - rà, sa -
 l'in - fe - li - ce per pie - tà, ah
 deh non ven - ga ma - le - det - to l'in - fe -
 deh non ven - ga ma - le - det - to l'in - fe -
 sac - cheg - gia - te, ar - de - te il lem - pio, fia de -
 oh fug - gi - te il ma - le - det - to ter - ra e
 oh fug - gi - te il ma - le - det - to ter - ra e
 oh fug - gi - te il ma - le - det - to ter - ra e
 oh fug - gi - te il ma - le - det - to ter - ra e

Fl.

Ott.

Ob.

Cl. in B \flat

Fg.

Cor. in Re

Trb. in Re

Trbn.

Cib.

Tp.

Tmb. G.d.

Banda

Ab.

An.

F.

I.

N.

Z.

Coro

Vni I.

Vni II.

Vle

Vc.

Cb.

ra, bal men

si, del per

li ee per pie ta, del non ven ga

li ce per pie ta, del non ven ga

lit to la pie ta, del le ma dri in.

cie lo gri de ra, oh fug gi te il

cie lo gri de ra, oh fug gi te il

cie lo gri de ra, oh fug gi te il

cie lo gri de ra, oh fug gi te il

Fl. *lllllv*
 Ofl. *lv*
 Ob. *lv*
 Cl. in C. *lv*
 Fg. *lv*
 Cor. in Re *lv*
 Trb. in Re *lv*
 Trbn. *lv*
 Eb. *lv*
 Tp. *lv*
 Tmb. G.C. *lv*
 Banda *lv*
 Ab. *lv*
 An. *lv*
 F. *lv*
 I. *lv*
 N. *lv*
 Z. *lv*
 Coro *lv*
 Vni I. *lv*
 Vni II. *lv*
 Vle *lv*
 Vc. *lv*
 Cb. *lv*

sa - ra, al - men sa -
 pie - ta, deh per pie -
 ma - le - det - to l'in - fe - li - ce per pie -
 ma - le - det - to l'in - fe - li - ce per pie -
 -va - noil pet - lo scu - do ai par - go - li sa -
 ma - le - det - to ter - ra e cie - lo gri - de -
 ma - le - det - to ter - ra e cie - lo gri - de -
 ma - le - det - to ter - ra e cie - lo gri - de -
 ma - le - det - to ter - ra e cie - lo gri - de -

51

Fl.

Ott.

Ob.

Cl. in E_b

Fg.

Cor. in Re

Trb. in Re

Trbn.

Cib.

Tp.

Tmb. G.C.

Banda

Ab.

An.

F.

I.

N.

Z.

Coro

Vni I.

Vni II.

Vle

Vc.

Cb.

-rà,

al - men sa - rà,

al - men sa -

-tà,

ah per pie - tà,

ah per pie -

-tà,

ah per pie - tà,

ah per pie -

-rà,

in - va - no il pet - to,

-rà,

oh fug - gi - - te il ma - le -

-rà,

oh fug - gi - - te il ma - le -

-rà,

oh fug - gi - - te il ma - le -

-rà,

oh fug - gi - - te il ma - le -

51

Fl. *40*

Ott.

Ob.

Cl. in B \flat

Fg.

Cor. in Re

Trb. in Re

Trbn.

Cib.

Banda

Ab.

An.

F.

I.

N.

Z.

Coro

-rà, si pa-go l'o - - dio al-men sa - rà,

-tà, ah per pie - tà per pie - tà,

ah per pie - tà, ah per pie - tà, ah per pie - tà,

-tà, ah per pie - tà, per pie - tà,

in - va-noil-pet - to ah seu-do ai par-go - li sa - rà,

-det - - to ter - rae cie - lo gri - de - rà, oh fug-

-det - - to ter - rae cie - lo gri - de - rà,

-det - - to ter - rae cie - lo gri - de - rà,

-det - - to ter - rae cie - lo gri - de - rà, oh fug-

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl.
 Ott.
 Ob.
 Cl. in G.
 Fg.
 Cor. in Re
 Trb. in Re
 Trbn.
 Cib.
 Tp.
 Tmb. G.C.
 Banda
 Ab.
 An.
 F.
 I.
 N.
 Z.
 Coro
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Musical score for orchestra and choir. The score includes parts for Flute, Oboe, Clarinet in G, Bassoon, Horns in D, Trumpets in D, Trombones, Cymbals, Snare Drum, and a Band. The vocal parts include Alto, Soprano, Tenor, Bass, and a Chorus. The lyrics are in Italian: "sa - rà, per pie - tà, per pie - tà, per pie - tà, sa - rà - gi - teil ma - le - det - to ter - rae cie - lo gri - de - gri - de - rà, - de - rà, - de - rà, - gi - teil ma - le - det - to ter - rae cie - lo gri - de -". The score features various musical notations such as dynamics (ff, f, sf), articulation (accents), and phrasing slurs. The key signature is one sharp (F#) and the time signature is 4/4.

52

Fl.

Ott.

Ob.

Cl. india.

Fg.

Cor. in Re

Trb. in Re

Trbn.

Cib.

Tp.

Tmb. G.C.

Banda

Ab.

An.

F.

I.

N.

Z.

Coro.

Vni I.

Vni II.

Vle

Vc.

Cb.

sa - ra.

per - pie - ta!

per - pie - ta!

per - pie - ta!

sa - ra.

-ra. oh fug - gi - te il ma - le -

gri - de - ra.

gri - de - ra. oh fug - gi - te il ma - le -

-ra. oh fug - gi - te il ma - le -

52

53

Fl.

Ott.

Ob.

Cl. *india*

Fg.

Cor. *in Re*

Trb. *in Re*

Trbn.

Cib.

Tp.

Banda

Z.

Coro

-det - to ter - rae cie - lo gri - de - rà.

-det - to ter - rae cie - lo gri - de - rà.

-det - to ter - rae cie - lo gri - de - rà.

53

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. *Fl.*

Ott. *Ott.*

Ob. *Ob.*

Cl. in La *Cl. in La*

Fg. *Fg.* ^{22.}

Cor. in Re *Cor. in Re*

Trb. in Re *Trb. in Re*

Trbn. *Trbn.* ^{23.}

Cib. *Cib.*

Tp. *Tp.*

Ab. *Ab.*
Que - sto po - pol ma - le - det - to sa - rà

An. *An.*
Scia - gu - ra - to, ar - den - te af - fet - to sul suo

F. *F.*
Scia - gu - ra - to, ar - den - te, af - fet - to sul suo

I. *I.*
Scia - gu - ra - to, ar - den - te, af - fet - to sul suo

N. *N.*
Mio fu - ror, non più co - stret - to, fa dei

Vni I. *Vni I.*

Vni II. *Vni II.*

Vle *Vle*

Vc. *Vc.*

Cb. *Cb.*

Fl.
Ob.
Cl. in G
Fg. 22.
Cor. in Re
Trb. in Re
Trbn. 23.
Cb.
Tp.
Ab.
An.
F.
I.
N.
Vni I
Vni II
Vle
Vc.
Cb.

tol - to dal - la ter - ra, ma l'a -
ci - glioun ve - lo ste - se! ah l'a -
ci - glioun ve - lo ste - se! ah l'a -
ci - glioun ve - lo ste - se! ah l'a -
vin - ti a - tro - ce scem - pio; sac - - cheg -

Fl.
Ott.
Ob.
Cl. in G
Fg.
Cor. in Re
Trb. in Re
Trbn.
Cib.
Tp.
Ab.
An.
F.
I.
N.
Vni I.
Vni II.
Vle.
Vc.
Cb.

22.
a2
a3.

-mor che mi fa gur - ra for - se al
-mor che si lo ac - ce - se lui d'ob.
-mor che si lo ac - ce - se lui d'ob -
-mor che si m'ac - ce - se me d'ob -
-gia - le, ar - de - le il tem - pio, fia de -

Fl.
Obl.
Ob. *22.*
Cl. in G
Fg. *22.*
Cor. in Re
Trb. in Re
Trbn. *23.*
Cib.
Tp.
Ab.
An.
F.
I.
N.
Vni I.
Vni II.
Vle
Vc.
Cb.

lor - s'es - tin - que - rà? Se del
-bro - brio co - pri - rà! Deh non
-bro - brio co - pri - rà! Deh non
-bro - brio co - pri - rà! Deh non
-lit - to la pie - tà! Del - le

Fl.

Ott.

Ob. *a2*

Cl. *in da* *a2*

Fg. *32.*

Cor. *in Re*

Trb. *in Re*

Trbn. *23.*

Cib.

Tp.

Ab.

An.

F.

I.

N.

ma - dri in - va - no il pet - to scu - do ai

Vni I.

Vni II.

Vle

Vc.

Cb.

Fl. *f*

Ott. *f*

Ob. *a2.*

Cl. in G. *a2.*

Eg. *a2.*

Cor. in Re

Trb. in Re

Trbn.

Cib.

Tp.

Imb. G.C. *p*

Ab.

An. *lo* - - - - - dio al men sa - rà.

F. - li - - - - - ce per pie - tà.

I. - li - - - - - ce per pie - tà.

N. - li - - - - - ce per pie - tà.

Zac. par - - - - - go - li sa - rà.

Coro *ten.* *p* Dal - le gen - ti

Bassi *p* Dal - le gen - ti

Dal - le gen - ti

Vni I. *pp stacc.*

Vni II. *pp stacc.*

Vle *pp stacc.*

Vc *pp stacc.*

Cb. *pp stacc.*

Fl. *p*

Ott. *p*

Ob. *cresc.*

Cl. in Sa

Fg.

Cor. in Re *p*

Trb. in Re *p*

Trbn. *I. p*

Cib. *p*

Tp. *p*

Tmb. G.C.

Z.

sii...re jet - to, dei fra-tel - li tra - di - to-re!

Coro

sii...re - jet - to, dei fra-tel - li tra - di - to-re!

sii re - jet - to, dei fra-tel - li tra - di - to-re!

Vni I. *cresc. e*

Vni II. *cresc. e*

Vle *cresc. e*

Vc. *cresc. e*

Cb. *cresc. e*

Fl. *sempre stacc.*

Ott.

Ob. *sempre stacc.*

Cl. in G₂ *sempre stacc.*

Fg.

Cor. in Re *sempre stacc.* a2

Trb. in Re

Trbn. I. *sempre stacc.*

Cib.

Tp.

Tmb. G.C.

Fen. *p*
Deh non ven - - ga ma - le - det - to l'in - fe-

Ism. *p*
Deh non ven - - ga ma - le - det - to l'in - fe-

Zac.
il tuo no - - me ma - le - det - to fia l'ob-

Coro
il tuo no - - me ma - le - det - to fia l'ob-
il tuo no - - me ma - le - det - to fia l'ob-

Vni I. *sempre stacc.*

Vni II. *sempre stacc.*

Vle *sempre stacc.*

Vc. *sempre stacc.*

Cb. *sempre stacc.*

Fl.
 Oit.
 Ob.
 Cl. in Ba
 Eg.
 Cor. in Re
 Trb. in Re
 Trbn.
 Cib.
 Tp.
 Tmb. G. C.
 Ab.
 An.
 F.
 I.
 N.
 Z.
 Coro
 Vni I.
 Vni II.
 Vle
 Vc.
 Cb.

Ma l'a-mor che
 Deh non ven - ga
 -li - ce per pie - tà! Deh non ven - ga
 -li - ce per pie - tà! Deh non ven - ga
 Saccheggiate...
 -bro - brio d'o - gni e - tà! Oh fug-gi - le il
 Oh fug-gi - le il
 -bro - brio d'o - gni e - tà! Oh fug-gi - le il
 -bro - brio d'o - gni e - tà! Oh fug-gi - le il

Fl.
Ott.
Ob.
Cl. in La
Fg.
Cor. in Re
Trb. in Re
Trbn.
Cib.
Tp.
Tmb. G. C.
Ab.
An.
F.
I.
Z.
Coro
Vni I.
Vni II.
Vle.
Vc.
Cb.

mi - fa - guer - ra for - seal - lor sie - stin - gue -
ma - le det - to l'in - fe - li - ce per pie -
ma - le - det - to l'in - fe - li - ce per pie -
ma - le - det - to l'in - fe - li - ce per pie -
ma - le - det - to l'in - fe - li - ce per pie -
ma - le - det - to ter - rae cie - lo gri - de -
ma - le - det - to ter - rae cie - lo gri - de -
ma - le - det - to ter - rae cie - lo gri - de -

Fl.
 Ott.
 Ob.
 Cl. in Re
 Fag. in Re
 Cor. in Re
 Trb. in Re
 Trbn.
 Cimb.
 Tp.
 Tmb. G. C.
 Banda
 AB
 AN
 F
 I
 N
 Z
 C O R O
 I.
 Vni
 II.
 Vle
 Vc. Cb.

for - se al - lor s'è - stin - gue - rà for - se al -
 l'in - fe - li - ce per pie - tà per pie -
 l'in - fe - li - ce per pie - tà per pie -
 fia de - lit - to per pie - tà per pie -
 ter - ra e cie - lo gri - de - rà ter - ra e
 ter - ra e cie - lo gri - de - rà ter - ra e
 ter - ra e cie - lo gri - de - rà ter - ra e

Fl.
 OH.
 Ob.
 Cl. in Re
 Fag.
 in Re
 Cor.
 in Re
 Trb. in Re
 Trbn.
 Cimb.
 Tp.
 Trmb. G.C.
 Banda
 AB.
 AN.
 F.
 I.
 N.
 Z.
 C O R O
 I.
 Vni.
 II.
 Vle.
 Vc. Ob.

-lor for - se al - lor for - se al
 -ta - per pie - ta - per pie -
 ta - per pie - ta - per pie -
 -ta - per pie - ta - deh non
 -ta - la pie - ta - fia - de -
 ciel gri - de - ra - oh fug -
 ciel gri - de - ra - oh fug -
 ciel gri - de - ra - oh fug -
 ciel gri - de - ra - oh fug -

Fl.
 Ofl.
 Ob.
 Cl.
 in La
 Fag.
 in Re
 Cor.
 in Re
 Trb.
 in Re
 Trbn.
 Cimb.
 Tp.
 Tmb.
 G.C.
 Banda
 AB
 AN
 F
 I
 N
 Z
 CORO
 I.
 Vni.
 II.
 Vle
 Vc.
 Cb.

-lor s'e - - - - - stin - - - - -
 -ta - - - - -
 -ta - - - - -
 ven - - - ga ma - - - le - - - det - - - to l'in - - - fe -
 - - - - - to la pie - - - ta si fia de -
 -gi - - - te il ma - - - le - - - det - - - to ter - - - ra e
 -gi - - - te il ma - - - le - - - det - - - to ter - - - ra e
 -gi - - - te il ma - - - le - - - det - - - to ter - - - ra e
 -gi - - - te il ma - - - le - - - det - - - to ter - - - ra e

56

Fl. *p*
 OH. *p*
 Ob. *p*
 Cl. in La *p*
 Fag. *p*
 in Re *p*
 Cor. in Re *p*
 Trb. in Re *p*
 Trbn. *p*
 Cimb. *p*
 Tp. *p*
 Tmb. G.C. *p*
 Bando *p*
 AB *p*
 AN *p*
 F *p*
 I *p*
 N *p*
 Z *p*
 O *p*
 R *p*
 O *p*
 C *p*
 1. Vni *p*
 II. Vni *p*
 Vle *p*
 Vc. cb. *p*

- - - gue - ra? se - del
 pie - ta! deh non
 pie - ta! deh non
 - li - ce per pie - ta! deh non
 - lit - to la pie - ta! sac - - - cheg -
 cie - lo gri - de - ra, oh fug -
 cie - lo gri - de - ra, oh fug -
 cie - lo gri - de - ra, oh fug -
 cie - lo gri - de - ra, oh fug -

56

Fl.
 Ob.
 Cl. in La
 Fag.
 Cor. in Re
 Trb. in Re
 Trbn.
 Cimb.
 Tp.
 Tmb. G.C.
 Banda
 AB
 AN
 F
 I
 N
 Z
 CORO
 I. Vni
 II. Vle
 Vc. Ob.

cor noi può l'af-fet-to pa-go l'o-dio al-men sa-
 ven-ga ma-le-det-to l'in-fe-li-ce per pie-
 ven-ga ma-le-det-to l'in-fe-li-ce per pie-
 ven-ga ma-le-det-to l'in-fe-li-ce per pie-
 ven-ga ma-le-det-to l'in-fe-li-ce per pie-
 -gi-te, ar-de-te il tem-pio, fia de-
 -gi-te il ma-le-det-to ter-ra e cie-lo gri-de-
 -gi-te il ma-le-det-to ter-ra e cie-lo gri-de-
 -gi-te il ma-le-det-to ter-ra e cie-lo gri-de-
 -gi-te il ma-le-det-to ter-ra e cie-lo gri-de-

Fl.
 Ob.
 Cl. in La
 Fag.
 in Re
 Cor.
 in Re
 Trb. in Re
 Trbn.
 Cimb.
 Tp.
 Tmb. G. C.
 Banda
 AB
 AN
 F
 I
 N
 Z
 C O R O
 C
 I.
 Vni
 II.
 Vle
 Vc. Cb.

-ra, pa - go al - men pa - go al -
 -ta, per pie - tà per pie -
 -ta, per pie - tà per pie -
 -ta, per pie - tà per pie -
 -ta, la pie - tà la pie -
 -ra, ter - ra e ciel gri - de -
 -ra, ter - ra e ciel gri - de -
 -ra, ter - ra e ciel gri - de -
 -ra, ter - ra e ciel gri - de -

Fl.
 Ott.
 Ob.
 Cl. in La
 Fag.
 Cor. in Re
 Trb. in Re
 Trbn.
 Cimb.
 Tp.
 Tmb. G.C.
 Banda
 AB
 AN
 F
 I
 N
 Z
 C O R O
 I. Vni
 II. Vni
 Vle
 Vc. Cb.

-men l'o - dio al - men sa -
 -tà per pie - tà si
 -tà per pie - tà si
 -tà deh non ven - - ga ma - - - le -
 -tà fia de - lit - - to la pie -
 -rà oh fug - gi - - te il ma - - - le -
 -rà oh fug - gi - - te il ma - - - le -
 -rà oh fug - gi - - te il ma - - - le -
 -rà oh fug - gi - - te il ma - - - le -

Fl.

Ott.

Ob.

Cl. in La

Fag.

in Re

Cor. in Re

Trb. in Re

Trbn.

Cimb.

Tp.

Tmb. G.C.

Banda

AB

AN

F

I

N

Z

O

R

O

C

C

-det - to ter - ra e cie - lo gri - de -

sa -

pie -

pie -

-det - to l'is - te - li - ce per pie -

-tà si fia de - lit - to la pie -

-det - to ter - ra e cie - lo gri - de -

-det - to ter - ra e cie - lo gri - de -

-det - to ter - ra e cie - lo gri - de -

I.

Vni II.

Vle

Vc.

Cb.

57

Fl.

Ott.

Ob.

Cl. in La

Fag. in Re

Cor. in Re

Trb. in Re

Trbn.

Cimb.

Trp.

Tmb. G.C.

Banda

AB

AN

F

I

N

Z

ORC

ORC

ORC

ORC

-rà, al - - - men sa - - -

-tà, ah per pie - - -

-tà, ah per pie - - -

-tà, in - - fe - li - - ce per pie -

-tà, fi - - a de - - -

-rà, ter - - ra e cie - - lo gri - - de -

-rà, ter - - ra e cie - - lo gri - - de -

-rà, ter - - ra e cie - - lo gri - - de -

-rà, ter - - ra e cie - - lo gri - - de -

57

I. Vni

II. Vni

Vle

Vc. Cb.

Fl.
 Oh.
 Ob.
 Cl. in La
 Fag.
 in Re
 Cor. in Re
 Trb. in Re
 Trbn.
 Cimb.
 Tp.
 Tmb. G.C.
 Banda
 AB.
 AN.
 F.
 I.
 N.
 Z.
 O.
 R.
 C.
 C.
 C.
 I. Vni.
 II.
 Vle.
 Vc. cb.

-rà, al - men sa -
 -tà, ah per pie -
 -tà, ah per pie -
 -tà, in - fe - li - ce per pie -
 -lit - to la pie -
 -rà, ter - ra e cie - lo gri - de -
 -rà, ter - ra e cie - lo gri - de -
 -rà, ter - ra e cie - lo gri - de -
 -rà, ter - ra e cie - lo gri - de -

Fl.
 Ofl.
 Ob.
 Cl.
in La
 Fag.
in Re
 Cor.
in Re
 Trb.
in Re
 Trbn.
 Cimb.
 Tp.
 Tmb.
 G.C.

Banda

AB
 AN
 F
 I
 N
 Z
 CORO

-ra', pa - go lo - dio al - men sa -
 -ta, per pie - ta, si, per pie -
 -ta, per pie - ta, per pie -
 -ta, per pie - ta, si, per pie -
 -ta, fia de - lit - to la pie -
 -ra, ter - ra e cie - lo gri - de -
 -ra, ter - ra e cie - lo gri - de -
 -ra, ter - ra e cie - lo gri - de -
 -ra, ter - ra e cie - lo gri - de -

I.
 Vni
 II.
 Vle
 Vc.
 Ob.

Fl.
Ob.
Cl. in La
Fag.
in Re
Cor. in Re
Trb. in Re
Trbn.
Cimb.
Tp.
Tmb. G.C.

This section of the score includes woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpet in B-flat), brass (Trumpet, Trombone), and percussion (Cymbal, Snare Drum, Bass Drum). The woodwinds and brass play sustained notes with various articulations, while the percussion provides a rhythmic accompaniment with tremolos and sustained patterns.

Banda
AB
AN
F
I
N
Z
O
R
O
C

-ra.
-ta.
-ta.
-ta.
-ta.
-ra.
-ra.
-ra.
-ra.

per
la
gri -

pie - ta.
pie - ta.
de - ra.
de - ra.
de - ra.
de - ra.

This section contains the vocal parts for a soloist and a chorus. The soloist's line is marked with 'AB' and 'AN'. The chorus parts are marked 'F', 'I', 'N', 'Z', 'O', 'R', 'O', 'C'. The lyrics are in Italian and appear to be a religious or dramatic text. The vocal lines are written in treble and bass clefs with lyrics underneath.

Vni
Vle
Vc.

This section contains the string parts for Violins (I and II), Viola, and Violoncello (Cello). The strings play a rhythmic accompaniment consisting of repeated eighth-note patterns, providing a steady accompaniment for the vocalists.

Fl.
Off.
Ob.
Cl.
in Ba
Fag.
in Re
Cor.
in Re
Trb.
in Re
Trbn.
Cimb.
Tp.
Tmb.
G.C.
Banda

I.
Vni
II.
Vle
Ve.
Cb.

Fl.

Ott.

Ob.

Cl. in Bb

Fag.

in Re

Cor.

in Re

Trb. in Re

Trbn.

Cimb.

Tr.

Trb. G.C.

Banda

I. Vni

II. Vni

Vle

Vc. Cb.

Handwritten musical score for a symphony orchestra and band, page 243. The score includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Horns (in Re), Trumpets (in Re), Trombones, Cymbals, Snare Drum, and Bass Drum. A separate section for the Banda (Band) is also present, including parts for Violins I and II, Viola, and Cello/Double Bass. The music is in 2/4 time and features various dynamics, articulations, and performance instructions.

Fl. *f* *p* *f* VUOTA *f* VUOTA *f*

Ob. *f* *p* *f* *f* *p* *f*

Ob. *a²* *f* *p* *f* *f* *p* *f*

Cl. in La *a²* *f* *p* *f* *f* *p* *f*

Fag. *a²* *f* *p* *f* *f* *p* *f* *a²*

Cor. in Re *f* *p* *f* *f* *p* *f*

Trb. in Re *a²* *f* *p* *f* *f* *p* *f*

Trbn. *a³* *f* *p* *f* *f* *p* *f* *a³*

Cimb. *f* *p* *f* *f* *p* *f*

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

Tmb. G.C. *f* *p* *f* *f* *p* *f*

Banda *f* *p* *f* *f* *p* *f*

Vni I VUOTA *f* VUOTA *f*

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

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

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

NABUCCO

PARTE SECONDA I

L'EMPIO

APPARTAMENTI NELLA REGGIA

SCENA ED ARIA

ABIGAILLE

Allegro.

Giuseppe Verdi

Flauto
Ottavino
Oboi
Clarinetti in Do
Fagotti
Corni in Sol
Do
Trombe in Do
Tromboni
Cimbasso
Timpani.
Gran Cassa
Abigaille
sacerdoti di Bebo

Allegro
Violini
Viole
Violoncelli
Bassi

Cl. in Do

Fg.

Vni. 1°

Vni. 2°

Vle.

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. in Do

Fg.

Sol. Cor.

Do.

Trb. in Do

Trmb.

Vni. 1°

Vni. 2°

Vle.

Vc.

Cb.

Fl. *cresc.* *ff*

Ott. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. in Do *p* *cresc.* *ff*

Fg. *cresc.* *ff*

Sol. Cor. *ff*

Do. *cresc.* *ff*

Trb. in Do *ff*

Trmb. *p cresc.* *ff*

Cimb.

Vni. 1 *sempre cresc.* *ff*

Vni. 2 *p cresc.* *ff*

Vle. *p cresc.* *ff*

Vc. *p cresc.* *ff*

Cb. *p cresc.* *ff*

This page of a musical score features the following instruments and parts:

- Fl.** (Flute): Rests throughout the page.
- Ott.** (Oboe): Rests throughout the page.
- Ob.** (Clarinet in Bb): Rests throughout the page.
- Cl. in Do** (Clarinet in C): Active part with sixteenth-note patterns and a *p* dynamic marking.
- Fg.** (Bassoon): Active part with sixteenth-note patterns and a *p* dynamic marking.
- Sol.** (Soprano): Rests throughout the page.
- Cor.** (Cor Anglais): Rests throughout the page.
- Do.** (Trumpet in D): Active part with a melodic line, including a long note with a fermata and a *p* dynamic marking.
- Trb. in Do** (Trumpet in C): Rests throughout the page.
- Trmb.** (Trombone): Rests throughout the page.
- Cimb.** (Cymbal): Rests throughout the page.
- Vni 1^o** (Violin I): Active part with sixteenth-note patterns and a *p* dynamic marking.
- Vni 2^o** (Violin II): Active part with sixteenth-note patterns and a *p* dynamic marking.
- Vle.** (Viola): Active part with sixteenth-note patterns and a *p* dynamic marking.
- Vc.** (Violoncello): Active part with sixteenth-note patterns and a *p* dynamic marking.
- Cb.** (Contrabasso): Active part with sixteenth-note patterns and a *p* dynamic marking.

2 Recitativo

Ab. *Ben to l'in-ven-ni, fa-tal scribto! in se-no mal ti ce-la-vail*

Vc.

Cb.

Violino II *re-ge, onde a me fos-se di scorno!... Preleabi-gail di*

Vni 1

Vni 2

Vle

Vc.

Cb.

3 Allegro

Fl.

Ott.

Ob.

Cl. in Do

Fg.

Sol.

Cor. D.

Trb. in Do

Trmb.

Cimb.

Ab. *-schia-vi! Ebben!... sia ta-Je!*

3 Allegro

Vni 1

Vni 2

Vle

Vc.

Cb.

Recitativo

Ab *Di Nabuc co fig-lia, quall'Assi-ro mi cre-de, che sono io qui?.. peg-gior che*

Vni 1^a

Vni 2^a

Vle

Vc. Cb.

Ab *schiaua! Il trono affi-dail re- al-la mi-nor Fe-ne-na, mentr' ei fra l'armi a ster-mi-nar Giu-*

Vni 1^a *fp*

Vni 2^a *fp*

Vle *fp*

Vc. Cb. *fp*

Ab *- de - a l'a - ni - mo in - tende!... Me gli amo - rial-trui invia dal campo a qui mi-*

Vni 1^a

Vni 2^a *f*

Vle *f*

Vc. *f*

Cb. *f*

Ab *-il - le malco - noscete il co - re... Su tut - ti il mio fu - ro - re piombar ve-*

1^o Vni.

2^o Vni.

Vle.

Vc.

Cb.

5 *a tempo*

Fl.

Ott.

Ob.

Cl. in Do

Fg.

Sol.

Cor. Do

Trb. in Do

Trmb.

Cimb.

Ab *- dre -- zel!... Ah si! ca - da Fe - ne - - na... il fin - to pa - - dre! il*

1^o Vni.

2^o Vni.

Vle.

Vc.

Cb.

Fl. *sf* *sf* *f* 6

Ott. *sf* *sf* *f*

Ob. *sf* *sf* *f* *a2*

Cl. in Do *sf* *sf* *f* *a2*

Fg. *sf* *sf* *f* *a2*

Sol. *a2*

Cor. Do. *sf* *sf* *f* *a2*

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

Trmb. Cimb. *sf* *sf* *f* *a3*

Ab. *sf* *sf* *f* *a2*

re-gno!.. Su mestes-sa ro-vi...na, o fa-tal spl... gno!

1^o Vni. 6

2^o Vni. *sf* *sf*

Vle. *sf* *sf*

Vc. *sf* *sf*

Cb. *sf* *sf*

This page of a musical score, marked 'Adagio', features the following instruments and parts:

- Flute (Fl.):** Features a melodic line with a significant upward sweep in the final measure.
- Oboe (Ott.):** Plays a rhythmic pattern of eighth notes.
- Clarinet in D (Cl. in Do):** Plays a rhythmic pattern of eighth notes.
- Bassoon (Fg.):** Plays a rhythmic pattern of eighth notes.
- Trumpet in D (Trb. in Do):** Plays a rhythmic pattern of eighth notes.
- Trombone (Trmb.):** Plays a rhythmic pattern of eighth notes.
- Horn in A-flat (Ab.):** Remains silent throughout this section.
- Violin 1st (Vni 1):** Plays a rhythmic pattern of eighth notes.
- Violin 2nd (Vni 2):** Plays a rhythmic pattern of eighth notes.
- Viola (Vle):** Plays a rhythmic pattern of eighth notes.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes.
- Contrabass (Cb.):** Plays a rhythmic pattern of eighth notes.

7 *Andante*
Solo
dolce

Solo
p

p

1. be
p

Solo
p

Andante

Adagio

p

pizz.
p

allarg.

allarg.

p

allarg.

Anchi-odis-chi-uso un gior, - no

Cl. in Do

Fg.

Ab.
ebbia la gioia il so - re; tut - to parlar mi in - ter no u - di - a di san - to a -

Vni. 1^a
p

Vni. 2^a

Vle.

Vc. Cb.

Detailed description: This system contains the first five staves of the score. The Clarinet in D (Cl. in Do) and Flute (Fl.) parts are mostly rests. The Bassoon (Fg.) has a few notes. The Alto Saxophone (Ab.) has a vocal line with lyrics. The Violin I (Vni. 1^a) has a dynamic marking 'p'. The Violin II (Vni. 2^a) has a rhythmic pattern of eighth notes. The Viola (Vle.) has a long note with a fermata. The Violoncello (Vc.) and Contrabass (Cb.) have a rhythmic pattern of quarter notes.

Fl.

Ob.

Cl. in Do

Fg.

Ab.
mo re; piange - va all'altrui pian - to, sof - fri - va degli altri. al duol; ah!.....

Vni. 1^a
allarg.

Vni. 2^a
allarg.

Vle.

Vc.

Cb.

Detailed description: This system contains the next five staves of the score. The Flute (Fl.) and Oboe (Ob.) have melodic lines. The Clarinet in D (Cl. in Do) and Bassoon (Fg.) have accompaniment. The Alto Saxophone (Ab.) has a vocal line with lyrics and a dynamic marking 'Solo p'. The Violin I (Vni. 1^a) and Violin II (Vni. 2^a) have a dynamic marking 'allarg.'. The Viola (Vle.) has a rhythmic pattern. The Violoncello (Vc.) and Contrabass (Cb.) have a rhythmic pattern.

Fl
Ob
Cl
in Do
Fg
sol
Cor
Do

Musical score for woodwinds and brass instruments. Flute (Fl), Oboe (Ob), Clarinet in D (Cl in Do), Bassoon (Fg), Solo Horn (sol), and Horn in D (Cor Do) parts. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. First endings are marked with 'I.' and 'a 2'.

Ab
Vn
1
2
Vle
Vc
Cb

con grazia
chi del perdu - to in - can - to mi tor na un gior no

Musical score for strings and vocal line. Violin (Vn) 1 and 2, Viola (Vle), Violoncello (Vc), and Contrabass (Cb) parts. A vocal line (Ab) is also present with lyrics: "con grazia chi del perdu - to in - can - to mi tor na un gior no".

Fl
Ott.
Ob
Cl
in Do
Sol
Cor
Do

legg.
p
1. legg.
p
legg.
pp

Musical score for woodwinds and brass instruments. Flute (Fl), Oboe (Ott.), Oboe (Ob), Clarinet in D (Cl in Do), Solo Horn (Sol), and Horn in D (Cor Do) parts. The music is characterized by rapid sixteenth-note passages. Dynamics include *legg.*, *p*, and *pp*. A first ending is marked with '1.'.

Ab
Vn
1
2
Vle
Vc
Cb

soff. pian. ge - va all'al - tria pian - to, soff. ad gli al - tri al
div

Musical score for strings and vocal line. Violin (Vn) 1 and 2, Viola (Vle), Violoncello (Vc), and Contrabass (Cb) parts. A vocal line (Ab) is also present with lyrics: "soff. pian. ge - va all'al - tria pian - to, soff. ad gli al - tri al". Dynamics include *legg.*, *p*, and *div*.

Fl.

Ou.

Ob.

Cl. in Do

Fg.

Sol. Cor. Do

Ab.

Vni. 1

Vni. 2

Vle.

Vc. Cb.

duoi; chi del per-du-to in-can-to mi

p

arco

p

Fl.

Ob.

Cl. in Do

Fg.

Sol. Cor. Do

Ab.

Vni. 1

Vni. 2

Vle.

Vc. Cb.

con grazia

cor-na un-gior - - no sol, mi tor-na un-gior - no, un-gior - no sol mi tor-na un

pizz.

pizz.

pizz.

pizz.

Fl. *p*

Ott. *p*

Ob. *1^a p*

Cl. in Do *2^a p*

Fg. *p*

Sol. *p*

Cor. *p*

Ab. *pp*
gior no sol, ah! mi torna un giorno sol?

Vni. *p*

Vle. *p*

Vc. *p*

Cb. *p*

10 *Allegro mosso*

Ob. *1^a p cresc.*

Cl. in Do *p cresc.*

Fg. *p cresc.*

Ab. *Chi sia-*

10 *All^o mosso*
arco

Vni. *1^a p cresc.*

Vni. *2^a p cresc.*

Vle. *p cresc.*

Vc. *arco p cresc.*

Cb. *arco p cresc.*

Fl. *f*

Ott.

Ob. *f*

Cl. in D *f*

Fg. *a 2*

Trb. in D *a 2*

Trmb. *1.*

Cimb.

Ab. *Oh! che nar - ri?... Oh!...*

Sac. *mie - i! Empia è Fe - ne - na, man da li - be - ri E - bre - i; que - sta tur - ba ma - le -*

1^a Vni.

2^a Vni.

Vle.

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for page 17. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. in D), Bassoon (Fg.), Trumpet in D (Trb. in D), Trombone (Trmb.), Cymbal (Cimb.), Alto Saxophone (Ab.), and Saxophone (Sac.). The woodwinds and strings play sustained chords, while the brass and woodwinds have more active parts. The vocal parts (Soprano and Alto) have lyrics in Italian. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Fl.

Ott.

Ob.

Cl.
in D

Fg.

Cor.
(in Sol)

Trb.
in Do

Trmb.

Cimb.

Ab.

Sac.

1^a
Vni

2^a
Vni

Vle.

Vc.

Cb.

detta chifre-nareomaipo-tra? *Il po-tere a te sa-spetta* *Il tutto è pronto*

(vivamente)
Come?

11 Più mosso

Fl. *mf*

Ott. *mf*

Ob. *1^o mf*

Cl. in Do *1^o mf*

Fg. *mf slacc.*

Sol. *mf*

Cor. *mf*

Do. *mf*

Trb. in Do *1^o mf*

Sac. *mf*

Coro

già. Noi già spar - so ab-bia - mo fa - ma co - me il

Noi già spar - so ab-bia - mo fa - ma co - me il

Noi già spar - so ab-bia - mo fa - ma co - me il

11 Più mosso

1^o Vni. *mf*

2^o Vni. *mf*

Vle. *mf*

Vc. *mf slacc.*

Cb. *mf slacc.*

This musical score is for a symphony with vocal soloist and choir. It features the following parts:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Oboe, 1^o)
- Cl. in D_o** (Clarinet in D, 1^o)
- Fg.** (Bassoon, $\alpha 2$)
- Sol. Cor.** (Solo Horn)
- D.** (Trumpet, $\alpha 2$)
- Trb. in D_o** (Trumpet in D)
- Sac.** (Soprano Soloist) with lyrics: *re ca-des-se in guerra te re-gi-na, te re-*
- Coro** (Chorus) with lyrics: *re ca-des-se in guerra te re-gi-na, te re-*
- Vni.** (Violin, 1^o and 2^o)
- Vle.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score is written in G major (one sharp) and 4/4 time. The vocal parts include lyrics in Italian. The instrumental parts include various woodwinds, brass, and strings.

Fl.
 Ott.
 Ob.
 Cl.
 in Do
 Fg.
 Sol.
 Cor.
 Do.
 Trb.
 in Do
 Trmb.
 Cimb.
 Sac.
 Coro.
 1^o
 Vni.
 2^o
 Vle.
 Vc.
 Cb.

- gi - na, te re - gi - na, il po - pol chiama a sal - var l'as - si - ria ter - ra. Solo un pas - so è tu - a la
 - gi - na, te re - gi - na, il po - pol chiama a sal - var l'as - si - ria ter - ra. Solo un pas - so è tu - a la
 - gi - na, te re - gi - na, il po - pol chiama a sal - var l'as - si - ria ter - ra. Solo un pas - so è tu - a la

mf
a3

Fl.
 Oboe.
 Ob.
 Cl. in D.
 Fg.
 Sol.
 Cor.
 Do.
 Trb. in D.
 Trmb.
 Cimb.
 Timp.
 Cassa.
 Ab.
 Sac.
 Coro.
 Vni.
 Vle.
 Vc.
 Cb.

Musical score for orchestra and voices. The score includes parts for Flute, Oboe, Clarinet in D, Bassoon, Horns (Solo and Double), Trumpets (in D), Trombones, Cymbals, Timpani, and Cassa. The vocal parts include a Soprano (Ab.), a Tenor (Sac.), and a Chorus (Coro.). The score features various musical notations such as dynamics (f, mf, p), articulation (accents), and performance instructions (1^o, 2^o, 3^o). The lyrics for the vocal parts are: "Son te - co: va!...", "Oh fe-del, di te men", and "sor-te! Ab-bi cor!..". A box with the number "12" is present above the Flute and Bassoon staves in the later measures.

Fl.

Ob.

Cl. in D

Fg.

Sol. Cor.

Do.

Trb. in D

Trmb.

Cim.

Timp.

Cassa

Ab.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

for-te que-sta don-na non sa-ra!...

Do - Sol

tr.

Fl.

Ott.

Ob.

Cl
in D_o

Fg.

Sol.
Cor.

D_o

Trb.
in D_o

Trmb.

Cimb.

Timp.

Cassa

Ab

1^a
Vni

2^a
Vni

Vle.

Vc.

Cb.

Sal-go

13 *Meno mosso*

p

1^o

p

Sol
Cor.
Do

Ab.

13 *Meno mosso*

p

1^o

Vni
2^o

Vc.
Cb.

p

zia del tro- no au - ra - - to lo sga- bel - lo in- san - gui - na - to; ben sa-

Fl.

Ob.

1

1^o

p

Sol
Cor.
Do

Trmb.

Cimb.

Timp.

Ab.

- pra la mia ven - det - ta da quel seg - gio ful - mi - nar. Che lo

1^o

Vni
2^o

Vle.

Vc.

Cb.

f

f

f

Fl. *p* *tr.*

Ott. *p* *tr.*

Ob. *p* *1. tr.*

Cl. in Do *p*

Fg. *p*

Sol. *p*

Cor. *p*

Do. *a2*

Trb. in Do *p*

Trmb. *p*

Cimb. *p*

Timp. *p* *tr.*

Ab. *p*
scet - tro a me sa - spet - ta tut - ti i po - po - li ve - dranno, ah!.....

Vni. *p*

Vle. *p*

Vc. *p*

Cb. *p*

Fl. *tr.* *p.*

Ott. *tr.* *p.* *fp*

Ob. *tr.* *p.* *fp*

Cl. in Do *f*

Fg. *f*

Sol. *f*

Cor. *f*

Do *a 2*

Trb. in Do *f*

Trmb. *f*

Cimb.

Timp. *tr.* *f*

Cassa

Ab. *tr.* *p.*
re-gieffi - gliequi ver - ran - no l'umil schia - va a suppli-

1^a Vni. *tr.* *p.* *fp*

2^a Vni.

Ve. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Fl
Ob
Cl
in Do
Sol
Cor.
Do
Ab
1^a
Vni
2^a
Vle
Vc.
Cb

car, Tu-milschia - va Tu-milschia - va a sup - pli-

Fl
Ob
Cl
in Do
Fg
Sol
Cor.
Do
Trb
in Do
Trmb
Gmb
Ab
car, Tu-milschia - va, Tu-milschia - va a sup - pli-
1^a
Vni
2^a
Vle
Vc.
Cb

cresc.
cresc.
cresc.

114

Fl *ff*

Ott. *ff*

Ob *ff*

Cl in Do *ff*

Fg *ff*

Sol *ff*

Cor. Do *ff*

Trb. in Do *ff*

Trmb *ff*

Cimb *ff*

Timp *ff*

Cassa

Ab. *car.*

Sac.

Coro

1^o Vni *ff*

2^a Vni *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

E di Be-lo la ven-detta con la tua sa-pra-tuo.

E di Be-lo la ven-detta con la tua sa-pra-tuo

E di Be-lo la ven-detta con la tua sa-pra-tuo.

114

Fl.

Ott.

Ob.

Cl. in Do

Fg. ^{a2}

Sol. Cor.

Do. ^{a2}

Trb. in Do

Trmb.

Cimb.

Timp.

Cass.

Sac.

Coro

1^o

Vni. 2^o

Vle.

Vc.

Cb.

-nar, con la tua, con la tua sa - prà tuo - nar, e di Belo la vendetta con la tua sa prà tuo nar, con la tua, con la

-nar, con la tua, con la tua sa - prà tuo - nar, e di Belo la ven - detta con la tua sa prà tuo nar, con la tua, con la

-nar, con la tua, con la tua sa - prà tuo - nar, e di Belo la ven - detta con la tua sa prà tuo nar, con la tua, con la

Fl.

Ott.

Ob.

Cl.
in D

Fg.

Sol.
Coro

Do.

Trb.
in D

Trmb.

Cimb.

Timp.

Cassa.

Sac.

Coro

1^o

Vni.

2^o

Vle.

Vc.

Cb.

tua sa - pra tuo - nar, si sa - pra tuo - nar, si sa - pra tuo - nar.

tua sa - pra tuo - nar, si sa - pra tuo - nar, si sa - pra tuo - nar.

tua sa - pra tuo - nar, si sa - pra tuo - nar, si sa - pra tuo - nar.

15
Meno mosso

Fl.

Ott.

Ob.

Cl.
in Do

Fg

Sol
Cor

Do

Trb.
in Do

Trmb

Cimb

Timp

Cassa

Ab. *declamato*

Salgo già del tra-no au - ra - to lo sga-bel-loin-san - gui-

Meno mosso

15

Vni

2^a

Vle

Vc.

C.b.

Fl.

Ob.

Cl. in Do

Sol. Cor. Do

Ab. *-na to, ben sa-pra la miaven- det-ta da quel seg- gio ful- mi-*

1^a Vni.

2^a Vni.

Vle.

Vc.

Cb.

Fl.

Ob.

Cl. in Do

Eg.

Sol. Cor. Do

Trmb.

Cimb.

Timp.

Ab. *nar. Che lo scet - tro a mesa-spet- ta tut-ti po - po li ve-*

1^a Vni.

2^a Vni.

Vle.

Vc.

Cb.

Fl. *tr* *p.*
 Ott. *p.* *tr*
 Ob. *l. tr* *p.*
 Cl. in D *p.*
 Fg. *f*
 Sol. *p.*
 Cor. *a 2*
 Do. *f*
 Trb. in D *p.*
 Trmb. *f*
 Cimb. *f*
 Timp. *tr*
 Cassa *f*
 Ab. *tr* *p.*
 dranno, ah! re-gie fi-glie qui ver-ren-no lu-mil schia-va a suppli-
 Vni. 1. *tr* *p.*
 Vni. 2. *fp*
 Vle. *f* *p*
 Vc. *f*
 Cb. *f* *p*

Fl.

Ob.

Cl. in Do

Sol. Cor. D.

Ab. *-car, l'umil schia - va, l'umil schia - va a sup - pli -*

1^o Vni

2^o Vni

Vle.

Vc.

Cb.

Fl.

Ob.

Cl. in Do

Fg.

Sol. Cor. D.

Trb. in Do

Trmb.

Cimb.

Ab. *-car, l'umil schia - va, l'umil schia - va a sup - pli -*

1^o Vni

2^o Vni

Vle.

Vc.

Cb.

16

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in Do *ff*

Fg. *ff*

Sol. *f*

Cor. Do *f*

Trb. in Do *f*

Trmb. *f*

Cimb. *f*

Timp. *f*

Cassa. *f*

Ab. *e*

Sac. *e*

Coro

-car

lu. mil schia - ra a sup-pli

E di Be - - lo, e di Be-lo la ven-

E di Be - - lo, e di Be-lo la ven-

E di Be - - lo, e di Be-lo la ven-

16

Vni. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ott.

Ob.

Cl. in Do

Fg.

Sol. Cor.

Do.

Trb. in Do

Trmb.

Cimb.

Timp.

Cassa

Ab.

Sac.

Coro

Vni.

Vle.

Vc. Cb.

-car, a... sup - pli-car, lumil schia - va a suppli-car, a...

-det-tacon la tua sa-pra tuo-nar, e di Be - lo, e di Be-lo la ven-det-tacon la

-det-tacon la tua sa-pra tuo-nar, e di Be - lo, e di Be-lo la ven-det-tacon la

-det-tacon la tua sa-pra tuo-nar, e di Be - lo, e di Be-lo la ven-det-tacon la

Fl.

Ott.

Ob.

Cl
in Do

Fg.
2 2

Sol
Cor.

Dc.

Trb.
in Do

Trmb.

Cimb.

Timp.
trm

Cassa.

Ab.

Sac.

Coro

Vni
1
2

Vle

Vc.
Cb

sup - pli - car, a sup - pli - car, a sup - pli -
tua sa - pra tuo - nar, sa - pra tuo - nar, sa - pra tuo -
tua sa - pra tuo - nar, sa - pra tuo - nar, sa - pra tuo -
tua sa - pra tuo - nar, sa - pra tuo - nar, sa - pra tuo -

Fl
Ott.
Ob.
Cl.
in Do
Fg.
Sol.
Cor.
Do.
Trb.
in Do
Trmb.
Cimb.
Timp.
Cassa.
Ab.
Sac.
Coro.
1.
Vni.
2.
Vle.
Vc.
Cb.

12

17

car, a sup pli-car.
-nar, sa pra tuo nar.
-nar, sa pra tuo nar.
-nar, sa pra tuo nar.

unite

This musical score is for a symphony orchestra and a vocal soloist. The score is divided into two systems. The first system includes the following parts from top to bottom: Flute (Fl.), Oboe (Ott.), Clarinet in D (Cl. in Do), Bassoon (Fg.), Soprano Cor Anglais (Sol. Cor.), Alto Cor Anglais (Do), Trumpet in D (Trb. in Do), Trombone (Trmb.), Cymbal (Cimb.), Snare Drum (Timp.), and Bass Drum (Cassa). The vocal soloist part (Canto) is shown as a single staff with a whole rest. The second system includes the following parts from top to bottom: Violin 1 (Vni. 1^o), Violin 2 (Vni. 2^o), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support. The vocal soloist part is currently silent.

Fl

Ob

Cl
in D

Fg

Sol

Cor

Do

Trb
in D

Trmb

Cimb

Timp

Cassa

10

Vmi

2^a

Vle

Vc

Cb

SALA NELLA REGGIA CHE RISPONDE NEL FONDO AD ALTRE SALE

PREGHIERA

Andante

ZACCARIA

Zaccaria

Viola

Violoncello 1°

2°

3°

4°

5°

6°

Basso

A destra una porta che conduce ad una galleria, a sinistra altra porta che comunica cogli appartamenti della Reggente. E' sera. La sala è illuminata da una lampada.

Musical score for the first system, including vocal line for Zaccaria and string parts for Viola and Violoncello (1° to 6°). The vocal line is in G major, 3/4 time, with lyrics in Italian. The string parts are in the same key and time, with dynamics like *p* and *pizz*.

Z.

Vle.

Vc. 1°

2°

3°

4°

5°

6°

Cb.

Musical score for the second system, including string parts for Violoncello (1° to 6°) and Contrabbasso (Cb.). The parts are in G major, 3/4 time, with dynamics like *p* and *arco*.

Musical score for the first system, featuring a string quartet and a double bass. The score includes staves for Violin 1, Violin 2, Violin 3, Violin 4, Viola, and Cello/Double Bass. The music is in G major and 4/4 time, with various melodic lines and dynamics.

esce un levita che porta la tavola delle leggi)
Recit.

Musical score for the second system, featuring a vocal line and a string quartet. The vocal line includes the lyrics "Vieno Le-vi-tal. Il san-to co-di-ce". The string quartet accompaniment includes staves for Violin 1, Violin 2, Violin 3, Violin 4, Viola, and Cello/Double Bass. The music is in G major and 4/4 time, with a "pizz." (pizzicato) marking for the strings.

a tempo

Musical score for the third system, featuring a vocal line and a string quartet. The vocal line includes the lyrics "re-ca! Di no-vel por-ten-to me vuol mi-ni-stro! di-di". The string quartet accompaniment includes staves for Violin 1, Violin 2, Violin 3, Violin 4, Viola, and Cello/Double Bass. The music is in G major and 4/4 time, with an "arco" (arco) marking for the strings.

Z. *o!* Me ser - vo manda, per gloria d'Isra - e - le, letenebre a squarciadun in - fe - de

Vc. 1

2°

3°

4°

5°

6°

19

Z. *Andante*
basso sotto voce
- le, *allarg.* Tu sul lab - bro de' veg -

Vc. 1

2°

3°

4°

5°

6°

Z. - gen - - ti, ful - mi - - sti, o som - mo Ie - di - ol all'As -

Vc. 1

2°

3°

4°

5°

6°

20

si - ria in for - ti ac - cen - ti par - te or tu al lab - bro mi - o! E di

Vle.

Vc. 1°

2°

3°

4°

5°

6°

Cb.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

can - ti, e di can - ti a te sa - cra - ti, o - gni

Vle.

Vc. r.

2°

3°

4°

5°

6°

Cb.

Z *tem-pio, o - - gnitem-pio suo - ne - ra; so - - vragli do-li spez - - za - - ti la tua*

Vle.

Vc. I

2

3

4

5

6

Cb

Z *leg - gesor - ge - ra, so - - vragli - do - li spez - - za - - ti la tua leg - gesor - - ge*

Vle.

Vc. I

2

3

4

5

6

Cb

21

Z. *Contra col Levita*

-rà, e dicantiate sa-cra-ti o-gnitempiosuone-rà.

Vle.

Vc.1

2°

3°

4°

5°

6°

Cb.

negli appartamenti di Fenena)

Z.

Vle.

Vc.1 *pizz.*

2° *pizz.*

3° *pizz.*

4°

5°

6°

Cb.

CORO DI LEVITI

Grave

Flauto

Ottavino

Oboe

Clarineti
(in La)

Fagotti

Corni
in Sol
in Mi

Trombe
in Mi

Tromboni

Cimbasso

Timpani
Mi-Si

Gr. Cassa

Tamburo

Ismaele

Coro di Leviti

Grave

Violini
1^a
2^a

Viole

Violoncelli

Contrabassi

pizz.

arco

Is.

Coro

Vni 1

Vni 2

Vle

Vc.

Cb.

Is.

Coro

Vni 1

Vni 2

Vle

Vc.

Cb.

Fg.

Trmb.

Cimb.

Is.

Coro

Vni 1

Vni 2

Vle

Vc.

Cb.

22

Presto

Fl. *ff*

Ou. *ff*

Ob. *ff*

Cl. (La) *ff*

Fg. *pp sotto voce*

Sol. Cor. *ff*

Mi. *pp sotto voce*

Trb. (mi) *ff*

Trmb. *ff*

Cimb. *ff*

Timp. *ff*

Tamb. *ff*

Coro *sotto voce*

-gnor! Il ma-le-det-to non ha fra-tel-li... non v'ha mor-

22

Presto

Vni. *pp* *pizz.* *arco* *pp sotto voce*

2^o Vni. *pp* *pizz.* *arco* *pp sotto voce*

Vle. *ff* *pp* *pizz.* *arco* *pp sotto voce*

Vc. *ff* *pp* *pizz.* *arco* *pp sotto voce*

Cb. *ff* *pp* *pizz.* *arco* *pp sotto voce*

Ob. 1^o

Cl. (La) 1^o

Fg.

Sol. 1^o

Cor.

Mi.

Trmb. 1^o

Cimb. *lll.*

Tamb.

Is.

Coro

-ta-lechealu - i fa-ve-li! O - vun-quesorge du - ro la-mento all'empie o - rec-chielo por-ta il

Vni. 1^o

Vni. 2^o

Vle.

Vc.

Cb.

This musical score page includes staves for the following instruments and voices:

- Flute (Fl)
- Oboe (Ott.)
- Clarinet (Cl. (La))
- Bassoon (Fg)
- Soprano Cor (Sol. Cor.)
- Middle Cor (Mi. Cor.)
- Trumpet (Trb. (mi))
- Trumpet (Trmb)
- Cymbal (Cimb)
- Tom-tom (Tamb)
- Coro
- Violin 1 (Vni. 1°)
- Violin 2 (Vni. 2°)
- Viola (Vle)
- Violoncello (Vc.)
- Double Bass (Cb)

The score features dynamic markings such as *cresc.* and *ff*. The vocal line includes the lyrics: *ventol Sul-la sua fronte come il ba-le-no fulge il di-vi-no mar-chio fa-tal! In-vano al*

Fl.

Ott.

Ob.

Cl.
(La)

Fg.

Sol.
Cor.

Mi.

Trb.
(mi)

Trmb.

Cimb.

Timp.

Cassa

Tamb.

Coro

lab-bro presta il ve-le-no, in-vano al co-re... vi-brati pu-gnal, in-vano al lab-bro presta il ve-

1.
Vni

2.

Vle.

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
(La)

Fg.

Sol.

Cor.

Mi.

Trb.
(mi)

Trmb.

Cimb.

Timp.

Cassa.

Tamb.

Coro

- le - no, in - va - no al co - re... vibra il pu - gna! in - va - no al co - re vibra il pu - gna!, in - va - no al

1^o Vni.

2^o Vni.

Vle.

Vc.

Cb.

Fl.
Ob.
Cl. (La)
Fg.
Sol.
Cor.
Mi.
Is.
1.
Vni.
2.
Vle.
Vc.
Cb.

-sa-tel Il ter-ror mi-fa de-men-tal'oh! la mor-te per pie-tà! oh! la

p

a2

Fl.
Ob.
Cl. (La)
Sol.
Cor.
Mi.
Is.
1.
Vni.
2.
Vle.
Vc.
Cb.

morte per pie-tà!... oh! la mor-te per pie-tà! u... la mor-te per pie-

a2

8va

24

Fl.

Ott.

Ob.

Cl.
(La)

Fg.

Sol.
Cor.

Mi.

Trb.
(Mi.)

Trmb.

Cimb.

Timp.

Cassa

Tamb.

Is.

Coro

1^o
Vni.

2^o
Vni.

Vle.

Vc.

Cb.

24

ff

pp

tr

8va

Sei ma-le det-to dal Si-gnor, dal Signor!

per pietà!..... ah per pie-tà!

sotto voce

Il ma-le-

Ob. 1°
Cl. (La) 1°
Fg.
Sol.
Cor.
Mi 3°
Trmb. 1°
Cimb.
Tamb.
Is.
Coro
Vni. 1°
Vni. 2°
Vle.
Vc.
Cb.

Ces-sa-te!

-det-to non ha fra-telli, non vha mar-ta-le che a lui fa-velli! o-vunque sorge du-ro la-

1^o
cresc.

Cl.
cresc.

Fg.
cresc.

1^o
cresc.

3^o
cresc.

1^o
cresc.

cresc.

cresc.

Is.
 Ces-sa-te!

cresc.
 Coro
 -mento all'empie o-recchie lo por-ta il ven-to! sul-la sua fronte come il ba-le-no fulge il di-

1^o
cresc.

2^o
cresc.

Vle.
cresc.

Vc.
cresc.

Cb.
cresc.

This musical score is for a symphony orchestra and a vocal soloist. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ott.), Clarinet (Cl. (ba)), Bassoon (Fg.), Horns (Sol. Cor.), Trumpets (Trb. (mi)), Trombones (Trmb.), Cymbals (Cimb.), Timpani (Timp.), Bass Drum (Cassa), Snare Drum (Tamb.), and Double Bass (Vc. Cb.). The vocal soloist is labeled 'Is.' (Soprano). The score is in 4/4 time and features dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The vocal line includes the lyrics: *vi no mar chio fa-tal! In-vano al lab-bro presta il ve-le-no, in-vano al co-re... vibra il pu-*

Più presto

25

Fl.

Ott.

Ob.

Cl. (La)

Fg.

Sol. Cor.

Mi.

Trb. (mi)

Trmb.

Cimb.

Timp.

Cassa.

Tamb.

Is.

Coro.

10.

Vni.

2.

Vle.

Vc.

Cb.

co-re... vibra il pugnai, in- vano al co-re vibra il pu- gnai. Ma- le- det- to dal Si-

Ah la mor-

ff Più presto

25

Fl.

Ott.

Ob.

Cl.
(La)

Fg.

Sol.
Cor.

Mi.

Tb.
(mi)

Trmb.

Cimb.

Timp.

Cass.

Tamb.

Is.

Coro

1^o

Vni

2^o

Vle

Vc.

Cb.

- te, oh la mor - te, oh la mor - te

- gnor, ma - le - det - to dal Si - gnor, ma - le - det - to dal Si - gnor, ma - le -

Fl.
 Ott.
 Ob.
 Cl. (La)
 Fg.
 Sol.
 Cor. Mi.
 Trb. (mi)
 Trmb.
 Cimb.
 Timp.
 Cassa.
 Tamb.
 Is.
 Coro.
 1^a Vni.
 2^a Vni.
 Vle.
 Vc. Cb.

per pie-tà! oh la mor-te, oh, la mor-
 -det-to dal Si-gnor, ma-le-det-to dal Si-gnor, ma-le-det-to dal Si-

Fl.
 Ott.
 Ob.
 Cl.
 (La)
 Fg.
 Sol.
 Cor.
 Mi.
 Trb.
 (mi)
 Trmb.
 Cimb.
 Timp.
 Cassa.
 Tamb.
 Is.
 Coro.
 1°
 Vni.
 2°
 Vle.
 Vc.
 Cb.

-te, oh la mor - - te per pie-tà!
 - gnor, ma-le-det-to dal Si-gnor, ma-le-det-to dal Si-gnor, ma-le-det-to dal Si-

This musical score page, numbered 66, contains the following parts and staves from top to bottom:

- Fl** (Flute)
- Ott** (Oboe)
- Ob** (Oboe)
- Cl (La)** (Clarinet in A)
- Fg** (Fagotto)
- Sol** (Soprano)
- Cor** (Corno)
- Mi** (Mezzosoprano)
- Trb (mi)** (Trumpet in D)
- Trmb** (Tromba)
- Cimb** (Cimbal)
- Timp** (Timpani)
- Tamb. Cassa** (Tambourin and Cassa)
- Anna** (Vocal part for Anna)
- Is.** (Vocal part for Isabella, with lyrics: *per pie-tà!*)
- Coro** (Chorus, with lyrics: *-gnor, dal si-gnor!*)
- 1^o** (Violin I)
- Vni** (Violini)
- 2^o** (Violin II)
- Vle** (Viola)
- Vc. Cb.** (Violoncello and Contrabbasso)

The score includes various musical notations such as clefs, key signatures, time signatures, dynamics, and articulation marks. The vocal parts include lyrics in Italian. The orchestral parts feature complex rhythmic patterns and dynamic markings.

26 *Meno mosso*

Fl.

Ott.

Ob.

Cl.
(La)

Fg.

Coro
(mi)

Trb.
(mi)

Trmb.

Cimb.

Timp.

Anna.

- tel - li per - do - na - - te! U - ni - e - bre - x sal - va - ta e - gli - ha!

Coro

Oh! che

26 *Meno mosso*

1^o
Vni

2^o
Vni

Vie

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.
(La)

Fg.

Corn.
(mi)
III.
IV.

Trb.
(mi)

Trmb.

Cimb.

Timp.

Zacc.

Coro

nar-ri

In-ni Je-va - te all'Eter - no! E ve - ri -

1^o

Vni

2^o

Vle.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

SCENA E FINALE SECONDO

27 *Allegro agitato*

Flauto *p*

Ottavino

Oboi *p*

Clarineti in Do *p*

Fagotti *p*

Corni in Mi *p*

Trombe in Mi

Tromboni

Cimbasso

Timpani *pp*

G. Cassa. *pp*

Ismaele

Fenena *Ma qual sor — ge tu —*

Zaccaria *-ta!*

27 *Allegro agitato*

Violini 1. *p*

Violini 2. *p*

Viola. *p*

Violoncelli *p*

Contrabassi *p*

Fl. *o*
 Cl. *o*
 Cl. Do *o*
 Fag. *o*
 Mi. *o*
 Cor. *o*
 Mi. *o*
 Tr. Solo. *o*
 p
 Ism. *o*
 Fem. *o*
 -mul-to!
 Abd. *o*
 Entra il vecchio Abdallo, tutto
 Zac. *o*
 Oh! ciel! che fi-a!
 Leviti. *o*
 Coro. *o*
 Oh! ciel! che fi-a!
 I. *o*
 V. *o*
 II. *o*
 V. *o*
 Vc. *o*
 tr. *o*
 Cb. *o*
 tr. *o*

Fl.

Oboe

Cl. Do

Fag.

Mi. Cor.

Mi.

Trbc.

Truj.

Cim.

Pen.

affannoso.
 Abd.

I.

II.

Vle.

V.C.

C.b.

Fl. *b₂* *b₁*

Ob *b₂* *b₁*

Cl. Do *b₂* *b₁*

Fag. *b₂* *b₁*

Mil. Cor. Mi.

Tr. ba.

Tr. ni. I° *b₂*

Cim.

Per.

Abd. *b₂*

— nun — zia del mio re la mor-te!

I. *3*

Vni. II. *3*

Vle. *3*

V.C. *tr_u* *b₂* *tr_u* *tr_u*

C.b. *b₂* *tr_u* *tr_u*

Ob! pa-dre!

Fl. *ff*

Ott. *ff*

Cl. *ff*

Cl. Do *ff*

Fag. *ff*

Mi. *ff*

Cor. *ff*

Mi. *ff*

Tr. b. (Mi) *f*

Tr. ni. *ff*

Cim. *ff*

Ten.

Abd. *Fug-gi!.. Il po-po-lo or chia-ma Abi-ga-*

I. *ff*

Vm. *ff*

II. *ff*

Vl. *ff*

V.C. *ff*

C.b. *ff*

Fl. *f*

Ob. *f*

Cl. Do *f*

Fg. *f*

Mil. Cor. *f*

Mil. *f*

Trbe (mi) *f*

(3) Tr. *f*

Cim. *f*

Alto *f*
- il - le, e co - sta - no con - dan - na.

Ten. *f*
A che più

I: *f*

Vru *f*

II: *f*

Vle *f*

V.C. *f*

C.B. *f*

Fl. *tr* *mf*

Cl. *mf*

Cl. Do *I*

Fag. *mf*

Tra. *Solo*

Ten. *mf*

I. *mf*

Vi. *mf*

Vc. C.B. *mf*

tar-do? lo quistar non mi deg-gio! in mex-za-gli

Fl. *tr* *mf*

Cl. *mf*

Cl. Do *I*

Fag. *mf*

Cor. *1° e 2° in Mi*

Tra. *mf*

Ten. *mf*

I. *mf*

Vi. *mf*

Vc. C.B. *mf*

em-pi ri-bel-li cor-re-no...

Fl. *p. cresc.*

Ott. *p. cresc.*

Ob. *cresc.*

Cl. Do *cresc.*

Fg. *cresc.*

Mi. Cor. *cresc.*

Mi. *cresc.*

Tub. *(in Mi) p. cresc.*

Tru. *p. cresc.*

Cin. *p. cresc.*

Tim. *ff*

Ism. *Fer - ma! Oh sven - tu - ra!*

Abd. *Fer - ma! Oh sven - tu - ra!*

Zac. *Fer - ma! Oh sven - tu - ra!*

Coro *Fer - ma! Oh sven - tu - ra!*

Entra il Sacerdote di Belo

I. *cresc.*

II. *cresc.*

Vle. *cresc.*

V.C. *cresc.*

C.B. *cresc.*

Fl.
Ob.
Cl.
Fg.
Cor
Tr.
Trom.
Cim.
Tim.

Gr.S.
Glo-ria ad A-bi-ga-il-le! Mor-te a-gli E-bre-i!

I. Vi.
II. Vi.
Vla.
V.C.
C.B.

Fl.
Ott.
Ob.
Cl. Do.
Fg.
mi.
Cor.
mi.
Tbn.
mi.
Tr.
Cim.
Tim.

ff

Cambia in Mi b

Cambia in Si b

Cambia in Mi b

Sib. Fa

(a Fenena)

Abg. *Quella corra - na or ren - di!*

Fen. *L'ia mo - ri - ro' - Nabucco, apren - do si co' suoi la via'*

I.
Viol.
II.
Vle.
V.C.
C.B.

ff

p

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fag. *ff*

Cor *ff* (in Mi b)

Tr. b. mib *ff* (in Sib)

Tr. mib *ff* (in Mi b)

Cim. *ff*

Timp. *ff*

G.C. *ff*

Ab. *ff*

in mezzo alla scompiglio, si getta fra Abigaille e Fenena, prende la corona e postasi in fronte grida ad Abigaille:

Nab *ff*

Dal ca-po mio la pren

I. *ff*

II. *ff*

Vle. *ff*

V.C. *ff*

C.B. *ff*

30

Fl. *Vuoto* *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fag. *ff*

Mil. *Vuoto* *ff*

Cor Sib. *ff*

Tr. b. *ff*

Tr. *ff*

Cim. *ff*

Tim. *ff*

G.C. *ff*

Nab. *(Tercio generale)*
- di!

30

I. *Vuoto* *ff*

Vni. *ff*

II. *ff*

Vla. *ff*

V.C. *ff*

C.B. *ff*

Fl. *Vuota*

Ott.

Ob.

Cl. Do *Cambia in Sib*

Fag.

M. b. Cor

Sib.

Tr. b. m. b.

Tr. n.

Cim.

Tim.

G. C.

Na. b.

Vuota

Cambia in Sib

I. Vni *Vuota*

II. Vni

Vle

V.C.

C.B.

Vuota

Vuota

31 *Andantino*

Fl.

Ob.

Cl. in Sib

Fag.

Mib

Cor. Sib

Trb. Mib

Trbn.

Trp. *in Sib*

sottovoce e cupo

Nabucco

Sap-pressan gli-stanti d'un i - - - ra fa-

31 *Andantino*

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

Cl. Sib. I^o p.

Fag. p

Cor. Mib. 1^o e 2^o (in Mib) Solo I^o p

Nab. ta le, sui mu ti sem-bra-te già piom-ba già piom-ba il ter-

I. Vni. 3

II. 3

Vle. 3

V.C. 12

C.B. 12

Cl. Sib. p

Fag. p

Cor. mib. 1^o sotto voce affatto p

Nab. - non! - le fol-go-ri ton-no già schiu-dono la-li apprestano un

I. Vni. p

II. p

Vle. p

V.C. p

C.B. p

32

Fl. *f*

Ott. *f*

Ob. *f*

Cl. Sib *f*

Fag. *f*

Mib. *f*

Cor. Sib *f*

Tr. (Mib) *f*

Tr. *f*

Cim. *f*

Tim. *f*

Abg. *cupo*

Nab. *tutto forza*

Sap-pres — san gl'i-stan-ti d'un'i — ra far
 gior-nodi lutto e squal-lor! sui mu-ti, sui mu — ti sem-

32

I. *f*

II. *f*

V. *f*

V.C. *f*

C.B. *f*

Cl. *(Sib)*

Fag *Solo* *p*

Abg *ta lei sui miei ti sem-bian ti già*

Nab *bian ti già piom ba*

I: *Vni*

II:

Vle

V.C.

C.B.

Cl. *Sib*

Fag *p*

Cor. *Solo 1:* *mib* *p*

Abg *piom bagia piomba il ter-ror!... le folgo-ri in-torno già schiudono*

Nab *il ter-ror!... le folgo-ri intorno ap-*

I: *Vni*

II:

Vle

V.C.

C.B.

Fl. $\text{F} \flat$

Ob. $\text{F} \flat$

Ob. $\text{F} \flat$

Cl. Sib $\text{F} \flat$

Fag. $\text{F} \flat$

Mib. Cor. Sib $\text{F} \flat$

T. ba. mib $\text{F} \flat$

Tr. $\text{F} \flat$

Cim. $\text{F} \flat$

Tim. $\text{F} \flat$

G.C. $\text{F} \flat$

pp

Solo 1^o

pp

p

Abg. *tutta forza.*

Abg. *la-le!..*

Abg. *apprestan un gior — nolutto e squal-lor!..*

Abg. *sui mu-ti sui*

Nab. *sap-pres-san*

Nab. *gl'i-stan-ti*

Nab. *— presta un giorno di lut — toe squallor!..*

Nab. *s'appressangli.*

pp

pp

pp

pp

Vi. *col canto p*

Vi. *col canto. p*

Vc. *col canto. p*

C.B. *col canto. p*

pp

pp

pp

pp

Fl.

Ott.

Ob.

Cl. sib

Fag. *Solo* *p*

Mib

Cor. sib

Abg. *p* *mu ti sem-bian-ti già piom-ba*

Is. *ra fa-ta-le; sui mu-ti sem-bian-ti già*

Nab. *-stan-ti di-vi-ra fa-ta-le; già piom-ba il ter-*

I. Viol.

II. Viol.

Vla.

V.C.

C.B.

Fl.

Ott.

Ob.

Cl. sib

Fag.

Cor Mib

Abg *il ter-ror!... le fol-gori intorno ap-prestan un giorno di*

Ten

Ism *piom-ba già piomba il ter-ror!.. le fol-gori in-torno già schiudono la-le!... apprestano un*

Nab *-ror!.. il ter-ror!.. le fol-gori intorno apprestano un giorno*

I:

II:

Vle

V.C.

C.B.

33

Fl. *f* *p*

Ott. *f*

Ob. *f* Solo

Cl. sib. *f* Solo

Fag. *f* Solo

Midi *f*

Cor Sib *f* *p*

Tru *f*

Cim *f*

Tim *f*

Alto *lut-toe squallor! s'apressangli stan-ti*

Ten *tutta forza. S'ap-pres-san gli-stan-ti d'un i-ra fa-*

Sopr *gior-nodilutto esquallor! sui mu-ti, sui mu-ti sem-*

Bass *lut-toe squallor! s'apressangli-stanti d'un i-ra-fa-*

33

Vn I *f* *p* *pixx.*

Vn II *f* *p* *pixx.*

Vle *f* *p* *pixx.*

V.C. *f* *p* *pixx.*

C.B. *f* *p* *pixx.*

Fl.

Ob.

Cl. sib

Fag.

Mil.

Cor. Sib

Abg. *d'uni — ra fa — ta — le, già piombail terror! il ter —*

Ter. *— ta — le, sui mu — ti sembianti già piom — ba già piombail ter —*

Ism. *— bian — ti già piomba il ter —*

Nab. *— ta — le, sui muti sem — bianti già piom — — bail ter —*

I. Violini

II. Violini

Vle.

Vc.

CB.

Fl. *p* *Solo* *p*

Ob. *Solo* *p*

Cl. sib *Solo* *p*

Fag. *Solo* *p*

Mib *p*

Cor. sib *p*

Abg. *sottovoce* *3*

Fem. *sottovoce* *3*

Ism. *sottovoce* *3*

Nab. *sottovoce* *3*

- non!.. *sottovoce* *3* le folgori intorno apprestano un giorno di

- non!.. le fol-gori in-torno già schiudo-no la-le!.. appre-sta-no un

- non!.. le fol-gori intorno apprestano un giorno di

- non!.. le folgori intorno apprestano un giorno di

Arco *pizz* *3*

Arco *pizz* *3*

Vle *p* *6*

Arco *pizz* *p*

Arco *pizz* *p*

Fl. *4/2*

Ott. *ff*

Ob. *a2 ff*

Cl. sib. *a2 ff*

Fag. *a2 ff*

mib. *ff*

Cor. sib. *ff*

Tr. be. *ff*

Tr. ni. *ff*

Cimb.

Timp.

G.C.

Alty. *lut — toe*

Ten. *tutto forza*

Ism.

1. b. *lut — — — toe*

Zac.

Coro.

Anna e Socrani

Abdallo e Genori

G. Sacerdote e Bassi

Arco *ff*

I. *ff*

Vni. *ff*

II. *ff*

Vle. *ff*

V.C. *ff*

C.B. *ff*

squalor *s'appressan gli-i-stanti* *d'un'ira fa-*

gior — no di lut-toe squal-lor *s'appressa gli-i-stanti* *d'un'ira fa-*

lut — — — toe squal-lor *s'appressan gli-i-stanti* *d'un'ira fa-*

lut — — — toe squal-lor *s'appressan gli-i-stanti* *d'un'ira fa-*

Sap-pres-san *gli-stan-ti* *d'un*

Sap-pres-san *gli-stan-ti* *d'un*

Sap-pres-san *gli-stan-ti* *d'un*

Sap-pres-san *gli-stan-ti* *d'un*

34

ff

6

Fl.
 Ott.
 Ob.
 Cl. sib.
 Fag.
 Cor. Sib.
 Tr. mi.
 Tr. si.
 Cimb.
 Tim.
 G.C.
 Abg.
 Fern.
 Ism.
 Nab.
 Zac.
 Coro.
 I. Viol.
 II. Viol.
 Vla.
 V.C.
 C.B.

fa le, fa-ta - lei; sui mu-ti sem-
 ta le, fa-ta - lei; sui mu-ti sem-
 ta-le, fa-ta - lei; sui mu-ti sem-
 ta-le, fa-ta - lei; sui mu-ti sem-
 ra fa-ta - lei; sui mu-ti sem-
 ra fa-ta - lei; sui mu-ti sem-
 ra fa-ta - lei; sui mu-ti sem-
 ra fa-ta - lei; sui mu-ti sem-

Timpani
 G.C.
 Abg.
 Tenor
 Trombone
 Zuppa
 Coro
 II. Violini
 III. Violini
 VI. Violoncelli
 V.C. Contrabbassi
 C.B. Contrabbassi

- bian-ti già piom-ba il ter - ron, il ter-ror!...
 - bian-ti già piom-ba il ter - ron, il ter-ror!... *sottovoce*
 - bian-ti già piom-ba il ter - ron, il ter-ror!...
 - bian-ti già piom-ba il ter - ron, il ter-ror!... *sottovoce*
 - bian - ti già piom - ba già piom-ba il ter - ron!... *pp* le fol-go-ri in-
 bian - ti già piom - ba già piom-ba il ter - ron!... *pp* le fol-go-ri in-
 bian - ti già piom - ba già piom-ba il ter - ron!... *pp* le fol-go-ri in-
 bian - ti già piom - ba già piom-ba il ter - ron!... *loco* le fol-go-ri in-

35

FL. *p* *3*

Ob *Solo* *p* *3*

Cl. Sib *Solo* *p* *3*

Fag *Solo* *p* *3*

Mil. Cor. Sib *p* *3*

Tr. ba. *mf*

Tr. mi. *Solo* *p* *3*

Cim. *p*

Tim. *ff*

G.C. *ff*

Abg. *sottovoca* *3* *tutta forza* *dim.*

Ten. *3* *tutta forza* *dim.*

Is. *sottovoca* *3* *tutta forza* *dim.*

Nab. *3* *tutta forza* *dim.*

Zac. *3* *tutta forza* *dim.*

Coro *3*

I. *35* *piu* *3* *Arco* *ff* *p*

Vi. *3* *Arco* *ff* *p*

Vc. *3* *Arco* *ff* *p*

C.B. *3* *Arco* *ff* *p*

le fol-ga-ri in-tor-no ap-pre-stano un gior-no di lut-to e squal-dim

fol-ga-ri in-tor-no ap-pre-stano un gior-no di lut-to e squal-dim

le fol-ga-ri in-tor-no ap-pre-stano un gior-no di lut-to e squal-dim

fol-ga-ri in-tor-no ap-pre-stano un gior-no di lut-to e squal-dim

-torno già schiudo-no la-le! apprestano un gior-no di lut-to e squal-

-torno già schiudo-no la-le! apprestano un gior-no di lut-to e squal-

-torno già schiudo-no la-le! apprestano un gior-no di lut-to e squal-

-torno già schiudo-no la-le! appresta-no un gior-no di lut-to e squal-

Fl. *f*

Ott *f*

Ob. *f*

Cl. Sib *f* *Cambia in Do*

Fag *f*

Mib *a2*

Cor Sib *f*

Tr. Sib *a2* *f*

Tr. *1^o *f**
*2^o *f**

Cim *f*

Fen

Nab *a piacere*

me!... *Babi-lo-ne-si, get-toa ter-ra il vo-stro Di*

I^a Vni *ff*

II^a Vni *ff*

Vle *ff*

V.C. *ff*

CB *ff*

Tuba
 Cim
 Nab
 -o! Tra-di-to-rie-gli v'ha re-si, vol-le tor-vial po-ter mi —

Archi

Tuba
 Cim
 Nab
 -o; cad-dei vo-stro, stol-ti E-bre-i, combat-ten-do con-tro me.

Archi

Tuba
 Cim
 Nab
 A-scol-ta-te i det-ti miei... V'è un sol Nu-me... il vo-stro

Archi

37

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. Do *ff*

Fg. *ff*

Mib *ff*

Cor Sib *ff*

Trbo *ff*

Mib *ff*

Trm *ff*

Com *ff*

Fern *ff*
atterrita

Nab *ff*
Re!

Il vol-ta ter-ra o-mai chi-na-

Coro *ff*
Guerrieri
Ahi stol-to!
Nabuc-co vi-va!

Coro *ff*
Leviti
Che intesi!
Ahi stol-to!

37

I. *ff*

Vni *ff*

II. *ff*

Vla *ff*

V.C. *ff*

C.B. *ff*

5. *-te!* *me Nu — me, me a — do — ra —*

10. *In —*

I. *In —*

II. *In —*

Vla *In —*

V.C. *In —*

C.B. *In —*

38 *f*

Fl. *f*

Ott. *f*

Ob. *f*

Cl. Do *f*

Fag. *f*

Tru. *f*

Cor. *f*

Nab. *f*

-te!

Zac. *f* *sa — no! a terra ten — ra! ca — da i tu opa x — xo ngo — glio... Id*

38 *f*

I. *f*

Vi. *f*

II. *f*

Vla. *f*

V.C. *f*

C.B. *f*

Fl. *p* *f* *ff*

Ott. *f* *ff*

Ob. *p* *f* *ff*

Cl. *p* *f* *ff*

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

Tr. be
mib. *f*

Tr. ni *f* *ff*

Cimb. *f*

Nab. *Et tanto an-*

Zac. *-dio pelcrin taf-fer — — ra, già tirapi — sceilsoglio...*

I. *f* *ff*

Vni *f* *ff*

II. *f* *ff*

Vle. *f* *ff*

V.C. *f* *ff*

C.B. *f* *ff*

Fl.

Ob.

Ob.

Cl. in D

Fag.

Cor.

Tru.

Ten.

ai Guerrieri.

Nab. - di-sci? O fi-di, a piè del si-mu-la-cro quel vecchio ma is-tu-idi, ei

I. Vni.

II.

Vle.

Vc.

Cb.

Fl.
Ott.
Ob.
Cl.
in Do
Fag.
Mil.
Cor.
Sib.
Tr.
b.
T.
r.
Cim.
Tim.

Fen.
Nab.
E-brea... con l'ormorò. furibondo
pe - ra col suo po - po - lo... Tu

I.
Vcl.
II.
Vle.
V.C.
C.B.

39

84

Fl.
 Ob.
 Cl.
 Do
 Fag.
 Mib.
 Cor.
 Sib.
 Tr. b.
 wib.
 Tr. n.
 Cim.
 Tim.
 Fem.
 Nab.
 I.
 Vni.
 II.
 Vle.
 V.C.
 C.B.

la sa — no E — bre —
men — ti... Oini — qua, pro — strati al si — mula — ero mi — o.

84
loco

ff
ff

Fl.
Ob.
Cl.
Fg.
Mib
Con.
Sib
Tr.
Tr.
Cim.
Tim.
G.C.

Cambia In Lab
(In Mi b)

ff
ff
ff
ff
ff
ff
ff
f
ff
f
ff
G. Cassa

Fem.
Nab.

a! *(prendendola per un braccio)*

Giù! pro-strati! non son più re, son Di

Vi.
Vi.
Vle.
V.C.
C.B.

Scoppia un fulmine sul capo del

40

ff
ff
ff
ff
ff

Fl.

Ott.

Ob.

Cl.
Do

Fag.

Mil
Cor.

Lab.

Tr.
=

Tr.
=

Cim.

Tim

G.C.

Coro

Nab
-o!

Re. Nabuccodonosor, atterrito, sente strapparsi la corona da una forza soprannaturale, travolge gli

I.
Vni

II.

Vla

Vc.

CB

Musical score for woodwinds and strings. Instruments listed: Fag., Cor. mib, Tim., Abg., Am., Fen., Ism., Abd., Zac., G.S., and Coro. The score shows rests for most instruments, with some notes in the strings and woodwinds at the end of the page.

*occhi e la follia appare in tutti i suoi lineamenti. A tanto scompiglio.
succede tasto un profondo silenzio.*

Musical score for strings. Instruments listed: I: Vni, II: Vni, Vle, V.C., and C.B. The score shows rhythmic patterns and notes for each instrument.

41

Timp.

Alto co - meil cie - lo vin - di - ce l'au - da - ce

Amo co - meil cie - lo vin - di - ce l'au - da - ce

Fem co - meil cie - lo vin - di - ce l'au - da - ce

Ism co - meil cie - lo vin - di - ce l'au - da - ce

Abd co - meil cie - lo vin - di - ce l'au - da - ce

Zac co - meil cie - lo vin - di - ce l'au - da - ce

G.S. co - meil cie - lo vin - di - ce l'au - da - ce

Caro. co - meil cie - lo vin - di - ce l'au - da - ce

Caro. co - meil cie - lo vin - di - ce l'au - da - ce

Caro. co - meil cie - lo vin - di - ce l'au - da - ce

41

I: Vni *pxxx*
pp

II: Vni *pxxx*
pp

Vle *pxxx*
pp

V.C. *pxxx*
pp

C.B. *pxxx*
pp

Fl.
Ott.
Ob.
Cl.
Do
Fg.
Mib
Cor.
Lab
Trbe
Tr.ni
Cim.
Timp.

Abg
Arm.
Fem.
Ism.
Abd.
Zao
Gr.
Sac.
Coro
I.
Vni
II.
Vle
V.C.
C.B.

ful mi-no!

Arco
Arco ff
Arco ff
Arco ff
Arco ff

42 Allegro

Fag. *p*

Trbn. *p*

Cmb. *p*

Nab. *p*
 Chi mi to - - glie il re - gio scet - tro? Qual min -

42 Allegro

Vni I. *pp*

Vni II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Ob. *Salto* *incalzando*

Cl. *p*

Fag. *p*

Trbn. *p* *incalzando*

Cim. *p*

Nab. *incalz.*
 - cal - - xorrendo spet - - tro? Chi pel crine, ohimè, mi offerra? chi mi

Vni I. *incalzando*

Vni II. *incalzando*

Vle

V.C.

C.B.

Fl. *f*

Ott. *f*

Ob. I. *f*

Cl. sib *f*

Fag. *f*

Cor (In Mib.) *f*

Cor (In Lab.) *f*

Trp. (In Mib.) *f*

Tru. *f*

Cim. *f*

Tim. *f*

Nab. *f*

stringe? *chi mät-ter-ra, chi, chi mät-ter-ra, chi, chi mät-ter-ra? Chi?*

cresc.

I. *ff*

Vni. *ff*

II. *ff*

Vle. *f*

VC. *f*

CB. *f*

43 Adagio

Fl. *dolce p*

Ott.

Ob. *Solo*

Cl. sib *Soli dolce col canto. p*

Fag.

Mib
Cor
Lab *Solo pp*

Trbo
mb

Trni

Cim

Tim

espress.
 chi? Oh!..... mia figlia! et tu puranco non... soc-cor-ri al de-bol... fian-co? Ah! fan-

43 Adagio

I. Viu *pizz. p*

II. *pizz. p*

Vle *p*

V.C. *pizz. p*

C.B. *pizz. p*

Allegro come prima

Fl.

Ott.

Ob.

Cl. sib.

Fg. *I. Solo*

Mib.

Cor. Lab.

Trbe. mib.

Tr. mib.

Cim.

Tim.

C. c.

Nat.

— ta — smi ho sol pre sen — ti... han no ar ci ar — di fan ne ar den — ti! E di

Allegro come prima.

I. Vni.

Arco.

II. Vni.

Vla.

Vc.

Arco.

CB.

Musical score for woodwinds and strings. Instruments include Flute (Fl.), Oboe (Ott.), Clarinet in Bb (Cl. Sib.), Bassoon (Fag.), Trumpet in Bb (T. in Bb), Trombone in Bb (T. in Bb), and Timpani (Tim.). The score shows various musical notations including rests, notes, and dynamic markings like 'f' and 'ff'.

Vocal line for Nabuccodonosor. The notation includes a melodic line with lyrics written below it.

san - gue il ciel vermiglio sul mio ca - po si ven - so! ah!..... sul mio

Musical score for strings. Instruments include Violin I (I.), Violin II (II.), Viola (V.), Violoncello (V.C.), and Contrabasso (C.B.). The score features rhythmic patterns and dynamic markings such as 'ff'.

44

Fl.
Ob.
Cl. Sib.
Fag.
Tr.
Tromb.
Cim.
Tim.
Nab.

co po, sul mio co-po si ver-so!

44

Vni I.
Vni II.
Vle.
V.C.
C.B.

ff a tempo

45 Andante

Fl. *p dolce* *Andagio*

Ob. *Solo* *pp*

Cl. sib *p dolce*

Cor. *In Mib* *1^o Solo* *pp*

45 *Andante* *ppixx* *ah!* *Ah!...* *per-chè... perchè sul... ci-glio u - na*

I. Vni *ppixx* *pp* *(ppixx) p*

II. Vni *ppixx* *pp* *(ppixx) p*

Vle *ppixx* *pp* *Arco* *(ppixx) p*

V.C. *ppixx* *pp* *(ppixx) p*

C.B. *ppixx* *pp* *(ppixx) p*

Fl. *p*

Ob. *1^o* *p*

Cl. Sib *p*

Cor. *p*

Nab. *la-grima una lagrima spunta? Ah perchè perchè sul ci - glio u - na la - - grima... spun-*

I. Vni *ppixx*

II. Vni *ppixx*

Vle *ppixx*

V.C.

C.B.

46

Fl.

Ott.

Ob.

Cl. sib. Solo

Fag. Solo

Mit. Cor.

Lab.

Tim.

Abigaille

Raccogliendo la corona caduta dal

Ma del po-po-lo di

Il cielo ha puni-to il van-ta-tor!

to? Chi mi regge? io manco!

46

Arco

Arco.

Arco

Arco

Arco

Allegro

Fl.

Ott.

Ob.

Cl. sib

Fag.

Mib

Cor.

Lab

Tr. be mib

Tr. ni

Cim.

Timp.

G.C.

Abg. *capo di Nabucco*

Be-lo non fia spen-to lo splen-dor!.....

Allegro

I. Vni

II. Vni

Vle.

V.c.

C.B.

Fine dell' Atto II.

NABUCCO

PARTE TERZA

LA PROFEZIA

ORTI PENSILI

Abigaille è sul trono. I Magi, i Grandi sono assisi ai di lei piedi; vicino all'ara ove sorge la statua d'oro di Belo sta coi seguaci il Gran Sacerdote. Donne babilonesi, Popolo e Soldati.

CORO D'INTRODUZIONE

Tempo di Marcia

Giuseppe Verdi

Banda
interna

Musical score for the beginning of the chorus introduction, marked "Banda interna" and "(a sipario chiuso) pp". The score is in 4/4 time and D major. It features a melody in the upper voice and a bass line in the lower voice.

Musical score for the first system of the chorus introduction, featuring dynamics *f* and *p*. The score is in 4/4 time and D major. It features a melody in the upper voice and a bass line in the lower voice.

Musical score for the second system of the chorus introduction, featuring dynamics *f* and *p cresc.*. The score is in 4/4 time and D major. It features a melody in the upper voice and a bass line in the lower voice.

Musical score for the third system of the chorus introduction, featuring dynamics *f*. The score is in 4/4 time and D major. It features a melody in the upper voice and a bass line in the lower voice.

SIPARIO

Fl. *ff* *mf* *ff*

Ott. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

Cl. in Sa. *ff* *mf* *ff*

Fag. *ff* *mf* *ff*

in Re. Cor. *ff* *mf* *ff*

in Sa. *ff* *mf* *ff*

Trb. in Re. *ff* *mf* *ff*

Trbn. *ff* *mf* *ff*

Cimb. *ff* *mf* *ff*

Re. La *ff* *mf* *ff*

Tp. *ff* *mf* *ff*

Tmb. G.C. *ff* *mf* *ff*

Banda *ff* *mf* *ff*

SIPARIO

I. Vni. *ff* *mf* *ff*

II. *ff* *mf* *ff*

Vle. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Cb. *ff* *mf* *ff*

This musical score is for a symphony orchestra and a band. The instruments are arranged as follows from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet in B-flat (Cl. in Bb)
- Bassoon (Fag.)
- Cor Anglais in B-flat (Cor. in Bb)
- Trumpet in B-flat (Trb. in Bb)
- Trumpet in C (Trbn.)
- Cymbals (Cimb.)
- Tom-toms (Tp.)
- Timpani (Tmb. G.C.)
- Banda (Band)
- Violin I (I. Vni)
- Violin II (II. Vni)
- Viola (Vle)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is written in 4/4 time and features a key signature of two sharps (F# and C#). The dynamic marking *ff* (fortissimo) is used extensively throughout the piece. The Banda part includes a variety of rhythmic patterns and melodic lines. The string section provides a steady accompaniment, with the Violin I part featuring some melodic movement. The woodwinds and brass sections play supporting roles, often with sustained notes or rhythmic patterns. The percussion section includes cymbals, tom-toms, and a snare drum (implied by the G.C. marking).

Fl.

Oboe.

Ob.

Cl. in Bb

Fag.

in Bb

Cor.

in Bb

Trb. in Bb

Trbn.

Cimb.

Trp.

Trb. G.C.

Banda

I.

Vni

II.

Vle

Vc.

cb.

trunne trunne

(VUOTA) 2

Fl.

Ott.

Ob.

Cl. in La

Fag.

in Re

Cor.

in La

Trb. in Re

Trbn.

Cimb.

Trp.

Trmb. G.C.

Banda

(VUOTA) 2

I. Vni

II. Vni

Vla

Vc.

Cb.

Fl. *p*

Ob. *I. p*

Cl. in Re *I. p*

Fag. *p*

Cor. in Re *p*

Cor. in La *p*

Trb. in Re *I. p*

Trbn. *I. p*

Cimb. *p*

Trg. *p*

Tmb. *p*

p È l'As - si - ria — u - na re - gi - na, pa - ria

p È l'As - si - ria — u - na re - gi - na, pa - ria

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. in Sa.

Fag.

in Re

Cor.

in Sa.

Trb. in Re

Trbn.

Cimb.

Trg.

Tmb.

O
C
C

Bel po - ten - - - te in ter - - ra; por - ta o - vun - que la ru -

Bel po - ten - - - te in ter - - ra; por - ta o - vun - que la ru -

I.

Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Ob. I.

Cl. in Re I.

Fag.

in Re

Cor.

in Re

Trb. I.

Trbn. I.

Cimb.

Tp.

Trg.

Tmb.

CORO

- i - na la ru - i - na se stranier la chiama in guerra, chia-main

- i - na la ru - i - na se stranier la chiama in guerra, chia-main

I.

Vni

II.

Vle

Vc.

Ob.

Fl. *p*

Ob. *p*

Ob. I.

Cl. in La I.

Fag.

in Re

Cor. in La

Trb. in Re I.

Trbn. I.

Cimb.

Trp.

Trg. Tmb.

guer-ra: or di pa - - ce frai con - ten - ti,

guer-ra: or di pa - - ce frai con - ten - ti,

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Ob. I.

Cl. in Bb I.

Fag.

in Re

Cor in Bb

Trb. in Re I.

Trbn. I.

Cimb.

Tp.

Try. Tmb.

CORO

de - gno pre - mio del va - lor, scorre - rà suoi

de - gno pre - mio del va - lor, scorre - rà suoi

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Ob. I.

Cl. in La I.

Fag.

in Re Cor.

in La Cor.

Trb. I.

Trbn. II. III.

Cimb.

Trp.

Trg. Tmb.

G.C.

O
C
O
R
O

di, suoi di ri - den - ti nella gio - ia, nella gio - ia, nella

di, suoi di ri - den - ti nella gio - ia, nella gio - ia, nella

I.

Vni

II.

Vle

Vc.

Cb.

3

Fl.
Cl.
Fag.
in Re
in Re
Trb. in Re
Trbn.
Cimb.
Trp.
Tmb. Trg.

CORO

gio - ia nel - l'a - mor, nel - la gio - ia,
gio - ia nel - l'a mor, nel - la gio - ia,

3

I. Vni
II. Vni
Vle
Vc.
Vc.

più sensibile

Fl. *f*

Ott. *f*

Ob. *f*

Cl. in Re *f*

Fag. *f*

in Re *f*

Cor. in La *f*

Trb. in Re *f*

Trbn. *f*

Cimb. *f*

Tp. *f*

Tmb. G.C. *f*

Banda *f*

CORO

nel - la gio - ia, nel - la gio - ia e nel - l'a -

nel - la gio - ia, nel - la gio - ia e nel - l'a -

più sensibile

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Ob. *f*

Fl. *sf* *f*

Ott.

Ob. *sf* *f*

Cl. in La *sf* *f*

Fag. *sf* *f*

in Re

Cor. in La *sf* *f*

Trb. in Re *sf* *f*

Trbn. *sf* *f*

Cimb.

Tp. *f*

Tmb. G.C. *f*

Banda *f* *sf* *f*

CORO

- mor. Or di pa - ce frai con - ten - ti, giu - sto pre - mio del va -

- mor. Or di pa - ce frai con - ten - ti, giu - sto pre - mio del va -

I. Vni *sf*

II. Vni *sf*

Vcllo *sf*

Vc. *sf*

Cb. *sf*

Fl.

Ob.

Cl. in La

Fag.

in Re

Cor. in La

Trb. in Re

Trbn.

Cimb.

Tp.

Tmb. G.C.

Banda

CORO

-lor, scor - re - rà suoi di ri - den - ti nel - la gio - ia e nel - l'a -

-lor, scor - re - rà suoi di ri - den - ti nel - la gio - ia e nel - l'a -

I. Vni

II. Vni

Vle

Vc.

cb.

4

Fl.

Ob.

Cl. in So

Fag. in Re

Cor. in La a 2

Trb. in Re

Trbn.

Cimb.

Tp.

Tmb. G.C.

Banda

O
C
C
C

-mor, nel - la gio - ia e nel - l'a - mor, nel - la gio - ia e nel - l'a -

-mor, nel - la gio - ia e nel - l'a - mor, nel - la gio - ia e nel - l'a -

4

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. in La

Fag.

in Re Cor.

in La

Trb. in Re

Trbn.

Cimb.

Tp.

Tmb. G.C.

Banda

C O R O

- mor, ah nel - la gio - ia e nel - l'a -

- mor, ah nel - la gio - ia e nel - l'a

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. in Re

Fag.

in Re

Cor.

in Re

Trb. in Re

Trbn.

Cimb.

Tp.

Tmb. G.C.

Banda

CORO

-mor, nel - la gio - ia e nel - l'a - mor, nel - la gio - ia e nel - l'a -

-mor, nel - la gio - ia e nel - l'a - mor, nel - la gio - ia e nel - l'a -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. in La

Fag.

in Re

Cor. in La

Trb. in Re

Trbn.

Cimb.

Tp.

Tmb. G.C.

Banda

CORO

-mor, ah nel - la gio - ia e nel - l'a -

-mor, ah nel - la gio - ia e nel - l'a -

I. Vni

II. Vni

Vle

Vc.

Cb.

5

Fl.

Ott.

Ob.

Cl. in La

Fag.

in Re

Cor.

in La

Trb. in Re

Trbn.

Cimb.

Tp.

Tmb. G. e.

Banda

O

R

C

-mor, nel - l'a - mor, nel - l'a - -

-mor, nel - l'a - mor, nel - l'a - -

5

I.

Vni

II.

Vle

Vn.

cb.

Fl.

Ott.

Ob.

Cl. in La

Fag.

in Re
Cor.
in La

Trb. in Re

Trbn.

Cimb.

Tp.

Tmb. G.C.

Banda

C
O
C

-mor si nel-la gio-ia e nel-l'a - mor si nel-la gio-ia e nel-l'a -

-mor si nel-la gio-ia e nel-l'a - mor si nel-la gio-ia e nel-l'a -

I.
Vni

II.

Vle

Vc.

Cb.

Fl. *ppv*

Ob. *ppv*

Ob. *ppv*

Cl. *ppv*
in La

Fag. *a2* *3*

in Re
Cor. *a2*
in La

Trb. *ppv*
in Re *a2*

Trbn. *ppv* *a3*

Cimb. *3*

Tp. *|||*

Trmb. *|||*
G.C.

Banda *ppv* *3*

CORO

-mor.

-mor.

I
Vni

II

Vle

Vc. *3*

Cb. *3*

RECITATIVO

Recitativo

Gran Sacerdote

Ec-cel-sa don-na, che d'As-si-ria il fa-to

Violoncelli

Contrabbassi

S. reg-gi, le preci a-scol-ta de' fi-di tuo-i! Di Giu-dagli em-pi

I. Vni

II. Vni

Vle

Vc.

Cb.

S. fi-gli pe-ra-no tut-ti, e pria co-le-i che suo-ra a te nomar non

I. Vni

II. Vni

Vle

Vc.

Cb.

(con finzione)

Che mi chie-

(presenta la sentenza ad Abigaille)

S. o - so... Ès - sa Be - lo tra - di...

I. Vni

II. Vni

Vle

Vc.

Cb.

(Nabucodonosor con ispida barba e dimesse vesti pre-

A. - de - te!... Ma chi s'a - vanza?... Qual au - da - ce in-

I. Vni *p* *stacc.*

II. Vni *p*

Vle *p*

Vc.

Cb.

- sentasi sulla scena. Le guardie, alla cui testa è il vecchio Abdallo, cedono rispettosamente il passo)

A. - fran - ge l'al - to divie - to mi - o?... Nel - le sue stanze si trag - gail ve - glio!...

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

Abd.

(con devozione)

Deh! Si - gno - re, mi segui.

Nab.

(sempre fuori di se')

Chi parlare ardisceov'e Na - buc - co? O - ve condur mi vuoi?

I. Vni II. Vle Vc. Eb.

N. Sa - sciami!... Questa e' del consi - glio l'aula... Sta!... Non vedi? M'attendon

I. Vni II. Vle Vc. Eb.

[6] Andante

N. es - si... Il fian - co per - che', perche' mi reg - gi?

I. Vni II. Vle Vc. Eb.

Recitativo

N. De-bo-le so - no, è ve-ro, ma quai se alcun il sa!... Vo' che mi creda sempre for-te cia-

I. Vni *p cresc.*

II. Vni *p cresc.*

Vle *p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

Trbn. *mf*

N. - scun... Pa - scia... Ben i - o tro - ve - ro' mio seggio... (s'avvicina al trono per salire)

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

(Uniti) *f*

N. Chi è co - ste - i? Oh qual bal-

I. Vni

II. Vni

Vle

Vc.

Cb.

28

Andante

7

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

Cor. in Mib

Cor. in Sib

Trb. in Mib

Trbn.

Cimb.

Tp.

Tmb. G.C.

(scendendo dal tr.)

(si ritirano tutti)

ABI.

N.

-dan - za!

Andante

7

I.

Vni

II.

Vle

Vc.

Cb.

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

- Fl.** (Flute): *ff*
- Ott.** (Oboe): *ff*
- Ob.** (Clarinet): *ff*
- Cl. in Sib.** (Clarinete): *ff*
- Fag.** (Fagot): *ff*
- in Mib. Cor.** (Corni): *f*
- in Sib.** (Corni): *f*
- Trb. in Mib.** (Trombe): *f*
- Trbn.** (Tromboni): *f*
- Cimb.** (Cimbali): *f*
- Tp.** (Tromba): *f*
- Tmb. G.C.** (Tamburi): *f*
- A.** (Violini)
- N.** (Violini)
- I. Vni.** (Violini): *pizz.*, *arco*, *pp*
- II. Vni.** (Violini): *pizz.*, *arco*, *pp*
- Vle.** (Viola): *pizz.*, *arco*, *pp*
- Vc.** (Violoncelli): *pizz.*, *arco*, *pp*
- Ob.** (Violoncelli): *pizz.*, *arco*, *pp*

DUETTO

ABIGAILLE E NABUCCO

Allegro vivo
Abigaille

Abigaille

Nabucco

Allegro vivo

Donna, chi sei?...

Cu-

I Vni

II Vni

Vle

Vc. pizz.

Cb. pizz.

A. -sto - - de del seg - - gio tuo qui ven-ni !...

I Vni

II Vni

Vle

Vc.

Cb.

N. Tu?... del mio seg-gio? Oh fro-de! Da

I Vni

II Vni

Vle

Vc.

Cb.

8 *b*

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fag. *ff*

in Mib *ff*

Cor. in Sib *ff*

Trb. in Mib *ff*

Trbn. *ff*

Cimb. *ff*

tp. *M. b. Sib* *ff*

N. *ff*

me neave - sti cen - ni? .. da me neave - sti

8

I. *ff*

Vni. *ff*

II. *ff*

Vle. *ff*

Ve. *ff*

Ob. *ff*

Fl. *pp*

Ott. *pp*

Ob. *pp*

Cl. in Sib *pp*

Fag. *pp*

in Mib Cor. *pp*

in Sib Cor. *pp*

Trb. in Mib

Trbn.

Cimb.

Tp.

N. *p*

cenni ? Oh fro - de!

I. Vni *pp*

II. Vni *pp*

Vle *pp*

Vc. *pp* pizz.

Cb. *pp* pizz.

Fl.
Ott.
Ob.
Cl. in Sib
in Mib
Cor. in Sib
I. Vni
II. Vni
Vle
Vc.
Cb.

This system contains the first system of the musical score. It includes parts for Flute, Oboe, Clarinet in B-flat, Horn in E-flat, Trumpet I, Trumpet II, Violin, Viola, Violoncello, and Contrabass. The woodwinds and strings have various markings such as *pp* and *tr*. The woodwinds and strings have various markings such as *pp* and *tr*.

Fl.
Ott.
Ob.
Cl. in Sib
in Mib
Cor. in Sib
ABI.
I. Vni
II. Vni
Vle
Vc.
Cb.

E - gro gia-ce-vi... se po - - polo gri - da al-l'Ebreo ru-

This system contains the second system of the musical score. It includes parts for Flute, Oboe, Clarinet in B-flat, Horn in E-flat, Trumpet I, Trumpet II, Violin, Viola, Violoncello, and Contrabass. Additionally, there is a vocal part labeled 'ABI.' with lyrics: "E - gro gia-ce-vi... se po - - polo gri - da al-l'Ebreo ru-". The woodwinds and strings have various markings such as *pp* and *tr*.

Fl.

Ott.

Ob.

Cl.
in Sib

in Mis
Cor.
in Sib

A.

- bel - lo: por - re il regal sug - gel - lo al

I.
Vni

II.

Vle

Vc. arco

Cb.

(gli mostra la sentenza)

A.

vo - to suo dei tu al vo - - -

I.
Vni

II.

Vle

Vc.

Cb.

10

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fag. *ff*

in Mil Cor. *ff*

in Sib *ff*

Trb. in Mib *f*

Trbn. *f*

Cimb. *f*

Tp. *f*

G.e.

A. *to su o dei tu*

10

I. Vni *ff*

II. *ff*

III. *ff*

Vc. *ff*

Cb. *ff* arco

Fl.

Ob.

Cl. in Sib

Fag.

in Sib

Cor. in Sib

Trb. in Sib

Trbn.

Cimb.

Tp.

A.

N.

I. Vni

II. Vni

Vle

Vc.

Cb.

al vo-to al su - o dei tu!

II

III

Detailed description: This is a page of a musical score, page 36. It features a full orchestral arrangement with woodwinds, brass, strings, and a vocal soloist. The woodwind section includes Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais in B-flat, and Trumpet in B-flat. The brass section includes Trombone and Timpani. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The vocal soloist part (A.) has lyrics: "al vo-to al su - o dei tu!". The score is written in a key signature of two flats and a common time signature. There are two rehearsal marks, labeled II and III, and a section marked with a 2. The music is complex, with many sixteenth and thirty-second notes in the woodwinds and strings.

Fl. *ff*

Ott. *ff*

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

Cl. in Sib *ff*

Fag. *ff* *p*

in Mib *ff* *p*

Cor. in Sib *ff* *p*

Trb. in Mib *ff*

Trbn. *ff*

Cimb. *ff* *pp*

Trp. *ff*

A. *Mor - te qui sta pei tri - sti...*

N. *Che parli*

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

II. Vni *ff* *p*

Vle *ff* *p*

Vc. *ff* *p* *ff*

Cb. *ff* *p* *ff*

Fl. *p* *ff*
 Off. *ff*
 Ob. *ff* I. *p*
 Cl. in Sib *ff*
 Fag. *ff p* *ff p*
 Cor. in Mib I. *ff p* *ff p*
 Cor. in Sib III. *ff p* *ff p*
 Trb. in Mib *ff*
 Trbn. *ff*
 Cimb. *ff*
 Tp. *ff*
 A. *p*
 N. *p* *(M'an-ge un pen-*
 I. Vni *p* *ff* *p*
 II. Vni *ff p* *ff p*
 Vle *ff p* *ff p*
 Vc. *p* *ff* *p*
 Cb. *p* *ff* *p*

So - scri - - vi!
 tu?...
 (M'an-ge un pen-

Fl. *ff* *p*

Ott.

Ob. I. *ff* *p*

Cl. in Sib *ff*

Fag. *ff* *p* 22.

in Mib I. *ff* *p*

Cor. in Sib III. *ff* *p*

Trb. in Mib I. *ff* *p*

Trbn. *ff* *p*

Cimb. *ff* *p*

Trp. *ff*

A. Re - si - sti?... Sor-

N. - sier!...)

I. Vni *ff* *p*

II. Vni *ff* *p*

Vle *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

Ob. *p*

Fag. *22*

Cor. in Mib. *I. p*

Trb. in Mib. *I.*

Trbn. e Cimb.

A. *p*
- de - to E-brei giu - li - vi! le - va - te 'in - ni di

I. Vni

II. Vni

Vle

Vc.

Cb.

Ob.

Fag. *22*

Cor. in Mib. *I.*

Trb. in Mib. *I.*

Trbn. e Cimb.

A. *p*
glo - ria al vo - stro Id - di - o! Pre - so da vil sgo -

N. *f*
Che sen - to!

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *p* *f* [12]

Ob. *p* *f*

Cl. in Sib *f*

Fag. *a2.* *f*

in Mib *p* *f*

Cor. in Sib *f*

Trb. in Mib I. *f*

Trbn. *f*

Cimb. *f*

Tp.

A. *p*
- men - to, Na - buc - co non è più!

N. *a piacere*
Men - zo - - - gna! *A*

I. *p* *f* [12]

Vni II. *f*

Vle *p* *f*

Vc. *f*

Cb. *f*

col canto

a tempo

Fl. *f* *ff*

Utt. *f* *ff*

Ob. *f* *ff*
a 2

Cl. in Sib *f* *ff*
a 2

Fag. *f* *ff*
a 2

in Mi♭ Cor. *f* *ff*

in Sib Cor. *f* *ff*
a 2

Trb. in Mi♭ *f* *ff*
a 2

Trbn. *f* *ff*
a 2

Cimb. *f* *ff*

Tp. *f* *ff*

A. *col canto* *a tempo*

N. *f*

mor - te, a mor - te tut - to I - sra - el — sia tratto!

I. *col canto* *ff*

Vni II. *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

brillante

13

Fl. *p*

Ott. *p*

Ob. *a²* *p*

Cl. in Sib. *p*

Fag. *p*

Cor. in Mib. *a²* *p*

Cor. in Sib. *p*

Trb. in Mib. *a²* *pp*

Trbn. *pp*

Cimb.

Tp.

(con gioia)

A. *(pone il suggello e rende la carta ad Abigaille)* Oh mia lie - ta sor - te!

N. Porgi!

13

brillante

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Fl. *Flute*

Ott. *Oboe*

Ob. *Clarinet*

Cl. *in Sib*

Fag. *Bassoon*

in Mib *in Mib*

Cor. *in Sib*

Trb. *in Mib*

Trbn. *Trombone*

Cimb. *Cymbal*

Tp. *Tom-tom*

A₁ *Soprano*

N. *Narrator*

I. *Violin*

II. *Violin*

Vle *Viola*

Vc. *Violoncello*

Cb. *Contrabasso*

Oh mia lie - ta

Detailed description: This is a page of a musical score, page 44. It features 18 staves. The top 14 staves are for the orchestra: Flute (Fl.), Oboe (Ott.), Clarinet (Ob.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fag.), Horn in E-flat (in Mib), Horn in B-flat (Cor. in Sib), Trumpet in E-flat (Trb. in Mib), Trombone (Trbn.), Cymbal (Cimb.), and Tom-tom (Tp.). The bottom 4 staves are for vocal soloists: Soprano (A₁), Narrator (N.), Violin I (I.), Violin II (II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 3/4 time with a key signature of two flats. The vocal soloist A₁ has the lyrics 'Oh mia lie - ta' in measure 46. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Fl. *tr*

Ott. *tr*

Ob. *tr*

Cl. *tr*
in Sib

Fag.

in Mib
Cor.

in Sib

Trb.
in Mib

Trbn.

Cimb.

Tp.

A.
sor - te! I'ul - ti - mo gra - do è fat - to!

N.
Oh!... ma fe -

I.
Vni

II.

Vle

Vc. *arco*

Cb.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fag. *ff*

in Mi♭ *ff*

Cor. in Sib *ff*

Trb. in Mi♭ *f*

Trbn. *f*

Cimb. *f*

Tp. *f*

A. *(per partire)* *(dà la*
 Per-fi-da! si die - de al fal - so Di - o. Oh pe - ra.

N. *(femandola)*
 - ne - na? *È sangue*

I. *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *arco ff*

Fl. *f*

Ott. *f*

Ob. *f*

Cl. in Sib *f*

Fag. *f*

Cor. in Sib *f*

Trb. in Sib *f*

Trbn. *f*

Cimb. *f*

Tp. *f*

A. *f* *pp*
 pergamena a due guardie
 che tasto partono)

N. *f* *pp*

I. Vni *f*

II. Vni *f*

Vle *f*

Vc. *f* *pizz.* *arco*

Cb. *f*

Niun puo' sal - var - la! (coprendosi il volto) Un' al - tra fi - glia...

mi - o! Or - ror! Pro - strati, o

col canto

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

Cor. in Sib

Trb. in Sib

Trbn.

Cimb.

Tp.

A. *a piacere*
 stol - to!... qui vol - li at - ten - derti!... Io schia - va? Io

N. *(Nabucco cerca nel seno il foglio che attesta la nascita servile d'Abigaille)*
 schia - va al tuo si - gnor!

col canto

I. Vni

II. Vni

Vle

Vc.

Cb.

15

Fl.

Ob.

Ob.

Cl. in Sib

Fag.

in Mi

Cor. in Sib

Trb. in Mi

Trbn.

Timb.

Tp.

A. schia-va?.. Ta - le ti ren -

N. Appren-di il ver.

15

Vni

Vni

Vle

Vc.

Cb.

(Traendo dal seno il foglio e facendolo a pezzi)

Fl. *ff*
 Oth. *ff*
 Ob. *ff*
 Cl. in Sib *ff*
 Fag. *ff*
 in Mib
 Cor. *ff*
 in Sib *ff*
 Trb. in Mib *ff*
 Trbn. *ff*
 Cimb. *ff*
 Tp. *ff*
 A. *f*
 N. *f*
 I. Vni *ff*
 II. Vni *ff*
 Vle *ff*
 Vc. *ff*
 Eb. *ff*

do, o mi-se-ro, il fo - glio menzognier!

III

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Mib

Cor. in Sib

Trb. in Mib

Trbn.

Cimb.

Trp.

A.

N.

I. Vni

II. Vni

Vle

Vc.

Cb.

pizz.

(VUOTA)

Andante

N.

 (Oh di qual'onta ag-gra - va-si

10 Andante

I.

 Vni

 II.

 Vle

 Vc.

 Cb.

Cl.

 in Sib

 Fag.

 in Mib

 Cor.

 in Sib

N.

 que - sto mio crin - ca - nu - to! In-van la de - stra

I.

 Viii

 II.

 Vle

 Vc.

 Cb.

Fl. *p*

Ob. *p*

Cl. in Sib *p*

Fag. *p*

in Mi**b** I. *p*

Cor. in Sib III. *p*

Trb. in Sib

Trbn. I. *p*

Qimb.

N. ge - li-da — cor - re all'acciar - te - mu - - to! Ahi mi-seran-do

I. *3*

Vni II. *3*

Vle *3*

Vc. *3*

Cb. *3*

*string. e cresc.
a poco a poco*

Fl. *pp*

Ott.

Ob.

Cl. in Sib

Fag.

in Mib

Cor.

in Sib

Trb. in Mib

Trbn. I.

Cimb.

*string. e cresc.
a poco a poco*

cresc. e string.

N.

ve - glio! l'om - bra tu sei del re, l'ombra tu se - i, l'ombra tu

I.

Vni

II.

Vle

Vc.

Cb.

*string. e cresc.
a poco a poco*

Fl. *dim.*

Ott. *dim.*

Ob. *dim.*

Cl. in Sib *dim.*

Fag. *dim.*

in Mib Cor. *dim.*

in Sib Cor. *dim.*

Trbn. *dim.*

Timb. *dim.*

17

I. *p*

I. *p*

I. *p*

I. *p*

I. *p*

ABI. *dim.*

N. *dim.*

se - i l'om - bra, l'ombra tu sei del re.

(Oh dell'ambi - ta

I. *dim.*

II. *dim.*

Vle *dim.*

Vc. *dim.*

Cb. *dim.*

17

p

p

p

p

pizz.

p

Fl. *p*

Ott.

Ob.

Cl. in Sib *I. p*

Fag. *I.*

in Mib *I.*

Cor. in Sib *III.*

Trb. in Mib

Trbn. *I.*

Cimb.

Tp.

A. glo - ria gior - no tu sei - - ve - nu - - to! As - sai - - più va - le il

N. Ahi mi - se - ro!

I. p

Vni *II.*

Vle

Vc.

Cb.

Fl.

Ob.

Cl. in Sib

Fag.

Cor. in Mib

Cor. in Sib

Trb. in Mib

Trbn.

Qimb.

Tp.

A.

so - glio che un geni - tor — che un genitor per - du - - to! al - fi - ne cadranno i

N.

Ah!

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Off.

Ob.

Cl. I. in Sib

Fag. I.

in Mib Cor. III. in Sib

Trb. in Mib

Trbn. I.

Cimb.

Tp.

A.

N.

po - po - li di vi - le schia - va, di vi - le schia - va al piè,

I. Vni

II. Vni

Vle

Vc.

Cb.

arco

ff

Fl. *p*

Ott.

Ob. *I. >* *p*

Cl. in Sib *p*

Fag. *p*

in Mib

Cor. in Sib

Trb. in Mib

Trbn.

Cimb.

Tp.

A. *v*

N. *ca - dranno al piè,*

Ahi mi - seran - do ve - glio! l'ombra son i - o del

I. Vni

II. *p*

Vle *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Fl.

Ob.

Cl. in Sib

Fag.

in Mib

Cor. in Sib

Trb. in Mib

Trbn.

Cimb.

A.

N.

si ca - - - dran-no al piè, al-fi - ne ca-dran - no i
 re. ahi mi - seran - do ve - glio! l'om - -

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl. *dim.*

Ott.

Ob. *dim.*

Cl. in Sib *dim.*

Fag. *dim.*

Cor. in Mib *dim.*

Cor. in Sib *dim.*

Trb. in Mib

Trbn.

Cimb.

A. *dim.* *smorz.*
 po - po-li di vi - le schia - va al piè, al-

N.
 -bra son io del re, ahi mi-seran - do

I. Vni *dim.*

II. Vni *dim.*

Vle *dim.*

Vc. *dim.*

Cb. *dim.*

allarg.

Fl. *dim.*

Ob. *dim.*

Cl. in Sib *dim.*

Fag. *dim.*

in Mib
Cor. *dim.*

in Sib *dim.*

Trb. in Mib

Trbn.

Cimb.

A. *f*
- fi - ne cadran - no i po - po - li di vi - le schia - va al

N. *f*
ve - glio! l'om - bra, ah l'om - bra son i - o, son i - o del

allarg.

I. Vni *dim.*

II. *dim.*

Vle *dim.*

Vc. *dim.*

cb. *dim.*

Fl. *3*

Ob. *I.*

Cl. *in Sib I.* *3*

Fag. *in Mib a2.*

Cor. *in Sib*

Trb. *in Mib*

Trbn.

Cimb.

A. *3*
 piè, al piè, al piè, *lento* al

N. *bb*
 re, ahi mi-sero! ahi mi-sero! l'ombra son del

I. *3*
 Vni

II. *p*

p
 Vle

Vc.

Cb.

Fl. *p*

Ob. *p*

Cl. in Sib *p*

Fag. *p*

Cor. in Sib

Trb. in Sib

Trbn.

Cimb.

Trombe interne ^{in Do} *f*

A. *pie.)*

N. *re.)*

(odesi dentro suono di trombe)

Ah qual

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *f*

Ott.

Ob. I. *f*

Cl. in Sib I. *f*

Fag. *f*

in Mib

Cor. in Sib

Trb. in Mib

Trbn. I. *f*

Cimb.

A. Di mor - te è suo - no per gli E - brei che tu dan - na - sti!

N. suon! Guar - die o - la!...tradi - to io

I. Vni *f*

II. *f*

Vle *f* arco

Kc. *f*

Cb. arco *f*

Fl. *ff*

Ob. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fag. *a2* *ff*

Cor. in Sib *ff*

Trb. in Sib *ff*

Trbn. *I.* *ff*

Cimb. *ff*

Tp. *Sab. Sib* *ff*

(si presentano alcune guardie)

A. *O stol-to!... e ancor con-tra-sti? Queste guar-die io le ser-*

N. *so-no! guardie!*

I. Vni *ff*

II. Vni *ff*

Vle *ff*

Kc. *ff*

Cb. *ff*

Fl.

Off.

Ob.

Cl. in Sib

Fag.

in Mib
Cor.

in Sib

Trb. in Mib

Trbn.

Cimb.

Tp.

A.

- ba - va perte so - lo, o pri - gio - nier! Si!... d'u - na

N.

Prigio - nier?..

I. Vni

II. Vni

Vle

Vc.

Cb.

largo, col canto

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. in Sib), Trumpet (Trb. in Sib), Trombone (Trbn.), and Cymbal (Cimb.). The score features long, sustained notes with a dynamic marking of *ff* (fortissimo) and a tempo marking of *largo, col canto*.

largo, a piacere

Vocal score for Soprano (A.) and Alto (N.). The lyrics are: "schia - - va che di-sprez - za il tuo po-ter! Sì. Pri-gio-nier? Prigio-". The tempo is *largo, a piacere*.

largo, col canto

Musical score for strings: Violin I (Vni I.), Violin II (Vni II.), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score features rhythmic patterns with dynamic markings of *ff* (fortissimo) and *p* (piano), and a tempo marking of *largo, col canto*.

21 Allegro moderato

Cl. in Sib. Fg. Nab.

affettuoso

Deh per-do - - na, deh per-do - - na ad un pa-dre che - - de-

p

21 Allegro moderato

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

p

12 xx.

12 xx.

p

Cl. in Sib. Fg. Mib. Cor. Iab. N.

col canto

p

allarg.

- li - ra! Deh la fi - - gliami ri-do - - na, non or-bar - - ne il geni -

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

col canto

a tempo

Fl. *p*

Cl. in Sib *p*

Fag. *p*

Mib

Cor.

Tiab

N. *p*

-tor! Te re - gi - na, te si - gno - ra chiami pur la gen - te as -

a tempo

Vni. I

Vni. II

Vle

Vc.

Cb.

col canto

Fl. *p*

Cl. in Sib *p*

Fag. *p*

Mib

Cor. *p*

Tiab *p*

N. *p*

- si - ra; questo ve - gli non im - plo - ra che la vi - ta del suo

col canto

Vni. I

Vni. II

Vle

Vc.

Cb.

Un poco più vivo

2

Fl. *p*

Ott. *p*

Ob. *p*

Cl. in Sib. *p*

Fag. I. *p*

Mib. *p*

Cor. *p*

Lab. *p*

Trb. in Mib.

Trbn. I. *p*

Cmb. *p*

Tp.

con energia

AB. *f*

E - sci! in- van micchie - di pa - - ce, me non

N. *f*

cor.

Un poco più vivo

22

Vni. I. *p*

Vni. II. *p*

Vle. *p*

Vc. *p*

Cb. *p*

Fl.

Ott.

Ob.

Cl. in Sib

Fag. I.

Mib

Cor.

Uab

Trb. in Mib

Trbn. I.

Cmb.

Trp.

Detailed description: This block contains the orchestral score for woodwinds and brass instruments. It includes staves for Flute (Fl.), Oboe (Ott.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet in B-flat (Trb. in Mib), Trombone (Trbn.), and Trombone (Trp.). The woodwinds and brass parts feature complex rhythmic patterns and melodic lines, with some parts marked with a first ending (I.).

A.

N.

mo - veil tar - do pian - to; tal non e - riove - -glioau -

Ah per - do - na!

Detailed description: This block contains the vocal score for Soprano (A.) and Bass (N.). The Soprano part has the lyrics "mo - veil tar - do pian - to; tal non e - riove - -glioau -" and the Bass part has the lyrics "Ah per - do - na!". The vocal lines are written in a grand staff with treble and bass clefs.

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

Detailed description: This block contains the orchestral score for string instruments. It includes staves for Violin I (Vni. I.), Violin II (Vni. II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The string parts feature rhythmic patterns and melodic lines, with some parts marked with a first ending (I.).

Fl.
Ob.
Cl. in Sib.
Fag.
Mib.
Cor.
Lab.
Trb. in Mib.
Trbn.
Cmb.
Tp.

Woodwind and brass instruments including Flute, Oboe, Clarinet in Si b, Bassoon, Horn in C, Trumpet in B-flat, Trombone, and Tuba. The score includes various musical notations such as trills, triplets, and dynamic markings like *mf*.

A.
N.

- da - ce, nel ser - bar - mial di - so - nor; tal non e - ri, o ve - glio au -

Vocal line with lyrics in Italian. The lyrics are: "- da - ce, nel ser - bar - mial di - so - nor; tal non e - ri, o ve - glio au -".

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

String instruments including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score includes various musical notations such as trills and triplets.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fag. *ff*

Mib Cor. *ff*

Lab. *ff*

Trb. in Mib *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

A. *p* - da - ce, nel ser - bar - mi, nel ser - bar - mi al di - so -

N. *p* Ah per - do - na!

Vni I *ff*

Vni II *ff*

Vle *ff*

Vc. *ff* *Arco* *pizz.*

Cb. *ff* *Arco* *pizz.*

23 I. Tempo

C1. in Sib

Fag.

A.

N.

-nor!

Deh per-do - - na, deh per-do - - na ad un pa-dre che de-

I. Tempo

Vni I.

Vni II.

Vle

Vc.

Cb.

pizz.

p

col canto

C1. in Sib

Fag.

Mib

Cor.

Lab.

Fl.

N.

Invano!

-li-ra, deh la fi - - glia mi ri-do - - na, non or-bar - - ne il geni-

allarg.

col canto

Vni I.

Vni II.

Vle

Vc.

Cb.

a tempo

Fl.
Cl. in Sib
Fag.
Mib
Cor.
Lab

A.
N.

Me non mo-veil tar-do pian - to... E-sci!
-tor. Te re-gi - -na, te si-gno - -ra chia-mi pur... la gen-te as-

a tempo

Vni I
Vni II
Vlc
Vc.
Cb.

col canto

Fl.
Cl. in Sib
Fag.
Mib
Cor.
Lab

A.
N.

in-sa - -no!
- si - ra: que-sto ve - - glio non im-plo - - ra che la vi - - ta del suo

col canto

Vni I
Vni II
Vlc
Vc.
Cb.

24 *Un poco più vivo*

Fl. *p*

Off. *p*

Ob. *p*

Cl. in Sib. *p*

Fg. I. *p*

in Mib. *p*

Cor. in Lab. *p*

Trb. in Mib.

Trbn. I. *p*

Cmb. *p*

Tp.

A. *p*

N. *cor.*

Oh ve - dran . sea que - sta schia - va mal s'ad -

24 *Un poco più vivo*

Vni I. *p*

Vni II. *p*

Vle. *p*

Vc. *p*

Cb. *p*

Fl.
 Ott.
 Ob.
 Cl. in Sib
 Fag. I.
 Cor. Mib
 Lab.
 Trb. in Mib
 Trbn. I.
 Cmb.
 Tp.
 A.
 N.
 Vni. I.
 Vni. II.
 Vle.
 Vc.
 Cb.

- di - ceil re - gio man - to! Oh ve - dran s'io de - tur -
 Deh per - do - na, deh per -

Fl.

Ott.

Ob.

Cl. in Sib

Fag. I.

Mib. Cor.

Lab.

Trb. in Mib. I.

Trbn. I.

Cmb.

Trp.

A.

N.

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

- pa - va del - l'As - si - ria lo splen - dor! oh ve - dranno s'io de - tur -
 - do-na — ad un pa - dre che de - li-ra! ah la fi-glia mi ri -

Fl. *ff*
 Ofl. *ff*
 Ob. *ff*
 Cl. in Sib *ff*
 Fag. *ff*
 Mi b
 Cor. Lab *ff*
 Trb. in Mi b *ff*
 Trbn. *ff*
 Cmb. *ff*
 Tp. *ff*
 A.
 N.
 Vni I. *ff*
 Vni II. *ff*
 Vle *ff*
 Vc. *ff*
 Cb. *ff*

- pa - - va del - - l'As - si - ria, del - l'As-si - - ria lo splen-
 - do - na, non or - bar - ne il geni - tor, non or - bar - - ne il geni-

24

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

Mib

Cor.

Lab

Trb. in Mib

Trbn.

Cmb.

Trp.

A.

N.

25

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

-dor!

-tor!

deh

per-do - na!

Invan

lo chie - di!

Deh

per-

Fl.
 Ott.
 Ob.
 Cl. in Sib
 Fag.
 Cor. Mib
 Lab.
 Trb. in Mib
 Trbn.
 Cmb.
 Tp.
 A.
 N.
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

Invan lo chie-di, in-van lo chie - di, in - va - no lo
 -do - na! io non im - plo-ro che la vi - ta

Fl.
Ott.
Ob.
Cl. in Sib.
Fg.
Mib.
Cor. Lab.
Trb. in Mib.
Trbn.
Cmb.
Tp.
A.
N.
Vni I.
Vni II.
Vle.
Vc.
Cb.

chie - - di a me, ^{no,} in-van, in - va-^{no,}
del mio cor! deh per - do-na, deh per - do-na.

Detailed description: This is a page of a musical score, page 84. It features a full orchestral arrangement with vocal soloists. The instruments listed on the left are Flute (Fl.), Oboe (Ott.), Clarinet in Si-flat (Cl. in Sib.), Bassoon (Fg.), Trumpet in D-flat (Mib.), Horns (Cor. Lab.), Trombone in D-flat (Trb. in Mib.), Trombones (Trbn.), Contrabass (Cmb.), Trumpet (Tp.), and vocal soloists (A. and N.). The vocal parts have lyrics in Italian. The instrumental parts include strings (Vni I, Vni II, Vle, Vc, Cb) and woodwinds. The score is written in a key signature of two flats and a 2/4 time signature. The vocal parts are in the upper staves, and the instrumental parts are in the lower staves. The lyrics are: 'chie - - di a me, no, in-van, in - va- no, del mio cor! deh per - do-na, deh per - do-na.'

20

Fl.
Ott.
Ob.
Cl. in Sib.
Fag.
Mb
Cor.
Lab.
Trb. in Mb.
Trbn.
Cmb.
Tp.
A.
N.

ah no.
a me!

20

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

This page of a musical score, numbered 86, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib.), Bassoon (Fg.), and Cor Anglais (Cor. Lab.). The brass section consists of Trumpet in B-flat (Trb. in Sib.), Trombone (Tbn.), and Trombone (Tp.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The dynamic marking *ff* (fortissimo) is present in the beginning of each instrument's part. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The page concludes with a double bar line and repeat signs.

CORO DI SCHIAVI EBREI

Largo

Flauto *c*

Ottavino *c*

Oboi *c*

Clarineti *in La c*

Fagotti *c*

Corni *in Mi c*
in La c

Trombe *in Mi c*

Tromboni *c*

Cimbasso *c*

Timpani *c*

Coro *c*

Detailed description: This block contains the first system of the musical score, measures 1 through 4. It features staves for Flauto, Ottavino, Oboi, Clarineti (in La), Fagotti, Corni (in Mi and in La), Trombe (in Mi), Tromboni, Cimbasso, Timpani, and Coro. The tempo is marked 'Largo'. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). The woodwinds and strings play a rhythmic pattern of eighth notes, with some triplets and accents. The Coro part is currently silent.

Largo

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

Detailed description: This block contains the second system of the musical score, measures 1 through 4, for the string section. It includes staves for Violini I., Violini II., Viola, Violoncelli, and Contrabbassi. The tempo is marked 'Largo'. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). The strings play a rhythmic pattern of eighth notes, with some triplets and accents. The Viola part has some triplets and accents.

This page of a musical score, numbered 38, features a variety of instruments and a choir. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Cl. in La), Bassoon (Fag.), and Cor Anglais (Cor. 1.a). The brass section consists of Trumpet in Mi (Trb. in Mi), Trombone (Trbn.), and Trombone (Cmb.). The string section includes Violin I (Vni I.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). A choir (CORO) is also present. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, often with sixteenth-note triplets. The woodwinds (Ob., Cl., Fag., Cor. 1.a) have a dynamic marking of *p* (piano) and a fingering of 6. The strings play a similar rhythmic pattern, with the Viola and Violoncello parts featuring sixteenth-note triplets. The choir part is currently silent. The page number 38 is located at the top left, and the Roman numeral III is at the bottom center.

Fl. *p*

Ott.

Ob. *ff*

Cl. in La

Fag. *ff*

Mi.

Cor. Ia

Trb. in Mi

Trbn.

Cmb.

Trp. *in Si*

CORO

Vni I.

Vni II.

Vle.

Vc.

Cb.

This musical score page, numbered 90, features a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Fag.), and Cor Anglais (Cor. Ia). The brass section includes Trumpet in D (Trb. in D), Trombone (Trbn.), and Trombone in C (Cmb.). The string section consists of Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). A three-part choir (CORO) is also present. The woodwinds and strings play a melodic line with sixteenth-note patterns, marked with 'pp' (pianissimo) and '6' (sextuplet). The flute part includes a 'Vuota' (empty) section. The clarinet part is marked with 'I.' and '6'. The bassoon part is marked with 'pp'. The brass and string parts are marked with 'pp'. The choir parts are marked with 'Vuota'. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature.

27 Cantabile

Ob. *p sottovoce*

Cl. in La *p sottovoce*

Fg. *a2 p sottovoce*

Mi *p*

Cor. Ia *p*

Cmb. *p*

tutti sottovoce

CORO

Va, pen - sie - ro, sull'a - - li do -

Va, pen - sie - ro, sull'a - - li do -

Va, pen - sie - ro, sul l'a - - li do -

27 Cantabile

Vni I. *p sottovoce*

Vni II. *p*

Vle *p*

Vc. *p sottovoce*

Cb. *Pizz. p*

Ob. I. 3

Cl. in La 3

Fag. a 2 3

Mi 3

Cor. La 3

Cmb. 7

CORO

-ra - te; Va, ti po - - sa sui cli - - vi, sui

-ra - te; Va ti po - - sa sui cli - - vi, sui

-ra - te; Va ti po - - sa sui cli - - vi, sui

Vni. I. 3

Vni. II. 6

Vle. 3

Vc. 3

Cb. 7

Ob. I.

Cl. in La

Fag. a 2

Mi

Cor. La

Cmb.

CORO

col - li, O - ve o - lez - za - no te - pi - de e

col - li, O - ve o - lez - za - no te - pi - de e

col - li, O - ve o - lez - za - no te - pi - de e

Vni I.

Vni II.

Vle

Vc.

Cb.

Ob. I. 3

Cl. in D_a 3

Fag. a 2 3

Mi 3

Cor. La 3

Cmb. 3

CORO

mol - li L'au - re dol - ci del suo - lo na -

mol - li L'au - re dol - ci del suo - lo na -

mol - li L'au - re dol - ci del suo - lo na -

Vni I. 3

Vni II. 6

Vle 3

Vc. 3

Cb. 3

Ob. I.

Cl. in La

Fag. *a 2*

Mi

Cor. La

Cmb.

CORO

-tal! Del Gior - da - no le ri - ve sa -

-tal! Del Gior - da - no le ri - ve sa -

-tal! Del Gior - da - no le ri - ve sa -

Vni I.

Vni II.

Vle

Vc.

Cb.

Ob. *I.*

Cl. *in La*

Fag. *a 2*

Mi

Cor. *La*

Cmb.

CORO

- lu - ta, Di Si - on - ne le tor - ri at - ter -

- lu - ta, Di Si - on - ne le tor - ri at - ter -

- lu - ta, Di Si - on - ne le tor - ri at - ter -

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

Ob. I.

Cl. in La

Fag. ^{a2}

Mi

Cor. La

Cmb.

CORO

- ra - te... Oh mia pa - tria si bel - la e per-

- ra - te... Oh mia pa - tria si bel - la e per-

- ra - te... Oh mia pa - tria si bel - la e per-

Vni. I.

Vni. II.

Vle

Vc.

Cb.

Ob. I. *3*

Cl. in La *3*

Fag. *a.2* *3*

Mi *3*

Cor. La *3*

Cmb. *3*

CORO

- du - ta! Oh mem-bran - za si ca - rae fa-

- du - ta! Oh mem-bran - za si ca - rae fa-

- du - ta! Oh mem-bran - za si ca - rae fa-

Vni I. *3*

Vni II. *6*

Vle *3*

Vc. *3*

Cb. *3*

28

Fl.

Ott.

Ob. I. I. II.

Cl. in La

Fag. a 2

Mi Cor. La

Trb. in Mi

Trbn.

Cmb.

CORO

-tal! Ar - pa d'ôr dei fa-ti - di - ci

-tal! Ar - pa d'ôr dei fa-ti - di - ci

-tal! Ar - pa d'ôr dei fa-ti - di - ci

28

Vni. I.

Vni. II.

Vle.

Vc.

Cb. Arco

Fl.
Ott.
Ob.
Cl. in La
Fag.
Mi
Cor.
La
Trb. in Mi
Trbn.
Cmb.

CORO

sottovoce

va - - - ti, Perchē mu - ta dal sa - li - ce
 va - - - ti Perchē mu - ta dal sa - li - ce
 va - - - ti Perchē mu - ta dal sa - li - ce

Vni I.
Vni II.
Vle
Vc.
Cb.

Pizz.

Fl.

Ott.

Ob.

Cl. in La

Fag.

Mi

Cor. Ia

Trb. in Mi

Trbn.

Cmb.

CORO

pen - di? Le me - mo - rie nel pet - to rac -

pen - di? Le me - mo - rie nel pet - to rac -

pen - di? . Le me - mo - rie nel pet - to rac -

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

Fl.
Ott.
Ob.
Cl. in La
Fag.
Cor. in Mi
Trb. in Mi
Trbn.
Cmb.

CORO

- cen - di, Ci fa - vel - la del tem - po che
 - cen - di, Ci fa - vel - la del tem - po che
 - cen - di, Ci fa - vel - la del tem - po che

Vni I.
Vni II.
Vle
Vc.
Cb.

Pizz.

Fl.

Ob.

Cl. in D₂

Fag.

Cor. in Mi

Trb. in Mi

Trbn.

Cmb.

sempre pp

fu!

O si - mi - le di So - li - ma ai

sempre pp

fu!

O si - mi - le di So - li - ma ai

sempre pp

fu!

O si - mi - le di So - li - ma ai

CORO

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

Fl. *6*

Ob.

Cl. in La

Fag.

Trb. in Mi

Trbn.

CORO

fa - - ti Trag-gi un suo - no di cru - do la-

fa - - ti Trag-gi un suo - no di cru - do la-

fa - - ti Trag-gi un suo - no di cru - do la-

Vni I.

Vni II. *Pizz.*

Vle

Vc.

Cb.

20

Fl. *6*

Ob.

Cl. in La *6*

Fag.

Mi Cor.

La

Trb. in Mi

Trbn.

Cmb.

CORO

-men - to, t'i - spi - ri il Si - gno - re un con -

-men - to, t'i - spi - ri il Si - gno - re un con -

-men - to, t'i - spi - ri il Si - gno - re un con -

29

Vni I. *Arco*

Vni II. *Arco*

Vle *Arco*

Vc. *Arco*

Cb. *Arco*

Fl. *6*

Ob. *I* *3*

Cl. *in La* *3*

Fag. *3*

Mi. *3*

Cor. *La* *3*

Trb. *in Mi* *I.* *3*

Trbn. *a3*

Cmb.

CORO

- cen - to Che ne in - fon - daat pa - ti - re vir -

- cen - to Che ne in - fon - daat pa - ti - re vir -

- cen - to Che ne in - fon - daal pa ti - re vir -

Vni. I. *6*

Vni. II. *6*

Vle. *3*

Vc. *3*

Cb. *3*

Fl. *6* *6* *6* *6* *6* *6* *6* *6*

Ob. I.

Cl. in La

Fg.

Mi. Cor. La

Trb. in Mi I.

Trbn.

Cmb.

CORO

-tū, Che ne in fon - da al pa - ti - re vir-

-tū, Che ne in fon - da al pa - ti - re vir-

-tū, Che ne in fon - da al pa - ti - re vir-

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

Fl. *6* *6* *6* *6* *6* *6* *6* *6*

Ob. I.

Cl. in La

Fag.

Mi

Cor. La

Trb. in Mi

Trbn.

Cmb.

CORO

-tū, Che ne in fon - da al pa-ti - re vir-

-tū, Che ne in fon - da al pa-ti - re vir-

-tū, Che ne in fon - da al pa-ti - re vir-

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

Fl. *dim.* *pp*

Ob. *dim.* *pp*

Cl. in La *dim.* *pp*

Fag. *dim.* *pp*

Mi Cor. *dim.* *pp*

La Cor. *dim.* *pp*

Trb. in Mi *a 2* *dim.* *pp*

Trbn. *dim.* *pp*

Cmb. *dim.*

Tp. *pp*

CORO

-tū, al pa-ti - re vir-tū!

-tū, al pa-ti - re vir-tū!

-tū, al pa-ti - re vir-tū!

Vni I. *dim.* *pp* *Sizz.*

Vni II. *dim.* *pp* *Sizz.*

Vle. *dim.* *pp* *Sizz.*

Vc. *dim.* *pp* *Sizz.*

Cb. *dim.* *pp* *Sizz.*

PROFEZIA - FINALE TERZO

ZACCARIA

Recitativo

Flauto

Ottavino

Oboi

Clarineti *in La*

Fagotti

Corni *in Mi*
in Re

Trombe *in Mi*

Tromboni

Cimbasso

Timpani *Si-Fa#*

Piatti
Gran Cassa

Zaccaria

Oh-chi pian-ge? di fem-mi-ne-im-bel-li chi sol-le-va lamen-ti-al-l'E-

CORO

Recitativo

Violini I. *arco*

Violini II. *arco*

Viole *arco*

Violoncelli *arco*

Contrabbassi *arco*

Fl.

Ott.

Ob.

Cl. in La

Fag.

Mi. Cor. Re

Trb. in Mi

Trbn.

Cmb.

Z.

- ter - no? Oh sor - ge - te, an - gosciati fra - tel - li, sul mio

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

Fl.
Ott.
Ob.
Cl. in La
Fag.
Mi.
Cor.
Re.
Trb. in Mi.
Trbn.
Cmb.

Z.
lab - bro fa - vel - la il Si - gnor!

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

30 Andante mosso

Fag. *pp*
 Mi *pp*
 Cor. III. *pp*
 Re *pp*
 Trbn. *pp*
 Cmb. *pp*
 G.C.

Z. *p*
 Del fu-tu - ro nel bu - jo di-

30 Andante mosso

Vc.
 Cb.

Fag.
 Mi
 Cor. III.
 Re
 Trbn.
 Cmb.
 G.C.

Z. *p*
 -scer - no... ec-co rot - ta l'in-de - gna, l'indegna-

Vc.
 Cb.

Fl. *f*

Ob. *f* I.

Cl. in La *f* I.

Fag. *f*

Mi *a2*

Cor. Re *f*

Trb. in Mi *f*

Trbn. *f*

Cmb. *f*

G.C. *f*

Z. *pp*

- te - na... Piomba già sul - la per - fi - da a - re - - na del le.

Vni I.

Vni II.

Vle

Vc.

Cb.

31

Fl. *ff*

Ob.

Cl. in La *ff*

Fag. *ff*

Mi. *ff*

Cor. Re *ff*

Trb. in Mi *ff*

Trbn. *ff*

Cmb. *ff*

Tp.

P. G.C.

Z. *ff*

-o - ne di Giuda, di Giuda il fu-ror! po- sa - re sui crani, sul-

Oh fu - tu-ro!

Oh fu - tu-ro!

Oh fu - tu-ro!

31

Vni I. *ff*

Vni II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

Fl. *ff*

Ob. *ff*

Cl. in A *ff*

Fag. *ff* *a2* *p*

Mi. Cor. *ff*

Re. *ff* *p*

Trb. in Mi *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

P. G.C. *f*

Z. *e*

l'os - - - sa qui ver - ran - no le je - ne, i ser -

Vni I *ff*

Vni II *ff*

Vle *ff* *p*

Vc. *ff* *p*

Cb. *ff* *Orco* *p*

Ob. I.

Cl. in La I.

Fag.

Cor. in Mi I.

Trbn. I.

Cmb.

Z. *pp*

- mos - - - sa un si - len-zio fa-tal re-gne-rà! So - lo il

Vni I.

Vni II.

Vle

Vc.

Cb. *arco* *pp* *arco* *pp*

Ob. I.

Cl. in La I.

Fag.

Cor. in Mi I.

Trbn. I.

Cmb.

Z.

gu - fo suoi tri - sti la - men - ti spieghè - rà quan-do vie - ne la se - ra. niu-na

Vni I.

Vni II.

Vle

Vc.

Cb.

32 *Un poco più mosso*

Fl. *f*

Ott. *f*

Ob. *f*

Cl. in La *f*

Fg. *f* *p*

Mi. Cor. *f*

Re. *f* *p*

Trb. in Mi *f*

Trbn. *f*

Cmb. *f*

Z. *f*

pie - tra o - ve sor - se l'al - te - ra Ba - bi - lo - nia al - lo stranio di

CORO

O qual

O qual

O qual

32 *Un poco più mosso*

Vni I. *f*

Vni II. *f* *p*

Vle. *f* *p*

Vc. *f* *Orco* *p*

Cb. *f* *p*

Fl.
 Ott.
 Ob. I.
 Cl. in La I.
 Fag.
 Mi.
 Cor. Re.
 Trb. in Mi I.
 Trbn. II, III.
 Cmb.
 Tp.
 G.C.
 Z.
 CORO
 Vni. I.
 Vni. II.
 Vle.
 Vc.
 Cb.

fo - co nel ve - glio ba - le - na! Sul suo lab - bro fa - vellai Si -
 fo - co nel ve - glio ba - le - na! Sul suo lab - bro fa - vellai Si -
 fo - co nel ve - glio ba - le - na! Sul suo lab - bro fa - vellai Si -

Fl.
 Off.
 Ob.
 Cl. in La
 Fag.
 Mi Cor.
 Re
 Trb. in Mi
 Trbn.
 Cmb.
 Tp.
 G.C.

Z.
 CORO

f Niu - na pie - - tra ove sorse l'al-
 -gnor! sul suo lab - - bro fa-
 -gnor! sul suo lab - - bro fa-
 -gnor! sul suo lab - - bro fa-

Vni I.
 Vni II
 Vle
 Vc.
 Cb.

Fl.

Ott.

Ob.

Cl. in La

Fag.

Mi Cor.

Re

Trb. in Mi

Trbn.

Cmb.

Trp.

G.C.

Z.

CORO

Vni.

Vni.

Vle

Vc.

Cb.

-rā! niu-na pie - tra o-ve sor - se l'al - te - ra, l'al - gnor! sī, sī, sī! Sī, fia rot - ta l'inde - gna ca - gnor! sī, sī, sī! Sī, fia rot - ta l'inde - gna ca - gnor! sī, sī, sī! Sī, fia rot - ta l'inde - gna ca -

33 Poco più mosso

Fl.

Ott.

Ob. I.

Cl. in La I.

Fag.

Mi. Cor. Re

Trb. in La I.

Trbn.

Cmb.

Trp.

G.C.

Z.

CORO

-te - - ra Ba - bi - lo - nia al - lo stra - njo di - rā! niu - na

-te - na, si scuo - te di Giuda il va - lor! già si scuo - te, già si

-te - na, si scuo - te di Giuda il va - lor! già si scuo - te, già si

-te - na, si scuo - te di Giuda il va - lor! già si scuo - te, già si

Poco più mosso

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

33

Fl.

Ott.

Ob.

Cl. in La

Fag.

Mi. Cor.

Re.

Trb. in Mi

Trbn.

Cmb.

Tp.

G.C.

Z.

pie - tra allo stranio di - ra! ah! di -

CORO

scuo - te di Giu - da il va-

scuo - te di Giu - da il va-

scuo - te di Giu - da il va-

Vni. I.

Vni. II.

Vle.

Vc.

Cb.

Fl.
Ott.
Ob.
Cl. in La
Fag.
Mi Cor.
Re
Trb. in Mi
Trbn.
Cmb.
Tp.
G.C.
Z.
CORO
Vni I.
Vni II.
Vle
Vc.
Cb.

-ra! niu - na pie - tra allo stranio di - ra!
-lor, già si scuo - te, già si scuo - te.
-lor, già si scuo - te, già si scuo - te.
-lor, già si scuo - te, già si scuo - te.

34

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. in La *ff*

Fag. *ff*

Mi. *ff*

Cor. Re *ff*

Trb. in Mi *ff*

Trbn. *ff*

Cmb. *ff*

Tp. *ff*

G.C. *ff*

Z. *p*

ah! di - ra!

CORO

il va - lor!

il va - lor!

il va - lor!

34

Vni I. *ff*

Vni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.
Ott.
Ob.
Cl. in La
Fag.
Mi. Cor.
Re.
Trb. in Mi.
Trbn.
Cmb.
Tp.
G.C.

This section of the score covers the woodwind and brass instruments. The Flute (Fl.) and Oboe (Ott.) parts feature melodic lines with grace notes. The Clarinet in B-flat (Cl. in La) and Bassoon (Fag.) parts provide harmonic support with sustained notes and rhythmic patterns. The Horns (Mi. Cor. and Re.) play sustained chords. The Trumpets (Trb. in Mi.) and Trombones (Trbn.) play rhythmic patterns. The Cymbals (Cmb.) and Snare Drum (Tp.) provide rhythmic accompaniment. The Gong (G.C.) is used for dramatic effects.

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

This section of the score covers the string instruments. The Violins (Vni. I. and Vni. II.) and Viola (Vle.) parts feature rapid triplet patterns. The Violoncello (Vc.) and Contrabass (Cb.) parts provide harmonic support with sustained notes and rhythmic patterns.

Fine dell'Atto 3^o

NABUCCO

PARTE QUARTA

L'IDOLO INFRANTO
APPARTAMENTO NELLA REGGIA COME NELLA PARTE SECONDA
PRELUDIC, SCENA ED ARIA
NABUCCO

Allegro

Giuseppe Verdi

Flauto

Ottavino

Oboi

Clarineti
in Sib

Fagotti

in Fa

Corni

in Lab

Trombe
in Mib

Tromboni

Cimbasso

Timpani
& Cassa

Nabucco

Coro

Allegro

I.

Violini

II.

Viole

Violoncelli

Contrabbassi

Fl. I. *p*

Ob. I. *p*

Cl. in Sib I. *p*

I. Vni

II. *p*

Vle *p*

Vc. *p*

Ob. *p*

Fl. *p*

Ob. I. *p*

Cl. in Sib I. *p*

Fag. *p*

I. Vni

II. *p*

Vle *p*

Vc. *p*

Ob. *p*

Fl.

Ob.

Cl. in Sib

Fag.

in Fa

Cor.

in Lab

Tr. b. in Mib

Tr. bn.

Cmb.

I. Vni

II. Vni

Vle

Vc.

Cb.

Andante

Fl. *p dolce*

Ob. *a2* I. *p dolce*

Cl. *in Si^b* *a2*

Fag. *in Fa*

Cor. *in La^b* III. *p*

Er. b. *in Mi^b*

Trbn.

Cmbs.

Andante

I. *p dolce*

Vi. *arco* *p*

Me. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Fl. II°

Ob. I.

Cl. in Sib *p*

Fag.

in Fa

Cor. in Lab III.

Corb. in Mib *p*

Corbn.

Omb.

I. Violini

II.

Viola

Vi.

Cb.

2] Marziale

Fl. *p*

Ofl. *p*

Ob. I. *p*

Cl. in Sib *p*

Fag. *p*

in Fa *a2* *p*

Cor. III. *p*

in Lab IV. *p*

Cor. in Mib *p*

Tr. in Mib *p*

Tr. in B *p*

Cmb. *p*

2] Marziale

I. *p*

Oni II. *p*

Org. *p*

Vc. *p*

Cb. *p*

Fl. *fl.*

Ott. *ott.*

Ob. *ob.*

Cl. in Sib *cl. in Sib*

Fag. *fag.*

in Fa *in Fa*

Cor. in Lab *Cor. in Lab*

Trb. in Mib *trb. in Mib*

Trbn. *trbn.*

Cmb. *cmb.*

Fl. *fl.*

Ott. *ott.*

Ob. *ob.*

Cl. in Sib *cl. in Sib*

Fag. *fag.*

in Fa *in Fa*

Cor. in Lab *Cor. in Lab*

Trb. in Mib *trb. in Mib*

Trbn. *trbn.*

Cmb. *cmb.*

Cb. *cb.*

Quota Allegro

3 8. 8. 8.

Fl.

Ott.

Ob. a2

Cl. in Sib I.

Fag. f

in Fa a2

Cor. f

in Lab a2

Trb. in Mib f

Trbn. f

Cmb. f

Quota Allegro uniti

3 arco

I. f

Violini II. f

Violoncelli f

Violoncelli f

Violoncelli f

Fl. *8.*

Ob. *8.*

Ob. *a2*

Cl. *I.*
in Sib

Flg.

in Fa
Cor.

in Lab
a2

Trb. *in lib*

Trbn.

Cmb.

p *cresc.*

I. *Uni*

II.

Ple

Sc.

Cb.

p *cresc.*

Fl. *p cresc. ...* *f*

Ott. *p cresc.* *f*

Ob. *f*

Cl. in Sib I. *p cresc.* *f*

Fag. *f*

in Fa
Cor. *f*

in Lab *f*

Trb. in Mib *f*

Trbn. *p cresc.* *f*

Cmb. *f*

I. *f*

Viol. II. *f*

Viola *f*

Vc. *f*

Cb. *f*

Fl. *ff*

OH. *ff*

Ob. *ff*

Cl. *ff*
in Sib

Fag. *ff*

in Fa
Cor: *ff*

in Lab *ff*

Trb. *ff*
in Mib

Trbn. *ff*

Cmbs. *ff*

I. *ff*

Vni *ff*

II. *ff*

Ve *ff*

Vc. *ff*

Cb. *ff*

recit.

4

Fl.

Ob.

Ob.

Cl. in Sib

Flag.

in Fa

Cor.

in Lab

Trb. in Mib

Trbn.

Cmb.

svegliandosi ansante

Recit. 1^o

Tabacco

Son pur que ste mie membra!... Ah! fra le selve non scorrea a ne - lando quasi fie. ra in se.

recit.

4

I. Vni

II. Vni

Vle

Cl.

Ob.

f

al tempo *Recit.*

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Fa
Cor.

in Lab
a2

Trb. in Mib

Trbn.

Cmbs.

N.

-gui.ta? Ah! so_gnoei fu... ter-ri-bil so_gno!

al tempo *Recit.*

Vni

Vle

Vc.

Cb.

Banda

N. *(applausi al di fuori)* *Recit^{vo}*
 Or ec-co, il gri-do di

5 All.^o mod.^{to} assai

recit.

I. *Vni*

II. *Vni*

Viol

Vc.

Cb.

N. guerra!... Oh la mia spa-da! Il mio de-strier, che alle bat-ta-glie a-

I. *Vni*

II. *Vni*

Viol

Vc.

Cb.

a tempo

Recit.

Viol. I
Viol. II
Viola
Vcllo
Cb.
Fl. I
Fl. II
Ob.
Cl. B.
Fag.
Trbn. I
Trbn. II
Trbn. III

N.
 ...ne la co - me fanciulla a danze!
 Oh prodi miei!... Sion -

a tempo

Recit.

Fl. I
Fl. II
Ob.
Cl. B.
Fag.
Trbn. I
Trbn. II
Trbn. III

N. *ne, la su-per-ba cit-ta-de, ec-co tor-reggia ...* *sia no-stra, ca-da in*

I. *Vni*

II. *Vni*

III. *Ve*

IV. *Vc.*

V. *Ob.*

6 All^o mod^{to} assai - *Marcia funebre*

Banda

N. *ce - nere!*

Coro interno

Bassi *ben* *Fe - ne - na!*

Fe - ne - na!

6 *Allegro mod^{to} assai - Marcia funebre*

I. *Vni*

II. *Vni*

III. *Ve*

IV. *Vc.*

V. *Ob.*

Banda

N.
Oh sul le labbra de' miei fi. di il nome della fi. glia ri.

Vc.

Cb.

Banda

N.
- suo-na! *(s'affaccia alla loggia)* Ec-co! El - la scorre tra le fi - le guer.

Vc.

Cb.

Banda

N.
- riere! Oh me!... Ira - veg - go?

Vc.

Cb.

Banda

N.

Per ch le mani di ca-te-ne-hacinte? — Piange!...

Vc.

Cb.

Allegro

7

Fl.

Mt.

Ob.

Cl. in Sib

Fag.

(il volto di Nabucco prende una nuova espressione; corre alle

Banda

Coro inter:

(Fe - ne - na a mor - te!)

(Fe - ne - na a mor - te!)

Allegro

7

I. Vni

II. Vni

Ve

Vc.

Cb.

Fl. *ff*

Ofl. *ff*

Ob. *ff*

Cl. *ff*

Flg. *ff*

in Fa Cor. *ff*

in Lab *ff*

Trb. *ff*

Trbn. *ff*

Cmb. *ff*

porte, e trovatele chiuse, grida)

N. *ff*

Ah, pri-gio.

I. *ff*

Oni II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fag.), Horn in F (in Fa), Cor Anglais (Cor. in Tab), Trumpet in B-flat (Trb. in Mib), Trombone (Trbn.), and Cymbals (Cmbs.). The score shows a series of chords and melodic lines across several measures.

*(ritorna alla loggia, tiene lo sguardo fisso verso la pubblica
via, indi si tocca la fronte ed esclama)*

N.
- nie - ro io so - no!

Musical score for strings. The instruments listed are Violin I (I. Vi), Violin II (II. Vi), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The score shows a series of chords and melodic lines across several measures.

Cl. *in Si^b*

Cor. *in Fa*

N.

I. *Vni*

II. *Vni*

Viol.

Vc.

Ob.

I. II.

p

p

Di - o de - gli E - brei, per - do

Fl.

N.

Re.

Ob.

8 Andante

Solo *tr*

- no!

Solo

p

Fl.

Vc.

Ob.

9 Largo

(s'inginocchiata)

N. *e* Di - o ai

I. *e*

Vi *e*

II. *p*

Ve *p*

Ve. *culti* *p*

Ob. *p*

N. *f* Giu - da!... Pa - ra, il tem - pio

I.

Vi

II.

Ve

Ve.

Ob.

N. *f* a te - sa - - cro, a te

I.

Vi

II.

Ve

Ve.

Ob.

Fl. *p*

Ob. *p*

Cl. in Sib *p* I.

Fag. *p* I.

N. *opp.*
sa - cro, sor - ge - ran - no... deh - mi

I. Vni *p*

II. Vni

Me

Vc.

Cb.

Fl. *allarg.*

Ob. *allarg.*

Cl. in Sib I. *allarg.*

Fag. I. *allarg.*

N. *allarg.*
to - gli, mi to - gli a tanto af - fan - no,
col canto

I. Vni *col canto*

II. Vni

Me

Vc.

Cb.

10 *a tempo*

Fl.

Cl. *in Sib*

Fag.

Cor. *in Fa*

N. *a tempo*

deh mi to - gli a tan - to af - fan - no ei mie - i ri - tiei mieiri li streo ge -

lunga

10 *a tempo*

I. *Vni*

II. *Vni*

Vle

Vc.

Cb.

Fl.

Ob.

Cl. *in Sib*

Cor. *in Fa*

Cor. *in Lab*

N. *sottovoce*

-ro. Tu m'a scol - - - hi... Già del -

I. *Vni*

II. *Vni*

Vle

Vc.

Cb.

Fl. *cresc.*

Mt.

Ob. I. *cresc.*

Cl. in Sib I. *cresc.*

Fag. *p cresc.*

in Fa a2 *cresc.*

Cor. in Lab *cresc.*

Trbn. I. *p cresc.*

Cmb.

N. l'em - - pio ri - schia - ra - - - - - fa el'e - gra

I. *cresc.*

Vni II. *cresc.*

Vle *cresc.*

Vc. *cresc.*

Ob. *cresc.*

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib.), Bassoon (Fag.), Horn in F (in Fa), Cor, Horn in C (in Lab), and Trombone (Trbn.). The score is divided into three measures. The first measure features woodwinds playing a melodic line with accents and a *dim.* (diminuendo) marking. The second measure shows woodwinds playing sustained notes. The third measure features woodwinds playing a melodic line with a *p* (piano) dynamic and a triplet of eighth notes. A double bar line with a repeat sign is present at the beginning of the second measure.

Vocal line with lyrics: *men - te! ah! Dio vera - ce, omni - pos -*

Musical score for strings. The instruments listed are Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is divided into three measures. The first measure features strings playing a melodic line with accents and a *dim.* marking. The second measure shows strings playing sustained notes. The third measure features strings playing a melodic line with a *p* dynamic and a triplet of eighth notes. A double bar line with a repeat sign is present at the beginning of the second measure.

Fl. *Cl. in Si* *Fag.* *in Fa* *Cor. in Lab*

First system of musical notation for Flute, Clarinet in Si, Bassoon, and Cor Anglais. The Flute and Clarinet parts have a first ending bracket. The Bassoon part has a first ending bracket and a *p* dynamic marking. The Cor Anglais part has a *p* dynamic marking and an *a2* marking.

N.

-sen - te, a - do - rar - li, a - do - rar - li o - ñor sa - pro, a - do.

Vocal line for the first system with lyrics: "-sen - te, a - do - rar - li, a - do - rar - li o - ñor sa - pro, a - do."

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

Second system of musical notation for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a *p* dynamic marking. The Violin II, Viola, Violoncello, and Contrabasso parts have *p* dynamic markings.

Fag. *Cor. in Fa* N.

-rar - ti o - ñor sa - pro, a - do - rar - - - - - ñor sa -

Third system of musical notation for Bassoon, Cor Anglais, and N. The Bassoon part has a *p* dynamic marking. The Cor Anglais part has an *a2* marking. The N. part has a *p* dynamic marking.

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

Fourth system of musical notation for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a *p* dynamic marking. The Violin II, Viola, Violoncello, and Contrabasso parts have *p* dynamic markings.

12 Allegro

Fl. *p*

Ob. *p*

Cl. in Sib *p*

Flag. *f*

Cor. in Fa I. II. *p*

Trbn. *f*

Cmb. *f*

(si alza e va ad aprire con violenza la porta) *f*

N. *p* -pro.

12 Allegro

I. *p*

Vni. *p*

II. *p*

Viol. *p*

Vc. *p*

Ob. *p*

f

Flag. *22.*

Cor. in Fa I. II. *al*

Trbn. *b^b*

Cmb. *b^b*

N. *f*

Por - ta fa - tal, oh t'a - pri - ra - i!...

I. *p*

Vni. *p*

II. *p*

Viol. *p*

Vc. *p*

Ob. *p*

8^{va}

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Fa

Cor.

in Lab

Trb. in Sib

Trbn.

Cmb.

cresc.

ff

a2

cresc.

a2

ff

ff

ff

ff

ff

Abd.

Signo re, ove

I.

Viol.

II.

Viola

Vcl.

Ob.

cresc.

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

ff

ff

A. corri? Uscir tu bra mi per che s'in sul ti alla tu a men te of.

N. Mi la - scia ...

Vc.

Cb.

a2 *cambia in Mib*

in Fa

Cor. *f*

in Lab

Cor. b. *f* *in Mib*

Cor. b. *f*

A. - fe. sa?

N. (ad Abdallo) Che par li

Coro di guerrieri Oh noi lut ti qui sia - mo in tua di - fe - sa!

Oh noi lut ti qui sia - mo in tua di - fe - sa!

Vc.

Ob.

N. tu?... Lamente or piu non e smar ri ta... Abdallo, il brando, il bran do

I. *p*

II. *p*

Vle *p*

Vc. *p*

Ob. *p*

Fl. *ff*

OH. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fag. *ff*

inMib Cor. *ff*

inLab *ff*

Trb. inMib *ff*

Trbn. *ff*

Cmb. *ff*

Abd. (sorpreso e con gioia)

Per acquista re il so.glio ec.co.lo,ore!..

N. *be*

mi - o... Salvar Fene.naio vo.glio.

I. *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Ob. *ff*

13 Allegro

8^{.....} 8^{.....}

Fl. *f*

Ofl. *f*

Ob. *f*

Cl. in Sib *f*

Fag. *f*

in Mib

Cor. *f*

in Lab *f*

Corb. in Mib *f*

Corb. *f* *acc*

Cmb. *f*

13 Allegro

I. *f*

Vni II. *f*

Vle *f*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

Fl.

Ob.

Cl. in Sib

Fag.

in Mib
Cor.

in Lab

Trb. in Mib

Trbn. *a3*

Cmb.

Trp. *Lab-Mib*

Abd.

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.
Ofl.
Ob.
Cl. in Sib
Fag.
in Mi
Cor.
in Lab
Trb. in Mi
Trbn.
Cmb.
Trp.
A.

This section of the score includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais, Trumpet in B-flat, Trombone, and Trombone in C. The Flute and Oboe parts feature melodic lines with accents and slurs. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines. The Trombone parts include a section marked 'a3' (triplets). The Trumpet part has a section marked 'tr' (trills). The Cor Anglais part consists of rhythmic patterns. The Trombone in C part has a section marked 'arco' (arco). The Trombone part has a section marked 'arco' (arco). The Trombone in C part has a section marked 'arco' (arco).

I. Vni
II. Vni
Vle
Vc.
Cb.

This section of the score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a melodic line with slurs. The Violin II part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Violoncello part has a section marked 'arco' (arco). The Contrabasso part has a section marked 'arco' (arco).

14

Fl.

Ott.

Ob. ^{a2}

Cl. ^{a2}
in Sib

Flg.

in Mib
Cor.

in Lab

Trb.
in Mib

Trbn.

Cmb.

Trp.

G.C.

Abd. coi Genori

Coro di guerrieri

Ca-dran, ——— ca-dranno i perfidi come lo-

Ca-dran, ——— ca-dranno i perfidi come lo-

14

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob. ^{a2}

Cl. ^{a2}
in Sib

Fag.

in Mib
Cor.

in Lab

Tr. b.
in Mib

Tr. b.
in Mib

Cmb.

Tr. p.

G.C.

-cu - ste, lo-cu-ste al suo - lo! per te - - - - - ve-drem ri -

-cu - ste, lo-cu-ste al suo - lo! per te - - - - - ve-drem ri -

I.

Viol.

II.

Vle

Vc.

Cb.

15

Fl.

Off.

Ob.

Cl. in Sib

Fag. I.

in Mib
Cor.

in Lab

Trb. in Mib I.
p

Trbn.

Trbs

Trp.

N.

prodi miei, se - gui - te - mi, s'a - pre alla men - te il

15

I. Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Cl. in Sib

Fag.

in Mib

Cor.

in Lab

Trb. in Mib

Trbn.

Cmbs.

Trp.

N.

gior - no; ar - do di fiam - ma in so - li - ta,

I.

Viol.

II.

Vle.

Vc.

Ob.

Fl. *f*

Ott. *f*

Ob. *I.*

Cl. *in Sib* *I.*

Fag. *8* *a 2.*

in Mi♭
Cor.

in Lab

Trb. *in Mi♭*

Trbn. *8* *10* *I.*

Cmb. *8*

Trp.

N. *f*

re ————— dell'Assiria io tor- no! di que — sto brandea l

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

OH.

Ob. I.

Cl. in Sib I.

Fag. a2.

in Mib

Cor. in Lab

Trb. in Mib I.

Trbn. I.

Cmb. s.

Trp.

N.

fulmine cadranno gli em - pi, cadranno al suo - lo;

I. Vci

II. Vci

Vle

Vc.

Cb.

Fl.

Ob.

Ob. I.

Cl. in Sib I.

Flg. 2.

in Mib Cor.

in Lab

Trb. in Mib I.

Trbn. I.

Cmb.

Tp.

N.

tut - to ——— ve - drem ri - fal - ge - re di - mia co - ro - na co - ro - naal

I. Qui

II.

Vle

Vc.

Cb.

16

Fl. *ff*

Ob. *I.*

Cl. *I.*
in Sib

Fag. *22.*

in Mib
Cor

in Lab

Trb. *I.*
in Mib

Trbn. *I.*

Cmb.

Top.

G.C.

N.

sol,
Abd. coi onori

vedrem ri - fulge - re di

Coro di guerrieri

Per te ve - drem, vedrem ri - fulge - re,

Per te ve - drem, vedrem ri - fulge - re,

16

f

I.
Vni

II.

Vle

Vc. *arco*

Vc. *arco*

Fl. *ff*
 Ofl. *ff*
 Ob. *v*
 Cl. *in Sib* *v*
 Fag. *ov* *a2*
 in Mib
 Cor. *v*
 in Lab *p*
 Cor. *in Mib* *v*
 Cor. *br.* *ov*
 Cmb. *v* *p*
 Trp. *v*
 G.C. *v*

N. *ff*
 mi - a corona al sol, ve.drem tutto ri - ful.ge-re di mia co-ro-na al

I. *ff*
 Vcl. *v* *p*
 II. *v* *p*
 Vle. *v* *p*
 Vc. *v* *p*
 Cb. *v* *p*

Fl. *p*

Ott. *p*

Ob. *p*

Cl. in Sib *p*

Fag. *a2*

in Mib

Cor. in Lab *p*

Erb. in Mib *I. Solo* *p*

Orbn. *I. Solo* *p*

Cmb.

N. *sol, di mi. a co. ro. na, coro. na al sol, vedrem tutto ri -*

Coro *Abd. coi ben. per te, per te, per te, per te, per te,*

I. *Vni*

II. *Vni*

Me

Co.

Cb.

Fl.

Ott.

Ob.

Cl.
in Sib

Fag.

in Mib
Cor.

in Lab

Trb.
in Mib

Trbn.

Cmb.

N.

_fulge-re di mia co-ro-na al sol, di mi-a co-ro-na, co-ro-na al
per te, per te,
per te, per te,

I.
Chi

II.

Viol.

Vc.

Ob.

17

Fl. *ff*

Ott. *ff*

Ob. *ff* a2

Cl. in Sib *ff* a2

Fag. *ff*

inMib
Cor *ff*

inLab *ff*

Trb. inMib *ff* a2

Tromb. *ff*

Cmb. *ff*

Op. *ff*

G.C. *ff*

N.

sol, ah! ————— dimia co - ro - na al sol, an -

per te ve - drem, vie - ni,

per te ve - drem, vie - ni,

17

I. *ff*

II. *ff*

Vla. *ff*

Cl. *ff*

Cb. *ff*

Fl. *pp*

OH. *p*

Ob. *pp*

Cl. *pp*
in Sib

Fag. *pp*

in Mib
Cor.

in Lab

Trb. *pp*
in Mib

Trbn. *pp*

Cmb. *pp*

Trp. *pp*

G.C. *pp*

N. *pp*

- diam, vedrem ri-ful - gere di mia coro - na al
vie - ni, vedrem ri-ful - ge - re so - vra l'Assi - ria il
vie - ni, vedrem ri-ful - ge - re so - vra l'Assi - ria il

I. *pp*
Vni

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

Fl. *3*

Ott. *3*

Ob. *3*

Cl. *3*
in Sib

Fag. *3*

in Mib
Cor.

in Lab

Trb. *3*
in Mib

Trbn.

Cmb.

Trp.

G.C.

N.

sol, an-diam, ve-drem ri-ful - ge-re di

sol, vie - ni, vie - ni, vedrem ri-ful - ge-re

sol, vie - ni, vie - ni, vedrem ri-ful - ge-re

I.
Vni

II.

Vle

Vc.

Cb.

Fl.

Ob.

Ob.

Cl.
in Sib

Fag.

in Mi^b

Cor.
in La^b

Trb.
in Mi^b

Trbn.

Cmb.

Trp.

C.C.

N.

mia co-ro - na al sol, an - - - - - diam.

so - vra l'Assi - ria il sol, an - diam, an - diam, an - diam, an - diam.

so - vra l'Assi - ria il sol, an - diam, an - diam, an - diam, an - diam.

I.
Vni

II.
Vni

Vle

Vc.

Cb.

Musical score for the first system, featuring the following instruments:

- Fl.* (Flute)
- Off.* (Oboe)
- Ob.* (Oboe)
- Cl. in Sib.* (Clarinet in B-flat)
- Fac.* (Bassoon)
- in Lib.* (Librarian)
- Cor. in Lab.* (Cor Anglais)
- Corb. in Lib.* (Cornet in B-flat)
- Corbn.* (Cornet in B-flat)
- Cmb.* (Cymbal)
- Trp.* (Trumpet)
- G.C.* (Gong/Cymbal)

Musical score for the second system, featuring the following instruments:

- I. Vni.* (Violin I)
- II. Vni.* (Violin II)
- Vla.* (Viola)
- Vc.* (Violoncello)
- Cb.* (Contrabasso)

This page of a musical score, numbered 52, contains ten systems of staves. The instruments are arranged as follows:

- Fl.** (Flute) - Treble clef, key signature of three flats.
- Ott.** (Oboe) - Treble clef, key signature of three flats.
- Ob.** (English Horn) - Treble clef, key signature of three flats, includes a triplet.
- Cl. in Sib** (Clarinet in B-flat) - Treble clef, key signature of three flats, includes a triplet.
- Fag.** (Bassoon) - Bass clef, key signature of three flats.
- in Mib Cor.** (Cornet in E-flat) - Treble clef, key signature of three flats.
- in Lab** (Trumpet in B-flat) - Treble clef, key signature of three flats.
- Trb. in Mib** (Trumpet in E-flat) - Treble clef, key signature of three flats.
- Trbn.** (Trombone) - Bass clef, key signature of three flats.
- Cmb.** (Cymbal) - Bass clef, key signature of three flats.
- Trp.** (Tuba) - Bass clef, key signature of three flats.
- G.C.** (Gong/Cymbal) - Bass clef, key signature of three flats.
- I. Vni** (Violin I) - Treble clef, key signature of three flats, includes a triplet.
- II. Vni** (Violin II) - Treble clef, key signature of three flats.
- Vle** (Viola) - Treble clef, key signature of three flats.
- Vc.** (Violoncello) - Bass clef, key signature of three flats.
- Cb.** (Contrabasso) - Bass clef, key signature of three flats.

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It features various rhythmic values, including eighth and sixteenth notes, and rests. The woodwind parts have triplet markings. The string parts are primarily sustained notes with some rhythmic movement. The page concludes with a double bar line and a repeat sign.

Fl.

Ob.

Ob.

Cl. in Sib

Fag.

in Mib
Cor.

in Lab

Tr. b. in Mib

Trbn.

Cmbs.

Op.

G.C.

This block contains the musical notation for the woodwind and brass sections. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in Si b (Cl. in Sib), Bassoon (Fag.), Horn in Mib (Cor. in Mib), Horn in Lab (Cor. in Lab), Trumpet in Mib (Tr. b. in Mib), Trombone (Trbn.), Cymbals (Cmbs.), and Organ (Op.). The notation features various rhythmic patterns, including triplets and sixteenth notes, and rests. The key signature is three flats (B-flat, E-flat, A-flat).

I. Vni

II. Vni

Vle

Vc.

Cb.

This block contains the musical notation for the string section. It includes staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The notation features various rhythmic patterns, including sixteenth notes and rests. The key signature is three flats (B-flat, E-flat, A-flat).

MARCIA FUNEBRE E PREGHIERA

FENENA

Allegro assai moderato

Flauto

Ottavino

Oboe

Clarinetti in Do

Fagotti

Corni *in Fa*

Corni *in Do*

Trombe in Do

Tromboni

Cimbasso

Timpani

G. Cassa

Banda

Anna e Fenena

Ismaele e Adballo

Nabucco

Zaccaria e Sacerdote

Coro

tutto 8^a sotto

Soli strumenti di metallo senza G. Cassa

Il Sacerdote di Belo è sotto il peristilio del tempio presso di un'ara respiratoria, a' lati della quale stanno in piedi due sacrificatori armati di asce.

Una musica cupa e lugubre annuncia l'arrivo di Fenena e degli Ebrei condannati a morte; giunta Fenena nel mezzo della scena si ferma e s'inginocchia davanti a Zaccaria

Allegro assai moderato

I.

Violini

II.

Viola

Violoncelli

Contrabbassi

B. 

Vc. 

Cb. 

B. 

Vc. 

Cb. 

B. 

Vc. 

Cb. 

B. 

Vc. 

Cb. 

B. 
Vc. 
Cb. 

==

B. 
Vc. 
Cb. 

==

B. 
Vc. 
Cb. 

==

B. 
Vc. 
Cb. 

19 *Recitativo*

Trbn.

Cmb.

B.

Zaccaria

Va: *la pal - ma del mar - ti - rio, va, con - qui - sta, ogio - vi -*

19 *Recitativo*

Vc.

Cb.

Trbn.

Cmb.

Z.
- nel - ta; trop - po lun - go fa l'e - si - glio; è tua pa - tri - a il

Vc.

Cb.

Trbn.

Cmb.

Z.
ciel!... taf - fret - - - ta!

Vc.

Cb.

20 Andante

Fg. *p*

Cor. *p*

Dol.

Fenena

cantabile

20 Andante

Oh di-schiu - so è il fir-ma-

I. *pizz.* *p*

II. *pizz.* *p*

Vle. *p*

Vc. *pizz.*

Cb. *pizz.*



Fg. *p*

Cor. *p*

Dol.

-men - - to! Al Si-gnor lo spir - to a - ne - la... Ei m'ar-

Vni. *p*

II.

Vle. *p*

Vc. *p*

Cb. *p*

Fg. *p*

Cor. Fa *1.*

Do

F. *p*
-ri - - de, cen - to e cen - - to gau - die - fer - - nia me di-

Vni I

Vni II

Vle

Vc.

Cb.

Fg. *p*

Cor. Fa *1.*

Do

F. *p*
-sve - - ta! O splendor - - degl'a - stri, ad di - o! Me di

Vni I

Vni II

Vle

Vc.

Cb.

Fg.

Cor. Fa I.

Do

F. *con enfasi*
lu - ce ir - ra - dia Id - di - o! Già dal

Vni I

II

Vle

Vc.

Cb.



Fg.

Cor. Fa I.

Do

F. fra!, che qui ne im - piom - ba, fug - ge tal - ma, fug - ge

Vni I

II

Vle

Vc.

Cb.

Fg.
 Cor. I.
 Cor. Do.
 F.
l'at - mae vo - laal ciel! fug-ge l'at-mae vo - laal ciel! e
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.



Fg.
 Cor. I.
 Cor. Do.
 F.
vo - lae vo - laal ciel! fugge l'at-mae vo - laal ciel! e vo-la al
 Vni I.
 Vni II.
 Vle.
 Vc.
 Cb.

FINALE QUARTO

Allegro

I. Fl. *ff*
 II. Fl. *ff*
 Ob. *ff*
 Cl. in D. *ff*
 Fg. *ff*
 Cor. *ff*
 Do. *ff*
 Trb. do. *ff*
 Trmb. *ff*
 Cimb. *ff*

Anna-Fenena

F. *ciel!* Qual gri - do è
 I. Qual gri - do è
 Z. Qual gri - do è
 CORO (Di dentro) Qual gri - do è
 Vi - vo No - buc - co. Qual gri - do è

Allegro

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

Fl.
Ott.
Ob.
Cl. Do
Fg.
Fa.
Cor. Do
Tr. b. Do
Tr. b.
Cimb.
Tp. (Mib) Sib
N.
Z.
I. Vni
II. Vni
Vle.
Vc.
Cb.

ff (Nabucco accorrendo con spada sguainata seguito da guerrieri e da Abdallo)

ri . . . to!

Fl.
Ofl.
Ob.
Cl.
Do
Fag.
Fa
Cor.
Do
Trb.
Do
Trbn.
Cimb.
Tp.

N.
Em - pi, fer - ma - te! Li - - dol fu - ne - sto, guerrier, frange - te qual polve ed

I
Vni.
Vle.
Vc.
Cb.

Fl.
 Ott.
 Ob.
 Cl. Do
 Fg.
 Fa.
 Cor. Do
 Trb. Do
 Trbn. Cimb.
 Tp.
 R. F.
 I.
 N.
 Z.
 O.
 R.
 O.
 C.
 Vni.
 Vle.
 Vc.
 Cb.

Cambia in Ia
Cambia in Re
Cambia in Ia
Cambia in Re

Di - vin pro -
 Di - vin pro -
 Di - vin pro -
 Di - vin pro -
 Di - vin pro -
 Di - vin pro -

(l'idolo cade infranto da se')
 suoi.

23
 23

col canto

Fg.
 A. - di-gio!
 F. - di-gio!
 I. - di-gio!
 N. *largo a piacere*
 Ah tor-na! srael - lo, tor-na al - le gio-ie, al - le gio-ie del pa-tri-o
 Z. - di-gio!

C O R O
 - di-gio!
 - di-gio!
 - di-gio!

col canto

I.
 Vni
 II.
 Vle
 Vc.
 Cb.

Re
Cor.
La
Trb. Re
Trbn.
Cimb.
N.
I. Vni
II. Vni
Vle
Vc.
Cb.

In Re
In La
In Re

suol! Sor - ga al tuo nu - - me Tem - pio no -

Re
Cor.
La
Trb. Re
Trbn.
Cimb.
N.
Vc.
Cb.

-vel - lo... Ei so - - lo è gran - de, è for - te, è for - te Ei

Fl. I. *f*

Ob. *f*

Cl. La *f*

Fg. *f*

N. *f*

24 *sol!* *Allegro* L'empio ti - ran - no E i fe' de - men - te, del re pen - ti - to diè pace al

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. I. *f*

Ob. *f*

Cl. La *f*

Fg. *f*

N. *f*

sen... d'Abi - ga - il - le turbò la men - te, sì che l'i - ni - qua bev - veil ve -

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

25 col canto

I.

Fl.

Ob.

Cl. La

Fg.

Re

Cor. La

Trb. Re

Trbn.

Cimb.

N. *25 largo a piacere*

I. Vni

II. Vni

Vle

Vc.

Cb.

le - no! Ei so - lo è gran - de, è for - te Ei

col canto



Re

Cor. La

Trb. Re

Trbn.

Cimb.

N.

I. Vni

II. Vni

Vle

Vc.

Cb.

sol! Fi - - glia, a - do - riam - - lo prostra - ti al

26 Allegro

I. *ff*
 Fl. *ff*
 II. *ff*
 Ob. *ff*
 Cl. La *ff*
 Fg. *ff*
 Re. *ff*
 Cor. La *ff*
 Trb. Re *ff*
 Trmb. *ff*
 Cimb. *ff*
 Tp. *ff* *Re-La*
 G.C. *f*

suol
 26 Allegro
 Vni. *ff*
 Vll. *ff*
 Vle. *ff*
 Vc. *ff*
 Cb. *ff*

21 Adagio

A. *ff* Im - men - so Je - o - vha, Chi non è pol - vere
 F. *ff* Im - men - so Je - o - vha, *pp* chi non ti sen - te? *ff* Chi non è pol - vere
 I. *ff* Im - men - so Je - o - vha, *pp* chi non ti sen - te? *ff* Chi non è pol - vere
 A. *ff* Im - men - so Jo - o - vha, Chi non è pol - vere
 N. *ff* Im - men - so Je - o - vha, *pp* Chi non ti sen - te? *ff* Chi non è pol - vere
 Z. *ff* Im - men - so Je - o - vha, *pp* chi non ti sen - te? *ff* Chi non è pol - vere
 a.s. *ff* Im - men - so Je - ovha, Chi non è pol - vere
 C O R O
ff Im - men - so Je - o - vha, Chi non è pol - vere
ff Im - men - so Je - o - vha, Chi non è pol - vere
ff Im - men - so Je - o - vha, Chi non è pol - vere

21 Adagio

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

A. Je-ovha, Je-ovha, ah! im-
 F. *pp* in - nan-zia te? Je-ovha, Je-ovha, ah! im-
 I. *pp* in - nan-zia te? Je-ovha, Je-ovha, ah! immenso, im-
 A. Je-ovha, Je-ovha, ah! im-
 N. *pp* in - nan-zia te? Je-ovha, Je-ovha, ah! immen-so, im-
 Z. *pp* in - nan-zia te? Immen-so Je-ovha, chi non ti sen-te? Chi non è polvere in-nanzia
 G.S. Je-ovha, Je-ovha, ah! im-
 Je-ovha, Je-ovha, ah! im-
 C O R O
 Je-ovha, Je-ovha, ah! im-
 Je-ovha, Je-ovha, ah! im-
 I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

A. -men - - - so.

F. -men so Je - o - vha. Tu span - di un' i - ri - de? Tut - to è ri -

I. -men - - so Je - o - vha. Tu span - di un' i - ri - de? Tut - to è ri -

A. -men - so Je - o - vha.

N. -men - so Je - o - vha. Tu span - di un' i - ri - de? Tut - to è ri -

Z. -men - so Je - o - vha. Tu span - di un' i - ri - de? Tut - to è ri -

G.S. -men so Je - o - vha.

CORO

-men - so Je - o - vha.

-men - so Je - o - vha.

I. Vini

II. Vle

Vc.

Cb.

A. Tu vi - - briil ful - - mi-ne? l'uom piü non
 F. -den - - te. Tu vi - - briil ful - mi-ne? l'uom piü non
 I. -den - - te. Tu vi - - briil ful - - mi-ne? l'uom piü non
 A. Tu vi - briil ful - mine? l'uom piü non
 N. -den - te. Tu vi - briil ful - mi-ne? l'uom piü non
 Z. -den - te. Tu vi - briil ful - mine? l'uom piü non
 G.S. Tu vi - briil ful - mine? l'uom piü non
 C O R O
 Tu vi - briil ful - mine? l'uom piü non
 Tu vi - - briil ful - mine? l'uom piü non
 Tu vi - briil ful - mi-ne? l'uom piü non
 I. Vni
 II. Vle
 Vc.
 Cb.

A. *è. Je - ovha, Je - ovha, ah im-*

F. *è. Je - ovha, Je - ovha, ah im-*

I. *è. Je - ovha, Je - ovha, ah im-menso im-*

A. *è. Je - ovha, Je - ovha, ah im-*

N. *è. Je - ovha, Je - ovha, ah im-menso im-*

Z. *è. Immen-so Je - ovha, chinon ti sen - te? Chinon è pol - vere — in-nan-zia*

G.S. *è. Je - ovha, Je - ovha, ah im-*

CORO

è. Je - ovha, Je - ovha, ah im-

è. Je - ovha, Je - ovha, ah im-

è. Je - ovha, Je - ovha, ah im-

I. *Vni*

II. *Vni*

Vle

Vc.

Cb.

Adagio

C.i. *a piacere* *p.* (entra Abigaille sorretta da due guerrieri)

N. Oh! . chi veg-gi-o?

I. *Adagio*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

C.i. *p.*

Fg. *p*

CORO

I. *pp* La mi - sera a che si trag - geor qui?

II. *pp* La mi - sera a che si trag - geor qui?

III. *pp* La mi - sera a che si trag - geor qui?

I. *p*

Vni II. *p*

Vle *p*

Vc. *p*

Cb. *p*

29 Andante moderato (secondando il canto)

C.F. *p*

Fg.

A *p*

A *(a Fenena)*
Su me moren-te e-sa - - nime.... di-

29 Andante moderato

Vni

Vc. *sottovoce*
Un solo Contrabbasso

Cb. *pizz.* *p*

C.i.

A

A -scen - da... il tuo per-do - no! Fe-ne-na! io fui col-

Vni

Vc.

Cb.

C. i.

A.

A.

-pe - vole... pu - ni - ta or ben ne so - no!

Vni

Vc.

Cb.

Fl.

C. i.

Fg.

A.

(ad Ismaele) Vie - ni! costor sa - ma - va - no (a Nabucco) *allarg.* fi - dan lor spe - - me in

Vni

Vc.

Cb.

Ci.
Cl. La
Fg.
Cor. Mi
A.
Ab.
Vni I
Vni II
Vle
Vc.
Cb.

le! Or chi mi fo-glie al fer - - re-o

Ft.
Cl. La
Fg.
Cor. Mi
Ab.
Vni I
Vni II
Vle
Vc.
Cb.

pon-do del mio de - lit - to! Ah! tu di-ce - sti, o popolo: Sol -

Fl. I

Cl. in Bb

Fg.

Mi. Cor.

Trb. in Bb

Ab.

CORO

I. Vni. pizz.

II. Vni. pizz.

Vle. pizz.

Vc. pizz.

Cb. pizz.

Tutti

lo - - - va Id - di - - - o, sol-
Sol-
Sol-
Sol-
Div. arco

Fl. I
 Cl. I
 Cl. II
 Fg.
 Mi
 Cor. Mi
 Trb. Mi
 Trbn.
 Cimb.
 Tp.
 Ab.
 COPO
 Vni I
 Vni II
 Vle
 Vc.
 Cb.

pp
p
f
arco
I Solo

-le - - - va Iddio l'af-flit - - - to. Te
 -le : - - - va Iddio l'af - flit - - - to.
 -le - - - - - va Iddio l'af - flit - - - - - to.
 -le - - - - - va Iddio l'af-flit - - - - - to.

C.i.
 Cor. Mi *Solo*
 A
 Ab. *pp* *p*
 Vc.
 Cb.

chia-mo... o Di - o... te ve - ne-ro non ma-le - di - re, non ma - le - di - rea

Ff.
 C.i.
 Cl. La
 Fg. *Solo*
 Cor. Mi
 Trb. Mi I. II. a 2.
 Cimb.
 A.
 Ab.

me non ma - le - di - re, non ma - le -
 SOLLE - valldi - o.
 SOLLE - valldi - o.
 SOLLE - valldi - o.

Vni I. II. *pp*
 Vle *arco*
 Vc *colli* *arco* *Isolo* *pp*
 Cb. *arco* *pp*

31 Allegro

I. Fl. I
 II. Fl. II
 Ob.
 Cl. I
 Cl. II
 Fg.
 Cor. I
 Cor. II
 Trb. I
 Trb. II
 Trbn.
 Cimb.
 Tp.
 G.C.
 A.
 Ab.
 Z.
 CORO

- di - re, non maledi - - rea me.
 Ser-
 Cad - de!
 Cad - de!
 Cad - de!

31 Allegro

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

pp
 f

I. Fl. I
 II. Fl. II
 Ob.
 Cl. Ia
 Fg.
 Cor. Mi
 Trb. Mi
 Trbn.
 Cimb.
 Tp.
 G.C.

Z.
 -ven - - do a Je - ovha sa - rai de' re - - - giil

I. Vni
 II. Vni
 Vle
 Vc.
 Cb.

I. Fl. I
II. Fl. II
Ob. ^{a2}
Cl. I
Cl. II
Fg.
Mi.
Cor. Mi.
Trb. Mi.
Trbn.
Cimb.
Tp.
G.C.

This section of the score covers the woodwind and brass sections. It includes staves for Flute I and II, Oboe (marked ^{a2}), Clarinet I and II, Bassoon, Mellophone, Cor Anglais, Trumpet (Mi.), Trombone, Cymbal, and Trombone (Tp.). The Trombone part features trills (tr) on a low note. The Glockenspiel (G.C.) part consists of a simple rhythmic pattern.

Z.
re!

This section is for a vocal soloist (Z.). It begins with a fermata on a note, followed by the vocal line starting with the syllable "re!".

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

This section covers the string instruments: Violin I and II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The strings are playing a rhythmic accompaniment with some melodic movement.

1. Fl II. Ob. Cl. La. Fg. Mi. Cor. Mi. Trb. Mi. Trbn. Cimb. Tp. G.C. Z.

This system contains the first nine staves of the orchestral score. The instruments listed are Flute I and II, Oboe, Clarinet in La, Bassoon, Cor Anglais (Mandolin), Trumpet in B-flat, Trombone, Cymbal, Trombone, and Bass Drum. The music is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

1. Vni II. Vle. Vc. Cb.

This system contains the last four staves of the orchestral score. The instruments listed are Violin I and II, Viola, Violoncello, and Contrabass. The notation continues the musical themes established in the first system, featuring similar rhythmic patterns and dynamics.

Fine dell'Opera