

**GIOACCHINO**  
**ROSSINI**

**WILLIAM TELL**

**An Opera in four Acts**

**Act I**

**CONDUCTOR'S SCORE**

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# ORCHESTRA

Flauto I

Flauto II e Ottavino

Oboe I

Oboe II e Corno Inglese

2 Clarinetti

2 Fagotti

4 Corni

4 Trombe

3 Tromboni

Timpani

Gran Cassa

Piatti

Tamburo

Triangolo

Campana

2 Arpe

Sul palco  
4 Corni

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

## *personaggi*

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GUGLIELMO TELL	<i>Baritono</i>
ARNOLDO, amante di Matilde	<i>Tenore</i>
GUALTIERO FARST	<i>Basso</i>
MELCHTHAL, padre di Arnolfo	<i>Basso</i>
JEMMY, figlio di Guglielmo	<i>Mezzosoprano</i>
EDWIGE, moglie di Guglielmo	<i>Contralto</i>
UN PESCATORE	<i>Tenore</i>
LEUTOLDO	<i>Basso</i>
GESSLER, Governatore	<i>Basso</i>
MATILDE, principessa di Hasbourg	<i>Soprano</i>
RODOLFO, seguace di Gessler	<i>Tenore</i>

Ufficiali e Soldati di Gessler - Paggi - Damigelle di Matilde - Pastori d'ambo i sessi -  
Danzatori - Cacciatori - Pescatori - Svizzeri dei Cantoni d'Uri, d'Unterwalden e Schwitz.

*La scena è nella Svizzera e precisamente in Altorf, cantone d'Uri, e sue vicinanze.*

# GUGLIELMO TELL

## SINFONIA

GIOACCHINO ROSSINI

Andante ♩ = 54

1° VIOLONCELLO

*p - spros.*

2° VIOLONCELLO

*pp*

3° VIOLONCELLO

*pp*

4° VIOLONCELLO

*pp*

5° VIOLONCELLO

*pp*

VIOLONCELLI

Ripieni

1° Vc.

2° "

*pp*

3° "

*pp*

4° "

*pp*

5° "

*pp*

Vc.

*p*

1<sup>o</sup> Vo.

2<sup>o</sup> "

3<sup>o</sup> "

4<sup>o</sup> "

5<sup>o</sup> "

Vc. DIV. UNITI PIZZ.

Ripioni

PIZZ.

Cb.

Tp.

1<sup>o</sup> Vo.

2<sup>o</sup> "

3<sup>o</sup> "

4<sup>o</sup> "

5<sup>o</sup> "

Vc.

Cb.

## A

1.° Vc.

2.° "

3.° "

4.° "

5.° "

Vc.

Cb.

ARCO

*p*

*pp*

*pp*

*pp*

**B**

Tr. *p*

**B**

1<sup>o</sup> Vo.

2<sup>o</sup> "

3<sup>o</sup> "

4<sup>o</sup> "

5<sup>o</sup> "

Vc.

Cb. *ARCO*

**Allegro  $\text{♩} = 108$**

Vni II.

Vle

1<sup>o</sup> Vo.

2<sup>o</sup> " *sottovoce*

3<sup>o</sup> " *sottovoce*

4<sup>o</sup> " *sottovoce*

5<sup>o</sup> " *sottovoce*

Vc. *sottovoce*

Cb. *sottovoce*

First system of a musical score, measures 1-4. The score includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Violin II (Vni-II.), and Viola (Vle.). Measures 1-3 are mostly rests for the woodwinds, while the strings play a rhythmic pattern. In measure 4, the woodwinds enter with a *pp* dynamic. The Viola part has a double bar line at the end of measure 4.

Ott. *pp*

Fl. *pp*

Ob. *a 2* *pp*

Cl. La *pp*

Fg. *pp*

Vni-II.

Vle.

Second system of a musical score, measures 5-8. The woodwinds (Ott., Fl., Ob., Cl. La, Fg.) have melodic lines starting in measure 5. The strings (Vni, Vle.) play a sustained accompaniment. The Viola part includes the lyrics "DIVISE" and "UNITE" in measures 6 and 7 respectively. Dynamics include *pp* and *pp soffocato*.

Ott.

Fl.

Ob. *a 2*

Cl. La *a 2* *pp*

Fg. *a 2* *pp*

Vni. *pp soffocato*

Vle. *pp soffocato*

DIVISE UNITE

Ott.

Fl.

Ob.

Cl.  
La

Fg.

*p*

*p*

*a 2*

*p*

*a 2*

*p*

Vni

Vle

*soffocato*

*soffocato*

**DIVISE**

*soffocato*

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Vni II.

Vle

*p*

*a 2*

*p*

*a 2*

*a 2*

*p*

**UNITE**



Ott. *p*

Fl.

Ob. *a 2.* *p*

Cl. *a 2.*

La *a 2.*

Fg. *a 2.*

Cor. *III. IV. a 2.* *p*

Mi

Tp. *pp*

Vni *sottovoce*

DIV. *sottovoce* UNITE

Vle *sottovoce* TUTTI

Vc. *pp*

Cb. *pp*

Ott.

Fl. *a 2.* *p*

Ob. *a 2.*

Cl. *a 2.*

La *a 2.*

Fg. *III. IV. a 2.*

Cor. *III. IV. a 2.*

Mi

Tp.

Vni II.

Vle

Vc.

Cb.

First system of the musical score, measures 1-3. The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Horn in C (Cor. Mi), Trumpet (Tp.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The key signature is one sharp (F#). The tempo/mood is marked *cresc.* (crescendo). The Flute and Oboe parts are marked *a 2* (allegretto). The Bassoon part has a long note with a slur and a fermata. The Horn part has a long note with a slur and a fermata, and is marked *III. IV.* (third and fourth endings). The Trumpet part has a long note with a slur and a fermata. The Violin II, Viola, Violoncello, and Double Bass parts have long notes with slurs and fermatas. The Double Bass part is marked *ARCO* (arco).

Second system of the musical score, measures 4-6. The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Horn in C (Cor. Mi), Trumpet (Tp.), Violin II (Vni II.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The key signature is one sharp (F#). The tempo/mood is marked *fresc.* (fresco). The Flute and Oboe parts are marked *a 2* (allegretto). The Bassoon part has a long note with a slur and a fermata. The Horn part has a long note with a slur and a fermata, and is marked *III. IV.* (third and fourth endings). The Trumpet part has a long note with a slur and a fermata. The Violin II, Viola, Violoncello, and Double Bass parts have long notes with slurs and fermatas. The Double Bass part is marked *ARCO* (arco).

**C**

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*  
La

Fg. *ff* a 2

Sol. *ff*

Cor. *ff*

Mi *ff*

Trb. *ff* a 2  
Mi

Trbn. *ff* a 2

Tp. *ff*

G.C. *ff*

**C**

Vni *ff*

Vle *ff* DIV.

Vc. *ff*

Ch. *ff*

This musical score page, numbered 10, contains staves for the following instruments: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. La), Bassoon (Fg.), Horns in F (Sol. Cor. Mi), Trumpets in F (Trb. Mi), Trombone (Trbn.), Trombone (Tp.), and Double Bass (G.C.). The woodwinds and strings play complex, flowing passages with many slurs and ties. The brass section (Horns, Trumpets, Trombone) provides harmonic support with sustained notes and some melodic lines. The Double Bass (G.C.) plays a steady, rhythmic pattern. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Instrument parts shown:

- Ott.
- Fl.
- Ob.
- Cl. La
- Fg.
- Sol.
- Cor.
- Mi
- Trb. Mi
- Trbn.
- Tp.
- G.C.
- Vni
- Vle
- Vo.
- Cb.

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Sol

Cor.

Mi

Trb.  
Mi

Trbn.

Tp.

G.C.

Vni

Vla

Vc.

Cb.

12

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Sol.  
Cor.

Trb.  
Mi

Trbn.

Tp.

G.C.

Vni

Vle

Vc.

Ch.

a 2

a 2

a 2

This musical score page, numbered 13, contains staves for the following instruments: Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in A (Cl. La), Bassoon (Pg.), Horns (Sol. and Cor.), Trumpets (Trb. Mi), Trombone (Trbn.), Trombone (Trbn.), Trumpet (Tp.), and Double Bass (G. C.). The woodwinds and strings are playing complex, fast-moving passages, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns. The score is written in a key with one sharp (F#) and a common time signature (C).

Ott.

Fl.

Ob.

Cl.  
La

Pg.

Sol.

Cor.

Mi

Trb.  
Mi

Trbn.

Tp.

G. C.

Vni

Vle

Vo.

Cb.

This musical score page, numbered 14, contains staves for the following instruments: Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Trumpet in C (Sol. Cor. Mi), Trombone in C (Trb. Mi), Trombone in Bb (Trbn.), Trumpet in Bb (Tp.), Glockenspiel (G.C.), Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in G major (one sharp) and 4/4 time. The woodwinds and strings play a melodic line with many accidentals, while the brass instruments provide harmonic support with sustained notes and some rhythmic patterns. The bottom system includes staves for Violin, Viola, Violoncello, and Double Bass.



**D**

Ott.  
Fl.  
Ob.  
Cl.  
La  
Bn.  
Sol.  
Cor.  
Mi  
Trb.  
Mi  
Trbn.  
Tp.  
G.C.

**D**

Vni  
Vle  
Vc.  
Cb.

UNITE

Ott.

Fl.

Ob. a 2

Cl. La a 2

Fg. a 2

Sol

Cor. sf

Mi sf

Trb. a 2

Mi sf

Trbn. a 2

Tp.

G.C.

Vni

Vle

Vc.

Cb.

10

Score for page 17, featuring woodwinds, brass, and strings. The score is written in G major (one sharp) and 4/4 time. The instruments are arranged in two systems. The first system includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trb.), Trombone (Trbn.), and Percussion (P.). The second system includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, dynamics (sf, ff), and articulation marks. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The percussion part is marked with 'P.' and 'G.C.'.

Instrument parts shown:

- Ott.
- Fl.
- Ob.
- Cl.
- La
- Fg.
- Sol
- Cor.
- Mi
- Trb.
- Mi
- Trbn.
- Tp.
- P.
- G.C.
- Vni
- Vle
- Vc.
- Cb.

Dynamic markings include *sf* (sforzando) and *ff* (fortissimo). The word *DIVISE* is written above the Viola part.

This musical score page, numbered 18, contains two systems of staves. The first system includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Horn in A (Sol. a 2), Horn in A (Cor. a 2), Trumpet in A (Trb. Mi), Trombone (Trbn.), and Percussion/Gong/Cymbal (P. G.C.). The second system includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The brass instruments (Horns, Trumpets, Trombones) play a simpler, more rhythmic pattern of eighth notes. The percussion part consists of a steady, rhythmic pattern of eighth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C). The first system ends with a double bar line, and the second system begins with a new staff for the Violin. The page is numbered 18 in the top left corner.

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Sol.  
a 2

Cor.  
a 2

Trb.  
Mi

Trbn.

Tp.

P.  
G.C.

Vni

Vle

Vc.

Cb.

This musical score page, numbered 19, contains two systems of staves. The first system includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Horn in F (Sol.), Horn in C (Cor.), Trumpet in B-flat (Trb. Mi), Trombone (Trbn.), Trombone (Tp.), and Piano/Guitar/Celli (P. G.C.). The second system includes Violin (Vni), Viola (Vle), Violoncello (Vo.), and Oboe (Ob.). The score is written in 4/4 time with a key signature of one sharp (F#). The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support with sustained notes and chords. The piano/guitar/cello part features a rhythmic pattern in the first measure of the first system.

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Sol.

Cor.

Trb.  
Mi

Trbn.

Tp.

P.  
G.C.

Vni

Vle

Vo.

Ob.

Ott.

Fl.

Ob.

Cl.  
La

Fg.  
*sf*

Sol.

Cor.  
Mi  
*sf*

Trb.  
Mi  
*a 2*

Trbn.

Tp.

P.  
G.C.

*smorzando*

Vnl

Vle

Vc.

Cb.

*smorzando*

*smorzando*

*a 2 smorzando*

Cl.  
La

Fg.

Sol

Cor.  
Mi

Trbn.

Tp.

*smorzando*

Vni

Vle

Vc.

Cb.

*a 2*

Cl.  
La

Fg.

Sol

Cor.  
Mi

Trbn.

Tp.

**F**

*a 2*

Vni

Vle

Vc.

Cb.

**F**

UNITE

First system of musical notation (measures 1-6). Instruments and parts include:

- Ott. (Oboe): *p*
- Fl. (Flute): *p*
- Ob. (Oboe): *a 2*, *p*
- Cl. La (Clarinet in A): *a 2*, *p*
- Fg. (Bassoon): *a 2*
- Cor. Mi (Cor Anglais): *III. IV. a 2*, *pp*, *I.*
- Trbn. (Trumpet): *I.*
- Tp. (Trombone): *I.*
- Vni II. (Violin II): *p*
- Vle (Viola): *p*
- Vc. (Violoncello): *p*
- Cb. (Double Bass): *PIZZ.*

Second system of musical notation (measures 7-12). Instruments and parts include:

- Fl. (Flute): *a 2*
- Cl. La (Clarinet in A): *a 2*
- Fg. (Bassoon): *a 2*
- Cor. Mi (Cor Anglais): *III. IV. a 2*, *I.*
- Trbn. (Trumpet): *I.*
- Tp. (Trombone): *I.*
- Vni II. (Violin II): *p*
- Vle (Viola): *p*
- Vc. (Violoncello): *p*
- Cb. (Double Bass): *ARCO*



[illegible]

Fl.

Eg.

Cor. Mi

Tp.

Vni II.

Vle.

Vc.

Cb.

## Andante 78

Fl.

C.I.

Cl.  
La

Fg.

Cor.  
Sol

*p dolce*

*tr*

*p dolce*

*pp*

*pp*

*pp*

## Andante 78

Vni

Vle

Vc.  
Cb.

*pp*

*PIZZ.*

*pp*

*PIZZ.*

*pp*

*PIZZ.*

*pp*

*PIZZ.*

*pp*

*PIZZ.*

*pp*

Fl.

C.I.

Cl.  
La

Fg.

Sol

Cor.

Mi

*tr*

*pp*

*pp*

Vni

Vle

Vc.  
Cb.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a full orchestral score with vocal parts. The instruments and voices included are:

- Fl.** (Flute)
- C.I.** (Clarinet in C)
- Cl. La** (Clarinet in B-flat)
- Fg.** (Fagott/Bassoon)
- Sol.** (Soprano)
- Cor.** (Corno)
- Mi.** (Mezzo-soprano)
- Vni.** (Violini/Violins)
- Vle.** (Vcllo/Viola)
- Vo. Cb.** (Vocals/Contrabass)

The score is written in 2/4 time and features a key signature of one sharp (F#). The vocal parts (Sol., Cor., Mi., Vo. Cb.) are written in treble and bass staves, while the instrumental parts are written in their respective staves. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a full orchestral score for the first system, spanning measures 1 through 4. The score is written for a large ensemble, including Flute I (Fl.), Clarinet in A (Cl. A), Clarinet in B-flat (Cl. Bb), Bassoon (Bg.), Horn I (Cor. I), Trombone (Trg.), Violin I (Vni), Violin II (Vle), Viola (Ve), and Cello/Double Bass (Cb.). The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a key signature change from C major to F# major. The first measure features a flute solo with a trill. The second measure is marked with a forte (f) dynamic and a key signature change to G major. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a forte (f) dynamic. The score includes various musical notations such as trills, triplets, and slurs. The lyrics "The Rose Tree" are written below the vocal staves.

Fl. *3*

C. I. *3* *3* *3* *3* *3* *3*

Fg. *12* *15*

Cor. *I. II.*  
Sol

Trg.

Vni

Vle *12* *15*

Vc.  
Cb.

Fl. *3*

C. I. *3* *3* *3* *3* *3* *3*

Fg. *12* *15*

Cor. *I. II.*  
Sol

Trg.

Vni

Vle *12* *15*

Vc.  
Cb.

Fl.

C.I.

Fg.

Cor.  
Sol.

Trg.

Vni.

Vle.

Vc.  
Cb.

1. II. a 2

This system contains the first three measures of a musical section. The Flute (Fl.) plays a rapid, ascending sixteenth-note scale. The Clarinet in C (C.I.) plays a triplet of eighth notes. The Bassoon (Fg.) has a long, sustained note. The Cor Anglais (Cor.) and Trombone (Trg.) parts are marked with '1. II. a 2', indicating a first and second ending. The Violin (Vni.), Viola (Vle.), and Cello/Double Bass (Vc./Cb.) parts provide a harmonic accompaniment with eighth notes.

Fl.

C.I.

Fg.

Cor.  
Sol.

Trg.

Vni.

Vle.

Vc.  
Cb.

H

1. II.

This system contains the next three measures of the musical section. The Flute (Fl.) continues its rapid scale. The Clarinet in C (C.I.) plays a triplet of eighth notes. The Bassoon (Fg.) has a long, sustained note. The Cor Anglais (Cor.) and Trombone (Trg.) parts are marked with '1. II.', indicating a first and second ending. The Violin (Vni.), Viola (Vle.), and Cello/Double Bass (Vc./Cb.) parts provide a harmonic accompaniment with eighth notes.

Fl.

C. I.

Cl.  
La

Fg.

Cor.  
Sol

Trg.

Vni

Vle

Vc.  
Cb.

Fl.

C. I.

Cl.  
La

Fg.

Cor.  
Sol

Trg.

Vni

Vle

Vc.  
Cb.

Fl. *tr*

C. i.

Cl. *La*

Fg.

Cor. *I. II.*  
*Sol*

Trg.

Vni

Vle

Vc. *Ch.*

This system contains measures 1 through 4 of a musical score. The Flute (Fl.) part begins with a trill (tr) and a triplet of eighth notes. The Clarinet in C (C. i.) and Clarinet in Bb (Cl. La) parts have triplets of eighth notes. The Bassoon (Fg.) and Horns (Cor. I. II. Sol) parts have sustained notes. The Trumpet (Trg.) part has a single note. The Violin (Vni), Viola (Vle), and Cello/Double Bass (Vc. Ch.) parts have sustained notes.

Fl.

C. i.

Cl. *La*

Fg.

Cor. *I. II.*  
*Sol*

Trg.

Vni

Vle

Vc. *Ch.*

This system contains measures 5 through 8 of the musical score. The Flute (Fl.) part has a triplet of eighth notes. The Clarinet in C (C. i.) part has a triplet of eighth notes. The Clarinet in Bb (Cl. La) part has a sustained note. The Bassoon (Fg.) part has a sustained note. The Horns (Cor. I. II. Sol) part has a sustained note. The Trumpet (Trg.) part has a sustained note. The Violin (Vni), Viola (Vle), and Cello/Double Bass (Vc. Ch.) parts have sustained notes.

Allegro vivace ♩ = 152

Fl.

C.I.

Cl.  
La

Fg.

Cor.  
Sol

Trb.  
Mi

Trg.

Allegro vivace ♩ = 152

Vnl

Vlo

Vc.  
Cb.

Sol

Cor.  
Mi

Trb.  
Mi

Cb.



[illegible][illegible]

This musical score page, numbered 32, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Bassoon (Sol.). The brass section includes Trumpet (Trb.), Trombone (Trbn.), and Tuba (Tp.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics are marked as *pp* (pianissimo) and *ff* (fortissimo). Some staves have a marking 'a 2' above them. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Ott. *pp* *ff*

Fl. *pp* *ff*

Ob. *pp* *ff* a 2

Cl. *pp* *ff* a 2

Fg. *pp* *ff*

Sol. *pp* *ff* a 2

Cor. *pp* *ff*

Trb. *pp* *ff*

Trbn. *pp* a 2

Tp. *pp*

Vni *pp* *ff*

Vle *pp* *ff*

Vc. *pp* *ff*

Cb. *pp* *ff*

I

First system of musical notation (measures 1-6). The score includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Horn in A (Sol.), Horn in C (Cor.), Trumpet in A (Trb. Mi), Trombone in A (Trbn.), Trombone in C (Tp.), and Percussion (Trg., P., G.C.). The key signature is two sharps (F# and C#). The first measure of each part is marked with a fermata and a '2' above it. The dynamic marking *ff* (fortissimo) is present in measures 2, 3, 4, 5, and 6 for most instruments. The percussion parts (Trg., P., G.C.) enter in measure 2 with a steady eighth-note pattern.

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Sol.

Cor.

Trb.  
Mi

Trbn.

Tp.

Trg.

P.

G.C.

I

Second system of musical notation (measures 1-6). The score includes parts for Violin (Vnl.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The first measure of each part is marked with a fermata and a '2' above it. The dynamic marking *ff* (fortissimo) is present in measures 2, 3, 4, 5, and 6 for all instruments. The parts continue the melodic and harmonic material from the first system.

Vnl.

Vle.

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Sol.  
a 2

Cor.

Trb.  
Mi

Trbn.

Tp.

Trg.

P.  
G.C.

Vni

Vle

Vc.

Cb.

L

Woodwind and Percussion section score for measures 1-5. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Saxophone (Sax.), Cor Anglais (Cor. Mi), Trumpet in B (Trb. Mi), Trombone (Trbn.), Tuba (Tp.), Triangle (Trg.), and Percussion (P. G.C.).

Measures 1-5 show a complex woodwind texture. The Flute, Oboe, and Clarinet in A play rapid sixteenth-note passages. The Bassoon and Saxophone play similar patterns. The Cor Anglais and Trumpet in B play sustained notes. The Trombone and Tuba play a steady eighth-note rhythm. The Triangle and Percussion play a steady eighth-note rhythm.

Measure 4 includes the dynamic marking *p* (piano). Measure 5 includes the dynamic marking *p stacc.* (piano staccato) and the articulation marking *a 2* (accents).

L

String section score for measures 1-5. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments listed on the left are Violin (Vni), Viola (Vle), Violoncello (Vo.), and Contrabass (Cb.).

Measures 1-5 show a complex string texture. The Violin and Viola play rapid sixteenth-note passages. The Violoncello and Contrabass play similar patterns. The Violoncello and Contrabass play a steady eighth-note rhythm.

Measure 4 includes the dynamic marking *fp* (fortissimo piano). Measure 5 includes the dynamic marking *p* (piano) and the articulation marking *PIZZ.* (pizzicato).

Ob.  
Cl.  
La  
Fg.  
Sol.  
Cor.  
Mi  
Trb.  
Mi

This system contains staves for Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Soprano Saxophone (Sol.), Cor Anglais (Cor. Mi), and Trumpet in B-flat (Trb. Mi). The music is in A major (three sharps) and 4/4 time. The Oboe and Clarinet in A parts feature a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Bassoon and Soprano Saxophone parts provide harmonic support with a similar melodic contour. The Cor Anglais and Trumpet in B-flat parts play a rhythmic pattern of eighth notes. The dynamic markings include *p* (piano), *pp* (pianissimo), and *ff* (fortissimo).

Vni  
Vle  
Vc.  
Cb.

This system contains staves for Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Violin and Viola parts play a rapid, sixteenth-note arpeggiated figure. The Violoncello and Contrabass parts play a slower, eighth-note pattern. The dynamic markings include *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). The Violoncello part is marked *ARCO* (arco).

Cl.  
La  
Fg.  
Cor.  
Mi  
Tp.

This system contains staves for Clarinet in A (Cl. La), Bassoon (Fg.), Cor Anglais (Cor. Mi), and Trumpet in B-flat (Tp.). The Clarinet in A and Bassoon parts play a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Cor Anglais and Trumpet in B-flat parts play a rhythmic pattern of eighth notes. The dynamic markings include *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). The Cor Anglais part is marked *III. IV.*

Vni  
Vle  
Vc.  
Cb.

This system contains staves for Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Violin and Viola parts play a rapid, sixteenth-note arpeggiated figure. The Violoncello and Contrabass parts play a slower, eighth-note pattern. The dynamic markings include *ff* (fortissimo).

This musical score page, numbered 37, contains staves for the following instruments: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Soprano and Alto Horns (Sul. Cor.), Trumpet in A (Trb. Mi), Trombone (Trbn.), Tuba (Tp.), Violin (Vni), Viola (Vlo), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 2/4 time with a key signature of two sharps (F# and C#). The woodwind and brass sections play a rhythmic pattern of eighth and sixteenth notes, while the strings provide a steady accompaniment. Dynamics are marked as *pp* (pianissimo) and *ff* (fortissimo) at the beginning and end of the section. Some parts include an *a 2* marking, likely indicating a second ending or a specific articulation. The page is divided into two systems, with the first system covering the woodwinds and brass, and the second system covering the strings.

Ott. *pp* *ff*

Fl. *pp* *ff*

Ob. *pp* *ff* *a 2*

Cl. La *a 2* *pp* *ff*

Fg. *pp* *ff*

Sul. *a 2* *pp* *ff*

Cor. *pp* *ff*

Trb. Mi *pp* *ff*

Trbn. *a 2* *pp*

Tp. *pp*

Vni *pp* *ff*

Vlo *pp* *ff*

Vc. *pp* *ff*

Cb. *pp* *ff*

## M

Woodwind and Percussion section of a musical score. The instruments listed on the left are: Ott. (Oboe), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), La. (Clarinet), Fg. (Bassoon), Sol. (Soprano), Cor. (Cor Anglais), Trb. (Trumpet), Mi. (Trumpet), Trbn. (Trombone), Tp. (Trombone), Trg. (Trombone), P. (Percussion), and G.C. (Gong/Cymbal). The score is in 2/4 time with a key signature of two sharps (F# and C#). The first system shows the woodwinds and percussion. The second system shows the brass and percussion. The third system shows the woodwinds and percussion. The fourth system shows the brass and percussion. The fifth system shows the woodwinds and percussion. The sixth system shows the brass and percussion. The seventh system shows the woodwinds and percussion. The eighth system shows the brass and percussion. The ninth system shows the woodwinds and percussion. The tenth system shows the brass and percussion. The eleventh system shows the woodwinds and percussion. The twelfth system shows the brass and percussion. The thirteenth system shows the woodwinds and percussion. The fourteenth system shows the brass and percussion. The fifteenth system shows the woodwinds and percussion. The sixteenth system shows the brass and percussion. The seventeenth system shows the woodwinds and percussion. The eighteenth system shows the brass and percussion. The nineteenth system shows the woodwinds and percussion. The twentieth system shows the brass and percussion. The twenty-first system shows the woodwinds and percussion. The twenty-second system shows the brass and percussion. The twenty-third system shows the woodwinds and percussion. The twenty-fourth system shows the brass and percussion. The twenty-fifth system shows the woodwinds and percussion. The twenty-sixth system shows the brass and percussion. The twenty-seventh system shows the woodwinds and percussion. The twenty-eighth system shows the brass and percussion. The twenty-ninth system shows the woodwinds and percussion. The thirtieth system shows the brass and percussion. The thirty-first system shows the woodwinds and percussion. The thirty-second system shows the brass and percussion. The thirty-third system shows the woodwinds and percussion. The thirty-fourth system shows the brass and percussion. The thirty-fifth system shows the woodwinds and percussion. The thirty-sixth system shows the brass and percussion. The thirty-seventh system shows the woodwinds and percussion. The thirty-eighth system shows the brass and percussion. The thirty-ninth system shows the woodwinds and percussion. The fortieth system shows the brass and percussion. The forty-first system shows the woodwinds and percussion. The forty-second system shows the brass and percussion. The forty-third system shows the woodwinds and percussion. The forty-fourth system shows the brass and percussion. The forty-fifth system shows the woodwinds and percussion. The forty-sixth system shows the brass and percussion. The forty-seventh system shows the woodwinds and percussion. The forty-eighth system shows the brass and percussion. The forty-ninth system shows the woodwinds and percussion. The fiftieth system shows the brass and percussion. The fifty-first system shows the woodwinds and percussion. The fifty-second system shows the brass and percussion. The fifty-third system shows the woodwinds and percussion. The fifty-fourth system shows the brass and percussion. The fifty-fifth system shows the woodwinds and percussion. The fifty-sixth system shows the brass and percussion. The fifty-seventh system shows the woodwinds and percussion. The fifty-eighth system shows the brass and percussion. The fifty-ninth system shows the woodwinds and percussion. The sixtieth system shows the brass and percussion. The sixty-first system shows the woodwinds and percussion. The sixty-second system shows the brass and percussion. The sixty-third system shows the woodwinds and percussion. The sixty-fourth system shows the brass and percussion. The sixty-fifth system shows the woodwinds and percussion. The sixty-sixth system shows the brass and percussion. The sixty-seventh system shows the woodwinds and percussion. The sixty-eighth system shows the brass and percussion. The sixty-ninth system shows the woodwinds and percussion. The seventieth system shows the brass and percussion. The seventy-first system shows the woodwinds and percussion. The seventy-second system shows the brass and percussion. The seventy-third system shows the woodwinds and percussion. The seventy-fourth system shows the brass and percussion. The seventy-fifth system shows the woodwinds and percussion. The seventy-sixth system shows the brass and percussion. The seventy-seventh system shows the woodwinds and percussion. The seventy-eighth system shows the brass and percussion. The seventy-ninth system shows the woodwinds and percussion. The eightieth system shows the brass and percussion. The eighty-first system shows the woodwinds and percussion. The eighty-second system shows the brass and percussion. The eighty-third system shows the woodwinds and percussion. The eighty-fourth system shows the brass and percussion. The eighty-fifth system shows the woodwinds and percussion. The eighty-sixth system shows the brass and percussion. The eighty-seventh system shows the woodwinds and percussion. The eighty-eighth system shows the brass and percussion. The eighty-ninth system shows the woodwinds and percussion. The ninetieth system shows the brass and percussion. The ninety-first system shows the woodwinds and percussion. The ninety-second system shows the brass and percussion. The ninety-third system shows the woodwinds and percussion. The ninety-fourth system shows the brass and percussion. The ninety-fifth system shows the woodwinds and percussion. The ninety-sixth system shows the brass and percussion. The ninety-seventh system shows the woodwinds and percussion. The ninety-eighth system shows the brass and percussion. The ninety-ninth system shows the woodwinds and percussion. The hundredth system shows the brass and percussion.

*tutta forza*

*a 2*

*ff*

## M

String section of a musical score. The instruments listed on the left are: Vni (Violin), Vle (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score is in 2/4 time with a key signature of two sharps (F# and C#). The first system shows the strings. The second system shows the strings. The third system shows the strings. The fourth system shows the strings. The fifth system shows the strings. The sixth system shows the strings. The seventh system shows the strings. The eighth system shows the strings. The ninth system shows the strings. The tenth system shows the strings. The eleventh system shows the strings. The twelfth system shows the strings. The thirteenth system shows the strings. The fourteenth system shows the strings. The fifteenth system shows the strings. The sixteenth system shows the strings. The seventeenth system shows the strings. The eighteenth system shows the strings. The nineteenth system shows the strings. The twentieth system shows the strings. The twenty-first system shows the strings. The twenty-second system shows the strings. The twenty-third system shows the strings. The twenty-fourth system shows the strings. The twenty-fifth system shows the strings. The twenty-sixth system shows the strings. The twenty-seventh system shows the strings. The twenty-eighth system shows the strings. The twenty-ninth system shows the strings. The thirtieth system shows the strings. The thirty-first system shows the strings. The thirty-second system shows the strings. The thirty-third system shows the strings. The thirty-fourth system shows the strings. The thirty-fifth system shows the strings. The thirty-sixth system shows the strings. The thirty-seventh system shows the strings. The thirty-eighth system shows the strings. The thirty-ninth system shows the strings. The fortieth system shows the strings. The forty-first system shows the strings. The forty-second system shows the strings. The forty-third system shows the strings. The forty-fourth system shows the strings. The forty-fifth system shows the strings. The forty-sixth system shows the strings. The forty-seventh system shows the strings. The forty-eighth system shows the strings. The forty-ninth system shows the strings. The fiftieth system shows the strings. The fifty-first system shows the strings. The fifty-second system shows the strings. The fifty-third system shows the strings. The fifty-fourth system shows the strings. The fifty-fifth system shows the strings. The fifty-sixth system shows the strings. The fifty-seventh system shows the strings. The fifty-eighth system shows the strings. The fifty-ninth system shows the strings. The sixtieth system shows the strings. The sixty-first system shows the strings. The sixty-second system shows the strings. The sixty-third system shows the strings. The sixty-fourth system shows the strings. The sixty-fifth system shows the strings. The sixty-sixth system shows the strings. The sixty-seventh system shows the strings. The sixty-eighth system shows the strings. The sixty-ninth system shows the strings. The seventieth system shows the strings. The seventy-first system shows the strings. The seventy-second system shows the strings. The seventy-third system shows the strings. The seventy-fourth system shows the strings. The seventy-fifth system shows the strings. The seventy-sixth system shows the strings. The seventy-seventh system shows the strings. The seventy-eighth system shows the strings. The seventy-ninth system shows the strings. The eightieth system shows the strings. The eighty-first system shows the strings. The eighty-second system shows the strings. The eighty-third system shows the strings. The eighty-fourth system shows the strings. The eighty-fifth system shows the strings. The eighty-sixth system shows the strings. The eighty-seventh system shows the strings. The eighty-eighth system shows the strings. The eighty-ninth system shows the strings. The ninetieth system shows the strings. The ninety-first system shows the strings. The ninety-second system shows the strings. The ninety-third system shows the strings. The ninety-fourth system shows the strings. The ninety-fifth system shows the strings. The ninety-sixth system shows the strings. The ninety-seventh system shows the strings. The ninety-eighth system shows the strings. The ninety-ninth system shows the strings. The hundredth system shows the strings.

*tutta forza*

*ff*



Score for page 39, featuring various instruments including woodwinds, brass, strings, and percussion. The score is written in 4/4 time and includes a key signature of one sharp (F#).

**Woodwinds:**

- Ott. (Oboe): Melodic line with eighth notes and a final flourish.
- Fl. (Flute): Melodic line with eighth notes and a final flourish.
- Ob. (Oboe): Melodic line with eighth notes and a final flourish.
- Cl. (Clarinet): Melodic line with eighth notes and a final flourish.
- La (Bassoon): Melodic line with eighth notes and a final flourish.
- Fg. (Fagotto): Melodic line with eighth notes and a final flourish.

**Brass:**

- Sol. (Soprano): Melodic line with eighth notes and a final flourish.
- Cor. (Cornet): Melodic line with eighth notes and a final flourish.
- Trb. (Trumpet): Melodic line with eighth notes and a final flourish.
- Trbn. (Trombone): Melodic line with eighth notes and a final flourish.
- Tp. (Tuba): Melodic line with eighth notes and a final flourish.
- Trg. (Trombone): Melodic line with eighth notes and a final flourish.

**Strings:**

- P. (Violin): Melodic line with eighth notes and a final flourish.
- G.C. (Violoncello): Melodic line with eighth notes and a final flourish.
- Vni (Violini): Melodic line with eighth notes and a final flourish.
- Vle (Viola): Melodic line with eighth notes and a final flourish.
- Vo. (Violini): Melodic line with eighth notes and a final flourish.
- Ch. (Violini): Melodic line with eighth notes and a final flourish.

**Percussion:**

- P. (Percussion): Melodic line with eighth notes and a final flourish.
- G.C. (Gong/Cymbal): Melodic line with eighth notes and a final flourish.

Ott.

Fl.

Ob.

Cl.  
La.

Fg.  
a 2

Sol.  
a 2

Cor.  
Mi

Trb.  
Mi  
a 2

Tbn.

Tp.

Trg.

P.  
G.C.

Vri

Vle

Cb.

Fig. *N*

*pp dolce*

III. IV.

Cor. *pp dolce*

*N*

Vcl. *p*

*pp*

Vle. *pp*

PIZZ.

Vc. *pp*

PIZZ.

Ch. *pp*

Ob. *dolce*

Cl. *a 2*

La. *dolce*

Fig. *a 2*

Cor. *III. IV.*

*mi*

Vcl. *N*

Vle.

Vc.

Ch.

[illegible]

This page contains the musical score for measures 47 and 48 of 'The Marriage of Figaro'. The score is for a full orchestra and includes parts for the following instruments: Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in A (Cl. la), Bassoon in F (Fg.), Horn in A (Sol. Cor.), Trumpet in A (Trb. Mi), Trombone (Tbn.), Trumpet (Tp.), Trombone (Trg.), and Piano (P. G.C.). The key signature is one sharp (F#), and the time signature is 2/4. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *a 2* (second ending). The music is written in a standard staff format with a grand staff for each instrument.

Violini I

Violini II

Viola

Violoncello

Contrabbasso

ff

ARCO

ff

44

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Sol.  
a 2

Cor.  
Ni

Trb.  
Ni

Trbn.

Tp.

Trg.

P.  
G.C.

Vnl.

Vle.

Vc.

Cb.

a 2

a 2

The musical score is for page 44 and features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), and Cor Anglais (Cor. Ni). The brass section includes Trumpet (Trb. Ni), Trombone (Trbn.), Trumpet (Tp.), and Trombone (Trg.). The string section includes Violin (Vnl.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Snare Drum (P.) and Cymbal (G.C.). The score is written in 2/4 time and features a key signature of two sharps (F# and C#). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex pattern of eighth and sixteenth notes. The percussion instruments provide a steady beat. The score is divided into two systems, with the first system containing the woodwinds, brass, and percussion, and the second system containing the strings.

This musical score page, numbered 45, contains staves for the following instruments:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. La (Clarinet in A)
- Fg. (Fagotto)
- Sol. (Soprano Saxophone)
- Cor. Mt. (Corni in F)
- Trb. Mt. (Trombe in F)
- Trbn. (Trombone)
- Tp. (Tromba)
- Trg. (Tromba)
- P. G.O. (Percussion/Gong)
- Vni. (Violini)
- Vlo. (Violoncelli)
- Vc. (Violoncelli)
- Cb. (Contrabbassi)

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The woodwind and brass sections feature complex rhythmic patterns, including sixteenth and thirty-second notes. The string section (Vni., Vlo., Vc., Cb.) provides a steady accompaniment with eighth and sixteenth notes. The percussion section (P. G.O.) includes a variety of rhythmic elements, such as eighth and sixteenth notes, and rests. The score is divided into two systems, with the first system containing staves 1 through 12 and the second system containing staves 13 through 16. The notation includes various musical symbols, such as clefs, key signatures, time signatures, and dynamic markings (e.g., *a 2*).

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

La. *ff*

Fg. *ff*

Sol. *ff* *a 2*

Cor. *ff*

Mi. *ff*

Trb. *ff*

Mi. *ff*

Trbn. *ff*

Tp. *ff*

P. *ff*

G.C. *ff*

Vnl. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*



Ott.

Fl.

Ob.

Cl.  
La

Fg.

Sol.  
Cor.

Trb.  
Mi

Trbn.

Tp.

P.  
G. C.

Vni

Vle

Vc.

Cb.

**P**

Ott.  
Fl.  
Ob.  
Cl.  
La  
Fg.  
Sol  
Cor.  
Mi  
Trb.  
Mi  
Trbn.  
Tp.  
P.  
G.C.

*p*  
*a 2*  
*p stacc.*  
*a 2*  
*p*

This system contains staves for Oboe, Flute, Clarinet, Bassoon, Trumpet, Trombone, and Percussion. The music is in 3/4 time with a key signature of two sharps (F# and C#). The first staff (Ott.) has a dynamic marking of *p*. The second staff (Fl.) has a dynamic marking of *a 2*. The third staff (Ob.) has a dynamic marking of *p stacc.*. The fourth staff (Cl.) has a dynamic marking of *a 2*. The fifth staff (La) has a dynamic marking of *p*. The sixth staff (Fg.) has a dynamic marking of *p*. The seventh staff (Sol) has a dynamic marking of *a 2*. The eighth staff (Cor.) has a dynamic marking of *p*. The ninth staff (Mi) has a dynamic marking of *a 2*. The tenth staff (Trb.) has a dynamic marking of *p*. The eleventh staff (Trbn.) has a dynamic marking of *a 2*. The twelfth staff (Tp.) has a dynamic marking of *p*. The thirteenth staff (P.) has a dynamic marking of *a 2*. The fourteenth staff (G.C.) has a dynamic marking of *p*.

**P**

Vni  
Vle  
Vc.  
Cb.

*fp*  
*pizz.*  
*p*

This system contains staves for Violin, Viola, Violoncello, and Contrabass. The music is in 3/4 time with a key signature of two sharps (F# and C#). The first staff (Vni) has a dynamic marking of *fp*. The second staff (Vle) has a dynamic marking of *pizz.*. The third staff (Vc.) has a dynamic marking of *p*. The fourth staff (Cb.) has a dynamic marking of *p*.

[illegible]

The first system of the musical score includes parts for Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tp.), Violin (Vni.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Clarinet and Bassoon parts are marked with a 2, indicating a second ending or a specific articulation. The Cor Anglais part is marked with III. IV. The Violoncello and Contrabass parts are marked with a 2. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

This musical score page, numbered 50, is written for a full orchestra and a vocal soloist. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Soloist (Sol.), Cor. (Cor.), Trumpet (Trb.), Trombone (Trbn.), Trumpet (Tp.), Trombone (Trg.), and Percussion/Gong/Cymbal (P. G. C.). The second system includes Violin (Vnl.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The music is characterized by dense, rapid sixteenth-note passages in the woodwinds and strings, with a strong emphasis on the first beat of each measure. The soloist part features a melodic line with eighth-note patterns. The percussion part provides a steady, rhythmic foundation with eighth-note patterns. The overall texture is highly complex and energetic.

Ott. *f*

Fl. *f*

Ob. *a 2* *f*

Cl. *a 2* *f*

Fg. *f*

Sol. *f*

Cor. *f*

Trb. *f*

Trbn. *f*

Tp. *f*

Trg. *f*

P. G. C. *f*

Vnl. *f*

Vle. *f*

Vc. *f*

Cb. *f*

**Q**  
stringendo

51

Ott.

Fl.

Ob.  
a 2

Cl.  
La

Fg.  
a 2

Sol  
Cor.  
Mi

Trb.  
Mi  
a 2

Trbn.  
a 2

Tp.

Trg.

P.  
G.O.

This block contains the musical notation for the woodwind and brass sections of a symphony. The instruments listed on the left are Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Sol, Cor., Mi), Trumpets (Trb., Mi), Trombones (Trbn.), Trumpet (Tp.), and Trombone (Trg.). The percussion section (P. G.O.) is at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'a 2' (accrescendo 2).

**Q**  
stringendo

Vni

Vle

Vo

Cb.

This block contains the musical notation for the string section of a symphony. The instruments listed on the left are Violin (Vni), Viola (Vle), Violoncello (Vo), and Contrabass (Cb.). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'a 2' (accrescendo 2).

This musical score page, numbered 52, contains staves for the following instruments:

- Ott. (Oboe d'Alto)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. La (Clarinet in A)
- Fg. (Fagotto)
- Sol. (Soprano Saxophone)
- Cor. Mi (Corn in E-flat)
- Trb. Mi (Trumpet in E-flat)
- Trbn. (Trombone)
- Tp. (Tuba)
- Trg. (Triangle)
- P. G.C. (Percussion - Gong/Cymbal)
- Vnl. (Violin)
- Vle. (Viola)
- Vo. (Vocals)
- Cb. (Cello)

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The woodwind section (Ott., Fl., Ob., Cl. La, Fg., Sol., Cor. Mi, Trb. Mi) features complex melodic lines with many slurs and accents. The brass section (Trbn., Tp.) provides harmonic support with sustained notes and rhythmic patterns. The string section (Vnl., Vle., Vo., Cb.) plays a steady, rhythmic accompaniment. The percussion section (Trg., P. G.C.) adds rhythmic texture with patterns of eighth and sixteenth notes.

This musical score page, numbered 53, contains two systems of music. The first system includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trb.), Trombone (Trbn.), and Percussion (P.). The second system includes parts for Violin (Vnl.), Viola (Vle.), Voice (Vo.), and Cello (Cb.). The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a variety of notes, rests, and dynamic markings such as *sf* (sforzando) and *a 2* (second ending). The notation is arranged in a standard orchestral format with staves grouped by instrument type.

**First System:**

- Ott.** Oboe (Ott.)
- Fl.** Flute (Fl.)
- Ob.** Oboe (Ob.)
- Cl.** Clarinet (Cl.)
- Fg.** Bassoon (Fg.)
- Trb.** Trumpet (Trb.)
- Trbn.** Trombone (Trbn.)
- P.** Percussion (P.)

**Second System:**

- Vnl.** Violin (Vnl.)
- Vle.** Viola (Vle.)
- Vo.** Voice (Vo.)
- Cb.** Cello (Cb.)

This musical score page, numbered 54, contains staves for the following instruments:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. La (Clarinet in A)
- Fg. (Fagotto)
- Sol. Cor. (Solo Horn)
- Cor. Mi (Horn in E-flat)
- Trb. Mi (Trumpet in E-flat)
- Trbn. (Trombone)
- Tp. (Tuba)
- Trg. (Trombone)
- P. G.C. (Percussion/Gong/Cymbal)
- Vni (Violini)
- Vle (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The woodwind section (Ott., Fl., Ob., Cl. La, Fg.) features complex melodic lines with many sixteenth and thirty-second notes. The brass section (Sol. Cor., Cor. Mi, Trb. Mi, Trbn., Tp., Trg.) provides harmonic support with sustained chords and some melodic movement. The string section (Vni, Vle, Vc., Cb.) plays a steady, rhythmic accompaniment. The percussion part (P. G.C.) consists of simple, rhythmic patterns. The score is divided into two systems, with the first system containing staves 1 through 12 and the second system containing staves 13 through 16.



Ott.

Fl.

Ob.

Cl.  
La

Fg.  
a 2

Sol  
Cor.  
Mi  
a 2

Trb.  
Mi  
a 2

Trbn.  
a 2

Tp.

Trg.

P.  
G.C.

Vni

Vle

Vc.

Ob.

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Sol.  
a 2

Cor.  
Mi

Trb.  
Mi  
a 2

Trbn.

Tp.

Trg.

P.  
G.C.

Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.  
La

Fg.

Sol.  
Cor.  
Mi

Trb.  
Mi

Trbn.

Tp.

Trg.

P.

G.C.

Vni

Vle

Vo.

Cb.

**R**

Ott. **Fl.** **Ob.** **Cl. La** **Fg.** **Sol.** **Cor. Mi** **Trb. Mi** **Trbn.** **Tp.** **Trg.** **P. G.C.**

**VFUOTA**

**R**

**VFUOTA**

**Vni** **Vle** **Vc.** **Cb.**

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for the following instruments: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Sol. and Cor.), Trumpets (Trb.), Trombones (Trbn.), and Percussion (P. G.C.). The music is in 2/4 time, as indicated by the time signature. The key signature is one sharp (F#), and the tempo is marked 'Allegretto'. The score includes dynamic markings such as 'sf' (sforzando) and 'f' (forte). The notation features various musical symbols, including notes, rests, and slurs, indicating the melodic and harmonic structure of the piece.

Violini I and II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The Violini I and II parts feature rapid sixteenth-note passages, while the Viola, Violoncello, and Contrabasso parts provide a steady bass line with eighth-note patterns. The score is marked with a forte (f) dynamic.

This musical score page, numbered 60, contains two systems of staves for a symphony orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

**First System:**

- Ott.** (Oboe): Rapid sixteenth-note passages.
- Fl.** (Flute): Rapid sixteenth-note passages.
- Ob.** (Oboe): Sustained notes with long horizontal lines.
- Cl.** (Clarinet): Sustained notes with long horizontal lines.
- La** (Bassoon): Sustained notes with long horizontal lines.
- Fg.** (Fagotto): Sustained notes with long horizontal lines.
- Sol.** (Soprano): Sustained notes.
- Cor.** (Cornet): Sustained notes.
- Al.** (Alto): Sustained notes.
- Trb.** (Trumpet): Sustained notes.
- Vi** (Violin): Sustained notes.
- Trbn.** (Trombone): Sustained notes.
- Tp.** (Tuba): Sustained notes.
- Trg.** (Triangle): Sustained notes.
- P.** (Piano): Sustained notes.
- G.C.** (Glockenspiel): Sustained notes.

**Second System:**

- Vni.** (Violin): Rapid sixteenth-note passages.
- Vle.** (Viola): Sustained notes.
- Vc.** (Violoncello): Sustained notes.
- Cb.** (Contrabasso): Sustained notes.

Vni  
 Vle  
 Vo.  
 Cb.

UNITE  
 DIV.





## N° 1

## INTRODUCTION.

Andante gratoso  $\text{♩} = 104$ .

Flûte

Hautbois.

Clarinettes  
en UT.

Cors en SOL.

Cors en UT.

Trompettes  
en UT.

Bassons.

Trombones.

Timbales  
en SOL.

Violons.

Altos.

Jemmy.  
Hedvige.

Pêcheur.

Guillaume.

CHŒUR.  
Dessus.

Tenors.

Basses.

Violoncelle.

Contre Basse.

*pp*

*Solo*

*pp*

*mol.*

*ff*

*pizz.*

Handb. Solo

Clar. dolce

Cors. en Sol.

Fl. solo

Handb. solo

Clar.

Cors. solo

Cors.

FF

FF

FF

1

53

FL

Hautb.

Clav.

Cor.

Cor.

Tromp.

B.

Tromb.

Tymb.

Arco

*sf*

*ff*

*p*

*pp*

Fl.

Hautb:

Cl.

Cor solo.

Cors

Tromp:

B<sup>ss</sup>

Tromb:

Timb:

FF

lullu

PP

solo.

del

del

del

FF

FF

Tutti

PP

Fl.

Hautb:

Cl.

Cors

Cors

B<sup>ss</sup>

pizz

leg.

solo.

leg.

pizz

Arco

Fl.

Hautb.

Cl.

Cors

solo Cors

dol.

Tromp.

B.

dol.

Tromb.

solo

Timb.

pizz.

pizz.

pizz.

Dessus.

Tenors.

Basse.

CIMEI

Quel jour se-rein le ciel pré-sa-ge cé-lébrons le dans

È il ciel se-re-no, se-ren il gior-no, tut-to d'in-tor-no

Quel jour se-rein le ciel pré-sa-ge cé-lébrons le dans

pizz.

pizz.

[illegible]

Fl.

Hautb.

Cl.

Cors.

Cors.

B<sup>as</sup>

que les échos de ce riva-ge é-lèvent nos chants dans les airs par nos tra-

ri-pe-tail giu-bi-lo, ri-pe-tail giu-bi-lo dei no-stri cor. Coll'o-pre o-

que les échos de ce riva-ge é-lèvent nos chants dans les airs par nos tra-

pizz.

pizz.

58

Hautb.

Fl.

Clarinet

Cantata Sol.

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

Lyrics:

- gnun poi prestio- mag- gio del mondo o- gnor al Crea- tor.

[illegible]



Fl.  
 Hautb.  
 Cl.  
 Cors.  
 Cors.  
 B<sup>n</sup>

rendons hom - ma - ge au cré - a - teur de l'un - ni - vers par nos tra - vaux  
 - gnu - no poi pre - sti o - mag - gio del mondo o - gnor al Cre - a - tor. Col-l'o-pre o - gnu - no  
 - vaux rendons hom - ma - ge au cré - a - teur de l'un - ni - vers par nos tra - vaux

FF  
 p  
 F  
 p  
 ff  
 p  
 ff  
 ff  
 ff

Fl.  
 Hautb.  
 Cl.  
 Cors.  
 Cors.  
 B<sup>tr</sup>  
 F.  
 P.  
 arco.  
 arco.  
 Arco  
 Arco

rendons hom - ma - ge au créa - teur de l'un - vers au créa - teur de l'un -  
 poi presti o - mag - gio del mondo o - gnor al Cre - a - tor, del mondo o - gnor al Cre - a -  
 rendons hom - ma - ge au créa - teur de l'un - vers au créa - teur de l'un -

Handb.

Cl.

Corn

Corn

Tromb.

Tromb.

Timb.

solo voce.

- vers au créa - teur de l'u - ni - vers

- tor, del mondo o - gnor al Cre-a - tor.

- vers au créa - teur de l'u - ni - vers

1<sup>a</sup> FF Harpe.  
FF  
2<sup>a</sup> FF Harpe.  
FF  
Pêcheur.

Il pio-col le-gno ascen-di, o

ti - mi-da - don-zel \_\_\_\_\_ la: deh! vien-pa-go ren-di il te - - nero mio

Fl.  
Hautb.  
Cl.  
sotto voce.  
pp  
pp  
cor.  
il tenero mio cor,  
il te - nero mio cor. Io



Cl.  
Cors. en F.  
B<sup>ss</sup>

*dol.*

sotto voce.

sotto voce.

sotto voce.

di.  
Gull.

*Gugli.*

*Dol-ce è per lui la cu-ra del*

sotto voce.

7 pizz.

Cl.  
Cors.  
B<sup>ss</sup>

fo co ond'arde in se no, nè pro - va il rio ve-

Fl.

Hautb:

Cl:

Cors.

Cors.

Tromp:

B<sup>7</sup>:

Tromb:

Timb:

le — — — no che mi — — — divora il cor. Per-chè vi-ver-ean-

arco

This musical score page, numbered 65, contains staves for the following instruments: Flute (Fl.), Oboe (Hautb.), Clarinet (Cl.), two Cornets (Corns.), Trombone (Tromp.), Bass (B<sup>7</sup>), Trumpet (Tromb.), and Timpani (Timb.). The score includes a vocal line with the lyrics: "le — — — no che mi — — — divora il cor. Per-chè vi-ver-ean-". The bottom of the page is marked "arco". The music is written in a key with one flat (B-flat) and a 2/4 time signature. The score is divided into measures by vertical bar lines. The vocal line is written in a single staff, with the lyrics placed below the notes. The instrumental parts are written in multiple staves, with some parts featuring complex rhythmic patterns and dynamic markings such as "ff" (fortissimo) and "p" (piano).

8

*p* *ff* *p* *solo.* *sotto voce* *solo.* *sotto voce* *pizz.* *pizz.* *pizz.* *1<sup>a</sup> Harpe.* *2<sup>a</sup> Harpe.* *Vêheur.* *Gen*

- co - ra or che non v'è più pa - tria? Ei canta e Elvezia in tanto shi - quanto pian - ge - rà!')

*ff* *p* *pizz.* *ff* *pizz.*



Cors. en UT

Basso

Flauto

Fagotto

Clarinete

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Coro

*dol.*

*solo.*

*P*

*f*

*Fe-li-ce nell'or- goglio d'un te- nero abban- do-no; delle tempe-*

*Son imprudent cou-ra-ge appai-le le nau- ra- ge et del nau-*

*til co-me la ro-sa d'un bel mattin na-scen-te, po-trai d'un ciel fre-*

*Per-chè vi-ve-rean-co-ra or*

[illegible]

Fl.

Hautb.

Cl.

Cors. solo.

Cors.

W.

de - stin lui ti - mor, Ma se al temuto sco - glio lo tragge avversa sor - te.

pen - se qu'au re - tour vers l'écueil qu'on re - dou - te s'il di - ri - geait sa rou - te

pla - car, ben mio, l'orror. Ed al tuo fian - co as - si - so no - vel - la vi - ta io spe - ro, pro -

- to ohi pian - ge - rà! Ei can - ta. ei can - ta, ei

Fl.

Hautb.

Cl.

Cors.

Cors.

W<sup>da</sup>

l'inno uni-rà di mor-te ai canti del-l'a-mor, ai can-ti dell'a-  
 unchant de mort sans dou-te sui-vrait les chants d'a-mour sui-vrait les chants d'a-  
 -teg-ge-rà il mi-ste-ro le gio-ie del-l'a-mor, le gio-ie dell'a-  
 can-ta e l'El-ve-zia quan-to ah pian-ge-rà, ei can-ta, l'Elvezia in

70

Flute  
Clarinet  
Corn  
Trombone  
Bass  
Trumpet  
Timpani  
Violins

mor, ai can - ti del-l'a-mor ai can ti del-l'a-  
mour sui - vrait les chants d'a-mour suivrait  
mor, le gio - ie dell'a-mor le gio ie del-l'a-  
-tan-to quan - to ahi piange-rà! ahi piange-  
arco

FL.

Hautb.

Cl.

Cor.

Cor.

1<sup>er</sup> et 2<sup>d</sup> Cor en Sol.

3<sup>me</sup> et 4<sup>me</sup> Cor en Mi.

Tromp.

P

B<sup>as</sup>

Tromb.

P

Timb.

unisson

-mor, ai can ti del - l'a - mor.

mour suivrait le chants d'a - mour.

-mor, le gio i e del-l'a - mor

-rà! shi! piange - rà!)

sf sf sf ff

10

1<sup>o</sup> Cor en Sol.2<sup>d</sup> Cor en Sol3<sup>e</sup> Cor en Mi.4<sup>e</sup> Cor en Mi

( Ces 4. Cors sont sur la Scène. )

All.<sup>to</sup>

First system of musical notation for four horns. The staves are labeled 1<sup>o</sup> Cor en Sol., 2<sup>d</sup> Cor en Sol, 3<sup>e</sup> Cor en Mi., and 4<sup>e</sup> Cor en Mi. The music is in G major and 4/4 time. A stage instruction in parentheses reads: ( Ces 4. Cors sont sur la Scène. ).

Second system of musical notation for the four horns, continuing the piece marked All.<sup>to</sup> (Allegretto). The notation shows rhythmic patterns for each part.

Third system of musical notation for the four horns, featuring more complex rhythmic figures and some accidentals.

Fourth system of musical notation for the four horns, concluding the section with a double bar line. A forte (f) dynamic marking is visible near the end.



017

12

[illegible]

12



Musical score for "Gloria" by Giuseppe Verdi. The score is written for voice and piano. The lyrics are in Italian: "Gloria - no ne viene ad an-nun-ziar, ne viene ad an-nun-ziar, ne viene ad an-nun-ziar. Del sol!"

The score consists of 12 staves. The first six staves are for the piano accompaniment, and the last six staves are for the vocal parts. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings (e.g., *pizz.*, *arco.*). The vocal parts include lyrics and musical notation.

The lyrics are:
   
 Gloria - no ne viene ad an-nun-ziar, ne viene ad an-nun-ziar, ne viene ad an-nun-ziar. Del sol!

gior - no ne viene ad an - nun - ziar, ne viene ad an - nun - ziar, ne viene ad an - nun - ziar.

Del sol! \_\_\_\_\_

gior-no ne viene ad an-nun-ziar, ne viene ad an-nun-ziar, ne viene ad an-nun-ziar.

Del sol!\_\_\_\_\_

also.

21015.

The musical score is written for a vocal and instrumental ensemble. It consists of 13 measures. The top section features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bottom section features a vocal line with lyrics. The score includes various dynamic markings such as *sf* (sforzando), *f* (forte), and *p* (piano). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 12 and the second system starting at measure 13.

siccome il ra- gio — ri — splen — da — fior — se — re — no — la gioia in o — gni se — no ri — vi — ve esente amor.

[illegible]



14

79

*Cl.*  
dol.

*3g.* solo

*p*

*p*

-stor al - sag gio trai pa - stor!

ge au ver tu - eux Mele - thal. Il ri - to si - rin - novi di

ge au ver tu - eux Mele - thal.

ge au ver tu - eux Mele - thal.

ge au ver tu - eux Mele - thal.

ge au ver tu - eux Mele - thal.

ge au ver tu - eux Mele - thal.

ge au ver tu - eux Mele - thal.

ge au ver tu - eux Mele - thal.

*vib.*  
*pp*

14

C B PP

cl.  
1<sup>ma</sup>

tem - pi men - fu - ne - sti, e pre - mio al - fin - ri - trovi la

C.H.

Hautb.

Ob. solo.

le - del - tà, - l'a - mor.

And: (part)

(L'a - more - oh Dio! l'a - mor! -

Edw:

Oh qual pen-sier! — io ge — lo! — Oh qual pen-sier! — io ge — lo

Per te — tien lie —

Fl. solo.

Hautb. *pp*

Cl. *pp*

C<sup>o</sup> *pp*

C<sup>o</sup> en MI # *pp*

B<sup>o</sup> *pp*

*pp*

*pp*

*pp*

Et. Meis

O — gnu-no il fia per te, o — gnu-no il fia per te.

(Oh ciel)

V. sulla voce

C.B. *pp*



Guill. Gugl.

Del - la — vir - ti, de - gl'an - ni il pri - vi —

Cl'en MI #

16

le - gio è que sto; cedie giammai fu

16





First system of a musical score. It consists of eight staves. The top staff is a vocal line with a fermata. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet. The fifth and sixth staves are for a string quartet. The seventh and eighth staves are for a string quartet. The lyrics are: -ne sto il ciel-per noi sa- rā,



Second system of a musical score. It consists of eight staves. The top staff is a vocal line. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet. The fifth and sixth staves are for a string quartet. The seventh and eighth staves are for a string quartet. The lyrics are: per noi sa- rā.



Third system of a musical score. It consists of eight staves. The top staff is a vocal line. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet. The fifth and sixth staves are for a string quartet. The seventh and eighth staves are for a string quartet. The lyrics are: per noi sa- rā.

17

Musical score for measures 17-20. The score is in 4/4 time, marked *Maestoso* with a tempo of  $\text{♩} = 60$ . The key signature has one sharp (F#). The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Trombone III), strings (Violin I, Violin II, Viola, Cello, Double Bass), and vocal soloists (Soprano, Alto, Tenor, Bass). The woodwinds and strings play a rhythmic pattern of eighth notes, often marked *f sf* or *fp*. The vocal soloists enter in measure 17 with the lyrics: "Pastori intorno enge-te il canto, di questo giorno s'innalzi il vanto. Sì, sì, esul-". The score ends with a double bar line in measure 20.

Tromboni III  
 Melet:  
 arco.  
 17

- ta-te, si, co-le-brate le pure gio-je d'imene e a-mor...  
 CHORE  
 Pa-sto-ri in tor-no er-ge-te il  
 pizz.  
 pizz.  
 pizz.

can-to, di que-sto gior-no s'innal — zi il van-to. Sì, sì, e-sul-

The first system of the musical score consists of eight staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom six staves are for instrumental parts (Violins I, Violins II, Violas, Cellos, Double Basses, and Piano). The music is in 4/4 time and the key signature has two sharps (F# and C#). The vocal line begins with the lyrics "can-to, di que-sto gior-no s'innal — zi il van-to. Sì, sì, e-sul-". The instrumental parts provide a rhythmic and harmonic accompaniment, with the piano part featuring a prominent bass line.

-tie — mo, sì, ce, le-bri — mo le pu-re gio-ie d'i-me — ne e a

The second system of the musical score continues the composition. It also consists of eight staves, with the same vocal and instrumental arrangement as the first system. The vocal line continues with the lyrics "-tie — mo, sì, ce, le-bri — mo le pu-re gio-ie d'i-me — ne e a". The instrumental parts continue their accompaniment, maintaining the same rhythmic and harmonic structure.

Musical score for a choral and instrumental piece. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#). The tempo is marked "Allegro". The score includes lyrics in French and Latin. The lyrics are: "Pastori in-tor - no er-ge - te il can - to di que - sto", "Cé - lé - brons tous en ce beau jour le tra.", and "Cé - lé - brons tous en ce beau jour le tra."

The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the vocal parts and the piano accompaniment. The lyrics are written below the vocal parts.

The lyrics are:

Pastori in-tor - no er-ge - te il can - to di que - sto  
 Cé - lé - brons tous en ce beau jour le tra.  
 Cé - lé - brons tous en ce beau jour le tra.

The score includes various musical notations, including notes, rests, and dynamic markings. The piano accompaniment features a prominent bass line and a melodic line in the right hand.

18

[illegible]

-tia — mo, si, ce — le — bria — mo le pu-re gio — ie d'ime — ne ea-  
 tous en ce beau jour le tra-vail l'hymen et l'a-  
 tous en ce beau jour le tra-vail l'hymen et l'a-  
 tous en ce beau jour le tra-vail l'hymen et l'a-  
 -tia — mo, si, ce — le — bria — mo le pu-re gio — ie d'ime — ne ea-  
 tous en ce beau jour le tra-vail l'hymen et l'a-



*p* *f* *solo* *f* *solo* *p* *Furco* *f*

-mor, si d'imen ea  
mor, si le pu — re gio — ie d'ime — nee a  
- mor si le pu re gio ie si d'ime — nee a  
- mor cé — lebrons le tra — vail et l'hymen et l'a.  
- mor  
- mor  
- mor



*Solo.*

*Solo.*

si d'i men e a mor d'i

si le pu re gio ie d'ime ne e a mor si d'i

pu re gio ie si d'ime ne e a mor, d'i

re gio ie si d'ime ne e a mor, d'i

si le pu re

musical score page 94

Lyrics:

-men e a mor

me ne e a mor

men el

men el

men el

gio ie d'ime ne e a mor

c'era // // //

arco

20

Allegro brio.  $\text{♩} = 88$ .

Cl

C<sup>tr</sup> console

FF

B<sup>tr</sup>

F

20

Horns

Cl

C<sup>tr</sup>

B<sup>tr</sup>

F

F

F

V<sup>tr</sup>

C B

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Timpani

Snare

Cymbals

Soprano

Alto

Tenor

Bass

Al fremer del torren — te s'al-zi di gio-ia il gri — do, e. l'e co dolce

-men-te da quest'ar-ne-no li-do ai mon-te al-bos con pia-no il suon-ri-pe-te-rà, il suon-ri-pe-te-rà il



S.  
 II.  
 A.  
 T.  
 G.  
 VI.  
 P.  
 V.  
 C.  
 B.

suon ripete-rà, il suon ripete-rà, il suon ripe-te-rà ri-pe-te-rà ri-pe-te-

tutti.

C. R. 7 7 2



This is a page from a musical score, likely for a symphony. It features multiple staves of music. The top section contains several staves with complex musical notation, including notes, rests, and dynamic markings such as 'p' (piano) and 'cres.' (crescendo). The bottom section of the page includes vocal or instrumental parts with lyrics in Italian, such as 'E-sul-tia-mo si ce-le-bria-mo le' and 'ra!'. The notation is in a standard musical format with a key signature of one sharp (F#) and a common time signature (C). The page is numbered '22' in the top left corner.

Musical score for a choral and instrumental ensemble, page 100. The score features multiple staves for voices and instruments, with lyrics in Italian. The music is in 4/4 time and includes dynamic markings like "FF" and "F".

The lyrics are:

ce - le - bria - mo le gio - ie d'a - mor, e - sul - tiam! ... e - sul - tiam! ... e - sul -  
 gio - ie, le gio - ie del - l'a - mor, e - sul - tiam! ... e - sul - tiam! ... e - sul - tiam! ...  
 pu - re gio - ie, le gio - ie d'a - mor, ce - le - bria - mo le gio - ie d'i - me - ne d'a - mor, ce - le - bria - mo le  
 pu - re gio - ie, le gio - ie d'a - mor, ce - le - bria - mo le gio - ie d'i - me - ne d'a - mor, ce - le - bria - mo le  
 gio - ie, le gio - ie del - l'a - mor, e - sul - tiam! ... e - sul - tiam! ... e - sul -  
 pu - re gio - ie, le gio - ie d'a - mor,

men et ses nœuds ce le brons ce le brons et l'hy men et ses nœuds près des tor rens qui

s nœuds ce le brons ce le brons et l'hy men et ses nœuds près des tor rens qui

gio-ie d'i-me-ne e da-mor, e-sul-tiam! e-sul-tiam! e-sul-tiam! e-sul-tiam! Al fremer del tor-

jeux et l'hy men et ses nœuds ce le brons ce le brons et l'hy men et ses nœuds près des tor rens qui

jeux et l'hy men et ses nœuds ce le brons ce le brons et l'hy men et ses nœuds près des tor rens qui

-tiam! e-sul-tiam! e-sul-tiam! e-sul-tiam! e-sul-tiam! e-sul-tiam! Al fremer del tor-

jeux et l'hy men et ses nœuds ce le brons ce le brons et l'hy men et ses nœuds près des tor rens qui

ren — te sal — zi di gio — ia il gri do, e l'e — co do les

ren — te sal — zi di gio — ia il gri do e l'e — co do les

gron — dent que les cors que les cors se ré pon — dent et le cho de re

gron — dent que les cors que les cors se ré pon — dent et le cho de re

gron — dent que les cors que les cors se ré pon — dent et le cho de re

ren — te sal — zi di gio — ia il gri do, e l'e — co do les

gron — dent que les cors que les cors se ré pon — dent et le cho de re

monts re-te nant nos chansons en di ra les doux sons aux fo rêts aux val lons aux bois aux val lons aux  
 -mente da questo ameno li-do ai monti al bosco al piano il suon ripe te-rà, ri - pe-te - rà, ri -  
 monts re-te nant nos chansons en di ra les doux sons aux fo rêts aux val lons aux bois aux val lons aux  
 mente da questo ameno li-do ai monti al bosco al piano il suon ripe te-rà, ri - pe-te - rà, ri -  
 monts re-te nant nos chansons en di ra les doux sons aux fo rêts aux val lons aux bois aux val lons aux  
 monts re-te nant nos chansons en di ra les doux sons aux fo rêts aux val lons aux bois aux val lons aux  
 monts re-te nant nos chansons en di ra les doux sons aux fo rêts aux val lons aux bois aux val lons aux

347  
 Tutti

[illegible]



-tia-mo si, ce-le-bria-mo le gio-ie d'a-mor, ce-le-bria-mo le gio-ie d'i-me-ne d'a-mor, ce-le-  
 jeux et l'hy-men et ses nœuds ce-le-brons jeux et l'hy-men et ses nœuds ce-le-brons

-tia-mo si, ce-le-bria-mo le gio-ie d'a-mor, ce-le-bria-mo le gio-ie d'i-me-ne d'a-mor, ce-le-  
 jeux et l'hy-men et ses nœuds ce-le-brons jeux et l'hy-men et ses nœuds ce-le-brons

-tia-mo si, ce-le-bria-mo le gio-ie d'a-mor, ce-le-bria-mo le gio-ie d'i-me-ne d'a-mor, ce-le-  
 jeux et l'hy-men et ses nœuds ce-le-brons jeux et l'hy-men et ses nœuds ce-le-brons

-tia-mo si, ce-le-bria-mo le gio-ie d'a-mor, ce-le-bria-mo le gio-ie d'i-me-ne d'a-mor, ce-le-  
 jeux et l'hy-men et ses nœuds ce-le-brons jeux et l'hy-men et ses nœuds ce-le-brons

e-sul-tiam! e-sul-tiam! e-sul-tiam! e-sul-tiam! e-sul-tiam! e-sul-tiam! Al fremer del tor-  
 men et ses nœuds ce lé broncé le brons et l'hy men et ses nœuds près des tor rens qui  
 brons parnos jeux et l'hy men et ses nœuds ce lé broncé le brons et l'hy men et ses nœuds près des tor rens qui  
 brons parnos jeux et l'hy men et ses nœuds ce lé broncé le brons et l'hy men et ses nœuds près des tor rens qui  
 et l'hy men et ses nœuds ce lé broncé le brons et l'hy men et ses nœuds près des tor rens qui  
 brons parnos jeux et l'hy men et ses nœuds ce lé broncé le brons et l'hy men et ses nœuds près des tor rens qui



[illegible]

*Piu Mosso.*

*Piu mosso.*

*Piu mosso.*

cé - le - brons les doux nœuds par nos chants par nos jeux des pas - teurs a - mou - reux cé - le - brons les doux nœuds et vo

cé - le - brons les doux nœuds par nos chants par nos jeux des pas - teurs a - mou - reux cé - le - brons les doux nœuds et vo

ce - le - briam - li - men, l'a - mor, ce - le - briam - le gio - ie d'i - me - nee d'a - mor ce - le - briam - le gio - ie d'i -

cé - le - brons les doux nœuds par nos chants par nos jeux des pas - teurs a - mou - reux cé - le - brons les doux nœuds et vo

cé - le - brons les doux nœuds par nos chants par nos jeux des pas - teurs a - mou - reux cé - le - brons les doux nœuds et vo

ce - le - briam - li - men, l'a - mor, ce - le - briam - le gio - ie d'i - me - nee d'a - mor ce - le - briam - le gio - ie d'i -

cé - le - brons les doux nœuds par nos chants par nos jeux des pas - teurs a - mou - reux cé - le - brons les doux nœuds et vo

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

me-ne da mor, ce-le-bria-mo le gio-ie d'i-me-ne da mor, ce-le-bria-mo le gio-ie d'i-me-ne da mor,

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

Lons auprès d'eux parnos chants parnos jeux des pasteurs amoureux célebrons les doux nœuds et vo lons auprès d'eux

The image shows a page of a musical score, likely for a large ensemble or orchestra. The score is written in G major (one sharp) and 2/4 time. It features multiple staves for instruments and voices. The piano introduction consists of a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal parts enter with the lyrics "et vo lons au pres d'eux" and continue with "le gio ie d'a mor e sul ti am! e sul ti am! e sul ti am!". The score is written in a clear, legible font, and the lyrics are printed below the vocal staves.

lous auprès d'eux  
lous auprès d'eux  
-tiam! e sul-tiam!  
lous auprès d'eux  
lous auprès d'eux  
lous auprès d'eux  
lous auprès d'eux

This page of musical notation, numbered 112, contains a complex arrangement of musical staves. The notation is organized into several systems, each containing multiple staves. The top system includes a grand staff (treble and bass clefs) and several single staves. The notation features a variety of musical symbols, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The bottom system includes a grand staff and several single staves, with a prominent double bar line and repeat sign (//) indicating a section of the music. The overall layout is typical of a professional musical score, with clear staff lines and legible notation.



This page of handwritten musical notation, numbered 113, contains a complex score for multiple instruments. The notation is organized into two main systems, each consisting of five staves. The first system (top half) begins with a treble clef and a key signature of one sharp (F#). It features a variety of musical textures, including dense chords, arpeggiated figures, and flowing melodic lines. The second system (bottom half) also starts with a treble clef and a key signature of one sharp. This section is characterized by more intricate rhythmic patterns, including sixteenth-note runs and complex chordal structures. The handwriting is clear and professional, typical of a composer's manuscript. The page is filled with musical symbols, including notes, rests, beams, and dynamic markings, all meticulously arranged to convey a specific musical composition.

No 2 <sup>114</sup> 29

1. *Vi.*  
2. *Vi.*  
*Me.*  
*Gugli.*  
*cell.*  
*C.b.*

Contro l'ardor del giorno il solimio mio tetto v'offra sicuro ed ospital ricetto. I- vi, nel sen di

*G.*

pace, vissero gli avimisi: io vi fuggi i tenti. e a'sguardi di m'ascondo che padre essendo, io son fe- li- ce al

*G.*  
*Melch.*

mondo.  
Egli è padre e felice... L'udisti, figlio mio? Questo è il mag-  
gior dei beni. E v'orni sempre mis lunga età se mi  
all'la re è



*Sotto voce*

*Sotto voce*

M. *vo-ti? La fe-sta dei pa-sto-ri con un tri-gli-ce modo consacre in questo giorno di con-*

30 *Allegro*

*p* *sp* *p* *p*

M. *tento i giorni dell' inen... ma... al tuo momento.*

*vc.* *cb.*

*f*

*sf sf sf sf*

=

**31**

*il mio*

Arnoldo

=

*f*

*giuro... egli disse? il mio giuro? Oh no,*

A.

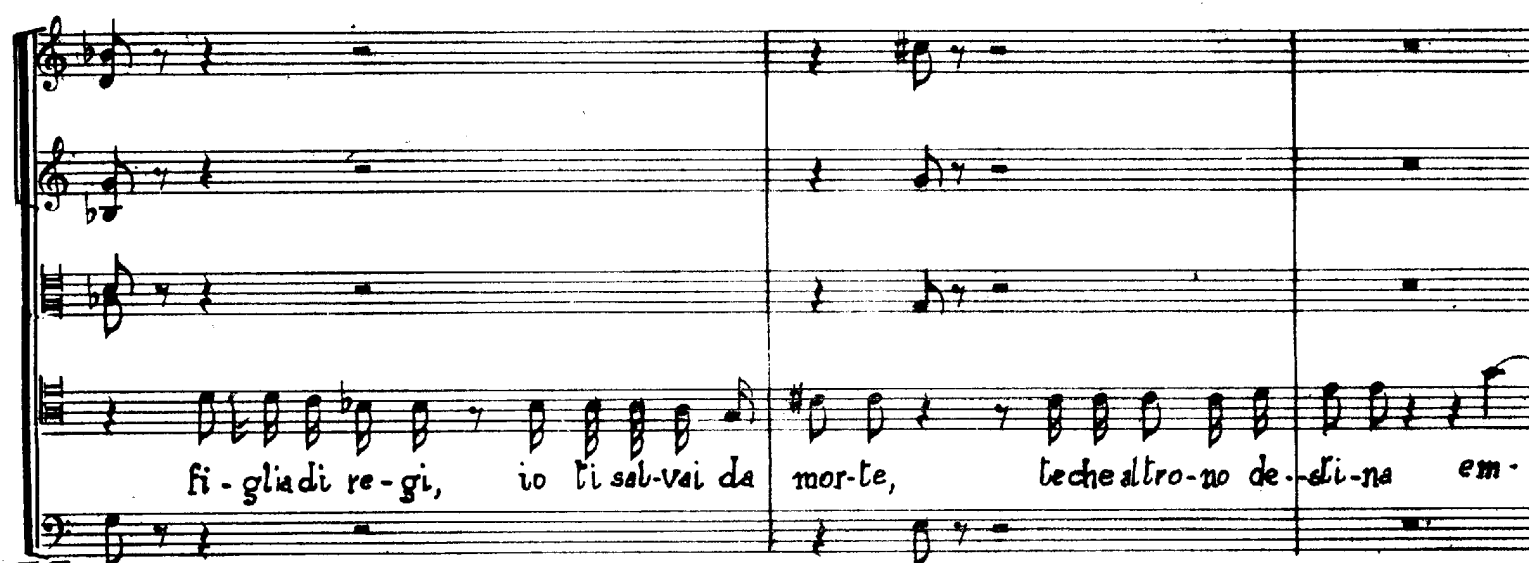
f  
 p  
 p  
 A. *giamaï.*  
 Perché a me stesso celar non posso in qual fa-ta-le og-

f  
 f  
 A. *getto son ra-pi - ti i miei sensi? Ghi tu la di cui fronte al serto a-*

v  
 A. *spira, o mia Beatrice, io t'amo, t'adoro, e l'onor mio per te, il dover, la patria, il padre obblia!*



Con-tro la mi-ci-dial va - lan-ga io fui di seudo a' gior - ni tuo-i;



fi - gli di re - gi, io ti sal - vai da mor - te, te che al - tro - no de - li - na em -



- pia mia sor - te. Eb - bro di va - na speme il cor, che per te lan-gua,

tut-to per gli em-pi pro-di-gò il suo sangue. A-ver co-mun con

es-si, la glo-ria del-le pu-gne, ec-co la mia ver-go-gna. I pian-ti

mie-i l'han po-rò can-cel-la-ta... ma me la ren-dè u-na pas-sio-ne in-

Allegro 112

1<sup>re</sup> Cor en MI ♭

2<sup>me</sup> Cor en MI ♭

3<sup>me</sup> Cor en MI ♭

4<sup>me</sup> Cor en MI ♭

-gnata. Ma qual suon! Del su-perbo i rei se-gua ci scend dal

(Ces 4 Cors sont sur le Théâtre)

monte. Oh Di-o! i-vie Ges-sler, e seco è l'idol mio!

First system of musical notation, featuring four staves. The first two staves are treble clef, and the last two are bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *sf*.

Second system of musical notation, featuring four staves. The first two staves are treble clef, and the last two are bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *pp*.

33

Third system of musical notation, featuring four staves. The first two staves are treble clef, and the last two are bass clef. The music includes various notes, rests, and dynamic markings such as *f*. A large 'X' is drawn over the middle two staves. The lyrics "Ah si! ve-dereu-di-reid" and "voglio co-lei che m'in-na-" are written below the staves.

Arnold.

Ah si!

ve-dereu-di-reid

voglio co-lei che m'in-na-

Allegro.

Fourth system of musical notation, featuring four staves. The first two staves are treble clef, and the last two are bass clef. The music includes various notes, rests, and dynamic markings such as *p*. The lyrics "-mora; reosa-rò for-se, ma fe-lice an-cora." are written below the staves.

-mora; reosa-rò for-se, ma fe-lice an-cora.

Allegro moderato,  $\text{♩} = 126$ .

**Flûte.**

**Hautbois.**

**Clarinets**  
**en si b.**

**Cors en Mib.**

**Trompettes**  
on MIB...

**Bassons.**

**Tronibonnes.**

**Viols.**

Altos.

ARNOLD.

GUILLAUME.

**Violoncelle.**

**Contre-Basse.**

[illegible]



Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time, key of B-flat major, and features a vocal line and piano accompaniment. The lyrics are: "sguardi! - tu tremi innanzi a me, nè mi vuoi dire ondar di? Tremar, tremar per ch ?".

35

**Hautb.**

**Clar.**

**Arnold.**

**No. no no**

**Per-ché tre-mar?**

**me**

35

-tro men-tir-gli il ve-ro! Do-mi-dam-fa to au-ste-ro,

qual cor qual cor non tre me-ra?

Ar-noldo, il ver tu

quill:

arco.

pizz.

cres. arco.

cres. arco.

Guill:

arco.

pizz.

arco.

C.B.

pizz.

arco.

ce li ma for-za è che tu sve li il tut-to all'a-mi-stà il tut-to all'a-mi

sotto voce.

sotto voce.

units.

units.

Musical score for a dramatic scene, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings (ff, p, sf), articulation (accents), and lyrics in Italian. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The score is organized into systems of staves. The top staves (1-6) appear to be for a vocal ensemble or orchestra, with dynamic markings such as *ff* (fortissimo) and *p* (piano). The bottom staves (7-10) contain the vocal parts with lyrics.

The lyrics are in Italian and include the following phrases:

- Es-ser potrei più mi-sero!
- stà.
- Misero!
- Quai mi ste — ri

The score concludes with a final system of staves, including a bass line with a *p* (piano) marking.

37

Handb.

Cl.

C<sup>tr</sup>

B<sup>tr</sup>

Chesperi tu? chesperi tu?

Parlami il ver.

Renderl'o-nor e la vir.

37

Detailed description: This is a page of a musical score, page 125, measure 37. The score is written for a vocal and instrumental ensemble. The vocal part is in the top staff, with lyrics in Italian. The instrumental parts include Handbells (Handb.), Clarinet (Cl.), Cornet (C<sup>tr</sup>), and Bassoon (B<sup>tr</sup>). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are: "Chesperi tu? chesperi tu?", "Parlami il ver.", and "Renderl'o-nor e la vir.".

Musical score for a vocal and instrumental ensemble, page 38. The score features multiple staves with various musical notations including dynamics (*ff*, *sf*, *p*), articulation (*pizz*), and lyrics in Italian. The bottom staff contains the lyrics: "-tù, o — nor, virtù al tuo cor, Arnol — do!".

Dynamics and articulation markings include: *ff*, *sf*, *p*, *pizz*, *sotto voce*, *solo*.

Lyrics: -tù, o — nor, virtù al tuo cor, Arnol — do!

Ah Ma

38

Clar.

Cl.<sup>1</sup>

B<sup>1</sup>

-til — de, io t'a — mo, è ve — ro; ma fug — gir — ti al fin de — gi.

Clar.

Cl.<sup>1</sup>

B<sup>1</sup>

-o! Al — la pa — tria, al do — ver mi — o

Nel suo volto io leggo ap — pien — qual dolor ha chiuso in sen — S'egli infido a noi si

Clar.

io — o con — sa — croun pu — ro a — mor,

-re-se, il rimorso al fine in — te-se, emendar col penti — mento può l'anti — co di — so — nor, Nel suo volto leggo ap —

39 Solo.

Fl.

Harp.

Clar.

al — la pa — tris al do — ver mi — o i — o con —

-pien — quel dolor ha chiuso in sen — S'egli infido a noi si rese, il rimorso al fine in —



Flauto.

Flauto.

Clarinetto.

Contrabbasso.

Violoncello.

sa-cro un pu-ro a-mor un pu-ro a-mor un

te-se, e emendar col penti-mento può l'antico di-so-nor, e emendar col penti-mento può l'antico di-so-nor emendar col penti-

b.c.

pu — ro — a — mor, con — sa — cro un pu — ro u a pu — ro a — mor.)  
 - men-to può l'an-ti-co di-so-nor, e - men-dar col pen-ti-men-to può l'an-ti-co di-so-nor.)

PP arco.  
 PP arco.  
 PP arco.  
 PP arco.  
 PP arco.

Handwritten musical score for the opera "L'Em-pio" by Giuseppe Verdi. The score is written on ten staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass). The bottom seven staves are for the orchestra, including strings and woodwinds. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like "arco" and "pizz."

Lyrics:

-rò se vuoi i chio mora —

Pria sia spon-to l'op-pres-sar.

Contro l'em-pio qual con-

Fl.  
Hautb.  
Clar.

si — gli forte ap + pog — gio?

Nei pe-ri — gli — non ve n'ha che un sol per

Fl.  
Hautb.  
Clar.

41

pp

pp

pp

pp

noi mille al re — o ne restan po — i.

alle solo.

pp

41

Musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written for piano and voice. The piano part includes various dynamics such as *ff* (fortissimo), *pp* (pianissimo), *p* (piano), and *f* (forte). The vocal part includes lyrics in Italian: "Pensa ai be-ni che tu per-di." and "Non li cu-ro." The score is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

Cl,

Cl.

tr.

pizz.

pizz.

arco.

cres. arco.

pizz.

pizz.

gloria dai perigli puoi spe-rar?

Io non so se avrammi glo-ria mala sorte io vo'ten-

arco.

arco.

pizz.

Cl.

tr.

pp

sotto voce.

II.

sotto voce.

-tar Vieni, an-diam: fia l'em-pio e-stinto, vieni, an-diam: fia l'em-pio e-

sotto voce.

pp

Musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written for piano and voice. The piano part consists of 12 staves, and the vocal part consists of 12 staves. The music is in 2/4 time and G major. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The lyrics are in Italian and are written below the vocal staff.

Lyrics:
   
 Tu dunque sperì?
   
 - sin to. Can- giar mia sor- te. Vieni acer- car con me vit-

E vincer cre-di? Ma se infeli-ci... Quel nere-sta a-sil, se vin-ti?  
 -to-ria o morte. Col-l'ar-dir. Non te-mer. V'e la'



43

Musical score for a dramatic scene, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It includes a vocal line with lyrics in Italian, and several instrumental lines, including a prominent piano part with rapid sixteenth-note passages.

**Lyrics:**  
 Eil ven-di-ca-tor? eil ven-di-ca-tor?  
 tom-ba. il ciel!  
 Ah Ma...

**Performance markings:**  
 - **FF** (Fortissimo) is marked at the beginning of the piano part and in the vocal line.  
 - **sf** (Sforzando) is marked in the piano part.  
 - **pizz.** (Pizzicato) is marked in the piano part.  
 - **solo voce.** (Solo voice) is marked in the vocal line.

The score is divided into measures by vertical bar lines. The vocal line is written in a single staff, while the instrumental parts are written in multiple staves. The piano part features rapid sixteenth-note passages, while the vocal line is more melodic and expressive.

43 pizz

Clar. solo voce

Cl. Solo.

sotto voce,

-til — de, io t'a — mo, è ve — ro; ma fug — gir — ti al fin deggi —

Clar.

Cl.

B.

-o!

Al — la pa — tria, al do — ver mi — o

(Nel suo volto io leggo op-pien — quel dolor ha chiuso in sen — S'egli infido a noi si

Solo.

con sa crown pu ro a-mor, al la re se il rimorso al fin in-tese, e emendar colpen- mento puo l'artico di- so- nor. Nel suo volto leggo ap-pren-

pa- tria al do- ver mi- o i- o con- sa crown qual dolor ha chiuso in sen- S'egli infido a noi si re se il rimorso al fine in-tese e emendar colpen-

Fl.  
Hautb.  
Cl.  
C.  
B.

— pu — ro a — mor un — pu — ro a — mor un — pu — ro a —

— mento può l'antico di-so — nor emendar col penti — mento può l'antico di-so — nor emendar col penti — mento può l'antico di-so —

45

This musical score page contains measures 45 through 48. It features a full orchestral arrangement with woodwinds, brass, strings, and a vocal line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwinds (flutes, oboes, and bassoons) play a rhythmic pattern of eighth and sixteenth notes. The brass section, including trumpets and trombones, provides harmonic support with sustained notes and some melodic lines. The strings play a steady accompaniment. The vocal line, marked 'vcomp.', enters in measure 45 and continues through measure 48. The lyrics are in Italian and describe a state of remorse and the desire for redemption.

Measures 45-48 contain the following lyrics:

-mor, con- sa — cro un pu-ro un pu-ro a- mor.)  
nor, emendar col pen-ti-mentopuò l'anti-co di-so- nor.)

Measure 49 contains the following lyrics:

arco.  
P

46

Te-co sarò, Gu- glielmo, allorché pugna l'ora sa- rà  
della  
T'arresta. Melch' Melch'

Recit.  
(Contrattempo-fal!)

46 1<sup>re</sup> Cor en MI b All<sup>o</sup>  $\text{♩} = 112$

2<sup>a</sup> Cor en MI b

3<sup>me</sup> Cor en MI b

4<sup>me</sup> Cor en MI b

-tal! che sen- to! Eglie Gesler Men- tr'ei ne

(Ces 4 Cors sont sur le Théâtre)

Musical score for "L'Espresso" by Gioacchino Rossini. The score is in 2/4 time and features five staves. The vocal line (soprano) is on the top staff, and the piano accompaniment is on the bottom four staves. The lyrics are: "sfi - da, vor - rei tu, da schiavo co - dar - do, la grazia an - bi - r d'ur - ti disdegnoso".

**47** In. All. - 452.

Cori di Fanchestre.  
PP  
B.  
PP  
C.  
PP  
Arnel

sguardo? Qual dub-bio, oheiel! qual dub-bio! Mor-tal è quest'oltrag-gio. Io

PP

[illegible]



This musical score is for page 145 and consists of 12 staves. The top five staves are for instrumental accompaniment, including a piano (P) and forte (F) section. The bottom five staves are for vocal parts, with lyrics in Italian. The lyrics are: *presa, pen-sa a sal-vare il pa-dre, la pa-tria, la pa-tria pen-sa a li-be-*. The score includes various musical notations such as notes, rests, and dynamic markings.

presa, pen-sa a sal-vare il pa-dre, la pa-tria, la pa-tria pen-sa a li-be-

The musical score is arranged in a system of 14 staves. The top 13 staves are for instrumental parts, and the bottom staff is for the vocal line. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure contains a complex rhythmic pattern with many sixteenth notes. The second measure contains a complex rhythmic pattern with many sixteenth notes. The third measure contains a complex rhythmic pattern with many sixteenth notes. The fourth measure contains a complex rhythmic pattern with many sixteenth notes. The vocal line is written in the bottom staff, with lyrics in Italian. The lyrics are: -rar, la pa - tria a li — be - rar, la pa - tria a li — be -

Instrumental parts include:

- Staff 1: Treble clef, piano (p), complex rhythmic pattern.
- Staff 2: Treble clef, forte (ff), complex rhythmic pattern.
- Staff 3: Treble clef, forte (ff), complex rhythmic pattern.
- Staff 4: Treble clef, forte (ff), complex rhythmic pattern.
- Staff 5: Treble clef, forte (ff), complex rhythmic pattern.
- Staff 6: Treble clef, forte (ff), complex rhythmic pattern.
- Staff 7: Bass clef, forte (ff), complex rhythmic pattern.
- Staff 8: Bass clef, forte (ff), complex rhythmic pattern.
- Staff 9: Bass clef, forte (ff), complex rhythmic pattern.
- Staff 10: Bass clef, forte (ff), complex rhythmic pattern.
- Staff 11: Bass clef, forte (ff), complex rhythmic pattern.
- Staff 12: Bass clef, forte (ff), complex rhythmic pattern.
- Staff 13: Bass clef, forte (ff), complex rhythmic pattern.

Vocal line (Staff 14):

-rar, la pa - tria a li — be - rar, la pa - tria a li — be -

[illegible]

pa-dre!) (Oh a-more!) (Che far?)  
 (Ei freme.) (Il vero) (Mice-

49

lu. sotto voce

Coro. sotto voce.

Tromp. **ff**

B. **ff**

Tromb. **ff**

sotto voce.

pizz.

pizz.

pizz.

Ciel, tu sai se Ma til — dem'è

16.)

pizz.

49

C.B.

Clar.

Cors.

Tromp.

II<sup>a</sup>

ca — ra, ciel — tu sai — se Ma — til — de mè — ca — ra, — ma il mio co — re s'ar —

Fin. la fine //

Clar.

Cors.

Tromp.

II<sup>a</sup>

-ren-de a vir-tù. ma il mio co-re s'ar-rende a vir-tù O — dio e mor — te e mor — te al tra di —

50

Flute  
octave.

un poco più mosso.

C<sup>2</sup>

Tromp.  
un poco più mosso.

B<sup>7</sup>

Tromb: solo.

divisi.  
arco.

un poco più mosso.  
arco.

arco.

Triangle.

Gug.

-tor. O-di il can-to sa-cra-to ad I-me-ne, non ram-men-ti il pa-

50

un poco più mosso.

musical score for page 151, featuring multiple staves with musical notation and lyrics. The score includes various musical elements such as treble and bass clefs, key signatures (one flat), and dynamic markings like *cres.* (crescendo). The lyrics are written in Italian and are positioned below the vocal staves.

Lyrics:

- stor le sue pane, non su ni-sca il pia-cer al do-lor, Tu se-

Musical score for a dramatic scene, featuring multiple staves for instruments and voices. The score includes dynamic markings like **FF** (fortissimo) and **Rallentando** (ritardando). It also contains Italian lyrics for a vocal part, such as "O ciel! che far?" and "O padre, oh amor!".

The score is written for multiple staves, including vocal parts and instrumental accompaniment. The key signature is B-flat major (two flats). The tempo markings include **Rallentando** and **Rallent.**.

The lyrics for the vocal part are:

- con-dail fu-ror di che m'ardo o-dio e mor-te a quel vil, — a quel vil — tra-di-tor, — o-dio e

The vocal part includes the following lyrics:

(O ciel! che far? O padre, oh amor!

The score also includes the name **ARNOLD.** and the instruction **arco.** (arco).

The page number **51** is visible in the top right corner.



52

1° Tempo.

smorzando.

1° Tempo.

sotto voce

smorzando.

sotto voce

1° Tempo.

smorzando.

sotto voce.

1° Tempo.

smorzando.

pizz:

pizz:

pizz:

Oh ciel' che far? Oh padre oh a-mor! — Ciel, tu sai se Ma-ti-l — de m'e

mor-te a quel vil — a quel vil — tra-di-tor.

smorzando.

1° Tempo.

dol.

pizz.

52

Clar.  
C<sup>1</sup>  
Tromp.  
B<sup>1</sup>

ca — ra, ciel, — tu sai se Ma — fil — de mè — ca — ra, mail mio co — re s'ar —  
dore nel

Il furor t'as — con — da.

Clar.  
C<sup>1</sup>  
Tromp.  
B<sup>1</sup>

— rende a virtù, ma il mio co — re s'ar — rende a virtù.) O — dio e mor — te e mor — te al tradi —  
il furor di che m'ar — do: o dio e mor — te a quel vil, a quel vil tradi —

53

Piu mosso.

Flauti.

53

Piu mosso.

-tar, o-dio e mor — te o-dio e mor — te a — quel vi — le

-tar, o dio e mor — te, o-dio e mor — te a — quel vi — le

arco.

Piu mosso.

tra — di — tor, o — dieu mor — te o — dieu mor — te a — quel

tra — di — tor, o — dieu mor — te, o — dieu mor — te a — quel

finis



This page of musical notation, numbered 158, contains a complex arrangement of staves. The notation is written in a key with two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. Trills are indicated by the 'tr' symbol above certain notes. The staves are organized into systems, with some staves containing rests or specific markings like 'tor.' (likely for 'tutti' or 'tosto'). The bottom of the page shows a continuation of the musical notation, including a section with a 'Tutti' marking and a final staff with a double bar line.

**55** (4 Cors, en SOL, sur le Theatre.)

*Allegro* ♩ = 125.

**56** *Allegro* ♩ = 125

Flûtes.

Hautbois.

Clarinettes  
en UT

Cors en UT

Bassons.

Triangle.

Violons.

Alto.

Violoncelle.

Contre-Basse.

*Allegro* ♩ = 125

Handb.  
Cl.  
B♭  
Triang.

57 Fl.

1<sup>st</sup> Solo.

Handb.  
Cl.  
B♭  
Triang.

57





The first system of the musical score consists of eight staves. The top staff is a single melodic line with various ornaments and slurs. The second staff contains a complex rhythmic pattern with many beamed sixteenth notes. The third staff is a single melodic line. The fourth staff contains a complex rhythmic pattern with many beamed sixteenth notes. The fifth staff is a single melodic line. The sixth staff contains a complex rhythmic pattern with many beamed sixteenth notes. The seventh staff is a single melodic line. The eighth staff contains a complex rhythmic pattern with many beamed sixteenth notes. The system concludes with a double bar line.



The second system of the musical score consists of eight staves. The top staff is a single melodic line with various ornaments and slurs. The second staff contains a complex rhythmic pattern with many beamed sixteenth notes. The third staff is a single melodic line. The fourth staff contains a complex rhythmic pattern with many beamed sixteenth notes. The fifth staff is a single melodic line. The sixth staff contains a complex rhythmic pattern with many beamed sixteenth notes. The seventh staff is a single melodic line. The eighth staff contains a complex rhythmic pattern with many beamed sixteenth notes. The system concludes with a double bar line.

Helwige.

Il sol, che intorno splende sembra  
arre-

*F. arco.*

Violons.

Moderato.

starsi a meno del suo cor-so per avvi- varcosileggiadratesa.

Venerabil Melch-

Largo.

thal, voi saggioinfraipa- stori, voi be-ne-di-te ai lo-ro ca-sti ar- dori.

*pp*

59

Andante ♩ = 76

Solo

Flûtes.

Hautbois.

Clarinettes.

Cors en FA.

Cors en UT.

Bassons.

Tinballes  
en FA  
Voilées.

Violons.

Altos.

JEMMY.

HEDWIGE.

ARNOLD.

PÈCHER.

GUILAUME.

Dessus.

Tenors.

Basses.

Violoncelle.

Contre Basses.

CHOEUR.

59

sotto voce.

Fl. Solo.

Hautb. Solo.

Cl. Solo.

B♭

Timb.

pizz.

This system contains measures 1 through 8 of the score. It features staves for Flute (Fl.), Oboe (Hautb.), Clarinet (Cl.), Bassoon (B♭), and Timpani (Timb.). The Flute, Oboe, and Clarinet parts are marked with 'Solo.' and contain melodic lines with various ornaments and slurs. The Bassoon and Timpani parts provide harmonic support. The word 'pizz.' (pizzicato) is written below the bottom staff at measure 4.

Corn Solo.

Solo.

This system contains measures 9 through 16 of the score. It continues the musical themes from the first system. The Corn part is marked with 'Solo.' and features a melodic line. The other instruments continue their respective parts. The system concludes with a double bar line at measure 16.

pp

Timb.

Arnold.

Melo. (Oh Maria!)

Guill

Al-lor ch'è il cie-lo la vo-stro fe-de ac-coglie, be-ne-dir-vi deg-gio. Sì, chi la vecchiez-zà onora,

Andante  $\text{♩} = 76$

Hautb.

Clar.

Cors en FA.

B<sup>III</sup>

Timb.

sotto voce.

sotto voce.

JEMMY.

HEIDWIGE.

ARNOLD.

PÊCHEUR.

Solo.

pp

pp

pp

Il lor contento

m'è al cor ven!

lo stesso nume in sulla terra a-dora.

Ciel, - che del mon-do sei l'or-na-men-to,

Ciel, - che del mondo sei l'or-na-men-to,

Ciel, - che del mondo sei l'or-na-men-to,

Ciel, - che del mondo sei l'or-na-men-to,

sotto voce.

sotto voce.

Fl.

Hautb.

Cl.

C<sup>ra</sup>

B<sup>ra</sup>

Timb.

Solo

Solo

splen - di se - con - do al - lor, al - lor con - ten - to. Pu - ro è l'af - fet - to, pu - ro

splen - di se - con - do al - lor, al - lor con - ten - to. Pu - ro è l'af - fet - to

oh mio tormento! fa - tal, fatale a - more!

pour eux fais lui - re fais luire un doux au - gu - re car leur ten - dresse

splen - di se - con - do al - lor, al - lor con - ten - to. Pu - ro è l'af - fet - to

pour eux fais lui - re fais luire un doux au - gu - re

splen - di se - con - do al - lor, al - lor con - ten - to.

pour eux fais lui - re fais luire un doux au - gu - re



Fl.

Hantb.

Cl.

C<sup>tr</sup>

B<sup>tr</sup>

Timb.

è nel lo-ro pet-to, co-me la lu-ce si d'un di, d'un di se-ren,

— nel lo-ro pet-to, come la lu-ce d'un-di se-ren,

il lor contento m'è al cor velen.

nel-lo-ro pet-to, co-me la lu-ce d'un-di se-ren,

est aus-si pu-re que ta lu-miè-re en un beau jour

est aus-si pu-re en un beau jour

nel lo-ro pet-to, d'un di se-ren,

est aus-si pu-re en un beau jour

pizz

solu.

solu.

car leur ten dres - se est aussi pu - re que ta lu nière que ta lu nière en un beau

pu - roë l'af - fet - to nel lo - ro pet - to, co - me la lu - ce d'un di se - ren si, d'un di se -

car leur ten dres - se est aussi pu - re que ta lu nière que ta lu nière en un beau

car leur ten dres - se est aussi pu - re que ta lu nière que ta lu nière en un beau

car leur ten dres - se est aussi pu - re que ta lu nière que ta lu nière en un beau

car leur ten dres - se est aussi pu - re que ta lu nière que ta lu nière en un beau

pu - roë l'af - fet - to nel lo - ro pet - to, co - me la lu - ce d'un di se - ren si, d'un di se -

car leur ten dres - se est aussi pu - re que ta lu nière que ta lu nière en un beau

arco.



Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top four staves are for a vocal soloist (Soprano, Alto, Tenor, Bass). The bottom eight staves are for a vocal ensemble (Soprano, Alto, Tenor, Bass, and four additional parts). The lyrics are in French and are repeated across the staves.

Lyrics:

jour que ta lu - mière en un beau jour que ta lu - mière en un beau jour  
 - ren, d'un di se - ren, si d'un di se - ren, d'un di se - ren, si d'un di se - ren, co - me la lu - ce  
 jour que ta lu - mière en un beau jour que ta lu - mière en un beau jour que ta lu - mière  
 jour que ta lu - mière en un beau jour que ta lu - mière en un beau jour que ta lu - mière  
 jour que ta lu - mière en un beau jour que ta lu - mière en un beau jour que ta lu - mière  
 jour que ta lu - mière en un beau jour que ta lu - mière en un beau jour  
 - ren, d'un di se - ren, si d'un di se - ren, d'un di se - ren, si d'un di se - ren.  
 jour que ta lu - mière en un beau jour que ta lu - mière en un beau jour

que ta lu miè - re en un beau jour  
co - me la lu - ce d'un di se - ren.

que ta lu miè - re en un beau jour  
que ta lu miè - re en un beau jour  
que ta lu miè - re en un beau jour  
que ta lu miè - re en un beau jour  
co - me la lu - ce d'un di se - ren.

que ta lu miè - re en un beau jour

Moderato.

Violons.

Alto.

MUSICAL

C. Basso.

Delle antiche virtùdi l'esempio rin-no-va-te.

o fi-gli miei pensa-te

che il

suol o-ve nasceste.

al vo-stro imen doman-da degli appog-gi, dei custodi.

E voi pen-

-ti-li, a lor fide compa-gne, chiusa è nel vostro pet - to la lor posterità.

I fi - gli

vostri

degli avi lor fian de-gni: darvi la patria a tende i suoi so-ste

Vc.

gni.

C.B. stringendo

1<sup>er</sup> Cor en MI $\flat$ 2<sup>d</sup> Cor en MI $\flat$ 3<sup>me</sup> Cor en MI $\flat$ 4<sup>me</sup> Cor en MI $\flat$ All.<sup>o</sup>  $\text{♩} = 112$ 

Guillaume.

(Les 4 Cors sur le Théâtre.)

(Gessler di nuovo!)

(Gessler di

musical score for the second system, featuring four horns and a bass line. The horns are marked with 'F' and 'P' dynamics. The bass line includes the name 'Arnold' and the instruction '(An-diamo!)'.

musical score for the third system, featuring four horns and a bass line. The horns are marked with 'F' and 'pp' dynamics. The bass line includes the instruction '(An-diamo!)'.

Violon.

Guillaume.

(Gessler proserive i vo-ti!) U-di-te l'empio! U-di-te! ei grida che non ab-biam più

patria, che per sempre la fonte è dissec-cata del san-gue de' gagliardi. E purtroppo noi siam vili e co-dardi! Un

po-pol senza forza non produce più ero-i. E ai figli son ser-bate le cate-ne che voi pur trasciniate.

All.

Don-ne, dal ta-lamo scac-cia-te i vostri sposi: ai ti-ranni non mancano schiavi.



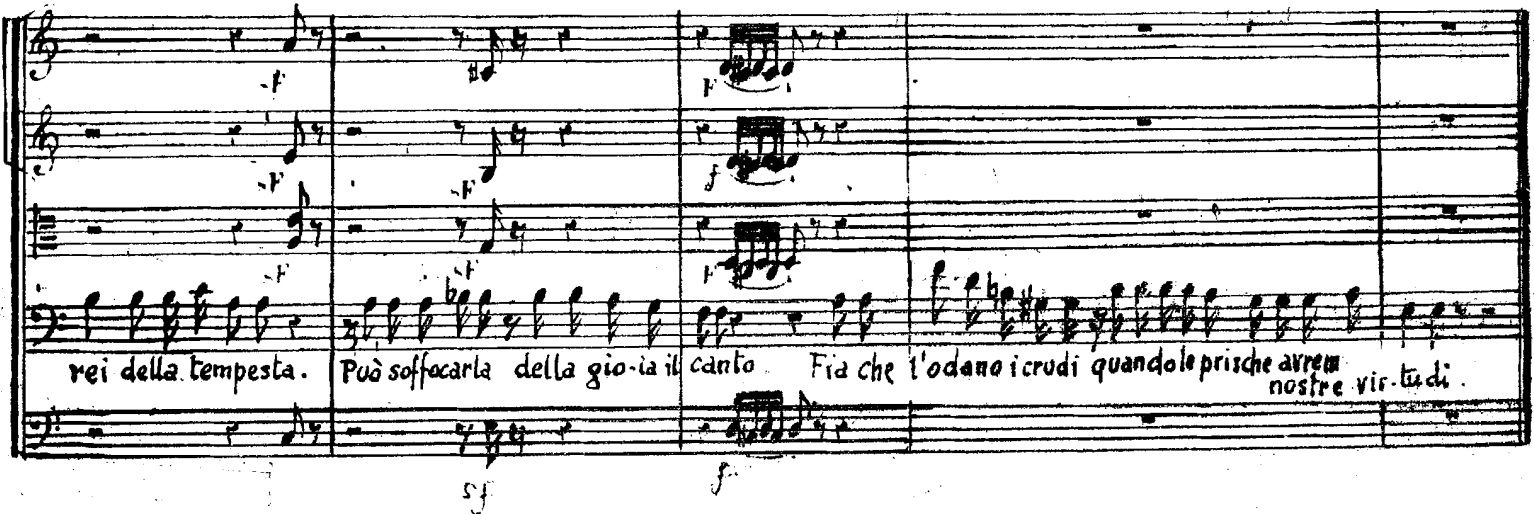
First system of the musical score. It features a piano accompaniment with a treble and bass staff. The vocal line is in the bass clef. The lyrics are: "Hedwigo. Quai l'a-gi-tan tra-sporti? Perché libera-mente sten pa-le-si il di sorgea? Lo spero... Guill:"



Second system of the musical score. The piano accompaniment continues. The vocal line has two parts: "Jenny. Guill:". The lyrics are: "Ma più Arnoldo non vedo. E ne la-scia. E mi fugge... Pur ce-la indarno il turbamento suo. Volo a interro-"



Third system of the musical score. The piano accompaniment continues. The vocal line has two parts: "Hedwigo. Guill:". The lyrics are: "-garlo, e tu ravnira i giochi. Magghiacci di spa-vento, e mi parli di festa? ce-la il fragore av"



Fourth system of the musical score. The piano accompaniment continues. The vocal line has two parts: "Hedwigo. Guill:". The lyrics are: "rei della tempesta. Può soffocarla della gio-ia il canto Fra che l'odano i crudi quando le prische avrem nostre vir-tudi."

67

Allegretto,  $\text{♩} = 66$ .

Flûte.

Petite Flûte.

Hautbois.

Clarinettes en LA.

Cors en MI.

Cors en UT.

Trompettes en

Bassons.

Trombones.

Violons.

Altos.

CHOEUR.

Violoncelle.

Contre-Basses.

67

pp

cres.



This page of musical notation is for a 12-part ensemble, arranged in six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first five systems consist of six staves each, with the first staff of each system in treble clef and the second in bass clef. The sixth system consists of two staves, both in bass clef. The notation is written in a single system, with measures grouped by vertical bar lines. The dynamic marking **ff** (fortissimo) is repeated frequently across the first five systems. The sixth system includes the instruction *Cme la C. B.* and the letter *H* repeated five times. The notation is complex, with many notes and rests, and some measures contain multiple notes. The page is numbered 176 in the top left corner.



68

This musical score page contains 12 staves of music, numbered 68 to 77. The notation is as follows:

- Staff 1:** Treble clef, contains whole notes and rests.
- Staff 2:** Treble clef, contains whole notes and rests.
- Staff 3:** Treble clef, contains eighth notes and rests.
- Staff 4:** Treble clef, contains eighth notes and rests.
- Staff 5:** Treble clef, contains eighth notes and rests.
- Staff 6:** Treble clef, contains eighth notes and rests.
- Staff 7:** Treble clef, contains eighth notes and rests.
- Staff 8:** Bass clef, contains eighth notes and rests.
- Staff 9:** Bass clef, contains eighth notes and rests.
- Staff 10:** Treble clef, contains eighth notes, triplets (marked with '3'), and a piano dynamic marking (*p*) at measure 75.
- Staff 11:** Treble clef, contains eighth notes, triplets (marked with '3'), and a piano dynamic marking (*p*) at measure 75.
- Staff 12:** Bass clef, contains eighth notes, triplets (marked with '3'), and a piano dynamic marking (*p*) at measure 75.

Measures 76 and 77 continue the melodic lines in staves 10, 11, and 12. A *pizz.* (pizzicato) marking is present at the beginning of measure 78 on the bottom staff.

68

Flute. solo.

Clar.

Bass.

solo.

This musical score page, numbered 178, contains two systems of music. The first system includes parts for Flute, Clarinet, and Bass. The Flute part begins with a 'solo.' marking and features a melodic line with eighth and sixteenth notes. The Clarinet and Bass parts provide harmonic support with chords and moving lines. The second system continues the musical development, with the Flute part showing a key signature change to two sharps (F# and C#). The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'solo.' and 'f'.

The musical score is arranged in two systems. The first system includes staves for various instruments, each marked with *Fz* (Forzando). The second system includes staves for vocal parts: 1<sup>st</sup> Dessus, 2<sup>d</sup> Dessus, Ténors, and Basse. The vocal parts have lyrics in French. The bottom of the page features a double bass staff with *FP arco* and *Pizz.* markings, and a series of dynamic markings *p f f f f*.

*Fz*  
*Fz*  
*Fz*  
*Fz*  
*Fz*  
*Fz*  
*Fz*  
*sF sF*  
*Fz*  
*Fz*  
*Fz*  
*1<sup>st</sup> Dessus.*  
*2<sup>d</sup> Dessus.*  
*Ténors.*  
*Basse.*  
*FP arco.*  
*p f f f f*

*P*  
*P*  
*P*  
*P*  
*Cinto il crine di bei fiori,*  
*Hymé né-e ta journo-e*  
*Hymé né-e ta journé-e*  
*Hymé né-e ta journé-e*  
*Pizz.*

Flute solo

Cla.

solo.

fra gli amori scendi I-men, scendi I-men, cin-to il crine di bei fiori tra gli amori

fortu - née luit pour nous luit pour nous hy - mé - ne e ta jour - née for - tu - née

fra gli amori scendi I-men, scendi I-men, cin-to il crin di bei fior tra gli a-

fortu - née luit pour nous luit pour nous ton beau jour luit pour nous ton beau

The musical score is written on ten staves. The first staff is for Flute solo, the second for Clarinet (Cla.), and the remaining eight staves are for vocal parts. The lyrics are in Italian and French, with some words in French being written in italics. The music is in 2/4 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. The lyrics are:   
 fra gli amori scendi I-men, scendi I-men, cin-to il crine di bei fiori tra gli amori   
 fortu - née luit pour nous luit pour nous hy - mé - ne e ta jour - née for - tu - née   
 fra gli amori scendi I-men, scendi I-men, cin-to il crin di bei fior tra gli a-   
 fortu - née luit pour nous luit pour nous ton beau jour luit pour nous ton beau

[illegible]

Flûte.

Hautb.

Clar. solo.

Cors en UT

1<sup>on</sup>

fi-ne pa-ce scenda e-ne ren-da lie-ti appien: per-te so-lo

-ron-nes que tu donnes les é-poux sont ja-loux sont ja-loux d'al-lé-gres-se

fi-ne pa-ce scenda e-ne ren-da lie-ti appien: per-te so-lo ta-ce il

-ron-nes que tu donnes les é-poux sont ja-loux sont ja-loux d'al-lé-gres-se de-ten-

Pizz.

Pizz.

ta - ce il duo - lo, per te lie - to vi - ve il cor, per te so - lo ta - ce il duo lo  
 de ten - dres - se leur jeu - nes - se s'em - bel - lit d'al - lé gres - se de - ten - dresse  
 duo - lo, per te lie - to vi - ve il cor per te so - lo ta - ce il duo lo  
 - dres - se leur jeu - nes - se s'em - bel - lit d'al - lé gres - se de - ten - dresse

solo.

arco

arco.



The musical score is arranged in two systems. The first system features vocal staves with lyrics in French and Latin. The second system continues the vocal parts and includes a Trombone (Tromb.) part. The lyrics are as follows:

per te tie-to vi-ve il cor. Mu-ta re-sta la tem-pe-sta.  
leur jeu-nes-se s'em-bel-lit sur nos tè-tes sur nos tè-tes  
per te tie-to vi-ve il cor. Mu-ta re-sta la tem-pe-sta  
leur jeu-nes-se s'em-bel-lit sur nos tè-tes sur nos tè-tes



nel-le gio - ie del-l'a - mor. Qualche cal - ma spe - ra  
 les tem - pè - tes sont mu - et - tes sur nos tê - tes sur nos  
 nel-le gio - ie del-l'a - mor. Qualche cal - ma spe - ra  
 les tem - pè - tes sont mu - et - tes sur nos tê - tes sur nos

l'al - ma nel - l'eb - brez - za del pia - cer, del pia - cer, del pia -

tè - tes les k'm - pè - tes sont mu - ettes tout nous dil tout nous

tè - tes les k'm - pè - tes sont mu - ettes tout nous dil tout nous

l'al - ma nel - l'eb - brez - za del pia - cer, del pia - cer, del pia -

C<sup>ma</sup> la C. B. //

73

*p*

*p*

*p*

*sotto voce.*

*sotto voce.*

*sotto voce.*

*sotto voce.*

*sotto voce.*

*-cer*

*dit*

*dit*

*-cer*

*Pizz.*

Cin-to il crine di bei fio-ri,

Hymé - né - e ta jour - né - e

Hymé - né - e ta jour - né - e

Cin-to il crine di bei fio-ri,

73

Flûte solo

Clar

Bassons.

solo.

tra gli amori scendi Imen, scendi Imen, cinto il crine di bei fio-ri, tra gli a-mori

for-tu-né-e luit pour nous luit pour nous hymé-né-e ta jour-né-e for-tu-né-e

tra gli amori scendi Imen, scendi Imen, cin-toil crin di bei fior tra gli a-

for-tu-né-e luit pour nous luit pour nous ton beau jour luit pour nous ton beau

The musical score is written for a large ensemble, including voices and piano. It consists of 14 staves. The first 10 staves are instrumental, featuring complex rhythmic patterns and dynamic markings such as *Fz* (forzando), *sf sf* (sforzando), and *pp* (pianissimo). The last 4 staves contain vocal lines with lyrics in French and Italian. The lyrics are:   
 - *scen-di Imen, I - men, scendi Imen, scendi Imen*   
 - *luit pour nous luit pour nous luit pour nous luit pour nous*   
 - *mor*   
 - *jour*   
 The vocal lines are marked with *solo* and *sotto voce*. The piano part includes a section marked *arco* (arco) and *FP* (forzando piano). The score is written in a key with one sharp (F#) and a 2/4 time signature.

solo.

Rassons.

pa - ce scen - da e ne ren - da lie - ti ap - pien: per te so - lo

dans nos â - mes tu pro - clâ - mes no - tres - poir ton i - vres - se

pa - ce scen - da e ne ren - da lie - ti ap - pien: per te so - lo ta - ce il

dans nos â - mes tu pro - clâ - mes no - tres - poir ton i - vres - se joint sans

Pizz:

Pizz:

75

*a tempo*

ta - ce il duo - lo , per te tie - to vi - ve il cor per te so - lo

joint sans ces - se ta ten - dres - se au de - voir ton i - vres - se

duo - lo , per te tie - to vi - ve il cor per te so - lo

ces se ta ten dres se au de - voir ton i - vres - se

arco.

75 *a tempo*



ta - ce il duo - lo, per te lie - to vi - ve il cor.  
 joint sans ces - se ta ten - dres - se au de - voir  
 ta - ce il duo - lo, per te lie - to vi - ve il cor. cin - toil  
 ta - ce il duo - lo, per te lie - to vi - ve il cor. cin - toil cri - me

*solo.*  
*solo.*  
*pizz.*  
*pizz.*



Clar.

Cors en MI.

Bassons.

solo.

8. mis.

cri - ne di bei fio - ri cin - toil

cin - toil cri - ne di bei

Ily - - me - ne - e la jour -

Ily - - me - ne - e la jour -

cri - ne di bei fio - ri



[illegible]

-pion, te-coal-fi - ne pa-ce scen - da e ne ren - da tie-ti ap-pion,  
 - loux des cou - ron - nes que tu don - nes ces é - pousont ja - loux sont ja loux  
 - pion, te-coal-fi - ne pace scen - da e ne ren - da tie-ti ap-pion,  
 - loux des cou - ron - nes que tu don - nes e ne ren - da tie-ti ap-pion, tie-ti ap-

lie - ti appien, lie - ti appien, lieti appien, lieti appien, lieti appien, lie - ti appien.

sont ja - loux sont ja - loux sont ja - loux sont ja - loux sont ja - loux sont ja - loux.

lie - ti appien, lieti appien, lieti appien, lieti appien, lieti appien, lie - ti ap - pien, lie - ti appien.

-pien, lie - ti appien, é - poux sont ja - loux sont ja - loux sont ja - loux sont ja - loux sont ja - loux.

This page of musical notation, numbered 198, contains a complex arrangement of musical staves. The notation is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The staves are organized into systems, with some staves featuring treble clefs and others featuring bass clefs. The notation includes a variety of musical symbols, such as notes, rests, and dynamic markings. A prominent "tutti." marking is visible in the middle of the page, indicating a change in the musical texture. The notation is dense and intricate, suggesting a high level of musical complexity.

## PAS DE SIX.

78 Allegretto.  $\text{♩} = 80$ .

Flûte

Petite Flûte

Hautbois.

Clarinettes en SI b.

Corns en FA.

Trompettes en UT.

Bassons.

Violons.

Altos.

Violoncelle et  
Contre-Basses.

78

pp

pp

pizz.



Flute, solo. *pp*

Hautb. *pp*

Clar. *pp*

Bassons. *pp*

Vcllo.

Alto.

79

R. H.

Clar.

Cor. solo.

Bas.

Vcllo.

Alto.



First system of musical notation, measures 75-80. The score includes staves for Flutes (Fl.), Clarinets (Cl.), Cor Anglais (Cor.), Bassoons (Bass.), Trombones (Tromp.), and Double Basses (B.). Dynamics include *f* and *ff*. The music features complex rhythmic patterns and melodic lines.

Second system of musical notation, measures 81-86. The score includes staves for Flutes (Fl.), Clarinets (Cl.), Cor Anglais (Cor.), Bassoons (Bass.), Trombones (Tromp.), and Double Basses (B.). Dynamics include *ff* and *pp*. The music features complex rhythmic patterns and melodic lines. A rehearsal mark [80] is present at the beginning of the system.

Hautb. solo.

This system contains six staves of music. The top staff is a woodwind solo, marked with a woodwind clef and a series of sixteenth-note runs. The second staff is a piano accompaniment, marked with a piano clef and a piano (*pp*) dynamic. The third staff is another piano accompaniment, also marked with a piano clef and a piano (*pp*) dynamic. The fourth staff is a piano accompaniment, marked with a piano clef and a piano (*pp*) dynamic. The fifth staff is a piano accompaniment, marked with a piano clef and a pizzicato (*pizz.*) dynamic. The sixth staff is a piano accompaniment, marked with a piano clef and a pizzicato (*pizz.*) dynamic.

Hautb.

Clar.

Bassons.

dol.

This system contains eight staves of music. The top staff is a woodwind solo, marked with a woodwind clef and a series of sixteenth-note runs. The second staff is a woodwind solo, marked with a woodwind clef and a series of sixteenth-note runs. The third staff is a woodwind solo, marked with a woodwind clef and a series of sixteenth-note runs. The fourth staff is a woodwind solo, marked with a woodwind clef and a series of sixteenth-note runs. The fifth staff is a piano accompaniment, marked with a piano clef and a piano (*pp*) dynamic. The sixth staff is a piano accompaniment, marked with a piano clef and a piano (*pp*) dynamic. The seventh staff is a piano accompaniment, marked with a piano clef and a piano (*pp*) dynamic. The eighth staff is a piano accompaniment, marked with a piano clef and a piano (*pp*) dynamic.

Hautb.

Clar.

Musical score for woodwinds and strings, measures 78-81. The woodwind section includes Hautbois (Hautb.), Clarinet (Clar.), and Bassoon (Bassons). The string section includes Violins (Vln.), Violas (Vla.), Cellos (Cello), and Double Basses (Cont. B.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Measure 81 is marked with a box containing the number 81.

81

Corn.

Tromp.

Bassons.

Musical score for brass and strings, measures 81-84. The brass section includes Cornets (Corno), Trombones (Tromp.), and Bassoons (Bassons). The string section includes Violins (Vln.), Violas (Vla.), Cellos (Cello), and Double Basses (Cont. B.). The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Measure 81 is marked with a box containing the number 81. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). The word *arco.* (arco) is written below the string staves. The string section includes Violins (Vln.), Violas (Vla.), Cellos (Cello), and Double Basses (Cont. B.).

81

First system of musical notation, measures 1 through 8. The score includes staves for Clarinet (Clar.), Horns (Cors.), Bassoons (Bassons), and strings. Dynamics include *pp* (pianissimo), *ff* (fortissimo), and *ppp* (pianississimo). A *dol.* (dolando) marking is present in the Bassoon staff. The woodwinds play complex rhythmic patterns, while the strings provide a steady accompaniment.

Second system of musical notation, measures 9 through 16. The score continues with Clarinet (Clar.), Horns (Cors.), Bassoons (Bassons), and strings. Dynamics include *f* (forte) and *tr* (trill). The woodwinds continue their complex patterns, and the strings maintain their accompaniment. A repeat sign is visible at the end of the system.

This musical score is for a section titled "Horn". It features three staves: Clarinet (Clar.), Flute (Fl.), and Horn (Horn). The Clarinet part begins with a forte (ff) dynamic and includes a series of eighth notes. The Flute part also begins with a forte (ff) dynamic and features a series of eighth notes. The Horn part is marked with a forte (ff) dynamic and includes a series of eighth notes. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

This image shows a page from a musical score, likely for a symphony. The page is numbered 82 at the top center. It contains ten staves of music. The notation is complex, featuring various note values, rests, and dynamic markings. The dynamics include 'pp' (pianissimo) and 'ff' (fortissimo). There are also articulation marks such as 'arco' (arco) and 'pizz' (pizzicato). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes many beamed notes, suggesting a fast tempo. The page is numbered 82 at the top center and 83 at the bottom center.



This page of musical notation, numbered 207, contains ten staves of music. The notation is complex, featuring a variety of rhythmic values and patterns. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a 19th-century manuscript. The notation includes many sixteenth and thirty-second notes, often grouped in beams. There are several triplets indicated by a '3' over the notes. Some staves have repeat signs (double bar lines with two dots) indicating repeated rhythmic figures. The bottom staves show more complex rhythmic patterns, including what appears to be a 3/8 time signature in the final staff. The overall impression is of a highly technical and intricate musical composition.

This musical score page contains 12 staves of music, organized into two systems of six staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *ff* (fortissimo) and *divisi*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The first system (measures 83-84) includes a *ff* marking in the first staff of the second system. The second system (measures 85-86) includes a *divisi* marking in the first staff of the second system. The page is numbered 208 in the top left and 84 in the top right and bottom right corners.



The first system of the musical score consists of eight measures. It features a complex arrangement of staves. The top staff has a treble clef and a key signature of one flat. The second staff is a grand staff (treble and bass clefs). The third and fourth staves are also grand staves. The fifth and sixth staves are grand staves. The seventh staff is a grand staff. The eighth staff is a grand staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like *pp* and *mf*.

The second system of the musical score consists of eight measures. It continues the musical themes from the first system. The top staff has a treble clef and a key signature of one flat. The second staff is a grand staff. The third and fourth staves are also grand staves. The fifth and sixth staves are grand staves. The seventh staff is a grand staff. The eighth staff is a grand staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like *pp* and *mf*. The system ends with a double bar line.

This musical score is for the song "The Rose Tree". It features a vocal solo and instrumental accompaniment. The instruments listed are Horns (Hauptb.), Clarinet (Clar.), Cornet (Corns.), Piano (Pp.), Bassoon (Bassoon), and Cello/Double Bass (pizz.). The score is written in 2/4 time and includes a key signature of one flat (B-flat). The vocal line is marked "solo" and begins with the lyrics "The Rose Tree". The instrumental parts include a piano introduction and a bassoon solo. The piano part features a prominent arpeggiated figure in the right hand and a steady bass line in the left hand. The bassoon part has a melodic line with a trill. The clarinet and cornet parts have a similar melodic line. The horns part has a steady bass line. The cello/double bass part has a steady bass line. The score is divided into measures by vertical bar lines. The vocal line is on a single staff. The instrumental parts are on multiple staves. The piano part is on a grand staff (treble and bass clef). The bassoon part is on a single staff. The clarinet and cornet parts are on single staves. The horns part is on a single staff. The cello/double bass part is on a single staff. The score is written in a standard musical notation style with notes, rests, and other musical symbols. The lyrics are written below the vocal line. The tempo and key signature are indicated at the top of the score. The score is a page from a larger musical manuscript.

A page of a musical score for a band, featuring ten staves. The top staff is a melody line. The second staff is a woodwind part with a 'C' and 'F' marking. The third staff is a woodwind part. The fourth staff is a woodwind part. The fifth staff is a woodwind part. The sixth staff is a woodwind part. The seventh staff is a woodwind part. The eighth staff is a woodwind part. The ninth staff is a woodwind part. The tenth staff is a woodwind part. The word 'Tromp.' is written on the fifth staff.

86

Flute: *cres a poco.* *ff*

Clarinet: *cres.* *ff*

Cor Anglais: *cres.* *ff*

Trombone: *cres.* *ff*

Bassoon: *cres.* *ff*

Cello/Double Bass: *cres.* *ff*

86

This page of musical notation, numbered 212, contains ten staves of music. The notation is written in a system with a key signature of one flat (B-flat) and a time signature of 4/4. The staves are arranged in a vertical column. The first seven staves are treble clefs, and the last three are bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'sf' (sforzando). The staves are arranged in a system, with some staves containing multiple measures of music and others containing rests or specific rhythmic patterns. The first staff begins with a 'ff' marking. The second staff also begins with a 'ff' marking. The third staff begins with a 'ff' marking. The fourth staff begins with a 'ff' marking. The fifth staff begins with a 'ff' marking. The sixth staff begins with a 'ff' marking. The seventh staff begins with a 'ff' marking. The eighth staff begins with a 'ff' marking. The ninth staff begins with a 'ff' marking. The tenth staff begins with a 'ff' marking. The notation is complex, with many notes and rests, and some staves containing multiple measures of music. The overall style is that of a classical or romantic era musical score.

87

A musical score for 12 staves, measures 87-94. The score is written in treble and bass clefs. The first six staves (1-6) are in treble clef, and the last six (7-12) are in bass clef. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. Dynamics include *fp* (fortissimo piano), *p* (piano), and *pizz.* (pizzicato). The score is divided into measures by vertical bar lines. The first measure (87) contains dense sixteenth-note patterns. The second measure (88) continues these patterns. The third measure (89) introduces a melodic line in the upper staves. The fourth measure (90) features a melodic line in the lower staves. The fifth measure (91) contains a melodic line in the upper staves. The sixth measure (92) features a melodic line in the lower staves. The seventh measure (93) contains a melodic line in the upper staves. The eighth measure (94) features a melodic line in the lower staves. The score ends with a double bar line at the end of measure 94.

87

Flute solo. *pp* *pizz.*

Measures 1-8 of the first system. The Flute part has a solo marked 'solo.' and 'pp' (pianissimo) starting in measure 4. The Clarinet part has a 'pizz.' (pizzicato) marking in measure 1. The Piano part features a dense texture of chords and arpeggios. The Bass part provides a steady rhythmic accompaniment.

Clarinet *Cresc. la G de F.* *H* *H* *H* *H* *H*

Measures 9-16 of the second system. The Clarinet part has a 'Cresc. la G de F.' (Crescendo leading to G-flat) marking in measure 10, followed by five 'H' (Harmon) markings. The Flute part continues its solo. The Piano and Bass parts maintain their accompaniment.

musical score for page 88, measures 215-222. The score includes parts for strings, woodwinds, and brass. Dynamics include 'cres a poco', 'cres.', 'mf', and 'f'.

String parts (Violins I, Violins II, Violas, Cellos, Double Basses) show a crescendo and then a forte section.

Woodwind parts (Flutes, Clarinets, Cor Anglais, Trombones) show a crescendo and then a forte section.

Brass parts (Trumpets, Trombones) show a crescendo and then a forte section.

Dynamic markings: *cres a poco.*, *cres.*, *mf*, *f*.

This page of musical notation, page 216, contains a complex arrangement of multiple staves. The notation is primarily in treble and bass clefs, with some staves featuring a C-clef (soprano or alto). The music is characterized by dense, rapid passages, often marked with **ff** (fortissimo) dynamics. The notation includes a variety of note values, including sixteenth and thirty-second notes, as well as rests and slurs. A **unis** (unison) marking is present on one of the lower staves. The overall structure suggests a highly technical and rhythmic piece, possibly a study or a section from a larger work. The page is numbered 216 in the top left corner.



89

This page of musical notation, numbered 89, contains ten staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat (B-flat). The third staff is a treble clef with a key signature of one flat (B-flat). The fourth staff is a treble clef with a key signature of one flat (B-flat). The fifth staff is a treble clef with a key signature of one flat (B-flat). The sixth staff is a bass clef with a key signature of one flat (B-flat). The seventh staff is a treble clef with a key signature of one flat (B-flat). The eighth staff is a treble clef with a key signature of one flat (B-flat). The ninth staff is a bass clef with a key signature of one flat (B-flat). The tenth staff is a bass clef with a key signature of one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like 'h' and 'tr'.

This page of musical notation, numbered 218, contains ten staves of music. The notation is complex, featuring a variety of rhythmic values including sixteenth and thirty-second notes, often beamed together in dense passages. The music is written in a key with one flat (B-flat) and a common time signature (C). Several staves include trills, marked with 'tr'. Dynamic markings such as *sf* (sforzando) and *p* (piano) are present. A section of the music is marked 'A. en bas' (Alto en bas). The notation is arranged in a system with ten staves, with some staves containing rests or other markings.

This page of musical notation consists of 12 staves, organized into three systems of four staves each. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first system (staves 1-4) shows a dense arrangement of notes with many beamed sixteenth notes. The second system (staves 5-8) continues this complexity, with some staves featuring more melodic lines. The third system (staves 9-12) includes a staff with the word "mix." and a double bar line, suggesting a change in texture or a specific musical instruction. The notation is written in a standard musical script with treble and bass clefs, and various accidentals and articulation marks.

## CHŒUR DANSE.

90 Allegro  $\text{♩} = 120$ .Flûte et  
Petite Flûte.

Hautbois.

Clarinettes  
en Si b.

Cors en FA.

Cors en MI b.

Trompettes  
en UT.

Bassons.

Trombones.

Timbales  
en UT.

Violons.

Altos.

Dessus.

CHŒUR.  
Ténors.

Basses.

Violoncelle.

Contre-Basse.

This musical score is for a piece titled "CHŒUR DANSE" (Chorus Dance), marked "Allegro" with a tempo of 120 beats per minute. The score is written for a large orchestra and a chorus. The instruments listed on the left are: Flûte et Petite Flûte, Hautbois, Clarinettes en Si b., Cors en FA, Cors en MI b., Trompettes en UT, Bassons, Trombones, Timbales en UT, Violons, Altos, Dessus, CHŒUR (Ténors and Basses), Violoncelle, and Contre-Basse. The music is in 6/8 time and features a key signature of two flats (B-flat and E-flat). The score is divided into measures by vertical bar lines. The first measure of the Flûte et Petite Flûte part is marked with a forte (ff) dynamic. The chorus parts (Ténors and Basses) are shown as empty staves, indicating they are not singing in this section. The Violoncelle and Contre-Basse parts are also marked with a forte (ff) dynamic. The score is numbered 90 in the top left corner and 90 in the bottom left corner.

90

ff

This page of musical notation, page 291, contains 14 staves of music. The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in two systems of seven staves each. The notation includes many notes and rests, and some staves have additional markings like 'fms' and 'ff'. The dynamic markings include *sf*, *ff*, and *f*. The notation is written in a style that suggests a 19th-century manuscript.

This page of musical notation, numbered 222, contains a complex arrangement of musical staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music is characterized by dense, rapid passages, particularly in the upper staves, which feature many sixteenth and thirty-second notes. Dynamic markings such as *sf* (sforzando) and *f* (forte) are frequently used throughout the score. The lower staves include a section with a double bar line and a repeat sign, suggesting a recurring rhythmic pattern. The overall composition is highly technical and demanding, typical of a concert band or orchestral score.

91

A musical score for 12 staves, organized into two systems of six staves each. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The score contains various musical notations such as eighth notes, sixteenth notes, and rests. There are several instances of the letter 'F' with a flat symbol (F) placed below the staves, likely indicating fingerings or specific notes. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The notation is dense, with many notes and rests across the staves.

91

This page of musical notation, numbered 224, contains ten staves of music. The notation is complex, featuring various musical symbols such as notes, rests, and bar lines, arranged in a multi-measure format. The music is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and bar lines, arranged in a complex, multi-measure format. The music is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and bar lines, arranged in a complex, multi-measure format. The music is written in a key signature of one flat (B-flat) and a time signature of 4/4.



92

A handwritten musical score on 15 staves, organized into three systems of five staves each. The notation includes various musical symbols such as notes, rests, and accidentals. The first system (staves 1-5) features complex rhythmic patterns with many beamed notes. The second system (staves 6-10) continues these patterns with some longer note values. The third system (staves 11-15) shows a transition, with staves 11-13 containing more complex figures and staves 14-15 featuring a double bar line and the word "Finis." written on staff 14. The manuscript is written in dark ink on aged paper.

92

This page of musical notation, numbered 226, contains 14 staves of music. The notation is written in a single system, with staves grouped in pairs. The music features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte) and *sf* (sforzando) are present throughout the score. The notation includes many beamed notes, suggesting a fast or intricate passage. The staves are organized into two systems of seven staves each. The first system of seven staves includes a grand staff (treble and bass clef) and five single staves. The second system of seven staves includes a grand staff and five single staves. The notation is dense and complex, with many beamed notes and dynamic markings.

93

93

P

FF

P

FF

93

This page of musical notation, numbered 228, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings visible include *f* (forte), *ff* (fortissimo), and *fp* (fortissimo piano). The notation is organized into several systems, with some staves featuring more complex rhythmic patterns and others showing simpler melodic lines. The overall layout is typical of a professional musical score, with clear staff lines and legible notation.

This image shows a page of musical notation for a piano piece. The score is written on 14 staves, organized into four systems of four staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), time signatures, and complex rhythmic patterns including sixteenth and thirty-second notes. Dynamic markings like 'ff' (fortissimo) and 'fp' (pianissimo) are present throughout the score. The piece features intricate textures with multiple voices and a strong rhythmic drive.

This page of musical notation, numbered 231, contains a complex arrangement for piano. It features 14 staves, with the first six in the treble clef and the last eight in the bass clef. The notation is characterized by dense, rapid passages, particularly in the upper staves, which include triplets and sixteenth-note runs. Dynamic markings such as *sf* (sforzando) and *ff* (fortissimo) are placed throughout the score to indicate changes in volume. Numerous articulation marks, including accents and slurs, are used to shape the phrasing of the melodic lines. The overall texture is highly detailed and technically demanding.

10

pre-mio del va-lor Glo-ria, o no-real giovi-net - -  
 tient le prix de l'a-dres se gloire hon-neur au fils de Tell  
 tient le prix de l'a-dres se gloire hon-neur au fils de Tell



-to, chie-b-be il pre-mio del va-lor, si, Ma-dre mi-a, madre  
 — il ob-tient le prix de l'a-dres-se.  
 — il ob-tient le prix de l'a-dres-se.

The musical score is written for a large ensemble, likely a choir and orchestra. It consists of 15 staves. The first 14 staves are for instrumental parts (strings and woodwinds), and the 15th staff is for the vocal parts. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *sf*, *ff*). The lyrics are in French and are written below the vocal staff. The lyrics are: "mi - - a! Qual som-mo be-ne! Di de-strez-zail Il ob-tient le".

mi - - a! Qual som-mo be-ne! Di de-strez-zail Il ob-tient le

pre - mio ot - tie - ne; di suo pa - dre ha in pet - to il cor.

prix de la dres - se c'est l'hé - ri - ta - ge pa - ter - nel

prix de la dres - se c'est l'hé - ri - ta - ge pa - ter - nel

This page of musical notation is for a choir and orchestra. It features a variety of staves including vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts have lyrics: "Glo - ria!" and "gloi - re". The piano accompaniment includes complex rhythmic patterns, such as sixteenth-note runs and chords. Dynamic markings like *sf* (sforzando) and *ff* (fortissimo) are present. The notation is arranged in a standard score format with a large system of staves.

*sf* *sf* *sf* *sf* *sf*

*sf* *sf*

*ff*

Glo - ria! Glo - ria!

gloi - re gloi - re

gloi - re gloi - re

*f*

Si cinge il pro' guerriero di ben temprato accia- io, e in- dos- sa un roz- zo sa- io il  
 Enfants de la na- tu- re le simple habit de bu- re nous tient lieu de l'ar- mu- re qui  
 Enfants de la na- tu- re le simple habit de bu- re nous tient lieu de l'ar- mu- re qui

sempli-ce pa-sstor. Ma dove ono-re il chiama pe- rir da for-te ei brama, e il dardo suo pe-netra le a-

dé-fend les guer-riers mais aubut qui l'ap-pelle no-tre flèche est fi-dé-le et l'espoir avec el-le re-

dé-fend les guer-riers mais aubut qui l'ap-pelle no-tre flèche est fi-dé-le et l'espoir avec el-le re-

- sco - se vie del cor — Si cin - ge il pro - guerri - ro di ben tempra to accia - io, e in - dos - sa un roz - zo sa - io il  
 nait dans nos fo - yers — en fans de la na - tu - re le simple habit de bu - re nous tient lieu de l'ar - mu - re qui  
 nait dans nos fo - yers — en fans de la na - tu - re le simple habit de bu - re nous tient lieu de l'ar - mu - re qui



semplice pa-stor. Ma dove ono-re il chiama pe-rir da forte ei brama, e il dardo suo penetra le a-sco-se vie del  
 defend les guer-riers mais aubut qui l'appelle no-tre flèche est fi-dèle et l'espoir avec el-le re-nait dans nos fo  
 defend les guer-riers mais aubut qui l'appelle no-tre flèche est fi-dèle et l'espoir avec el-le re-nait dans nos fo



cor. Si cin-ge il pro guerrie-ro di ben temprato accia-io, e in-dossa un rozzo sa-io il sempli-ce pa-  
 -yers en-fans de la na-tu-re le simple habit de bu-re nous tient lieu de l'ar-mu-re qui defend les guer-  
 cor. Si cin-ge il pro guerrie-ro di ben temprato accia-io, e in-dossa un rozzo sa-io il sempli-ce pa-

-stor — Ma dove ono-re il chia-ma pe-rir da for-te ei bra-ma, e il dardo suo pe-ne-tra le a-sco-se vie del  
 -riers — mais au but qui l'ap-pel-le no-tre flèche est fi-dè-le et l'espoir a-vec el-le re-nait dans nos fo  
 -riers — mais au but qui l'ap-pel-le no-tre flèche est fi-dè-le et l'espoir a-vec el-le re-nait dans nos fo

[illegible]

-- sco - se vie del cor, mado - ve o - nor, o - nor fo chiama sol pe - rir da for - te bra - - mail pro' - guer.  
 - nait dans nos fo - yers l'espoir re - nait dans nos fo - yers l'espoir l'es - poir l'espoir re - nait dans nos fo -  
 - nait dans nos fo - yers l'espoir re - nait dans nos fo - yers l'espoir l'es - poir l'espoir re - nait dans nos fo -

rier, — ma dove onor lo chia-ma pe-rir da for-te ei bra-ma, eil dardo suo pene - tra le a-  
 yers — mais au but qui l'ap-pel - le no-tre flèche est fi - de - le et l'es-poir a - vec el - le re  
 yers — mais au but qui l'ap-pel - le no-tre flèche est fi - de - le et l'es-poir a - vec el - le re

-sco-se vie del cor, ma do-ve o-nor, o-nor lo chiama sol pe-rir da for-te bra - mail pro'—guer.  
 - nait dans nos fo-yers l'espoir re-nait dans nos fo-yers l'espoir l'es-poir l'espoir re-nait dans nos fo-  
 - nait dans nos fo-yers l'espoir re-nait dans nos fo-yers l'espoir l'es-poir l'espoir re-nait dans nos fo-  
 - nait dans nos fo-yers l'espoir re-nait dans nos fo-yers l'espoir l'es-poir l'espoir re-nait dans nos fo-

The musical score is arranged in a system of 14 staves. The first 10 staves contain instrumental accompaniment, including a piano part with dense chordal textures and a string section with rapid sixteenth-note passages. The 11th staff is a vocal line with lyrics. The 12th staff is a piano accompaniment for the vocal line. The 13th and 14th staves are additional instrumental parts. The lyrics are: "guerrier, pe - rir da for - te il pro - guerrier, pe - rir da for - - te il", "yers re - - nait re - nait dans nos fo - yers re - nait re - nait dans", and "yers re - nait re - nait dans nos fo - yers re - nait re - nait dans". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *sf*.

guerrier, pe - rir da for - te il pro - guerrier, pe - rir da for - - te il

yers re - - nait re - nait dans nos fo - yers re - nait re - nait dans

yers re - nait re - nait dans nos fo - yers re - nait re - nait dans



pro' — guerrier, il pro' guerrier, il pro' guerrier, brama pe-  
pro' — guerrier, il pro' guerrier, il pro' guerrier, brama pe-  
nos — fo yers l'espoir renaît renaît dans nos fo yers l'espoir re

The musical score is written for a large ensemble, likely a symphony orchestra and vocal soloists. It consists of 14 staves. The first three staves are for woodwinds (flutes, oboes, and bassoons). The next three staves are for strings (violins I, violins II, and violas). The following three staves are for the vocal soloists (soprano, alto, and tenor/bass). The last five staves are for the piano and other instruments, including a large section of rapid sixteenth-note passages in the lower staves. The lyrics are in French and are written below the vocal staves. The music is in a major key and 4/4 time. The tempo is marked 'Allegro'.



-rir il pro guerrier, da for - te bra - - ma pe - rir, bra - - mail pro guer -

- nait dans nos fo - yers les poir re - nait - les poir re - nait - dans nos fo -

- nait dans nos fo - yers les poir re - nait - les poir re - nait - dans nos fo -

Finis

This page of musical notation is for a large ensemble, likely a symphony or a large band, with multiple staves. The notation is complex, featuring many beamed notes and rests, suggesting a fast tempo. The key signature is one sharp (F#), and the time signature is 4/4. The notation is arranged in a system of 12 staves, with the first 10 staves containing instrumental parts and the last two staves containing vocal parts. The vocal parts are labeled with the suffixes "-rier.", "-yer", and "-yer-". The notation is written in a standard musical notation style, with notes, rests, and bar lines clearly visible. The page number 250 is in the top left corner.

-rier.

-yer

-yer-

# Finale I.

402

**Recit. Allegro**

**Rit. Allegro**

Oboe (Ob.)

Flute (Fl.)

Violin (Vc.)

Viola (Vla.)

Cello/Double Bass (C.B.)

*f*

*fz*

*f*

Ecco là, tre-

Handwritten musical score for "L'Espresso" by G. Rossini. The score is written on a system of five staves. The first staff is for the vocal line, starting with a treble clef and a key signature of one flat. The second staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The third staff is for the vocal line, starting with a treble clef and a key signature of one flat. The fourth staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The fifth staff is for the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are written below the vocal staves. The score is handwritten and shows signs of age, with some ink bleed-through from the reverse side.

*alone* *ante,* e reggendosi appena, madre, un pastor s'inoltra.

Egli è il bravo Luitoldo. Qual fran-

Handwritten musical score for a piece titled "Salva-te mi!". The score is written on five staves. The top three staves are for vocal parts: Soprano (S), Alto (A), and Tenor (T). The bottom two staves are for piano accompaniment (P). The tempo is marked "Lento" and the dynamic is marked "P". The lyrics are "gente lo quida?" and "Salva-te mi!". The score includes various musical notations such as notes, rests, and dynamic markings.

103

Luigi  
 Che te-mi?  
 Reufoldo... parla... chi ti mi narra?

Reufoldo  
 Il lo-ro sdegno.  
 Quell'empio, che giammai per-

L.  
 dona; il più on- dale, di tutti il più fu- nesto... Deh! mi sal- vate, o tra voi spento io sono... Che festi?

L.  
 deh!


Reufoldo  
 Il mio dovere, Solo di mia fa-miglia lascionni il cielo un'adorata figlia; un



First system of a musical score. It features a piano accompaniment with five staves (treble, two middle, and bass) and a vocal line on a single staff. The piano part includes dynamic markings *f* and *p*. The vocal line has the following lyrics: *vil, ministro del gaematore rapir la o-sava al mio paterno amore. D'Edwige io sono il*



Second system of the musical score. It continues the piano accompaniment and vocal line. The vocal line lyrics are: *padre, difender io la seppi. Quest'ar-ma mia quest'arma mia l'op-presses... ah!... Io vedete*



Third system of the musical score, starting with a measure number **104** in a box. It includes piano accompaniment and a vocal line. The vocal line lyrics are: *vo-i? quest'è suo sangue. Oh ciel! chi io so-stiene? Tutto pe' giorni suoi temer conviene..*



Fourth system of the musical score. It continues the piano accompaniment and vocal line. The vocal line lyrics are: *Sopra l'opposta sponda un certo asil m'avrei. Del mi vigida. Il tor-rente e la ro-c-a*

*P.*

*p* *f* *f* *Leu.*  
 vietans avvicinar-si o ve-te brami; el'affrontar-lo misero, è darsi a certa morte. Oh quanto ingiusto sei me-lo! al-

*L.*

*p* *p* *p* *Guiglielmo p*  
 l'ul-ti-mo-ra non oda i tuoi rimorsi il sommo Numen. (Egli spa-

105

*oro*

*f* *(di dentro)* *Leu.* *do sciagurato.*  
*ri, nè a rinvenirlo io quasi.* *Gran Dio!* *tu sol mi puoi sal-*



First system of musical notation. It consists of five staves. The first three staves are for a string ensemble (Violins I, Violins II, and Violas). The fourth staff is for the Cello and Double Bass. The fifth staff contains the vocal line. The key signature has one sharp (F#). The time signature is 4/4. The vocal line begins with the lyrics: "Io sento minacciare dolersi...". Above the vocal line, there are markings "Sug." and "Lew.".

*Sug.*  
var. Io sento minacciare dolersi...

*Lew.*  
e mio Suglielmo! rido del mio destino... mi si per-se-gue...



Second system of musical notation. It consists of five staves. The first three staves are for a string ensemble. The fourth staff is for the Cello and Double Bass. The fifth staff contains the vocal line. The key signature has two sharps (F# and C#). The time signature is 4/4. The vocal line continues with the lyrics: "non son reo, nel credi, e persolvar-mi al mio crudel destin quello mi resta solo arduo cam-mino." Above the vocal line, there is a marking "Sug.".

*Sug.*  
non son reo, nel credi, e persolvar-mi al mio crudel destin quello mi resta solo arduo cam-mino.



Third system of musical notation. It consists of five staves. The first three staves are for a string ensemble. The fourth staff is for the Cello and Double Bass. The fifth staff contains the vocal line. The key signature has two sharps (F# and C#). The time signature is 4/4. The vocal line begins with the lyrics: "Lodi, pescator: Io salva. vano! Come il tristo Sessler egli è per me crudele. (Sventura to!)". Above the vocal line, there are markings "Lew." and "Sug.".

*Lew.*  
Lodi, pescator: Io salva. vano! Come il tristo Sessler egli è per me crudele. (Sventura to!)

*Sug.*

*sf* *Coro di soldati*  
*lo tetro*  
*f* Chiede sangue l'as-sas-si-no, e Len-  
-prende! ma se lo nega, iodi salvarti intendo.

ed-do il ver-se-rà....  
Vie-ni... l'affretta...  
Edwige  
Addio! Tu a morte

vai.  
Ah non te-mer, Edwige;  
trova sicu-ra guida, l'uom che nel cielo interamente



N° 7  
FINAL.

107

All' con spiritoso.  $\text{♩} = 144$

Flûte.

Hautbois.

Clarinettes  
en LA.

Cors en Sol.

Cors en MI.

Trompettes  
en MI.

Bassons.

Trombones

Timballes  
en MI

Grosse-Caisse

Violons.

Altos.

JEMMY.

HEDWIGE.

PÉRIER.

RODOLPHE.

Guillaume

CHŒUR  
des Soldats.

CHŒUR  
des Suisses.

Violoncelle et  
Contre-Basse.

The musical score is written for a large orchestra and vocal soloists. The instruments listed on the left are Flûte, Hautbois, Clarinettes en LA, Cors en Sol, Cors en MI, Trompettes en MI, Bassons, Trombones, Timballes en MI, Grosse-Caisse, Violons, Altos, JEMMY, HEDWIGE, PÉRIER, RODOLPHE, and a Chœur des Soldats and Chœur des Suisses. The score is in 2/4 time, marked 'All' con spiritoso' with a tempo of 144 beats per minute. The key signature has one sharp (F#). The score is divided into two systems, with the first system starting at measure 107 and the second system starting at measure 108. The first system includes staves for Flûte, Hautbois, Clarinettes en LA, Cors en Sol, Cors en MI, Trompettes en MI, Bassons, Trombones, Timballes en MI, Grosse-Caisse, Violons, Altos, JEMMY, HEDWIGE, PÉRIER, RODOLPHE, and a Chœur des Soldats and Chœur des Suisses. The second system includes staves for Violoncelle et Contre-Basse. The score features various musical notations, including notes, rests, and dynamic markings. The first system ends with a double bar line, and the second system continues the music. The score is written in a clear, professional style, typical of a published musical score.

108



First system of a musical score. It consists of ten staves. The top two staves are for a vocal line (Soprano and Alto). The next two staves are for Trombones (Tromb.) and Timpani (Timb.). The bottom six staves are for a string ensemble (Violins I, Violins II, Violas, Cellos, Double Basses, and a low brass instrument like Euphonium or Tuba). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



Second system of the musical score, continuing from the first. It also consists of ten staves with the same instrumentation. This system includes dynamic markings such as *cres.* (crescendo) and *dec.* (decrescendo) in several parts. The musical notation continues with complex rhythmic figures and melodic lines across all instruments.

**CHORUS**  
de Suisse

Nu - me pie-to - so, Dio di bon-tà!

Dieu de bon - te Dieu tout puis - sant

Dieu de bon - te Dieu tout puis - sant

arco

il suo ri-po - so da te ver - rà. Sal - var de -

du fier ty - ran con - fons la ra ge dai - gne pro - te

du fier ty - ran con - fons la ra ge dai - gne pro - te

FF

The musical score is written for a large ensemble, including voices and instruments. The notation is complex, featuring many beamed notes, slurs, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in French and are written in a stylized, handwritten font.

The lyrics are as follows:

men - te tu puoi Signor, sal - var cle men - te tu puoi, Si -  
 ger le cou ra - ge du dé fen - seur de l'inno -  
 ger le cou ra - ge du dé fen - seur de l'inno -

Musical score for the opera "L'innocente" by Gioacchino Rossini. The score is for a vocal part (likely a soprano or alto) and a piano accompaniment. The music is in 4/4 time and G major. The vocal line begins with the lyrics "L'innocente" and continues with "del l'inno-cen-te il di-fan-sor, con dai pro-te-ger le con-ra-ge". The piano accompaniment features a prominent bass line and a more active treble line. The score is marked with dynamic indications such as *p* (piano) and *ff* (fortissimo).

il di - fen - sor, il di - fen - sor.  
du dé - fen - seur de l'in - no - cent.  
du dé - fen - seur de l'in - no - cent

arco.  
pizz.

Flute

Violin

Viola

Cello

Double Bass

Piano

*ff. arco.*

Di mor-te e scem-pio e giun-ta l'o-ra.

Flute

Violin

Viola

Cello

Double Bass

Piano

*pp*

Di mor-te e scem-pio e giun-ta l'o-ra.

Scia-gu - - - ra al-l'am - pio...



che mo - ra... che mo - ra... che mo - ra...

gu - - - ra al-l'em - pio... che mo - ra... che mo - ra...

heu - au lieu - tri - er... qu'il meu - re qu'il meu - re.

111

The musical score is arranged in a system of 14 staves. The first three staves are for a string ensemble (Violins I, Violins II, and Violas), each marked *FF*. The next three staves are for woodwinds (Flutes, Oboes, and Clarinets), also marked *FF*. The following three staves are for a brass ensemble (Trumpets, Trombones, and Tuba/Euphonium), marked *FF*. The bottom four staves are for voices (Soprano, Alto, Tenor, and Bass), with lyrics in French. The score is divided into four measures by vertical bar lines. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The lyrics are:

Dieu de bon- té — Dieu tout puis- sant — du fier ty-  
 Nu - me pie-to - so, Dio di bon- ta! — Il suo ri-  
 Dieu de bon- té — Dieu tout puis- sant — du fier ty-

ran — con-fonds la-ra-ge dai-gne pro-te-ger

po-so da-te ver-rà sal-var cle-men-te

ran — con-fonds la-ra-ge dai-gne pro-te-ger

ger le cou-ra-ge du dé-fen-seur de l'in-no-cen-tu

tu puoi, si-gnor, sal-var cle-men-te tu puoi, si-gnor, sal-var cle-men-te

ger le cou-ra-ge du dé-fen-seur de l'in-no-cen-tu

tu puoi, si-gnor, sal-var cle-men-te tu puoi, si-gnor, sal-var cle-men-te

cent  
 dai gue pro - to - ger le con - ra - ge  
 - gnor, del - t'in - no - cen - te il di - fen - sor,  
 cent dai gue pro - to - ger le con - ra - ge

Musical score for a vocal and instrumental ensemble, page 269. The score features multiple staves with musical notation, including treble and bass clefs, key signatures, and dynamic markings (p, rF, FF). The bottom section includes Italian lyrics for a vocal part.

The musical score is written for a vocal and instrumental ensemble. It consists of 14 staves. The first three staves are for a string quartet (Violin I, Violin II, and Viola), each marked with a forte (ff) dynamic. The next three staves are for a woodwind section (Flute, Oboe, and Clarinet), also marked with ff. The following three staves are for a brass section (Trumpet, Trombone, and Tuba), marked with ff. The next three staves are for a vocal ensemble (Soprano, Alto, and Tenor/Bass), with lyrics written below the notes. The final staff is for a basso continuo or a large bass instrument, marked with ff. The score is divided into four measures. The first measure contains the lyrics "du dé fen seur". The second measure contains the lyrics "de lin no cent". The third measure contains the lyrics "il di fen sor,". The fourth measure contains the lyrics "il di fen sor!". The score includes various musical notations such as notes, rests, beams, and dynamic markings (ff, p, sf).

du dé fen seur de lin no cent  
il di fen sor, il di fen sor!  
du dé fen seur de lin no cent

This image shows a page from a musical score, likely for a symphony or opera. The score is written on multiple staves, with musical notation including notes, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The key signature is two sharps (F# and C#). The bottom section of the page features vocal parts with lyrics in Italian: "E-gli è salvo!", "E-gli è salvo!", and "Oh mi - o fu-". The score is printed on a single page, with the musical notation and lyrics clearly visible.

114

Violins I

Violins II

Violas

Cellos/Double Basses

Tromb.

Timb.

Harp.

(Non in-va-no il ciel pre-ror! —

Su-pe-ra-to ha il ri-schio o ma-i.)

FF > CME in C B

FF > P FF > P

114



Musical score for a symphony, featuring multiple staves with various instruments and vocal parts. The notation includes dynamic markings like *ff* and *p*, and lyrics in Italian.

Instruments and parts shown include:

- Violins (I and II)
- Violas
- Celli (Cello)
- Bassi (Bass)
- Timpani
- Flauti (Flutes)
- Clarineti (Clarinets)
- Fagotti (Bassoons)
- Truani (Trumpets)
- Trombe (Trombones)
- Tubista (Tuba)
- Organo (Organ)
- Coro (Chorus)
- Soloists (Soprano, Alto, Tenor, Bass)

Lyrics (Italian):

(Non in-va-no il ciel pregar...)

Me d'oltrag-gio il lor go-

(Non in-va-no il ciel pregar...)

This musical score page contains 15 staves. The top 10 staves are for instrumental accompaniment, including strings and woodwinds. The bottom 5 staves are for vocal parts. The key signature is D major (two sharps). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sf*, *p*, and *ff*.

The vocal parts are labeled as follows:

- Jen:** (Jean) - Soprano part, starting at the bottom of the vocal section.
- Rob:** (Robert) - Tenor part, starting below Jen.
- Mef:** (Mefistopheles) - Bass part, starting at the bottom of the vocal section.

The lyrics for the vocal parts are:

(Ah perchè, perchè l'e - ta - de, per -  
 - de - re, m'è d'oltrag-gio il lor go-dere.

The score concludes with a double bar line and the word *Fine* written above the final staff.

CL

chē non ri-sponde al mio desir?)

ser-t il pas mieux mon courroux

Mug - ge il tuon sul no - stro ca - po: di tem -

Sur nos tè - tes gron - de ra - ge sur nos

Sur nos tè - tes gron - de ra - ge sur nos

pp

pe - sta e - gliē fo - rier!...

Fug - giam, fug - giam! fug - giam! fug -

tè - tes gron - de ra - ge c'è - loi - gnons nous c'è - loi - gnons

Re.

- sta - te; e to - sto a me svela - te chi l'assassi - no ha sal - vo, ch'il trasse in si - cur -  
 - giam!  
 nois.  
 nois.  
 ff

**116** Andantino.  $\text{♩} = 56$ .

**116** Andantino. ♩ = 56.

The musical score consists of ten staves. The first nine staves are for piano accompaniment, featuring various textures including chords, arpeggios, and melodic lines. The tenth staff is for the vocal part. The key signature has two sharps (F# and C#), and the time signature is 12/8. Dynamics include FF (fortissimo) and PP (pianissimo). Performance markings include 'solo' and 'prz.' (prezzo). The lyrics are written below the vocal staff.

tà ———  
come Li Basse.

Orsù obbe-di-te,

a Piacere:  
o chi tace ca - drà.

che sento, phi

col Canto.

Andantino.

Musical score for a dramatic scene, featuring vocal parts and piano accompaniment. The score includes lyrics in Italian and dynamic markings such as *pp*, *ff*, *piz.*, *arco*, and *sotto voce*.

Lyrics (Vocal Parts):

...mè! ohi - mè! che sen - to!  
 che sen - to ohi - mè! Ohi - mè! - che sento!  
 Pie - to - so ciel, pie - to - so ac -  
 Pie - to - so ciel, pie - to - so ac -  
 Di noi che mai sa -  
 obbe di - ta, o chi tace cadrà!  
 O chi tace cadrà!  
 O chi tace cadrà!  
 Pie - to - so ciel, pie - to - so ar -  
 Di noi che mai sarà?

Piano Accompaniment:

The piano accompaniment consists of two staves. The left hand plays a series of chords and arpeggios, while the right hand plays a more melodic line. The score includes dynamic markings such as *pp*, *ff*, *piz.*, *arco*, and *sotto voce*.

co - gli il vo - to, il prie - go, il prie - go no - stro! dal

co - gli il vo - to, il prie - go, il prie - go no - stro! dal

-rà?

di noi che mai sarà?

Tremate tutti di già!

Di noi che mai sarà?

di noi che mai sarà?

Tremate tutti di già!

Tremate tutti di già!

co - gli il vo - to, il prie - go, il prie - go no - stro! dal

sotto voce.

Di noi che mai sarà?

già mingombra il terror!

FL. . .

Cl.

li - ra, dall'i - ra di quel mo - stro, oh! ciel ne sal - va per pie -

li - ra, dall'i - ra di quel mo - stro, oh! ciel ne sal - va per pie -

di noi che mai sa - rà?

già m'ingombra il ter -

tremen tutti di

-rà?

di noi che mai sa - rà?

tremen tutti di già!

tremen tutti di già!

li - ra, dall'i - ra di quel mo - stro, oh! ciel ne sal - va per pie -

già m'ingombra il terror!

già m'ingombra il terror!



Hault.  
 pp.  
 Tromp.  
 Bassons.  
 - ta.  
 - ta.  
 -ror!  
 -gia!  
 Tosto obbedi - te,  
 già m'ingombrail ter-ror! di noi che mai sa-rà?  
 o chi ta-ce ca-drà!  
 o chi ta-ce ca-drà!  
 - ta.  
 più m'ingombra il terror!  
 Pie - to - so cie - lo ac - co - gli il  
 Vier - ge que les chrétiens a do - rent en -  
 di noi che mai sa-rà?  
 di noi che mai sa-  
 di noi che mai sa-rà?  
 arco.  
 arco.

vo - to, il prie - go no - - stro! dal - li - ra, dal - li - ra di quel  
 vo - to, il prie - go no - - stro! dal - li - ra, dal - li - ra di quel  
 già m'ingombra il terror! di noi che mai sa -  
 - di - te o chi tace ca - drà!  
 - rà, di noi che mai sa - rà?  
 tre-man tutti di già!  
 tre-man tutti di già!  
 vo - to, il prie - - go no - - stro! dal - li - ra, dal - li - ra di quel  
 già m'ingombra il terror  
 di noi che mai sarà?  
 arco. pizz.

mo - stro ah! ne sal - va per pie - tà, ah ne sal - va per pie -

mo - stro ah! ne sal - va per pie - tà, ah ne sal - va per pie -

na? già m'ingombra il terror! già m'ingombra il terror!

Treman tutti di già tremen tut - ti di già treman tutti di

di noi che mai sa - rà? già m'ingom - bra il ter -ror! di noi che mai sa -

tremen tutti di già!

tremen tutti di già!

mo - stro ah! ne sal - va per pie - tà ah ne sal - va per pie -

di noi che mai sarà?

già m'ingombra il terror!

-tà.  
 Pie - to - so cie - to ac - co - gli il  
 Vier ge que les chretiens a - do - rent en -  
 di noi che mai sa - ra?  
 già! To - sto obbe - di - te, tosto obbe -  
 -rà? già m'ingombra il ter -ror! di noi che mai sa - ra? già m'ingombra il ter -  
 treman tutti di già!  
 les voistoutous tremblans  
 -tà.  
 Pie - to - so cie - to, ac - co - gli il  
 già m'ingombra il terror.  
 già m'ingombra il terror!  
 arco.

vo - to, il prie - go — no - - stro! dall' i - ra, dall' i - ra di quel  
 già m'ingombra il terror! di noi che mai sa  
 - di - te, o chi ta-ce ca-drà!  
 -ror! di noi che mai sa-rà?  
 o chi ta-ce cadrà!  
 vo - to, il prie - go — no - - stro! dal- l' i - ra dall' i - ra di quel  
 già m'ingombra il terror!  
 già m'ingombra il terror!  
 arco. pizz.

mo-stro, ah! ne sal-va per pie-tà, ah! ne sal-va per pie-tà, già m'ingombra il terror! già m'ingombra il terror! già m'ingombra il terror!

Tre-man tut-ti di già! Tre-man tut-ti di già! Tre-man tut-ti di già!

di noi che mai sa-rà? di noi che mai sa-rà? di noi che mai sa-rà?

mo-stro, ah! ne sal-va per pie-tà, ah! ne sal-va per pie-tà, già m'ingombra il terror! già m'ingombra il terror! già m'ingombra il terror!

di noi che mai sa-rà? di noi che mai sa-rà? di noi che mai sa-rà?



Musical score for a vocal and instrumental ensemble. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *PP* (pianissimo), *FF* (fortissimo), and *SF* (sforzando). The lyrics are in Italian and are repeated across the staves.

Lyrics (repeated across staves):  
 - *-tà, oh! ciel, ne sal - - va per - pie - tà, oh! ciel, ne*  
*di noi che mai sarà? di noi che sa - rà, di noi che mai sarà? di*  
*già, tremen tut - ti di già, si - di già tremen tutti di*  
*-ror! già m'ingom - bra il ter -ror di - noi che mai sarà, di noi*  
*tremen tutti di già!*  
*-tà, oh! ciel, ne sal - va per - pie - tà, oh, ciel ne*  
*di noi che mai sarà?*  
*già m'ingombra il terror!*  
*arco. piz.*

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sal - va per - pie - tà

noi che sa - rà?

già, si di già!

blans tous trem blans

tremant tutti di già

di noi che mai sarà?

già m'ingombra il terror!

di noi che mai sarà?



areb - be, l'o-rereb - be ognum di noi. Amici, ardir! Amici, ardir! —

Amici ardir! Amici ar-  
 ilose a-gir osons nous  
 ilose a-gi osons nous

**C1.**

Trema - te! trema - te! il reo — il reo sve-la-te.  
Scia - gu -

Quel ri-

-na-to! que-sto suo-lo non è suol di de-lat-or!  
*rascal*

Andate ♩ = 92

Cor. en MI.

Cor. en SOL.

Tromp.

Tromb.

Timb.

-baldo circon-da-te, e sia tratto al mio si-gnor.

Flautb:

Cl:

Cor. en MI.

Fcomp.

B.

Tromb.

Violoncello

Violon

Unis.

Su, via strugge - te, tutto in cen - de - te: or - ma non re - sti d'a - bi - ta - - tor.

Strage e ro - vi - na sia la lor sor - te, lampo di mor - te è il mio fu - ror.

122

Hautb.

Si, si, strug-ge - te, tut-to incen - de - te: ma in ciel v'ha un nu - me vendi - ca - tor.

Te for - se un gior - no fa - rà per - du - to l'ar - co te - mu - to del ge - ni -

Flaut.  
 Cl.  
 Cors en Mi.  
 Cors en Sol.  
 Tromp.  
 Tromb.  
 Timb.  
 Cimb. et G.C.

Tor.  
 Si, si, strugge - te:

Tut - to in - cen - de - te:

Si, si, strugge - te, tut - to in - cen - de - te: ma in ciel v'haun Nume ven - di - ca -

Que - di - ra - va - ge - que - di - pi - la - ge - sin - ce - ri - va - ge - pe - sol - tut -

Si, si, struggia - - mo, tut - to in - cen - dia - mo: or - - ma non re - sti da - bi - ta -

Si, si strugge - te, tut - to in - cen - de - te: ma in ciel v'haun Nume ven - di - ca -

Si, si, strug - ge - te, tut - to in - cen - de - te: ma in ciel v'haun Nume ven - di - ca - tor.

Si, si, strugge - te, tut - to in - cen - de - te: ma in ciel v'haun Nume ven - di - ca -

Tut - - - toincende - - te  
 - de - - te,  
 tut - - - toincende - - te,  
 - de - - te,  
 - tor. Ver- raun gagliar- do, il - di cui dar- do - sa - pra puni - - re - un - oppres-  
 - tor. honte - elni - se - re - sont - les - ai - re - que - se - co - le - re - le - général  
 - tor. Stra- geero-vi - - na sia - la lor sor - te, lam - po di mor - te è il - suo fu  
 - tor. Ver- raun ga- gliardo, il di cui dar- do sa- pra pu- ni - re un op- pres-  
 Verràun ga- gliardo, il di cui dar- do sa- pra pu- ni - re un op- pres- sor,  
 - tor. Ver- raun gagliar- do, il - di cui dar- do sa - pra puni - re un - oppres-



124

The musical score is written for a vocal and instrumental ensemble. It features multiple staves, including vocal parts and piano accompaniment. The key signature is D major (two sharps). The tempo is marked "mod." (moderato). The score includes various musical notations such as notes, rests, and dynamic markings like "cres." (crescendo) and "rit." (ritardando). The lyrics are in Italian and are written below the vocal staves.

The lyrics are as follows:

tut - to incende - te  
 - de - te  
 tut - to incende - te  
 - mor - te  
 - sor, ver - ra un gagliar - do, il di cui dar - do sa - pra pu - ni - re un op - pres -  
 hont - honte et mi - se - re sont - la sa - la - re que - sa - co - le - re le - que - au mal  
 - ror, stra - geer - vi - na sia - la lor sor - te, lam - po di mor - te e il - suo fu -  
 - sor, ver - ra un gagliar - do, il di cui dar - do sa - pra pu - ni - re un op - pres -  
 ver - ra un ga - gliar - do il di cui dar - do sa - pra pu - ni - re un op - pressor.  
 - sor, ver - ra un gagliar - do, il di cui dar - do sa - pra pu - ni - re un op - pres -



Te for-se un giorno fa-rà per-du-to l'arco te-muto del ge-ni-tor, te for-se un  
 -de-te, sì, sì, strugge-te tut-to incen-de-te: ver-ra un ga-  
 sì, sì, strugge-te, tut-to incen-de-te, ma in ciel v'ha un Nume ven-di-ca-tor.  
 -ror, sì, lampo di mor-te e il suo fu-ror, sì,  
 -ror, sì, strugge-te, tut-to incen-de-te: ver-ra un ga-  
 -ror, lampo di mor-te e il suo fu-ror, sì, strage e ro-  
 -ror, lampo di mor-te e il suo fu-ror, sì, strage e ro-  
 -ror, sa-pra pu-ni-re un op-pres-sor  
 sì, sì, strugge-te, tut-to incen-de-te, ma in ciel v'ha un Nume ven-di-ca-tor,  
 -ror, sa-pra pu-ni-re un op-pres-sor,

gior- no fa-rà per-du- to l'ar-co te- mu- to del ge-ni- tor, te for- se un gior- no  
 -gliar- do il di cui dar- do sa- prà pu- ni- re un op- pressor, ver- rà un gagliar- do  
 in ciel v'haun Nu- - me ven- di- ca- tor, in  
 è il mio fu- ro- re è il mio fu- ror, è il  
 -gliar- do il di cui dar- do sa- prà pu- ni- re un op- pres- sor, ver- rà un ga- gliar- do  
 - vi- na sia la lor sor- te, lampo di mor- te è il suo fu- ror, strage e ro- vi- na  
 - vi- na sia la lor sor- te, lampo di mor- te è il suo fu- ror, strage e ro- vi- na  
 ver- rà un gagliar- do il di cui dar- do sa- prà pu- ni- re un op- pres- sor, ver- rà un ga-  
 vil mer- ce - nau- re l'ar- de son pe- re pent non sou- tra- re a la lu- reur vil mer- ce  
 vil mer- ce - nau- re l'ar- de son pe- re pent non sou- tra- re a la lu- reur vil mer- ce

fa-ra per-du - to l'ar-co te-mu - to del ge-ni - tor, l'ar - co  
 il di cui dar - do sa-prà pu - ni - re un op-pressor, sì, po-  
 ciel v'haun Nu - me ven - - di - ca - tor sì, pu-  
 mio fu - ro - re, è il mio fu - ror, sì, sì, lampo di mor - -  
 il di cui dar - do sa-prà pu - ni - re un op-pressor, sì, pu-  
 sia la lor gor - te, lampo di mor - te è il suo fu - ror, sì, sì, lampo di mor - -  
 - gliar - do il di cui dar - do sa-prà pu - ni - re un op-pressor, sì, pu-  
 nai - re l'air de son pe - re peut nous sous trai - re à ta fu - reur nous bra-  
 nai - re l'air de son pe - re peut nous sous trai - re à ta fu - reur

del ge-ni - tor, l'ar-co del ge-ni - tor, l'ar-co del ge-ni - tor, l'ar-co del ge-ni -

- nir l'op-pressor, si, pu - nir l'oppres-sor, si, pu - nir l'oppres-sor, si pu - nir l'oppres-

vous la fu - reur nous bra- vous la fu - reur nous bra- vous la fu - reur nous bra- vous la fu -

- te è il mi-o fu - ron, si, si, l'am-po di mor-te è il mi-o fu -

- nir l'op-pressor, si, pu - nir l'oppres-sor, si, pu - nir l'oppres-sor, si pu - nir l'oppres-

- te è il su-o fu - ron, si, il su-o fu - ron,

- nir l'oppres-sor, si, pu - nir l'op-pres-sor, si, pu - nir l'op-pres-sor,

leur nous bra- vous la fu - reur nous bra- vous la fu - reur

Haute

Clav

C<sup>2</sup> ch III

- tor.

- ser.

reur

-ror, si, ôil mi-o fu-ror.

-ror.

si, ôil su-o fu-ror.

si, pu-nir l'oppressor, si.

nous bra-vons ta fu-reur oui

nous bra-vons ta fu-reur-tutti oui

FF

FF

FF

F

Flauto:

Cl:

Corn. in Mi.

Tromp.

B.

Tromb.

Sopr.

Contralto.

Tenore.

Basso.

Su, via, strugge - te, tut-to incen - de - te: or - ma non re - sti d'a - bi - ta - tor.

Handwritten musical score for "L'Inno di San Giovanni" by Giovanni Battista Pergolesi. The score is for a choir and orchestra, featuring vocal parts and a basso continuo line. The lyrics are in Italian: "Strage uro-vi-ne sia la lor- te, lampo di mor-te e il mio fu-ror." The music is in G major and 3/4 time. The score is written on ten staves, with the vocal parts on the top six staves and the basso continuo on the bottom four staves. The lyrics are written below the basso continuo line.



128

Hautb.

First system of the musical score. It includes staves for woodwinds (Hautb.), strings, and vocal parts. The vocal part has the lyrics: "Si, sì, sbregga - te, tut-to in cen - de - ra: mainciel v'ha un Nu - me ven-di-ca - tor." The music is in a key with two sharps (F# and C#) and a 4/4 time signature. Dynamics include *f* and *sf*.

Second system of the musical score. It continues the vocal and instrumental parts. The vocal part has the lyrics: "Te for-se un gior - no fa-rà per - du - to l'arco te - mu - to del ge-ni-". The music is in the same key and time signature. A performance instruction "sur la 4<sup>me</sup> Corde." is present. Dynamics include *f* and *sf*.

Haultb.  
 Cl.  
 Cors en Alt.  
 Cors en Sol.  
 Timp.  
 Tromb.  
 Timb.  
 Cimb. et G.C.

- tor. Si strugge - - te: tut - to incen- de - te: main - ciel v'haun Nu - me ven - di - ca-  
 Si strugge - - te: tut - to incen- de - te: main - ciel v'haun Nu - me ven - di - ca-  
 Si, si, strugge - - te, tut - to incen- de - te: main - ciel v'haun Nu - me ven - di - ca-  
 Que di ca - va - ge que di pil la - ge sur ce ri va - ge pe - so l'hoi  
 Si, si, struggia - mo, tut - to incen- dia - - mo: or - ma non re - sti d'a - bi - ta-  
 Si, si, strug - ge - te, tut - to incen - de - te: main ciel v'haun Nume ven - di - ca-  
 Si, si, strug - ge - te, tut - to incen - de - te: main ciel v'haun Nume ven - di - ca- tor.  
 Si, si, strugge - te, tut - to incen- de - te: main ciel v'haun Nu - me ven - di - ca-



tut - toincende - te, tut - toincende - te,  
 do - te. Ver - ra un ga - gliar - do, il di cui dar - do sa - - pra puni - re un oppres -  
 sor. Ver - ra un ga - gliar - do, il di cui dar - do sa - - pra puni - re un oppres -  
 sor. Verrà un ga - gliar - do, il di cui dar - do sa - - pra puni - re un oppres -  
 sor. Ver - ra un ga - gliar - do, il di cui dar - do sa - - pra puni - re un oppres -  
 sor.



131

Te for-se un gior-no fa-rà per-due-to l'arco te-mu-to del ge-ni-tor, sì,  
 - de-te, verrà un ga-gliar-do, il di cui dar-do, il di cui dar-do sa-prà pu-  
 Verrà un ga-gliar-do, il di cui dar-do, il di cui dar-do saprà pu-ni-re.  
 -ror, sì, strage ero-vi-na sia la lor sor-te, lampo di mor-te è il mio fu-  
 -sor, verrà un ga-gliar-do, il di cui dar-do, il di cui dar-do saprà pu-  
 honz honz mi se-re honz mi se-re sont sa-lai-re sont de la  
 -ror. strage ero-vi-na sia la lor sor-te, lampo di mor-te è il suo fu-  
 verrà un ga-gliar-do, il di cui dar-do, il di cui dar-do saprà pu-ni-re  
 -sor, verrà un ga-gliar-do, il di cui dar-do, il di cui dar-do saprà pu-

131

te for-se un gior-no fa-rà per-du-to l'ar-co te-mu-

-ni-re, sa-prà pu-ni-re un op-pres-sor, sa-prà pu-

sa-prà pu-ni-re, sa-prà pu-ni-re sa-prà pu-ni-

-ror, sì, lam-po di mor-te è il mio fu-ro, e il mio fu-

-ni-re, sa-prà pu-ni-re un op-pres-sor, sa-prà pu-ni-

-ror, sì, lam-po di mor-te è il suo fu-ro, lam-po di mor-

-ni-re, sa-prà pu-ni-re un op-pres-sor, sa-prà pu-ni-

sa-prà pu-ni-re, sa-prà un op-pres-sor, sa-prà pu-ni-

-ni-re, sa-prà pu-ni-re un op-pres-sor, sa-prà pu-ni-

-to del ge - ni - tor, del ge - ni -  
 -ni re un op - pres - sor, sapra pu -  
 -re un op - pres - sor, sapra pu -  
 -ror, è il mio fu - ror, il mio fu -  
 re un op - pres - sor, sa - pra pu -  
 le le que au malheur que sa ch.  
 te è il suo fu - ror, il suo fu -  
 le re a la fu reur peut nous sous  
 m a la fu reur peut nous sous  
 re un op - pres - sor, sapra pu -

8'

tor del ge ni

traï reà la fu reur

ni re un op - pres sor, un op - pres -

ror, il mio fu - ror, il mio fu -

ni re un op - pres sor, un op - pres -

ror, è il suo fu - ror, il suo fu -

re que sa co le re le que au mal

re peut nous sous traï re a la fu

re peut nous sous traï re a la fu

ni re sa - pra pu - ni re un op - pres



Handwritten musical score for a vocal ensemble, featuring 12 staves. The score includes vocal parts and piano accompaniment. The lyrics are in Italian and describe a scene of vengeance and fate.

**Lyrics:**

- tor, forse un gior - no fa - rà per - du - to l'arco te - mu - to del ge - ni - tor, sì,  
- sor, ver - rà un ga - gliar - do il di cui dar - do, il di cui dar - do saprà pu -  
- sor, sì, ver - rà, ver - rà un ga - gliar - do il di cui dar - do saprà pu - ni - re  
- sor, strage e ro - vi - na sia la lor sor - te, lampo di mor - te è il mio fu -  
- sor, ver - rà un ga - gliar - do, il di cui dar - do, il di cui dar - do saprà pu -  
- sor, strage e ro - vi - na sia la lor sor - te, lampo di mor - te è il suo fu -  
- sor, strage e ro - vi - na sia la lor sor - te, lampo di mor - te è il suo fu -  
- sor, ver - rà un ga - gliar - do, il di cui dar - do, il di cui dar - do saprà pu -  
- sor, sì, ver - rà, ver - rà un ga - gliar - do, il di cui dar - do saprà pu - ni - re  
- sor, ver - rà un ga - gliar - do, il di cui dar - do, il di cui dar - do saprà pu -

Handwritten musical score for a choir or orchestra. The score consists of multiple staves, including vocal parts and instrumental accompaniment. The lyrics are in Romanian and are written below the vocal staves.

**Lyrics:**

te for- se un gior- no fara per- du- ta e' ar- co - te - mu -

- ni - re, sapra pu- ni - re un op - pres- sor, sa - pra pu -

sapra pu- ni - re, sapra pu- ni - re, sa - pra pu - ni

- nor, si, lampo di morte e' il mio fu- nor, e' il mio fu -

- ni - re, sapra pu- ni - re un op- pressor, sa - pra pu - ni -

ror - si, lampo di morte e' il suo fu- nor, lam - po di mor-

- ni - re, sapra pu- ni - re un op - pressor, sa - pra pu - ni -

sa- pra pu- ni - re, sapra un op - pressor, sa - pra pu - ni -

- ni - re, sapra pu- ni - re un op - pres- sor, sa - pra pu - ni -



to del ge - ni - tor, del ge - ni

ni - re un op - pres sor, sa pra pu-

re un op - pres sor, sa pra pu-

ror è il mio fu - ror, il mio fu-

re un op - pres sor, sa pra pu-

le re le gue au malheur que sa co-

te è il suo fu - ror, il suo fu-

le re a la fu reur peut nous sous-

le re a la fu reur peut nous sous-

re un op - pres sor, sa pra pu-

- tor del ge ni  
 - trai rea ta fu reur a ta fu  
 - ni re un op - pres sor, un op - pres  
 - rer, il mio fu - rer, il mio fu -  
 - ni re un op - pres sor, un op - pres  
 - rer, si, il duo fu - rer il au - o fu -  
 le re que sa co le re le que au mal -  
 le peut nous sous trai re a ta fu  
 le peut nous sous trai re a ta fu  
 - ni re sapra pu - ni re un op - pres

133

*Piu mosso.*

The musical score is written for a vocal ensemble and piano accompaniment. It consists of two systems of staves. The first system has five staves (three vocal parts and two piano parts), and the second system has five staves (three vocal parts and two piano parts). The tempo is marked *Piu mosso.* The key signature is one sharp (F#). The lyrics are in French and are repeated across the systems.

**Lyrics:**

- tor, l'arco del geni - tor, l'arco del geni - tor, te per -  
 - reur nous bra vous ta fu - reur nous bra vous ta fu - reur nous bra  
 - sor, si, pu - nir l'oppressor, si, pu - nir l'oppressor, si, pu -  
 - rer, è il mi-o fu - rer, è il mi-o fu - rer,  
 - sor, si, pu - nir l'oppressor, si, pu - nir l'op - pressor, si, pu -  
 rer, è il su-o fu - rer è il su-o fu - rer,  
 - sor, si, pu - nir l'oppressor, si, pu - nir l'oppressor, si, pu -  
 reur nous bra vous ta fu - reur nous bra vous ta fu - reur nous bra

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- duto fa - ra l'arco del ge - ni - tor.  
 - vous ta fu - reur nous bra - vous nous bra - vous - nous bra - vous ta fu - reur  
 - nir l'oppressor si pu - nir l'oppres - sor, si pu - nir l'oppres - sor.  
 è il mi - o fu - ror, si è il mi - o fu - ror.  
 - nir l'oppres - sor, si pu - nir l'oppres - sor, si pu - nir l'op - pressor.  
 è il su - o fu - ror, si è il su - o fu - ror.  
 ah crai - gnez ma fu - reur ah crai - gnez ma fu - reur  
 - nir l'oppres - sor, si pu - nir l'oppres - sor, si pu - nir l'oppressor.  
 - vous ta fu - reur nous bra - vous ta fu - reur nous bra - vous ta fu - reur  
 - vous ta fu - nous bra - vous ta fu - reur nous bra - vous ta fu - reur

This page of musical notation, page 317, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo). The staves are organized into systems, with some staves featuring multiple measures of music. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves. The page is numbered 317 in the top right corner, and there is a small 'A' in the top left corner. The musical notation is dense and covers most of the page, with some staves having multiple measures of music. The dynamic markings 'ff' are placed below the staves, indicating a fortissimo dynamic. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves. The page is numbered 317 in the top right corner, and there is a small 'A' in the top left corner.

This page of musical notation, numbered 318, contains a complex arrangement of musical staves. The notation is written in a system of staves, likely for a multi-instrument ensemble or a large choir. The key signature is G major (one sharp, F#). The time signature is 4/4. The notation includes a variety of musical symbols, such as notes, rests, and dynamic markings. The first staff features a series of notes, followed by a series of rests. The second staff contains a series of notes, followed by a series of rests. The third staff contains a series of notes, followed by a series of rests. The fourth staff contains a series of notes, followed by a series of rests. The fifth staff contains a series of notes, followed by a series of rests. The sixth staff contains a series of notes, followed by a series of rests. The seventh staff contains a series of notes, followed by a series of rests. The eighth staff contains a series of notes, followed by a series of rests. The ninth staff contains a series of notes, followed by a series of rests. The tenth staff contains a series of notes, followed by a series of rests. The eleventh staff contains a series of notes, followed by a series of rests. The twelfth staff contains a series of notes, followed by a series of rests. The thirteenth staff contains a series of notes, followed by a series of rests. The fourteenth staff contains a series of notes, followed by a series of rests. The fifteenth staff contains a series of notes, followed by a series of rests. The sixteenth staff contains a series of notes, followed by a series of rests. The seventeenth staff contains a series of notes, followed by a series of rests. The eighteenth staff contains a series of notes, followed by a series of rests. The nineteenth staff contains a series of notes, followed by a series of rests. The twentieth staff contains a series of notes, followed by a series of rests. The notation is written in a clear, legible style, with a focus on the rhythmic and melodic elements of the music.

This page of musical notation, numbered 135, contains a complex arrangement of music across 14 staves. The notation is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The first section, spanning the first 10 staves, features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second section, spanning the last 4 staves, is characterized by dense, rapid sixteenth-note passages, likely representing a more technically demanding or virtuosic part of the piece. The notation is clear and well-organized, with a consistent layout throughout the page.



The musical score is written for a large ensemble, including strings, woodwinds, and brass. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various musical notations such as slurs, ties, and dynamic markings. The key signature is D major (two sharps). The score is divided into two systems, with the second system ending with a double bar line and the text "FINE DELL' ATTO I".

FINE DELL' ATTO I