

Catarina and Felinio

Overture

Lukas Florczak

Andante

Clarinet in B \flat 1
Bassoon
Timpani
Violin I
Violin II
Viola
Cello
Double Bass

p *cresc.* *f*

Allegro assai

Fl. 1
Fl. 2
B \flat Cl. 1
Bsn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *f*

25

Fl. 1

Fl. 2

B♭ Cl. 1

Bsn.

Timp.

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

39

Fl. 1

Fl. 2

B♭ Cl. 1

Bsn.

39

Vln. I

Vln. II

Vla.

Vc.

D.B.

cantabile

cantabile

cantabile

pizz.

53

Fl. 1
Fl. 2
B♭ Cl. 1
Bsn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

This system of musical notation covers measures 53 through 65. It includes staves for Flute 1, Flute 2, B♭ Clarinet 1, Bassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is written in a key signature of one sharp (F#) and a common time signature. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. A rehearsal mark '53' is placed at the beginning of the system.

arco

65

Fl. 1
Fl. 2
B♭ Cl. 1
Bsn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

This system of musical notation covers measures 65 through 77. It includes staves for Flute 1, Flute 2, B♭ Clarinet 1, Bassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music continues in the same key signature and time signature. A rehearsal mark '65' is placed at the beginning of the system. The word 'arco' is written above the Flute 1 staff in measure 65. The notation includes various rhythmic patterns and rests.

78

Fl. 1

Fl. 2

B♭ Cl. 1

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco

90

Fl. 1

Fl. 2

B♭ Cl. 1

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

102

Fl. 1
Fl. 2
B♭ Cl. 1
Bsn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f
p
mp
mp

Detailed description: This system of musical notation covers measures 102 through 113. It includes staves for Flute 1, Flute 2, B♭ Clarinet 1, Bassoon, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has two sharps (F# and C#). The music features a complex texture with various rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *f* (forte) for the bassoon and timpani, *p* (piano) for the violins, and *mp* (mezzo-piano) for the viola and cello. The bassoon and timpani have a melodic line, while the strings provide a rhythmic accompaniment.

114

Fl. 1
Fl. 2
B♭ Cl. 1
Bsn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp
f
mp

Detailed description: This system of musical notation covers measures 114 through 125. It includes the same instruments as the previous system. The key signature remains two sharps. The music continues with similar textures and dynamics. The bassoon and timpani play a melodic line, while the violins and strings provide accompaniment. Dynamic markings include *mp* (mezzo-piano) for the bassoon and *f* (forte) for the timpani. The overall texture is dense and rhythmic.

Andante

Musical score for measures 127-140, measures 1-8 of the section. The score is for a full orchestra and includes parts for Flute 1 and 2, B♭ Clarinet 1, Bassoon, Timpani, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. Dynamics include *mf*, *sf*, and *f*. The music features a melodic line in the flutes and a rhythmic accompaniment in the lower strings and woodwinds.

Musical score for measures 140-149, measures 9-18 of the section. The score continues from the previous system and includes parts for Flute 1 and 2, B♭ Clarinet 1, Bassoon, Timpani, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. Dynamics include *mf*, *sf*, and *f*. The music continues with the melodic and rhythmic themes established in the previous system.

Allegro assai

152

Fl. 1
Fl. 2
B♭ Cl. 1
Bsn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

This system of musical notation covers measures 152 to 165. It features ten staves for various instruments: Flute 1, Flute 2, B♭ Clarinet 1, Bassoon, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The music is written in a key signature of one flat and a 4/4 time signature.

166

Fl. 1
Fl. 2
B♭ Cl. 1
Bsn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

This system of musical notation covers measures 166 to 179. It continues with the same ten instruments as the previous system. The notation includes various rhythmic patterns, rests, and dynamic markings. The overall structure and instrumentation remain consistent with the first system.

181 *cantabile*

Fl. 1
Fl. 2
B♭ Cl. 1
Bsn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

This section of the score covers measures 181 to 193. It features a *cantabile* marking. The woodwinds (Flutes 1 and 2, B♭ Clarinet 1, Bassoon) and strings (Violins I and II, Viola, Cello, Double Bass) are all active. The flute parts have melodic lines with slurs and accents. The woodwinds provide harmonic support with various rhythmic patterns. The strings play a steady accompaniment, with the double bass and cello parts showing some syncopation.

194

Fl. 1
Fl. 2
B♭ Cl. 1
Bsn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

This section of the score covers measures 194 to 202. The woodwinds (Flutes 1 and 2, B♭ Clarinet 1, Bassoon) and strings (Violins I and II, Viola, Cello, Double Bass) are all active. The flute parts have melodic lines with slurs and accents. The woodwinds provide harmonic support with various rhythmic patterns. The strings play a steady accompaniment, with the double bass and cello parts showing some syncopation.

209

Fl. 1
Fl. 2
B♭ Cl. 1
Bsn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz.
arco

223

Fl. 1
Fl. 2
B♭ Cl. 1
Bsn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

cresc.
ff

Musical score for page 10, measures 236-240. The score is arranged in a system of ten staves, each representing a different instrument. The instruments are: Fl. 1, Fl. 2, B♭ Cl. 1, Bsn., Timp., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 236, indicated by a rehearsal mark. The music consists of five measures. The Flute parts (Fl. 1 and Fl. 2) play a melodic line starting on G4. The Clarinet (B♭ Cl. 1) and Bassoon (Bsn.) parts play a similar melodic line. The Timpani (Timp.) part plays a rhythmic pattern of eighth notes. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line starting on G4. The Viola (Vla.) part plays a melodic line starting on G3. The Violoncello (Vc.) and Double Bass (D.B.) parts play a rhythmic pattern of eighth notes. The score ends with a double bar line at the end of measure 240.

Fl. 1

Fl. 2

B♭ Cl. 1

Bsn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Act I Scene I — Viviamo una buona vita

Andantino

241

Flute 1

Oboe 1 *mp*

Oboe 2 *mp*

Clarinet in B \flat 1 *mp*

Clarinet in B \flat 2 *mp*

Bassoon *mp*

Furrio 1

Purrio 2

Felino

255

Fl. 1

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

F 1

P 2

Fe

Fa la la la la la la la ti - a - mo vi-ta la la la la la la la

ti - a - mo - vi - ta

Vi - vi-a-mos u - na buo-na - vi - ta

269

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

F 1

P 2

Fe

L'al-ber-o - del la - vi-ta-e re - con-do o - vu - n - que o - vu - n - que vi - ve-

283

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

F 1

P 2

Fe

re can - ta - re

ri - de - re a - mor - re

297

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

F 1

P 2

Fe

can - ta - re vi - ve - re - a - mo -

310

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

F 1

P 2

Fe

re

Act I Scene II — Se avessi un uomo de amare

Adagio

323

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

330

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

Se a - ves - si un - uo mo da - a - ma - re, - vor - rie te - mer - lo - stret__

337

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

mf

to.

345

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

Tut - ta la mi - a vi - ta So - no sta - to da so -

353

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

mf

lo, in at - te sa - di - qual - cu - no - da a - ma - re in at - te sa di qual - cu - no da a - ma - re. Se a - ves - si

361

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

un uo-mo da a - ma re, vor - rei vor - rei ren - der -

369

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

lo fe - li-ce. u no di-a me re. vor rei vor - rei ren der

376

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

lo fe - li-ce. u no - di a mor re.

383

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

Mi pi a - ce reb-be - a - ve -

391

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

re un - uo mo - da a - mar - re.

pizz.

pizz.

pizz.

pizz.

Act I Scene III — Per me un mare, io sono la nave

Adagio con amore

398

Fl. I

B♭ Cl. I

Bsn.

C

Vln. I

Vln. II

Vla.

Vc.

409

Fl. I

B♭ Cl. I

Bsn.

C

Fe

Per-me-sei un-mare, io so-no la na-ve. Tu sei il cie-lo, io

409

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

419

Fl. I

B♭ Cl. I

Bsn.

C

Fe

so-no un ste lla.

An-di-a-mo in un po - sto do-ve nes-su-no e mai - giun-to.

419

Vln. I

Vln. II

Vla.

Vc.

428

Fl. I

B♭ Cl. I

Bsn.

C

Fe

dolce

f

mf

f

dolce

An-di-a-mo in un - po-sto do-ve nes-su-no e mai giu-nto.

428

Vln. I

Vln. II

Vla.

Vc.

dolce

f

mf

mp

mf

mp

440

Fl. I

B♭ Cl. I

Bsn.

C

Fe

p

p

p

Por — ta-mi in un luo — go do - ve l'a — mo - re cres - ce io -

mf

440

Vln. I

Vln. II

Vla.

Vc.

p

p

p

mp

450

Fl. I

B♭ Cl. I

Bsn.

C

Fe

mp

mp

mp

p

p

fio ri re —

450

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

p

p

462

Fl. I

B♭ Cl. I

Bsn.

Fe

mp dolce *mp*

Por ta-mi in un po sto do-ve tu mi a-mi co me do ve mi - a-mi co-me-nes-sun un al tro.

Vln. I

Vln. II

Vla.

Vc.

mp *mp*

473

Fl. I

B♭ Cl. I

Bsn.

C

Fe

mp *mp* *mp*

do ve mi - a-mi co-me-nes-sun un al tro.

Vln. I

Vln. II

Vla.

Vc.

mp *mp* *mp* *mp*

484

Fl. I *dolce*

B♭ Cl. I *p* *mp*

Bsn. *p*

C *dolce*

Fe *An-di-a-mo in*

Vln. I *p* *mp* *mf* *dolce*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

496

Fl. I

B♭ Cl. I

Bsn.

C

Fe *un po-sto do - ve nes su-no e mai giu - nto. An-di-a-mo in un po-sto do - ve nes su-no e mai*

Vln. I

Vln. II

Vla.

Vc.

507

Fl. I *mp*

B♭ Cl. I *mp*

Bsn. *mp*

C

Fe *giu - nto.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Act I Scene IV — Sotto la luce della luna

Andante con molto espressivo

515 *sotto voce*

Fl. I *mp*

B♭ Cl. I *mp*

Bsn. *mp*

B♭ Tpt. *p*

Hn. *p*

Tbn. *p*

Vln. I

Vla.

Vc.

legato

527

Fl. 1

B♭ Cl. 1

Bsn.

B♭ Tpt.

Hn.

Tbn.

G 3

Vln. I

Vla.

Vc.

529

Fl. 1

B♭ Cl. 1

Bsn.

B♭ Tpt.

Hn.

Tbn.

G 3

Vln. I

Vla.

Vc.

8

Sot - ta la lu - ce del - la - la lu - na li - tro - ve - re - te; fā - re l'a mo re - do - vreb - be es - se - re

539

551

Fl. I

B♭ Cl. I

Bsn.

G 3

Vln. I

Vla.

Vc.

do - vreb-be es - se-re do - vreb-be es - se-re do - vreb-be es - se-re es - se-re

cresc.

cresc.

cresc.

cresc.

cresc.

563

Fl. I

B♭ Cl. I

Bsn.

G 3

Fe

Vln. I

Vla.

Vc.

Sot - ta la lu - ce

Non ce

f *dim.* *mp*

f *dim.* *mp*

f *dim.* *mp*

575

B♭ Cl. I

Bsn.

C

G 3

Fe

Vln. I

Vla.

Vc.

Ba - cia-mi

del la lu - na li tro - ve re-te; fa - re l'a mor do - vreb-be es - se-re da.

o - cea-no che pos sa te - ne-re da me te - ne-re da me. da.

mp

mp

586

Fl. I

B♭ Cl. I

Bsn.

C

sot - to il pon - te a mez - za not - te, mi di - ca quan - to vi pre - oc - cu - pa - te oc - cu - pa -

597

Fl. I

B♭ Cl. I

Bsn.

597

B♭ Tpt.

Hn.

Tbn.

mp

597

C

te - Ah te - Ah Ah ³ oc - cu - pa - te

Vln. I

Vla.

Vc.

mf

609

B♭ Cl. I

Bsn.

rit.

609

B♭ Tpt.

Hn.

Tbn.

f

609

Vln. I

Vla.

Vc.

621 *a tempo*

Fl. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

C

G 3

Fe

Vln. I

Vla.

Vc.

Ba - cia-mi sot - to Ba - cia-mi sot - to il pon-te a mez-za-no - te mi di-ca quan - to vi

Sot - ta la lu - ce del la lu - na li tro - ve re-te; fa - re l'a-mor co me

Non e'e o - cea - no che pos - treb - be te - ne-re da me da me

632

Fl. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

C

G 3

Fe

Vln. I

Vla.

Vc.

pre - oc - cu - pa te pre - oc - cu - pa te pre - oc - cu - pa te pre - oc - cu - pa te ti a - mo ti a - mo ti a - mo

do - vreb-be es - se-re do - vreb-be es - se-re do - vreb-be es - se-re do - vreb-be es - se-re ti a - mo ti a - mo ti a - mo

da me ti a - mo ti a - mo a - mo a -

643

Fl. I
B♭ Cl. I
Bsn.
Hn.
Tbn.
C
G 3
Fe
Vln. I
Vla.
Vc.

cresc. *f* *dim.* *mp*

cresc. *f* *dim.* *mp*

cresc. *mf* *dim.* *mp* *f*

mo *cresc.* *f* *dim.* *mp*

cresc. *f* *dim.* *mp*

655

a tempo

Fl. I
B♭ Cl. I
Bsn.
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Act I Scene V — Regina del carnivale

Allegro assai

660

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

668

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

O - ra - com - min -

O - ra - co - min -

O - ra - co - min -

O - ra - co - min -

675

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

cia il mer a vi - gli o gio - co - per de - ci - de - re

cia il mer a vi - gli o gio - co - per de - ci - de - re

cia il mer a vi - gli o su gio - co - per - de - ci - de - re - chi - sa - ra

cia il mer a vi - gli o su de - ci - de - re chi - sa - ra

682

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

chi - sa - ra in - co - ro - na - to in - co - ro - na - to

chi - sa - ra in co ro na to

chi - sa - ra in - cor - ro - na - to

chi - sa - ra in - co - ro - na - to

682

Vln. I

Vln. II

Vla.

Vc.

D.B.

688

Fl. I

B♭ Cl. I

Bsn.

688

Vln. I

Vln. II

Vla.

Vc.

D.B.

695

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Re gi - na

Re

p

p

702

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Re - gi - na del car - ne - va - le car - ne - va - le

del del car - ne va - le car ne - va - le

gi - na del car - ne - va - le car ne - va - le

Car - ne - va - le car ne - va - le

*ff*³

ff

sf

sf

sf

707

Fl. I

B♭ Cl. I

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

mp

p

sf

sf

sf

713

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

720

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

727

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

O - ra - com - min - cia il mer a vi - gli o - gio - co - per

O - ra - co - min - cia il mer a vi - gli o - gio-co-per

O - ra - co - min - cia il mer a vi - gli o - su gio-

O - ra - co - min - cia il mer a vi - gli o - su

734

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

de - ci - de - re chi - sa - ra in - co - ro - na - to

de - ci - de - re chi - sa - ra in - co - ro - na - to

co - per - de - ci - de - re - chi - sa - ra chi - sa - ra

de - ci - de - re chi - sa - ra chi - sa - ra

741

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Og - ni an - no la stre - ga cat - ti - va e la stre - ga cat - ti - va

Og - ni an - no la stre - ga cat - ti - va e la stre - ga cat - ti - va

Og - ni an - no la stre - ga cat - ti - va e la stre - ga cat - ti - va

sf

sf

sf

sf

747

Fl. I

B♭ Cl. I

Bsn.

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

e co - ro - na - to

e co - ro - na - to

e co - ro - na - to

755

Fl. I

B♭ Cl. I

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

773

B \flat Tpt.

Hn.

Tbn.

Timp. *mf*

Vln. I

Vln. II

Vla.

Vc. *f*

D.B. *f*

781

B \flat Tpt.

Hn.

Tbn.

Timp. *f*

Hr.

Vln. I

Vln. II

Vla.

Vc. *f*

D.B. *f*

789

Fl. I

Ob. I

Bsn.

Hn.

Tbn.

Timp.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

f

mp

mp

p

p

Io so - no il Bui - o sa - reb - be sag - gio a te - mer - mi sa - reb -

797

Fl. I

Ob. I

Bsn.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

be sag - gio a te - mer - mi Nel cre - pus - co lo del - la se - ra del - la se - ra

Andante

Allegro con Fuoco

804

Fl. I

Ob. I

Bsn.

B \flat Tpt.

Hn.

Tbn.

Timp.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

Nel cre - pus - co - lo del - la se - ra

ff

ff

ff

813

Ob. I

Timp.

H I

Vla.

Vc.

D.B.

Quan - do gli in - cu - bi dor - re - re - li li - be - ri

818

Fl. I

Ob. I

Bsn.

818

B♭ Tpt.

Hn.

Tbn.

818

Timp.

818

H I

io so - no la lo - ro re - gi na

3 3 3 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score, page 41, starting at measure 818. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute I, Oboe I, Bassoon, B♭ Trumpet, Horn, Trombone, Timpani, Horn I, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal line is for a male soloist (H I) with the lyrics "io so - no la lo - ro re - gi na". The vocal line features a melodic line with some triplets. The instrumental parts include woodwinds, brass, and percussion. The woodwinds and brass have melodic lines, while the percussion (Timp.) and strings (Vln. I, Vln. II, Vla., Vc., D.B.) provide accompaniment. The strings play a rhythmic pattern of eighth notes. The woodwinds and brass play chords and melodic fragments. The vocal line is the central focus, with the lyrics clearly visible below the notes.

824

Fl. I

Ob. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

H I

Vln. I

Vln. II

Vla.

Vc.

na na lo-ro re-gi-na lo-ro re-gi-na

mp

p

f

mp

mp

831

Fl. I

Ob. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

pizz.

mp

mp

pizz.

pizz.

mf

Lae _____ laps ha a - bi - li - ta - ma nes - su - no co - me _____ me

838

Fl. I

Ob. I

Bsn.

H I

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

p

p

mf

p

arco

p

arco

p

arco

mf

arco

mf

845

Fl. I

Ob. I

Bsn.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

con il mi-o fas - ci - no e se - du - zi - on - e che ti - fi - lo - la - mi - a - ra - gna te - la

853

Fl. I

Ob. I

Bsn.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

Andantino

mp

mp

mp

la ov - vi - a - men - te nes - su - no pu -

pizz.

arco dolce

pizz.

arco dolce

pizz.

arco

mp

mp

mp

Andante

860

Fl. I

Ob. I

Bsn.

860

B \flat Tpt.

Hn.

Tbn.

860

Timp.

860

H 1

860

o re - si - ste - re per - che io so - no la re - gi - na del ___ bui - o del ___ bui - o io so - no

860

Vln. I

860

Vln. II

Vla.

Vc.

860

D.B.

870

Fl. I

Ob. I

Bsn.

B \flat Tpt.

Hn.

Tbn.

Timp.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

la re - gi - na del bui - o

mp

ff

ff

ff

877

B \flat Tpt.

Hn.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mp

f

883

B \flat Tpt.

Hn.

Tbn.

Timp. *mf*

H I

Vln. I

Vln. II

Vla. *f*

Vc. *f*

D.B. *f*

891

Fl. I

Ob. I

Bsn.

891

B \flat Tpt.

Hn.

Tbn.

891

Timp.

891

H I

891

Vln. I

Vln. II

Vla.

Vc.

D.B.

i - o so - no la

900

Fl. I

Ob. I

Bsn.

900

B♭ Tpt.

Hn.

Tbn.

900

Timp.

900

H I

re - gi - na del bui - - o

900

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

mp

Detailed description: This page of a musical score, numbered 48, contains measures 900 through 904. The score is for a full orchestra and includes vocal lines. The woodwind section (Flute I, Oboe I, Bassoon, Clarinet in Bb, Horn, Trumpet in Bb, Trombone) and brass section (Trumpet in Bb, Trombone) play rhythmic patterns of quarter notes. The percussion section (Timpani, Snare Drum) provides a steady accompaniment. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) features a prominent melodic line in the violins, marked with a forte (*f*) dynamic, and a supporting bass line in the cellos and double basses, marked with mezzo-piano (*mp*). The vocal lines (Soprano, Alto, Tenor, Bass) enter in measure 900 with the lyrics "re - gi - na del bui - - o". The key signature is one flat (Bb), and the time signature is 4/4. The score concludes with repeat signs and fermatas in the final measures.

907
Fl. I
Ob. I
B \flat Cl. I
Bsn.
907
B \flat Tpt.
Hn.
Tbn.
907
Timp.
907
H I
908
Vln. I
Vln. II
Vla.
Vc.
D.B.

The image shows a page of a musical score for page 49, measures 907-908. The score is arranged in a standard orchestral format with 13 staves. The instruments are: Fl. I, Ob. I, B \flat Cl. I, Bsn., B \flat Tpt., Hn., Tbn., Timp., H I, Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is B \flat major (two flats) and the time signature is 2/4. The music is written in a single system. Measures 907 and 908 are marked with a rehearsal mark. The notation includes various note values, rests, and dynamic markings. The B \flat Cl. I staff has a whole rest in measure 907. The H I staff has a whole rest in measure 907. The Vln. I and Vln. II staves have a complex figure-eight pattern in measure 908. The Vla., Vc., and D.B. staves have a complex rhythmic pattern in measure 908.

Act I Scene VII — Finale

Moderato poco Andante rit.

908

Fl. 1

Ob. 1

B♭ Cl. 1

Bsn.

B♭ Tpt.

Hn.

Tbn.

Trgl.

908

Timp.

908

H 1

908

Vln. I

Vln. II

Vla.

Vc.

D.B.

un-a vi-si-one? un-a vi-si-one

a tempo

919

Fl. I

Ob. I

B♭ Cl. I

Bsn.

919

B♭ Tpt.

Hn.

Tbn.

919

Trgl.

919

Timp.

919

H 1

— on a vi - si-on-e vi - si-on-e si - di ven to con i - miei in - can - te - si-ni-ti bu - tto al - le om - bre —

C

S 2

A

T 4

B

919

Vln. I

pizz.

arco

Vln. II

pizz.

arco

Vla.

pizz.

arco

Vc.

pizz.

arco

D.B.

pizz.

arco

930

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

930

Trgl.

930

Timp.

C

S 2

A

T 4

B

930

Vln. I

Vln. II

Vla.

Vc.

D.B.

sal - va - me sal - va - me

sal - va - - me

sal - va - me

sal - va - me sal - va - me sal - va - - me

sal - va - me sal - ve - me sal - va - - me

pizz.

pizz.

pizz.

942

Fl. 1

Ob. 1

B♭ Cl. 1

Bsn.

B♭ Tpt.

Hn.

Tbn.

H 1

S 2

A

T 4

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Zu - na Zi - na Lu - na

mp arco

mp arco

mp arco

pizz.

pizz.

954

Fl. I

Ob. I

B \flat Tpt.

Hn.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

Lair, fade aw - ay as thin as air Zu - ma Zi - na Lu - na Leer Re - turn thee not but

965

Fl. I

Ob. I

B \flat Cl. I

Bsn.

B \flat Tpt.

Hn.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

once a year.

arco

arco

982

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

997

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

Adagio con amore

Musical score for orchestra and strings, measures 101-113. The score is in 3/4 time and features a key signature of three flats (B-flat major or D-flat minor). The instruments and parts are:

- Fl. I: Flute 1, mostly rests.
- Ob. I: Oboe 1, melodic line.
- B♭ Cl. I: Bass Clarinet 1, melodic line.
- Bsn.: Bassoon, melodic line.
- B♭ Tpt.: Trumpet 1, melodic line.
- Hn.: Horn, melodic line.
- Tbn.: Trombone, melodic line.
- C: Clarinet in C, mostly rests.
- Vln. I: Violin I, melodic line with triplets.
- Vln. II: Violin II, melodic line with triplets.
- Vla.: Viola, accompaniment.
- Vc.: Violoncello, accompaniment.
- D.B.: Double Bass, accompaniment.

Measures 101-113 include dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score concludes with a double bar line and repeat signs.

1035

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

H I

C

Vln. I

Vln. II

Vla.

Vc.

D.B.

mi sen-to sve nir - e. Ah

Detailed description: This is a page of a musical score, page 58, starting at measure 1035. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute I, Oboe I, Bass Clarinet I, Bassoon, Horn in B-flat, Trumpet in B-flat, Trombone, Horn I, Clarinet, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal line is written in the C-clef and includes the lyrics "mi sen-to sve nir - e." and "Ah". The music is in a key signature of three flats (E-flat major or C minor) and a 4/4 time signature. The score features various musical notations including notes, rests, slurs, and dynamic markings.

1045

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

H I

C

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

Ha

Lui am-o at - tra - ver so - il mar-

Detailed description: This is a page of a musical score, page 59, starting at measure 1045. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute I, Oboe I, Bass Clarinet I, Bassoon, Bass Trombone, Horn, Trumpet B♭, Trombone, Horn I, Clarinet C, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a complex texture with many sixteenth-note passages in the woodwinds and strings. The vocal soloist enters in measure 1049 with the word 'Ha' and continues with the lyrics 'Lui am-o at - tra - ver so - il mar-'. The dynamic marking *mf* (mezzo-forte) is used for several instruments. The score ends with a double bar line and repeat dots at the end of measure 1052.

1054

Fl. I

Ob. I

B♭ Cl. I

Bsn.

Hn.

H I

C

1084

Ha

e sot to le stel - le il mi-a mor - e non mor-ir a non mor-ir a

1054

Vln. I

Vln. II

Vla.

Vc.

D.B.

1064

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

H 1

C

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

1074

Fl. I *mp*

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Trgl.

Timp.

C

Fe

Ca - ta - ri - na! Ca - ta - ri - na! che co-s'e que-stos? Che co sa e suc-ces-so suc-ces-so il mi
 lui a mo at tra ver so il mar^e ah! sot-to le_ il mi
 pizz. arco

Vln. I *p* pizz. arco

Vln. II *p* pizz. arco

Vla. *p* pizz. arco

Vc. *p* pizz. arco

D.B. *p* pizz. arco

1088

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Trgl.

Timp.

C

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

a - mor - e non mo - ri - ra

a - maor - e non mo - ri - ra Ven - det - ta!

f

Detailed description: This page of a musical score covers measures 1088 to 1100. It features a full orchestra and a vocal soloist. The orchestration includes Flute I, Oboe I, Bass Clarinet I, Bassoon, Bass Trombone, Horn, Trumpet, Timpani, Cymbal, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal soloist part is written in a single line with lyrics in Italian. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measure 1088 is marked with a rehearsal sign and the number 1088. The vocal line begins with the lyrics 'a - mor - e non mo - ri - ra' in measure 1088 and continues through measure 1100 with 'a - maor - e non mo - ri - ra Ven - det - ta!'. The Cymbal part has a dynamic marking of *f* in measure 1088. The Double Bass part has a fermata in measure 1100.

1100

Fl. I

Ob. I

B♭ Cl. I

Bsn.

1100

B♭ Tpt.

Hn.

Tbn.

1100

Trgl.

1100

Timp.

S 2

A

T 4

B

Fe

1100

Vln. I

Vln. II

Vla.

Vc.

D.B.

Mal - va - gi - ta mal - va - gi - ta mal - va - gi - ta

Mal - va - gi - ta Mal - va -

Ma - va - gi - ta Mal - va - gi - ta Mal - va - gi - ta

Mal - va - gi - ta Mal - va -

i - o vi sal ver o! io vi sal-ver - o

Detailed description: This is a page of a musical score, page 64. It contains staves for various instruments and vocal parts. The instruments listed are Fl. I, Ob. I, B♭ Cl. I, Bsn., B♭ Tpt., Hn., Tbn., Trgl., Timp., S 2, A, T 4, B, Fe, Vln. I, Vln. II, Vla., Vc., and D.B. The score includes musical notation with notes, rests, and dynamics. There are also lyrics in Italian: 'Mal - va - gi - ta mal - va - gi - ta mal - va - gi - ta', 'Mal - va - gi - ta Mal - va -', 'Ma - va - gi - ta Mal - va - gi - ta Mal - va - gi - ta', 'Mal - va - gi - ta Mal - va -', and 'i - o vi sal ver o! io vi sal-ver - o'. The page number '64' is at the top left. The rehearsal mark '1100' appears at the beginning of several staves.

Fl. 1
Ob. 1
B♭ Cl. 1
Bsn.
B♭ Tpt.
Hn.
Tbn.
Trgl.
Timp.
S 2
A
T 4
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

1113

mal - va - gi - ta mal - va - gi - ta mal - va - gi - ta mal - va - gi - ta

gi - ta Mal - va - gi - ta ah

Mal - va - gi - ta Mal - va - gi - ta Mal - va - gi - ta Mal - va - gi - ta

gi - ta Mal - va - gi - ta Ah

Detailed description: This page of a musical score, numbered 65, contains 17 staves. The top 14 staves are for orchestral instruments: Flute 1, Oboe 1, Bass Clarinet 1, Bassoon, Bass Trombone, Horn, Trumpet (B-flat), Trombone, Triangle, and Timpani. The next four staves are for vocal soloists: Soprano 2, Alto, Tenor 4, and Bass. The bottom three staves are for the string section: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins at measure 1113. The vocal parts have lyrics in Italian: 'mal - va - gi - ta' and 'ah'. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The orchestration includes woodwinds, brass, percussion, and strings.

Musical score for page 66, measures 1127-1136. The score is for a full orchestra and includes the following parts:

- Fl. I
- Ob. I
- B♭ Cl. I
- Bsn.
- B♭ Tpt.
- Hn.
- Tbn.
- Trgl.
- Timp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B♭). The score is marked with a rehearsal mark 1127 at the beginning of the first staff.

1141

Fl. I

Ob. I

B♭ Cl. I

Bsn.

1141

B♭ Tpt.

Hn.

Tbn.

1141

Trgl.

1141

Timp.

1141

Vln. I

Vln. II

Vla.

Vc.

D.B.

Act II Scene I — Un amico e un amico

Allegro assai

1150

Ob. I

B♭ Cl. I

Bsn.

F 1

P 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

p

Un a-mi-co e Un a-mi-co e

Un a-mi-co e Un a-mi-co

p

1158

Ob. I

B♭ Cl. I

Bsn.

F 1

P 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

No - i - sa - re - mo li - per il no - stro a - mi - co

No - i - sa - re - mo li per il no - stro a - mi - co

mp

mp

solo

mf

mp

1165

Ob. I

B♭ Cl. I

Bsn.

F 1

P 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Co - me ab-bi a - mo fi-la per li - ber-are il nos-tro Ca - pi - tan

Co - me ab-bi a - mo fi-la per li - ber-are il nos-tro Ca - pi - tan

1174

Ob. I

B♭ Cl. I

Bsn.

F 1

P 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

La le - al ta e la for - za sa - re - mo fe - de - li al nos - tro a - mi - co

La le - al - ta e la for - za sa re mo sa - re - mo - fe - de - li al nos - tro a - mi - co

tutti

p

mp

p

p

p

p

p

1181

Ob. I

B♭ Cl. I

Bsn.

F 1

P 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Co-me ab-bi-am-o fi-la per-li-ber-ar-e il nos-tro ca-pi-tan

Co-me ab-bi-am-o fi-la per-li-ber-ar-e il nos-tro-ca-pi-tan

1190

Ob. I

B♭ Cl. I

Bsn.

F 1

P 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

p

1197

Ob. I

B♭ Cl. I

Bsn.

F 1

P 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Can - ti - a - mp di a - mor - e can - te - re - mo Per il no - stro a - mi - co

1198

Can - ti am - mo di a - mor - e can - te - re - mo Per il nos - tro a - mi - co

1205

Ob. I

B♭ Cl. I

Bsn.

F 1

P 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

a - mi - co In - si - e me pos si - a - mo spez - za - re l'ia - can - tes - i - mo Mal - va - gio e gra tu - it - to Ca - ta - ri -

1206

a - mi - co In - si - e me pos si - a - mo spez - za - re l'ia - can - tes - i - mo Mal - va - gio e gra tu - it - to Ca - ta - rin -

1212

Ob. I *mf*

B♭ Cl. I *mp*

Bsn.

F I

P 2 *na*

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

1221

Ob. I

B♭ Cl. I

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

This musical score covers measures 1229 and 1230. The instruments listed are Ob. 1, B♭ Cl. 1, Bsn., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is two sharps (D major). Measure 1229 features a long note in the woodwinds and strings. Measure 1230 shows a change in texture with more activity in the strings.

Act II Scene II — Se si farebbe amami, per favore

This musical score covers measures 1231 through 1237, starting with the tempo marking **Allegro Molto**. The instruments include Fl. 1, Fl. 2, B♭ Tpt., Hn., Tbn., H 1, Vln. I, Vln. II, Vla., and Vc. The key signature remains two sharps. The score includes various dynamic markings: **f** (forte) and **mf** (mezzo-forte) are used for the first five measures, while **mp** (mezzo-piano) is used for measures 1234 and 1235. The string section includes a **pizz.** (pizzicato) marking in measures 1234 and 1235. The woodwinds and strings play rhythmic patterns, while the flutes and brass instruments have more melodic lines.

1238

Fl. 1 *mp*

Fl. 2 *mp*

B♭ Tpt. *mp*

Hn. *mp*

Tbn. *f*

H 1 *mp* *tr*

Vln. I *mp* Ah — il mio

Vln. II *mp*

Vla. *mp* arco

Vc. *mp* arco

1245

H 1 pri-gi-o - nie-ro de-vo di - re, si so no cer-ta-men-te bel-lo. Un bel-lis-si - mo es-sem-pla-re bel-lis-si-mo es - sem - pla - re

Vla. pizz.

Vc. pizz.

1252

Fl. 1 *mp*

Fl. 2 *mf*

H 1 *mf* Ah ha - ha - ha - ha Se vu - oi

Vln. I *p*

Vln. II arco

Vla. *mf* pizz.

Vc. *mf* pizz.

1257

Fl. 1

Fl. 2

B♭ Tpt.

Hn.

Tbn.

H 1

Vln. I

Vln. II

Vla.

Vc.

ri - ma - ne - re si - e - te i - be - vu - nu - ti

cantabile

mp

cantabile

arco

mf

1264

Fl. 1

Fl. 2

B♭ Tpt.

Hn.

Tbn.

H 1

Vln. I

Vln. II

Vla.

Vc.

Mi pia - ce - reb - be a -

mf

mp

p

p

p

p

1271

Fl. 1

Fl. 2

B♭ Tpt.

Hn.

Tbn.

H 1

Vln. I

Vln. II

Vla.

Vc.

ve - re un uo - mo nel mi o - ca - stel - lo nel mi - o ca - stel -

mf

mp

p

f

mf

p

pizz.

mf

1280

Fl. 1

Fl. 2

B♭ Tpt.

Hn.

Tbn.

H 1

Vln. I

Vln. II

Vla.

Vc.

lo - ca - stel - lo

cresc.

f

cresc.

f

cresc.

mf

mp

cresc.

f

arco

f

1285

Fl. 1

Fl. 2

B♭ Tpt.

Hn.

Tbn.

H 1

Se si fa reb-be am-am-i per fa-vo-re Se si fa-reb-

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mf

f

mp

1295

Fl. 1

Fl. 2

B♭ Tpt.

Hn.

Tbn.

H 1

be a-ma-mi po-trem-o go-ver-na-re il mon-do.

Vln. I

Vln. II

Vla.

Vc.

p

mf

p

mf

p

mf

1306

Fl. 1

Fl. 2

B \flat Tpt.

Hn.

Tbn.

H 1

Vln. I

Vln. II

Vla.

Vc.

p

mp

Se si fa reb-be a - ma-mi per - fav-ore Ca - ta - ri - na o nel

1315

Fl. 1

Fl. 2

B \flat Tpt.

Hn.

Tbn.

H 1

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

pas - sa - to - io so - no - qui i - o so - no o - ra Se si

1324

Fl. 1

Fl. 2

B♭ Tpt.

Hn.

Tbn.

H 1

Vln. I

Vln. II

Vla.

Vc.

fa reb - be a - ma mi per-fav - or - e

mp

mf

mf

1330

Fl. 1

Fl. 2

B♭ Tpt.

Hn.

Tbn.

H 1

Vln. I

Vln. II

Vla.

Vc.

per - fa - vo re

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

mf

f

f

f

1334 *rit.*

Fl. 1
Fl. 2
B♭ Tpt.
Hn.
Tbn.
Fe.
Vln. I
Vln. II
Vla.
Vc.

Act II Scene III — Le onde casserebbe rotolamento?

1337 **Moderato**

Fl. 1
B♭ Cl. 1
Bsn.
B♭ Tpt.
Hn.
Fe.
Vln. I
Vln. II
Vla.
Vc.
D.B.

p *mp* *mf* *pp* *p* *mp*

Le on - de cas - sa - reb - be ro - to - lo - men - to?

1350

Fl. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

Le stel - le cas - sa - reb - be splen - de No Ne - sa - ra - il mi - o a - mo re - Ca - ta - ri -

p

1362

Fl. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

na! Zeus ces-se-rebbe di gov-er-na-re? Ci - e - li ces - se - reb - be di -

leggiere

mp

mf

sf

mf

sf

mf

sf

mf

sf

sf

1373

Fl. I *mp*

B♭ Cl. I *mp*

Bsn. *mp*

B♭ Tpt. *mp*

Hn. *mp*

Fe

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

es - se - re e - ter - no? No, ne sa - ra il mi - o a - mor e Ca - ta - ri na!

1384

Fl. I *f*

B♭ Cl. I *cresc.*

Bsn. *cresc.*

B♭ Tpt. *f*

Hn. *f*

Fe

Vln. I *mf cresc.*

Vln. II *mf cresc.*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Quan do l'al lo do - la can ta di a - mo - re l'al - lo do - la can - ta

1396 *rit.* *a tempo*

Fl. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mp* *f* *mp* *f* *mp* *f* *mp*

per lei _____ Quan do la ro sa fio - ris-ce _____ ros so la ro - sa sboc -

1406

Fl. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz. *arco* *pizz.* *pizz.*

cia per lei Non per un se - con da lei sa - ra lon - ta - no dal mi - o pen - sie - ro

1417

Fl. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

Non —————³ per un min - u - to sa - ro io lei ab —————³ ban do - nar - la

1425

Fl. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

Nem —————³ me - no la ————— po - ten - za di Dio puo te —————³ ner - mi len - ta - no dal mi - o a - mo - re

1433

Fl. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

Cas - se - reb - be un gat-to in - se-gue un rat - to? Cas - se-reb - be un ca-ne con-tras - seg - no il su-o ter - it to - ri _

1444

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

o Le on - de cas - se-reb - be Ro - to - la - me - to? Le stel-le

1456

Fl. I

B♮ Cl. I

Bsn.

B♮ Tpt.

Hn.

Fe.

cas - se - re - be sle n den - te? No ³ né sa - ra il mi - oa - mo - re per Ca - ta - ri - na

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

cresc.

mf

f

cresc.

mf

cresc.

f

mf

cresc.

f

cresc.

f

cresc.

mf

cresc.

mf

cresc.

mf

1473

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

sf

sf

sf

mf

mp

mp

sf

1484

Fl. I *mf*

Ob. I *mf*

B♭ Cl. I *mf*

Bsn. *mp*

B♭ Tpt. *mf*

Hn. *mf*

Tbn. *mp*

H I

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

D.B. *mp*

Se — se fa — reb — be a — ma — mi per — fa —

1493

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

H I

Vln. I

Vln. II

Vla.

Vc.

vore lo ti da ro tut-to con il mi - o li bro di ma gi - a pos so gov - er - na - re

1499

Fl. I

Ob. 1

B♭ Cl. 1

Bsn.

B♭ Tpt.

Hn.

Tbn.

H I

Vln. I

Vln. II

Vla.

Vc.

il mon - do

Si av - reb - be nul la da te - me - re nul la da te - me - re la

1505

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

H I

Vln. I

Vln. II

Vla.

Vc.

Con — il mi-o — li — bfo di ma — gi-a

Detailed description of the musical score: The score is for page 92, measures 1505-1510. It features a variety of instruments: Flute I, Oboe I, B♭ Clarinet I, Bassoon, B♭ Trumpet, Horn, Trombone, Horn I, Violin I, Violin II, Viola, and Violoncello. The music is in a key signature of two flats (B♭ major or D minor) and consists of 6 measures. The time signature changes from 2/4 to 3/4, then back to 2/4, and finally to 3/4. The score is heavily marked with triplets (indicated by a '3' over the notes). The vocal line for Horn I includes the lyrics 'Con — il mi-o — li — bfo di ma — gi-a'. The woodwinds and strings play complex rhythmic patterns, often involving triplets and sixteenth notes. The brass instruments have more sustained notes with some triplet markings.

Minuett

rit.

1512

Fl. I

Ob. I

Bsn.

Hn.

H I

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

pos ____ so go-vèr-nar il mon - do. *dolce*

Vat-ten - e ten - ta - tri - ce vi - le e la scia - mi nel mi - o do - lo - re ____

pizz.

pizz.

pizz.

pizz.

1523

Fl. I

Ob. I

Bsn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

do - lo - re vat-ten - e ten - ta ti ____ ce vil - le

arco *pizz.*

p

1535

Fl. I

Ob. I

B♭ Cl. I

Bsn.

Fe

i fur - fan - ti del mon - do non dor - mir - a

Vln. I

Vln. II

Vla.

Vc.

D.B.

p arco *mf*

p arco *mf*

p arco *mf*

p arco *mf*

p *mf*

rit. Adagio

1547

Fl. I

Ob. I

B♭ Cl. I

Bsn.

Fe

buo - no se non er - o il tu - o pri gi - o ni ero tu -

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

1556

Fl. I

Ob. I

B♭ Cl. I

Bsn.

Hn.

H I

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tu sei il mi o pri-gi-o ni-e-ro

o pri-gi-o ni-e-ro pri-gi-o ni-e-ro a mo Cat-a-ri-na

1563

B♭ Cl. I

Bsn.

Hn.

H I

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

a no-Cat-a-ri-na A mo Cat ta

1569

Fl. I

Ob. I

Bsn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

ti - na Cat - a - ri - na i - o non dor mi ro fi - no a quan do lei e. tra le mi e briac - ci - a

pizz.

Allegro assai

1574

Fl. I

Ob. I

B♭ Cl. I

Bsn.

Hn.

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

solo

mp

mf

mp

1585

Fl. 1

Ob. 1

B♭ Cl. 1

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

solo

f

Moderato

1597

Fl. 1

Hn.

F 1

P 2

Vln. I

Vla.

Vc.

Fe - li - nio!

Fe - li - nio Fe _____ li _ no! Fe -

1607

B \flat Tpt. Hn. Tbn. F I P 2

Fe-li - nio Fe - li - nio ven - nu ti li - ber - ar - e il nos - tro a - mi -
 li - nio Si - a - mo ven no - ti a li - ber - ar - e il nos - tro a - mi -

Vln. I Vln. II Vla. Vc. D.B.

pizz. pizz. pizz.

1614

B \flat Cl. I B \flat Tpt. Hn. Tbn. F I P 2

ca Si de - ve an - dar - e a - ca - sa e fer - mar -
 ca Si de - ve an - dar - e a - ca - sa e fer - mar -

Vln. I Vln. II Vla. Vc. D.B.

arco arco

1619

Fl. I

Ob. I

B♭ Cl. I

B♭ Tpt.

Hn.

Tbn.

F I

P 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

e la - stre - ga Fe - li - nio Fe - li - nio Fe - li - nio

e la - stre - ga Fe - li - nio Fe - li - nio

Minuett

1627

Fl. I

Ob. I

B♭ Cl. I

F I

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fe - li - nio sai co - sa - fa - re sai co - sa - fa - re

Fe - li - nio sai co - sa - fa - re sai co - sa - fa - re

A - mi - ci fe pizz de li

pizz.

pizz.

pizz.

1637

F 1

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

Fe — li — ce — li — ber — a mi li — ber — a — mi

i — o so — no fe — li — ce — di — ve der — ti li — ber — a mi li — ber — a — mi

1649 rit. Andante

Fl. I

Ob. 1

B♭ Cl. 1

Bsn.

B♭ Tpt.

Tbn.

F 1

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

E ru ba - re il li - bro ma - gi - co

arco

p

f *3*

subito p

arco

f *3*

subito p

f *3*

subito p

f *3*

p

mp

p

mp

mf

Musical score for measures 1659-1704. The score is divided into two systems. The first system includes Fl. 1, Ob. 1, B♭ Cl. 1, Bsn., B♭ Tpt., Hn., Tbn., and Fe. The second system includes Vln. I, Vln. II, Vla., Vc., and D.B. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The key signature changes from one flat to two flats, and the time signature changes from 2/4 to 3/4. The score includes various articulations such as accents and slurs, and dynamic markings like *subito p* and *mf*.

1666

Fl. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

F I

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

mp

sf

Que-sto de-ve li - ber-ar-la que-sto do-ve ber ar-la

Que-ſto de-ve li - ber ar-la que-sto de-ve li ber ar-la

1676

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

fp

p

p

f

f

f

p

f

f

f

f

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

Es - si - no - fug - gi - ti ah at - tac - car - li

rit. a tempo

1686

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

H I

scioe chi! Non mi da - ro pa - ce fi - no a quan - do non sei mio

Vln. I

Vln. II

Vla.

Vc.

D.B.

1694

B♭ Cl. I

F I

Vln. I

Vln. II

Vla.

Vc.

D.B.

Cor re re i miei a mi ci a mi ci a mi ci

1700

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

F I

ci a mi ci

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

subito p

3

1708

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

1708

Timp.

F I

1708

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *mp* *pizz.*

subito p *mf* *mp* *pizz.*

mp *pizz.*

mp *pizz.*

mp *pizz.*

mp

1719

Fl. 1 *pp*

Ob. 1 *pp*

B♭ Cl. 1 *pp*

Bsn. *pp*

B♭ Tpt. *pp*

Hn. *pp*

Tbn. *pp*

Timp. *pp* arco

Vln. I *pp* arco

Vln. II *pp*

Vla. *pp* arco

Vc. *pp* arco

D.B. *pp*

Act III Scene I — Il nostro amico

Adagio

1722

Fl. I

Ob. I

B♭ Cl. I

Bsn.

1722

B♭ Tpt.

Hn.

Tbn.

1722

Timp.

1722

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mf

p

mf

solo

mf

1730

Fl. I

B♭ Cl. I

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

tutti

mf

1738

Fl. I

B♭ Cl. I

Bsn.

Hn.

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

las-ci-a to— la ter ra

Il no—stro a-mi-co co e an-da-to— to— las -

mp

mp

mp

1745

Fl. I

B♭ Cl. I

Bsn.

Hn.

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

mo - ri con-a mo-re nel suo cu-or-e no-ri a-mor - e nel suo cu - ur - re

ci-a to - la ter ra cor ag-gi-

pizz. *mp*

3

3

1754

Fl. I

B♭ Cl. I

Bsn.

Hn.

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

cor ag - gio nel - le sue os - sa

o nel - le sue os sa

sf *sf* *f* *mf* *mf* *mf*

rit.

arco

3

3

3

3

accel.

1763

Fl. 1

B♭ Cl. 1

Bsn.

Hn.

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

il mi o mi-gli or e a mi co il mi-o com-pa gno com-pa gno La su - a mor-te

mi - gli - or - e mi - gli - or - e La su - a mor-te

mp

mp

1771

Fl. I

B♭ Cl. I

Bsn.

Hn.

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

non non La su-a mor - te non do - vreb___ be es - se-re La su - a mor - te non do -
 non non do - vreb-be es-se - re vena

mf *mp* *pizz.*

1780

Fl. I

B♭ Cl. I

Bsn.

Hn.

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

vreb___ be___ es - se - re

mp *arco*

Act III Scene II — Napoleon

Allegretto

1788

The score consists of the following parts:

- Fl. I**: Flute I, starting at measure 1788.
- Ob. I**: Oboe I, playing a rhythmic pattern of eighth notes.
- Bsn.**: Bassoon, playing a rhythmic pattern of eighth notes.
- B♭ Tpt.**: Trumpet in B-flat, playing a rhythmic pattern of eighth notes.
- Hn.**: Horn, playing a rhythmic pattern of eighth notes.
- Tbn.**: Trombone, playing a rhythmic pattern of eighth notes.
- C.**: Cello, playing a rhythmic pattern of eighth notes.
- Vln. I**: Violin I, playing a rhythmic pattern of eighth notes.
- Vln. II**: Violin II, playing a rhythmic pattern of eighth notes.
- Vla.**: Viola, playing a rhythmic pattern of eighth notes.
- Vc.**: Violoncello, playing a rhythmic pattern of eighth notes.
- D.B.**: Double Bass, playing a rhythmic pattern of eighth notes.
- Voice**: Napoleon, with lyrics: "Voi non so - no sta - ti in - for - ma -"

Dynamic markings: *mp*, *mf*, *p*, *pizz.*

1796

Fl. I

Ob. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

C

ti voi non so - no sta - ti in - for - ma - ti

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

1804

Fl. I

Ob. I

Bsn.

B♭ Tpt.

Hn.

C

Na - pol - e - one ha pre - so il sop - rav - ven to

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

arco

arco

pizz.

1813

Fl. I

Ob. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

C

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

mp

p

p

arco

l'ita - lia l'i - ta - lia Eg - le ha vic ta - to il

1821

Fl. I

Ob. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

C

Vln. I

Vln. II

Vla.

Vc.

Largo

car - ni va - le io scom - par - ir - e io scom - par ir - e e non tor - nar e - mai piu

1828

Fl. I

Ob. I

Bsn.

B♭ Tpt.

Hn.

C

Vln. I

Vln. II

Vla.

Vc.

non tor-nar e mai piu

tutti

1836

Fl. I

Ob. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

C

Vc.

D.B.

accel.

p

Allegretto

io scom-par-ir-e io scom-par-ir-e non tor-nar e mai piu mai piu il tem po e piu

pizz.

arco

1845

Fl. I

Ob. I

Bsn.

B \flat Tpt.

Hn.

Tbn.

C

Vln. I

Vln. II

Vla.

Vc.

D.B.

— dis-per-a - to dis-per-a - to di qua nto si pe nsi si pen si

1853 *accel.*

Fl. I

Ob. I

Bsn.

B \flat Tpt.

Hn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Act III Scene III — Ho vinto!

Andante

1856

Fl. I

Ob. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *sf* *f* *sf*

1856

1856

1856

Stu - pi - do! ho vin - to — vin - to

Detailed description: This is a page of a musical score for Act III Scene III, titled "Ho vinto!". The tempo is marked "Andante". The score is for a full orchestra and includes vocal parts. The instruments listed are Flute I, Oboe I, Bassoon, B♭ Trumpet, Horn, Trombone, Timpani, Horn I, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score begins at measure 1856. The vocal line, which is not explicitly labeled but appears to be a tenor part, has the lyrics "Stu - pi - do! ho vin - to — vin - to". The orchestration includes various dynamics such as *f* (forte) and *sf* (sforzando). The woodwinds and strings are mostly silent in this section, with some activity in the brass and percussion.

1867

Fl. I

Ob. I

Bs Tpt.

Hn.

Tbn.

Timp.

H I

Vla.

Vc.

D.B.

pizz.

e in - u - til e a - dar - e a - van - ti

1877

Fl. I

Ob. I

Bsn.

Bs Tpt.

Hn.

Tbn.

H I

Vln. I

Vln. II

Vla.

Vc.

D.B.

sf

mp

arco

arco

pizz.

pizz.

e in - u - ti - le a ndar - e a - van - ti Ah! dam - mi il li - bro e mi ris - par - mi - er - o la vin - ta.

Act III Scene IV — Prego ci lascia soli

Adagio

1884

Fl. I
Ob. I
B♭ Cl. I
Bsn.
B♭ Tpt.
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.

mp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

pizz.
pp
pp
pp
pp

1893

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

C

Fe

Vln. I

Vln. II

Vla.

Vc.

p

p

Pre-go-ci la-ci-a so - li pre-go ci la ci-a so - li Ab - bia - mo a - mor - e ques-to e

so - li Ab - bia - mo a - mor - e ques-to e

Largo

1903

Fl. I *mf*

Ob. I *mp*

B♭ Cl. I *mp*

Bsn.

B♭ Tpt.

Hn.

C

Fe

Vln. I arco

Vln. II

Vla.

Vc.

cio che noi pre-ghia-mo ques-to e cio che noi pre-ghia-mo Ab-bi-a-mo

arco

A - mor-e a - mor-e.

Detailed description of the musical score: The score is for page 122, marked 'Largo'. It features a full orchestral ensemble and vocal parts. The instruments include Flute I, Oboe I, Bass Clarinet I, Bassoon, Bass Trombone, Horn, Clarinet, Bassoon, Violin I, Violin II, Viola, and Violoncello. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 4/4 time, with a key signature of one sharp (F#). The tempo is 'Largo'. The music is marked with dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). There are several triplets and slurs throughout the score. The lyrics are in Italian and describe a scene of prayer and love.

rit. Adagio

1910

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

C

Fe

Vln. I

Vln. II

Vla.

Vc.

Ab - bia - mo a - mor - e

mp

p

p

pizz.

arco

pizz.

1919

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Act III Scene V — Finale

Allegro assai

1920

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

arco

mf

arco

mf

f

f

1924

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

H I

C

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mf

mf

cresc.

f

mf

mf

mf

sf

mp

mf

arco

mf

arco

mf

Rat - to un rat to

1930

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

f

mf *cresc.* *sf*

p *cresc.* *fp*

p *cresc.* *fp*

uc - ci - der - la!

mp

sf

mp

fp

mp

fp

mp

fp

mp

fp

Allegro assai

1939

Fl. I

Ob. 1

B♭ Cl. 1

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

H 1

C

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

un rat to un rat to rat to uc-ci-der-la uc-ci-der-la un rat-to un rat-to

1950

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

H I

C

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

uc - ci - der - la

ho vin - to

uc - ci - der - la

uc - ci - der - la

ut - te - ne - re il

ut - te - ne - re il

rit. ¹⁹⁶¹

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

H 1

C

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

cresc.

f

subito p

mp

cresc.

f

subito p

mp

f

subito p

mp

f

subito p

mf

subito p

ho³ vin-to ho vin-to

li³ bro ut-te-ne-re li-bro

li bro ut-te-ne-re li-bro

1973

Fl. I

Ob. 1

B♭ Cl. 1

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

H 1

C

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

1982

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

C

P 2

Fe

1982

Vln. I

Vln. II

Vla.

Vc.

D.B.

ec co qui his - si - a hai per so Al lon - tan - ar - si tut - to sa - ra tran - quil - lo

tut - to sa - ra
mp

tut - to sa - ra
mf

1991

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

H I

C

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

D.B.

non pos so

tran quil lo

tran quil lo

Poi de - vi mor - ir - e!

f

sf

sf

Adagio

2001

Fl. I

Ob. 1

B♭ Cl. 1

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

P 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

subito p

subito p

subito p

subito p

subito p

subito p

subito p

subito p

subito p

subito p

mp

mp

Fe___ li___ no! il li___ bro tut - to e___

subito p

2011

Ob. I

Bsn.

P 2

2011

Vln. I

Vln. II

Vla.

Vc.

D.B.

brū ci a to Salv - a-re ques - ta pa-gi na Sal - va-re ques - ta pa-gi

mp
pizz.

mp
pizz.

mp

2020

Ob. I

Bsn.

P 2

2020

Vln. I

Vln. II

Vla.

Vc.

na la mal - ed i - zi - o - ne or - i - gi na le co - sa fac - ci a mo?

mp

mp

mp

2029

Ob. 1

B♭ Cl. 1

P 2

Fe

Vln. I

Vln. II

Vla.

Vc.

2029 Tem - po es-ca - do - to per noi di es-ser - e e chia-ro che co - sa de-ve es-se re fat-to di - re la a-le-ti-zi-

2037

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

Fe

pp *mf*

o__ne ___ per noi di es ___ se - re non ave - re pau ___ ra!

arco

2037

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mf* *p*

arco

pizz.

mf

2050

P 2

2030

Vln. I

Vln. II

Vla.

Vc.

D.B.

Zu - na Zi - na Lu - na Lair Fade a - way as thin as air Zu - na Zi - na Lu - na Leer re -

3

rit. *rit.* **Adagio con amore**

2065

Fl. I

Ob. I

B♭ Cl. I

Bsn.

B♭ Tpt.

Hn.

Tbn.

P 2

2085 turn thee not 3 but once a year!

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *f* *mf* *mf* *arco* *arco*

Musical score for page 138, measures 2076-2081. The score is for a full orchestra and includes the following parts:

- Fl. I
- Ob. I
- B♭ Cl. I
- Bsn.
- B♭ Tpt.
- Hn.
- Tbn.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score is in 3/4 time and features a key signature of two flats (B♭ and E♭). The music is marked with a tempo of *Andante*. The score includes various musical notations such as slurs, ties, and triplets. The measure numbers 2076, 2077, 2078, 2079, 2080, and 2081 are indicated at the beginning of each staff.

2087

Fl. I

Ob. I

B♭ Cl. I

Bsn.

2087

B♭ Tpt.

Hn.

Tbn.

2087

Timp.

2087

Vln. I

Vln. II

Vla.

Vc.

D.B.