

ATTO UNICO

Andante ($\dot{=}$ 60)

(Come albeggia...)

Musical score for strings and woodwind instruments. The score includes parts for V.ni I, V.ni II, V.le, V.lli, and C.b. The tempo is Andante ($\dot{=}$ 60). The dynamic marking *p* is present in several measures. The vocal line *(Come albeggia...)* is indicated above the woodwind parts.



Musical score for woodwind instruments and bassoon. The score includes parts for Ob., Cl., Fg., Cr., V.ni I, V.ni II, V.le, V.lli, and C.b. Measure 5 begins with a rest followed by a melodic line for the oboe (Ob.) and clarinet (Cl.). The bassoon (Cr.) has two solo entries marked *I solo*. The bassoon (C.b.) has a sustained note at the beginning of the measure. The dynamic markings include *p*, *mf*, and *p*.

8

Fl.

Ob.

Cl.

Fg.

V.ni I

V.ni II

V.le

V.lle

C.b.

12

Cl. Fg. Cr. V.ni I V.ni II V.le V.lll C.b.

15 Largo ($\text{♩} = 44$)

Cl.

Fg

Cr

Camp. tub.

V.ni I

V.ni II

V.le

V.lll

C.b.

mf



19 (Donne che vanno un chiesa...)

Camp. tub.

V.le

V.lli

C.b.

mf

mf

mf

22

Camp. tub.

V.ni II

V.le

V.lli

C.b.

l.v.

mf accelerando...

accelerando.....

accelerando.....

accelerando.....

This musical score page contains five staves. The top staff is for 'Camp. tub.' in treble clef, showing eighth-note patterns. The second staff is for 'V.ni II' in treble clef, with three rests. The third staff is for 'V.le' in bass clef, featuring a sustained note with a long horizontal line under it. The fourth staff is for 'V.lli' in bass clef, with eighth-note pairs and grace notes. The bottom staff is for 'C.b.' in bass clef, with eighth-note pairs. Measure 22 begins with a repeat sign. The 'l.v.' (Last Voice) instruction is at the end. Dynamic markings 'mf' and 'accelerando...' are placed above the 'V.lli' and 'C.b.' staves respectively, with curved arrows indicating the direction of increasing speed.

25 Andante ($\text{♩} = 60$)

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

V.ni I

V.ni II

V.le

V.llii

C.b.

H solo

I solo

p

pp

mf

mp

p

pp

mf

p

mf

p

mf

p

mf

p

mf

p

mf

(Cresce man mano il brusio...)

28

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

V.ni I

V.ni II

V.le

V.lll

C.b.

31

Musical score page 31. The score consists of ten staves, each with a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Corno (Cr.), Trombone (Tr.), Timpani (Timp.), Violin I (V.ni I), Violin II (V.ni II), Viola (V.le), and Double Bass (C.b.). The score is divided into measures by vertical bar lines. Dynamics are indicated above the staff, such as *mf* (mezzo-forte) and *f* (fortissimo). Articulation marks like dots and dashes are also present. Measure 31 starts with a dynamic *mf* for Flute, followed by *f* for Oboe and Clarinet. Bassoon and Corno follow with *mf*, then *f*. Trombone has a dynamic *mf* followed by *f*. Timpani starts with a dash, then *f*. Violin I and Violin II play eighth-note patterns. Viola starts with a dash, then *f*. Double Bass has a dynamic *mf* followed by *f*. Double Bass and Double Bassoon both end with a dynamic *f*.

34

Fl.

Ob.

Cl.

Fg

Cr

Tr.

Trbn

Timp.

V.ni I

V.ni II

V.le

V.lll

C.b.

p

37

Fl.

Ob.

Cl.

Fg.

Cr.

Trbn

V.ni I

V.ni II

V.le

V.lli

C.b.

p

p

mp

pp

p

mp

mp

mp

mp

40

Fl. Ob. Cl. Fg. Cr. Tr. Trbn. Timp. V.ni I. V.ni II. V.le. V.ll. C.b.

mf (mf) *f*

mf (mf) *f*

mf (mf) *f*

mf *f*

mf *mf*

mf *mf*

mf *mf*

mf (mf) *f*

mf (mf) *f*

mf *f*

p *f*

p *f*

43

Ob. Cl. Fg. Tr. Trbn Timp. Il frate
(tenore) V.ni I V.ni II V.le V.lli C.b.

mf Ve - ni - te cri - stia - nia ve -

p *p* *p* *pp* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

mp *pp* *mp* *pp* *mp* *pp* *mp* *f* *mp*

46

Il frate
(tenore)

V.ni I

V.ni II

V.le

V.lli

C.b.

de - re, che og - gi nel - la no - stra"cit - tà" si rap-pre -



49

Cl.

Il frate
(tenore)

Il cantastorie
(baritono)

V.ni I

V.ni II

V.le

V.lli

sen - tail Mi-ste - ro coi per-so - naggi vi - vi!

El-laè bella co-meil

52

A musical score page showing six staves of music. The top staff is for Clarinet (Cl.), followed by Cello (Cr.) and Double Bass (Il cantastorie (baritono)). The fourth staff is Violin I (V.ni I), the fifth is Violin II (V.ni II), and the bottom is Viola (V.le). The Double Bass staff contains lyrics in Italian: "so - le, Principie ba-ro - ni che la chiede-va- no in i -". The score is in common time with a key signature of one sharp. Measure 52 begins with a dynamic of *p*. The Double Bass part has a prominent melodic line, while the other instruments provide harmonic support.

55

Fl. *mp*

Ob. *mp* *mf*

Cl. *mp* *mf*

Fg. *mp* *mf* *mp*

Cr. *mf*

Tr. *mf*

Trbn. *mf*

Il cantastorie (baritono) spo - sa... *f* Ma lei sempre No! No! Suo padre che fa -

V.ni I *mf* *mp*

V.ni II *mf* *mp*

V.le *mf* *mp*

V.lll. *mf* *mp*

C.b. *mp* *mf* *mp*

58

Cl.

Cr. II solo *p*

Il cantastorie
(baritono)

V.ni I

V.ni II

V.le

V.lli

C.b.

ce-va comeun paz - zo... *mf* Figlia, per-chè non vuoi ma-ri - tar - ti?

61

Fl.

Ob.

Cl.

Fg

Cr

Tr.

Trbn

Timp.

Il cantastorie
(baritono)

Che vuol dir ciò?... La cosa non è chia - ra!...

V.ni I

V.ni II

V.le

V.lll

C.b.

64

Fl.

Cl.

Fg.

Il cantastorie
(baritono)

Lei poi, in punto di mor - te...

V.ni I

V.ni II

V.le

V.lli

C.b.

The musical score page 18 consists of six systems of music. The top system features Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.) parts. The second system contains the lyrics "Lei poi, in punto di mor - te..." spoken by the Baritone singer (Il cantastorie). The third system includes Violin I (V.ni I) and Violin II (V.ni II). The fourth system features the Viola (V.le). The fifth system includes the Double Bassoon (V.lli). The bottom system features the Cello (C.b.). Measure 64 begins with a rest for the Flute, followed by eighth-note patterns for the Flute, Clarinet, and Bassoon. The Baritone singer enters with the lyrics. The Violins play eighth-note patterns, the Viola plays sustained notes, and the Double Bassoon and Cello provide harmonic support. Dynamic markings "(mp)" appear above the Flute and Clarinet parts.

67

Fl.

Ob.

Cl.

Fg

Cr II solo
p

L'indovina
(mezzosoprano)

V.ni I

V.ni II

V.le

V.lll

C.b.

mp

mf

mp

mf Dico la buona ventu -ra... Fo la

mf

mp

mf

mp

70

Fl.

Ob.

Cl.

Fg.

Tr.

L'indovina
(mezzosoprano)

V.ni I

V.ni II

V.le

V.lli

C.b.

mp

mp

p

sor teel male - fi - cio...

73

Fl.

Ob.

Cl.

Fg

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lli

C.b.

Flute part: Measures 1-2. Measures 3-4: rest. Measures 5-6: rest.

Oboe part: Measures 1-2. Measures 3-4: rest. Measures 5-6: rest.

Clarinet part: Measures 1-2. Measures 3-4: rest. Measures 5-6: rest.

Bassoon part: Measures 1-2. Measures 3-4: rest. Measures 5-6: rest.

L'indovina (mezzosoprano) part: Measures 1-2: rest. Measures 3-4: rest. Measures 5-6: rest.

Bruno (baritone) part: Measures 1-2: rest. Measures 3-4: eighth-note pattern. Measures 5-6: eighth-note pattern.

Violin I part: Measures 1-2. Measures 3-4: rest. Measures 5-6: rest.

Violin II part: Measures 1-2. Measures 3-4: eighth-note pattern. Measures 5-6: eighth-note pattern.

Viola part: Measures 1-2. Measures 3-4: eighth-note pattern. Measures 5-6: eighth-note pattern.

Cello part: Measures 1-2. Measures 3-4: eighth-note pattern. Measures 5-6: eighth-note pattern.

Double Bass part: Measures 1-2. Measures 3-4: eighth-note pattern. Measures 5-6: eighth-note pattern.

Text: *mf* Voglio ti - ra - ta la sor - te. Voglio sa -

75

Fl.

Ob.

Cl.

Fg.

Cr. I solo

Tr.

Trbn

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lll

C.b.

mf

f Tu l'hai scrittain faccia la mala sor - te.
- pe-re quel che di-co i - o!...

mf

mf

mf

mf

mf

mf

78

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lli

Hai la fac-cia gial-laegliocchi cat -ti - vi... Che vail cer-can - do?
Quello cheso i - o!

81

Fl.

Ob.

Cl. *mp*

Fg.

Trbn *mp*

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lli

C.b. *mp*

Vo-glio sa - pe - re quello che succede a casa mi - a quando io son lon-ta - no.

84

Cr

Tr. *p*

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lli

C.b.

I solo

p

A-pri gliocchi-Guarda -Ve-di e pen - sa!... Guarda la tua ca - sa, in -

Detailed description: This is a page from a musical score. The key signature is one sharp. The time signature is common time. The vocal parts are: Cr (mezzo-soprano), Tr. (trumpet), L'indovina (mezzosoprano), Bruno (baritone), V.ni I (violin I), V.ni II (violin II), V.le (viola), V.lli (cello), and C.b. (double bass). The vocal part L'indovina has lyrics: "A-pri gliocchi-Guarda -Ve-di e pen - sa!... Guarda la tua ca - sa, in -". The vocal part Bruno is silent. The dynamic for the trumpet part is *p*. The vocal part Cr has a dynamic *p* and a performance instruction "I solo" with a slur over the notes. The double bass part has a dynamic *p*.

87

Cr

Trbn

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lli

C.b.

- ve -ce di star lon-ta - no.

I - o de -vo fare il guarda - bo - schi, laggìù, al Feu-do

90

Ob. Cl. Fg. Cr. Tr. Trbn

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I V.ni II V.le V.lll C.b.

II solo

mp p p

Gran-de... Dimmi tu, piut-tosto, che sai!...

90

93

Fl. *mp*

Ob.

Cl.

Fg.

Cr. *I solo* *p*

L'indovina
(mezzosoprano) *mp Vedoun gatto ne - ro. Poi cresc.*

Bruno
(baritono)

V.ni I *cresc.*

V.ni II *cresc.*

V.le *cresc.*

V.lli *cresc.*

C.b. *cresc.*

96

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Timp.

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lli

C.b.

ff > > >

f cresc..... ff > > >

ff > > >

mf cresc..... ff > > >

ff > > > f >

ff > > > f >

f cresc..... ff > > > f >

u - na columba bian -ca.Haun se-gno rosso in pet-to.

E poi? E poi?

divisi ff > > >

divisi ff > > > uniti

ff > > >

99

Fl.

Ob.

Cl.

Fg.

Cr. I solo a 2

Tr.

Trbn.

Timp.

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lll

C.b.

Non ve-do più...

102

A musical score page showing six staves. The top staff is for the Trombone (Tr.), followed by the Mezzo-Soprano (L'indovina), Baritone (Bruno), Violin I (V.ni I), Violin II (V.ni II), Viola (V.le), Cello/Bassoon (C.b.), and Double Bass (V.lli). The vocal parts have lyrics written below their staves. Measure 102 starts with a rest, followed by eighth-note patterns for the brass and woodwind sections. The mezzo-soprano and baritone sing a duet with lyrics: "E' tut -to ros - so in - tor - no!... Sen- ti a me, fi-gliuol mi-o, non cer -". The violins play eighth-note chords, the viola plays eighth notes, and the cellos/bassoon play eighth notes.

Tr.

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lli

C.b.

E' tut -to ros - so in - tor - no!... Sen- ti a me, fi-gliuol mi-o, non cer -

105

Cl.

Fg

Cr II solo

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lll

C.b.

p

p >

- ca - re!

Tua moglie è bianca e pu - ra

mf No! Voglio sa - pe - re!

108

Fl.

Ob.

Cl.

Fg

Tr.

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lli

C.b.

co-me la co-lom - ba. (smarrendosi maggiormente) (mp) Al-

Mia moglieèin pa-ra - di - so! (impetuosamente) mp

III

The musical score page 34 consists of two systems of music. The top system, labeled 'III', contains parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Corno (Cr.), Trombone (Tr.), Trombone (Trbn), Timpani (Timp.), and a vocal part for 'L'indovina' (mezzosoprano) and 'Bruno' (baritono). The bottom system contains parts for Violin I (V.ni I), Violin II (V.ni II), Viola (V.le), Cello (V.ll), and Double Bass (C.b.). The vocal parts for 'L'indovina' and 'Bruno' sing a duet with lyrics: '- lo - ra non so più' (quasi minaccioso) followed by 'Par-la!' repeated twice.

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Timp.

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.ll

C.b.

113

Fl.

Ob.

Cl.

Cr. II solo (II solo)

Tr.

L'indovina
(mezzosoprano) f Ah!... Mi fai male al brac-cio!

Bruno
(baritono) mp Chi

V.ni I

V.ni II

V.le

V.llii

C.b.

The musical score consists of ten staves. From top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cr.), Trombone (Tr.), L'indovina (mezzosoprano), Bruno (baritone), Violin I (V.ni I), Violin II (V.ni II), Viola (V.le), and Cello/Bass (C.b.). The tempo is marked '113'. The instrumentation includes woodwind instruments (Flute, Oboe, Clarinet, Bassoon, Trombone) and strings (Violin I, Violin II, Viola, Cello/Bass). The vocal parts are L'indovina (mezzosoprano) and Bruno (baritone). The vocal parts have lyrics: 'Ah!... Mi fai male al brac-cio!' for L'indovina and 'Chi' for Bruno. Dynamics include 'f' (fortissimo) for L'indovina's entry and 'mp' (mezzo-forte) for Bruno's entry. Articulation marks like '>' and 'v' are present on several staves. Measure numbers are indicated by vertical lines between the staves.

115

Ob. $\frac{3}{4}$ $\frac{5}{4}$

Cl. $\frac{3}{4}$ $\frac{5}{4}$

Cr. $\frac{3}{4}$ $\frac{5}{4}$

L'indovina
(mezzosoprano) $\frac{3}{4}$ $\frac{5}{4}$

Bruno
(baritono) $\frac{3}{4}$ $\frac{5}{4}$

V.ni I $\frac{3}{4}$ $\frac{5}{4}$

V.ni II $\frac{3}{4}$ $\frac{5}{4}$

V.le $\frac{3}{4}$ $\frac{5}{4}$

V.lll $\frac{3}{4}$ $\frac{5}{4}$

C.b. $\frac{3}{4}$ $\frac{5}{4}$

e - ra co - luic he in con tri a sta - not - te di - nan - zi la mia por - ta, tornando

118

Ob. C - | 3 - | mf | C > - | 5 |

Cl. C - | 3 - | mf | C > - | 5 |

Fg. C > - | 3 - | mf | C > - | 5 |
p mp

Cr. I solo C > - | 3 - | mp > - | 5 |
pp p

L'indovina
(mezzosoprano) C - | 3 - | C - | 5 |

Bruno
(baritono) C - | 3 - | cas-a, e si mi-sea fuggire appena mi vi-de?
mf | 5 |

V.ni I C # - | 3 - | mp | C > - | 5 |
mf p

V.ni II C - | 3 - | mp | C > - | 5 |

V.le C - | 3 - | mp | C > - | 5 |

V.lli C - | 3 - | mf | C > - | 5 |
mp

C.b. C - | 3 - | mp | C - | 5 |

121

Fl. $\frac{5}{4}$ f | c p

Ob. $\frac{5}{4}$ - | c f p

Cl. $\frac{5}{4}$ f | c p

Fg. $\frac{5}{4}$ f | c p

Cr. $\frac{5}{4}$ - | c pp

L'indovina (mezzosoprano) $\frac{5}{4}$ - | c mp Og -giè fe - sta gran - de. La

Bruno (baritono) $\frac{5}{4}$ - | c

V.ni I $\frac{5}{4}$ f | c p

V.ni II $\frac{5}{4}$ f | c p

V.le $\frac{5}{4}$ - | c p

V.lll $\frac{5}{4}$ f | c p

C.b. $\frac{5}{4}$ - | c p

I solo

123

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lll

C.b.

I solo

(dandogli un capello che si era strappato dal capo)

fol-laè grande pu - re... Cerca tra la fol-la... con questocapello in mano.

mp

p > > >

mp

mp

mp

mp

mp

mp

126

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lll

C.b.

mf

II solo

mp

Guar - da - Ve - dj e pen - sa

(sconvolto)

mf Ah! Quel che penso a de - so... Signore Id -

mf

p

mf

mf

mf

mf

mf

mf

129

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

L'indovina
(mezzosoprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lll

C.b.

Li-bera nos Domi-ne! Con quella facciache hai!..

- di -o, per-do-na-te - mi!... p Sè

132

The musical score consists of six staves. The top staff is for the Oboe (Ob.) in treble clef. The second staff is for the Clarinet (Cl.) in treble clef, with dynamics *pp* and *p*. The third staff is for the Corno (Cr.) in treble clef, with dynamic *pp* and the instruction "I solo". The fourth staff is for Bruno (baritone), shown in bass clef, singing lyrics: "ve-ro quel che pen - so!... che mi si leggein fac - cia!... Non so-noanda - to". The fifth staff is for the Violin I (V.ni I) in treble clef, with dynamic *pp*. The sixth staff is for the Violin II (V.ni II) in treble clef, with dynamic *pp*. The seventh staff is for the Viola (V.le) in bass clef, with dynamic *pp*. The eighth staff is for the Double Bass (V.ll) in bass clef, with dynamic *pp*. The bottom staff is for the Cello (C.b.) in bass clef.

135

Cl.

Fg

Cr.

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.ll

nep-purea ca - sa *mp* per non far - mi ve-de-rein facciada mia

II solo

138

Fl. *mp*

Ob. *mp*

Cl. *mp*

Fg. *mp*

Cr. *mp* *I solo p*

Bruno (baritono) *mf* fi - glia. Mia fi - glia!... Il sangue mi - o!... Foss'ancheai piedi del-l'al -

V.ni I *p*

V.ni II *p*

V.le *p*

V.lll *p*

C.b. *mp* *p*

141 Largo ($\bullet = 44$)

Cl.

Fg:

Cr I solo

Trbn

Bruno (baritono) *(Scappa al sopraggiungere della processione)*
 - ta - re, s'è ve-ro quelloche penso i - o!...

V.ni I

V.ni II

V.le

V.lll

C.b.

Detailed description: This is a page from a musical score. At the top right is the page number '45'. In the center, above the vocal part, is the instruction 'Largo ($\bullet = 44$)'. The vocal part is labeled 'Bruno (baritono)' and has lyrics '(Scappa al sopraggiungere della processione)' above it, followed by '- ta - re, s'è ve-ro quelloche penso i - o!...'. The vocal part is bracketed with the other instrumental parts: Clarinet (Cl.), Bassoon (Fg.), Cello (C.b.), Bassoon (V.ni I), Bassoon (V.ni II), Bassoon (V.le), and Bassoon (V.lll). The instruments are arranged vertically from top to bottom. Various dynamics are indicated throughout the score, such as 'mp' (mezzo-piano) and 'p' (pianissimo). The vocal part also features slurs and grace notes.

145

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

V.ni I

V.ni II

V.le

V.lll

C.b.

153

Fg

Cr *(pp)*

V.ni II

V.le *(p)*

V.lli *(p)*

C.b.

157

Fl. Ob. Cl. Fg. Cr. Tr. Trbn Timp. V.ni I V.ni II V.le V.lli C.b.

mf *ff* >
ff >
mf > *ff* >
mf > >
f >
f >
ff >
mf *ff* >
ff >
p >
p >
p

160

Fl.

Ob.

V.ni I

V.ni II

V.le

V.lli

C.b.

mp

p

Measure 160: Flute and Oboe play eighth-note pairs. Violin I and II play eighth-note pairs. Viola plays eighth-note pairs. Cello and Bassoon play eighth-note pairs.

Measure 161: Flute and Oboe play eighth-note pairs. Violin I and II play eighth-note pairs. Viola plays eighth-note pairs. Cello and Bassoon play eighth-note pairs.

Measure 162: Flute and Oboe play eighth-note pairs. Violin I and II play eighth-note pairs. Viola plays eighth-note pairs. Cello and Bassoon play eighth-note pairs.



163

Cl.

V.ni I

V.le

V.lli

C.b.

mp

Measure 163: Clarinet plays eighth-note pairs. Violin I and II play eighth-note pairs. Viola and Cello play eighth-note pairs.

Measure 164: Clarinet plays eighth-note pairs. Violin I and II play eighth-note pairs. Viola and Cello play eighth-note pairs.

Measure 165: Clarinet plays eighth-note pairs. Violin I and II play eighth-note pairs. Viola and Cello play eighth-note pairs.

166

Ob.

Cl.

Fg.

Cr. I solo *p*

V.ni I

V.ni II *p* *mf*

V.le *mf*

V.lli *mf*

C.b. *mf*

169

Ob.

Cl.

Fg

Cr.

V.ni II

V.le

V.lli

177

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Timp.

Contadine
(sopr.-contr.)

Contadini
(ten.-bassi)

V.ni I

V.ni II

V.le

V.lli

C.b.

180

Fl.

Ob.

Cl.

Fg.

Cr. II solo *p*

Tr. *p*

Trbn *p*

Contadine (sopr.-contr.)

Contadini (ten.-bassi)

V.ni I

V.ni II

V.le

V.lll

C.b.

Fl. 182

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Contadine
(sopr.-contr.)

Contadini
(ten.-bassi)

V.ni I

V.ni II

V.le

V.lli

C.b.

55

This musical score page contains two systems of music. The first system, starting at measure 182, includes parts for Flute, Oboe, Clarinet, Bassoon, Trombone, Trombone Bass, Contadine (soprano-contralto), Contadini (tenor-bass), Violin I, Violin II, Viola, Cello, and Double Bass. The second system, starting at measure 55, continues these parts. Measure 182 features sustained notes and eighth-note patterns. Measure 55 shows more complex rhythmic patterns, including sixteenth-note figures and sustained notes. The vocal parts (Contadine and Contadini) likely provide harmonic support or melodic lines. The instrumentation is typical of a symphony orchestra with woodwind, brass, and string sections, plus the additional voices of the choir.

184

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Timp.

Contadine
(sopr.-contr.)

Contadini
(ten.-bassi)

V.ni I

V.ni II

V.le

V.lle

C.b.

186

Fl.

Ob.

Cl.

Fg

Cr a 2

Tr.

Trbn

Timp.

V.ni I

V.ni II

V.le

V.lll

C.b.

Andante ($\bullet = 60$)

189

Ob.

Cl.

Fg.

Le fanciulle
(voci bianche)

Contadine
(sopr.-contr.)

V.ni I

V.ni II

V.le

V.lli

C.b.

Andante ($\bullet = 60$)

f La Ver-gi-ne! Ec-co la Ver-gi-ne!

f La Ver-gi-ne! Ec-co la Ver-gi-ne!

mf

mf

mf

mf

mf

mf

192

Ob.

Cl.

Fg.

Le vecchie
(contralti)

V.ni II

V.le

V.lli

C.b.

mf San - tae pu - ra, fi - gliuo -la! Co - m'è bel - la! U - na ve- ra Ma-

195

Cl.

Fg.

Le vecchie
(contralti)

V.ni I

V.ni II

V.le

V.lli

C.b.

- don - na!... Pa - re - va de-sti -na- ta che non ha vo - lu -to ma - ri -

mf

mf

198

Ob.

Cl. *mf*

L'indovina
(mezzosoprano)

(rispondendo alle giovinette)

mf Che mianda - te con-tan - do? Le ra - gaz - ze son

Le vecchie
(contralti)

- tar - si... mai!

V.ni I

V.ni II

V.le

V.llI

C.b.

201

The musical score consists of ten staves. From top to bottom, the instruments are: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Corno (Cr.), Mezzo-Soprano (L'indovina (mezzosoprano)), Violin I (V.ni I), Violin II (V.ni II), Viola (V.le), Cello/Bass (C.b.), and Double Bass (V.lli). The vocal part for 'L'indovina' includes lyrics: fat - te per ma - ri - tar - si.

Ob.

Cl.

Fg.

Cr.

**L'indovina
(mezzosoprano)**

fat - te per ma - ri - tar - si.

V.ni I

V.ni II

V.le

V.lli

C.b.

204

Ob.

Cl.

Fg

Cr

Tr.

Trbn

(gli attori del Misterosfilano dinanzi a lui per andare in chiesa)

Il frate
(tenore)

V.lli

C.b.

mf Pen - sa - te al - l'o - ño - re

206

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Fg. *mf* *f*

Cr. *f*

Tr. *f*

Trbn. *f*

Timp. *mf* *f*

Il frate (tenore) grande che vi toc - ca, *f* fi - gliuoli miei!... Guai a chi es-sen-done in -

V.ni I *mf* divisi *f* *mp* uniti

V.ni II *mf* divisi *f* *mp* uniti

V.le *mf*

V.llii

C.b.

209

Cl.

Cr. I solo

Tr. *p*

Le donne
(soprani)

Il frate
(tenore)

V.ni I

V.ni II

V.le

V.llI *mp*

mf Si - gno-re, li - be - ra - te-ci! Pie -

- de - gno vi -vendo nel pec - ca - to...

212

Cl.

Tr.

Mara
(soprano)

(come soffocata dalle lagrime fervidamente, cogli occhi rivolti al cielo)

mf Voi, Vergine san- ta!... Voi che leggete nei cuo - ri ea -

Le donne
(soprani)

- tæ mi-se -ri-cor-di -a!...

Il frate
(tenore)

V.ni I

V.ni II

V.le

V.lll

215

Fl. *mp*

Ob.

Cl.

Fg.

Mara
(soprano)

- ve - te pie - tà di chi fu *p* de - bo - lee cad - de...

Il frate
(tenore)

V.ni I

V.ni II

V.le

V.llI

C.b. *mp*

217 (La folla si dispone a gruppi intorno)

Fl. f

Ob. f

Cl. f >

Fg. f > >

Cr. II solo mf >

Tr. mf > > >

Trbn. mf > >

Timp. f (Entra in chiesa colla processione).

Il frate (tenore) f Gua-i! Gua-i!

V.ni I f

V.ni II f >

V.le f > > >

V.lli f > > >

C.b. f > >

219 *al Cantastorie e all'Indovina)*

Cl.

Fg

V.ni I

V.ni II

V.le

V.lli



221

Ob.

Cl.

Fg

Cr.

I solo

224

Largo ($\text{♩} = 44$)

A musical score page showing six staves. From top to bottom: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trombone (Cr.), Mara (soprano), Trombone (V.ni I), Trombone (V.ni II), Trombone (V.le), and Trombone (V.lli). The score is in 12/8 time. Measure 224 starts with eighth-note patterns in the woodwinds and bassoon. At the beginning of the next measure (measure 225), the tempo changes to Largo ($\text{♩} = 44$). Dynamics are indicated as follows: *p* (pianissimo) for Ob., Cl., Fg., Cr., and V.lli; *pp* (pianississimo) for Cr.; and *mp* (mezzo-pianissimo) for Mara's vocal entry. Mara's vocal line includes the word "Non". The bassoon parts show rhythmic patterns involving eighth and sixteenth notes.

226

Fg

Cr (I solo) (pp)

Mara (soprano) pos - so, non posso più! Le

Nanni (tenore) mp Ba - da, Ma - ra!... Ba - da!...

V.ni I

V.ni II

V.le

V.lll

C.b. p

Detailed description: This is a musical score page for orchestra and choir, numbered 71 and measure 226. The score includes parts for Bassoon (Fg), Clarinet (Cr), Solo Soprano (Mara), Tenor (Nanni), Violin I (V.ni I), Violin II (V.ni II), Cello (V.le), Double Bass (V.lll), and Bassoon (C.b.). The vocal parts include lyrics in Italian. Dynamic markings such as (I solo), (pp), mp, and p are present. Measure 226 consists of two measures of music, separated by a vertical bar line.

228 Stesso tempo ($\text{♩} = 44$)

Cl.

Cr

Mara
(soprano)

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.lll

C.b.

gam - be non mi reggo - no... Nonpos-so anchein chie - sa con - que-ste ves - ti...

divisi uniti

divisi uniti

uniti

231

Cl.

Cr I solo *pp*

Mara (soprano) Ancheil sa - cri - le - gio!...

Nanni (tenore) Per l'a - mor di Di - o! Ab - bia - mo tut-ti gl'occhiad -

V.ni I

V.ni II

V.le

V.lll

C.b.

234

Ob. - - - - - *p*

Cr - - - - -

Tr. - - - - - *p*

Mara (soprano) (smarrita guardandosi intorno)
Se sa - pes - se-ro!... Se po - tes -se -ro ve -de - re! Io

Nanni (tenore) 8 - dos - so!...

V.ni I - - - - -

V.ni II - - - - -

V.le - - - - -

V.lli - - - - -

C.b. - - - - -

237

Fl.

Ob.

Cl.

Cr.

Tr.

Mara
(soprano)

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.llii

C.b.

I solo

sot - to queste ve-sti! Anchel'ol-traggio alla Ma-don - na! Ancheil sa-cri - le-gio dopo il pec -

p

pp

mp

240

Fl.

Ob.

Cl.

Cr. II solo *p*

Mara (soprano) - ca - to! Ah che mi fan- no fa - re!

Nanni (tenore) *mf* Co-me ri - fiu - ta - re?

V.ni I

V.ni II

V.le

V.lli

C.b.

242

Fl. *mp*

Ob. *mp*

Cl. *mp*

Fg. *mp*

Cr. *p* a 2

Tr. *p*

Mara
(soprano)

Nanni
(tenore)

Che avrebbe detto la gente? E tuo padre?

V.ni I

V.ni II

V.le

V.lli

C.b.

244

Fl.

Ob.

Cl.

Fg

Cr

I solo

Tr.

Mara
(soprano)

L'indovina
(mezzosoprano)

(nel crocchio dinanzi al teatrino)

mf Lì è scrit - to, nel Mi-

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.llи

247

Ob.

Cl.

Fg.

Cr. II solo

Tr.

Mara
(soprano)

L'indovina
(mezzosoprano)

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.ll

(celandosi il viso con le mani)

mp A che

-ste - ro!

250

Fl.

Ob.

Cl.

Fg.

Cr. I solo

Mara (soprano) (colle lagrime agli occhi e nella voce)
son ri -dotta, ahimé! Se ti

Nanni (tenore) mp Sei pen - ti - ta? Non m'a-mi più?

V.ni I divisi p uniti

V.ni II divisi p uniti

V.le p

V.llI p

(lyrics from Mara's part:
son ri -dotta, ahimé!
Se ti

lyrics from Nanni's part:
mp Sei pen - ti - ta?
Non m'a-mi più?)

253

Fl.

Ob.

Cl.

Fg

Cr

Mara
(soprano)

a-mo! Lo vedi quel che ho fatto? ... quel che fo per a-mor tu - o..per - chè non si so-spet - ti. Mio

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.lli

C.b.

256

Fl. Ob. Cl. Fg. Cr. Tr. Trbn. Mara (soprano) Nanni (tenore) V.ni I V.ni II V.le V.lll C.b.

pa - dre t'uc - ci - de - reb - be!

mf *rall.....*

mp *rall.....*

mf *rall.....*

mf *rall.....*

258 Stesso tempo ($\text{♩} = 44$)

Mara (soprano) $12/8$

Nanni (tenore) $12/8$ $\text{♩} = 44$ *Non me nejm-por-ta! Di nul -la m'im-por - ta! Mo - glie,*

V.ni II $12/8$

V.le $12/8$ p

V.lli $12/8$ p



260

Cl.

Fg

Mara (soprano)

Nanni (tenore) *fi - glio, la vi - ta stes-sa! Di te so - la, di te m'im-por - ta! So - no*

V.ni II

V.lli mp

262

Fl.

Ob.

Cl.

Fg.

Cr.

Mara
(soprano)

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.lll

C.b.

p
mp

II solo

(smarrendosi negli occhi di lui)

(mp)

Ah!

p
pazzo, pazzo per te!

p
mp

mp

mp

p
mp

mp

mp

p
mp

264

Fl.

Ob.

Cl.

Cr. I solo

Mara (soprano)
quan-do mi par-li co -sì!... Quan-do mi guar - di con - que-glioc-chi, con - que -

Nanni (tenore)

V.ni I

V.ni II

V.le

V.lli

C.b.

266

Ob. *p*

Cl. *p*

Cr *pp*

Mara
(soprano) *mp*
-glic - chi! C'è il so - le nei - tuo i oc - chi, e io mi

Nanni
(tenore)

V.ni I *p*

V.ni II *p*

V.le *p*

V.lll *p*

C.b. *p*

Andante mosso ($\bullet = 72$)

270

Fl.

Ob.

Cl.

Fg.

Cr.

Mara
(soprano)

Nanni
(tenore)

V.ni I

II solo

p

pp

- ven-to?
Un cen - cion...
Co-sa tu - a...
p Co-

273

A musical score page featuring six staves. The top three staves are for woodwind instruments: Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). The Flute has a single note at the beginning of the measure. The Clarinet has eighth-note pairs starting in the middle of the measure. The Bassoon has a single note at the end of the measure. Dynamics include *p*, *pp*, and *p*. The bottom three staves are for voices: Mara (soprano) and Nanni (tenore) sing together, while Vni I, Vni II, Vle, and Vlli provide harmonic support. Mara's vocal line includes lyrics: "sì ti son ca-du-ta nel -le brac - cia e tor- ne - rei a ca-der-vi mil-le". The dynamics for the voices are *pp*, *p*, and *p*.

Fl.

Cl.

Fg.

Mara
(soprano)

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.lll

sì ti son ca-du-ta nel -le brac - cia
e tor- ne - rei a ca-der-vi mil-le

p

pp

p

p

pp

p

p

pp

p

276

Fl.

Ob.

Cl.

Fg.

Cr.

Mara
(soprano)

L'indovina
(mezzosoprano)

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.ll

I solo

p *rall.*

vol - te!...

mf Sen -

mp *rall.*

mp *rall.*

mp *rall.*

mp *rall.*

280 Poco meno ($\text{♩} = 60$)

Mara
(soprano)

L'indovina
(mezzosoprano)

- ti - te a me, cri - sti - a - ni! Met - te - te viingra - zia di

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.lli

C.b. *mp*

283

Tr.

Mara
(soprano)

L'indovina
(mezzosoprano)

Di - o, chi éin pec - ca - to mor-ta - le! chehovi-sto la co-me - ta,

Nanni
(tenore)

V.ni II

V.le

V.lli

C.b.

286

Fg

Cr II solo *p*

Mara (soprano)

Nela (soprano) *mf* Sul-la mia ca - saé la

L'indovina (mezzosoprano) sul pa-e - se, e pre-di-ce co-se brut - te!

Nanni (tenore)

V.ni I

V.ni II pizz.

V.le pizz.

V.llii pizz.

C.b. pizz.

(stravolta, a vedere suo marito insieme a Mara)

290

Fg:

Cr:

Mara
(soprano)

Nella
(soprano)

ma - la pia-ne - ta! Nel - la mia ca - sa - si piangea lagri - me di

Nanni
(tenore)

V.ni I

V.ni II

uniti
arco

V.le

arco

V.li

C.b.

293

Ob.

Cl.

Fg.

Cr.

Trbn

Mara
(soprano)

Nela
(soprano)

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.ll

C.b.

san-gue not - te e gior - no!...

(esasperato) *mf* An-che qui vie-nea farmi le scene -

arco

297

Fg.

Tr. *p*

Mara
(soprano)

Nela
(soprano) *(senza dargli retta, sfidando quasi Maracogli occhi ardenti di gelosia)*
Ha da bru-ciar vi - va nel-l'infer - no

Nanni
(tenore) *des - so?*

V.ni I

V.ni II

V.le

V.lll

C.b.

divisi

divisi

divisi

divisi

300

Fl.

Fg

Cr

Mara
(soprano)

Nela
(soprano)

V.ni I

V.ni II

V.le

V.lll

C.b.

II solo

co-lei che mi fa piange-re a la -gri-me di san - gue è mi

uniti

mf

p

mf

mf

mf

mf

mf

mf

303

Fl.

Ob.

Cl. *mp*

Fg.

Cr. *p* I solo II solo

Tr. *p*

Mara
(soprano)

Nela
(soprano) fa consu-ma-reà fuo-co len - to!

V.ni I *mp*

V.ni II *mp*

V.le *mp*

V.ll *mp*

C.b. *mp*

306

Fl.

Ob.

Cl.

Fg.

Tr.

Mara
(soprano)

Nela
(soprano)

V.ni I

V.ni II

V.le

V.lli

C.b.

Tu che sei cri-stia-na, Ne - la... e

p

pp

mp

p

p

p

p

309

Ob.

Cl.

Fg.

Mara
(soprano)

Nela
(soprano)

V.ni I

V.ni II

V.le

V.lli

C.b.

sa - i co-me brucia- no quel-le lagrimee quel fuo - co...

312

Fl.

Ob.

Cl.

Fg.

Mara
(soprano)

Nela
(soprano)

V.ni I

V.ni II

V.le

V.lli

C.b.

pensaa chideve piangerleinse - cre - to... e sof-fo-car-le, den - tro...

315

Ob.

Cl.

Fg.

Cr.

Mara
(soprano)

Nela
(soprano)

V.ni I

V.ni II

V.le

V.llI

sem-pre!... *f* Sen - za ne - an - che po - ter

mf

mf

mf

mf

319

Fl.

Ob.

Cl.

Fg

Cr II solo I solo

Mara (soprano) chie - de - re pie - tæ mi- se - ri - cor-di-a las - sù! (a tempo)

Nela (soprano) (disperatamente, quasi implorando colle braccia stese) f Ma mio fi - glio

V.ni I mp pizz. mf arco

V.ni II mp pizz. mf arco

V.le mp pizz. mf

V.llii mp pizz. mf arco

C.b. mp pizz. mf arco

322

Fl.

Ob.

Cl.

Fg

Cr

I solo

pp

Tr.

mp

Mara
(soprano)

Nela
(soprano)

che non ti ha fat-to nulla, scelle-ra-ta!... mp Al-me-no mio fi-glio

V.ni I

V.ni II

V.le

V.llI

C.b.

325

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Timp.

Mara
(soprano)

Nela
(soprano)

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.lll

C.b.

(smarrendosi del tutto)

(Fugge verso la chiesa barcollando e inciampando a ogni passo nelle vesti.)

f No! Non ci reggo più!...

che gli rubiancheil pa - dre!...

divisi

f

uniti

> divisi

> uniti

f

f

f

328

Fl.

Ob.

Cl.

Fg.

Cr. a 2

Tr.

Timp.

Nela
(soprano)

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.lli

C.b.

(minaccioso, levando i pugni sulla moglie)

Ah!... Com'è vero Di-o!...

divisi

divisi

f Scomuni-cà - ti!

331

Fl.

Ob.

Cl.

Fg

Cr

Tr.

Trbn

Timp.

Nela
(soprano)

Nanni
(tenore)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lll

C.b.

Scomuni-cà-ti tu e le - i!

Tu?... Chi ti

f Lasciala, mala - car - ne!

334

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Timp.

Nela
(soprano)

Nanni
(tenore)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.li

C.b.

(quasi fuori di sé) >
ff No! No!...

por-ta tra marito e moglie?

La tua mala-sor -te.
uniti >

337

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn.

Timp.

Nela
(soprano)

Nanni
(tenore)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.ll

C.b.

Tu vat - te - ne!

Vat -te - ne!...

339

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Timp.

Nela
(soprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lll

C.b.

(Nanni assai turbato va a cacciarsi tra la folla che esce di chiesa.)

Per-ché fug - ge?... E

341

Fl.

Ob.

Cl.

Fg

Cr.

Tr.

Trbn

Timp.

Nela
(soprano)

Bruno
(baritono)

V.ni I

V.ni II

V.le

V.lli

C.b.

Col - la mi-a mala sor-te... La

tu con chi ce l'a - ve - vior o - ra?

343

Ob.

Cl.

Fg.

Cr. II solo

Tr.

Nela
(soprano)

Il cantastorie
(baritono)

V.ni I

V.ni II

V.le

V.lli

C.b.

mi-a è la mala sor-te!

(continuando tra la folla la sua storia)

mp

p

pp

mp

p

mp

p

mp

p

mp

p

mp

p

346

Il cantastorie
(baritono)

pa-dre che fa -ce-va co-meunpaz - zo... La fi -glia po-iin pun - to di

V.ni I

V.ni II

V.le

V.lli

C.b.

Largo ($\bullet = 44$)

349

349

Largo (♩ = 44)

Fl. Ob. Cl. Fg.

Cr. Tr. Trbn

Timp.

(Escono intanto dalla chiesa gli attori del "Mistero".) (La folla ondeggia e bisbiglia in piazza;

Il cantastorie
(baritono)

V.ni I V.ni II V.le

V.lll C.b.

353

Fl.

Ob. *p* *mf*

Cl. *p* *mf*

Fg. *mf*

Cr. *I solo* *pp* *mp*

i ragazzi agitano le palme.)

Le fanciulle (voci bianche)

Contadine (sopr.-contr.)

V.ni I *mf* *uniti*

V.ni II *mf* *uniti*

V.le *mf*

V.lli *mp* *mf*

C.b. *mf*

356

Ob.

Cl.

Fg.

Cr. II solo *mp*

Camp. tub. *mf*

Le fanciulle
(voci bianche)

- san - na, O - san - na!

Contadine
(sopr.-contr.)

- san - na, O - san - na!

V.ni I

V.ni II

V.le

V.lll

C.b.

359

Camp. tub.

Le fanciulle
(voci bianche)

Contadine
(sopr.-contr.)

V.le

V.lli

C.b.

(Qualche vecchia si asciuga gli occhi dalla commozione.)



Andante mosso ($\text{♩} = 72$)

365

Cr *f*

Tr. *f*

Trbn *f*

Le fanciulle
(voci bianche)

Contadine
(sopr.-contr.)

Contadini
(ten.-bassi)

V.ni I *f*

V.ni II *f*

V.le *f*

V.lli *f*

C.b. *f*

368

The musical score consists of six staves. The first three staves represent vocal parts: 'Le fanciulle (voci bianche)', 'Contadine (sopr.-contr.)', and 'Contadini (ten.-bassi)'. They sing 'Glo - ria, Glo - ri - a in ec - cel - sis!'. The remaining three staves represent instrumental parts: 'V.ni I', 'V.ni II', and 'C.b.'. The score includes dynamic markings like > and >>, and performance instructions like (ff).

Le fanciulle
(voci bianche)

Glo - ria, Glo - ri - a in ec - cel - sis!

Contadine
(sopr.-contr.)

Glo - ria, Glo - ri - a in ec - cel - sis!

Contadini
(ten.-bassi)

Glo - ria, Glo - ri - a in ec - cel - sis!

V.ni I

V.ni II

V.le

V.lli

C.b.

371

Cl.

Fg

Cr.

Contadine
(sopr.-contr.)

Vi - va Ge-sù e Ma - ri - a! Si - gno - re pie - tà e mi-se -ri -

Contadini
(ten.-bassi)

Vi - va Ge-sù e Ma - ri - a! Si - gno - re pie - tà e mi -se -ri -

V.ni I

V.ni II

V.le

V.lli

C.b.

375

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Timp.

Contadine
(sopr.-contr.)

Contadini
(ten.-bassi)

V.ni I

V.ni II

V.le

V.ll

C.b.

cor - di - a pei no - stri pec - ca - ti!
Glo - ria,

cor - di - a pei no - stri pec - ca - ti!
Glo - ria,

379

Fl.

Ob.

Cl.

Fg

Cr

Tr.

Trbn

Timp.

Contadine
(sopr.-contr.)

Contadini
(ten.-bassi)

V.ni I

V.ni II

V.le

V.lli

C.b.

Glo - ria,
Glo - ri - a in ec - cel - sis!

Glo - ria,
Glo - ri - a in ec - cel - sis!

Glissando markings are present on the Flute, Oboe, Clarinet, Bassoon, Trombone, Violin I, Violin II, Viola, and Cello staves.

382

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Timp.

Contadine
(sopr.-contr.)

Contadini
(ten.-bassi)

V.ni I

V.ni II

V.le

V.ll

C.b.

Vi - va Ge-sù e Ma - ri - a! Si - gno - re pie - tà e mi - se-ri -
Vi - va Ge-sù e Ma - ri - a! Si - gno - re pie - tà e mi - se-ri -

386

Fl.

Ob.

Cl.

Fg

Cr

Tr.

Trbn

Timp.

Contadine
(sopr.-contr.)

Contadini
(ten.-bassi)

V.ni I

V.ni II

V.le

V.lll

C.b.

1. e 2.

rall. e dim.....

393

Fl. *p*

Ob.

Cl.

Fg.

Cr. *I solo*

Tr. *p*

Trbn

Timp. *p*

Mara
(soprano) Po - po-lo, mi con - fes - so,... di - nan-zia tut - ti quan - ti!...

V.ni I

V.ni II

V.le

V.lll

C.b. *p*

Allegro ($\text{♩} = 112$)

397

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cr. *f*

Tr. *f*

Trbn *f*

Timp. *f*

Bruno (baritono) *f* Ah! fossi pure ai piedi dell'alta-re!... *(Corre a raggiungere Nanni tra la folla.)*

V.ni I *divisi* *f*

V.ni II *divisi* *f*

V.le *f*

V.li *f*

C.b. *f*

II solo

(Un tafferuglio, un fuggi fuggi

in fondo alla piazza.)

401

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn

Timp.

Nanni
(tenore)

V.ni I

V.ni II

V.le

V.lli

C.b.

(Poi un grido di morte.)

ff Ah!!

divisi

divisi



408 (*Nanni esce barcollando e va a cadere come un masso davanti a Mara.*)

Ob. Cl. V.ni I V.ni II V.le V.lll C.b.

uniti

p

mp

mp

mp

mp

mf

mf

411

Fl.

Ob.

Cl.

Fg.

Cr. II solo

Tr.

Trbn

Timp.

L'indovina
(mezzosoprano)

V.ni I

V.ni II

V.le

V.lll

C.b.

Ah! La ma-la piane - ta!

uniti

415

Fl. *mp* *mf* *mp*

Ob. *p* *mf* *mp*

Cl. *p* *mf* *mp*

Fg. *mf* *mp*

Cr. *mp* *p*

Tr. *mp* *p*

Trbn. *mp* *p*

Camp. tub. *mf*

V.ni I *mf* *mp*

V.ni II *mf* *mp*

V.le *mf* *mp*

V.lll. *mf* *mp*

C.b. *mf* *mp*

