

# NABUCCO

## PARTE QUARTA

L'IDOLO INFRANTO  
APPARTAMENTO NELLA REGGIA COME NELLA PARTE SECONDA  
PRELUDIO, SCENA ED ARIA  
NABUCCO

*Allegro*

*Giuseppe Verdi*

*Flauto*

*Ottavino*

*Oboi*

*Clarineti*  
*in Sib*

*Fagotti*

*in Fa*

*Corni*

*in Lab*

*Trombe*  
*in Mib*

*Tromboni*

*Cimbasso*

*Timpani*  
*& Cassa*

*Nabucco*

*Coro*

*Allegro*

*I.*

*Violini*

*II.*

*Viola*

*Violoncelli*

*Contrabbassi*

Fl. I. *p*

Ob. I. *p*

Cl. in Sib. I. *p*

I. *p*

Ob. II. *p*

Vle. *p*

Vc. *p*

Ob. *p*

Fl. *p*

Ob. I. *p*

Cl. in Sib. I. *p*

Fag. *p*

I. *p*

Ob. II. *p*

Vle. *p*

Vc. *p*

Ob. *p*

Fl.

Ob.

Cl. in Sib

Fag.

in Fa

Cor.

in Lab

Tr. b. in Mib

Trbn.

Cmb.

I.

Uni

II.

Me

Dr.

Ob.

Andante

Fl. *p dolce*

Ob. *a2* I. *p dolce*

Cl. *in Si<sup>b</sup>* *a2*

Fag. *in Fa*

Cor. *in La<sup>b</sup>* III. *p*

Trb. *in Mi<sup>b</sup>*

Trbn.

Cmb.

Andante

I. *p dolce*

Qui II. *arco* *p*

Vi. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

Fl.  $\text{III}$

Ob.  $\text{I.}$

Cl. in Sib  $p$

Fag.

in Fa

Cor. in Lab  $\text{III.}$

Corb. in Mib  $p$

Corbn.

Cmb.

$\text{I.}$

Viol.

$\text{II.}$

Viola

Vc.

Cb.

2] Marziale

Fl. *p*

Ott. *p*

Ob. I. *p*

Cl. in Sib *p*

Fag. *p*

in Es *a2* *p*

Cor in Lab III. *p* IV. *p* *a2*

Tr. in Mib *p*

Tr. in B *p*

Cmb. *p*

2] Marziale

I. *p*

Violini II. *p*

Viola *p*

Violoncelli *p*

Contrabbassi *p*

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Fa  
Cor

in Lab

Trb. in Mib

Trbn.

Cmb.

This system contains the first five measures of music for the following instruments: Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in Si b (Cl. in Sib), Bassoon (Fag.), Horn in F (in Fa) and Horn in C (in Lab), Trumpet in B-flat (Trb. in Mib), Trombone (Trbn.), and Trombone (Cmb.). The music is written in a key signature of three flats and a 4/4 time signature. The first five measures show a melodic line in the woodwinds and horns, with some triplets and slurs. The bassoon and trombone parts have some markings like 'a2' and 'a3'.

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Fa  
Cor

in Lab

Trb. in Mib

Trbn.

Cmb.

Cb.

This system contains the next five measures of music for the same instruments as the first system, plus the Contrabass (Cb.). The music continues with similar melodic lines and some dynamic markings like 'p' (piano) and 'a2'. The contrabass part is mostly rests. There are some handwritten annotations and corrections in the woodwind parts.

Quota Allegro

3 8. 8. 8.

Fl. *f*

Ott. *f*

Ob. *f* a2

Cl. in Sib *f* I.

Fag. *f*

in Fa *f* a2

Cor. in Lab *f* a2

Trb. in Mib *f*

Trbn. *f*

Cmb. *f*

Quota Allegro uniti

3 arco

I. *f*

Viol. II. *f* arco

Vle. *f*

Vc. *f* arco

Cb. *f* arco



Fl. *8*

Ob. *8*

Ob. *a2*

Cl. *I.*  
*in Sib*

Flag.

*in Fa*  
Cor.

*in Lab* *a2*

Trb. *in lib*

Trbn

Cmb.

*p* *cresc.*

*I.*  
Vni

*II.*

Vle

Vc.

Cb.

*p* *cresc.*

Fl. *p cresc. ...* *f*

Ott. *p cresc.* *f*

Ob.

Cl. *I.* *p cresc.* *f*

Fag.

in Fa

Cor.

in lab

Trb. *p cresc.* *f*

in Mib

Trbn.

Cmb.

I. *f*

Viol.

II. *f*

Viola

Vc.

Violoncello

Cb.

Fl. *ff*

OH. *ff*

Ob. *ff*

Cl. *ff*  
in Sib

Fag. *ff*

in Fa  
Cor: *ff*

in Lab *ff*

Trb. *ff*  
in Mib

Trbn. *ff*

Cmb. *ff*

I. *ff*

Vni *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

*recit.*

4

Fl.

Ob.

Ob.

Cl. in Sib

Fag.

in Fa

Cor.

in Lab

Trb. in Mib

Trbn.

Cmb.

*svegliandosi ansante*

*Recit. 1<sup>o</sup>*

Tabacco

Son pur queste mie membra!... Ah! fra le selve non scorrea a ne-lando quasi fie-ra in se.

*recit.*

4

I. Vni

II. Vni

Vle

Cl.

Ob.

*f*

*al tempo* *Recit.*

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Fa  
Cor.

in Lab

Trb. in Mib

Trbn.

Cmbs.

N.

-gui-ia? Ah! so-ño-vei fu... ter-ri-bil so-ño!

*al tempo* *Recit.*

Vni

Vle

Vc.

Cb.

*Banda*

N. *(applausi al di fuori)* *Recit<sup>vo</sup>*  
 Or ec-co, il gri-do di

**5** All.<sup>o</sup> mod.<sup>to</sup> assai

*recit.*

I. *Vni*

II. *Vni*

*Viol*

*Vc.*

*Cb.*

N. guerra!... Oh la mia spa-da! Il mio de-strier, che alle bat-ta-glie a-

I. *Vni*

II. *Vni*

*Viol*

*Vc.*

*Cb.*

*a tempo*

*Recit.*

Violin I  
Violin II  
Viola  
Cello  
Double Bass  
Flute  
Oboe  
Clarinet in B-flat  
Bassoon  
Trombone

*f*  
*a2*  
*f*

N.  
 ...ne la co - me fanciulla a danze!  
 Oh prodi miei!... Sion -

Flute I  
Flute II  
Clarinet in B-flat  
Bassoon  
Oboe

*a tempo*  
*f*

N. *ne, la su-per-ba cit-ta-de, ec-co tor-reggia ...* *sia no-stra, ca-da in*

I. *Vni*

II. *Vni*

III. *Ve*

IV. *Vc.*

V. *Ob.*

6 All<sup>o</sup> mod<sup>to</sup> assai-Marcia funebre

Banda

N. *ce-nere!*

Coro interno *ben*

Bassi *Fe - ne - - - na!*

*Fe - ne - - - na!*

6 Allegro mod<sup>to</sup> assai-Marcia funebre

I. *Vni*

II. *Vni*

III. *Ve*

IV. *Vc.*

V. *Ob.*



Banda

N.  
Oh sul le labbra de' miei fi. di il nome della fi. glia ri.

Vc.

Ob.

Banda

N.  
- suo-na! *(s'affaccia alla loggia)* Ec-co! El - la scorre tra le fi - le guer.

Vc.

Ob.

Banda

N.  
- riere! Oh me!... Ira - veg - go?

Vc.

Ob.

Banda

N.

Per ch le mani di ca-te-ne-hacinte? — Piange!...

Dr.

Cb.

Allegro

7

Fl.

Mt.

Ob.

Cl. in Sib

Fag.

Banda

Coro inter:

(Fe - ne - na a mor - te!)

(Fe - ne - na a mor - te!)

(il volto di Labucco prende una nuova espressione; corre alle

Allegro

7

I. Vni

II. Vni

Vle

Dr.

Cb.

Fl. *ff*

Ott. *ff*

Ob. *ff*

Cl. *ff*

in Sib

Flg. *ff*

in Fa

Cor. *ff*

in Lab

Trb. *ff*

in Mib

Trbn. *ff*

Cmb. *ff*

*porte, e trovatele chiuse, grida)*

N. *ff*

Ah, pri-gio.

I. *ff*

Oni

II. *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Fl.  
Ob.  
Cl. in Sib.  
Fag.  
in Fa  
Cor.  
in Tab.  
Trb. in Mib.  
Trbn.  
Cmb.

Woodwind and string instruments including Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Cor Anglais, Trumpet in B-flat, Trombone, and Cymbals. The score shows various musical notations such as rests, notes, and dynamic markings like *f* and *ff*.

*(ritorna alla loggia, tiene lo sguardo fisso verso la pubblica via, indi si tocca la fronte ed esclama)*

N.  
-mie - ro io so - no!

I.  
Vi  
II.  
Vle  
Vc.  
Cb.

String instruments including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score features various musical notations including notes, rests, and dynamic markings like *ff* and *p*.

Cl. *in Si<sup>b</sup>*

Cor: *in Fa*

N.

I. *Vni*

II. *Vni*

Viol.

Vc.

Ob.

I. II.

*p*

*p*

Di - o de - gli E - brei, per - do

Fl.

N.

Re.

Ob.

8 Andante

Solo *tr*

- no!

solo

*p*

Fl.

Vc.

Ob.

9 Largo

(s'inginocchiata)

N. *Di - o di*

I. *Vni*

II. *Vni*

III. *Vle*

IV. *Vc.* *tutti*

V. *Ob.*

N. *Giu - da!... Pa - ra, il tem - pio*

I. *Vni*

II. *Vni*

III. *Vle*

IV. *Vc.*

V. *Ob.*

N. *a te - sa - - cro, a te*

I. *Vni*

II. *Vni*

III. *Vle*

IV. *Vc.*

V. *Ob.*

Fl.  
Ob.  
Cl. in Sib.  
Fag.  
N.  
I. Vni.  
II. Vni.  
Me.  
Cb.  
Cb.

sa - cro, sor - ge - ran - no... deh - mi

Fl.  
Ob.  
Cl. in Sib.  
Fag.  
N.  
I. Vni.  
II. Vni.  
Me.  
Cb.  
Cb.

to - gli, mi to - gli a tan to af fan - no,

*col canto*

10 *a tempo*

Fl.

Cl. in Sib

Fag.

Cor. in Fa

N.

*p*

*a tempo*

deh mi to - gli a tan - to af - fan - no ei mie - i ri - tiei miei ri - ti stra - gò - ge -

*lunga*

10 *a tempo*

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. in Sib

Cor. in Fa

N.

*p*

*a2*

*p*

*sottovoce*

-ro. Tu m'a scol - - - ti!... Già del -

I. Vni

II. Vni

Vle

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*



Fl. *cresc.*

Mt.

Ob. I. *cresc.*

Cl. in Sib I. *cresc.*

Fag. *pp cresc.*

in Fa a2 *cresc.*

Cor. in Lab *cresc.*

Trbn. I. *pp cresc.*

Cmb.

N. *l'em - - pio ri - echia - ra - - - - - fa el'e - gra*

I. *cresc.*

Vni II. *cresc.*

Vle *cresc.*

Vc. *cresc.*

Ob. *cresc.*

Fl. *dim.* *p*

Ob. I. *dim.*

Cl. in Sib I. *dim.* *p*

Fag. *dim.* *p*

in Fa *dim.* *p*

Cor. *dim.*

in Lab *dim.*

Trbn.

Chbs.

N. *men - te! ah! Dio vera - ce, omni - pos -*

I. *dim.* *p*

Viol. I. *dim.* *p*

Viol. II. *dim.* *p*

Vcllo. *dim.* *p*

Vc. *p*

Cb. *p*

Fl. *Cl. in Si* *Fag.* *in Fa* *Cor. in Lab*

First system of the score, featuring Flute (Fl.), Clarinet in Si (Cl. in Si), Bassoon (Fag.), and Cor Anglais (in Fa and in Lab). The Flute and Clarinet parts have a melodic line with a slur and a fermata. The Bassoon part has a similar melodic line with a slur and a fermata. The Cor Anglais parts have a sustained note with a slur and a fermata. The key signature is one flat (B-flat).

N.

-sen - te, a - do - rar - li, a - do - rar - li o - ñor sa - pro, a - do.

Vocal line for the first system, starting with the lyrics "-sen - te, a - do - rar - li, a - do - rar - li o - ñor sa - pro, a - do." The melody is in the bass clef and includes a slur and a fermata over the final notes.

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

Second system of the score, featuring Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Cello (Vc.). The Violin I part has a melodic line with a slur and a fermata. The Violin II, Viola, and Cello parts have a rhythmic accompaniment consisting of eighth notes. The key signature is one flat (B-flat).

*Fag.* *Cor. in Fa* N.

-rar - ti o - ñor sa - pro, a - do - rar - ti o - ñor sa -

Third system of the score, featuring Bassoon (Fag.), Cor Anglais (in Fa), and N. The Bassoon part has a melodic line with a slur and a fermata. The Cor Anglais part has a sustained note with a slur and a fermata. The N. part has a melodic line with a slur and a fermata. The key signature is one flat (B-flat).

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

Fourth system of the score, featuring Violin I (I. Vni), Violin II (II. Vni), Viola (Vle), and Cello (Vc.). The Violin I part has a melodic line with a slur and a fermata. The Violin II, Viola, and Cello parts have a rhythmic accompaniment consisting of eighth notes. The key signature is one flat (B-flat).

[2] Allegro

Fl. *p*

Ob. *p*

Cl. in Sib *p*

Fag. *f*

Cor. in Fa I. II. *p*

Trbn. *f*

Cmb. *f*

(si alza e va ad aprire con violenza la porta) *f*

N. *p*  
-pro.

[2] Allegro

I. Vni. *p*

II. Vni. *p*

Ve. *p*

Ob. *p*

Fag. *2. 2.*

Cor. in Fa I. II. *2. 2.*

Trbn. *b<sup>b</sup>*

Cmb. *b<sup>b</sup>*

N. *f*  
Por - ta fa - tal, oh t'a - pri - ra - i!...

I. Vni. *p*

II. Vni. *p*

Ve. *p*

Ob. *p*

8<sup>a</sup>

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Fa

Cor.

in Lab

Trb. in Sib

Trbn.

Cmb.

*cresc.*

*ff*

*a2*

*a2*

Abd.

Signo re, ove

I.

Viol.

II.

Viola

Vcl.

Con.

Ob.

*cresc.*

*ff*

*ff*

*ff*

*ff*

*ff*

A. corri? Uscir tu brami per che s'in sul ti alla tua mente of.

N. Mi la - scia ...

Vc.

Cb.

*a2* *cambia in Mib*

in Fa

Cor. in Lab

Cor. in Mib

Cor. in Bb

A.

N.

A. - fe. sa?

N. (ad Abdallo) Che par li

Coro di guerrieri Oh noi tut ti qui sia - mo in tua di - fe - sa!

Oh noi tut ti qui sia - mo in tua di - fe - sa!

Vc.

Ob.

N. tu?... Lamente or piu non e smar ri ta... Abdallo, il brando, il bran do

I. Chi p

II. p

Vle p

Vc. p

Ob. p

Fl. *ff*

OH. *ff*

Ob. *ff*

Cl. in Sib *ff*

Fag. *ff*

inMib Cor. *ff*

inLab *ff*

Trb. inMib *ff*

Tru. *ff*

Cmb. *ff*

Abd. (sorpreso e con gioia)

Per acquista re il so.glio ec.co.lo,ore!...

N. *ff*

mi - o... Salvar Fene.naio vo.glio.

I. *ff*

Vi. *ff*

II. *ff*

Vle *ff*

Vc. *ff*

Ob. *ff*

13 Allegro

Musical score for woodwinds and strings, measures 1-3. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib.), Bassoon (Fag.), Cor Anglais in B-flat (Cor. in Lab.), Trumpet in B-flat (Trb. in Sib.), Trombone (Trbn.), and Cymbals (Cmb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegro'. The first two measures are marked with a first ending bracket and a repeat sign. The third measure begins with a forte dynamic (*f*) and features a woodwind entry with a *v* (vibrato) marking. The strings play a rhythmic accompaniment of eighth notes.

13 Allegro

Musical score for strings, measures 1-3. The score includes parts for Violin I (I.), Violin II (II.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegro'. The first two measures are marked with a first ending bracket and a repeat sign. The third measure begins with a forte dynamic (*f*) and features a string entry with a *v* (vibrato) marking. The Violin II, Viola, and Contrabass parts include a *pizz.* (pizzicato) marking. The Violoncello part also includes a *pizz.* marking.



Fl.

Ob.

Cl. in Sib

Fag.

in Mib  
Cor.

in Lab

Trb. in Mib

Trbn. a3

Cmb.

Ep. Lab-Mib

Abd.

f

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Ob.

Cl. in Sib

Fag.

in Mi  
Cori

in Lab

Corb. in Mi

Corb.

trb

trb

trb

trb

A.

I. Vni

II. Vni

Vle

Vc.

Cb.

[14]

Fl.

Ott.

Ob. <sup>a2</sup>

Cl. <sup>a2</sup>  
in Sib

Fag.

in Mb  
Cor.

in Lab

Trp.  
in Mb

Trbn.

Cmb.

Trp.

G.c.

Abd. coi Genori

Coro di Guerrieri

Ca-dran, ————— ca-dranno i perfi-di co-me lo-

Ca-dran, ————— ca-dranno i perfi-di co-me lo-

[14]

I.  
Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob. a2

Cl. in Sib a2

Fag.

in Lib

Cor. in Lib

Tr. in Lib

Tr. in Lib

Cmb.

Tr.

G.C.

- cu - ste, lo cu - ste al suo - lo! per te - - - - ve - drem ri -

...cu - ste, lo cu - ste al suo - lo! per te - - - - ve - drem ri -

I.

Viol.

II.

Vle.

Vc.

Cb.

Fl.

Oh.

Ob. <sup>a2</sup>

Cl. <sup>a2</sup>  
in Sib

Fag.

in Mib  
Cor.

in Lab

Trb.  
in Mib

I.  
Trbn.

II. III.

Cmb.

Trp.

G.C.

Nab.

-ful-ge-re so-vra l'Assi-ria, l'Assi-ria il sol!

-ful.ge.re so.vra l'As.si-ria, l'Assi.ria il sol!

I.  
Vni

II.

Ve

Vc.

Cb.

pizz.

pizz.

15

Fl.

Ob.

Cl. in Sib

Fag. I.

in Mib  
Cor.

in Lab

Trb. in Mib I.

Trbn.

Cmb.

Trp.

N.

prodi miei, se - gui - te - mi, s'a - pre alla men - te il

15

I. Vni

II.

Vle

Vc.

Cb.

Fl.

Ott.

Ob.

Cl. in Sib

Fag.

in Mib  
Cor.

in Lab

Trb. in Mib

Trbn.

Cmb.

Trp.

N.

gior - no; ar - do di fiam - ma in so - li - ta,

I.

Vni

II.

Vle

Vc.

Cb.

Fl. *f*

Ott. *f*

Ob. *I.*

Cl. in Sib. *I.*

Fag. *8* *a 2.*

in Mi♭ Cor. *4*

in Lab. *4*

Trb. in Mi♭ *8*

Trbn. *8* *I.*

Cmb. *8*

Trp.

N. *f*

re \_\_\_\_\_ dell'Assiria io tor- no! di que - sto brandea l

I. Vni.

II. *4*

Vle. *4*

Vc. *4*

Cb. *4*



Fl.

OH.

Ob. I.

Cl. in Sib I.

Fag. a 2.

in Mib

Cor. in Lab

Tröb. in Mib I. a 3 p

Coron. I.

Cmb. s.

Trp.

N. fulmine cadranno gli em - pi, cadranno al suo - lo;

I. Vni

II. Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl. in Sib

Fag.

in Mib Cor.

in Lab

Trb. in Mib

Trbn.

Cmb.

Tp.

N.

tut - to ——— ve - drem ri - fal - ge - re      di - mia co - ro -      na co - ro - naal

I. Qui

II.

Vle

Vc.

Cb.

16

Fl. *ff*

Ob. *I. v*

Cl. *I. v*  
in Sib

Fag. *2 2.*

in Mib  
Cor.

in Lab

Trb. *I.*  
in Mib

Trbn. *I.*

Omb.

Top.

GC.

N.

*sol,*  
Abd. coi tenori

vedrem ri - fulge - re di

Coro di guerrieri

Per te ve - drem, vedrem ri - fulge - re,

Per te ve - drem, vedrem ri - fulge - re,

16

*f*

*I.*  
Vni

*II.*

Vle

Vc. *arco*

Vb. *arco*

Fl. *ff*  
 Ofl. *ff*  
 Ob. *v*  
 Cl. *v*  
*in Sib*  
 Fag. *ff* *a2*  
*in Mb*  
 Cor. *v*  
*in Lab*  
 Tr. b. *v*  
*in Mb*  
 Tr. br. *v*  
 Cmb. *v*  
 Trp. *v*  
 G.C. *v*

N. *ff*  
 mi - a corona al sol, ve.drem tutto ri - ful.ge-re di mia co-ro-na al

I. *ff*  
 Onl. *v*  
 II. *v*  
 Vle. *v*  
 Vc. *v*  
 Cb. *v*

Fl. *p*

Ott. *p*

Ob. *p*

Cl. in Sib *p*

Fag. *a2*

in Mib  
Cor.

in Lab *p*

Erb. in Mib *I. Solo*  
*p*

Coro. *I. Solo*  
*p*

Contab.

N.  
sol, di mi. a co. ro. na, co. ro. na al sol, vedrem tutto ri -

Coro  
Abd. coi Gen. per te, per te, per te,  
per te, per te, per te,

I. Vni

II. Vni

Vi

Vc.

Cb.

Fl.

Ott.

Ob.

Cl.  
in Sib

Fag.

in Mi  
Cor.

in Lab

Trb.  
in Mi

Trbn.

Cmb.

N.

*-fulge-re di mia co-ro-na al sol, di mi-a co-ro-na, co-ro-na al*  
*per te, per te,*  
*per te, per te,*

I.  
Chi

II.

Vle

Vc.

Ob.

17

Fl. *ff*

Ott. *ff*

Ob. *ff* a2

Cl. in Sib *ff* a2

Fag. *ff*

in Mib  
Cor

in Lab *ff*

Trb. in Mib *ff* a2

Trbn *ff*

Combs. *ff*

Op. *ff*

G.C. *ff*

N.

sol, ah! ————— dimia co - ro - na al sol, an -

per te ve - drem, vie - ni,

per te ve - drem, vie - ni,

17

I. *ff*

II. *ff*

Vcl. *ff*

Cl. *ff*

Ob. *ff*

Fl. *pp*

Ob. *pp*

Ob. *pp*

Cl. *pp*  
in Sib

Fag. *pp*

in Mi  
Cor.

in Lab

Trb. *pp*  
in Mi

Trbn. *pp*

Cmb. *pp*

Trp. *pp*

G. C. *pp*

N. *pp*

- diam, vedrem ri-ful - gere di mia coro - na al  
vie - ni, vedrem ri-ful - ge - re so - vra l'Assi - ria il  
vie - ni, vedrem ri-ful - ge - re so - vra l'Assi - ria il

I. *pp*  
Vni

II. *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*



Fl. *3*

Ott. *3*

Ob. *3*

Cl. *3*  
*in Sib*

Fag. *3*

*in Mib*  
Cor.

*in Lab*

Trb. *3*  
*in Mib*

Trbu. *3*

Cmb. *3*

Trp. *3*

G.C. *3*

N.

sol, an-diam, ve-drem ri-ful - ge-re di

sol, vie - ni, vie - ni, vedrem ri-ful - ge-re

sol, vie - ni, vie - ni, vedrem ri-ful - ge-re

I. *3*  
Chi

II. *3*

Cl. *3*

Trc. *3*

Ob. *3*

Fl.

Ob.

Ob.

Cl. in Sib

Fag.

in Mib

Cor. in Lab

Trb. in Mib

Trbn.

Cmb.

Op.

C.C.

N.

ma co-ro - na al sol, an - - - - - diam.

so - vra l'Assi - ria il sol, an - diam, an - diam, an - diam, an - diam.

so - vra l'Assi - ria il sol, an - diam, an - diam, an - diam, an - diam.

I. Vni

II. Vni

Vle

Vc.

Cb.

*Fl.*  
*Off.*  
*Ob.*  
*Cl.*  
*in Sib*  
*Fag.*  
*in Lib*  
*Cor.*  
*in Lab*  
*Trb.*  
*in Lib*  
*Trbn.*  
*Cmb.*  
*Trp.*  
*G.C.*

This block contains the first system of a musical score, measures 1 through 3. It features ten staves for woodwinds and brass instruments. The instruments listed on the left are Flute (Fl.), Oboe (Off.), Oboe (Ob.), Clarinet in Si Basso (Cl. in Sib), Bassoon (Fag.), Clarinet in Libretto (Cl. in Lib), Cor Anglais (Cor. in Lab), Trumpet (Trb. in Lib), Trombone (Trbn.), and Cymbal (Cmb.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. A fermata is present over the first measure of the Flute part.

*I.*  
*Viol.*  
*II.*  
*Vi.*  
*Vc.*  
*Cb.*

This block contains the second system of a musical score, measures 1 through 3. It features five staves for string instruments: Violin I (I.), Violin II (II.), Viola (Vi.), Violoncello (Vc.), and Contrabasso (Cb.). The score is written in the same key signature of three flats and common time as the first system. The notation includes various rhythmic values and rests. A fermata is present over the first measure of the Violin I part.

This page of a musical score, numbered 52, features ten systems of staves. The instruments are listed on the left of each system:

- Fl.** (Flute)
- Ott.** (Oboe)
- Ob.** (Clarinet)
- Cl. in Sib** (Clarinet in B-flat)
- Fag.** (Bassoon)
- in Mib Cor.** (Horn in E-flat)
- in Lab** (Horn in A)
- Trb. in Mib** (Trumpet in E-flat)
- Trbn.** (Trumpet)
- Cmb.** (Cymbal)
- Trp.** (Trombone)
- G.C.** (Gong/Cymbal)
- I. Vni.** (Violin I)
- II. Vni.** (Violin II)
- Vle.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The woodwind parts feature several triplet markings. The string parts are primarily composed of sustained notes and rhythmic patterns. The percussion parts include cymbal and gong markings.

Fl.

Ob.

Ob.

Cl. in Sib

Fag.

in Mib  
Cor.

in Lab

Trb. in Mib

Trbn.

Cmb.

Grp.

G.C.

This block contains the musical notation for the woodwind and brass sections. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in Si b (Cl. in Sib), Bassoon (Fag.), Cor Anglais in Mib (Cor. in Mib), Trumpet in Lab (Trb. in Lab), Trumpet in Mib (Trb. in Mib), Trombone (Trbn.), Cymbal (Cmb.), and Gong/Cymbal (G.C.). The notation features various rhythmic patterns, including triplets and sixteenth notes, and rests.

I. Vni

II. Vni

Vcl.

Vc.

Cb.

This block contains the musical notation for the string section. It includes staves for Violin I (I. Vni), Violin II (II. Vni), Viola (Vcl.), Violoncello (Vc.), and Double Bass (Cb.). The notation features various rhythmic patterns, including sixteenth notes and rests.

# MARCIA FUNEBRE E PREGHIERA

FENENA

*Allegro assai moderato*

Flauto

Ottavino

Oboe

Clarinetti in Do

Fagotti

Corni *in Fa*

Corni *in Do*

Trombe in Do

Tromboni

Cimbasso

Timpani

G. Cassa

Banda

Anna e Fenena

Ismaele e Adballo

Nabucco

Zaccaria e Sacerdote

Coro

*Allegro assai moderato*

I.

Violini

II.

Viole

Violoncelli

Contrabbassi

B. 

Vc. 

Cb. 

B. 

Vc. 

Cb. 

B. 

Vc. 

Cb. 

B. 

Vc. 

Cb. 

B. 

Vc. 

Cb. 

==

B. 

Vc. 

Cb. 

==

B. 

Vc. 

Cb. 

==

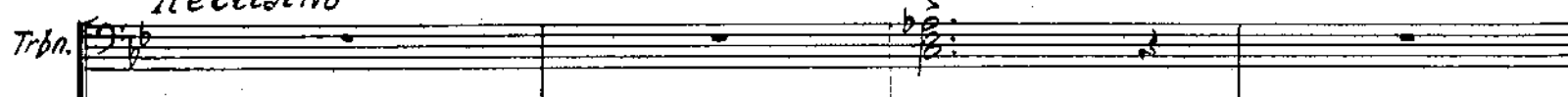
B. *cresc.* 

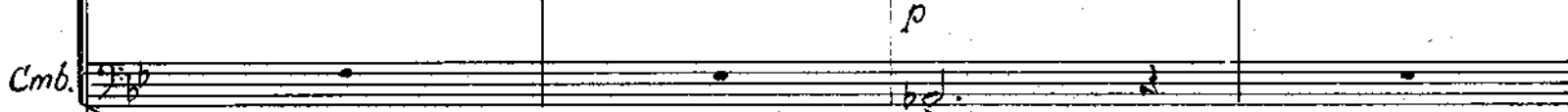
Vc. 

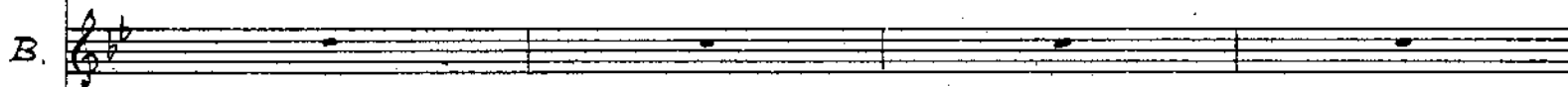
Cb. 



19 *Recitativo*

Trbn.  *p*

Cmb. 

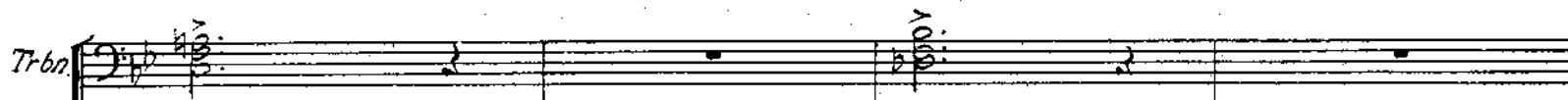
B. 

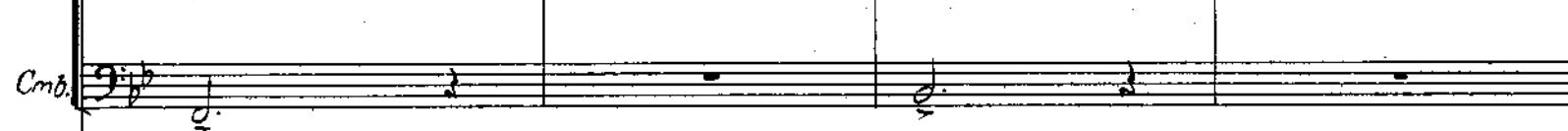
Zaccaria

Vc.  *Va: la pal - ma del mar - ti - rio, va, con - qui - sta, gio - vi -*

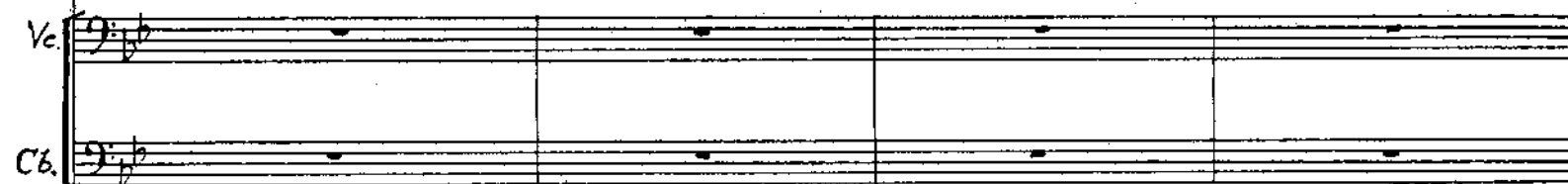
19 *Recitativo*

Cb. 

Trbn. 

Cmb. 

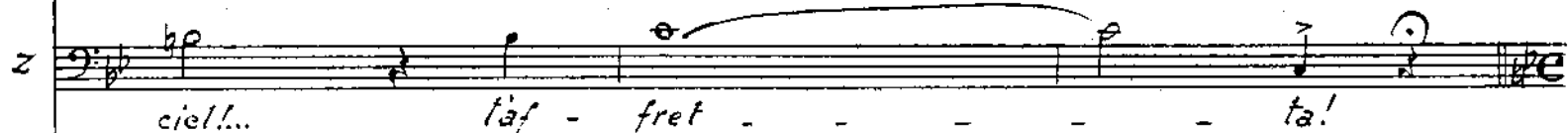
Z.  *- nel - ta; trop - po lun - go fa l'e - si - glio; è tua pa - tri - a il*

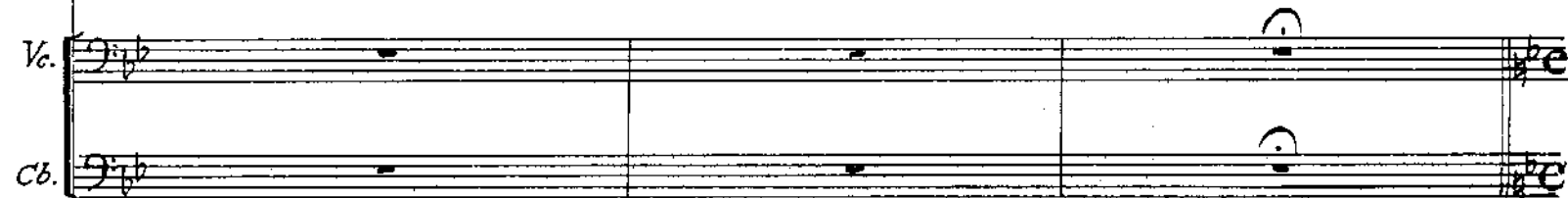
Vc. 

Cb. 

Trbn. 

Cmb. 

Z.  *ciel!... taf - fret - - - - ta!*

Vc. 

Cb. 

Andante

Fg. *p*

Cor. *p*

Dol.

Fenena

*cantabile*

Andante

Oh di-schiu - so è il fir-ma-

I. *pizz.* *p*

II. *pizz.* *p*

Vle. *p*

Vc. *pizz.*

Cb. *pizz.*

Fg.

Cor. *p*

Dol.

-men - to! Al Si-gnor lo spir - to a - ne - la... Ei in-ar-

Vni. *p*

II. *p*

Vle. *p*

Vc. *p*

Cb. *p*

Fg. *F*

Cor. Fa *F*

Cor. Do *F*

F. *F*  
-ri - - de, cen - to e cen - - to gau - di - fer - - nia me di.

Vni I *F*

Vni II *F*

Vle *F*

Vc. *F*

Cb. *F*

Fg. *F*

Cor. Fa *F*

Cor. Do *F*

F. *F*  
-sve - - ta! O splendor degl'a - stri, ad di - o! Me di.

Vni I *F*

Vni II *F*

Vle *F*

Vc. *F*

Cb. *F*

First system of musical notation, measures 1-4. The score includes parts for Bassoon (Fg), Flute I (Fa), Cor Anglais (Cor.), Double Bass (Do), Flute II (F), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The Flute II part has the lyrics: *con enfasi* lu - ce ir - ra - dia Id - di - o! Già dal



Second system of musical notation, measures 5-8. The score includes parts for Bassoon (Fg), Flute I (Fa), Cor Anglais (Cor.), Double Bass (Do), Flute II (F), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The Flute II part has the lyrics: *fra!*, che qui ne im - piom - ba, fug - ge tal - ma, fug - ge

First system of musical notation, measures 1-3. The score includes parts for Fagot (Fg.), Corneaux (Cor.) in two staves (Fa and Do), Flûte (F.), Violoncelles (Vni I and II), Violon (Vle), Violoncelle (Vc.), and Contrebasse (Cb.). The Flûte part has lyrics: *l'at - mae vo - laal ciel! fug-ge l'at-mae vo-laal ciel!* with a fermata over the final note. The woodwinds and strings provide harmonic support.

Second system of musical notation, measures 4-6. The Flûte part continues with lyrics: *vo - lae vo - laal ciel! fugge l'at-mae vo-laal ciel!* and ends with *e vo-la al* and a fermata. The Flûte part features a complex melodic line with many slurs and ornaments. The woodwinds and strings continue their accompaniment.

# FINALE QUARTO

*Allegro*

I. Fl. *ff*  
 II. Fl. *ff*  
 Ob. *ff*  
 Cl. in D. *ff*  
 Fg. *ff*  
 Cor. *ff*  
 Do. *ff*  
 Trb. do. *ff*  
 Trmb. *ff*  
 Cimb. *ff*

Anna-Fenena

F. *ciel!* Qual gri - do è  
 I. Qual gri - do è  
 Z. Qual gri - do è  
 CORO (Di dentro) Qual gri - do è  
 Vi - vo No - buc - co. Qual gri - do è

*Allegro*

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

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in D (Cl. Do), Bassoon (Fg.), Cor Anglais (Cor Do), Trumpet in D (Trb. Do), Trombone (Trbn.), and Cymbals (Cimb.). The score consists of four measures of music with various rhythmic patterns and dynamics.

Vocal and Chorus parts. The vocalists are labeled A. F., I., Z., and C. The lyrics are: "que - sto! que - sto! que - sto! que - sto! Si com - pia il que - sto! Vi - va Na - bue - co!". The music includes vocal lines and a chorus line with lyrics.

Musical score for strings. The instruments listed are Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score consists of four measures of music with various rhythmic patterns and dynamics.

Fl.  
Ott.  
Ob.  
Cl.  
Do  
Fg.  
Fa  
Cor.  
Do  
Trb.  
Do  
Trbn.  
Cimb.  
Tp.  
N.  
Z.  
I Vni  
II Vni  
Vle  
Vc.  
Cb.

*(Mib) Sib*  
*ff*  
*(Nabucco accorrendo con spada sguainata seguito da guerrieri e da Abdallo)*  
ri . . . to!



Fl.  
Ofl.  
Ob.  
Cl.  
Do  
Fag.  
Fa  
Cor.  
Do  
Trb.  
Do  
Trbn.  
Cimb.  
Tp.

N.  
Em - pi, fer - ma - te! Li - - dol fu - ne - sto, guerri - co, fran - ge - te qual polve - re!

I  
Vni.  
II  
Vle.  
Vc.  
Cb.

Fl. *iii*  
 Ott. *#e*  
 Ob.  
 Cl. *Cambia in Ia*  
 Do  
 Fg. *Cambia in Re*  
 Fa  
 Cor. *Cambia in Ia*  
 Do  
 Trb. *Cambia in Re*  
 Do  
 Trbn. Cimb.  
 Tp.  
 A. F.  
 I. *(l'idolo cade infranto da se')* Di - vin pro -  
 N. *suol.*  
 Z.  
 O. Di - vin pro -  
 R. Di - vin pro -  
 O. Di - vin pro -  
 C. Di - vin pro -  
 I. *23*  
 Vni. *p*  
 II. *p*  
 Vle. *p*  
 Vc. *p*  
 Cb. *p*

*col canto*

Fg.   
 A. -di-gio!   
 F. -di-gio!   
 I. -di-gio!   
 N. *largo a piacere* Ah tor-na I-srael - lo, tor-na al-le gio-ie, al - le gio-ie del pa-tri-o   
 Z. -di-gio!

C O R O   
 -di-gio!   
 -di-gio!   
 -di-gio!

*col canto*

I.   
 Vni   
 II.   
 Vle   
 Vc.   
 Cb.

Re  
Cor.  
La  
Trb.  
Re  
Trbn.  
Cimb.  
N.  
I.  
Vni  
II.  
Vle  
Vc.  
Cb.

In Re  
In La  
In Re

suol! Sor - ga al tuo nu - - me Tem - pio no -

Detailed description: This system contains the first four measures of the score. The vocal line (N.) begins with a fermata on 'suol!' followed by the lyrics 'Sor - ga al tuo nu - - me Tem - pio no -'. The brass instruments (Re, Cor., La, Trb., Re, Trbn., Cimb.) play sustained notes, with some instruments marked 'In Re' or 'In La'. The woodwinds (I. Vni, II. Vni, Vle, Vc., Cb.) are mostly silent or play simple accompaniment.

Re  
Cor.  
La  
Trb.  
Re  
Trbn.  
Cimb.  
N.  
Vc.  
Cb.

-vel - lo... Ei so - - lo è gran - de, è for - te, è for - te Ei

Detailed description: This system contains the next four measures of the score. The vocal line (N.) continues with the lyrics '-vel - lo... Ei so - - lo è gran - de, è for - te, è for - te Ei'. The brass instruments (Re, Cor., La, Trb., Re, Trbn., Cimb.) play sustained notes, with some instruments marked 'In Re' or 'In La'. The woodwinds (Vc., Cb.) are mostly silent or play simple accompaniment.

Fl. I. *f*

Ob. *f*

Cl. La *f*

Fg. *f*

N. *f*

24 *sol!* **Allegro** L'empio ti-ran - no e' fe' de-men - te, del re pen-ti - to diè pace al

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Fl. *f*

Ob. *f*

Cl. La *f*

Fg. *f*

N. *f*

sen... d'Abi-ga - il - le turbò la men - te, sì che l'i - ni - qua bev-veil ve-

I. Vni *p*

II. Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

25 col canto

Fl. I

Ob.

Cl. La

Fg. 32.

Re

Cor. La

Trb. Re

Trbn.

Cimb.

N. *largo a piacere*

I. Vni *col canto*

II. Vni

Vle

Vc.

Cb.

le - no! Ei so - lo è gran - de, è for - te Ei



Re

Cor. La

Trb. Re

Trbn.

Cimb.

N. *sol! .....* Fi - - glia, a - do - riam - - lo prostra - ti al

I. Vni *p*

II. Vni

Vle *p*

Vc. *p*

Cb. *p*

26 Allegro

I. *ff*  
 Fl. I *ff*  
 Fl. II *ff*  
 Ob. *ff*  
 Cl. La *ff*  
 Fg. *ff*  
 Cor. Re *ff*  
 Cor. La *ff*  
 Trb. Re *ff*  
 Trmb. *ff*  
 Cimb. *ff*  
 Tp. *ff* *Re-La*  
 G.C. *f*

N. *mol*  
 *Allegro*  
 Vni. I *ff*  
 Vni. II *ff*  
 Vle. *ff*  
 Vc. *ff*  
 Cb. *ff*

## 21 Adagio

A. *ff* Im - men - so Je - o - vha, Chi non è pol - vere  
 F. *ff* Im - men - so Je - o - vha, *pp* chi non ti sen - te? *ff* Chi non è pol - vere  
 I. *ff* Im - men - so Je - o - vha, *pp* chi non ti sen - te? *ff* Chi non è pol - vere  
 A. *ff* Im - men - so Jo - o - vha, Chi non è pol - vere  
 N. *ff* Im - men - so Je - o - vha, *pp* Chi non ti sen - te? *ff* Chi non è pol - vere  
 Z. *ff* Im - men - so Je - o - vha, *pp* chi non ti sen - te? *ff* Chi non è pol - vere  
 a.s. *ff* Im - men - so Je - o - vha, Chi non è pol - vere  
 O. *ff* Im - men - so Je - o - vha, Chi non è pol - vere  
 C. *ff* Im - men - so Je - o - vha, Chi non è pol - vere  
 C. *ff* Im - men - so Je - o - vha, Chi non è pol - vere

## 21 Adagio

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



A. Je-ovha, Je-ovha, ah! im-

F. *pp* in - nan-zia te? Je-ovha, Je-ovha, ah! im-

I. *pp* in - nan-zia te? Je-ovha, Je-ovha, ah! immenso, im-

A. Je-ovha, Je-ovha, ah! im-

N. *pp* in - nan-zia te? Je-ovha, Je-ovha, ah! immenso, im-

Z. *pp* in - nan-zia te? Immen-so Je-ovha, chinon ti sen-te? Chinon è polvere in-nanzia

G.S. Je-ovha, Je-ovha, ah! im-

CORO  
 Je-ovha, Je-ovha, ah! im-  
 Je-ovha, Je-ovha, ah! im-

I. Vni

II. Vni

Vle

Vc.

Cb.

A. -men - - - so.

F. -men so Je - o - vha. Tu span - di un' i - ri - de? Tut - to è ri -

I. -men - - so Je - o - vha. Tu span - di un' i - ri - de? Tut - to è ri -

A. -men - so Je - o - vha.

N. -men - so Je - o - vha. Tu span - di un' i - ri - de? Tut - to è ri -

Z. -men - so Je - o - vha. Tu span - di un' i - ri - de? Tut - to è ri -

G.S. -men so Je - o - vha.

CORO

-men - so Je - o - vha.

-men - so Je - o - vha.

I. Vni

II. Vln

Vle

Vc.

Cb.

A. Tu vi - briil ful - mi-ne? l'uom piü non  
 F. -den - te. Tu vi - briil ful - mi-ne? l'uom piü non  
 I. -den - te. Tu vi - briil ful - mi-ne? l'uom piü non  
 A. Tu vi - briil ful - mine? l'uom piü non  
 N. -den - te. Tu vi - briil ful - mi-ne? l'uom piü non  
 2. -den - te. Tu vi - briil ful - mine? l'uom piü non  
 G.S. Tu vi - briil ful - mine? l'uom piü non  
 C O R O  
 Tu vi - briil ful - mine? l'uom piü non  
 Tu vi - briil ful - mine? l'uom piü non  
 Tu vi - briil ful - mi-ne? l'uom piü non

I.  
 Vni  
 II.  
 Vle  
 Vc.  
 Cb.

A. *è. Je - ovha, Je - ovha, ah im-*  
 F. *è. Je - ovha, Je - ovha, ah im-*  
 I. *è. Je - ovha, Je - ovha, ah im-menso im-*  
 A. *è. Je - ovha, Je - ovha, ah im-*  
 N. *è. Je - ovha, Je - ovha, ah im-menso im-*  
 Z. *è. Immen-so Je - ovha, chinon ti sen - te? Chinon è pol - vere — in-nan-zia*  
 G.S. *è. Je - ovha, Je - ovha, ah im-*  
 C O R O  
*è. Je - ovha, Je - ovha, ah im-*  
*è. Je - ovha, Je - ovha, ah im-*  
*è. Je - ovha, Je - ovha, ah im-*  
 I. *Vni*  
 II. *Vle*  
 Vc. *Vc.*  
 Cb. *Cb.*

28

Fl. I  
 Fl. II  
 Ob.  
 Cl. La  
 Fg.  
 Cor. Re  
 Cor. La  
 Trb. Re  
 Trbn.  
 Cimb.  
 Tpa.  
 G.C.  
 A.  
 F.  
 I.  
 A.  
 N.  
 Z.  
 G.S.  
 O.  
 O.  
 O.  
 C.

men - so  
 men - so Je - o - vha  
 men - so Je - o - vha  
 men - so Je - o - vha  
 -men - so Je - o - vha  
 Je, dinan - - za te?  
 -men - so Je - o - vha  
 men - so Je - o - vha  
 men - so Je - o - vha  
 -men - so Je - o - vha

*Cambia in Mi*  
*Cambia in Mi*  
*Cambia in Mi*

*(si alzano)*

28

Vni I  
 Vni II  
 Vla  
 Vc.  
 Cb.

Adagio

C.i. *a piacere* *(entra Abigaille sorretta da due guerrieri)*

N. *Oh! . chi veg-gi-o?*

I. *Adagio*

Vni

II.

Vle

Vc.

Cb.

C.i.

Fg.

CORO

I. *La mi - sera a che si trag - geor qui?*

II. *La mi - sera a che si trag - geor qui?*

III. *La mi - sera a che si trag - geor qui?*

I. Vni

II. Vni

Vle

Vc.

Cb.

29 Andante moderato (secondando il canto)

Cf. *p*

Fg.

A) *p*

A *(a Fenena)*  
Su me moren-te e-sa - - nime.... di-

29 Andante moderato

Vni

Vc. *sottovoce*  
*Un solo Contrabbasso*

Cb. *pizz.*  
*p*

Ci.

A

A -scen - da... il tuo per-do - no! Fe-ne-na! io fui col-

Vni

Vc.

Cb.

Ci.

A.

A.   
 -pe - vole... pu - ni - ta or ben ne so - no!

Vni

Vc.

Cb.

II.

Ci.

Fg.

A.

A.   
*(ad Ismaele)* Vie - ni! costor *(a Nabucco)* sa - ma - va - no *allarg.* fi - - dan lor spe - - me in

Vni

Vc.

Cb.



Ci.  
Cl.  
La  
Fg.  
Cor.  
Mi  
A.  
Ab.  
Vni  
II  
Vle  
Vc.  
Cb.

le! Or chi mi to-glie al fer - re-o

Ft.  
Cl.  
La  
Fg.  
Cor.  
Mi  
Ab.  
Vni  
II  
Vle  
Vc.  
Cb.

pon-do del mio de - lit - to! Ah! tu di-ce - sti, o popola: Sol -

FL. *I*

Cl. *La*

Fg.

Cor. *Mi*

Trb. *Mi*

Ab.

CORO

*I* *30* *pizz.*

*Vni* *II* *pizz.*

*Vle* *pizz.*

*Vc.* *pizz.*

*Cb.* *pizz.*

Tutti

la - - - - va Id - di - - - - o, sol-  
Sol-  
Sol-  
Sol-  
Div. *arco*

Fl.

Cl.

Oboe

Bs.

Mi

Cor. Mi

Trb. Mi

Trbn.

Cimb.

Tr.

Ab.

COPO

I Vni

II Vni

Vle

Vc.

Cb.

*pp*

*arco*  
*I Solo*

-le - - - va Iddio taf-flit - - - to. Te

-le : - - - va Iddio taf - flit - - - fo.

-le - - - - va Iddio taf - flit - - - - io.

-le - - - - va Iddio taf-flit - - - - - fo.

C. i.

Cor. Mi *Solo* *pp*

A.

Ab. *pp*

Vc.

Cb.

chis-mu... o Di - o... te ve - ne-ro non ma-le - di - re, non ma - le - di - rea

**II**

C. i.

Cl. La

Fg. *Solo* *pp*

Cor. Mi

Tf. Mi *L.II. 2.*

Cimb.

A.

Ab. *allarg.*

me - non ma - le - di - re, non ma - le -

**CORO**

Solle - valddi - o.

Solle - valddi - o.

Solle - valddi - o.

*urite*

Vni

Vla *arco*

Vc *tutti* *arco* *Isolo* *pp*

Cb. *arco* *pp*

31 Allegro

I. Fl.  
 II. Fl.  
 Ob.  
 Cl.  
 Cl.  
 Fg.  
 Cor.  
 Mi.  
 Trib.  
 Mi.  
 Trbn.  
 Cimb.  
 Trp.  
 G.C.

A.

Ab. -di - re, non maledi - - rea me.

Z.

C O R O  
 Ser-  
 Cad - de!  
 Cad - de!  
 Cad - de!

31 Allegro

Vni  
 II  
 Vle  
 Vc.  
 Cb.

I. Fl. I  
 Fl. II  
 Ob.  
 Cl. La  
 Fg.  
 Mi.  
 Cor. Mi.  
 Trb. Mi.  
 Trbn.  
 Cimb.  
 Tp.  
 G.C.  
 Z.  
 Vni. I  
 Vni. II  
 Vle.  
 Vc.  
 Cb.

-ven . . - doa Je - ovha sa - rai de' re - - - giil

Musical score for page 86, featuring various instruments and a vocal line. The score includes parts for Flute I and II, Oboe, Clarinet in B-flat, Bassoon, Trumpet, Trombone, Cymbal, Snare Drum, Gong/Cymbal, and various strings (Violin I and II, Viola, Violoncello, and Contrabass). The vocal line (Z.) has the lyrics: "-ven . . - doa Je - ovha sa - rai de' re - - - giil". The score is written in a key signature of two sharps (F# and C#) and a common time signature (C).

I. Fl. I  
II. Fl. II  
Ob. <sup>a2</sup>  
Cl. I  
Cl. II  
Fg.  
Mi.  
Cor. Mi.  
Trb. Mi.  
Trbn.  
Cimb.  
Tp.  
G.C.

This section of the score covers the woodwind and brass instruments. It consists of 12 staves. The woodwinds include two flutes (I and II), an oboe (marked <sup>a2</sup>), two clarinets (I and II), and a bassoon. The brass instruments include two trumpets (Mi.), two trombones (Mi.), a tuba (Trbn.), a snare drum (Cimb.), a tenor drum (Tp.), and a cymbal (G.C.). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds and brass instruments play rhythmic patterns, while the percussion instruments play a steady beat.

Z.  
re!

This section of the score is for a vocal soloist, labeled 'Z.'. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The vocal line begins with a rest, followed by the syllable 're!' on a long note. The rest of the staff is empty.

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

This section of the score covers the string instruments. It consists of five staves. The instruments are Violin I (I. Vni.), Violin II (II. Vni.), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The strings play a rhythmic pattern, with the Violin I and II parts having a more melodic line.

1. Fl  
II. Fl  
Ob.  
Cl. La  
Fg.  
Mi  
Cor  
Mi  
Trb. Mi  
Trbn.  
Cimb.  
Tp.  
G.C.  
Z.

Detailed description: This block contains the woodwind and percussion staves of a musical score. The instruments listed are Flute I and II, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais, Trumpet in B-flat, Trombone, Cymbal, Snare Drum, and Gong. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The percussion parts are indicated by rhythmic symbols and specific notes for the cymbal, snare, and gong.

I. Vni  
II. Vni  
Vle  
Vc  
Cb.

Detailed description: This block contains the string section of the musical score, including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The notation is in a key signature of two sharps and a 2/4 time signature, consistent with the woodwind section above. It features various rhythmic patterns, slurs, and dynamic markings for the string instruments.

*Fine dell'Opera*