



LENDIC NIKSA

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About the artist

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About the piece



Title: Aureliano in Palmira (Vocal score) [Atto primo]
Composer: Rossini, Gioacchino
Arranger: NIKSA, LENDIC
Copyright: Copyright © LENDIC NIKSA
Publisher: NIKSA, LENDIC
Instrumentation: Piano and Voice
Style: Opera

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Gioacchino Rossini

AURELIANO IN PALMIRA

DRAMMA SERIO PER MUSICA

IN DUE ATTI

LIBRETTO DI FELICE ROMANI

ATTO PRIMO

(VOCAL SCORE)

Gioacchino Rossini

Aureliano in Palmira

Dramma serio per musica in due atti

Libretto di Felice Romani

PERSONAGGI

Aureliano imperatore di Roma	<i>tenore</i>
Zenobia regine di Palmira, amante di	<i>soprano</i>
Arsace principe di Persia	<i>contralto</i>
Publia figlia di Valeriano amante di Arsace	<i>mezzosoprano</i>
Oraspe generale de' palmireni	<i>tenore</i>
Licinio tribuno	<i>basso</i>
Gran Sacerdote d'Iside	<i>basso</i>

Sacerdoti, donzelle palmirene. Guerrieri palmireni, pesiani, romani. Coro di Pastori, pastorelle. Soldato romani, palmireni, persiani

Prima rappresentazione:

Milano, Teatro alla Scala 26 dicembre 1813

AURELIANO IN PALMIRA

Atto I

- 1 Introduzione *Sposa del grande Osiride* (Coro, Gran Sacerdote, Zenobia, Arsace, Oraspe)
- 2 Aria *Stava, dirà la terra* (Gran Sacerdote)
- 3 Marcia, coro e Cavatina *Vivi eterno, o grande Augusto - Cara patria, il mondo trema* (Aureliano)
- 4 Duetto *Pensa che festi a Roma* (Aureliano, Arsace)
- 5 Coro *Venga Zenobia, o Cesare*
- 6 Gran Scena *Cedi, cedi, a lui t'arrendi - Là pugnai, la sorte arrise* (Zenobia, Coro)
- 7 Finale Primo *Chi sa dirmi, o mia speranza* (Arsace, Zenobia, Aureliano, Coro, Licinio, Oraspe)

Atto II

- 8 Coro *Del Cielo, ah miseri*
- 9 Duetto *Se liberta t'è cara* (Aureliano, Zenobia)
- 10 Coro, scena ed aria *L'Asia in faville è volta - Perché mai le luci aprimmo* (Arsace)
- 11 Rondò *Ah, non posso, al mio tesoro* (Arsace, Coro)
- 12 Aria *Più non vedrai quel perfido* (Aureliano)
- 13 Terzetto *Mille sospiri e lagrime* (Zenobia, Arsace, Aureliano)
- 14 Aria *Non mi lagno che il mio bene* (Publia)
- 15 Coro *Nel tuo core unita sia*
- 16 Finale Secondo *Copra un eterno oblio* (Aureliano, Coro, Publia, Oraspe, Licinio, Zenobia, Arsace)

SINFONIA

Andante maestoso

Gioacchino Rossini

Piano

0

Measures 0-2 of the piano introduction. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The first measure starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The score includes treble and bass staves with various musical notations such as slurs, accents, and dynamic markings.

3

Measures 3-5 of the piano introduction. The music continues with a piano (*p*) dynamic, featuring intricate rhythmic patterns and dynamic markings like *f* and *p*.

6

Measures 6-7 of the piano introduction. The music features a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The bass line has a prominent rhythmic pattern.

8

Measures 8-9 of the piano introduction. The music continues with a piano (*p*) dynamic, showing complex rhythmic textures and melodic lines.

10

Measures 10-11 of the piano introduction. The music features a forte (*f*) dynamic and a piano (*p*) dynamic. The score includes treble and bass staves with various musical notations.

12

Musical notation for measures 12 and 13. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of eighth notes.

14

Musical notation for measures 14 and 15. The right hand continues with slurred eighth notes, and the left hand maintains the eighth-note accompaniment.

16

Musical notation for measures 16 and 17. Measure 16 includes two triplet markings over eighth notes in the right hand. Dynamic markings *p* and *f* are present in the right hand, with a crescendo line connecting them. The left hand continues with eighth notes.

18

Musical notation for measures 18 and 19. Measure 18 features a dense texture of sixteenth notes in the right hand, marked with *p* and *f*. The left hand has rests followed by a melodic line in measure 19.

20

Musical notation for measures 20 and 21. Measure 20 has a sixteenth-note texture in the right hand marked *p*. The left hand continues with eighth notes.

22

Musical notation for measures 22, 23, and 24. Measure 22 has a melodic line in the right hand marked *morendo.* and *f*. The left hand continues with eighth notes. The piece concludes in measure 24 with a final chord in 4/4 time.

25 **Allegro**

Musical score for measures 25-28. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked **Allegro**. The dynamic is *pp* (pianissimo). The right hand has a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment.

Musical score for measures 29-32. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A fermata is placed over the final note of measure 32.

Musical score for measures 33-36. The right hand features a more active melodic line with sixteenth notes. The left hand continues with the eighth-note accompaniment.

Musical score for measures 37-40. The right hand has a melodic line with eighth notes and rests. The left hand continues with the eighth-note accompaniment.

Musical score for measures 41-44. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

Musical score for measures 45-48. The right hand has a melodic line with eighth notes. The left hand continues with the eighth-note accompaniment. The dynamic is marked *cresc.* (crescendo).

48

Measures 48-51: Treble clef, key signature of one sharp (F#). Measure 48 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and chords, while the left hand plays a rhythmic accompaniment of eighth notes and chords. Measure 51 includes accents (>) over the final notes.

52

Measures 52-54: Treble clef, key signature changes to two sharps (F#, C#). The right hand continues with a melodic line, and the left hand maintains the accompaniment. Measure 54 features a key signature change to two sharps (F#, C#) in the right hand.

55

Measures 55-58: Treble clef, key signature of two sharps (F#, C#). The right hand has a dense texture of chords and eighth notes. The left hand continues with eighth-note accompaniment. Measure 58 has accents (>) over the final notes.

59

Measures 59-62: Treble clef, key signature of two sharps (F#, C#). The right hand features a complex texture of chords and eighth notes. The left hand continues with eighth-note accompaniment. Measure 62 has accents (>) over the final notes.

63

Measures 63-65: Treble clef, key signature of two sharps (F#, C#). The right hand has a dense texture of chords and eighth notes. The left hand continues with eighth-note accompaniment. Measure 65 has accents (>) over the final notes.

66

Measures 66-69: Treble clef, key signature changes to one sharp (F#) and then to one flat (Bb). The right hand features a melodic line with eighth notes and chords. The left hand continues with eighth-note accompaniment. Measure 69 has accents (>) over the final notes.

69

Musical score for measures 69-72. The piece is in G major. Measure 69 features a complex texture with sixteenth-note runs in the right hand and chords in the left. Measure 70 has a dynamic marking of *p* (piano) and a fermata over the final note. Measure 71 continues the sixteenth-note pattern. Measure 72 ends with a fermata over a chord.

73

Musical score for measures 73-76. Measure 73 has a dynamic marking of *p*. Measure 74 features a fermata over a note. Measure 75 has a dynamic marking of *p*. Measure 76 ends with a fermata over a chord.

77

Musical score for measures 77-82. Measures 77-81 feature sixteenth-note runs in both hands. Measure 82 consists of four measures of whole notes with trills, each marked with *tr*.

83

Musical score for measures 83-86. Measure 83 has a dynamic marking of *p*. Measure 84 has a dynamic marking of *dolce.* (dolce). Measures 85-86 feature sixteenth-note runs in the right hand and chords in the left.

87

Musical score for measures 87-89. Measure 87 has a dynamic marking of *p*. Measures 88-89 feature sixteenth-note runs in the right hand and chords in the left.

90

Musical score for measures 90-93. Measure 90 has a dynamic marking of *p*. Measures 91-93 feature sixteenth-note runs in the right hand and chords in the left. Measure 93 includes a triplet of eighth notes in the right hand.

94

Musical score for measures 94-97. The treble clef contains a melodic line with four groups of triplets, each marked with a '3'. The bass clef provides a harmonic accompaniment with chords and eighth notes.

98

Musical score for measures 98-100. The treble clef features a melodic line with a trill in measure 99. The bass clef continues with a rhythmic accompaniment of eighth notes.

101

Musical score for measures 101-103. The treble clef has a melodic line with a trill in measure 102. The bass clef accompaniment includes a triplet in measure 103.

104

Musical score for measures 104-107. The treble clef contains a melodic line with several triplet markings and a dynamic marking of *mf*. The bass clef accompaniment features a triplet in measure 105.

108

Musical score for measures 108-111. The treble clef shows a series of chords with a dynamic marking of *pp*. The bass clef accompaniment consists of eighth notes.

112

Musical score for measures 112-115. The treble clef features a melodic line with a dynamic marking of *pp*. The bass clef accompaniment includes a triplet in measure 113.

116

Musical score for measures 116-119. The piece is in G major (one sharp). The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand provides a steady accompaniment with chords and eighth notes. A *cresc.* marking is present in measure 119.

120

Musical score for measures 120-122. The right hand continues with a similar rhythmic pattern, while the left hand maintains its accompaniment.

123

Musical score for measures 123-125. Measure 123 includes a *rinf.* marking. Measure 125 features a *f* marking and a triplet of eighth notes in the right hand.

126

Musical score for measures 126-128. Each of these measures contains a triplet of eighth notes in the right hand.

129

Musical score for measures 129-131. Measure 129 starts with a *ff* marking. The right hand plays chords, and the left hand has triplet eighth notes.

132

Musical score for measures 132-134. The right hand plays chords, and the left hand has triplet eighth notes.

135

Musical score for measures 135-138. The piece is in G major (one sharp) and 3/4 time. Measure 135 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 136 has a treble clef with a half note A4 and a bass clef with a half note G2. Measure 137 has a treble clef with a half note B4 and a bass clef with a half note G2. Measure 138 has a treble clef with a half note C5 and a bass clef with a half note G2. The right hand plays a series of chords in the upper register, while the left hand plays a steady bass line.

139

Musical score for measures 139-143. Measure 139 has a treble clef with a half note D5 and a bass clef with a half note G2. Measure 140 has a treble clef with a half note E5 and a bass clef with a half note G2. Measure 141 has a treble clef with a half note F5 and a bass clef with a half note G2. Measure 142 has a treble clef with a half note G5 and a bass clef with a half note G2. Measure 143 has a treble clef with a half note A5 and a bass clef with a half note G2. The right hand plays chords with a *pp* dynamic marking. The left hand continues with a steady bass line.

144

Musical score for measures 144-147. Measure 144 has a treble clef with a half note B5 and a bass clef with a half note G2. Measure 145 has a treble clef with a half note C6 and a bass clef with a half note G2. Measure 146 has a treble clef with a half note D6 and a bass clef with a half note G2. Measure 147 has a treble clef with a half note E6 and a bass clef with a half note G2. The right hand plays chords with a *pp* dynamic marking. The left hand continues with a steady bass line.

148

Musical score for measures 148-151. Measure 148 has a treble clef with a half note F6 and a bass clef with a half note G2. Measure 149 has a treble clef with a half note G6 and a bass clef with a half note G2. Measure 150 has a treble clef with a half note A6 and a bass clef with a half note G2. Measure 151 has a treble clef with a half note B6 and a bass clef with a half note G2. The right hand plays chords with a *pp* dynamic marking. The left hand continues with a steady bass line.

152

Musical score for measures 152-155. Measure 152 has a treble clef with a half note C7 and a bass clef with a half note G2. Measure 153 has a treble clef with a half note D7 and a bass clef with a half note G2. Measure 154 has a treble clef with a half note E7 and a bass clef with a half note G2. Measure 155 has a treble clef with a half note F7 and a bass clef with a half note G2. The right hand plays chords with a *pp* dynamic marking. The left hand continues with a steady bass line.

156

Musical score for measures 156-159. Measure 156 has a treble clef with a half note G7 and a bass clef with a half note G2. Measure 157 has a treble clef with a half note A7 and a bass clef with a half note G2. Measure 158 has a treble clef with a half note B7 and a bass clef with a half note G2. Measure 159 has a treble clef with a half note C8 and a bass clef with a half note G2. The right hand plays chords with a *p* dynamic marking. The left hand continues with a steady bass line.

160

Musical score for measures 160-163. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, including accents and slurs. The left hand provides a steady accompaniment of eighth-note chords.

164

Musical score for measures 164-166. The right hand continues with a melodic line, showing a crescendo and a change in dynamics. The left hand accompaniment remains consistent with eighth-note chords.

167

cantabile.

Musical score for measures 167-170. The tempo and mood change to *cantabile*. The right hand has a more spacious, flowing melody with slurs and a fermata. The left hand accompaniment continues with eighth-note chords.

171

Musical score for measures 171-174. The right hand features a melodic line with a fermata and a slur. The left hand accompaniment consists of eighth-note chords.

175

3 cresc.

3 3 3 3 3

Musical score for measures 175-178. The right hand has a melodic line with a triplet of eighth notes marked *3 cresc.* and a dynamic marking *p*. The left hand accompaniment features a triplet of eighth-note chords in the first measure, followed by single eighth-note chords.

179

Musical score for measures 179-182. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment consists of eighth-note chords.

183

Musical score for measures 183-186. The piece is in G major (one sharp) and 3/4 time. Measure 183 starts with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with a grace note in the first measure and a fermata over the final measure.

187

Musical score for measures 187-190. Measure 187 begins with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. The bass line consists of chords. The treble line features a melodic line with a triplet of eighth notes in measure 188 and a series of triplets of eighth notes in measures 189 and 190.

191

Musical score for measures 191-194. Measure 191 starts with a treble clef, a key signature of one sharp, and a dynamic marking of *pp*. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with a long slur over measures 191 and 192, and a fermata over the final measure.

195

Musical score for measures 195-198. Measure 195 begins with a treble clef, a key signature of one sharp, and a dynamic marking of *pp*. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with a long slur over measures 195 and 196, and a fermata over the final measure.

199

Musical score for measures 199-202. Measure 199 starts with a treble clef, a key signature of one sharp, and a dynamic marking of *p*. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with a long slur over measures 199 and 200, and a fermata over the final measure.

203

Musical score for measures 203-206. Measure 203 begins with a treble clef, a key signature of one sharp, and a dynamic marking of *cresc.*. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with a long slur over measures 203 and 204, and a series of slurs over measures 205 and 206.

207

musical score for measures 207-210. The piece is in A major (three sharps) and 3/4 time. The right hand features a complex texture of chords and sixteenth-note patterns, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *rinf.* is present at the start of measure 207. Accents are placed over the final notes of measures 209 and 210.

211

musical score for measures 211-213. The right hand contains triplet eighth-note patterns, each marked with a '3' below it. The left hand continues with an eighth-note accompaniment.

214

Piu mosso.

musical score for measures 214-217. The tempo marking **Piu mosso.** is placed above the staff. The right hand features triplet eighth-note patterns, with the first measure marked with a '3'. The dynamic marking *ff* is placed below the staff in measure 215. The left hand has a sparse accompaniment with rests.

218

musical score for measures 218-221. The right hand has a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

222

musical score for measures 222-224. The right hand features a complex texture of chords and sixteenth-note patterns. The left hand plays a steady eighth-note accompaniment.

225

musical score for measures 225-227. The right hand features a complex texture of chords and sixteenth-note patterns. The left hand plays a steady eighth-note accompaniment.

227

Musical score for measures 227-229. The piece is in A major (three sharps) and 3/4 time. Measure 227 features a dense texture with sixteenth-note chords in the right hand and eighth-note patterns in the left hand. Measures 228 and 229 show a transition to a more melodic line in the right hand with eighth notes, while the left hand continues with eighth-note accompaniment.

230

Musical score for measures 230-233. Measure 230 continues the melodic line from the previous system. Measures 231 and 232 feature a prominent melodic phrase in the right hand with a dynamic accent (>) over a half note. Measure 233 shows a continuation of the accompaniment in the left hand.

234

Musical score for measures 234-236. Measure 234 begins with a melodic phrase in the right hand. Measures 235 and 236 feature a complex texture with sixteenth-note chords in the right hand and eighth-note accompaniment in the left hand.

237

Musical score for measures 237-238. Measure 237 features a dense texture with sixteenth-note chords in the right hand and eighth-note accompaniment in the left hand. Measure 238 continues this texture.

239

Musical score for measures 239-241. Measure 239 features a dense texture with sixteenth-note chords in the right hand and eighth-note accompaniment in the left hand. Measures 240 and 241 continue this texture.

242

Musical score for measures 242-244. Measure 242 features a dense texture with sixteenth-note chords in the right hand and eighth-note accompaniment in the left hand. Measures 243 and 244 continue this texture.

246

Musical score for measures 246-249. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measures 246-247 feature a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Measures 248-249 feature a similar pattern with accents (v) over the eighth notes in the right hand.

250

Musical score for measures 250-253. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measures 250-251 feature a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Measures 252-253 feature a similar pattern with accents (v) over the eighth notes in the right hand. The piece concludes with a double bar line and repeat signs in both staves.

No 1 - INTRODUZIONE

Rossini

Andantino

Piano

pp

Measures 1-4 of the piano introduction. The music is in 4/4 time and begins with a piano (*pp*) dynamic. The right hand features a melodic line with dotted rhythms, while the left hand plays a steady eighth-note accompaniment. Measure 4 concludes with a triplet of eighth notes in both hands.

Measures 5-7 of the piano introduction. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Measure 7 ends with a triplet of eighth notes in both hands.

Measures 8-10 of the piano introduction. Measure 8 includes a trill (*tr*) in the right hand. The left hand continues with the eighth-note accompaniment, featuring triplets in measures 9 and 10.

Measures 11-13 of the vocal introduction. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "sotto voce. Spo - sa del gran - de O -". The piano accompaniment continues with the eighth-note accompaniment and triplets.

Measures 14-17 of the piano introduction. The piano accompaniment continues with the eighth-note accompaniment and triplets. The vocal parts are not shown in this section.

14

S. *si - ri-de, ma - dre d'E-git - to e Di - va,*

A. *si - ri-de, ma - dre d'E-git - to e Di - va,*

T. *si - ri-de, ma - dre d'E-git - to e Di - va,*

B. *si - ri-de, ma - dre d'E-git - to e Di - va,*

tr

17

S. *o che ti piac - cia scen - de-re so - pra all'i-nac - chia*

A. *o che ti piac - cia scen - de-re so - pra all'i-nac - chia*

T. *o che ti piac - cia scen - de-re so - pra all'i-na - chia*

B. *o che ti piac - cia scen - de-re so - pra all'i-na - chia*

20

S. ri - va o in mez-zo al Nil set - tem - pli-ce ti

A. ri - va o in mez-zo al Nil set - tem - pli-ce ti

T. ri - va o in mez-zo al Nil set - tem - pli-ce ti

B. ri - va o in mez-zo al Nil set - tem - pli-ce ti

23

S. gio - vi il crin la - var mi - ra pie-to - sa il

A. gio - vi il crin la - var, la - var mi - ra pie-to - sa il

T. gio - vi il crin la - var, la - var mi - ra pie-to - sa il

B. gio - vi il crin la - var, mi - ra pie-to - sa il

26

S. *f* > po - po-lo ste - so al tuo san - to al - tar

A. *f* > po - po-lo ste - so al tuo san - to al - tar

T. *f* > po - po-lo ste - so al tuo san - to al - tar

B. *f* > po - po-lo ste - so al tuo san - to al - tar

Piano accompaniment for measures 26-28, featuring triplets in both hands.

29

S. *p* ste - so al tuo san - to al - tar

A. *p* Ste - so al tuo san - to al - tar

T. *p* ste - so al tuo san - to al - tar *Guerrieri:* A

B. *p* ste - so al tuo san - to al - tar

Piano accompaniment for measures 29-32, featuring triplets and chords.

31

S. _____

A. _____

T. te de - vo - ti sve - na - no,

B. A te de - vo - ti

33

S. _____

A. _____

T. vit - ti - me i sa - cer - do - ti.

B. sve - na - no, vit - ti - me i sa - cer -

Vergini: Le

35

S. pal - pi - tan - ti ver - gi-ni t'ap -

A. Le pal - pi - tan - ti

T.

B. do - ti.

37


S. pen - don fio - ri e vo - ti,


A. ver - gi-ni t'ap - pen - don fio - ri e

T. Guerrieri: in -

B.

39

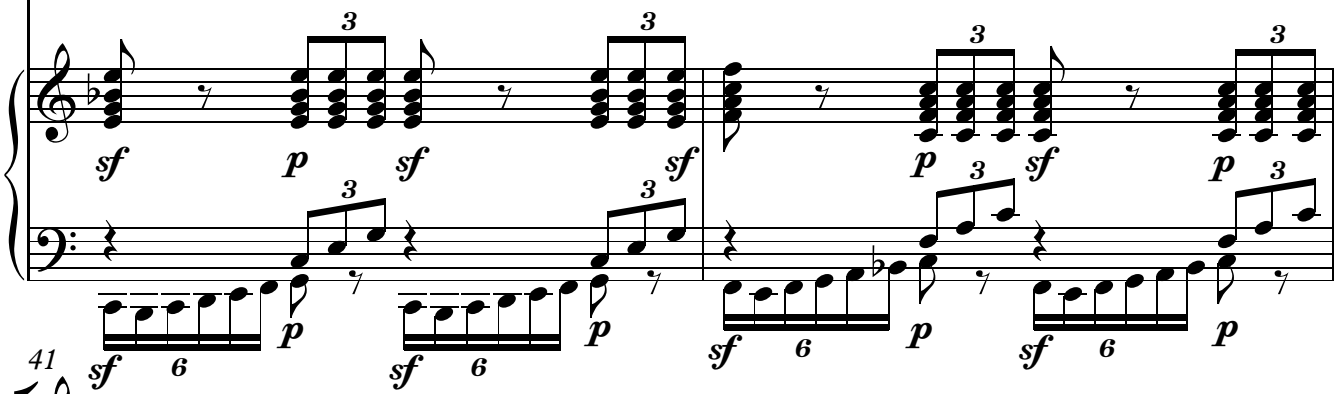
S. 

A. 
vo - ti.

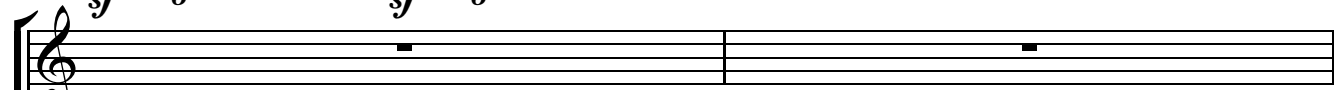
T.
vo - ca te la sup - pli-ce guer-

B.
vo - ca te la

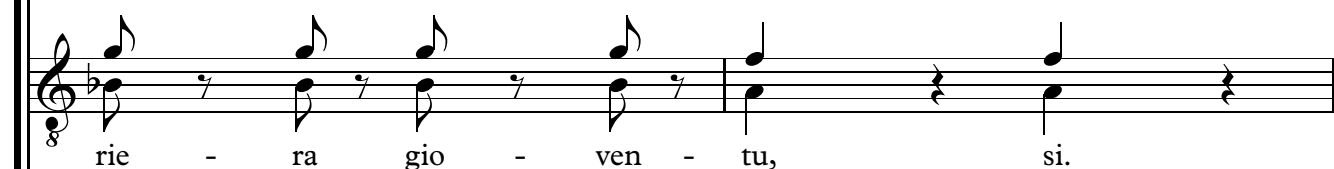
In - vo - ca te la




41

S. 

A. 

T. 
rie - ra gio - ven - tu, si.

B. 
sup - pli-ce guer-rie - ra gio-ven - tú, sí.



43 *f*

S. Sal - vi il tre-man - te po - po - lo l'e -

A. Sal - vi il tre-man - te po - po - lo l'e -

T. Sal - vi il tre-man - te po - po - lo l'e -

B. Sal - vi il tre-man - te po - po - lo l'e -

45

S. ter - - na tua vir -

A. ter - - na tua vir -

T. ter - - na tua vir -

B. ter - - na tua vir -

46

S. tu l'e - ter - na tua vir - tú.

A. tú l'e - ter - na tua vir - tú.

T. tú l'e - ter - na tua vir - tú.

B. tú l'e - ter - na tua vir - tú.

sf 6 3 *sf* 6 3 *sf* 6 3 *sf* 6 3 *p* 3 3 *dolce.* 3

48 *sotto voce.*

S. Ma - dre di que - sto re - gno ac -

A. Ma - dre di que - sto re - gno ac -

T. Ma - dre di que - sto re - gno ac -

B. Ma - dre di que - sto re - gno ac -

3 3 3 3 *p* 3 3 3 3 3 3 3 3

51

S. cor - da a no - i so - ste - gno, il tuo tre-man - te

A. cor - da a no - i so - ste - gno, il tuo tre-man - te

T. cor - da a no - i so - ste - gno, il tuo tre-man - te

B. cor - da a no - i so - ste - gno, il tuo tre-man - te

54

S. po - po-lo sal - va da tant' or - ror *ff*

A. po - po-lo sal - va da tant' or - ror *ff*

T. po - po-lo sal - va da tant' or - ror *ff*

B. po - po-lo sal - va da tant' or - ror *ff*

57

S. sal - va da tant' or - ror sal - -

A. sal - va da tant' or - ror sal - -

T. sal - va da tant' or - ror

B. sal - va da tant' or - ror

p 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

59

S. va da tant' or - ror sal - -

A. va da tant' or - ror

T. da tant' or - ror sal - -

B. da tant' or - ror

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

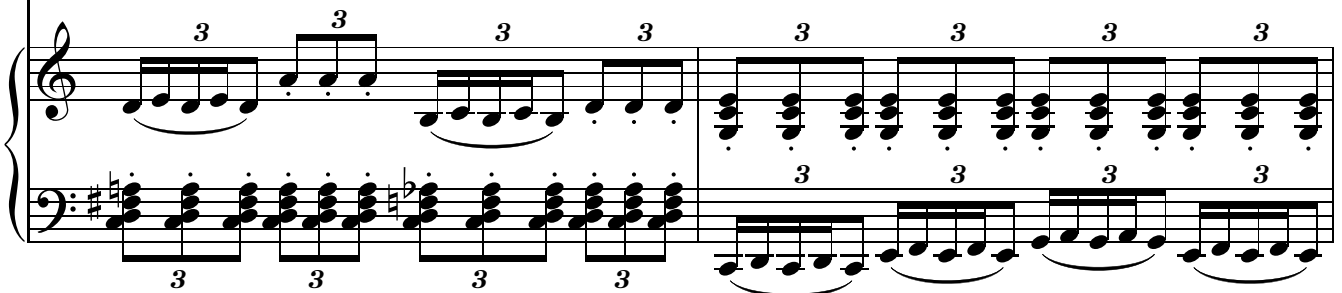
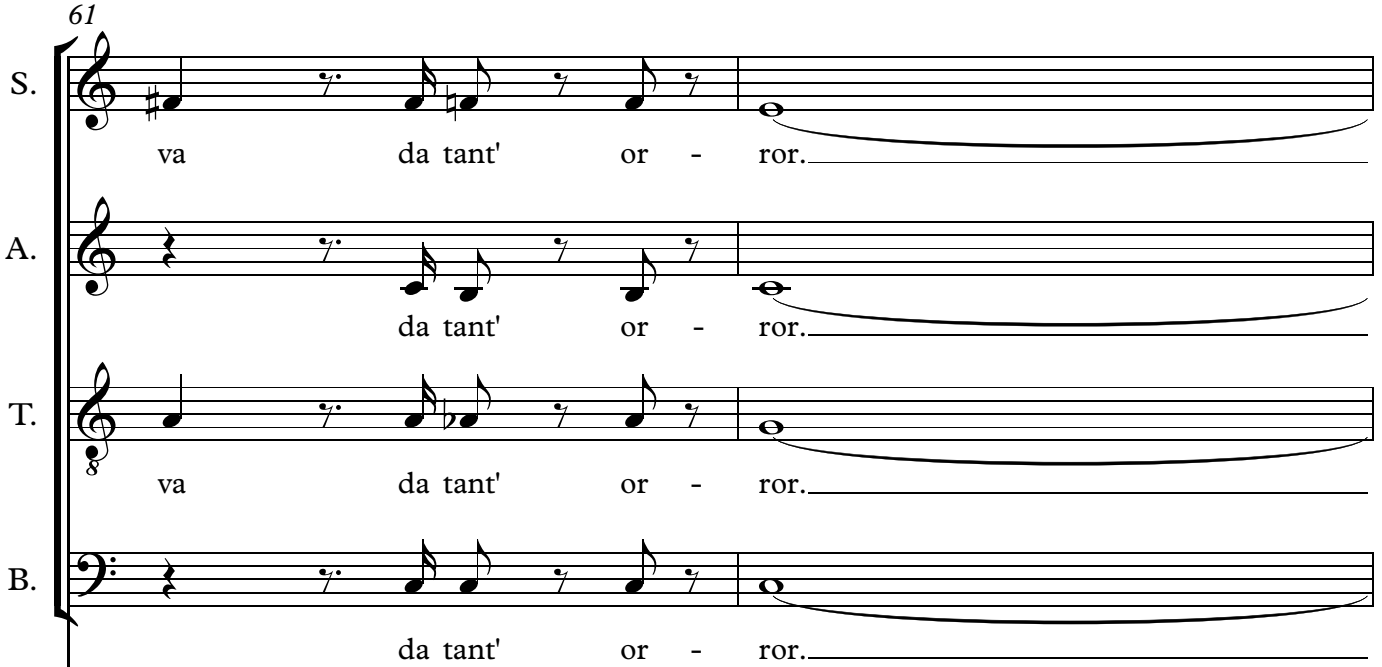
61

S. *va da tant' or - ror.*

A. *da tant' or - ror.*

T. *va da tant' or - ror.*

B. *da tant' or - ror.*



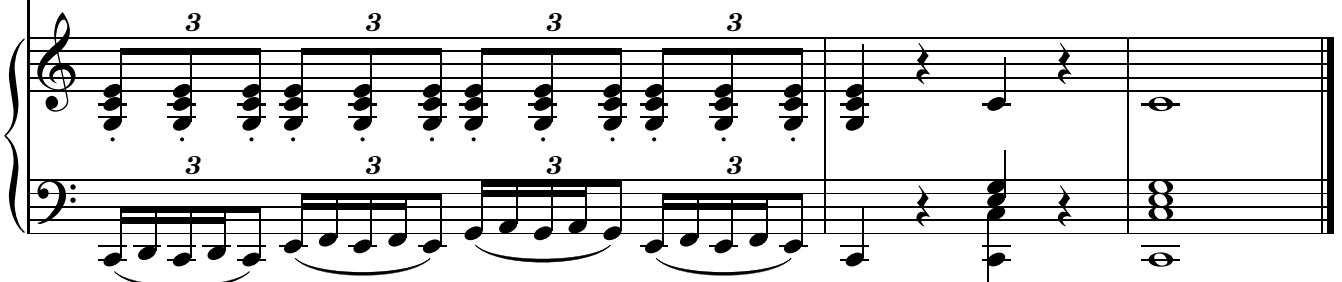
63

S.

A.

T.

B.



Seguito dell'Introduzione

(Gran Sacerdote)

Rossini

Allegro

Piano

p

Measures 1-2 of the piano introduction in 4/4 time, marked *p*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment.

Measures 3-5 of the piano introduction. The melodic line continues with eighth notes and quarter notes, and the accompaniment remains consistent.

Measures 6-8 of the piano introduction. The melodic line shows some chromatic movement, and the accompaniment continues with eighth notes.

Measures 9-11 of the piano introduction. The melodic line features a series of chords and moving lines, while the accompaniment continues with eighth notes.

G.S.

Measures 12-14 of the Gran Sacerdote vocal line. The vocal line begins with a fermata and a *p* dynamic marking, followed by the text "Ah! l'a - - ra si".

Ah! l'a - - ra si

Measures 12-14 of the piano accompaniment for the Gran Sacerdote. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *fp* is present.

15

G.S.

scuo - te, il

18

G.S.

tem - pio s'o - scu - ra,

21

G.S.

la Dea ci per - cuo - te con

24

G.S.

nuo - va scia - gu - ra; non mi - ro, non

27

G.S.

sen - to che pian - to e la - men - to, che

30 *f* *p* *f* *p*

G.S.

stra - gi e ri - tor - te, che stra - gi e ri - tor - te, che

34 *f* *p*

G.S.

mor - te, che or - ror, non mi - ro, non sen - to che

38 *sf* *p*

G.S.

pian - to e la - men - to, che stra - gi e ri - tor - te, che

sf *p*

G.S. *mor - te, che or - ror.*

S. *O Di - va tre -*

A. *O Di - va tre -*

T. *O Di - va tre -*

B. *O Di - va tre -*

S. *men - - da, o Di - va tre -*

A. *men - - da, o Di - va tre -*

T. *men - - da, o Di - va tre*

B. *men - - da, o Di - va tre -*

47

S. men - da, tre - men - da, tre - men - da, o

A. men - da, tre - men - da, tre - men - da, o

T. men - da, tre - men - da, tre - men - da, o

B. men - da, tre - men - da, tre - men - da, o

50 *f*

S. Di - va tre - men - da!

A. Di - va tre - men - da!

T. Di - va tre - men - da!

B. Di - va tre - men - da!

53

S.

A.

T.

B.

p *p*

57

S.

pie - ta - - de ti

A.

pie - ta - - de ti

T.

pie - ta - - de ti

B.

pie - ta - de ti

60

S. pren - da del no - - -

A. pren - da del no - - -

T. pren - da del no - - -

B. pren - da del

63

S. stro do - lor, pie -

A. stro do - lor, pie -

T. stro do - lor, pie -

B. no - stro do - lor, pie - ta - de

8^{va}

66

S. ta - de ti pren - da

A. ta - de ti pren - da

T. ta - de ti pren - da

B. ti pren - da del

(8) 8va

69

S. del no - - - stro do -

A. del no - - - stro do -

T. del no - - - stro do -

B. no - stro del no - stro do

8va

72

S. lor, pie - ta - de ti

A. lor, pie - ta - de ti

T. lor, pie - ta - de ti

B. lor, pie - ta - de ti pren - da

8^{va}

76

S. pren - da del no - - -

A. pren - da del no - - -

T. pren - da del no - - -

B. del no - stro del

8^{va}

79

S. stro do - lor.

A. stro do - lor.


T. stro do - lor.

B. no - stro do - lor

82

86

89

 *Volendo eseguire l'Opera di seguito si omette l'ultima battuta.*

SCENA E DUETTO

(Zenobia, Arsace, Coro)

Rossini

Allegro

Z. Co - rag - gio o fi - gli...

A. Ahi qua - le,

Piano *f*

Allegro

5

Z. Ze - no - bia an - cor vi re - sta,

A. qual de - bo lez - za e que - sta! Vi re - sta Ar - sa - ce an

p

8

Z. *vi re-sta Ar-sa-ce an - cor.*

A. *cor, vi re-sta Ar-sa-ce an - cor.*

S. A. *Coro: f Ah! se per noi pu -*

T. B. *f*

f

10

S. A. *gna - te vin - ti non sia-mo an - cor vin - ti non sia-mo an*

T. B. *gna - te vin - ti non sia-mo an - cor vin - ti non sia-mo an*

f

12

S.
A.

cor, no, no.

T.
B.

cor, no, no.

Andantino

A.

Se tu m'a-mi o mia Re - gi - na, tor - ne - ró di te piú

Andantino

17

A.

de-gno: so-la in A-sia a - vrai tu re-gno, co - me re - gni sul mi-o

21

A. cor. Se tu m'a - mi o mia Re - gi - na, tor-ne

24

A. ró di te piú de-gno: so-la in A - sia a-vrai tu re-gno co-me

a piacere

28

A. re - gni sul mio cor, co - me re-gni sul mio

a tempo

30

Z.

Ah! sol - tan-to il ciel che in-

A.

cor, _____ co - me _____ re-gni sul mio cor.

33

Z.

vo - co te _____ con - ser-vi, o _____ mio _____ guer - rie - ro: per-de

36

Z.

ró co - ro-na e im - pe-ro, pur- ché a me tu re - sti o gnor. Ah! sol

40

Z. *tr tr tr tr*

tan - to il ciel che in vo - co te con - ser - vi o mio guer

p

43

Z. *a piacere* *3*

-rie - ro: per - de - ró co - ro - na e im - pe - ro pur - che a

f *p* *colla parte*

46

Z. *a tempo*

me tu re-sti o - gnor tu re-sti o -

a tempo

48

Z. gnor tu re-sti o - - tu - gnor.

A. Deh! pie-
dolce.

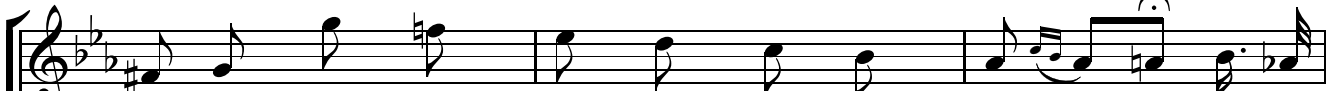
50


Z.  co - si pu - ra e bel - la

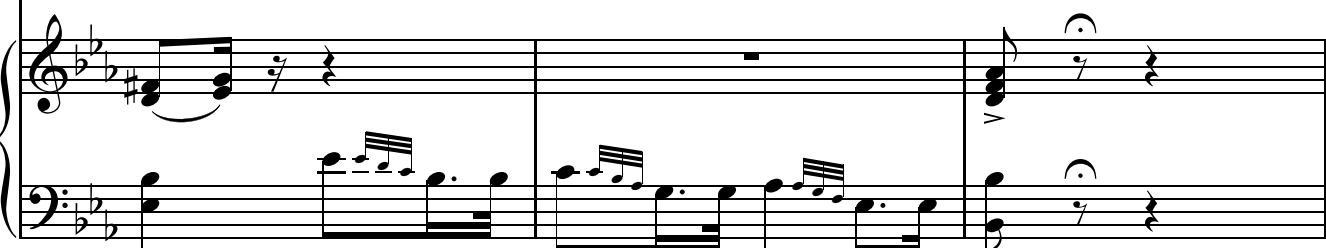
A.  to - sa, o Dea, ri - mi - ra co - si pu - ra e bel - la



53


Z.  fa - ce: pla - ca il fa - to di Pal - mi - ra, ren - di a


A.  fa - ce: pla - ca il fa - to di Pal - mi - ra, ren - di a

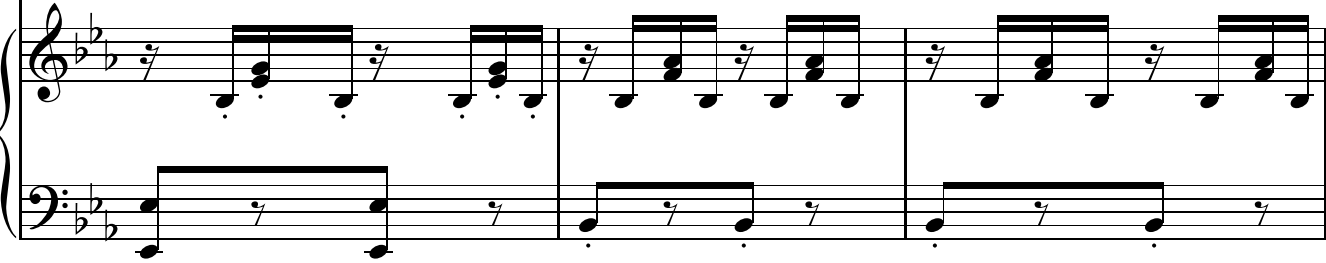


vibrate

56

Z.  noi la pri - ma pa - ce, ren di a noi la pri - ma

A.  noi la pri - ma pa - ce, ren di a noi la pri - ma



59

Z. pa - ce, e sor - ri - di al no - stro a - mor e sor -

A. pa - ce, e sor - ri - di al no - stro a - mor,

62

Z. - ri - di al no - stro a - mor


A. e sor -

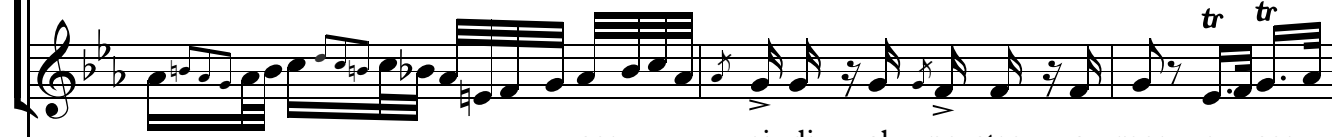
64

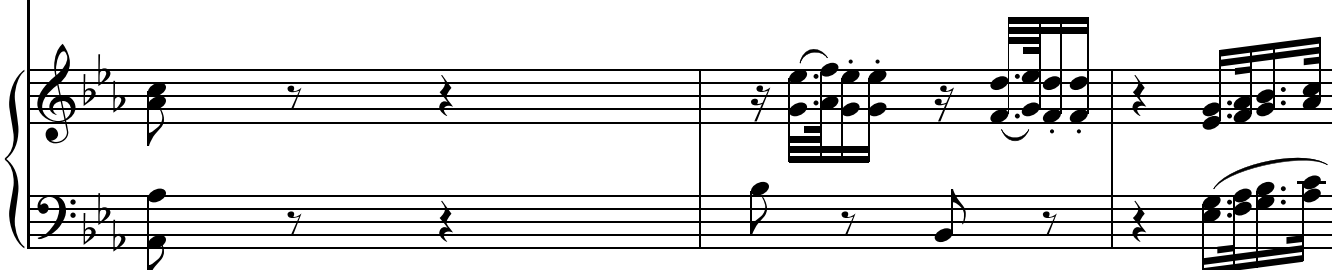
Z.

A. - ri - di al no - stro a - mor

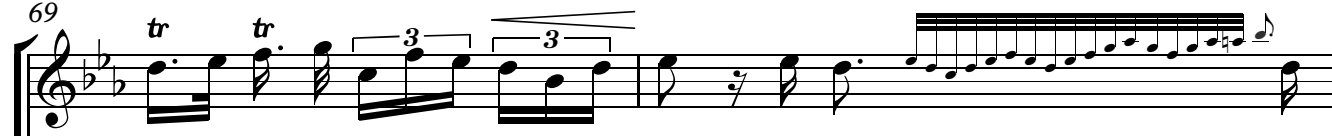
66

Z.  sor - ri-di al no-stro a - mor e sor -

A.  sor - ri-di al no-stro a - mor e sor -



69

Z.  ri - di al no - stro a - mor, al no stro a

A.  -ri - di al no - stro a - mor, al no - - - stro a



71

Z.  mor al no - - - stro a mor.

A.  mor, al no - - - stro a mor.



Segue Stretta dell'Introduzione

STRETTA DELL'INTRODUZIONE

(Zenobia, Arsace, Oraspe, Coro)

Rossini

Allegro

Piano *p*

Z. *Zenobia:*

4

Sen - ti... ahi -

Z. *Zenobia:*

7

mé!

S. *Soprano:*

A. *Alto:*

donne Qual suon lon - ta - no!

Qual suon lon - ta - no!

10

Arsace:

A. *Suon di guer- ra...*

T. *guerrieri O - ra - spe ar -*

B.

cresc.



13

Z. *Che fia ma - i?*

A. *Che fia ma - i?*

T. *ri - va.*

B.

16

S.

A.

T. *sacerdoti* Ci as - si - sti o Di - va!

B. Ci as - si - sti o Di - va!

coro tutti



18

S. Ah fa - vel - la...

A. Ah fa - vel - la...

T. Ah fa - vel - la...

B. Ah fa - vel - la...

20 *Oraspe:*

O. 
Giá l'in - se - gne d'Au - re - lia - no

cresc a poco a poco

24

O. 
dell' Eu - fra - te so - no in

27

O. 
fi - va, e l'e - ser - ci -

30

O. 
to ro - ma - no già mi - nac - cia

34

A.

O.

37

Z.

A.

40

donne

S.

A.

T.

B.

42

S. Di - fen - di la ci - tá.

A. Di - fen - di la ci - tá.

T. *Tutti:* re - sta: la Dea m'in - spi - ra! Di - fen - di la cit - tá.

B. re - sta: la Dea m'in - spi - ra! Di - fen - di la cit - tá,

46 **Moderato**

A. Re - sta e mi sia par - ten - do strin - ger - ti al sen con -

Moderato

50

A. ces - so, mag - gio - re a que - sto am - ples - so il mio va - lor si

54

Z. Re - sto. Re-sto ah mi sia re - stan - do strin-ger-ti al sen con

A. fa, mag- gior,

f *p*

59

Z. ces - so; mag - gio - re a que-sto am-ples - so il mio ti - mor si

A. mag-gior il mio va - lor si

63 **Piú mosso**

Z. fa. re - sto ah mi sia re - stan - do strin-

A. fa. Re - sta e mi sia par -

Piú mosso *p*

66

Z. ger - ti al sen con - ces - so strin - ger - ti al cen con -

A. - ten - do strin - ger - ti al sen con - ces - - so

69

Z. ces-so mag - gio - re a que - sto am-ples-so, mag -

A. si mag - gio - re a que - sto am-ples-so, mag -

72

Z. - gio - re a que - sto am - ples-so il mio ti - mor il

A. - gio - re a que - sto am - ples-so il

pp

75

Z. mio_ ti - mor si fa

A. mio va - lor si fa

78

81

Z. si il mio ti-mor si

A. si il mio ti-mor si

84 **Piú mosso**

Z. fá, mag - gio - re a que - sto am - ples - so il

A. fá, mag - gio - re a que - sto am - ples - so il

S. All' ar - mi, al cam - po;

A. All' ar - mi, al cam - po;

Coro

T. All' ar - mi, al cam - po;

B. All' ar - mi, all' ar - mi, al cam - po;

Piú mosso

f

87

Z.
 mio va - lor si fa mag - gio - re a que - sto am-

A.
 mio va - lor si fa mag - gio - re a que - sto am-


S.
 Ro - ma tre - mar do - vrá, all' ar - mi, al


A.
 Ro - ma tre - mar do - vrá, all' ar - mi, al

T.
 Ro - ma tre - mar do - vrá, all' ar - mi, al

B.
 Ro - ma tre - mar do - vrá, all' ar - mi, all' ar - mi,

free-scores.com

Z. 
 ples - so il mio ti - mor si fa, il

A. 
 ples - so il mio ti - mor si fa, il

S. 
 cam - po, Ro - ma tre - mar do - vrá tre -

A. 
 cam - po, Ro - ma tre - mar do - vrá tre -

T. 
 cam - po, Ro - ma tre - mar do - vrá tre -

B. 
 al cam - po, Ro - ma tre - mar do - vrá tre -



93

Z.
mio ti-mor si fa il mio ti-mor si fa ti-mor si

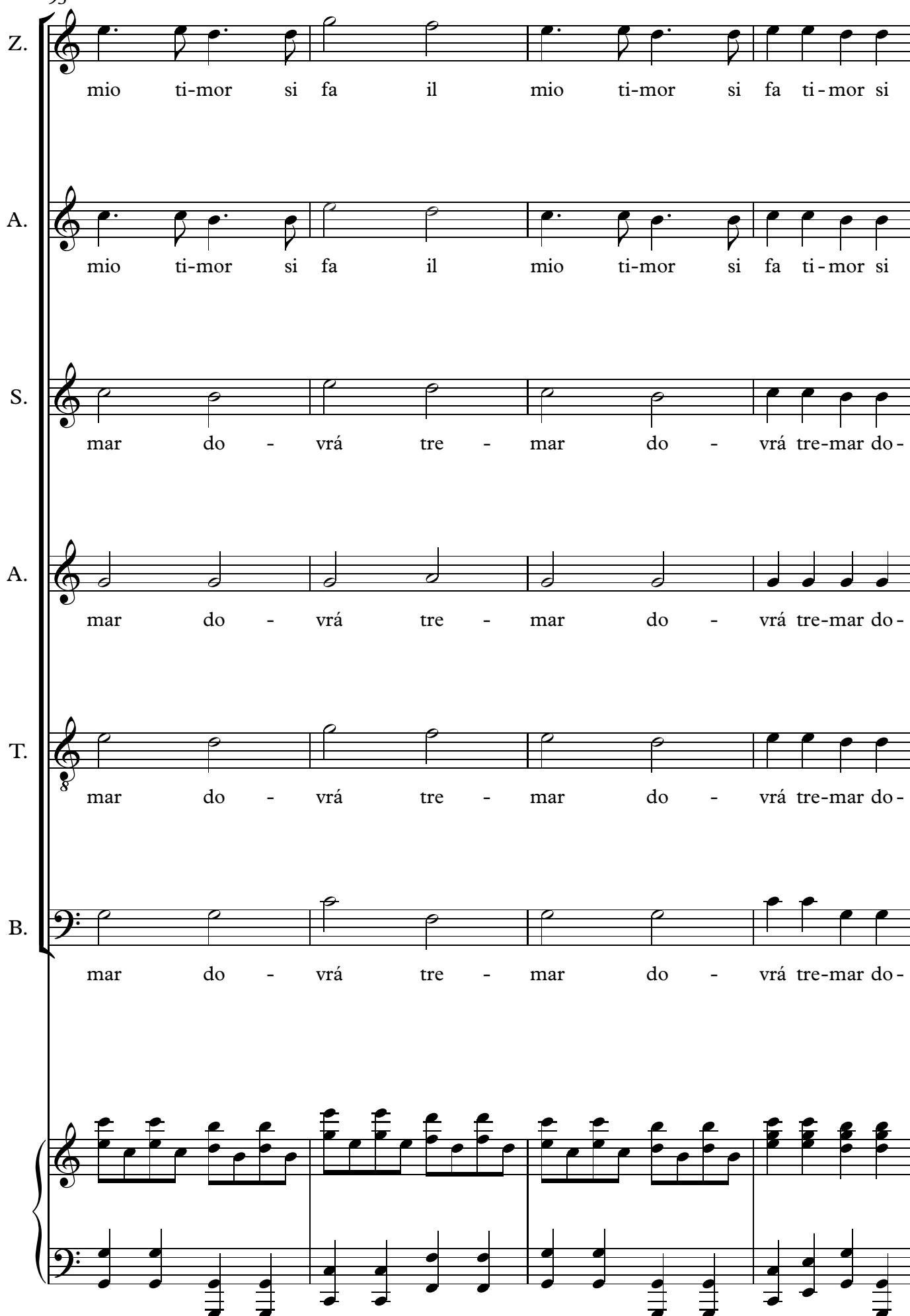
A.
mio ti-mor si fa il mio ti-mor si fa ti-mor si

S.
mar do - vrá tre - mar do - vrá tre-mar do -

A.
mar do - vrá tre - mar do - vrá tre-mar do -

T.
mar do - vrá tre - mar do - vrá tre-mar do -

B.
mar do - vrá tre - mar do - vrá tre-mar do -



97

Z.
fa ti - mor si fa ti - mor si fa.

A.
fa ti - mor si fa ti - mor si fa.

S.
vrá tre-mar do - vrá tre-mar do - vrá.

A.
vrá tre-mar do - vrá tre-mar do - vrá.

T.
vrá tre-mar do - vrá tre-mar do - vrá.

B.
vrá tre-mar do - vrá tre-mar do - vrá.

(partono, Zenobia da un lato, ed Arsace dall'altro col loro seguito)


101

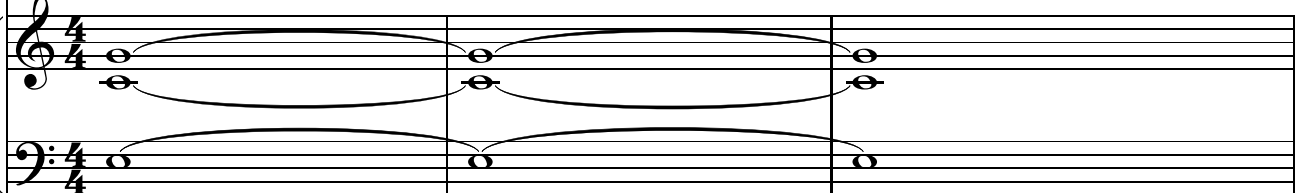
Segue Recitativo ed Aria.

Recitativo dopo l'introduzione

(Gran Sacerdote)

Rossini

S. 
Se-con-da-no gli De-i, prin-ci-pe ge-ne-ro-so, il tuo va-lo-re! E se

Piano 

4
S. 
scrit-to e nel cie lo che al-la sor-te di Ro-ma deb-ba Pal-mi-ra sog-gia-cer, tua



7
S. 
fa-ma sa-rá e-ter-na fra no-i; dol-ce pen-sie-ro sem-pre sa-



10
S. 
ra-i dell' O-ri-en-te in-te-ro.



Segue Aria Gran Sacerdote:

No 2 - ARIA SACERDOTE

Rossini

Allegro

Piano

f *p*

4

8 Gran Sacerdote:

Sta - va di - ra la ter - ra

p 3

11

con - tro Pal - mi - ra il fa - to in sua di -

3

14

fe - sa ar - ma - to, Ar -

17

sa - ce sol pu - gnó in

20

sua di - fe - sa ar - ma - to Ar - sa - ce sol, Ar -

23

sa - ce sol pu - gnó, sol pu - gnó, sol pu -

Aureliano in Palmira

26

gnó,

29

se nel-la sua ro - vi - na re - stó l'e - roe som - mer - so

33

se nel - la sua ro - vi - na re - stó l'e - roe som -

36

- mer - so fu che nel fa - to av -

38

ver - so pu - gnar l'e - roe non puó pu -

41

gnar l'e - roe non puó, nó nó non puó, nó nó non puó, l'e -

45

roe non puó, l'e - roe non puó, sta - va di - rá la

50

ter - ra, con - tro Pal - mi - ra il fa - to

Aureliano in Palmira

53

in sua di fe - sa ar - ma - to

56

Ar - sa - ce sol pu -

59

gnó, in sua di - fe - sa ar -

61

ma - to Ar - sa - ce sol Ar-sa-ce sol pu - gnó,

ff *pp*

65

se nel-la sua ro - vi - na re - stó l'e-roe som

68

mer - so re - stó l'e-roe som-mer - so

71

fu che col fa - to av - ver - - - so l'e -

74

roe pu - gnar pu - gnar non puó,

78

se nel-la sua ro - vi - na re - stó l'e-roe som

81

mer - so re - stó l'e-roe som-mer - so

84

fu che col fa - to av - ver - - - so l'e -

87

roe pu - gnar pu - gnar non puó l'e -

91

roe non puó l'e - roe non

Musical score for measures 91-93. The vocal line (bass clef) contains the lyrics "roe non puó l'e - roe non". The piano accompaniment features a complex rhythmic pattern in the right hand with triplets and accents, and a simpler bass line in the left hand.

94

puó, l'e - roe non puó, l'e - roe non puó, l'e-roe non puó.

Musical score for measures 94-97. The vocal line (bass clef) contains the lyrics "puó, l'e - roe non puó, l'e - roe non puó, l'e-roe non puó.". The piano accompaniment continues with complex rhythmic patterns, including triplets and accents, with a more active bass line.

98

Musical score for measures 98-100. The piano accompaniment features prominent triplets in the right hand and a dense, rhythmic bass line in the left hand.

101

Musical score for measures 101-102. The piano accompaniment features a long, sweeping melodic line in the right hand and a sustained bass line in the left hand.

103

tr *p*

Musical score for measures 103-104. The piano accompaniment features a tremolo in the right hand and a sustained bass line in the left hand. The dynamic marking *p* (piano) is present.

No 3 - MARCIA

Rossini

Marziale

Piano

Measures 1-3 of the piano part. The music is in 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *f* (forte) in both hands.

Measures 4-7 of the piano part. The right hand continues with a melodic line, incorporating some sixteenth notes. The left hand has a more complex accompaniment with some rests. Dynamic markings include *p* (piano) and *f* (forte).

Measures 8-11 of the piano part. The right hand features a series of chords and some sixteenth-note patterns. The left hand has a steady accompaniment. Dynamic markings include *p* (piano) and *f* (forte).

Measures 12-15 of the piano part. The right hand has a melodic line with some triplets. The left hand has a steady accompaniment. Dynamic markings include *f* (forte).

Measures 16-19 of the piano part. The right hand has a melodic line with some sixteenth notes. The left hand has a steady accompaniment. Dynamic markings include *p* (piano).

21

ff *p*

25

29

33

ff

37

Segue Coro

Rossini

Allegro

Piano

Measures 1-4 of the piano introduction. The music is in 3/4 time, starting with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand has a simple bass line.

5

Measures 5-8 of the vocal entry. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: Vi - vie - ter - no o gran - de au - gus - to.

Measures 5-8 of the piano accompaniment. The music is in 3/4 time, starting with a fortissimo (*ff*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand has a simple bass line.

9

Measures 9-12 of the vocal entry. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: all' im - per - ro al - mon - do in - te - ro.

Measures 9-12 of the piano accompaniment. The music is in 3/4 time, starting with a fortissimo (*ff*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand has a simple bass line.

13

Full Score

p e ri - spet - ti i lau - ri tu - oi o - gni

17

gen - te ed o-gni e - tá o - gni gen - te ed o-gni e - tá,

21

sotto voce.

al tuo cri - ne il vin - to Eu -

26

fra - te nuo - ve pal - me ag - giun - ge -

30

sotto voce.

rá al tuo cri - ne il

34

vin - to Eu - fra - te *f* nuo - ve pal - me

38

ag - giun - ge - rá nuo - ve pal - me nuo - ve

ff

42

pal - me nuo - ve pal - me ag - giun - ge -


46

rá ag - giun - ge - rá,

49

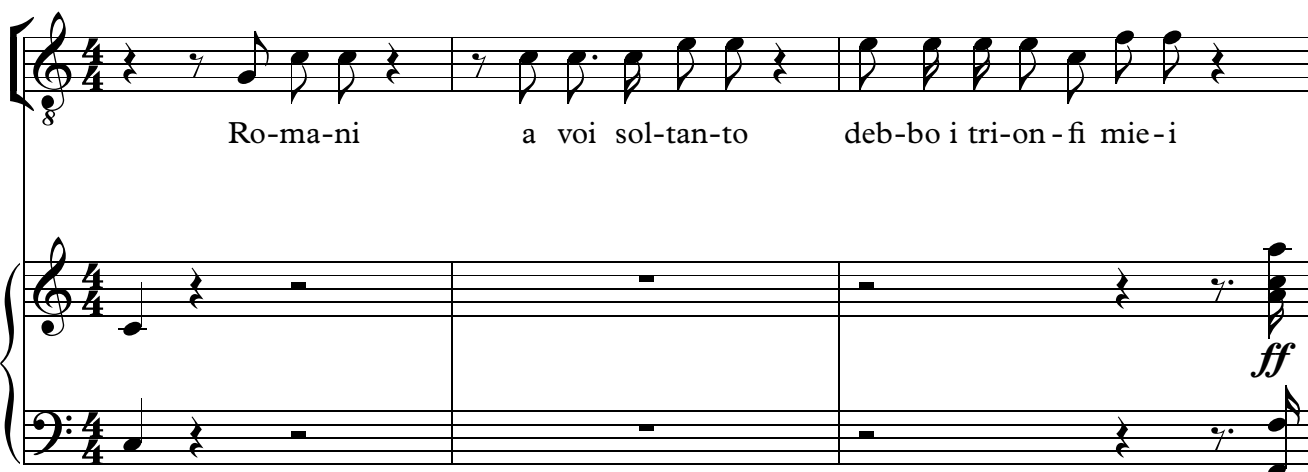
ag - giun - ge - rá.

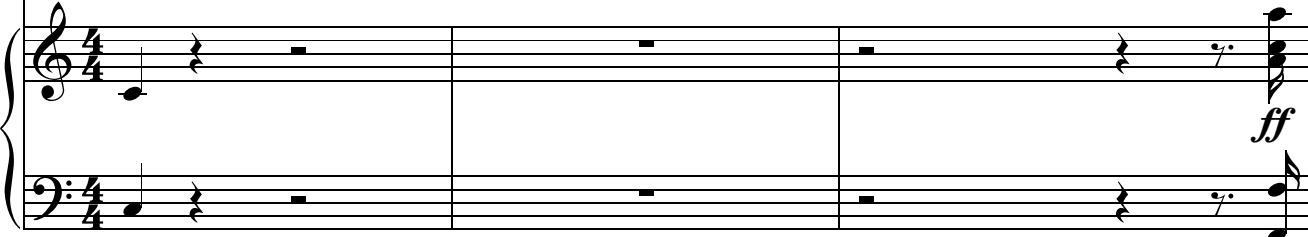
52

 *Eseguendo l'Opera di seguito si ommette l'ultima battuta.*


Segue Scena e Cavatina Aureliano:

CAVATINA AURELIANO

A.  **8**
Ro-ma-ni a voi sol-tan-to deb-bo i tri-on-fi mie-i

Piano  **ff**

4
spet-ta a vo-i tut-to di co-tan - ta vit - to-ria il



7 **Allegro**
pre-gio e il frut-to.

Allegro
f



10

8

Co-me in bat-ta-glia pro-di pron-ti l'i-re a de-por se ces-san l'ar-mi

13

8

il vin-to si ri-spar-mi, e si fac-cia per

16

8

vo - i no - to al - la ter - ra, che

18

8

Ro - ma é gran-de in pa - ce e gran-de in guer - ra.

20 **Andante**

Musical score for measures 20-23. The piece is in a 3/4 time signature. Measure 20 starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and rests, while the left hand provides a harmonic accompaniment with chords and single notes.

24

Musical score for measures 24-26. Measure 24 continues the melodic development in the right hand. Measure 25 features a long, flowing melodic phrase in the right hand with a slur, while the left hand has a steady accompaniment. Measure 26 concludes the phrase with a final chord in the right hand.

27

Musical score for measures 27-30. Measure 27 begins with a more active melodic line in the right hand, consisting of eighth notes. The left hand continues with a simple accompaniment of chords and single notes.

28

Musical score for measures 28-31. Measure 28 features a melodic line in the right hand with a trill (*tr*) on the final note. The left hand has a steady accompaniment of chords.

29

Musical score for measures 29-32. Measure 29 starts with a forte (*f*) dynamic. The right hand has a melodic line with slurs, and the left hand provides a harmonic accompaniment with chords and single notes.

31 a piacere.

8 Ca - ra pa-tria! il mon - do tre-ma, se coll'

35

8 ar - mi ab-bat - ti, i tro - ni, ab-bat - ti, i tro - -

38

8 - ni... ma t'a - do - ra al lor - - che do - ni pa - ce ai

41

8
vin - ti e li - ber - tá ma t'a

43

8
do - ra al-lor che do - ni pa - ce ai vin - ti e li - ber -

46

8
-tá ma t'a - do - ra al - lor che

48 *a piacere*

do - ni pa - ce ai vin - ti e li - ber - tá.

colla parte.

51 **Allegro**

Si la ter - ra in pa - - ce in

Allegro

f

54

guer - ra, sem - pre Ro - ma vin - ce - ra si vin - ce - ra si vin - ce -

Allegro

f

58

ra,

p

3

3

61

a pu - gnar m'ac-cin - si o

p

64

Ro - ma col tuo no - me im - pres - so in cor por-gi i

f

p

67
8
lau - ri al - la mia chio - ma io ri - tor - no vin - ci -

70
8
tor a pu - gnar m'ac-cin-si o Ro - ma col tuo

73
8
no - me im - pres - so al cor por - gi i lau - ri al - la mia

76
8
chio - ma io ri - tor - no vin - ci - tor, io ri - tor - no e ri

80

tor - no e ri - tor - no vin - ci - tor.

Por - - gi

f *p* *f*

83

Ca - ra pa - tria il mon-do

lau - ri al - la sua chio - ma

ff *p*

86

tre - ma se coll'

ei ri - tor - na vin - ci - tor si

f *sf*

89

ar - mi ab bat - ti i tro - ni ma t'a - do - ra al-lor che

ci ri - tor - na ei ri -

p *f*

92

do - ni pa - ce ai vin - ti e li - ber - tá t'a -
tor - na ei ri - tor - na vin - ci - tor si vin - ci -

95

a piacere

-do - ra t'a - do-ra,
tor si vin - ci - tor.

99

a pu - gnar m'ac cin - si o

102

Ro - ma col tuo no - me im - pres - so in cor, por-gi

105

lau - ri al - la mia chio - ma io ri - tor - no vin - ci -

108

tor a pu - gnar m'ac-cin-si o Ro - ma col tuo

111

no - me im - pres - so in cor por-gi i lau - ri al-la mia

114

chio - ma io ri - tor - no vin - ci - tor, por-gi i

117

lau - ri al-la mia chio - ma io ri - tor - no vin - ci -

120

f

8 tor ri - tor - no vin - ci - tor e ri -

e ri - tor - na vin - ci - tor si

123

p

8 tor - no vin - ci - tor ri - tor - no vin - ci -

vin - ci - e ri - tor - na vin - ci -

126 *f*

tor e ri - tor - no vin - ci - tor si vin - ci -
 tor si vin - ci - tor si vin - ci -

f

129

tor si vin - ci - tor io ri - tor - no vin - ci -
 tor si vin - ci - tor si vin - ci -

132

tor.

tor.

135

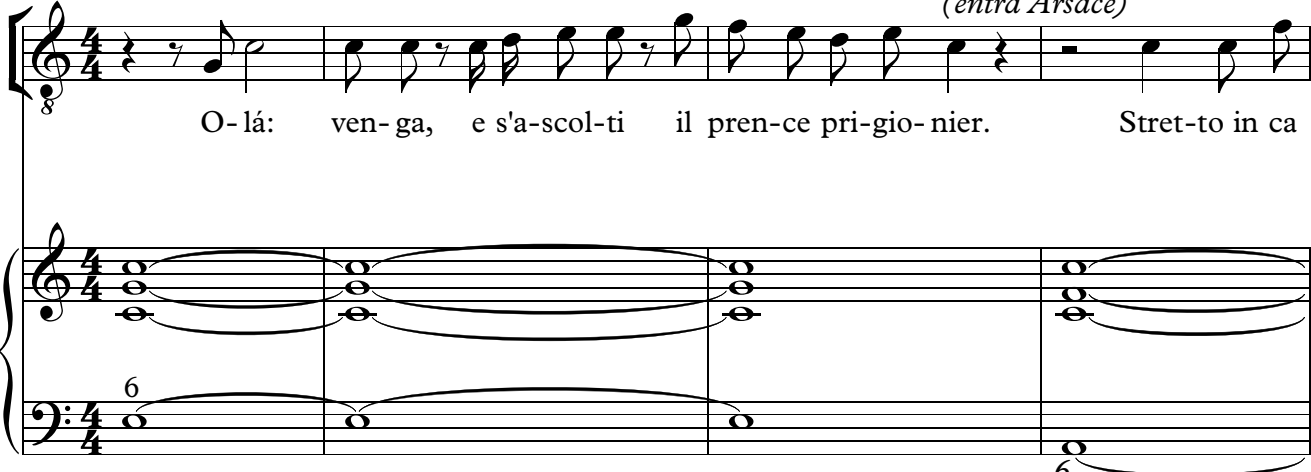
Segue Recitativo dopo la Cavatina:

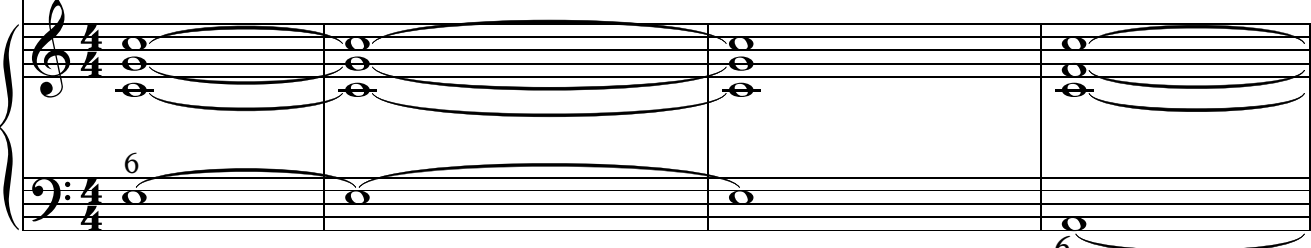
Full Score
RECITATIVO

(Aureliano, Arsace)

Rossini

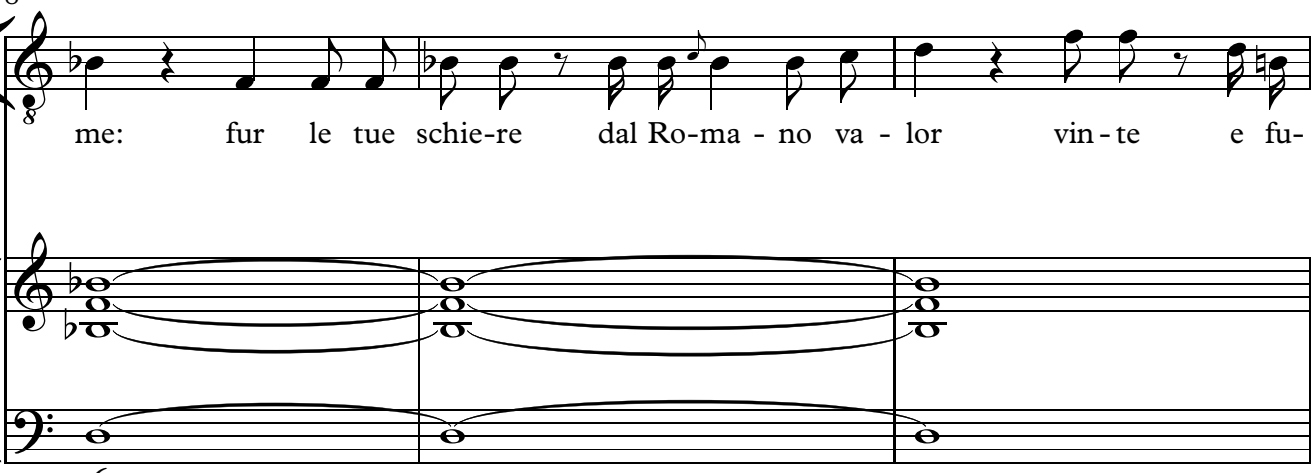
*Scena sesta**(entra Arsace)*

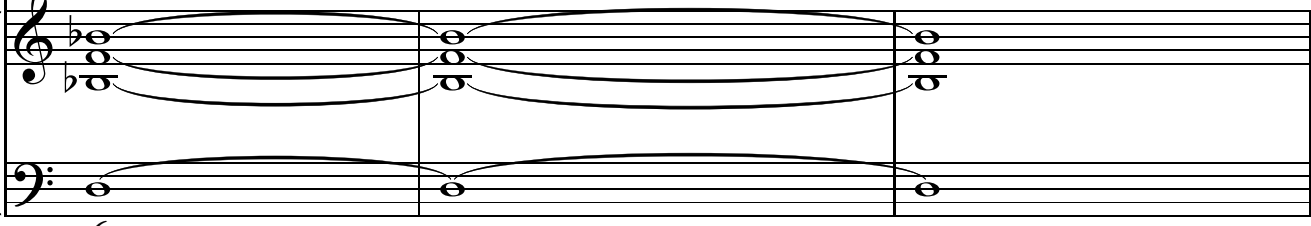
Au.  8
O-lá: ven-ga, e s'a-scol-ti il pren-ce pri-gio-nier. Stret-to in ca

Piano  6

Au.  5
te-ne ec-co-ti Ar-sa-ce: in-van la Per-sia in-te-ra ar-ma-sti con-tro

Piano 

Au.  8
me: fur le tue schie-re dal Ro-ma-no va-lor vin-te e fu-

Piano  6

11

Au.  ga- te, in ri- va dell' O - ron te e dell' Eu- fra- te.

Ar.  *Arsace:* Del la for- tu- na av



14

Ar.  ver- sa non ram- men- tar- mi in- van lo sde- gno es- tre- mo; io son tuo pri- gio- nier; lo



17

Ar.  veg- go, e fre- mo. Che se giu- sti- zia so - la as- si- stes- se al pu-



20

Ar.

gnar, in lac-ci av - vin-to og - gi Au-re - lian ve-dre - i al

23

Au.

Prin-ci-pe, un fol-le a-mo-re oh

Ar.

pie-de di Ze-no-bia e ai pie-di mie-i.

26

Au.

co-me ti cam-bió! ne-mi-co a Ro-ma per Ze-no-bia ti fe-sti... do-vrei pu

7 6

29

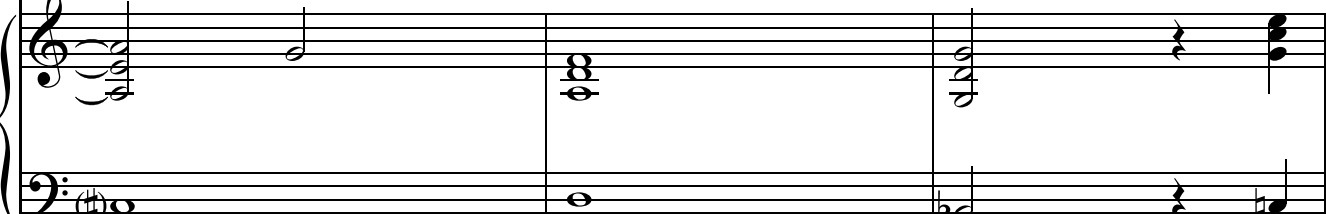
Au.  nir-ti, ma pie-tá mi de sti.

Ar.  La tua pie-tá? co-no-sce il mon-do ap



32

Ar.  pie-no il Te-bro ed Au-re-lia-no: non al-ber-ga pie-ta-de in cor ro-ma-no.



35

Au.  E se pie-tá non fos-se di te che fi-a cam-bia con-si-glio fug-gi la su



39

Au. 


per-ba ne-mi-ca. Tor-na di Ro-ma al-la me-sta-de an-ti-ca,

Ar. 

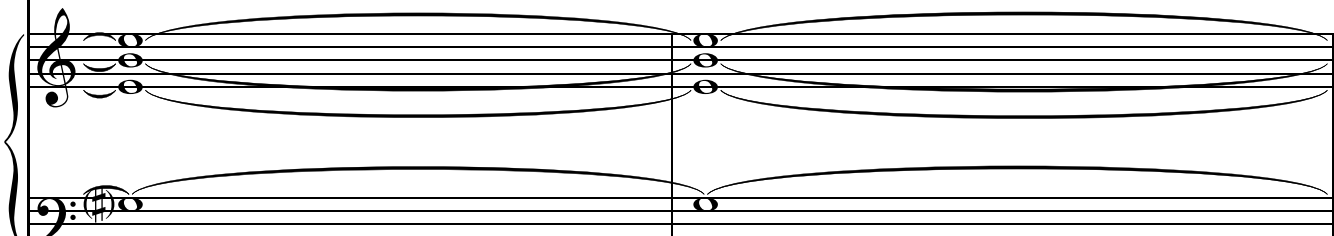
In-van lo



43

Ar. 

chie-di e-ter-no A-mo-re e fe-de a Ze-



45

Ar. 

no-bia giu-ra-i e non sep-pi sper-giu-ro es-ser giam-ma-i.



Segue Duetto in Cadenza:

No 4 - DUETTO ARSACE AURELIANO

Rossini

Allegro

Piano

Au.

8

Pen - sa che

Au.

8

fe - sti a _____ Ro-ma Tal giu-ra - men - to in _____

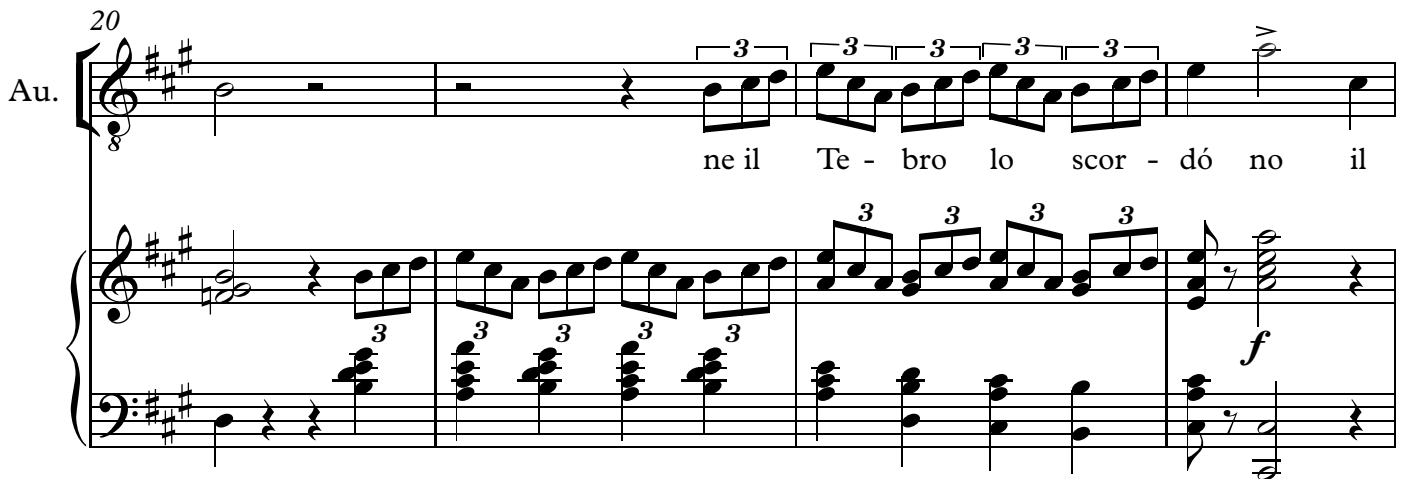
Au.

12

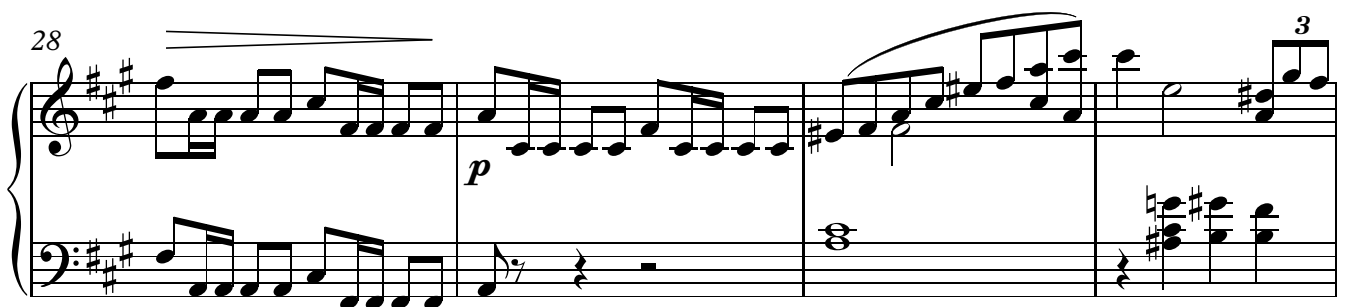
8

pri - a tal giu-ra-men - to in pri-a,


16
Au. 
8 che il Te - bro lo sen - tia ne il

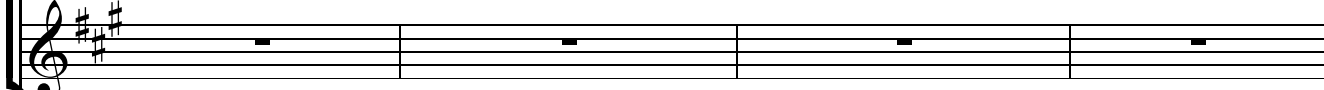
20
Au. 
8 ne il Te - bro lo scor - dó no il

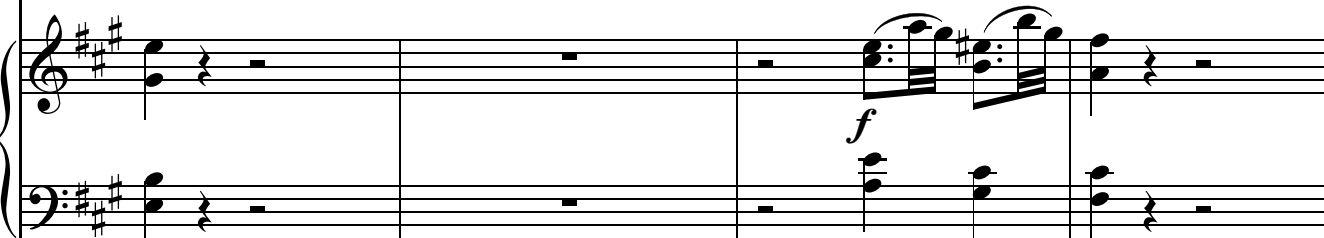
24
Au. 
8 Te - bro ne il Te - bro lo scor - dó.

28

p

32

Ar.  Ro - ma ram- men - ti an - co - ra. Co - me l'ot

Au. 



36

Ar.  ten - ne, e quan - do co - me l'ot ten - ne e

Au. 



39

Ar.  quan-do Io do - man - do col

Au. 



43

Ar. 

Au. 



47

Ar. 

Au. 



51

Ar. 

Au. 



53

Ar.

Au.

8

Dun - - que tu vuo - i ser -

55

Ar.

Au.

8

bar - - mi fi - - do

57

Ar.

Au.

8

fi - - do a Ze-no - bia an

59

Ar. co - ra, si,

Au. ma il tuo de - stin

ff *tr* *p*

63

Ar. mo - ra dol - - ce

Au.

pp

65

Ar. dol - - ce é per lei mo -

Au.

pp

67

Ar. 
rir ser -

Au. 
dun - que tu vuoi



69

Ar. 
bar - mi si

Au. 
e il tuo de - stin



71

Ar. 
mo - ra dol - ce e per lei mo - rir, si

Au. 



74

Ar.

Au.

78

Ar.

Au.

82

Ar.

Au.

85

Ar. stan - za al cor mi dá,

Au. cru - del con lui cru - del con lui mi

89

Ar. l'a - mor che il sen m'ac - cen - de co -

Au. fa si si, si, cru -

92

Ar. stan za al cor mi dá, l'a - mor, l'a - mor co -

Au. - del con lui mi fá, il suo par - lar cru -

f *p*

95

Ar. stan - za al cor mi da _____ co - stan - za al cor mi

Au. del con lui mi fa _____ cru - del con lui mi

98

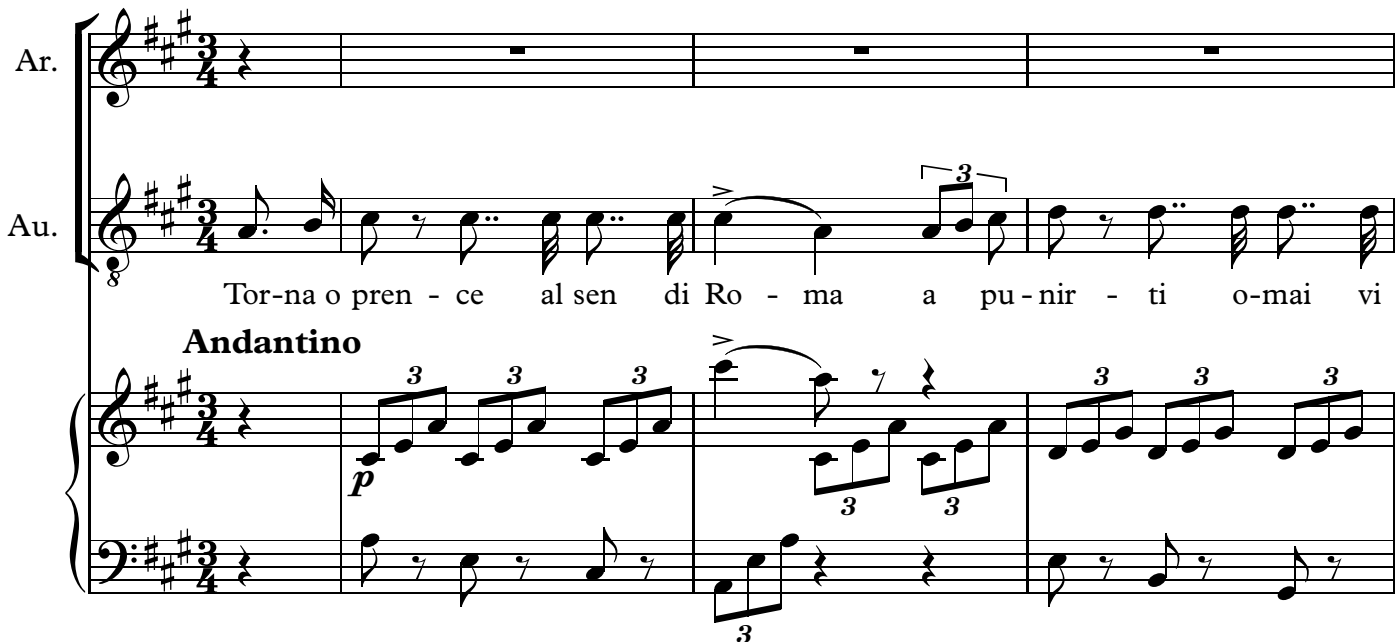
Ar. da co - stan - za al cor mi da.

Au. fa cru - del con lui mi fa.

101

104

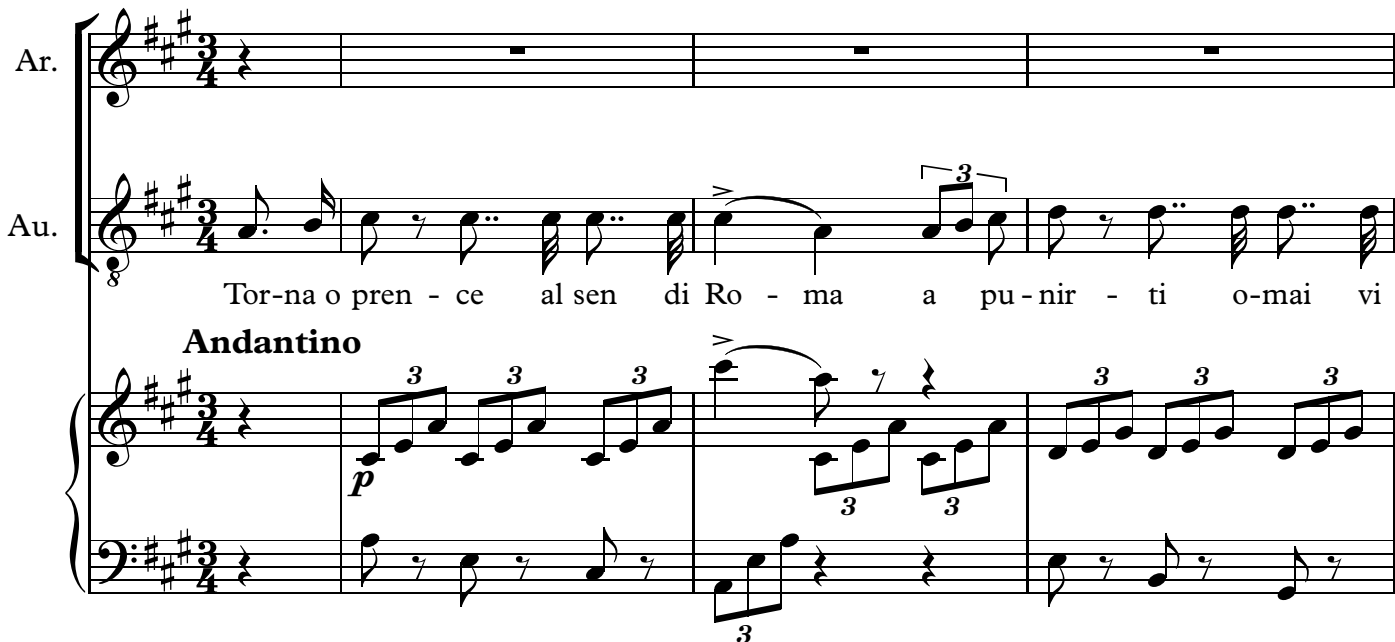
Andantino

Ar. 

Au. 

Tor-na o pren - ce al sen di Ro - ma a pu - nir - ti o-mai vi

Andantino

p 

Ar. 

Au. 

ci - na, e la bar - ba - ra re - gi - na ab - ban - do - na al suo ri



Ar. 

Au. 

Ah non pos - so o-gnor co-stan - te a me fu nei di be

gor.



118

Ar. a - ti fi - do a lei ne sfor - tu - na - ti vo - gliò an-

Au.

121

Ar. ch'i - o ser bar il cor.

Au.

124

Ar. Ah non pos - so o - gnor co - stan - te a me

Au. Tor - na o pren - ce al sen di Ro - ma a pu

127

Ar. 


fu nei di be - a - ti a me fu nei di be - a -

Au. 


nir - ti o mai vi - ci - na a pu - nir - ti o mai vi - ci -




131

Ar. 


-ti fi-do a lei ne sfor - tu - na - ti fi - do a lei ne sfor - tu

Au. 


-na e la bar - ba - ra re - gi - na e la bar - ba - ra re



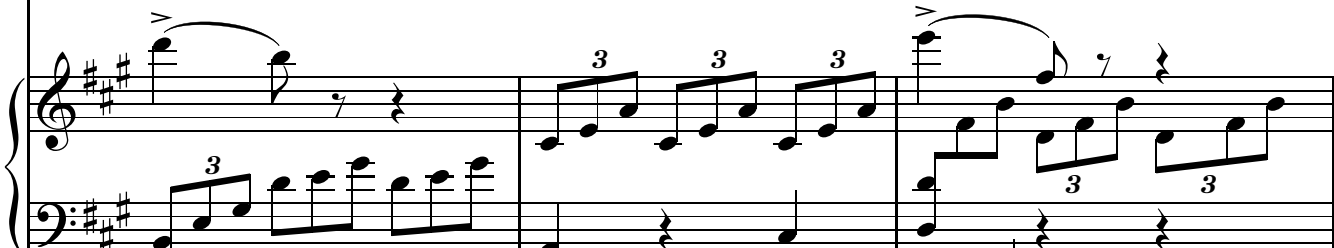
135

Ar. 

na - ti fi - do a lei ne sfor - tu - na - ti vo - glio an

Au. 

gi - na e la bar - ba - ra re - gi - na ab - ban -



138

Ar. *chì - o ser-bar il cor.*

Au. *do - na al suo ri - gor.*

141

Ar. *Vo - glio an- ch'io ser- bar ser- bar il*

Au. *Ab - ban - do na al suo al suo ri-*

143

Ar. *cor, vo-glio an- ch'io ser bar ser bar il cor.*

Au. *gor, ab - ban - do na al suo al suo ri- gor.*

147

Ar.  *Giam-mai can-giar - mi.*

Au.  *Io sa - pró*

ff 

152

Ar.  *non puó far - mi un i -*

Au.  *La tua mor-te*




156


Ar.  *stan - - te va - cil - lar*

Au. 

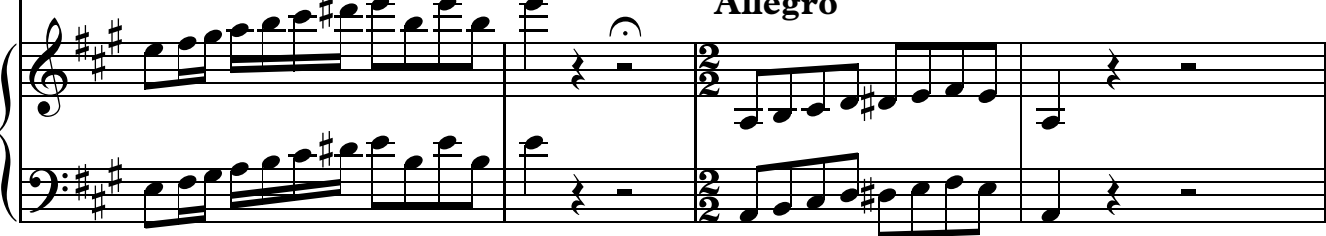


159 **Allegro**

Ar. 

Au. 

Allegro



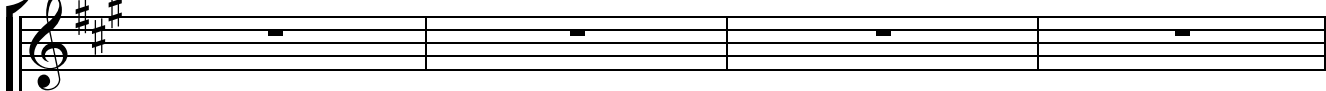
163


Ar. 


Au. 



167

Ar. 

Au. 



171

Ar.

Au.

do-no sa - ró pron to in con-dan - nar co - me pron-to nel per-

175

Ar.

Au.

- do - no sa - ró pron to in con- dan - nar sa - ró

179

Ar.

Au.

pron - to in con- dan - nar. Ah per lei ch'io

ff *p*

184

Ar. 
por - to in pet - to il mio ca - po t'ab - ban -

Au. 



189

Ar. 
- do - no, co - me sprez - zo il tuo per-

Au. 



193

Ar. 
- do - no. Li - ra tu - a sa - pró sfi -

Au. 



197

Ar. dar sa - pró sfi - dar

Au.

f

ff

201

Ar. Ah per lei ch'io por - to in pet - to

Au.

co-me pron - to nel per - do - no,

207

Ar. il mio ca - po t'ab - ban - do - no

Au.

Sa-ró pron-to in con-dan-nar sa - ró pron-to in con-dan

212

Ar. l'i - ra tua sa - pró sfi - dar. l'i - ra

Au. nar. Co - me pron - to nel per -

216

Ar. tua sa - pró sfi - dar l'i - ra

Au. - do - no sa - ró pron to in con dan - nar sa - ró

220

Ar. tua sa - pró sfi - dar co - me sprez zo il tuo per -

Au. pron - to in con - dan - nar sa - ró

ff *p*

224

Ar. *- do - no l'i - ra tua sa - pró sfi - dar sa -*

Au. *pron - to in con - dan - nar sa - ró*

228

Ar. *pró sa - pró sfi - dar sa - pró sfi -*

Au. *pron - to in con - dan - nar si sa - ró*

ff *cresc.*

232

Ar. *dar sa - pró sfi - dar sa - pró sfi -*

Au. *pron - to in con - dan - nar in con - dan -*

236

Ar. dar. sa - - - pró sa - pró sfi -

Au. nar. sa - - - ró in con - dan

ff

241

Ar. dar sa - pró sfi - dar sa - pró sfi -

Au. nar si sa - ró pron - to in con - dan -

cresc.

245

Ar. dar sa pró sfi - dar. sa - -

Au. nar in con - dan - nar. sa - -

249

Ar.  - - pró, sa - pró sfi - dar sa - pró sfi -

Au.  - - ró in con - dan - nar in con - dan -



254


Ar.  dar sa - pró sfi - dar sa - pró sa - pró sa - pró sfi -

Au.  nar in con - dan - nar in con - dan - nar in con - dan



259

Ar.  dar sa - pró sfi - dar sa - pró sfi - dar.

Au.  nar in con - dan - nar in con - dan - nar.



263

The image shows a musical score for piano, measures 263 to 268. The score is written in G major (one sharp) and 4/4 time. The treble clef part begins with a melodic line in measure 263, consisting of quarter notes G4, A4, B4, C5, B4, A4, G4. This is followed by eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) in measures 264 and 265. Measure 266 features a whole note chord G4-B4-D5. Measures 267 and 268 continue with whole note chords: G4-B4-D5 in 267 and G4-B4-D5 in 268. The bass clef part provides harmonic support with chords: G4-B4-D5 (measures 263-265), G4-B4-D5 (measure 266), and G4-B4-D5 (measures 267-268). The piece concludes with a double bar line at the end of measure 268.

Segue Recitativo dopo il Duetto

Recitativo dopo il Duetto

(Licinio solo)

Rossini

L. 

Gior-no di glo-ria e que-sto, Ro-ma per te. Fu ven-di-ca to as

Piano 

4

L. 

sa-i tan-to san-gue la-ti-no on-de l'A-sia ru-bel-la an-cor ros-

Piano 

7

L. 

seg-gia. Nell'in-fe-de-le reg-gia tre-mi Ze-no-bia, e nel de-sti-no d'Ar

Piano 

10

L. 

sa-ce leg-ga qual sor-te a-cer-ba fra po-co il Te-bro pu-ni-tor le ser-ba. *(parte.)*

Piano 

Full Score
Recitativo

(Aureliano, Publia, Licinio, Arsace, Oraspe)

Rossini

Au.

Piano

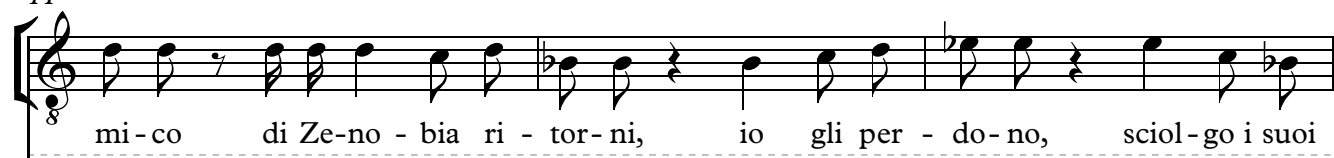
Au.

Piano

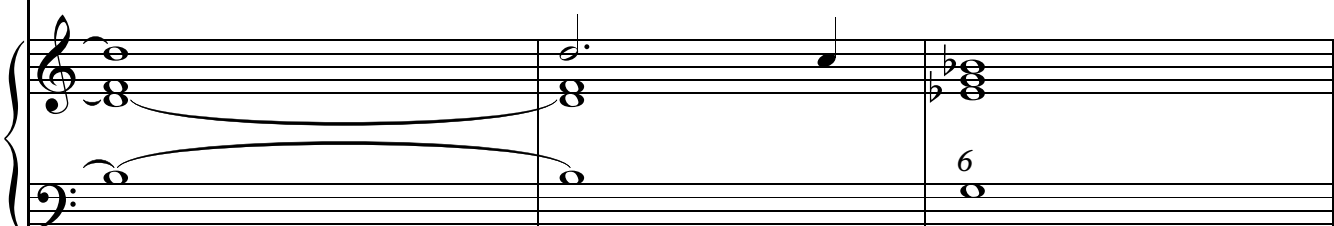
Au.

P.

11

Au. 

mi-co di Ze-no - bia ri - tor-ni, io gli per - do-no, sciol-go i suoi



14

Au. 

lac-ci e lo ri-pon-go in tro-no.

L. 

De' Pal-mi re-ni il Du-ce, Au-



17

Au. 

Ven-ga.

O. 

Ze-no-bia ad Au-re-

P. 

Che fi-a

L. 

gu-sto, chie-de di pre-sen-tar-si a te.



20

O.

lian sa-lu-te in-vi-a. Di fa-vel-lar-ti bra-ma, o-ve-ti

23

O.

piac-cia, che ve-nir pos-sa il-le-sa dal-le guar-da-te mu-ra al tuo cam-po, e par

26

Au.

(Oraspe parte)

Ven-ga: é si-cu-ra. De' Per-si pri-gio-nie-ri, al man-co

O.

tir.

29

Au.

la-to del-la ten-da, si trag ga il nu-me-ro-so stuol e qui si schie-rí il drap


32

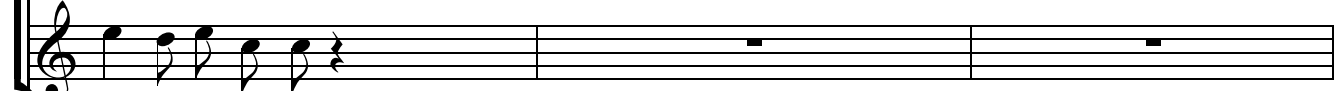
Au. 
 8 pel de' tri-bu-ni e de' guer-rie-ri.


P. 
 Sul pro-prio fa-to in-cer-ta for-se



35

Au. 
 8 E trop-po al-te-ra, on-de d'e-spon-ga all on-ta del-la ri-pul-sa

P. 
 pa-ce so-spi-ra.



38

Au. 
 8 mi-a. Pen-sar con-vie-ne che al-ta ca-gion la mo-va.

P. 
 El-la già vie-ne.



Segue il Coro

No 5 - CORO

(Romani e donzelle palmirene)

Rossini

Moderato

Piano

pp

0

4

7

f

10

p

3 3

12

f

3 3

p

3 3

15 *Donne:*

D. Pos - san Ze - no - bia e Ce - sa - re de - por lo sde - gno an -

Pos - san Ze - no - bia e Ce - sa - re de - por lo sde - gno an -

Uomini:

U. Ven - ga Ze - no - bia o Ce - sa - re, e da te pa - ce im -

Ven - ga Ze - no - bia o Ce - sa - re, e da te pa - ce im -

18

D. ti - co; si strin - ga in no - do a - mi - co bel -

ti - co; si strin - ga in no - do a - mi - co bel -

U. plo - ri; ven - ga in Au - gu - sto o - no - ri dell'

plo - ri; ven - ga in Au - gu - sto o - no - ri dell'

21

f

D. lez - za col va - lor, col va - lor, col va -

lez - za col va - lor, col va - lor, col va -

f

U. A - sia il do - ma - tor, do - ma - tor, do - ma -

A - sia il do - ma - tor, do - ma - tor, do - ma -

f

8^{va}

24

f

D. lor si strin - ga in no - do a - mi - co bel -

lor si strin - ga in no - do a - mi - co bel -

f

U. tor dell' A - sia il do - ma -

tor dell' A - sia il do - ma -

(8)

p

cresc.

3 3

27

p

D. lez - za col va - lor. Pos - san Ze - no - bia e Ce - sa - re de -

lez - za col va - lor. Pos - san Ze - no - bia e Ce - sa - re de -

U. tor il do - ma - tor. Ven - ga Ze - no - bia o Ce - sa - re, e

tor il do - ma - tor. Ven - ga Ze - no - bia o Ce - sa - re, e

p

31

D. por lo sde - gno an - ti - co, si strin - ga in mo - do a -

por lo sde - gno an - ti - co, si strin ga in mo - do a -

U. da te pa - ce im - plo - ri, ven - ga in Au - gu - sto o -

da te pa - ce im - plo - ri, ven - ga in Au - gu - sto o -

f

34

D. mi - co bel - lez - za col va - lor

mi - co bel - lez - za col va - lor,

U. no - ri dell' A - sia il do - ma - tor,

no - ri dell' A - sia il do - ma - tor dell' A - sia il

37

D. col va - lor col va -

col va - lor, col - va -

U. do - ma - tor, do - ma -

do - ma - tor dell' A - sia il do - ma -

40

D. lor col va - lor col va - lor col va - lor.

lor, col va - lor, col va - lor, col va - lor.

U. tor, do - ma - tor, do - ma - tor do - ma - tor.

tor, do - ma - tor, do - ma - tor, do - ma - tor.



Segue Recitativo dopo il Coro

Recitativo (dopo il Coro)

(Zenobia, Publia, Aureliano, Oraspe)

Rossini

Z.

Ce-sa-re, a te mi gui-da gra-ti - tu - di-ne e a-mor.

Piano

Detailed description: This system contains the first musical phrase. The vocal line (Z.) is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment consists of sustained chords in both hands, with a long slur over the first two measures.

Z.

De' Per-si il Pren-ce per me pu-gnó: vin-to ri - ma-ne, e du-ra nel ro-man

Detailed description: This system contains the second musical phrase. The vocal line (Z.) begins with a measure rest (marked with a '4' above it) followed by eighth and quarter notes. The piano accompaniment features sustained chords with a long slur across the first two measures.

Z.

cam-po ser-vi-tú so - stie-ne: ven-go a scio-glier si - gnor, le sue ca-

Detailed description: This system contains the third musical phrase. The vocal line (Z.) starts with a measure rest (marked with a '7' above it) followed by eighth and quarter notes. The piano accompaniment consists of sustained chords with a long slur across the first two measures.

10

Z.  te - ne.

P.  (Ah! lo pre - vi - di.)

A.  In - van chie - di, Re - gi - na,



13

A.  la li - ber - tá d'Ar - sa - ce: e - gli di Ro - ma si e fat - to tra - di - tor;



16

A.  ne in - ven - di - ca - to ro - ma la - sciar puó mai co - tan - to ol - trag - gio (Che sem - bian - za gen



19

Z. (Al - ma co - rag - gio!) Prez - zo d'Ar - sa - ce io t'of - fro quan - to

A. til!)

22

Z. l'A - sia pro - du - ce di piú ra - ro per no - i; se quel te - so - ro che in do - no a te re -

25

Z. ca - i po - co ti sem - bra al - tro mag - gior n'a - vra - i.

O. *Oraspe:*
(Che ri - spon - der po -

28

A. 

Po-do, o Re-gi-na Ro-ma co-no-sci e me: do-ve ac-cor-

O. 

trá?)



31

A. 

das-si la li-ber-tá d'Ar-sa-ce, mi re-che-re-sti in-va-no i do-ni



34

A. 

tuo-i... do-na Au-re-lian non ven-de i ser-vi suo-i.



37

Z.

For-se av-ver-rá che il fer-ro, piú che i te-so-ri mie-i, por-ga a lui

40

Z.

scam-po. T'in-vi-to al cam-po.

A.

Dun-que guer-ra tu vuo i? Pria di par

43

A.

tir, mi-ra e con-tem-pla in lo-ro il tuo de-stin: ce-di, Ze-no-bia, e

46

A.

tut - ti a te li do - no, ed a te ren - do Ar - sa - ce.

48

Z.

No: di vil - tá non e il mio cor ca - pa - ce.

Segue Coro di Prigionieri

No 6 - CORO DI PRIGIONIERI

Rossini

Andantino

Piano

Musical notation for piano accompaniment, measures 1-3. The score is in 3/4 time. Measure 1 starts with a piano (*p*) dynamic. Measure 2 features a mezzo-forte (*mf*) dynamic with an accent (>) over the first note. Measure 3 ends with a piano (*p*) dynamic and a triplet of eighth notes.

Musical notation for piano accompaniment, measures 4-6. Measure 4 begins with a mezzo-forte (*mf*) dynamic. Measures 5 and 6 continue with complex rhythmic patterns, including sixteenth and thirty-second notes.

9
Ce - di, ce-di: a lui t'ar - ren - di...

Vocal line with lyrics, measures 7-9. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Ce - di, ce-di: a lui t'ar - ren - di..."

Musical notation for piano accompaniment, measures 10-12. Measure 10 starts with a piano (*p*) dynamic. Measure 11 features a mezzo-forte (*mf*) dynamic with an accent (>) over the first note. Measure 12 ends with a piano (*p*) dynamic and a triplet of eighth notes.

13
sen - - ti o Di-o, di noi pie -

Vocal line with lyrics, measures 13-15. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "sen - - ti o Di-o, di noi pie -"

Musical notation for piano accompaniment, measures 16-18. Measure 16 starts with a piano (*p*) dynamic. Measure 17 features a mezzo-forte (*mf*) dynamic with an accent (>) over the first note. Measure 18 continues with complex rhythmic patterns.

16

Full Score

tá! Ah! Re - gi - na, a

f

Detailed description: This system contains measures 16, 17, and 18. The vocal line (treble clef) has lyrics 'tá! Ah! Re - gi - na, a'. The piano accompaniment (grand staff) features a forte (*f*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

19

sotto voce

noi tu ren - di pa - - - ce,

p

sotto voce

Detailed description: This system contains measures 19, 20, and 21. The vocal line (treble clef) has lyrics 'noi tu ren - di pa - - - ce,'. The piano accompaniment (grand staff) features a piano (*p*) dynamic. The right hand has a more active melodic line, and the left hand continues with a bass line. The tempo and dynamics are marked as *sotto voce*.

22

pa-tria e li - ber - tá.

mf

Detailed description: This system contains measures 22, 23, and 24. The vocal line (treble clef) has lyrics 'pa-tria e li - ber - tá.'. The piano accompaniment (grand staff) features a mezzo-forte (*mf*) dynamic. The right hand has a more active melodic line, and the left hand continues with a bass line.

(Zenobia, Publia, Aureliano, Licinio)

0

Z. *f*

Ah no: voi lo spe-ra - te in - va - no. Giac-che

Piano

3

Z.

tan-to Au - reli a - no sep-pe ne - gar, che il pri-gio-nier io ve-da per-met-ta al

p

6

Z.

men; per po-chi i-stan-ti il chie-do.

P.

(Che pre-ten-de?)

A.

8

Io tel con

L.

(Che vuol?)

f

10
A. ce - do. Ti fia scor - ta Li - ci - nio. Ah pen - sa in

13
A. pri - ja, che ti pre - pa - ri la tua ro - vi - na e stre - ma. Mi - ra il pe - ri - glio a cui sei

16
A. pres - so, e tre - ma. **Allegro**

19
Z. Tre - ma - re Ze - no - bia? *tr*

22

Z. 

Ah! fin-che re-sta unbran-do tre-mar degg' i- o? Non

25

Z. 

é fe-con-do il Te-bro sol d'e-ro-i: si sa mo - -

28

Z. 

-rir da for-ti an-che fra no-i.

Segue: Aria Zenobia

ARIA ZENOBIA

Maestoso *a piacere.*

La pu-gna - i la sor - te ar -

Piano

5

- ri - se la sor - te ar - ri - se a Pal

8

mi - ra e al brac - cio mi - o a Pal-

10

mi - ra e al brac - cio mi - o: quel gran gior - no non ob-

f *p*

14

bli - o quel gran-gior - no an - cor _____ ver-

f

17

-rá lá pu-gna - i la sor-te ar - ri-se e Pal

a piacere. *f*

colla parte *f*

20

mi - ra al brac-cio mi - o

p

22

quel gran gior - no non ob - bli - o quel gran gior - no an - cor ver -

24

-rá quel gran gior - no non ob -

25

a piacere.

blio quel gran gior - no an - cor ver - rá

27

Allegro

Pal - pi - to in

30

sie - me oh Di - o

32

e di fu - ro - re av -

35

vam - po e di fu -

38

ro - re av - vam - po voi ri - ma -

(ai prigionieri)

40 *(ai Romani)*

ne - te ad - di - o voi m'at-ten-

42

de - te al cam - po ad -

44 *f*

di - o, ad - di - o, un

47

Dio mi spro - na all' ar - mi

50

un Dio mi

53

reg - ge - rá un Di - o un Di - o un

57

Dio mi reg - ge - rá ad -

ff

61

di - o. All' ar - - - mi.

pp

64 *Coro di Prigionieri.*

C. *p* Sen - ti oh Dio! pie - -

66

C. tá d'Ar - sa - ce sen - ti oh Dio di

70

C. noi pie - tá pie - tá pie - tá.

Piu lento

74

Zenobia:

78

No non pian - ge - te o sven-tu-

81

ra - ti in ca - te - ne e ver ge - me - te ma fra

84

tel - li e fi-gli a - ve - te per-do - nar - vi li - ber -

87

-tá non pian - ge - te o sven - tu - ra - ti; in ca - te - ne é ver ge -

Piu mosso.

91

me - te ma fra - tel - li e fi - gli a - ve - te_ per do -

94

nar vi li ber tá, ma fra tel li e fi gli a ve te per - do

98

nar - - - - - vi

8

101

li - ber - tá.

C. Ce - di, ce - di il fa - to i -

f

Detailed description: This system contains measures 101, 102, and 103. It features a vocal line with lyrics, a contrabass line, and a piano accompaniment. The piano part includes a forte (*f*) dynamic marking and consists of a melodic line with slurs and a bass line with chords.

104

voi ri - ma - ne - te ad -

C. stes - so tut - ti tut - ti op - pri - me -

cresc.

Detailed description: This system contains measures 104, 105, and 106. It features a vocal line with lyrics, a contrabass line, and a piano accompaniment. The piano part includes a crescendo (*cresc.*) dynamic marking and consists of a melodic line with slurs and a bass line with chords.

106

di - o voi m'at - ten - de - te in

C. rá si tut - ti tut - ti op - pri - me -

f

108

cam-po un Dio mi spro - na al - l'ar-mi un

C. rá, tut - ti tut - ti op - pri - me - rá tut - ti

ff

111

C. Dio mi reg - ge - rá ad - di - o al -
tut - ti op - ri - me - rá op - pri - me - rá op - pri - me -

The score for measures 111-113 features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff. The key signature has two flats, and the time signature is common time. The lyrics are: "Dio mi reg - ge - rá ad - di - o al - tut - ti op - ri - me - rá op - pri - me - rá op - pri - me -".

114

C. l'ar - - - mi
rá *sotto voce* sen - ti oh Dio pie -
sotto voce

p *pp*

The score for measures 114-116 continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "l'ar - - - mi", "rá", and "sen - ti oh Dio pie -". The piano accompaniment features a dynamic marking of *p* (piano) and *pp* (pianissimo). The lyrics are: "l'ar - - - mi", "rá", "sen - ti oh Dio pie -".

118

C. tá d'Ar - sa - ce sen - ti oh! Dio di noi pie -

123

C. tá pie - tá pie - tá

127

C.

131

no non pian - ge - te o sven - tu - ra - ti in ca

134

te - ne é ver ge - me - te ma fra - tel - li e fi - gli a

137

ve - te per - do - nar - vi li - ber - tá non pian

140 *piu mosso.*

ne - te o sven - tu - ra - ti; in ca - te - ne é ver ge - me - te ma fra

144

tel-li e fi - gli a - ve - te per do -

C. *pp* Ce - - di, de - - di il

146

dar-vi li-ber - tá

C. fa - to i stes-so

149

dar-vi li-ber - tá

C. *p*

152

C. *tut - - ti tut - ti op -*

This system contains measures 152 and 153. It features a vocal line with lyrics, a piano accompaniment, and a contrabass line. The vocal line has lyrics: "tut - - ti tut - ti op -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and chords in the left hand. The contrabass line provides harmonic support with chords and single notes.

154

C. *pri - me - rá op-pri-me - rá*

f

This system contains measures 154 and 155. It features a vocal line with lyrics, a piano accompaniment, and a contrabass line. The vocal line has lyrics: "pri - me - rá op-pri-me - rá". The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present in the piano part. The contrabass line provides harmonic support with chords and single notes.

157

pp

This system contains measures 157 and 158. It features a piano accompaniment and a contrabass line. The piano part begins with a dynamic marking of *pp* (pianissimo) and features a melodic line in the right hand and chords in the left hand. The contrabass line provides harmonic support with chords and single notes.

160

160

tut - ti op -

C.

f

163

163

piu mosso

li - ber - tá all' - ar-mi all' - ar-mi all' -

pri - me - rá

C.

ff

p piu mosso

167

-ar - mi un Dio _____ mi reg - ge - rá all' -

C. si tut - ti noi op - pri - me - rá

f *ff* *p*

171

-ar - mi, all' - ar - mi, all' - ar - mi un Dio _____ mi

C. si tut - ti noi op -

f

175

reg - ge - rá mi reg - ge -

C. pri - me - rá op - pri - me -

ff *f* *8va*

178

rá mi reg - ge rá mi reg - ge - rá, mi reg - ge -

C. rá op - pri - me - rá, op - pri - me - rá, op - pri - me -

8va

182

Musical staff for voice, measures 182-184. The melody is in a minor key with a 3/4 time signature. It features a series of eighth notes with slurs and a final half note.

rá — mi — reg - ge - rá.

Musical staff for voice, measures 182-184. The accompaniment consists of chords and rests, following the vocal line.

rá op - pri - me - rá.

C.

Musical staff for voice, measures 182-184. The accompaniment consists of chords and rests, following the vocal line.

Piano accompaniment, measures 182-184. The right hand features a melodic line with slurs and a final flourish. The left hand provides a steady accompaniment of chords.

185

8^{va}

Piano accompaniment, measures 185-186. The right hand features a melodic line with slurs and a final flourish. The left hand provides a steady accompaniment of chords.

Piano accompaniment, measures 185-186. The left hand provides a steady accompaniment of chords.

187

8^{va}

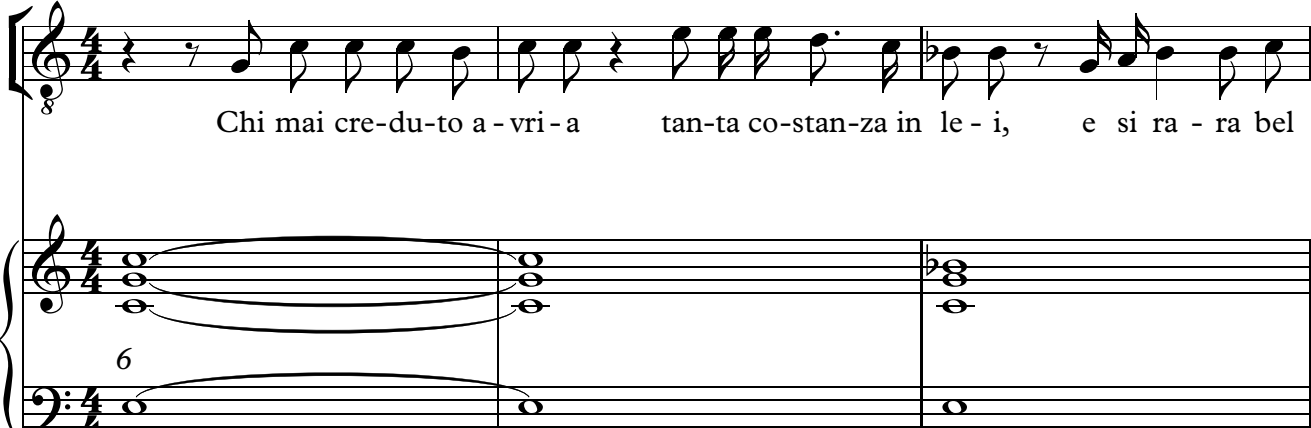
Piano accompaniment, measures 187-188. The right hand features a melodic line with slurs and a final flourish. The left hand provides a steady accompaniment of chords.

Piano accompaniment, measures 187-188. The left hand provides a steady accompaniment of chords.

Recitativo dopo Aria Zenobia

(Aureliano, Publia)

Rossini

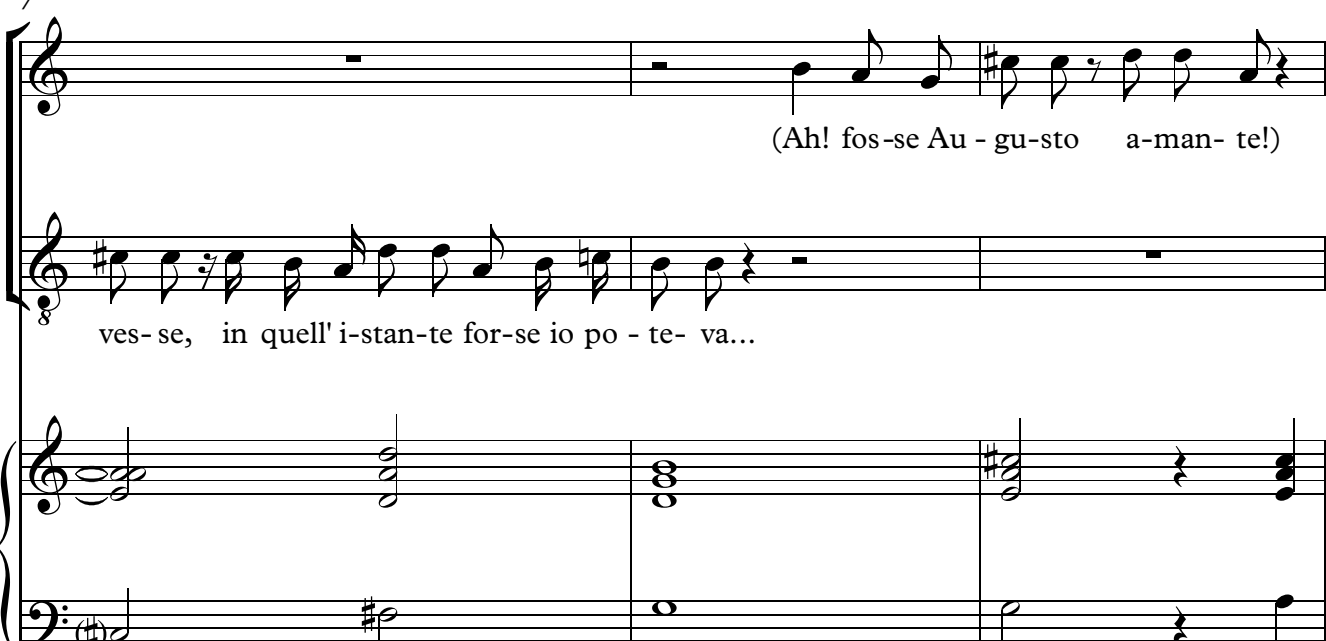
A. 

Chi mai cre-du-to a - vri - a tan-ta co-stan-za in le - i, e si ra - ra bel

Piano

A. 

tá? Qua - si io ce-dea; e s'el-la in at-to u - mi - le chie-sto pie-tá m'a-

P. 

(Ah! fos-se Au - gu-sto a-man- te!)

A. 

ves-se, in quell' i-stan-te for-se io po - te- va...

10

P.

Trop-po-Ze-no-bia e al - te-ra, on-de pos-sa al tuo pié giam-mai pro-stra-ta

13

P.

chie-der pie-ta-de e pa ce.

A.

La sven-tu - ra d'Ar - sa-ce e il suo stes - so pe-

16

A.

ri - glio a que-sto pas - so for - se la ri - dur - ra: po-treb-be il

18

P.  Vo-glian gli De-i

A.  8 pren-ce in lei tem-pra-re quell' or-go-glio in-sa-no.

 4

21

P.  che tu non spe-ri in - va-no!

A.  8 Ma se non ce-de, e sfi-da il mio ri-




24

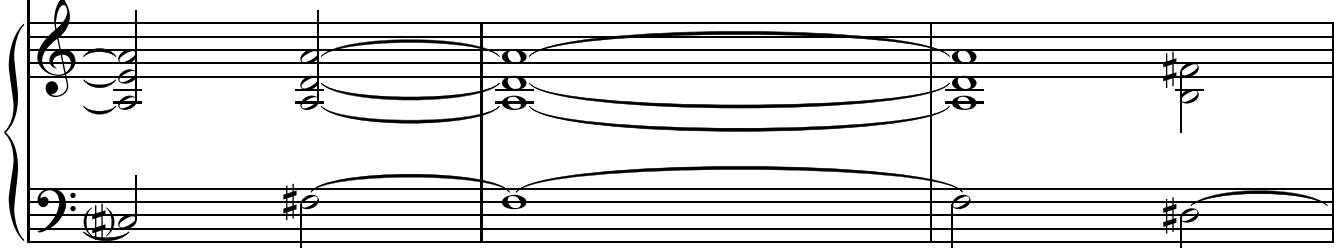
A.  8 gor, per sé per lui pa-ven-ti; non tra-di-ró di Ro-ma la glo-ria ma-i né



27

A. 

tra-di-ró la mi-a: m'a-vrá qual piú de-si-a, ge-ne-ro-so o cru-de-le;



30


A. 

o in que-sto gior-no chie-de la mia pie-ta-de, o coll'a-man-te su-o Ze no-bia



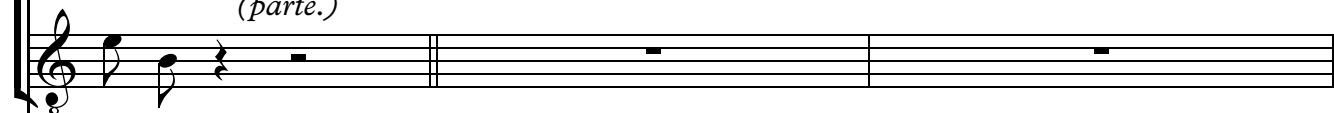
33

Scena XI.

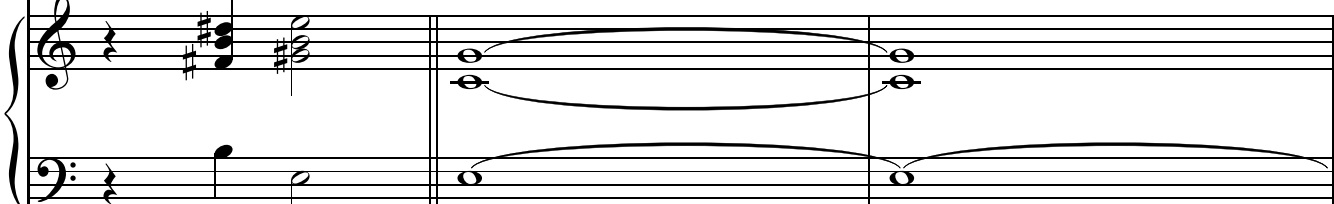
P. 

Se Ze-no-bia s'ar-ren-de, a-man-te Au-

(parte.)

A. 

ca-de.



36

P.



gu-sto po-treb-be di-ve - nir; po-treb-be Ar-sa-ce a - mar-mi for-se un dí.

39

P.



Da voi mi vie-ne co-si dol - ce con-for-to, Nu-mi, da vo - i; ma per pie-tá non

42

P.



si - a pos - cia tra - di - ta la spe-ran-za mi - a. *(parte)*

No 7 - FINALE PRIMO

SCENA E CAVATINA ARSACE

Maestoso

Piano

Measures 1-4: *ff*, triplet, *p*, triplet, *f*

Measures 5-8: *pp*, triplet, *ff*, triplet, *p*

Measures 9-11: *pp*, trill

Measures 12-14: trill

16

Musical score for measures 16-17. The system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and trills. The lower staff is in bass clef and contains a series of chords. Trills are marked with 'tr' above the notes in measures 16 and 17.

18

Musical score for measures 18-19. The system consists of two staves. The upper staff continues the melodic line with trills. The lower staff continues the chordal accompaniment. Trills are marked with 'tr' above the notes in measures 18 and 19.

20

Musical score for measures 20-21. The system consists of two staves. The upper staff features a melodic line with some slurs. The lower staff features a chordal accompaniment.

21

Musical score for measures 21-22. The system consists of two staves. The upper staff has a melodic line with many beamed notes. The lower staff has a chordal accompaniment. A piano dynamic marking 'p' is present in measure 22.

23

Musical score for measures 23-24. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a melodic line with slurs. Dynamics 'pp' and 'dim.' are marked in measures 23 and 24 respectively.

25

Arsace:

(Arsace mestamente seduto sopra un sasso e Zenobia di dentro)

ppp

28

Ec - co-mi, in - gu - sti Nu - mi op - pres - so e pri - gio -

30

nier!

p

tr

32

33

co-me in un sol

35

gior-no la sor - - te mia can - -

37

gió! sof-frir co-

f sostenuto.

40

stan-te po-tre - i tut-to l'or - ro - re de' ma - li mie - i

p

43

Adagio

Ma Ze - no - bia... Ze - no - bia!

Adagio

This block contains the vocal line and piano accompaniment for measures 43 and 44. The vocal line is in 8/8 time and features the lyrics "Ma Ze - no - bia..." and "Ze - no - bia!". The piano accompaniment is in 8/8 time and includes a **Adagio** tempo marking. The piano part consists of chords and melodic fragments in both hands.

45

Io ti per - de - i.

This block contains the vocal line and piano accompaniment for measures 45 and 46. The vocal line is in 8/8 time and features the lyrics "Io ti per - de - i.". The piano accompaniment is in 8/8 time and includes a triplet of eighth notes in the right hand. The piano part consists of chords and melodic fragments in both hands.

0

Andantino

This block contains the piano accompaniment for measures 0 through 3. The tempo is marked **Andantino**. The music is in 6/8 time and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

4

This block contains the piano accompaniment for measures 4 through 7. The music continues in 6/8 time with the same **Andantino** tempo. The right hand features a melodic line with many slurs and ties, while the left hand provides a steady accompaniment.

7

8

Chi sa dir-mi o mia spe

p

10

8

ran - za se mai piú ti ri-ve - dró? Ah! la vi-ta che m'a

14

8

van - za te chia-man-do te chia-man-do io per de - ró.

17

8

Ah! la vi - ta che m'a-van-za te chia-man do te chia-man do io per - de-

20

8 ró. ah!... mai piú ah mai

23

8 piú ti ri - ve - dró. chi sa dir-mi o mia spe - ran - za se mai

27

8 piú ti ri - ve - - dró

29

8 Ah! la vi - ta che m'a - van - za te chia - man-do te chia-man-do io per de -

32

8 -ró Ah! la vi - ta che m'a-van-za te chia-man-do te chia

Musical score for measures 32-34. The vocal line starts with a rest, then a quarter note G4, followed by a quarter rest, and then a triplet of eighth notes (A4, B4, C5) with an accent. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

35

8 man-do io per - - de - ró,

Musical score for measures 35-36. The vocal line continues with a quarter note D5, followed by a descending eighth-note scale (C5, B4, A4, G4, F4, E4, D4) with a slur and a fermata over the final D4. The piano accompaniment continues with the established rhythmic pattern.

37

8 io per-de-ró io per - de - ró

Musical score for measures 37-40. The vocal line has a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, and a quarter note B4 with a fermata. The piano accompaniment features a more active eighth-note pattern in the right hand. A dynamic marking of *f* (forte) appears in measure 39.

41

p *pp*

Musical score for measures 41-43. The piano accompaniment continues with a complex eighth-note pattern. Dynamic markings of *p* (piano) and *pp* (pianissimo) are present. The piece concludes with a double bar line.

Full Score
RECITATIVO

(Zenobia, Arsace)

Rossini

(di dentro)

Z. Ar-sa- ce... Ar-sa-ce mi - o... Ar-sa- ce!...

A. Qual vo- ce!

Piano *mf*

4

Z. Vie- ni, ca - ro al mio sen.

A. Ze- no- bia! o Di - o! sei pur

f *p*

7

A. tu? ti ri-veg- go? ah qual mi tro vi? qual m'e for-za la-sciar- ti!

pp


10

Z. 


Ah! tut-to io sen-to in si fie - ro mo-men-to l'or-ror del mio de-



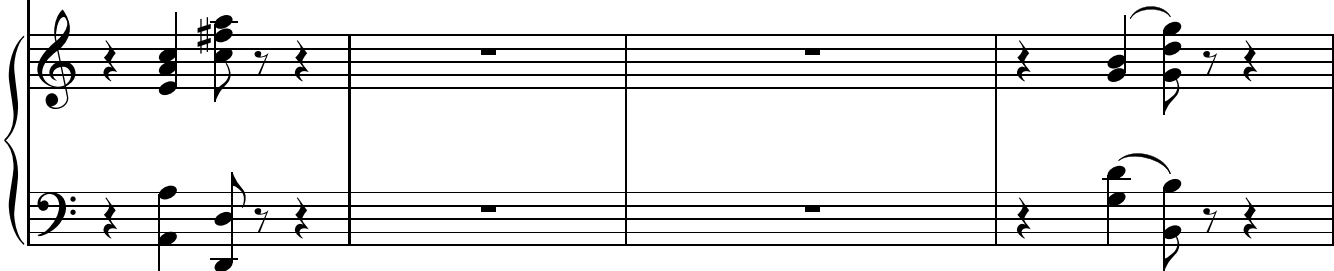
13

Z. 

stin.

A. 

Ca-ra! io for-ma-i quest u-ni-co de - si - re... ri-ve-



17

Allegro

Z. 

No!

A. 

der-ti u-na vol-ta e poi mo-ri-re:

Allegro



20

Z.

No non mor - ra - i: tut - to a ver - sar son

Presto

24

Z.

pron - ta il san - gue mi - o, pur - ché tu vi - va... Ah!

f *p*

28

Z.

spe - ra: per te com - bat - to, a - vró vit - to ria in - te - ra.

f

31

A.

Ah non vo - ler mia spe - me, av - ven - tu - rar tuoi

34

A.

gior-ni: io ti scon-giu-ro... sal-va-ti per pie-tá l'em-pio ne-

37

Z.

Adagio

Deh! ta-ci...

A.

mi co di tua scon-fit-ta a-ver non pos-sa il van-to.

Adagio

40

Z.

ahi-mé... par-lar mi vie-ta il pian-to.

A.

ahi-mé... par-lar mi vie-ta il pian-to.

Segue Duetto Zenobia Arsace:

Duetto Del Finale Primo

(Arsace, Zenobia)

Rossini

Moderato

Piano

A. 4

Va: m'ab-ban - do - na, e

A. 7

ser - ba i tuoi bei gior - ni o ca - ra, e

A. 10

ser - ba i tuoi bei gior - ni o ca - ra:

13

A. *va:* m'ab-ban - do-na.

rinf: *f* *p*

17

A. Deh! vi-vi e me-no a

p

21

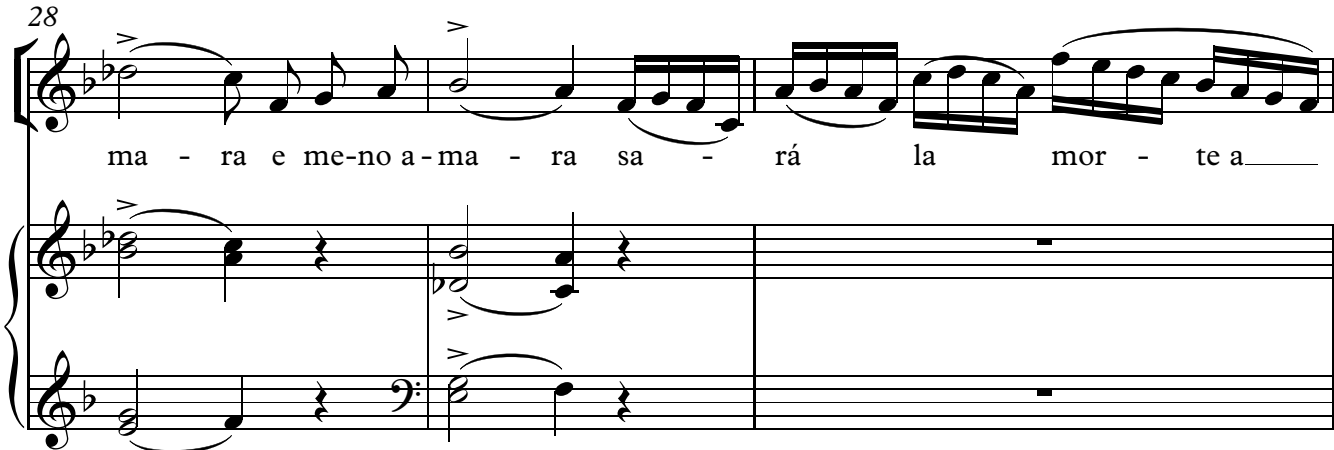
A. ma - ra sa - rá la mor - te a me.

p

25

A. Va, m'ab - ban - do-na, e me-no a

28

A. 

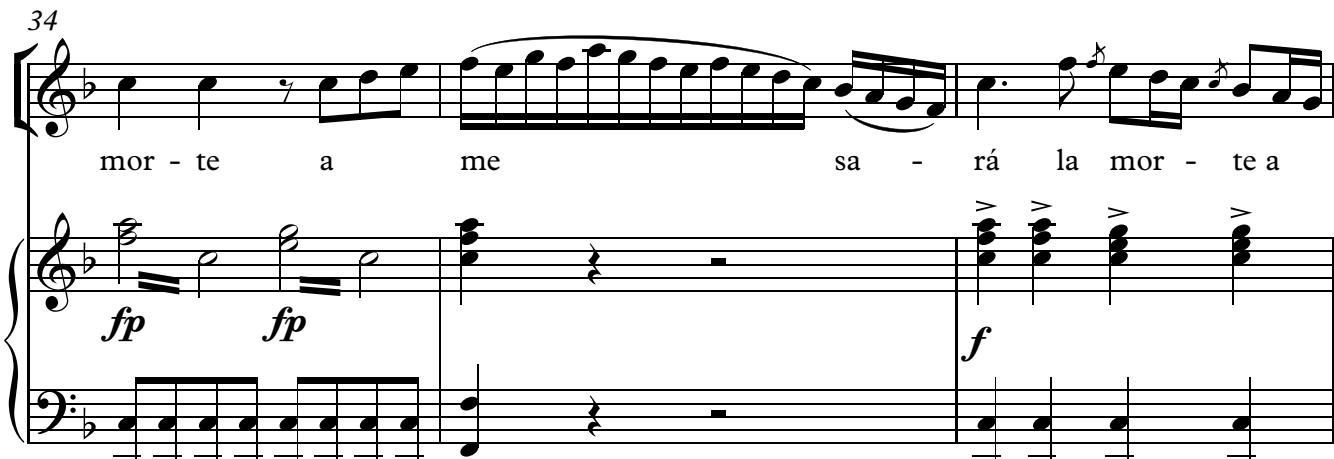
ma - ra e me-no a - ma - ra sa - rá la mor - te a

31

A. 

me mi sa - - rá la mor-te a me sa - rá la

34

A. 

mor - te a me sa - rá la mor - te a

fp *fp* *f*

37

A. 

me.

p *cresc.*

40

Z.

No, non ti las-cio: io

f *p*

43

Z.

mo - ro se a te non vi - vo u - ni - ta, io

46

Z.

mo - ro se a te non vi - vo u - ni - ta.

49

Z.

No, non ti las-cio.

rinf: *f* *p*

53

Z.

Di - pen - de la mia

57

Z.

vi - ta, i - do - lo mio, da te,

61

Z.

Si, da te: no non ti la - scio no non ti

65

Z.

la - scio di - pen - de la mia vi - ta

68

Z.

i - do - lo mio, da te, i - do - lo mi - o, da

Detailed description: This system shows the vocal line for voice Z. starting at measure 68. The melody features a triplet of eighth notes in measure 68, followed by a series of eighth and sixteenth notes. The lyrics are "i - do - lo mio, da te, i - do - lo mi - o, da". The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

71

Z.

te i - do-lo mio, da te.

Detailed description: This system continues the vocal line for voice Z. starting at measure 71. The melody is a continuous line of eighth notes with some accidentals. The lyrics are "te i - do-lo mio, da te.". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

74

A.

So - lo ram men - ta al -

Detailed description: This system shows the vocal line for voice A. starting at measure 74. The melody is mostly rests, with a few notes in measure 76. The lyrics are "So - lo ram men - ta al -". The piano accompaniment has a consistent eighth-note pattern in the left hand and chords in the right hand, with a *p* dynamic marking in measure 75.

77

A.

- me - no dell' a - mor no - stro i dí, ram -

Detailed description: This system continues the vocal line for voice A. starting at measure 77. The melody includes a trill (tr) in measure 78. The lyrics are "- me - no dell' a - mor no - stro i dí, ram -". The piano accompaniment features a complex texture with chords and eighth notes in both hands, including a trill in the right hand in measure 78.

81

Z.

A.

Mi strap - pi il cor dal

-men - ta dell'a - mor no - stro i dí.

p

85

Z.

se - no nel fa - vel - lar co - sí, mi strap - pi il cor dal

89

Z.

se - no nel fa - vel - lar co - sí, mi

92

Z. *tra - pi il cor dal se - no nel fa - vel - lar co - sí.*

A.

f *p*

96

Z. *No, non ti*

A. *Va: m'ab - ban - do - na.*

cresc a poco. *f*

99

Z. *la - scio.*

rinf:

101

ff

Musical score for measures 101-103. The piece is in 2/4 time with a key signature of one flat. The music features a melodic line in the right hand and a supporting bass line in the left hand. Measure 103 includes a fortissimo (ff) dynamic marking.

104 **Allegro**

p

Musical score for measures 104-106. The tempo is marked **Allegro**. The music is in 2/4 time with a key signature of one flat. It features a piano (*p*) dynamic marking and includes triplet figures in both hands.

107

Musical score for measures 107-109. The music continues in 2/4 time with a key signature of one flat, featuring triplet figures and a melodic line in the right hand.

110

ff

Musical score for measures 110-113. The music is in 2/4 time with a key signature of one flat. It features a fortissimo (*ff*) dynamic marking and includes complex triplet patterns in the right hand.

114

Z. Che bar - ba - ra stel - la mi -

A. Che bar - ba - ra stel - la mi -

Vocal staves for Soprano (Z.) and Alto (A.) for measures 114-116. The lyrics are: "Che bar - ba - ra stel - la mi -". The music is in 2/4 time with a key signature of one flat.

p

Musical score for measures 114-116. The piano accompaniment is in 2/4 time with a key signature of one flat, featuring a piano (*p*) dynamic marking and a rhythmic accompaniment.

118

Z. 
ró la mia cu - na! se cop - pia si bel - la di -

A. 
ró la mia cu - na! se cop - pia si bel - la di -



122

Z. 
vi - de for - tu - na!

A. 
vi - de for - tu - na!



125

Z. 
Ah! so - lo al do -

A. 
Ah! so - lo al do -



129

Z. *lo - re l'a - mo - re ci u - ní,*

A. *lo - re l'a - mo - re ci u - ní,*

f

133

Z. *Ah! so - lo al do -*

A. *Ah! so - lo al do -*

f

137

Z. *lo - re l'a - mo - re ci u - ní. Ah! so - lo al do -*

A. *lo - re l'a - mo - re ci u - ní. Al do*

p

141

Z. lo - re l'a - mo - re ci u - ní, l'a - mo - re l'a - -

A. lo - re l'a - mo - re ci u - ní, l'a - mo - re l'a - -

145

Z. mor_ ci u - ní, ah! so - lo al do - lo - re l'a - mo - re ci u -

A. mor_ ci u - ní, ah! so - lo al do - lo - re l'a - mo - re ci u -

148

Z. ní, ah! l'a - mo - re ci u - ní, ah! so - lo al do - lo - re l'a - mo - re ci u -

A. ní, ah! l'a - mo - re ci u - ní, ah! so - lo al do - lo - re l'a - mo - re ci u -

152

Z. ní, ah! l'a - mo-re ci u - ní, l'a - mo - re ci u

A. ní, ah! l'a - mo-re ci u - ní l'a - mo - re ci u

f

f

156

Z. ní l'a - mo - re ci u - ní l'a - mo - re ci u -

A. ní l'a - mo - re ci u - ní l'a - mo - re ci u -

f

159

Z. ní l'a - mo - re ci u - ní l'a - mo - re ci u - ní.

A. ní l'a - mo - re ci u - ní l'a - mo - re ci u - ní.

163

Z.

A.

Musical score for measures 163-164. The score is for a full orchestra, including strings (Z.), woodwinds (A.), and piano. Measures 163 and 164 are shown. The piano part features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. The woodwinds and strings are mostly silent in these measures.

165

Z.

A.

Musical score for measures 165-166. The score is for a full orchestra, including strings (Z.), woodwinds (A.), and piano. Measures 165 and 166 are shown. The piano part features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. The woodwinds and strings are mostly silent in these measures.

TERZETTO

Aureliano, Zenobia, Arsace)

Scena XIV

Rossini

Moderato

Piano

f *p* *smorz:*

5

9

Au.

E-se - gui - te.

13

Au.

Ar

17 *a piacere*

Au. sa-ce, a-scol-ta, sen-to an-cor di te pie-tá: ad of-frir-ti un'al - tra

p *f*

21

Au. vol-ta vi-ta io ven-go e li-ber - tá si, vi-ta io ven - go e li - ber

p *f* *p*

26

Z. Oh gio-ia!

Ar. Ah mia tu se-i?

Au. tá. Ma la re - gi - na...

p

30

Z. *Che sen - to?*

Ar. *Par - la. Ab-ban-do*

Au. *Ab - ban-do- nar la de - i.*

34

Ar. *nar - la! a que-sto prez-zo la li - ber - tá di -*

Au. *Il vo - glio.*

38

Ar. *sprez - zo, mor - te ter - ror non*

41

Ar.

ha, no, no, ter - ror non ha, no, no, ter -

44

Ar.

-ror non ha.

Au.

Il be-ne - fi - cio

47

Ar.

Io lo - ri - cu - so.

Au.

mi- o... In - de - gno! in - de - gno!

51

Z.  Ar - sa - ce... Au - gu - sto... oh Di - o!

p 

55

Z.  Cal - ma - ti.

Au.  Piom - bi su te lo sde - gno...

f 

58

Z.  Io lo di - fen - do.

Au.  Tre - ma. S'ap-



61

Z.

Au.

64

Z.

Au.

68 **Andantino**

Z.

Andantino

72

Z. no - stra di - ve - sa a - mo - re a - mor pu - gne -

Au. Ah!

75

Z. -rá. Se - re - na i bei ra - i.

Au. sen - to che as - sa - i lo sde - gno lo sde - gno fre -

78

Z. *con forza* Quel bar - ba - ro co - - re or -

Au. - na - i, in am - bi l'of - fe - sa pu -

81

Z. ro - re mi fa. I bei ra - i,

Ar. Se - re - na i bei ra - i mo

Au. - ni - ta pu - ni - ta sa - rá. Ma cal - ma il ri -

84

Z. mo - ri - re mi fa - i, in no - stra di -

Ar. ri - re mo - ri - re mi fa - i, in no - stra di -

Au. - go - re ma cal - ma il ri - go - -

87

Z. *-fe - sa a - mor pu - gne - rá. Quel bar-ba-ro*

Ar. *fe - sa a 3 - mo - re a-mor pu - gne - rá. Quel bar-ba-ro*

Au. *re a - mo - re e pie - tá. Ma*

90

Z. *co - - - - re or - ro-re mi*

Ar. *co - - - - re or - ro-re mi*

Au. *cal - ma il ri - go - re a -*

92

Z. fa si quel bar - ba - ro

Ar. fa si quel

Au. mo - re e pie - tá si ma cal-ma il ri -

94

Z. co - - - re or - ro - re mi

Ar. bar - ba - ro co - re or -

Au. go - - - re a - mo-re e pie -

cresc.

100

Z. or - ror mi fa, or - ro - re mi

Ar. or - ror mi fa, or - ro - re mi

Au. a - mor pie - tá a - mo - - re pie -

103

Z. fá, or - ro - re mi

Ar. fa or - ro - re mi

Au. - tá a - mor - - - re pie -

105 *a piacere.*

Z. fa mi fa mi fa.

Ar. fa mi fa mi fa.

Au. tá, pie - tá pie - tá.

Segue Seguito e Stretta del Finale Primo

Seguito e Stretta del Finale I.

Scena XV

Rossini

Allegro

Piano

Coro Uomini

5

Vie - ni vie - ni all' ar-mi: i tuoi guer

Vie - ni all' ar-mi: i tuoi guer

Coro Uomini

10

rie - ri i tuoi grer - rie - ri di no - vel - lo ar - dor son

rie - ri i tuoi guer - rie - ri di no - vel - lo ar - dor son

13

Coro Uomini

8

pie-ni vie-ni all' ar-mi al cam-po vie-ni a pu-gnar a tri-on-

pie-ni vie-ni all' ar-mi al cam-po vie-ni a pu-gnar a tri-on-

p *f p* *f p* *f p*

17

Coro Uomini

8

far a pu-gnar a tri-on-far

far a pu-gnar a tri-on-

far a pu-gnar a tri-on-

f *f*

tr *tr* *tr* *tr*

21

Coro Uomini

8

far, a pu-gnar, a tri-on-far

far, a pu-gnar, a tri-on-

far, a pu-gnar, a tri-on-

f

tr *tr* *tr* *tr*

Coro Uomini

Z.

Musical staff for Z. (Trumpet) showing notes and rests.

Va-do: ad-di-o. Co-lá t'a-

Musical staff for Coro Uomini (Soprano) showing notes and rests.

far.

Musical staff for Coro Uomini (Bass) showing notes and rests.

far.

Piano accompaniment for measures 25-28, including dynamics *f* and *p*.

Z.

Musical staff for Z. (Trumpet) showing notes and rests.

spet - to.

(vengono divisi)

Musical staff for Ar. (Alto) showing notes and rests.

Oh tor

Au.

Musical staff for Au. (Tenor) showing notes and rests.

Si di-vi-da-no.

Piano accompaniment for measures 29-32, including dynamics *f* and *p*.

Z.

Musical staff for Z. (Trumpet) showing notes and rests.

Mio di

Ar.

Musical staff for Ar. (Alto) showing notes and rests.

men-to!

Mia Re-gi-na!

Piano accompaniment for measures 33-36, including dynamics *f* and *p*.

37

Z. let- to!

Coro Uomini

Vie- ni: cor-ra-si al ci -

Vie- ni; cor-ra-si al ci -

f p



41

Coro Donne

Coro di Donzelle

Va: tu so - la Ar - sa - ce e il re - gno

Coro Uomini

men - to.

men - to.

ff

45

Z.

Ar.

Coro
Donne

Ca - ro a -
Ca - ra a -
puoi di - fen - de - re e sal - var

ff *p*



49

Z.

Ar.

man - te, nel la - sciar - ti io mi sen - to il cor ge -
man - te, nel la - sciar - ti io mi sen - to il cor ge -

53

Z. lar.

Ar. lar.

Au. 8 O mio cor per ven - di - car - ti de - vi



56

Piu Allegro

Z.

Ar.

Au. 8 l'i - ra sof - fo - car!

Piu Allegro

60

Z.

Ar. An - co - ra un ad -

Au.

Coro Donne Di no - stra ven

Di no - stra ven

ORASPE coi Tenori:

All' ar - mi. Di no - stra ven

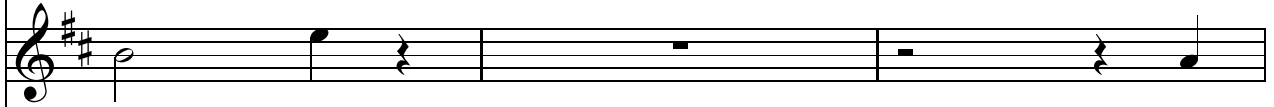
LICINIO coi Bassi:

All' ar - mi. Di no - stra ven

63


Z. 

An - co - ra un ad - di - o...

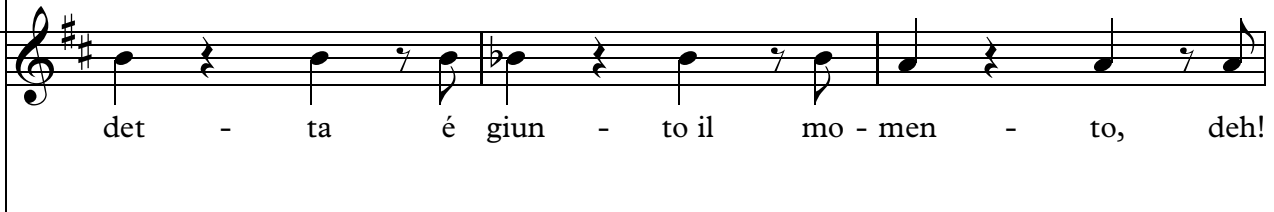
Ar. 

di - o...

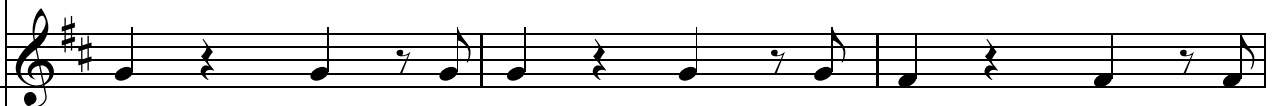
man -

Au. 

Quest' ul - ti - mo ad - di - o

Coro Donne 

det - ta é giun - to il mo - men - to, deh!



det - ta é giun - to il mo - men - to, deh!

Coro Uomini 

det - ta é giun - to il mo - men - to, deh!



det - ta é giun - to il mo - men - to, deh!



66

Z.

man - ca - re mi

Ar.

ca - re mi sen - to...

Au.

vi ac - cre - sca tor

Coro Donne

vie - ni, t'a - spet - ta... all' ar - mi, al ci -

vie - ni, t'a - spet - ta... all ar - mi, al ci -

Coro Uomini

vie - ni, t'a - spet - ta... all' ar - mi, al ci -

vie - ni, t'a - spet - ta... all' ar - mi, al ci -

69

Z. sen - to... co -

Ar. co - rag - gio cor mi - o...

Au. men - to... ven -

Coro Donne
men - to... tu vin - to sa - ra - i, con

Coro Uomini
men - to... tu vin - ta sa - ra - i, con

rinf.

The musical score is written in G major (one sharp) and 4/4 time. It consists of five vocal staves and a piano accompaniment. The Soprano part (Z.) has lyrics 'sen - to... co -'. The Alto part (Ar.) has lyrics 'co - rag - gio cor mi - o...'. The Tenor part (Au.) has lyrics 'men - to... ven -'. The Coro Donne part has lyrics 'men - to... tu vin - to sa - ra - i, con'. The Coro Uomini part has lyrics 'men - to... tu vin - ta sa - ra - i, con'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with a 'rinf.' marking at the beginning.

72

Z. rag - gio cor mi - o... all' ar - mi, al ci - men - to, all'

Ar. all' ar - mi, al ci - men - to, all'

Au. det - ta de - si - o... all' ar - mi al ci - men - to,

Coro Donne noi vin - ce - rai...all' ar - mi al ci - men - to, all' ar - mi al ci -

Coro Uomini noi vin - ce - rai...all' ar - mi al ci - men - to, all' ar - mi al ci -


noi vin - ce - rai... all' ar - mi all' ar - mi al ci - men - to, all'


f

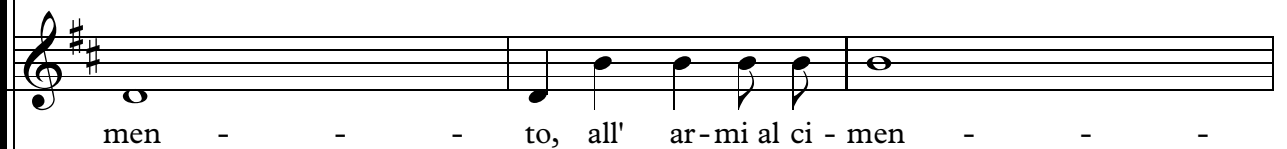
76


Z.  ar - mi, al ci - men - to, all' ar - mi, al ci -

Ar.  ar - mi, al ci - men - to, all' ar - mi, al ci -

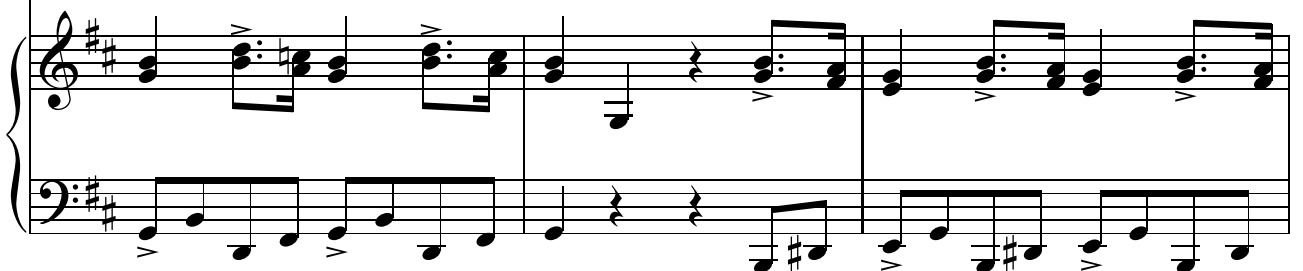
Au.  all' ar - mi al ci - men - to, all' ar - mi all'

Coro Donne  men - - - to, all' ar - mi al ci - men - - -

 men - - - to, all' ar - mi al ci - men - - -

Coro Uomini  men - - - to, all' ar - mi al ci - men - - -

 ar - mi all' ar - mi al ci - men - to, all' ar - mi all' ar - mi al ci -



79

(ad Arsace)

(ad Aureliano)

Z. *men-to. Tu spe - ra vi - vra - i, tu spe - ra vi - vai: tu vin-to sa -*

Ar. *men-to. Tu spe - ra vi - vra - i, tu spe - ra, vi - vai tu vin-to sa -*

(a Zenobia) (ad Aureliano)

Au. *ar - mi, all' ar - mi; al cam - po, an-*

Coro Donne *to, su pre - -*

Coro Donne *to, su pre - -*

Coro Uomini *to, su pre - -*

men - - - to, pre - -

82

Z. rai, tu vin-to sa - ra - i; sa - pró di quel

Ar. rai, tu vin-to sa - ra - i; sa - pró di quel

Au. dia - mo, all' ar - mi... tu tre - ma mor *(ad Arsace)*

Coro Donne sto an - - - diam... sa - prem di quel


Coro Uomini sto an - - - diam... sa - prem di quel


sto an - - - diam... sa - prem di quel

sto an - - - diam... sa - prem di quel

85

Z. 
per - fi-do l'or - go - glio do - mar sa - pró sa -

Ar. 
per - fi-do l'or - go - glio do - mar sa - pró sa -

Au. 
ra - i; tu vin - ta sa - rai, sa - pró di quei

Coro Donne 
per - fi-do l'or - go - glio do - mar l'or -


per - fi-do l'or - go - glio do - mar l'or -

Coro Uomini 
per - fi-do l'or - go - glio do - mar l'or -


per - fi-do l'or - go - glio do - mar l'or -



Piano accompaniment with treble and bass staves.

88

Z.

pró sa - pró do - mar si si sa - pró sa - pró do -

Ar.

pró sa - pró do - mar si si sa - pró sa - pró do -

Au.

per - fi - di l'or - go - glio l'or - go - glio do - mar si si do -

Coro Donne

go - glio do - mar l'or - go - glio do -

go - glio do - mar l'or - go - glio do -

Coro Uomini

go - glio do - mar, l'or - go - glio do -

91

Z.

Ar.

Au.

Coro Donne

Coro Uomini

mar sa - pró l'or - go - glio do-mar sa - pró l'or - go - glio do

mar sa - pró l'or - go - glio do-mar sa - pró l'or - go - glio do

mar l'or - go - glio do-mar l'or - go - glio do

mar l'or - go - glio do-mar l'or - go - glio do

mar l'or - go - glio do-mar l'or - go - glio do

mar l'or - go - glio do-mar l'or - go - glio do

mar l'or - go - glio do-mar l'or - go - glio do

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95

Z.

Ar.

Au.

Coro Donne

Coro Uomini

mar sa - pró do - mar.

mar sa - prem do - mar.

mar sa - prem do - mar.

mar sa - prem do - mar.

mar sa - prem do - mar.

pp



99

103

Z.

Ar.

Au.

Coro Uomini

An -

An - co - ra un ad - di - o... man -

Quest' ul - ti-mo ad - di - o, quest'

LICINIO solo:

All'

pp

107

Z.

Ar.

Au.

Coro Uomini

co - ra un ad - di - o... man -

ca - re mi sen - to... co - rag - gio cor mi - o, all'

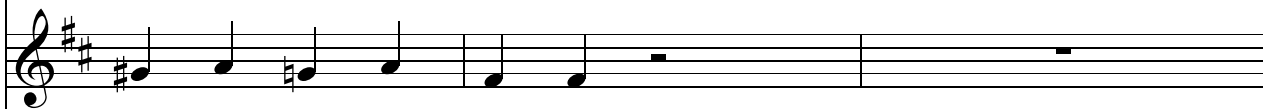
ul - ti - mo ad - di - o v'ac - cre - sca tor - men - to, vi ac -

ar - - mi. all'

111

Z. 

car — mi — sen - to...

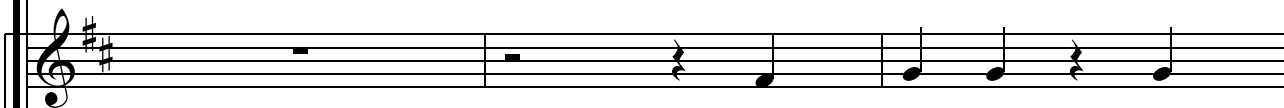
Ar. 

ar - mi, al ci - men - to,

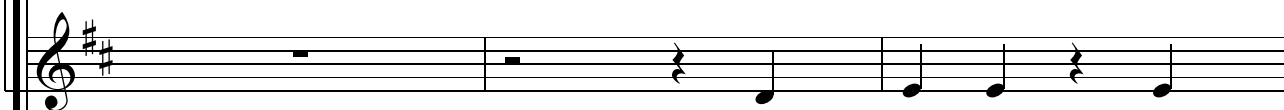
Au. 

cre - sca tor - men - to, all' ar - mi,

Coro
Donne

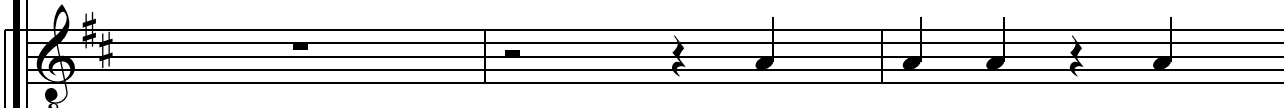


Deh! vie - ni, t'af -



Deh! vie - ni, t'af -

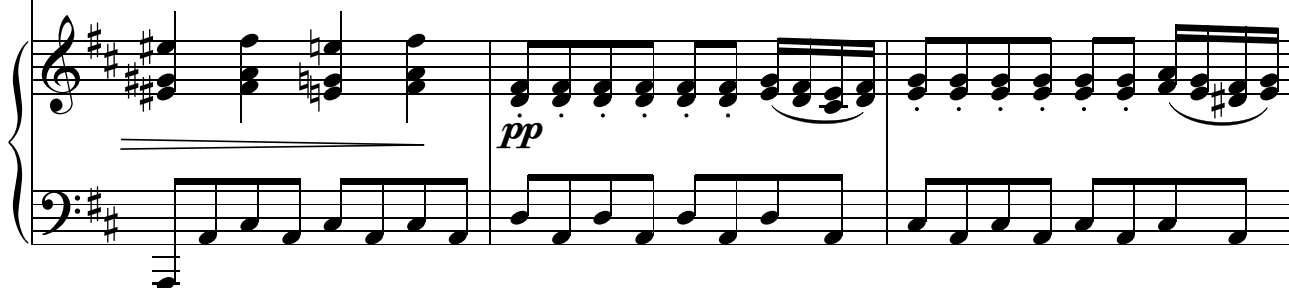
Coro
Uomini



Deh! vie - ni, t'af -

LICINIO e CORO:


ar - - mi. Deh! vie - ni, t'af -



114

Z.

al cam - po!

Ar.

all' ar - mi,

an - dia - mo,

Au.

Coro Donne

fret - ta, all' ar - mi, al ci - men - to... tu

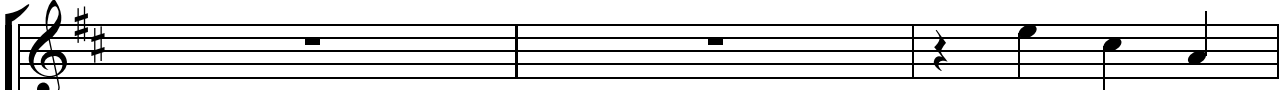
fret - ta, all' ar - mi, al ci - men - to... tu


Coro Uomini

fret - ta, all' ar - mi, al ci - men - to... tu

fret - ta, all' ar - mi, al ci - men - to... tu


117

Z.  co - rag - gio!


Ar.  ad - di - o,

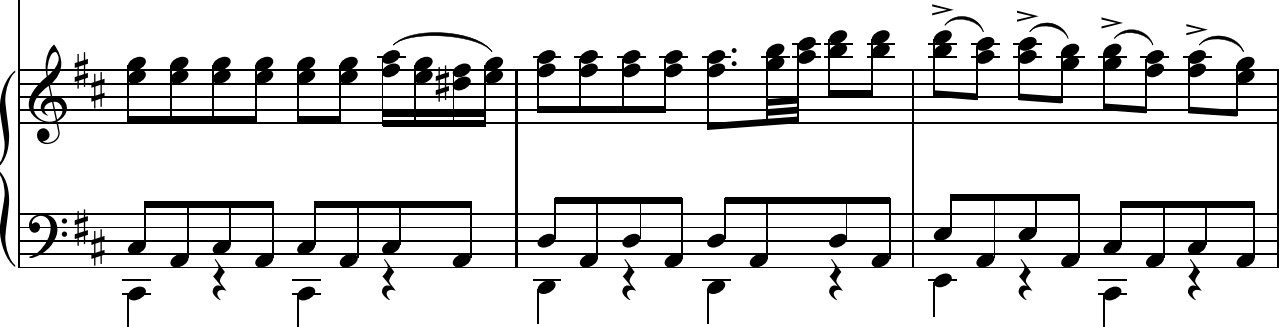
Au.  si va - da,

Coro Donne  vin - go sa - ra - i, con no - i vin-ce-

 vin - to sa - ra - i, con no - i vin-ce-

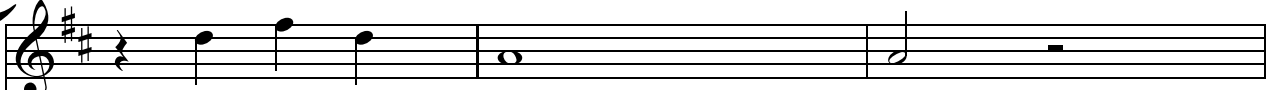
Coro Uomini  vin - to sa - ra - i, con no - i vin-ce-


 vin - ta sa - ra - i, con no - i vin-ce-




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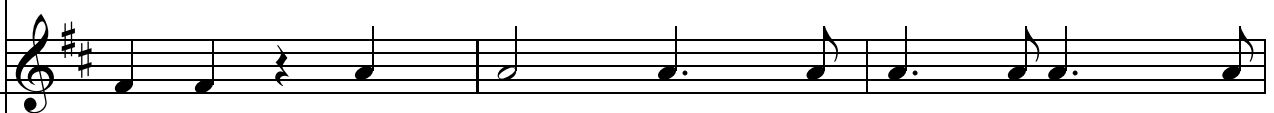
120


Z.  all' ar - mi al cam - - - po!


Ar.  sa - pró - - di quel per - fi-do l'or

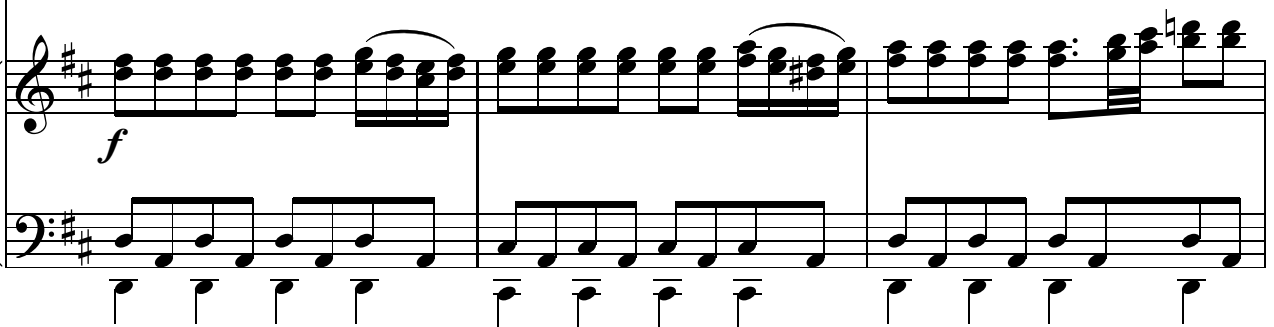
Au.  sa - pró - - di quel per - fi-do l'or

Coro Donne  ra - i, sa - prem di quel per - fi-do l'or

 ra - i, sa - prem di quel per - fi-do l'or

Coro Uomini  ra - i, sa - prem di quel per - fi-do l'or

 ra - i, sa - prem di quel per - fi-do l'or

 *f*

123

Z.

an - - - - -

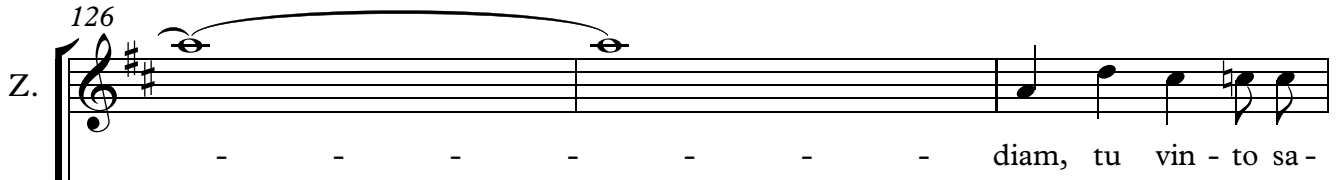
Ar.

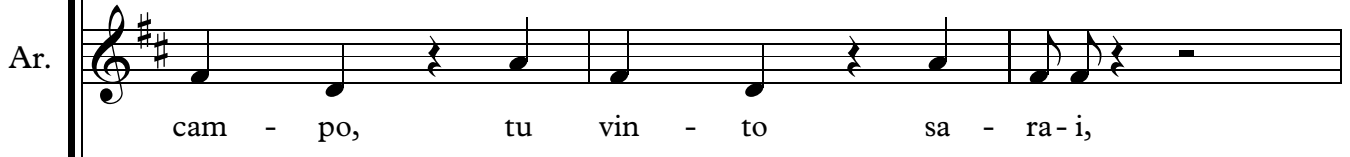
Au.

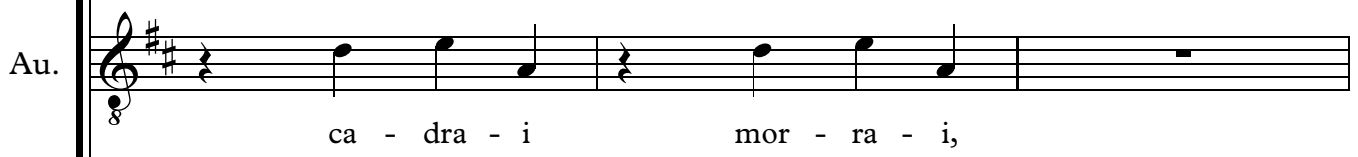
Coro Donne

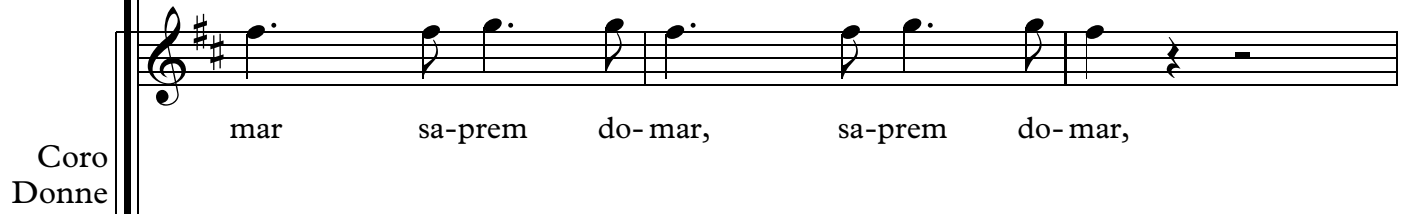
Coro Uomini

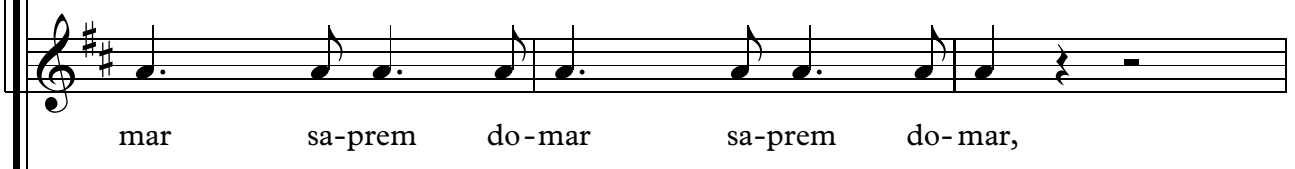
126

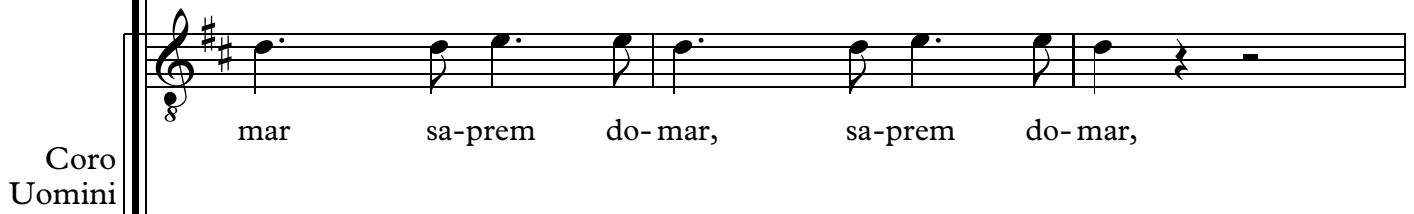
Z. 

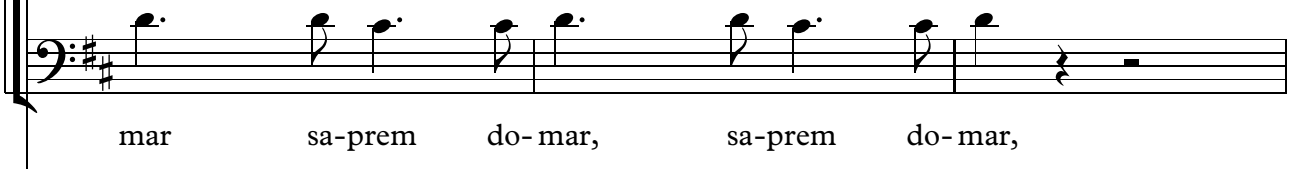
Ar. 

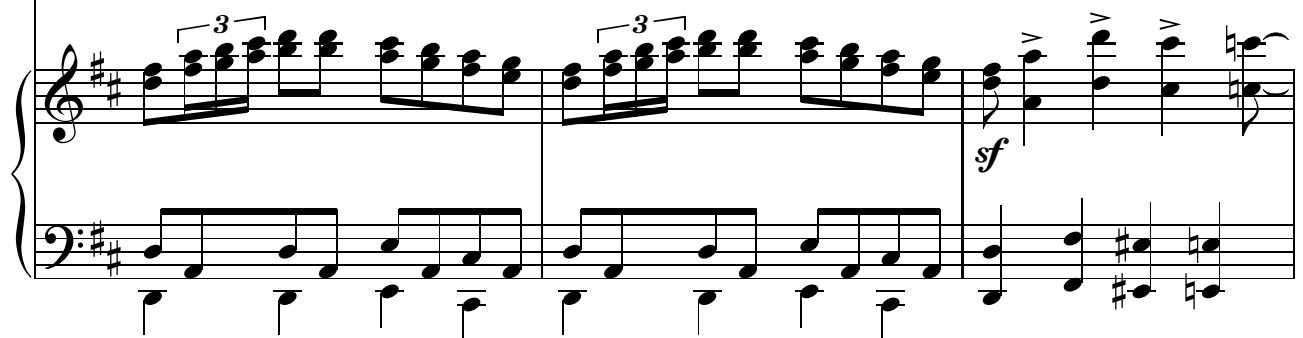
Au. 

Coro Donne 



Coro Uomini 





129

Z. ra - i, tu vin - to sa - ra - i,

Ar. tu vin - to sa - ra - i, tu vin - to sa -

Au. tre - ma, tre - ma,

Coro Donne an - diam, an -

Coro Uomini an - diam, an -

The score is for a musical piece starting at measure 129. It features vocal parts for Soprano (Z.), Alto (Ar.), and Chorus (Coro Donne and Coro Uomini), along with a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 8/8. The lyrics are: 'ra - i, tu vin - to sa - ra - i, tu vin - to sa - ra - i, tu vin - to sa - ra - i, tre - ma, tre - ma, an - diam, an - diam, an - diam, an - diam'. The piano part consists of chords and melodic lines in both hands.

132

Z. all' ar - mi, al cam - po, al

Ar. ra - i, all' ar - mi, al cam - po, al

Au. ven - det - ta, mor - ra - i, al

Coro Donne
diam al cam - po, all' ar - mi, sa -

Coro Uomini
diam, al cam - po, all' ar - mi, sa -

The musical score is written for a full choir and soloists. It features a key signature of one sharp (F#) and a common time signature. The vocal parts are arranged in a SATB format: Soprano (Z.), Alto (Ar.), Tenor (Au.), Soprano (Coro Donne), Alto (Coro Donne), Tenor (Coro Uomini), and Bass (Coro Uomini). The piano accompaniment is shown at the bottom. The lyrics are in Italian and describe a scene of vengeance in a field.

135

Z.

cam-po, sa-pró di quel per-fi-do l'or-go - glio do -

Ar.

cam-po, sa-pró di quel per-fi-do l'or-go - glio do -

Au.

cam-po, sa-pró di quel per-fi-do l'or-go - glio do -

Coro
Donne

pre - mo l'or-go - glio do-mar l'or-go - glio do -

pre - mo l'or-go - glio do - mar l'or-go - glio do -

Coro
Uomini

pre - mo l'or-go - glio do - mar l'or-go - glio do -

pre - mo l'or-go - glio do - mar l'or-go - glio do -

139

The musical score is written for vocal soloists and a choir. It consists of seven staves. The top three staves are for soloists: Z. (Soprano), Ar. (Alto), and Au. (Tenor). The next two staves are for the choir, labeled 'Coro Donne' (Soprano and Alto) and 'Coro Uomini' (Tenor and Bass). The bottom staff is for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 8/8. The lyrics are 'mar, do - mar, do - mar.' The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a *pp* dynamic marking.

144

Z.

Ar.

Au.

Coro Donne

Coro Uomini

An - co - ra un ad -

An - co - ra un ad -

sciolte

Detailed description: This is a page of a musical score, page 30, measures 144-148. The score is in G major (one sharp) and 4/4 time. It features six vocal parts and a piano accompaniment. The vocal parts are: Z. (Soprano), Ar. (Alto), Au. (Tenor), Coro Donne (Chorus Women), and Coro Uomini (Chorus Men). The piano part is at the bottom. The lyrics for the vocal parts are 'An - co - ra un ad -'. The piano part has the instruction 'sciolte' written below it. The score is written in a standard musical notation with treble and bass clefs, and a key signature of one sharp.

149

Z. di - o, an - co - ra un ad - di - o man - ca - re mi

Ar. di - o, an - co - ra un ad - di - o...man - ca - re mi

Au. Quest' ul - ti - mo ad - di - o,

Coro Donne

Coro Uomini

LICINIO solo:

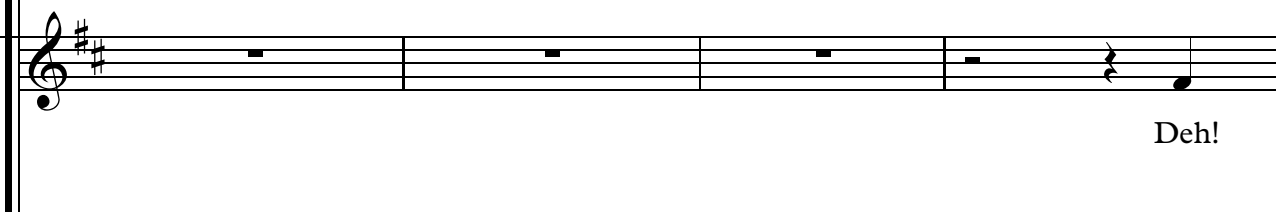
All' ar - - mi!

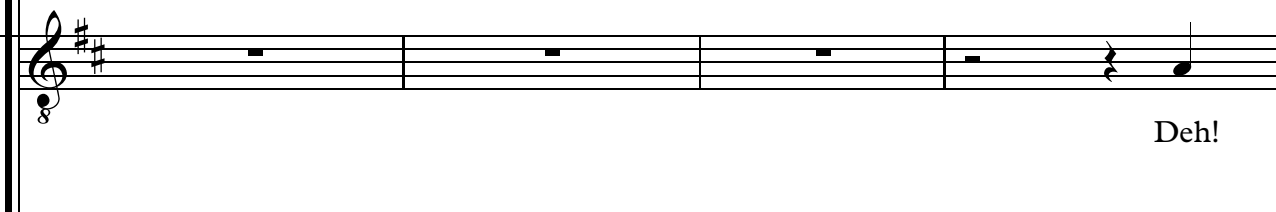
153

Z. 
sen - to, man - ca - re mi...

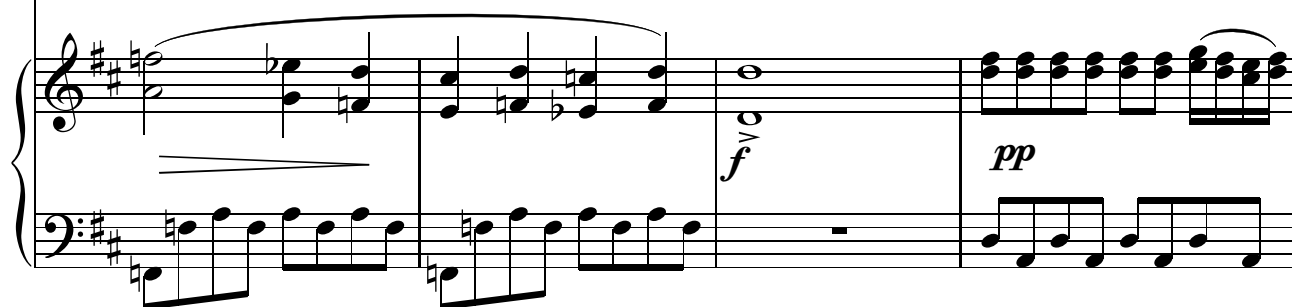
Ar. 
sen - to, man - ca - re mi...

Au. 
v'ac - cre - sca tor - men-to,

Coro Donne 
Deh!

Coro Uomini 
Deh!

al cam - - po! Deh!



f *pp*

157

Z.

Al cam - po!

Ar.

All' ar - mi!

Au.

All' ar - mi!

Coro Donne

vie - ni, t'af - fret - ta, all' ar - mi, al ci-

vie - ni, t'af - fret - ta, all' ar - mi, al ci-

vie - ni, t'af - fret - ta, all' ar - mi, al ci-

Coro Uomini

vie - ni, t'af - fret - ta, all' ar - mi, al ci-

160

Z.

Ar. *cresc.*
an - dia - mo! ad - di - o!

Au. *cresc.*
si va - da,

Coro Donne *cresc.*
men - to... tu vin - to sa - ra - i, con

Coro Uomini *cresc.*
men - to... tu vin - to sa - ra - i, con

cresc. a poco

163

Z.

co - rag - gio! all' ar - mi, al cam - -

Ar.

sa - pró di quel

Au.

sa - pró di quei

Coro Donne

no - i ven-ce - ra - i, sa - prem di quel

no - i vin-ce - ra - i, sa - prem di quel

no - i vin-ce - ra - i, sa - prem di quel

Coro Uomini

no - i vin-ce - ra - i, sa - prem del - la

166

Z. po! all' ar - - -

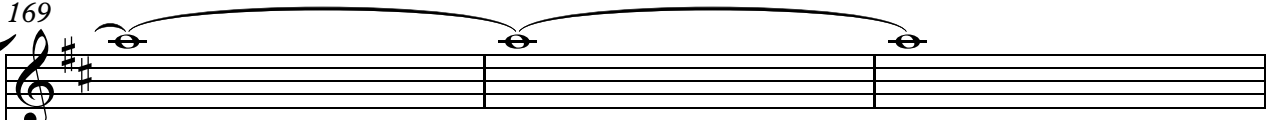
Ar. per - fi-do l'or - go - glio l'or-go - glio do-mar, an -

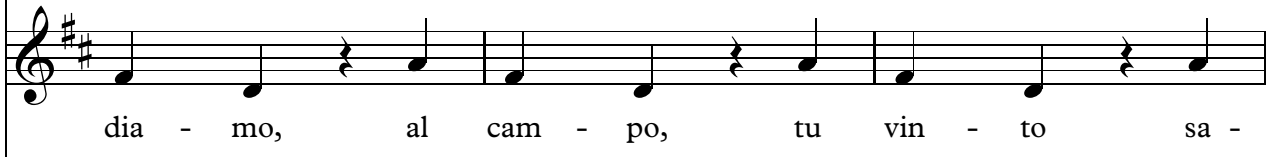
Au. per - fi-di l'or - go - glio l'or-go - glio do-mar, all' ar - mi,

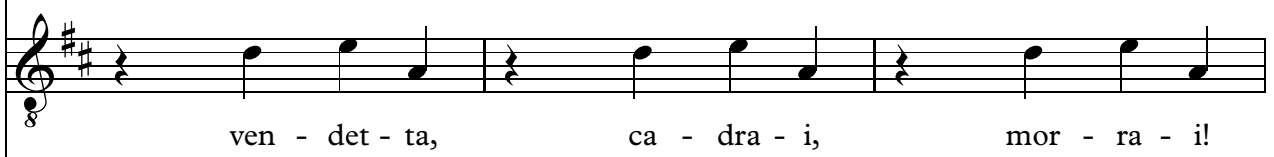
Coro Donne
per - fi-do l'or - go - glio do-mar, sap-rem do

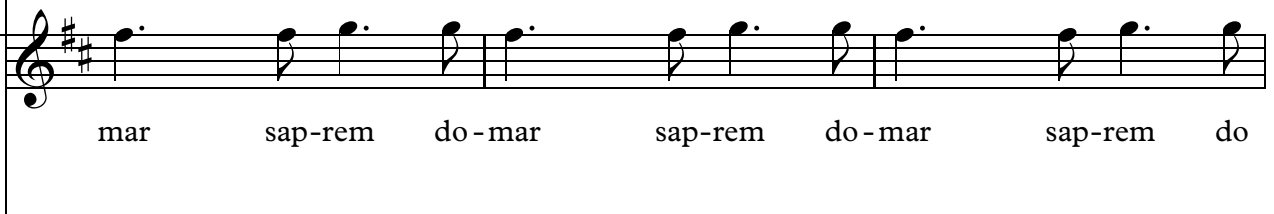
Coro Uomini
per - fi-da l'or - go - glio do-mar, sap-rem do


169

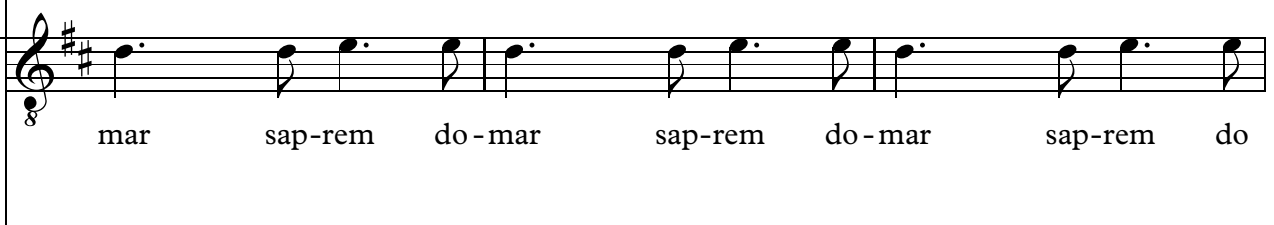
Z. 

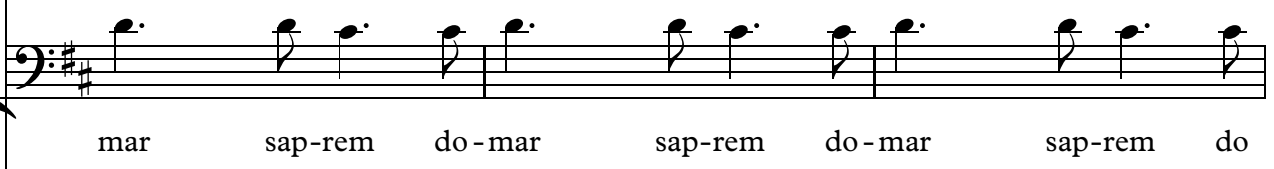
Ar. 
dia - mo, al cam - po, tu vin - to sa -

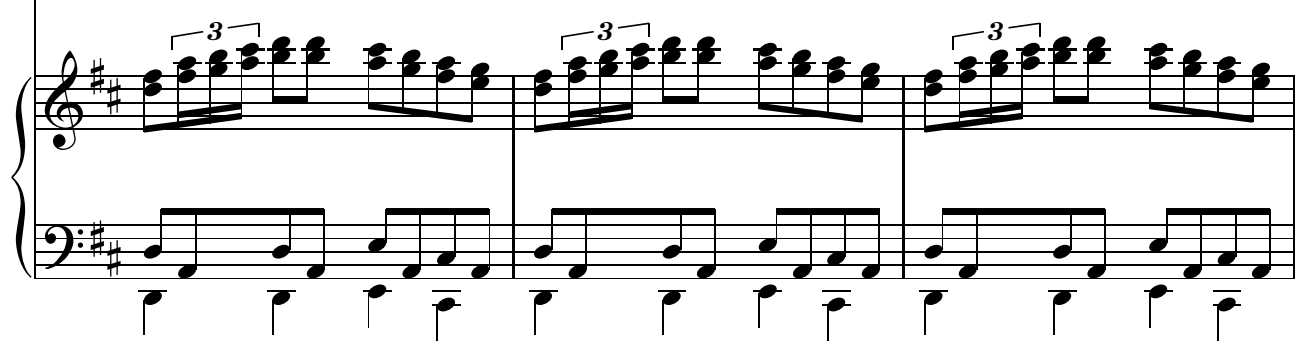
Au. 
ven - det - ta, ca - dra - i, mor - ra - i!

Coro Donne 
mar sap-rem do-mar sap-rem do-mar sap-rem do


mar sap-rem do-mar sap-rem do-mar sap-rem do

Coro Uomini 
mar sap-rem do-mar sap-rem do-mar sap-rem do


mar sap-rem do-mar sap-rem do-mar sap-rem do



172

Z. mi! an - co - ra un ad - di - o an -

Ar. ra - i!... an - co - ra un ad - di - o an -

Au. ven - det - ta,

Coro Donne

mar! an - dia - mo all' ar - mi,

Coro Uomini

mar, an - dia - mo all' ar - mi, an - dia - mo al

mar, an - dia - mo all' ar - mi, an - dia - mo al

pp *cresc.* *poco a poco*

175

Z. co - ra un ad - di - o, sa - pró di quel

Ar. co - ra un ad - di - o, sa - pró di quel

Au. ven - det - ta, sa -

Coro Donne an - dia - mo al cam - po, sa - prem l'or -

Coro Uomini cam - po, sa - prem l'or - go - glio l'or -

cam - po, sa - prem l'or - go - glio l'or -

178

ff. *pp*

Z. per - fi-do l'or - go - glio do - mar, an -

Ar. per - fi-do l'or - go - glio do - mar, an - *pp*

Au. pró l'or - go - glio do-mar,

Coro Donne

go - - glio do - mar,

go - - glio do - mar,

Coro Uomini

go - - glio do - mar, an - dia - mo all' *pp*

go - - glio do - mar, an - dia - mo all' *pp*

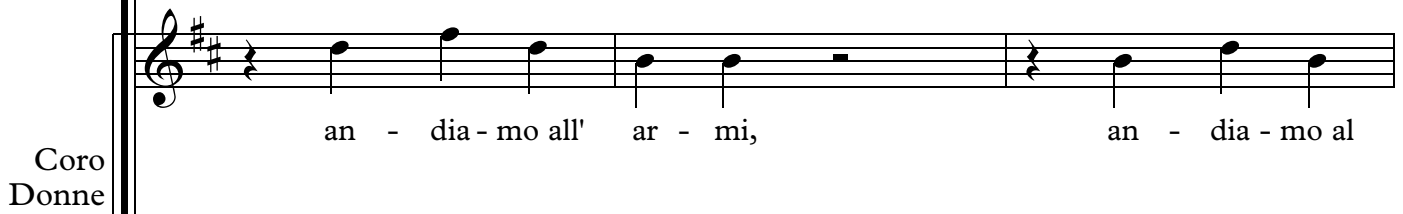
ff *pp*


181

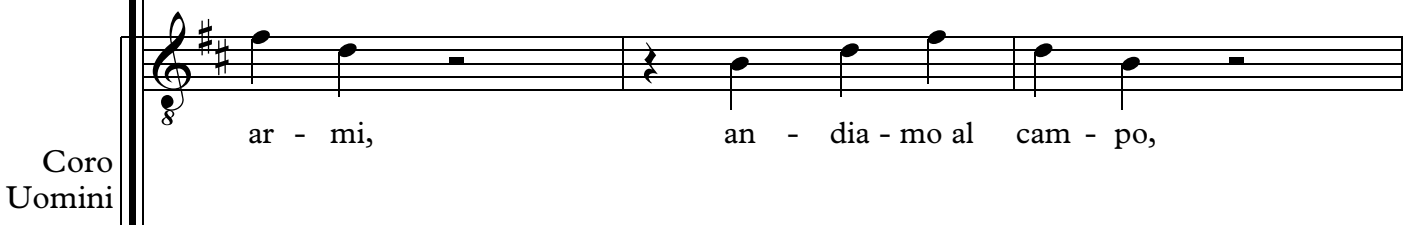
Z. 

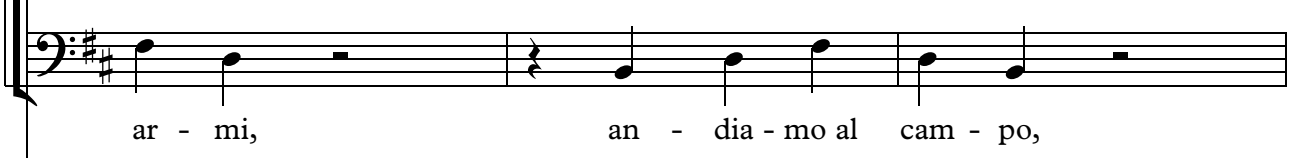
Ar. 

Au. 

Coro Donne 



Coro Uomini 





184 *ff*

Z. di - o, sa - pró di quel per - fi-do l'or - go - glio do -

Ar. di - o, sa - pró di quel per - fi-do l'or - go - glio do -

Au. det - ta, sa - pró l'or - go - glio do

Coro Donne

cam - po, sa - prem l'or - go - glio do -

cam - po sa - prem l'or - go - glio do -

Coro Uomini

sa - prem l'or - go - glio l'or - go - glio do -


sa - prem l'or - go - glio l'or - go - glio do -

ff


188

Piu mosso


Z. 
mar, an - diam, an - diam, an - diam, an - diam...

Ar. 
mar, an - diam, an - diam, an - diam, an - diam...

Au. 
mar, an - diam, an - diam, an - diam, an - diam...

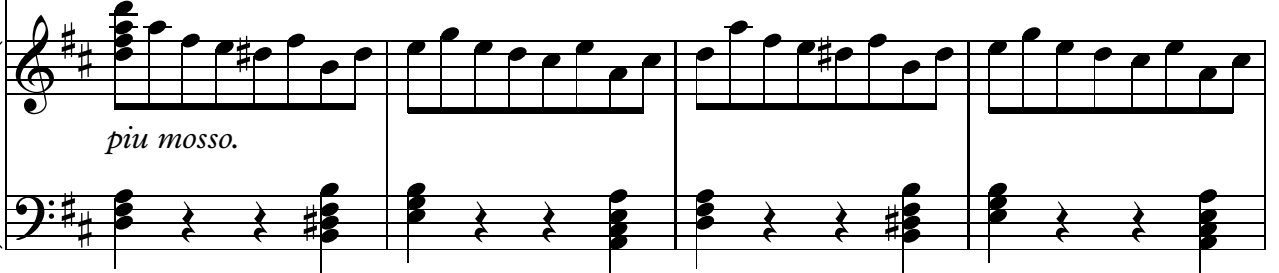
Coro Donne 
mar, an - diam, an - diam, an - diam, an -


mar, an - diam, an - diam, an - diam an -

Coro Uomini 
mar, an - diam, an - diam, an - diam an -


mar, an - diam, an - diam, an - diam, an -

Piu mosso


piu mosso.

192

Z.

Ar.

Au.

Coro Donne

Coro Uomini

diam, sa - prò di quel per - fi-do l'or - go - glio do

diam sa - prem di quel per - fi-do l'or - go - glio do

diam sa - prem di quel per - fi-do l'or - go - glio do

diam, sa - prem del - la per - fi-da l'or - go - glio do

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196

Z.

l'or - - - - -

Ar.

mar si l'or - -

Au.

mar si l'or - -

Coro Donne

mar si, l'or - -

mar si, l'or - -

Coro Uomini

mar si, l'or - -

mar si, l'or - -

ff

199

Z.

- go - - - glio do - mar l'or - go - glio do

Ar.

go - glio l'or - go - glio do - mar l'or - go - glio do

Au.

go - glio l'or - go - glio do - mar l'or - go - glio do -

Coro
Donne

go - glio l'or - go - glio do - mar l'or - go - glio do

Coro
Uomini

go - glio l'or - go - glio do - mar l'or - go - glio do

go - glio l'or - go - glio do - mar l'or - go - glio do

203

Z.
mar l'or - go - glio do-mar l'or - go - glio do

Ar.
mar l'or - go - glio do-mar l'or - go - glio do

Au.
mar l'or - go - glio do-mar l'or - go - glio do

Coro Donne
mar l'or - go - glio do-mar l'or - go - glio do

Coro Uomini
mar l'or - go - glio do-mar l'or - go - glio do

The piano accompaniment consists of a right-hand part with chords and a left-hand part with chords and a bass line.

207

Z.

Ar.

Au.

Coro Donne

Coro Uomini

mar l'or - go - glio do-mar si si do-mar si si do-mar si si do-

mar l'or - go - glio do-mar si si do-mar si si do-mar si si do-

mar l'or - go - glio do-mar si si do-mar si si do-mar si si do-

mar l'or - go - glio do-mar si si do-mar si si do-mar si si do-

mar l'or - go - glio do-mar si si do-mar si si do-mar si si do-

mar l'or - go - glio do-mar si si do-mar si si do-mar si si do-

mar l'or - go - glio do-mar si si do-mar si si do-mar si si do-



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212

Z.

mar si si do-mar.

Ar.

mar si si do-mar.

Au.

mar si si do-mar.

Coro Donne

mar si si do-mar.

mar si si do-mar.

Coro Uomini

mar si si do-mar.

mar si si do-mar.



216

219

Musical score for measures 219-222. The score is in G major (one sharp) and 2/4 time. The upper staff (treble clef) features a complex texture of chords and moving lines, with many notes beamed together. The lower staff (bass clef) provides a harmonic foundation with block chords and some rhythmic patterns.

223

Musical score for measures 223-226. The score continues in G major and 2/4 time. The upper staff shows a series of chords with accents (>) over the notes. The lower staff features a rhythmic pattern of eighth notes in the left hand, with some rests. The piece concludes with a final chord in the upper staff and a whole note in the lower staff.

Fine dell'Atto Primo.