



# LENDIC NIKSA

Arrangeur, Interprete, Editeur

Croatie

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## A propos de la pièce



**Titre :** Aureliano in Palmira (Vocal score)  
[Atto primo]  
**Compositeur :** Rossini, Gioacchino  
**Arrangeur :** NIKSA, LENDIC  
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**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**

<b>Aureliano</b> imperatore di Roma	<i>tenore</i>
<b>Zenobia</b> regine di Palmira, amante di	<i>soprano</i>
<b>Arsace</b> principe di Persia	<i>contralto</i>
<b>Publia</b> figlia di Valeriano amante di Arsace	<i>mezzosoprano</i>
<b>Oraspe</b> generale de' palmireni	<i>tenore</i>
<b>Licinio</b> tribuno	<i>basso</i>
<b>Gran Sacerdote</b> 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 tempo is Andante maestoso. Measure 0 starts with a forte (f) dynamic. Measure 1 transitions to piano (p). Measure 2 features a crescendo leading to a fermata.

3

Measures 3-5 of the piano introduction. Measure 3 starts with a forte (f) dynamic. Measure 4 transitions to piano (p). Measure 5 features a crescendo leading to a fermata.

6

Measures 6-7 of the piano introduction. Measure 6 starts with a pianissimo (pp) dynamic. Measure 7 features a crescendo (cresc.) leading to a fermata.

8

Measures 8-9 of the piano introduction. Measure 8 features a crescendo leading to a fermata. Measure 9 features a melodic line in the right hand and a bass line in the left hand.

10

Measures 10-11 of the piano introduction. Measure 10 starts with a forte (f) dynamic. Measure 11 transitions to piano (p).

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 plays a rhythmic accompaniment of eighth notes.

14

Musical notation for measures 14 and 15. The right hand continues the melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment.

16

Musical notation for measures 16 and 17. Measure 16 includes two triplet markings over the right hand. Measure 17 features a dynamic shift from piano (*p*) to forte (*f*) in the right hand, while the left hand has rests.

18

Musical notation for measures 18 and 19. Measure 18 shows a dynamic shift from piano (*p*) to forte (*f*) in the right hand. Measure 19 starts with piano (*p*) in the right hand and continues with eighth-note accompaniment in the left hand.

20

Musical notation for measures 20 and 21. Measure 20 begins with piano (*p*) in the right hand. Measure 21 continues with eighth-note accompaniment in the left hand.

22

Musical notation for measures 22 and 23. Measure 22 includes the instruction *morendo.* in the right hand. Measure 23 features a dynamic shift to forte (*f*) in the right hand. The piece concludes 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*. The right hand has a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment.

29

Musical score for measures 29-32. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A hairpin symbol is present in measure 32.

33

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

37

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

41

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

45

Musical score for measures 45-48. The right hand has a melodic line with eighth notes and slurs. The left hand accompaniment continues. A hairpin symbol labeled *cresc.* is present in measure 45.



48

Measures 48-51: Treble clef, key signature of one sharp (F#), common time. 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#), common time. 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#) and accents (>) over the final notes.

55

Measures 55-58: Treble clef, key signature of two sharps (F#, C#), common time. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment remains consistent. Measure 58 includes accents (>) over the final notes.

59

Measures 59-62: Treble clef, key signature of two sharps (F#, C#), common time. The right hand features a dense texture of chords and sixteenth notes. The left hand accompaniment continues. Measure 62 includes accents (>) over the final notes.

63

Measures 63-65: Treble clef, key signature of two sharps (F#, C#), common time. The right hand has a melodic line with eighth notes. The left hand accompaniment continues. Measure 65 includes a key signature change to one sharp (F#) and accents (>) over the final notes.

66

Measures 66-69: Treble clef, key signature of one sharp (F#), common time. Measure 66 starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes. The left hand accompaniment continues. Measure 69 includes a key signature change to one sharp (F#) and accents (>) over the final notes.

69

Musical score for measures 69-72. The piece is in G major. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in measure 72.

73

Musical score for measures 73-76. The right hand continues with intricate melodic patterns, including slurs and accents. The left hand maintains its accompaniment. A dynamic marking of *p* is visible in measure 73.

77

Musical score for measures 77-82. Measures 77-80 show a melodic line in the right hand with slurs. Measures 81-82 feature a series of trills, indicated by the 'tr' marking above and below the notes in both staves.

83

Musical score for measures 83-86. The right hand has a melodic line with slurs. The left hand features a consistent accompaniment of chords. Dynamic markings include *p* (piano) in measure 83 and *dolce.* (dolce) in measure 84.

87

Musical score for measures 87-90. The right hand has a melodic line with slurs. The left hand features a consistent accompaniment of chords. A dynamic marking of *p* is present in measure 87.

90

Musical score for measures 90-93. The right hand features a melodic line with slurs and triplets, indicated by the '3' marking above the notes. The left hand features a consistent accompaniment of chords. A dynamic marking of *p* is present in measure 90.

94

Musical score for measures 94-97. The treble clef part features a series of sixteenth-note triplets in the first two measures, followed by a melodic line with a fermata. The bass clef part provides a harmonic accompaniment with chords and eighth-note patterns.

98

Musical score for measures 98-100. The treble clef part continues with a melodic line, including a fermata. The bass clef part features a steady eighth-note accompaniment.

101

Musical score for measures 101-103. The treble clef part has a melodic line with a fermata. The bass clef part continues with an eighth-note accompaniment.

104

Musical score for measures 104-107. The treble clef part includes a fermata and a triplet. The bass clef part features a steady eighth-note accompaniment. Dynamics include *mf*.

108

Musical score for measures 108-111. The treble clef part consists of sustained chords with a fermata. The bass clef part features a steady eighth-note accompaniment.

112

Musical score for measures 112-115. The treble clef part consists of sustained chords with a fermata. The bass clef part features a steady eighth-note accompaniment. Dynamics include *pp*.

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.* (crescendo) marking is present in measure 119.

120

Musical score for measures 120-122. The right hand continues with a dense texture of chords and eighth notes. The left hand maintains a consistent accompaniment pattern.

123

Musical score for measures 123-125. Measure 123 begins with a *rinf.* (ritardando) marking. Measure 125 features a *f* (forte) dynamic and a triplet of eighth notes in the right hand.

126

Musical score for measures 126-128. The right hand features a triplet of eighth notes in each measure. The left hand continues with its accompaniment pattern.

129

Musical score for measures 129-131. The right hand features a *ff* (fortissimo) dynamic and a series of chords. The left hand has a triplet of eighth notes in each measure.

132

Musical score for measures 132-134. The right hand features a series of chords. The left hand has a triplet of eighth notes in each measure.

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. The piece is in G major (one sharp) and 3/4 time. 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 F#5 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. The piece is in G major (one sharp) and 3/4 time. Measure 144 has a treble clef with a half note B4 and a bass clef with a half note G2. Measure 145 has a treble clef with a half note C5 and a bass clef with a half note G2. Measure 146 has a treble clef with a half note D5 and a bass clef with a half note G2. Measure 147 has a treble clef with a half note E5 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. The piece is in G major (one sharp) and 3/4 time. Measure 148 has a treble clef with a half note F#5 and a bass clef with a half note G2. Measure 149 has a treble clef with a half note G5 and a bass clef with a half note G2. Measure 150 has a treble clef with a half note A5 and a bass clef with a half note G2. Measure 151 has a treble clef with a half note B4 and a bass clef with a half note G2. The right hand plays a melodic line with a *p* dynamic marking. The left hand continues with a steady bass line.

152

Musical score for measures 152-155. The piece is in G major (one sharp) and 3/4 time. Measure 152 has a treble clef with a half note C5 and a bass clef with a half note G2. Measure 153 has a treble clef with a half note D5 and a bass clef with a half note G2. Measure 154 has a treble clef with a half note E5 and a bass clef with a half note G2. Measure 155 has a treble clef with a half note F#5 and a bass clef with a half note G2. The right hand plays a melodic line with a *p* dynamic marking. The left hand continues with a steady bass line.

156

Musical score for measures 156-159. The piece is in G major (one sharp) and 3/4 time. Measure 156 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 157 has a treble clef with a half note A4 and a bass clef with a half note G2. Measure 158 has a treble clef with a half note B4 and a bass clef with a half note G2. Measure 159 has a treble clef with a half note C5 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 treble clef staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The bass clef staff features a steady accompaniment of eighth-note chords. Dynamic markings include *mf* and *f*.

164

Musical score for measures 164-166. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff maintains the eighth-note chordal accompaniment. The key signature changes to three sharps (F#, C#, G#) at the end of measure 166.

167

*cantabile.*

Musical score for measures 167-170. The treble clef staff begins with a whole rest, followed by a melodic phrase marked *cantabile.* The bass clef staff continues with eighth-note chords. The key signature remains three sharps.

171

Musical score for measures 171-174. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues with eighth-note chords. The key signature remains three sharps.

175

*3 cresc.*

Musical score for measures 175-178. The treble clef staff contains a melodic line with triplets and accents. The bass clef staff features a steady accompaniment of eighth-note chords. The key signature remains three sharps.

179

Musical score for measures 179-182. The treble clef staff begins with a whole rest, followed by a melodic phrase. The bass clef staff continues with eighth-note chords. The key signature remains three sharps.

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 patterns of eighth notes, each marked with a '3' below it. The left hand continues with a consistent eighth-note accompaniment.

214

**Piu mosso.**

musical score for measures 214-217. The tempo is marked **Piu mosso.** and the dynamic is **ff**. The right hand features triplet eighth notes in measure 214, followed by a melodic line. The left hand has a steady eighth-note accompaniment.

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 has 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 has a steady eighth-note accompaniment.



227

Musical score for measures 227-230. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 227 features a dense texture with sixteenth-note chords in the treble and a steady eighth-note bass line. Measures 228-230 show a transition with more sustained notes in the treble and a more active bass line.

230

Musical score for measures 230-233. The system consists of two staves. Measure 230 continues the previous system. Measures 231-233 feature a more melodic treble line with some rests and a consistent eighth-note bass line. A dynamic marking 'v' is present above the treble staff in measure 231.

234

Musical score for measures 234-236. The system consists of two staves. Measure 234 has a more melodic treble line. Measures 235-236 feature a dense texture with sixteenth-note chords in the treble and a steady eighth-note bass line. Dynamic markings 'v' are present below the bass staff in measures 235 and 236.

237

Musical score for measures 237-238. The system consists of two staves. Measure 237 features a dense texture with sixteenth-note chords in the treble and a steady eighth-note bass line. Measure 238 continues this texture. Dynamic markings 'v' are present below the bass staff in both measures.

239

Musical score for measures 239-241. The system consists of two staves. Measure 239 features a dense texture with sixteenth-note chords in the treble and a steady eighth-note bass line. Measures 240-241 continue this texture. Dynamic markings 'v' are present below the bass staff in both measures.

242

Musical score for measures 242-245. The system consists of two staves. Measure 242 features a dense texture with sixteenth-note chords in the treble and a steady eighth-note bass line. Measures 243-245 continue this texture. Dynamic markings 'v' are present below the bass staff in all three measures.

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#). The music consists of eighth-note chords in the right hand and eighth-note chords in the left hand. Measures 246 and 247 are marked with a 'V' above the staff. Measures 248 and 249 are marked with a 'V' above the staff.

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#). The music consists of eighth-note chords in the right hand and eighth-note chords in the left hand. Measures 250 and 251 are marked with a 'V' above the staff. Measures 252 and 253 are marked with a 'V' above the staff.

# 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 rhythmic accompaniment of eighth notes. The piece concludes with a triplet of eighth notes in both hands.

5

Measures 5-7 of the piano introduction. The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment of eighth notes with triplet markings. The piece concludes with a triplet of eighth notes in both hands.

8

Measures 8-10 of the piano introduction. The right hand features a melodic line with a trill (*tr*) in the first measure. The left hand continues with a rhythmic accompaniment of eighth notes with triplet markings. The piece concludes with a triplet of eighth notes in both hands.

11

S. *sotto voce.* Spo - sa del gran - de O -

A. *sotto voce.* Spo - sa del gran - de O -

T. *sotto voce.* Spo - sa del gran - de O -

B. *sotto voce.* Spo - sa del gran - de O -

Measures 11-14 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 a rhythmic accompaniment of eighth notes with triplet markings.

Measures 15-18 of the piano introduction. The piano accompaniment continues with a rhythmic accompaniment of eighth notes with triplet markings. The piece concludes with a triplet of eighth notes in both hands.

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,*

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.

*sf* *p* *sf* *p*

*marcatiss:*

*sf* *p* *sf* *p*



39

S.

A.   
vo - ti.

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

B.   
In - vo - ca te la

*sf* *p* *sf* *p* *sf* *p* *sf* *p*

3 3 3 3

*sf* *p* *sf* *p*

6 6 6 6

41

S.

A.

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

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

*sf* *p* *sf* *p* *sf* *p* *sf* *p*

3 3 3 3

*sf* *p* *sf* *p*

6 6 6 6

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

trm

54

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

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

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

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

ff

f

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

Detailed description: This block contains the musical score for measures 57-58. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sal - va da tant' or - ror sal - -". The piano accompaniment consists of two staves with triplets in both hands. The Soprano and Alto parts have a fermata over the final note. The Tenor and Bass parts end with a whole note. The piano accompaniment features a melodic line with triplets and a harmonic line with chords and triplets.

Detailed description: This block shows the piano accompaniment for measures 57-58. It consists of two staves. The right hand has a melodic line with triplets and a fermata. The left hand has a harmonic line with chords and triplets. The dynamics are marked with a piano (*p*) and the tempo is indicated by a '3' under the triplets.

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

Detailed description: This block contains the musical score for measure 59. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "va da tant' or - ror sal - -". The piano accompaniment consists of two staves with triplets in both hands. The Soprano and Alto parts have a fermata over the final note. The Tenor and Bass parts end with a whole note. The piano accompaniment features a melodic line with triplets and a harmonic line with chords and triplets.

Detailed description: This block shows the piano accompaniment for measure 59. It consists of two staves. The right hand has a melodic line with triplets and a fermata. The left hand has a harmonic line with chords and triplets. The dynamics are marked with a piano (*p*) and the tempo is indicated by a '3' under the triplets.

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-note patterns and quarter notes, maintaining the accompaniment.

Measures 6-8 of the piano introduction. The melodic line becomes more active with sixteenth-note runs, while the accompaniment remains consistent.

Measures 9-11 of the piano introduction. The melodic line features a series of chords and moving lines, leading to a cadence.

G.S.

Measures 12-14 of the Gran Sacerdote vocal line. The vocal line begins with a fermata and a dynamic marking of *p*.

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 provides a rhythmic accompaniment. A dynamic marking of *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 -

45

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.

57

S.

A.

T.

B.

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<sup>va</sup>

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)

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<sup>va</sup>

76

S. pren - da del no - - -

A. pren - da del no - - -

T. pren - da del no - - -

B. del no - stro del

8<sup>va</sup>

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

A. *f*

T. *f*

B. *f*

10

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

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

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

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

12

S.  
A.

cor, no, no.

T.  
B.

cor, no, no.

3

3

2/4

2/4

2/4

**Andantino**

A.

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

**Andantino**

3

2/4

2/4

17

A.

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

3

3

2/4

2/4

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*

-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.*

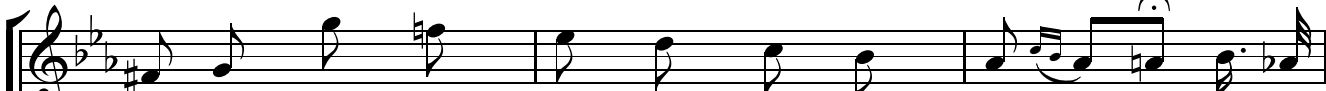
50


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

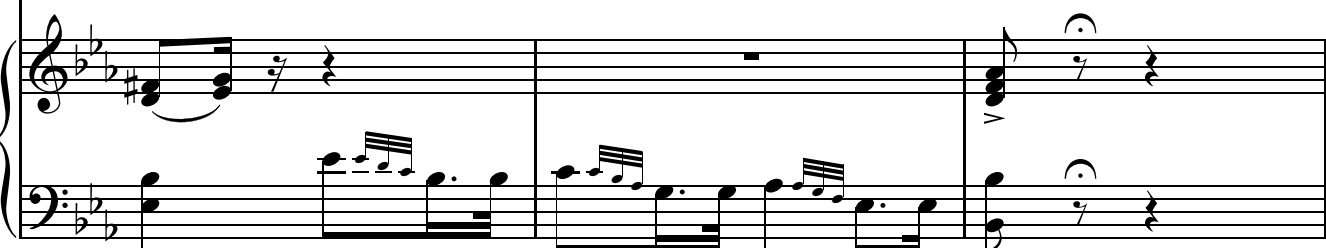
A.  to - sa, o Dea, ri - mi - ra co - si pu - ra e bel - la



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

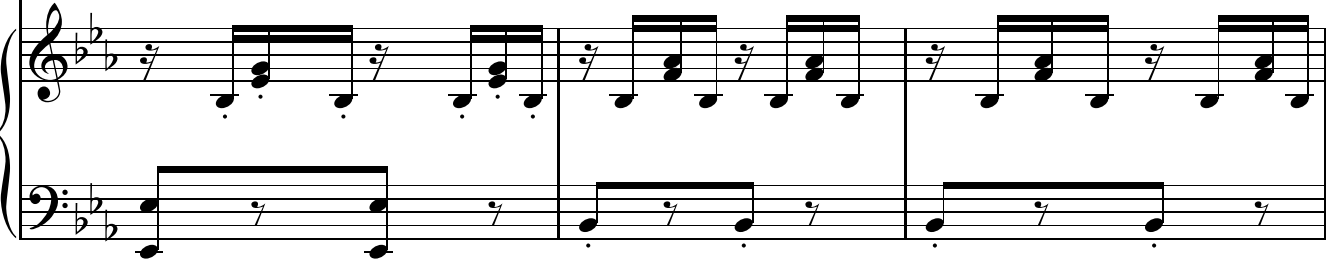


*vibrate*

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 -*

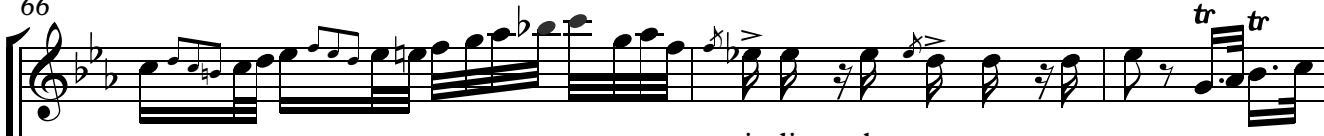
64


Z.

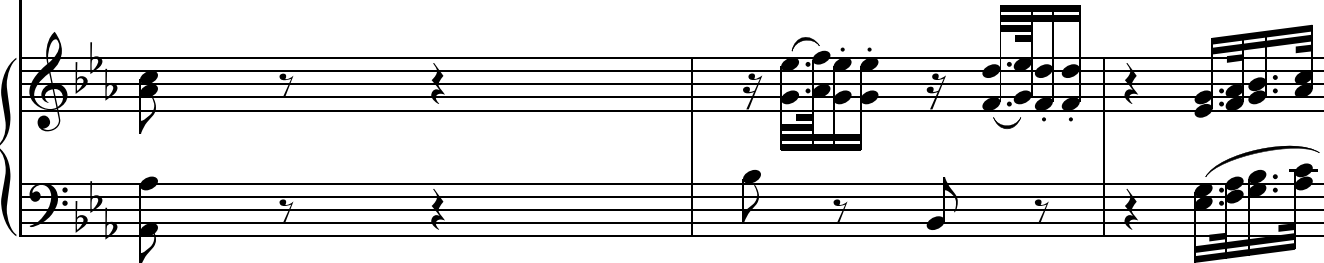
A. *-ri - di al no - stro a - mor*



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:*

*donne* Qual suon lon - ta - no!

**A.** *Alto:*

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.  *8*  
Giá l'in - se - gne d'Au - re - lia - no

*cresc a poco a poco*

24

O.  *8*  
dell' Eu - fra - te so - no in

27

O.  *8*  
fi - va, e l'e - ser - ci -

30

O.  *8*  
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

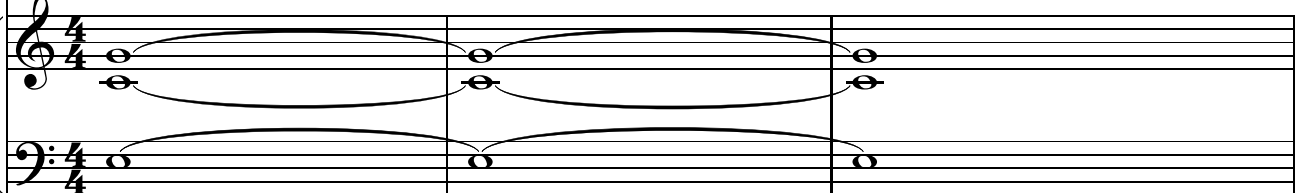
*Segue Recitativo ed Aria.*

## 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 many beamed notes 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 in the right hand and a steady bass line in the left hand.

98

Musical score for measures 98-100. The piano accompaniment features prominent triplets in the right hand and a complex 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 simple 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 simple bass line in the left hand. The dynamic marking *p* is present.



# No 3 - MARCIA

Rossini

## Marziale

Piano

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked 'Marziale'. The score begins with a forte (*f*) dynamic. The first system (measures 1-3) features a rhythmic melody in the treble and a supporting bass line. The second system (measures 4-7) shows a dynamic shift to piano (*p*) in the treble, with the bass line providing harmonic support. The third system (measures 8-11) continues the piano section with alternating *p* and *f* dynamics. The fourth system (measures 12-15) features a return to forte (*f*) with a prominent triplet figure in the treble. The fifth system (measures 16-19) concludes with a piano (*p*) section, showing a melodic line in the treble and a bass line with chords.

21

*ff* *p*

Measures 21-24: Treble clef contains a melodic line with accents and triplets. Bass clef contains a rhythmic accompaniment of chords. Dynamics range from *ff* to *p*.

25

Measures 25-28: Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment of chords.

29

Measures 29-32: Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment of chords.

33

*ff*

Measures 33-36: Treble clef contains a melodic line with accents. Bass clef contains a rhythmic accompaniment of chords. Dynamics range from *ff*.

37

Measures 37-40: Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment of chords.

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 begins with the lyrics "Vi - vie - ter - no o gran - de au - gus - to". The piano accompaniment consists of a steady eighth-note bass line.

Vi - vie - ter - no o gran - de au - gus - to

Measures 5-8 of the piano accompaniment. The right hand plays a complex rhythmic pattern of eighth notes, and the left hand plays a similar pattern. The dynamic is fortissimo (*ff*).

9

Measures 9-12 of the vocal entry. The vocal line continues with the lyrics "all' im - per - ro al - mon - do in - te - ro". The piano accompaniment continues with the same eighth-note bass line.

all' im - per - ro al - mon - do in - te - ro

Measures 9-12 of the piano accompaniment. The right hand features a melodic line with slurs, and the left hand plays a complex chordal accompaniment. The dynamic is fortissimo (*ff*).

13

Full Score

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

*p* *f*

17

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

21

*sotto voce.*

*sotto voce.*

al tuo cri - ne il vin - to Eu -

*p*

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

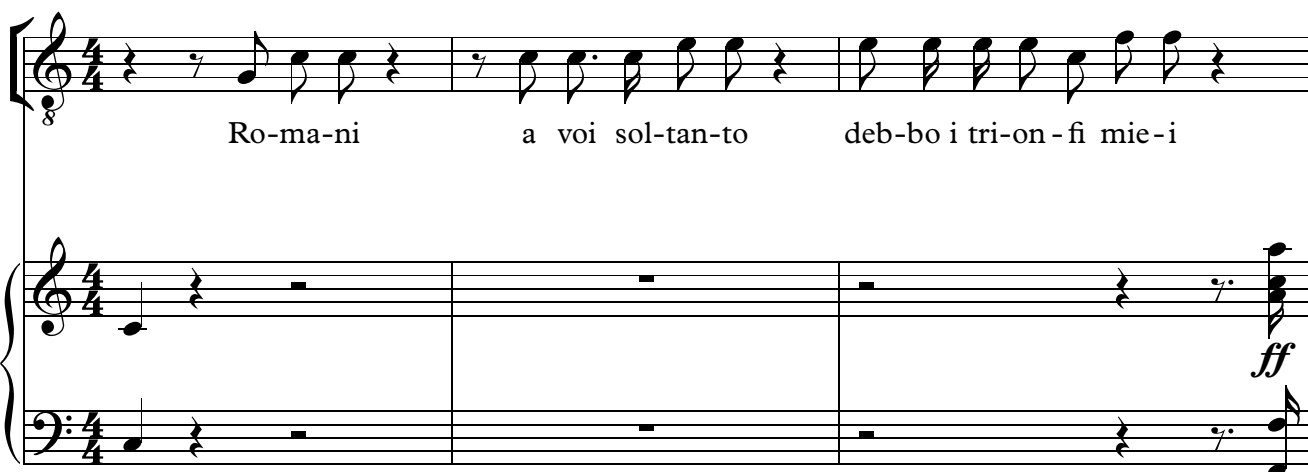
ag - giun - ge - rá.

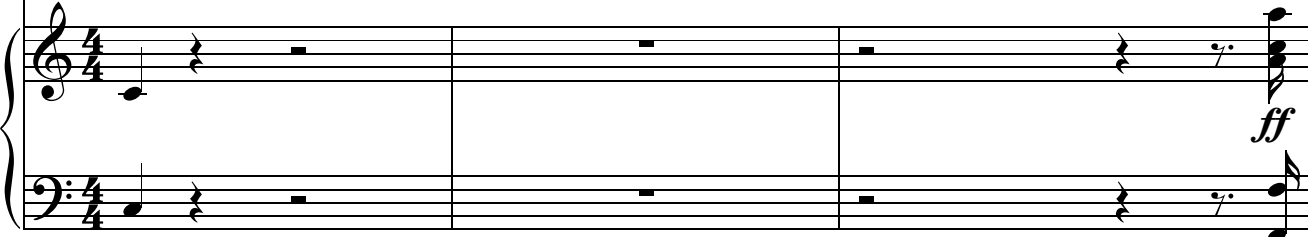
52

 *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 3/4 time and marked *Andante*. Measure 20 begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

24

Musical score for measures 24-26. The right hand continues with a melodic line, featuring a long slur over measures 25 and 26. The left hand accompaniment consists of chords and moving lines.

27

Musical score for measures 27-30. The right hand has a more active melodic line with slurs. The left hand accompaniment includes chords and rhythmic patterns.

28

Musical score for measures 28-31. Measure 28 features a trill (*tr*) in the right hand. The right hand continues with a melodic line, and the left hand accompaniment includes chords and moving lines.

29

Musical score for measures 29-32. The piece begins with a forte (*f*) dynamic. The right hand has a melodic line with slurs, and the left hand accompaniment includes chords and moving lines.

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 -

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.

*p*

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

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

*f*

123

tor - no vin - ci - tor ri - tor - no vin - ci -  
vin - ci - e ri - tor - na vin - ci -

*p*

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

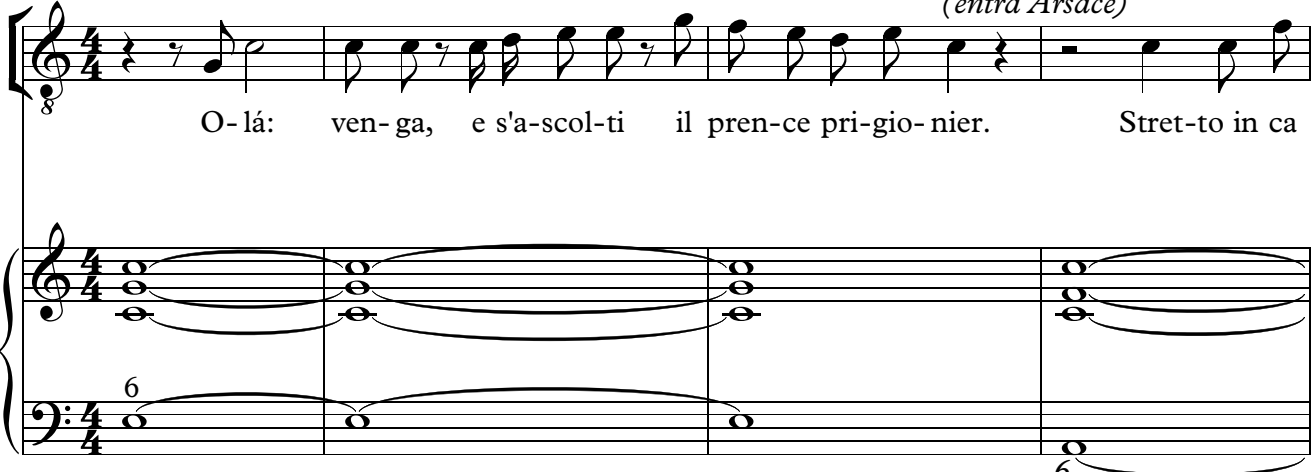
*Segue Recitativo dopo la Cavatina:*

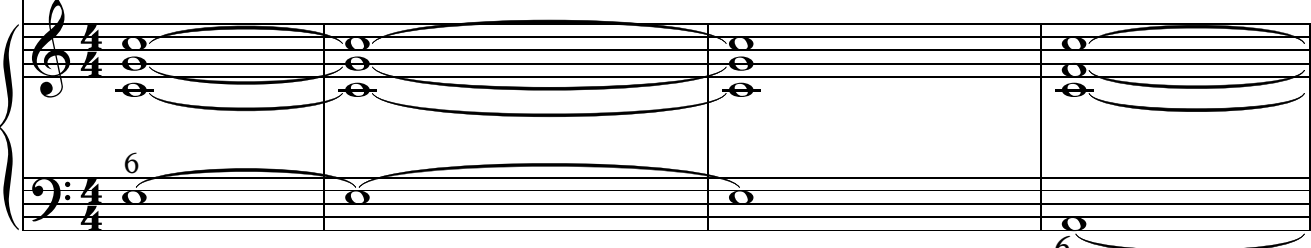
Full Score  
**RECITATIVO**

(Aureliano, Arsace)

Rossini

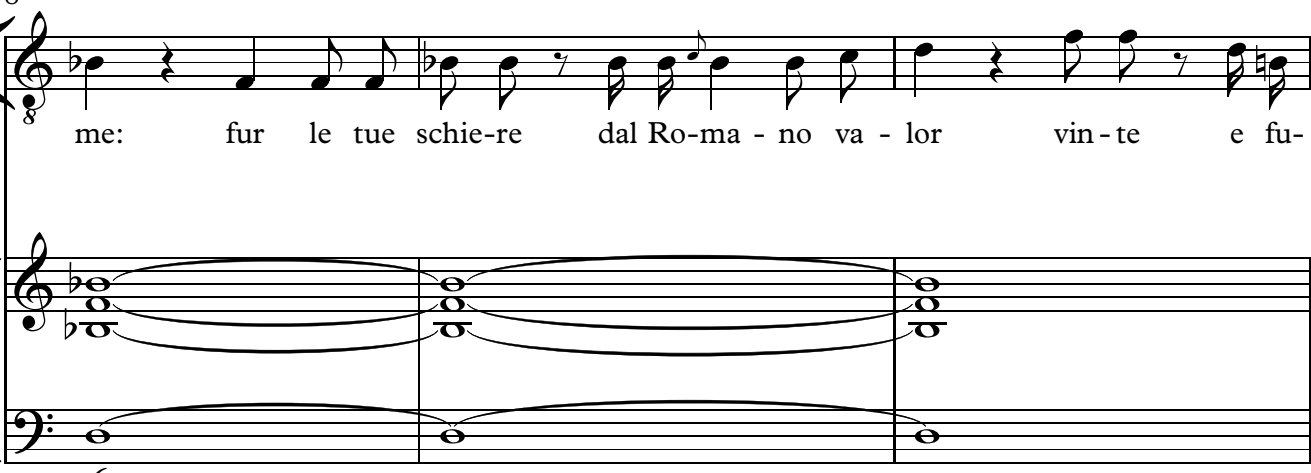
*Scena sesta**(entra Arsace)*

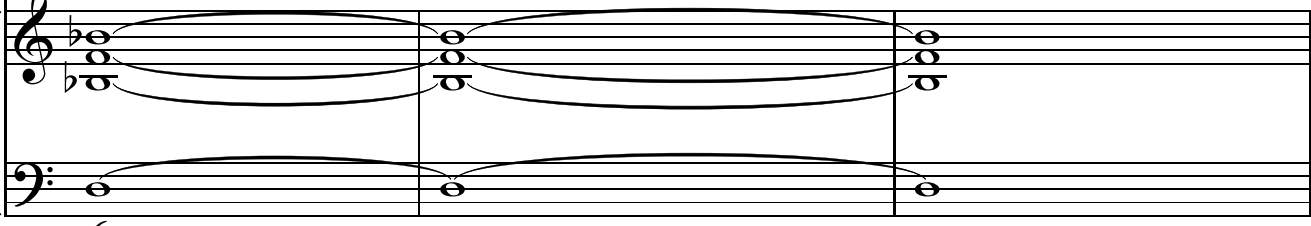
Au.  *8*  
O-lá: ven-ga, e s'a-scol-ti il pren-ce pri-gio-nier. Stret-to in ca

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

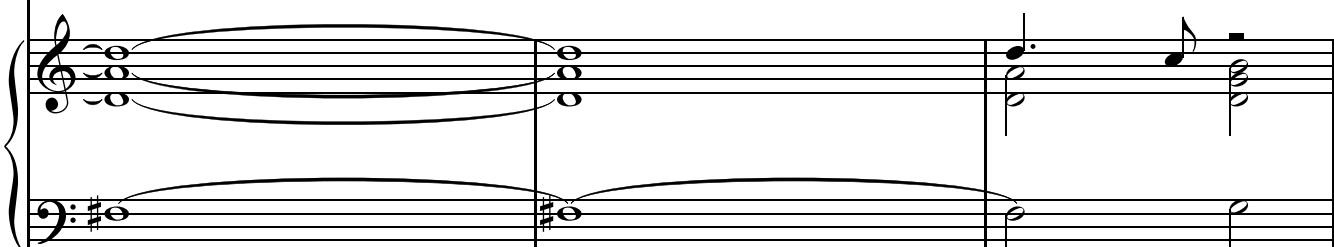
Au.  ga- te, in ri- va dell' O - ron te e dell' Eu- fra- te.

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. 

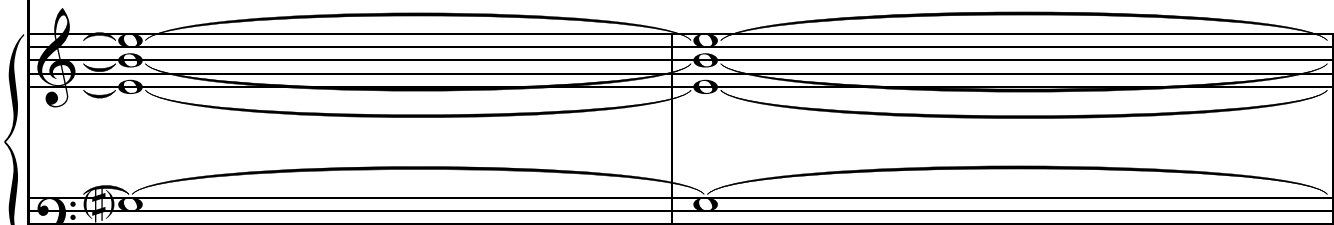
In-van lo



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 *ff*

Au. *p*

Pen - sa che

Au.

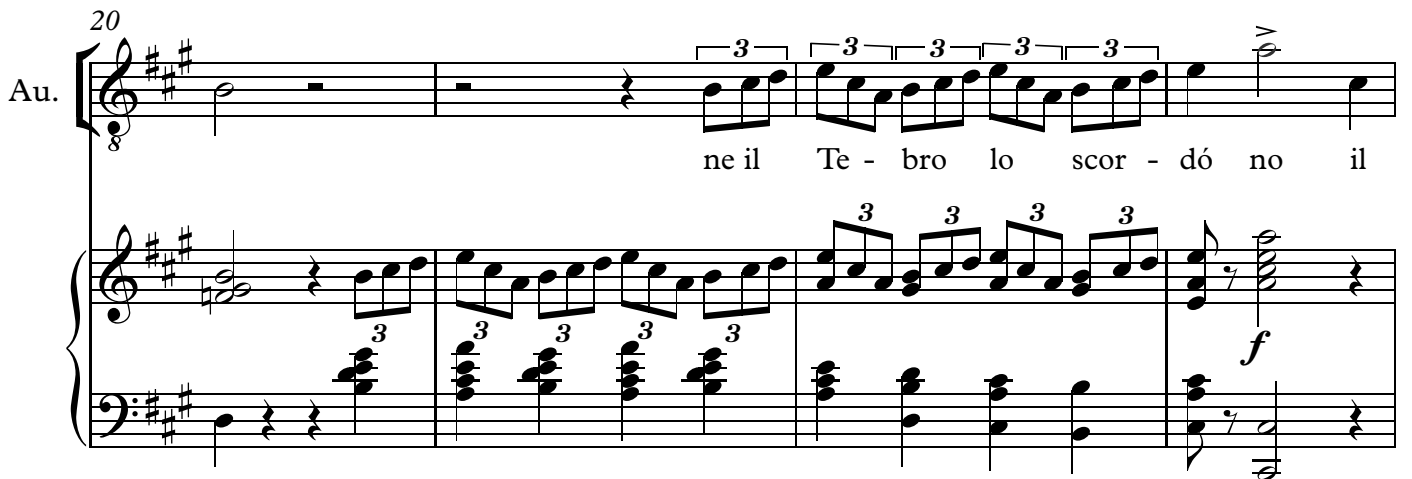
fe - sti a \_\_\_\_\_ Ro-ma Tal giu-ra-men - to in \_\_\_\_\_

Au.

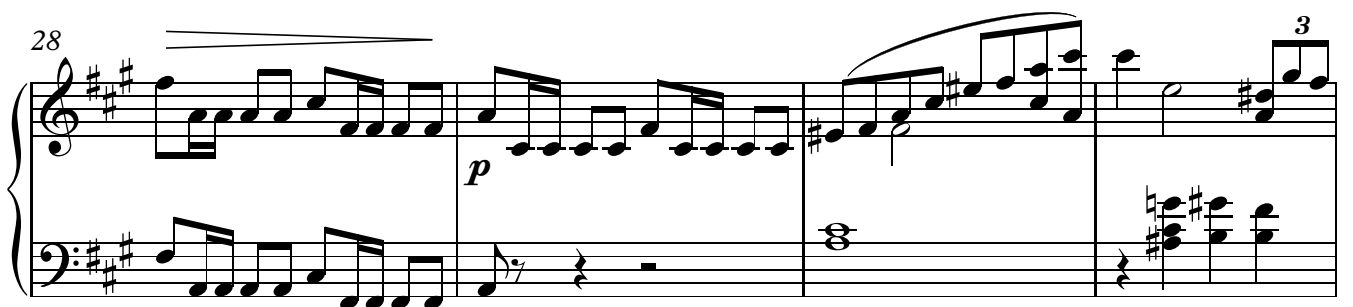
pri - a tal giu-ra-men - to in pri-a,

*f p f p*


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

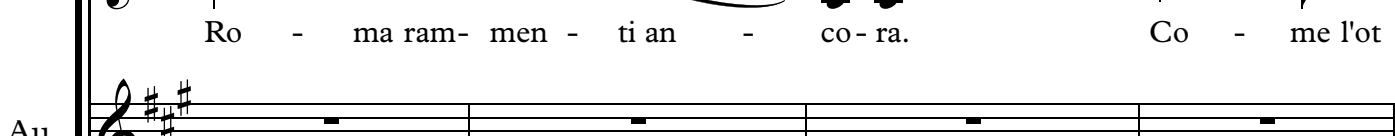
20  
Au.   
8 ne il Te - bro lo scor - dó no il

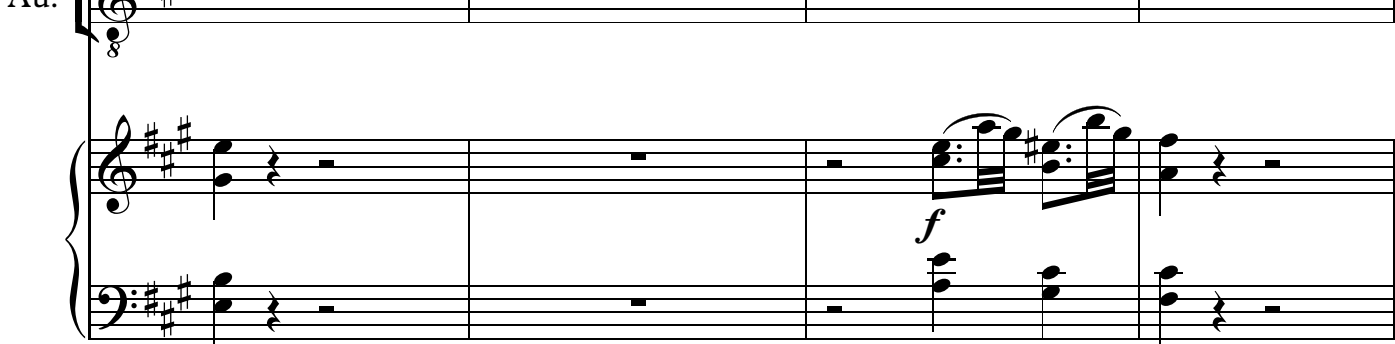
24  
Au.   
8 Te - bro ne il Te - bro lo scor - dó.

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

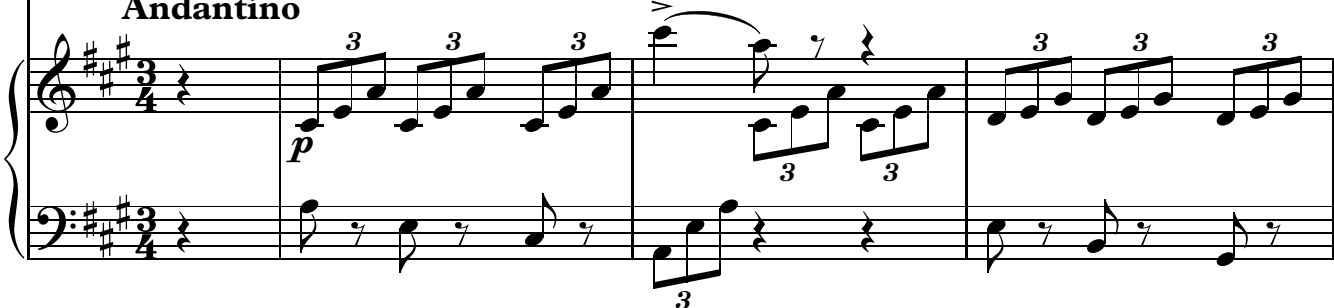
104

Andantino

Ar. 

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

**Andantino**

*p* 

110

Ar. 

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



114

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 - glio 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



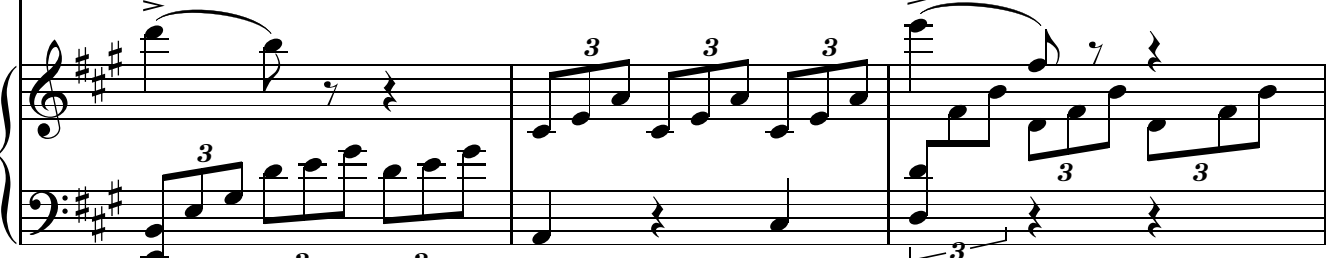
135

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

Au. do - na al suo ri - gor.

141

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

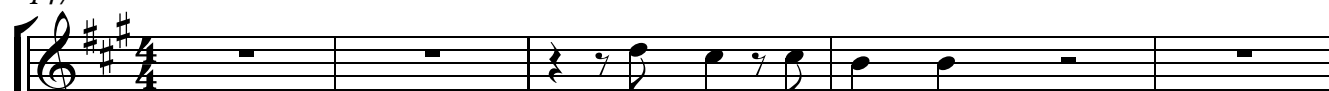
Au. Ab - ban - do na al suo al suo ri-

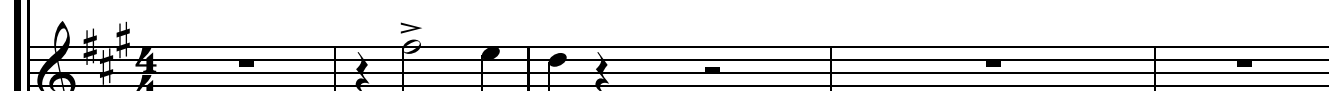
143

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*



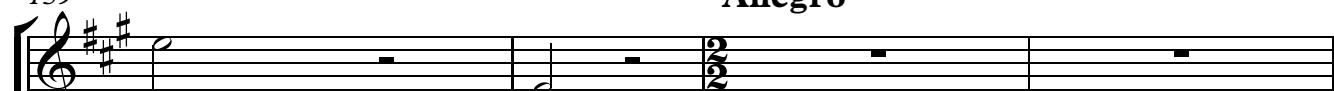
156


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

Au. 




159 **Allegro**

Ar. 

Au.  no, no, Va li ce- la al mio\_ co -

**Allegro**



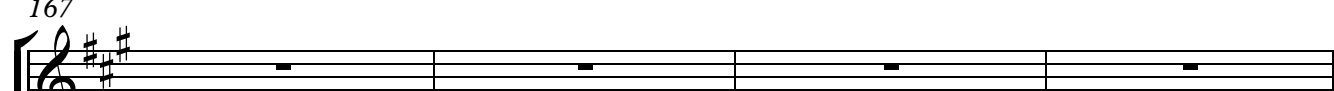
163


Ar. 

Au.  spet - to al mio co - spet - to al tuo fa - to io t'ab ban -



167

Ar. 

Au.  - do - no io t'ab - ban - do - no co - me pron - to nel per -



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.

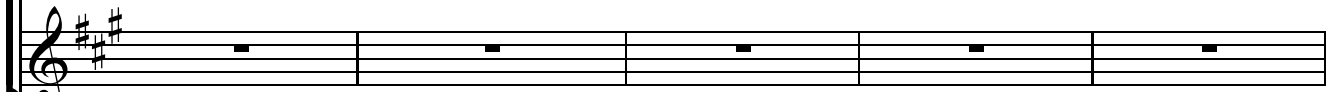
Au.

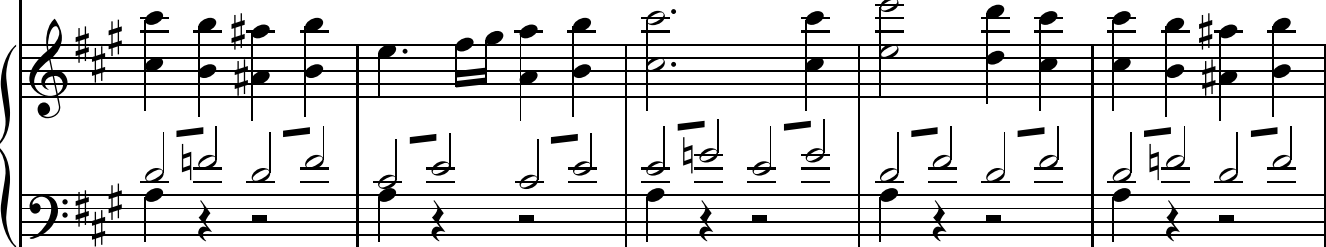
pron - to in con- dan - nar. Ah per lei ch'io

*ff* *p*

184

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

Au. 



189

Ar.   
- do - no, co - me sprezz - 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 musical score consists of five measures. The right hand (treble clef) begins with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a series of chords and moving lines. The left hand (bass clef) provides a harmonic accompaniment with chords and moving bass lines. The key signature is G major (one sharp) and the time signature is 4/4.

*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-

7   
L.    
seg-gia. Nell'in-fe-de-le reg-gia tre-mi Ze-no-bia, e nel de-sti-no d'Ar

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.)

(Aureliano, Publia, Licinio, Arsace, Oraspe)

Rossini

Au.  8  
Vin-cem-mo, o Pu-blia; ma ci re-sta an-co-ra Pal-mi-ra a sog-gio

Piano  6


Au.  4  
gar. Fin-ché Ze-no-bia nel-la for-te cit-tá, chiu-sa ri-ma-ne sfi-da impu

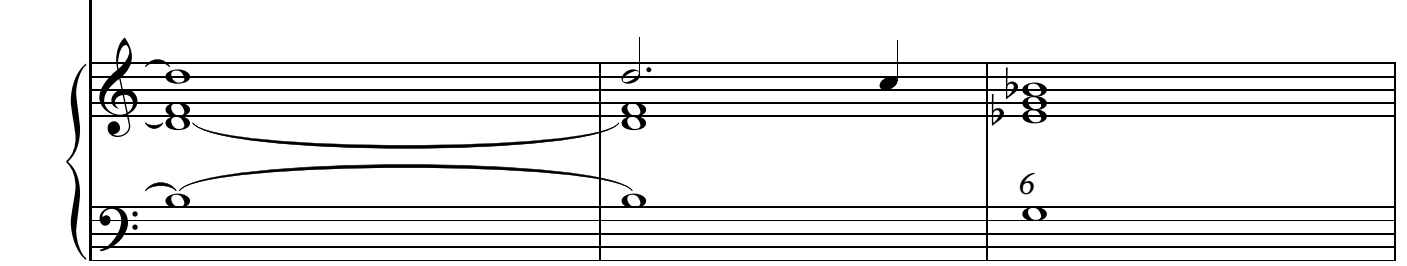
Piano 

Au.  8  
ni-ta l'a-qui-le ro-ma-ne. Pur-ché ne

P.  4  
E il pren-ce pri-gio-nier!

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. 

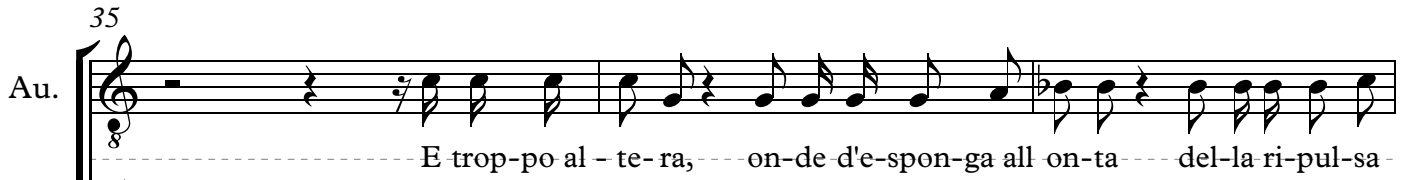
8 pel de' tri-bu-ni e de' guer-rie-ri.

P. 

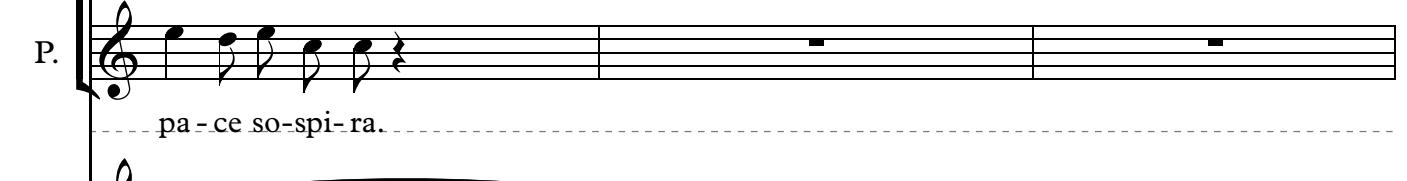
Sul pro-prio fa-to in-cer-ta for-se



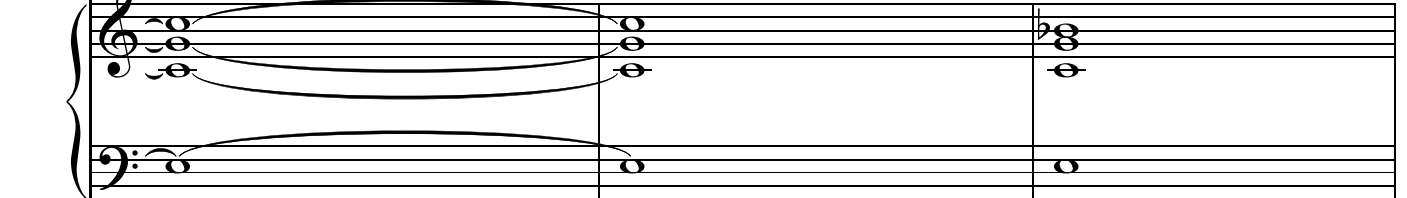
35

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

The image displays the first system of a piano accompaniment for a vocal piece. It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked 'Moderato'. The first system starts at measure 0 with a piano (*pp*) dynamic. The second system begins at measure 4. The third system starts at measure 7 and features a forte (*f*) dynamic. The fourth system begins at measure 10 and includes piano (*p*) dynamics and triplet markings. The fifth system starts at measure 12 and features a forte (*f*) dynamic and triplet markings. The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

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<sup>va</sup>

24

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

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

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

tor dell' A - sia il do - ma -

(8)

*p*

*cresc.*

3 3 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

Z.

4

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

Z.

7

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



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

The score for voice Z. consists of three measures. The melody is written in a treble clef with a key signature of one flat. The lyrics are: "For-se av-ver-rá che il fer-ro, piú che i te-so-ri mie-i, por-ga a lui". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

40

Z.

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

A.

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

The score for voice Z. and A. consists of three measures. Voice Z. has the lyrics: "scam-po. T'in-vi-to al cam-po." and voice A. has: "Dun-que guer-ra tu vuo i? Pria di par". The piano accompaniment continues with the same accompaniment pattern as in the previous system.

43

A.

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

The score for voice A. consists of three measures. The melody is written in a treble clef with a key signature of one flat. The lyrics are: "tir, mi-ra e con-tem-pla in lo-ro il tuo de-stin: ce-di, Ze-no-bia, e". The piano accompaniment continues with the same accompaniment pattern.

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 half 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, and a triplet in measure 6.

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 half 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 half note. Measure 18 continues with complex rhythmic patterns, including sixteenth and thirty-second notes, and a triplet in measure 18.

16

Full Score

tá! Ah! Re - gi - na, a

*f*

This system contains measures 16, 17, and 18. It features a vocal line with lyrics and a piano accompaniment. The piano part begins with a forte (*f*) dynamic. The vocal line has rests in measure 16, followed by the lyrics 'Ah!' in measure 17 and 'Re - gi - na, a' in measure 18.

19

*sotto voce*

noi tu ren - di pa - - - ce,

*p*

This system contains measures 19, 20, and 21. The vocal line continues with the lyrics 'noi tu ren - di pa - - - ce,'. The piano accompaniment features a piano (*p*) dynamic starting in measure 20. The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.

22

pa-tria e li - ber - tá.

*mf*

This system contains measures 22, 23, and 24. The vocal line concludes with the lyrics 'pa-tria e li - ber - tá.'. The piano accompaniment features a mezzo-forte (*mf*) dynamic starting in measure 22. The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.

(Zenobia, Publia, Aureliano, Licinio)

0

Z. *f*

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

Piano

3

Z. *f*

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. *f*

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

P. *f*

(Che pre-ten- de?)

A. *f*

Io tel con

L. *f*

(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?

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*  $\ominus$

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

*ff*  
Dio mi reg - ge - rá ad -

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

101

li - ber - tá.

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

*f*

Detailed description: This block contains the musical score for measures 101 to 103. It features three staves: a vocal line, a contrabass line (labeled 'C.'), and a piano accompaniment. The vocal line begins with a half note 'li' followed by a quarter note 'ber' and a dotted quarter note 'tá'. The contrabass line has a whole rest in measure 101, followed by a quarter note 'ce' in measure 102, and a dotted quarter note 'di' in measure 103. The piano accompaniment starts with a forte (*f*) dynamic, featuring a steady eighth-note bass line and a treble line with chords and melodic fragments.

104

voi ri - ma - ne - te ad -

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

*cresc.*

Detailed description: This block contains the musical score for measures 104 to 106. It features three staves: a vocal line, a contrabass line (labeled 'C.'), and a piano accompaniment. The vocal line has a half note 'voi' in measure 104, followed by quarter notes 'ri' and 'ma' in measure 105, and quarter notes 'ne' and 'te' in measure 106. The contrabass line has a dotted quarter note 'stes' in measure 104, followed by quarter notes 'so' and 'tut' in measure 105, and quarter notes 'ti' and 'tut' in measure 106. The piano accompaniment includes a *cresc.* (crescendo) marking and continues with a rhythmic accompaniment of chords and melodic lines.

106

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

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

*f*

Detailed description: This block contains the musical score for measures 106 and 107. It features three staves: a vocal line, a contrabass line, and a piano accompaniment. The vocal line is in a soprano clef with lyrics 'di - o voi m'at - ten - de - te in' and 'rá si tut - ti tut - ti op - pri - me -'. The contrabass line is in a bass clef with lyrics 'rá si tut - ti tut - ti op - pri - me -'. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords. A dynamic marking of *f* is present in the piano part.

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*

Detailed description: This block contains the musical score for measures 108 and 109. It features three staves: a vocal line, a contrabass line, and a piano accompaniment. The vocal line is in a soprano clef with lyrics 'cam-po un Dio mi spro - na al - l'ar-mi un' and 'rá, tut - ti tut - ti op - pri - me - rá tut - ti'. The contrabass line is in a bass clef with lyrics 'rá, tut - ti tut - ti op - pri - me - rá tut - ti'. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords. A dynamic marking of *ff* is present in the piano part.

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 "sotto voce" are written above the vocal line in the second measure of this system.

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

*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 cello part. 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 a bass line in the left hand. The cello part 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. The vocal line has lyrics: "pri - me - rá op-pri-me - rá". The piano accompaniment continues with a similar eighth-note pattern, with a dynamic marking of *f* (forte) in measure 155. The cello part continues with harmonic support.

157

*pp*

This system contains measures 157 and 158. The piano accompaniment begins with a dynamic marking of *pp* (pianissimo). The vocal line and cello part continue with their respective parts.

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 consists 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 quarter notes with slurs.

rá op - pri - me - rá.

C.

Musical staff for voice, measures 182-184. The accompaniment consists of quarter notes with slurs.

Piano accompaniment, measures 182-184. The right hand features eighth notes with slurs, and the left hand features a steady eighth-note accompaniment.

185

8<sup>va</sup>

Piano accompaniment, measures 185-186. The right hand features eighth notes with slurs, and the left hand features a steady eighth-note accompaniment.

Piano accompaniment, measures 185-186. The left hand features a steady eighth-note accompaniment.

187

8<sup>va</sup>

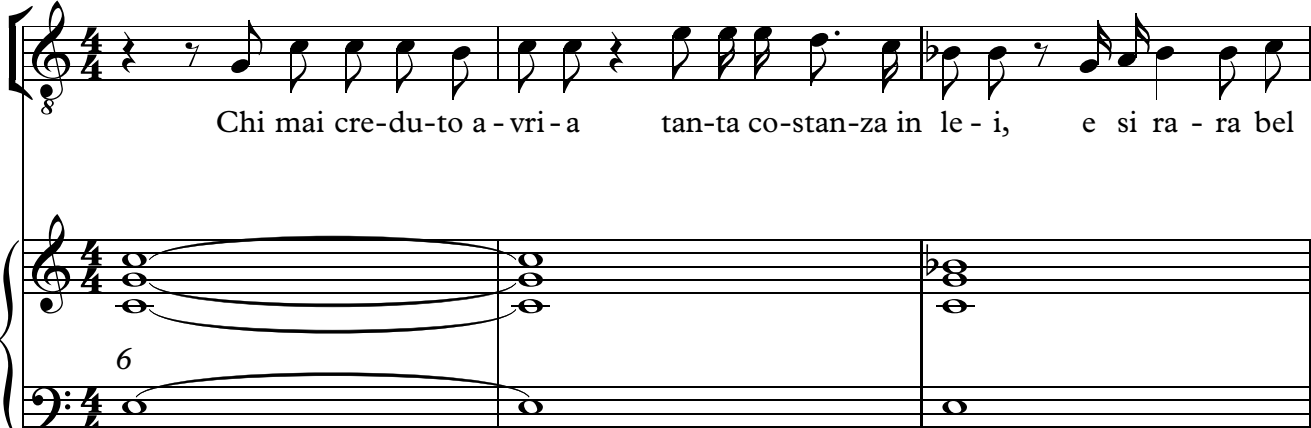
Piano accompaniment, measures 187-188. The right hand features eighth notes with slurs, and the left hand features a steady eighth-note accompaniment.

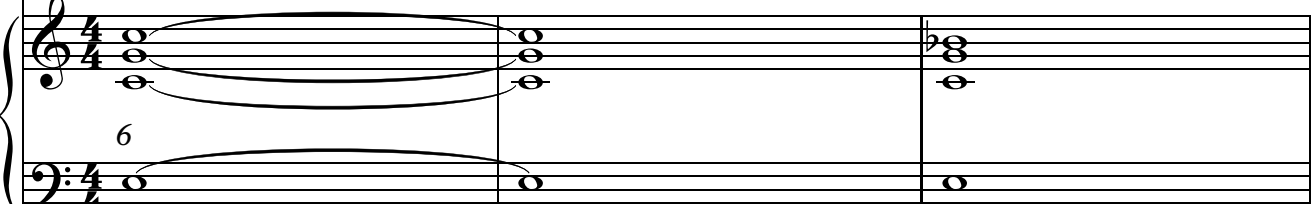
Piano accompaniment, measures 187-188. The left hand features a steady eighth-note accompaniment.

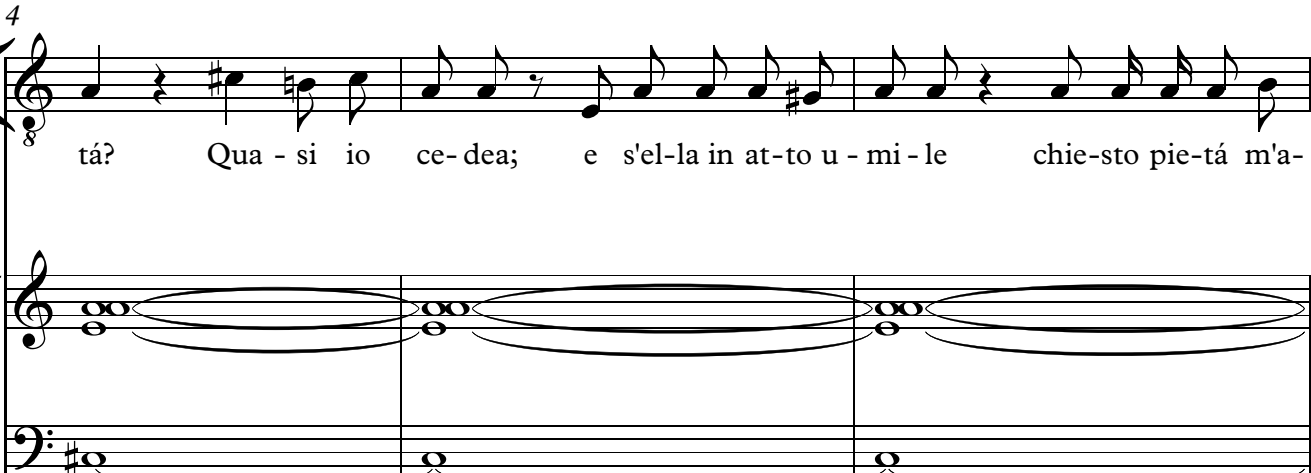
# Recitativo dopo Aria Zenobia

(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-

Piano 

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

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

Piano 

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. 

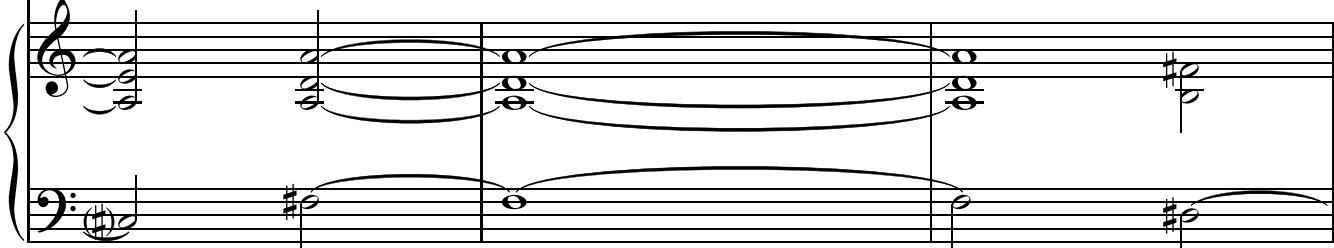
8 gor, per sé per lui pa - ven - ti; non tra-di-ró di Ro-ma la glo-ria ma-i né



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



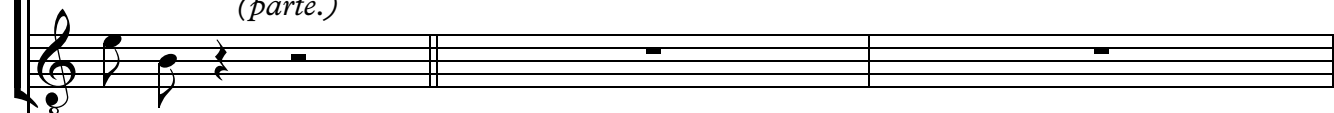
33

Scena XI.

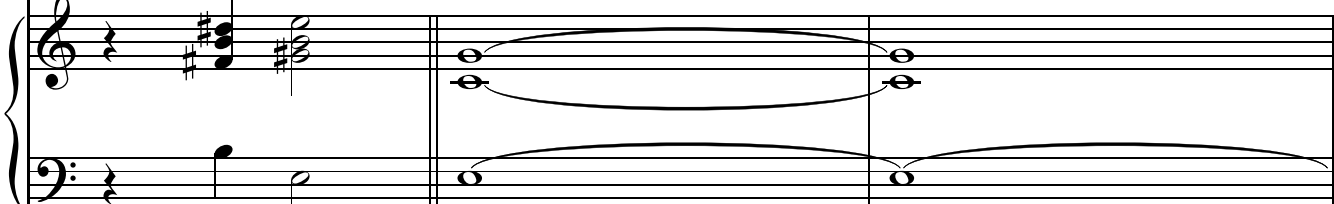
P. 

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 12-13: trill

Measures 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 has a melodic line with some rests. The lower staff has a chordal accompaniment.

21

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

23

Musical score for measures 23-24. The system consists of two staves. The upper staff has a melodic line. The lower staff has a chordal accompaniment. Dynamic markings of *pp* (pianissimo) and *dim.* (diminuendo) are present in measures 23 and 24.

25

Arsace:

Musical score for measures 25-27. Measure 25 is a whole rest for the vocal line. The piano accompaniment consists of a treble clef with a key signature of one sharp (F#) and a bass clef with a steady eighth-note accompaniment. A dynamic marking of *ppp* is present in measure 27. The instruction *(Arsace mestamente seduto sopra un sasso e Zenobia di dentro)* is written below the piano part.

28

Musical score for measures 28-29. Measure 28 contains the vocal line with lyrics: Ec - co - mi, in - gu - sti Nu - mi op - pres - so e pri - gio - . The piano accompaniment is a whole rest.

30

Musical score for measures 30-31. Measure 30 contains the vocal line with the word *nier!*. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a steady eighth-note accompaniment. A dynamic marking of *p* is present in measure 30. Trills (*tr*) are marked in the vocal line in measure 31.

32

Musical score for measures 32-33. Measure 32 contains the piano accompaniment with a treble clef and a key signature of one sharp (F#). The bass clef has a steady eighth-note accompaniment.

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, 46, and 47. 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 in measure 45. The piano part consists of chords and melodic fragments in both hands.

0

**Andantino**

This block contains the piano accompaniment for measures 0, 1, 2, and 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, 5, 6, and 7. The music continues in 6/8 time with the same **Andantino** tempo. The piano part consists of chords and melodic fragments in both hands.



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 has a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5 with a fermata. The piano accompaniment continues with a similar 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 note A4, a quarter note B4, and a half note C5 with a fermata. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand. A dynamic marking of *f* (forte) appears in measure 40.

41

*p* *pp*

Musical score for measures 41-43. The piano accompaniment continues with a complex rhythmic pattern. Dynamic markings of *p* (piano) and *pp* (pianissimo) are present.

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-



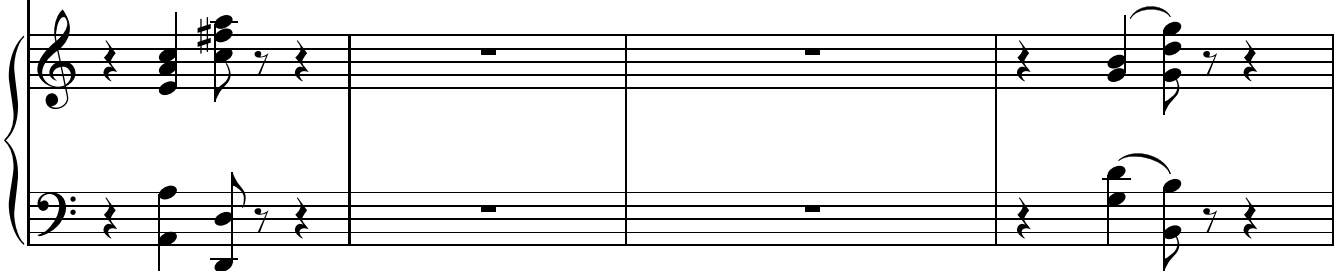
13

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**

*f* 

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.

*f* *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

37

A.

me.

40

Z. 

No, non ti las-cio: io

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.

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*

71  
Z. *te i - do-lo mio, da te.*

74  
A. *So - lo ram men - ta al -*

77  
A. *- me - no dell' a - mor no - stro i dí, ram -*

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. *stra - 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 music is in 2/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics range from piano to fortissimo (ff).

104 **Allegro**

*p*

Musical score for measures 104-106. The tempo is marked **Allegro**. The music is in 2/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics range from piano (*p*) to fortissimo (ff).

107

Musical score for measures 107-109. The music is in 2/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics range from piano (*p*) to fortissimo (ff).

110

*ff*

Musical score for measures 110-113. The music is in 2/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics range from piano (*p*) to fortissimo (ff).

114

Z.

Che bar - ba - ra stel - la mi -

Vocal line for Soprano (Z.). The music is in 2/4 time and features a melody in the right hand. The lyrics are "Che bar - ba - ra stel - la mi -".

A.

Che bar - ba - ra stel - la mi -

Vocal line for Alto (A.). The music is in 2/4 time and features a melody in the right hand. The lyrics are "Che bar - ba - ra stel - la mi -".

*p*

Musical score for measures 114-117. The music is in 2/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics range from piano (*p*) to fortissimo (ff).



118

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

A. *ro 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,*

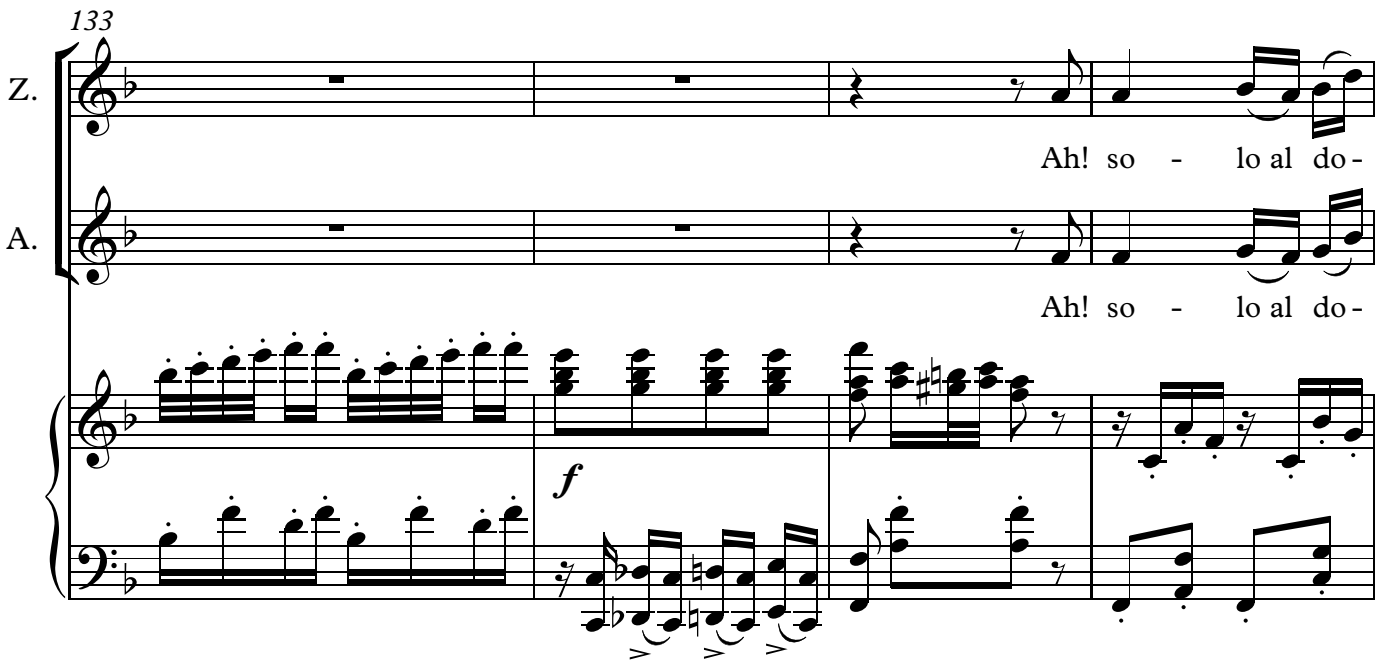
A. *lo - re l'a - mo - re ci u - ní,*



133

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

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



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*



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.

This system contains measures 163 and 164. It features three staves: two vocal staves (Z. and A.) and a piano accompaniment. The vocal staves are mostly empty, with a few notes in measure 164. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with chords and eighth notes. The key signature has two flats, and the time signature is 4/4.

165

Z.

A.

This system contains measures 165 and 166. It features three staves: two vocal staves (Z. and A.) and a piano accompaniment. The vocal staves are mostly empty, with a few notes in measure 166. The piano accompaniment consists of a right-hand melody with chords and eighth notes, and a left-hand bass line with chords and eighth notes. The key signature has two flats, and the time signature is 4/4.

# 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. 

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



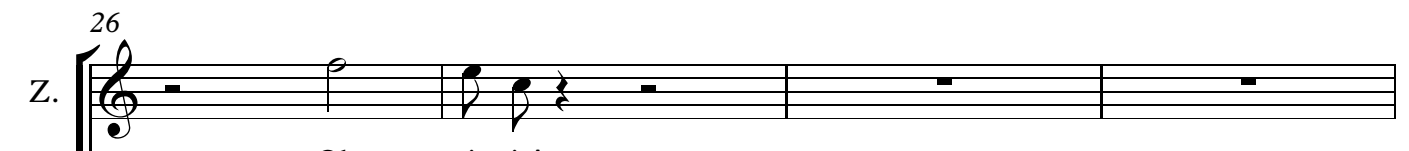
21

Au. 


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




26

Z. 


Oh gio-ia!

Ar. *(a Zenobia)* 

Ah mia tu se-i?

Au. 

8 tá. Ma la re - gi - na...



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

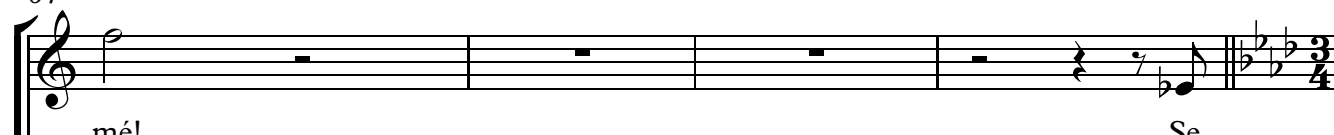
Z. 

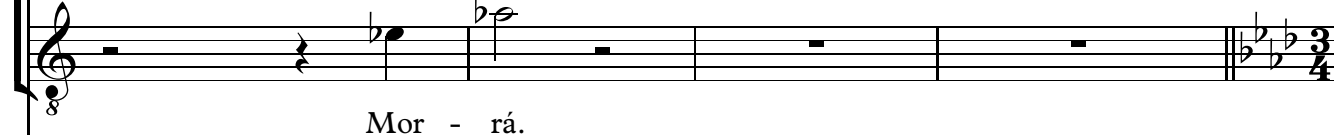
Au. 

pres - sa l'o - ra e - stre - ma... l'au - da - ce...



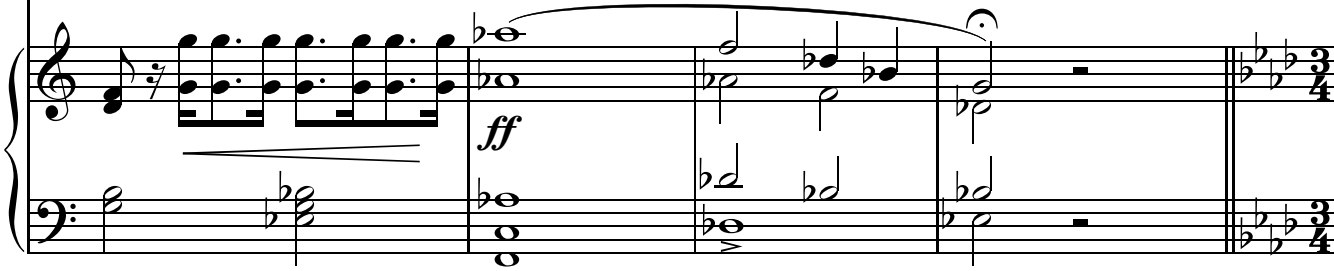
64

Z. 

Au. 

mé! (con forza) Se

Mor - rá.

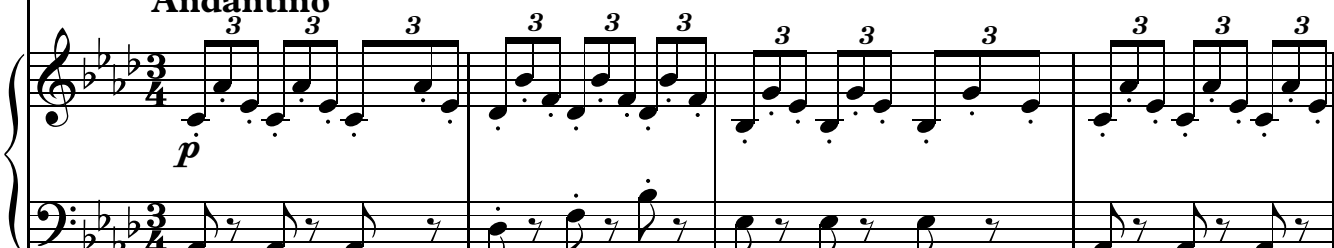


68 **Andantino**

Z. 

re - na i bei ra - i mo - ri - re mo - ri - re mi fa - i. In

**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*

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 -*

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

*pp* *cresc.*

Coro Uomini

5

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

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

*f* *ff* *tr*

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

*tr* *tr*

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. (Alto) 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

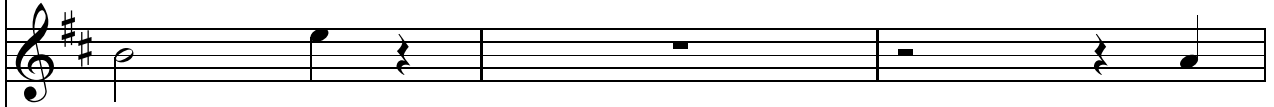
LICINIO coi Bassi:

All' ar - mi. Di no - stra ven

63


Z. 

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

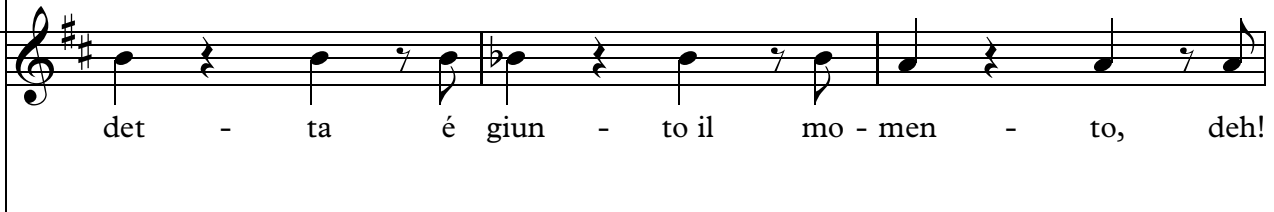
Ar. 

di - o...

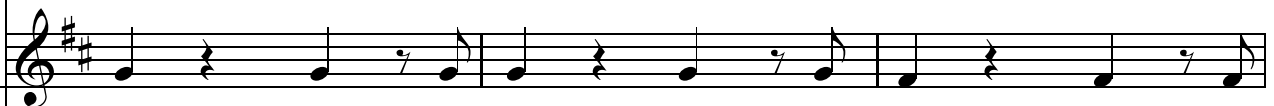
man -

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!



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

Coro Uomini 

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.*

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 -

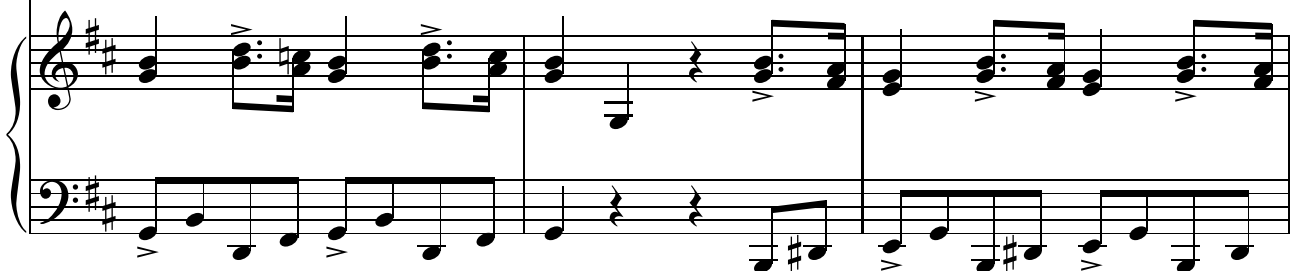
Au.  all' ar - mi al ci - men - to, all' ar - mi all'

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

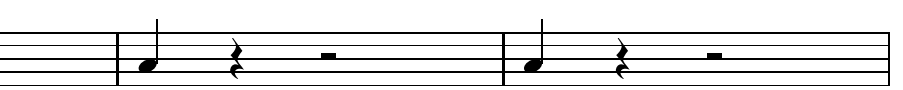
(ad Arsace)


(ad Aureliano)

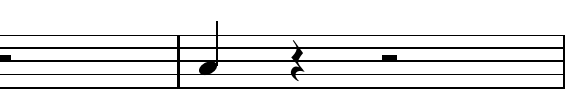
Z.  men-to. Tu spe - ra vi - vra - i, tu spe - ra vi - vai: tu vin-to sa -

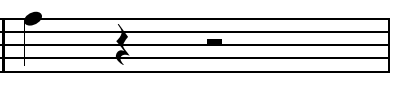
Ar.  men-to. Tu spe - ra vi - vra - i, tu spe - ra, vi - vai tu vin-to sa -

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

Coro Donne  to, su pre - -

 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 -

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

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 -

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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

free-scores.com

95

Z.  
mar sa - pró do - mar.

Ar.  
mar sa - pró do - mar.

Au.  
mar sa - pró do - mar.

Coro Donne  
mar sa - prem do - mar.

Coro Uomini  
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 -

Coro Uomini Deh! vie - ni, t'af -

LICINIO e CORO:  
ar - - mi. Deh! vie - ni, t'af -

*pp*

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

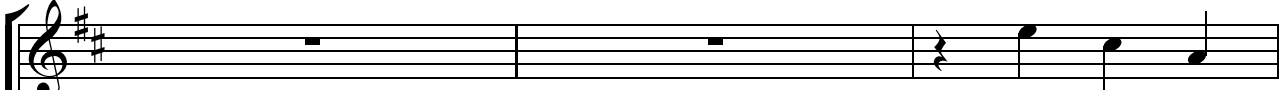
fret - ta, all' ar - mi, al ci - men - to... tu


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,

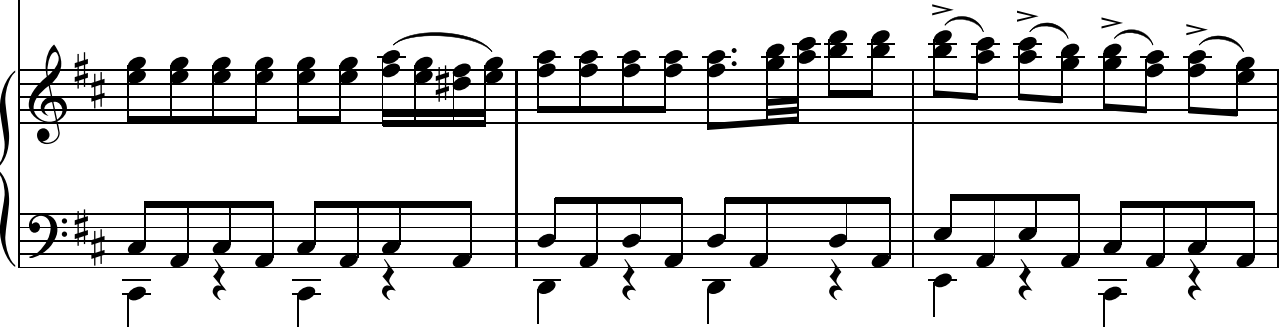
Au.  si va - da,

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-

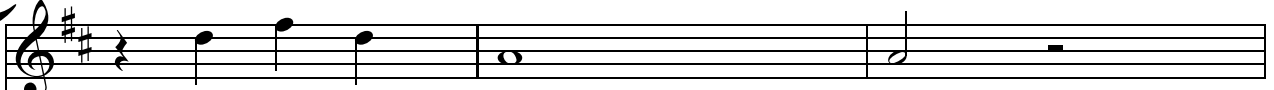
 vin - ta sa - ra - i, con no - i vin-ce-



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120


Z.  all' ar - mi al cam - - - po!


Ar.  sa - pró - - di quel per - fi-do l'or

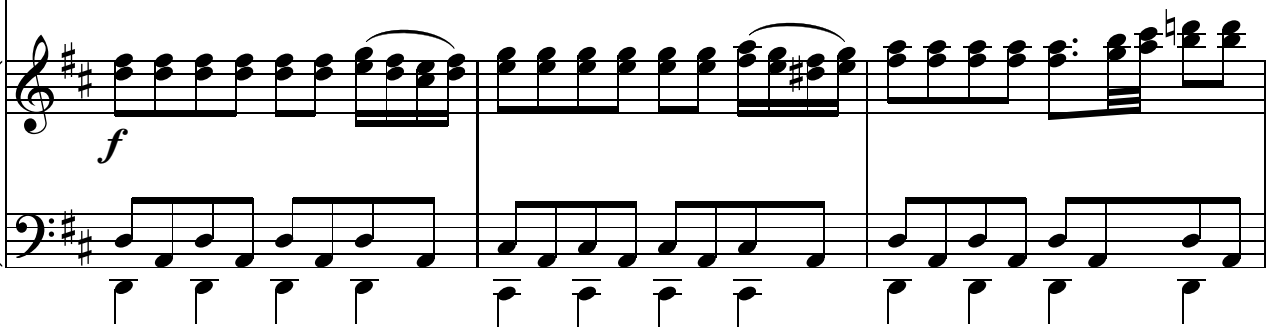
Au.  sa - pró - - di quel per - fi-do l'or

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.

go - glio l'or go - glio do-mar, an - dia - mo, al

Au.

go - glio l'or go - glio do-mar, all' ar - mi, ven - det - ta,

Coro Donne

go - glio do-mar, sa-prem do-mar sa-prem do

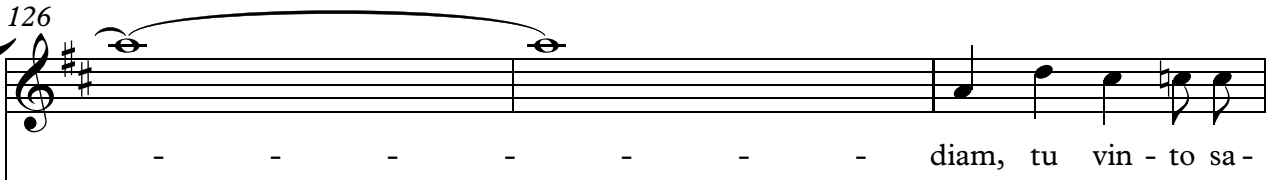
Coro Uomini

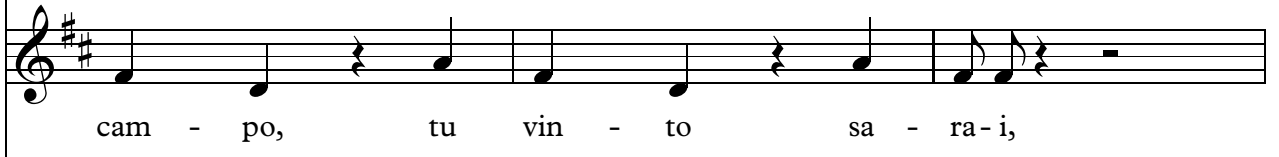
go - glio do-mar, sa-prem do-mar sa-prem do

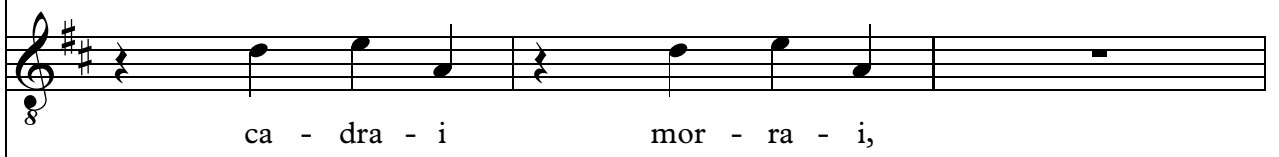
go - glio do-mar, sa-prem do-mar sa-prem do

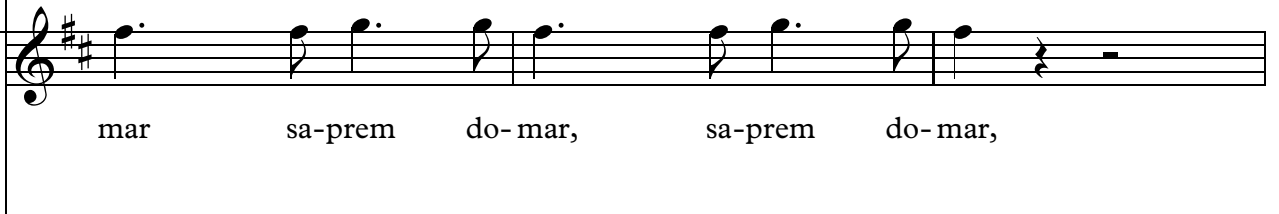
*f*

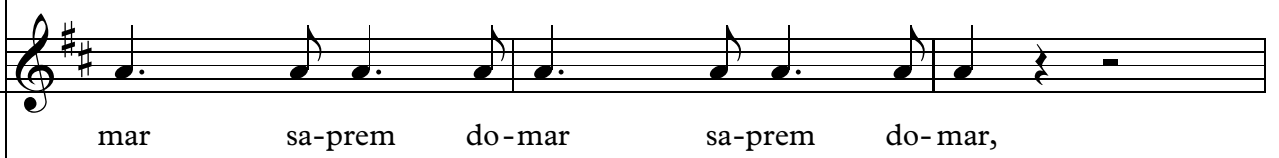
126

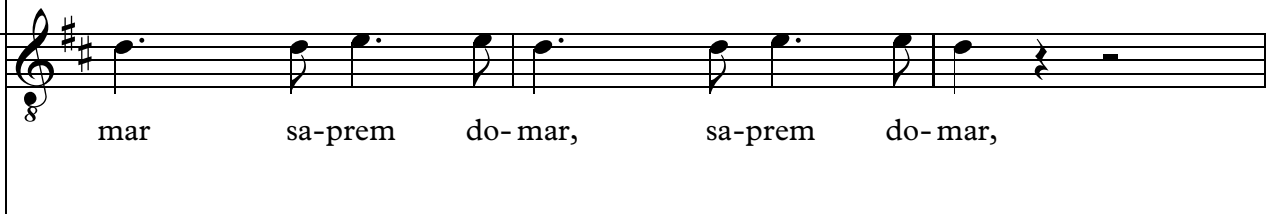
Z.    
 - - - - - diam, tu vin - to sa -

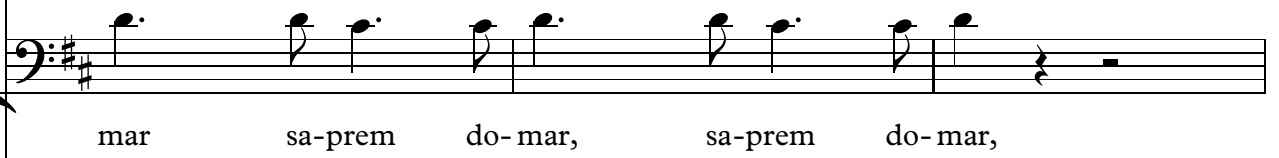
Ar.    
 cam - po, tu vin - to sa - ra - i,

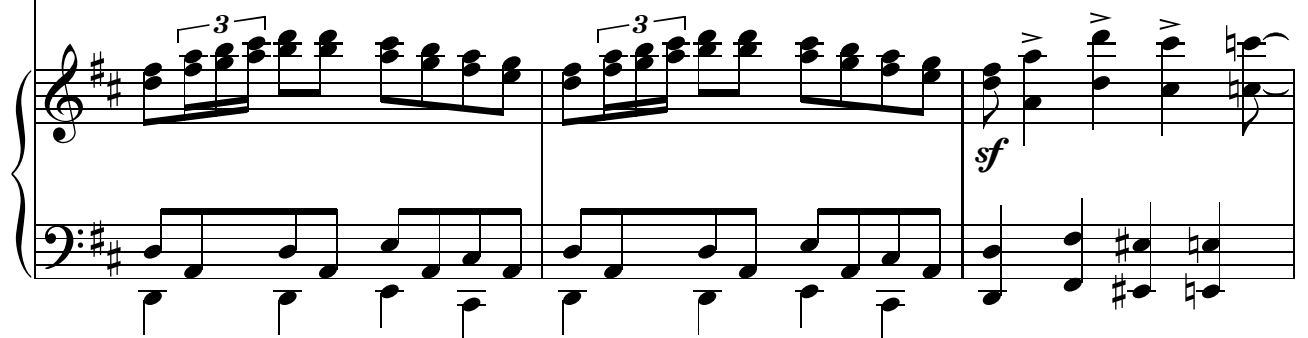
Au.    
 ca - dra - i mor - ra - i,

Coro Donne    
 mar sa-prem do-mar, sa-prem do-mar,

   
 mar sa-prem do-mar sa-prem do-mar,

Coro Uomini    
 mar sa-prem do-mar, sa-prem do-mar,

   
 mar sa-prem do-mar, sa-prem do-mar,



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 -

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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 and war.

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 consists of seven staves. The top six staves are vocal parts: Z. (Soprano), Ar. (Alto), Au. (Tenor), and two parts for the Coro Donne (Soprano and Alto), and two parts for the Coro Uomini (Soprano and Bass). The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for all parts are: "mar, do - mar, do - mar." The piano part features a *pp* dynamic marking and includes a melodic line in the right hand and a harmonic accompaniment in the left hand.

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:*

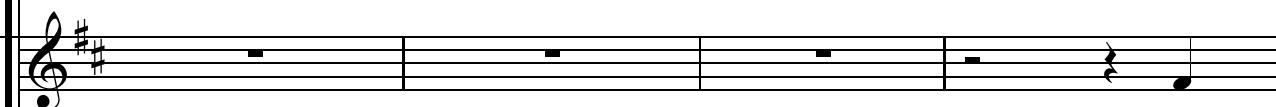
All' ar - - mi!

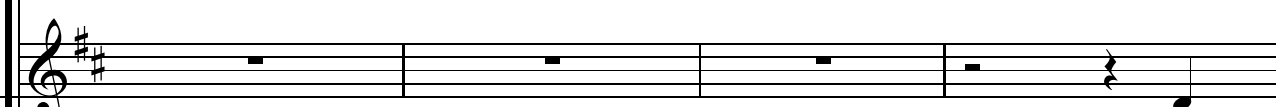
153

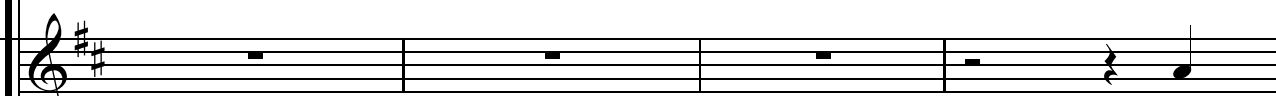
Z.   
sen - to, man - ca - re mi...

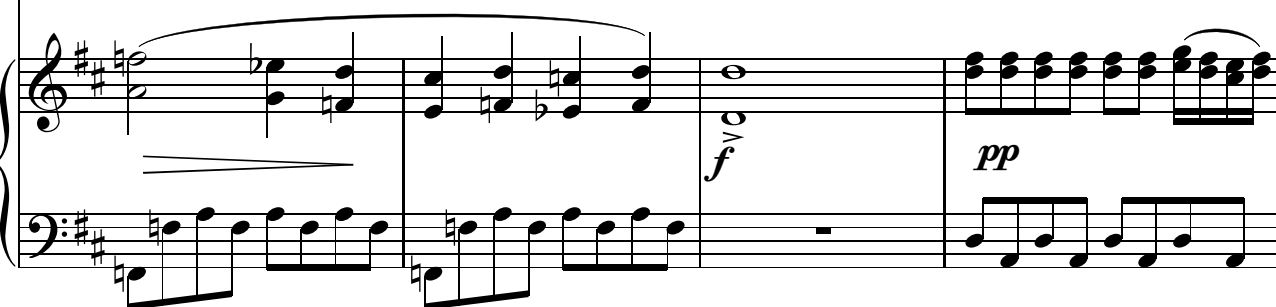
Ar.   
sen - to, man - ca - re mi...

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

Coro Uomini  
no - i vin-ce - ra - i, sa - prem di quel

no - i vin-ce - ra - i, sa - prem del - la

*f* *cresc.* *poco a poco*

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

The musical score is written in G major (one sharp) and 4/4 time. It features a Soprano (Z.), Alto (Ar.), and Alto (Au.) vocal parts, a Chorus of Women (Coro Donne) and Men (Coro Uomini), and a piano accompaniment. The lyrics are in Italian. The piano part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand. The score includes various musical notations such as rests, notes, beams, and a triplet in the piano part.

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

Coro Uomini

*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,

Coro Uomini 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...

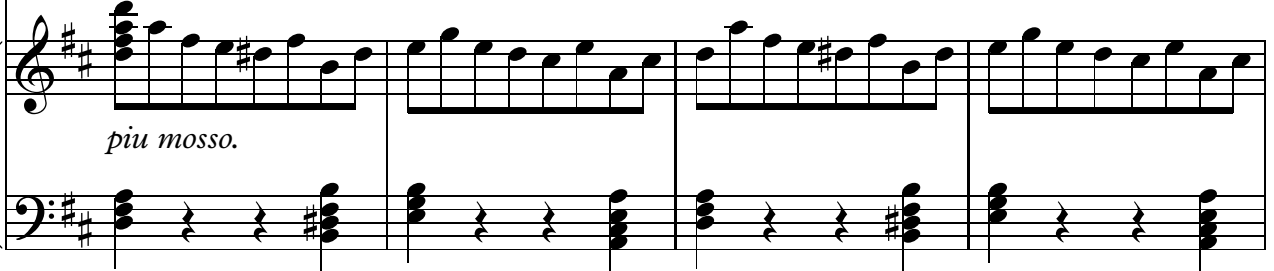
Coro Donne   
mar, an - diam, an - diam, an - diam, an -

  
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

sa - pró 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 - -

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

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 block chords and some moving lines.

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-

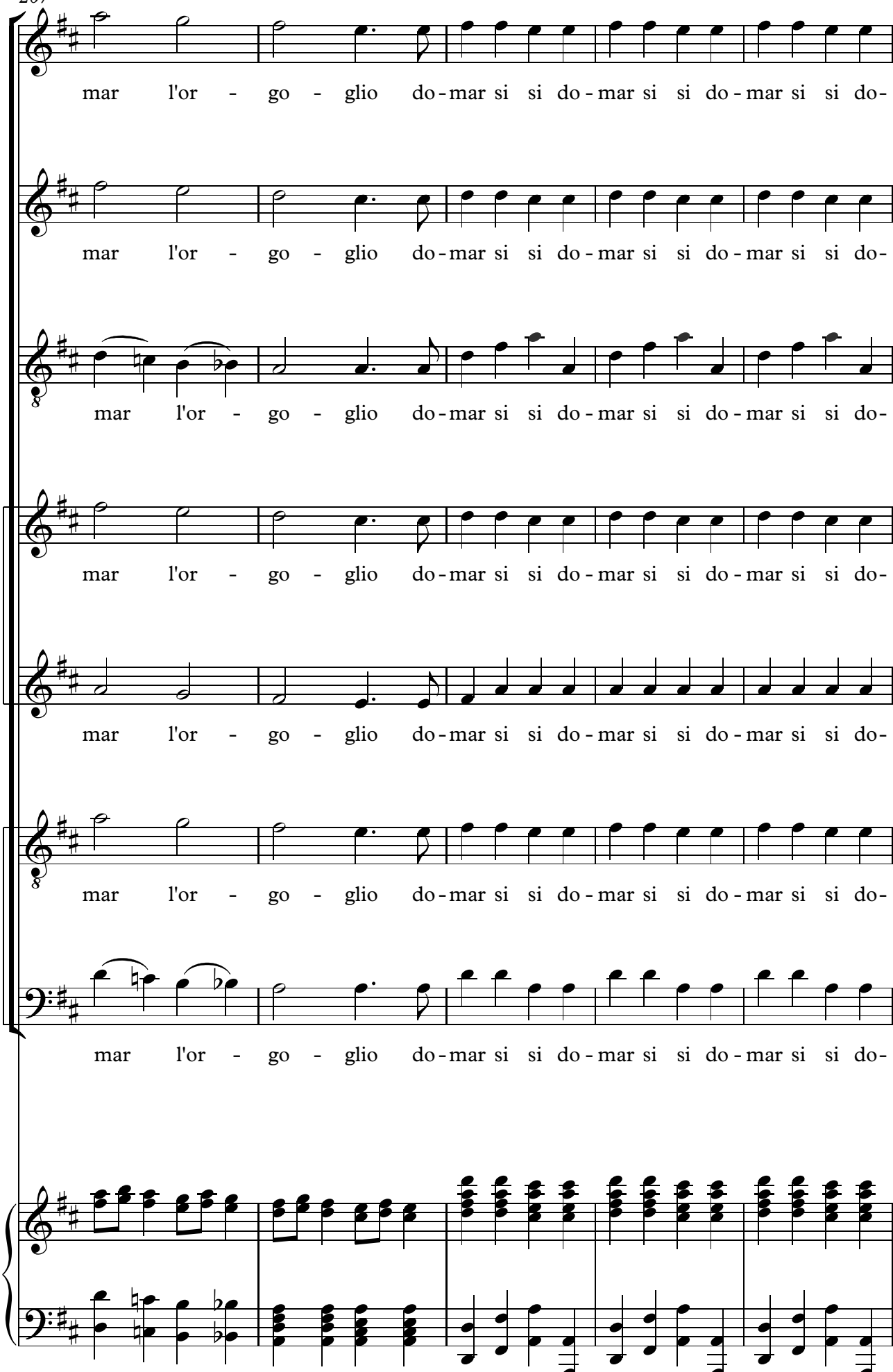
mar l'or - go - glio do-mar si si do-mar si si do-mar si si do-

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-

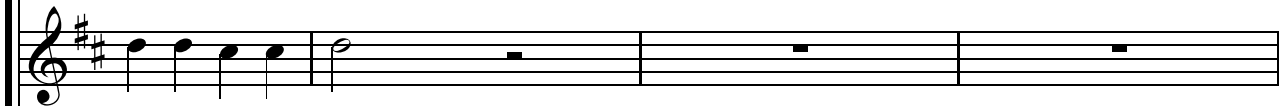


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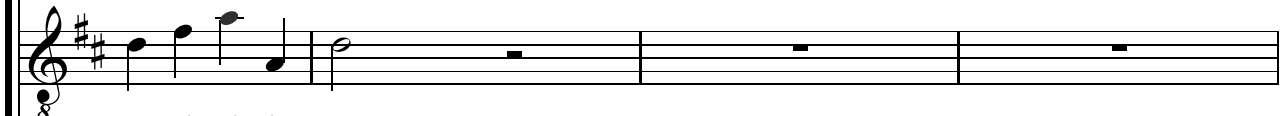
212

Z. 

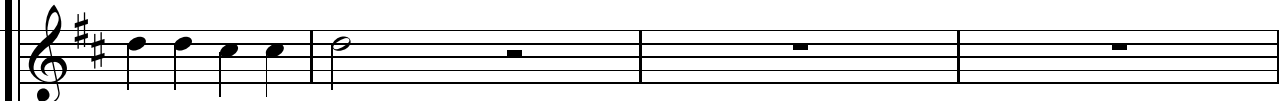
mar si si do-mar.

Ar. 

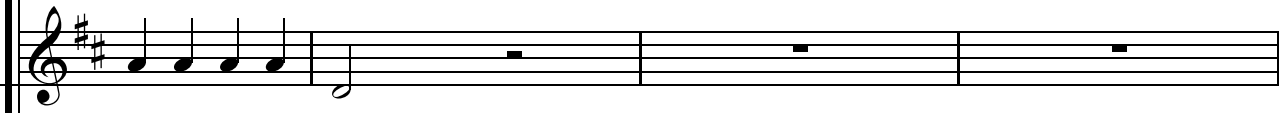
mar si si do-mar.

Au. 

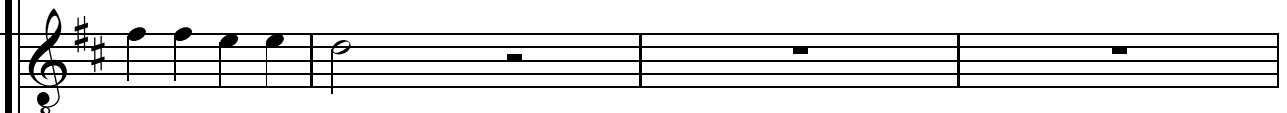
mar si si do-mar.

Coro Donne 

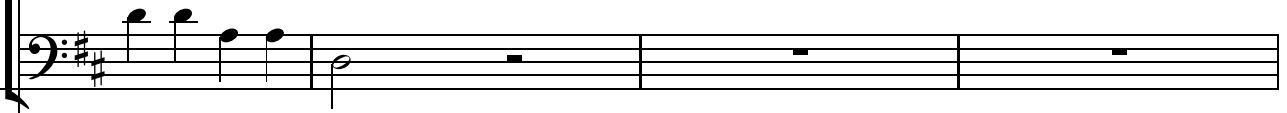
mar si si do-mar.



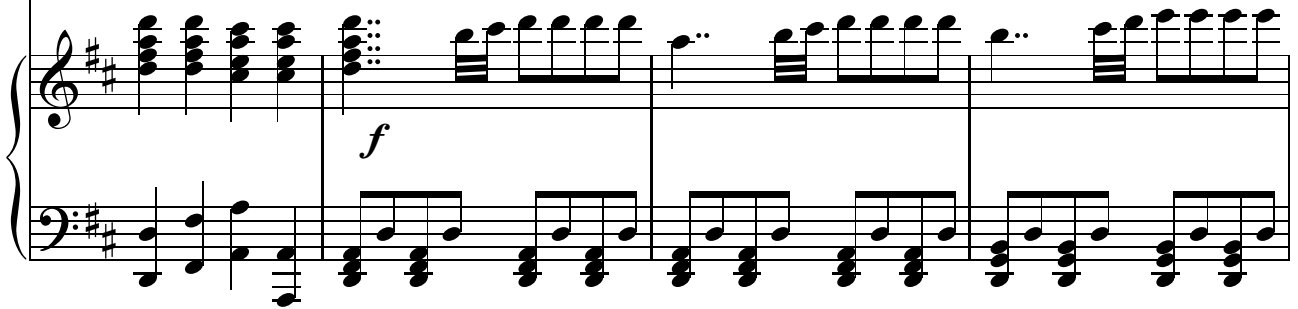
mar si si do-mar.

Coro Uomini 

mar si si do-mar.

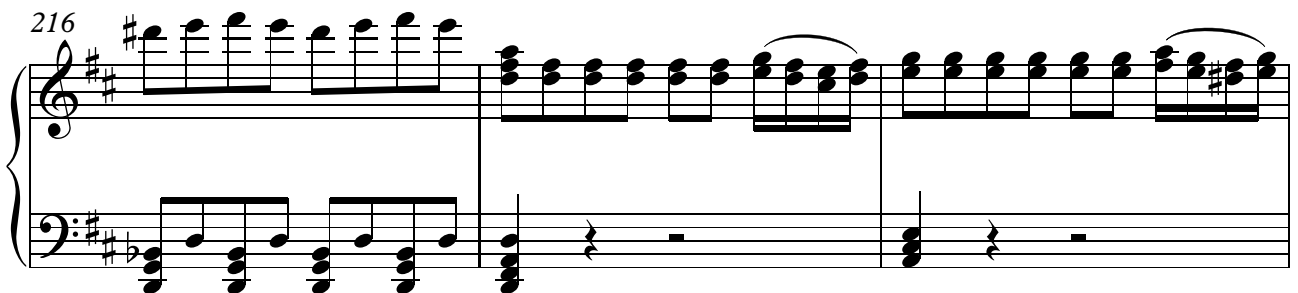


mar si si do-mar.





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 movement.

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 (>) above them, followed by a final cadence. The lower staff has a rhythmic accompaniment of eighth notes in the first two measures, followed by a final cadence. The piece concludes with a double bar line.

*Fine dell'Atto Primo.*