

Gaetano Donizetti
Lucia di Lammermoor
in Full Score

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LUCIA DI LAMMERMOOR

PARTE PRIMA - LA PARTENZA

ATTO UNICO

GIARDINO NEL CASTELLO DI RAVENSWOOD

N° 1. PRELUDIO E CORO D'INTRODUZIONE

SCENA I.

Larghetto

Musical score for the beginning of the scene, featuring woodwinds and percussion.

FAGOTTI (Bassoon): Treble clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Mi^b CORNI (Corni): Treble clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Si^b (Bass): Treble clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

TIMPANI (Timpani): Bass clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

GRAN CASSA (Cymbal): Bass clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

CONTRABBASSI (Double Bass): Bass clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Dynamic markings: *pp* (pianissimo) for the first four measures, *p* (piano) for the last two measures.

Musical score for the beginning of the scene, featuring woodwinds and percussion.

Ob. (Oboe): Treble clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Cl. Si^b (Clarinet): Treble clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Fg. (Flute): Treble clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Mi^b Cor. (Corni): Treble clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Si^b (Bass): Treble clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Trb. Si^b (Trumpet): Treble clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Trbn. (Trombone): Bass clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Tp. (Tuba): Bass clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

G. C. (Cymbal): Bass clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Cb. (Double Bass): Bass clef, key signature of two flats, common time. Rests for the first four measures, then enters with a half note G² in measure 5, followed by a half note F² in measure 6, and a half note E² in measure 7.

Dynamic markings: *pp* (pianissimo) for the first four measures, *p* (piano) for the last two measures.

[illegible]

Score for page 3, featuring woodwinds, brass, strings, and percussion. The score is written in 2/4 time and includes dynamic markings such as *pp* (pianissimo) and *p* (piano).

Woodwinds:

- Ott. (Oboe): Rests throughout.
- Fl. (Flute): Rests throughout.
- Ob. (Oboe): Rests throughout.
- Cl. Sib (Clarinet in B-flat): Rests throughout.
- Fg. (Fagotto): *pp* (pianissimo) in measures 1-4, then *p* (piano) in measures 5-8.
- Mib (Mellophone in B-flat): *pp* (pianissimo) in measures 1-4, then *p* (piano) in measures 5-8.
- Cor. Sib (Cor Anglais in B-flat): *pp* (pianissimo) in measures 1-4, then *p* (piano) in measures 5-8.

Brass:

- Trb. Sib (Trumpet in B-flat): *pp* (pianissimo) in measures 1-4, then *p* (piano) in measures 5-8.
- Trbn. (Trombone): *pp* (pianissimo) in measures 1-4, then *p* (piano) in measures 5-8.
- Tp. (Trompe): *pp* (pianissimo) in measures 1-4, then *p* (piano) in measures 5-8.

Percussion:

- P. G.C. (Percussion): *pp* (pianissimo) in measures 1-4, then *p* (piano) in measures 5-8.

Strings:

- Vni (Violini): *PIZZ.* (Pizzicato) in measures 5-8, *p* (piano).
- Vle (Viole): *PIZZ.* (Pizzicato) in measures 5-8, *p* (piano).
- Ve. (Vclli): *PIZZ.* (Pizzicato) in measures 5-8, *p* (piano).
- Cb. (Cb.): *PIZZ.* (Pizzicato) in measures 5-8, *p* (piano).

2 Allegro giusto

Ob. *I.* *a 2* *f*

Cl. *a 2* *f*

Sib. *a 2* *f*

Fg. *a 2* *f*

Mi. *pp* *morendo*

Cor. *pp* *morendo*

Sib. *pp* *morendo*

Trb. *III. a 2*

Sib. *III.*

Trbn. *pp*

Tp. *pp*

O.C. *pp*

2 Allegro giusto

ARCO

Vni *f*

ARCO

Vle *f*

ARCO

Ve. *f*

ARCO

Cb. *f*

Score for page 5, featuring woodwinds, brass, strings, and percussion. The score is written in 2/4 time and includes dynamic markings such as *f*, *pp*, *f p*, and *dim.*.

Woodwinds:

- Ott. (Oboe): *f*
- Fl. (Flute): *f*
- Ob. (Oboe): *a 2*, *f*
- Cl. (Clarinet): *a 2*, *f*
- Sib. (Soprano Saxophone): *a 2*, *f*
- Fg. (Fagotto): *a 2*, *f p*, *f p dim.*
- Mib. (Mellophone): *a 2*, *f*, *pp*, *dim.*
- Cor. (Cornet): *a 2*, *f*
- Sib. (Soprano Saxophone): *a 2*, *f*

Brass:

- Trb. (Trumpet): *a 2*, *f*
- Sib. (Soprano Saxophone): *a 2*, *f*
- Trbn. (Trombone): *f*
- Tp. (Tuba): *f*
- P. (Percussion): *f*
- G.C. (Gong/Cymbal): *f*

Strings:

- Vnl. (Violin): *f p*, *f p dim.*
- Vle. (Viola): *f p*, *f p dim.*
- Vo. (Violoncello): *f p*, *f p dim.*
- Cb. (Cello): *ARCO*, *f*, *pp*, *dim.*

VUOTA VUOTA

Ott. *f stacc.*

Fl. *f p a 2 f stacc.*

Ob. *f p a 2 f stacc.*

Cl. Sib *f p a 2 f stacc.*

Fg. *f p a 2 f stacc.*

Mib *a 2 f p a 2 f stacc.*

Cor. Sib *f p a 2 f stacc.*

Trb. Sib *f p a 2 f stacc.*

Trbn. *f*

VUOTA VUOTA

Vni *f*

Vle

Vo.

Cb.

Ott.

Fl.

Ob.

Cl. Sib.

Fg.

Mib.

Cor.

Sib.

Trb.

Trbn.

Tp.

P. G.C.

Vni.

Vle.

Ve.

Cb.

Ott. VUOTA

Fl. *a 2*

Ob.

Cl. Sib

Fg. *a 2* *fp*

Mib. *a 2* *fp* *p*

Cor. Sib *a 2* *fp*

Trb. Sib *a 2* *fp* *p*

Trbn.

Tp.

P. G.C.

Vni. VUOTA

Vlo.

Vo.

Cb.

Ott.

Fl.

Ob.

Cl.
Sib.

Fg.

Mib.
Cor.
Sib.

Trb.
Sib.

Trbn.

NORMANNO

Percor - re te le spiagge vi - ci ne, della

Tenori

(Abitanti del Castello in arnese da caccia) Percorria - mo le spiagge vi - ci - ne,

Bassi

Percorriamo le spiagge vi - ci - ne,

Vcl

Utt.

Fl.

Ob.

Cl.
Si b

Fg.

Mib.
Cor.

Si b

Trb.
Si b

Trbn.

Tp.

P.
U.C.

Norm.

tor.re le vaste ro . vi.ne: ca . da il vel di si tur.pe mi.

del.lator re le vaste ro . vi . ne:

del.la torre le vaste ro . vi . ne:

Vni

Vle

Ve.

Cb.

Ott.

Fl.

Ob.

Cl.
Sib

Fg.

Mib
Cor.
Sib

Trb.
Sib

Trbn.

Tp.

P.
G.C.

Norm.

ste-ro, lo do-manda, lo im-po-nel'o-nor, lo im-po-nel'o-nor.

ca-da il vel di sì tur-pe mi-sterio, lo im-po-nel'onor.

ca-da il vel di sì tur-pe mi-sterio, lo im-po-nel'onor.

Vni

Vle

Ve.

Cb.

Fl.

Ob.

Cl.
Si b

Fg.

Mi b
Cor.
Si b

Trb.
Si b

Tp.

Norm.

Splen . de . rà l'e . se . cra . bi . le ve . ro co . me

Splen . de . rà l'e . se . cra . bi . le ve . ro co . me

Splen . de . rà l'e . se . cra . bi . le ve . ro co . me

Vni

Vle

Vc.

Cb.

Fl.
Ob.
Cl.
Sib
Fg.
Mib
Cor.
Sib
Trb.
Sib
Norm.
Vni
Vlc
Ve.
Cb.

I.
f p
p
f p
p
f p
p
a 2

lam - po fra nu - bi d'orror, splen - de - rà, splen - de -
lam - po fra nu - bi d'orror, splen - de - rà, splen - de -
lam - po fra nu - bi d'orror, splen - de - rà,

f p
p
p
p

6

Fl.

Ob.

Cl.
Si $\flat$

Fg.

Cor.
Mi $\flat$

Tp.

f p

p

f p

p

Norm.

- rà, splen - de - rà l'e - se - cra - bi - le ve - ro

- rà, splen - de - rà l'e - se - cra - bi - le ve - ro

si, splen - de - rà l'e - se - cra - bi - le ve - ro

6

Vni

Vle

Vo.

Cb.

p

f p

f p

p

f p

p

f p

p

f p

Ott.

Fl.

Ob.

Cl.
Sib.

Fg.

Mib.
Cor.
Sib.

Trb.
Sib.

Trbn.

Tp.

Norm.

Vni

Vle

Vc.

Cb.

co - me lam - po fra nu - bi d'orror, fra nu - bi d'orror. Cada il
d'orror, d'or -

co - me lam - po fra nu - bi d'orror, fra nu - bi d'orror, fra nu - bi d'or.

co - me lam - po fra nu - bi d'orror, fra nu - bi d'or.

Musical score for woodwinds, brass, and percussion. The instruments listed are Ott. (Oboe), Fl. (Flute), Ob. (Oboe), Cl. Sib. (Clarinet in B-flat), Fg. (Fagotto), Cor. Sib. (Corni in B-flat), Trb. Sib. (Trombe in B-flat), Trbn. (Tromboni), Tp. (Tromba), and P. G.C. (Percussion Grand C). The score is written in 4/4 time and features complex rhythmic patterns, including many sixteenth and thirty-second notes. Dynamic markings such as *ff* (fortissimo) and *a 2* (second ending) are present. The woodwinds and brass parts are highly active, with frequent melodic and harmonic changes.

Vocal score for the character Norma. The lyrics are in Italian. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are:
vel di sì turpe mi - stero, sì, di sì turpe mi - ste - ro, lo do - manda, lo impone l'o -
-ror.
-ror. Cada il vel di sì turpe mi - ste - ro,
-ror. Cada il vel di sì turpe mi - ste - ro,
The vocal line is accompanied by a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a steady, rhythmic accompaniment with many sixteenth notes.

Musical score for strings. The instruments listed are Vni. (Violini), Vle. (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The score is written in 4/4 time and features complex rhythmic patterns, including many sixteenth and thirty-second notes. Dynamic markings such as *ff* (fortissimo) are present. The string parts are highly active, with frequent melodic and harmonic changes.

Ott.

Fl.

Cl. Sib.

Fg.

Mi. Cor. Sib.

Trb. Sib.

Trbn.

Tp.

P. G.C.

Norm.

no.re, sì, lo im.pone l'o . nor, cada il vel, cada il vel, sì, l'impo.ne, l'o .

lo do.man da, lo impone l'o . nor, cada il vel, cada il vel,

lo do.man da, lo impone l'o . nor, chè, l'impone l'o . nor,

Vni

Vle

Ve.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
 Sib
 Fg.
 Mib
 Cor.
 Sib
 Trb.
 Sib
 Trbn.
 Tp.
 P.
 G.C.
 Norm.

- po - - - ne l'o - nor, cada il vel, cada il vel, si, l'impone, l'im.
 l'im - po - ne l'o - nor, cada il vel, cada il vel,
 l'im - po - ne l'o - nor, chè l'impone l'o - nor,

Vni
 Vle
 Vc.
 Cb.

Ott.

Fl.

Ob.

Cl.
Si $\flat$

Fg.

Mib
Cor.
Si $\flat$

Trb.
Si $\flat$

Trbn.

Tp.

P.
G.C.

Norm.

- po - - - ne l'o-nor, ca - - - da,

l'im - po - ne l'o-nor, lo do-man - da, lo im-po. ne l'o-nor,

l'im - po - ne l'o-nor, ca - da, ca - da,

Vni

Vle

Vc.

Cb.

DIV. UNITE DIV. UNITE

Ott. VUOTA
 Fl. a 2
 Ob. a 2
 Cl. a 2
 Sib a 2
 Fg. a 2
 Mib a 2
 Cor. a 2
 Sib a 2
 Trb. a 2
 Sib a 2
 Trbn. I. II.
 Tp. a 2
 P. a 2
 G.C. a 2
 Norm. VUOTA
 lo vuol l'o - nor,
 lo do - man - da, lo vuo - le l'o - nor, lo vuol l'o - nor,
 lo do - man - da, lo vuo - le l'o - nor, lo vuol l'o - nor,
 Val VUOTA
 Vle DIV. UNITE DIV. UNITE
 Ve. a 2
 Ch. a 2

9 Più allegro

Ort. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Str. *f*

Fg. *f*

Mib. *f*

Cor. *f*

Si. *f*

Trb. *f*

Si. *f*

Tbn. *f*

Tp. *f*

P. *f*

G. C. *f*

Norm. *f*

f l'o - - - nor, lo vuol l'o - nor, lo vuol l'o -

f l'o - - - nor, lo vuol l'o - nor, lo vuol l'o -

f l'o - - - nor, lo vuol l'o - nor, lo vuol l'o -

9 Più allegro

Vni *f*

Vle *f*

Vc *f*

Cb. *f*

22

Ott.

Fl. ^{a 2}

Ob.

Cl. _{Sib}

Fg.

Mib. _{Cor.}

Sib.

Trb. _{Sib}

Trbn.

Tp.

P. _{G.C.}

Norm.

- NOR.

- NOR. (Il Coro parte rapidamente.)

- NOR.

Vni

Vle

Ve.

Cb.

Detailed description: This is a page of a musical score, page 22. It features a variety of instruments and vocal parts. The woodwinds (Ottobass, Flute 2, Oboe, Clarinet in B-flat, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) are playing melodic and harmonic lines. The percussion section includes a Timpani (Tp.), a pair of Cymbals (C.), and a Gong (G.C.). The vocal parts (Norman, Coro) are marked with '- NOR.' and include a section where the chorus parts rapidly ('Il Coro parte rapidamente.'). The score is written in a single system with multiple staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a dramatic style, with many dynamic markings and articulations.

23

Ott.

Fl.

Ob.

Cl.
Sib

Fg.

Mib
Cor.
Sib

Trb.
Sib

Trbn.

Tp.

P.
G.C.

Vni

Vle

Ve.

Cb.

The musical score is written for a large orchestra. The top system includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Horn in B-flat (Mib Cor. Sib), Trumpet in B-flat (Trb. Sib), Trombone (Trbn.), Trumpet (Tp.), and Percussion/Gong/Cymbal (P. G.C.). The bottom system includes Violin (Vni), Viola (Vle), Violoncello (Ve.), and Contrabass (Cb.). The score is in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

Fl. I. *p dim.*

Ob. I. *p*

Cl. Sib

Fg. *p*

Mi. Cor. *p*

Sib III. *p dim.* *p*

Trbn. I. *p dim.*

Tp. *p*

Vni *dim.* *p* *p dim.*

Vle *p dim.* *dim.*

Ve. *p* *dim.* *dim.*

Cb. *p* *dim.*

Nº 2. SCENA E CAVATINA

25

"Cruda, funesta smania,,

ENRICO

SCENA II.

Maestoso

Recitativo

Ott.

Fl.

Ob.

Cl.
Si b

Fg.

Mi b
Cor.

Si b

Trb.
Si b

Trbn.

NORMANNO (accostandosi rispettosamente ad Enrico)

Tusei tur_bato!

ENRICO

(fieramente accigliato)

En'hobendonde. Il sa.i: de'miei de_stini

Maestoso

Recitativo

Vni

Vle

Vc.

Cb.

a tempo

Fg. *f p*
 Mib. *f p*
 Cor. *f p*
 Sib. *f p*
 Trbn. I. *f p*
 II. *f p*

Enr. *f p*
 impallidi la stel - la... In tanto Edgar - do... quel morta - le ne.

a tempo

Vni *f p*
 Vle *f p*
 Vo. *f p*
 Cb. *f p*

Fg. *f p*
 Mib. *f p*
 Cor. *f p*
 Sib. *f p*
 Trbn. I. *f p*
 II. *f p*

Enr. *f p*
 . mi.co di miapro.sapia, dalle sue ro.vine er.ge la fronte baldan.zo.sa e ri.del

Vni *f p*
 Vle *f p*
 Vo. *f p*
 Cb. *f p*

Enr. So. louna mano rafferma mi puo. te nel vacillante mio po. ter... Lu. cia o. sa respinger quella

Recitativo

Vai

Vle

Vc. Cb. UNITI

10 a tempo

Fig.

Mib

Cor.

Si b

Trbn. I. II. a 2

Recitativo

Enr. mano! Ah!... suo. ra non m'è co - le - il (in tono di chi cerca calmare l'altrui collera)

RAIMONDO

Dolente vergin, che geme sull'urna re.

10 a tempo

Vai

Vle

Vc. Cb.

Recitativo

Reia. - cen. te di cara madre, al ta. lamo po. tri. a vol. ger lo sguardo? Ri. spet. tiamo un

Vai

Vle

Vc. Cb.

(con ironia)

Schi vo d'a mor!... Lu.

Raim. co-re, che tra rit-to dal duol, schi vo è d'a-mo-re.

Vni *p*

Vle *p*

Vc. Cb. *p*

Allegro

11 Moderato assai

Norm. -cia d'amore avvam-pa. M'u-di-te. El-la sen-gia co-

ENRICO

Che favelli!

(Oh detto! ...)

Allegro

11 Moderato assai

Vni *f p*

Vle *f p*

Vc. Cb. *f p*

Ob. *f p*

Cl. Sib *p*

Norm. -là del par con el solingovi-al, do-ve la madre-gia-ce-se-polta... Impetu-o-so

Vni *f p*

Vle *f p*

Vc. *f p*

Cb. *f p*

PIZZ. *p*

Allegro

Fl. I. *f p*

Ob. *f p*

Cl. Sib

Norm. *f p*

to-ro ec.co su lei s'av-venta, quan.do per l'aria rimbom-bar si sen-te un colpo, e al suol re.

Vni *f p*

Vle *f p*

Vc. *f p*

Cb. *f p*

Allegro

ARCO *f*

Norm. *f p*

pen-te ca-de la belva. Tal che il suo nome ri.co-prì d'un velo.

ENRICO

E chi vibrò quel colpo?... Lucia

Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

UNITI

Norm. *f p*

L'a-mò. Ogn'al.ba... In quel vi.a.le.

Enr. *f p*

for.se?... Dun-que il ri-vi-de? E do-ve? Io

Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

Allegro

Norm. *Sospetto io n'ho sol tanto. E tu ne.*
 Enr. *fremo. Nè tu scovristi il sedut tor? Ah! parla.*

Allegro

Vni
 Vle
 Vc.
 Cb.

Maestoso

Ott.
 Fl.
 Ob.
 Cl.
 Do
 Fg.
 Sol.
 Cor.
 Re
 Trb.
 Do
 Trbn.
 Norm.
 Enr.
 RAIMONDO
 (Ohciell...)

mi co. Tu lo de te sti. a piacere Lo di ce sti.
Es. ser potrebbe... Ed gar do? (Ah!)

Maestoso

Vni
 Vle
 Vc.
 Cb.

12 Larghetto

31

Cor. Sol. I. II. *pp*

Enr. Cru - da, fune - stas - ma - nia — tu m'hai sveglia - tain

12 Larghetto

Vni. *p*

Vle. *p*

Ve. Cb. *p* PIZZ.

Cl. Do. *p*

Fg. *p*

Cor. Sol. I. II. *p*

Enr. pet - tol È trop - po, è trop - po or - ri - bile que - sto fatal so.

Vni.

Vle.

Ve. Cb.

Cl. Do. *I.*

Fg.

Enr. - spet - to! Mi fa gela - re e fre - mere... sol - le - va in fron - te il

Vni.

Vle.

Ve. Cb.

affrett.

I. Tempo

Fl. *p*

Ob. *p*

Do *p*

Cl. *p*

Do *p*

Fg. *p*

Sol *p*

Cor. *p*

Re *p*

Enr. *p*

crin, ah! _____ mi fa - ge - la - re e fre - mere, solle - va in fronte, sol - leva in fronte il

affrett.

I. Tempo

Vni *p*

Vle *p*

Ve. *p*

Cb. *p*

ARCO

ARCO

13

Ott. *f*

Fl. *f* *a 2* *p*

Ob. *f* *p*

Cl. *f* *p*

Do. *f* *p*

Fg. *f* *p* *I.*

Sol. *f* *p* *I.*

Cor. *f* *p*

Re. *f* *p*

Trb. *f*

Do. *f*

Trbn. *f*

Tp. *SOL-DO* *f*

NORMANNO *p*

Pie.to . so al tuo . de . co . ro,

Er. *f* *p*

crin! Col . ma di tan.to ob . bro . brio chi suo . . ra a me na.

RAIMONDO *p*

(La . tua clemen.za implo . ro;

13

Vni *f* *p*

Vle *f* *p* *DIV.*

Vo. *f* *p*

Cb. *f* *p*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.
Cor.
Re

Trb.
Do

Trbn.

Tp.

Norm.

Enr.

Raim.

Vni

Vle

Vc.

Cb.

io fui conte crudel.

(con terribile impulso di sdegno)

- sce - a! Ah! pria che d'amor si per - fido

tu lo smenti-sci, o ciel!

UNITE

PIZZ.

p stacc.

p stacc.

PIZZ.

PIZZ.

Ott.

Fl.

Ob.

Cl.

Do

Fg.

Sol

Cor.

Re

Trb.

Do

Trbm.

Tp.

Norm.

Enr.

Raim.

Vni

Vle

Vc.

Cb.

rall. col canto

(Ciel!)

a me svelar - ti re - a, seticol.pisseun ful - mi. - ne, seticol.pisseun

rall. col canto

ARCO

ARCO

ARCO

ARCO

a tempo *affrett.* *calando*

Fl. *p*

Ob. *I. p*

Cl. *a 2 p*

Do *p*

Fg. *p*

Sol. *I. p*

Cor. *III. p*

Re *p*

Norm. *lo fui con te*

Enr. *ful - mi.ne, fo.ra men ri - o, fo.ra men ri.o de.stin, ah! fo - ra men*

Raim. *tu lo smen - ti - sci, o*

a tempo *affrett.* *calando*

Vni *p*

Vle *p*

Vo. *p*

Cb. *p*

Ott.
Fl.
Ob.
Cl. Do
Fg.
Sol.
Cor.
Re
Trb. Do
Trbn.
Tp.
Norm.
Enr.
Raïm.
Vni
Vle
Ve.
Cb.

con te cru - del, cru - del.
ri - o, fo - ra men ri - o, fo - - - ra men ri o de - sin.
ciel, ah! o ciel, o ciell!

SCENA III.
Allegro giusto

Ott. *f*

Fl. *a 2* *f*

Ob. *a 2* *f*

Cl. Do *f*

Fg. *a 2* *f* *tr*

Sol. *a 2* *f*

Cor. *III.* *f*

Mib. *a 2* *f*

Trb. Sib *f*

Trbn. *a 3* *f*

Tp. *PA-SI* *f*

G.C. *f*

CORO DI CACCIATORI

Tenori *f*

Bassi *(a Normanno)* *f*

Il tuo dubbio è omai cer.

Il tuo dubbio è omai cer.

Allegro giusto

Vni *f* *tr*

Vle *f* *tr*

Ve. *f* *tr*

Cb. *f* *tr*

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.

Cor.

Mi.

Trb.
Sib.

Trbn.

Tp.

G.C.

NORMANNO

(ad Enrico)

O di tu?

ENRICO

Nar-ra-te.

- tez - - - za.

(Oh gior -

- tez - - - za.

(Oh gior -

Vni

Vle

Vc.

Cb.

Andantino

[illegible]

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a time signature of 6/8. The music consists of a single note (B-flat) followed by a quarter rest, then a half note, and finally a quarter rest. The lyrics "- no!" are written below the first measure of each staff.

Andantino

This image shows a page from a musical score, specifically measures 14 and 15. The page is numbered '14' in a box at the top left. The score is for a full orchestra and includes parts for the following instruments: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb), Bassoon (Fg.), Horns in A (a 2), Horns in C (a 2), Trumpets in B-flat (Trb. Bb), Trombones (Trbn.), Trumpet (Tp.), and Cello/Double Bass (C.C.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is written in a single system with multiple staves. The first staff (Ott.) has a treble clef and a key signature of one flat. The second staff (Fl.) has a treble clef and a key signature of one flat. The third staff (Ob.) has a treble clef and a key signature of one flat. The fourth staff (Cl. Bb) has a treble clef and a key signature of one flat. The fifth staff (Fg.) has a bass clef and a key signature of one flat. The sixth staff (a 2) has a treble clef and a key signature of one flat. The seventh staff (a 2) has a treble clef and a key signature of one flat. The eighth staff (Trb. Bb) has a treble clef and a key signature of one flat. The ninth staff (Trbn.) has a bass clef and a key signature of one flat. The tenth staff (Tp.) has a bass clef and a key signature of one flat. The eleventh staff (C.C.) has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The first measure (measure 14) contains a complex rhythmic pattern with many sixteenth and thirty-second notes. The second measure (measure 15) is mostly empty, with some notes in the lower staves. The score is written in a single system with multiple staves. The first staff (Ott.) has a treble clef and a key signature of one flat. The second staff (Fl.) has a treble clef and a key signature of one flat. The third staff (Ob.) has a treble clef and a key signature of one flat. The fourth staff (Cl. Bb) has a treble clef and a key signature of one flat. The fifth staff (Fg.) has a bass clef and a key signature of one flat. The sixth staff (a 2) has a treble clef and a key signature of one flat. The seventh staff (a 2) has a treble clef and a key signature of one flat. The eighth staff (Trb. Bb) has a treble clef and a key signature of one flat. The ninth staff (Trbn.) has a bass clef and a key signature of one flat. The tenth staff (Tp.) has a bass clef and a key signature of one flat. The eleventh staff (C.C.) has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The first measure (measure 14) contains a complex rhythmic pattern with many sixteenth and thirty-second notes. The second measure (measure 15) is mostly empty, with some notes in the lower staves.

Plegato
Co-me vin-ti da stanchez-za, do-po lun-go erra-re in tor-ro, noi po-
Plegato
Co-me vin-ti da stanchez-za, do-po lun-go erra-re in tor-ro, noi po-

Fl.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Mi

Trb.
Si

Trbn.

Tp.

...sam.mo del . la tor . re nel ve . sti . bo . lo ca . den . te : ec . co to . sto lo tra . scorre in si . len .

...sam.mo del . la tor . re nel ve . sti . bo . lo ca . den . te : ec . co to . sto lo tra . scorre in si . len .

Vni

Vle

Ve.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
Do
 Fg.
 Sol.
 Cor.
 Mi.
 Trb.
Sib
 Trbn.
 Tp.
 G. C.

Vni
 Vle
 Ve.
 Ch.

zio un uom pal.len . te.Co.me oppres.so ei n'è ve . nu . to rav.vi.siam lo sco.no.sciu.to:ei su
 zio un uom pal.len . te.Co.me oppres.so ei n'è ve . nu . to rav.vi.siam lo sco.no.sciu.to:ei su

UNITE
 ARCO
 ARCO

VUOTA

15

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.
Cor.

Mib.

Trb.
Sib

Trbn.

Tp.

G.C.

p legato

a 2

a 2

IV.

p

VUOTA

p

ra - pi.do de_strie_ ros'in.vo - lò dal no.stro sguardo...

Qual s'ap.

ra - pi.do de_strie_ ros'in.vo - lò dal no.stro sguardo...

Qual s'ap.

VUOTA

15

Vni

Vle

Ve.

Cb.

p legato

p legato

DIV.

p legato

PIZZ.

PIZZ.

p

Fl.

Ob.

Cl.
Do

Fg.

Cor. &
Mib.

Trbn

Tp.

ENRICO

E quale?

- pella un fal.co.nie.rone appren.de.va qual s'appel.la.

Edgar .

- pella un fal.co. nie. rone appren.de. va qual s'appel. la.

Edgar .

Vni
 Vle
 Ve.
 Cb.

UNITE
 DIV.

Allegro vivace

Ott. *p*

Ob. *fp*

Cl. Do *fp*

Fg. *fp*

Sol. *fp*

Cor. *fp*

Mib. *fp*

Trb. Sib *fp*

Trbn. *fp*

Tp. *Sol-Re fp*

Ban. *E - glii... Oh rab - bia, oh*

do.

do.

Allegro vivace

Vni *p*

Vio *fp*

UNITE

Vc. *ARCO p*

Cb. *ARCO p*

Orchestral score for page 47. The score includes parts for the following instruments and vocal soloist:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. Do (Clarinet in D)
- Fg. (Fagotto)
- Sol. (Soprano)
- Cor. (Corni)
- Mib (Mezzosoprano)
- Trb. Sib (Trumpet in B-flat)
- Trbn. (Trombone)
- Tp. (Tromba)
- G.C. (Grande Corni)
- Enr. (Ensemble)
- Vni. (Violini)
- Vle. (Viole)
- Vc. (Violoncelli)
- Cb. (Contrabbassi)

The vocal soloist (Enr.) has the following lyrics:

rab - bia che m'ac cen - di, con - te -

The score is written in 3/4 time and features various dynamic markings such as *fp* (fortissimo piano) and *p* (piano). The vocal soloist's part is in the key of B-flat major and includes a melodic line with lyrics.

49

Ott. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Do. *cresc.* *f*

Fg. *cresc.* *f*

I. II. & 2

Cor. *cresc.* *f*

Sol. *cresc.* *f*

Trb. *cresc.* *f*

Sib. *cresc.* *f*

Trbn. *cresc.* *f*

Tp. *cresc.* *f*

G.C. *f*

Enr. *f*

Raim. *f*

No, con - te - ner - ti un cor non può, no, non può, no, non
no... deh, so - spen - di... el - la...

Vni *cresc.* *f*

Vle *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

UNITE

17 Moderato

Ott. Fl. Ob. Cl. Do Fg. Trb. Do

Vni Vle Vc. Cb.

UNITI

p

Ott. Fl. Ob. Cl. Do Fg. Sol. Cor. Re Trb. Do Trbn. Tp.

Vni Vle Vc. Cb.

p

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Re

Trb.
Do

Trbn.

Tp.

P.
G.C.

ENRICO

Lapieta - de insuofa - vo - re mi - ti sen - si in - van - ti

Vni

Vle

Ve.

Cb.

PIZZ.

ARCO

PIZZ.

ARCO

PIZZ.

Ott. *rall.*

Fl. *1. a2*

Ob.

Cl. *1. a2*
Do

Fg.

Sol.
Cor.

Rc.

Trb. *a2*
Do

Trbn.

det . ta... semipar . li di ven . det . ta so . lo in ten . der . ti po.

rall.

Vni

Vle

Vc.

Cb.

f ARCO *p* PIZZ.

18

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Re

Trb.
Do

Trbn.

Tp.

P.
G.C.

Enr. *p* *cresc.*
trò. Sciagu.ra - ti, il mi - o fu.ro - re già su voi — tre - men - do.

18

Vni. *f* *p cresc.*

Vla. *f* *p cresc.*

Vle. *f* *p cresc.* *f p*

Vc. *f* *ARCO* *PIZZ.* *p cresc.*

Cb. *f* *PIZZ.* *p*

a tempo

55

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.
Cor.

Re

Trb.
Do

Trbn.

Tp.

Eur.

rug - ge... l'empia fiam - ma che vi strug - ge io col san - gue spegne.

a tempo

Vni

Vle

Vc.
ARCO

Cb.
ARCO

Poco più

Ott.
 Fl.
 Ob.
 Cl.
 Do
 Fg.
 Sol.
 Cor.
 Re
 Trb.
 Do
 Trbn.
 Tp.
 P.
 G.C.

Enr.
 - rò, io col san - gue, io col san - gue l'empia fiamma che vi strug - ge spe - gne.

Poco più

Vni
 Vle
 Vc.
 Cb.

19

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.
Cor.
Re

Trb.
Do

Trbn.

Tp.

Enr.

p

p

p

a2
p

a3

p

.rò, spe - gne - rò, col sangue spegnerò.

CORO

p

Ti raffrena, al nuovo al bo.re ei date fuggir non

p

Ti raffrena, al nuovo al bo.re ei date fuggir non

19

Più mosso

Vni

Vle

Vc.

Cb.

p

p

p

p

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Re

Trb.
Do

Trbn.

Tp.

P.
G.C.

RAIMONDO

(Ah, qual nu - bedi ter-ro - re
 può, no, no, — non — può, ti raffrena, al nuovo al-bo-re ei date fuggir non
 può, no, no, — non — può, ti raffrena, al nuovo al-bo-re ei date fuggir non

Vni

DIV.
Vle

Ve.

Ch.

Ott. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Do *ff*

Fg. *ff*

Sol. *ff*

Cor. *ff*

Re *ff*

Trb. *ff*

Do *ff*

Trbn. *ff*

Tp. *ff*

P. *ff*

G.C. *ff*

ENRICO

f Ta.ce.te, ta.

f que - sta ca - sa cir - con - dò. Ah, qual nubedi ter.ror, ah, qual nubedi ter.

f può, no, no, non può. Ti raffrena, al nuo.vo, al nuo . vo al.

f può, no, no, non può. Ti raffrena, al nuo . vo, al nuo . vo al.

UNITE

Vni *ff*

Vle *ff*

Vc. *ff*

Ch. *ff*

I. Tempo

Ott.

Fl.

Ob.

Cl.
Do

Fg.
a 2

Sol

Cor.
Re

Trb.
Do

Trbn.

Tp.

P.
G.C.

Enr.

Raim.

...ce . te. Ah! La pieta . de in suo fa . vo . re mi . ti

...ror, sì, questa casa a cfr. con . dō. Ah! sì.) Ah!

...bo . re ei da te fuggir non può, no, no.

...bo . re ei da te fuggir non può, no; no.

I. Tempo

Vni

Vle

Vc.

Cb.

PIZZ. ARCO

PIZZ.

ARCO

PIZZ.

Ott. *rall.*

Fl. *I.* *p*

Ob.

Cl. *I.* *p*

Do

Fg. *p*

Sol. *I.* *p*

Cor. *p*

Rc. *III.* *p*

Trb. *a2* *f*

Do

Trbn. *f*

Eur. *sen - si invanti det - ta... sem par - li di vendet - ta so lo in ten - der - ti po.*

Reim. *Ah! non crede.re.*

Vni *rall.*

Vle *p*

Vc. *f* *ARCO* *p* *PIZZ.*

Cb. *f* *p*

[illegible]

Ott.

Fl.

Ob.

Cl.
Do

Fg.
I.

Sol.

Cor.
Re

Trb.
Do

Trbn.

Tp.

Enr.

rug - ge... l'empiafiam - ma che vi strug - ge io col san - gue spegne.

Raim.

- ro - re cir - con - dò! si! si!

a tempo

Vni

Vle

Vc.
ARCO

Cb.
ARCO

64 **21** Poco più

Ott.
 Fl.
 Ob.
 Cl.
 Do
 Fg.
 Sol.
 Cor.
 Re
 Trb.
 Do
 Trbn.
 Tp.
 P.
 G.C.
 Enr.
 Raim.
 CORO

.rò, io colsan - gue, io colsan - gue l'empia fiamma che vi strug - ge spe - gne.
 questa ca - sa cir - con - d'ò! que - sta ca - sa cir - con -
 E - gli a te fug - gir non può, no, non
 E - gli a te fug - gir non può, no, non

21 Poco più

Vni
 Vle
 Vc.
 Cb.

Meno mosso

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Re

Trb.
Do

Trbn.

Tp.

Enr.

rò, spe - gue - rò, col san - gues - pegerò, l'em - pia - fiam - ma che - vi - strug -

Raim.

dò, questaca - sa circon - dò, cir - condò!

può, non può.

può, non può.

Meno mosso

Vni

Vie

Vc.

Cb.

1. Tempo

1. Tempo

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.
Cor.
Re

Trb.
Do

Trbn.

Tp.

P.
G.C.

Enr.

Rain.

ge io col sanguispegne.rò, sì, col san - gue

qual nu.be di ter - ro - re que - sta

Ei da te - fug

Ei da te - fug

I. Tempo

Vni

Vle

Ve.

Cb.

Meno mosso

I. Tempo

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol.
Cor.
Re

Trb.
Do

Trbn.

Tp.

P.
G.C.

Enr.

Raim.

spe . gne . rò, l'em . pia — fiam . ma che — vi — strug . ge, l'empla flammache vi

ca . sa cir . con . dò, sì, cir . con . dò!

-gir non può, fug . gir non può,

-gir non può, fug . gir non può,

I. Tempo

Meno mosso

Vni

Vle

Vc.

Cb.

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol
Cor.
Re

Trb.
Do

Trbn.

Enr.

Raim.

Vni

Vle

Vc.

Cb.

strugge io col sangue spegne - rò, sì, spe - gne - rò, sì, sì, col
ah, que - sta - fug - fug -

UNITE

Ott.
 Fl.
 Ob.
 Cl.
 Do.
 Fg.
 Sol.
 Cor.
 Re.
 Trb.
 Do.
 Trbn.
 Tp.
 P.
 G.C.
 Enr.
 Raim.
 Vni.
 Vle.
 Va.
 Cb.

san - gue spe - gne - rò, sì, spe - gne - rò, sì,
 ca - sa cir - con - dò, sì, cir - con - dò, sì,
 - gir non può, no, no, non può, no,
 - gir non può, no, no, non può, no,

f p
f p
f p
f p

Ott.

Fl.

Ob.

Cl.
Do

Fg.

Sol

Cor.
Re

Trb.
Do

Trbn.

Tp.

P.
G.C.

Enr.

spe - gne - rò, spe - gne - rò, spe - gne - rò, col san-gue spe - gne -

Raim.

cir - con - dò, cir - con - dò, cir - con - dò, sì, que-sta ca - sa cir - con -

no, non può, no, non può, no, non può, non può, no, no, no, non

no, non può, no, non può, no, non può, non può, no, no, no, non

Vni

Vle

Vc.

Cb.

Ott.
 Fl.
 Ob.
 Cl.
 Do
 Fg.
 Sol
 Cor.
 Re
 Trb.
 Do
 Trbn.
 Tp.
 P.
 G.C.
 (Partono tutti.)
 Eur.
 _rò.
 Raim.
 _dò!
 può.
 può.
 Vni
 Vle
 Ve.
 Cb.

The musical score is written for a large orchestra and includes vocal parts. The instruments listed on the left are: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Do), Bassoon (Fg.), Horn (Sol), Horn (Cor.), Trumpet (Re), Trumpet (Trb.), Trombone (Do), Trombone (Trbn.), Trumpet (Tp.), Percussion (P.), Gong/Cymbal (G.C.), and various vocal parts (Eur., Raim., and two parts labeled 'può.'). The score is in 4/4 time and features a variety of musical notations, including rests, notes, and dynamic markings. The vocal parts have lyrics in Italian: 'Partono tutti.', '_rò.', '_dò!', 'può.', and 'può.'.

Ott.

Fl.

Ob.

Cl.
Do

Fg.
a 2

Sol
Cor.
Re

Trb.
Do
a 2

Trbn.

Tp.

P.
G.C.



Vni

Vle

Ve.

Cb.



Nel fondo, porta praticabile. Sul davanti, una fontana. - Lucia viene dal Castello seguita da Alisa: sono entrambe nella massima agitazione. Ella si volge d'intorno, come in cerca di qualcuno; ma osservando la fontana, ritorce altrove lo sguardo.

N° 3. SCENA E CAVATINA

"Regnava nel silenzio,"
(LUCIA)

SCENA IV
Maestoso

Fl. *ff* *p* *ff* *p*

Ob. *ff* *p* *ff* *p*

Cl. *ff* *p* *ff* *p*

Fg. *ff* *p* *ff* *p*

Re *ff* *ff*

Cor. *ff* *ff*

La *ff* *ff*

Trb. *ff* *ff*

La *ff* *ff*

Trbn. *ff* *ff*

Tp. *LA-RE* *ff* *ff*

A. *ff* *p*

Maestoso

Vni *ff* *ff*

Vle *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

First Flute (Fl.)

Oboe (Ob.)

Clarinet in B-flat (Cl. La)

Bassoon (Fg.)

Trumpet in E-flat (Trb. La)

Trumpet in B-flat (Trbn.)

Trumpet (Tp.)

Piano (A.)

Violin (Vni)

Viola (Vle)

Violoncello (Vc.)

Double Bass (Cb.)

The musical score is for page 74 of a symphony. It features a full orchestral ensemble. The woodwind section includes First Flute, Oboe, Clarinet in B-flat, and Bassoon. The brass section includes Trumpet in E-flat, Trumpet in B-flat, and Trumpet. The string section includes Violin, Viola, Violoncello, and Double Bass. The piano part is also present. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The first system shows the woodwinds and brass playing a rhythmic pattern, while the strings and piano provide a harmonic foundation. The piano part features a prominent melody in the right hand, marked with a forte (f) dynamic. The woodwinds and brass play a rhythmic pattern, while the strings and piano provide a harmonic foundation.

Fl.

Ob.

Cl.
La

Fg.

Re
Cor.
La

Trb.
La

Trbn.

Typ.

Opp.

A.

Vni

Vle

Vc.

Cb.

PIZZ.

p

Cl.
La

Cor.
Re

A.

Vni

Vle

Vc.

p

Cl.
La

A.

Vni

Vle

Vc.

p

ARCO

PIZZ.

p

Cor.
Re

I.H.

p

A.

Vni

Vle

Vc.

First system of musical notation. The Cor. Re part has a rest followed by a half note G4. The A. part has a complex melodic line with many triplets. The Vni, Vle, and Vc. parts have a rhythmic pattern of eighth notes.

Cl.
La

Cor.
Re

I.H.

A.

Vni

Vle

Vc.

Second system of musical notation. The Cl. La part has a rest followed by a half note G4. The Cor. Re part has a rest followed by a half note G4. The A. part has a complex melodic line with many triplets. The Vni, Vle, and Vc. parts have a rhythmic pattern of eighth notes.

Cl.
La

A.

Vni

VI.

Vc.

Fl.

Ob.

Cl.
La

Fg.

Re
Cor.
La

Trb.
La

Trbn.

Tp.

A.

Vni

Vle

Vc.

Cb.

ARCO

ff

Recitativo

Fl.
 Ob.
 Cl.
 La
 Fg.
 Re
 Cor.
 La
 Trb.
 La
 Trbn.
 Tp.

A.
 LUCIA

An.cornon

Recitativo

Vni
 Vle
 Vc.
 Cb.

Luc.
 ALISA giunsel..

In..cauta!.. A che mi traggi!.. Av..ven..tu..rar..ti orche il fratel qui venne è folle ar.

Vni
 Vle
 Vc.
 Cb.

Luc. *Ben parli! Edgardo sappia qual ne cir-con-da or-ri-bi-le pe-*

Ali. *- dir.*

Vni *p*

Vle *p*

Ve. *p*

Cb. *p*

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

La. *a 2*

Fg. *a 2*

Re. *a 2*

Cor. *a 2*

La. *a 2*

Trb. *a 2*

La. *a 2*

Trbn. *a 2*

Tp. *a 2*

Luc. *- riglio... Quel-la fonte, ah! ma-i, senza tremar, non*

Ali. *Perchè d'intorno il ciglio volgi atter-rita?*

Vni *f*

Vle *f*

Ve. *f*

Cb. *f*

Luc. *veggo Ah! tu lo sa: i: un Ravenswood, ardendo di ge-lo-so furor, l'amata*
cresc. ed incalz.

Vni

Vle

Vc. Cb. *UNITI*

Luc. *donna co-là tra-fis - se, e l'in-fe-li-ce cadde nell'onda ed i - vi rimane a se.*

Vni

Vle

Vc. Cb.

Fig.

Re

Cor.

La

Trbn.

lento *f p*

Luc. *ALISA polta... M'apparve l'ombra su - a... A - scol - ta.*
Che dici?

Vni

Vle

Vc. Cb.

Larghetto

VUOTA

25

Fl. *p*

Ob. *p*

Cl. *p*

La *p*

Fg. *p*

Re *p*

Cor. *p*

La *p*

Trb. *p*

La *p*

Trbn. *p*

Tp. *p*

I.

I.

pp

Larghetto

PIZZ.

VUOTA

25

Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

PIZZ. *p*

PIZZ. *p*

PIZZ. *p*

PIZZ. *p*

DIV. *pp*

ARCO *pp*

pp

pp

pp

Cl. *p*

La *p*

Fg. *p*

Cor. *p*

Re *p*

LUCIA *p*

Regna.va nel — si — len — zi — o al.ta la not.te e bru — na...

Vni

Vle

Vc. *p*

Cb. *p*

I.

I. II.

I.

p

p

p

Fl. 1. *p*

Cl. 1. *p*

La 1. *p*

Fg. 1. *p*

Cor. 1. *p*

Re 1. *p*

Luc. *p*

col.pia la fon.te un pal . li . do raggi di te . tra lu . na...

Vni

Vle UNITE PIZZ. ARCO

Ve. Cb.

Fl. 1. *p* affrett.

Ob. 1. *p*

Cl. 1. *p*

La 1. *p*

Fg. 1. *p*

Re 1. *p*

Cor. 1. *p*

La 1. *p*

Luc. *p*

quandounsommes . so ge . mi . to fra l'aure u.dir si fe' ed

Vni

Vle

Ve. Cb.

affrett.

//

26 a tempo

26 a tempo

Musical score for measures 1-4 of "The Rose Tree". The score is for four parts: Violin I (Vnl), Violin II (Vle), Viola (Ve.), and Cello (Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto". The first measure is marked "PIZZ." (Pizzicato) and "P" (Piano). The second measure is marked "PPIZZ." (Pianissimo Pizzicato). The third measure is marked "P" (Piano). The fourth measure is marked "P" (Piano). The score shows the following notes:

- Vnl:** G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Vle:** G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Ve.:** G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).
- Cb.:** G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).

Fl. I. *p*

Ob. I. *p*

Cl. I. *p*

La. I. *p*

Fg. I. *p*

Cor. I. *p*

Re. I. *p*

Luc. *p*

Vni. *p*

Vle. *p*

Vc. *p*

Cb. *p*

de a, e con la ma - no e - sa - nime chiamarmi a sè pa -

cresc. ed affrett. poco a poco

Fl. I. *p*

Ob. I. *p*

Cl. I. *p*

La. I. *p*

Fg. I. *p*

Re. I. *p*

Cor. I. *p*

La. I. *p*

Trb. I. *p*

La. I. *p*

Trbn. I. *p*

Trp. I. *p*

Luc. *p*

Vni. *p*

Vle. *p*

Vc. *p*

Cb. *p*

re a; stette un mo - men - to im - mo - bi - le, poi

ARCO

cresc. ed affrett. poco a poco

Vni. *p*

Vle. *p*

Vc. *p*

Cb. *p*

27**I. Tempo**

Fl.

Ob.

Cl.
La

Fg.

Re
Cor.
La

Trb.
La

Trbn.

Tp.

A.

Lvc.

rat - ta di - le guò - e l'on - da pria - si lim - pi - da di -

27**I. Tempo**

Vni

Vle

Vc.

Cb.

PIZZ.

PIZZ.

PIZZ.

PIZZ.

Cl.
La

A.

Luc.
san-gue — ros — seg — giù, sì, pria sì limpi — da di sangue rosseggiò, sì, pria sì

Vni

Vle
PIZZ.

Ve.

Cb.

28
Allegro

Cl.
La

Fg.

Cor.
Re

Tp.

A.

Luc.
ALISA limpi — da ah — il rosseg — giù.
Chia — ri — oh

28
Allegro

Vni

Vle
ARCO

Ve.
ARCO

Cb.
ARCO

Fl. *p*

Ob. *p*

Cl. *p* *a 2*

La

Fg. *cresc.*

Re

Cor. *cresc.*

La *p*

Trbn. *p*

Tp. *cresc.*

Ali.
Di . o! benchia . ri — e tri . sti nel — tu . o dir pre . sa . gi — in.

Vni. *cresc.*

Vle. *cresc.*

Vc. *cresc.*

Cb.

89

Fl.
cresc.

Ob.
cresc.

Cl.
La
cresc.

Fg.
cresc.

Re
Cor.
La
cresc.

Trb.
La
p

Trbn.
cresc.

Tp.
cresc.

Ali.
ten - do! Ah! Lu - cia, Lucia, de - si - stida una - mor così tre - men -

Vni
cresc.

Vle
cresc.

Vc.
cresc.

Cb.
cresc.

col canto

Fl.

Ob.

Cl.
La

Fg.

Re
Cor.
La

Trb.
La

Trbn.

Tp.

LUCIA*rall.*

Egli è lu - ce a' giorni miei, è confor.to, è confor.to, al mi.o, al mi.o pe.

Alti.

do...

col canto

Vni

Vle

Vo.

Cb.

29

Moderato

91

Fl. *p*

Cl. *p*

La *p*

Fg. *p*

Cor. *p*

Re *p*

A. *p*

Luc. *p*

- nar.

29

Moderato

Vcl. *p* PIZZ.

Vle. *p* PIZZ.

Vc. *p* PIZZ.

Cb. *p* PIZZ.

UNITI

Fl. *f*

Ob. *f*

Cl. *f*

La *f*

Fg. *f*

Re *f*

Cor. *f*

La *f*

Trb. *f*

La *f*

Trbn. *f*

Tp. *f*

A. *f*

Vni. *f*

Vle. *f*

Vc. *f*

Cb. *f*

cresc.

SOL-RE

ARCO

DIV. ARCO

ARCO

30

Cl.
La

A.

LUCIA

Quando rapi.to in e stasi del più cocen.tear.do re,

30

Vni

PIZZ.

Vle

UNITE PIZZ. DIV. UNITE

Vc.
Cb.

PIZZ.

Fl.

Ob.

Cl.
La

Fg.

Re
Cor.

La

A.

Luc.

col fa.vellardel co re migiu.ra.e.terna fe',e.terna fe', in

Vni

Vle

Vc.
Cb.

col canto a tempo

col canto a tempo

Fl. 1.
 Ob. 1.
 Cl. 1.
 La
 Fg. 8
 Cor. 1.
 Re
 A.
 Luc.
 e - stasi del più cocentear - do - re, col fa - vellar del co - re -

ARCO
 Vni
 Vle
 Vo.
 Cb.

Fl. 1.
 Ob. 1.
 Cl. 1.
 La
 Fg. 1.
 Cor. 1.
 Re
 A.
 Luc.
 migiu - ra eter - na fo', gli af - fan - ni miei - di - men - ti co gioia divie - ne il

31
 31
 Vni
 Vle
 Vo.
 Cb.

col canto *a tempo*

Cl.
La

Fg.

Cor.
Re

A.

Luc.
plan - - - to... par - mi chealui d'ac - can - - - to si

col canto *a tempo*
PIZZ.
p
(PIZZ.)
p
(PIZZ.)
p
(PIZZ.)
p

Vni

Vle

Ve.
Cb.

Cl.
La

Fg.

Cor.
Re

A.

Luc.
schiu - da il ciel per me, si

ARCO

Vni

Vle

Ve.
Cb.

Fl. *p*

Ob. *p*

Cl. *p*

La

Fg. *p*

Cor. *p*

Re

Luc. *p* schiu - da il ciel per me, si

Vni *pizz.*

Vle

Ve.

Cb.

32

Poco più

Ob. *p*

Cl. *p*

La

Fg. *p*

Luc. *p* schiu - da il ciel per me.

ALISA

Ah!

32

Poco più

Vni *ARCO p*

Vle *ARCO p*

Ve. *ARCO p*

Cb. *ARCO p*

Fl. *p*
 Ob. *p*
 Cl. *p*
 La
 Fg. *p*
 Re *p*
 Cor. *a 2*
 La *p*
 Trb. *a 2*
 La *p*
 Trbn. *III. a 2*
p
 Tp. *p*
 Ali. *p*
 gior - ni d'ama - ro pian - to Ah! s'ap -
 Vni *p*
 Vle *p*
 Vc. *p*
 Cb. *p*

Fl. *p*

Ob. *L.*

Cl. *La*

Fg.

Re *a 2*

Cor. *a 2*

La

Trb. *a 2*

La

Trbn.

Tp. *mf*

Alf. *pre - sta - no per te, si, si, glor - ni d'ama - ro*

Vni

Vle *DIV.*

Vc.

Cb.

The musical score is for page 97 of a symphony or opera. It features a full orchestra and a vocal soloist (Alf.). The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Re, Cor., La), Trumpets (Trb., La), Trombone (Trbn.), and Timpani (Tp.). The vocal soloist (Alf.) has a line with lyrics: "pre - sta - no per te, si, si, glor - ni d'ama - ro". The string section (Vni, Vle, Vc., Cb.) provides a rhythmic and harmonic foundation. The score is written in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The woodwinds and strings have various articulations and slurs. The vocal line is in a higher register, with a melodic line and lyrics. The overall texture is dense and dramatic.

Fl.
Ob.
Cl.
La
Fg.
Re
Cor.
La
Trb.
La
Trbn
Tp.

Flute (Fl.) and Oboe (Ob.) play a melodic line with grace notes. Clarinet (Cl.) and Bassoon (Fg.) play a rhythmic pattern. Trumpet (Trb.) and Trombone (Trbn) play a harmonic line. Tuba (Tp.) plays a low, sustained note.

Alt.

plan - to s'ap - pre - sta - no per te, per

Vni
Vle
Ve.
Cb.

Violin (Vni) and Viola (Vle) play a melodic line. Violoncello (Ve.) and Contrabass (Cb.) play a harmonic line.

UNITE

Fl. *rall.*

Ob.

Cl.
La *a2*

Fg. *a2*

Re *a2*

Cor.
La *a2*

Trb.
La *a2*

Trbn.

Tp.

LUCIA

Ah!

All. *te, per te. Ah! Lu - ci.a! ah! de - si - sti.*

Vni *rall.*

Vle

Vc.

Cb.

a tempo

Cl. La *p*

Fg. *p*

A. *p*

Luc. *p* *tr*

Quando rapito in estasi del più cocentear do re,

Vni *PIZZ.* *p* *tr*

Vle *DIV. PIZZ.* *tr*

Vc. *UNITI* *PIZZ.* *p*

Cb. *p*

Fl. *1.* *p*

Ob. *1.* *p*

Cl. La *p* *tr*

Fg. *p*

Cor. Re *1.* *p*

A. *p*

Luc. *tr* *p*

col favellar del co re migiu - ra eter-na fè, gli af -

Vni *p*

Vle *p*

Vc. *p*

Cb. *p*

col canto

Fl.

Ob.

Cl.
La

Fg.
pp

Cor.
Re

A.

Luc.

fan - ni miei - di - men - ti - co, gioia di vie - ne il pian - to,

Vni

Vle

Vc.
Cb.

DIV.

col canto

34 a tempo

Cl.
La

Cor.
Re

A.

Luc.

34 par - mi che alui d'ac - can - to si schiu - da il ciel per

Vni

Vle

Vc.
Cb.

UNITE

PIZZ.

PIZZ.

PIZZ.

PIZZ.

Ob.

Cl.
La

Fg.

Cor.
Re

A.

Luo.

me, si schiu - da il ciel per

ARCO

Vni

Vle

Vo.
Cb.

Fl.

Ob.

Cl.
La

Fg.

Cor.
Re

Luo.

me si schiu - da il ciel per

PIZZ.

Vni

Vle

Vo.
Cb.

Poco più

103

Fl.

Ob.

Cl.
Lo

Fg.

Re
Cor.
Lo

Trb.
La

Trbn.

Tp.

A.

Lec.

me, a lui d'ac - can - to si

Poco più

Vni

Vle

Ve.

Cb.

ARCO

DIV.

UNITE

p

Fl.

Ob.

Cl.
La

Fg.

Re
a2

Cor.
La

Trb.
La
a2

Trbn.

Tp.

A.

Luc.
schiuda il ciel per me, ah!

Vni

Vle
UNITE

Ve.

Cb.

Fl.

Ob.

Cl.
La

Fg.

Br.
Cor.
La

Trb.
La

Trbn.

Tp.

A.

Luc.

si — schiuda il ciel, il ciel per

Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
La

Fg.

Re
Cor.
La

Trb.
La

Tbn

Tp.

A.

Luc.
me, a lui_dac-can to si schiuda il

Vni

Vle
DIV. UNITE DIV. UNITE

Ve.

Cb.

ff *p* *ff* *p*

Fl.

Ob.

Cl.
La

Fg.

Re
Cor.

La

Trb.
La

Trbn

Tp.

A.

Luc.
ciel per me, ah! si schiuda il ciel, il

Vni

Vle

Vo.

Cb.

Fl.

Ob.

Cl.
La

Fg.

Re
Cor.
La

Trb.
La

Trbn.

Tp.

A.

Vce.
ALISA

ciel per me, sì, sì, a lui d'ac.can - to
Gior.nidama.ro pian - to,

Vnl.

Vle.

Ve.

Cb.

Fl.

Ob.

Cl.
La

Fg.

Re
Cor.
La

Trb.
La

Trbn.

Tp.

A.

Luc.

Alb.

Vni

Vle
DIV.

Ve.

Cb.

par_ si_ schiu - da il ciel_ per_ me.

si, s'ap - pre - sta - no per te.

This musical score page, numbered 110, contains two systems of staves. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Bassoon (Fg.), Cor Anglais (Cor. La), Trumpet in A (Trb. La), Trombone (Trbn.), and Trombone (Tp.). The second system includes staves for Violin (Vni), Viola (Vle), Violoncello (Ve.), and Double Bass (Cb.). The music is written in 4/4 time with a key signature of one sharp (F#). The Flute part features a melodic line with a second ending marked 'a 2'. The Oboe and Clarinet in A parts have complex, fast-moving passages. The Bassoon part has a melodic line with a second ending marked 'a 2'. The Cor Anglais and Trumpet in A parts have melodic lines with second endings marked 'a 2'. The Trombone and Trombone parts have harmonic support. The Violin, Viola, Violoncello, and Double Bass parts provide a rhythmic and harmonic foundation. The word 'UNITE' is written above the Viola staff in the third measure of the second system.

Fl.

Ob.

Cl.
La

Fg.

Cor.
La

Trb.
La

Trbn.

Tp.

Vni

Vle

Ve.

Cb.

UNITE

N°4. SCENA E DUETTO - FINALE I.

111

"Sulla tomba che rinserra,,

LUCIA-EDGARDO

ALISA *Recitativo* **Allegro**
(rientra nel Castello)

Egli s'avanza... La vici - na soglia io cau.ta veglie - rò.

Recitativo **Allegro**

Vni
Vle
Vc.
Cb.

36

Fl.
Ob.
Cl.
Sib.
Fg.
Mib.
Cor.
Sib.
Trb.
Sib.
Trbn.
Cmbs.

EDGARDO

36

Lucia, per.dona se ad ora inusi.

Vni
Vle
Vc.
Cb.

UNITI

Edg. *ta.ta lo veder ti chie.de.a: ragion pos.sente, a ciò mi trasse. Pri.a che in ciel bian.*

Vni *p*

Vle *p*

Vc. Cb. *p*

LUCIA

Che dici!..

Edg. *.cheggi l'al.ba no.vella, dal.le pa.trie spon.de lun.gi sa.rò. Pe'franchi li.di.a.*

Vni *p*

Vle *p*

Vc. Cb. *p*

Luc. *E me nel*

Edg. *.mi.ci sciol.gole ve.le: i.vitrattarm'è dato le sor.ti del.la Scozia.*

Vni

Vle

Vc. Cb.

Luc. pianto abbando - ni co - si?

Edg. Pria di la - sciarti A - sthon mi vegga... iostenderò pla -

Vni. *f* *p*

Vle. *f* *p*

Ve. *f* *p*

Cb. *f* *p*

37All^o moderato

Luc. Chea - scol -

Edg. - ca - to a lui la destra, e la tua destra, pegno franoidi pa - ce, chie - de - rò.

Vni. *f* *p*

Vle. *f* *p*

Ve. *f* *p*

Cb. *f* *p*

UNITI

37All^o moderato

Luc. (agitata) affrett. - tol... Ah no... rimanga nel silenziosepolto peror l'arcanoaffetto.

Edg. (ironico) In -

Vni. affrett. cresc.

Vle. affrett. cresc.

Ve. affrett. cresc.

Cb. affrett. cresc.

114 Moderato Allegro

Fig. *fp*

Trbn. *fp*

fp

Edg. .ten . do! Dimia stirpe il reo persecu . tor de' mali miei ancor pagonon

Moderato Allegro

Vni *fp*

Vle *fp*

Ve. Cb. *fp*

Trbn. *fp* *col canto* Adagio

Edg. è! Mitolse il pa . dre, il miore taggio a . vi . to... Nè ba . sta? Che brama an .

Vni *fp* *col canto* Adagio

Vle *fp*

Ve. Cb. *fp*

Edg. . cor quel cor fe . ro . ce e ri . o? la mi a per di ta in . tera? il sangue

Vni

Vle

Ve. Cb.

38 Allegro vivace

115

Ott. *f*

Fl. *f*

Ob. *f*

Cl. *f*
Sib

Fg. *f*

Mib *f*
Cor. *f*
Sib *f*

Trb. *f*
Sib *f*

Trbn. *f*

in Re *f*
Tp. *f*

LUCIA

Ah, no... Calma, oh ciel, quell'i-raestre-ma.

(con forza)

EDG. mio? Eglim'odia... M'abborre... Fiamma arden-te in sen mi

38 Allegro vivace

Vni *f*

Vle *f*

Vc. *f*

Cb. *f*

[illegible]

39 Larghetto

Cor.
Mib

1.
p

Edg.

Sul-la tomba cherin-ser-ra il tra-di-to ge-ni-to-re al-tuo san-gue eter-na

39 Larghetto

Vni

Vle

Vc.

Cb.

pizz.
p

Fl.

Cl.
Sib

Fg.

Cor.
Mib

Tp.

PA-SI
p

LUCIA

(sfrido)

Ah!

Edg.

guer-ra io giu-rai nel mio fu-ro-re: ma ti vi-di,e in cor-mi nacque al-tro af.

cresc. dolce

Vni

Vle

Vc.

Cb.

Fl. *I.*
Cl. *I.*
Sib
Fg.
Cor. *III.*
Mib
Tp.

Edg.
...fet.to, e l'i.ra tacque; pur quel vo.to non è in.fran.to... io po.trei, si, si, si, si, po.trei com.pir.lo an.

Vni *cresc.*
Vle *cresc.*
Vc. *cresc.*
Cb. *cresc.*

p

40

Fl.
Cl. *Sib*
Fg.
Cor. *III. IV.*
Sol

p

LUCIA *con affetto*
Dehl ti — pla — ca, dehl ti pla — ca, dehl ti fre — na...

Edg.
...cori Ah Lu.

40

Vni *ARCO*
Vle *DIV. PIZZ.*
Vc.
Cb.

ARCO
p

1. *Fl.* *Cl. Sib* *Fg.* *Cor. Sol* *III. IV.*

Luc. può tra . dir . ne, può tra . dir . ne un so . lo ac . cen . to! Non ti

Edg. ci . a!

Vni. *Vle.* *Vc.* *Cb.*

1. *Fl.* *Cl. Sib* *Fg.* *Mib.* *Cor. Sol* *1.*

Luc. ba . sta la mia pe . na? vuoi ch'io mo . ra di spa . ven . to?—

Edg. Ah! no, no, no,

Vni. *Vle.* *Vc.* *Cb.* *cresc.* *UNITE* *cresc.*

41

Fl. *f* *p*

Ob. *f* *p*

Cl. Sib *f* *p*

Fg. *f* *p*

Mib Cor. Sol *f* *p*

Trb. Sib *f* *p*

Luc. Ce da, — ce da o — gn'al — tro af — fet — to, so — lo a.

Edg. no.

41

Vni *f* *p*

Vle *p* DIV.

Ve. *p*

Cb. *p*

col canto

Fg. *p*

Cor. Mib *p*

Luc. — mor t'in.fiammi il pet.to; un più no.bi.le, più san — to d'o.gni vo.tè è un puro a.

Edg. Pur quel

col canto

Vni

Vle UNITE

Ve.

Cb.

Fl. I. *col canto*

Ob. I. *cresc.*

Cl. Sib. I. *cresc.*

Fg. *cresc.*

Cor. Sol. III. IV. *cresc.*

Luc. *rall.*
 _mor, ah! — so - lo a - mo - re t'in.fiam.mi il pet - to, ah, —

Edg.
 vo - to non è in - fran - to, io po - tre - i, sì, — po -

Vni. *a tempo* *col canto* *cresc.* *p*

Vle. *cresc.* *p*

Vc. *cresc.* *p*

Cb. *cresc.* *p*

Fl. I. *a tempo* *col canto*

Ob. I. *cresc.*

Cl. Sib. I. *cresc.*

Fg. *cresc.*

Cor. Sol. III. IV. *cresc.*

Luc. *rall.*
 so - lo, sì, solo a - mor, ah, — so - lo a - mo - re t'in.fiam.mi il pet - to, ah, —

Edg.
 _tre - i compir lo an - cor, — no, non è in - fran - to, io po - tre - i, sì, — po -

Vni. *a tempo* *col canto* *cresc.* *p*

Vle. *cresc.* *p*

Vc. *cresc.* *p*

Cb. *cresc.* *p*

a tempo

affrett. un poco

123

Cl. Sib *p* *fp*

Eg. *p* *fp* a 2

Mib Cor. *p* *fp* a 2

Sol *p* *fp*

Luc. *p* *fp*

Edg. *p* *fp*

Vni *p* *fp*

Vle *p* *fp* ARCO

Vc. *p* *fp* ARCO

Cb. *p* *fp* ARCO

so - lo, sì, solo a. mor. Ce - di, ce - di a

.trei compirlo an. cor, io po. trei com. pir. lo an. cor,

a tempo

affrett. un poco

Vni *p* *fp*

Vle *p* *fp* ARCO

Vc. *p* *fp* ARCO

Cb. *p* *fp* ARCO

Fl. *fp* *pp*

Ob. *fp* *pp*

Cl. Sib *p* *fp* *pp*

Eg. *p* *fp* *pp*

Mib Cor. *p* *fp* *pp*

Sol *p* *fp* *pp*

Luc. *p* *fp* *pp*

Edg. *p* *fp* *pp*

Vni *fp* *pp*

Vle *fp* *pp* PIZZ. ARCO

Vc. *fp* *pp* PIZZ. ARCO

Cb. *fp* *pp* PIZZ. ARCO

me, ce - di, cediali' a. mor.

sì, po. trei compirlo an. cor, an. cor.

42 All.^o vivace

Ott.

Fl.

Ob.

Cl.
Si^b

Fg.

Mib
Cor.

Si^b

Trb.
Si^b

Trbn.

EDGARDO

(con subita risoluzione)

Qui di spo.sa eter.na....

42 All.^o vivace

Vni

Vle

Ve.
ARCO

Cb.
ARCO

Fi.
Ob.
Cl.
Si $\flat$
Fg.
Mi $\flat$
Cor.
Si $\flat$
Trb.
Si $\flat$
Trbn.
Tp.

Edg.
fe.de,qui mi giu - ra al cie.lo in.nan.te: Dio cia.

Vnl
Vle
Vc.
Cb.

The musical score is for page 125. It features a woodwind and brass section, a vocal soloist, and a string section. The woodwind section includes Flute (Fi.), Oboe (Ob.), Clarinet in B-flat (Cl. Si $\flat$), Bassoon (Fg.), and Cor Anglais (Cor. Si $\flat$). The brass section includes Trumpet in B-flat (Trb. Si $\flat$), Trombone (Trbn.), and Trombone in C (Tp.). The vocal soloist is Edg. The string section includes Violin (Vnl), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is in 4/4 time and B-flat major. The woodwind and brass parts have various dynamics and articulations. The vocal part has lyrics in Italian. The string part has various dynamics and articulations.

Ott.

Fl.

Ob.

Cl.
Si♭

Fg.

Cor.
Si♭

Trb.
Si♭

Trbn.

Tp.

Edg.

Vni

Vle

Vc.

Cb.

...scol.ta, Dio ci— ve.de; tem . pio ed a . ra è un co . re a . man te; al tuo

Ott.

Fl.

Ob.

Cl.
Si $\flat$

Fg.

Cor.
Si $\flat$

Trb.
Si $\flat$

Trbn.

Tp.

(ponendo un anello al dito di Lucia)

Edg.
fa - to u. niscoi mi - o, son tuo spo - so.

Vni

Vle

Vo.

Cb.

Poco più

Ott.
 Fl.
 Ob.
 Cl.
 Si $\flat$
 Fg.
 Mi $\flat$
 Cor.
 Si $\flat$
 Trb.
 Si $\flat$
 Trbn.
 Tp.

LUCIA (porgendo a sua volta il proprio anello ad Edgardo)

E tua son i o. Ah! sol. tan. to il no. stro fo. co spe. gne. rà dimor. te il
 Ah! sol. tan. to il no. stro fo. co spe. gne. rà dimor. te il

Poco più

Vni.
 Vle.
 Ve.
 Cb.

Fl. *I.* *p*

Ob.

Cl. *Sf*

Fg. *p*

Mi *p*

Cor. *Sf*

Tp. *p*

Luc. *gel.* A' miei vo - ti amo - re in vo - co, a' miei vo - ti in vo - co il ciel, _____ a' miei

Edg. *gel.* A' miei vo - ti in vo - co il cie - lo, il _____ ciel, in - vo - co il ciel, a' miei

Vni

Vle

Ve. *ARCO*

Cb. *ARCO*

UNITE

130

Fl.

Ob.

Cl.
Sib

Fg.

Mib
Cor.

Sib

Trb.
Sib

Trbn.

Tp.

Luc.

Edg.

Vni

Vle

Ve.

Ch.

vo - ti in - vo.co il cie - lo, in - vo - co il cie - lo, in -

vo - ti in - vo.co il ciel, in - vo.co il ciel, in -

Fl.

Ob.

Cl.
Si b

Fg.

Mi b
Cor.
Si b

Trb.
Si b

Trbn.

Tp.

Lue.
- vo - co il ciel.

Edg.
- vo - co il ciel. Se - pa -

Vni

Vle

Vo.

Cb.

1. Fl. *1.* *a 2*

Ob. *1.*

Cl. *1.* *a 2*

Si $\flat$

Fg. *a 2*

Mi $\flat$ *a 2* *p*

Cor. *a 2*

Si $\flat$

Trb. *a 2*

Si $\flat$

Trbn. *a 2*

Tp. *a 2*

Luc. *Il mio cor con te ne vie.ne.*

Edg. *Il mio cor con te ne*

Vni *p*

Vle *p*

Ve. *p*

Cb. *p*

Fl.

Ob.

Cl.
Si $\flat$

Fg.

Mi $\flat$
Cor.
Si $\flat$

Trb.
Si $\flat$

Trbn.

Tp.

Luc.

Edg.

Ahl Ed.gar . do! ahl! Ed.
resta, il mio cor con te qui re . sta.

Vni

Vle

Vc.

Cb.

Fl. *col canto*

Ob.

Cl.
Si $\flat$

Fg.

Mi $\flat$
Cor.
Si $\flat$

Trb.
Si $\flat$

Trbn.

Tp.

Luc.
-gar - dol

Edg.
Se - pa - rar - ciomai con.vien.

Vni

Vle

Ve.

Ch.

a piacere
Ahl ta.

col canto

Luc. *lor del tuo pensiero venga un fogliomessaggero, e la vita fuggitiva di spe.*

Vni *PIZZ.*

Vle *PIZZ.*

Vc. Cb. *UNITI PIZZ.*

Luc. *ran. ze nu. dri. rò. Ah! Ver.*

EDGARDO *Io di te memo.ria vi. va sempre, o ca. ra ser. be. rò.*

Vni

Vle

Vc. Cb.

46 Moderato assai

Fl.

Cl. Sib.

Luc. *sempre legato ran. no a te sul. l'a. u. re i miei so. spi. ri ar. den. ti, u. drai nel*

46 Moderato assai

Vni *PIZZ.*

Vle *PIZZ.*

Vc. Cb. *PIZZ.*

Ob. *p*

Cl. *p*

Luc. *p*
mar che mor . mo . ra — l'e . co de' mie . i la . men . ti ... Pen . san . do ch'lo di

Vni

Vle

Vc. *p*
Cb.

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. *p*

Luc. *p*
ge . mi . ti mi pa . scoe di do . lor — spargiun'a . ma . ra la . gri .

Vni *p*

Vle *p*

Vc. *p*
Cb.

Fl. *l.* *accel.*

Ob.

Cl. *p*

Si $\flat$

Fg. *p*

Mib *l.* *p*

Cor. *f*

Si $\flat$ *a 2* *f*

Trb. *l.* *f*

Luc. *f*

ma su que - sto pe - gno al - lor, ah! su que - sto pe - gno al - lor, Ah!

accel.

ARCO

Vni *f*

ARCO

Vle *f*

ARCO

Vc. *f*

ARCO

Cb. *f*

string. e cresc.

139

Fl.

Ob.

Cl.
Si $\flat$

Fg.

Mi $\flat$
Cor.

Si $\flat$

Trb.
Si $\flat$

Trbn.

Tp.

Luc.

Edg.

— su — que.sto pe . gno al . lor, — ah! — su quel pe . gno al .

Ver.

string. e cresc.

Vni

Vle

Vo.

Cb.

DIV.

47 I. Tempo

Fl. *f p*

Cl. *f p*

Luc. *lor.*

Edg. *ran . noate sul . l'a . u . re i miei so . spi . ri ar . den . ti, u . drai nel mar che*

47 I. Tempo

Vni *p* *PIZZ.* *f p*

Vle *p* *PIZZ.* *f p*

Ve. *p* *PIZZ.* *f p*

Cb. *p* *PIZZ.* *f p*

Fl. *p*

Ob. *p*

Cl. *p*

Cor. *p*

Edg. *mor . mo . ra . . . l'e . co de' miei la . men . ti... Pen . san . do ch'io di ge . mi . ti mi*

Vni

Vle

Ve. *Cb.*

Fl. *p*

Ob.

Cl. *p*

Sib *p*

Fg. *p*

Cor. *p*

Mib *p*

Edg. *rinf.*

pa.sco e di do.lor spargiun'a.ma . ra la . gri.ma su que . sto pe . gnoal.

Vni *p*

Vle *p*

Ve. *p*

Cb. *p*

accel.

Fl.

Ob.

Cl. *f*

Sib *f*

Fg. *f*

Mib *f*

Cor. *f*

Sib *f*

Trb. *f*

Sib *f*

Trbn. *f*

LUCIA

Ah! si, su quel pe . gnoal.

Edg. . lor, Ah! su questo pe . gnoal. lor, ah! su que.sto pe . gnoal.

accel.

ARCO

Vni *f*

Vle *f*

Ve. *f*

Cb. *f*

string. e cresc.

48

Poco più

1.

Fl.

Ob.

Cl.
Sib

Fg.

Mib
Cor.
Sib

Trb.
Sib

Trbu.

Tp.

Luc.

Edg.

lor — Ed — gar — do... Il tuo

lor — ah! — su quel pe — gno al lor.

48

Poco più

string. e cresc.

Vni

Vle

Vc.

Cb.

DIV.

UNITE

Fl.

Ob.

Cl.
Si b

Fg.

Mi b
Cor.

Si b

Trb.
Si b

Trbn.

Tp.

Luc.

Edg.

Vni

Vle

Vc.

Cb.

scrit . to sem . pre vi . va la me . mo . ria in

Ca . . . ral

The musical score is for page 143. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass (Trumpet in B-flat, Trombone, Trumpet) sections are active throughout. The strings (Violin, Viola, Violoncello, Contrabass) provide a rhythmic and harmonic foundation. The vocal parts (Luciano, Edgar) have lyrics in Italian. The score includes dynamic markings such as *f* (forte) and *pp* (pianissimo), and articulation like accents and slurs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Fl.

Ob.

Cl.
Si b

Fg.

Mi b
Cor.
Si b

Trb.
Si b

Trbn.

Tp.

Luc.

Edg.

Vni

Vle

Ve.

Cb.

me ter . rà.

Sì, sì, Lu . ci . a, sì, sì.

Detailed description: This is a page from a musical score, page 144. It features a large ensemble of instruments and two vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Si b), and Bassoon (Fg.). The brass section includes Mellophone in B-flat (Mi b), Cor Anglais in B-flat (Cor. Si b), Trumpet in B-flat (Trb. Si b), Trombone (Trbn.), and Trombone in C (Tp.). The string section includes Violini (Vni), Violoncelli (Vle), Viola (Ve.), and Contrabasso (Cb.). There are also two vocal soloists: Lucia (Luc.) and Edgardo (Edg.). The score is written in a key with one flat (B-flat) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, often beamed in groups of three. The vocal soloists have lyrics in Italian. The page number 144 is in the top left corner.

rall. I.

Fl. *p* leggero

Ob. I. *p* leggero

Si $\flat$ *p* leggero

Cl. *p* (in mancanza dell'arpa)

Si $\flat$

Fg. I. *p* leggero

Cor. I. *p*

Mi $\flat$ *p*

Tp. *pp*

A. *p*

Luc. *p* Ah! Ver. ran. no a me sul. l'au. re i

Edg. *p* Ah! Ver. ran. no a te sul. l'au. re i

rall.

Vni. DIV. *pp* legato PIZZ.

Vle. *pp* PIZZ.

Ve. *pp* PIZZ.

Cb. *pp* PIZZ.

pp

Fl. I. *fp* *p*

Ob. I. *p*

Sib. I. *fp* *p*

Cl. *fp* *p*

Sib. *fp*

Fg. *fp*

Cor. III. *fp*

Mib. *fp*

Tp. *fp*

A. *fp*

Luc. *fp*
tuoi so . spi . riar . den . ti, u . drò nel mar che mor . mo . ra —

Edg. *fp*
miei so . spi . riar . den . ti, u . drai nel mar che mor . mo . ra —

Vni. *fp* *p*

Vle. *fp*

Ve. *fp*

Cb. *fp*

Fl. *I.*

Ob. *I.*

Sf. *b*

Cl. *b*

Sf. *b*

Fg.

Mib

Cor. *p*

Sf. *b* *p*

Tp.

A.

Luc.

l'e-co de' tuo-i la-men . ti... Pen-san . do che di ge . mi . ti mi

Edg.

l'e-co de' mie-i la-men . ti...

Vni

Vle

Ve.

Cb.

Ott.

Fl.

Ob.

Si $\flat$
Cl.

Si $\flat$

Fg.

Mi $\flat$
Cor.

Si $\flat$

Tp.

p

A.

p

Luc.

pa . sco e di do . lor _____ spar . gi su

Edg.

Spargiun'a . ma . ra la . gri . ma su

Vni

Vle

Vc.

Cb.

p

[illegible]

Ott.

Fl.

Ob.

Cl.
Si $\flat$

Fg.

Mi $\flat$
Cor.
Si $\flat$

Trb.
Si $\flat$

Trbn.

Tp.

A.

Luc.

Edg.

Vni

Vle

Vc.

Cb.

que.sto pe . gno al . lor, ah! que . sto pe . gno al .

que.sto pe . gno al . lor, ah! que . sto pe . gno al .

ARCO

ARCO

ARCO

ARCO

51 Più allegro

151

Ott.

Fl.

Ob.

Cl.
Si b

Fg.

Mi b
Cor.
Si b

Trb.
Si b

Trbn.

Tp.

Luc.

Edg.

lor, sì, sì, al lor, sì, sì, al .

lor, sì, sì, al lor, sì, sì, al .

51 Più allegro

UNITI

Vni

UNITE

Vle

Vo.

Cb.

Ott.

Fl.

Ob.

Cl.
Sib

Fg.

Mib
Cor.
Sib

Trb.
Sib

Trbn.

1. 1. a 2

tp.

Lue.
lor. Ad di o.

Edg.
lor. lo par to...

Vni

Vle

Vc.

Cb.

153

col canto *a tempo*

Ott.

Fl.

Ob.

Cl.
Si $\flat$

Fg.

Mi $\flat$
Cor.
Si $\flat$

Trb.
Si $\flat$

Trbn.

Tp.

Luc.

Edg.

rall. non tanto *a tempo*

Vni

Vle

Ve.

Cb.

Ed . . . gar . . .

Ram men . ta . ti, ne strin . ge il ciel. . . Ad . di . . .

Ott. *p.*

Fl. *a 2*

Ob.

Cl. *Si b*

Fg.

Mi *b*

Cor. *Si b*

Trb. *Si b*

Trbn.

Tp.

Luc. *(si ritira nel Castello)*
do!

Edg. *(parte)*
ol

Vni

Vle

Ve.

Cb.

This musical score page, numbered 155, contains staves for various instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), and Clarinet in B-flat (Cl. St. b). The brass section includes Euphonium (Eg.), Mellophone (Mi b), Trombone (Trbn.), and Trumpet (Tp.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key with two flats and a 3/4 time signature. The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern of eighth notes. The page is divided into two systems of staves.

Woodwinds:

- Ott. (Oboe): $A^{\flat}$ (quarter note)
- Fl. (Flute): $A^{\flat}$ (quarter note)
- Ob. (Oboe): $A^{\flat}$ (quarter note)
- Cl. St. b (Clarinet in B-flat): $A^{\flat}$ (quarter note)
- Eg. (Euphonium): $A^{\flat}$ (quarter note)

Brass:

- Mi b (Mellophone): $A^{\flat}$ (quarter note)
- Trbn. (Trombone): $A^{\flat}$ (quarter note)
- Tp. (Trumpet): $A^{\flat}$ (quarter note)

Strings:

- Vni (Violin): $A^{\flat}$ (quarter note)
- Vle (Viola): $A^{\flat}$ (quarter note)
- Vc. (Violoncello): $A^{\flat}$ (quarter note)
- Cb. (Double Bass): $A^{\flat}$ (quarter note)

130

Ott.

Fl.

Ob.

Cl.
Si^b

Fg.

Mib
Cor.

Si^b

Trb.
Si^b

Trbn.

Trp.

Vni

Vle

Vc.

Cb.

Fine della Parte Primo