

Come le Limpide Onde

Psalm 42 • 1770

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Italian Versification by Saverio Mattei

Full Score

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Instrumentation

Salterio

French Horn I + II

Oboe I + II

Flute I + II

Violin I + II

Viola

Cello

Solo Soprano, Alto, & Tenor Voices

SATB Choir

Double Bass

Organ

Texts and Translations

I. Come le limpide onde (Chorus)

Come le limpide onde desia d'un ruscellino
Cerva, ch'è dal cammino e oppressa, e dal calor:

Così quest' alma mia te brama, e te desia,
quando sarò, che al fine ti vegga, o mio Signor?

As the doe, oppressed by the road and by the heat,
desires the little stream,

So my soul desires and longs for you.
When will I finally see you, my Lord?

II. Io qui mi pasco intanto (Solo Soprano, Chorus)

Io qui mi pasco intanto di lagrime, e di pianto,
Fra gente iniqua e perfida così lontan da te.

E gli empì miei nemici, che qui mi veggo intorno,
m'insultan ogni giorno, *Questo tuo Dio dov'è?*

Meanwhile, here I feed on tears and weeping, among
sinful and treacherous people so far from you.

And my wicked enemies around me insult me every day,
saying, "Where is your God?"

III. A così indegni accenti (Solo Tenor, Salterio)

A così indegni accenti quasi rimango oppresso.
E torno a' miei lamenti, e più parlar non so.

Sol mi consola allora, e sol mi dà costanza
la crudela speranza, ch'un dì ti rivedrò.

At such worthless accents, I am nearly oppressed.
I return to my laments, and speak no more.

Only then does it console and steady me, the cruel hope
that one day I will see you again.

IV. Ah! Che di nuovo il piede (Soprano & Alto Duet, Chorus)

Ah! Che di nuovo il piede par che nel tempio io ponga,
parmi, che la tua sede già torni a rimirar.

Parmi, che ascolti il suono già delle trombe, e parmi,
che io pur gli usati carmi cominci a ricantar.

Ma tu sperar non sai, tu palpiti, o mio core:
Deh! Sgombra il tuo timore, non palpitar così.

Perchè turbar mi vuoi? Spera nel tuo Signore,
che i vanti, i pregi suoi noi pur diremo un dì.

Spera, che il nostro Dio in questo amaro esiglio,
a noi pietoso il ciglio al fin rivolgerà.

Ei sgombrerà quel duolo, ch'or ci ricopre il volto.
Ei nella patria, ei solo salvi ci guiderà.

Ah! If only I could set my foot in your temple, and return
to gaze upon your throne.

As I think, I hear the sound of trumpets and recall the
old poems.

But you flutter and lose hope, oh my heart. Ah! Clear
away your fears, and flutter no more.

Why do you wish to upset me? Have hope in your Lord,
whose praises and virtues we will say one day.

Hope that our God will turn the tides at the pitiful end of
this bitter exile.

He will clear away the pain that covers our faces.
He is in the homeland, and will guide us only to salvation.

V. Così consolo almeno (Chorus)

Così consolo almeno il misero mio core,
Che la sua pace in seno or più non sa trovar.

Finchè di te poss' io sul monticello Ermone,
O sul Giordano, o Dio, libero alfin cantar.

Thus I console my miserable heart, as I no longer find his
peace in my bosom.

Until on the Mount of Hermon, or on the Jordan, I can
freely sing of you, O God.

VI. Quì sono in mar turbato (Solo Tenor)

Quì sono in mar turbato fra nemi, e fra procelle:
Già squarcia il tuono irato dell'aria il fosco vel.

Here, I am in the sea, troubled by clouds and storms:
The thunder tears through the air at a furious speed.

Cadon le piogge, e accrescono le torbide onde amare:
Quindi m'ingoja il mare, quindi m'insulta il Ciel.

The rains are falling, and the dark, bitter waves arise:
So the sea swallows me, and so Heaven insults me.

Sì fosco nembo oscuro, sì barbara tempesta
Tutta sulla mia testa già si sfogò finor.

Aye, dark nimbus clouds, aye, barbarous storm,
Everything outpours from over my head until the end.

E pur fra tanti affanni di te non mi scordai,
E notte, e dì cantai le lodi tue, Signor.

And through so many trials, I did not forget you,
I sang your praises night and day, Lord.

VII. Ascolta i prieghi, ascolta (Solo Soprano, Salterio)

Ascolta i prieghi, ascolta, io ti dirò, mio Dio,
Tu sei sostegno mio, speranza mia sei tu.

Hear my prayers, hear and I will speak to you, my God,
You are my support, and my hope is in you.

Perchè di me non curi? Perchè fra' tuoi nemici
Questi anni miei infelici io vivo in servitù?

Why do you show me no care? Why, through these years
of sorrow, do I live among your enemies?

VIII. Ma nell' avversa sorte (Soprano & Alto Duet, Chorus)

Ma nell' avversa sorte gli affanni miei non curo
Le barbare ritorte non hanno orror per me.

But in adverse fortunes I care not for my worries,
Twisted barbarians hold no horror for me.

Mi cruccia sol, che gli empi, che quì mi stanno intorno
M' insultan ogni giorno, *Questo tuo Dio dov' è?*

It troubles me, that the wicked here around me insult me
every day, saying "Where is your God?"

Ah! Tu sperar non sai, tu palpiti, o mio core,
Deh lascia il rio timore, non palpitar così.

But you flutter and lose hope, oh my heart. Ah! Clear
away your fears, and flutter no more.

Perchè turbar mi vuoi? Spera nel tuo Signore:
Che i vantì, i pregi suoi noi pur diremo un dì.

Why do you wish to upset me? Have hope in your Lord,
whose praises and virtues we will say one day.

Spera, che il nostro Dio in questo amaro esiglio,
A noi pietoso il ciglio al fin rivolgerà.

Hope that our God will turn the tides at the pitiful end of
this bitter exile.

IX. Ei sgombrerà quel duolo (Chorus)

Ei sgombrerà quel duolo, ch' or ci ricopre il volto,
Ei nella patria, ei solo salvi ci guiderà.

He will clear away the pain that covers our faces.
He is in the homeland, and will guide us only to salvation.

I. Come le limpide onde

Adagio

This musical score is for the first movement, 'I. Come le limpide onde', in Adagio. It is written for a chamber ensemble consisting of Horn in F, Violin I, Violin II, Viola, Cello, and Basso Continuo. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is divided into three measures. The Horn part plays a melodic line with a dynamic of *f*. Violin I and Violin II play a rhythmic accompaniment with dynamics of *f* and *p*. The Viola part has a dynamic of *f* in the first measure and *ff* in the second. The Cello part plays a steady eighth-note accompaniment with a dynamic of *f*. The Basso Continuo part provides a harmonic foundation with dynamics of *f* and *ff*. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a dash.

Horn in F

Violin I

Violin II

Viola

Cello

Soprano

Alto

Tenor

Bass

Basso Continuo

Hn.

Musical notation for Horn (Hn.) in G major, featuring a melodic line with rests and slurs.

Vln. I

Musical notation for Violin I (Vln. I) with dynamic markings *ff*, *p*, and *f*.

Vln. II

Musical notation for Violin II (Vln. II) with dynamic markings *ff* and *p*.

Vla.

Musical notation for Viola (Vla.) with a melodic line.

Vc.

Musical notation for Violoncello (Vc.) with dynamic markings *ff* and *f*.

S

Vocal line for Soprano (S) with lyrics: de_on - - - de de - sia d'un ru - scel - li - no,

A

Vocal line for Alto (A) with lyrics: de_on - - - de de - sia d'un ru - scel - li - no,

T

Vocal line for Tenor (T) with lyrics: de_on - - - de de - sia d'un ru - scel - li - no,

B

Vocal line for Bass (B) with lyrics: de_on - - - de de - sia d'un ru - scel - li - no,

BC

Musical notation for Bassoon (BC) with dynamic markings *ff*, *p*, and *f*.

18

Hn.

Vln. I

Vln. II

Vla.

Vc.

S

A

T

B

BC

p

f

p

18

Hn.

Musical notation for the Horn (Hn.) part, showing a whole rest in each of the three measures.

Vln. I

Musical notation for Violin I (Vln. I), featuring a melodic line with dynamics *p*, *f*, *p*, *f*, and *p* across the three measures.

Vln. II

Musical notation for Violin II (Vln. II), featuring a melodic line with dynamics *p*, *f*, *p*, *f*, and *p* across the three measures.

Vla.

Musical notation for Viola (Vla.), featuring a melodic line with dynamics *p*, *f*, *p*, *f*, and *p* across the three measures.

Vc.

Musical notation for Violoncello (Vc.), featuring a melodic line with dynamics *p*, *f*, *p*, *f*, and *p* across the three measures.

S

Soprano vocal part with lyrics: *p* pres - sa_e dal ca - lor, *f* Co - si quest'

A

Alto vocal part with lyrics: *p* pres - sa_e dal ca - lor, *f* Co - si quest'

T

Tenor vocal part with lyrics: *p* pres - sa_e dal ca - lor, *f* Co - si quest'

B

Bass vocal part with lyrics: *p* pres - sa_e dal ca - lor, *f* Co - si quest' al - ma

BC

Bass Continuo (BC) part with dynamics *p*, *f*, *p*, *f*, and *p* across the three measures.

24

Hn.

Vln. I

Vln. II

Vla.

Vc.

S
al - ma mi - a te bra - ma, te bra - ma_e

A
al - ma mi - a te bra - ma, te bra - ma_e

T
8 al - ma mi - a te bra - ma, te bra - ma_e

B
mi - a te bra - ma, te bra - ma_e

24

BC

Hn. *f* *p*
 Vln. I *f* *p* *f* *p* *f*
 Vln. II *f* *f* *p* *f*
 Vla. *f* *p* *f* *p* *f*
 Vc. *f* *f* *p* *f*
 S
 te de - si - a Quan - do sa - rà, che al fi - ne ti
 A
 te de - si - a Quan - do sa - rà, che al fi - ne ti
 T
 te de - si - a Quan - do sa - rà, che al fi - ne ti
 B
 te de - si - a Quan - do sa - rà, che al fi - ne ti
 BC *f* *p* *f* *p* *f*

34

Hn.

Vln. I

Vln. II

Vla.

Vc.

S

A

T

B

8

34

so

so

ra - Si - gnor? Te bra - ma l'al - ma mi - a,

ra - Si - gnor?

ra - Si - gnor? Te mio Si-gnor de -

ra - Si - gnor?

BC

34

f

B

39

Hn.

Vln. I

Vln. II

Vla.

Vc.

S

A

T

B

39

BC

f

f

f

f

f tutti

Quan - do,

solo

Quan - do, quan - do che al fin ti veg - ga, quan - do sa - rà Si - gnor? *f* tutti

Quan - do,

8 si - a, *f* tutti

Quan - do,

f tutti

Quan - do,

f

44

Hn.

Musical notation for the Horn (Hn.) part, featuring a treble clef and a key signature of two flats. The part includes a long note in the final measure, marked with a *p* dynamic.

Vln. I

Musical notation for the Violin I (Vln. I) part, featuring a treble clef and a key signature of two flats. The part consists of a continuous eighth-note accompaniment.

Vln. II

Musical notation for the Violin II (Vln. II) part, featuring a treble clef and a key signature of two flats. The part consists of a continuous eighth-note accompaniment.

Vla.

Musical notation for the Viola (Vla.) part, featuring an alto clef and a key signature of two flats. The part includes a long note in the final measure.

Vc.

Musical notation for the Violoncello (Vc.) part, featuring a bass clef and a key signature of two flats. The part consists of a continuous eighth-note accompaniment.

S

Soprano vocal line with lyrics: quan - do, che al fin ti veg - ga, quan - do sa -

A

Alto vocal line with lyrics: quan - do che al fin ti veg - ga, quan - do sa -

T

Tenor vocal line with lyrics: quan - do, che al fin ti veg - ga, quan - do sa -

B

Bass vocal line with lyrics: quan - do, che al fin ti veg - ga, quan - do sa -

44

BC

Musical notation for the Bass Continuo (BC) part, featuring a bass clef and a key signature of two flats. The part includes a long note in the final measure.

Hn. *f*
 Vln. I *p* *f*
 Vln. II *p* *f*
 Vla. *f*
 Vc. *p* *f*
 S
 A
 T
 B
 BC *f*

quan - do, quan - do sa - rà, quan - do sa - rà Si - gnor?
 quan - do, quan - do sa - rà, quan - do sa - rà Si - gnor?
 quan - do, quan - do sa - rà, quan - do sa - rà Si - gnor?
 quan - do sa - rà, quan - do sa - rà Si - gnor?
 52

56

Hn.

Vln. I

Vln. II

Vla.

Vc.

S

A

T

B

56

BC

56

56

II. Io qui mi pasco intanto

Cantabile

Vln. I
p *f* *p* *f* *ff* *p*

Vln. II
p *f* *p* *f* *ff* *p*

Vla.
f *ff* *p*

S

BC
p *f* *p* *f* *p* *p*

8 C

Vln. I *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f*

S *p* solo *f* *p* *f*

BC *f* *p* *f* *p* *f*

Io qui mi pa - sco in - tan - to di

14

Vln. I *p* *f* *p* *f* *p* *f* *p* *f*

Vln. II *p* *f* *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p* *f* *p* *f*

S *p* *f* *p* *f* *p* *f* *p* *f*

BC *p* *f* *p* *f* *p* *f* *p* *f*

la - gri-me e di pian - to, e di pian - to, fra - gen - te i - ni - qua e per - fi - da, e per - fi - da, co -

14

26

20

Vln. I

Vln. II

Vla.

S

20

BC

f

f

f

f

f

sì lon - tan da te, co - sì lon - tan da te.

26

Vln. I

Vln. II

Vla.

S

26

BC

p

f

p

f

p

f

p

f

p

f

p

f

E gli em - pi miei ne - mi - ci, che qui mi veg - go in tor - no, m'in -

D

31

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

S
sul - tan o - gni gior - no, que - sto tuo Dio dov' - e? Em - pi!

S
f tutti
Que - sto tuo Dio dov' - e? Que - sto tuo

A
f tutti
Que - sto tuo Dio dov' - e? Que - sto tuo

T
f tutti
Que - sto tuo Dio dov' - e? Que - sto tuo

B
f tutti
Que - sto tuo Dio dov' - e? Que - sto tuo

BC
31 *p* *f* *p* *f*

37

Vln. I

Vln. II

Vla.

S

S

A

T

B

BC

p

p

p

p

p

Di - o, que - sto tuo Di - o dov' - e?

i - ni - qua gen - te_e

37

p

41

Vln. I *f p f p*

Vln. II *f p f p*

Vla. *f p f p*

S
per - fi-da, Per - fi-da!

S
Dov' - e? Dov' - e, dov' - e, que - sto tuo

A
Dov' - e? Dov' - e, dov' - e, que - sto tuo

T
8 Dov' - e? Dov' - e, dov' - e, que - sto tuo

B
Dov' - e? Dov' - e, dov' - e, que - sto tuo

41
BC *f p f p*

46

Vln. I

Vln. II

Vla.

p *f*

p *f*

p *f*

S

Em - pi!

S

Di - o, que-sto tuo Di - o dov' - e? que-sto tuo Di - o dov' - e?

A

Di - o, que-sto tuo Di - o dov' - e? que-sto tuo Dio dov' - e?

T

Di - o, que-sto tuo Di - o dov' - e? que-sto tuo Dio _____ dov' - e?

B

Di - o, que-sto tuo Di - o dov' - e? que-sto tuo Dio dov' - e?

46

BC

p *f*

III. A così indegni accenti

Andante

The musical score is for the third movement, "III. A così indegni accenti", in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Andante". The score consists of six staves: Sal. (Soprano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), T. (Tenor), and BC (Bass). The Sal. part begins with a forte (*f*) dynamic and features a complex melodic line with numerous triplets. The Vln. I and Vln. II parts are marked piano (*p*) and play a more melodic, supportive role. The Vla. part is also marked piano (*p*) and consists of a steady, rhythmic accompaniment. The T. and BC parts are marked piano (*p*) and provide a harmonic foundation with simple, rhythmic patterns. The BC part starts with a piano (*p*) dynamic.

Sal. *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

T.

BC *p*

11

Sal.

E

p *f* *p*

Vln. I

p

Vln. II

p

Vla.

p

T

solo

8 A co - sì in - de - gni ac - cen - ti qua - si ri - man - go op -

11

BC

p

16

Sal.

Vln. I

Vln. II

Vla.

T

8

16

BC

Musical score for measures 16-19. The score includes parts for Sal., Vln. I, Vln. II, Vla., T, and BC. The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are: "pres - so, qua - si ri - man - go_op - pres - so. E tor - no_a miei la - men - ti, e". Dynamics include *f* (forte) and *p* (piano). The Sal. part features triplets and accents. The Vln. I and Vln. II parts have accents and dynamics. The Vla. part has dynamics. The T part has lyrics and dynamics. The BC part has dynamics.

pres - so, qua - si ri - man - go_op - pres - so. E tor - no_a miei la - men - ti, e

21

Sal.

Vln. I

Vln. II

Vla.

T

8

21

BC

più par - lar non so, — e più par - lar non so, e più par -

Detailed description of the musical score: The score is for measures 21-24. It features six staves: Sal. (Saxophone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), T (Tenor), and BC (Bassoon). The key signature is B-flat major (two flats). The Sal. part consists of eighth-note triplets with dynamics *p*, *f*, and *p*. The Vln. I and Vln. II parts feature sixteenth-note triplets with dynamics *f* and *p*. The Vla. part has a steady eighth-note accompaniment. The T part has lyrics: "più par - lar non so, — e più par - lar non so, e più par -". The BC part has a steady eighth-note accompaniment. Measure numbers 21, 8, and 21 are indicated at the beginning of their respective staves.

31

Sal.

Vln. I

Vln. II

Vla.

T

8 so - - - la_al - lo - ra, e sol mi dà cos - tan - za la

31

BC

35

Sal.

Vln. I

Vln. II

Vla.

T

8

35

BC

cre - du - la spe - ran - za, ch'un dì ti ri - ve - drò, ch'un dì ti

39

Sal.

Vln. I

Vln. II

Vla.

T

8

39

BC

ri - ve - drò. mi dà cos - tan - za la cre - du-la, la cre -

Detailed description: This page of a musical score covers measures 39 to 42. It features six staves: Sal. (Saxophone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), T (Tenor), and BC (Bassoon). The key signature is B-flat major. The Sal. part consists of eighth-note triplets, starting with a piano (*p*) dynamic. The Vln. I and Vln. II parts feature eighth-note triplets, with the latter part of the score marked forte (*f*). The Vla. part provides a steady accompaniment of quarter notes. The T part includes a trill (*tr*) on the first measure and lyrics: "ri - ve - drò. mi dà cos - tan - za la cre - du-la, la cre -". The BC part plays a simple bass line of quarter notes. Measure numbers 39 and 8 are indicated at the beginning of their respective staves.

43

Sal.

f *p*

Vln. I

p

Vln. II

p

Vla.

T

8

43

BC

du - la spe - ran - za, ch'un di ti ri - ve - drò, ch'un di ti

48

Sal.

Vln. I

Vln. II

Vla.

T

8 ri - ve - drò.

48

BC

IV. Ah! che di nuovo il piede

Allegro

Hn. *f*
 Ob. I *f*
 Ob. II *f*
 Vln. I *f* *p* *f* *p* *f*
 Vln. II *f* *p* *f* *p* *f*
 S
 A
 T
 B
 BC *f*

Ah! che di nuo - vo il pie - de par, che nel tem - pio io pon - go, par, che nel tem - pio io
 Ah! che di nuo - vo il pie - de par, che nel tem - pio io pon - go,
 Ah! che di nuo - vo il pie - de par, che nel tem - pio io pon - go, par, che nel tem - pio io
 Ah! che di nuo - vo il pie - de par, che nel tem - pio io pon - go,

6

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

S

A

T

B

BC

6

pon - - - go, par - mi, par - mi, che la tua se - de già

par, che nel tem - pio io pon - go, par - mi, — par - mi, che la tua se - de, già

pon - - - go, par - mi, che la tua se - de, già

par, che nel tem - pio io pon - go, par - mi, par - mi, che la tua se - de, già

6

11

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

S

A

T

B

11

BC

tor - no, già tor - no_a ri - mi - rar, già

tor - no, già tor - no_a ri - mi - rar, già

tor - no, già tor - no_a ri - mi - rar, già

tor - no, già tor - no_a ri - mi - rar, già

Hn.
 Ob. I
 Ob. II
 Vln. I
 Vln. II
 S
 A
 T
 B
 BC

p
f
p
f
tr
tutti
f
 Con Organo
f

tor - no a ri - mi - rar, già tor - no a ri - mi - rar. Par - mi, che la tua
 Par - mi, che la tua
 Par - mi, che la tua
 Par - mi, che la tua
 Par - mi, che la tua se - de, già

26

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

S

A

T

B

BC

26

f

f

se - de, già tor - no_a ri - mi - rar, già par - mi, già tor - no a ri - mi - rar, già tor -

se - de, già tor - no_a ri - mi - rar, già par - mi, già tor - no_a ri - mi - rar, già

se - de, già tor - no_a ri - mi - rar, già par - mi, già tor - no_a ri - mi - rar, già

tor - no_a ri - mi - rar, a ri - mi - rar, già par - mi, già tor - no_a ri - mi - rar, già

Hn.

Musical notation for Horn (Hn.) in G major, showing a whole rest in each of the four measures.

Ob. I

Musical notation for Oboe I (Ob. I) in G major, featuring a melodic line with a trill in the final measure.

Ob. II

Musical notation for Oboe II (Ob. II) in G major, featuring a melodic line with a trill in the final measure.

Vln. I

Musical notation for Violin I (Vln. I) in G major, featuring a sixteenth-note tremolo pattern in the first two measures and a melodic line with a trill in the final measure.

Vln. II

Musical notation for Violin II (Vln. II) in G major, featuring a sixteenth-note tremolo pattern in the first two measures and a melodic line with a trill in the final measure.

S

Musical notation for Soprano (S) in G major, showing a melodic line with lyrics.

no a ri - mi - rar.

A

Musical notation for Alto (A) in G major, showing a melodic line with lyrics.

tor - no_a ri - mi - rar.

T

Musical notation for Tenor (T) in G major, showing a melodic line with lyrics.

tor - no_a ri - mi - rar.

B

Musical notation for Bass (B) in G major, showing a melodic line with lyrics.

tor - no_a ri - mi - rar.

BC

Musical notation for Bassoon (BC) in G major, featuring a melodic line with a trill in the final measure.

H

36

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

S

A

T

B

BC

36

f

f

f

f

f

f

f

f

f

f

Par - mi, che_a-scol - to_il

Par - mi, che_a-scol - to_il

Par - mi, che_a-scol - to_il

Par - mi, che_a-scol - to_il

Hn. *f*
 Ob. I *p*
 Ob. II *p*
 Vln. I *p*
 Vln. II *p*
 S
 suo - no già del - le trom - be_e par - mi, già del - le trom - be, e par - mi,
 A
 suo - no già del - le trom - be_e par - mi, che io pur gli_u - sa - ti
 T
 suo - no già del - le trom - be_e par - mi, già del - le trom - be, e par - mi, che io pur gli_u - sa - ti
 B
 suo - no già del - le trom - be_e par - mi, che io pur gli_u - sa - ti
 BC *p*

47

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

S

A

T

B

BC

47

che_io pur gli_u-sa - ti — car - mi co - min - cio, co - min - cio, a ri - can - tar, a ri - can -

car - mi co - min - cio a ri - can - tar, co - min - cio, co - min - cio_a ri - can tar, a ri - can -

car - mi co - min - a ri - can - tar, co - min - cio, co - min - cio_a ri - can tar, _____

car - mi co - min - cio a ri - can - tar, co - min - cio, co - min - cio_a ri - can tar, _____

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

Hn.

Staff for Horn (Hn.) in G major, showing five measures of whole rests.

Ob. I

Staff for Oboe I (Ob. I) in G major, showing five measures of whole rests.

Ob. II

Staff for Oboe II (Ob. II) in G major, showing five measures of whole rests.

Vln. I

Staff for Violin I (Vln. I) in G major, starting with a *p* dynamic and transitioning to *f*. The melody features eighth and sixteenth notes.

Vln. II

Staff for Violin II (Vln. II) in G major, starting with a *p* dynamic and transitioning to *f*. The part includes a triplet of eighth notes.

S

Soprano vocal staff (S) with lyrics "tar." and "a ri - can -". The melody includes triplet eighth notes.

A

Alto vocal staff (A) with lyrics "tar." and "a ri - can -". The melody is primarily quarter notes.

T

Tenor vocal staff (T) with lyrics "a ri - can -". The melody is primarily quarter notes.

B

Bass vocal staff (B) with lyrics "a ri - can -". The melody is primarily quarter notes.

BC

Staff for Bassoon (BC) in G major, starting with a *p* dynamic and transitioning to *f*. The part features a triplet of eighth notes.

58

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

S

A

T

B

58 Senza Organo

BC

The musical score for page 53, measures 58-62, features the following parts and details:

- Horn (Hn.):** Rests throughout the measures.
- Oboe I (Ob. I) and Oboe II (Ob. II):** Rests throughout the measures.
- Violin I (Vln. I):** Plays a melodic line with dynamics *p* and *f* alternating.
- Violin II (Vln. II):** Provides harmonic support with dynamics *p* and *f*.
- Soprano (S):** Sings "Ah, Ah, Ah, co - min - cio a". Includes triplet markings and a "solo" instruction.
- Alto (A), Tenor (T), and Bass (B):** All three parts have rests with the instruction "tar." (tardando).
- Cello/Double Bass (BC):** Plays a rhythmic accompaniment, marked "Senza Organo".

I

Hn. *f*

Ob. I *f*

Ob. II *f*

Vln. I *f*

Vln. II *f*

S *tr* *tutti*
 ri - can - tar. del - le trom - be il suo - no, par - mi, che as - scol - to e par - mi,

A
 Già del - le trom - be il suo - no, par - mi, che as - scol - to e par - mi, che io pur gli u - sa - ti

T
 Già del - le trom - be il suo - no, par - mi, che as - scol - to e par - mi, che io pur gli u - sa - ti

B
 Già del - le trom - be il suo - no, par - mi, che as - scol - to e par - mi, che io pur gli u - sa - ti

BC *f* *Con Organo*

Hn. *f*

Ob. I

Ob. II

Vln. I

Vln. II

S
co - min - cio, co - min - min - - - - - cio_a ri - can - tar, co - min -

A
min - cio, co - min - cio_a ri - can - tar, a ri - can - tar, co - min - cio a

T
min - cio, co - min - cio_a ri - can - tar, a ri - can - tar, co - min - cio a

B
min - cio, co - min - cio a ri - can - tar, a ri - can - tar, co - min - cio a

BC

79

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

S

A

T

B

79

BC

- cio_a ri - can - tar.

ri - can - tar.

ri - can - tar.

ri - can - tar.

84

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

S

A

T

B

BC

84

89

Andante affettuoso

Fl. I

Fl. II

Vln. I

Vln. II

S

Ma tu spe-rar non sa - i, tu pal - pi-ti, o mio co - re! tu pal - pi-ti, o mi-o co - re:

A

T

B

89

BC

Fl. I

Fl. II

Vln. I

Vln. II

S

A

T

B

BC

Deh! sgom - bra il

102

Fl. I

Fl. II

Vln. I

Vln. II

S

tuo ti - mo - re, non pal - pi - tar co - sì. — Non pal - - - -

A

Deh! sgom-bra il tuo ti - mo - re, non pal - pi - tar co - sì. — Non pal - -

T

B

102

BC

Fl. I *p* *f* *p* *p*

Fl. II *p* *f* *p* *p*

Vln. I *f* *p* *p*

Vln. II *f* *p* *p*

S

- - - - - pi - tar - co - sì, - non - pal - pi - tar, - non - pal - pi - tar, -

A

- - - - - pi - tar - co - sì, - non - pal - pi - tar, - non - pal - pi -

T

8

B

BC

Fl. I *f*

Fl. II *f*

Vln. I *f*

Vln. II *f*

S *tr*
non pal - pi - tar co - sì. Per -

A *tr*
tar, non pal - pi - tar co - sì. Per - chè tur - bar mi

T

B

BC

120

Fl. I

Fl. II

Vln. I

Vln. II

S

chè tur - bar mi vuo - i? Spe - ra nel tuo Si - gno - re, che i van - ti, i pre-gi suo - i noi pur di -

A

vuo - i? Spe - ra nel tuo Si - gno - re, che i van - ti i pre-gi suo - i noi pur di - re-mo_un

T

B

120

BC

126

Fl. I

Fl. II

Vln. I

Vln. II

S

re - - - - - mo un di. — che_i pre-gi_ei van - - -

A

di, noi pur — di - re - - - mo un di, che_i pre-gi, ei van - - -

T

B

126

BC

Fl. I

Musical staff for Flute I, featuring a treble clef and a key signature of two flats. The staff contains six measures of music with dynamic markings *p*, *f*, and *p* below the notes.

Fl. II

Musical staff for Flute II, featuring a treble clef and a key signature of two flats. The staff contains six measures of music with dynamic markings *p*, *f*, and *p* below the notes.

Vln. I

Musical staff for Violin I, featuring a treble clef and a key signature of two flats. The staff contains six measures of music with dynamic markings *f*, *f*, and *p* below the notes.

Vln. II

Musical staff for Violin II, featuring a treble clef and a key signature of two flats. The staff contains six measures of music with dynamic markings *f*, *f*, and *p* below the notes.

S

Musical staff for Soprano, featuring a treble clef and a key signature of two flats. The staff contains six measures of music with lyrics: "ti suo - i noi - pur - di - re - - - - - mo un".

A

Musical staff for Alto, featuring a treble clef and a key signature of two flats. The staff contains six measures of music with lyrics: "ti suo - i, noi - pur - di - re - - - - - mo un".

T

Musical staff for Tenor, featuring a treble clef and a key signature of two flats. The staff contains six measures of music with a large '8' below the staff.

B

Musical staff for Bass, featuring a bass clef and a key signature of two flats. The staff contains six measures of music with a large '8' below the staff.

BC

Musical staff for Bassoon, featuring a bass clef and a key signature of two flats. The staff contains six measures of music.

137

FL. I

FL. II

Vln. I

Vln. II

S

A

T

B

BC

137

di, — noi — pur - di - re - - - - - mo, noi pur di - re - mo un

di, — noi — pur - di - re - mo, noi — pur - di - re - - - - - mo, noi pur di - re - mo un

Allegro

Fl. I

Fl. II

Vln. I

Vln. II

S

A

T

B

BC

f

p

f

p

f

f

p

f

f

f

f

tutti

tutti

tutti

tutti

142

f

di. Spe - ra, spe - ra che il nos - tro Di - o in

di. Spe - ra, spe - ra che il nos - tro Di - o, che il nos - tro Di - o in que - sto am - a - ro e -

Spe - ra, spe - ra che il nos - tro Di - o, che il nos - tro Di - o in que - sto am - a - ro e -

Spe - ra, spe - ra che il nos - tro Di - o in que - sto am - a - ro e - si -

f

148

Vln. I

Vln. II

S

A

T

B

BC

que - sto_am-a-ro_e - si - glio a noi pie-to-so_il ci - glio al fin ri - vol - ge -

si - glio a noi pie-to-so_il ci - glio al fin, al fin ri - vol - ge -

si - glio a noi pie - to - so_il ci - glio al fin ri - vol - ge -

glio a noi pie-to-so_il ci - glio al fin ri - vol - ge -

148

155

Vln. I

Vln. II

S

A

T

B

BC

p

p

solo

solo

8

155

Senza Organo

rà. Ei sgom - bre - rà — quel duo - lo, ch'or ci — ri - co - pre il vol - to, ei — nel - la

rà. ch'or ci — ri - co - pre il vol - to, ei — nel - la

rà.

rà.

163

Vln. I

Vln. II

S

A

T

B

BC

163

Con Organo

f

f

f

tutti

tutti

tutti

tutti

pa - tria, ei so - lo, ei so - lo, Sal - vi ci gui - de - rà, sal - vi ci gui - de -

pa - tria, ei so - lo, ei so - lo, Sal - vi ci gui - de - rà, sal - vi ci gui - de -

Sal - vi ci gui - de - rà, sal - vi ci gui - de - rà,

Sal - vi ci gui - de - rà, sal - vi ci gui - de - rà,

Sal - vi ci gui - de - rà, sal - vi ci gui - de - rà,

170

Vln. I

Vln. II

S

A

T

B

BC

p *f*

p *f*

rà, sal - vi ci gui - de - rà.

rà, sal - vi ci gui - de - rà.

sal - vi ci gui - de - rà.

sal - vi ci gui - de - rà.

170

V. Così consolo almeno

Allegretto*

Vln. I

Vln. II

Vla.

S

A

T

B

BC

Co - sì con - so - lo al - me - no il mi - se - ro mio co - re, che la sua

*This tempo marking has been added by the editor.

7

Vln. I

Vln. II

Vla.

S

A

T

B

BC

7

so - lo al me - no il mi - se - ro mi - o co - re, che la sua pa - ce in

pa - ce in se - no or più non sà tro - var, non sà tro - var, che la su - a pa - ce in

Co - sì con - so - lo al -

12

Vln. I

Vln. II

Vla.

S

A

T

B

BC

12

f

f

f

Co - sì con so - lo al me -

me - no il mi - se - ro mio co - re, che la sua pa - ce in se -

se - no or più non sà tro - var, che la su - a pa - ce in se -

se - no or più non sà tro - var, non sà tro - var,

f

17

Vln. I

Vln. II

Vla.

S

A

T

B

BC

17

f

p

p

f

p

p

f

p

no il mi - se - ro mi - o co - re, Fin -

- no or più non _____ sà tro - var. Fin - ché di te poss' _____ i -

no or più non sà tro - var, non sà tro - var. Fin - ché di te poss'

or più non sà tro - var, _____ non sà tro - var. Fin - ché di te poss'

p

f

p

22

Vln. I *f*

Vln. II *f*

Vla. *f*

S

chè di te poss' i - o sul mon - ti - cel - lo_Er - mo - ne, o sul Gior - da - no_o

A

o, fin - chè di te poss' i - o sul mon - ti - cel - lo_Er - mo - ne, o

T

i - o, fin - chè di te poss' i - o sul mon - ti - cel - lo_Er - mo - ne, o

B

i - o, fin - chè di te poss' i - o sul mon - ti - cel - lo_Er - mo - ne, o

22

BC *f*

27

Vln. I

Vln. II

Vla.

S

A

T

B

BC

27

p *f*

Di - o, o Di - o! Li - be - ro_al - fin can - tar,

sul Gior - da - no_o Di - o! Li - be - ro_al - fin can - tar,

sul Gior - da - no_o Di - o! Li - be - ro_al - fin can - tar,

sul Gior - da - no_o Di - o! Li - be - ro_al - fin can - tar,

f

M

31

Vln. I *p*

Vln. II *p*

Vla. *p*

S
al - fin can - tar. Co - sì con - so - lo al - me - no il

A
al - fin can - tar. che la sua pa - ce in

T
tar, al - fin can - tar. Co - sì con so - lo al -

B
al - fin can - tar. che la sua pa - ce in se - no or

31

BC *p*

36

Vln. I *f* *p*

Vln. II *f* *p*

Vla.

S
mi - se - ro mio co - re, mio co - re, che la sua pa - ce in

A
se - no or più non sà tro - var, co - sì con -

T
me - no il mi - se - ro mio co - re, che la sua

B
più non sà tro - var, co - sì con so - lo al - me - no

BC
36

40

Vln. I

Vln. II

Vla.

S

A

T

B

BC

40

se - no or più non sà tro - var, non sà tro - var, che la sua pa - ce, che la sua

so - lo al - me - no il mi - se - ro mio co - re, che la sua pa - ce, che la sua

pa - ce in se - no or più non — sà tro - var, che la sua

il mi - se - ro mio co - re, che la sua pa - ce,

44

Vln. I

Vln. II

Vla.

S

A

T

B

BC

44

pa - ce, non sà tro - var, non sà tro - var, che la sua pa - ce in se - no or più non

pa - ce, non sà tro - var, non sà tro - var, che la sua pa - ce in

pa - ce or più non sà tro - var, non sà

che la sua pa - ce, non sà tro - var, che la sua pa - ce in se - no

48 N

Vln. I

Vln. II

Vla.

S
 sà — tro - var, non sà — tro - var.

A
 se - no or più non sà — tro - var. Co - sì con

T
 tro - var, non sà tro - var. che la sua pa - ce in

B
 or più non sà — tro - var, non sà tro - var. Co - sì con - so - lo al - me - no

48 BC

53

Vln. I

Vln. II

Vla.

S

A

T

B

BC

53

p

p

Co - sì con so - lo al - me - no

so - lo al - me - no il mi - se - ro mio co - re,

se - no or più non sà tro - var, co - sì con -

il mi - se - ro mio co - re, che la sua pa - ce in se - no

57

Vln. I *f*

Vln. II *f*

Vla. *f*

S
il mi - se - ro mio co - re, mio co - re, che la sua pa - ce in

A
or più non sà tro - var, non sà tro - var, che la sua

T
so - lo al - me - no il mi - se - ro mio co - re,

B
or più non sà tro - var, or più non sà tro - var,

BC
57 *f*

61

Vln. I

Vln. II

Vla.

S

A

T

B

BC

61

se - no or più non sà — tro - var, or più — non — sà — tro - var.

pa - ce in se - no or più non sà — tro - var, or più non sà tro - var.

che la sua pa - ce in se - no or più — non sà tro - var.

or più non sà — tro - var, non sà tro - var.

61

VI. Qui sono in mar turbato

Allegro Spiritoso

The musical score for VI. Qui sono in mar turbato, page 87, is written for a symphony orchestra. The tempo is **Allegro Spiritoso** and the dynamics are marked **f** (forte). The score is in 2/4 time and the key signature is one flat (B-flat major). The instruments and their parts are:

- Hn.** (Horn): Plays a rhythmic pattern of eighth notes and rests, starting with a forte dynamic.
- Ob. I** (Oboe I): Remains silent throughout the page.
- Ob. II** (Oboe II): Remains silent throughout the page.
- Vln. I** (Violin I): Plays a melodic line with eighth notes, starting with a forte dynamic.
- Vln. II** (Violin II): Plays a melodic line with eighth notes, starting with a forte dynamic.
- Vla.** (Viola): Plays a melodic line with eighth notes, starting with a forte dynamic.
- T** (Trumpet): Remains silent throughout the page.
- BC** (Bassoon): Plays a melodic line with eighth notes, starting with a forte dynamic.

5

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

T

8

5

BC

Detailed description: This is a page of a musical score for measures 88-91. The score is written for a symphony orchestra. The instruments and their parts are: Horn (Hn.), Oboe I (Ob. I), Oboe II (Ob. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Trumpet (T), and Bassoon (BC). The key signature is one flat (B-flat major or E-flat minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Measure 88 starts with a dynamic marking of *f* (forte). The Horn part has a fingering of 5. The Bassoon part has a fingering of 5. The Trumpet part has a fingering of 8. The Violin I part has a complex rhythmic pattern of sixteenth notes. The Violin II part has a similar pattern. The Viola part has a pattern of eighth notes. The Oboe I and Oboe II parts have a pattern of quarter notes. The Horn part has a pattern of quarter notes. The Bassoon part has a pattern of eighth notes. The Trumpet part has a pattern of quarter notes.

9

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

T

BC

This musical score page contains eight staves for measures 89 through 92. The instruments are Horn (Hn.), Oboe I (Ob. I), Oboe II (Ob. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Trumpet (T), and Bassoon (BC). The key signature is one flat (B-flat), and the time signature is 4/4. The Horn part begins with a dynamic marking of *9* and features a complex rhythmic pattern in the second measure. The Oboe parts play a melodic line with eighth-note patterns. The Violin parts play a fast, rhythmic accompaniment with sixteenth-note runs. The Viola part provides a steady eighth-note accompaniment. The Trumpet part is mostly silent, indicated by rests. The Bassoon part plays a rhythmic accompaniment similar to the Viola.

90

13

O

Hn.

ff

p

Ob. I

ff

Ob. II

ff

Vln. I

ff

p

Vln. II

ff

p

Vla.

ff

p

T

solo

Qui son - o_in

13

BC

ff

p

f

18

Hn.

Musical staff for Horn (Hn.) in treble clef with a key signature of one flat. It contains four measures of music, primarily consisting of quarter notes and rests.

Ob. I

Musical staff for Oboe I (Ob. I) in treble clef with a key signature of one flat. It contains four measures of music, primarily consisting of rests.

Ob. II

Musical staff for Oboe II (Ob. II) in treble clef with a key signature of one flat. It contains four measures of music, primarily consisting of rests.

Vln. I

Musical staff for Violin I (Vln. I) in treble clef with a key signature of one flat. It contains four measures of music, featuring a melodic line with eighth and sixteenth notes.

Vln. II

Musical staff for Violin II (Vln. II) in treble clef with a key signature of one flat. It contains four measures of music, featuring a melodic line with eighth and sixteenth notes.

Vla.

Musical staff for Viola (Vla.) in alto clef with a key signature of one flat. It contains four measures of music, featuring a melodic line with eighth and sixteenth notes.

T

Musical staff for Tenor (T) in treble clef with a key signature of one flat. It contains four measures of music, primarily consisting of quarter notes and rests. A small number '8' is written below the first measure.

mar tur - ba - to frà nem - bi_e frà pro - cel - le, frà

18

BC

Musical staff for Bassoon (BC) in bass clef with a key signature of one flat. It contains four measures of music, primarily consisting of quarter notes and rests.

Hn.

Musical staff for Horn (Hn.) in G major. The staff contains notes and rests across four measures. A dynamic marking of *f* is present in the second measure.

Ob. I

Musical staff for Oboe I (Ob. I) in G major. The staff contains notes and rests across four measures. Dynamic markings of *f* and *p* are present.

Ob. II

Musical staff for Oboe II (Ob. II) in G major. The staff contains notes and rests across four measures. Dynamic markings of *f* and *p* are present.

Vln. I

Musical staff for Violin I (Vln. I) in G major. The staff contains notes and rests across four measures. Dynamic markings of *f* and *p* are present.

Vln. II

Musical staff for Violin II (Vln. II) in G major. The staff contains notes and rests across four measures. Dynamic markings of *f* and *p* are present.

Vla.

Musical staff for Viola (Vla.) in G major. The staff contains notes and rests across four measures. Dynamic markings of *f* are present.

T

Musical staff for Tenor (T) in G major. The staff contains lyrics and notes across four measures. A triplet of eighth notes is marked with a '3' above it. The lyrics are: nem - bi_e frà pro - cel - le: Già squar - cia_il

BC

Musical staff for Bassoon (BC) in G major. The staff contains notes and rests across four measures. Dynamic markings of *f* are present.

28

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

T

BC

8 tuo - - no_i - ra - - to dell' a - - - ria_il fo - - - sco

28

Detailed description of the musical score: This page contains measures 28 through 31 of a musical score. The instruments are Horn (Hn.), Oboe I (Ob. I), Oboe II (Ob. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Tenor (T), and Bassoon (BC). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four measures. Measure 28 starts with a dynamic of *p* for the Horn and *f* for the Oboes and Violins. Measure 29 continues with *f* for the Oboes and Violins, and *p* for the Horn. Measure 30 features a dynamic change to *p* for the Oboes and Violins. Measure 31 concludes with *p* for the Oboes and Violins. The vocal line (Tenor) has lyrics: "tuo - - no_i - ra - - to dell' a - - - ria_il fo - - - sco". The Bassoon part (BC) has a measure number "28" at the beginning of its staff.

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

T

8 vel, già squar - cia il tuo - no_i - ra - to dell' a - ria_il fo - sco

BC

36

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

T

8 vel, dell' a - ria_il fo - sco_ vel, dell' a - ria_il

36

BC

Detailed description of the musical score: The score is for measures 36-39. The woodwind section includes Horn (Hn.), Oboe I (Ob. I), and Oboe II (Ob. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The vocal part is for Tenor (T), and the Bassoon (BC) part is at the bottom. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The dynamic marking *f* (forte) is present in measures 37 and 38 for the woodwinds and strings. The vocal line has lyrics: "8 vel, dell' a - ria_il fo - sco_ vel, dell' a - ria_il". The BC part has a rhythmic pattern of eighth notes.

Hn.

Musical notation for Horn (Hn.) in treble clef. It begins with a whole note chord (F4, C5) held for two measures, indicated by a slur. The part then continues with eighth-note patterns in the following measures.

Ob. I

Musical notation for Oboe I (Ob. I) in treble clef. It starts with a whole note chord (F4, C5) for two measures. The part then features eighth-note patterns with trills (tr) in the final measure of the system.

Ob. II

Musical notation for Oboe II (Ob. II) in treble clef. It starts with a whole note chord (F4, C5) for two measures. The part then features eighth-note patterns with trills (tr) in the final measure of the system.

Vln. I

Musical notation for Violin I (Vln. I) in treble clef. It features a continuous sixteenth-note pattern throughout the system. A fortissimo (*ff*) dynamic marking appears in the third measure. Trills (tr) are present in the final measure.

Vln. II

Musical notation for Violin II (Vln. II) in treble clef. It features a continuous sixteenth-note pattern throughout the system. A fortissimo (*ff*) dynamic marking appears in the third measure. Trills (tr) are present in the final measure.

Vla.

Musical notation for Viola (Vla.) in alto clef. It features a continuous eighth-note pattern throughout the system.

T

Musical notation for Trumpet (T) in treble clef. It starts with a whole note chord (F4, C5) for two measures, marked with a trill (tr). The part then continues with a single note (F4) followed by rests in the subsequent measures.

fo - - - sco vel.

BC

Musical notation for Bassoon (BC) in bass clef. It features a continuous eighth-note pattern throughout the system.

45 P

Hn.

Ob. I *tr*

Ob. II *tr*

Vln. I *tr*

Vln. II *tr*

Vla. *p f f*

T
8
Ca - don le piog - ge, e ac - cre - sco - no le

BC 45 *p f*

50

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

T

BC

50

p

f

p

f

p

f

p

f

tor - bi - de_on - de_a - ma - re: Quin - di m'in - go - ja_il

54

Hn.

Staff for Horn (Hn.) with a treble clef and a flat key signature. The staff contains five measures of whole rests.

Ob. I

Staff for Oboe I (Ob. I) with a treble clef and a flat key signature. It begins with a half note G4, followed by a melodic line. Dynamics *f* and *p* are indicated. The staff contains five measures.

Ob. II

Staff for Oboe II (Ob. II) with a treble clef and a flat key signature. It begins with a half note G4, followed by a melodic line. Dynamics *f* and *p* are indicated. The staff contains five measures.

Vln. I

Staff for Violin I (Vln. I) with a treble clef and a flat key signature. It begins with a half note G4, followed by a melodic line. Dynamics *f* and *p* are indicated. The staff contains five measures.

Vln. II

Staff for Violin II (Vln. II) with a treble clef and a flat key signature. It begins with a half note G4, followed by a melodic line. Dynamics *f* and *p* are indicated. The staff contains five measures.

Vla.

Staff for Viola (Vla.) with an alto clef and a flat key signature. It begins with a half note G4, followed by a melodic line. Dynamics *f* and *p* are indicated. The staff contains five measures.

T

Staff for Tenor (T) with a treble clef and a flat key signature. It contains a vocal line with lyrics. The staff contains five measures.

8 ma - re, quin - di m'in - sul - - ta_il Ciel, m'in - sul - - ta_il

54

BC

Staff for Bassoon (BC) with a bass clef and a flat key signature. It begins with a half note G4, followed by a melodic line. Dynamics *p* is indicated. The staff contains five measures.

Hn.

Musical notation for Horn (Hn.) in treble clef, showing a series of chords with rests.

Ob. I

Musical notation for Oboe I (Ob. I) in treble clef, featuring dynamics *f* and *p*.

Ob. II

Musical notation for Oboe II (Ob. II) in treble clef, featuring dynamics *f* and *p*.

Vln. I

Musical notation for Violin I (Vln. I) in treble clef, featuring a rapid sixteenth-note pattern and dynamics *f* and *p*.

Vln. II

Musical notation for Violin II (Vln. II) in treble clef, featuring a rapid sixteenth-note pattern and dynamics *f* and *p*.

Vla.

Musical notation for Viola (Vla.) in alto clef, featuring a melodic line with dynamics *f*.

T

Musical notation for Tenor (T) in treble clef, with lyrics: Ciel, quin - di m'in go - ja_il ma - re, quin - di m'in - sul - ta_il

BC

Musical notation for Bassoon (BC) in bass clef, featuring dynamics *f*.

63

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

T

8 Ciel, quin - di m'in-sul - ta il Ciel, quin - di m'in -

63

BC

Detailed description of the musical score: The score is for page 101, measures 63-66. It features eight staves: Horn (Hn.), Oboe I (Ob. I), Oboe II (Ob. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Tenor (T), and Bassoon (BC). The key signature has one flat (B-flat). The Horn part starts with a half note G4, followed by a half note G4, then a quarter note G4 with a grace note, and a quarter note G4. The Oboe I and II parts start with a half note G4, followed by a half note G4, then a quarter note G4 with a grace note, and a quarter note G4. The Violin I and II parts play a sixteenth-note figure: G4-A4-B4-C5-B4-A4-G4. The Viola part plays a quarter-note figure: G4-A4-B4-C5-B4-A4-G4. The Tenor part has lyrics: 'Ciel, quin - di m'in-sul - ta il Ciel, quin - di m'in -'. The Bassoon part plays a quarter-note figure: G4-A4-B4-C5-B4-A4-G4. Dynamics include f (forte) and p (piano).

67

Hn. *p*

Ob. I *p*

Ob. II *p*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p*

S tutti

A tutti

T *tr* tutti

B tutti

BC 67

sul - - - - ta il Ciel. Si

Q

Hn.

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

p

p

p

p

p

p

fo - - sco nem - bo_o - scu - ro, sì bar - ba - ra tem -

fo - - sco nem - bo_o - scu - ro, sì bar - ba - ra tem -

fo - - sco nem - bo_o - scu - ro, sì bar - ba - ra tem -

fo - - sco nem - bo_o - scu - ro, sì bar - ba - ra tem -

71

p

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

S

pe - sta tut - ta sul - la mia tes - ta già si sfo - gò fi -

A

pe - sta tut - ta sul - la mia tes - ta già si sfo - gò fi -

T

pe - sta tut - ta, tut - ta sul - la mia tes - ta già si sfo - gò fi -

B

pe - sta tut - ta sul - la mia tes - ta già si sfo - gò fi -

BC

79

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

79

p

f

p

ff

p

ff

p

p

nor, già si sfo - gò fi - nor.

nor, già si sfo - gò fi - nor.

nor, già si sfo - gò fi - nor.

nor, già si sfo - gò fi - nor.

p

83

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

p

p

S

A

T

solo

E pur — fra tan - ti af - fan - ni di te non — mi — scor -

B

83

Senza Organo

BC

89

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

89

da - i, e not - te, e di can - ta - i le lo - di tu - e, Si - gnor, le

Detailed description of the musical score: The score is for measures 89-93. The key signature has one flat (B-flat). The time signature is 4/4. The woodwinds (Ob. I, Ob. II, Vla.) and strings (Vln. I, Vln. II) have rests in measures 89 and 90. In measure 91, the violins and viola play a rhythmic pattern of eighth notes. The Tenor part enters in measure 91 with the lyrics 'da - i, e not - te, e di can - ta - i le lo - di tu - e, Si - gnor, le'. The vocal line continues through measure 93. Dynamics are marked as *f* (forte) and *p* (piano).

99

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

S

A

T

B

99

BC

gnor, le lo - di tue Si - gnor, le lo - di

gnor, le lo - di tue Si - gnor, le lo - di

gnor, le lo - di tue Si - gnor, le lo - di

gnor, le lo - di tue Si - gnor, le lo - di

Ob. I

Ob. II

Two oboe staves in G major, 4/4 time. The first staff (Ob. I) starts with a half note G4, followed by a half rest, and then a half note Bb4. The second staff (Ob. II) starts with a half note G3, followed by a half rest, and then a half note Bb3.

Vln. I

Vln. II

Vla.

Violin and Viola staves. Violin I and II play a sixteenth-note pattern starting on G4. The Viola part starts on G3 and plays a similar pattern.

S

tue Si - gnor.

Soprano staff with lyrics: tue Si - gnor.

A

tue Si - gnor.

Alto staff with lyrics: tue Si - gnor.

T

tue Si - gnor.

Tenor staff with lyrics: tue Si - gnor.

B

tue Si - gnor.

Bass staff with lyrics: tue Si - gnor.

BC

Bassoon staff with a sixteenth-note pattern starting on G3.

106

Ob. I

Ob. II

Vln. I

Vln. II

Vla.

This section of the score covers measures 106 to 110. It features five staves: Ob. I, Ob. II, Vln. I, Vln. II, and Vla. The woodwinds and strings play a rhythmic pattern of eighth notes, with trills marked above the notes in measures 107, 108, and 109. The woodwinds play a melodic line that moves in steps, while the strings provide a steady accompaniment. The key signature has one flat, and the time signature is 4/4.

S

A

T

B

The vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) are shown. Each staff contains a whole rest in every measure, indicating that the vocalists are silent during this passage. The staves are arranged vertically, with Soprano at the top and Bass at the bottom.

106

BC

The Bassoon (BC) staff is shown for measure 106. It begins with a rhythmic pattern of eighth notes, similar to the woodwinds and strings above. The key signature has one flat, and the time signature is 4/4.

VII. Ascolta i prieghi, ascolta

Andante

Sal. *f*

Vln. I *p* *f* *p*

Vln. II *p*

Vla. *p*

S

BC *p*

Musical score for measures 7-11, featuring the following instruments and dynamics:

- Sal. (Saxophone):** Measures 7-11. Dynamics: *p* (measures 8-9), *f* (measures 10-11).
- Vln. I (Violin I):** Measures 7-11. Dynamics: *f* (measures 7-8), *p* (measure 9), *f* (measures 10-11).
- Vln. II (Violin II):** Measures 7-11. Dynamics: *f* (measures 10-11).
- Vla. (Viola):** Measures 7-11. Dynamics: *f* (measures 10-11).
- S (Soprano):** Measures 7-11. Dynamics: *f* (measures 10-11).
- BC (Bassoon):** Measures 7-11. Dynamics: *f* (measures 10-11).

The score is written for five systems, each containing a different instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The dynamics are indicated by *f* (forte) and *p* (piano). The Soprano part (S) is mostly silent, with only a few notes in measures 10 and 11. The Bassoon part (BC) has a measure rest in measure 7 and then plays a simple line.

12

R

Sal.

p *f*

Vln. I

p *f*

Vln. II

p *f*

Vla.

p

S

solo

A - scol - ta i prie - ghi_a - scol - ta,

12

BC

p

18

Sal.

p *f* *p* *f*

Vln. I

p *f* *p* *f*

Vln. II

p *f*

Vla.

S

io ti di - rò — mi - o Di - o, io ti di - rò, mio Di - o,

18

BC

24

Sal.

p *f* *p*

Vln. I

p *f* *p*

Vln. II

p *f* *f* *p*

Vla.

f *p*

S

tu sei sos - te - gno mi - o, spe - ran - za mi - a — sei tu, — tu sei so - ste - gno

24

BC

f *p*

Detailed description of the musical score: The score is for measures 24-29. It features six staves: Sal. (Soprano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), S (Soprano), and BC (Bassoon). The key signature is one flat (B-flat). The Sal. part starts with a piano (*p*) dynamic, followed by a forte (*f*) section, and ends with a piano (*p*) section. Vln. I and Vln. II have similar dynamics: *p*, *f*, and *p*. Vla. has a *f* dynamic in measure 28 and a *p* dynamic in measure 29. The S part has lyrics: "tu sei sos - te - gno mi - o, spe - ran - za mi - a — sei tu, — tu sei so - ste - gno". The BC part has a *f* dynamic in measure 28 and a *p* dynamic in measure 29.

30

Sal.

Vln. I

Vln. II

Vla.

S

mi - o, spe - ran - za mia sei tu, spe - ran - za mi - a se - i tu, spe - ran -

30

BC

35

Sal.

Vln. I

Vln. II

Vla.

S

BC

f

f

f

za — mi - a — se - i tu. Per-

S

Sal. *p* *f* *p* *f* *p*

Vln. I *p* *f* *p* *f* *p*

Vln. II *p* *f* *p*

Vla.

S
 chè di me non cu - ri? Per - chè frà tuoi ne - mi - ci que - sti_an ni miei_in - fe -

41

BC

46

Sal.

f *p*

Vln. I

f *p*

Vln. II

f *p*

Vla.

S

li - ci io vi - vo_in ser - vi - tù in ser - vi - tù? — Que - sti_an - ni miei_in-fe -

46

BC

52

Sal.

f *p*

Vln. I

f *p*

Vln. II

f *p*

Vla.

S

li - ci io vi - vo_in ser - vi - tù, io vi - vo in ser - vi - tù, io vi - - - vo_in

52

BC

58

Sal.

Vln. I

Vln. II

Vla.

S

BC

f

f

f

tr

ser - vi - tù?

VIII. Mà nell' avversa sorte

Maestoso

Vln. I

Vln. II

Vla.

S

A

T

B

BC

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

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

f

Mà nell' av - ver - sa sor - te gli_af - fan - ni miei non cu - ro, le bar - ba-re ri -

Mà nell' av - ver - sa sor - te gli_af - fan - ni miei non cu - ro, le bar - ba-re ri -

Mà nell' av - ver - sa sor - te gli_af - fan - ni miei non cu - ro, le bar - ba-re ri -

Mà nell' av - ver - sa sor - te gli_af - fan - ni miei non cu - ro, le bar - ba-re ri -

f

7

Vln. I *f p f p f p f p f*

Vln. II *f p f p f p f p f*

Vla.

S
tor - te non han - no_or-ror per me, non han - no_or - ror per me.

A
tor - te non han - no_or-ror per me, non han - no_or - ror per me.

T
8
tor - te non han - no_or-ror per me, non han - no_or - ror per me.

B
tor - te non han - no_or-ror per me, non han - no_or - ror per me.

7

BC

13

Vln. I

Vln. II

Vla.

S

A

T

B

BC

p

f

p

f

p

f

p

p

solo

Mi cruc - cia sol, che gli_em - pi, che quì mi stan - no_in - tor - no, m'in -

13

p

19

Vln. I *p* *f* *f* *p*

Vln. II *p* *f* *f* *p*

Vla. *f*

S
 sul - tan o - gni gior - no, que - sto tuo Dio dov' è? — Dov' è? — Ah! tu spe-rar non

A

T

B

19

BC *f*

25

Vln. I

Vln. II

Vla.

S

A

T

B

BC

25

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

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

sa - i, tu pal - pi - ti, o mio co - re! tu pal - pi - ti, o mi - o co - re!

solo
Ah! tu spe - rar non

31

Vln. I *f* *p* *f* *p* *tr*

Vln. II *f* *p* *f* *p*

Vla.

S

Deh la - scia il rio ti

A

sa - i, tu pal - pi-ti, o mio co - re! tu pal - pi-ti, o mi-o co - re! Deh la-scia il rio ti-

T

B

31

BC

37

Fl. I

Fl. II

Vln. I

Vln. II

Vla.

S

A

T

B

37

BC

mo - re, non pal - pi - tar co - sì, — non pal - - - -

mo - re, non pal - pi - tar co - sì, — non pal - - - -

Fl. I

Fl. II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

p

f

pi - tar — co - sì, — non — pal - pi - tar, — non — pal - pi - tar, — non

pi - tar — co - sì, — non — pal - pi - tar, — non — pal - pi - tar, — non

49 U

Fl. I *p* *f*

Fl. II *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla.

S
pal - pi - tar co - sì. Per - chè tur - bar mi

A
pal - pi - tar co - sì. Per - chè tur - bar mi vuo - i?

T

B

49
BC

Fl. I

Fl. II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

vuo - i? Spe - ra nel tuo si - gno - re. Che i van - ti i pre - gi suo - i noi pur di - re - - -

Spe - ra nel tuo si - gno - re. Che i van - ti i pre - gi suo - i noi pur di - re - mo un dì, noi pur — di -

61

Fl. I

Fl. II

Vln. I

Vln. II

Vla.

S

A

T

B

61

BC

mo un di, — che i pre-gi ei van — — — — —

re — — — — — mo un di, che i pre-gi, ei van — — — — —

66

Fl. I

Fl. II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

66

ti suo - i, noi pur di - re - - - - - mo un di, noi pur di -

ti suo - i noi pur di - re - - - - - mo un di, noi pur di -

V Allegro

72

Fl. I

Fl. II

Vln. I

Vln. II

Vla.

S

A

T

B

BC

f

f

f

f

f

tutti

re - - - - - mo, noi pur di - re - - - - - mo un di. Spe - ra,

re - - - - - mo, noi pur di - re - - - - - mo, noi pur di - re - - - - - mo un di. Spe - ra,

Spe - ra, spe -

Spe - ra, spe - ra che il nos - tro

f

78

Vln. I *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla.

S
spe - ra che il nos - tro Di - o in que - sto am - a - ro e - si - glio a

A
spe - ra che il nos - tro Di - o, che il nos - tro Di - o in que - sto am - a - ro e - si - glio a noi pie - to - so, il

T
8 ra che il nos - tro Di - o, che il nos - tro Di - o in que - sto am - a - ro e - si - glio a noi pie -

B
Di - o in que - sto am - a - ro e - si - glio a noi pie - to - so, il

78

BC

84

Vln. I

Vln. II

Vla.

S

A

T

B

BC

84

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

noi pie-to-so_il ci-glio al fin ri - vol - ge - rà, ri - vol - ge - rà.

ci - glio al fin, al fin ri - vol - ge - rà, ri - vol - ge - rà.

to - so_il ci-glio al fin ri - vol - ge - rà, ri - vol - ge - rà.

ci - glio al fin ri - vol - ge - rà, ri - vol - ge - rà.

p

IX. Ei sgombrerà quel duolo

Allegro*

Hn.

Vln. I

Vln. II

Vla.

S
Ei sgom - bre - rà ————— quel duo - lo, ch'or ci ri - co - - - - -

A
Ei sgom - bre - rà ————— quel

T

B

BC

*This tempo marking has been added by the editor.

6

Hn.

Vln. I

Vln. II

Vla.

S
- pre il vol - to, ch'or ci ri - co - pre, ch'or ci ri - co - pre il vol -

A
duo - - - lo, ch'or ci ri - co - - - - - pre il vol -

T
8
Ei sgom - bre - rà quel duo - - -

B

BC
6

Hn. *f* *p*

Musical notation for the Horn (Hn.) part, starting with a dynamic of *f* and changing to *p* in the third measure.

Vln. I *f* *p*

Musical notation for the Violin I (Vln. I) part, starting with a dynamic of *f* and changing to *p* in the third measure.

Vln. II *f* *p*

Musical notation for the Violin II (Vln. II) part, starting with a dynamic of *f* and changing to *p* in the third measure.

Vla. *f* *p*

Musical notation for the Viola (Vla.) part, starting with a dynamic of *f* and changing to *p* in the third measure.

S
to, ei sgom - bre - rà _____ quel duo - lo,

Vocal line for the Soprano (S), with lyrics: to, ei sgom - bre - rà _____ quel duo - lo,

A
to, ch'or ci ri - co - pre, ch'or ci ri - co - pre il vol - to,

Vocal line for the Alto (A), with lyrics: to, ch'or ci ri - co - pre, ch'or ci ri - co - pre il vol - to,

T
lo, ch'or ci ri - co - pre il vol - to, ei nel - la

Vocal line for the Tenor (T), with lyrics: lo, ch'or ci ri - co - pre il vol - to, ei nel - la

B
Ei sgom - bre - rà _____ quel duo - lo,

Vocal line for the Bass (B), with lyrics: Ei sgom - bre - rà _____ quel duo - lo,

BC

Musical notation for the Bassoon (BC) part.

14

Hn. *f* *p* *f* *p*

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

S
Sal - vi ci gui - de - rà, Sal - vi ci gui - de - rà, ei nel - la

A
Sal - vi ci gui - de - rà, Sal - vi ci gui - de - rà, ei nel - la

T
8 pa - tria, ei nel - la — pa - tria,

B
ei nel - la — pa - tria, ei nel - la — pa - tria, ei

14

BC

Hn.

Musical notation for Horn (Hn.) in G major, showing rests for the first four measures.

Vln. I

Musical notation for Violin I (Vln. I) in G major, starting with a forte (*f*) dynamic and transitioning to piano (*p*) and back to forte (*f*) in the final measure.

Vln. II

Musical notation for Violin II (Vln. II) in G major, starting with a forte (*f*) dynamic and transitioning to piano (*p*) and back to forte (*f*) in the final measure.

Vla.

Musical notation for Viola (Vla.) in G major, starting with a forte (*f*) dynamic.

S

Soprano vocal part (S) with lyrics: pa - - - tria, ei so - lo sal - - - vi ci gui - de -

A

Alto vocal part (A) with lyrics: pa - - - tria, ei so - lo sal - - - vi ci gui - de -

T

Tenor vocal part (T) with lyrics: ei nel - la pa - tria ei so - lo sal - - - vi ci gui - de -

B

Bass vocal part (B) with lyrics: so - - - lo, ei so - lo, Sal - vi ci gui - de -

BC

Bass Continuo (BC) part in G major, providing harmonic support for the vocal parts.

22

Hn.

Vln. I

Vln. II

Vla.

S

A

T

B

BC

22

p

f

p

f

p

p

ra, sal - - - vi ci gui - de - rà, ci gui - de - rà.

ra, sal - - - vi ci gui - de - rà, ci gui - de - rà.

8 rà, sal - - - vi ci gui - de - rà, ci gui - de - rà.

rà, Sal - vi ci gui - de - rà, ci gui - de - rà.

p



Hn.
 Vln. I
 Vln. II
 Vla.
 S
 A
 T
 B
 BC

p *f* *f* *f*

Ei sgom - bre - rà _____ quel - duo - lo, ch'or ci ri -
 Ei sgom - bre - rà _____ quel - duo - lo,
 Ei sgom - bre -
 Ei

26

30

Hn.

Vln. I

Vln. II

Vla.

S

A

T

B

30

BC

co - pre, ch'or ci ri - co - pre il vol - to, ei nel - la pa - tria, ei

ch'or ci ri - co - pre, ch'or ci ri - co - pre il vol - to, ei nel - la pa - tria,

rà quel duo - lo, ei nel - la pa - tria,

sgom - bre - rà quel duo - lo, ei nel - la pa - tria, ei

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

35

Hn.

f

Vln. I

p *f*

Vln. II

p *f*

Vla.

f

S

nel - la — pa - tria, sal - vi - ci gui - de - rà, sal - vi,

A

ei so - lo sal - vi ci gui - de - rà, sal - vi,

T

ei so - lo sal - vi ci gui - de - rà, sal - vi,

B

so - - - lo Sal - vi ci gui - de - rà, ci gui - de - rà, sal - vi,

35

BC

f

40

Hn.

Vln. I

Vln. II

Vla.

S

A

T

B

BC

40

sal - vi ci gui - de - rà, ci gui - de - rà.

sal - vi ci gui - de - rà, ci gui - de - rà.

sal - vi ci gui - de - rà, ci gui - de - rà.

sal - vi ci gui - de - rà, ci gui - de - rà.

sal - vi ci gui - de - rà, ci gui - de - rà.