

CELLO-BASS

CELLI UNITI

41 ALL^o VIOLENTO

ff *letta!*
BASSI UNITI

42

Lo Stesso Movimento ma più Sostenuto

col canto
Vittoria! Vittoria!

CELLO-BASS

43

ALL.^o Concitato

First system of musical notation for measures 43-44. It consists of two staves. The left staff begins with the word "torial" and contains a triplet of eighth notes. The right staff contains a triplet of eighth notes. Dynamics include *f*, *p*, and *cres.* (crescendo). The key signature has three flats and the time signature is 3/4.

Second system of musical notation for measures 45-46. It consists of two staves. The left staff has a slur over the first two measures with the marking "allarg." (allargando). Dynamics include *f* and *p*. The key signature has three flats and the time signature is 3/4.

Third system of musical notation for measures 47-48. It consists of two staves. The left staff has a slur over the first two measures. Dynamics include *f* and *p*. The key signature has three flats and the time signature is 3/4.

Fourth system of musical notation for measures 49-50. It consists of two staves. The right staff has a slur over the last two measures with the marking "cres. e string." (crescendo e stringendo). Dynamics include *f* and *p*. The key signature has three flats and the time signature is 3/4.

44

Fifth system of musical notation for measures 51-54. It consists of two staves. The left staff has a slur over the first two measures. The right staff has a slur over the last two measures. Dynamics include *f* and *p*. The key signature has three flats and the time signature is 3/4. Performance markings include "Tutta forza poco tratt.", "poco tratt.", and "affrett. sempre".

CELLO-BASS

62

Più Mosso

AND.^{te}

calando
rall.
p

poco stent.
rall.

45 *ANDANTINO Sostenuto*

pp
pp PIZZ.
ARCO

col canto
a tempo ma molto sostenuto
PIZZ.

ALL. VIVACE
ARCO
1 Quanto? 1 Quanto? 1

CELLO-BASS

46 POCO PIÙ

f *mf* *cres.*
PIZZ. ARCO

f *f* *dim.*

f *f* *p*
PIZZ.

pp *p* *col canto*
1 **1**

f *PIZZ.* *col canto*
ANDANTE
1

fede debbo tra- - dir **1** quest'ora io l'atten-

CELLO-BASS

64

AND.^{te} APPASSIONATO MOLTO

CELLI DIVISI *f* *dim. molto* *p* *col canto*

BASSI *f* *p* *col canto*

BASSI *f* *p*

a tempo *cres.* *f* *dim.*

a tempo *cres.* *f* *dim.*

CELLI UNITI *colla parte*

BASSI

affrett. *affrett.* *poco allarg.*

CELLI DIVISI

BASSI

CELLO-BASS

f
Sostenuto
f
affrett.
cres. ed affrett.

48 *PIÙ SOST.to* *MOSSO*

tutta forza
f
f

poco rall. *1.º Tempo* *Meno*

CELLI DIVISI

BASSI

mf *mf* *pp* *pp*

poco rall. *1.º Tempo* *Meno*

p *pp* *pp*

ma è fallace spe

p *pp* *pp* *cres. molto*

- ranza, la Regina farebbe grazia ad un ca - daverè

CELLO-BASS

66

ALLEGRO

49

cres.

ALLEGRO

cres.

f

CELLI UNITI

ff

BASSI

ff

50

LARGO

ff

tutta forza

ALLEGRO

secca

1

Odi è il tam - buro s'av - via

1

p PIZZ.

p

5

Sai, ... quale oscura

p

CELLO-BASS

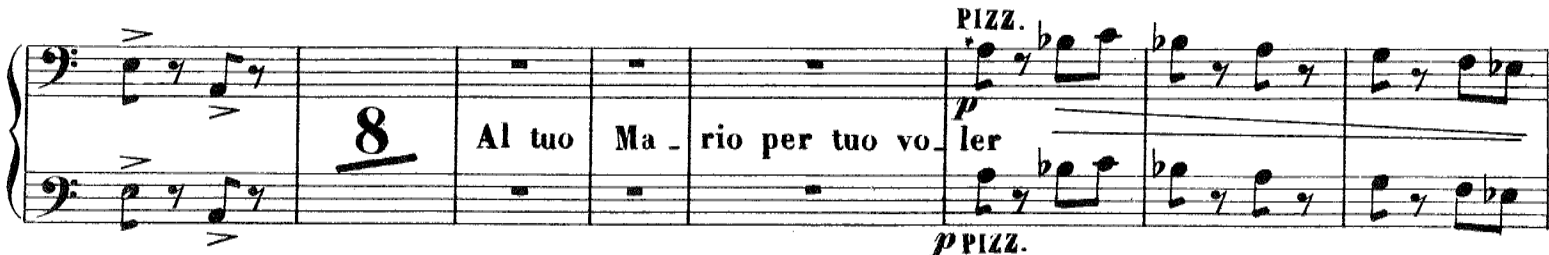
opra lag. giù si compia? **1**

PIZZ.
p
PIZZ.
p *f*



8 Al tuo Ma - rio per tuo vo - ler

PIZZ.
p



rall. *poco rall.* **4** **3** **4** **51** **4** *PP con molta dolcezza*
AND^{te} LENTO *Appassionato*
ARCO



poco allarg. **2** **2** *PP poco rall.* **52** *1^o SOLO*
CELLI DIVISI *Con grande sentimento*
BASSI *PP* *GLI ALTRI*
poco allarg. *PP PIZZ.*



portando **TUTTI**
attaccare PP



CELLO-BASS

68

CELLI UNITI

BASSI

cres. *f dim.* *pp*

ARCO

pp *pp* **PIZZ.**

ARCO

portando *cres. molto* *f molto allarg.*

ARCO

53 *A tempo ma Sost.to*

CELLI DIVISI *ppp* *rall.* *ppp*

BASSI *ppp col canto* *rall.* *ppp*

PIZZ. **ARCO** **PIZZ.**