

ATTO QUARTO

La facciata della chiesa di S. Giacomo. Monaci e Baldassarre. Alcuni di loro sono prosternati, altri scavano la loro tomba.

INTRODUZIONE E CORO

Andante

(Organo)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a series of chords and melodic lines, with a bracket indicating the organ part.

(Orchestra) legato

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a series of chords and melodic lines, with a bracket indicating the orchestra part. The tempo is marked as *legato*.

1 (Organo) *rall.* *pp sempre legatissimo*

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a series of chords and melodic lines, with a bracket indicating the organ part. The tempo is marked as *rall.* and the dynamics as *pp sempre legatissimo*. A first ending bracket labeled '1' is present.

(Orchestra)

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a series of chords and melodic lines, with a bracket indicating the orchestra part.

p

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a series of chords and melodic lines, with a bracket indicating the orchestra part. The dynamics are marked as *p*.

pp

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a series of chords and melodic lines, with a bracket indicating the orchestra part. The dynamics are marked as *pp*.

312

2

Maestoso

Piano accompaniment for the first system, measures 1-3. The right hand has a melodic line with a fermata on the first measure. The left hand features a rhythmic pattern of eighth notes. Dynamics include *p* and *sfz*.

Piano accompaniment for the second system, measures 4-6. The right hand continues the melodic line. The left hand maintains the eighth-note pattern. Dynamics include *sfz*.

Ten.
CORO

Vocal line for the first system, measures 1-3. The tenor part is mostly silent.

Com - pa - -

Piano accompaniment for the third system, measures 7-9. The right hand has a melodic line. The left hand features a dense chordal texture. Dynamics include *sfz* and *dim.*

Vocal line for the second system, measures 4-6. The tenor part is mostly silent.

-gni!

3

Piano accompaniment for the fourth system, measures 10-12. The right hand has a melodic line. The left hand features a rhythmic pattern of eighth notes. Dynamics include *sfz*.

Piano accompaniment for the fifth system, measures 13-15. The right hand has a melodic line. The left hand features a rhythmic pattern of eighth notes. Dynamics include *sfz*.

CORO
Bassi

Compa - gni, an - diam do - ve il do - lo - re ha - tre - gua.

4

Tenori

An - diam, — andiam, com -

pp

Soprani

an - diam, compa - gni, an - diam.

Tenori

- pa - gni, an - diam, compa - gni, an - diam.

Bassi

an - diam, compa - gni, an - diam.

pp

5

cresc.

string. un poco

C O R O

Sop. *p*

Ten. *p* Com.pa.gni,an.diam—

Bassi *p* Com.pa.gni,an.diam—

6

Andiam,com - pa - - gni,

p *fp*

fp an - - diam, *fp* an - - diam

fp an - - diam, *fp* an - - diam

fp an - - diam, *fp* an - - diam

fp an - - diam, *fp* an - - diam

do - ve il do - lor ha tre - - - -

do - ve il do - lor ha tre - - - -

do - ve il do - lor ha tre - - - -

p

- gua, il do - lor ha

- gua, il do - lor ha

- gua, il do - lor ha

dim.

pp

tre - gua.

tre - gua.

tre - gua.

7 *Larghetto*

p

p

BALDASSARRE

Splen - don più bel.le in ciel le stel - - le, — ma lut - to or -

8 *p*

B - ren.do in me piom - bò; — d'un fi - glio an.cor la vo.ce in -

B - ten - - do, **9** ma l'ul.ti - m'o - ra per lei suo - nò,

B *p* ma l'ul.ti - m'o - ra per lei suo - nò.

p

C O R O

Sop. *p*
Splend - don più bel - le in ciel le stel - le, ma doglie or.

Ten. *p*
Splend - don più bel - le in ciel le stel - le, ma doglie or.

Bassi *p*
Splend - don più bel - le in ciel le stel - le, ma doglie or.

10

.ren - de quel cor pro - vò D'un fi - glio an - cor la vo - ce in -

.ren - de quel cor pro - vò D'un fi - glio an - cor la vo - ce in -

.ren - de quel cor pro - vò D'un fi - glio an - cor la vo - ce in -

.ten - de, *p* ma l'ul - ti - m'o - ra per lei suo - nò *sp*

.ten - de, *p* ma l'ul - ti - m'o - ra per lei suo - nò *sp*

.ten - de, *p* ma l'ul - ti - m'o - ra per lei suo - nò *sp*

11

BALDASSARRE

Ma l'ul . ti . m' o . ra per lei suo . nò .

— ma l'ul . ti . m' o . ra per lei suo . nò .

— ma l'ul . ti . m' o . ra per lei suo . nò .

— ma l'ul . ti . m' o . ra per lei suo . nò .

tr

(Tutti entrano nella cappella, meno Baldassarre e Fernando)

Larghetto

12

p

pp

calando

fp