

Eunice II Acto

1er. Cuadro

Luis H. Salgado

(1903 - 1977)

Transcripción: Yvonne Schiaffino

Allegro Maestoso

♩ = 76

Escena VII

Soprano

Tenor 1

Tenor 2

Baritone

Bass

Soprano

Tenor

Bass

Piano

Musical score for Eunice II Acto, 1er. Cuadro, Escena VII. The score is for a vocal ensemble and piano. It features eight vocal staves (Soprano, Tenor 1, Tenor 2, Baritone, Bass, Soprano, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 12/8. The tempo is Allegro Maestoso with a quarter note equal to 76 beats per minute. The score shows a piano introduction with a melodic line in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic. The vocal parts are currently silent, indicated by a small black box on each staff.

Eunice II Acto

2

2

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

f

3 3

3 3

2

> > >

> > >

Allegro Giusto

(♩ = 100)

4

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Allegro Giusto
(♩ = 100)

Pno.

The musical score is arranged in a standard orchestral format. The vocal parts (Sop., T 1, T 2, Bar., Bs., S, T, B) are written in treble and bass clefs with a key signature of two flats. The piano accompaniment (Pno.) is written in grand staff (treble and bass clefs). The score begins with a measure number '4' in the top left. The tempo 'Allegro Giusto' and the tempo marking '(♩ = 100)' are indicated at the top right and in the piano part. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like 'mf'. The vocal parts are currently silent, indicated by rests.

Eunice II Acto

4

7

Sop.

T 1

T 2

Bar.

Bs.

S

T

B (Telón)

Pno.

7

f

3

3

3

The musical score is arranged in a system with eight vocal staves and one piano accompaniment staff. The vocal parts are labeled on the left as Sop., T 1, T 2, Bar., Bs., S, T, and B. The piano part is labeled Pno. at the bottom left. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score begins with a *ff* dynamic marking. The piano part features a triplet of eighth notes in the first measure, followed by a *p* dynamic marking. The piano part concludes with a *V* (Vivace) marking.

Eunice II Acto

6

$\text{♩} = 76$

15

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

15

Come prima

mf

f

18

Sop. Popea *p*

Di-lec - to Lu - cio:

T 1

T 2

Bar.

Bs.

S

T

B

18

Pno. *p*

21

Sop. *mf*

el tra-fi-can - te dees-cla - vas es-pe-ra — tuau-gus-ta ve - nia.

T 1

T 2

Bar.

Bs.

S

T

B

Pno. *mf*

25

Sop.

p

Flo-ri - das plan - tas

T 1

T 2

Bar.

p

¿Qué tí - pos son — de bel - da des.

Bs.

S

T

B

Pno.

25

p

Eunice II Acto

10

29

Sop. son del Ni - lo mis - te - rio - so.

T 1

T 2

Bar. ¡Ah! - - -

Bs.

S

T

B

Pno.

32

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

Cadenza *cresc. ed animando* *a tempo*

p 3 3 3

del pa-ís cal-ci nan - te de la cé le-bre

sfz

Eunice II Acto

12

37

Sop. *In tempo* *p*
Tam-bién del Lo - to, tam-bién, del Lo —

T 1

T 2

Bar. *dim. e rall.*
Cle - o - pa - tra.

Bs.

S

T

B

Pno. *p*
6 6

41 *sfz*

Sop. to.

T 1

T 2

Bar. *p* (dolce)
;Ex - ci-tan - te

Bs.

S

T

B

Pno. *sfz* *p* (dolce)

6 6 6 6

Eunice II Acto

14

45

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

ex - ci - tan - te - !

(A la indicación de Popaea, *el nímida hace percutir el gong*)

45

Pno.

rinforzando

49

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Una Orquesta de la época - constituida por instrumentistas de: cítara, aulos, arpa egipcia, sistro y crótalos

49

Pno.

sfz *sfz f* *f*

Eunice II Acto

16

52

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

y seguida por un grupo coral femenino, entra a escena por la puerta de extremo izquierda; se sitian a la derecha del foro .-

52

Pno.

55

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

El Cuerpo de Baile interpreta un corto ballet pantomímico inspirado en el culto esotérico de Isis.)

Pno.

55

mf

p

Eunice II Acto

18

59

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

8va-

allargando poco

mp

Lento

64

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

64

Lento

Pno.

Escena VIII (♩ = 100)

68

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Allegretto Gracioso (Ballet pantomímico)
(♩ = 100)

68

Pno.

75

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

(simil)

The image shows a page of a musical score for Eunice II Acto, page 21. The score is for a full vocal ensemble and piano accompaniment. The vocal parts are arranged in a standard order from top to bottom: Soprano (Sop.), Tenors 1 and 2 (T 1, T 2), Baritone (Bar.), Bass (Bs.), Soprano (S), Tenor (T), and Bass (B). The piano part (Pno.) is at the bottom. The score begins at measure 75. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts are currently silent, indicated by horizontal lines. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part includes a '(simil)' marking in the fifth measure, indicating a similar pattern to the previous measure. The piano part ends with a fermata in the final measure.

Eunice II Acto

22

82

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

82

Pno.

mf

mf

f

non legato

8va-1

87

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

87

Pno.

Eunice II Acto

24

91

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

91

Pno.

p

mf

96

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

96

p

(simil)

103

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

Con fuoco

ff

3

3

107

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

The image shows a page of a musical score for the opera 'Eunice', Act II, page 27. The score is for measures 107-109. It includes parts for Soprano (Sop.), Tenors 1 and 2 (T 1, T 2), Baritone (Bar.), Basses (Bs.), Soprano (S), Tenor (T), Bass (B), and Piano (Pno.). The vocal parts are mostly rests, while the piano part features a complex melodic and harmonic structure with triplets and slurs.

Eunice II Acto

28

110

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

110

Pno.

113 2.

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

113

f (ritmato)

Eunice II Acto

30

117

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

123

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

123

ff

Eunice II Acto

32

128

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

128

Pno.

131

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

The image shows a page of a musical score for the opera 'Eunice', Act II, page 33. The score is for measures 131-133. It includes vocal parts for Soprano (Sop.), Tenors 1 and 2 (T 1, T 2), Baritone (Bar.), Bass (Bs.), Soprano (S), Tenor (T), and Bass (B), and a Piano (Pno.) accompaniment. The vocal parts are mostly silent, indicated by a horizontal line with a bar. The piano part features a complex accompaniment with sixteenth-note patterns and chords. The score is in a key with three flats and a common time signature.

Eunice II Acto

34

134

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Tempo primo

134

Pno.

139

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

139

Pno.

Acompañamiento con castañuelas

Eunice II Acto

36

146

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

146

Pno.

8^{va}

non legato

f

150

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

p

mf

Eunice II Acto

38

155

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

This block contains seven vocal staves. From top to bottom, they are labeled Sop., T 1, T 2, Bar., Bs., S, and B. Each staff begins with a treble clef (except for Bar. and Bs. which have bass clefs) and a key signature of three flats. The music for all these parts consists of a single horizontal line with a bar line, indicating a rest for the entire duration of the six measures shown.

155

Pno.

This block contains the piano accompaniment for measures 155-160. It is written in a grand staff with a treble and bass clef. The key signature is three flats. The right hand features a melodic line with eighth-note patterns and a half note. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. A dynamic marking of *p* (piano) is present in the fifth measure.

161

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

morendo

Eunice II Acto

40

168

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

168

Pno.

Cadenza
(ad libitum)

pppp

estinto

Andante sostenuto

176

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Andante sostenuto

(♩ = 60)

176

Pno.

Eunice II Acto

42

182

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

p
I - sis in mor - tal, I - sis in mor - tal,

182

Pno.

187

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

de pla - tea - dos ha ces siem pre ma - nan - tial!

Eunice II Acto

44

191

Sop.

T 1

T 2

Bar.

Bs.

p

S

iI - sis in - mor - tal, I - sis in - mor - tal, de pla -

T

B

191

Pno.

The musical score is arranged in a standard orchestral format. The vocal staves (Sop., T 1, T 2, Bar., Bs.) are positioned above the piano accompaniment. The piano part is written for a grand piano (Pno.) and consists of a right-hand melody and a left-hand bass line. The melody features a series of triplets, each marked with a '3' and a slur. The bass line consists of eighth notes, some of which are beamed together. The lyrics are written below the vocal staves, with the words 'iI - sis in - mor - tal, I - sis in - mor - tal, de pla -' appearing under the Soprano part. The piano part begins with a dynamic marking of *p* (piano). The score is numbered 191 at the beginning of the first measure of the piano part.

196

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

tea-dos ha ces siem pre ma - nan tial! Tu luz si - de - ral - ,

mf *f*

mf *f*

Eunice II Acto

46

201

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

tu luz si de ral dear - gen - tea be - lle - za

mf *f*

mf *f*

♩ = 112

205

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

rall.

a tempo

p dolce

f marcato

Allegro deciso

♩ = 112

stacc.

dad - nos a - rau - dal - - - Que - re - mos

Eunice II Acto

48

210

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

112

210

Pno.

ser gra - tas al mag no Ne - fon; ser del gi -

214

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

ne - ce - o deau - gus - ta man - sión.

mf martellato

Eunice II Acto

50

218

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

218 (simil)

Pno.

222

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

The image shows a page of a musical score for the opera 'Eunice', Act II, page 51. The score is for measures 222-226. It includes vocal parts for Soprano (Sop.), Tenors 1 and 2 (T 1, T 2), Baritone (Bar.), Bass (Bs.), Soprano (S), Tenor (T), and Bass (B), and a Piano (Pno.) accompaniment. The vocal parts are currently silent, indicated by a horizontal line with a bar. The piano part is active, starting with a treble clef and a key signature of one flat. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *sfz* (sforzando) and accents (*>*). The piano part is written in a style characteristic of 19th-century opera accompaniment.

Eunice II Acto

52

227

Sop.

T 1

T 2

Bar.

Bs.

rinforz. ét affret.
mf

S
Deau - gus - ta nan - gus - - ta man - - sion, man - -

T

B

Pno.

227

Primo tempo

231

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

p

- sión. - - - I - - sis - in-mor -- tal, I - - sis

Primo tempo ♩ = 60

231

Pno.

sfz

3

3

3

242 2.

Sop.

T 1

T 2

Bar.

Bs.

S

mf *f*

T

B

242 2.

Pno.

mf *f*

Tua lux si - de - ral

Eunice II Acto

56

247

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mf

f

rall.

rall.

a tempo

p dolce

dear - gen - tea be - lle - za cad - nos a rau - dal.

252

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Riten.

a rau - dal

Riten.

Allegro Spirituoso
(♩ = 116)

Pno.

p

mf

Eunice II Acto

58

259

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

259

Pno.

265

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

The image shows a page of a musical score for the opera 'Eunice', Act II, page 59. The score is for measures 265-268. It includes parts for Soprano (Sop.), Tenors 1 and 2 (T 1, T 2), Baritone (Bar.), Bass (Bs.), Soprano (S), Tenor (T), Bass (B), and Piano (Pno.). The vocal parts are mostly rests, while the piano part features a complex melodic line with trills and ornaments in the right hand and a harmonic accompaniment in the left hand.

Eunice II Acto

60

269

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

269

Pno.

sfz sfz

f

274

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

274

Pno.

The musical score is arranged in a standard orchestral format. The vocal parts (Sop., T 1, T 2, Bar., Bs., S, T, B) are written on single staves with treble or bass clefs. The piano accompaniment (Pno.) is written on a grand staff with treble and bass clefs. The score begins at measure 274. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, and dynamic markings such as *sfz* (sforzando) and *sfz sfz* (sforzando sfzando) are present. The vocal parts are currently silent, indicated by a horizontal line with a bar across the staff.

Eunice II Acto

62

278

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

278

Pno.

mf

281

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

281

Pno.

stacc.

rinforz.

Eunice II Acto

64

284

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

284

Pno.

ff

(martellato)

287

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

Eunice II Acto

66

291

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

291

Pno.

mf

Come prima Eunice II Acto

(♩ = 100)

295

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

f

f *marcato*

¡Dio - sa noc - tur -

295

Detailed description: This is a page of a musical score for an opera. It features five vocal staves (Soprano, Tenor 1, Tenor 2, Baritone, Bass) and a piano accompaniment. The vocal parts are mostly silent, indicated by a thick black bar across the staves. The Soprano part has a melodic line starting at measure 295. The piano accompaniment is active, with a forte (*f*) dynamic and a *marcato* tempo. The lyrics '¡Dio - sa noc - tur -' are written under the Soprano staff. The page number '295' appears at the top left and bottom left. The tempo/meter marking '(♩ = 100)' is at the top center, and the page number '67' is at the top right.

Eunice II Acto

68

Sop. ²⁹⁹

T 1

T 2

Bar.

Bs.

S

nal,

T

B

Pno. ²⁹⁹

Eunice II Acto

302

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

302

e res in - mor

Eunice II Acto

70

Sop.

305

T 1

T 2

Bar.

Bs.

S

tal!

T

B

Pno.

305

308

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

ff

ff

¡Dio - - - sa

Eunice II Acto

72

310

Sop.

T 1

T 2

Bar.

Bs.

S (Mutis)

T

B

Pno.

noc - tur nal,

312

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

The musical score is arranged in a system with eight staves. The vocal staves (Sop., T 1, T 2, Bar., Bs., S, T, B) are positioned at the top, and the piano accompaniment (Pno.) is at the bottom. The piano part consists of two staves (treble and bass clef). The vocal parts are mostly rests, with some notes in the Soprano (S) part. The piano part features a complex rhythmic pattern with sixteenth notes and accents.

312

e res

Eunice II Acto

74

314

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

in - mor - tal!

f (marcato)

317

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

¡Ah - !

317

Eunice II Acto

76

323

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

¡Ah - !

¡Ah - !

¡Ah - !

329

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

329

ff

sf

3

Ah - ! Ah - - - !

Eunice II Acto

78

Vivace
(♩ = 130)

333

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Vivace
(♩ = 130)

333

Pno.

337

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

Eunice II Acto

80

342

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

342

Pno.

346

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

346

Pno.

rinforzando

349

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

ff

ff

ff

349

iDio - - - sa - - - noc

The image shows a page of a musical score for Eunice II Acto, page 82, measures 349-351. The score is written for a vocal ensemble and piano. The vocal parts are Soprano (Sop.), Tenors 1 and 2 (T 1, T 2), Baritone (Bar.), Basses (Bs.), Soprano (S), Tenor (T), and Bass (B). The piano part (Pno.) is written for the right and left hands. The piano part features a prominent melody in the right hand, starting with a fermata and a dynamic marking of fortissimo (ff). The vocal parts are mostly silent, indicated by rests. The lyrics for the Soprano part are "iDio - - - sa - - - noc".

352

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

352

tur

nal

e

res

ff p

ff p cresc.

ffp

Eunice II Acto

84

Allegro Moderato

(♩ = 94)

356

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

ff (martellato) (Mutis)

im mor - tal !

Nerón *mf*

¡Be - lloes - pec

sfz *sfz* *sfz* *mf*

ff *sfz*

Allegro Moderato

(♩ = 94)

361

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

p

¿Qué de - ci - des,

tá - cu-lo, be - llo! Son las Gra - cias en - car - na — das....

(♩ = 94)

361

Pno.

mf

p

365

Sop. mag - no Lu - cio?

T 1

T 2

Bar. **Tranquillo molto**
(abstraído) *mp*
Es dig - no deun di - ti ram - bo... - o un po

Bs.

S

T

B

365

Tranquillo molto

Pno. *mp*

369

Sop. *mp* ¿Qué de - ci - des,

T 1

T 2

Bar. *mf* *Sostenuto*
e - maa Terp sí - co - re...

Bs.

S

T

B

Pno. *mf* *mp*

Eunice II Acto
Escena IX

(Un toque de trompeta y una voz tr s de escena anuncian la llegada de Tigelino.)

372

Sop. mag - no Lu - cio - ?

T 1

T 2

Bar. **Voz Oculta** ¡El Pre-fec

Bs.

S

T

B **Allegro Marziale**

Pno. 372

(♩ = 100)

pp

p 3 .>

377

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

— to - del Pre-to - rio! El Pre-fec - to -

377

f *s* *.* *>*

f *s* *.* *>*

Eunice II Acto

90

382

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

del Pre-to - rio!

(Nerón y Popea concentran su atención en la entrada de extrema izquierda, por donde hace su aparición Tigelino.)

382

Pno.

386

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

dim.

The image shows a page of a musical score for the opera 'Eunice', Act II, page 91. The score is for measures 386 and 387. It includes parts for Soprano (Sop.), Tenor 1 (T 1), Tenor 2 (T 2), Baritone (Bar.), Bass (Bs.), Soprano (S), Tenor (T), Bass (B), and Piano (Pno.). The vocal parts are currently silent, indicated by a small black square on each staff. The piano accompaniment begins at measure 386 with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano part is marked *dim.* (diminuendo). The piano part consists of four measures, each with a melodic phrase in the right hand and a rhythmic accompaniment in the left hand. The melodic phrases are: 1. G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter). 2. G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter). 3. G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter). 4. G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter). The rhythmic accompaniment in the left hand consists of a steady eighth-note pattern: G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter), G4-A4-B4 (quarter).

Eunice II Acto

92

388

Sop.

T 1

T 2

Bar.

Tigelino (rindiendo honores)

Bs.

mf ¡A - ve, sem - pi

S

T

B

388

Pno.

391

Sop.

T 1

T 2

Bar.

Bs.

ter - noa e - da, y vos,

S

T

B

391

Pno.

cresc.

3

3

3

Eunice II Acto

94

394

Sop.

T 1

T 2

Bar. (complacido) *ff*

Bs. *f*

S

T

B

Pno.

Rei - naen - tre las Mu - sas!

¡Ah!, mi le al Ti - ge

398

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

li no... Ah!, mi le al Ti - ge

398

3

3

3

3

Eunice II Acto

96

402

(a Nerón) *f* mf

Sop. An - te to - do, ¿qué de ci - des?

T 1

T 2

Bar. li no... Los a (gravemente) *mf*

Bs.

S

T

B

Pno. 402 *f* mf

408

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

sun - tos del Es ta - do pri me - ro; lue - go los o -

408

f

p

3

3

3

f

p

Eunice II Acto

98

414

Sop.

T 1

T 2

Bar. (a Tigelino) *p*

Bs.

S

T

B

Pno. 414 (leggiero) *p*

tro - tros Ha - bla, ha - bla que tees cu - cho.

3

(vehementes)

420

Sop. *mf* Re - lá

T 1

T 2

Bar. *mf* Re - lá

Bs. *p* *mf*
 Tuor-den cum pli - da. Por cier - to, mi sión har-to de-li ca - da.

S

T

B

420

Pno. *mf* Piu vivo

Eunice II Acto

100

426

Sop. — ta-nos, re la - ta-nos.

T 1

T 2

Bar. — ta-nos, re la - ta-nos.

Bs. *p*

Al

S

T

B

426

p

allargando

Pno.

431 **Andantino Lento**

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

(cantabile)

dar lec tu - ra yha-cer laen tre - ga

431 **Andantino Lento**

Pno.

p
stacc.

Eunice II Acto

102

435

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

cresc.

de tu re vo - ca - to - rio, de tu re - vo - ca to -

439

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

rio - , los dic te - rios de Pe - tro - nio

mf

mf stacc.

3

3

Allegro Risoluto

443

Sop.

T 1

T 2

Bar.

Bs.

fue - ron: "¡Es i - nau - di - to! ¡Es — be - fa san

S

T

B

Allegro Risoluto

443

Pno.

p *f* *sfz*

448

Sop.

T 1

T 2

Bar.

Bs.

grien - ta!" Mar - co di - jo, quee - ra con - de

S

T

B

Pno.

448

sfz

f

Eunice II Acto

106

451

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

ff *mf*

nar - la — a u - na muer - te len - ta, len - ta,

454

Sop.

T 1

T 2

Bar.

Bs.

len - ta - ; yel - des - ma - yo deEu ni - ce fueel

S

T

B

Pno.

Eunice II Acto

108

457

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

trá - gi - co — fi nal - , fueel trá - gi - co fi nal - .

mf

457

Pno.

(vibrato)

mf

p

461 Stesso tempo

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Stesso tempo

Pno.

U - na tra - ge - dia deEs qui - lo. ¡Ja - , ja - , ja, -

p *f* *mf* *sfz*

Eunice II Acto

(con risa afectada)

110

465

Sop. *mf* ¡Es - pec - ta - cu lar - ! *f* ¡Ja - , ja - ,

T 1

T 2

Bar. ja!...

Bs.

S

T

B

Pno. *p* *mf* *f*

469

Sop. ja - !

T 1

T 2

Bar.

Bs. *mf* Muy con - mo-ve dor - ! *f* ¡Ja - , ja -

S

T

B

469

Pno. *mf* *sfz*

Eunice II Acto

112

473

Sop. *f* ¡Muy con - mo - ve dor - !

T 1

T 2

Bar. *f* ¡Muy con - mo - ve dor - !

Bs. ja - !... *f* ¡Muy con - mo - ve dor - !

S

T

B

Pno. *mf* *f*

476 *ff*

Sop. ¡Ja - , ja - ja!...

T 1

T 2

Bar. *ff*

Bs. *ff* ¡Ja - , ja - ja!...

S

T

B

Pno. 476 *ff* *sfz* *mf*

Eunice II Acto

114

Moderato

(♩ = 80)

479

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

mf (a Tigelino)

Re-cuer - da...: _____

479

Pno.

dim.

p

ppp

mf

rall.

Moderato (♩ = 80)

484

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

la vi-si - taa las er gás - tu-las _____ se - ráal a-no - che cer - .

$\text{♩} = 80$

488

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mf *f*

La me-mo - riay la leal tad son do - nes queen - ga la - nan mi ser

488

f

491

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

p

p

p

p

> p

mf

¿Po é - ti - co - tam - bién

— des - cui - da, to - do se ha - lla ya dis - pues - to. Noes

494

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

p

mf

so - loal — Cé - sar a quien me di - ri - jo: es — al e xel - soA - po -

498

(incorporándose) *p* 3

Sop. Noe-res tan

T 1

T 2

Bar. *In tempo* (incorporándose) *p* 3 Noe-res tan so - lo tú...!

Bs. *p* 3 lo. Y con vues-traa-nuen-cia, yo me re ti - ro.

S

T

B

498

p 3 3

Pno.

Eunice II Acto

120

(♩ = 76)

Sop. *mf* 501 so - lo tú - ¡An - he - lo des - can - sar - !

T 1

T 2

Bar. *mf* ¡An - he - lo des - can - sar - !

Bs.

S

T

B

(Mutis de los Tres)
(♩ = 76)

Maestoso

Pno. *mf* 501

504

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

504

mf

p

3

3

Eunice II Acto

122

508

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

(Telón lento)

508

Pno.

3
morendo

Segundo Cuadro

512

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

512

Pno.

pp

f

sfz

p

a tempo

Larghetto
(♩ = 60)

Eunice II Acto

124

517

Sop.

T 1

T 2

Bar.

Bs.

S

(Se alza el telón) (Ligia en la prisión, entona una plegaria)

T

B

Pno.

pp *mf*

Ligia

521

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

p

En - co - men

smorzando

pp

8va

Eunice II Acto

126

524

Sop.

de - mos nues - tras al - mas al Se - ñor - ; El nos a

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

524

528

Sop. co - ge - rá en su Rei - no, con a - mor. mor.

T 1

T 2

Bar.

Bs.

S

T

B

Pno. 528 *mf*

Eunice II Acto

128

532 *p cresc. poco a poco ed animando* *f*

Sop. Nues - tro Dios bon-da do -- so y - to - do - po-de-ro -- so vi - noal mun - do

T 1

T 2

Bar.

Bs.

S

T

B

532 *p cresc. poco a poco ed animando* *f*

Pno.

536 *dim.* *p*

Sop. - pa - ra - re - di - mir - nos - del pe -- ca - deo - ri - gi - nal. -

T 1

T 2

Bar.

Bs.

S

T

B

536 *dim.*

Pno.

Eunice II Acto

130

540

Sop. *p*
En - co - men - de - mos nues - tras

T 1

T 2

Bar.

Bs.

S

T

B

Pno. *mf* *p*

544

Sop. al - mas al Se - ñor - ; El nos a - co - ge - rá en su

T 1

T 2

Bar.

Bs.

S

T

B

Pno. 544

Eunice II Acto

132

548 *mf* *p* **Poco piu mosso** *cresc.*

Sop. Rei - no, con a - mor. Ho - raes dea - rre - pen - tir - nos; ho - raes

T 1

T 2

Bar.

Bs.

S

T

B **Poco piu mosso**

548 *mf* *p* *cresc.*

Pno.

552

Sop.

de des - pe - dir - nos, ya que pron - to com - pa - re - ce -

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

552

f

decresc.

f

decresc.

Eunice II Acto

134

555 *mf*

Sop. re - mos an - teel juez - ce - les tial. Ya que

T 1

T 2

Bar.

Bs.

S Ho raes dea - rre-pen

T Ho - raes dea - rre-pen

B

Pno. 555 *p* *mf*

559

Sop. *ff*
pron - to com - pa - re - ce re - mos an - teel juez -

T 1

T 2

Bar.

Bs.

S *ff* *decresc.*
tir - nos; ho - raes de des - pe - dir - nos, ya que pron - to com - pa - re - ce - re - mos an - teel

T
tir - nos; ho - raes de des - pe - dir - nos, ya que pron - to com - pa - re - ce - re - mos an - teel

B

Pno. *ff* *decresc.*

564 *mf* ritard.

Sop. - ce - - les - - tial - - - . - - -

T 1

T 2

Bar.

Bs.

S juez ce - les - tial - , juez ce - les - tial - .

T juez ce - les - tial - , juez ce - les - tial

B

Pno. 564 *mf* ritard.

568 *p*

Sop. - En - - co-men - de - mos - nues - tras - al - mas - al Se ñor - - ;

T 1

T 2

Bar.

Bs.

S

T

B

568 *p*

Pno.

572 *mf* *p* (retirándose al fondo)

Sop. - El - nos a co - ge - rá - en su Rei - no, con a - mor, - en su Reñ - no

T 1

T 2

Bar.

Bs.

S

T

B

572 *mf* *p* **Piu lento**

Pno.

577

Sop. *dim. e rall.* *pp*

-con - , a - mor-

T 1

T 2

Bar.

Bs.

S *p* *dim. e rall.* *pp*

con a - mor.

T

con a - mor.

B

8^{va}

Pno. *dim. e rall.* *pp* *mp*

Andante Maestoso

Eunice II Acto

140

581

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

Coro de Cristianos *p*

¡Glo-ria in ex

p

¡Glo-ria in ex

Detailed description of the musical score: The score is for Eunice II Acto, page 140, starting at measure 581. It features eight staves: Soprano (Sop.), Tenors 1 and 2 (T 1, T 2), Baritone (Bar.), Bass (Bs.), Soprano (S), Tenor (T), Bass (B), and Piano (Pno.). The Soprano, Tenor, and Bass parts have lyrics '¡Glo-ria in ex'. The Piano part has a dynamic marking 'p'. The score is in 3/4 time and includes various musical notations such as rests, notes, and accidentals.

585

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

mf

cel - sis De - o! ¡Glo - ria, glo - ria ti - bi - Dó - mi

mf

¡Glo - ria, glo - ria ti - bi - Dó - mi

mf

cel - sis De - o! ¡Glo - ria, glo - ria ti - bi - Dó - mi

585

Pno.

Eunice II Acto
Andante Maestoso

(♩ = 76)

589

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

ne!... ne!... ne!... ne!...
 Hos - san - naal Hos - san - naal Hos - san - naal Hos - san - naal

mf *f marcato* *f marcato*

592

Sop.

T 1

T 2

Bar.

Bs.

S
Rey de los Cie - los,

T
Rey - de los Cie - los,

B
Rey de los Cie - los, de mar

Pno.

595

Sop.

(Fabricio, que porta una linterna, Petronio, Eunice y Marco hacen su aparición por el piso superior.)

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

de mar, de mar y tie - rra Cre - a - dor!

de mar, de mar y tie - rra Cre - a - dor!

de mar y tie - rra Cre - a - dor!

595

598

Sop.

T 1

T 2

Bar.

Bs.

S

Glo - ri - fi que - mos a Cris - to quees - nues - tro Dios Sal - va - dor

T

La pi - ra

B

598

Pno.

mf

(simil)

p

(Campanas)

Eunice II Acto

146

603

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mp

f marcato

del ho-lo-caus - to au - reo - laes de Re - den - ción. ¡Hos - san

603

607

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

f marcato

¡Hos - san - - nael Rey - de los Cie - los,

¡Hos - san - nael Rey - de los Cie - los,

nael Rey - de los Cie - los,

607

Pno.

f marcato

Eunice II Acto

148

610

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

de mar, de

da mar, de

de mar, de

610

612

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mar y tie - rra Crea - dor, Crea - dor

mar y tie - rra Crea - dor, Crea - dor,

mar y tie - rra Crea - dor, Crea - dor,

612

p

p

p

Eunice II Acto

150

Largo
stacc.

615

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mp

mp

mp

Crea - a dor!

Crea dor!

Crea dor!

Largo

618

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

Fabricio (deteniéndose) *mf*

A - ca lla - ron sus sal - mos.

Petronio

Es - ta

mp *mf* *dim.*

623

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mf

Prón-toes-ta-re - con e -

Mar-co Vinicio

rán a-go ta - dos - .

p

mf

Andante sostenuto
(♩. = 64)

628

Sop.

llos.
Marco Vinicio (a Eunice) *mf*

T 1

Es tás de-ci-di - daa tu sa - cri fi -

T 2

Bar.

Bs.

S

T

B

Pno.

Eunice II Acto

154

633 *p*

Sop. Mia mor ha-cia Ca-yoes no - bley pu - ro; pe-ro, ha-ciael Na za - re-noes di-vi - no,

T 1 cio?

T 2

Bar.

Bs.

S

T

B

633 *p*

Pno.

638 *mf* **Piu mosso**

Sop. pe - ro, ha - ciae! Na - za re - noes - di - vi - no .

T 1

T 2 **Fabrizio** (mezza voce) Tuab

Bar.

Bs.

S

T

B

Piu mosso

638 *mf* (mezza voce)

Pno.

Eunice II Acto

156

643

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

ne - ga ción, Je sús a - co - ge rá;

648

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mf

dig nae - res de la fa - lan - ge cris -

648

mf

2

2

2

2

3

2

Eunice II Acto

158

653 (salmodiado)

Sop. ¿Yel sa-gra-do Bau tis - mo?

T 1

T 2 *p cresc.* tia - na. A hí no fal - ta rá quien tead-mi

Bar.

Bs.

S

T

B

Pno. 653 *p cresc.*

658 *p* (libremente)

Sop. *p* (libremente)
¡Lo a - do se - a Dios que in fla - ma mi ser de mís - ti - coar - dor.

T 1

T 2 *fp*
nis - tre.

Bar.

Bs.

S

T

B

Pno. *f p*

Come prima

663

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mp

p

¡Glo-ria in ex cel - sis De - o! ¡Glo - ria ti - bi Dó - mi -

¡Glo - ria ti - bi Dó - mi -

¡Glo-ria in ex cel - sis De - o! ¡Glo - ria ti - bi Dó - mi -

663

Come prima

667

Sop.

Marco Vinicio

T 1

p

Pron - toa-ma-ne - ce rá

T 2

Bar.

p

Re - cor-dad mi plan. — El ar

Bs.

S

pp

- ne!

T

ne!

B

ne!

667

Pno.

p

cresc.

Eunice II Acto

162

672

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

did, cre-o, no pue-de fa llar - . A - pa-gad la luz

mf (a Fabricio) *p* (Fabricio obedece)

mf *p*

Andantino

$\text{♩} = 76$

676

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

(En el mismo orden indicado, descienden por la escalinata al piso inferior.-)

A-ho-ra des-cen da - mos

Andantino
($\text{♩} = 76$)
dolce

681

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

(Petronio, aproximándose al Carcelero, le despierta con el rollo de papiro que contiene la autorización del César de visitar a Ligia.)

681

Pno.

mf

p

stringendo

Presto agitato

(♩. = 150)

687

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

¡Eh, Car - ce le - ro!

Carcelero (sobresaltado) *f sfz*

¡Eh!, ¿quién

Presto agitato

(♩. = 150)

sfz *f*

Eunice II Acto

166

692

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mf *cresc.* *molto*

Ca - yo Pe tro - nio. Trai gou - naor - den

es?

696

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

im - pe - rial - Pa - raen tre - vis - tar

¿Pa - ra qué?

sfz

f

sfz

sfz

Eunice II Acto

168

700

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

700

sfz

sfz

(entregándole)

a la re-hén Li - gia A

Mos trad - me. Hay ór - de-nes

(tranquillo molto)
(♩ = 86)

704

Sop.

T 1

T 2

Bar.

hí lo tie-nes. Mi-rad. _____

(El carcelero, después de ver el sello imperial,

Bs.

S

T

B

(tranquillo molto)
(♩ = 86)

Pno.

704

sfz

mf

p

Eunice II Acto

170

710

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

710

pp

p

p

aproximándose a la luz de lámpara, le devuelve.)

Noes

¿Que-réis pa sar - - ?

716

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

ne - ce - sa - rio . (Toma la lámpara, abre la puerta,

Voy - en su bus - ca.

p (dolce)

Eunice II Acto

172

720

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

penetra en la prisión y vuelve con Ligia.)

(♩. = 64)

724

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

724

cresc. ed animando

The image shows a page of a musical score for Eunice II Acto, page 173. The score is for a full orchestra and vocal ensemble. The vocal parts (Sop., T 1, T 2, Bar., Bs., S, T, B) are mostly silent, indicated by a small black square on each staff. The piano part (Pno.) is the most active, starting at measure 724. It features a complex texture with multiple voices. The right hand plays a series of sixteenth-note patterns, while the left hand plays a more rhythmic accompaniment. The score includes a 'cresc. ed animando' instruction in the fourth measure of the piano part.

Eunice II Acto

Ligia

Allegro Apassionato

174

(arrojándose a los brazos de Marco)

(♩. = 104)

728

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

728

Allegro Apassionato

(♩. = 104)

f

Mar - co -

732

Sop.

mi - o!
Marco Vinicio (estrechándola) ¡Mar - co

T 1

¡Oh, bien - mí - o! Oh, bien —

T 2

Bar.

Bs.

S

T

B

Pno.

Eunice II Acto

176

736

Sop. *p*
mí - o...-! ¡Mar - co mí - o! ¡Mar - comí - o!;

T 1 *mf rall.*
mí - o! ¡Ah-, bien mí - o! ¡Ah-, bien mí - o!

T 2

Bar.

Bs.

S

T

B

Pno. *mf rall.* *p*

Andante Sostenuto assai

741 *mp*

Sop. *¡Mar - co mí o !*

T 1 *¡Ah - , bien mí o !*

T 2

Bar.

Bs.

S

T

B

Andante Sostenuto assai

741 *mp* *pp* *8va*

Pno.

(Ligia abraza a Eunice y Fabricio, luego a Petronio)

745

Sop.

(sotto voce e quasi parlato)

T 1

Se - a Pe - tro niel pos tre - ro.

T 2

Bar.

Bs.

S

T

B

Pno.

745 (8^{va})

p (con tenerezza)

750

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

Eunice II Acto

180

L'istesso tempo
(sotto voce)

mf

755

Sop. Si-goel con-se-jo de Mar - co. ¿Có - mo?

T 1

T 2

Bar. Petronio (sotto voce) Tu li-be-ra-ción he-mos pre-pa-ra - do Por

Bs.

S

T

B

755

Pno. L'istesso tempo dolce *mf*

760 *dolce*

Sop. Es - té - ril sa - cri fi - cio

T 1

T 2

Bar. *p* un me-ro cam - bio Eu - ni - ce tú se-rás. Es

Bs.

S

T

B

Pno. *p* *dolce*

Eunice II Acto

182

poco rit.

765

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

765

p

tá ya re suel - to. A - ten - taa mis ins - truc - cio - nes:

p

poco rit.

Risolto

769 (♩. = 76)

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

mf

Se re - fu - gia - rán -

Risolto
(♩. = 76)

769

mf

Pno.

771

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

- en la fin-ca de Fa-bri - cio ob-ten-dréel sal-vo-con-duc - to y sal-dréis ____ de

774

Sop. *f*

¿Qué se - rá - deEu-ni-ce?; ¿Qué se - rá deEu-ni-ce?

T 1

T 2

Bar. *mf*

Ro - ma, de Ro-ma.

Bs.

S

T

B

Pno. *mf* *f* *mf*³

777

Sop.

T 1

T 2

mf

Bar.

Bs.

S

T

B

Pno.

Ob - ten - dré su li ber - tad. Pron - toes - ta

(vuelve Ligia donde Marco)

779

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

re - mos reu - ni - dos. Mar - coos es - pe - ra Pia

p 3 3 *p*

Eunice II Acto

188

782

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

f

mf (expressivo)

do - sa men ti - ra. Eu - ni - ce se - ráu na

f

mf (expressivo)

785

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

— már-tir, már - tir -, y yo co - mo — soy ro - ma - no de vie - jo cu - ño,

Eunice II Acto

190

788

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

f

mf

3

3

mis ve - nas pa - soa la Par - ca

790

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

da - rán - A - cer - cad la luz - , guar dián - ; por úl - ti - ma

(al Carcelero)

p

cresc.

3

p

cresc.

Eunice II Acto

192

(El Carcelero levanta la lámpara. Petronio suelta la toga; trata de cubrirse con ella,

793

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

vez la con-tem-pla - ré .

f

p cresc. ed accelerando

Eunice II Acto
(intencionalmente golpea con la toga a la lámpara, la cual cae y ase apaga, sumiendo la escena en completa penumbra.-) 193

Allegro Vivo
(♩. = 120)

796

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

796

Allegro Vivo
(♩. = 120)

Eunice II Acto

194

799 (El Carcelero sale en busca de luz, circunstancia que aprovecha Eunice para trocar su manto escarlato con el desteñido de Ligia)

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

(molto tranquillo é moderato)

Pno.

799 dim. é poco rall.

mf

p

801

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

dim.

19/8

Andante misterioso

(♩. = 60)

803

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

- Andante misterioso -

(♩. = 60)

803

pp

The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The music is in 12/8 time and begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The piece concludes with a fermata over the final notes.

804

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

804 *mp* (senza espressione)

Pno.

Eunice II Acto

198

805

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

805

Pno.

806

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

(El Carcelero vuelve con una antorcha de resina y la sujeta a un gancho-)

806

Pno.

Eunice II Acto

200

807

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

The musical score is arranged in a standard orchestral layout. It begins at measure 807. The vocal parts (Sop., T 1, T 2, Bar., Bs., S, T, B) are currently silent, indicated by a horizontal line with a small black square on the staff. The piano accompaniment (Pno.) is active, featuring a repeating melodic pattern in the right hand. This pattern consists of a series of eighth notes: G4 (with a sharp sign), A4, B4, C5, D5, E5, F5, G5, followed by a quarter rest. The notes are grouped in pairs with slurs and have a dynamic marking of *p* (piano). The left hand of the piano is silent, indicated by a horizontal line with a small black square on the staff.

808

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

Petronio

The image shows a page of a musical score for the opera 'Eunice', Act II, page 201. The score is for measures 808-812. The vocal parts (Sop., T 1, T 2, Bar., Bs., S, T, B) are mostly silent, indicated by horizontal lines. The piano part (Pno.) features a repeating melodic pattern in the right hand, starting at measure 808. The pattern consists of a series of eighth notes with a slur over them, and a bass line with a single note. The word 'Petronio' is written above the Baritone staff in measure 809.

Eunice II Acto

202

809

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

p

Es - tein - ci - den - te, in - vo - lun - ta - rio,

810

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

a - cor - ta nues - tra vi

Carcelero

Eunice II Acto

204

811

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

si - ta - .

p

Pue - de ser,

812

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

pue - de ser de mal au - gu - rio.

Eunice II Acto

206

813

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

p *mf*

Vol - ved a la pri - sio - ne - ra a su lu

814 (Se despiden Eunice silenciosamente de todos y penetra a la prisión. El Carcelero asegura la puerta.)

Sop.

T 1

T 2

Bar.

gar.

Bs.

S

T

B

Pno.

814

p (express.)

Eunice II Acto

208

815

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

The image shows a page of a musical score for the opera 'Eunice', Act II, page 208, starting at measure 815. The score is arranged in a system with eight vocal staves and a piano accompaniment. The vocal parts are labeled Sop. (Soprano), T 1 (Tenor 1), T 2 (Tenor 2), Bar. (Baritone), Bs. (Bass), S (Soprano), T (Tenor), and B (Bass). The piano part (Pno.) is at the bottom. The piano accompaniment features a complex rhythmic pattern with slurs and accents, starting at measure 815. The vocal staves are mostly empty, with a few notes visible in the Soprano, Tenor 1, Tenor 2, Baritone, and Bass parts. The Soprano, Tenor, and Bass parts have a few notes, while the Soprano and Tenor parts have a few notes. The piano part is the most active, with a complex rhythmic pattern.

816

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

The image shows a page of a musical score for Eunice II Acto, page 209. The score is for a full vocal ensemble and piano. The vocal parts are Soprano (Sop.), Tenors 1 and 2 (T 1, T 2), Baritone (Bar.), Bass (Bs.), Soprano (S), Tenor (T), and Bass (B). The piano part (Pno.) is at the bottom. The score begins at measure 816. The piano part features a complex rhythmic pattern with many sixteenth notes and slurs. A mezzo-forte (mf) dynamic marking is present in the piano part. The vocal parts are currently silent, indicated by a small black square on each staff.

Eunice II Acto

210

818

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

818

Pno.

mf

p

(Los tañidos de trompetas y tubas anuncian la proximidad de Nerón y su Comitiva, en visita de cárceles.)

Maestoso

820

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Maestoso

(Trompa trás de escena)

820

Pno.

smorzando

p

Eunice II Acto
Allegro Agitato

(Cunde la sobreexcitación)

(♩. = 112)

822

Sop.

T 1

T 2

Bar. *Petronio* *p*

Bs. *Carcelero* *mf*

S

T

B

¡La Cor - te de ____ Ne - rón!
¡Es

822

Pno.

Allegro Agitato
(♩. = 112)
(non legato)

p cresc.

824

Sop.

Marco Vinicio

T 1

Fabricio

mf

T 2

Petronio

mf

La

¡Es com - pro - me - te

Bar.

Carcelero

Bs.

el Em - pe - ra - dor

S

T

B

Pno.

Eunice II Acto

214

825

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

guar - dia de Ne - rón! La

dor! ¡Es com La

¡Es el

ff

ff

826

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

guar - dia de Ne

guar - dia de Ne

pro - me - te - dor! Es com

Cor - te de Ne

pe - ra - dor! ¡Es el

decresc.

Eunice II Acto

216

827

Sop.
rón!

T 1
rón!

T 2
pro me te - dor

Bar.
rón!

Bs.
Em - pe - ra - dor!

S

T

B

Pno.

828

Sop.

T 1

T 2

(Al Carcelero, arrojándole una bolsa de monedas.)

Bar.

¿Hay al gu-nao-tra sa-li - da?
(después de ajustarse al cinto, indica a extrema izquierda)

Bs.

S

T

B

828

Pno.

Eunice II Acto

218

831

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mf

Por a - quel pa - sa - di - zo _____ sal

Detailed description of the musical score: The score is for Eunice II Acto, page 218, starting at measure 831. It features seven vocal staves and a piano accompaniment. The vocal parts are Soprano (Sop.), Tenors 1 and 2 (T 1, T 2), Baritone (Bar.), Bass (Bs.), Soprano (S), Tenor (T), and Bass (B). The piano accompaniment (Pno.) is marked *mf* and consists of two staves. The bass line of the piano part has a melodic line with eighth and sixteenth notes, and a bass line with chords and arpeggiated figures. The vocal line for the Bass part includes the lyrics 'Por a - quel pa - sa - di - zo _____ sal'. The piano part has a dynamic marking of *mf* and a tempo marking of 831. The score is in a key signature of one flat (B-flat) and a common time signature (C).

832

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

mf

Vá - mo - nos, el tiem - poa

dréis al ex - te - rior.

Eunice II Acto

220

(Hacen todos mutis, a excepción del Carcelero.)

833

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

sfz

pre - mia.

sfz *sfz* *ff*

834

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

834

Pno.

dim.

Eunice II Acto

222

(Nerón y su comitiva de Augustanos, p

835

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

835

Pno.

rall. poco

p

Maestoso

838

Sop.

Escena XII

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

838

Maestoso

f

2

2

Eunice II Acto
Allegro Giusto

(♩ = 100)

841

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Allegro Giusto

(♩ = 100)

841

841

841

Pno.

845

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

(a Tigelino, descendiendo la escalinata)

Nerón

845

845

845

Pno.

Eunice II Acto

226

848

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

848

848

848

Pno.

p

La sa - can de ——— la pri-sión; noen - tra - réa tal sor - di - dez.

Moderato assai

(♩ = 70)

852

Sop.

T 1

T 2

Bar.

Bs.

mf **Carcelero** *f*

Co - mo - túor de - nes, Cé - Sar. ¡A - ve Cé - sar, Im - pe

S

T

B

Moderato assai

(♩ = 70)

852

852

852

Pno.

mf Pesante *f*

856

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

ra - tor! Tra ed - nos a la

sfz *mp* *mf*

7

3

3

860

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

860

p

mf

Carcelero
(Abre la puerta, penetra a la prisión, vuelve con Eunice y la presenta a Nerón)

na - za re - na Li - gia Al ins - tan - te. Se ñor.

Eunice II Acto

230

865

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

The image shows a page of a musical score for the opera 'Eunice II Acto', page 230. The score is for measures 865-868. It includes vocal parts for Soprano (Sop.), Tenors 1 and 2 (T 1, T 2), Baritone (Bar.), Bass (Bs.), and a full vocal ensemble consisting of Soprano (S), Tenor (T), and Bass (B). The piano accompaniment (Pno.) is written for the right and left hands. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part features complex rhythmic patterns, including triplets and slurs, and is marked with the number 865 at the beginning of the first measure.

Andantino

(♩. = 60)

869

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Andantino

(♩. = 60)

869

869

869

Pno.

Moderato

(♩ = 80)

873

Sop.

T 1

T 2

Bar.

Nerón

p

Des - cu - brí - os; u - na vez más -

Bs.

S

T

B

Moderato

(♩ = 80)

873

873

873

(ad libitum)

p

p

Pno.

877

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

877

877

877

Pno.

(Eunice no accede)

que road-ad-mi-rar vues-tra bel - dad.

(ad libitum)

mp

Eunice II Acto

234

881 (Como Eunice no accede a segunda insinuación, Tigelino violentamente le arrebató el manto.)

Sop.

T 1

T 2

Bar. *Con Furia*
f ¡Por Yo - ve, por Yo - ve, des-cu-brí - os ya!

Bs.

S

T

B

881

881

881

881

884

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

884

884

884

Pno.

(exasperado)

Tigelino

Eunice II Acto

236

888

Sop.

T 1

T 2

Bar. *f* (violento) *f*

Bs. *f*

S

T

B

888

888

888

Pno. *f*

¡Noes Li - gia! ¡Noes Li - gia! ¡Es vil, es vil im - pos - ¡Es Eu - ni - ce!

The score is written for a full vocal ensemble and piano. The vocal parts (Sop., T 1, T 2, Bar., Bs., S, T, B) are mostly silent, indicated by a large '888' above each staff. The Baritone part is the primary vocal line, starting with a forte (*f*) dynamic and a 'violento' marking. The Bass part also begins with a forte (*f*) dynamic. The Piano accompaniment (Pno.) features a complex texture with triplets in the right hand and chords in the left hand, all starting at measure 888.

Eunice

891

Sop. *mf* 3 *cresc.* 3 3 3 3 3
 ¡Soy - cris - tia - na! — ¡Soy - cris -

T 1

T 2

Bar. *sfz*
 tu - ra - !

Bs.

S

T

B

891

891

891 *mf* *cresc.*
 3 3 3 3 3 3

Pno.

Eunice II Acto

238

Sop. *ff* ⁸⁹⁴ *b* *v* *v*

tia na - ! ¡Soy³ - cris - tia - - -

T 1

T 2

Bar. *f* ³ Nerón ¡Es — Eu -

Bs. *ff* *dim.* ³

¡Es ar did, es ar did de

S

T

B

⁸⁹⁴

⁸⁹⁴

Pno. *ff* *dim.* ³ ³ ³ ³

897

Sop. *na!*

T 1

T 2

Bar.

Bs. *ni - ce - !*
(Al Carcelero, furibundo) p 3 cresc.
Pe - tro nio. ¡Di - me!, ¿Fué él? ¡Di³ me! ¿Fué él?

S

T

B

897

897

Pno.

Eunice II Acto

240

901

Sop.

T 1

T 2

Bar.

Bs.

Carcelero (suplicante)

¿Fué él? ¿Fué él? Sea - pa - ga - ron las lu - ces...

S

T

B

901

901

Pno.

905

Sop.

T 1

T 2

Bar.

Bs.

no po - dí - a ver... - ¡per - dón!... - ¡per dón - !

S

T

B

905

905

905

Pno.

Eunice II Acto

242

908

Sop. *f* ¡Di - ce la ver - dad!

T 1

T 2

Bar.

Tigelino (Se dispone a atravesarle con la espada, pero Eunice se interpone)

Bs. ¡E - res su cóm - pli-ce!

S

T

B

908

908

908

Pno.

911

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

911

911

Pno.

¿Por qué le de-fien - des?

Augustanos *f* *mf*

¡Pro-ter - va trai-ción! ¡Pro-ter - va trai -

f *mf*

Eunice II Acto

244

914

Sop.

T 1

T 2

Bar. *Nerón* *mf* *cresc.*
¡De - be

Bs.

S

T
ción, trai - ción

B

914

914

Pno. *sfz* *mf* *cresc.*
stacc. 3 3

916

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

916

916

916

Pno.

ser cris - tia - no! ¡A las **Carcelero**

ff

8va

3

3

3

3

3

3

ff

Eunice II Acto

246

918 *ff*
 Sop. *ff*
 Noes nin - gún trai - dor - !, ¡Noes nin - gún trai - dor!

T 1

T 2

Bar. *ff*
 fie - ras, con e - llos!; A las fie - ras, con e - llos!

Bs. *ff*

S *ff*
 ¡Cle - men - cia per

T

B

918

918

Pno. *ff*

920

Sop.

T 1

T 2

Bar.

Bs. *decresc.* **Tigelino** *p* 3 *cresc.*

S *dón!* *per* 3 *dón!* A - las fie - ras,

T

B

920

920

920

Pno. *decresc.* 3 3 *p* 3 *cresc.*

923

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

(Los dos centuriones le arrojan violentamente a la prisión.)

f Carcelero

a 3 las fie - ras, con e llos! ¡Cle men - cia, cle

923

923

923

927

Sop.

T 1

T 2

Bar. *Nerón (a Eunice) mf*
En cuan - toa tí,

Bs. men - cia, per dón!

S

T

B

927

927

Pno.

Detailed description of the musical score: The score is for a scene in Act II of the opera 'Eunice'. It begins at measure 927. The vocal parts (Sop., T 1, T 2, Bar., Bs., S, T, B) are mostly silent, indicated by a horizontal line with a bar. The Baritone (Bar.) part enters with the lyrics 'En cuan - toa tí,' in a mezzo-forte (mf) dynamic. The Bass (Bs.) part enters with the lyrics 'men - cia, per dón!' in a mezzo-forte (mf) dynamic. The Piano (Pno.) part features a complex accompaniment with triplets in both hands, dynamic markings of sfz and mf, and various articulations like slurs and accents.

Eunice II Acto

250

930

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

no se rán de Pe tro - nio

f

930

930

930

Pno.

f

3

3

933

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

933

933

Pno.

los bra - zos que tea-3a-ri - cien - ,

mf *dim.* *p*

mf *dim.* *p*

Eunice II Acto

252

936

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

936

936

936

Pno.

si - no las Zar - pas deun o - so, las

mf

f

mf

f

939

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

939

939

Pno.

mf cresc. é string.

zar - pas deun o - so tees-tre - cha

mf cresc. é string.

Eunice II Acto

254

942

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

942

942

942

Pno.

rán en a bra - zo le - tal.

sfz

sfz

944

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Pno.

ff

Ja - , ja - , ja - , ja - ja!

Tigelino

Augustanos, Pretorianos y Centuriones

In te

Eunice II Acto

256

In tempo

946

Sop.

T 1

T 2

In tempo

Bar.

Bs.

S

T

B

946

946

Pno.

¡A las fie - ras, na - za - re - nos!

¡A las fie - ras, na - za - re - nos!

ff

ff

ff

948

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

f

dim. e rall.

f

dim. e rall.

¡A las fie - ras, na - za - re nos!...

¡A las fie - ras, na - za - re

¡A las fie - ras, na - za - re nos!...

¡A las fie - ras, na - za - re nos!...

948

948

948

Pno.

f

dim. e rall.

3 3 3 3 3 3 3 3 3 3 3 3

Eunice II Acto **Adagio sostenuto**

(♩. = 60)

(postrándose de hinojos y elevando las miradas al cielo)

Eunice

p

Sop.

951

Musical staff for Soprano (Sop.) with notes and rests.

Mi ho - lo - caus - atoa co - ge - rá... _____

T 1

Musical staff for Tenor 1 (T 1) with notes and rests.

T 2

Musical staff for Tenor 2 (T 2) with notes and rests.

Bar.

Musical staff for Baritone (Bar.) with notes and rests.

Bs.

Musical staff for Bass (Bs.) with notes and rests.

Cristianos

S

Musical staff for Soprano (S) with notes and rests.

T

Musical staff for Tenor (T) with notes and rests.

B

Musical staff for Bass (B) with notes and rests.

Adagio sostenuto

(♩. = 60)

951

Musical staff for Soprano (S) with notes and rests.

951

Musical staff for Tenor (T) with notes and rests.

Pno.

Piano accompaniment (Pno.) with triplets and a *(dolce)* section.

953

Sop. *mf* el in-mor-tal Ga-li-le - o -

T 1

T 2

Bar.

Bs.

S *p* - i Glo - ria - in ex - cel - sis De - - - o!...

T

B *p* - i Glo - ria - in ex - cel - sis De - - - o!...

953

953

953

Pno. *mf*

Eunice II Acto

260

955

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

955

955

955

Pno.

mf

mf

mf

mf

Gloria tibi Deo

Gloria tibi Dó

6

6

6

6

6

956 **Eunice** *f*

Sop. - - - - - Mi ho - lo - caus - toa co

T 1 - - - - -

T 2 - - - - -

Bar. **Nerón** *f*

Bs. **Tigelino** *f* ¡A las fie - ras,

S *f* ¡A las fie - ras,

T *f* ¡Glo - ria in ex -

B *f* ¡Glo - ria in ex -

956 **Augustanos, Pretorianos y Centurione** *f*

956 *f* ¡A las fie - ras,

956 *f* *8va*

Pno.

Eunice II Acto

262

958

Sop. ge - rá el in - mor - tal Ga - li le - o!

T 1

T 2

Bar. na - za-re - nos! ¡A las fie - ras, na - za - re - nos!

Bs. na - za-re - nos! ¡A las fie - ras, na - za - re - nos!

S cel - sis De - - - o - - ! - -

T cel - sis De - - - o - - !

B

958

na - za-re - nos! ¡A las fie - ras, na - za - re - nos!

958

(8va)

958

Pno.

961 *f*

Sop. *f*
 ¡Mi ho - lo - caus - to a co - ge - rá el in - mor - tal Ga - li

T 1

T 2

Bar. *f*
 ¡A las fie - ras, na - za - re - nos! - ¡A las fie - ras,

Bs. *f*
 ¡A las fie - ras, na - za - re - nos! ¡A las fie - ras,

S
 ¡glo - ria - in - ex - cel - sis De

T
 ¡Glo - ria in ex cel - sis De

B

961 *f*
 ¡A las fie - ras, na - za - re - nos! ¡A las fie - ras,

961 *f*

8va

961 *f*

Pno.

Sop. *ff*
 964
 le - - - o!

T 1

T 2

Bar. na - za-re - nos!

Bs. na - za-re - nos!

S o!

T o!

B

ff
 964
 na - za - re - nos!

ff
 964
 (8va)

Pno.

967

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

Largo

(♩ = 86)

ritard.

967

967

967

Pno.

Eunice II Acto

266

970

Sop.

T 1

T 2

Bar.

Bs.

S

T

B

970

970

smorzando

970

smorzando

970

g^{va}

ppp

Pno.