

**JOSEPH HAYDN**

# L' ISOLA DISABITATA

---

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THOMAS BUSSE

SECONDA PARTE



## 12. SECONDA PARTE

(Gernando solo affannato, indi Enrico.)

Gernando

Violin I

Violin II

Viola

Bassi

*f p f f p f f p f*

9 GERNANDO

Ger. Ah pres sa - ga fu l'al - ma di sue sevn - tu - re. In van m'af - fret to;

Vln. I

Vln. II

Vla.

Bs.

*p p p p*

15

Ger. in van - o cer co, chia mo, m'af - fan no: un' or - ma, un seg no dell' - i - dol mi - o non

Vln. I

Vln. II

Vla.

Bs.

*p*

21

Ger. *tro vo.* Ov' - è l'a - mi co? For - se ei più for - tu - na to. En ri co.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Bs. *p* *f*

Adagio

28

Ger. En - ri co? Cher chi si. Oh Dio, non pos so: oh Di - o, m'op pri me la stan

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Bs. *f* *p*

(nell'appressarsi  
Gernando vede l'iscrizione)

36

Ger. chez za e il do - lor! Là su quel sas so si res - pi ri e si at - ten da. Co me! No te eu

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Bs. *p* *f*

44 (legge)

Ger. ro pee? Stel le! Il mio no me? Chi ve l'im-pres se e quan do?

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

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

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

Bs. *p* *f* *f* *f* *f* *pp*

51

Ger. DEL TRA - DITOR GER - NAN-DO COS-TAN ZA AB BAN DON - A-TA I GIOR NI

Vln. I

Vln. II

Vla.

Bs.

54 (s'appoggia al sasso)

Ger. SUOI IN QUESTO TER MI - NÒ LI-DO STRAN - IE RO. Io man co

Vln. I

Vln. II

Vla.

Bs.

60 ENRICO GERNANDO (appoggiato al sasso) ENRICO

En. Ah mi con for ta. Sa - i Cos - tan za o ve sia? Cos - tan za è mor ta. Co me!

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

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

Vla. *f* *p* *f*

Bs. *f* *p* *f*

GERNANDO ENRICO (legge piano le prime parole, accennando l'iscrizione) e poi esclama)

Ger. Leg gi In - fel - i ce! DAL TRADITOR GERNANDO I GIORNI SUOI IN QUESTO TERMI  
COSTANZA ABBANDONATA

Vln. I *p* *fp*

Vln. II *p* *fp*

Vla. *fp*

Bs. *fp*

72 ENRICO

En. NÒ LI DO STRAN - IE RO. A MI CO PAS SEG - GIE RO, SE UNA TI GRE NON SEI, O VEN DI CA

Vln. I

Vln. II

Vla.

Bs.

76

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. D

En.

GERNANDO  
(cade piangendo sul sasso)

O COMPIA-NGI. (Ap-pien com pi - ta l'o - pra non è.) Non le bas-tò la vi - ta.

Vln. I

Vln. II

Vla.

Bs.

80 Adagio

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. D

80 Solo in D

En.

ENRICO

Oh tra ge dia fu ne sta! Ah pian gi, a-mi co; le

85

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. D

85

En.

85

la - grime son giu ste. Io t'a com pag-no, t'a com pag na no i sas si.

89

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. D

En.

Un-i-co in tan-to do lor, ma gran con-for-to, è che ri-mor-si al-men non ha-i.

Vln. I

Vln. II

Vla.

Bs.

93

En.

Fac-es-ti quan-to da un uom ri-chie-de e l'amo-re e la fe-de, e la ragion-e

Vln. I

Vln. II

Vla.

Bs.

*fz*

*fz*



96

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. D

En.

e l'on-es-tà. Non piac que al Ciel di se con dar-ti. Or non ti res-ta che pie

Vln. I

Vln. II

Vla.

Bs.

100

En.

gar, — co me pio, la fron te u mi le ai de cre-ti su pre mi; e, co me sag gio, ab ban do nar que sta cru del con

Vln. I

Vln. II

Vla.

Bs.

*fz*

*fz*

*fz*

*fz*

*fz*

104 *Largo assai*

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. *p*

Hn. D *p*

En. *GERNANDO*  
 tra - da. Ab ban-do-nar - la! E do-ve vuoi ch'io va - da? O - ve spe - ri

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

Detailed description of the musical score: This page shows measures 104 to 106 of a musical score. The tempo is marked 'Largo assai'. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn in D (Hn. D), English Horn (En.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). All woodwind and string parts are marked with a piano (*p*) dynamic. The English Horn part features a vocal soloist with the lyrics: 'tra - da. Ab ban-do-nar - la! E do-ve vuoi ch'io va - da? O - ve spe - ri'. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line is in a higher register than the instrumental parts, with a melodic line that is expressive and somewhat plaintive.

107

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. D

Ger.

8 ch'io pos - sa più ri-po - so tro - var! Que sto è il sog gior - no, che il Ciel mi des ti - nò.

Vln. I

Vln. II

Vla.

Bs.

*f*

*f*

*f*

110

En. ENRICO GERNANDO

Ma che pre ten - di? Res - pi - rar, fin ch'io vi - va, sem - pre quell' au - re is - tes - se, che il mio

Vln. I

Vln. II

Vla.

Bs.

113

Fl.

Bsn.

Ger.

Vln. I

Vln. II

Vla.

Bs.

ben res pi-rò: di ques ti og get - ti nu tri re il mio tor men to; que sto sas so a ba

*p*

*p*

*p*

*p*

*p*

*p*

117

Fl.

Bsn.

Ger.

Vln. I

Vln. II

Vla.

Bs.

ciar; vi - ver pren - an - do; com - pi re il mio des - ti - no col suo no - me fra' lab - bri, a lei vi

*fz*

*fz*

*fz*

*fz*

*fz*

121 ENRICO GERNANDO

Ger. 8 ci no. Ah Ger-nan do, ah che di ci! E la pa tria? E gli a mi ci? e il vec chio ge - nitor? L'ucci de-

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

125

Ger. 8 re i se in que sto sta-to io mi mos tras si a lui. Va; per me tu l'as si sti: mi fi do a te.

Vln. I

Vln. II

Vla.

Bs.

130 ENRICO

Ger. 8 Se del mio ca - so ei chie de, rad - dol - ci sci nar-ran do il ca - so mio. E tu spe - ri ch'io

Vln. I

Vln. II

Vla.

Bs.



Ob. 1

Ob. 2

Hn E-b

Ger.

Vln. I

Vln. II

Vla.

Vc.

Solo

Staccato assai

bar, il mio car do - glio: io non vo - glio al - tro com - pa - gno che il mio

Ger.

Vln. I

Vln. II

Vla.

Vc.

bar - - - - - ba - ro do - lor, che il mio

6

Ger. bar - - - - - ba - ro do - lor. qual con -

Vln. I

Vln. II

Vla.

Vc.

7

Ger. for - - - - - to in que - - - - - sta a - re - - - - - na un a -

Vln. I

Vln. II

Vla.

Vc.

8

Ger. - mi - - - - - co a me sa - - - - - ria? qual con -

Vln. I

Vln. II

Vla.

Vc.



9

Ob. 1

Ob. 2

Hn E-b

Ger.

Vln. I

Vln. II

Vla.

Vc.

for - to un a - mi - - - co a me sa ria? Ah la mia, ah,

12

Ob. 1

Ob. 2

Hn E-b

Ger.

Vln. I

Vln. II

Vla.

Vc.

nel - la sua pe - na - ren de reb - be - si mag gior, ren de reb - - - - be - si mag

*fz* *p* *f* *p* *fz* *p* *fz* *p*



20

Ob. 1

Ob. 2

Hn E-b

Ger.

8 bar, io non vo - - - glio al - tro com -

Vln. I

Vln. II

Vla.

Vc.

*p*

21

Hn E-b

Ger.

8 pag - no che il mio bar - - - - ba - ro do -

Vln. I

Vln. II

Vla.

Vc.

*f* *p*

*fz* *p*

*fp*

*fp*

22

Ob. 1

Ob. 2

Ger.

lor. Qual con - for - - - to in que - - - sta a -

Vln. I

Vln. II

Vla.

Vc.

23

Ob. 1

Ob. 2

Hn E-b

Ger.

re - na un a - mi - ca a me sa - ria, a me sar - i - a? Ah la

Vln. I

Vln. II

Vla.

Vc.

26

Ob. 1

Ob. 2

Hn E-b

Ger.

8 mia nel - la sua pe - na nel - la sua pe - - - - na ren - de -

Vln. I

*p* *fz* *p*

Vln. II

*p* *fz* *p*

Vla.

*p* *fz* *p*

Vc.

*p* *fz* *p*

29

Ger.

8 reb - be - si mag - gior, ren - de - reb - - - - be - si mag -

Vln. I

Vln. II

Vla.

Vc.



## 14. SCENA OTTAVA

Violin I

Violin II

Viola

Enrico

Bassi

*f*

ENRICO(solo)

Non s'irr-i-ti fra' pri mi im pte ti il suo do - lor. Me ri ta il ca so que sto ri guardo; e s'ei per-siste, a for-za quindi

*f*

Vln. I

Vln. II

Vla.

En.

Bs.

*f*

6

svel ler lo è d'uo po. O-là. Dov reb be co là sul pal-is - cher mo al cun de' no stri tro var si

*f*

Vln. I

Vln. II

Vla.

En.

Bs.

*p*

(escono due marnari)

10

pu-re. O-là. Con-vie ne, a mi - ci, ra-pir Ger nan-do. Ei di do lo-re in-

*p*

13

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

En. *f* *p*

Bs. *f* *p*

sa - no non vuol con noi par - tir. V'è no to il si - to, do - ve co - là fra sas - si scor - re

16

Vln. I

Vln. II

Vla.

En.

Bs.

limpi do un ri o? Selvo so è il lo co, e all in - si die op por - tu - no. I vi nas

19

Vln. I *f*

Vln. II *f*

Vla. *f*

En.

Bs. *f*

cos - ti, ch'e gli pas si as pet - ta te, e al - la na ve il trae te. U - di ste? An da te.

(partono i marinari)



## 15. SCENA NONA

Allegro

Flute *p* *f*

I.

Oboe

II.

Bassoon *p* *f*

Horn in D

Violin I *p* *f*

Violin II *p* *f*

Viola *p* *f*

Sylvia  
 (Enrico innanzi dalla sinistra.  
 Silvia indietro dal medesimo lato,  
 savanzandosi verso la destra senza vederlo)

SYLVIA  
 Dov' - é Costanza?

Bassi *p* *p* *f* *f*

8

Vln. I

Vln. II

Vla.

Sy. (Enrico la sente e si rivolge) ENRICO SYLVIA

Io non la trovo a lei... Che miro! ascol-ta bella ninfa. Ah di nuovo tu sei qui!

Bs.

15

I. *f*

II. *f*

Bsn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

En. ENRICO SYLVIA (dalla scena) ENRICO

Perché fuggi? Odi un momento. Che vuoi da me? Sdo ammir - ar ti, e

Bs. *f*





33

Fl.

Ob. I.

Ob. II.

Bsn.

Hn. D

Vln. I

Vln. II

Vla.

Sy.

Bs.

*p*

*p*

33

33

33

33

33

33

33

33

SYLVIA  
(avvicandosi)

ENRICO

("Che dol-ce as - pet to")

ma di tan-to spa

33

Detailed description: This page of a musical score covers measures 33 to 38. The score is for a full orchestra and two vocalists, Sylvia and Enrico. The woodwind section includes Flute (Fl.), Oboe (Ob. I and II), Bassoon (Bsn.), and Horn in D (Hn. D). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The vocal parts are for Sylvia (Sy.) and Enrico (Enrico). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 33. The Flute part has a melodic line starting in measure 35. The Oboe and Bassoon parts have a sustained note in measure 33, followed by a melodic line in measure 35. The Horn in D part has a sustained note in measure 33, followed by a melodic line in measure 35. The Violin I and II parts have a melodic line starting in measure 35. The Viola part is silent. The vocal parts enter in measure 33. Sylvia's part begins with the lyrics "SYLVIA (avvicandosi) ("Che dol-ce as - pet to")". Enrico's part begins with the lyrics "ENRICO ma di tan-to spa". The score ends at measure 38.

40

Fl.

Bsn.

Vln. I

Vln. II

Vla.

En.

Bs.

*fp* *f* *p*

ven-to qual ca-gione in me trovi? Al fin non sono un as pi de, un a fiera. Un uomo al

47

Vln. I

Vln. II

Vla.

En.

Bs.

*f* *f* *f*

SYLVIA (turbandosi) ENRICO SYLVIA (fugge spaventata)

fi ne render non ti dov-ri-a co sì smar-rita. Un uom sei dunque? Un uom. Soccor so! A

52

Fl. *f*

Ob. I. *f*

Ob. II. *f*

Bsn.

Hn. D

Vln. I *p*

Vln. II *p*

Vla. *p*

Sy. ENRICO (la raggiunge e la trattiene) SYLVIA (inginocchiandosi)  
 i-ta! Fer ma. Pie tà, mer-cé! Nulla io ti feci: non es semi cru

Bs. *p*

61

Vln. I

Vln. II

Vla.

Sy. ENRICO (la solleva)

del. Deh sor-gi, o ca-ra: ca-ra, ti ras-si - cu ra. Ah mi tra-fig ge

Bs.

69

Vln. I

Vln. II

Vla.

En. SYLVIA

quell' in giu sto ti - mo re. (Ch'io mi fi do di lui mi di-ce il co-re.)

Bs.

*p*

75

Vln. I

Vln. II

Vla.

En. ENRICO

Di, se cor te - se se - i, co - me sei bel la, do ve, quan - do res - tò di vi - ta pri - va? Cos -

Bs.

*f*

SYLVIA



78

Vln. I

Vln. II

Vla.

Sy.

Bs.

*p*

*p*

*p*

*p*

ENRICO

tan - za? Lo-de al ciel Cos-tan-za è vi - va. Vi - va! Ah, Sil - via gen - til, (ché al

81

Vln. I

Vln. II

Vla.

En.

Bs.

81

81

SYLVIA

si-to, ag li an-ni cer to Sil-via tu sei,) cor-ri a Cos-tan-za. A Gern - nan - do io fra tan - to. Ah dunque è

84

Vln. I

Vln. II

Vla.

Sy.

Bs.

*f*

*f*

*f*

84

84

ENRICO

te-co quel cru del, quell' in - gra to? Chia ma lo sven tur - a - to, ma non cru de le. Ah, non tar

87

Vln. I

Vln. II

Vla.

En. **SYLVIA**

dar: sar eb be tir an - ni - a dif fer ir le gio ie es tre - me di due spo - si si fi di. An-dai mo in sie-me.

Bs.

*f*

91

Vln. I

Vln. II

Vla.

En. **ENRICO**

No; se in sie me ne an - diam, bis og na all' op ra tem po mag - gior. Va. Qui con lei rit - or na; con lui qui tor ne

Bs.

95

Vln. I

Vln. II

Vla.

En. **SYLVIA** (in atto di partire)      **ENRICO** (come sopra)      **SYLVIA** (con affetto)

rò. Sen - ti: e il tuo no - me? En - ri - co. O - di - mi. Ah trop - po non trat - ten -

Bs.

98

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Sy. 98 ENRICO SYLVIA  
 er ti. Onde la fretta, o cara? Non so. Mesta io mi tro vo. Subito che mi lasci; e in un mo mento poi ral le gar mi

Bs. 98 *f* *p*

103

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

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

Vla. *f* *p* *p*

Sy. 103 ENRICO (parte)  
 sen - to, al - lor che tor - ni. Ed io te - co vi - vrei tut - ti i miei gior ni.

Bs. 103 *f* *p* *p*

### 16. SCENA DECIMA

**Allegro**

106

Vln. I *p* *fz fz* *p* *fz fz*

Vln. II *fz fz* *p* *fz fz*

Vla. *fp fp* *p* *fp fp*

Sy. 106 SYLVIA(sola)  
 Che mai m'avven ne!

Bs. 106 *fp fp* *p* *fp fp*

113

Vln. I *f*

Vln. II *f*

Vla. *f*

Sy. *f* *fz* *fz* *f*

Bs. *f* *fp* *fp* *f*

Ei par te, e mi res ta pre sen te? Ei par te, ed io pur

118

Vln. I *p*

Vln. II *p*

Vla. *p*

Sy. *p*

Bs. *p*

sem-pre col pen-sier lo vo se-guen do? Per ché tan to af fan nar-mi?

122

Vln. I *p*

Vln. II *p*

Vla. *p*

Sy. *p*

Bs. *p*

io non m'in-ten-do.



13

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

*fz fz p fz p fz fz f*

*fz fz f*

*fz fp fp f*

*fp fp f*

19

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

*p f*

*p f*

*p f*

*p f*



36

Ob. 1

Ob. 2

Hn. G

Sy.

cor, s'ac - cre - sce nel mio cor. Ohi - mè, che fuo - co or -

Vln. I

Vln. II

Vla.

Bs.

*fp* *f* *p* *f*<sup>3</sup> *p*<sup>3</sup>

*fp* *f* *p* *f*<sup>3</sup> *p*<sup>3</sup>

*fp* *f* *p* *f*<sup>3</sup> *p*<sup>3</sup>

*fp* *f* *p* *f*<sup>3</sup> *p*<sup>3</sup>

41

Ob. 1

Ob. 2

Hn. G

Sy.

ri - bi le, che fie - ra sman-ia è ques-ta, che fie - ra sman ia è ques - ta;

Vln. I

Vln. II

Vla.

Bs.

*fp* *fp* *fp*

*fp* *fp* *fp*

*fp* *fp* *fp*

*fp* *fp* *fp*



46

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

*p* *fz* *p* *fz* *p* *fp* *fp*

ti - ran-no A mor, t'ar - res - ta, non tan - ta cru del - tà. Ti - ran-no A mor t'ar - res - ta, non

53

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

*f* *p* *p* *f* *f* *pp* *cresc.* *f* *pp* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f*

tan - ta cru - del - tà, non tan - ta, non tan - - - ta - - - del -



71

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

po - co, co - sì l'ar - den - te fo - co s'ac - cre - sce nel mio cor, s'ac - - -

*fz* *f* *f* *f*

76

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

cre - sce, s'ac - cres - ce nel mio cor. Ohi - mè. ohi -

*tr* *f* *p* *f* *f* *p* *f* *f* *p* *f*

80

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

*p* *fp* *fp* *fp* *fp* *fp*

mè, che fo - co or - ri - bi le, che fie - ra sman - ia è que - sta; che fie - ra sman ia è ques -

86

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

*f* *p* *fz* *p*

- - - - ta ti - ran - no A mor \_\_\_\_ t'ar - res - ta, non tan - ta cru - del - tà.

92

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

*f*

*f*

*fz* *fz* *f* *p* *fz* *f*

*fz* *fz* *f* *p* *fz* *f*

*p*

*p* *fp* *fp* *fp* *f*

non tan - ta cru - del - tà, cru - del -

98

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

*p*

*p*

*p*

*p* *fz* *fz* *fz* *fz* *p*

*p* *fz* *fz* *fz* *fz* *p*

*fz* *fz* *fz* *f*

*p* *fz* *fz* *fz* *f* *p*

tà, non tan - ta, non tan - ta, non tan - ta, non tan - ta cru - del - tà,

103

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

non tan - ta, non tan - ta, non tan - ta, non tan - ta cru - del - tà, non

*fz fz fz f p*

*fz fz fz f p*

*fz fz fz fp*

107

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

tan - ta cru - del - tà, non tan - ta cru - del - tà.

*f p f*

*f p f*

*f f*

III

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

*p* *f*

*p* *f*

*p* *f*

*p* *f*

Detailed description: This page of a musical score, numbered 46, features eight staves. The top four staves are for woodwinds: Ob. 1 and Ob. 2 (Oboes), Hn. G (Horn in G), and Sy. (Saxophone). The bottom four staves are for strings: Vln. I and Vln. II (Violins), Vla. (Viola), and Bs. (Bass). The score is in 2/4 time and G major. A 'III' rehearsal mark is placed above the first measure of each staff. The woodwinds play melodic lines with eighth-note patterns. The strings play a rhythmic accompaniment of eighth notes, with dynamic markings of *p* (piano) and *f* (forte) indicated. The bass line includes some sixteenth-note patterns. The score concludes with a double bar line and repeat dots.

# 18. ARIA 6

Adagio

The musical score is for '18. ARIA 6' in 3/4 time, marked 'Adagio'. The key signature has two flats (B-flat and E-flat). The score includes parts for Flute, Oboe 1, Oboe 2, Bassoon, Horn in b-flat, Costanza, Violin I, Violin II, Viola, and Bass. The Flute part begins with a half note G4, followed by a quarter note F4, and then a series of eighth notes. Dynamics range from *p* to *fz*. The Oboe 1 and 2 parts enter in the second measure with a half note G4, then play a series of eighth notes. The Bassoon part also enters in the second measure with a half note G4, followed by eighth notes. The Horn in b-flat part has a half note G4 in the first measure and a quarter note G4 in the second measure. The Violin I part begins with a half note G4, followed by a quarter note F4, and then a series of eighth notes. The Violin II part has a half note G4, followed by eighth notes. The Viola part has a half note G4, followed by eighth notes. The Bass part has a half note G4, followed by eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.



6

Fl. *fz* *p* *p* *fz*

Ob. 1 *fz* *fz*

Ob. 2 *fz* *fz*

Bsn. *fz* *fz*

Hn. *fz*

Cos. COSTANZA  
Ah che in

Vln. I *fz* *p* *fz* *p*

Vln. II *fz* *p* *fz* *p*

Vla. *fz* *p* *fz* *p*

Bs. *fz* *p* *fz* *p*

Detailed description: This page of a musical score covers measures 6 through 9. It features a full orchestra and a vocal soloist. The woodwinds (Flute, Oboes, Bassoon, Horn) and strings (Violins I & II, Viola, Bass) are marked with dynamic changes between fortissimo (fz) and piano (p). The vocal line, for the character Costanza, begins in measure 9 with the lyrics 'Ah che in'. The score is written in a key with one flat and a common time signature.

11

Cos. *II*  
van ah che in van per me pie - to - so fugge il tem - po è af-fret ta il

Vln. I *II*  
*fz* *p*

Vln. II *fz* *p*

Vla. *pf* *p*

Bs. *pf* *p*

15

Cos. *II*  
pas - so: ce de a-gli an - ni il tron co è sas - so, ma s'in-vec - chia \_\_\_\_\_ il

Vln. I *II*  
*fz* *fz* *p*

Vln. II *fz* *fz*

Vla. *pf*

Bs. *pf*

19

Cos. mio mar - tir, ma s'in-vec - chia \_\_\_\_\_ il mio mar -

Vln. I

Vln. II

Vla.

Bs.

23

Fl. *p* *stacc.*

Bsn. *p*

23

Cos. - tir. non è vi - ta un a tal sor - te, un-a tal sor - te; ma sì lun - ga è que sta

Vln. I *stacc.*

Vln. II

Vla.

Bs.

28

Fl.

Bsn.

Cos.

Vln. I

Vln. II

Vla.

Bs.

*p* *f*

mor - te, a que - sta mor - te, ch'io son stan - ca, ch'io son

*f* *fz* *fz* *f*

32

Fl.

Cos.

Vln. I

Vln. II

Vla.

Bs.

*p*

stan - ca di — mo - rir. ch'io son — stan - ca ch'io — son —

*pf* *p* *f* *p* *f* *p*



40

Fl.

Ob. 1

Ob. 2

Bsn.

Hn.

Cos.

Vln. I

Vln. II

Vla.

Bs.

*tenuto*

Ah che in van, ah che in van per me pie -

*pf* *p* *pf* *p*

Detailed description: This page of a musical score, numbered 53, contains measures 40 through 43. The score is for a full orchestra and includes a vocal line. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn (Hn.), Clarinet (Cos.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The key signature is B-flat major (two flats) and the time signature is 4/4. Measure 40 begins with a dynamic marking of *pf* (pianissimo forte) for the Violin I part. The Horn part has a *tenuto* marking. The vocal line enters in measure 41 with the lyrics "Ah che in van, ah che in van per me pie -". The Violin I part has dynamic markings of *pf*, *p*, *pf*, and *p* across measures 41, 42, and 43. The score is written in a standard musical notation with staves for each instrument and a vocal line.

44

Fl.

Ob. 1

Ob. 2

Bsn.

Cos.

Vln. I

Vln. II

Vla.

Bs.

44

to - so fugge il tem - po è af-fret ta il pas - so: ce de a - gli an - ni il tron-co è

*fz*

*fz* *p*

*fz* *p*

*fz* *p*

*fz* *p*

*fz* *p*

48

Cos.

Vln. I

Vln. II

Vla.

Bs.

48

sas - so; ma s'in - vec - chia il mio mar - tir, ma s'in - vec - chia il mio mar -

52

Fl.

Ob. 1

Ob. 2

Bsn.

Hn.

Cos.

Vln. I

Vln. II

Vla.

Bs.

*p*

*p*

*f*

*f*

*f*

*f*

*stacc.*

- tir, il mio mar - tir. non è vi - ta u - na tal sor - te, un - a tal sor - te; ma si



58

Fl.

Ob. 1

Ob. 2

Bsn.

Hn.

Cos.

Vln. I

Vln. II

Vla.

Bs.

*p*

*f*

lun - ga è que - sta mor - te, è ques - ta mor - te, ch'io son

Detailed description: This page of a musical score, numbered 56, contains measures 58 through 61. The score is arranged in a system with ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Bassoon (Bsn.). The next two staves are for Horn (Hn.) and Clarinet (Cos.). The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The Flute part begins with a sixteenth-note scale in the first measure. The Oboe and Bassoon parts have rests in the first measure, followed by a *p* dynamic marking. The Horn part has a rest in the first measure, followed by a *p* dynamic marking and a series of sixteenth-note chords. The Clarinet part has a melodic line starting in the first measure. The Violin I and II parts have melodic lines, with the Violin I part starting with a *f* dynamic marking. The Viola and Bass parts have rhythmic accompaniment. The vocal line (Cos.) has the lyrics: "lun - ga è que - sta mor - te, è ques - ta mor - te, ch'io son".

62  
Fl. *f*

62  
Ob. 1

62  
Ob. 2

62  
Bsn. *f*

62  
Hn.

62  
Cos.  
stan - ca di mor - rir, — ch'io son stan - ca di mor - ir,

62  
Vln. I *fz*

62  
Vln. II

62  
Vla.

62  
Bs.

Detailed description: This page of a musical score covers measures 62 to 65. It features a woodwind section with Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), and Horn (Hn.). The Flute and Bassoon parts have a dynamic marking of *f* in measure 65. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The Violin I part has a dynamic marking of *fz* in measure 65. A vocal line is present in measure 62, with the lyrics: "stan - ca di mor - rir, — ch'io son stan - ca di mor - ir,". The score is written in a key signature of one flat (B-flat) and a common time signature (C). Measure numbers 62 are indicated at the beginning of each staff.

66

Fl.

Ob. 1

Ob. 2

Bsn.

Hn.

Cos.

Vln. I

Vln. II

Vla.

Bs.

*f*

*p*

*fz*

*fz*

*f*

*f*

*f*

*f*

ch'io son stan - ca di mo - rit, ch'io son stan - ca di mo -

Detailed description of the musical score: The score is for measures 66-69. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Flute part (Fl.) starts with a melodic line in measure 66. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) parts are mostly silent in measures 66-67, then enter in measure 68. The Bassoon (Bsn.) part has a melodic line in measure 66. The Horn (Hn.) part plays a sustained chord in measure 66. The Clarinet (Cos.) part has a melodic line in measure 66. The Violin I (Vln. I) part starts with a melodic line in measure 66, marked piano (p), and then fortissimo (fz) in measures 68-69. The Violin II (Vln. II) part starts with a chord in measure 66, marked forte (f), and then fortissimo (fz) in measures 68-69. The Viola (Vla.) part has a melodic line in measure 66, marked forte (f). The Bass (Bs.) part has a melodic line in measure 66, marked forte (f). The vocal line enters in measure 66 with the lyrics "ch'io son stan - ca di mo - rit, ch'io son stan - ca di mo -".



# 20. SCENA 12

This musical score is for a scene in Act 20. It features ten staves: Flute, Flute I, Flute II, Bassoon, Horn E-flat, Gernando, Violin I, Violin II, Viola, and Basses. The music is in 3/4 time. The Flute part begins with a *p* dynamic and features a melodic line with slurs and accents. The Flute I and II parts enter in the second measure with a *p* dynamic. The Bassoon part enters in the second measure with a *p* dynamic. The Horn E-flat and Gernando parts are silent throughout. The Violin I part enters in the first measure with a *p* dynamic. The Violin II part enters in the second measure with a *p* dynamic. The Viola part enters in the second measure with a *p* dynamic. The Basses part enters in the second measure with a *p* dynamic. The score includes various dynamics such as *p*, *fz*, and *sf*, and features slurs and accents throughout.

7

Fl. *p*

I.

Ob.

II.

Bsn.

Ger. *GERNANDO* (senza veder Costanza)

8

Giac - ché il pie to so a - mi - co lun ghi ha ri vol to il

Vln. I *p fz p fz p*

Vln. II *p fz p fz p*

Vla. *p fz p fz p*

Bs. *p fz p fz p*

13

Ger. *8*

pas - so, quell' a - do ra to sas - so si - tor - ni, si - tor - ni a ri - ba -

Vln. I *13*

Vln. II

Vla.

Bs.

18

Fl.

I.

II.

Bsn.

Ger.

8

ciar, quell' sas - so si tor - ni si tor - ni a - ri - ba - ciar, a - ri - bia -

Vln. I

Vln. II

Vla.

Bs.

22

Fl.

I.

II.

Bsn.

Ger.

8

ciar, a ri - ba - ciar. Ma. Chi è

Vln. I

Vln. II

Vla.

Bs.

*f*

*f*

*f*

*f*

*f*

25

(la vede)

COSTANZA

Ger.

8

colei? Don-de ven-ne? Che fa? Tu su-di, e for-se res - te rà sem pre ig-

Vln. I

Vln. II

Vla.

Bs.

*p*

*p*

*p*

*p*



GERNANDO

COSTANZA

28

Cos. no to, in fe-li - ce Cos-tan za, il tuo la vo-ro. Cos tan za! ah spo sa! ah tra-di

Vln. I *f*

Vln. II *f*

Vla. *f*

Bs. *f*

Andante

32

I. Ob. Stacc.

II. Ob. Stacc.

Hn. E-b Stacc.

Cos. to-re! lo mo ro. Mio ben! non

(sviene sopra il sasso)

GERNANDO

V. Solo *p* *p*

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Bs. pizz.



44

Ger. *8* Do - ve po - tre - i. Si; scor - re non lun - ghi un

V. Solo *f* arco

Vln. I *f* pizz. arco

Vln. II *f* pizz. arco

Vla. *f* pizz. arco

Bs. *f* pizz. arco

48

Ger. *8* ri - o; poc' an gi il vi - di. E deg gio l'i - dol

V. Solo *f*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Bs. *f* pizz.

52

I.

Ob.

II.

Hn E- $\flat$

52

Ger.

8 mio co - si so lo a-ban don - ar? Ri-tor - nerò di

V. Solo

52

Vln. I

arco

Vln. II

arco

Vla.

Bs.

arco

Detailed description of the musical score: The score is for page 67, measures 52-54. It features a vocal line in German and an instrumental ensemble. The vocal line (Ger.) starts at measure 52 with the lyrics 'mio co - si so lo a-ban don - ar?' and continues with 'Ri-tor - nerò di' in measure 54. The instrumental parts include Oboe I and II, Horn E-flat, Violin Solo, Violin I and II, Viola, and Bass. The strings (Vln. I, Vln. II, Vla., Bs.) are marked 'arco' in measure 54. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 52 and 53 are indicated at the beginning of their respective staves.

55

I.

Ob.

II.

Hn E- $\flat$

Ger. (parte in fretta)

8 vo - lo.

V. Solo

Vln. I

Vln. II

Vla.

Bs.

*f*

*f*

*p*

*p*

pizz.

*f* arco

*f* arco

pizz.

*f*

Detailed description: This page of a musical score covers measures 55 to 58. The woodwind section (I. Oboe, II. Oboe, Horn in E-flat) has rests in measures 55 and 56, then enters in measure 57 with a forte (*f*) dynamic. The strings (Violin I, Violin II, Viola, Bass) play a rhythmic pattern starting in measure 57, with dynamics ranging from piano (*p*) to forte (*f*). The solo violin (V. Solo) has a melodic line starting in measure 55. The conductor's part (Ger.) is marked '(parte in fretta)' and has a '8' below it. The lyrics 'vo - lo.' are written below the conductor's part. Performance instructions like 'pizz.' and 'arco' are present for the strings.

58

I.  
Ob.

II.

Hn E- $\flat$

V. Solo

Vln. I

Vln. II

Vla.

Bs.

*p*

61

V. Solo

Vln. I

Vln. II

Vla.

Bs.

Detailed description: This page of a musical score covers measures 58 to 61. The top system (measures 58-60) includes staves for Oboe I and II, Horn E-flat, Violin Solo, Violin I, Violin II, Viola, and Bass. The Violin Solo part features a melodic line with eighth and sixteenth notes, including a triplet in measure 60. The Violin I and II parts play a rhythmic pattern of eighth notes, with the Violin II part including fingerings '6' and '6'. The Viola and Bass parts provide harmonic support with chords and single notes. The bottom system (measures 61) continues the Violin Solo part with a more complex melodic line, while the other instruments remain mostly silent or play simple accompaniment. Dynamics include piano (*p*) markings.

64

I.

II.

Hn E-b

V. Solo

Vln. I

Vln. II

Vla.

Bs.

*f*

*f*

*p*

*f*

*p*

*f*

69

I.

Ob.

II.

Hn E-b

En.

ENRICO

Ig no ra il ca ro a - mi co le sue fe li - ci - tà. De me s'as - con de;

V. Solo

Vln. I

Vln. II

Vla.

Bs.

*p*

*pizz.*

*p arco*

*pizz.*

*p arco*

*pizz.*

*p arco*

*pizz.*

*p arco*

74

En. rin ven - ir - lo non so. Ma su quel sas - so un - a nin - fa ri -

V. Solo

Vln. I arco

Vln. II arco

Vla. pizz. arco

Bs. pizz. arco

*f*

78

En. po - sa! Sil - via non

V. Solo

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

(s'appressa e l'osserva)

82

En. è; dun - que è Cos - tan - za. Oh co - me,

V. Solo *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*



86

En. oh co me ha pien di mor - te il vol - to! Ai-mè! Cos -

V. Solo *p* Col 1mo.

Vln. I

Vln. II

Vla.

Bs.

91

En. tan-za! Las - cia mi. Cos - tan-za las - cia mi Ah del tuo spo - so

Vln. I

Vln. II

Vla.

Bs.

COSTANZA ENRICO COSTANZA ENRICO

96

En. vi-vi all' a-mor ver - a - ce. Las-cia mi, tra - di - tor, mor-ri-re in pa-ce.

V. Solo *p* *f* *p* pizz.

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

Vln. II *f* *p* pizz.

Vla. *f* *p* pizz.

Bs. *f* *p* pizz.

COSTANZA

101 ENRICO

Cos. io tra di tor! non mi con - o - sci.

V. Solo arco *f*

Vln. I arco *f*

Vln. II arco *f*

Vla. arco *f*

Bs. arco *f*

105

Fl. *f*

I. *f*

II. *f*

Bsn.

Hn E-b

En. COSTANZA

Oh stel le! Ger - nan do ov' - è?

V. Solo *f*

Vln. I arco *f*

Vln. II arco *f*

Vla. arco *f*

Bs. arco *f*

110

Fl.

I.

II.

Bsn.

Cos.

tu non sai più l'is - tes so? Ho sog - na - to poc' - an - zi o sog no ad

V. Solo

Vln. I

pizz.

arco

Vln. II

pizz.

arco *f*

Vla.

pizz.

arco *f*

Bs.

arco *f*

114

ENRICO

Cos.

des - so? non sog nas ti, e non sog ni. Il tuo Ger nan do ve -

V. Solo

*p*

Vln. I

pizz.

arco *p*

Vln. II

pizz.

arco *p*

Vla.

pizz.

arco *p*

Bs.

pizz.

arco *p*

118

En. de-sti a quel che as-col-to di lu-i l'am-i-co or ve di.

V. Solo *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Bs. *f*

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

122 COSTANZA

Cos. E mi ri-tor-na in an-zi? Ei, ei che ha po-tu-to la-

V. Solo *p* Col 1mo.

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

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

Vla. *p* *p* *f*

Bs. *p* *p* *f*

127 ENRICO

Cos. sciar-mi in ab-ban-don-o! Ah l'in-fe-li-ce non ti sas-ciò ma fu ra-pi-to.

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Bs. *p* *p*

131 COSTANZA ENRICO COSTANZA

Cos. *Quando? Quando im-mer - sa nel son-no tu co-là ri-po - sa-vi. Chi lo ra - pi? Di*

Vln. I *fz* *f*

Vln. II *fz* *f*

Vla. *fz* *f*

Bs. *fz* *f*

135

En. *bar bar i pi ra ti un as - sal to im prov vi so. Ei si di-fe se, ma, nel la man fer-i-to per-dé l'ac-*

Vln. I *f*

Vln. II *f*

Vla. *f*

Bs. *f*

139

En. *cia-ro; il num - e-ro l'op-pre-se, e res-tò pri gion - ier.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

142 COSTANZA ENRICO

Cos. Ma si - no ad o - ra. Ma si no ad or non eb-be lib - e - ro che il pen -

Vln. I

Vln. II

Vla.

Bs.

144 Adagio

Fl.

Bsn.

En. sie-ro; e a te vi-ci-no col suo pen - sier fu sem pre. Oh Di - o,

COSTANZA

Vln. I

Vln. II

Vla.

Bs.

149

Fl.

Bsn.

Cos.

Vln. I

Vln. II

Vla.

Bs.

qual tor - to, mio Ger - nan - do, io ti fe - ci!

155

Fl.

Bsn.

En.

Vln. I

Vln. II

Vla.

Bs.

ENRICO

Ec - colo al fi - ne sciol - to da' lac - ci: ec - colo à te. Ri - tor - na fi - do e te - ne ro

158

En. spo so a ren-der ti il ro - po so, a calma-re il tuo pian to, a vi ver te co ed a morrir - ti ac-

Vln. I

Vln. II

Vla.

Bs.

162

En. can - to. Ah mio Ger - nan - do, ah do - ve

COSTANZA (incamminandosi alla sinistra)

Vln. I

Vln. II

Vla.

Bs.





(accennando alla destra)

169

Sy  
zi quin - ci al fon - te af fre - tos - si, ed as - sal - i - to ri - tor - nar non po -

Vln. I

Vln. II

Vla.

Bs.

171

I.  
Ob. *f*

II.  
Ob. *f*

Sy  
COSTANZA ENRICO  
té. Stel le! As sal - i - to? Da chi? Per - ché? Per don a; il fal - lo è

Vln. I  
*f*

Vln. II  
*f*

Vla.  
*f*

Bs.  
*f*

174

En. mio. Perch'-ei ti ten ne es tin-ta, e qui res tar vo-le-a, ra pir lo a

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

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

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

Bs. *p* *f* *p* *f*

177

En. for-za a' no stri im po-si. An dia mo a to glier lo d'im pac-cio. (vuol partire)

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Bs. *p* *p*

COSTANZA

180

Cos. As pet-ta: io tutto già lor spie gai. Che as pet-ti an cor? Tant'-

Vln. I *f*

Vln. II *f*

Vla. *f*

Bs. *f*

SYLVIA

COSTANZA

183

Cos. an ni non at-te-si ab-bas-tan-za? È tem-po, è tem po che di mia sor-te a-ma-ra io tro vi il

Vln. I

Vln. II

Vla.

Bs.

*p*

*p*

*p*

*p*

187

I.

Ob.

II.

Hn in C

in C alto

(rivolgendosi per partire  
si trova fra le braccia di Gernando)

Cos. GERNANDO COSTANZA GERNANDO COSTANZA

fi ne In que ste bra cia, o ca ra. Ed è ve-ro? E non sog no? Ger nan do è me co?

Vln. I

Vln. II

Vla.

Bs.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

190 GERNANDO *Allegro* ENRICO

Ger. Ho la mia spo sa ac can to? Que gli am - ples si,

Vcl Solo *Cello Solo* *p*

Vln. I *p*

Vln. II

Vla.

Bs. *f p*

196

En. quel pian - to, que gli ac - cen ti in - ter

Vcl Solo

Vln. I

Vln. II

Vla.

Bs.

202

En.

rot-ti mi fan no in ten er-ir.

Vcl Solo

Vln. I

Vln. II

Vla.

Bs.

209 SYLVIA (va ad Enrico)

Sy

Che pen si, En ri-co? Di te Ger nan-do è più gen - ti-le.

Vcl Solo

Vln. I

Vln. II

Vla.

Bs.

214 ENRICO

Sy  
Os ser va com ei par la a Cos - tan za; e tu nul la mi di-ci. Ec co mi pron to, se pur ca ro io ti

Vcl Solo

Vln. I

Vln. II

Vla.

Bs.

220 SYLVIA (tenera e lieta molto)

En.  
so no, a dir ciò che tu vuoi. Se mi sei ca ro? Più del-la mia cer

Vcl Solo

Vln. I

Vln. II

Vla.

Bs.

225 ENRICO

Sy  
vet ta. E ben mi por gi dun que la man:

Vcl Solo

Vln. I

Vln. II

Vla.

Bs.

231 SYLVIA 87.

En. sa rai mia spo sa. Io spo sa? Oh que sta no. Sa-rei ben folle. In qual

Vcl Solo

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Bs. *f* *p*

236 COSTANZA

Sy che i-so-la res - te - rai a pas sar so-li - tar-ia I gior - ni mie i. No, Sil via, il

Vln. I

Vln. II

Vla.

Bs.

241

Cos. mio Ger nan do non mi las-ciò: tut to sap rai. Non so no gl'uo mi ni com e io dis si, in u ma ni ed in fi-

Vln. I

Vln. II

Vla.

Bs.





# 20. QUARTET FINALE

[Allegro]

This musical score page includes the following parts:

- Flute**: Treble clef, playing a melodic line with triplets.
- I. Oboe**: Treble clef, playing a melodic line with triplets.
- II. Oboe**: Treble clef, playing a melodic line with triplets.
- Bassoon**: Bass clef, playing a melodic line with triplets.
- Horn in C alto**: Treble clef, playing a simple harmonic accompaniment.
- Costanza**: Treble clef, vocal line, currently silent.
- Sylvia**: Treble clef, vocal line, currently silent.
- Gernando**: Treble clef, vocal line, currently silent.
- Enrico**: Bass clef, vocal line, currently silent.
- Solo Violin**: Treble clef, playing a melodic line with triplets, marked *Solo* in the final measure.
- Violin I**: Treble clef, playing a melodic line with triplets, marked *p* in the final measure.
- Violin II**: Treble clef, playing a melodic line with triplets, marked *p* in the final measure.
- Viola**: Alto clef, playing a melodic line with triplets, marked *p* in the final measure.
- Cello 2**: Bass clef, playing a melodic line with triplets, marked *p* in the final measure.

8

Fl.

I.

II.

Bsn.

8

Hn.

Vln. Solo

Vln. I

Vln. II

Vla.

Bs.

15

Vln. Solo

Vln. I

Vln. II

Vla.

Bs.



36 (8va) -

Vln. Solo

Vln. I

Vln. II

Vla.

Bs.

42

I.

II.

Bsn.

*p* *f*

42

Hn.

42

Cos. COSTANZA

So - no con ten - ta ap - pie - no, ap -

42 (8va) -

Vln. Solo

Vln. I

Vln. II

Vla.

Bs.

*p*

49

Cos. *pre - so al ca - ro - be - ne mi scor - do le mi - e pe - ne mi scor - do il sos - pi - rar.*

Vln. Solo *f*

Vln. I

Vln. II

Vla.

Bs.

56

Cos. *mi scor - do le mi - e pe - ne mi scor - do il sos - pi - rar,*

Vln. Solo *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

62

I. *p*

Ob. *p*

II. *p*

Hn. *f*

Cos. *f*

mi scor do il sos - pir - ar.

Vln. Solo

Vln. I *fp*

Vln. II

Vla. *fp*

Vcl. S. *fp*

Bs. *fp*





76 Coll 1mo.

Vln. Solo

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.

82

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.



95

Ger. *che il mi-o ben\_ tro - va - i, ac - can - to a' suoi bei ra - i io re - sto a giu - bi - lar,*

Vln. Solo *p*

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.



101

Ger. *ac - can - to a' suoi bei ra - i io res - to a' giu - bi - lar,*

Vln. Solo

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.



115

Fl.

I.

II.

Vln. Solo

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.

*f* *p*

*f*

*f*

*f*

121

Fl.

Vln. Solo

Vln. I

Vln. II

Vcl. S.

Bs.

*p*

*p*

*p*

*p*



133

Bsn.

Syl.

ca - ro ve - des - si o Dio, ve - dre - sti, i - do - lo mio, — O quan - to ti sap - pia a - mar.

Vln. I

Vln. II

Vla.

Bs.

139

Bsn.

Syl.

ve - dre - sti i - do - lo mi - o O quan - to ti sap - pi a - mar, quan - to ti sap - pi a -

Vln. Solo

Vln. I

Vln. II

Vla.

Bs.

*fz* *p* *fz* *p* *fz* *p*

*fz* *p* *fz* *p* *fz* *p*

*fz* *p* *fz* *p* *fz* *p*

*fz* *p* *fz* *p* *fz* *p*

146

Fl.

Syl.

mar, ti sap - pia a -

Vln. Solo

Coll 1mo.

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.

*f*



151

Fl.

I.

II.

Bsn.

Fagotto solo

Hn.

Syl.

mar.

Vln. I

Vln. II

Vla.

Bs.

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

Detailed description: This page of a musical score covers measures 151 to 156. The instruments are Flute (Fl.), Horns (Hn.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The Flute part has a measure rest in 151 and 152, then plays a melodic line in 153-156. The Horns play sustained chords in 151-152, then have a measure rest in 153-156. The Bassoon has a measure rest in 151-152, then plays a 'Fagotto solo' melodic line in 153-156. The Violins and Viola play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic in 151-152 and switching to piano (*p*) in 153-156. The Bass part follows a similar dynamic change, playing chords and a melodic line. A 'mar.' (maracas) part is present in measure 151 but has a measure rest for the remainder of the page. A rehearsal mark '151' is placed at the beginning of the first measure of each instrument's part.

157

Fl.

Bsn.

Vln. Solo

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.

*p*

Solo

Detailed description: This page of a musical score covers measures 157 through 162. The instruments are Flute (Fl.), Bassoon (Bsn.), Violin Solo (Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello Solo (Vcl. S.), and Bass (Bs.). The Flute part is mostly silent, with a long note in measure 162. The Bassoon plays a rhythmic pattern of eighth notes in measures 157-161, followed by a sixteenth-note run in measure 162. The Violin Solo part has a long note in measure 162 marked *p*. Violin I and II play chords and moving lines. The Viola part features a rhythmic eighth-note pattern in measures 157-161. The Violoncello Solo part has a long note in measure 162 marked *Solo*. The Bass part provides harmonic support with chords and moving lines.



167

Fl.

I.

II.

Bsn.

Vln. Solo

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.

Detailed description: This page of a musical score covers measures 167 to 170. The instruments are Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl. S.), Bass (Bs.), and Bassoon (Bsn.).  
- Flute: Measure 167 has a whole rest. Measure 168 has a sixteenth-note run (G4, A4, B4, C5, B4, A4, G4) with a slur and a flat (Bb4). Measure 169 has a whole note G4. Measure 170 has a whole rest.  
- Violin Solo: Measure 167 has a sixteenth-note run (G4, A4, B4, C5, B4, A4, G4) with a slur. Measure 168 has a whole note G4. Measure 169 has a sixteenth-note run (G4, A4, B4, C5, B4, A4, G4) with a slur and a flat (Bb4). Measure 170 has a sixteenth-note run (G4, A4, B4, C5, B4, A4, G4) with a slur and a flat (Bb4).  
- Violin I and II: Measure 167 has a whole note G4. Measure 168 has a whole note G4. Measure 169 has a whole rest. Measure 170 has a whole note G4.  
- Viola: Measure 167 has a whole note G4. Measure 168 has a whole note G4. Measure 169 has a whole rest. Measure 170 has a whole note G4.  
- Violoncello: Measure 167 has a sixteenth-note run (G4, A4, B4, C5, B4, A4, G4) with a slur and a flat (Bb4). Measure 168 has a sixteenth-note run (G4, A4, B4, C5, B4, A4, G4) with a slur and a flat (Bb4). Measure 169 has a whole rest. Measure 170 has a sixteenth-note run (G4, A4, B4, C5, B4, A4, G4) with a slur and a flat (Bb4).  
- Bass: Measure 167 has a whole note G4. Measure 168 has a whole note G4. Measure 169 has a whole rest. Measure 170 has a whole note G4.

171

Fl. *f*

I. *f*

II. *f*

Bsn. *f*

En. ENRICO  
Pren-di d'a mo-re in peg - no ca - ra la man - di

Vln. Solo *f* Coll 1mo.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vcl. S. *f* col basso

Bs. *f* *p*

Detailed description of the musical score: The score is for measures 171 to 174. The key signature has one flat (B-flat). The time signature is 4/4. The Flute, Violins I and II, Viola, Violoncello, and Bassoon parts play a rhythmic pattern of eighth notes, starting with a forte (f) dynamic. The Solo Violin part plays a similar pattern, also starting with f, and then has a 'Coll 1mo.' marking. The Bassoon part has a trill (tr) marking at the beginning. The Enrico vocal line enters in measure 173 with the lyrics 'ENRICO Pren-di d'a mo-re in peg - no ca - ra la man - di'. The vocal line is in a lower register and has a melodic contour. Dynamics for the vocal line are not explicitly marked but follow the general mood of the music.

178

En. spo so; più fi - do ed a - mo - ro - so di me non puoi tro - var, più

Vln. I *f*

Vln. II *f*

Vla.

Bs.

185

Bsn.

En. fi - do ed am - o - ro - so di me non puoi tro - var, di me non puoi tro - var,

Vln. I *fz* *p* *fz* *p*

Vln. II *fz* *p* *fz* *p*

Vla. *fz* *p* *fz* *p*

Vcl. S.

Bs. *fz* *p* *fz* *p*



196

Fl.

I.

II.

Bsn.

Hn.

Cos.

Syl.

Ger.

En.

Vln. I

Vln. II

Vla.

Bs.

So-no con ten ta ap pie - no ap - pre so al ca-ro

Se del mio cor re i

Che più spe rar poss' i - o

*p*

*p*

*p*





210

Fl.

I.

II.

Bsn.

Cos.

Syl.

Ger.

En.

Vln. Solo

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.

pe - ne, mi scor-do le mi - e pe - ne, ap - pre - so al ca - ro ben mi

mi - o, quan-to ti sap-pia a - mar, quan - to ti sap-pia a - mar. ve -

ra - i io res-to a giu - bi - lar, i - o res - to a giu - bi - lar. ac -

os - o, più fi-do ed am - or - os - o di me non puoi tro - var. più

Solo *p*

*fz* *p* *fz* *p* *fz* *p*

*fz* *p*

*fz* *p*

*fz* *p*

*fz* *p*

217

Fl. *p*

I. Solo *p*

Ob. II.

Bsn. *p*

Cos. scor-do le mi - e pe - ne, mi scor-do il sos - pi - rar, a sos - pi -

Syl. dre - sti, ido - lo m - io, quan to ti sap - pia a mar, ti sap - pi - a a

Ger. can-to a' suoi bei ra - i, io res - to a giu - bi - lar, a giu - bi -

En. fi-do ed a - mo - ro - so di me non puoi tro - var, non puoi tro -

Vln. Solo *fz p pp f*

Vln. I *fz p f*

Vln. II *fz p f*

Vla. *fz p f*

Vcl. S. *f*

Bs. *fz p f*





## Allegretto

236

Cos. *Di due co - re in - a - mo - ra - ti ser ba a - mo - re i lac - ci a - ma - ti.*

Syl. *né sof - frir ch'en - tri lo - sde - gno il tuo reg - no a dis tur -*

Ger. *Di due co - re in - a - mo - ra - ti ser ba a - mo - re i lac - ci a - ma - ti.*

En. *né sof - frir ch'en - tri lo - sde - gno il tuo reg - no a dis tur -*

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

244

Fl.

Bsn.

Cos.

Syl.

Ger.

En.

Vln. Solo

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.

Dol - - ci pe - ne.

Car - ri af - fan - i.

- bar.

- bar.

*p*

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

249 *tr*

Fl.

Bsn.

249

Cos. Ca - ro be - ne!

Syl. Oh, qual con

Ger. 8 Ah Cos - tan - za!

En. Sil - via ca - ra!

249

Vln. Solo

Vln. I

Vln. II

Vla.

Vcl. S. *tr*

Bs.

Detailed description of the musical score: The score is for measures 249 to 255. It features a variety of instruments and vocal parts. The Flute and Bassoon parts have trills (tr) in measures 249 and 251. The Clarinet part has a fermata in measure 255. The vocal parts (Cos., Syl., Ger., En.) have lyrics in Italian. The Violin Solo part has a continuous sixteenth-note pattern. The Violin I and II parts have sustained chords. The Viola part has sustained chords. The Violoncello part has trills in measures 249 and 251. The Bass part has sustained chords.





## Presto

263

Fl. *f*

I. *f*

II. *f*

Bsn. *f* *p* *f* *p* *f*

Hn. 263

Cos. 263

Syl. 263

Ger. 263

En. 263

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

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

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

Bs. *f* *p* *f* *p* *f*

Oh gior no for-tu - na - to, oh gior no di con - ten - to! 'dia-mo le ve-le al

Oh gior no for-tu - na - to, oh gior no di con - ten - to! 'dia-mo le ve-le al

Oh gior no for-tu - na - to, oh gior no di con - ten - to! 'dia-mo le ve-le al

Oh gior no for-tu - na - to, oh gior no di con - ten - to! 'dia-mo le ve-le al

arco *f* *p* *f* *p* *f* *fz*

arco *f* *p* *f* *p* *f* *fz*

arco *f* *p* *f* *p* *f*

arco *f* *p* *f* *p* *f*

274

Fl.

I.

II.

Bsn.

Hn.

Cos.

Syl.

Ger.

En.

Vln. I

Vln. II

Vla.

Bs.

ven - to, an - dia - mo a giu - bi - lar, an - dia - mo a giu - bi - lar, — an - dia mo a giu - bi - lar. dia - mo le ve - le al ven - to,

ven - to, an - dia - mo a giu - bi - lar, an - dia - mo a giu - bi - lar, — an - dia mo a giu - bi - lar. dia - mo le ve - le al ven - to,

ven - to, an - dia - mo a giu - bi - lar, an - dia - mo a giu - bi - lar, — an - dia mo giu - bi - lar. dia - mo le ve - le al ven - to,

ven - to, an - dia - mo a giu - bi - lar, an - dia - mo a giu - bi - lar, an - dia mo giu - bi - lar. dia - mo le ve - le al ven - to,

*fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz*

284

Fl.

I.

II.

Bsn.

Hn.

Cos.

Syl.

Ger.

En.

Vln. I

Vln. II

Vla.

Bs.

an - diam - o a giu - bi - alar, an - dia - mo a giu - bi - lar, an - dia - mo a giu - bi lar,

an - diam - o a giu - bi - alar, an - dia - mo a giu - bi - lar, an - dia - mo a giu - bi lar,

an - diam - o a giu - bi - alar, an - dia - mo a giu - bi - lar, an - dia - mo giu - bi lar,

an - diam - o a giu - bi - alar, an - dia - mo a giu - bi - lar, an - dia - mo giu - bi lar,

*fz*

*fz*

291

Fl.

I.

II.

Bsn.

Hn.

Cos.

Syl.

Ger.

En.

Vln. I

Vln. II

Vla.

Bs.

a giu - bi - lar, a giu - bi - lar, a giu - bi - lar.

a giu - bi - lar, a giu - bi - lar, a giu - bi - lar.

a giu - bi - lar, a giu - bi - lar, a giu - bi - lar.

a giu - bi - lar, a giu - bi - lar, a giu - bi - lar.

307

Fl. *p*

I.

II.

Bsn. *p*

Cos. Dol - ci pe - ne.

Syl.

Ger. 8 Car - ri af - fan - i. Ah Cos - tan - za!

En.

Vln. Solo *p*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vcl. S. *p*

Bs. *pizz.*

Detailed description: This page of a musical score, numbered 125, contains measures 307 through 314. The score is arranged in a system with multiple staves. The vocal parts include Flute (Fl.), Clarinet in C (Cl.), Bassoon (Bsn.), Cor Anglais (Cos.), Soprano (Syl.), and Tenor (Ger.). The instrumental parts include Violin Solo (Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl. S.), and Bass (Bs.). The Flute and Bassoon parts feature a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The Violin Solo part has a continuous sixteenth-note pattern, also marked *p*. The Violin I, Violin II, and Viola parts are marked *pizz.* (pizzicato). The Tenor part has lyrics: "Car - ri af - fan - i. Ah Cos - tan - za!". The Cor Anglais part has lyrics: "Dol - ci pe - ne.". The Bass part is marked *pizz.* and consists of a simple harmonic accompaniment.

315

Fl.

I.

II.

Bsn.

Cos.

Syl.

Ger.

En.

Vln. Solo

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.

Ca - ro be - ne!

qual con - ten - to! Oh,

Sil - via ca - ra! Ca - ra spo - sa!

324

Fl. *f*

I. *f*

II. *f*

Bsn. *f p f p*

Hn. *f*

Cos. Oh gior no for-tu - na - to, oh gior no di con-

Syl. bel mo - men - to! Oh gior no for-tu - na - to, oh gior no di con-

Ger. Oh gior no for-tu - na - to, oh gior no di con-

En. Oh gior no for-tu - na - to, oh gior no di con-

Vln. Solo 324 Coll 1mo. *f*

Vln. I arco *f p f p*

Vln. II arco *f p f p*

Vla. arco *f p f p*

Vcl. S. col basso *f*

Bs. arco *f p f p*





343

Fl.

I.

Ob.

II.

Bsn.

Hn.

Cos.

Syl.

Ger.

En.

Vln. I

Vln. II

Vla.

Bs.

*f*

*f*

*fz*

*fz*

*fz*

*fz*

dia - mo a giu - bi - lar. dia - mo le ve - le al ven - to, an - diam - o a giu - bi - alar, an - dia - mo a giu - bi -

dia - mo a giu - bi - lar. dia - mo le ve - le al ven - to, an - diam - o a giu - bi - alar, an - dia - mo a giu - bi -

dia - mo giu - bi - lar. dia - mo le ve - le al ven - to, an - diam - o a giu - bi - alar, an - dia - mo a giu - bi -

dia - mo giu - bi - lar. dia - mo le ve - le al ven - to, an - diam - o a giu - bi - alar, an - dia - mo a giu - bi -

*fz*

*fz*

*fz*

*fz*

351

Fl.

I.

Ob.

II.

Bsn.

Hn.

Cos.

Syl.

Ger.

En.

Vln. I

Vln. II

Vla.

Bs.

lar, an - dia - mo a giubi lar, a giu - bi - lar, a giu - bi - lar, a giu - bi - lar.

lar, an - dia - mo a giubi lar, a giu - bi - lar, a giu - bi - lar, a giu - bi - lar.

lar, an - dia - mo giubi lar, a giu - bi - lar, a giu - bi - lar, a giu - bi - lar.

lar, an - dia - mo giubi lar, a giu - bi - lar, a giu - bi - lar, a giu - bi - lar.

367

Fl.

I.

Ob.

II.

Bsn.

Hn.

Cos.

Syl.

Ger.

En.

Vln. I

Vln. II

Vla.

Bs.

*Fine dell'Opera*

# APPENDIX: TIMPANI PART FROM 1792

## 20. Quartet Finale

8

14 12 16

46 26 16

92 17 17

130 20 43  
*p*

197 28

230

### Allegretto

236 27 2  
Presto

270 2

281 3

293

303 20 2

