

JOSEPH HAYDN

L' ISOLA DISABITATA

AZIONE TEATRALE IN DUE PARTI
DEDICATA A SUA A:R:
IL SERINISSIMO PRINCIPE D'ASTURAS

PERFORMING EDITION, 2007
THOMAS BUSSE



SERENISSIMO PRINCIPE

Vestra Altezza Reale, che in mezzo alle sue utili e rispettabili occupazione, sa' mettere a profitte i momenti destinati al necessario riposo, coltivando le – scienze amene, suol adoprare la Musica, come una di quelle piu proprie per la ricreazione, e tavolta si degna di onorare le mie deboli produzioni, sentendole ed eseguendole ancora.

Questa particolare mia felicità, che ignoravo fin 'ora, e la notoria benignità del,' Altezza Vostra Reale mi da coraggio per dedicare alle Medesima la Musica dell'Isola disabitata da me composta, e che con la pi profonda sommissione pongo a sua Reale Piedi Serenissimo Principe

*Della Real'Altezza vostra
Umilissimo Devotissimo
Giuseppe Hayde.*

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INSTRUMENTATION

Costanza, Soprano

Sylvia, Soprano

Gernando, Tenor

Enrico, Bass

Flute 1,

Oboe 1, 2

Bassoon 1

Horn 1, 2

Strings

Continuo

Optional (see commentary):

Trumpet 1, 2

Timpani



COMMENTARY

I. Overview

This performing edition is intended to be the first edition of Haydn's *Isola disbitata* made widely available to performers and scholars. To date, there have been two modern transcriptions of the work:

A. A performing edition prepared for the modern premiere of Haydn's work for the Vienna State opera in 1910, and

B. A critical edition by the venerable Haydn scholar, HC Robbins Landon privately printed for the first recording of the work in 1976. This edition is now available for hire by performing organizations from Bärenreiter; however, the score is not available for purchase by research libraries.

Additionally, Robbins Landon prepared a long out-of-print edition of the overture for an Eulenberg pocket score in 1958 (number 1124). Although lacking a full critical apparatus, that edition should be considered authoritative.

Due to source-material issues, the Haydn Complete Works (in process) does not yet include *Isola*. Given it will eventually include *Isola*, it was not thought necessary to provide a complete critical apparatus for this score.

This score is available at www.cityconcertopera.com/resources. As sources are evaluated and errors discovered, this file will be periodically updated. Although online editions require some typographical sacrifice to format music for standard American letter size paper, the web provides an ideal means for giving the public access to works of limited interest and/or possessing textual problems.

II. Sources

Excepting photographs of the first two pages, the autograph of *Isola* is lost, having once been housed in the Prussian State Library. A complete list of extant sources is listed in Robbins Landon's *Chronicles*, Volume 3. The lack of a manuscript explains the lateness in the critical edition-publishing schedule.

This edition is primarily based on Library of Congress manuscript M3022, a presentation copy, with consultation given to MCO 458 housed at the Nederlands MusikInstitut and evidently used for a later London revival of *Isola* from circa 1792. The LOC manuscript dates from within a year of the premiere of *Isola* and much earlier than other sources.

The LOC manuscript is in the hand of a copiest with revisions in Haydn's hand. The revisions apply mostly to the vocal line or to clarify articulations. One particularly enlightening revision is Haydn's explicit notation of "violoncello solo" in the Act II Scene 8 serenade (m 183). Robbins Landon, for some reason, assigns this music a bassoon solo. This is due to a copyist error where the cello

COMMENTARY-CONTINUED

solo music (the standard score leaving no stave available for a cello solo) was entered on the bassoon stave. All known manuscripts leave the LOC manuscript retain this error.

II. Editorial Issues

The LOC manuscript is most inconsistent in terms of articulation and phrasing. Similar figures in repeating sections of arias often contain differing articulation and phrasing from the first appearance. As a general guideline, the earlier or clearer instance has been favored. In passages where phrasing is not supplied, it has been inferred from similar passages in other sections of the score. In truly inconsistent passages, the Hague manuscript has been consulted to break the tie.

The greatest editorial intervention is the one (also followed by Robbins Landon) to retain the original version of the finale intact. In revivals of the piece, Haydn severely cut the movement, very much to its detriment. A full critical edition should include the cut finale as a matter of principal, but it should remain nothing more than a historical curiosity.

Eighteenth century performance practice, especially in regard to slurring, often left articulation up to the individual performer. A quick comparison of the Robbins Landon version of the overture with the present edition will reveal the extent to which articulations can differ. All revivals of *Isola* had a much larger band than Haydn's Esterhazy troupe, and not all the figurations represented in this edition will be appropriate to a modern or larger band. The present edition can therefore best be considered a snapshot of the piece. As with many works, an ideal version is unattainable, and in many (but not all) instances, the performer may consider modifying the work to achieve the best effect.

III. Considerations for Performers

Isola is perhaps most appealing to modern opera companies and conservatory programs with limited instrumental and choral resources. It is particularly suited to concert or semi-staged presentation. Although the score calls for one flute and one bassoon, both lines can be effectively doubled in *forte* passages, especially if a large string component is employed. If performed on modern string sections, it is advisable to divide most of Haydn's double stops.

Although a harpsichord is not technically necessary (excepting one measure in the second part), a continuo instrument should be included. The occasional figures from the manuscript have been retained, but no additional figuration has been added.

In later performances of the revised finale, Haydn evidently used trumpets in place of horns for the finale (it was common to 18th century practice for horn players to double) and added a timpani part. Although this could be very effective, most modern bands may prefer to avoid the extra expense of hiring two additional players for ten minutes of music. The trumpets and timpani were not used in the premiere, and to provide options, Haydn's timpani part is

COMMENTARY-CONTINUED

supplied in an appendix (adjusted to work with the musically superior original version of the finale). Trumpet players can read the horn part. One should inform modern players of crooked horns of the requirements in advance. Modern players rarely own B-flat alto crooks, even though they are common in Haydn's music.

To effectively assemble the extensive accompanied recitative, it is advised to hold preliminary rehearsals including only singers and string principals.

IV. Historical notes.

The premiere of Haydn's *Isola* took place on Thursday, December 6, 1779 on Prince Nicholas Esterházy's name day. The performance probably took place in the palace's *Festsall* with a single set. Two weeks earlier, the palace's opera house had burned down, destroying instruments, music, and all the palace's costumes and scenery. The libretto significantly shortens a libretto first set by Giuseppe Bonno for the Spanish court in 1752. This composition is available from AR Editions, Madison.

As will be immediately apparent, Haydn's *Isola* entirely dispenses with *secco* recitative. A glance through the repertory of the Esterházy's opera troupe's repertory of nearly three hundred works will reveal Haydn's familiarity with the progressive works of Gluck, forming an inevitable model for the *Isola* recitatives. Ultimately, *Isola* is more of an experimental piece than a progressive success, but one will immediately grasp the importance of *Isola* in Haydn developing the recitative technique he eventually used to great success in his monumental late oratorios.

V. Performance material

A complete set of parts may be obtained for purchase for a limited fee by writing info@cityconcertopera.com. The parts include the vocal line in the accompanied recitative. A keyboard reduction is provided for only the arias.

– Thomas Busse
San Francisco 2007

L' ISOLA DISABITATA

PARTE PRIMA

1. OVERTURA

Largo

*Molto tenuto
e perdendosi*

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Flute**: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, and a half note Bb4. Dynamics: *f*.
- Oboe 1**: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, and a half note Bb4. Dynamics: *f*.
- Oboe 2**: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, and a half note Bb4. Dynamics: *f*.
- Bassoon**: Bass clef, 3/4 time signature. Starts with a half note G3, followed by a half note A3, and a half note Bb3. Dynamics: *f*.
- Horn in G. I**: Treble clef, 3/4 time signature. Starts with a half rest, followed by a half note G4, and a half note A4. Dynamics: *f*.
- Horn in G. II**: Treble clef, 3/4 time signature. Starts with a half rest, followed by a half note G4, and a half note A4. Dynamics: *f*.
- Violin I**: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, and a half note Bb4. Dynamics: *f*. Later in the piece, it plays a melodic line with dynamics *p*.
- Violin II**: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, and a half note Bb4. Dynamics: *f*. Later in the piece, it plays a melodic line with dynamics *p*.
- Viola**: Alto clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, and a half note Bb4. Dynamics: *f*. Later in the piece, it plays a melodic line with dynamics *p*.
- Bassi**: Bass clef, 3/4 time signature. Starts with a half note G3, followed by a half note A3, and a half note Bb3. Dynamics: *f*. Later in the piece, it plays a melodic line with dynamics *p*.

The score includes dynamic markings (*f* for fortissimo, *p* for piano) and hairpins indicating crescendos and decrescendos. The tempo is marked *Largo* and the performance instruction is *Molto tenuto e perdendosi*.

Fl. *p*

Ob. 1

Ob. 2

Bsn. *p*

Hn. G I *p*

Hn. G II *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p* Tutti Vcl. solo

16

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

p

fz

fz

p

fz

fz

p

fz

fz

p

fz

fz

p

Tutti, ma piano

Vivace assai

23

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Hn. G I *f*

Hn. G II *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Bs. *f*

This musical score page covers measures 28 through 31. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 28-31. Part 1 (treble clef) plays a melodic line with a fermata in measure 30. Part 2 (treble clef) plays a similar melodic line, also with a fermata in measure 30. Dynamics: *fz*.
- Oboe 1 (Ob. 1):** Measures 28-31. Part 1 (treble clef) plays a melodic line with a fermata in measure 30. Part 2 (treble clef) plays a similar melodic line, also with a fermata in measure 30. Dynamics: *fz*.
- Oboe 2 (Ob. 2):** Measures 28-31. Part 1 (treble clef) plays a melodic line with a fermata in measure 30. Part 2 (bass clef) plays a similar melodic line, also with a fermata in measure 30. Dynamics: *fz*.
- Bassoon (Bsn.):** Measures 28-31. Part 1 (bass clef) plays a rhythmic accompaniment of eighth notes. Part 2 (bass clef) plays a similar rhythmic accompaniment. Dynamics: *fz*.
- Horn I (Hn. I):** Measures 28-31. Part 1 (treble clef) is mostly silent, with a few notes in measure 31. Part 2 (treble clef) is mostly silent, with a few notes in measure 31.
- Horn II (Hn. II):** Measures 28-31. Part 1 (treble clef) is mostly silent, with a few notes in measure 31. Part 2 (treble clef) is mostly silent, with a few notes in measure 31.
- Violin I (Vln. I):** Measures 28-31. Part 1 (treble clef) plays a melodic line with a fermata in measure 30. Part 2 (treble clef) plays a similar melodic line, also with a fermata in measure 30. Dynamics: *fz*.
- Violin II (Vln. II):** Measures 28-31. Part 1 (treble clef) plays a melodic line with a fermata in measure 30. Part 2 (treble clef) plays a similar melodic line, also with a fermata in measure 30. Dynamics: *fz*.
- Viola (Vla.):** Measures 28-31. Part 1 (bass clef) plays a rhythmic accompaniment of eighth notes. Part 2 (bass clef) plays a similar rhythmic accompaniment. Dynamics: *fz*.
- Bass (Bs.):** Measures 28-31. Part 1 (bass clef) plays a rhythmic accompaniment of eighth notes. Part 2 (bass clef) plays a similar rhythmic accompaniment. Dynamics: *fz*.

33

Fl. *fz*

Ob. 1 *fz*

Ob. 2 *fz*

Bsn. *fz*

I. *fz*

II *fz*

Vln. I *fz*

Vln. II *fz*

Vla. *fz*

Bs. *fz*

Detailed description: This page of a musical score covers measures 33 to 37. The instrumentation includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn 1 (Hn. I), Horn 2 (Hn. II), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), and Bass (Bs.). The key signature is B-flat major (two flats). The score begins with a dynamic marking of *fz* (forzando) and a fermata over the first measure. The Flute, Oboe 1, Oboe 2, and Bassoon parts feature intricate melodic lines with many slurs and accents. The Horns play sustained notes, with the second horn (Hn. II) having a long slur across measures 34 and 35. The Violins and Viola play rhythmic patterns, with the Viola and Bass parts featuring dense sixteenth-note textures. The Bass part has a steady eighth-note accompaniment. The score concludes with a fermata over the final measure.

38

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

Detailed description: This page of a musical score covers measures 38 to 42. The key signature is B-flat major (two flats). The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn I (I.), Horn II (II.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Bs.). Measures 38-40 feature a complex woodwind and string texture. The Flute, Oboe 1, Oboe 2, and Bassoon parts have intricate melodic lines with many slurs and accents. The Horns I and II have simpler parts, often playing sustained notes or short phrases. The Violin I and II parts are highly active, with many slurs and accents. The Viola and Cello parts provide a solid harmonic foundation. Measure 41 shows a transition in the woodwinds, and measure 42 concludes the section with sustained notes in the strings and woodwinds.

43

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

p

f

p

f

p

f

p

f

p

f

Vcl. solo

Tutti

p

f

Detailed description: This page of a musical score covers measures 43 to 47. The woodwind section (Flute, Oboe 1 & 2, Bassoon) and brass section (Horn I & II, Trumpet) are mostly silent, with notes appearing in measures 45 and 47. The string section (Violins I & II, Viola, Bass) is active throughout. Violin I plays a sustained note in measure 44, while Violin II and Viola play a rhythmic eighth-note pattern starting in measure 43. The Bass line is silent until measure 45, where it begins a rhythmic pattern. Dynamics range from piano (*p*) to fortissimo (*f*). Performance markings include 'Vcl. solo' and 'Tutti' for the strings in measure 45.

48

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

The image shows a page of a musical score, page 9, starting at measure 48. The score is for a symphony or concert band and includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horns I (Hn. G I), Horns II (Hn. G II), 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. The Flute part begins with a melodic line of eighth notes. The Oboe 1 and 2 parts have similar melodic lines. The Bassoon part has a more active, eighth-note pattern. The Horns I and II parts are mostly silent, with some rests. The Violin I and II parts have melodic lines with some slurs. The Viola part has a rhythmic pattern of eighth notes. The Bass part has a steady eighth-note accompaniment. There are trills (tr) marked above some notes in the Flute, Oboe 1, and Oboe 2 parts. The score is written in a standard musical notation with a grand staff for each instrument.

This musical score page, numbered 10, contains measures 53 through 57. The instrumentation includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.).

The woodwind section (Fl., Ob. 1, Ob. 2, Bsn.) features long, sustained notes with phrasing slurs. The Horns (Hn. I, Hn. II) play sustained notes, with Hn. II having a slur across measures 54 and 55. The Violin I and II parts play a rhythmic eighth-note pattern with various accidentals. The Viola part has a long note in measure 53 followed by a sixteenth-note accompaniment. The Bass part plays a rhythmic eighth-note pattern with various accidentals.

58

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

Detailed description: This page of a musical score covers measures 58 to 62. The key signature is B-flat major (two flats). The score is arranged in two systems. The first system includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn I (I.), Horn G (Hn. G), and Horn II (II). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The Flute part begins with a measure rest in measure 58, followed by a melodic line of eighth notes. Oboe 1 plays sustained notes with long slurs. Oboe 2 and Bassoon have more active parts with eighth-note patterns and slurs. The Violin and Viola parts feature rhythmic patterns of eighth notes. The Bass part has a simple accompaniment of quarter notes. The score concludes with a double bar line at the end of measure 62.

This musical score page contains measures 63 through 67. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 63-65 feature a melodic line with slurs and accents. Measures 66-67 play a rhythmic eighth-note pattern.
- Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2):** Measures 63-65 play sustained notes with slurs. Measures 66-67 play a rhythmic eighth-note pattern.
- Bassoon (Bsn.):** Measures 63-65 play a rhythmic eighth-note pattern. Measures 66-67 play a rhythmic eighth-note pattern.
- Horn 1 (Hn. I) and Horn 2 (Hn. II):** Both horns are silent (rests) throughout the entire passage.
- Violin I (Vln. I) and Violin II (Vln. II):** Both violins play a rhythmic eighth-note pattern with slurs and accents.
- Viola (Vla.):** Measures 63-65 play a rhythmic eighth-note pattern. Measures 66-67 play a rhythmic eighth-note pattern.
- Bass (Bs.):** Measures 63-65 play a rhythmic eighth-note pattern. Measures 66-67 play a rhythmic eighth-note pattern.

68

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

68

Vln. I

Vln. II

Vla.

Bs.

Detailed description: This page of a musical score covers measures 68 to 72. The instrumentation includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn 1 (Hn. G I.), Horn 2 (Hn. G II.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), and Bass (Bs.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Flute part features a melodic line with eighth-note patterns and rests. The Oboe and Bassoon parts provide harmonic support with rhythmic patterns of eighth and sixteenth notes. The Horns play sustained notes with some movement. The Violin and Viola parts have dense, rhythmic textures, while the Bass part provides a steady accompaniment. Measure numbers 68, 69, 70, 71, and 72 are indicated at the beginning of their respective staves.

73

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

p e dolce

p e dolce

p

p

80

Fl.

Ob. 1

Ob. 2

Bsn.

p

p

p

80

Vln. I

Vln. II

Vla.

Bs.



87

Fl.

Ob. 1

Ob. 2

Bsn.

87

Vln. I

Vln. II

Vla.

Bs.

p

p

p

p

94

Fl.

Ob. 1

Ob. 2

Bsn.

This system contains the woodwind staves for measures 94 through 99. The Flute (Fl.) staff is mostly silent. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) staves begin playing in measure 95. The Bassoon (Bsn.) staff is silent. Dynamics include *f* (forte) and *fz* (forzando).

94

Vln. I

Vln. II

Vla.

Bs.

This system contains the string staves for measures 94 through 99. The Violin I (Vln. I) and Violin II (Vln. II) staves play a rhythmic pattern. The Viola (Vla.) and Bass (Bs.) staves also play. Dynamics include *f* (forte).



100

Fl.

Ob. 1

Ob. 2

Bsn.

This system contains the woodwind staves for measures 100 through 104. The Flute (Fl.) staff has a few notes. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) staves play. The Bassoon (Bsn.) staff plays. Dynamics include *f* (forte).

100

Vln. I

Vln. II

Vla.

Bs.

Vcl.

This system contains the string staves for measures 100 through 104. The Violin I (Vln. I) and Violin II (Vln. II) staves play. The Viola (Vla.) and Bass (Bs.) staves play. A Violoncello (Vcl.) staff is also present. Dynamics include *f* (forte).

105

Fl.

Ob. 1

Ob. 2

Bsn.

Musical score for measures 105-109. The Flute part (Fl.) has a melodic line with a fermata at the end. Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) are mostly silent. The Bassoon (Bsn.) part has a rhythmic accompaniment of eighth notes.

105

Vln. I

Vln. II

Vla.

Bs.

Tutti

Musical score for measures 105-109. Violin I (Vln. I) and Violin II (Vln. II) have melodic lines with a fermata. Viola (Vla.) has a melodic line with a fermata. Bassoon (Bs.) has a rhythmic accompaniment. The word "Tutti" is written above the Bassoon staff.



110

Fl.

Ob. 1

Ob. 2

Bsn.

Musical score for measures 110-114. Flute (Fl.) is silent. Oboe 1 (Ob. 1) has a melodic line with a fermata. Oboe 2 (Ob. 2) has a melodic line. Bassoon (Bsn.) has a rhythmic accompaniment.

110

Vln. I

Vln. II

Vla.

Bs.

Musical score for measures 110-114. Violin I (Vln. I) has a melodic line with a fermata. Violin II (Vln. II) has a melodic line. Viola (Vla.) has a melodic line. Bassoon (Bs.) has a rhythmic accompaniment.

115

Fl.

Ob. 1

Ob. 2

Bsn.

Musical score for measures 115-118. The Flute part is mostly silent. Oboe 1 has a melodic line starting in measure 115. Oboe 2 and Bassoon have rhythmic accompaniment.

115

Vln. I

Vln. II

Vla.

Bs.

Musical score for measures 115-118. Violin I and II have melodic lines. Viola and Bass have rhythmic accompaniment.

119

Fl.

Ob. 1

Ob. 2

Bsn.

fz

fz

fz

fz

Musical score for measures 119-122. Flute has a melodic line with notes G4, A4, B4, and C5. Oboe 1, Oboe 2, and Bassoon have rhythmic accompaniment. Dynamic marking *fz* is present.

119

Vln. I

Vln. II

Vla.

Bs.

fz

fz

fz

fz

Musical score for measures 119-122. Violin I and II have melodic lines. Viola and Bass have rhythmic accompaniment. Dynamic marking *fz* is present.

123

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

Ob. 1 *fz* *fz* *fz* *fz* *fz*

Ob. 2 *fz* *fz* *fz* *fz* *fz*

Bsn. *fz* *fz* *fz* *fz* *fz*

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

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

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

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

Detailed description: This page of a musical score covers measures 123 to 127. The instruments are Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute and Oboe 1 parts feature melodic lines with slurs and accents, while the other instruments provide harmonic support with chords and rhythmic patterns. The dynamic marking *fz* (forzando) is present in every measure for all instruments.

128

Fl. *fz* *fz* *fz* *fz* *ff*

Ob. 1 *fz* *fz* *fz* *fz*

Ob. 2 *fz* *fz* *fz* *fz*

Bsn. *fz* *fz* *fz* *fz* *ff*

Hn. G I

Hn. G II

Vln. I *fz* *fz* *fz* *fz* *ff*

Vln. II *fz* *fz* *fz* *fz* *ff*

Vla. *fz* *fz* *fz* *fz* *ff*

Bs. *fz* *fz* *fz* *fz* *ff*

Detailed description: This page of a musical score covers measures 128 to 132. The instrumentation includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horns in G (Hn. G I and II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The key signature is B-flat major (two flats). The score begins at measure 128. The Flute, Oboe 1, and Oboe 2 parts play a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The Bassoon, Violin I, Violin II, Viola, and Bass parts play a rhythmic pattern of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4. The Flute and Oboe parts are marked *fz* (forzando) for the first four notes and *ff* (fortissimo) for the fifth note. The Bassoon, Violin I, Violin II, Viola, and Bass parts are marked *ff* for the fifth note. The Horns in G parts are mostly silent, with a single note in measure 132. The score concludes in measure 132 with a final note on G4.

133

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

This musical score page contains measures 133 through 137. The instruments are arranged in a standard orchestral layout. The Flute (Fl.), Oboe 1 (Ob. 1), and Violin I (Vln. I) parts play a melodic line starting on a half note G4 in measure 133, moving to A4, B4, and C5 in the following measures. The Oboe 2 (Ob. 2) and Violin II (Vln. II) parts play a rhythmic accompaniment of quarter notes: G4, A4, B4, C5 in measure 133, followed by a descending sequence of quarter notes in measures 134-137. The Bassoon (Bsn.), Viola (Vla.), and Bass (Bs.) parts play a similar rhythmic accompaniment, with the Bassoon and Viola parts featuring a more complex rhythmic pattern of eighth and sixteenth notes. The Horns I (Hn. I) and II (Hn. II) parts play sustained notes: Hn. I plays a whole note G4 in measure 133, and Hn. II plays a whole note G4 in measure 133, with some rests in subsequent measures. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

Musical score for measures 138-142, featuring Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.).

Measures 138-142 are marked *fz* (forzando).

The score consists of 8 staves. Measures 138-142 show various instruments playing. The Flute, Oboe 1, Oboe 2, and Bassoon parts include melodic lines and rests. The Horn I and Horn II parts have rests. The Violin I and Violin II parts play melodic lines. The Viola and Bass parts play rhythmic accompaniment.

The key signature is B-flat major, and the time signature is 4/4.

Musical score for page 23, measures 143-147. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horns I (Hn. I) and II (Hn. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.).

The score is in a minor key (three flats) and features a strong rhythmic pattern with frequent accents and dynamic markings of forte (*f*) and fortissimo (*fz*). The Flute, Oboe 1, Oboe 2, Bassoon, Violin I, Violin II, Viola, and Bass parts all play a similar rhythmic figure with accents. The Horns I and II parts are mostly silent, with some sustained notes in the lower register.

Measure 143 is marked with the number 143. The score includes dynamic markings such as *fz* (fortissimo) and *f* (forte). The Flute, Oboe 1, Oboe 2, Bassoon, Violin I, Violin II, Viola, and Bass parts all play a similar rhythmic figure with accents. The Horns I and II parts are mostly silent, with some sustained notes in the lower register.

This musical score page contains measures 148 through 152. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the strings also play a steady eighth-note accompaniment. The score is divided into two systems. The first system covers measures 148-151, and the second system covers measures 151-152. Dynamics are marked as *fz* (forzando) and *ff* (fortissimo). The key signature has two flats, and the time signature is 4/4. The Flute part begins with a measure rest in measure 148. The Oboe and Bassoon parts have a *fz* dynamic in measure 148, which changes to *ff* in measure 151. The Violin and Viola parts also have a *fz* dynamic in measure 148, which changes to *ff* in measure 151. The Bass part has a *fz* dynamic in measure 148, which changes to *ff* in measure 151. The Horns (Hn. G I and II) are present but have no notes in this section.

159

Fl. *fz*

Ob. 1 *fz*

Ob. 2 *fz*

Bsn. *fz*

Hn. G I. *fz*

Hn. G II *fz*

159

Vln. I *fz*

Vln. II *fz*

Vla. *fz*

Bs. *fz*

Detailed description: This page of a musical score covers measures 159 to 164. It features ten staves for various instruments: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horns in G (Hn. G I and II), 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 3/4. The score is marked with a forte dynamic (*fz*) throughout. The woodwinds and strings play rhythmic patterns, while the brass instruments (Bsn. and Bs.) play sustained notes. The piece concludes with a key signature change to D major (two sharps) in the final measure of the system.

165 Allegretto

Fl. [Musical staff]

Bsn. [Musical staff] *p* *fz* *fz* *fz*

Vln. I [Musical staff] *p* *fz* *fz* *fz*

Vln. II [Musical staff] *p* *fz* *fz* *fz*

Vla. [Musical staff]

Bs. [Musical staff] *p*



Fl. [Musical staff] *p*

Bsn. [Musical staff] *fz* *fz*

Vln. I [Musical staff] *fz* *fz*

Vln. II [Musical staff] *fz* *fz*

Vla. [Musical staff]

Bs. [Musical staff]

177

Fl.

Bsn.

Vln. I

Vln. II

Vla.

Bs.

fz

fz

fz

p

fz

fz

fz

p

fz

fz

fz

p

fz

p

fz

p

183

Fl.

Bsn.

I.

Hn. G

II.

Vln. I

Vln. II

Vla.

Bs.

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

191

Fl.

Bsn.

Vln. I

Vln. II

Vla.

Bs.

fz

fz

fz

fz

fz

fz

197

Vln. I

Vln. II

Vla.

Bs.

206

Vln. I

Vln. II

Vla.

Bs.



Vivace

214

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

This musical score page, numbered 31, covers measures 219 through 224. It features a variety of instruments including Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The notation includes treble clefs for Flute, Oboe 1, Oboe 2, Violin I, Violin II, and Horn I. The Bassoon and Bass parts use bass clefs. The Bassoon and Bass parts feature continuous eighth-note patterns, while the Flute, Oboe 1, Oboe 2, Violin I, and Violin II parts play melodic lines. The Viola part provides a rhythmic accompaniment with chords. Dynamics markings such as *fz* (for *forzando*) and *f* (for *forte*) are present throughout the score, indicating moments of increased volume and emphasis. The measures are divided into four-measure groups, with measure numbers 219, 220, 221, 222, 223, and 224 clearly marked at the beginning of their respective staves.

224

Fl. *fz*

Ob. 1 *fz*

Ob. 2 *fz*

Bsn. *fz*

I. Hn. G

II

Vln. I *fz*

Vln. II *fz*

Vla. *fz*

Bs. *fz*

Detailed description: This page of a musical score covers measures 224 to 229. The instrumentation includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), 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. The score is marked with a forte dynamic (*fz*) throughout. The woodwinds (Fl., Ob., Bsn.) play sustained notes, with the Flute and Oboe 1 parts featuring some grace notes. The Horns play sustained notes, with the II part having a slur over the first three measures. The Violins play a rhythmic eighth-note pattern with a melodic line, while the Viola and Bass provide a harmonic accompaniment with chords and moving lines.

230

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

230

Vln. I

Vln. II

Vla.

Bs.

Detailed description: This page of a musical score covers measures 230 to 235. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn 1 (I.), Horn 2 (II), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), and Bass (Bs.). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measures 230-235 show a complex orchestral texture with various rhythmic patterns and melodic lines across the instruments. The Flute and Oboe parts feature intricate sixteenth-note passages. The Bassoon and Bass parts provide a steady rhythmic foundation. The Horns and Violins play more sustained, harmonic parts. The score concludes with a double bar line at the end of measure 235.

Attaca subito Recitativo

Parte amenissima di picciola e disabitata isoletta
 a vista del mare, ornata distintamente dalla natura di strane piante,
 di capricciose grotte e di fiori cespugili
 Gran sasso molto innanzi dal destro lato, sul quale di legge impressa
 un'iscrizione non finta in caratteri europei.

(Costanza, vestita a capriccio di pelli di fronde e di fiori,
 con elsa e parte di spada logora alla mano,
 in atto di terminare l'imperfetta incrizione)

SCENA PRIMA

Violin I

Violin II

Viola

Bassi

Violin I

Violin II

Vla.

Bs.

The musical score is written for a string ensemble. The first system (measures 1-5) includes Violin I, Violin II, Viola, and Basses. The second system (measures 6-10) includes Violin I, Violin II, Viola, and Basses. The score is in 3/4 time and includes dynamic markings such as *f* and *p*. The first system shows a transition from *f* to *p* in the first two measures. The second system shows a more complex rhythmic pattern with alternating *f* and *p* dynamics.

12

Vln. I

Vln. II

Vla.

Cos. COSTANZA

Bs.

Qual con - tra - sto non vin - ce L'in de - fes - so su - dor!

p

18

Vln. I

Vln. II

Vla.

Cos.

Bs.

Du ro è mel sas so, l'in stro men to è mal at to, in - es

25

Vln. I

Vln. II

Vla.

Cos.

Bs.

per - ta la ma no; e pur dell' o - pra ec - co mi al fin vi - ci - na. Ah sol con

31

Vln. I *ten.*

Vln. II *ten.*

Vla. *ten.*

Cos.

Bs.

ce-di ch'io la veg ga com - pi-ta, e da si acerba vi - ta poi mi li - bera, o Ciel.

39

Vln. I

Vln. II

Vla.

Cos.

Bs.

Se mai la sor te ne' di fu tu ri al - cun tra spor - ta a que - sto incogn - nito ter - re no, di

45

Vln. I

Vln. II

Vla.

Cos.

Bs.

rà quel mar mo al - me - no il mi ca - so fu - ne - sto e me mo - ran do.

(legge l'iscrizione)

ff *p*

50

Vln. I *tremolando.*

Vln. II *tremolando.*

Vla. *tremolando.*

Cos. 50
DAL TRA DI TOR GER - NAN - DO CO - STAN - ZA AB BAN - DO - NA - TA I GIOR NI

Bs. *tremolando.*

53

Vln. I

Vln. II

Vla.

Cos. 53
SUOI IN QUE STO TER - MI - NÒ LI - DO STRAN - IE - RO. A - MI - CO PAS SEG -

Bs.

56

Vln. I

Vln. II

Vla.

Cos. 56
GIE - RO, SE U NA TI - GRE NON SEI, O VEN DI CA O COMIAN GI i ca si

Bs.

f *f* *p*

f *f* *p*

f *f* *p*

60

Vln. I

Vln. II

Vla.

Cos.

Bs.

f *p* *p*

miei. Questo sol manca. A terminars'attenda dunque l'opra che avanza.

(torno al lavoro)

f *p* *p*

SCENA 2'DA

68

Allegro

Vln. I

Vln. II

Vla.

Syl.

Bs.

f p f p f p f f

f f p f p f

f f p f

(Sylvia frettolosa ed allegra, e detta)

SYLVIA

Ah ger

f p f p f p f

77

Vln. I

Vln. II

Vla.

Syl.

Bs.

f

f

COSTANZA

SYLVIA

ma na! Ah Co-stanza! Che avvenne, o Silvia? On de la gioia? Io

f

85

Vln. I

Vln. II

Vla.

Syl.

Bs.

sono fu or di me di piacer. Per-ché? Lamia am-a-bile cer-vetta, in van per tan ti di

COSTANZA SYLVIA

p

p

p

p

93

Vln. I

Vln. II

Vla.

Syl.

Bs.

pianta e cerca ta, da se stessa è tor-na ta. E ciò ti ren-de lie-ta co-sì? Po co ti

COSTANZA SYLVIA

f

f

f

f

100

Vln. I

Vln. II

Vla.

Syl.

Bs.

pa re? È quella la mia cu ra, il sai pur, la mia com-pagna, la dol ce ami ca mia.

f

f

f

f

f

107

Vln. I

Vln. II

Vla.

Syl.

Bs.

f

f

f

M'ama, m'in tende, mi dome in sen, mi chiede i baci, è sempre dalmio

116

Vln. I

Vln. II

Vla.

Syl.

Bs.

p

f

p

f

p

f

fianco in - di - visa in ogni lo co: la per - dei; la ri - tro vo; e ti par

124

Vln. I

Vln. II

Vla.

Syl.

Bs.

p

f

f

f

f

f

lo co? Che fe - li - ce, che fe - li ce inno - cenza!

COSTANZA

(torna al lavoro)

Largo

133

Vln. I

Vln. II

Vla.

Syl.

Bs.

ten.

ten.

ten.

ten.

SYLVIA

E ho da ve der-ti sempre in

ten.

138

Vln. I

Vln. II

Vla.

Syl.

Bs.

COSTANZA

pianti, or germana? E co me il ciglio mai rasciugar po - trei? Già sette volte e sei l'anno si rin novò, da che las

142

Vln. I

Vln. II

Vla.

Cos.

Bs.

cia ta in sì bar - ba-ra gui sa, da' vi ven-ti di - vi sa, di tut-to pri va pri-va e sen za spe me oh

146

Vln. I

Vln. II

Vla.

Cos.

Bs.

Di - o! di mai tor nar su la paterna a - re - na, vi - vo moren - do; e tu mi vuoi se re - na?

149

Vln. I

Vln. II

Vla.

Syl.

Bs.

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

149 SYLVIA

Ma per es ser fe li ci che man - ca a noi? Qui siam so - vra ne. È questa i so let ta ri - dente il no stro regno;

153

Vln. I

Vln. II

Vla.

Syl.

Bs.

f *f* *f* *f* *f*

153

so no i sud - di - ti no - stri le mansue - te fie - re. A noi pro - du - ce la ter ra, il mar.

156

Vln. I

Vln. II

Vla.

Syl.

Bs.

Dal - la stagio ne ar de te ci difen - donle piante, i cavi sas si dal la fred da stagion; né forza o legge

f *f* *f* *f*

160

Vln. I

Vln. II

Vla.

Syl.

Bs.

qui col nostro de sio mai non con - trasta. Or di, che baste - rà, se ciò non basta? Ah tu del ben, che ignori,

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

COSTANZA

164

Vln. I

Vln. II

Vla.

Cos.

Bs.

la man can za non sen ti. At - ta del labbro a far u - so non e - ri, o del pen sie ro, quando qui si appro

f *p*

167

Vln. I

Vln. II

Vla.

Cos.

Bs.

dò; né d'altro oggetto che di ciò che hai presen te, serbi le tracce in mente. Io, ch'era allo ra quale or tu

171

Vln. I

Vln. II

Vla.

Cos.

Bs.

sei, pa-ra-gonar ben pos so, (oh me mo - ria mo - le-sta!) con quel ben che per - dei, quel chemi

175

Vln. I

Vln. II

Vla.

Cos.

Bs.

re-sta. Spesso esaltar t'in - te si le ricchezze, il sa-per, l'arti, i costu mi, le dellie euro pe e;

f

Allegretto

179

Fl.

Ob. 1

Ob. 2

Bsn.

f

Hn Eb

179

Vln. I

f

p *p* *f*

Vln. II

f

p *p* *f*

Vla.

f

p *p* *f*

Syl.

179

ma con tua pa - ce que - sta as sai più tran - quil - li - tà mi pia ce.

Bs.

f *p* *p*

182

Fl.

182

Ob. 1

f

182

Ob. 2

f

Bsn.

f

182

Hn Eb

182

Vln. I

f

182

Vln. II

f

Vla.

f

182 COSTANZA

Sil via v'è gran di sta za dall' u - di - re al ve der.

182 SYLVIA

Ma pur le bel-le contra de che tu van-ti,

Bs.

f

185

Fl.

Ob. 1

Ob. 2

Bsn.

Hn Eb

Vln. I

Vln. II

Vla.

Syl.

Bs.

f

f

f

f

f

f

f

f

d'uomini son fe-con de; e questi so no la spezie de' vi ven ti nemica a noi. Tu mille

193

Fl.

Ob. 1

Ob. 2

Bsn.

Hn Eb

Vln. I

Vln. II

Vla.

193

Bs.

cru del - i, per - fi di, ingan na - to - ri, d'ogni fie - ra peg

Adagio

196

Fl.

Ob. 1

Ob. 2

Bsn.

Hn Eb

Vln. I

Vln. II

Vla.

Cos.

Bs.

p

p

p

p

p

p

p

p

gio - ri, che siapie - tà non sanno; non con - o - scan, non

200

Fl.

Ob. 1

Ob. 2

Bsn.

Hn Eb

200

Vln. I

Vln. II

Vla.

200

Cos.

han - no né amor, né fé, ne u - ma - ni - tà nel_ se no. *(piange)* SYLVIA E ben, da lor quie

Bs.

fz

204

Hn Eb

p

204

Vln. I

p

Vln. II

p

Vla.

p

204

Syl.

siam si cu - re al - me - no. Ma. Tu pian - gi di nuo - vo! Ah

Bs.

p

207 *p*

Fl.

Ob. 1

Ob. 2

Bsn.

Hn Eb

Vln. I

Vln. II

Vla.

Syl.

Bs.

no, se m'a-mi, non t'af-flig - ger co-sì. che far pos-s'io,

Detailed description: This page of a musical score, numbered 52, contains measures 207 through 210. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn in E-flat (Hn Eb), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Soprano (Syl.), and Bass (Bs.). The Flute part begins with a dynamic marking of *p* and features a melodic line with slurs and accents. The Oboe and Bassoon parts have rests in the first two measures, followed by notes in the third measure. The Horn part plays a sustained chord. The Violin and Viola parts have a rhythmic, sixteenth-note accompaniment. The Soprano part has lyrics: "no, se m'a-mi, non t'af-flig - ger co-sì. che far pos-s'io,". The Bass part provides a steady accompaniment.

210

Fl.

Ob. 1

Ob. 2

Bsn.

Hn Eb

Vln. I

Vln. II

Vla.

Syl.

Bs.

ca - ra per con - so - lar - ti? Bra-mi lamia cer-vet-ta?

213 Presto

Vln. I

Vln. II

Vla.

Syl.

Bs.

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

As-ciu ga il pian to, e in tuo poter ri-man ga. Ah

COSTANZA

p

217

Vln. I

Vln. II

Vla.

Cos.

Bs.

fz

p

fz

p

fz

p

217 (abbracciandola)

trop - po, o Sil - via mia, giu - sto è ch'io pian - ga.

fz

p

4. ARIA 1

[Andante]

55

Musical score for the first system of '4. ARIA 1'. The score is in 3/4 time and features the following instruments and parts:

- Oboe 1**: Rests in the first two measures, then plays a single note in the third measure with a forte (*fz*) dynamic.
- Oboe 2**: Rests in the first two measures, then plays a single note in the third measure with a forte (*fz*) dynamic.
- Bassoon**: Rests in the first two measures, then plays a single note in the third measure with a forte (*fz*) dynamic.
- Horn E-flat**: Plays a rhythmic pattern of eighth notes in the first two measures, marked *staccato assai*. In the third measure, it plays a single note with a forte (*fz*) dynamic and a *tenuto* marking.
- Costanza**: Rests throughout the system.
- Violin I**: Plays a melodic line with trills (*tr*) in the first two measures, starting *pp* and ending *fz* in the third measure.
- Violin II**: Plays a similar melodic line with trills (*tr*) in the first two measures, starting *pp* and ending *fz* in the third measure.
- Viola**: Plays a rhythmic pattern of eighth notes in the first two measures, marked *p staccato assai*. In the third measure, it plays a single note with a forte (*fz*) dynamic.
- Bassi**: Plays a rhythmic pattern of eighth notes in the first two measures, marked *p staccato assai*. In the third measure, it plays a single note with a forte (*fz*) dynamic.

Musical score for the second system of '4. ARIA 1'. The score continues with the following instruments and parts:

- Ob. 1**: Plays a melodic line with dynamics *p*, *fz*, *p*, *fz* across four measures.
- Ob. 2**: Plays a melodic line with dynamics *p*, *fz*, *p*, *fz* across four measures.
- Bsn.**: Plays a melodic line with dynamics *p*, *fz*, *p*, *fz* across four measures.
- Hn. E-b**: Plays a melodic line with dynamics *p*, *fz*, *p*, *fz* across four measures.
- Cos.**: Rests in the first three measures, then plays a single note in the fourth measure.
- Vln. I**: Plays a complex rhythmic pattern with dynamics *p*, *fz*, *fz*, *f*, *p*, *f*, *p* across four measures.
- Vln. II**: Plays a complex rhythmic pattern with dynamics *p*, *fz*, *p*, *fz*, *f*, *p*, *f*, *p* across four measures.
- Vla.**: Plays a rhythmic pattern of eighth notes with dynamics *p*, *fz*, *p*, *fz*, *f*, *p*, *f*, *p* across four measures.
- Bs.**: Plays a rhythmic pattern of eighth notes with dynamics *p*, *fz*, *p*, *fz*, *f*, *p*, *f*, *p* across four measures.

The vocal line for Costanza begins in the fourth measure with the lyrics "Se non".

5

Ob. 1

Ob. 2

Bsn. 5

Hn. E-b 5

Cos. 5

Vln. I 5

Vln. II 5

Vla. 5

Bs. 5

p stacc.

pian - ge — un in fe - li - ce, da' vi - ven - ti — se - pa - ra - ta, dal lo spo - so — ab ban dona - ta, di mi oh

8

Ob. 1

Ob. 2

Bsn. 8

Hn. E-b 8

Cos. 8

Vln. I 8

Vln. II 8

Vla. 8

Bs. 8

f

f

f

f

Di - o chi pian - ge rà? Dim mi oh Di - o, chi pian ge rà? Chi può dir ch'io pianga a tor - to, se né

ff

Detailed description: This is a page of a musical score, page 56. It features a vocal line and an orchestral accompaniment. The vocal line is in Italian and consists of two phrases. The first phrase is 'pian - ge — un in fe - li - ce, da' vi - ven - ti — se - pa - ra - ta, dal lo spo - so — ab ban dona - ta, di mi oh'. The second phrase is 'Di - o chi pian - ge rà? Dim mi oh Di - o, chi pian ge rà? Chi può dir ch'io pianga a tor - to, se né'. The orchestral accompaniment includes parts for Oboe 1 and 2, Bassoon, Horn in E-flat, Clarinet in B-flat, Violin I and II, Viola, and Bass. The first system (measures 1-3) is marked with a dynamic of *p stacc.* (piano, staccato). The second system (measures 4-6) is marked with a dynamic of *f* (forte). The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The vocal line is written in a soprano clef. The orchestral parts are written in their respective clefs. The page number '56' is in the top right corner.

11

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

p *f* *violoncello* *tenuto* *stacc.* *fz*

men spe - rar mi li - ce que sto mi - se ro — con for to d'ot - te - ner — l'al - trui pie - tà. —

14

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

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

Se né men spe rar mi li - ce d'ot - te - ner l'al-trui pie -

Detailed description: This is a page of a musical score for an orchestra and a vocal soloist. The page is numbered 57 in the top right corner. It contains measures 11 through 14. The instruments are arranged in staves from top to bottom: Ob. 1, Ob. 2, Bsn., Hn. E-b, Cos., Vln. I, Vln. II, Vla., and Bs. (labeled as violoncello). The vocal soloist part is positioned between the Cos. and Vln. I staves. The score includes dynamic markings such as *f* (forte), *p* (piano), *fz* (forzando), *tenuto* (sustained), and *stacc.* (staccato). The lyrics are in Italian. Measure 11 begins with a double bar line and the measure number 11. Measure 14 begins with a double bar line and the measure number 14. The key signature has four flats (B-flat major or D-flat minor). The time signature is not explicitly shown but appears to be 3/4 based on the notation.

16

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

tà, d'ot - te - ner - l'al - tru - i - pie - tà, l'al trui - pie tà, - l'al trui - pie - tà.

p

p

p

19

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

Se non pian - ga - un in - fe - li - ce da vi - ven - ti - se - pa - ra - ta, dal - lo

tenuto

stacc.

22

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

spo - so — ab-ban - do - na-ta, dim mi, oh Di - o, chi pian - ge-rà? Dim mi, oh

24

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

Dio, chi pian - ge - rà? Chi - può - dir, ch'io pian - ga a —

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

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

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

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

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

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

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

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

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

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

26

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

p *fz* *p*

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

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

p *fz* *p*

p *fz* *p*

tor - to, se - ne - men spe - rar mi - li - ce que sto mi - se ro con -

28

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

fz *fz*

fz *fz*

fz *fz*

fz *fz*

fz *fz*

fz *fz*

fz *fz*

fz *fz*

fz *fz*

fz *fz*

fz *fz*

for - to d'ot - te - ner l'al - trui pie - tà, d'ot - te -

tenuto

tenuto

tenuto

tenuto

30

Ob. 1 *p fz p*

Ob. 2 *p fz p*

Bsn. *p*

Hn. E-b

30

Cos. - ner l'al - trui - pie - tà, l'al - trui - pietà, l'al - trui pie -

Vln. I *p fz p*

Vln. II *p fz p*

Vla. *p fz p*

Bs. *p*

Detailed description: This page of a musical score, numbered 61, contains measures 30 and 31. The score is for a full orchestra and a vocal soloist. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), a Bassoon (Bsn.), and an E-flat Horn (Hn. E-b). The string section consists of Violins I and II (Vln. I and Vln. II), Viola (Vla.), and Bass (Bs.). The vocal line is written in a soprano or alto clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features dynamic markings of piano (*p*) and fortissimo (*fz*). The vocal line has lyrics in Italian: "- ner l'al - trui - pie - tà, l'al - trui - pietà, l'al - trui pie -". The woodwinds and strings play melodic and harmonic accompaniment, with some woodwinds having rests in measure 31.

32

Ob. 1 *p*

Ob. 2 *p*

Bsn. *p*

Hn. E-b

Cos. *p*
tà, — l'al - trui — pie - tà.
(Si vede passar di lontano a vele gonfie un a nave,
dalla quale secondono sul palischermo Gernando ed Enrico
in abito indano, che sbarcan poi sul lido.
Costanza parte)

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

Detailed description: This is a page of a musical score, page 62. It features a vocal line (Cos.) and an orchestral accompaniment. The vocal line includes the lyrics 'tà, — l'al - trui — pie - tà.' and a stage direction in parentheses: '(Si vede passar di lontano a vele gonfie un a nave, dalla quale secondono sul palischermo Gernando ed Enrico in abito indano, che sbarcan poi sul lido. Costanza parte)'. The orchestral parts include Oboe 1 and 2, Bassoon, Horn in E-flat, Violin I and II, Viola, and Bass. The score is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal line starts at measure 32. The instrumental parts have various dynamics, with 'p' (piano) indicated for several sections. The score is written in a standard musical notation with staves for each instrument and a vocal line.

5. SCENA TERZA

Moderato

The musical score is arranged in a system of nine staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 4/4 time. Rested in the first three measures, then plays a half note G#4 in the fourth measure with a forte (*f*) dynamic.
- Oboe 1:** Treble clef, 4/4 time. Rested in the first measure, then plays a half note G#4 in the second measure (*p*), a half note A4 in the third measure, and a half note G#4 in the fourth measure (*f*).
- Oboe 2:** Treble clef, 4/4 time. Rested in the first measure, then plays a half note G#4 in the second measure (*p*), a half note A4 in the third measure, and a half note G#4 in the fourth measure (*f*).
- Bassoon:** Bass clef, 4/4 time. Plays a half note G#2 in the first measure (*f*), a half note G#2 in the second measure (*p*), and a half note G#2 in the fourth measure (*f*).
- Sylvia:** Treble clef, 4/4 time. Rested throughout the entire passage.
- Violin I:** Treble clef, 4/4 time. Plays a half note G#4 in the first measure (*f*), a half note G#4 in the second measure (*p*), and a half note G#4 in the fourth measure (*f*).
- Violin II:** Treble clef, 4/4 time. Plays a half note G#4 in the first measure (*f*), a half note G#4 in the second measure (*p*), and a half note G#4 in the fourth measure (*f*).
- Viola:** Bass clef, 4/4 time. Plays a half note G#2 in the first measure (*f*), a half note G#2 in the second measure (*p*), and a half note G#2 in the fourth measure (*f*).
- Bassi:** Bass clef, 4/4 time. Plays a half note G#2 in the first measure (*f*), a half note G#2 in the second measure (*p*), and a half note G#2 in the fourth measure (*f*).

5

Fl.

Ob. 1

Ob. 2

Bsn.

Sy. SYLVIA (sola)
 Che o - sti na - to - do - lor! Quel pian ger sem pre mi fa sde-gno e pie - tà. Pre go,

Vln. I

Vln. II

Vla.

Bs.

f *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

Detailed description of the musical score: The score is for page 64 and features a vocal line for Sylvia and orchestral accompaniment. The vocal line is in G major and 4/4 time. The lyrics are: "Che o - sti na - to - do - lor! Quel pian ger sem pre mi fa sde-gno e pie - tà. Pre go,". The orchestral parts include Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The Flute part has a fermata over the final measure. The Oboe 1 part has a fermata over the final measure. The Oboe 2 part has a fermata over the final measure. The Bassoon part has a fermata over the final measure. The Violin I part has dynamic markings of *f* and *p*. The Violin II part has dynamic markings of *f* and *p*. The Viola part has dynamic markings of *f* and *p*. The Bass part has dynamic markings of *f* and *p*. The score is in G major and 4/4 time.

o

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Sy. con - si glio, sgrì do, ac - ca - rez - zo, ed o gni

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

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

Vla. *p* *f* *p*

Bs. *p* *f* *p*

Detailed description: This page of a musical score, numbered 65, contains parts for woodwinds, strings, and a vocal soloist. The woodwind section (Flute, Oboe 1, Oboe 2, Bassoon) features a melodic line starting in the third measure, marked with a forte (*f*) dynamic. The vocal soloist (Sy.) enters in the first measure with the lyrics: "con - si glio, sgrì do, ac - ca - rez - zo, ed o gni". The string section (Violin I, Violin II, Viola, Bass) provides accompaniment with dynamics ranging from piano (*p*) to forte (*f*). The score is organized into four measures, with a repeat sign at the beginning of the first measure.

13

Fl.

Ob. 1

Ob. 2

Bsn.

f

f

f

f

Sy.

sfor - zo è va-no. Ma l'en-i - gma più stra-no è che, qual o-ra con so-lar-la de si-o, il su-

13

Vln. I

Vln. II

Vla.

Bs.

f

f

f

f

p

p

p

p

17

Sy.

o pian-to s'ac-cre-sce, e pian go anch'-i - o. Se - gua mo al-me - no i pas - si

17

Vln. I

Vln. II

Vla.

Bs.

p

fz

f

p

fz

f

p

fz

f

p

fz

f

(nel voler partire s'avvede della nave)

20

Sy. suoi... Ma... qua - le sor - ge co - là sul mar mo - le im prov - vi - sa?

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

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

Vla. *p* *f* *p*

Bs. *p* *f* *p*

Allegro

23

Fl. *p crescendo* *f*

Ob. 1 *p crescendo* *f*

Ob. 2 *p crescendo*

Bsn. *p crescendo*

Sy. U - no sco - gilo non è.

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

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

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

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

26

Fl. *p crescendo*

Ob. 1 *p crescendo*

Ob. 2 *p crescendo*

Bsn. *p crescendo*

Sy.
Can giar di lo - co un sas - so non po treb - be.

Vln. I *p crescendo*

Vln. II *p crescendo*

Vla. *p crescendo*

Bs. *p crescendo*

Detailed description: This page of a musical score covers measures 26, 27, and 28. The woodwind section (Flute, Oboe 1, Oboe 2, Bassoon) and strings (Violin I, Violin II, Viola, Bass) all play a *p* (piano) dynamic at the start of measure 26 and then *p crescendo* through measure 28. The vocal line (Soprano) begins in measure 26 with the lyrics "Can giar di lo - co un sas - so non po treb - be." and continues through measure 27. The score is written in a common time signature with a key signature of one flat.

Fl. *f* *f*

Ob. 1 *f* *f*

Ob. 2 *f* *f*

Bsn.

Sy. *f* *f* *p* *p*
E un sì gran mo-stro co-me va sì leggier!

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

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

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

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

Sy. *p*
L'ac-qua di-vi - sa fa die - tro bian-cheg - giar! Qua - si nel cor-so al lo sguar-do s'in-vo - la:

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

36

Sy. *por ta l'al-i sul dor so, e nuo ta, e vo-la! A Cos-tan-za si va da:*

Vln. I *f*

Vln. II *f*

Vla. *f*

Bs. *f*



40

Sy. *el - la sa - prà se un con - o - sciu - to è que sto ab - i - ta - tor dell'el - e - men - to in - fi - do; e al -*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Bs. *p* *f*

42

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Sy. (nel partire vede non veduta Gerlando ed Enrico)
 men... Mi sera me! Gente è sul lido. Chefo? Chi mi soc-corre? Ah... di spaven to co

Vln. I *f*

Vln. II *f*

Vla. *f*

Bs. *f*

46

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Sy.
 sì... son io ri-pie na... che a fug gir... che a ce-lar mi... ho for za ap

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

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

Vla. *f* *f* *p*

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

SCENA QUARTA

49 **Allegro**

Fl.

Ob. 1

Ob. 2

Bsn.

Sy. (si nasconde fra' cespugli)
pe na.

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

54

Fl.

Ob. 1

Ob. 2

Bsn.

En.

Vln. I

Vln. II

Vla.

Bs.

57

(Gernando, Enrico in abito indiano dal palischermo, e Silvia in disparte)

GERNANDO
(CONSORTE DI COSTANZA)

ENRICO (COMPAGNO DI GERNANDO)

Ma sa rà poi, Ger - nan do, que sto il te ren che cher chi? Ah si;

Vln. I

Vln. II

Vla.

Bs.

f

p

f

p

f

p

f

63

Ger. 8

nell'-al ma di - pin-to mi re stò per mal d'a - mo re, e co' pal-pi ti suoi l'af fer ma il co re.

Vln. I

Vln. II

Vla.

Bs.

68

Sylvia ENRICO GERNANDO

Sy. (Po - tes si al men ve - der quei vol ti) È mol to fa ci le er - rar. No, ca ro En

Vln. I

Vln. II

Vla.

Bs.

72

Ger. 8

Adagio

ri-co; è des-so: ri-con - o - sco ogni sas - so. Ec - co lo spe - co,

Vln. I

Vln. II

Vla.

Bs.

77

Ger. *8* do ve in pla-ci-do ob bli - o con Sil-via in brac-cio la - sciai l'ul-ti-ma vol ta la mia spo sa, il mio

Vln. I

Vln. II

Vla.

Bs.

81

Fl. *Vivace*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Ger. *8* ben, l'an-i ma mia, e mai più non la vi-di. Ec co o-ve fui da' pi-ra ti as sa-

Vln. I *f*

Vln. II *f*

Vla. *f*

Bs. *f*

86

Fl.

Ob. 1

Ob. 2

Bsn.

86

Ger.

li - to: qua mi tro vai fer - i - to; là mi cad - de la'c cia - ro.

86

Vln. I

Vln. II

Vla.

Bs.

Detailed description: This page of a musical score covers measures 86 to 89. It features a vocal line (Ger.) and a full orchestral accompaniment. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The vocal line has lyrics in Italian: "li - to: qua mi tro vai fer - i - to; là mi cad - de la'c cia - ro." The score is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and strings play rhythmic patterns, while the vocal line has a melodic contour.

90

Fl.

Ob. 1

Ob. 2

Bsn.

Ger.

A ca ro a mi co og n'in-du-gi o è de lit-to; an diam. Tu da quel la to, da,

Vln. I

Vln. II

Vla.

Bs.

95

Ger.

da que sto io cer-che-rò. L'i sola è an gu sta; smar-ri-ci non pos siam.

Vln. I

Vln. II

Vla.

Bs.

p *f*

p *f*

p *f*

p *f*

102

Ger. *p* Po - ca spe ran za ho di tro var Co - stan za; ma l'is stes-so ter - re-no, ch'è tom - ba a lei, sa rà mia

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

8. SCENA QUINTA

108 (parte) (Enrico, e Silvia in disparte) SYLVIA ENRICO

Ger. *p* tom ba al me no. (Nul la in ten-der pos-s'i o). Te ne ro in

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

114

En. *p* ve-ro è il ca so di Ger-nan do. Ap pe na è sp - so, dee con la sua di -

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

119

En. let ta fi dar si al mar. Fra gl'in quie ti flut ti lan guir la ve de; a ri sto - rar - la in que - sta spiag gia di

119

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Bs. *f* *p*

124

En. scen - de; el - la ri - po sa, ed e - gli da bar - ba ri ra - pi - to, trat - to a con tra - de i -

124

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Bs. *p* *f*

129

En. gno - te, in ser - vi - tù vi - ve tan - t' an - ni, e sen za no tizia più del so - spi - ra to og get - to.

129

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

133 SYLVIA ENRICO

Sy. (Pur si ri-vol-se al fin. Che dol-ce as-pet-to!) Par-la a cia-scun l'u-

Vln. I

Vln. II

Vla.

Bs.

137

En. man-i-tà per lui, l'ob-bli go a me. La li-ber-tà gli deg-gio, pri-mo do-no del

Vln. I

Vln. II

Vla.

Bs.

141

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. *p*

En. Ciel. Spie - ta - to og ni al - tro sar - reb - be; in gra to io so - no, se man co a

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

f

f

f

Detailed description: This page of a musical score covers measures 141, 142, and 143. The woodwind section (Flute, Oboe 1, Oboe 2, Bassoon) plays a simple harmonic accompaniment, mostly consisting of whole notes and rests, starting with a piano (*p*) dynamic. The English Horn (En.) has a melodic line with lyrics: "Ciel. Spie - ta - to og ni al - tro sar - reb - be; in gra to io so - no, se man co a". The string section (Violin I, Violin II, Viola, Bass) provides a rhythmic and harmonic foundation. Measures 142 and 143 feature a significant dynamic shift from piano (*p*) to forte (*f*) for the strings, which play a more active, rhythmic pattern. The score is written in a common time signature and includes various musical notations such as clefs, notes, rests, and dynamic markings.

145

Fl.

Ob. 1

Ob. 2

Bsn.

En.

lui. D'ab bor ri - men to è de-gna o-gni an-i-ma spie - ta-ta;

Vln. I

Vln. II

Vla.

Bs.

Detailed description: This page of a musical score covers measures 145 to 148. It features a woodwind section with Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), and English Horn (En.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The vocal line is for a male soloist (lui.). The lyrics are: "lui. D'ab bor ri - men to è de-gna o-gni an-i-ma spie - ta-ta;". The music is in a minor key with a key signature of one flat. The woodwinds and strings play rhythmic patterns, while the vocal line has a melodic line with lyrics. The score is written in a standard musical notation with a common time signature.

149

Fl.

Ob. 1

Ob. 2

Bsn.

En.

Vln. I

Vln. II

Vla.

Bs.

f

f

f

f

f

f

f

ma l'or - ror de' vi - ven - ti è un al - ma in - gra - ta.

f

f

f

f

f

f

f

Segue L'aria

9. ARIA 2DA

[Allegro]

Oboe 1

Oboe 2

Horn in F

Enrico

Violin I

Violin II

Viola

Bassi

fz



Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

p

12

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

A musical score for measures 12-16. The score includes staves for Ob. 1, Ob. 2, Hn. F., En., Vln. I, Vln. II, Vla., and Bs. Measures 12-14 are marked with a forte (f) dynamic. In measure 15, the woodwinds and strings are marked piano (p), and the Flute part is marked Solo. The music features a mix of melodic lines and chords.



17

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

Chi nel cam min d'on - o - re stan - ca sud an-do il pie - de, stan -

A musical score for measures 17-21. The score includes staves for Ob. 1, Ob. 2, Hn. F., En., Vln. I, Vln. II, Vla., and Bs. Measures 17-18 are marked with a forte (f) dynamic. Measures 19-21 are marked with a piano (p) dynamic. The Flute part has a melodic line starting in measure 17. The string parts provide harmonic support with various rhythmic patterns. Italian lyrics are written below the string parts.

23

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

p

p

p

ca - su dan do il pie - de, per ri - por tar mer - ce - de d'un no - bile, d'un

28

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

f

f

f

f

f

f

no - bi - le su - dor, non pal - pi ta, non lan gue, per lui spar -

33

Ob. 1

Ob. 2

Hn. F.

En.

gen - do il san - - - - - gue, e cen - to ri schi e

Vln. I

Vln. II

Vla.

Bs.

38

Ob. 1

Ob. 2

Hn. F.

En.

cen - to va - lie - to ad - in - con - trar, e

Vln. I

Vln. II

Vla.

Bs.

f *p* *f* *p*

f *p* *f* *p*

f *f* *p*

f *f* *p*

42

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

f

f

f

f

f

f

p

p

f

p

cen to e ri schi e cen - to va_ lie - to ad_in-con trar, va lie - to va



47

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

p

p

p

p

lie - to va lie to ad_in - con - trar,

52

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

va ——— lie - to, — va lie - - - - to ad in - con - trar.

f

f

f

f



56

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

60

Ob. 1

Ob. 2

Hn. F.

En.

Chi nel cammin d'on - o - re stan - ca su dan do il pie - de,

Vln. I

Vln. II

Vla.

Bs.

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



66

Ob. 1

Ob. 2

Hn. F.

En.

per ri - por tar___ mer - ce - de d'un no - bile, d'un no - bile___ su - dor, non

Vln. I

Vln. II

Vla.

Bs.

p *p* *p* *p* *p* *p*

71

Ob. 1 *f*

Ob. 2 *f*

Hn. F. *f*

En. *f*

pal-pita non lan-gue, per lui spar - gen - do il san - - - -

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

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

Vla. *f* *f* *p*

Bs. *f* *f* *p*



76

Ob. 1

Ob. 2

Hn. F.

En. *f*

- - - - - gue, e cen - to ri-schi, e cen-to, e cen - to ri schi, e

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

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

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

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

81

Ob. 1

Ob. 2

Hn. F.

En.

cen - to va lie to ad in - con - trar, va lie - to ad in - con - trar,

Vln. I

Vln. II

Vla.

Bs.

p *fp* *f* *p*

p *fp* *p*

p *fp* *p*



86

Ob. 1

Ob. 2

Hn. F.

En.

ad in - con - trar.

Vln. I

Vln. II

Vla.

Bs.

p

p

tr

91

Ob. 1

Ob. 2

Hn. F.

En.

per lui spar - gen - do il san-gue, per lui spar - gen - do il

Vln. I

Vln. II

Vla.

Bs.

violoncello



96

Ob. 1

Ob. 2

Hn. F.

En.

san - gue, va lie - to, va lie - to, va lie - to ad in - con -

Vln. I

Vln. II

Vla.

Bs.

f

p

f

p

f

[utti]

f

p

100

Ob. 1

Ob. 2

Hn. F.

En.

trar, va lie - to, va lie - to, va lie - to ad in - con - -

Vln. I

Vln. II

Vla.

Bs.

fp

fp

fp

fp



105

Ob. 1

Ob. 2

Hn. F.

En.

trar, va lie - to, va lie - to, va lie - to ad in - con - trar, va

Vln. I

Vln. II

Vla.

Bs.

Solo

fp

fp

fp

fp

fp

fp

111

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

lie - to, va lie - - to ad in - con - trar, ad in - con - tar, ad in - con -

fp *p* *f*

fp *p* *f*

fp *f*

fp *f*



118

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

trar.

10. SCENA SESTA

Violin I *f*

Violin II *f*

Viola *f*

Sylvia *SYLVIA (sola)*
 Che fu mai quel ch'io vi di! Un uom non è: gli si ve dreb be in vol to la fe ro-cia dell'

Cello *f*

Presto

Vln. I *p*

Vln. II *p*

Vla. *p*

Sy. *5*
 al-ma. Em pi, cru de-li gio uo mi ni so-no, e di ra-gio ne av ran no im

Vc. *5* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Sy. *9*
 pres - so nel sem-bian-te il cor ti - ran-no. U-na don - na né pu-re:

Vc. *9* *f* *p*

Adagio

12

Vln. I

Vln. II

Vla.

Sy.

Vc.

av-vol to in gon na non è, co me noi siam. Qual un que ci sia, è un a - ma bi - le og get to.

f

16

Vln. I

Vln. II

Vla.

Sy.

Vc.

Al la ger ma na a di man dar ne an - drò. Ma il piè ri cu sa d'al lon tan

20

Vln. I

Vln. II

Vla.

Sy.

Vc.

ar - si. Oh stel le! Chi mi fa so - spi - rar?

p *fz* *p*

p *fz* *p*

p *fz* *p*

p *fz* *p*

24

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

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

Vla. *f* *p* *p*

Sy. 24
Per ché sì spes-so mi bat te il cor? Sa rà ti-mor. No; lie ta non sa rei, se te

Vc. 24
f *p* *p*

28

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Sy. 28
mes si. È un al-tro af fet-to è un non so che, che mi ri cer ca il pet to.

Vc. 28
f *p*

11. ARIA 3

Andate

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute:** Melodic line with dynamics *p*, *fz*, and *p*.
- Oboe 1:** Rested.
- Oboe 2:** Rested.
- Bassoon:** Melodic line with dynamics *p*, *fz*, and *p*.
- Horn in C:** Rested.
- Sylvia:** Rested.
- Violin I:** Melodic line with dynamics *p*, *fz*, and *p*, marked *dolce*.
- Violin II:** Rhythmic accompaniment with dynamics *p*, *fz*, and *p*.
- Viola:** Rhythmic accompaniment with dynamics *p*, *fz*, and *p*.
- Bassi:** Rhythmic accompaniment with dynamics *p* and *pizz.*

This musical score page, numbered 101, features six staves of music. The instruments and their parts are as follows:

- Fl. (Flute):** The top staff shows a melodic line with dynamics *fz* and *p*. It includes a fermata in the second measure and a *fz* dynamic in the fourth measure.
- Ob. 1 (Oboe 1) and Ob. 2 (Oboe 2):** Both oboe staves are mostly silent, with whole notes in the fourth and fifth measures.
- Bsn. (Bassoon):** The bassoon staff mirrors the flute's melodic line with dynamics *fz* and *p*, and includes a *fz* dynamic in the fourth measure.
- Hn. C (Horn C):** The horn C staff is silent, with a double bar line in the second measure and a whole note chord in the fourth measure.
- Sy. (Soprano):** The soprano staff is silent throughout the page.
- Vln. I (Violin I):** The first violin staff has a melodic line with dynamics *fz*, *p*, *f*, *p*, *fz*, and *p*.
- Vln. II (Violin II):** The second violin staff plays a rhythmic accompaniment of eighth notes with dynamics *fz*, *p*, *f*, *p*, *f*, and *p*.
- Vla. (Viola):** The viola staff plays a rhythmic accompaniment of eighth notes with dynamics *fz*, *p*, *f*, *p*, *f*, and *p*.
- Bs. (Bass):** The bass staff provides a simple harmonic accompaniment with dynamics *f*, *p*, *f*, and *p*.

13

Fl. *p*

Ob. 1

Ob. 2 *p*

Bsn. *p*

Hn. C

Sy. SYLVIA
Fra un dol - ce — de -

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

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

Vla. *f* *p* *p*

Bs. *f* *f* *p*

19

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

li - ro son - lie - ta e so - spi - ro: quel vol - to - mi - pia - ce ma pa - ce non

Vln. I

fz *p* *fz*

Vln. II

fz *p* *f* *p*

Vla.

fz *p* *f* *p*

Bs.

f *p* *f* *p*

25

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.
ho. Fra un dol - ce de - li - ro son lie - ta e so -

Vln. I
f *p*

Vln. II
f *p*

Vla.
f *p*

Bs.
f *p*

Detailed description: This page of a musical score, numbered 104, contains measures 25 through 30. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn in C (Hn. C), and Saxophone (Sy.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The vocal part (Sy.) has lyrics in Italian: "ho. Fra un dol - ce de - li - ro son lie - ta e so -". The score features various dynamics such as *f* (forte) and *p* (piano), and includes articulation marks like accents and a trill (*tr*) in the Violin I part. The woodwinds and strings play melodic and harmonic lines, while the vocal part provides the primary melodic focus.

31

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

- spi - ro: quel vol - to mi - pia - ce, ma pa-ce non ho, no, no, ma pa - ce non

Vln. I

Vln. II

Vla.

Bs.

37

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

ho. Di bel - le spe - ran - ze ho pie-no il pen - sie - ro; e

Vln. I

Vln. II

Vla.

Bs.

p

f

p

f

p

43

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.
pur quel — ch'io — spe - ro co - no - scer non so.

Vln. I

Vln. II

Vla.

Bs.

fz

f

f

fz

48

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

Di bel - le - spe - ran - ze ho pie - no il - pen - sie - ro; e

Vln. I

p

Vln. II

p

Vla.

p

Bs.

p

Detailed description: This page of a musical score covers measures 48 to 52. The score is for a full orchestra and a soloist. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn in C (Hn. C), and Saxophone (Sy.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The key signature has one sharp (F#) and the time signature is 4/4. The soloist (Saxophone) has the vocal line with lyrics: "Di bel - le - spe - ran - ze ho pie - no il - pen - sie - ro; e". The strings (Violins, Viola, and Bass) play a rhythmic accompaniment of eighth notes, starting in measure 49. The dynamic marking *p* (piano) is indicated for the strings in measures 49 and 50. The Flute part has a melodic line with some rests. The Oboe and Bassoon parts have rests. The Horn in C part has rests. The Saxophone part has a melodic line with lyrics.

53

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

pur quel ch'io spe - ro co - no - scer non so, _____ co -

Vln. I

Vln. II

Vla.

Bs.

fz

f

f *p*

f *p*

f

f

f *arco* *p*

f

Detailed description: This page of a musical score covers measures 53 through 57. The instrumentation includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn C (Hn. C), Soprano (Sy.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The Soprano part has the lyrics: 'pur quel ch'io spe - ro co - no - scer non so, _____ co -'. The score features dynamic markings such as *fz* (forzando), *f* (forte), and *p* (piano). The Flute and Oboe parts have rests for most of the measures, with some melodic entries in measure 57. The strings (Violins I and II, Viola, and Bass) provide harmonic support, with the Violins playing a melodic line and the lower strings playing rhythmic patterns.

58

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

Vln. I

Vln. II

Vla.

Bs.

p *f* *fz* *f*

f *a2*

no - scer non so, co - no - scer non so.

64

Fl. *fz*

Ob. 1

Ob. 2

Bsn. *fz*

Hn. C

Sy.

Vln. I *fz*

Vln. II *fz*

Vla.

Bs.

Detailed description: This page of a musical score contains measures 64 through 69. The instrumentation includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn in C (Hn. C), Trumpet (Sy.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The key signature has one sharp (F#) and the time signature is 4/4. The Flute part features a melodic line with slurs and accents, marked *fz*. The Oboe 1 part has a similar melodic line, also marked *fz*. The Bassoon part has a melodic line with slurs and accents, marked *fz*. The Horn in C part has a simple melodic line. The Trumpet part has a simple melodic line. The Violin I part has a melodic line with slurs and accents, marked *fz*. The Violin II part has a rhythmic pattern of eighth notes, marked *fz*. The Viola part has a rhythmic pattern of eighth notes. The Bass part has a simple melodic line.

70

Fl. *p*

Ob. 1 *p*

Ob. 2

Bsn. *p*

Hn. C

Sy.
Fra un dol - ce de - li - ro son lie - ta e so - spi - ro: quel vol - to mi

Vln. I *p*

Vln. II *p*

Vla. *p*

Bs. *p*

Detailed description: This page of a musical score, numbered 112, contains measures 70 through 75. The score is for a full orchestra and includes a vocal soloist. The instruments are arranged in staves from top to bottom: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn in C (Hn. C), Saxophone (Sy.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The Flute, Oboe 1, and Bassoon parts begin with a piano (*p*) dynamic. The Saxophone part has the Italian lyrics: "Fra un dol - ce de - li - ro son lie - ta e so - spi - ro: quel vol - to mi". The Violin I and II parts also start with a piano (*p*) dynamic. The Viola and Bass parts are marked with a piano (*p*) dynamic and feature a long, sweeping melodic line across the bottom of the page.

76

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

Vln. I

Vln. II

Vla.

Bs.

fz *p*

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

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

f *p* *f* *pizz.* *p* *f* *p*

f *p*

pia - ce, ma pa - ce non ho. Di bel - le spe - ran - ze ho pie - no il pen -

82

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

Vln. I

Vln. II

Vla.

Bs.

fz *p* *fz*

fz *p* *fz*

f *p* *f*

f *p* *f*

f

- sie - ro; e pur — quel — ch'io — spe - ro co - no - cer non so.

87

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

Fra un dol - ce - de - li - ro son - lie - ta e so - spi - ro: quel

Vln. I

p *fz* *p*

Vln. II

p *f* *p*

Vla.

p *f* *p*

Bs.

p

92

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.
vol - to mi pia - ce, ma pa - ce non ho, no ho, ma pa - ce, ma

Vln. I
f *p*

Vln. II
f *p*

Vla.
p
arco

Bs.
p

Detailed description: This page of a musical score covers measures 92 to 95. It features a vocal line (Soprano) with Italian lyrics: "vol - to mi pia - ce, ma pa - ce non ho, no ho, ma pa - ce, ma". The instrumental parts include Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn in C (Hn. C), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The score includes dynamic markings such as *f* (forte) and *p* (piano), and a *p* marking with a *arco* instruction for the Viola. The music is written in a common time signature, and the vocal line is in a soprano clef. The instrumental parts are in various clefs (treble and bass). The score is divided into measures by vertical bar lines, with measure numbers 92, 93, 94, and 95 indicated at the beginning of their respective staves.

99

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

Vln. I

Vln. II

Vla.

Bs.

f

f

f

f

f

f

f

f

f

pa - ce, non ho, no no, non ho.

Musical score for measures 105-110. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn in C (Hn. C), Trombone (Bs.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.).

Measure 105: Flute and Bassoon play a melodic line starting with a half note G4 (marked with a sharp sign) and a quarter note A4. Oboe 1 and Oboe 2 play a half note G4. Horn in C plays a half note G4. Violin I and Violin II play a half note G4. Viola plays a half note G4. Trombone plays a half note G4.

Measure 106: Flute and Bassoon play a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Oboe 1 and Oboe 2 play a half note G4. Horn in C plays a half note G4. Violin I and Violin II play a half note G4. Viola plays a half note G4. Trombone plays a half note G4.

Measure 107: Flute and Bassoon play a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Oboe 1 and Oboe 2 play a half note G4. Horn in C plays a half note G4. Violin I and Violin II play a half note G4. Viola plays a half note G4. Trombone plays a half note G4.

Measure 108: Flute and Bassoon play a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Oboe 1 and Oboe 2 play a half note G4. Horn in C plays a half note G4. Violin I and Violin II play a half note G4. Viola plays a half note G4. Trombone plays a half note G4.

Measure 109: Flute and Bassoon play a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Oboe 1 and Oboe 2 play a half note G4. Horn in C plays a half note G4. Violin I and Violin II play a half note G4. Viola plays a half note G4. Trombone plays a half note G4.

Measure 110: Flute and Bassoon play a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Oboe 1 and Oboe 2 play a half note G4. Horn in C plays a half note G4. Violin I and Violin II play a half note G4. Viola plays a half note G4. Trombone plays a half note G4.

Dynamics: *f* (forte) is indicated for the woodwinds and strings in measures 109 and 110. *p* (piano) is indicated for the strings in measures 108 and 109.

Fine del prima parte



CONTENTS

Overture.....	1
Scene 2.....	38
Aria 1.....	55
Scene 3.....	63
Scene 4.....	73
Scene 5.....	79
Aria 2.....	85
Scene 6.....	97
Aria 3.....	100
