

**JOSEPH HAYDN**

# L' ISOLA DISABITATA

---

PERFORMING EDITION, 2007  
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*

*f p f f p f f p f*

*f p f f p f f p f*

*f p f f p f f p f*

*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 QUES TO 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

En.

85

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: This page of a musical score covers measures 104, 105, and 106. 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 instrumental parts are marked with a piano (*p*) dynamic. The English Horn part features a vocal line with the lyrics: 'tra - da. Ab ban-do-nar - la! E do-ve vuoi ch'io va - da? O - ve spe - ri'. The tempo marking 'Largo assai' is positioned above the first measure. The measure numbers 104, 105, and 106 are indicated at the beginning of their respective staves.

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*

*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*

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*

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.

134 GERNANDO

pos - sa... A - mi - co, ad - dio.

En.

Vln. I

Vln. II

Vla.

Bs.

*f*

*f*

*f*

*f*

*f*

*f* *Segue l'Aria*

### 13. ARIA 4

Largo

Oboe 1

Oboe 2

Horn in E-b

Gernando

Violin I

Violin II

Viola

Cello

*p*

*p*

*p*

*p*

*p*

*pp*

Non tur - bar quand' io mi lag - no, ca - ro a - mi - co, il mio cordo - glio, non tur -

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.

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

Vln. I

Vln. II

Vla.

Vc.

12

Ob. 1

Ob. 2

Hn E-b

Ger.

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

Vln. I

Vln. II

Vla.

Vc.

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



20

Ob. 1

Ob. 2

Hn E-b

Ger.

Vln. I

Vln. II

Vla.

Vc.

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

*p*

21

Hn E-b

Ger.

Vln. I

Vln. II

Vla.

Vc.

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

*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.

Vln. I

Vln. II

Vla.

Vc.

*p* *fz* *p*

*p* *fz* *p*

*p* *fz* *p*

*p* *fz* *p*

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

29

Ger.

Vln. I

Vln. II

Vla.

Vc.

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



## 14. SCENA OTTAVA

Violin I

Violin II

Viola

ENRICO(solo)

Bassi

*f*

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

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

Vln. I

Vln. II

Vla.

(escono due marnari)

En.

Bs.

*p*

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

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*

SYLVIA  
(avvicandosi)

ENRICO

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

ma di tan-to spa

Detailed description: This is a page of a musical score for orchestra and voices, covering measures 33 to 38. The score is written in G major (one sharp) and 4/4 time. The orchestration includes Flute, Oboe I and II, Bassoon, Horn in D, Violin I and II, Viola, Soprano, and Bass. The vocal parts are for Sylvia and Enrico. Sylvia's part begins at measure 33 with the lyrics "SYLVIA (avvicandosi) ('Che dol-ce as - pet to)". Enrico's part begins at measure 38 with the lyrics "ENRICO ma di tan-to spa". The woodwinds and strings have various melodic and rhythmic parts, with dynamic markings like *p* (piano) appearing in the Oboe and Bassoon parts. The score is numbered 33 at the beginning of each staff.

40

Fl.

Bsn.

Vln. I

Vln. II

Vla.

En.

Bs.

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

Bs. *p*

ENRICO (la raggiunge e la trattiene) SYLVIA (inginocchiandosi)

i-ta! Fer ma. Pie tà, mer-cé! Nulla io ti feci: non es semi cru

61

Vln. I

Vln. II

Vla.

Sy.

Bs.

ENRICO (la solleva)

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

69

Vln. I

Vln. II

Vla.

En.

Bs.

SYLVIA

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

*p*

75

Vln. I

Vln. II

Vla.

En.

Bs.

ENRICO

SYLVIA

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

*f*



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.

Bs.

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.

SYLVIA

*f*

91

Vln. I

Vln. II

Vla.

En.

Bs.

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

*f*

95

Vln. I

Vln. II

Vla.

En.

Bs.

(in atto di partire) SYLVIA 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 -

*f*

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*

*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* *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*

*tr*

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

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

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

*p*

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

98

Ob. 1

Ob. 2

Hn. G

Sy.

Vln. I

Vln. II

Vla.

Bs.

*p*

*p*

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

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

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

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

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

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 a key with one sharp (F#) and a 2/4 time signature. A 'III' rehearsal mark is placed above the first measure of each staff. The woodwinds play a melodic line with eighth-note patterns. The strings play a rhythmic accompaniment, with dynamic markings of *p* (piano) and *f* (forte) indicated in the first and second measures of the string staves. The piece concludes with a double bar line and repeat dots at the end of the eighth measure.

# 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.



This musical score page contains measures 6 through 9. The instruments and parts are as follows:

- Fl.** (Flute): Measures 6-8 feature a melodic line with dynamics *fz*, *p*, and *fz*. Measure 9 is a whole rest.
- Ob. 1** (Oboe 1): Measures 6-8 feature a melodic line with dynamics *fz* and *fz*. Measure 9 is a whole rest.
- Ob. 2** (Oboe 2): Measures 6-8 feature a melodic line with dynamics *fz* and *fz*. Measure 9 is a whole rest.
- Bsn.** (Bassoon): Measures 6-8 feature a melodic line with dynamics *fz* and *fz*. Measure 9 is a whole rest.
- Hn.** (Horn): Measures 6-8 are whole rests. Measure 9 features a chord with dynamic *fz*.
- Cos.** (Cello): Measures 6-8 are whole rests. Measure 9 begins the vocal line with the lyrics "COSTANZA Ah che in".
- Vln. I** (Violin I): Measures 6-8 feature a melodic line with dynamics *fz*, *p*, *fz*, and *p*. Measure 9 features a melodic line with dynamic *p*.
- Vln. II** (Violin II): Measures 6-8 feature a melodic line with dynamics *fz* and *p*. Measure 9 features a melodic line with dynamic *p*.
- Vla.** (Viola): Measures 6-8 feature a melodic line with dynamics *fz* and *p*. Measure 9 features a melodic line with dynamic *p*.
- Bs.** (Bass): Measures 6-8 feature a melodic line with dynamics *fz* and *p*. Measure 9 features a melodic line with dynamics *fz* and *p*.

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

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*



40

Fl.

Ob. 1

Ob. 2

Bsn.

Hn.

40

*tenuto*

Cos.

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

Vln. I

40

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

Vln. II

Vla.

Bs.



52

Fl.

Ob. 1

Ob. 2

Bsn.

Hn.

Cos.

Vln. I

Vln. II

Vla.

Bs.

*p*

*p*

*f*

*f*

*f*

*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 vocal line (Cos.) has the lyrics: "lun - ga è que - sta mor - te, è ques - ta mor - te, ch'io son". The Violin I and II parts have melodic lines, with *f* dynamic markings in the third measure. The Viola and Bass parts have rhythmic accompaniment. The page number "56." is in the top right corner, and the measure number "58" is at the start of the first staff.

62

Fl.

Ob. 1

Ob. 2

Bsn.

Hn.

Cos.

Vln. I

Vln. II

Vla.

Bs.

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

*f*

*fz*

Detailed description: This page of a musical score covers measures 62 to 65. It features a woodwind section (Flute, Oboe 1, Oboe 2, Bassoon), Horns, Clarinet, Violins I and II, Viola, and Cello/Double Bass. The vocal line is written in the Clarinet part. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The woodwinds and bassoon play a rhythmic pattern of eighth notes, while the strings play a similar pattern. The vocal line has lyrics in Italian. Dynamics include *f* (forte) and *fz* (forzando).

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: This page of a musical score covers measures 66 to 69. It features a woodwind section (Flute, Oboe 1 & 2, Bassoon), Horns, Clarinet, Violins I & II, Viola, and Cello/Double Bass. The vocal line is also present. The key signature is B-flat major (two flats). The score includes various dynamics such as *f* (forte), *p* (piano), and *fz* (forzando). The vocal line has the lyrics 'ch'io son stan - ca di mo - rit, ch'io son stan - ca di mo -'. The woodwinds and strings provide accompaniment, with some instruments playing sustained notes or rhythmic patterns.



# 20. SCENA 12

This musical score is for a scene in Act 20. It features a woodwind section (Flute, Bassoon), brass (Horn E-b), and a string section (Violin I, Violin II, Viola, Bassi). The Flute part is the most active, with dynamic markings of *p*, *fz*, and *p*. The Bassoon and Violin I parts also show dynamic contrast with *p* and *fz*. The Bassi part includes *sf* (sforzando) markings. The Gernando part is mostly silent, indicated by a large '8' below the staff. The Horn E-b part is also silent. The Violin II and Viola parts provide harmonic support with dynamic markings of *p*, *fz*, and *p*. The Bassi part has dynamic markings of *p*, *fz*, *sf*, and *p*.

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*

*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  
Vln. II  
Vla.  
Bs.

*f*

Andante

32

I.  
Ob.  
II.  
Hn. E-b  
Cos. (sviene sopra il sasso) GERNANDO  
to-re! lo mo ro. Mio ben! non

V. Solo *p* *p*

Vln. I  
Vln. II  
Vla.  
Bs.

pizz.

pizz.

pizz.

pizz.

36

I.  
Ob.

II.

Hn E- $\flat$

Ger.  
8

o - de. O Di - o! Per - dé l'u - so de'

V. Solo

Vln. I

Vln. II

Vla.

Bs.

*f*  
arco

*f*  
arco

*f*  
arco

*f*  
arco

40

Ger.  
8

sen - si. Ah qual che stil - la di fre - sco u mor.

V. Solo

Vln. I

Vln. II

Vla.

Bs.

*f*

*p*

*f*

*f*

*f*

*f*

*p*

*p*

*f*

*p*

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 measures 52, 53, and 54. The key signature has one flat (B-flat). The time signature is 4/4. The German voice part (Ger.) has lyrics: 'mio co - si so lo a-ban don - ar? Ri - tor - nerò di'. The violin solo (V. Solo) part has a melodic line starting in measure 53. The string parts (Vln. I, Vln. II, Vla., Bs.) are marked 'arco' and play sustained notes. The woodwind parts (I., Ob., II., Hn E- $\flat$ ) are mostly silent, with some notes in measure 54.

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) is mostly silent, with a forte (f) dynamic marking in measure 58. The strings (Violin I, Violin II, Viola, Bass) play a rhythmic pattern of eighth notes, starting in measure 56. Violin I and II are marked piano (p) in measure 56 and forte (f) in measure 58. Viola and Bass are marked pizzicato (pizz.) in measure 56 and forte (f) in measure 58. A Solo Violin (V. Solo) plays a melodic line starting in measure 55, with lyrics 'vo - lo.' appearing above it. The conductor's part (Ger.) is marked '(parte in fretta)' and has a fermata in measure 55. The page number '68.' is in the top right corner.

58

I.

Ob.

II.

Hn E- $\flat$

V. Solo

Vln. I

Vln. II

Vla.

Bs.

61

V. Solo

Vln. I

Vln. II

Vla.

Bs.

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*

*p* pizz.

*p* arco

*p* pizz.

*p* arco

*p* pizz.

*p* arco

*p* 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 pizz. arco *f*

Vln. II pizz. arco *f*

Vla. pizz. arco *f*

Bs. pizz. 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* *f* *f*

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

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

Vla. *f* *f* *p*

Bs. *f* *f* *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. *Quan-do? Quan do 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 mor rir - 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.



## 20. SCENA ULTIMA

Allegro

164

Fl.

Cos. (Silvia dalla destra e detti; indi Gernando dal lato medesimo.) SYLVIA

sei? Cos tan za... Cos tan-za

V. Solo

Vln. I

Vln. II

Vla.

Bs.

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

167

Fl.

Sy

il tu - o Ger - nan - do cer - chi co - là. Per te poc'an-

V. Solo

Vln. I

Vln. II

Vla.

Bs.

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

(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.

II.

Sy

COSTANZA

ENRICO

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

Vln. I

Vln. II

Vla.

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*

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 is for the '20. Quartet Finale' in a major key, marked 'Allegro'. It features a woodwind section with Flute, Oboe I and II, and Bassoon. The strings include Horn in C alto, Violin I and II, Viola, and Cello 2. There are also vocal parts for Costanza, Sylvia, Gernando, and Enrico. The Solo Violin part has a 'Solo' marking. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano).

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.

Ob.

II.

Hn.

Cos.

Vln. Solo

Vln. I

Vln. II

Vla.

Vcl. S.

Bs.

*p*

*p*

*f*

mi scor do il sos - pir - ar.

*fp*

*fp*

*fp*

Detailed description: This page of a musical score covers measures 62 to 68. The vocal line (Cos.) begins at measure 62 with the lyrics "mi scor do il sos - pir - ar." The vocal melody is supported by a piano accompaniment. The instrumental parts include Flute I and II (I. and II.), Oboe (Ob.), Horn (Hn.), Clarinet (Cos.), Violin Solo (Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl. S.), and Bass (Bs.). Dynamics are marked with *p* (piano), *f* (forte), and *fp* (fortissimo). The score is written in a common time signature.





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*





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, followed by a whole note chord in 152, and then rests. The Horns play a whole note chord in 151 and 152, then rest. The Bassoon has a measure rest in 151 and 152, then a 'Fagotto solo' section starting in 153 with a rhythmic pattern. The Violins and Viola play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic in 151 and 152, then switching to piano (*p*) in 153. The Bass part follows a similar dynamic shift from *f* to *p* in 153. A 'mar.' (maracas) part is shown with a measure rest in 151. The score ends with a measure rest in 156 for all instruments.

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 157-160, followed by a sixteenth-note run in measure 161. 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 has a rhythmic pattern of eighth notes. The Violoncello Solo part has a long note in measure 162 marked *Solo*. The Bass part plays 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 through 170. The instruments are arranged in two systems. The first system includes Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), and Bassoon (Bsn.). The second system includes Violin Solo (Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl. S.), and Bass (Bs.).  
- Flute: Measure 167 has a whole rest. Measure 168 has a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. Measure 169 has a whole note. Measure 170 has a whole rest.  
- Violin Solo: Measure 167 has a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. Measure 168 has a whole note. Measure 169 has a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. Measure 170 has a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note.  
- Violin I and II: Measure 167 has a quarter note, quarter rest, quarter note, quarter rest. Measure 168 has a quarter note, quarter rest, quarter note, quarter rest. Measure 169 has a quarter note, quarter rest, quarter note, quarter rest. Measure 170 has a quarter note, quarter rest, quarter note, quarter rest.  
- Viola: Measure 167 has a quarter note, quarter rest, quarter note, quarter rest. Measure 168 has a quarter note, quarter rest, quarter note, quarter rest. Measure 169 has a quarter note, quarter rest, quarter note, quarter rest. Measure 170 has a quarter note, quarter rest, quarter note, quarter rest.  
- Violoncello: Measure 167 has a sixteenth-note pattern. Measure 168 has a sixteenth-note pattern. Measure 169 has a sixteenth-note pattern. Measure 170 has a sixteenth-note pattern.  
- Bass: Measure 167 has a quarter note, quarter rest, quarter note, quarter rest. Measure 168 has a quarter note, quarter rest, quarter note, quarter rest. Measure 169 has a quarter note, quarter rest, quarter note, quarter rest. Measure 170 has a quarter note, quarter rest, quarter note, quarter rest.

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*

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 vocalists. The Flute and Bassoon parts have trills (tr) in measures 249 and 251. The Clarinet part has a trill in measure 251. The Soprano part has the lyrics 'Oh, qual con'. The German Tenor part has the lyrics 'Ah Cos - tan - za!'. The Bass part has the lyrics 'Sil - via ca - ra!'. 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.









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 (Cos.), Soprano (Syl.), and Tenor (Ger.). The instrumental parts include Bassoon (Bsn.), Violin Solo (Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl. S.), and Bass (Bs.). The vocal lines feature lyrics in Italian: 'Dol - ci pe - ne.' for the Clarinet, and 'Car - ri af - fan - i. Ah Cos - tan - za!' for the Tenor. The instrumental parts include dynamic markings such as *p* (piano) and *pizz.* (pizzicato). The Flute and Bassoon parts have melodic lines with slurs and accents. The Violin Solo part has a continuous sixteenth-note pattern. The Violin I, Violin II, and Viola parts play chords, mostly marked *pizz.* The Violoncello and Bass parts have melodic lines with slurs and accents.

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!









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.

8

Detailed description of the musical score: This page contains measures 367 through 374 of an orchestral score. The instruments are arranged in a standard symphonic layout. The Flute, Oboe I, Oboe II, Bassoon, Horn, Clarinet, Saxophone, Trumpet, and Trombone parts are mostly silent, indicated by whole rests. The Violin I and II parts play a rhythmic pattern of eighth notes, often beamed in pairs. The Viola and Bass parts provide a steady accompaniment with quarter and eighth notes. The score concludes with a double bar line at the end of measure 374.

*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

333



343



352



363



371

