

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 staff available for a cello solo) was entered on the bassoon staff. 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*. From the fourth measure, it plays a descending eighth-note scale: Bb4, A4, G4, F4, E4, D4, C4. 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*. From the fourth measure, it plays a descending eighth-note scale: Bb4, A4, G4, F4, E4, D4, C4. 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*. From the fourth measure, it plays a descending eighth-note scale: Bb4, A4, G4, F4, E4, D4, C4. 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*. From the fourth measure, it plays a descending eighth-note scale: Bb3, A3, G3, F3, E3, D3, C3. 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*.

8

Fl.

p

Ob. 1

Ob. 2

Bsn.

p

I.

Hn. G

p

II

p

Vln. I

Vln. II

Vla.

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

fz

fz

p

Tutti, ma piano

Detailed description: This page of a musical score covers measures 16 through 21. 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 I (I.), Horn in G (Hn. G), and Horn II (II). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The key signature is B-flat major (two flats). The time signature is common time (C). The score begins at measure 16. The woodwinds (Ob. 1, Ob. 2, Bsn.) enter in measure 17 with a melody starting on G4. The strings (Vln. I, Vln. II, Vla., Bs.) enter in measure 16 with a rhythmic accompaniment. Dynamic markings include *p* (piano) and *fz* (forzando). The instruction 'Tutti, ma piano' is written above the Bass part in measure 18. The score concludes at measure 21 with a final cadence.

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*

33 *fz*

Fl.

Ob. 1 *fz*

Ob. 2 *fz*

Bsn. *fz*

I. *fz*

Hn. G

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 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 (Hn. I), Horn II (Hn. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The Flute, Oboe 1, Oboe 2, Bassoon, Violin I, Violin II, and Bass parts feature melodic lines with slurs and accents. The Oboe 1 and Oboe 2 parts have long rests in measures 33 and 34. The Horn I and Horn II parts have long rests in measures 33 and 34, with Horn II playing a half note in measure 35. The Viola part plays a rhythmic accompaniment of eighth notes. The Bass part plays a rhythmic accompaniment of eighth notes. The dynamic marking *fz* (forzando) is present at the beginning of each staff. The measure number 33 is written above the Flute staff.

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 through 42. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Bassoon (Bsn.). The brass section includes Horn I (I.), Horn II (II), and Cello (Bs.). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature is B-flat major (two flats). The time signature is 4/4. Measure 38 is marked with a '38' above the first staff. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The score is written in a standard musical notation style with various dynamics and articulation marks.

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

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 I & II) 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 45. The Bass part 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' in the Bass staff.

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 (I.), Horns II (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 a similar melodic line. The Bassoon part has a more rhythmic, eighth-note pattern. The Horns I and II parts are mostly silent, with some rests. The Violin I and II parts have a melodic line of eighth notes. The Viola part has a rhythmic, eighth-note pattern. The Bass part has a rhythmic, eighth-note pattern. The score ends at measure 52.

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.), Horns I and II (Hn. I, 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 across measures 53-57. The Horns I and II (Hn. I, Hn. II) play sustained notes, with Horn II having a phrasing slur in measure 57. The Violin I and II (Vln. I, Vln. II) parts play a rhythmic eighth-note pattern with slurs. The Viola (Vla.) part has a phrasing slur in measure 53 and a rhythmic eighth-note pattern from measure 54 onwards. The Bass (Bs.) part has a phrasing slur in measure 53 and a rhythmic eighth-note pattern from measure 54 onwards.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The measures are numbered 53, 54, 55, 56, and 57 at the beginning of their respective staves.

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 score is for a full orchestra. The Flute (Fl.) part begins in measure 58 with a melodic line that rises stepwise. Oboe 1 (Ob. 1) plays a sustained, arched line of whole notes. Oboe 2 (Ob. 2) has a more active role, playing eighth-note patterns with accents. Bassoon (Bsn.) provides a steady accompaniment with quarter notes. The Horns (Hn. G I and II) are silent throughout this passage. Violin I (Vln. I) and Violin II (Vln. II) play rhythmic patterns of eighth notes, with Vln. II featuring accents. Viola (Vla.) and Bass (Bs.) parts are also present, with the Bass playing a simple accompaniment of quarter notes. The score is written in a key signature of two flats and a common time signature.

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 through 71. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn I (Hn. G I), and Horn II (Hn. G II). The string section includes 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 and E-flat) and a common time signature. The woodwinds and strings play active parts, while the horns play sustained notes. The flute part features a melodic line with grace notes and slurs. The oboes and bassoon play rhythmic patterns, often with slurs. The violins play a steady eighth-note accompaniment, and the viola and bass provide a solid harmonic foundation.

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

Detailed description: This page of a musical score contains measures 73 through 78. 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 Bass (Bs.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 73 is marked with a '73' above the Flute staff. The Flute and Bassoon parts play a rhythmic eighth-note pattern. The Oboe 1 part has a few notes in measures 73 and 74. The Oboe 2 part has a few notes in measures 73 and 74. The Horn I and II parts have a few notes in measures 73 and 74. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola part has a few notes in measures 73 and 74. The Bass part has a few notes in measures 73 and 74. In measure 75, the Violin I and II parts are marked with *p e dolce*. The Viola and Bass parts are marked with *p*. The score continues with measures 76, 77, and 78, where the Flute and Bassoon parts continue their rhythmic pattern, and the Violin I and II parts play a few notes.

80

Fl.

Ob. 1

Ob. 2

Bsn.

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

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 *mf* (mezzo-forte). A slur is present over the Oboe 2 line in measures 95-96.

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 of eighth notes. The Viola (Vla.) and Bass (Bs.) staves play a similar pattern. Dynamics include *f* (forte). A double bar line is present at the end of measure 99.

100

Fl.

Ob. 1

Ob. 2

Bsn.

This system contains the woodwind staves for measures 100 through 104. The Flute (Fl.) staff is silent. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) staves play a melodic line. The Bassoon (Bsn.) staff plays a rhythmic pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte). Slurs are present over the Oboe 1 and Oboe 2 lines in measures 101-102.

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 a rhythmic pattern of eighth notes. The Viola (Vla.) and Bass (Bs.) staves play a similar pattern. The Violoncello (Vcl.) staff is introduced in measure 103. Dynamics include *f* (forte). A double bar line is present at the end of measure 104.

105

Fl.

Ob. 1

Ob. 2

Bsn.

Musical score for measures 105-109. The Flute part (Fl.) has a melodic line starting on a half note G4, moving to A4, B4, and then a whole note C5. Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) are mostly silent, with a few notes in measure 105. The Bassoon (Bsn.) part has a rhythmic pattern of eighth notes, starting on G2 and moving up to C4.

105

Vln. I

Vln. II

Vla.

Bs.

Tutti

Musical score for measures 105-109. Violin I (Vln. I) has a melodic line starting on a half note G4, moving to A4, B4, and then a whole note C5. Violin II (Vln. II) has a melodic line starting on a half note G4, moving to A4, B4, and then a whole note C5. Viola (Vla.) has a melodic line starting on a half note G3, moving to A3, B3, and then a whole note C4. Bassoon (Bs.) has a rhythmic pattern of eighth notes, starting on G2 and moving up to C4. The word "Tutti" is written above the Bassoon staff.

110

Fl.

Ob. 1

Ob. 2

Bsn.

Musical score for measures 110-114. The Flute (Fl.) part is mostly silent. Oboe 1 (Ob. 1) has a melodic line starting on a half note G4, moving to A4, B4, and then a whole note C5. Oboe 2 (Ob. 2) has a melodic line starting on a half note G4, moving to A4, B4, and then a whole note C5. Bassoon (Bsn.) has a rhythmic pattern of eighth notes, starting on G2 and moving up to C4.

110

Vln. I

Vln. II

Vla.

Bs.

Musical score for measures 110-114. Violin I (Vln. I) has a melodic line starting on a half note G4, moving to A4, B4, and then a whole note C5. Violin II (Vln. II) has a melodic line starting on a half note G4, moving to A4, B4, and then a whole note C5. Viola (Vla.) has a melodic line starting on a half note G3, moving to A3, B3, and then a whole note C4. Bassoon (Bs.) has a rhythmic pattern of eighth notes, starting on G2 and moving up to C4.

115

Fl.

Ob. 1

Ob. 2

Bsn.

Musical score for measures 115-118, Flute, Oboe 1, Oboe 2, Bassoon section. The Flute part is mostly rests. Oboe 1 has a long note in measure 115. Oboe 2 and Bassoon play a rhythmic pattern of eighth notes.

115

Vln. I

Vln. II

Vla.

Bs.

Musical score for measures 115-118, Violin I, Violin II, Viola, Bass section. Violin I and II play a melodic line with slurs. Viola and Bass play a rhythmic pattern of eighth notes.



119

Fl.

Ob. 1

Ob. 2

Bsn.

fz

fz

fz

fz

fz

fz

fz

fz

Musical score for measures 119-122, Flute, Oboe 1, Oboe 2, Bassoon section. All instruments play a sustained note marked *fz*. The notes are: Flute (G), Oboe 1 (G), Oboe 2 (F#), Bassoon (F#).

119

Vln. I

Vln. II

Vla.

Bs.

fz

fz

fz

fz

fz

fz

fz

fz

Musical score for measures 119-122, Violin I, Violin II, Viola, Bass section. Violin I and II play a melodic line. Viola and Bass play a rhythmic pattern of eighth notes. All parts are marked *fz*.

123

Fl. *fz*

Ob. 1 *fz*

Ob. 2 *fz*

Bsn. *fz*

Vln. I *fz*

Vln. II *fz*

Vla. *fz*

Bs. *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 throughout. Measure numbers 123, 124, 125, 126, and 127 are indicated at the top of the score.

128

Fl. *fz fz fz fz*

Ob. 1 *fz fz fz fz*

Ob. 2 *fz fz fz fz*

Bsn. *fz fz fz fz ff*

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 I and II (Hn. I, II), 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. Measures 128-131 feature a dynamic of *fz* (forzando) for the woodwinds and strings, while measure 132 features a dynamic of *ff* (fortissimo) for the strings and bassoon. The woodwinds play sustained notes, while the strings and bassoon play rhythmic patterns. The horn parts are mostly silent, with a single note in measure 132.

133

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 133 through 137. 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 Bass (Bs.). The key signature is B-flat major (two flats). The time signature is 4/4. The Flute and Oboe 1 parts play a melodic line starting on G4, moving to A4, Bb4, and then a series of quarter notes. The Oboe 2 part plays a similar melodic line but with some grace notes. The Bassoon, Violin II, Viola, and Bass parts play a rhythmic accompaniment of eighth notes. The Horn I and II parts play sustained notes. The measure numbers 133, 134, 135, 136, and 137 are indicated at the top of the page.

138

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

This musical score page contains measures 138 through 141. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn I (I.), Horn in 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 key signature is B-flat major (two flats), and the time signature is 4/4. The score features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings of *fz* (forzando) are placed below the notes in measures 139 and 141. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained notes. The Flute and Oboe parts have a melodic line with some grace notes. The Bassoon and Bass parts play a steady eighth-note accompaniment. The Horns play sustained notes, with the Horn in G playing a higher note than the other horns. The Viola and Violin parts play a rhythmic pattern of eighth notes, with the Violin I part having some grace notes. The score is written in a standard musical notation style with a clean, professional appearance.

143

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

148

Fl. *fz* *ff*

Ob. 1 *fz* *ff*

Ob. 2 *fz* *ff*

Bsn. *fz* *ff*

I.

Hn. G

II

Vln. I *fz* *ff*

Vln. II *fz* *ff*

Vla. *fz* *ff*

Bs. *fz* *ff*

Detailed description: This page of a musical score covers measures 148 to 152. The woodwind section (Flute, Oboe 1, Oboe 2, Bassoon) and string section (Violin I, Violin II, Viola, Bass) are active. The woodwinds and strings play a rhythmic pattern of eighth notes, often with slurs and accents. The flute and bassoon parts feature a melodic line with slurs and accents. The oboe parts play a similar rhythmic pattern. The brass section (Horn I, Horn II) is silent. Dynamics range from *fz* (forzando) to *ff* (fortissimo). The score is in a key signature of two flats and a common time signature.

153

Fl.

Ob. 1

Ob. 2

Bsn.

I.

Hn. G

II

Vln. I

Vln. II

Vla.

Bs.

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

This page of a musical score covers measures 153 to 158. It features a full orchestral ensemble with the following parts: Flute (Fl.), Oboe I (Ob. 1), Oboe II (Ob. 2), Bassoon (Bsn.), Horn I (I.), Horn G (Hn. G), Horn II (II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The score is in a key with three flats and a common time signature. The dynamics are marked *fz* (forzando), indicating a strong, accented sound. The woodwind and brass sections have active melodic lines, while the strings provide a harmonic and rhythmic foundation.

159

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

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

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

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

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

Hn. G *fz* *fz* *fz fz fz fz*

II *fz* *fz* *fz fz fz fz*

159

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

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

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

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

Detailed description: This page of a musical score contains measures 159 through 164. 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.), Horns G (Hn. G I and II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked *fz* (forzando) throughout. The first four measures (159-162) feature a rhythmic pattern of eighth notes, with the Flute, Oboe 1, Oboe 2, and Bassoon playing a similar melody. The Horns G and Violins I and II play a steady eighth-note accompaniment. The Viola and Bass play a simple harmonic accompaniment. In measures 163 and 164, the music transitions to a new key signature (three sharps: F#, C#, G#) and a new time signature (3/4). The Flute, Oboe 1, Oboe 2, and Bassoon play a sustained note with a fermata, while the other instruments continue their accompaniment.

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

Musical score for measures 191-196, featuring Flute (Fl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The score is in 3/4 time and includes dynamic markings such as *fz* (forzando).

Measures 191-196:

- Fl. and Bsn. play a melodic line with *fz* markings in measures 193 and 194.
- Vln. I and Vln. II play a similar melodic line with *fz* markings in measures 193 and 194.
- Vla. and Bs. play a bass line with *fz* markings in measures 194 and 195.



Musical score for measures 197-202, featuring Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The score is in 3/4 time.

Measures 197-202:

- Vln. I and Vln. II play a melodic line.
- Vla. and Bs. play a bass line.

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.

219

The musical score is arranged in two systems. The first system 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 second system includes Violin 1 (Vln. I), Violin 2 (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 begins at measure 219. The Flute, Oboe 1, and Oboe 2 parts play a melodic line with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The Bassoon part plays a continuous eighth-note pattern. The Horns (I and II) are mostly silent, with a few notes in measure 221. The Violin 1 part plays a melodic line with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The Violin 2 part plays a similar melodic line. The Viola part plays a continuous eighth-note pattern. The Bass part plays a continuous eighth-note pattern.

Dynamic markings include *fz* (forzando) in measures 220, 221, and 222 for the Flute, Oboe 1, Oboe 2, Bassoon, Violin 1, Violin 2, Viola, and Bass. A *fz* marking is also present in measure 223 for the Bassoon. A fermata is placed over the final note of the Flute, Oboe 1, and Oboe 2 parts in measure 223.

224

Fl. *fz*

Ob. 1 *fz*

Ob. 2 *fz*

Bsn. *fz*

Hn. G 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.), 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 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 second horn part (Hn. G II) including slurs. The Violins (Vln. I and II) play a rhythmic, sixteenth-note pattern. The Viola (Vla.) and Bass (Bs.) provide harmonic support with chords and sustained notes.

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 I (I.), Horn in G (Hn. G), and Horn II (II). The second system includes parts for Violin I (Vln. I), Violin II (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 feature a complex orchestral texture with rapid sixteenth-note passages in the woodwinds and strings, and sustained notes in the horns. 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 key signature has one flat (B-flat), and the time signature is 3/4. Dynamic markings include *f* (forte) and *p* (piano). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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.

ff *p*

ff *p*

ff *p*

(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

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 *f*

Vln. II *f*

Vla. *f*

Syl. 107
M'ama, m'in tende, mi dome in sen, mi chiede i baci, è sempre dalmio

Bs. *f*

116

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Syl. 116
fianco in - di - visa in ogni lo co: la per - dei; la ri - tro vo; e ti par

Bs. *p* *f*

124

Vln. I *f* *Largo*

Vln. II *f*

Vla. *f*

Syl. 124
lo co? **COSTANZA** Che fe - li - ce, (torna al lavoro) che fe - li ce inno - cenza!

Bs. *f*

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

Ob. 1

Ob. 2

Bsn.

Hn Eb

Vln. I

Vln. II

Vla.

Cos.

Bs.

f

f

f

f

f

f

f

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,

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

Vln. I

Vln. II

Vla.

Cos.

Bs.

han - no né amor, né fé, ne u - ma - ni - tà nel - se no. E ben, da lor quie

fz

fz

fz

(piange) SYLVIA

fz

204

Hn Eb

Vln. I

Vln. II

Vla.

Syl.

Bs.

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

p

p

p

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 soloist. The instruments and their parts 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.), Singer (Syl.), and Bass (Bs.). The Flute part begins with a dynamic marking of *p* and features a melodic line with slurs. 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 busy, rhythmic patterns. The Singer's part includes the 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.

(abbracciandola)

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

fz *p*

fz *p*

fz *p*

fz *p*

fz *p*

4. ARIA 1

[Andante]

Musical score for the first system of the aria. The instruments and their parts are:

- Oboe 1: Rests, then *fz* (fortissimo) with a tenuto mark.
- Oboe 2: Rests, then *fz* (fortissimo) with a tenuto mark.
- Bassoon: Rests, then *fz* (fortissimo) with a tenuto mark.
- Horn E-flat: *staccato assai* (staccato assai) eighth-note pattern, then *fz* (fortissimo) with a tenuto mark.
- Costanza: Rests.
- Violin I: *pp* (pianissimo) with trills (*tr*), then *fz* (fortissimo) with a tenuto mark.
- Violin II: *pp* (pianissimo) with trills (*tr*), then *fz* (fortissimo) with a tenuto mark.
- Viola: *p* (piano) *staccato assai* (staccato assai), then *fz* (fortissimo) with a tenuto mark.
- Bassi: *p* (piano) *staccato assai* (staccato assai), then *fz* (fortissimo) with a tenuto mark.

Musical score for the second system of the aria. The instruments and their parts are:

- Ob. 1: *p* (piano) *fz* (fortissimo) *p* (piano) *fz* (fortissimo).
- Ob. 2: *p* (piano) *fz* (fortissimo) *p* (piano) *fz* (fortissimo).
- Bsn.: *p* (piano) *fz* (fortissimo) *p* (piano) *fz* (fortissimo).
- Hn. E-b: *p* (piano) *fz* (fortissimo) *p* (piano) *fz* (fortissimo).
- Cos.: *p* (piano) *fz* (fortissimo) *p* (piano) *fz* (fortissimo).
- Vln. I: *p* (piano) *fz* (fortissimo) *p* (piano) *fz* (fortissimo) *f* (forte) *p* (piano) *f* (forte) *p* (piano).
- Vln. II: *p* (piano) *fz* (fortissimo) *p* (piano) *fz* (fortissimo) *f* (forte) *p* (piano) *f* (forte) *p* (piano).
- Vla.: *p* (piano) *fz* (fortissimo) *p* (piano) *fz* (fortissimo) *f* (forte) *p* (piano) *f* (forte) *p* (piano).
- Bs.: *p* (piano) *fz* (fortissimo) *p* (piano) *fz* (fortissimo) *f* (forte) *p* (piano) *f* (forte) *p* (piano).

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

11

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

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

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

tenuto *fz*

stacc. *tenuto* *fz*

tenuto *stacc.* *fz*

tenuto *stacc.* *fz*

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

14

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

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

f *f* *f*

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

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

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

16

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

p

p

p

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

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. 22

Hn. E-b 22

Cos. 22

Vln. I 22

Vln. II 22

Vla. 22

Bs. 22

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. 24

Hn. E-b 24

Cos. 24

Vln. I 24

Vln. II 24

Vla. 24

Bs. 24

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*

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

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

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

30

Ob. 1

p *fz* *p*

Ob. 2

30

Bsn.

p *fz* *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

32

Ob. 1

Ob. 2

Bsn.

Hn. E-b

Cos.

Vln. I

Vln. II

Vla.

Bs.

p

p

p

p

p

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)

Detailed description: This page of a musical score, numbered 62, contains eight staves. The top four staves are for woodwinds: Ob. 1, Ob. 2, Bsn., and Hn. E-b. The bottom four staves are for strings: Vln. I, Vln. II, Vla., and Bs. A vocal line (Cos.) is positioned between the woodwind and string staves. 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 woodwind parts (Ob. 1, Ob. 2, Bsn.) feature a melodic line starting at measure 32, marked with a piano (*p*) dynamic. The string parts (Vln. I, Vln. II, Vla., Bs.) provide harmonic support, with Vln. I and Vln. II also marked with a piano (*p*) dynamic. The Hn. E-b part is silent throughout the page. The score is written in a key signature of three flats and a common time signature.

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 G#4 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 G#4 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*

Fl.

Ob. 1

Ob. 2

Bsn.

Sy.

Vln. I

Vln. II

Vla.

Bs.

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

f

f

f

f

p

f

p

f

f

p

f

p

f

p

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

p

f

p

f

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 begin measure 26 with a piano (*p*) dynamic and a *crescendo* marking. The vocal line (Soprano) enters in measure 26 with the lyrics "Can giar di lo - co un sas - so non po treb - be." The score is written in a common time signature with a key signature of one flat. The woodwinds and strings play sustained notes or simple rhythmic patterns, while the vocal line has a more melodic and expressive quality.

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*

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

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*

Detailed description of the musical score: The page contains eight staves of music. The top four staves are for woodwinds: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Bassoon (Bsn.). The fifth staff is for the Soprano (Sy.) voice. The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). All woodwind and string parts begin at measure 42 with a forte (*f*) dynamic. The woodwinds play a rhythmic pattern of eighth and sixteenth notes. The strings play a similar rhythmic accompaniment. The Soprano part enters at measure 42 with the lyrics: "(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". The score is in a key with one flat (B-flat major or D minor) and a 2/4 time signature.

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)

ENRICO (COMPAGNO DI GERNANDO)

GERNANDO
(CONSORTE DI COSTANZA)

En.

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

Adagio

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 contains measures 86 through 89. The top system includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Bassoon (Bsn.). The middle system features a vocal line (Ger.) with the lyrics: "li - to: qua mi tro vai fer - i - to; là mi cad - de la'c cia - ro." The bottom system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (Bs.). The woodwinds and strings play rhythmic patterns, while the vocal line has a melodic contour. The score is written in a key with one sharp (F#) and a common time signature.

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

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 -

Vln. I  *p* *f*

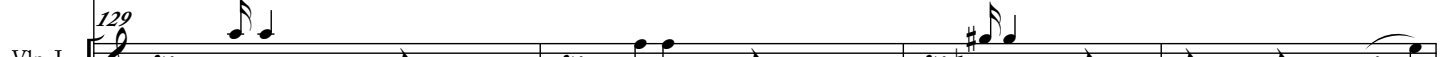
Vln. II  *p* *f*

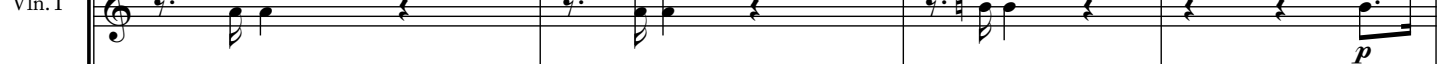
Vla.  *p* *f*


Bs.  *p* *f*

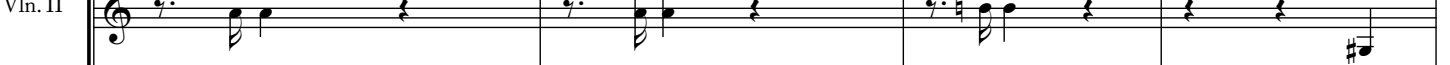
129

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.

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) and strings (Violin I, Violin II, Viola, Bass) are marked *p* (piano) in measure 141. In measure 142, the strings and bassoon are marked *f* (forte). 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 score includes various musical notations such as rests, notes, 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 of the musical score: The score is for measures 145 to 148. The key signature has one flat (B-flat). The time signature is 4/4. The woodwind section (Flute, Oboe 1, Oboe 2, Bassoon, English Horn) plays sustained notes. The English Horn part includes the lyrics: 'lui. D'ab bor ri - men to è de-gna o-gni an-i-ma spie - ta-ta;'. The string section (Violin I, Violin II, Viola, Bass) plays a rhythmic accompaniment consisting of eighth and sixteenth notes.

149

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

En. *f*

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

Vln. I *f*

Vln. II *f*

Vla. *f*

Bs. *f*

Segue L'aria

Detailed description: This page of a musical score covers measures 149 to 152. It features a vocal line with lyrics and an orchestral accompaniment. The woodwind section includes 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 begins at measure 149 with the lyrics 'ma l'or - ror de' vi - ven - ti è un al - ma in - gra - ta.' The music is marked with a forte (*f*) dynamic. The score concludes with the instruction 'Segue L'aria'.

9. ARIA 2DA

[Allegro]

Oboe 1

Oboe 2

Horn in F

Enrico

Violin I

Violin II

Viola

Bassi

fz

fz

fz

fz

3

3

3

3



Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

p

p

p

p

7

7

7

7

3

3

3

3

3

3

Musical score for measures 12 to 16. The score includes parts for Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Horn in F (Hn. F.), Euphonium (En.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bassoon (Bs.).
 - Ob. 1: Starts with a rest, then a whole note *f* in measure 14, followed by an eighth-note pattern from measure 15 to 16.
 - Ob. 2: Remains silent until measure 15, then plays a rhythmic pattern.
 - Hn. F.: Silent until measure 15, then a *Solo* eighth-note run in measure 16.
 - En.: Silent throughout.
 - Vln. I: Continuous sixteenth-note pattern, transitioning to eighth notes in measure 16.
 - Vln. II: Continuous eighth-note pattern, transitioning to quarter notes in measure 16.
 - Vla.: Chordal accompaniment, moving to half notes in measure 16.
 - Bs.: Chordal accompaniment, moving to half notes in measure 16.
 - Dynamics: *f* in measures 14-15, *p* in measure 16.



Musical score for measures 17 to 21. The score includes parts for Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Horn in F (Hn. F.), Euphonium (En.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bassoon (Bs.).
 - Ob. 1 & Ob. 2: Silent throughout.
 - Hn. F.: Chordal accompaniment, transitioning to quarter notes in measure 18.
 - En.: Melodic line with lyrics: "Chi nel cam min d'on - o - re stan - ca sud an-do il pie - de, stan -"
 - Vln. I: Chordal accompaniment, transitioning to a melodic line in measure 18.
 - Vln. II: Chordal accompaniment, transitioning to quarter notes in measure 18.
 - Vla.: Chordal accompaniment, moving to half notes in measure 18.
 - Bs.: Chordal accompaniment, moving to half notes in measure 18.
 - Dynamics: *f* in measures 17-18, *p* in measures 19-21.

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

tr



28

Ob. 1

Ob. 2

Hn. F.

En.

Vln. I

Vln. II

Vla.

Bs.

f

f

f

f

f

f

f

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

tr

tr

p

p

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.

f

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.

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

Vln. I

fp *p* *f*

Vln. II

fp *p* *f*

Vla.

fp *f*

Bs.

fp *f*



118

Ob. 1

Ob. 2

Hn. F.

En.

trar.

Vln. I

Vln. II

Vla.

Bs.

10. SCENA SESTA

Violin I *f*

Violin II *f*

Viola *f*

Sylvia (sola)

Cello *f*

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'

Presto

Vln. I *p*

Vln. II *p*

Vla. *p*

Sy. *p*

Vc. *p*

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

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Sy. *f* *p*

Vc. *f* *p*

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

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 for a section titled "11. ARIA 3" in "Andate" tempo. It features six staves: Flute, Oboe 1, Oboe 2, Bassoon, Horn in C, and Sylvia (which is silent). The Flute and Bassoon parts are identical, starting with a *p* dynamic, moving to *fz* in the second measure, and returning to *p* in the third. The Violin I part begins with a *dolce* marking and a *p* dynamic, also moving to *fz* and then *p*. The Violin II, Viola, and Bassi parts provide a rhythmic accompaniment, with the Bassi starting on a *p* dynamic and the Viola on *p pizz.* The Oboe 1 and 2, and Horn in C parts are silent throughout the section.

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

- Fl. (Flute):** The top staff, marked with a *7* (trill) above the first measure. It begins with a *fz* (forzando) dynamic, followed by a *p* (piano) section, and then returns to *fz* in the third measure.
- Ob. 1 (Oboe 1) and Ob. 2 (Oboe 2):** Both oboe staves are mostly silent, with a few whole notes appearing in the third and fourth measures.
- Bsn. (Bassoon):** The third staff, mirroring the flute's dynamics: *fz*, *p*, and then *fz*.
- Hn. C (Horn C):** The fourth staff, showing a few notes in the third and fourth measures.
- Sy. (Soprano):** The fifth staff, which is completely silent throughout the page.
- Vln. I (Violin I):** The sixth staff, marked with a *7* above the first measure. Dynamics include *fz*, *p*, *f*, *p*, *fz*, and *p*.
- Vln. II (Violin II):** The seventh staff, playing a rhythmic accompaniment of eighth notes. Dynamics include *fz*, *p*, *f*, *p*, *f*, and *p*.
- Vla. (Viola):** The eighth staff, also playing a rhythmic accompaniment of eighth notes. Dynamics include *fz*, *p*, *f*, *p*, *f*, and *p*.
- Bs. (Bass):** The bottom staff, playing a simple bass line with dynamics *f*, *p*, *f*, and *p*.

13

Fl. *p*

Ob. 1

Ob. 2

Bsn. *p*

Hn. C

Sy. SYLVIA
Fra un dol - ce - de -

Vln. I *fz* *p*

Vln. II *f* *p*

Vla. *f* *p*

Bs. *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 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 fifth staff is for Horn in C (Hn. C). The sixth staff is for Soprano (Sy.), with the lyrics "ho. Fra un dol - ce de - li - ro son lie - ta e so -" written below. The seventh staff is for Violin I (Vln. I), with dynamic markings *f* and *p*. The eighth staff is for Violin II (Vln. II), with dynamic markings *f* and *p*. The ninth staff is for Viola (Vla.), with dynamic markings *f* and *p*. The tenth staff is for Bass (Bs.), with dynamic markings *f* and *p*. The music features various melodic lines, rests, and dynamic changes. A rehearsal mark "25" is placed at the beginning of the first staff.

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.

tr

fz *p* *f* *fz*

f *p* *p* *f*

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 instrumentation includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn in C (Hn. C), Soprano (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 eighth-note patterns and rests. The Oboe and Bassoon parts are mostly silent, indicated by horizontal lines. The Horn in C part is also silent. The Soprano part has lyrics: "Di bel - le - spe - ran - ze ho pie - no il - pen - sie - ro; e". The Violin I part plays a melodic line with a *p* dynamic marking. The Violin II part plays a rhythmic accompaniment of eighth notes with a *p* dynamic marking. The Viola part plays a rhythmic accompaniment of eighth notes with a *p* dynamic marking. The Bass part plays a simple bass line with a *p* dynamic marking.

53

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

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

Vln. I

fz *f* *p*

Vln. II

fz *f* *p*

Vla.

f *f* *p*

Bs.

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

Detailed description: This page of a musical score covers measures 53 to 57. It features a vocal line for the Soprano (Sy.) and an orchestral accompaniment. The instruments 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 vocal line begins at measure 53 with the lyrics 'pur quel ch'io spe - ro co - no - scer non so, _____ co -'. The orchestral parts are marked with dynamics: *fz* (forcello) for the strings, *f* (forte) for the bassoon and bass, and *p* (piano) for the violins. The Viola part includes the instruction *f arco* (forte arco) in measures 56 and 57. The score is written in a common time signature and includes various musical notations such as rests, notes, and slurs.

58

Fl.

Ob. 1

Ob. 2

Bsn.

Hn. C

Sy.

Vln. I

Vln. II

Vla.

Bs.

p *f* *fz* *f*

f *f* *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, starting with a forte (*fz*) dynamic. The Oboe 1 part has a similar melodic line. The Bassoon part plays a rhythmic pattern of eighth notes. The Horn in C part has a simple harmonic line. The Trumpet part is mostly silent. The Violin I part has a melodic line with slurs and accents, starting with a forte (*fz*) dynamic. The Violin II part plays a rhythmic pattern of eighth notes, starting with a forte (*fz*) dynamic. The Viola part plays a rhythmic pattern of eighth notes. The Bass part has a simple harmonic 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*

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. The vocal line (Soprano) has lyrics: "vol - to mi pia - ce, ma pa - ce non ho, no ho, ma pa - ce, ma". The orchestral parts include Flute, Oboe 1 and 2, Bassoon, Horn in C, Violin I and II, Viola, and Bass. Dynamics range from *f* (forte) to *p* (piano). The Viola part includes a *p* dynamic and a *p* *arco* marking. The score is written in a common time signature.

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

Measure 105 starts with a treble clef and a key signature of one sharp (F#). The Flute part begins with a melodic line. The Oboe 1 and 2 parts play sustained notes. The Bassoon part has a melodic line. The Horns and Trumpets play sustained chords. The Violin I part has a melodic line. The Violin II and Viola parts play a rhythmic pattern. The Bass part has a melodic line.

Dynamics include *f* (forte) for the Flute, Oboe 1, Oboe 2, and Bassoon parts. The Violin I part has *p* (piano) and *f* markings. The Violin II and Viola parts have *p* and *f* markings. The Bass part has *f* markings.

Fine del prima parte



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