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 felicita, che ignoravo fin 'ora, e la notoria benignità del,' Altezza Vostra Reale mi da coragio per dedicare alle Medisima 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.

This edition is made possible
by a grant from the
Ann and Gordon Getty
Foundation

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 Haydns' 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

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

II. Editorial Issues

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

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

Eighteenth century performance practice, especially in regard to slurring, often left articulation up to the individual performer. A quick comparison of the Robbins Landon version of the overture with the present edition will reveal the exent 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

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 Nicholaus 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 form 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.

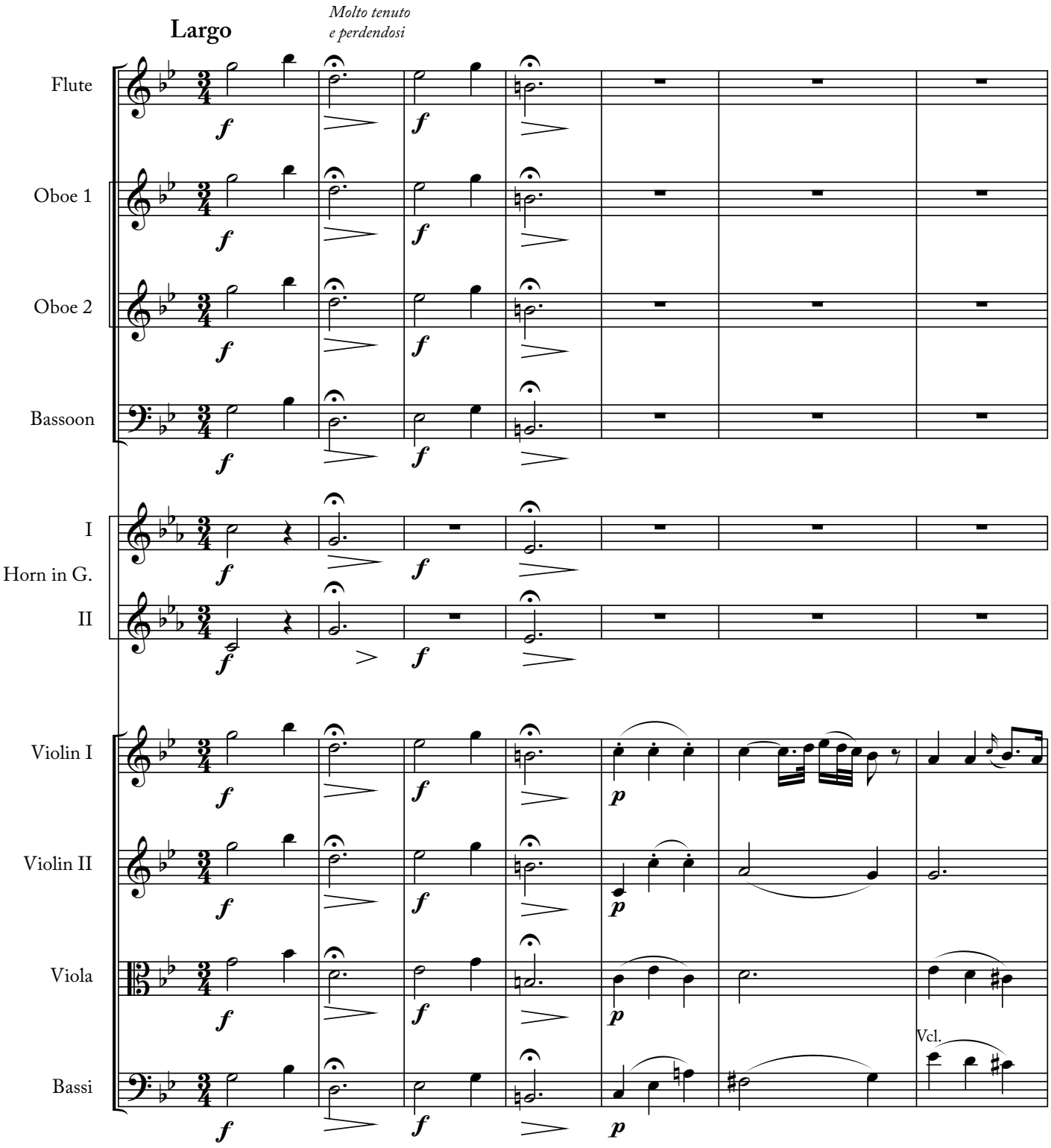
V. Performance material

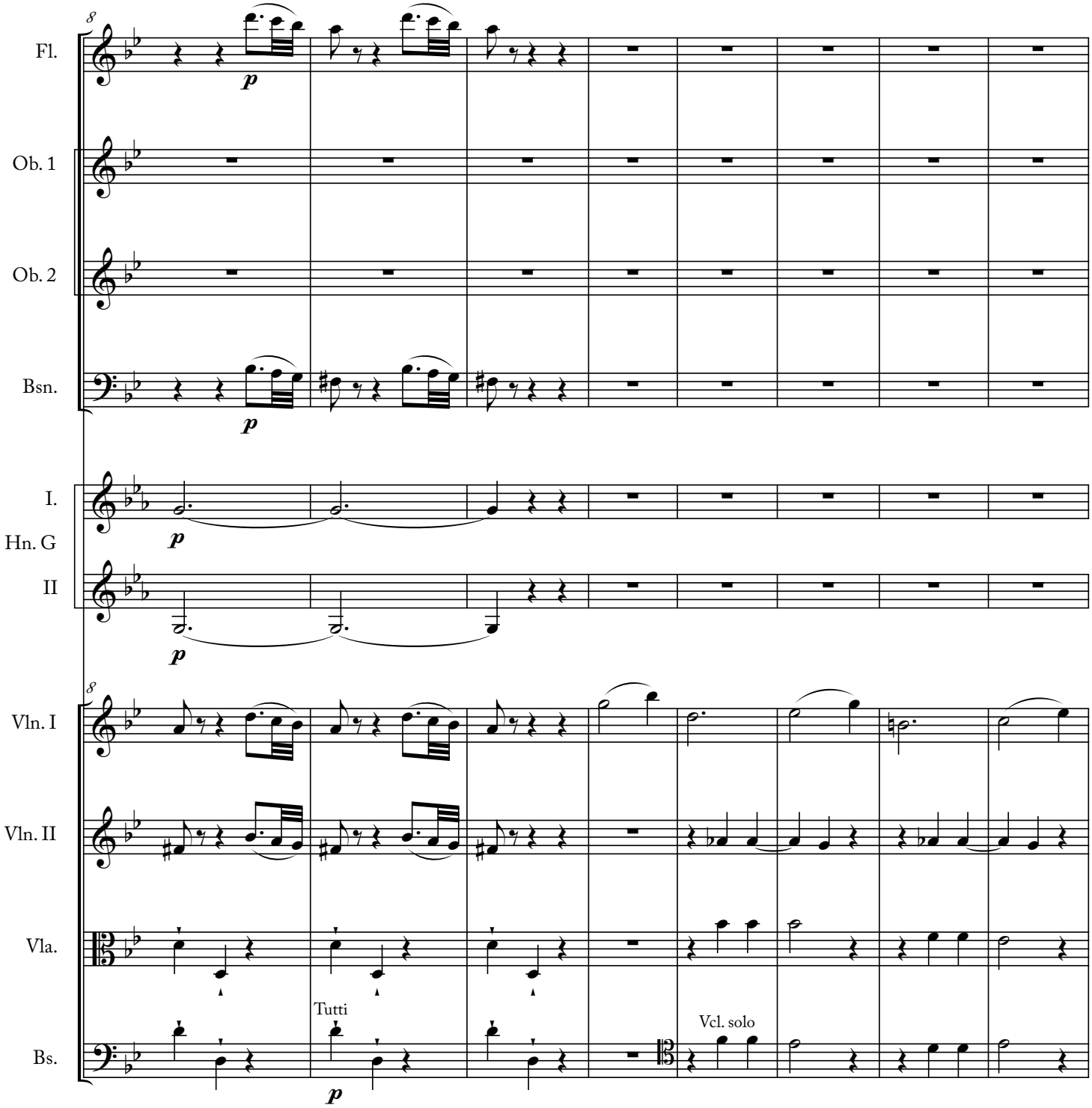
A complete set of parts may be obtained for purchase for a limited fee by writing info@cityconcertopera.com. The parts include the vocal line in the accompanied recitative. A keyboard reduction is provided for only the arias.

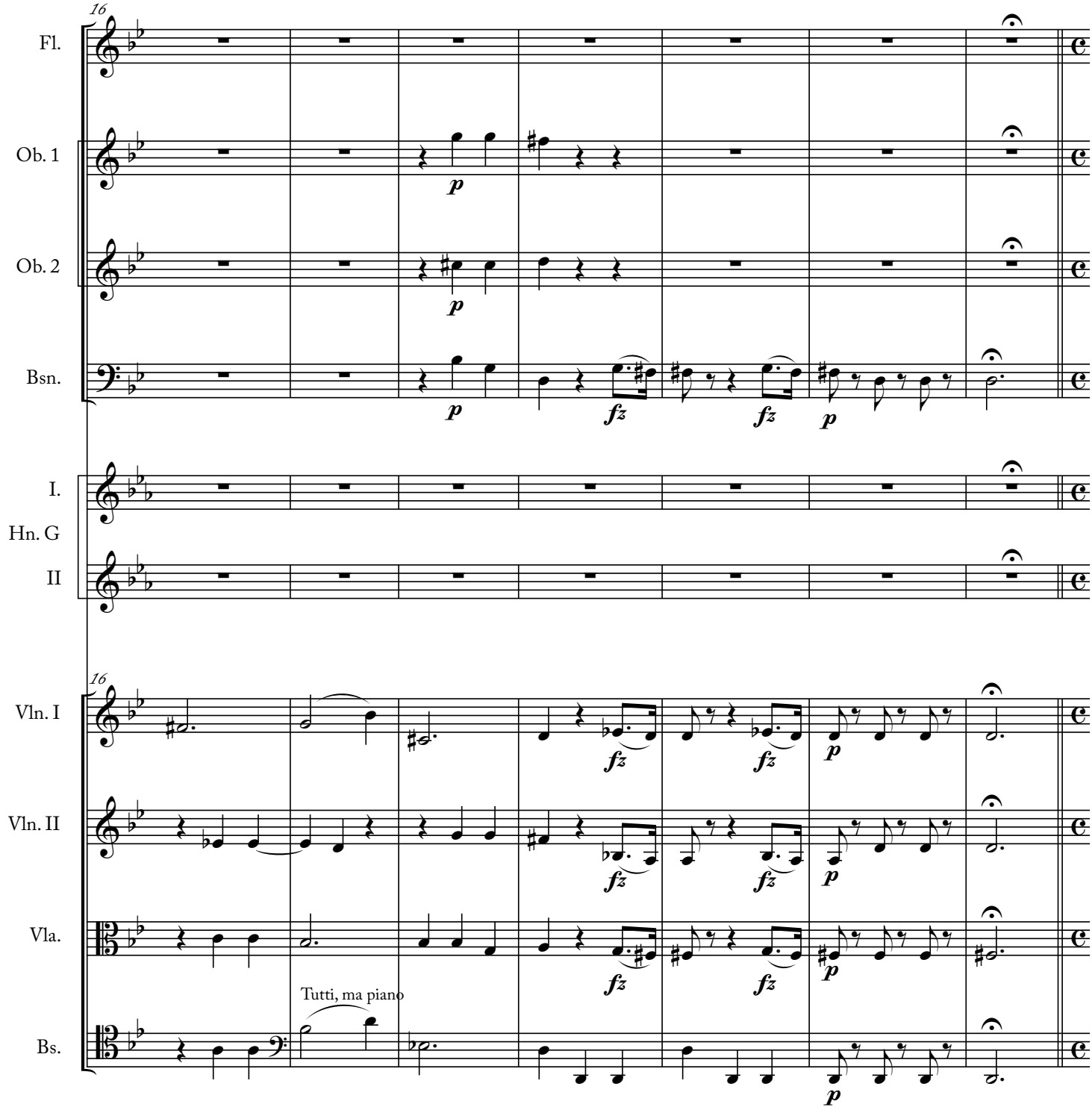
– Thomas Busse
San Francisco 2007

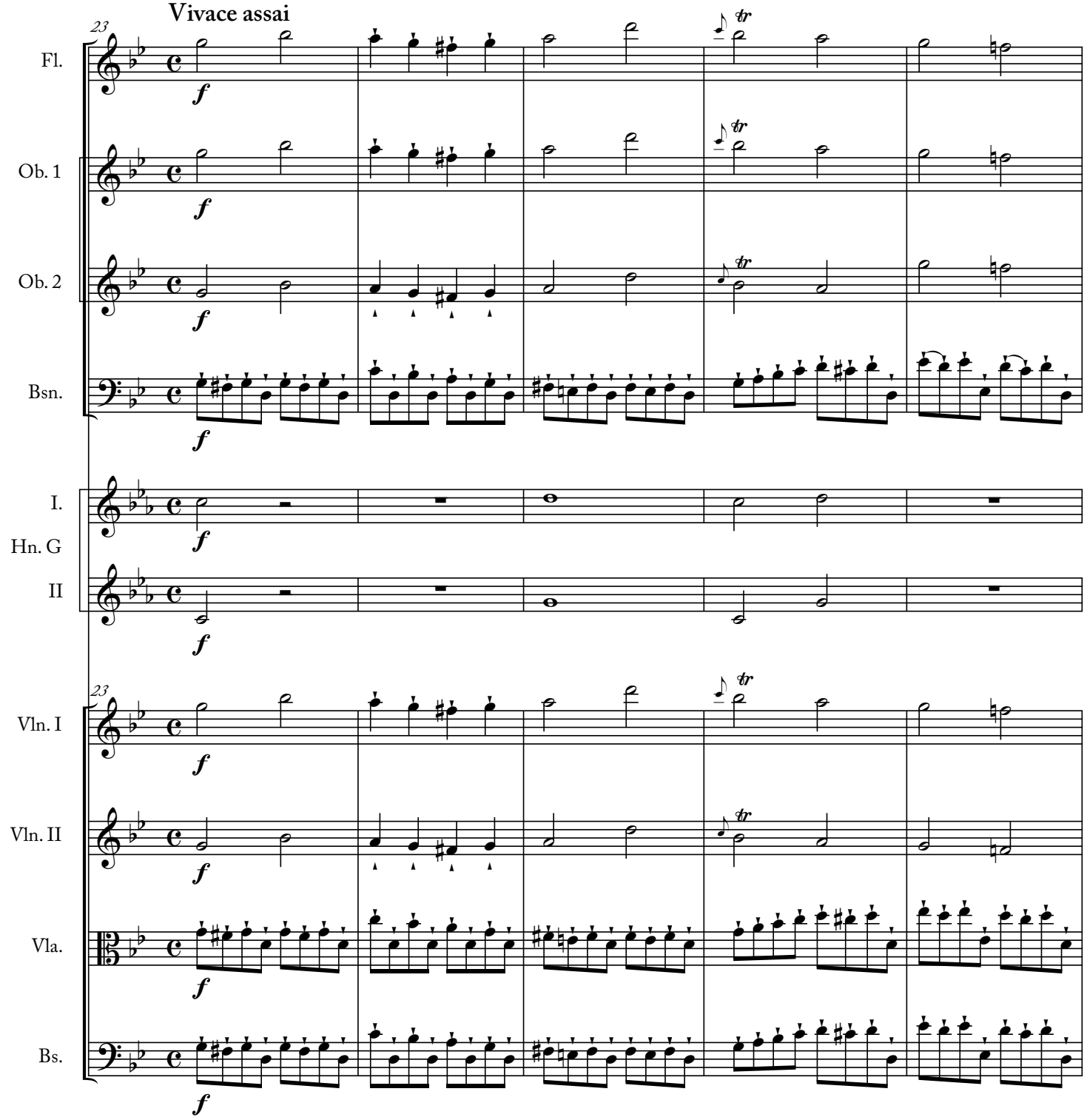
L' Isola Disabitata
Parte Prima

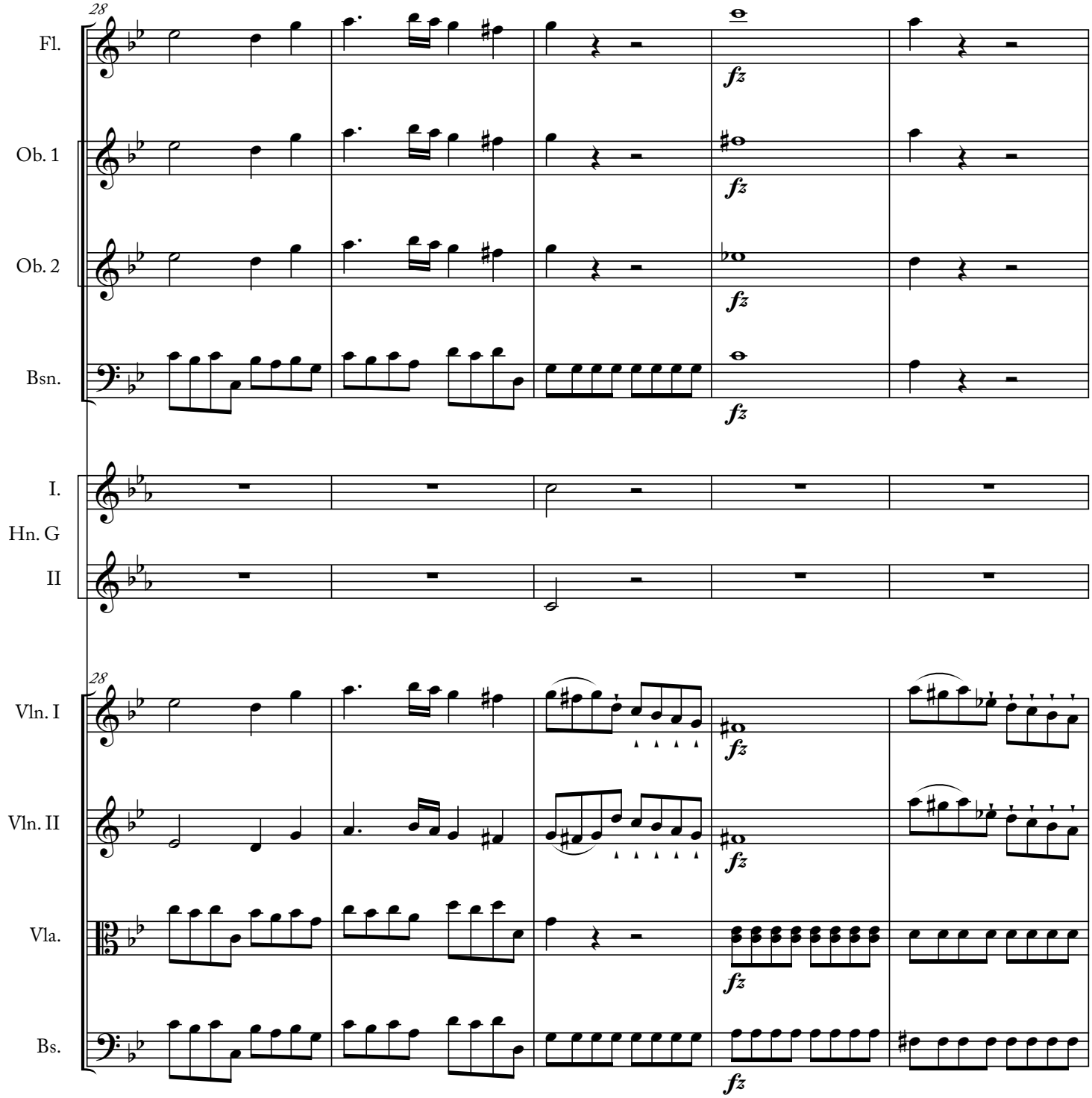
1. Overtura

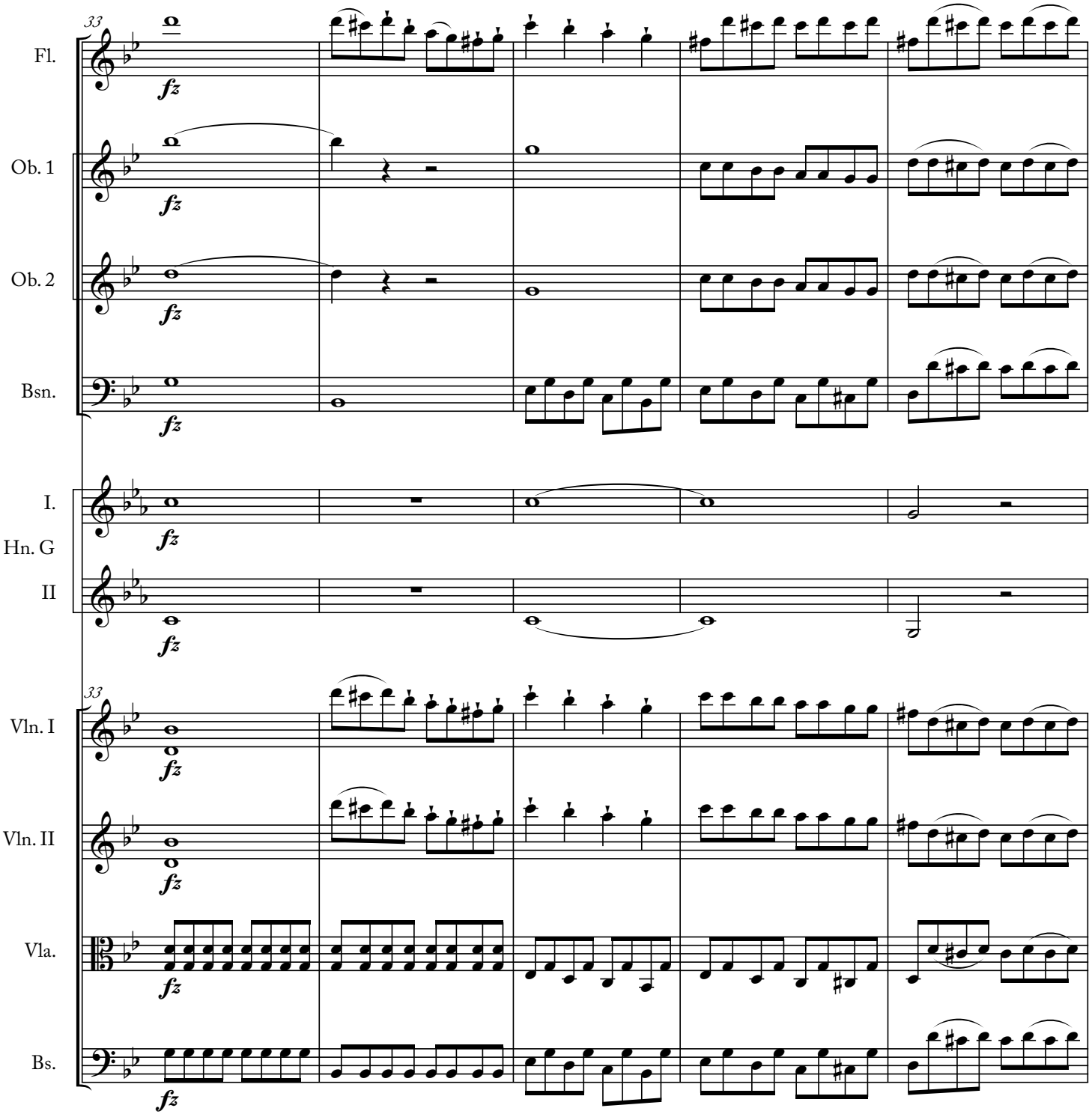


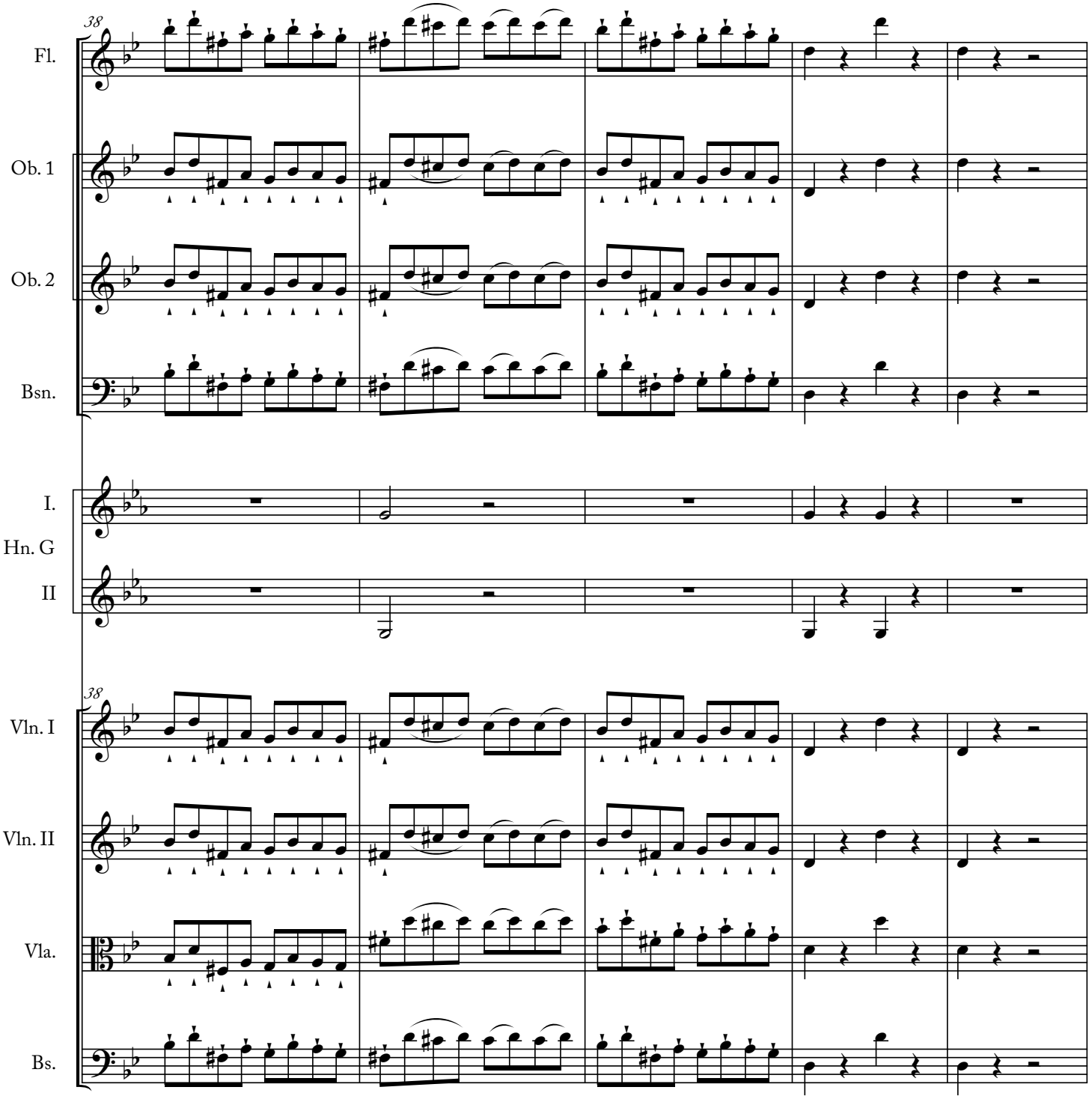

Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
Vln. I
Vln. II
Vla.
Bs.
p
Tutti
Vcl. solo


16
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
16
Vln. I
Vln. II
Vla.
Tutti, ma piano
Bs.


Vivace assai
23
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
Vln. I
Vln. II
Vla.
Bs.
f
tr


28
Fl.
Ob. 1
Ob. 2
Bsn.
fz
I.
Hn. G
II
28
Vln. I
Vln. II
Vla.
Bs.
fz


33
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
33
Vln. I
Vln. II
Vla.
Bs.
fz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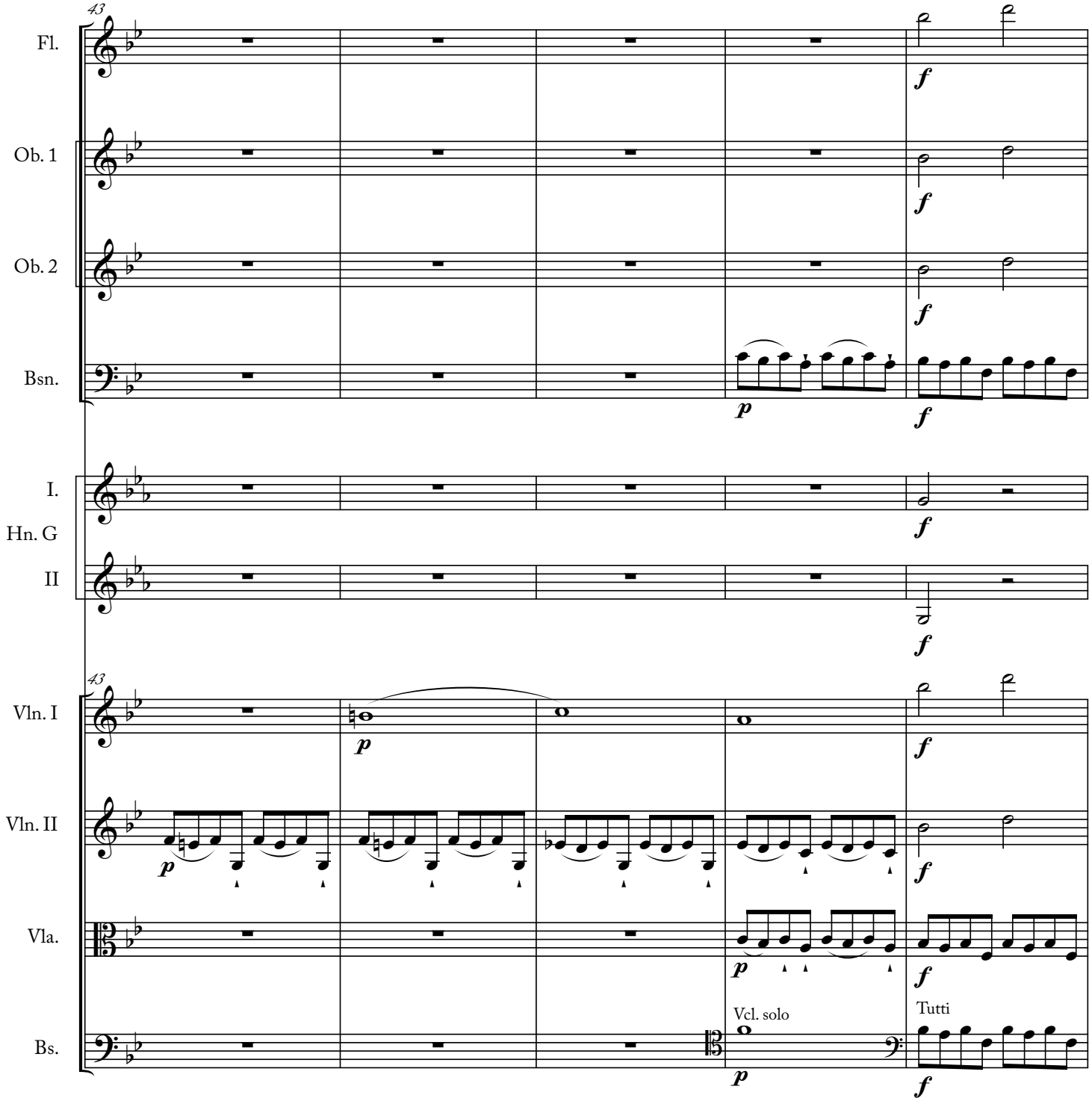
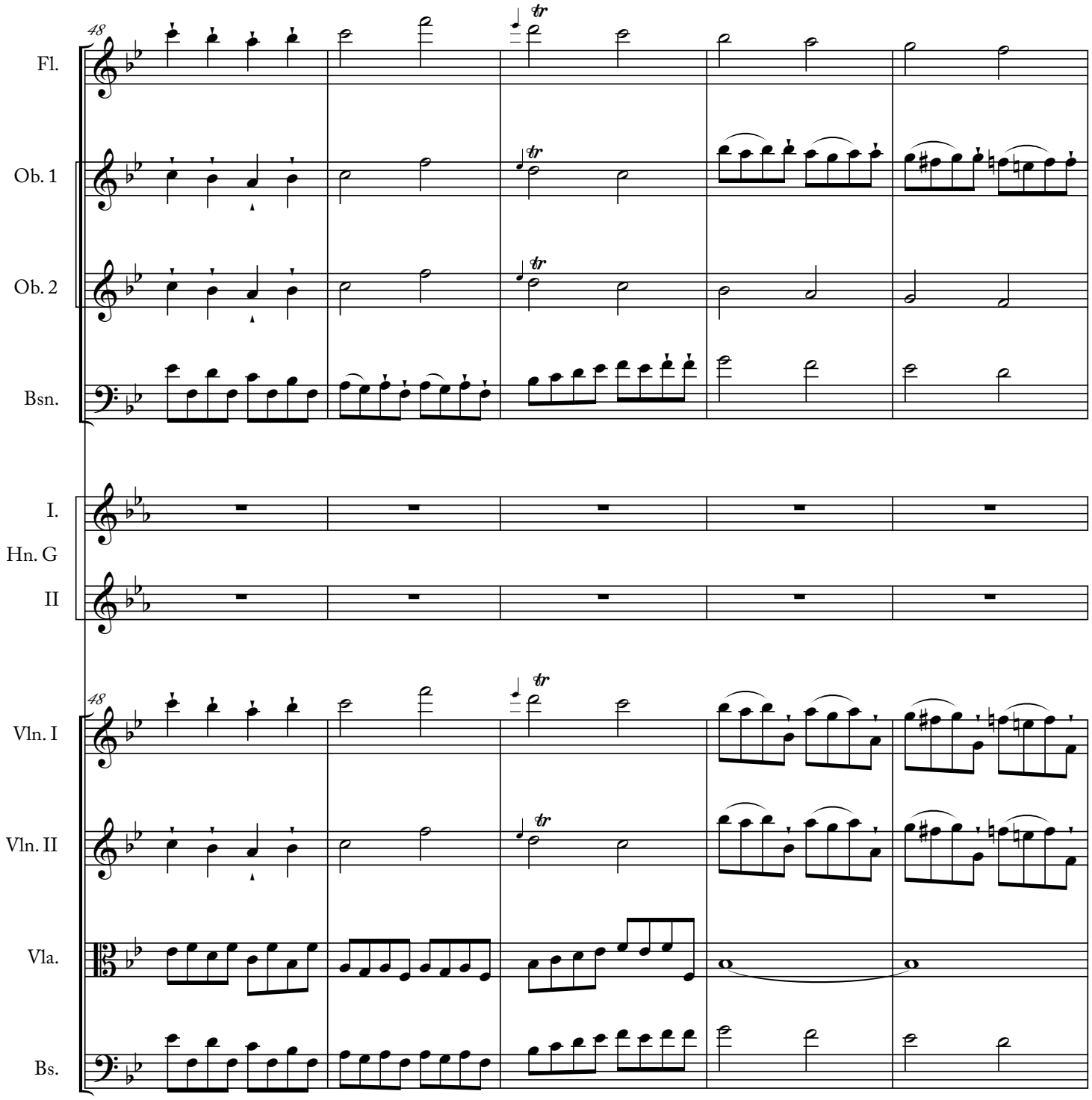
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
38
Vln. I
Vln. II
Vla.
Bs.


43
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
43
Vln. I
Vln. II
Vla.
Bs.
Vcl. solo
Tutti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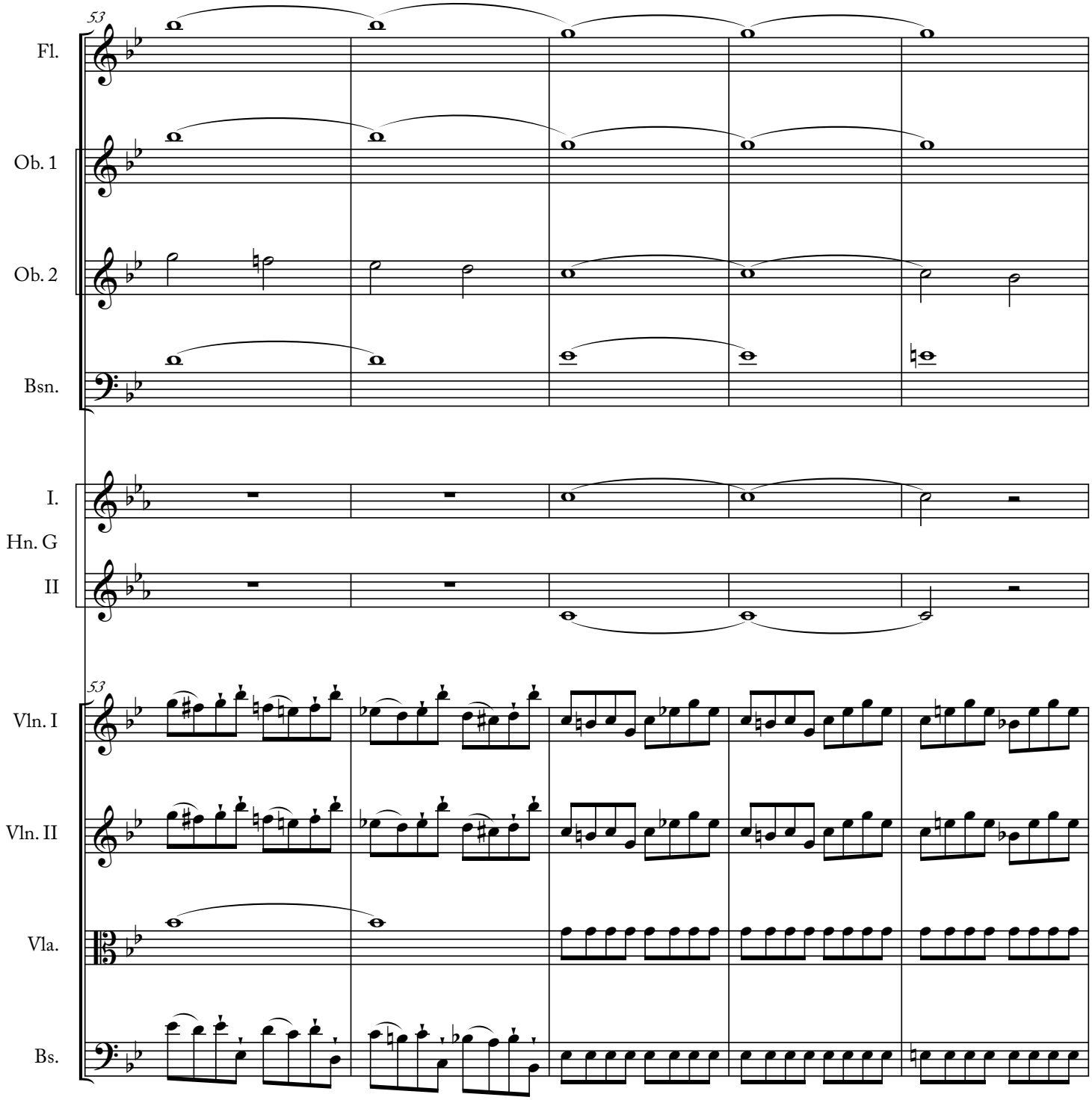
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
48
Vln. I
Vln. II
Vla.
Bs.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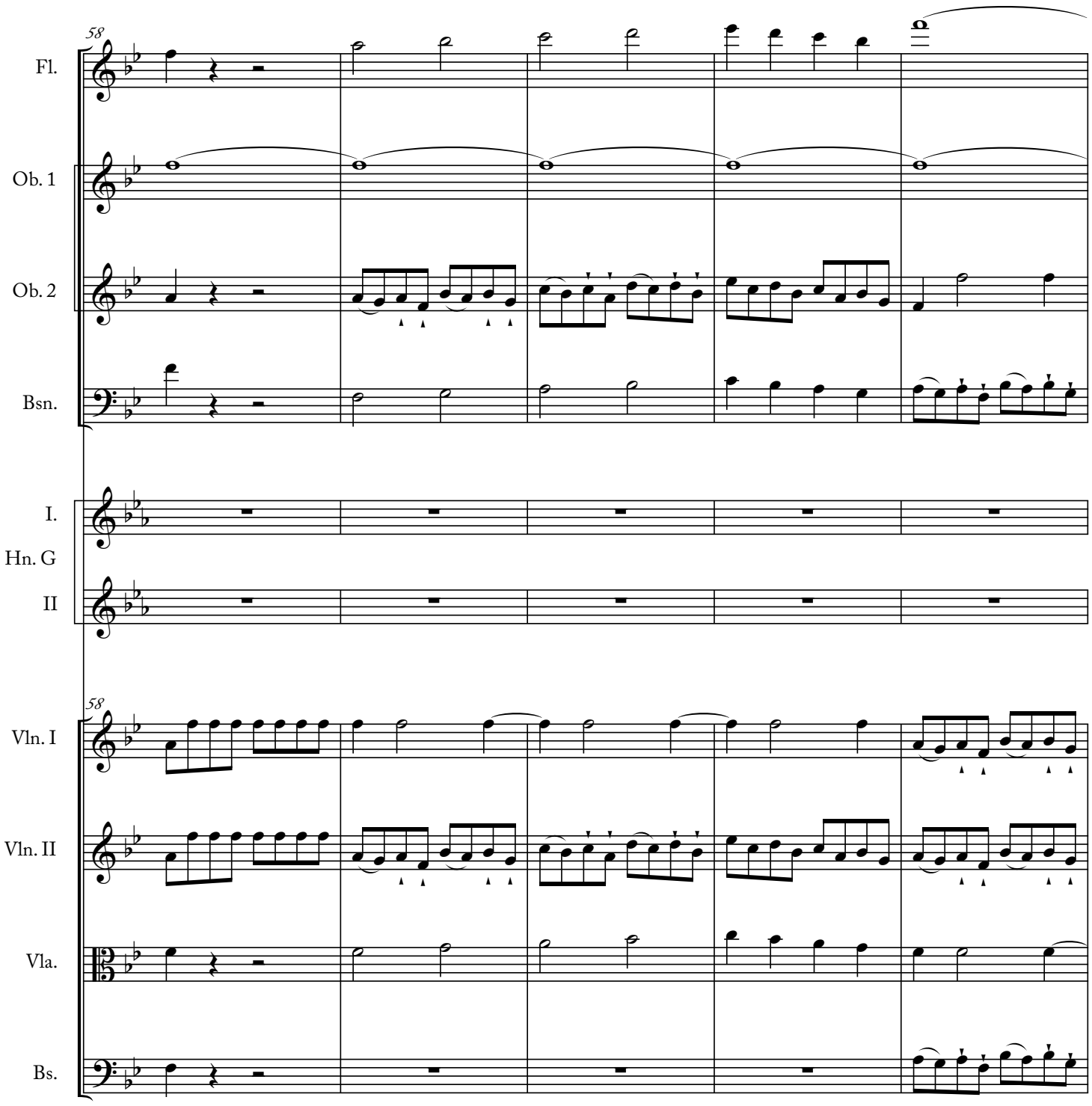
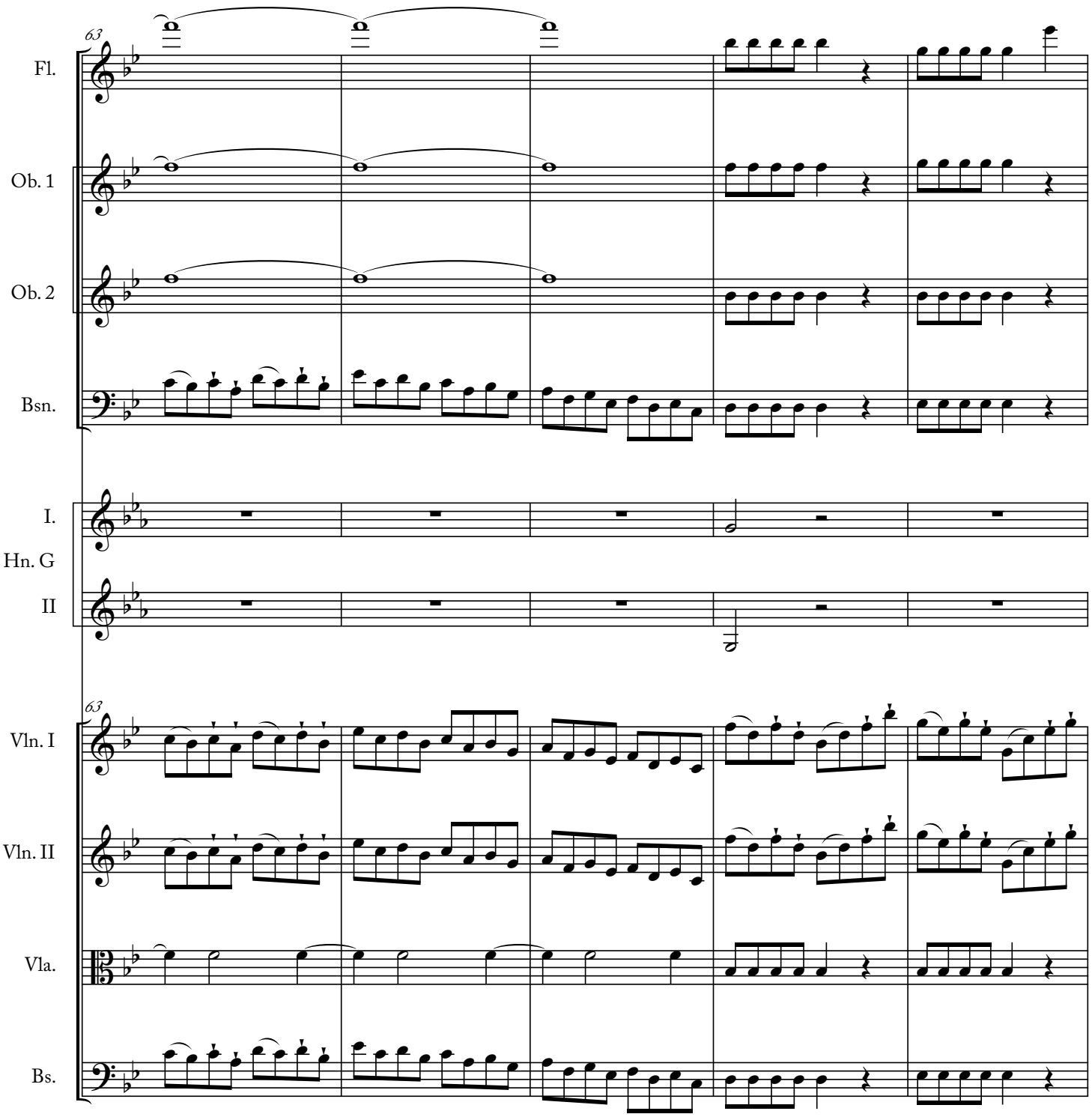
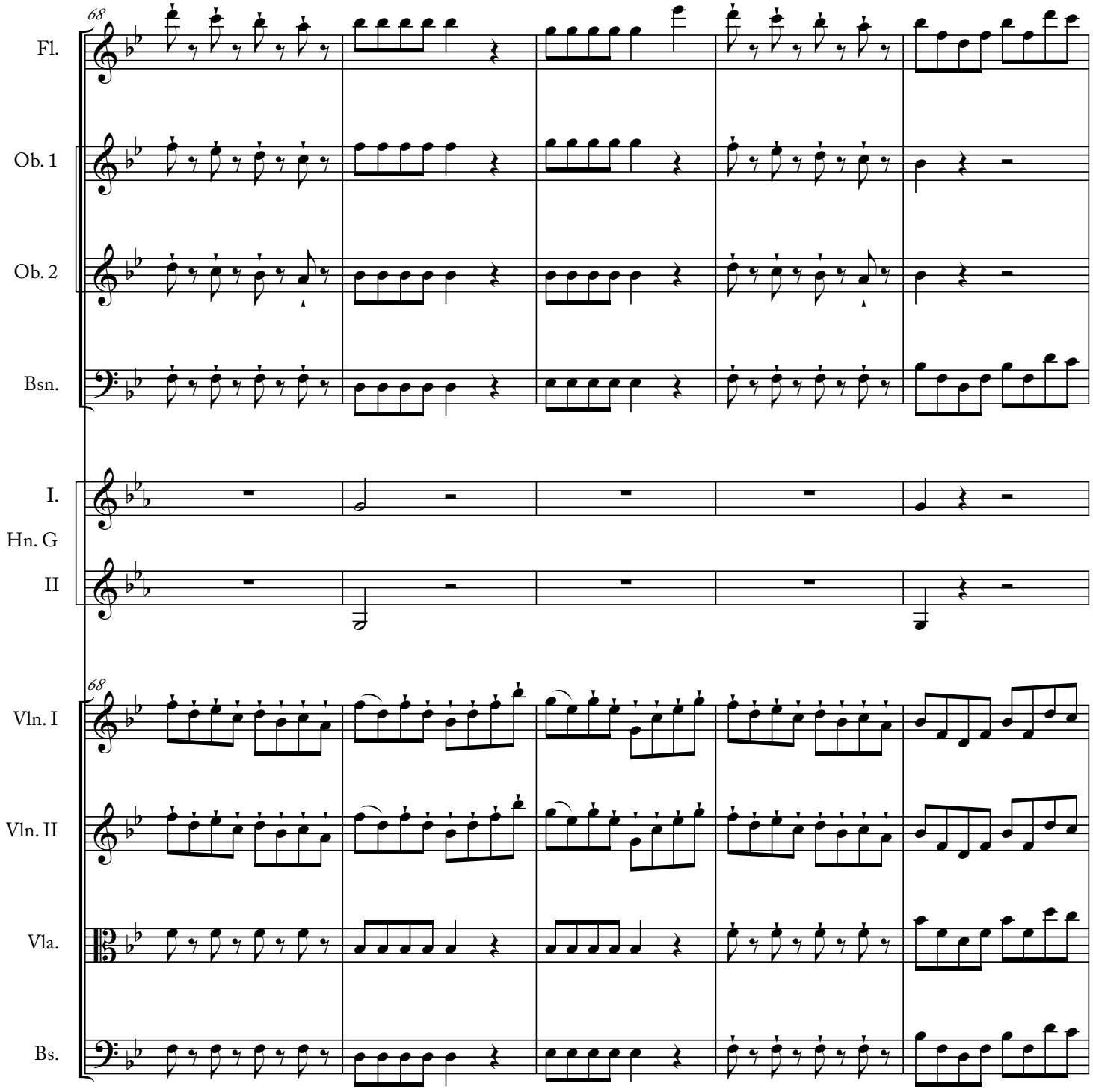
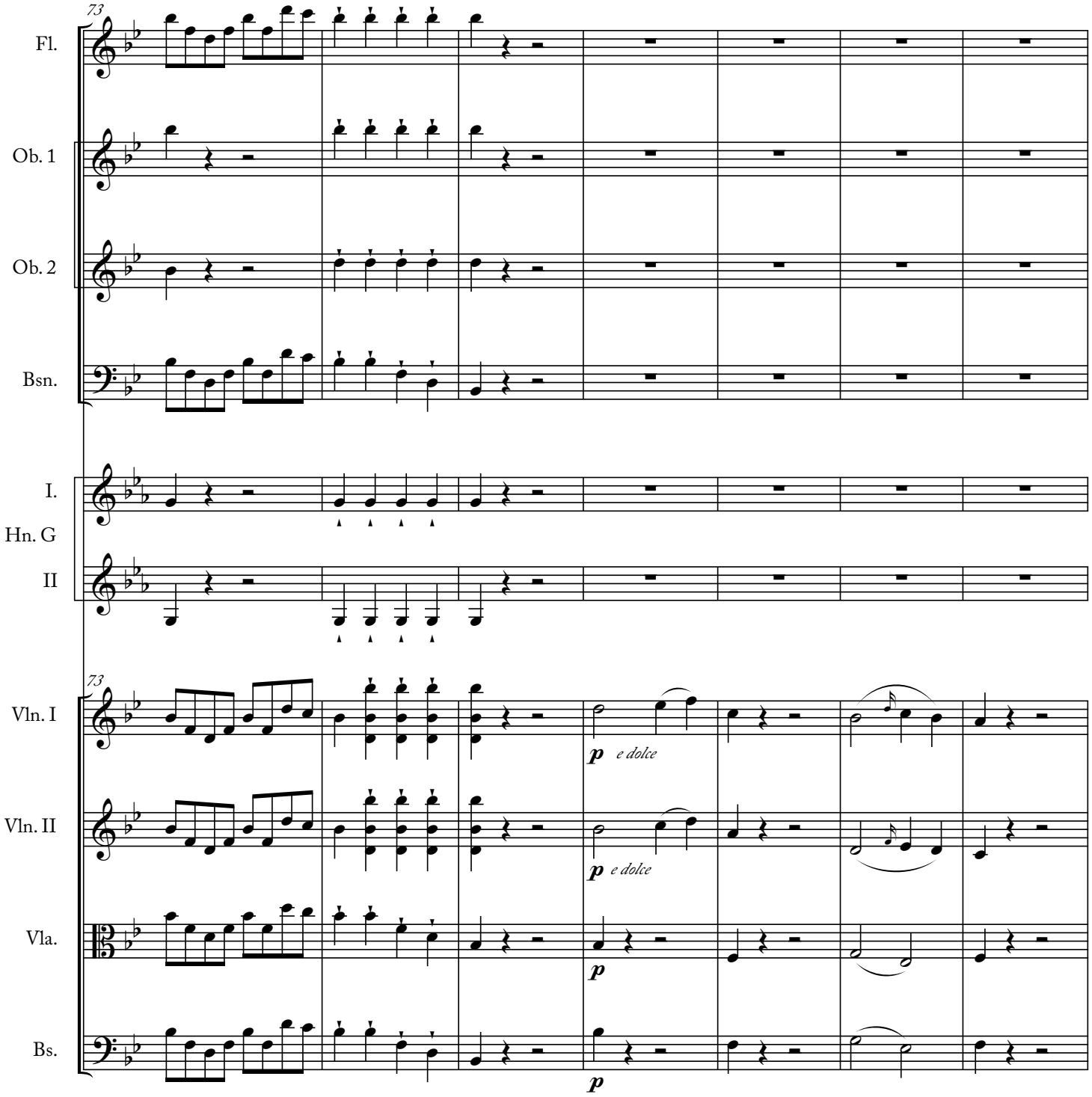
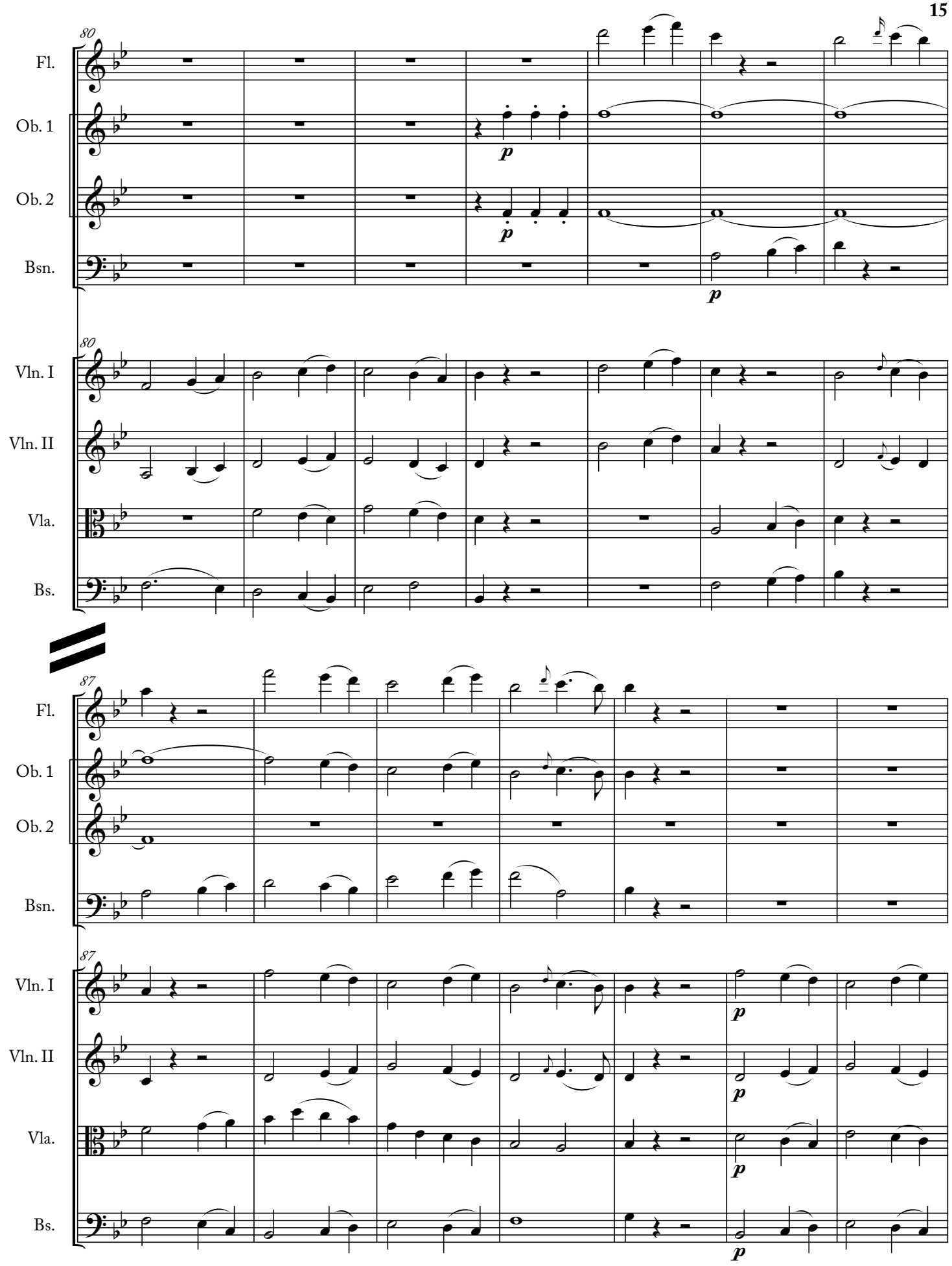
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
53
Vln. I
Vln. II
Vla.
Bs.

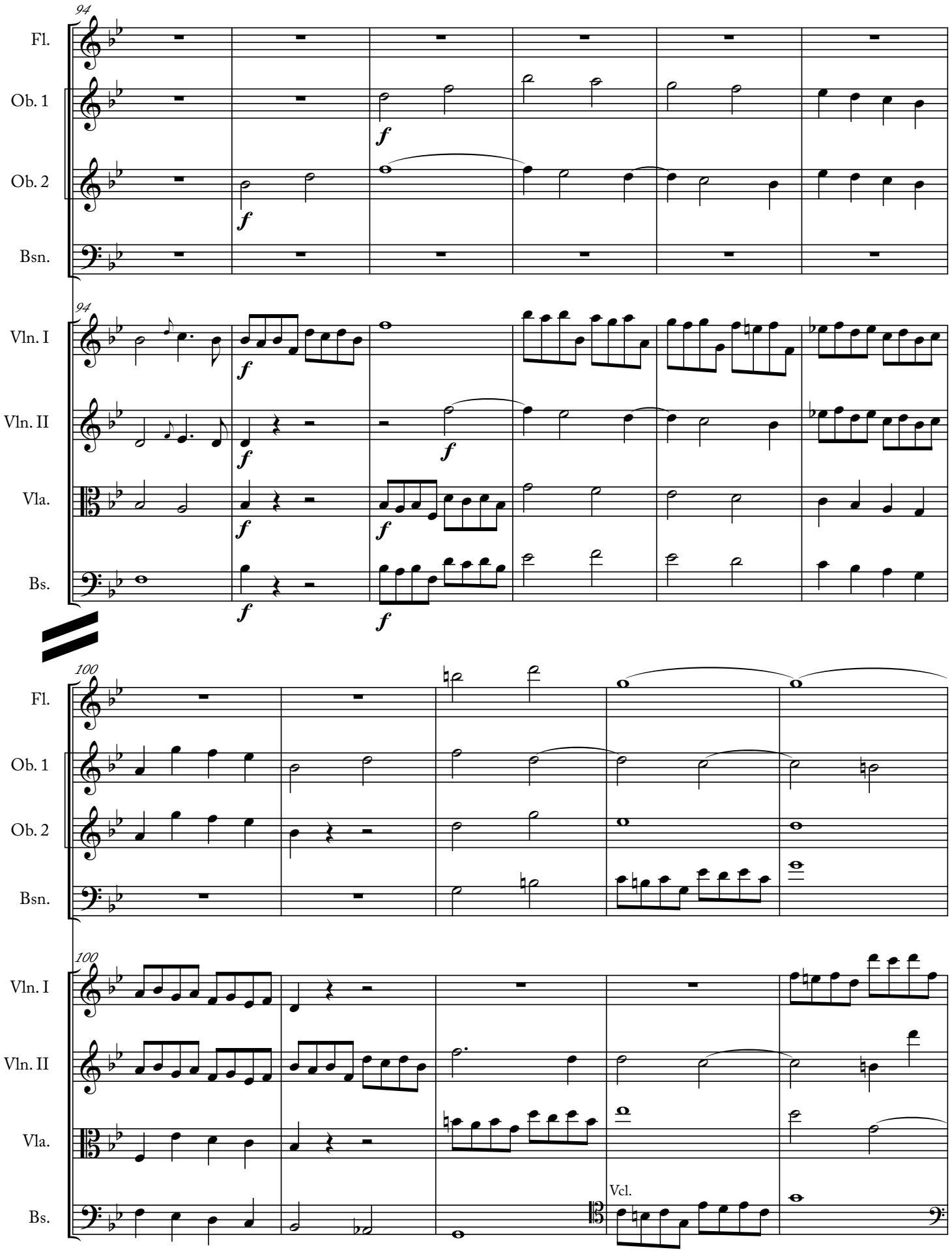

58
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
58
Vln. I
Vln. II
Vla.
Bs.

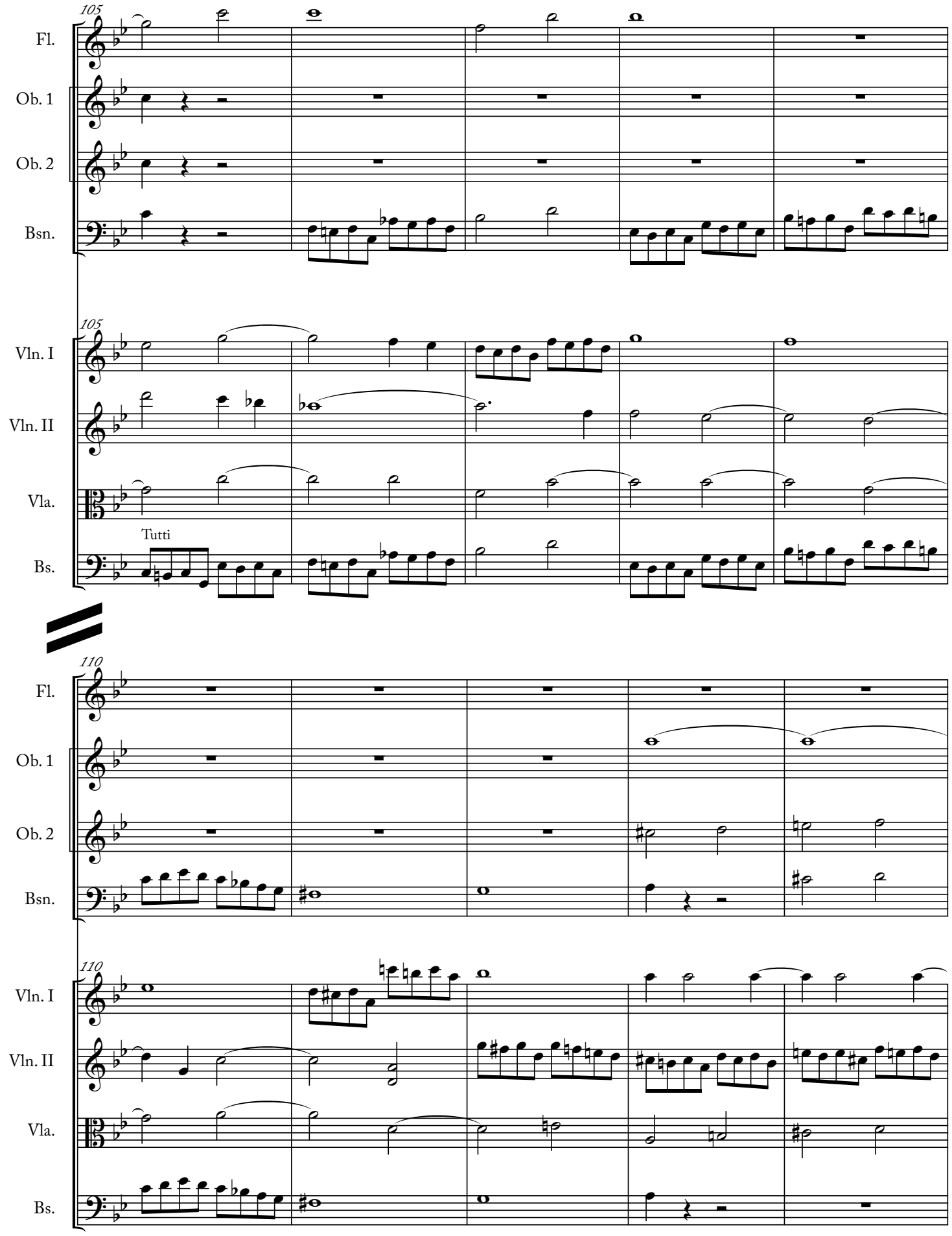

63
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
63
Vln. I
Vln. II
Vla.
Bs.

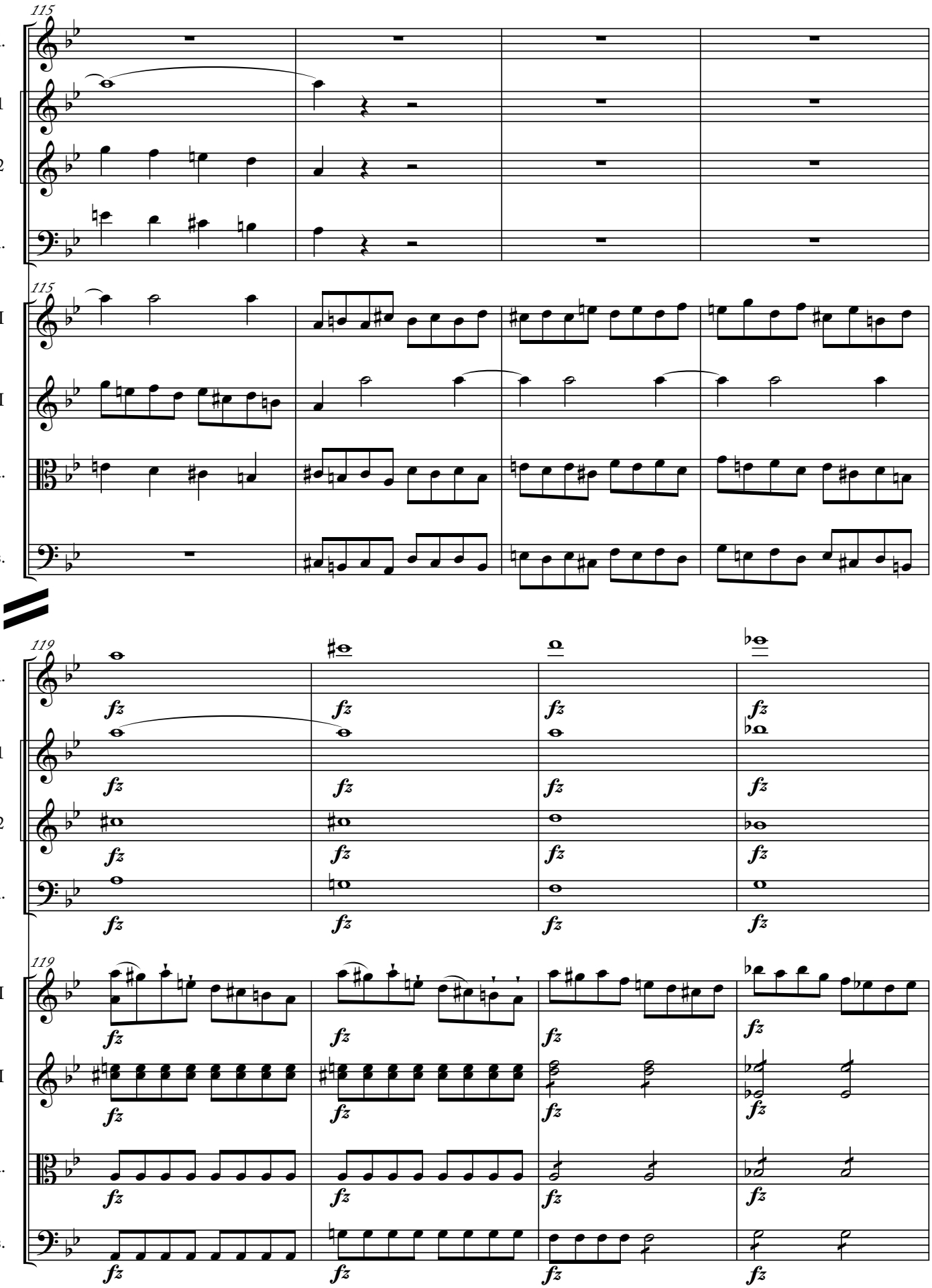

68
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
68
Vln. I
Vln. II
Vla.
Bs.

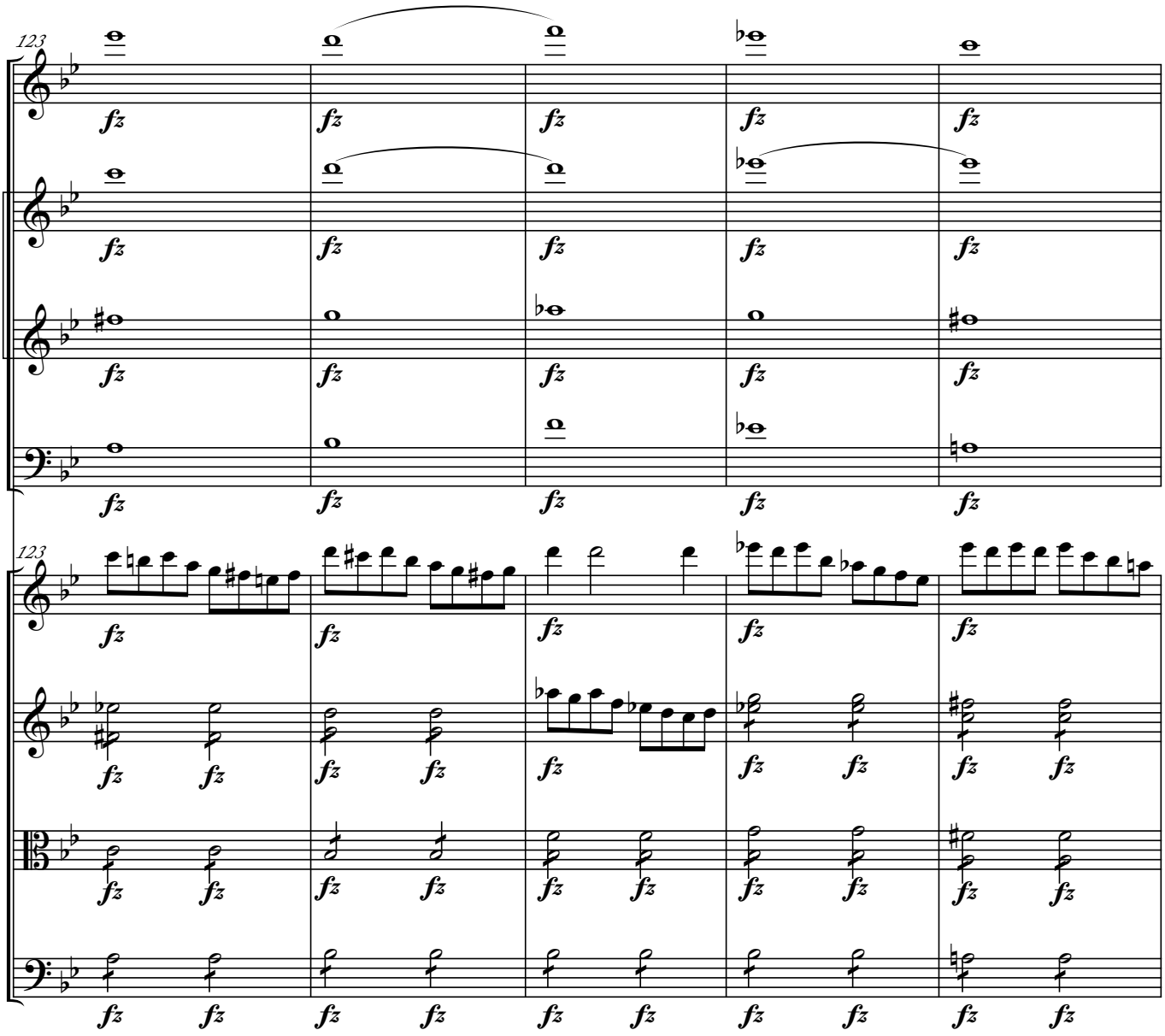

73
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
73
Vln. I
Vln. II
Vla.
Bs.
p e dolce
p e dolce
p
p


80
Fl.
Ob. 1
Ob. 2
Bsn.
p
p
p
80
Vln. I
Vln. II
Vla.
Bs.
87
Fl.
Ob. 1
Ob. 2
Bsn.
87
Vln. I
Vln. II
Vla.
Bs.
p
p
p
p


94
Fl.
Ob. 1
Ob. 2
Bsn.
94
Vln. I
Vln. II
Vla.
Bs.
f
100
Fl.
Ob. 1
Ob. 2
Bsn.
100
Vln. I
Vln. II
Vla.
Bs.
Vcl.


105
Fl.
Ob. 1
Ob. 2
Bsn.
105
Vln. I
Vln. II
Vla.
Tutti
Bs.
110
Fl.
Ob. 1
Ob. 2
Bsn.
110
Vln. I
Vln. II
Vla.
Bs.


115
Fl.
Ob. 1
Ob. 2
Bsn.
115
Vln. I
Vln. II
Vla.
Bs.
119
Fl.
Ob. 1
Ob. 2
Bsn.
119
Vln. I
Vln. II
Vla.
Bs.
fz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Fl.
Ob. 1
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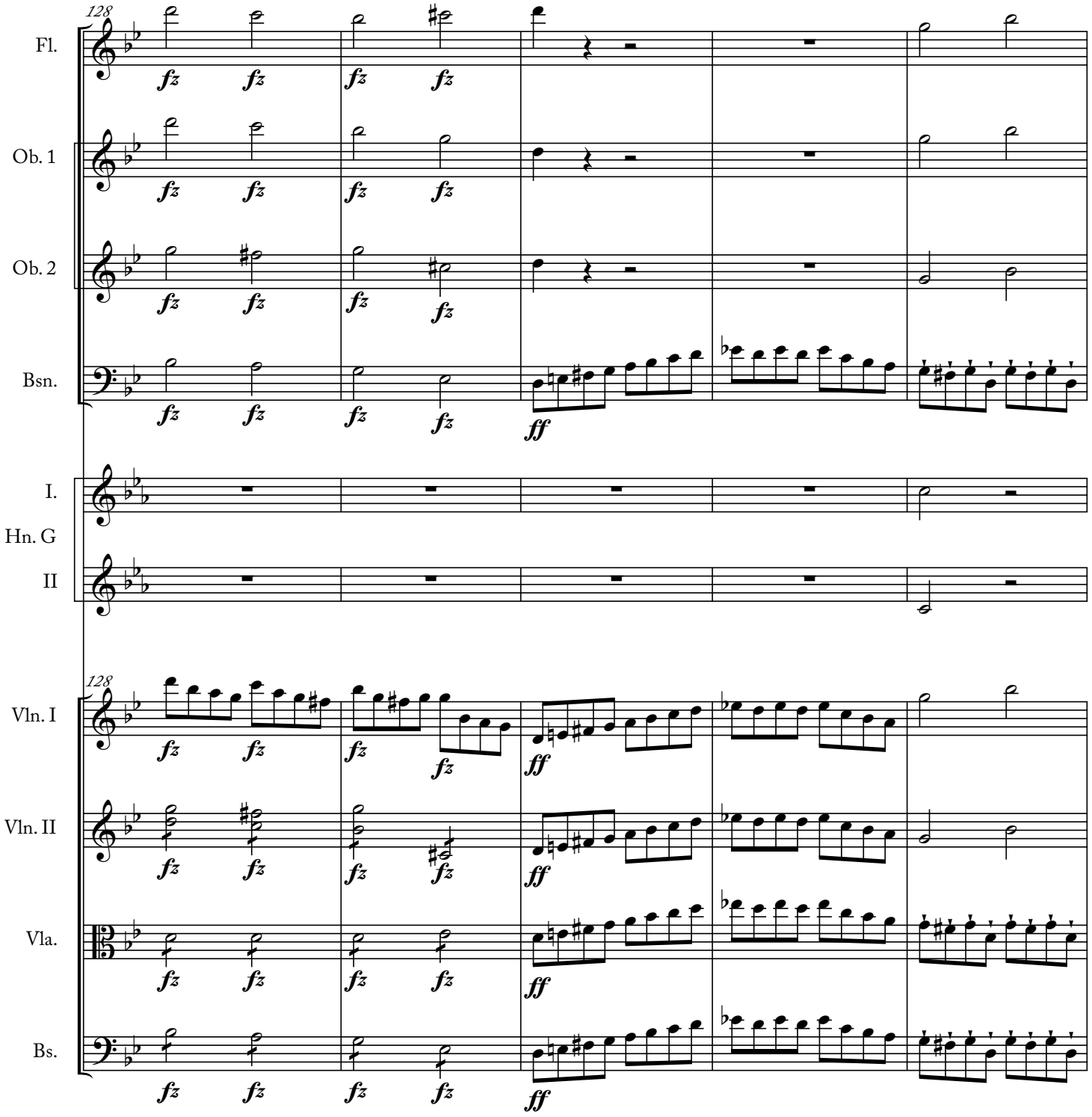
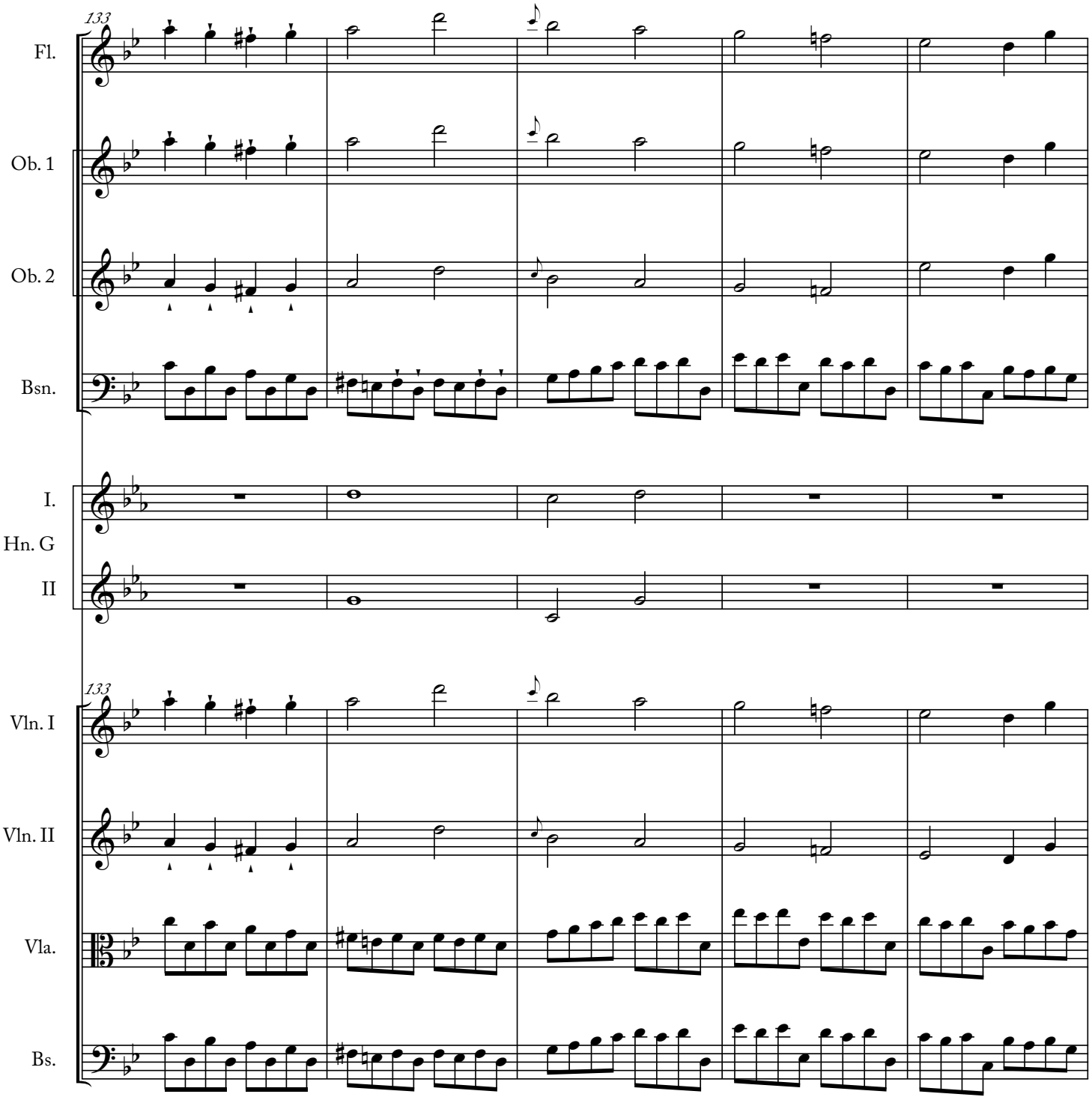
Vla.
Bs.
fz


128
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
128
Vln. I
Vln. II
Vla.
Bs.
fz
ff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Fl.
Ob. 1
Ob. 2
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I.
Hn. G
II
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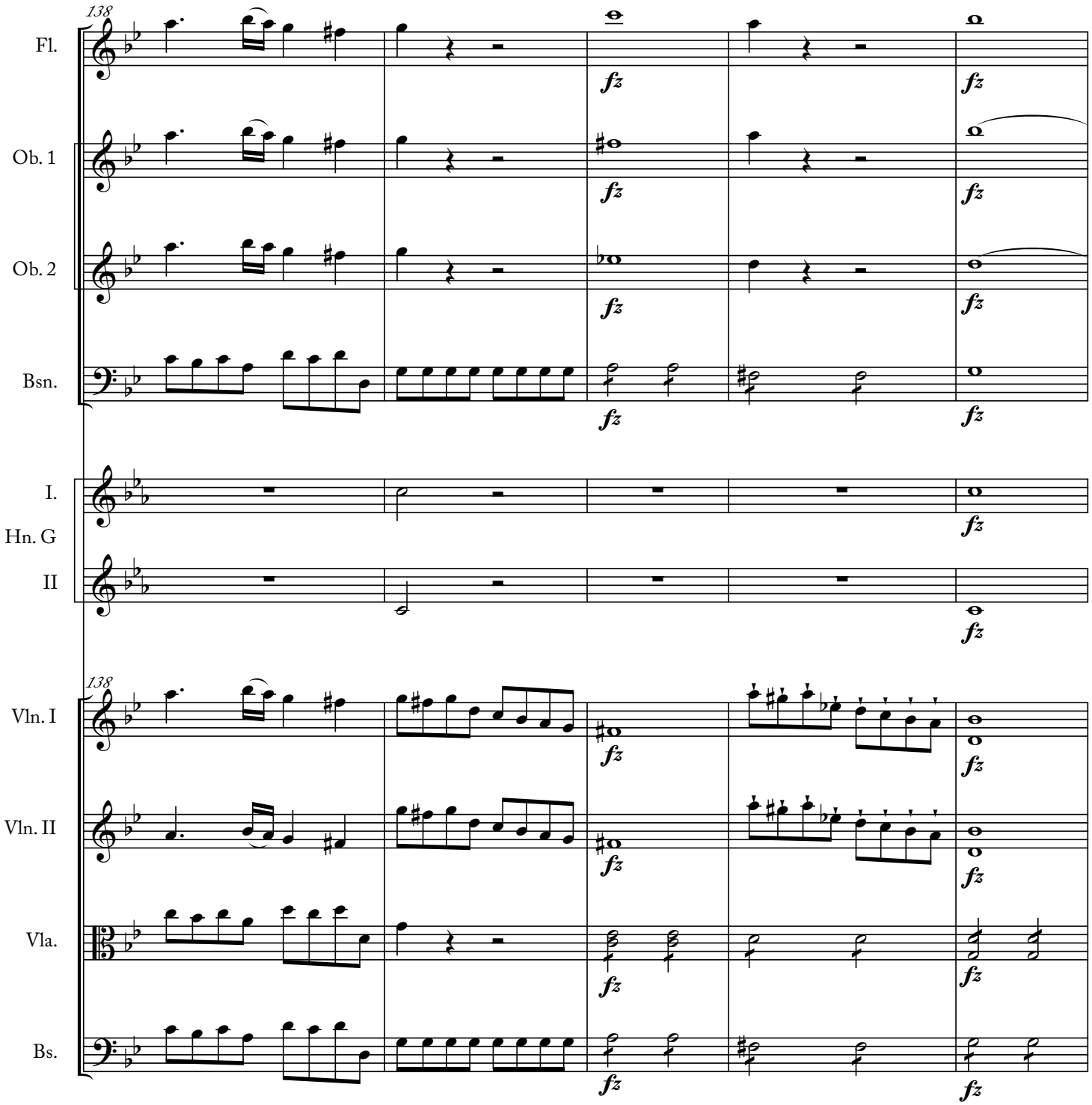
Vln. I
Vln. II
Vla.
Bs.


138
Fl.
Ob. 1
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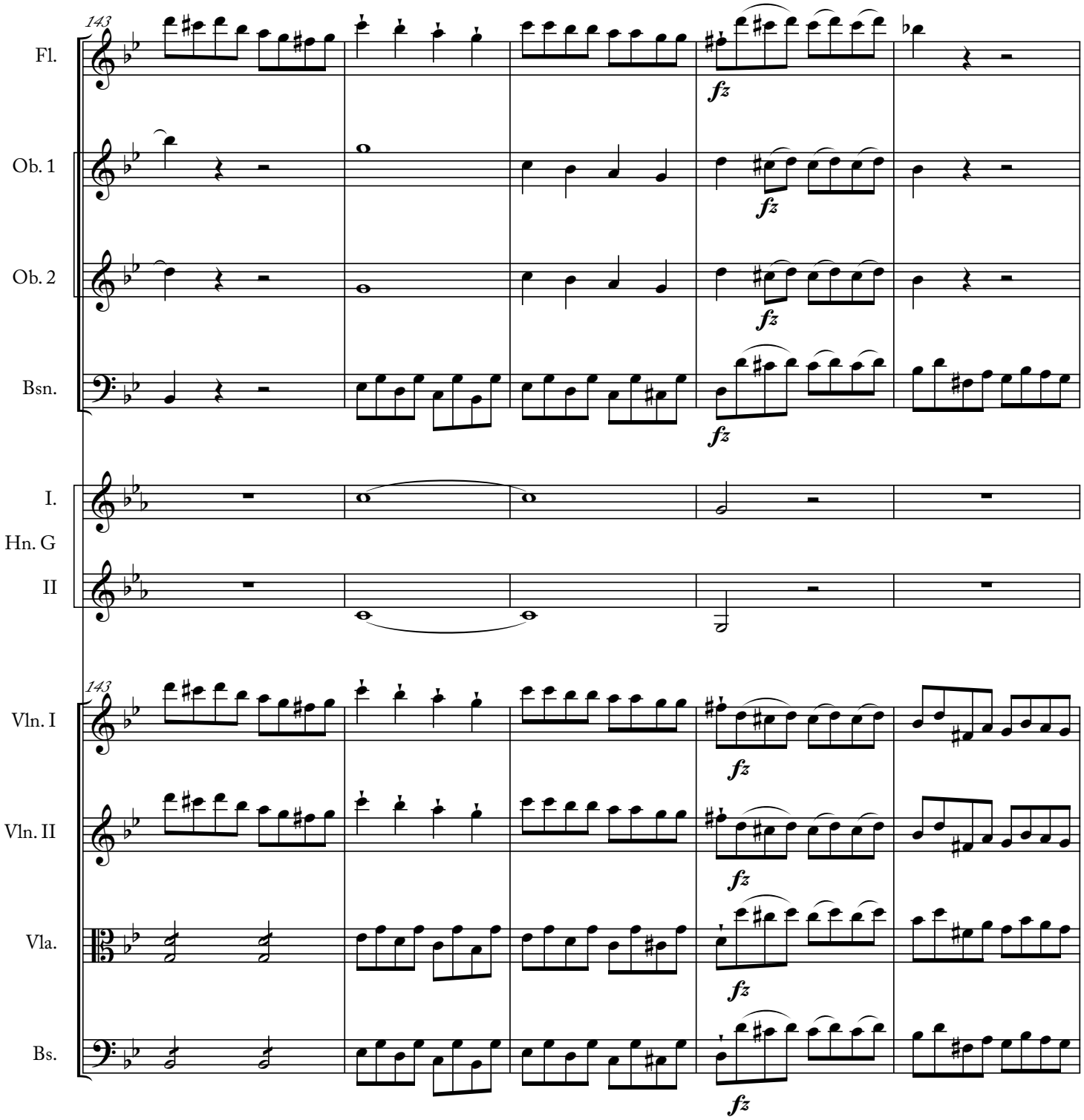
Bsn.
I.
Hn. G
II
138
Vln. I
Vln. II
Vla.
Bs.
fz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Fl.
Ob. 1
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Bsn.
I.
Hn. G
II
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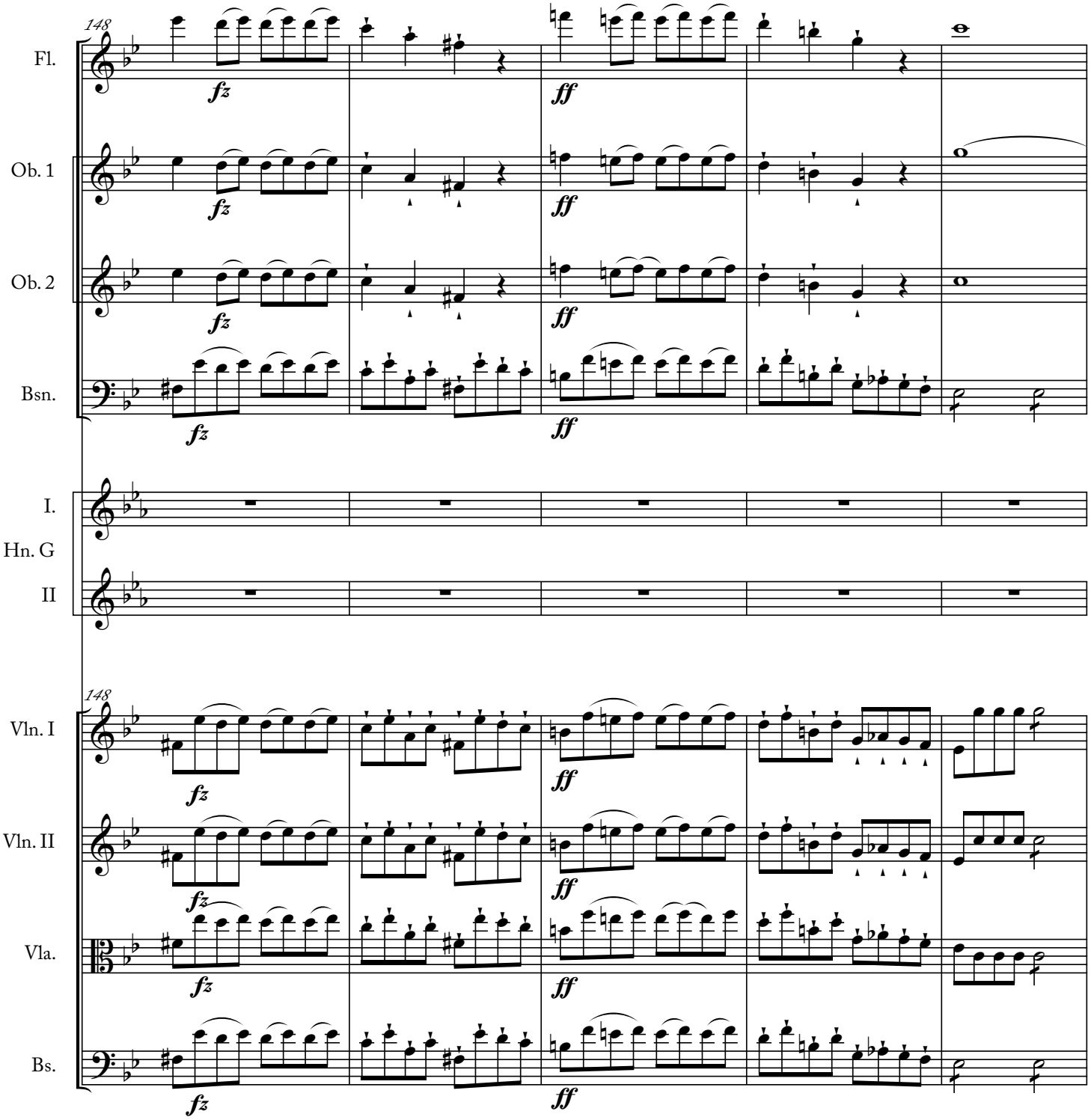
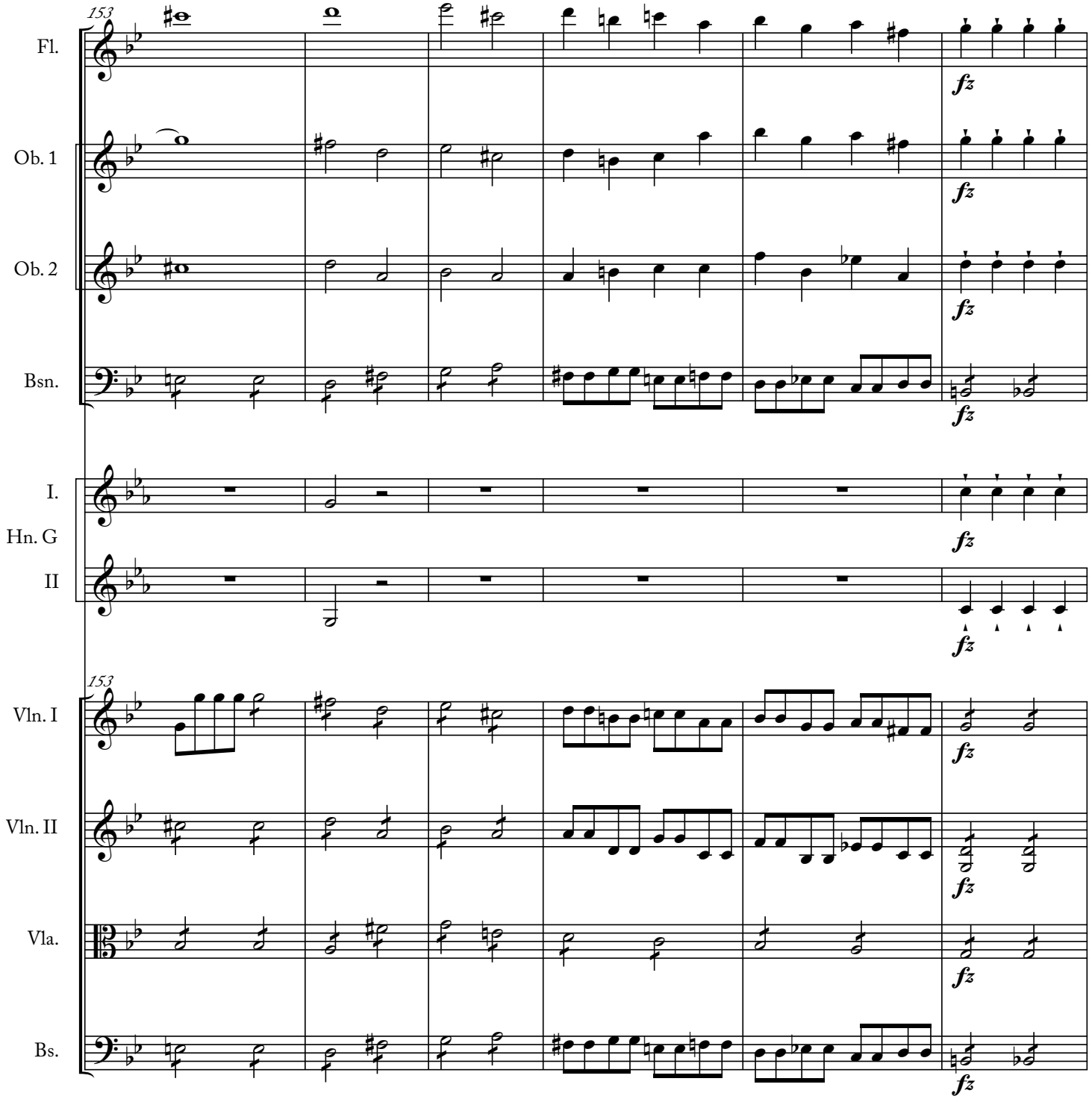
Vln. I
Vln. II
Vla.
Bs.
fz


148
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
148
Vln. I
Vln. II
Vla.
Bs.
fz
ff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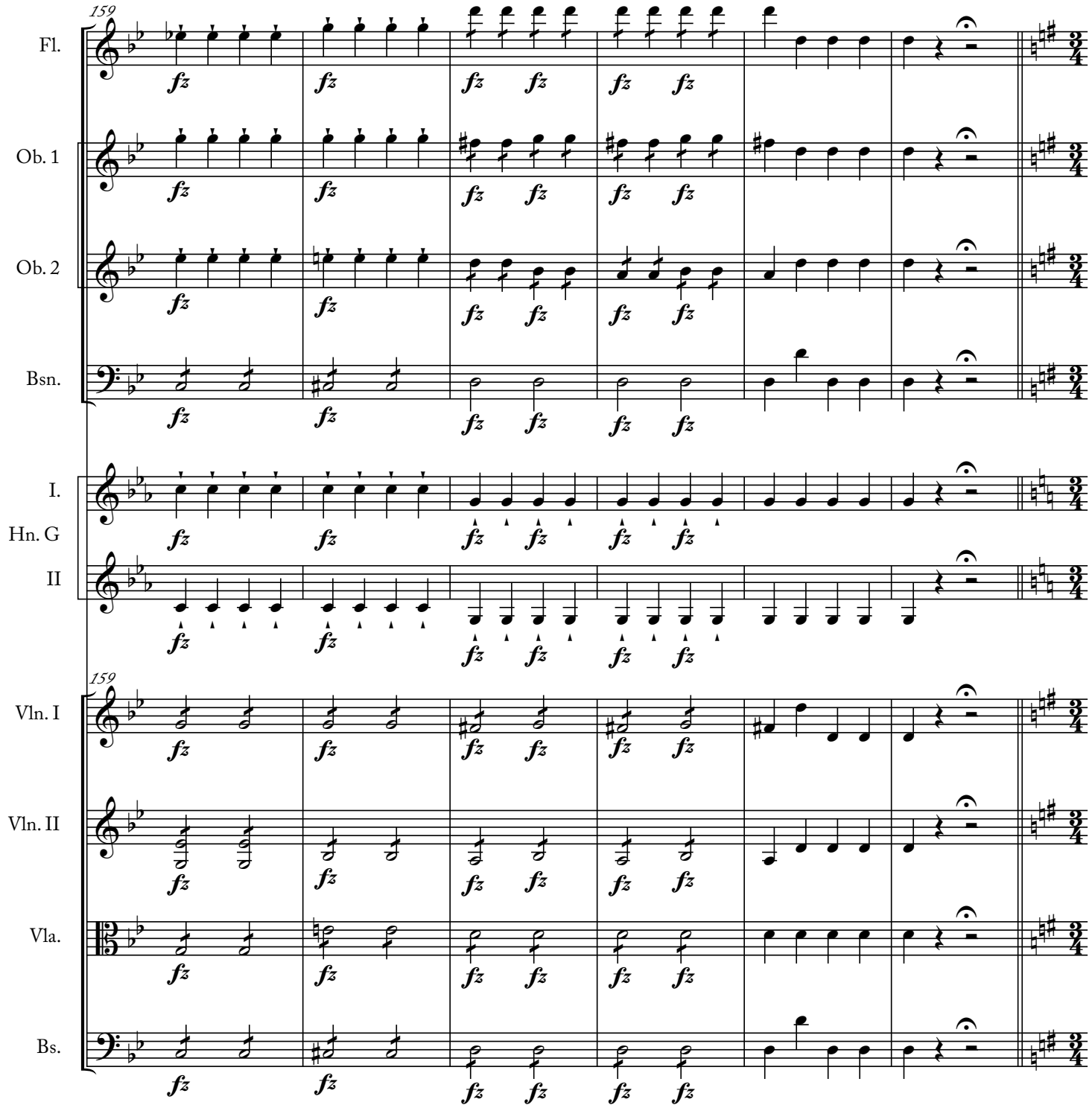
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
153
Vln. I
Vln. II
Vla.
Bs.
fz


159
Fl.
Ob. 1
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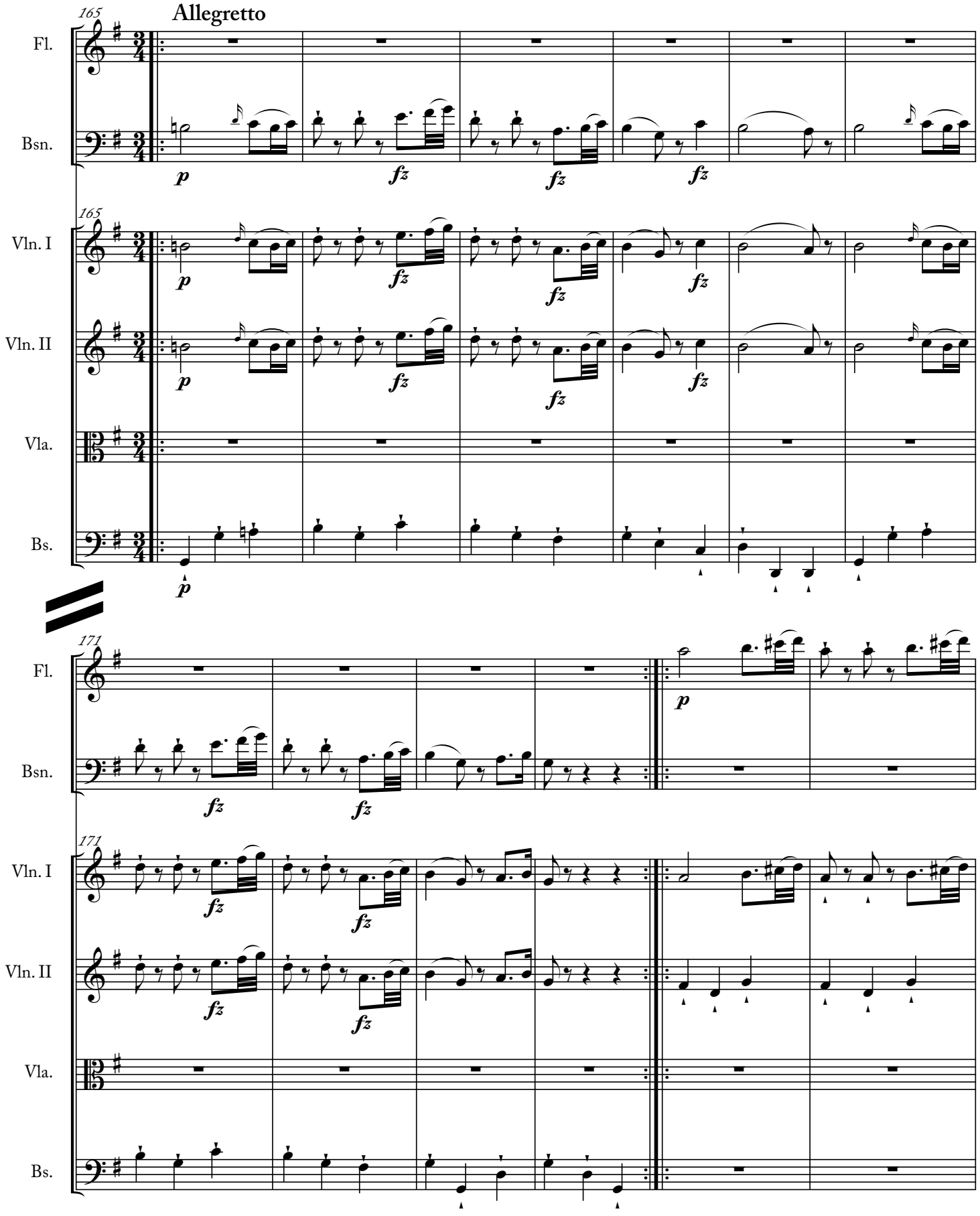
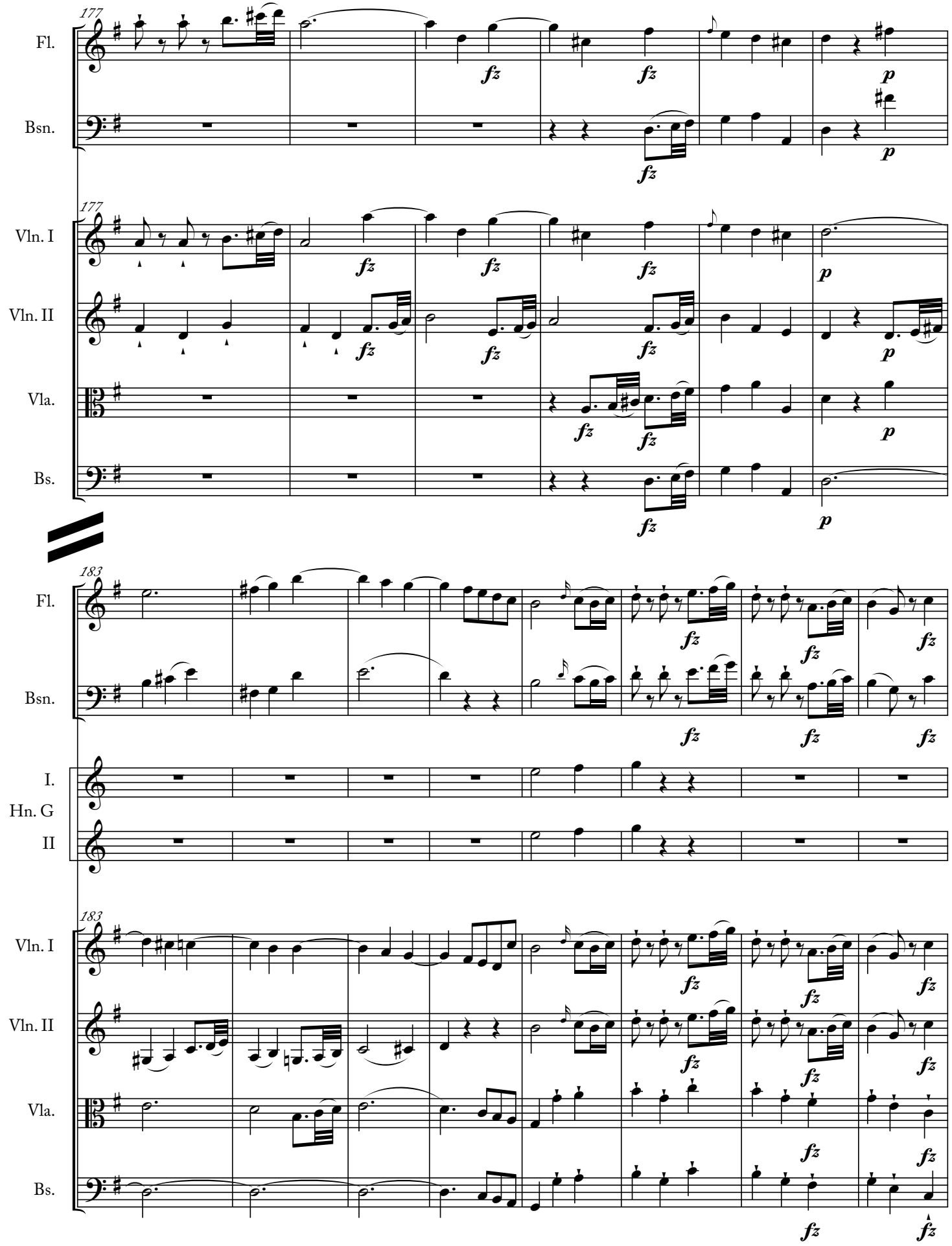
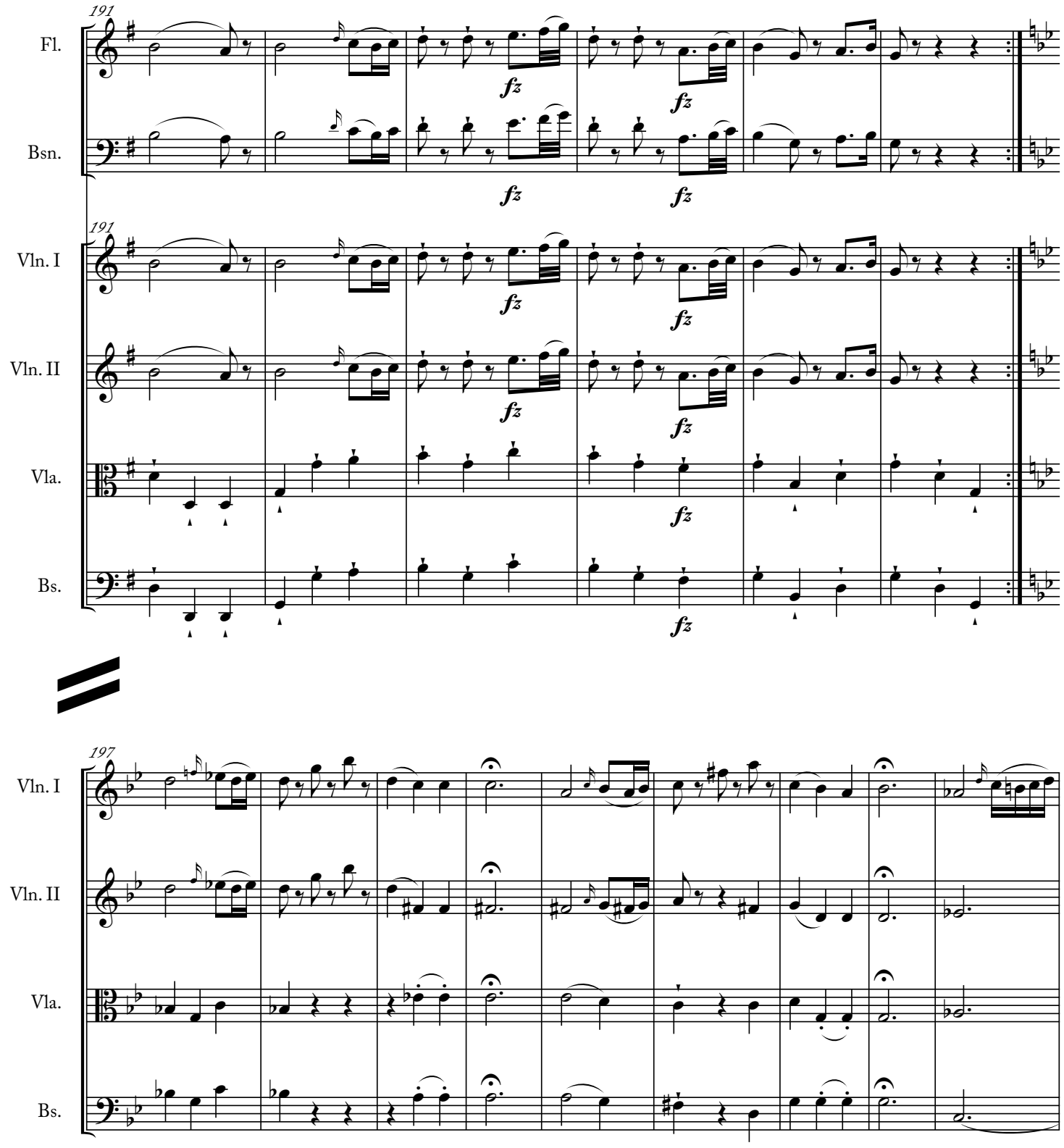
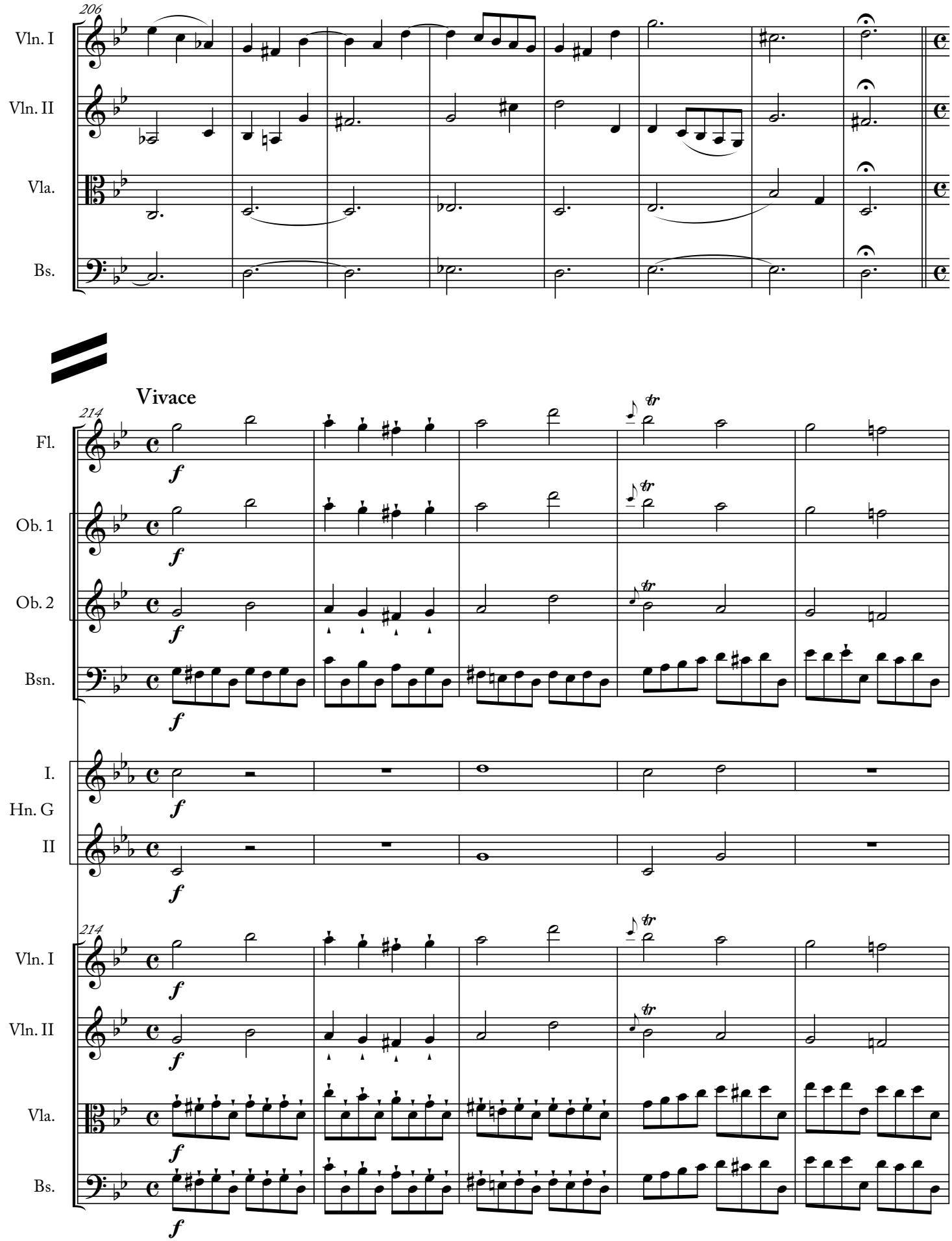
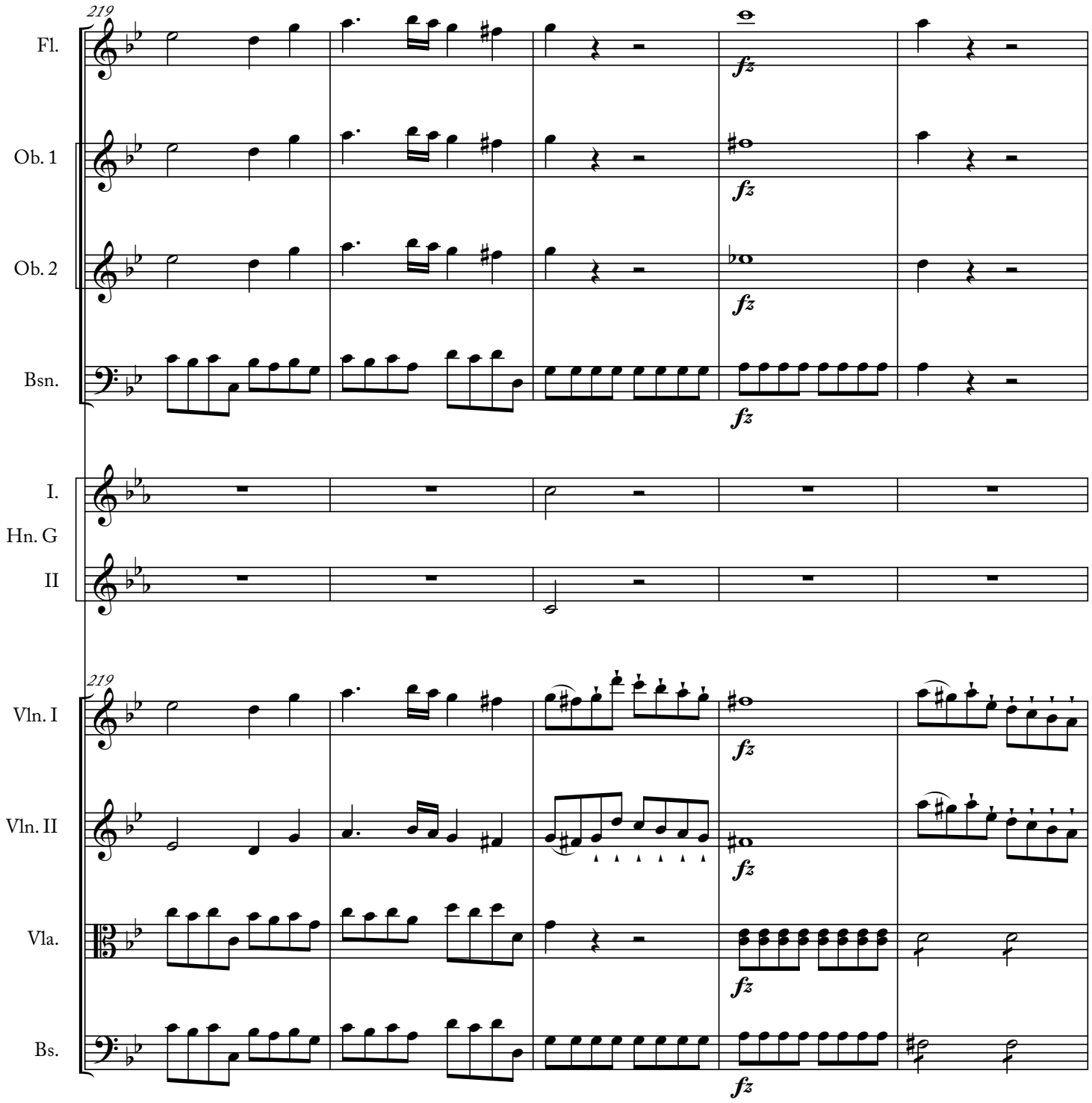
Bsn.
I.
Hn. G
II
159
Vln. I
Vln. II
Vla.
Bs.
fz

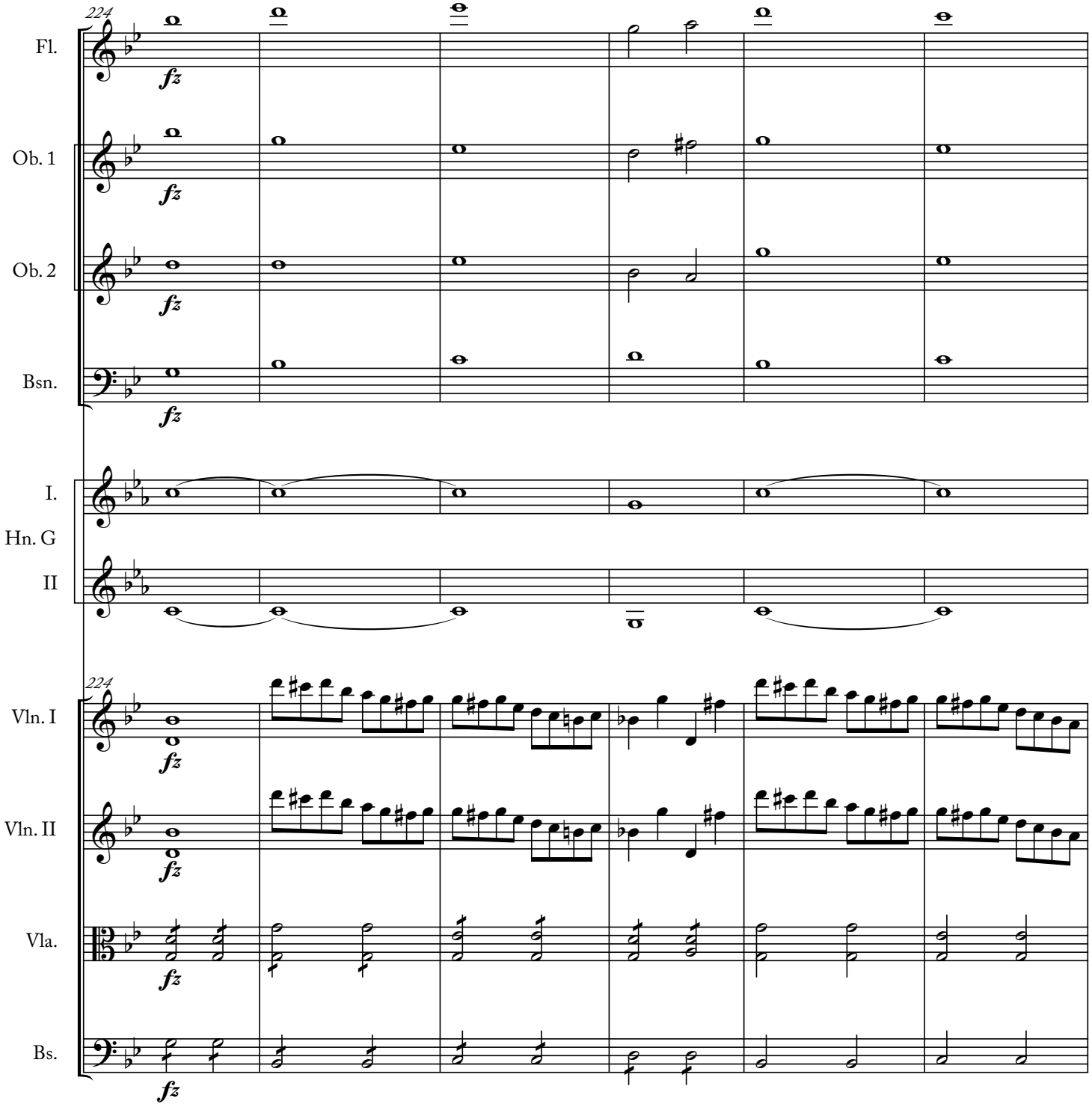

Allegretto
165
Fl.
Bsn.
p
fz
fz
fz
165
Vln. I
Vln. II
Vla.
Bs.
p
fz
fz
fz
p
171
Fl.
Bsn.
fz
fz
p
171
Vln. I
Vln. II
Vla.
Bs.
fz
fz
fz
fz

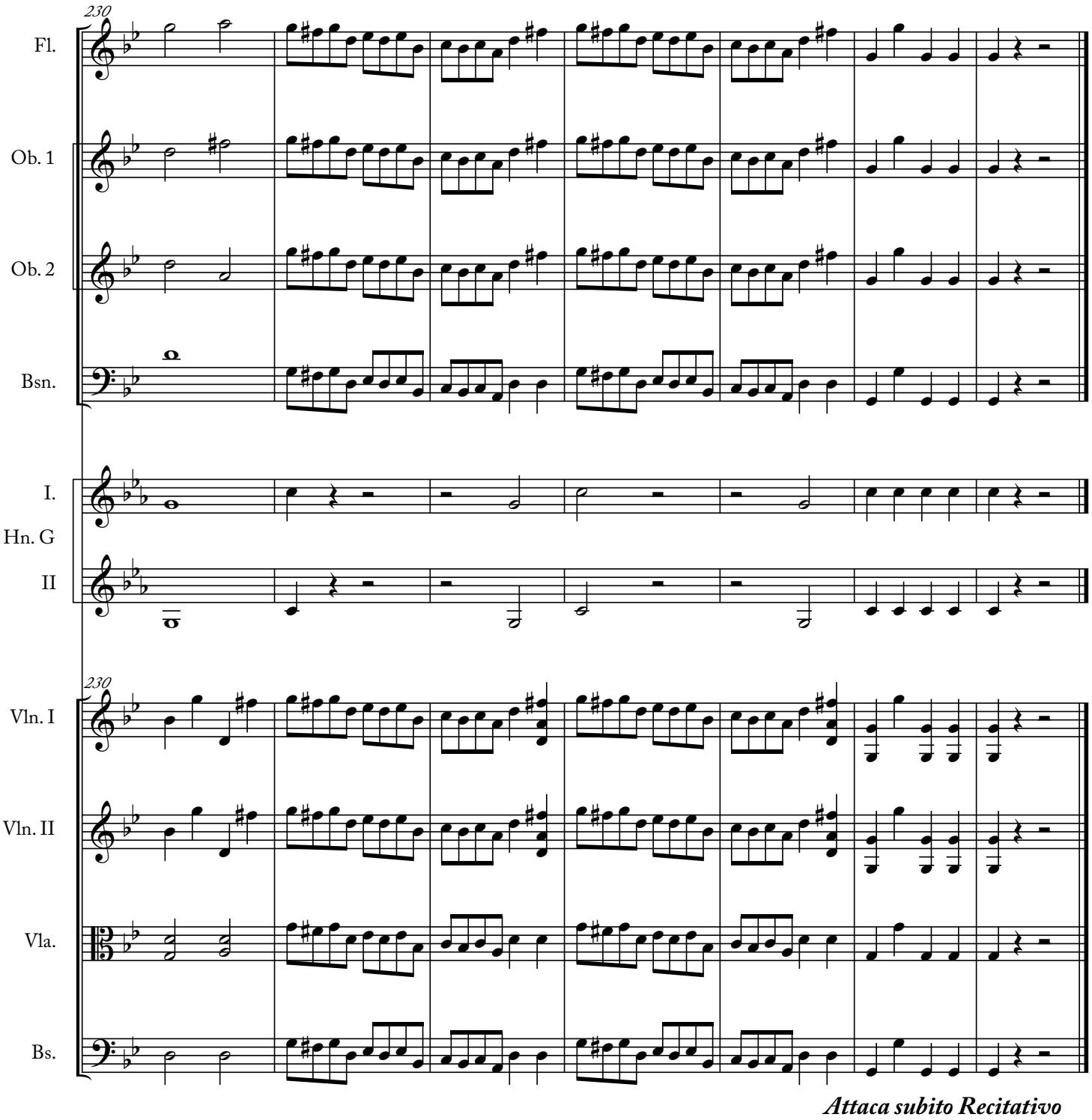

177
Fl.
Bsn.
fz
p
177
Vln. I
Vln. II
Vla.
Bs.
183
Fl.
Bsn.
I.
Hn. G
II
183
Vln. I
Vln. II
Vla.
Bs.


191
Fl.
Bsn.
191
Vln. I
Vln. II
Vla.
Bs.
fz
197
Vln. I
Vln. II
Vla.
Bs.


206
Vln. I
Vln. II
Vla.
Bs.
Vivace
214
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
214
Vln. I
Vln. II
Vla.
Bs.


219
Fl.
Ob. 1
Ob. 2
Bsn.
fz
I.
Hn. G
II
219
Vln. I
Vln. II
Vla.
Bs.
fz

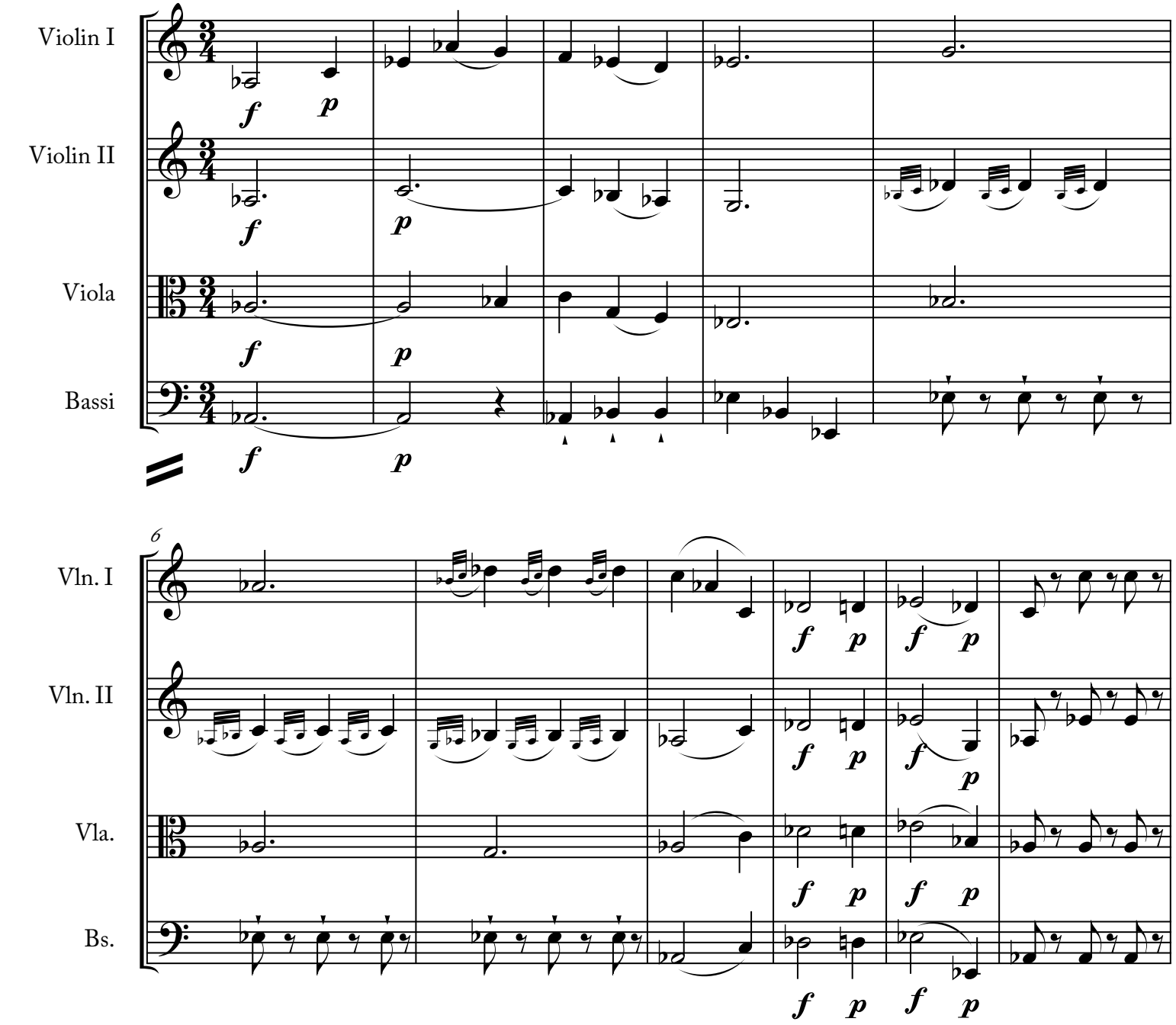

224
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
224
Vln. I
Vln. II
Vla.
Bs.
fz

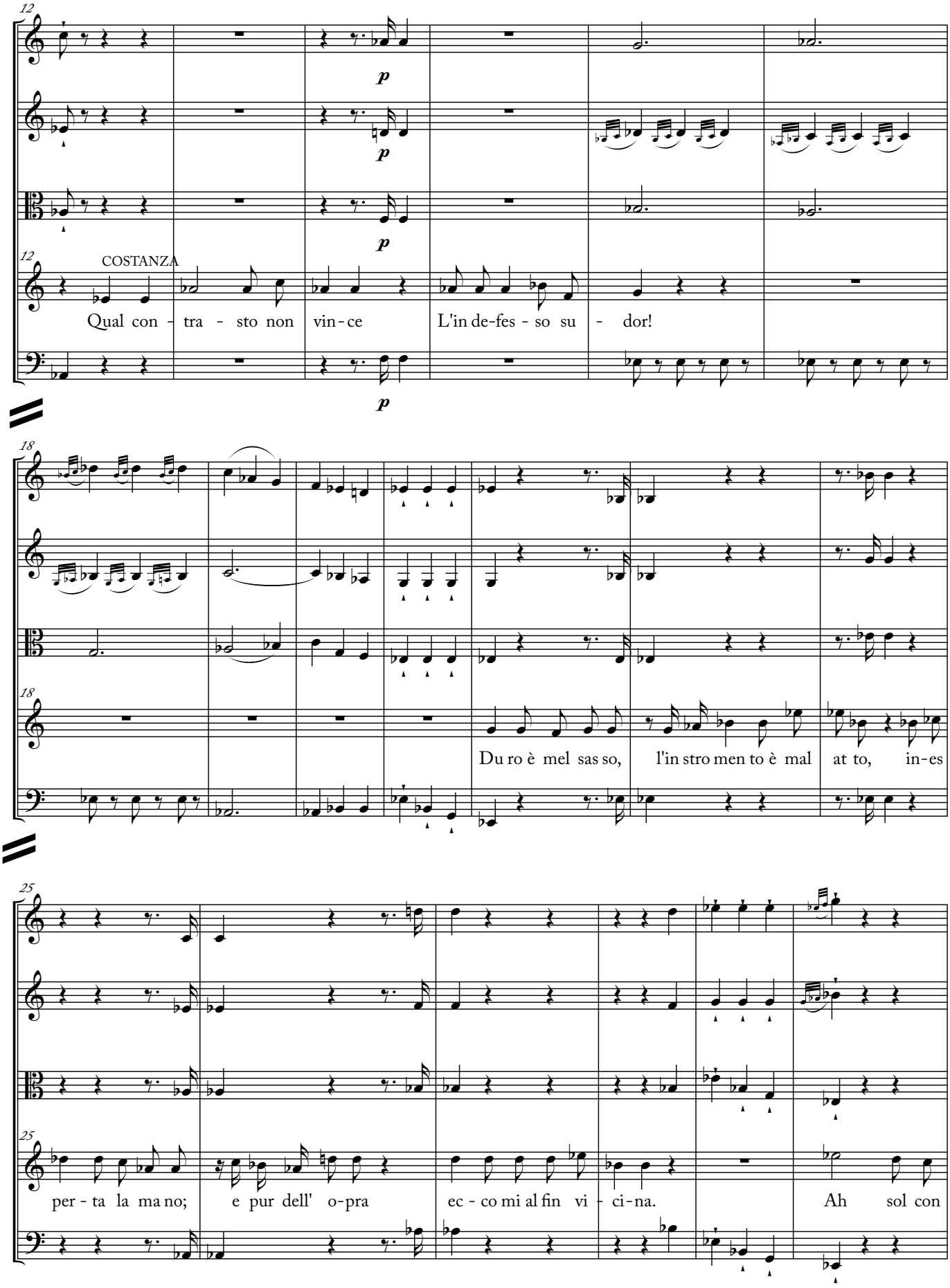

230
Fl.
Ob. 1
Ob. 2
Bsn.
I.
Hn. G
II
230
Vln. I
Vln. II
Vla.
Bs.
Attaca subito Recitativo

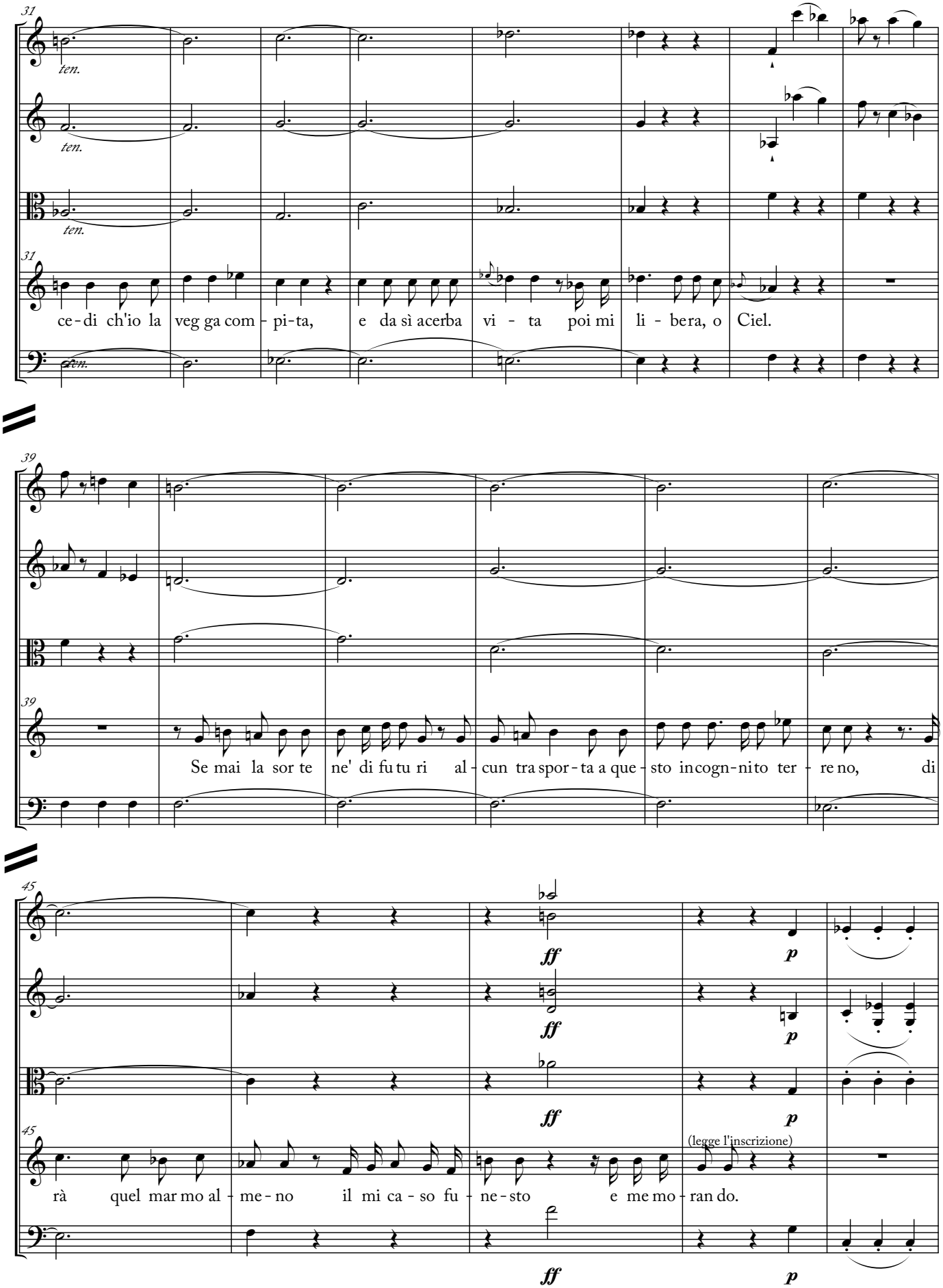
Parte amenissima di picciola e disabitata isoletta
a vista del mare, ornata distinatamenta dalla natura di strane piante,
di capricciose grotte e di fiori cespugili
Gran sasso molto innanzi dal destro lato, sul quale di legge impressa
un'iscrizione non finta in caratteri europei.

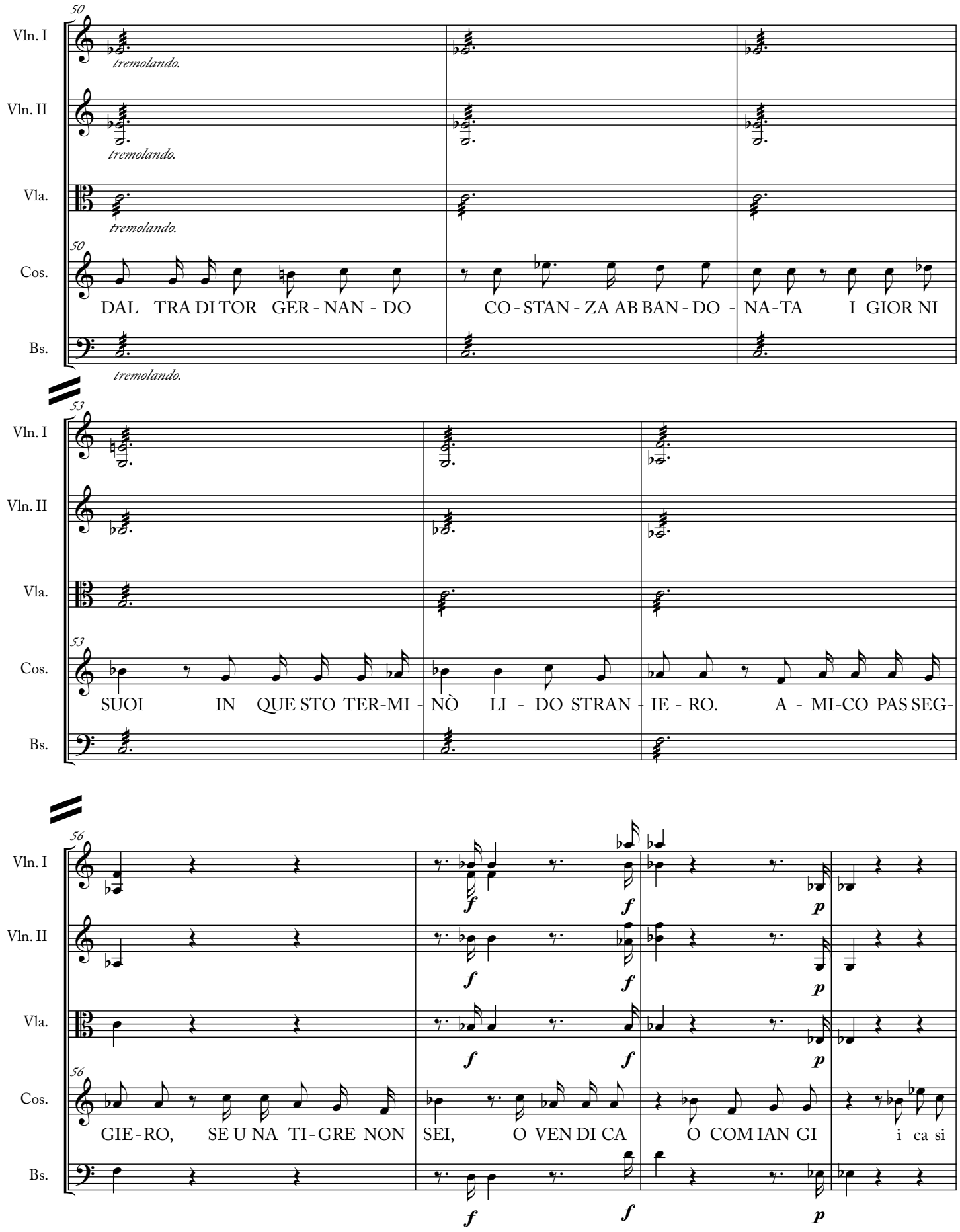
(Costanza, vestita a capriccio di pelli di fronde e di fiori,
con elsa e parte di spada logora alla mano,
in atto di terminare l'imperfetta incrizione)

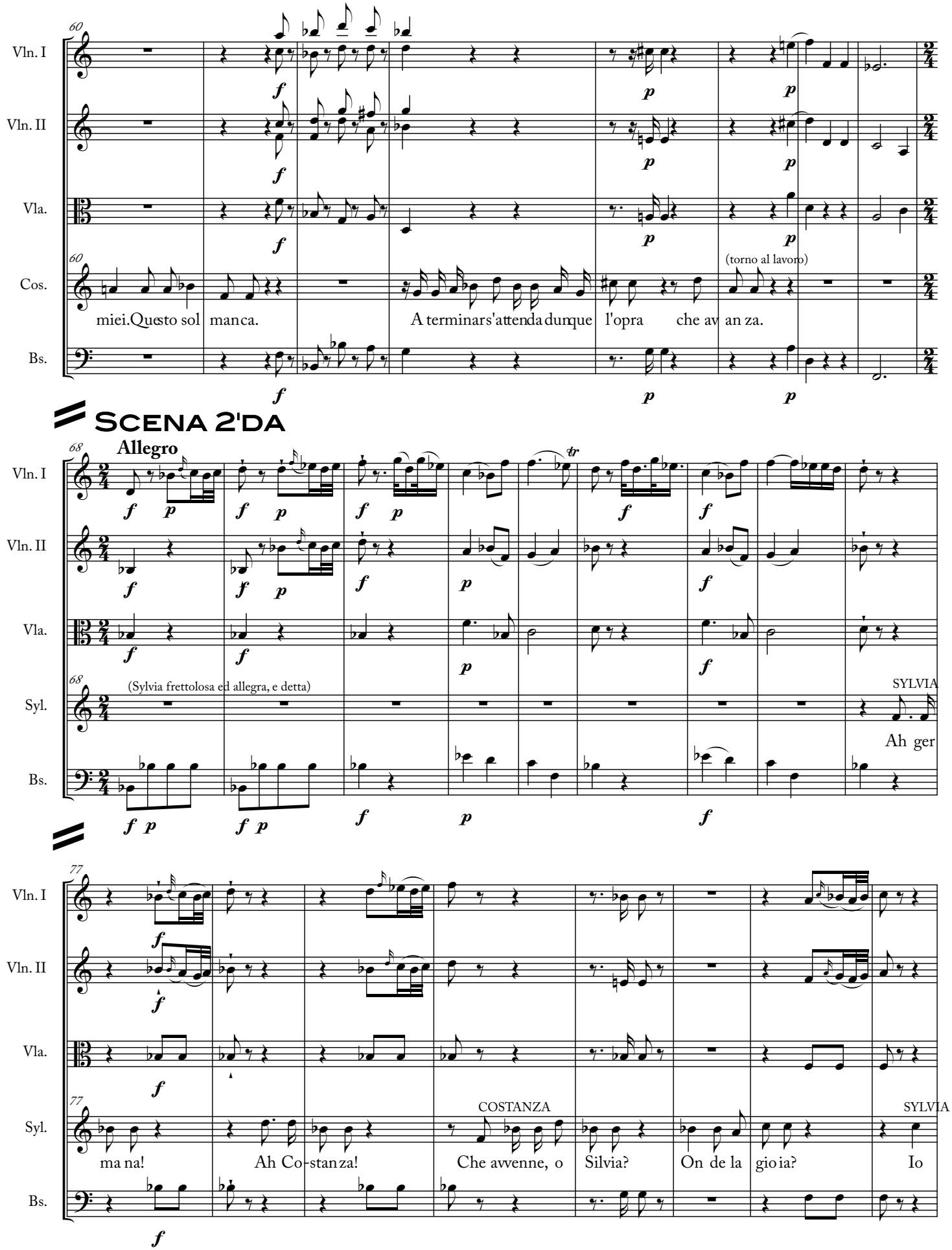
Scena Prima

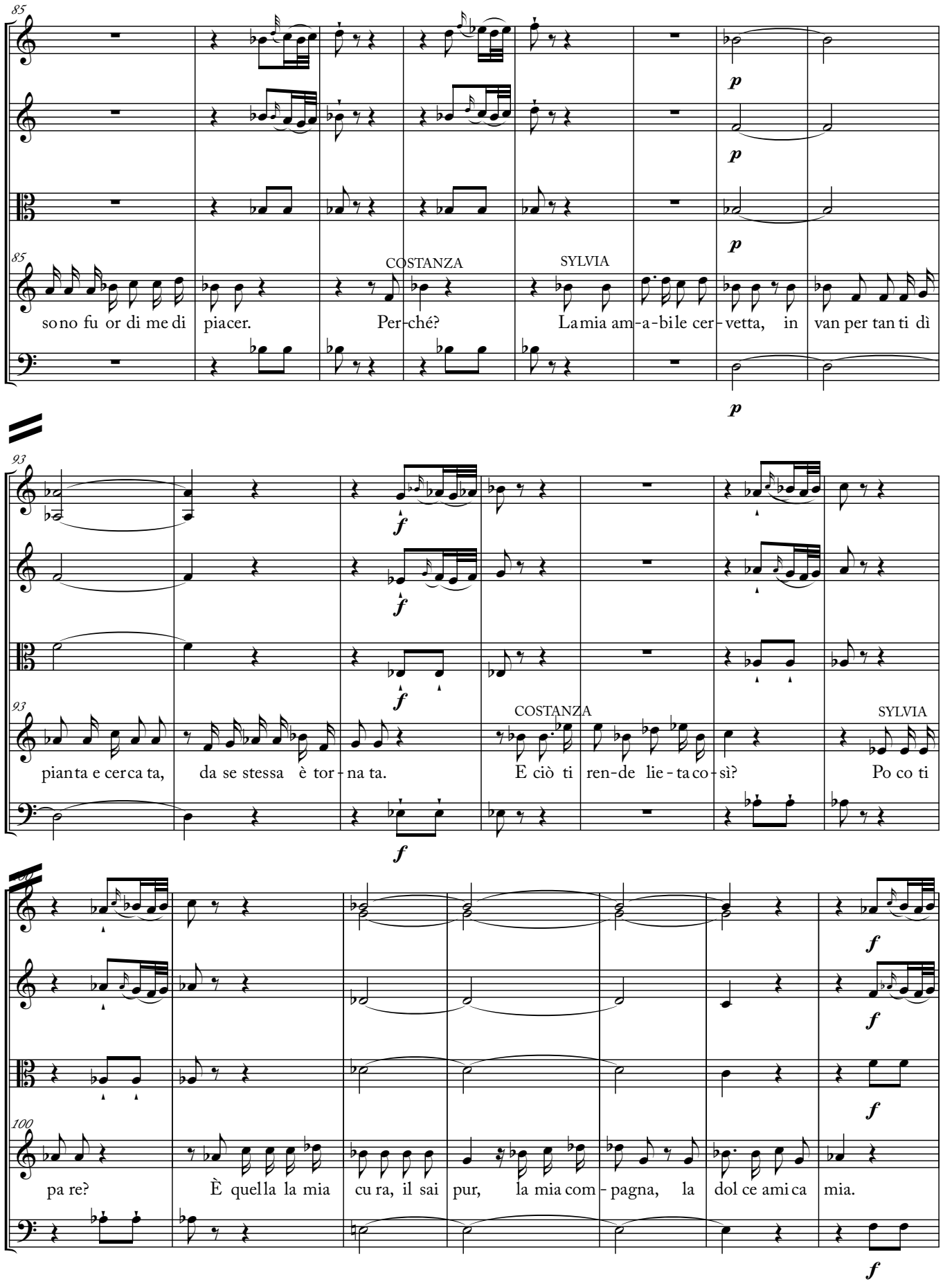


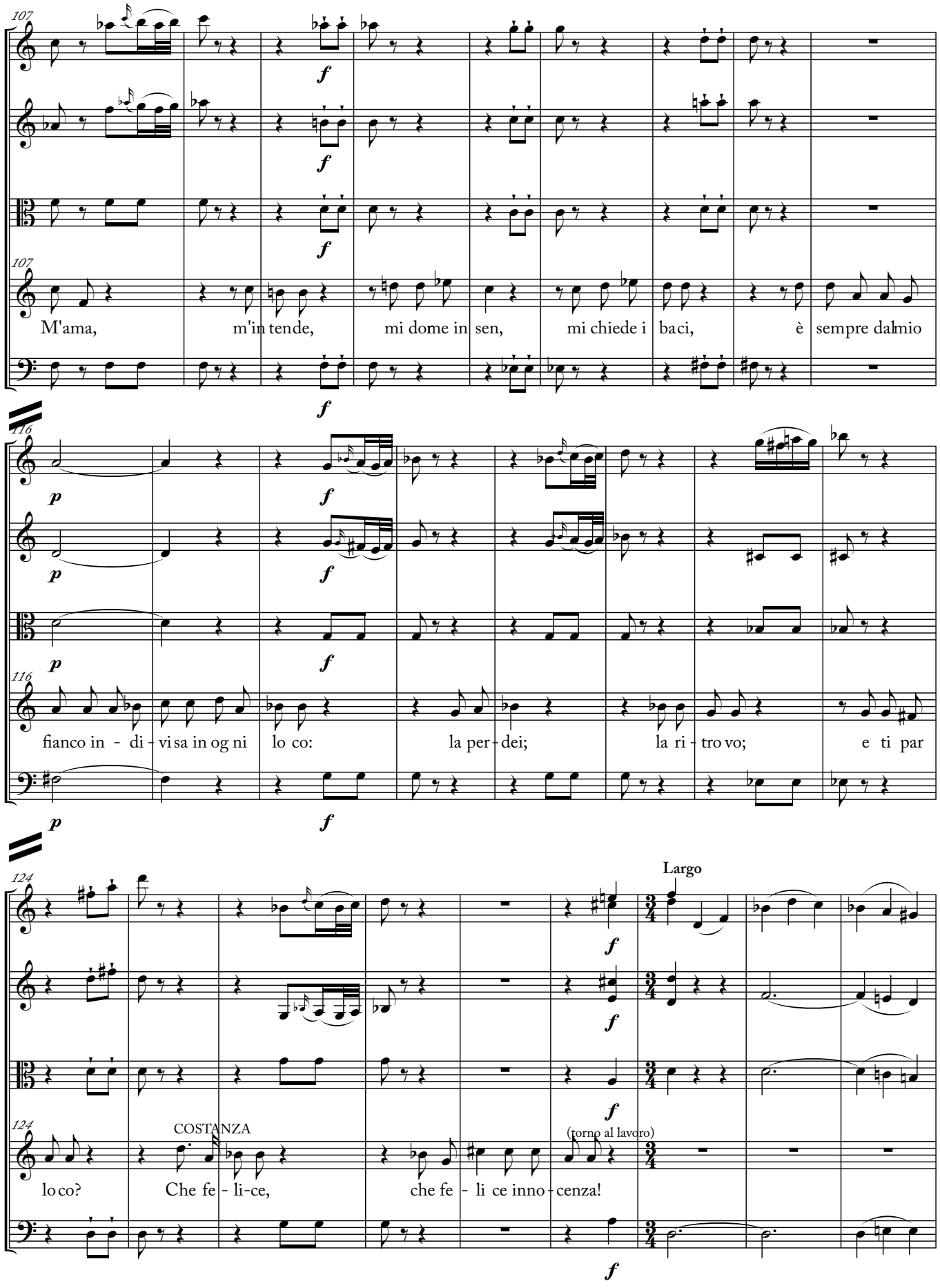

12
Vln. I
Vln. II
Vla.
12
Cos.
Bs.
p
COSTANZA
Qual con - tra - sto non vin - ce
L'in de-fes - so su - dor!
18
Du ro è mel sas so, l'in stro men to è mal at to, in-es
25
per - ta la ma no; e pur dell' o-pra ec - co mi al fin vi - ci-na. Ah sol con

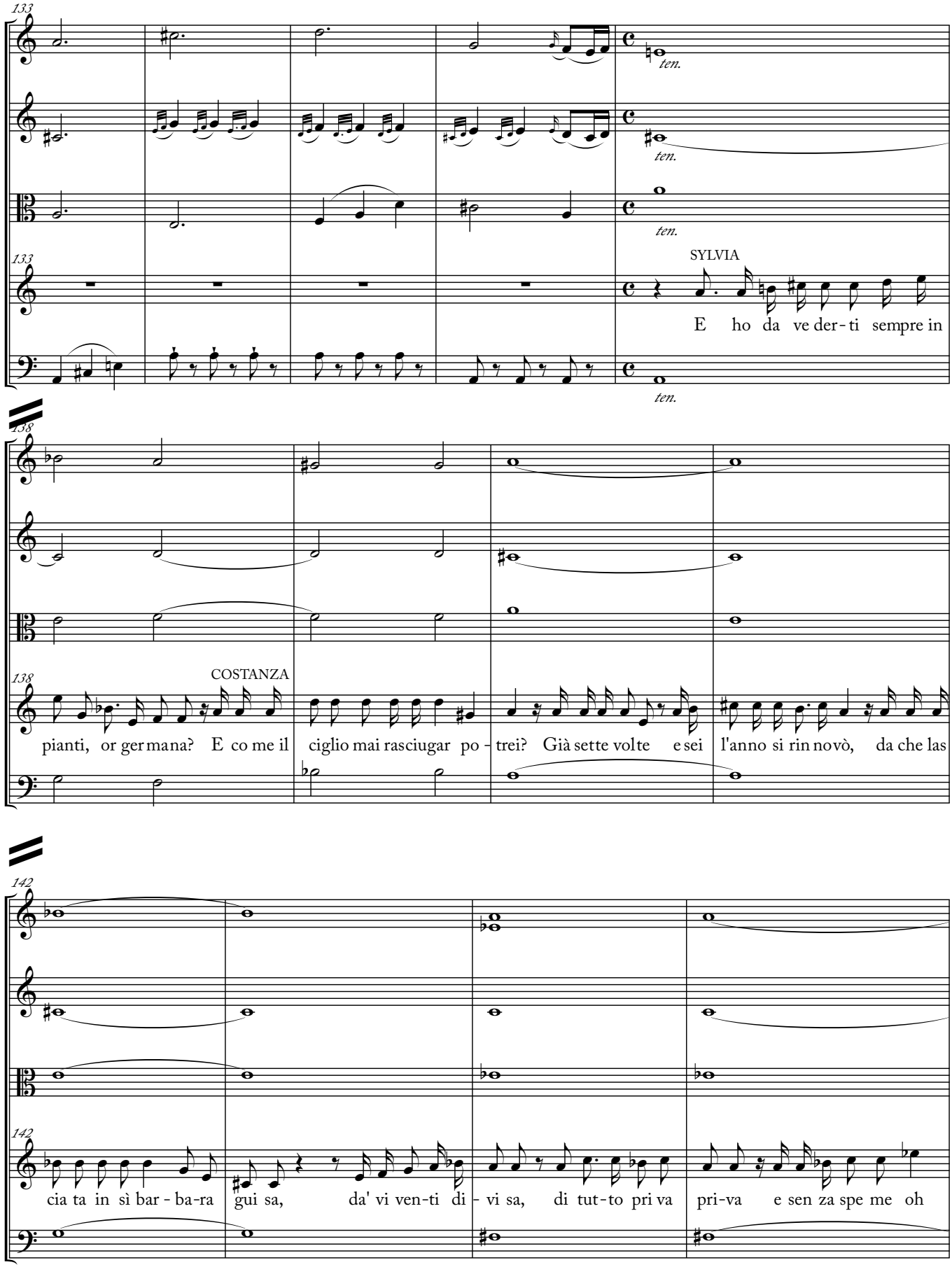

31
Vln. I
ten.
Vln. II
ten.
Vla.
ten.
Cos.
ce - di ch'io la veg ga com - pi-ta, e da sì acerba vi - ta poi mi li - be ra, o Ciel.
Bs.
39
Vln. I
Vln. II
Vla.
Cos.
Se mai la sor te ne' di fu tu ri al - cun tra spor - ta a que - sto in cogn-ni to ter - re no, di
Bs.
45
Vln. I
ff
p
Vln. II
ff
p
Vla.
ff
p
Cos.
(legge l'inscrizione)
rà quel mar mo al - me - no il mi ca - so fu - ne - sto e me mo - ran do.
Bs.
ff
p

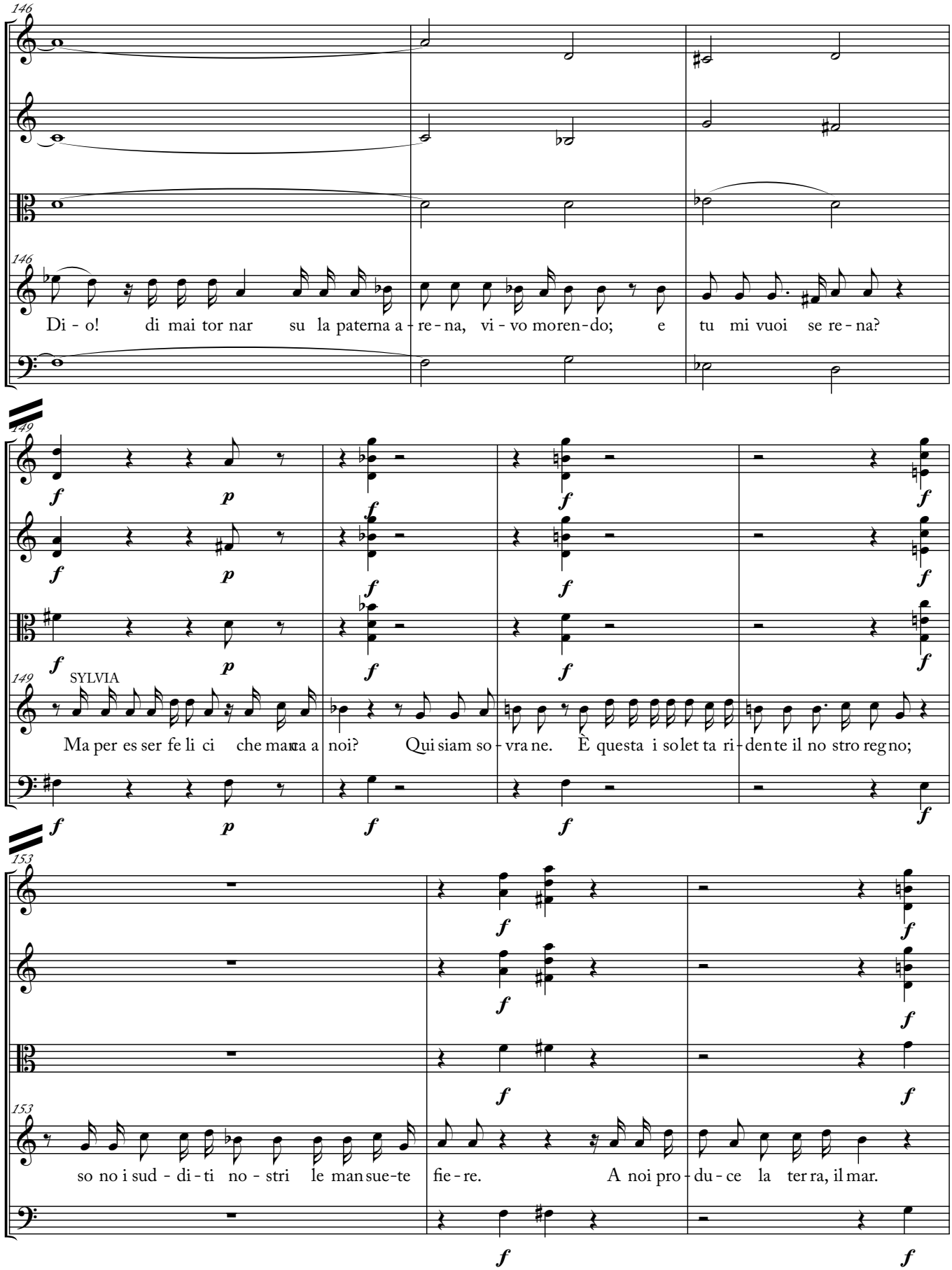

50
Vln. I
tremolando.
Vln. II
tremolando.
Vla.
tremolando.
Cos.
DAL TRA DI TOR GER - NAN - DO CO - STAN - ZA AB BAN - DO - NA - TA I GIOR NI
Bs.
tremolando.
53
Vln. I
Vln. II
Vla.
Cos.
SUOI IN QUE STO TER-MI - NÒ LI - DO STRAN - IE - RO. A - MI-CO PAS SEG-
Bs.
56
Vln. I
f
f
p
Vln. II
f
f
p
Vla.
f
f
p
Cos.
GIE - RO, SE U NA TI - GRE NON SEI, O VEN DI CA O COM IAN GI i ca si
Bs.
f
f
p

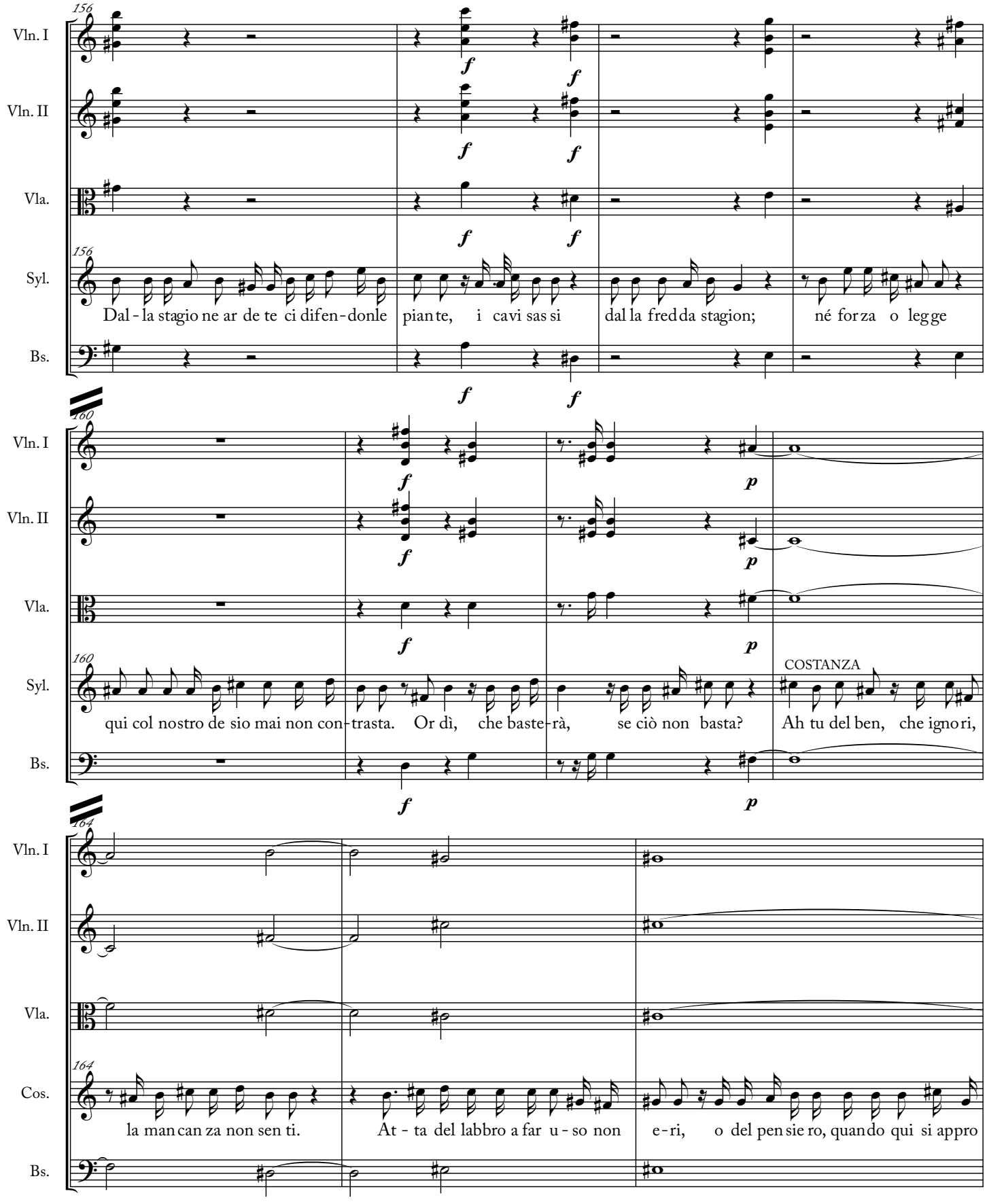

60
Vln. I
Vln. II
Vla.
Cos.
Bs.
miei. Questo sol manca.
A terminar s'attenda dunque l'opra che av an za.
(torno al lavoro)
SCENA 2'DA
68
Allegro
(Sylvia frettolosa ed allegra, e detta)
Syl.
SYLVIA
Ah ger
77
COSTANZA
SYLVIA
ma na!
Ah Co-stan za!
Che avvenne, o Silvia?
On de la gio ia?
Io

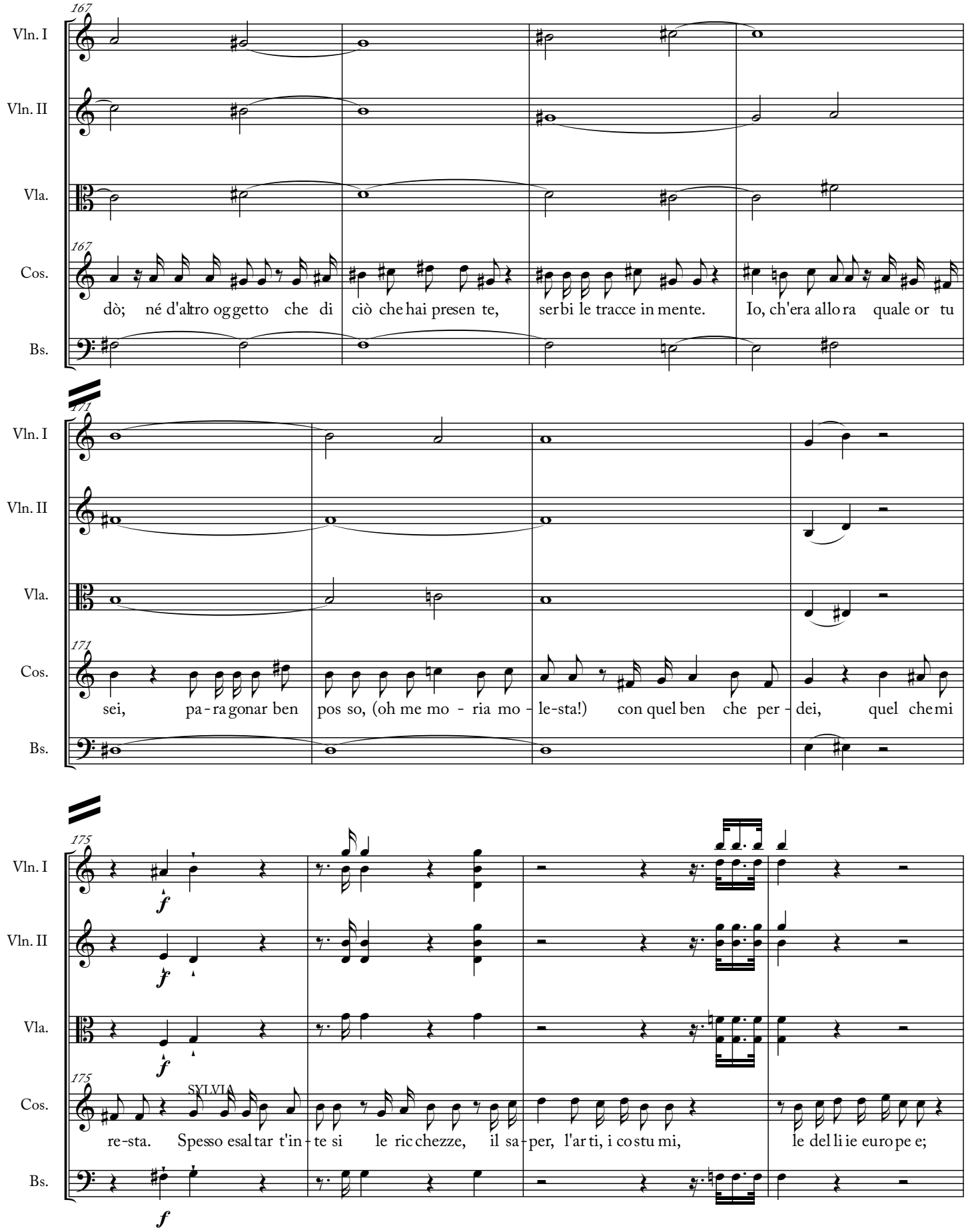

85
Vln. I
Vln. II
Vla.
Syl.
Bs.
COSTANZA
SYLVIA
sono fu or di me di piacer.
Per-ché?
La mia am-a-bile cer-vetta, in van per tan ti dì
p
93
f
pianta e cerca ta,
da se stessa è tor-na ta.
E ciò ti ren-de lie-ta co-sì?
Po co ti
100
pa re?
È quella la mia cu ra, il sai pur, la mia com-pagna, la dol ce ami ca mia.

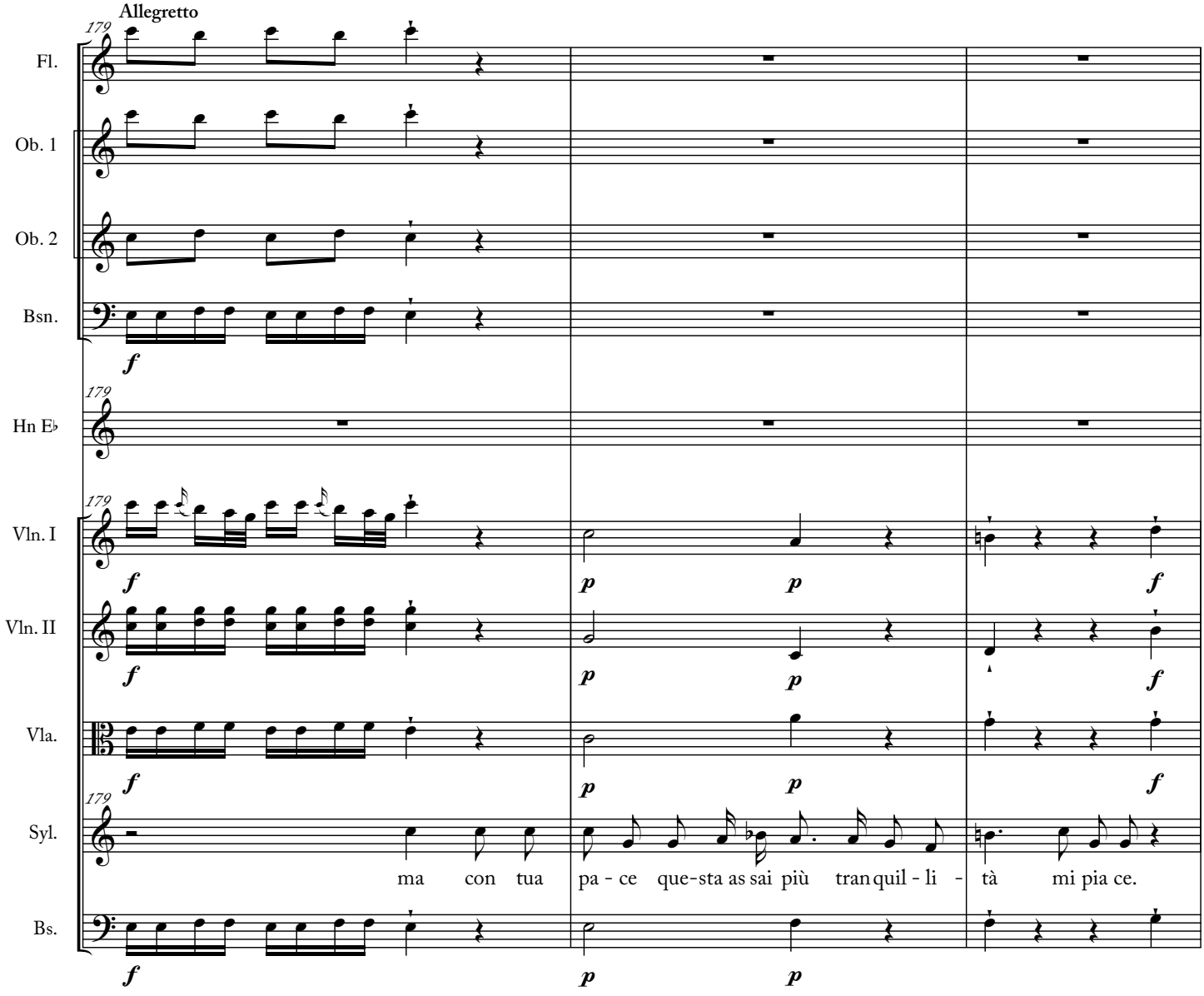

107
Vln. I
Vln. II
Vla.
Syl.
Bs.
M'ama, m'in tende, mi dome in sen, mi chiede i ba ci, è sempre dalmio
116
fianco in - di - vi sa in og ni lo co: la per - dei; la ri - tro vo; e ti par
124
Largo
COSTANZA
(torno al lavoro)
lo co? Che fe - li-ce, che fe - li ce inno - cenza!

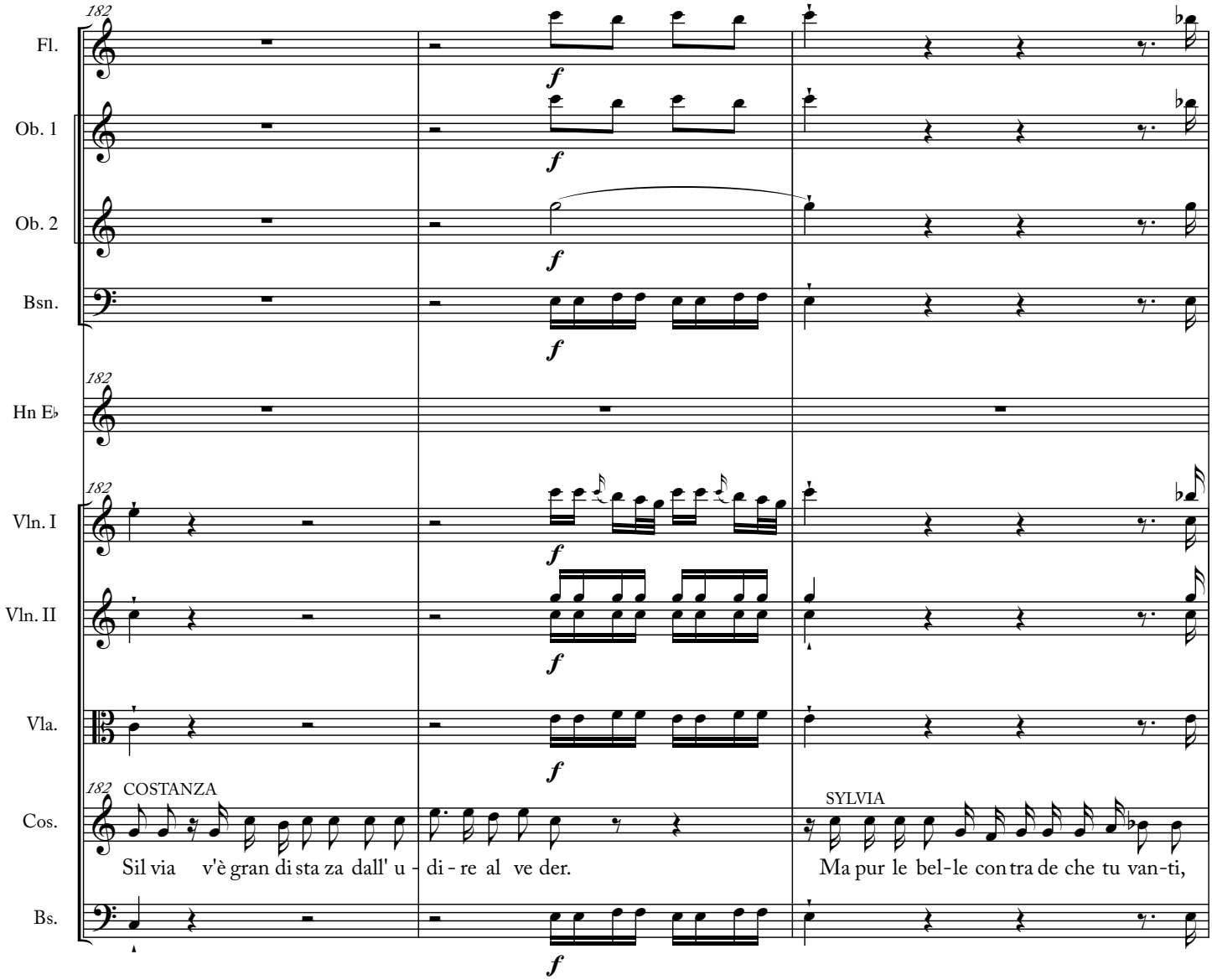

133
Vln. I
Vln. II
Vla.
Syl.
Bs.
ten.
SYLVIA
E ho da ve der-ti sempre in
138
COSTANZA
pianti, or ger ma na? E co me il ciglio mai rasciugar po-trei? Già sette volte e sei l'anno si rin novò, da che las
142
cia ta in sì bar-ba-ra gui sa, da' vi ven-ti di-vi sa, di tut-to pri va pri-va e sen za spe me oh
Cos.

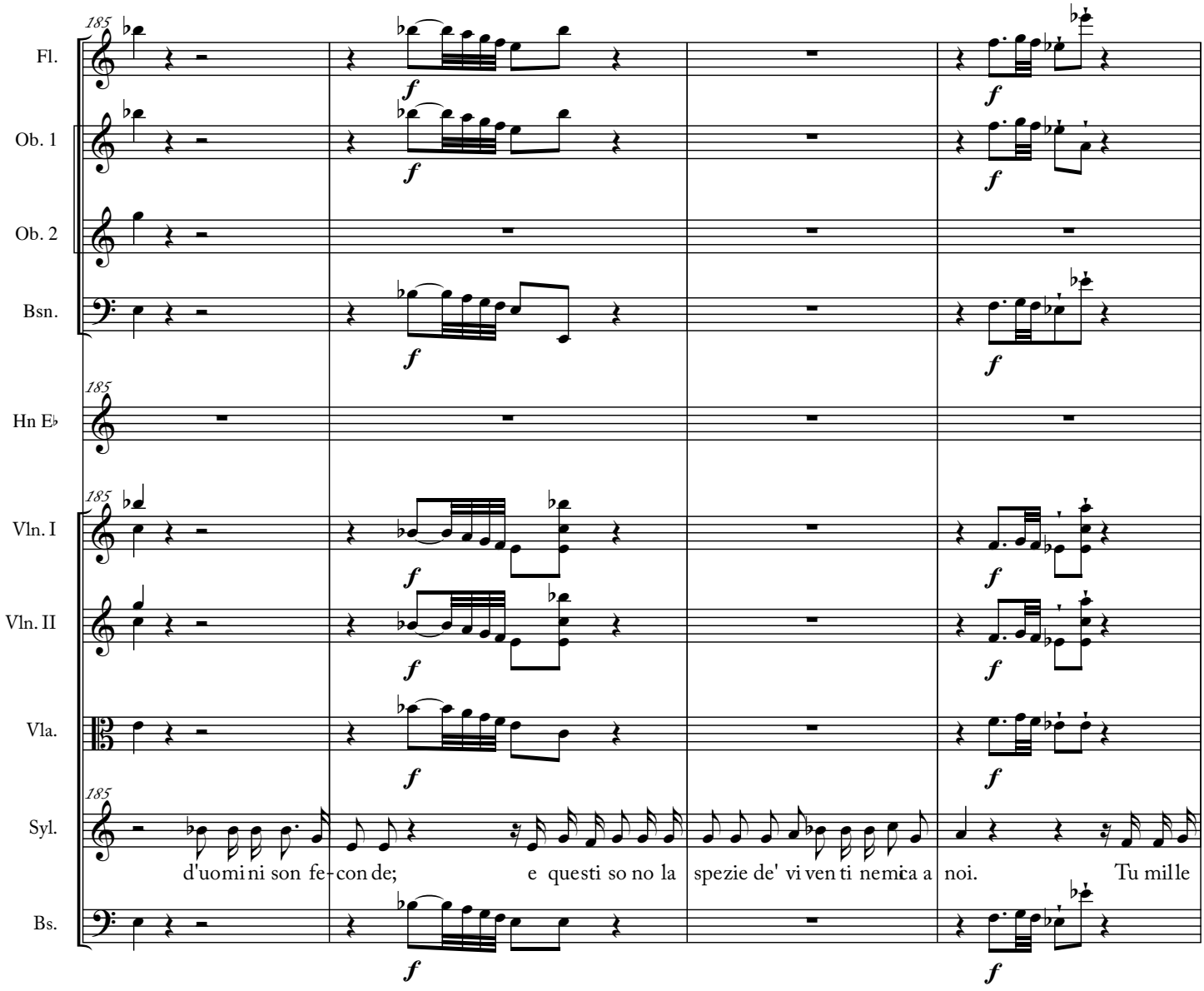

146
Vln. I
Vln. II
Vla.
Cos.
Bs.
Di - o! di mai tor nar su la paterna a - re - na, vi - vo moren - do; e tu mi vuoi se re - na?
149
SYLVIA
Ma per es ser fe li ci che mancca a noi? Qui siam so - vra ne. È questa i solet ta ri - dente il no stro regno;
153
so no i sud - di - ti no - stri le man sue - te fie - re. A noi pro - du - ce la ter ra, il mar.

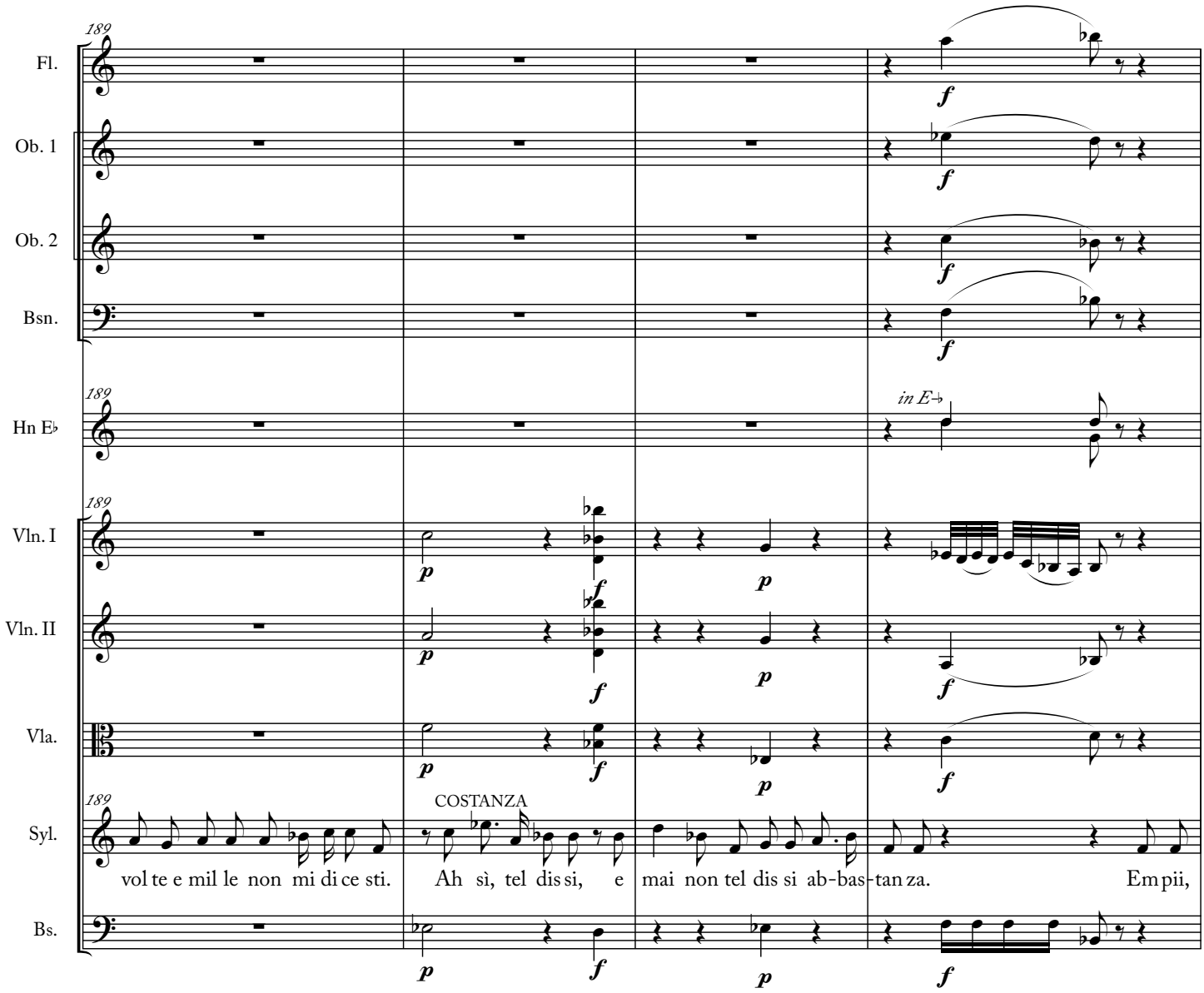

156
Vln. I
Vln. II
Vla.
Syl.
Bs.
Dal - la stagio ne ar de te ci difen - donle pian te, i cavi sas si dal la fred da stagion; né for za o leg ge
160
qui col nostro de sio mai non con - trasta. Or dì, che baste - rà, se ciò non basta?
COSTANZA
Ah tu del ben, che ignori,
164
Cos.
la man can za non sen ti. At - ta del labbro a far u - so non e - ri, o del pen sie ro, quando qui si appro

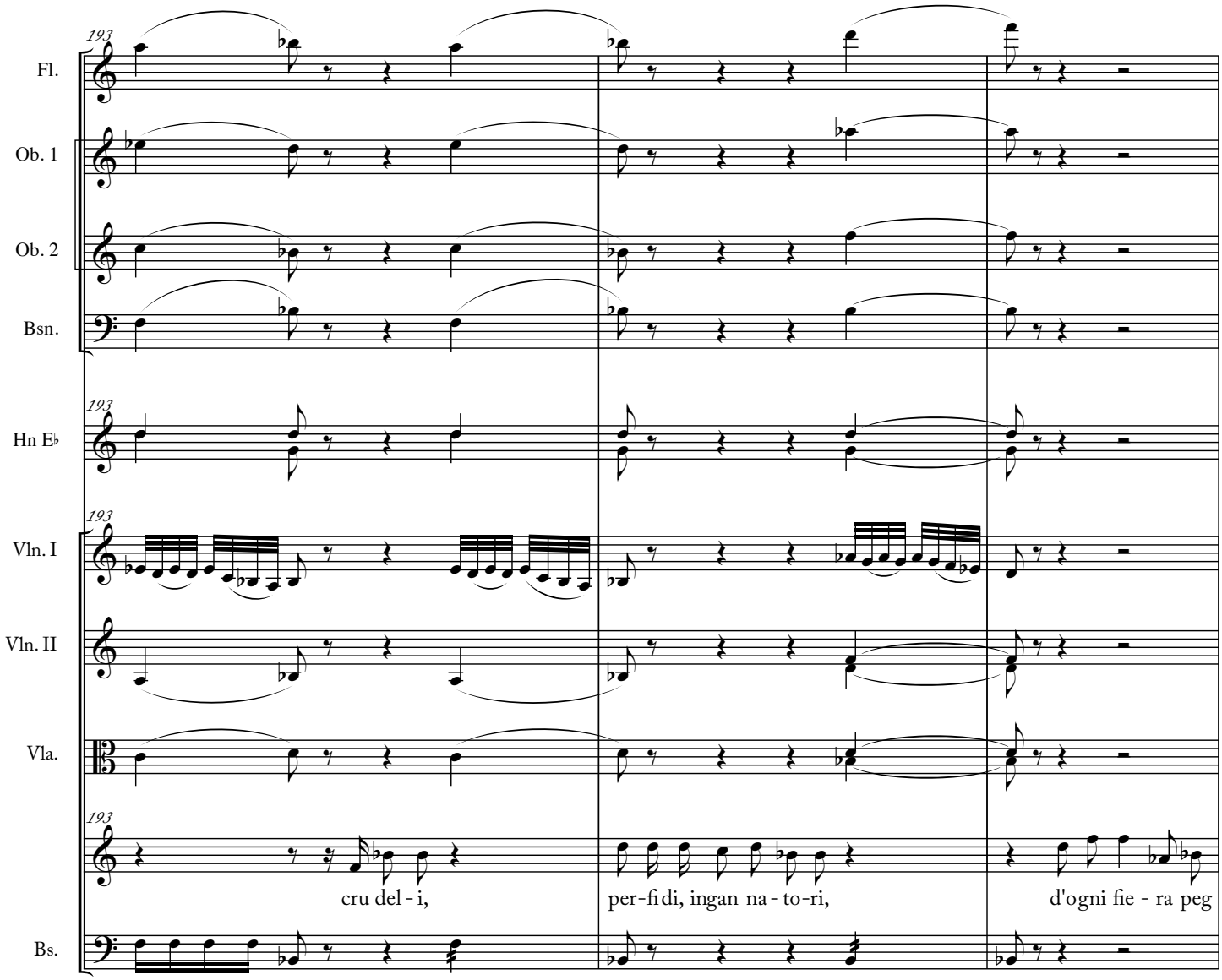

167
Vln. I
Vln. II
Vla.
Cos.
Bs.
dò; né d'altro oggetto che di ciò che hai presen te, serbi le tracce in mente. Io, ch'era allo ra quale or tu
171
sei, pa-ra gonar ben pos so, (oh me mo - ria mo - le-sta!) con quel ben che per - dei, quel che mi
175
f
SYLVIA
re-sta. Spesso esal tar t'in - te si le ric chezze, il sa - per, l'ar ti, i co stu mi, le del li ie euro pe e;

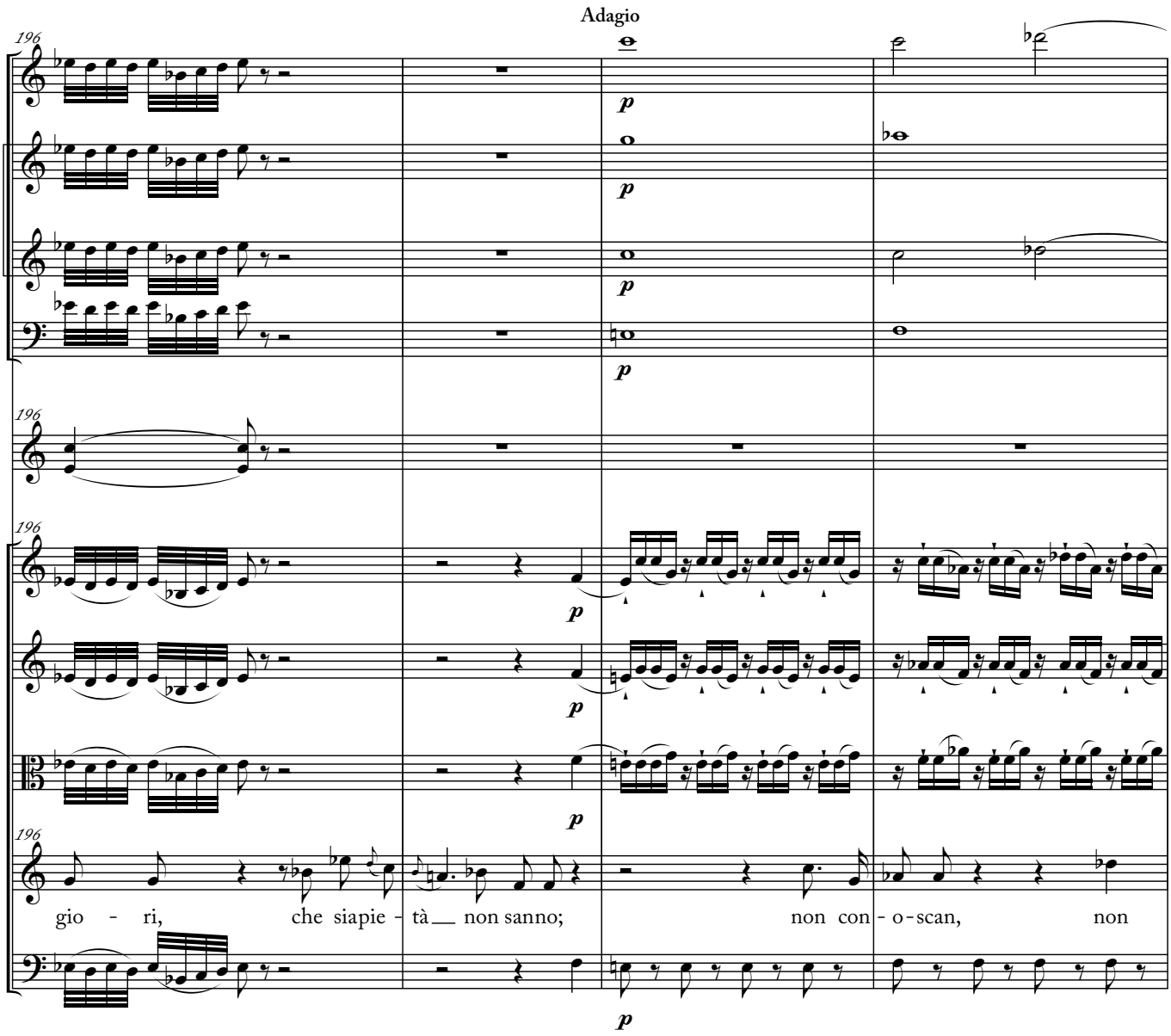

Allegretto
179
Fl.
Ob. 1
Ob. 2
Bsn.
Hn E♭
Vln. I
Vln. II
Vla.
Syl.
Bs.
ma con tua pa - ce que-sta as sai più tran quil - li - tà mi pia ce.

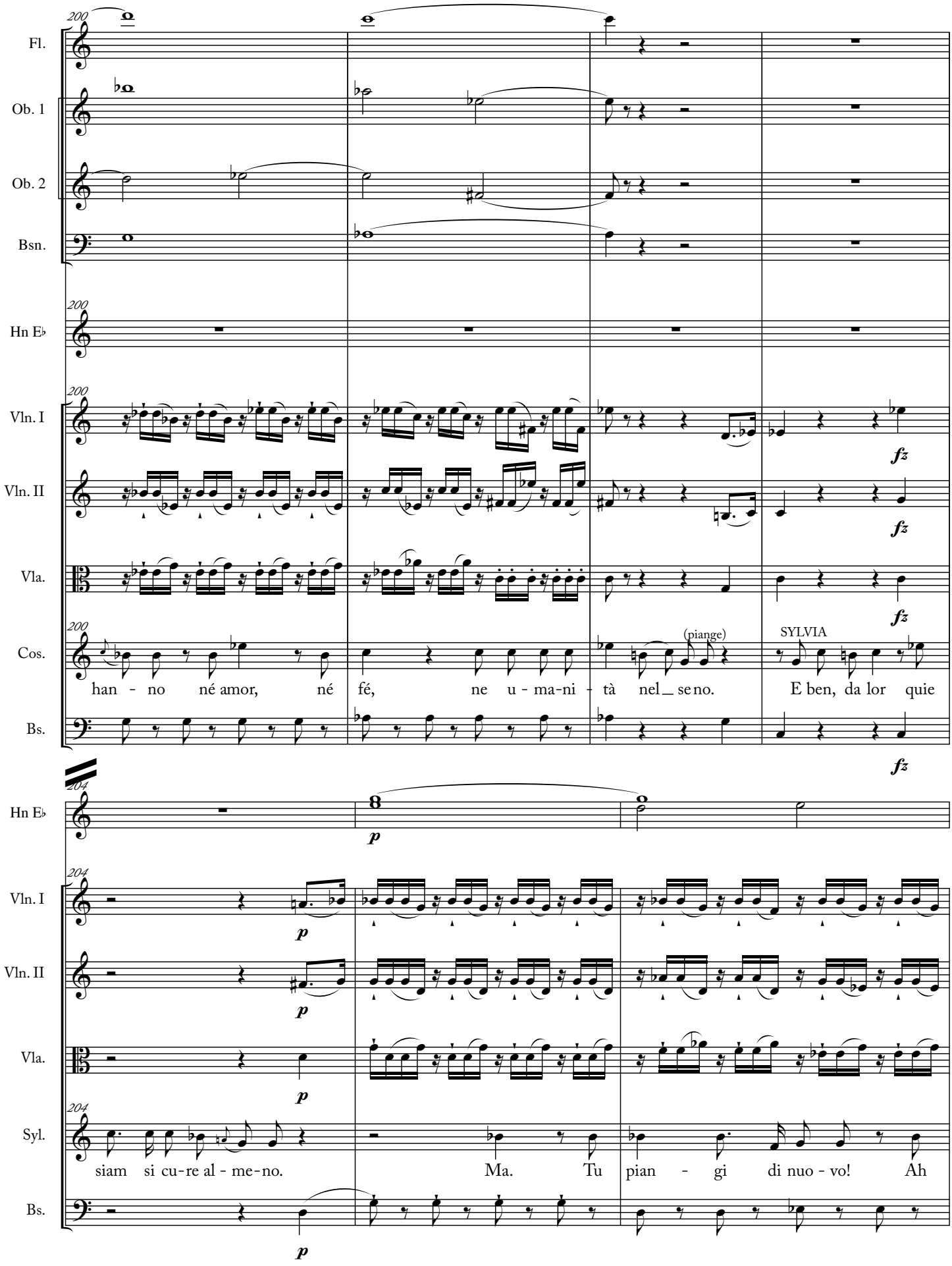

182
Fl.
Ob. 1
Ob. 2
Bsn.
Hn E♭
Vln. I
Vln. II
Vla.
Cos.
Bs.
f
COSTANZA
SYLVIA
Sil via v'è gran di sta za dall' u - di - re al ve der.
Ma pur le bel-le con tra de che tu van-ti,

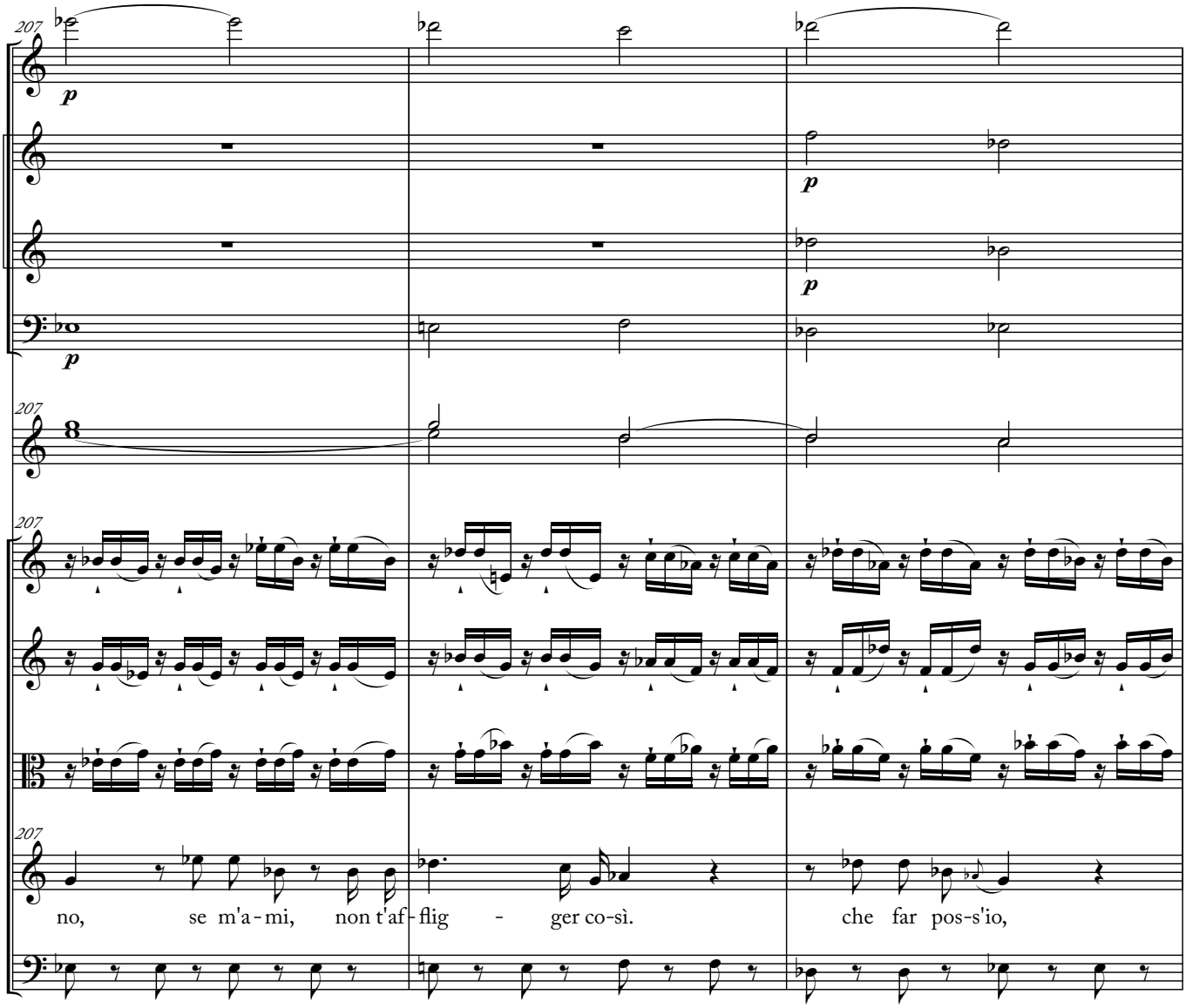

185
Fl.
Ob. 1
Ob. 2
Bsn.
185
Hn E♭
185
Vln. I
Vln. II
Vla.
185
Syl.
Bs.
f
d'uomini son fe-con de; e questi so no la spezie de' vi ven ti nemi-a noi. Tu mille

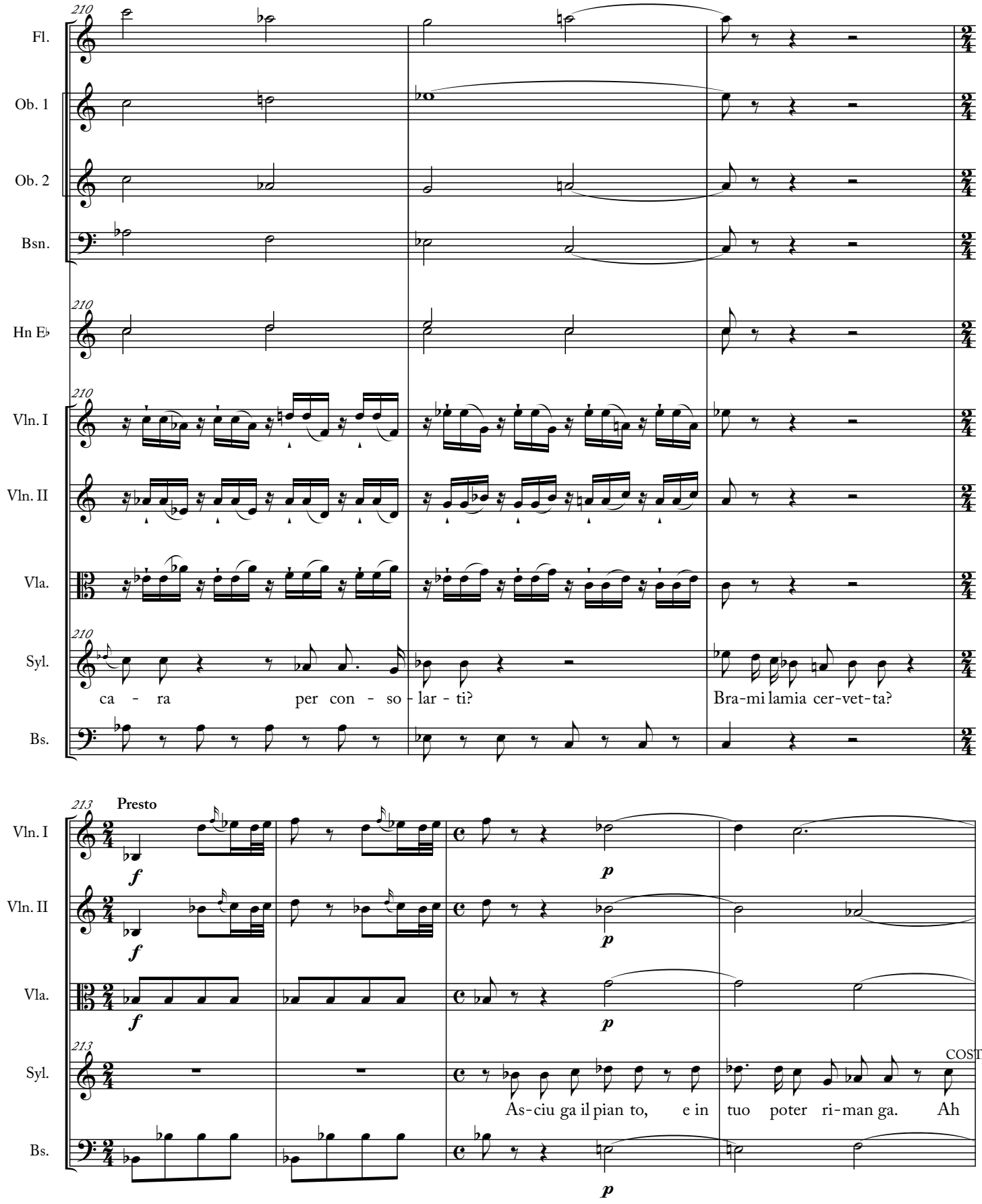

189
Fl.
Ob. 1
Ob. 2
Bsn.
189
Hn E♭
in E♭
189
Vln. I
Vln. II
Vla.
189
Syl.
COSTANZA
vol te e mil le non mi di ce sti. Ah sì, tel dis si, e mai non tel dis si ab-bas-tan za. Em pii,
Bs.

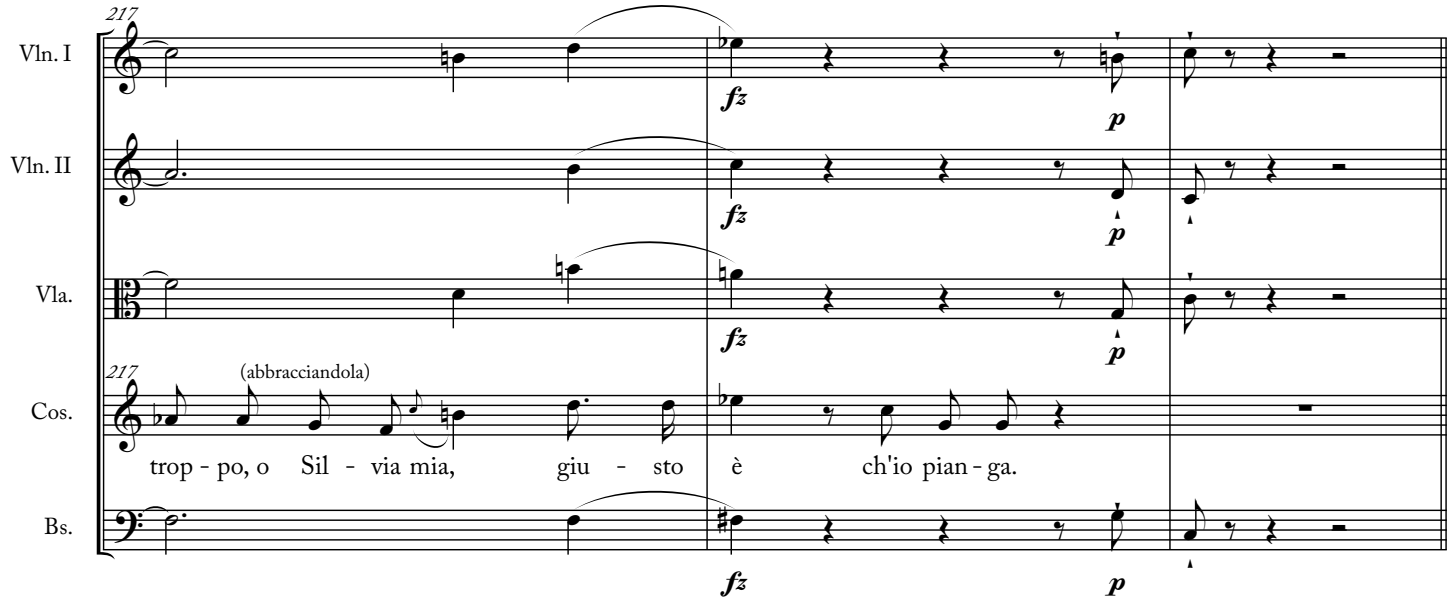

193
Fl.
Ob. 1
Ob. 2
Bsn.
193
Hn E♭
193
Vln. I
Vln. II
Vla.
193
cru del - i,
per-fi di, ingan na - to-ri,
d'ogni fie - ra peg
Bs.


Adagio
196
Fl.
Ob. 1
Ob. 2
Bsn.
Hn E♭
Vln. I
Vln. II
Vla.
Cos.
Bs.
p
gio - ri, che siapie - tà non sanno; non con - o - scan, non


200
Fl.
Ob. 1
Ob. 2
Bsn.
Hn E♭
Vln. I
Vln. II
Vla.
Cos.
Bs.
fz
(piange)
SYLVIA
han - no né amor, né fé, ne u - ma-ni - tà nel_ se no. E ben, da lor quie
204
p
Syl.
siam si cu-re al - me-no. Ma. Tu pian - gi di nuo - vo! Ah


207
Fl.
p
Ob. 1
p
Ob. 2
p
Bsn.
p
207
Hn E♭
207
Vln. I
Vln. II
Vla.
207
Syl.
no, se m'a - mi, non t'af - flig - ger co-sì. che far pos-s'io,
Bs.


210
Fl.
Ob. 1
Ob. 2
Bsn.
Hn E♭
Vln. I
Vln. II
Vla.
Syl.
Bs.
ca - ra per con - so - lar - ti?
Bra-mi la mia cer-vet-ta?
213
Presto
f
p
COSTANZA
As-ciu ga il pian to, e in tuo poter ri-man ga. Ah

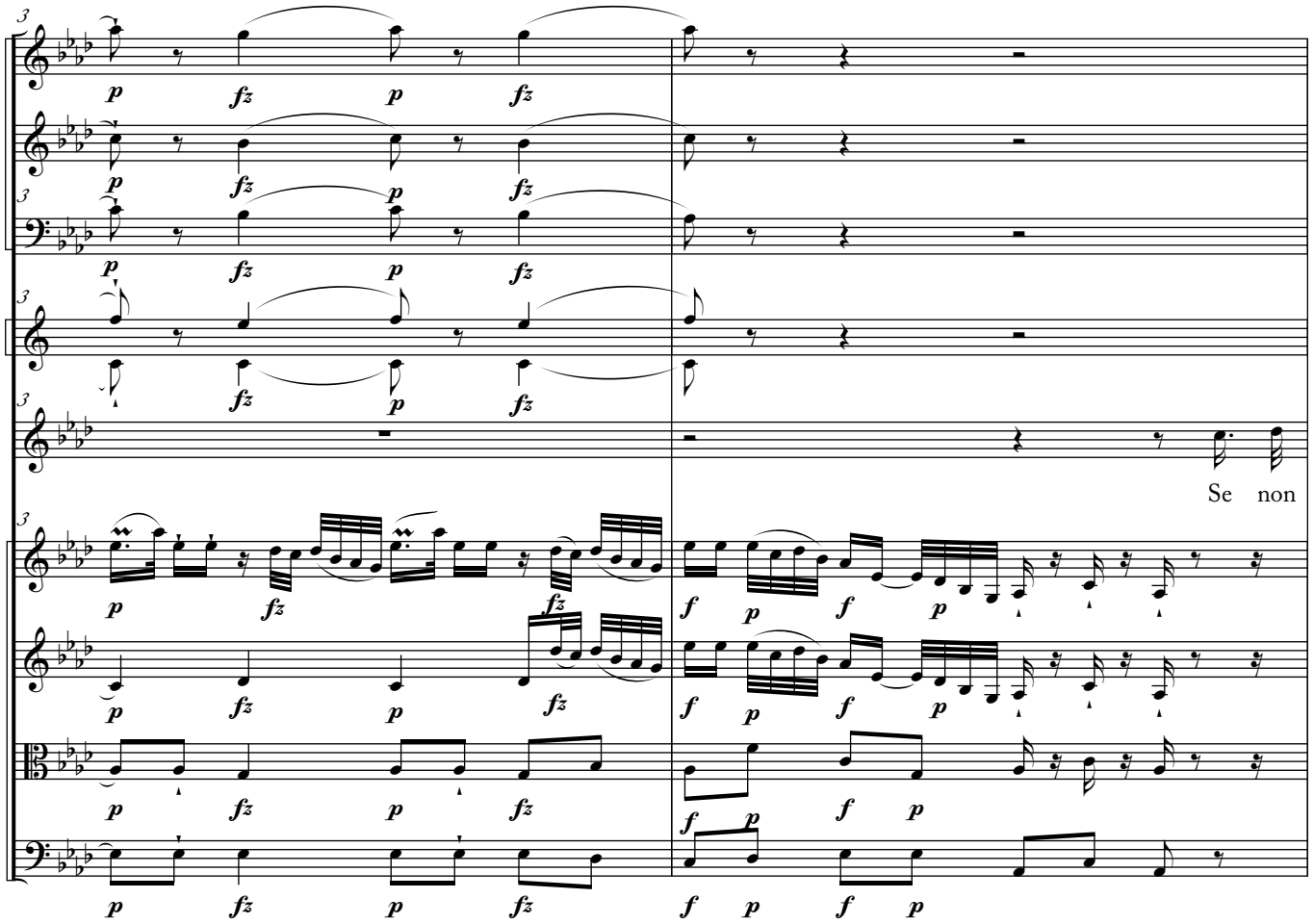

217
Vln. I
Vln. II
Vla.
217
(abbracciandola)
Cos.
trop - po, o Sil - via mia, giu - sto è ch'io pian - ga.
Bs.
fz
p

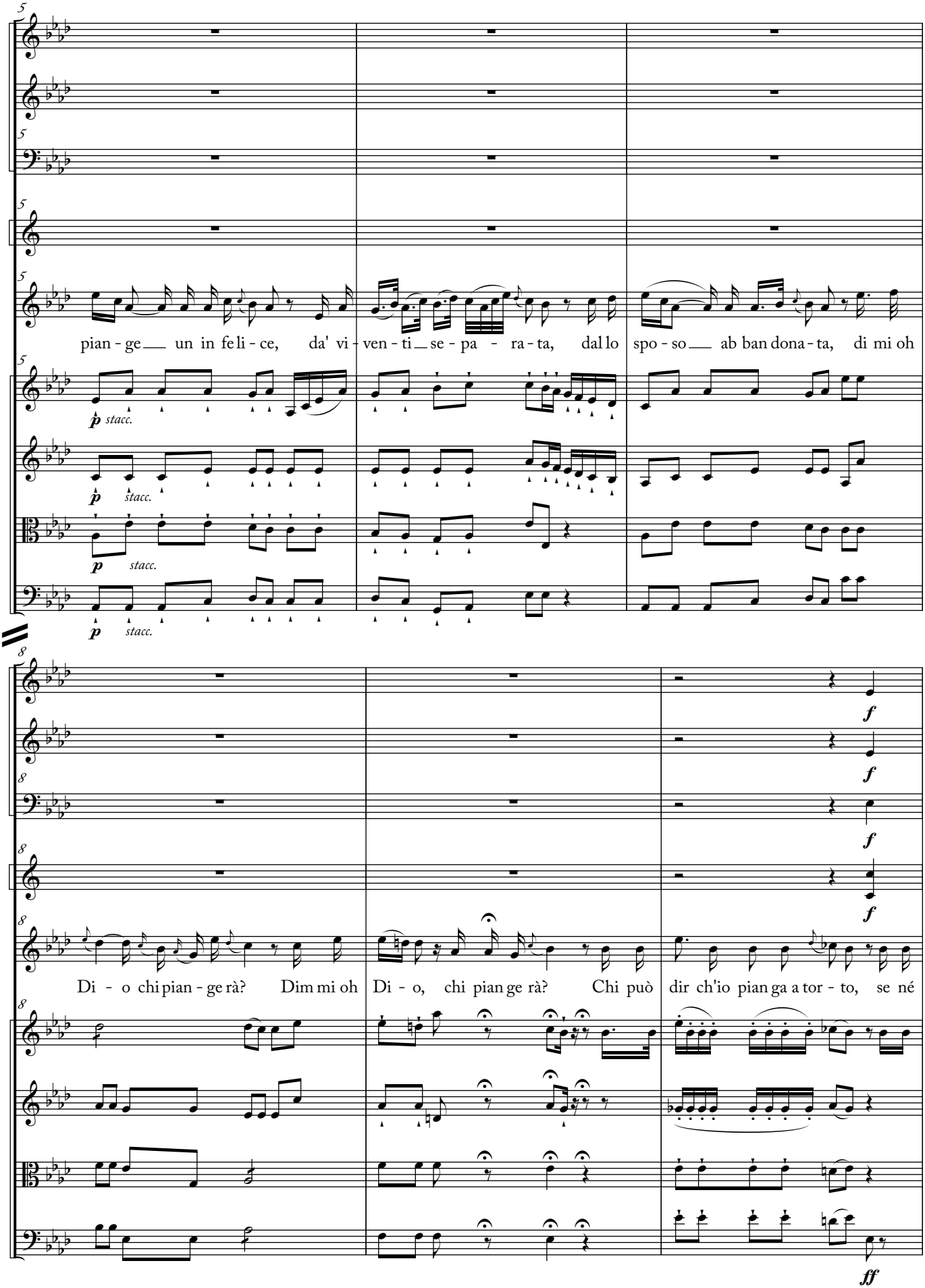
4. ARIA 1

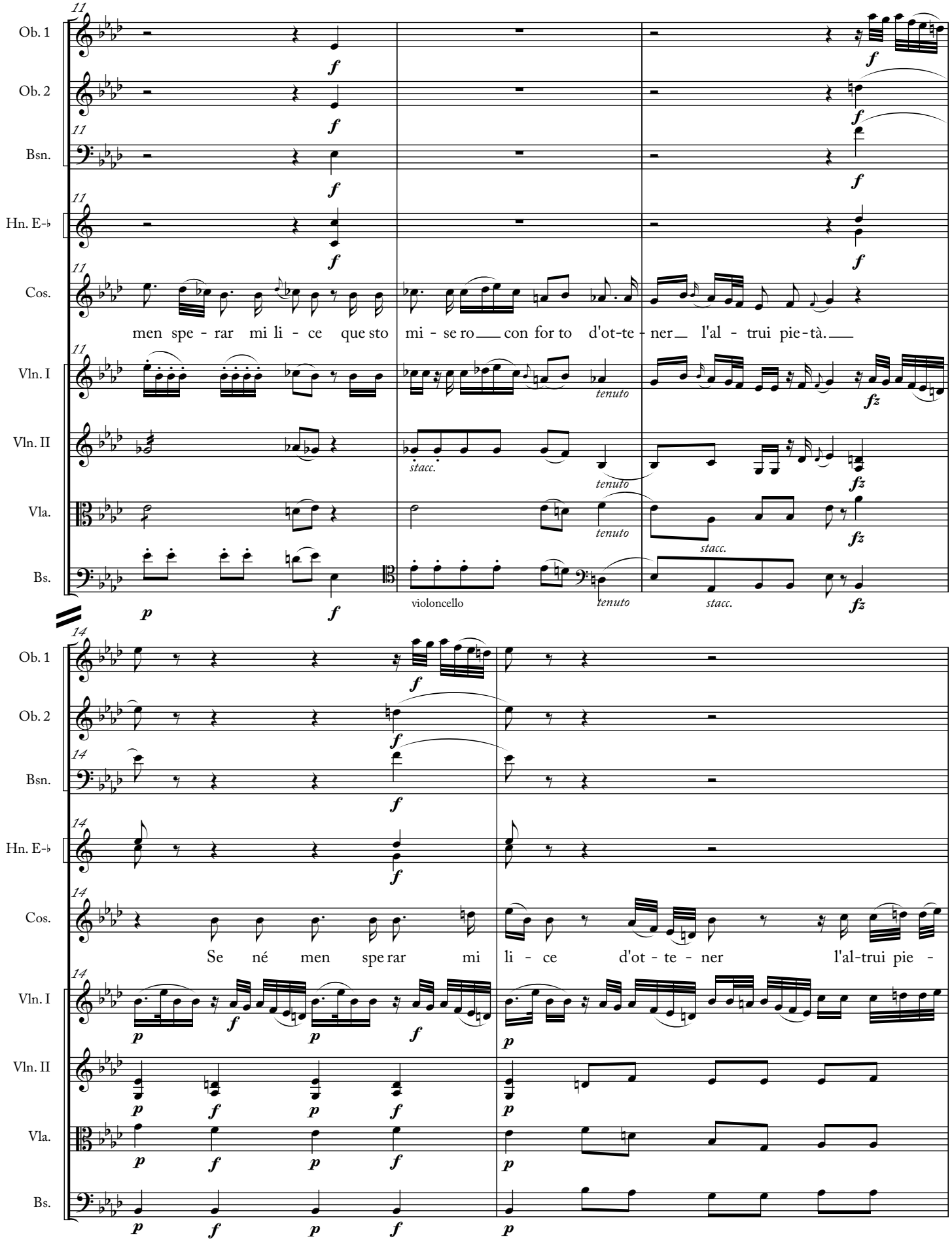
[Andante]

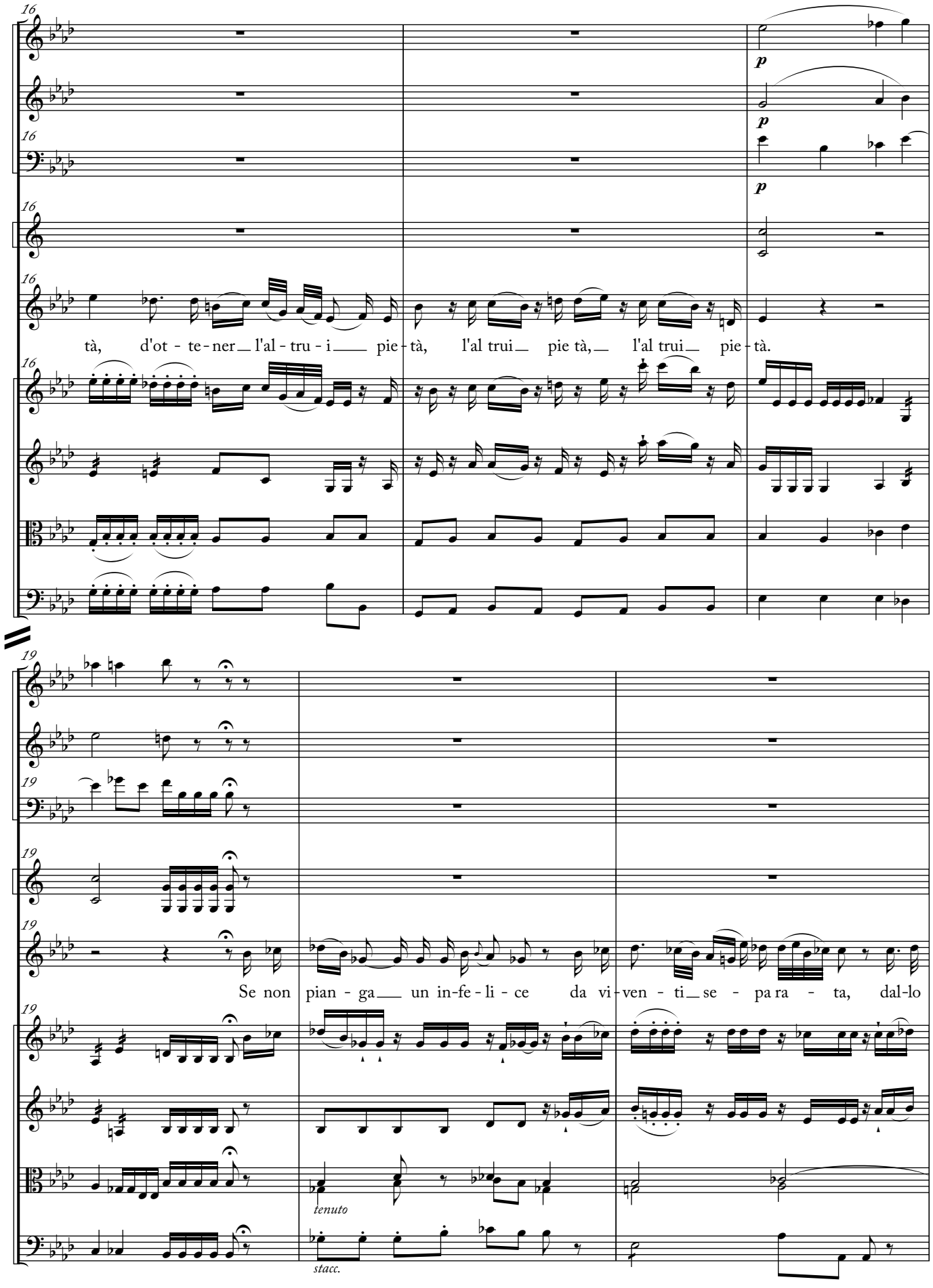
Oboe 1
Oboe 2
Bassoon
Horn E-flat
Costanza
Violin I
Violin II
Viola
Bassi

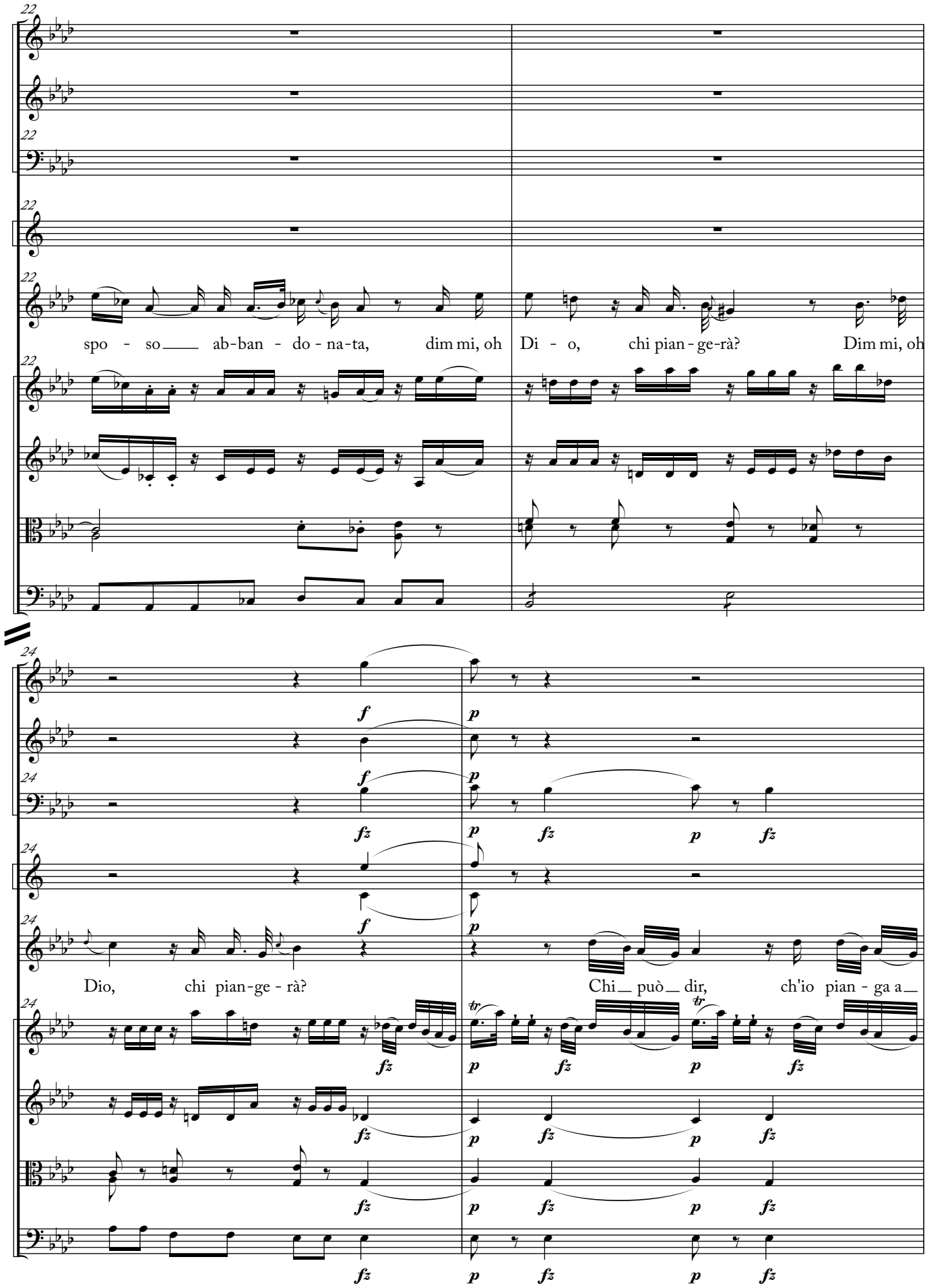
staccato assai
tenuto

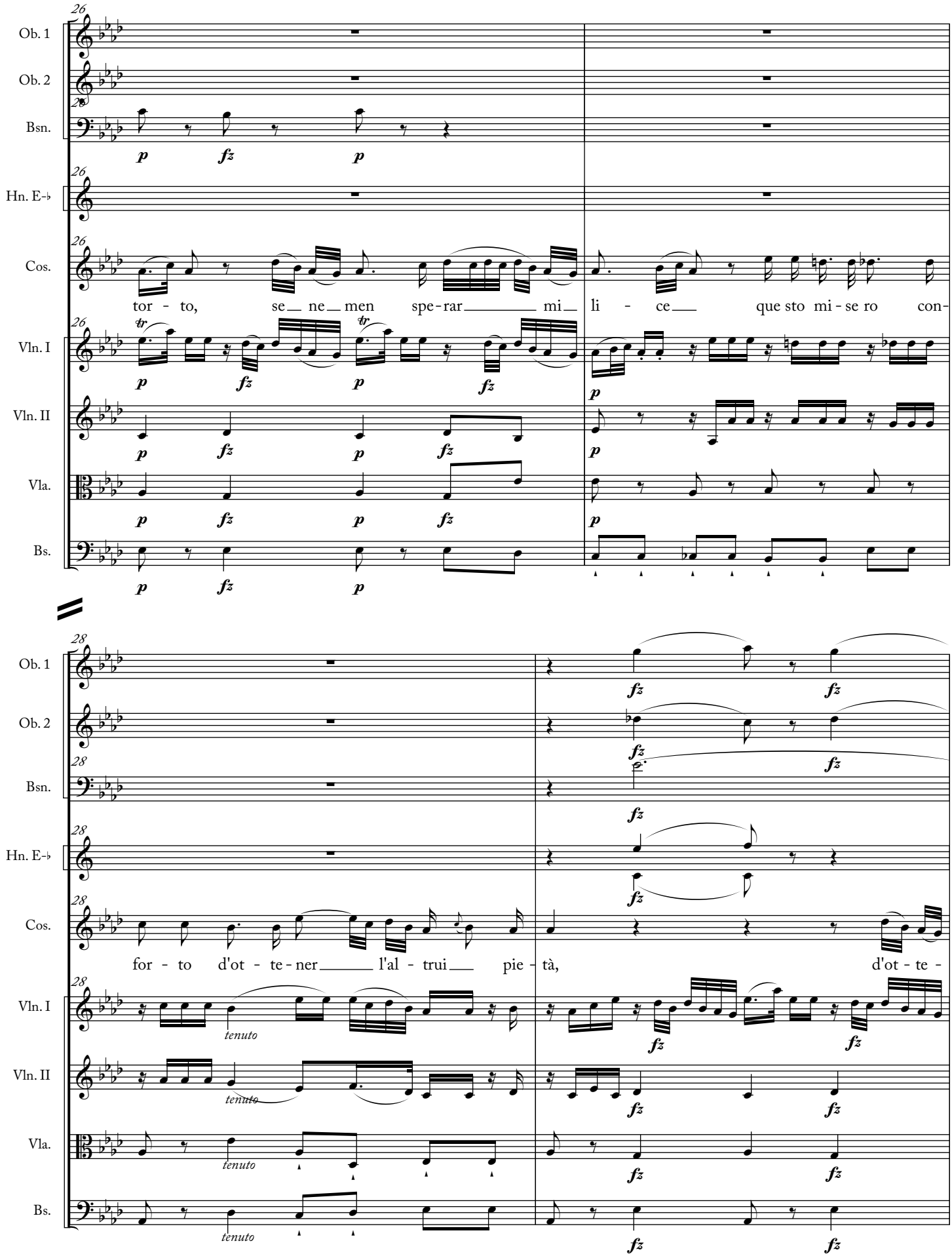


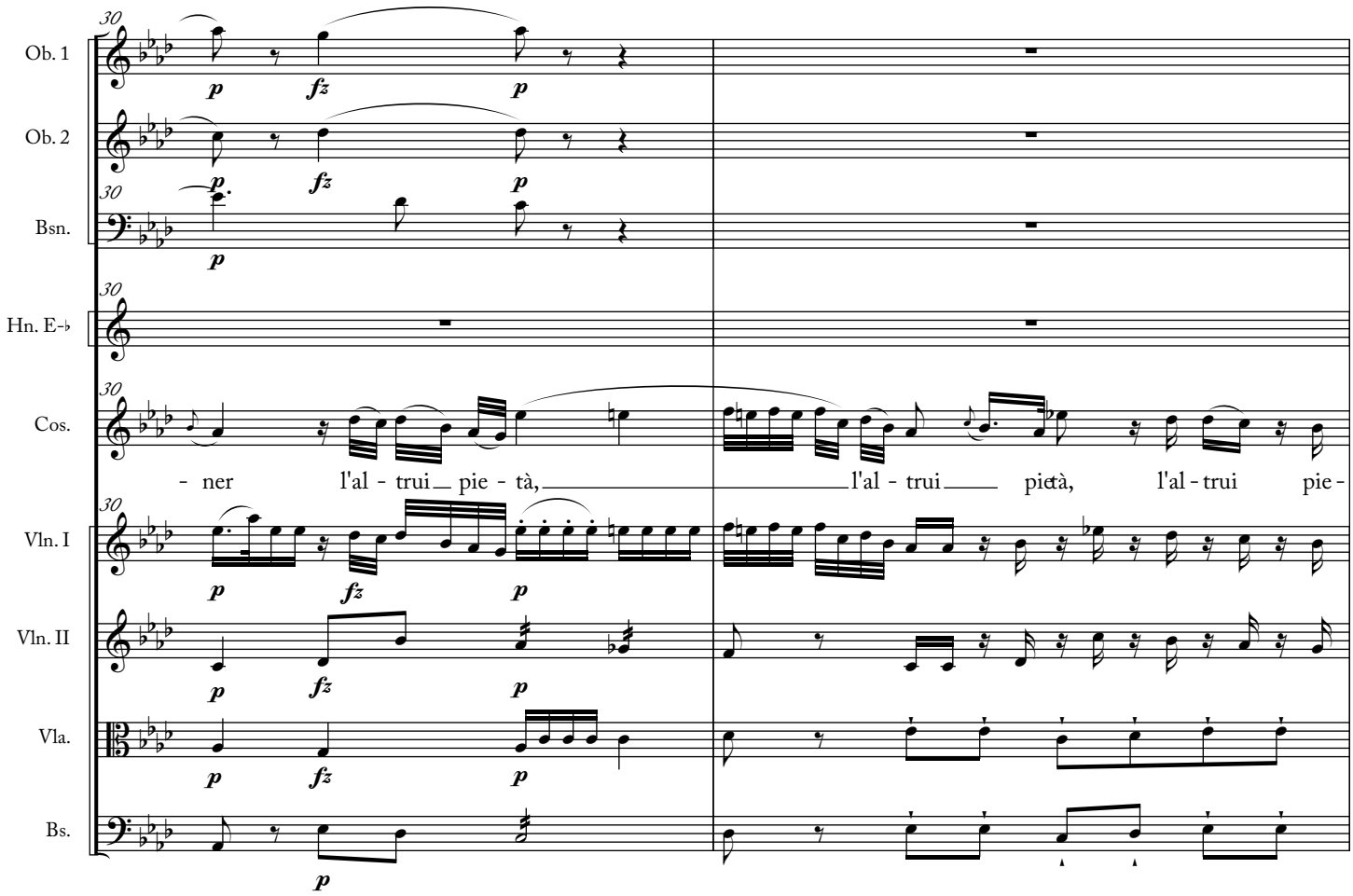

Ob. 1
Ob. 2
Bsn.
Hn. E♭
Cos.
Vln. I
Vln. II
Vla.
Bs.
pian - ge un in fe li - ce, da' vi - ven - ti se - pa - ra - ta, dal lo spo - so ab ban dona - ta, di mi oh
p stacc.
Di - o chi pian - ge rà? Dim mi oh Di - o, chi pian ge rà? Chi può dir ch'io pian ga a tor - to, se né
f
ff

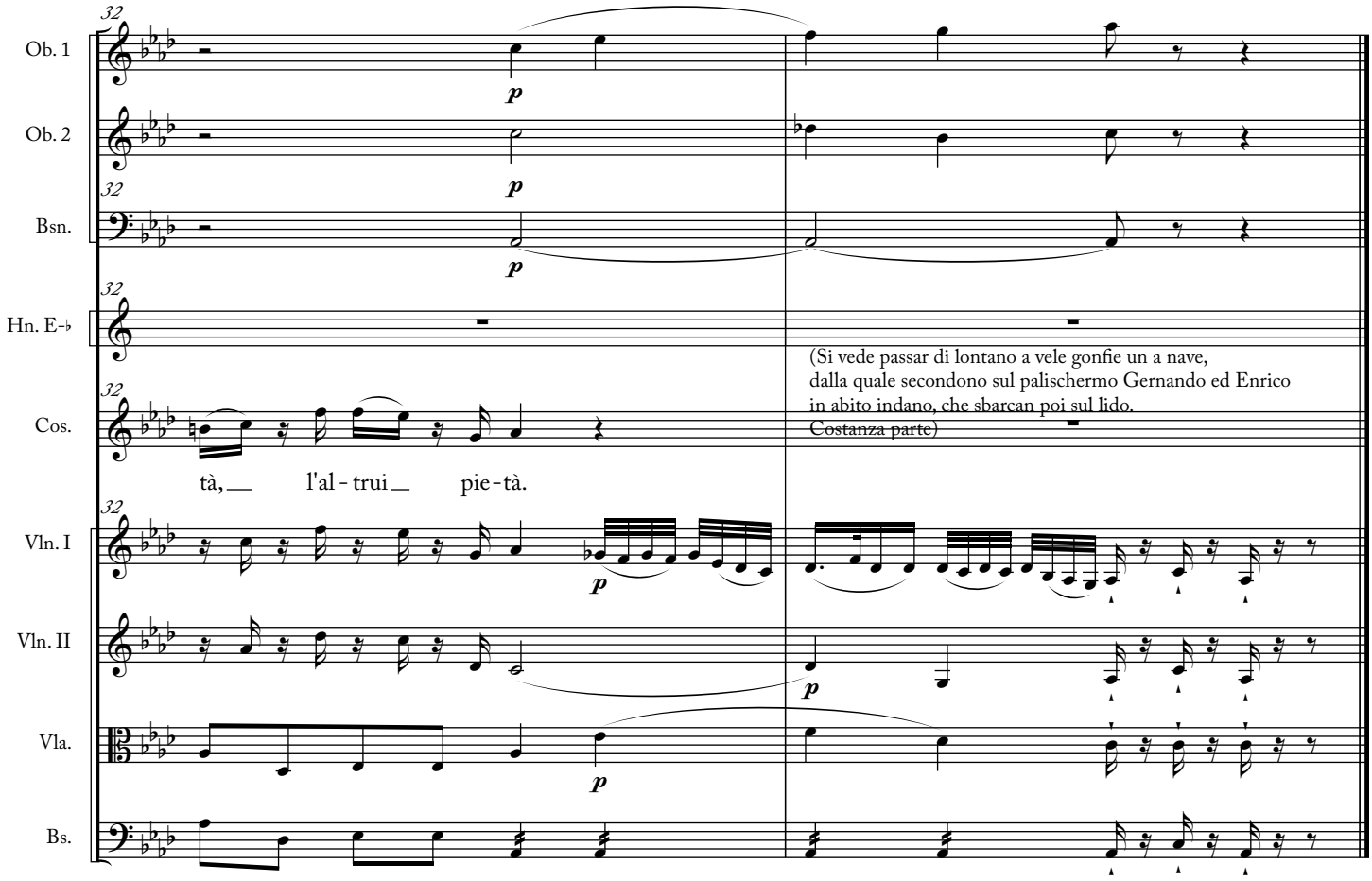

11
Ob. 1
Ob. 2
Bsn.
Hn. E♭
Cos.
Vln. I
Vln. II
Vla.
Bs.
men spe - rar mi li - ce que sto mi - se ro con for to d'ot-te - ner l'al - trui pie-tà.
stacc.
tenuto
violoncello
14
Se né men spe rar mi li - ce d'ot - te - ner l'al-trui pie -


16
Ob. 1
Ob. 2
Bsn.
Hn. E♭
Cos.
Vln. I
Vln. II
Vla.
Bs.
p
tà, d'ot - te - ner l'al - tru - i pie - tà, l'al trui pie tà, l'al trui pie - tà.
19
Se non pian - ga un in-fe - li - ce da vi - ven - ti se - pa ra - ta, dal-lo
tenuto
stacc.

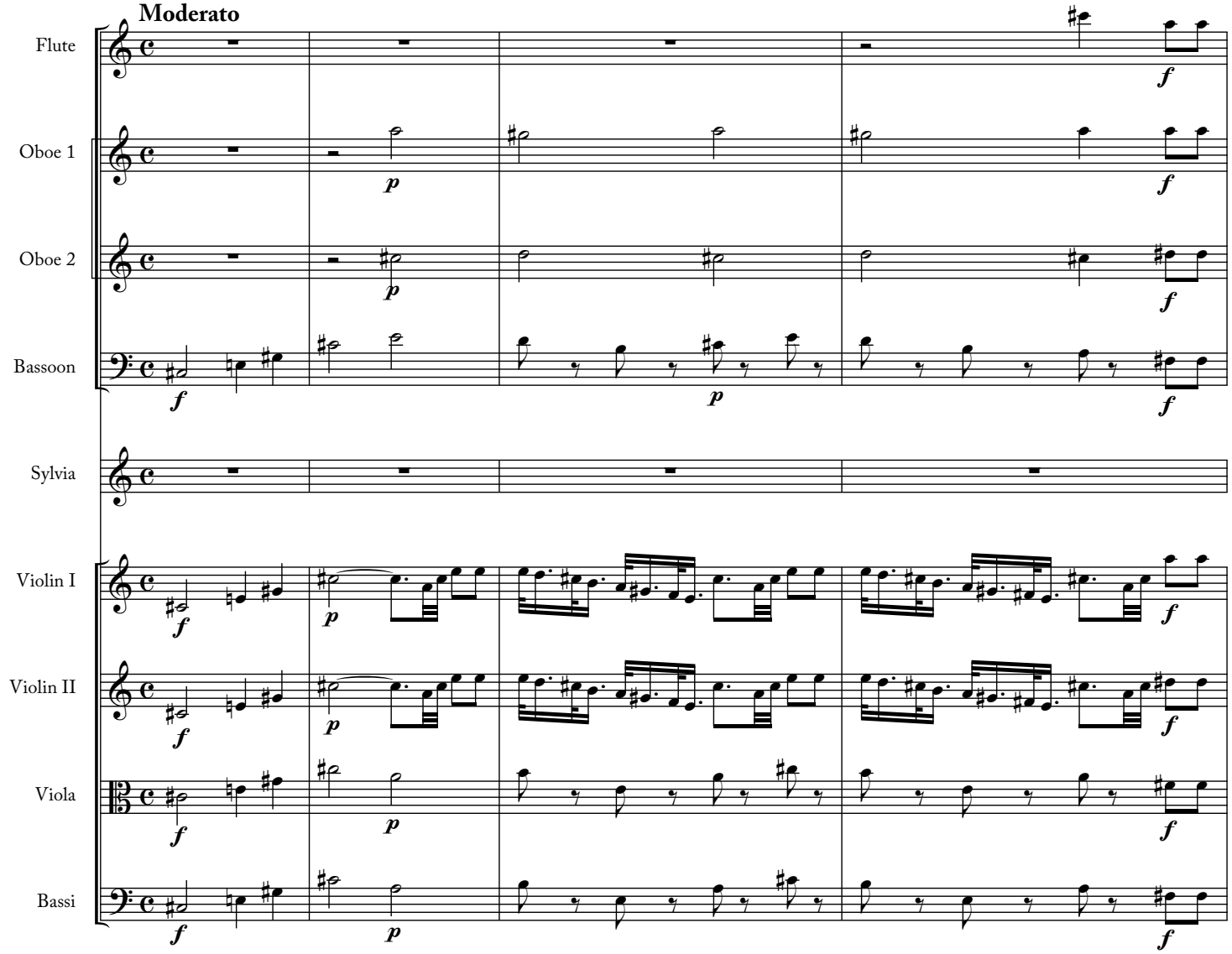

22
Ob. 1
Ob. 2
Bsn.
Hn. E♭
Cos.
Vln. I
Vln. II
Vla.
Bs.
spo - so ab-ban - do - na-ta, dim mi, oh
Di - o, chi pian - ge-rà? Dim mi, oh
24
f
p
fz
Dio, chi pian-ge - rà?
Chi può dir, ch'io pian - ga a

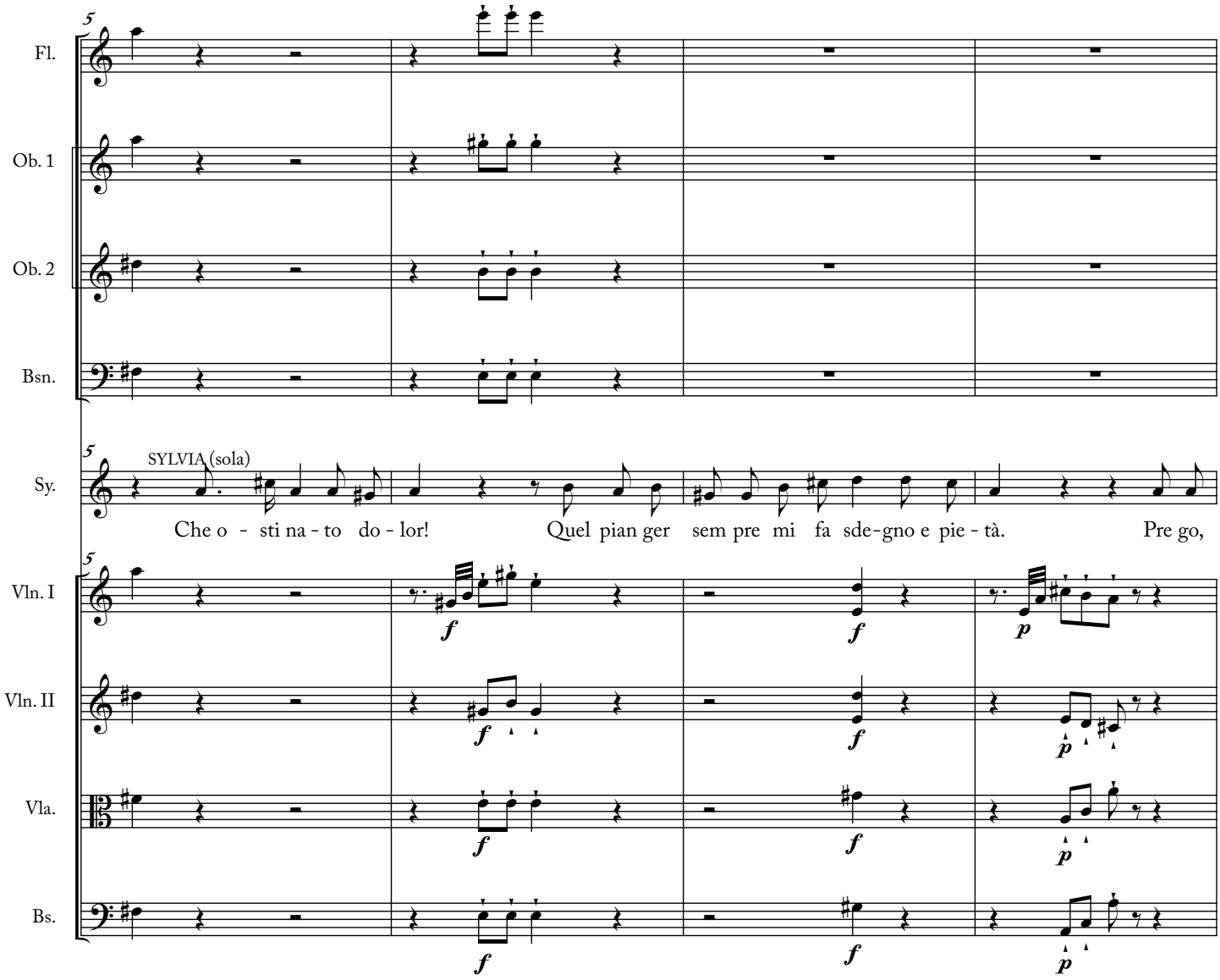

Ob. 1
Ob. 2
Bsn.
Hn. E♭
Cos.
Vln. I
Vln. II
Vla.
Bs.
26
28
tor - to, se ne men spe-rar mi li - ce que sto mi-se ro con-
for - to d'ot - te-ner l'al - trui pie - tà, d'ot - te -
tenuto
p
fz
tr

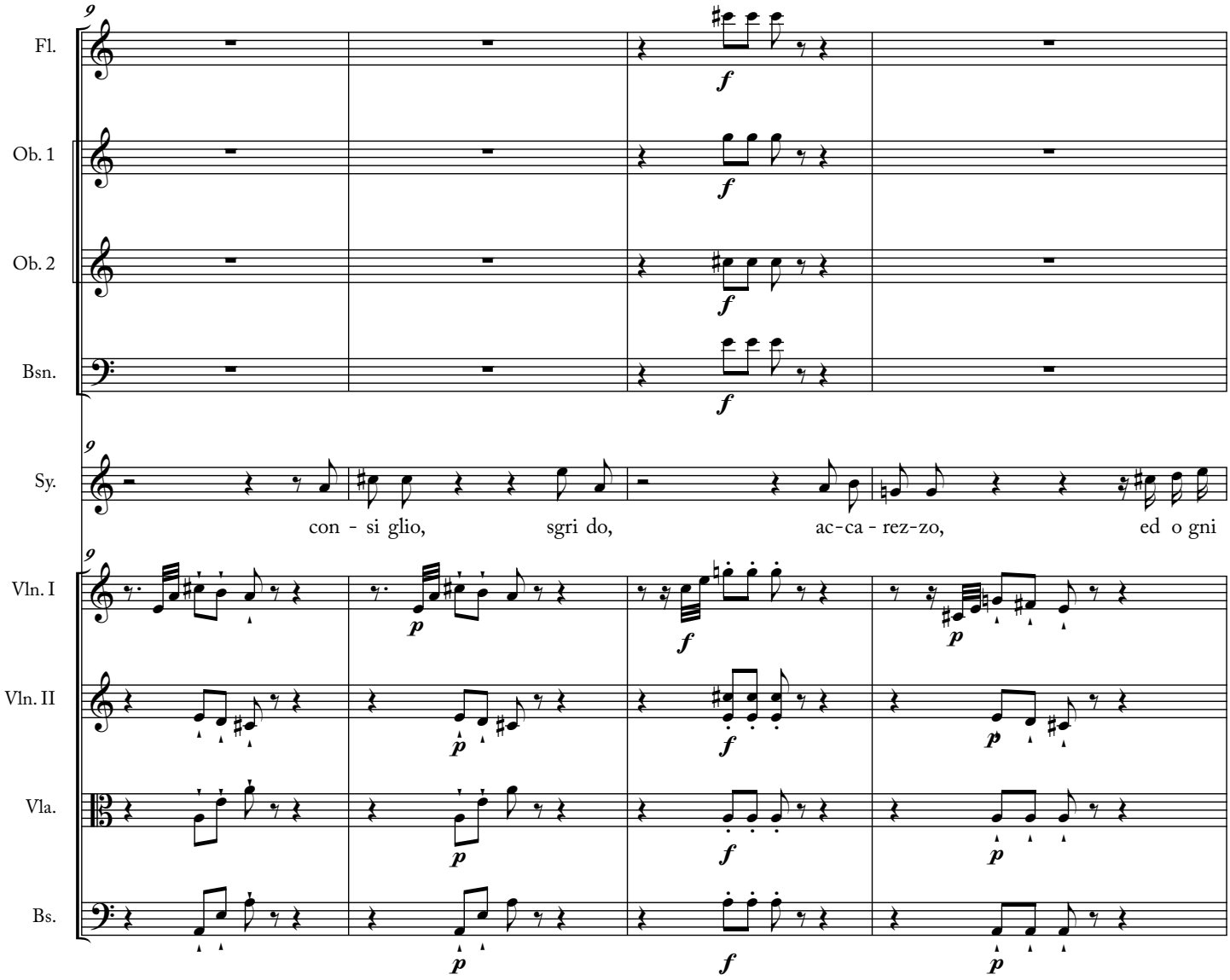

30
Ob. 1
Ob. 2
Bsn.
Hn. E♭
Cos.
Vln. I
Vln. II
Vla.
Bs.
p
fz
- ner l'al - trui pie - tà, l'al - trui pietà, l'al - trui pie -

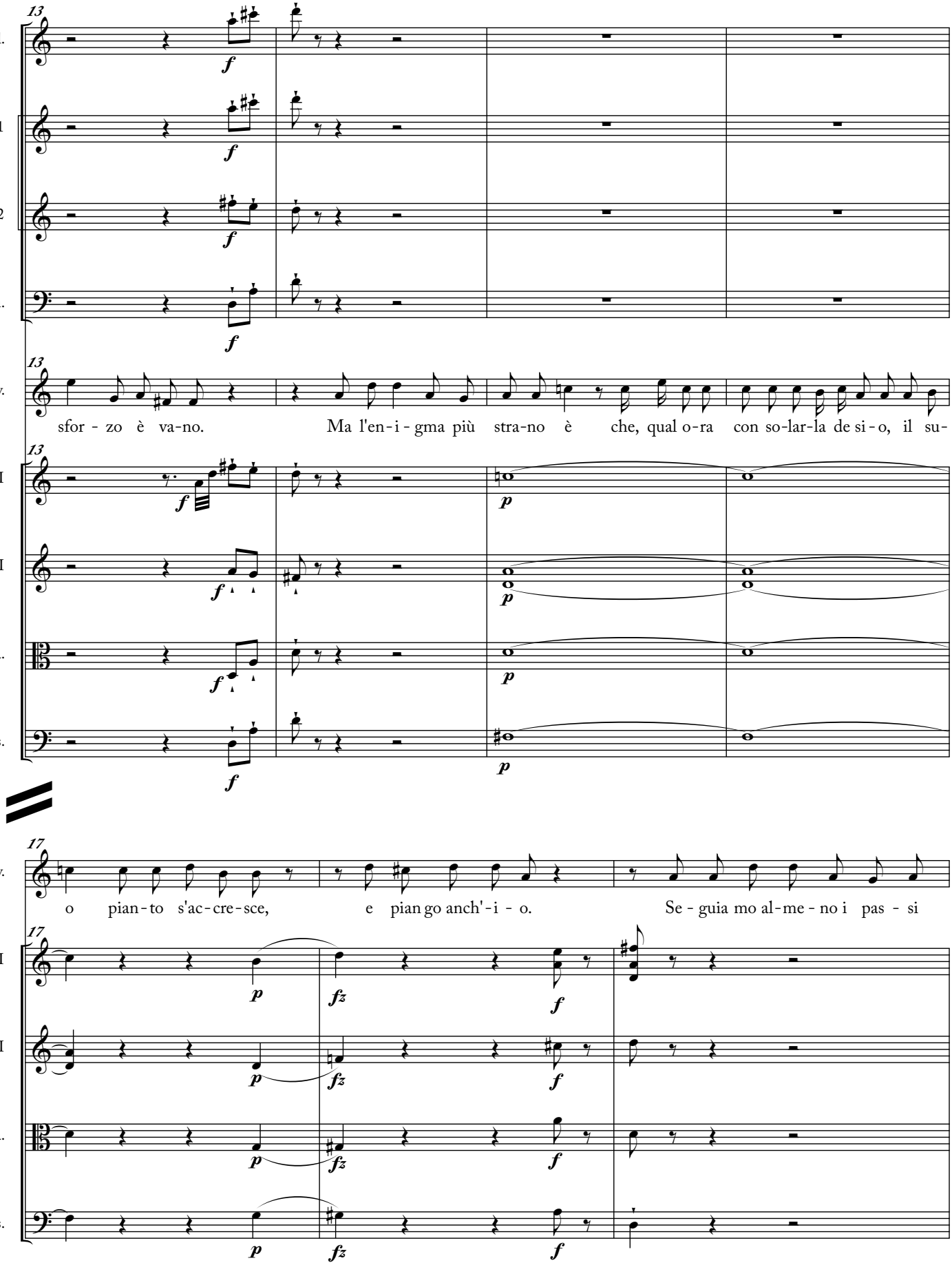

Ob. 1
Ob. 2
Bsn.
Hn. E♭
Cos.
Vln. I
Vln. II
Vla.
Bs.
32
p
(Si vede passar di lontano a vele gonfie un a nave,
dalla quale secondono sul palischermo Gernando ed Enrico
in abito indano, che sbarcan poi sul lido.
Costanza parte)
tà, l'al - trui pie - tà.

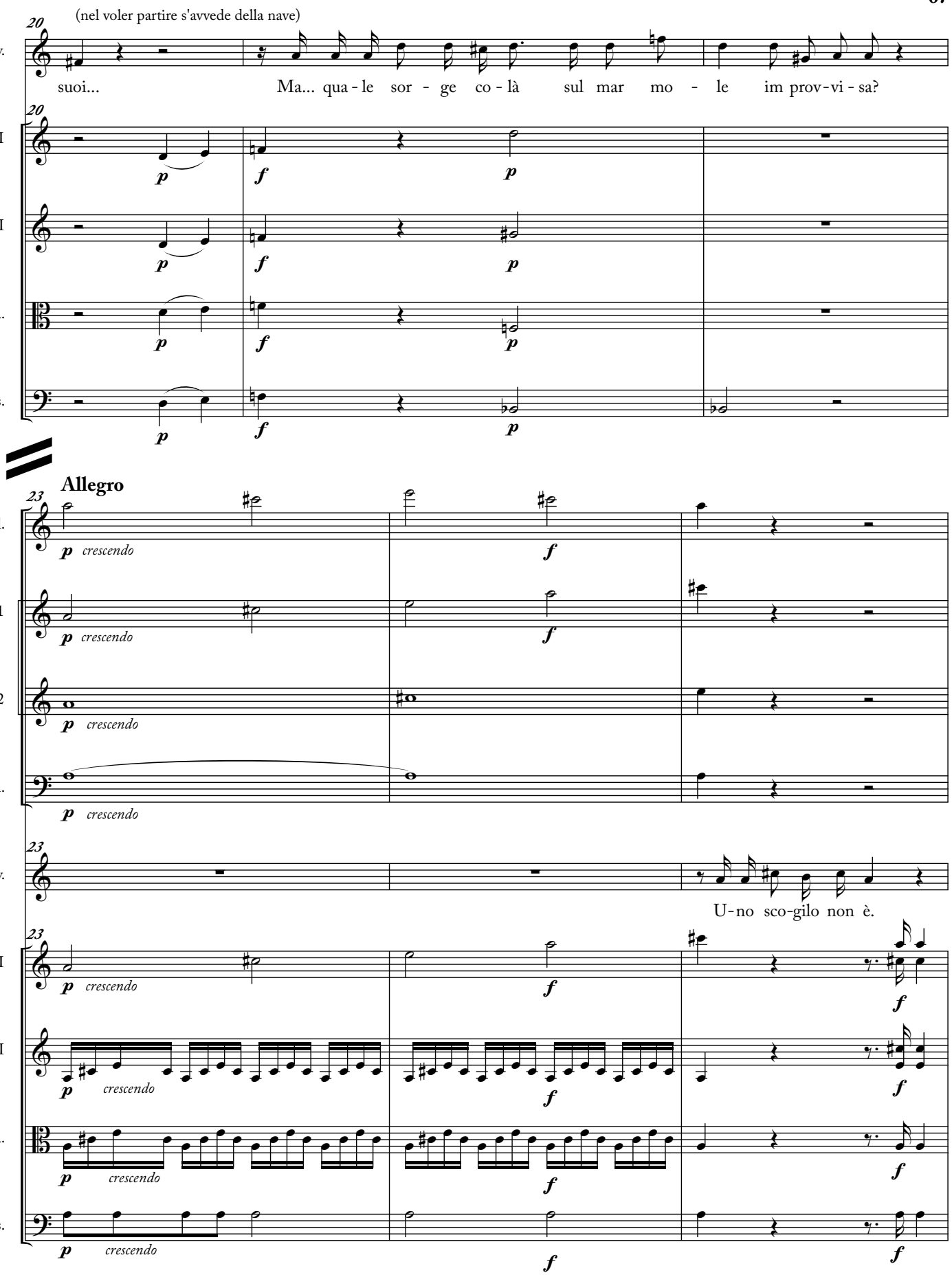
5. Scena Terza

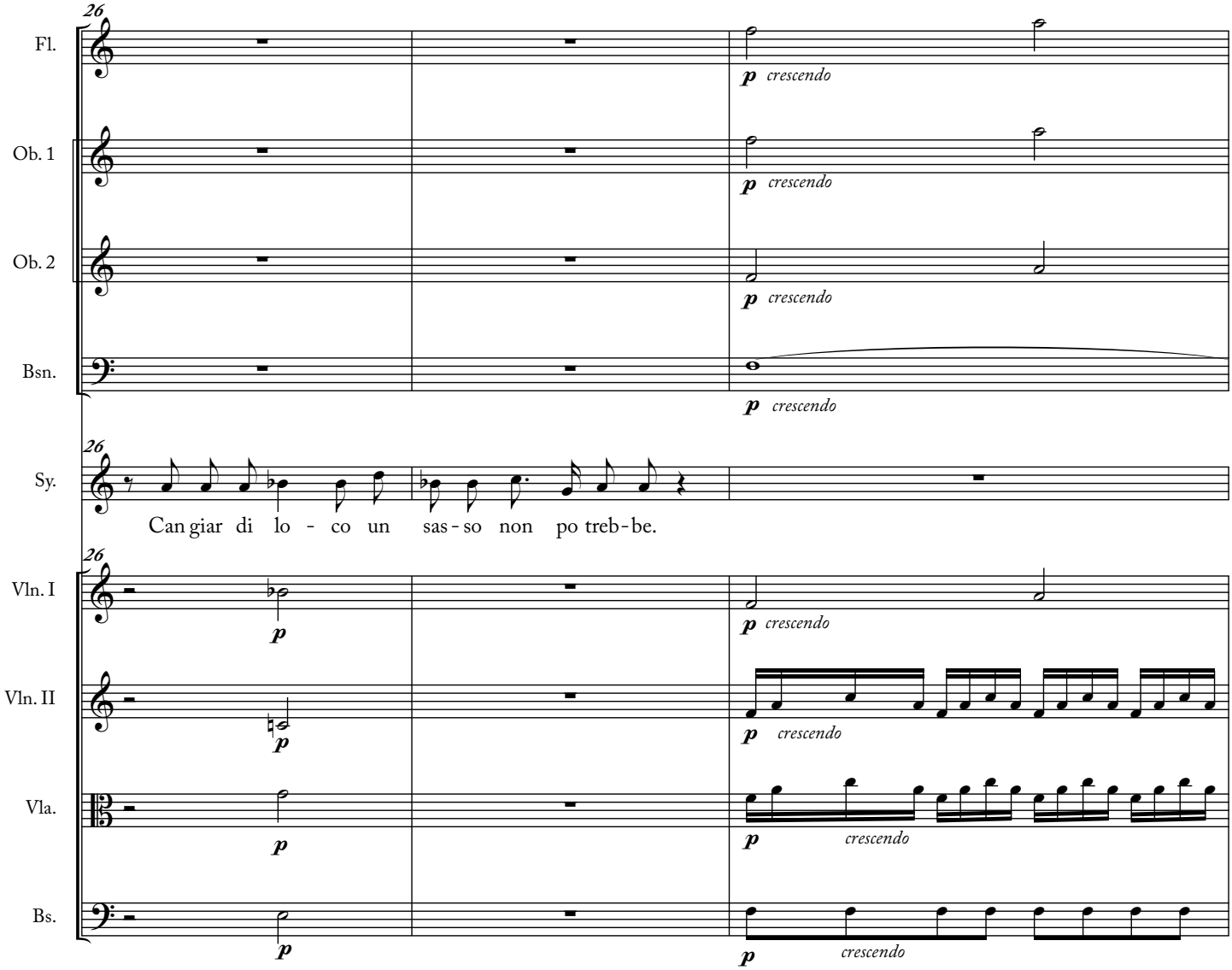


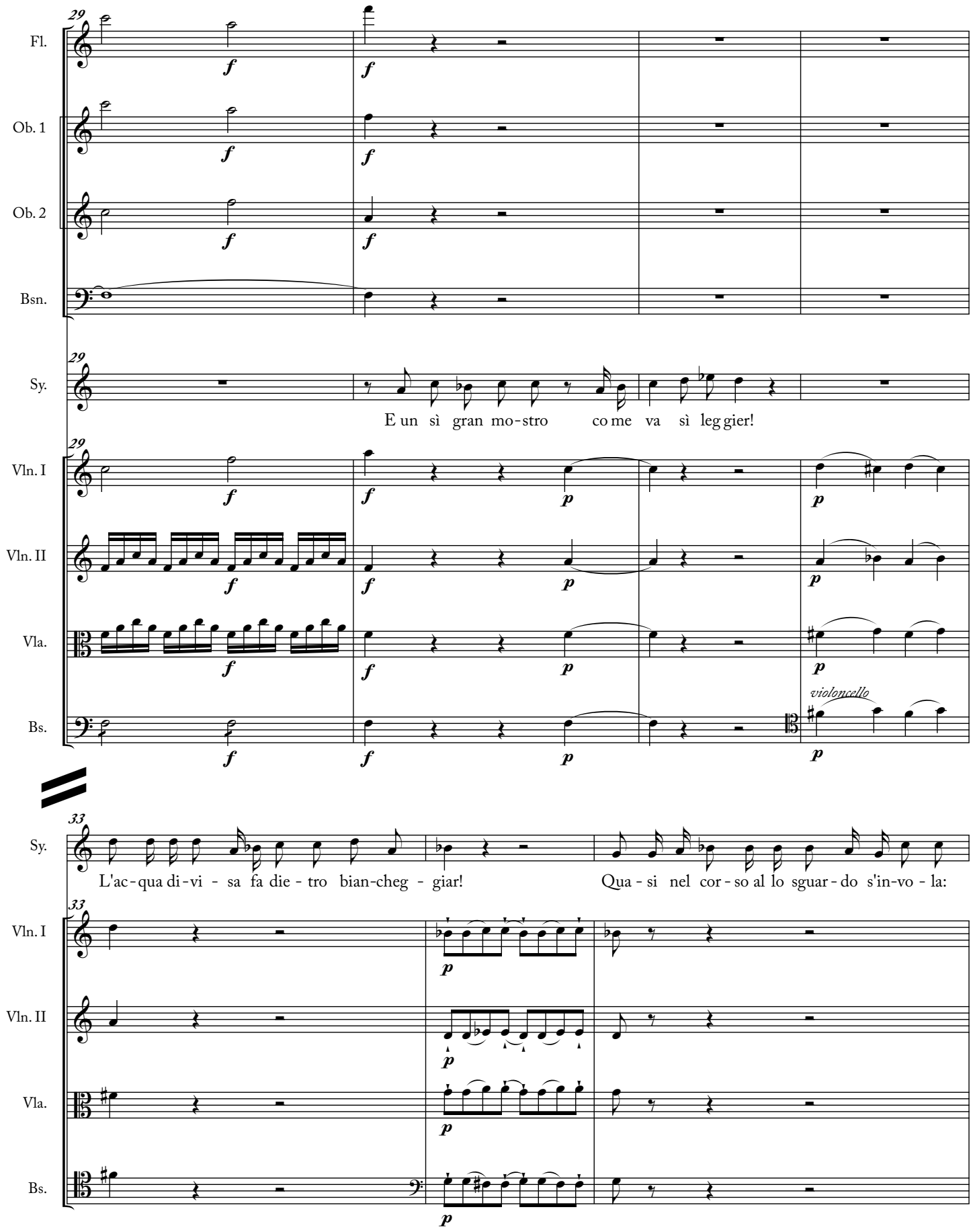

5
Fl.
Ob. 1
Ob. 2
Bsn.
5
Sy.
SYLVIA (sola)
Che o - sti na - to do - lor! Quel pian ger sem pre mi fa sde-gno e pie - tà. Pre go,
5
Vln. I
Vln. II
Vla.
Bs.
f
f
p
f
f
p
f
f
p
f
f
p

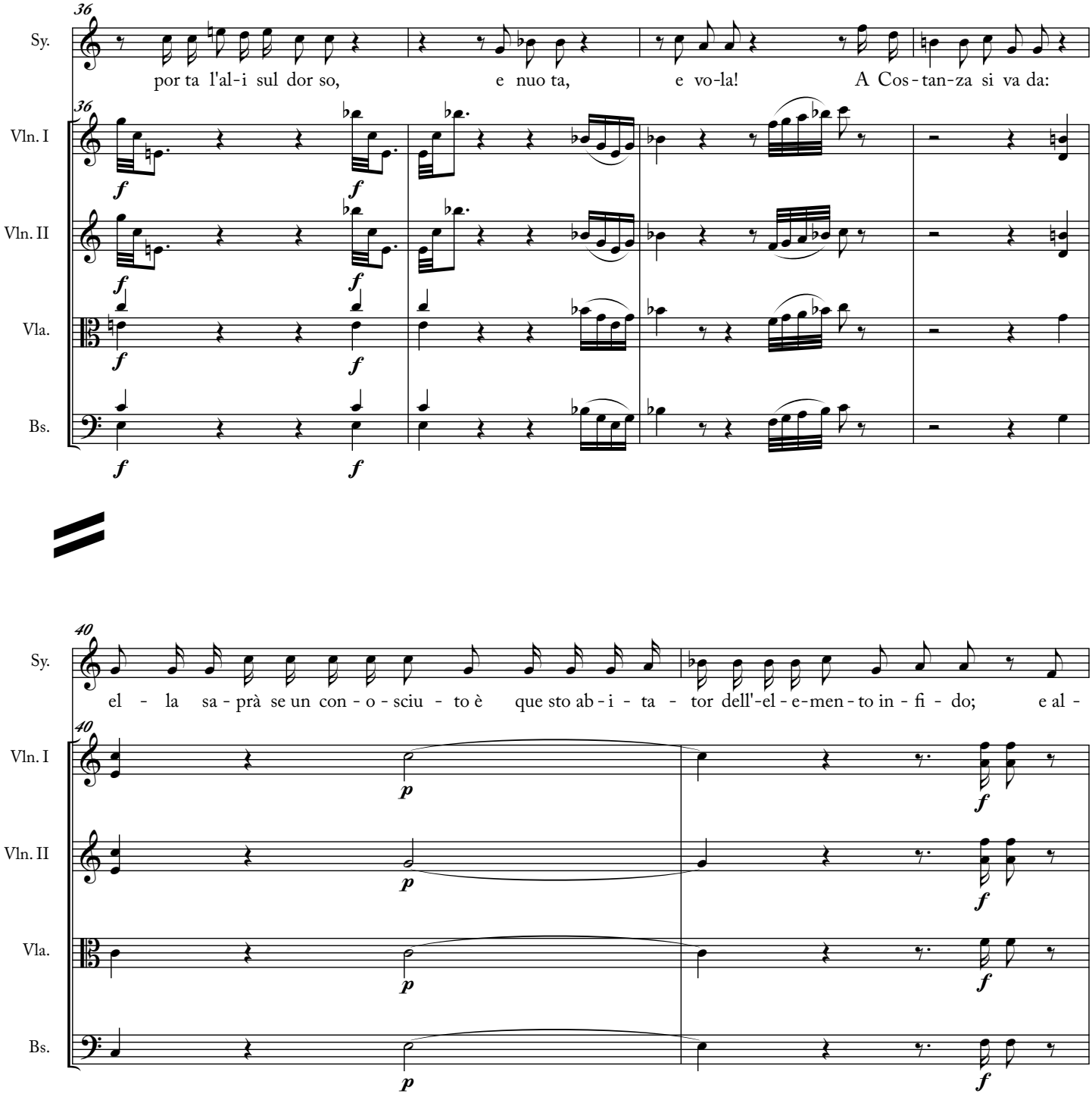

Fl.
Ob. 1
Ob. 2
Bsn.
Sy.
con - si glio, sgri do, ac-ca - rez-zo, ed o gni
Vln. I
Vln. II
Vla.
Bs.

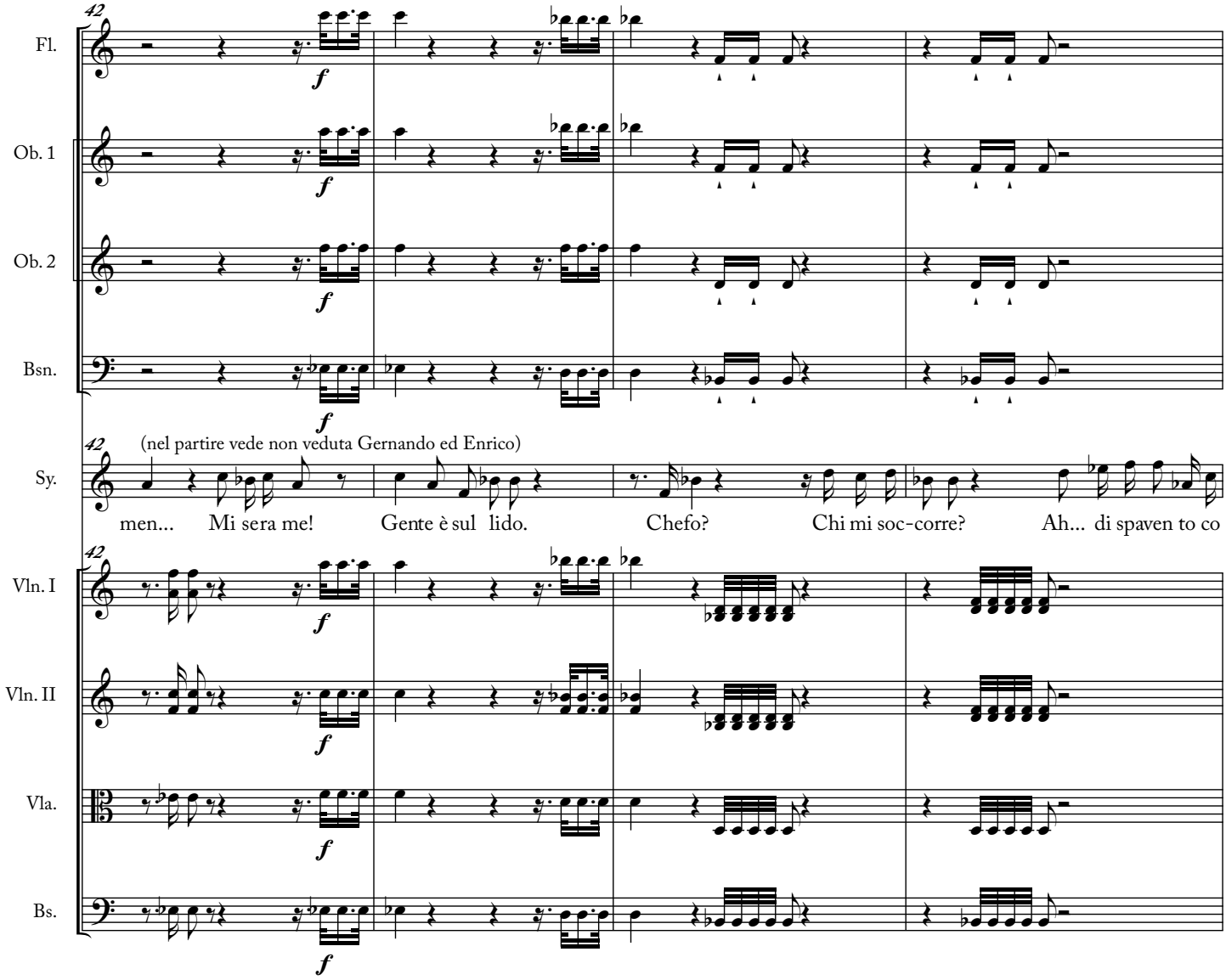

13
Fl.
Ob. 1
Ob. 2
Bsn.
Sy.
sfor - zo è va-no. Ma l'en-i-gma più stra-no è che, qual o-ra con so-lar-la de si-o, il su-
Vln. I
Vln. II
Vla.
Bs.
17
Sy.
o pian-to s'ac-cre-sce, e pian go anch'-i - o. Se - guia mo al-me - no i pas - si
Vln. I
Vln. II
Vla.
Bs.

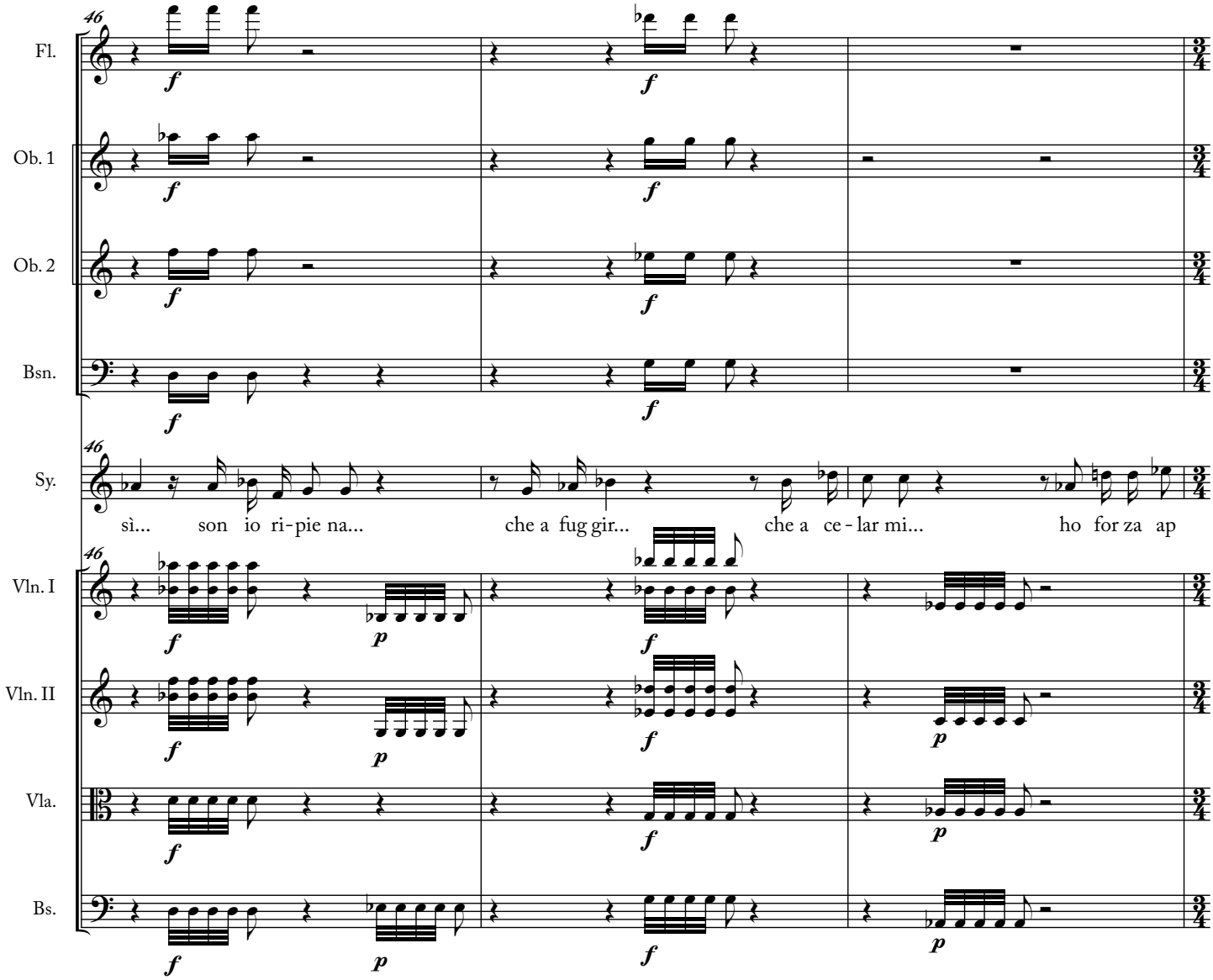

(nel voler partire s'avvede della nave)
20
Sy.
suoi...
Ma... qua - le sor - ge co - là sul mar mo - le im prov - vi - sa?
Vln. I
Vln. II
Vla.
Bs.
p
f
p
Allegro
23
Fl.
Ob. 1
Ob. 2
Bsn.
crescendo
U - no sco - gilo non è.


26
Fl.
p crescendo
Ob. 1
p crescendo
Ob. 2
p crescendo
Bsn.
p crescendo
26
Sy.
Can giar di lo - co un sas - so non po treb - be.
26
Vln. I
p
p crescendo
Vln. II
p
p crescendo
Vla.
p
p crescendo
Bs.
p
p crescendo

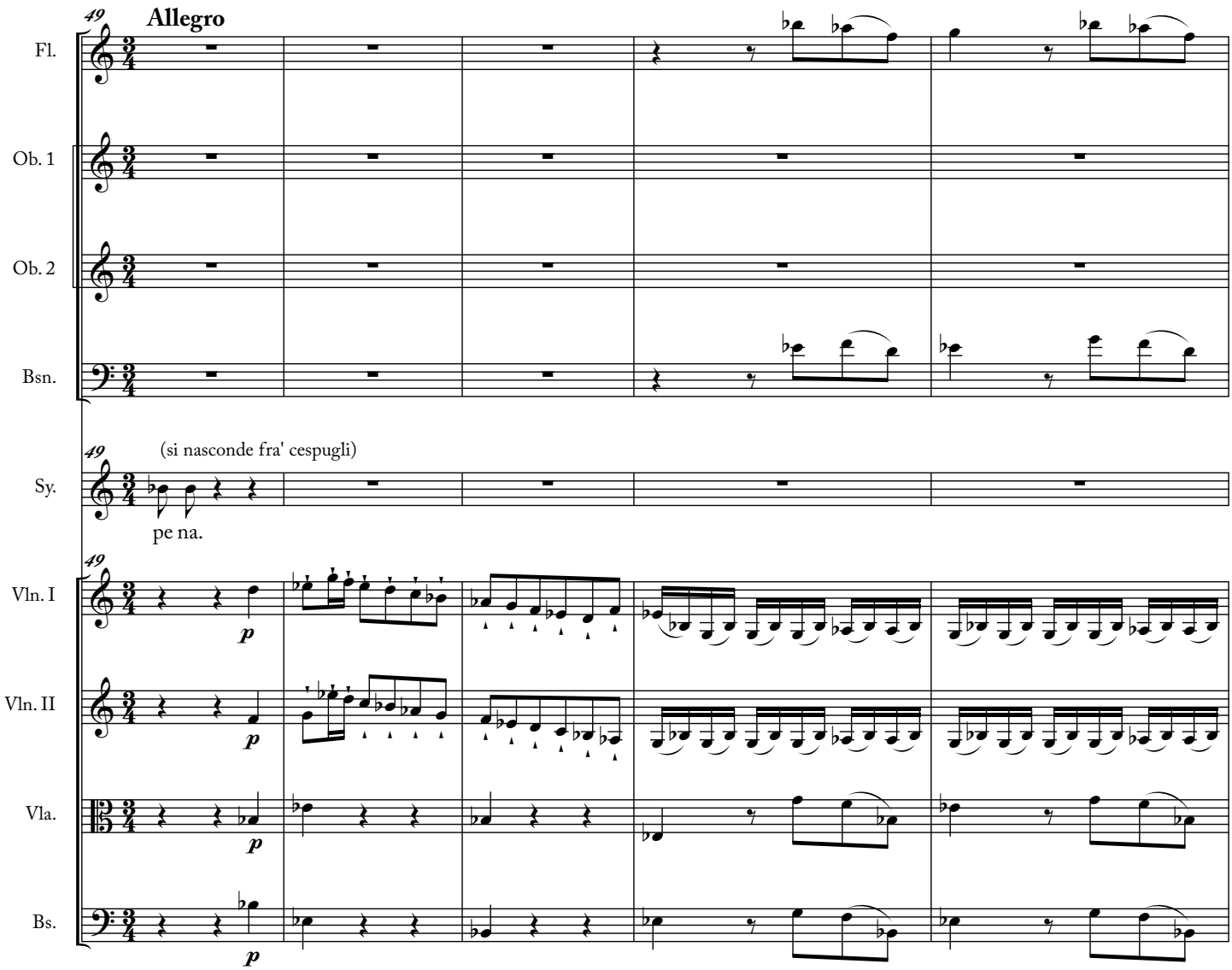

29
Fl.
Ob. 1
Ob. 2
Bsn.
Sy.
E un sì gran mo-stro co me va sì leg gier!
Vln. I
Vln. II
Vla.
Bs.
violoncello
33
L'ac-qua di-vi - sa fa die - tro bian-cheg - giar!
Qua - si nel cor - so al lo sguar - do s'in-vo - la:

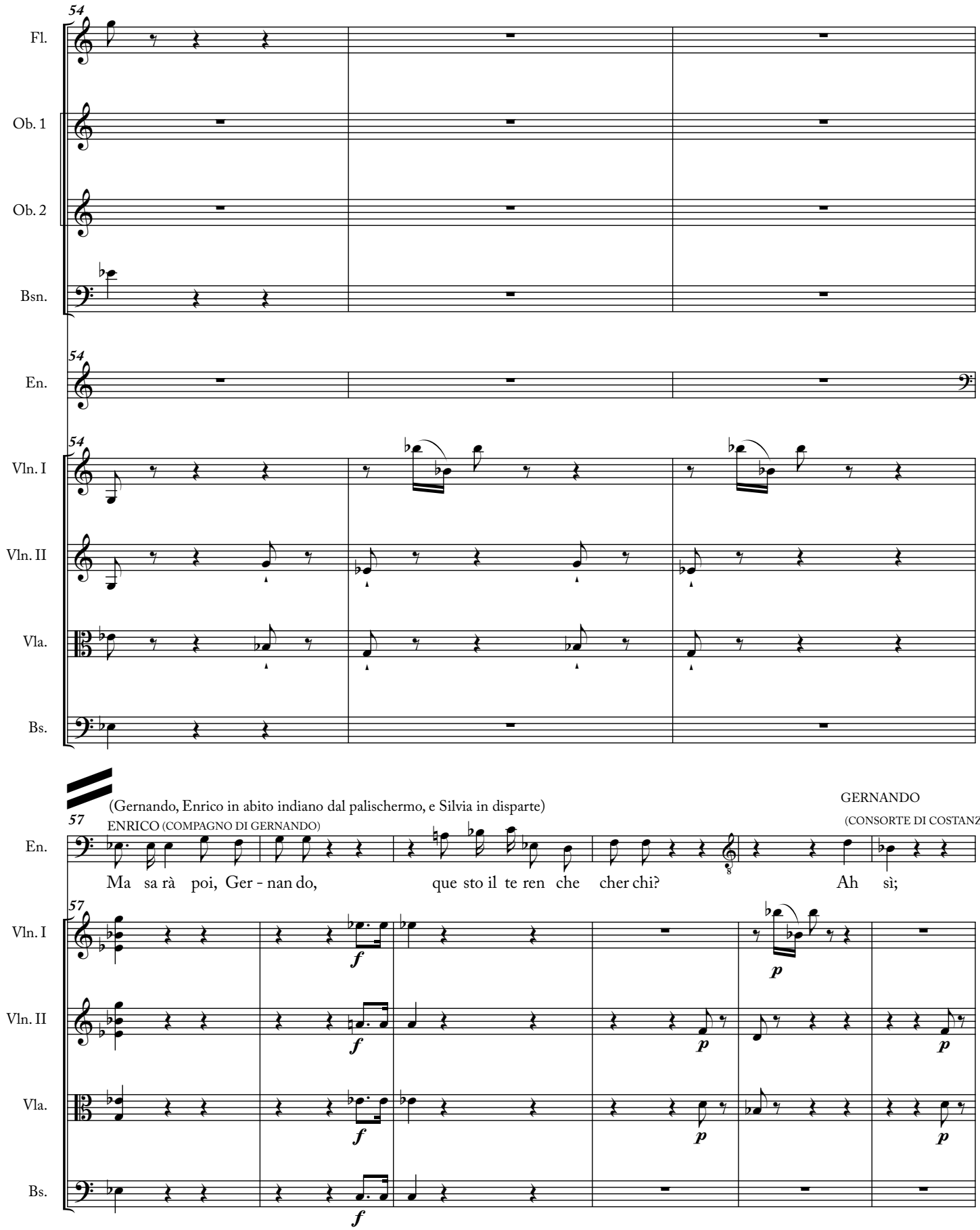

36
Sy.
por ta l'al-i sul dor so, e nuo ta, e vo-la! A Cos-tan-za si va da:
Vln. I
Vln. II
Vla.
Bs.
f
40
el - la sa-prà se un con-o-sciu - to è que sto ab-i - ta - tor dell'-el-e-men-to in-fi - do; e al -
p

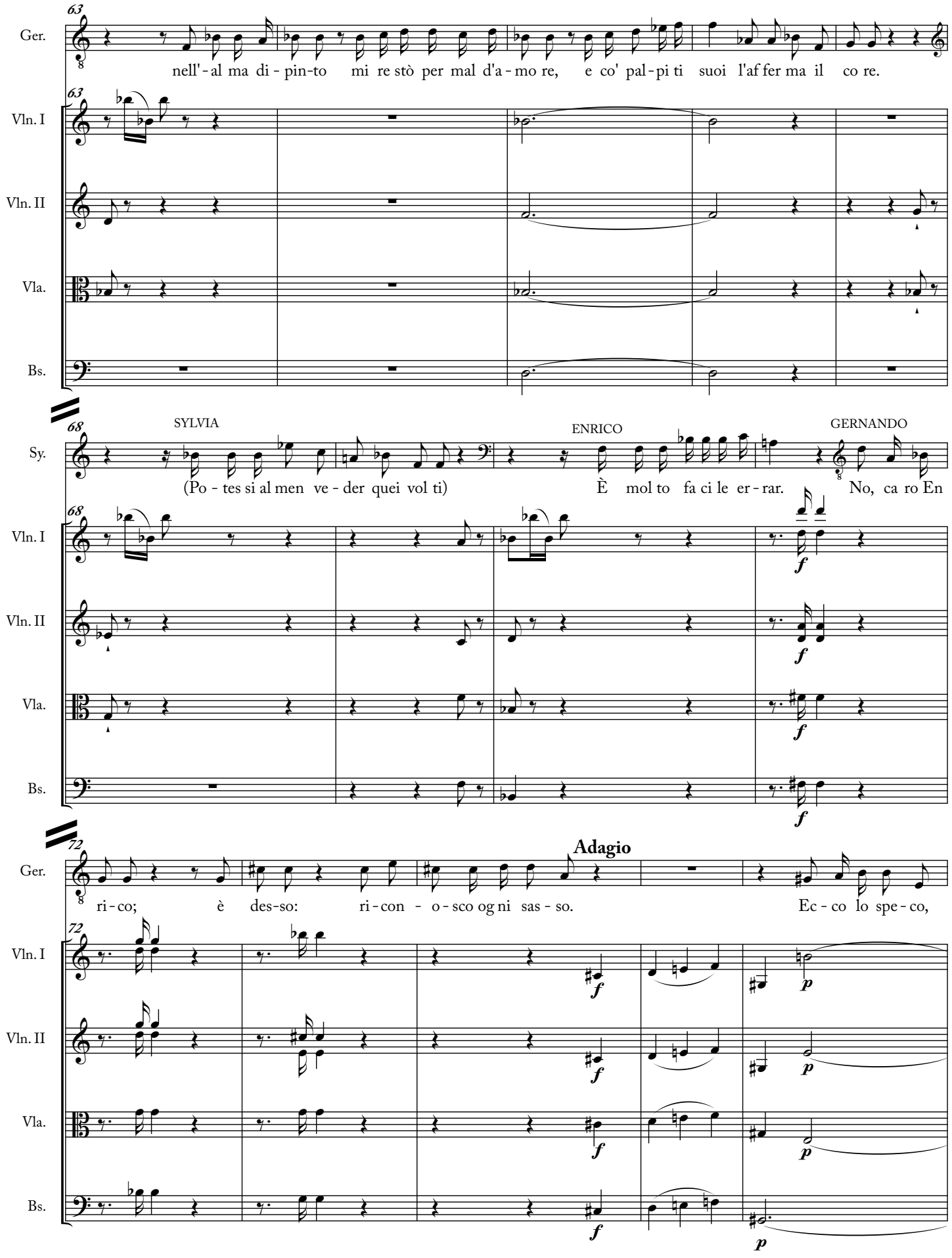

42
Fl.
Ob. 1
Ob. 2
Bsn.
f
42
(nel partire vede non veduta Gernando ed Enrico)
Sy.
men... Mi sera me! Gente è sul lido. Chefo? Chi mi soc-corre? Ah... di spaven to co
42
Vln. I
Vln. II
Vla.
Bs.
f

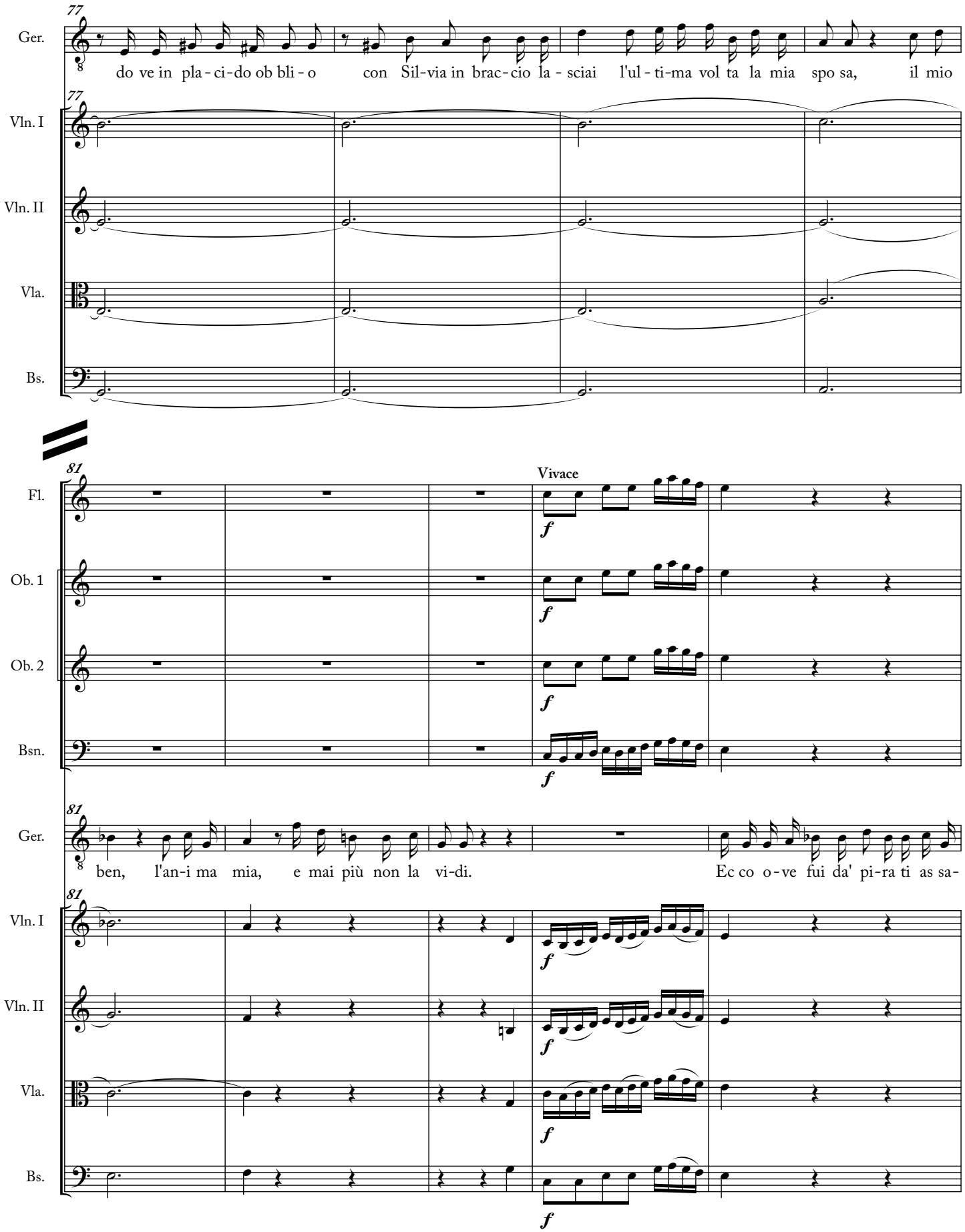

46
Fl.
Ob. 1
Ob. 2
Bsn.
Sy.
sì... son io ri-pie na... che a fug gir... che a ce-lar mi... ho for za ap
Vln. I
Vln. II
Vla.
Bs.
f
p

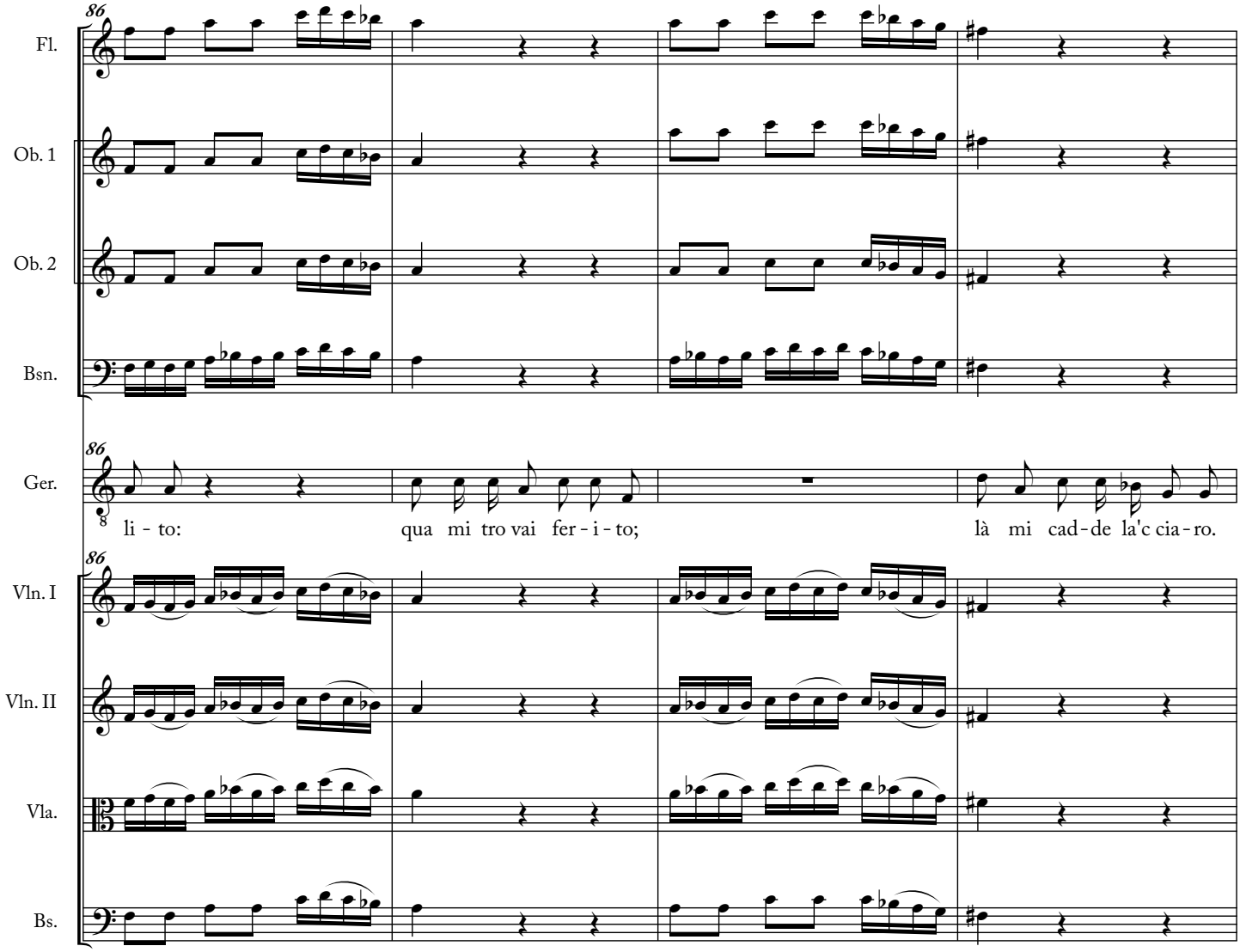
Scena Quarta

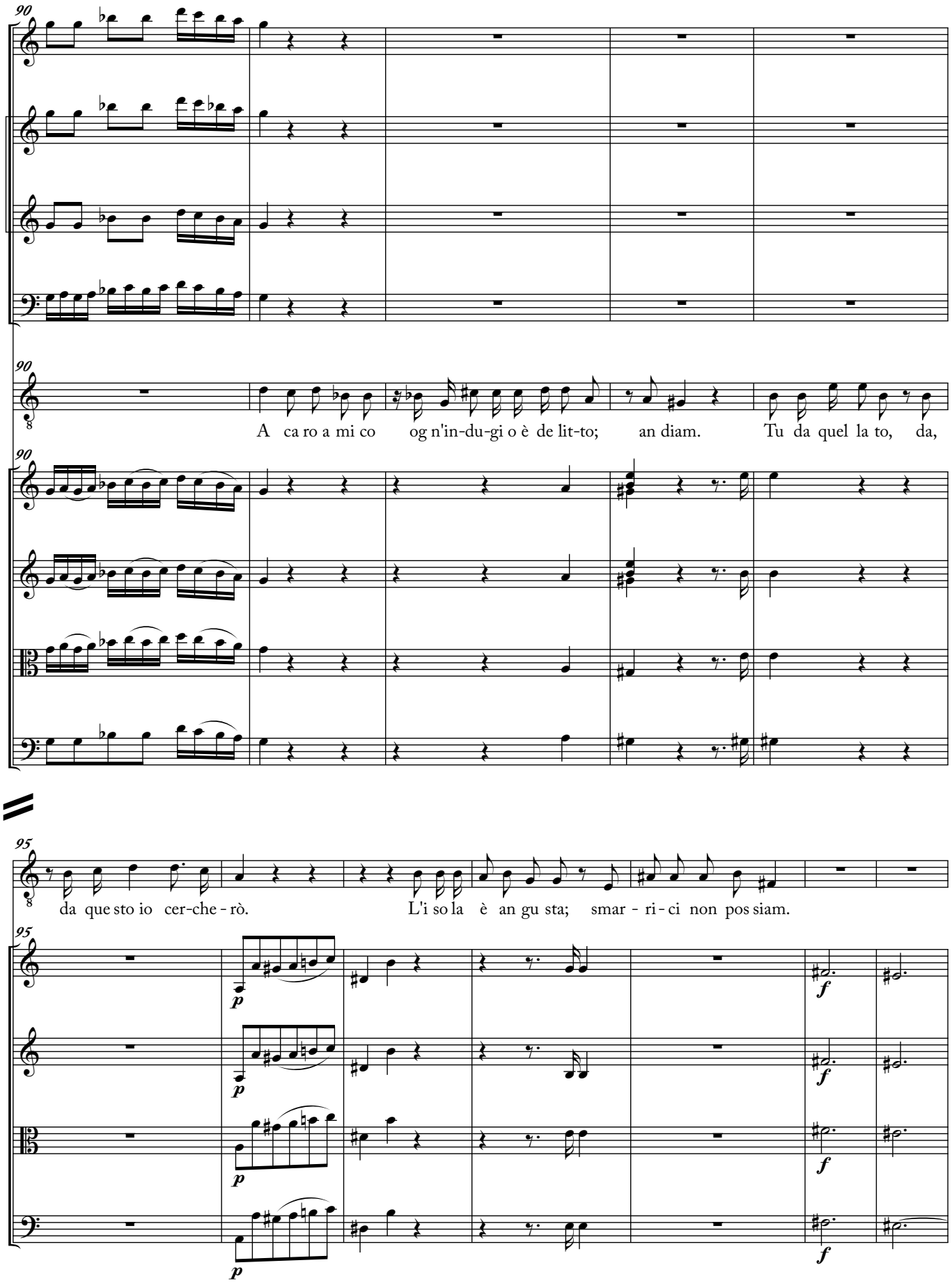


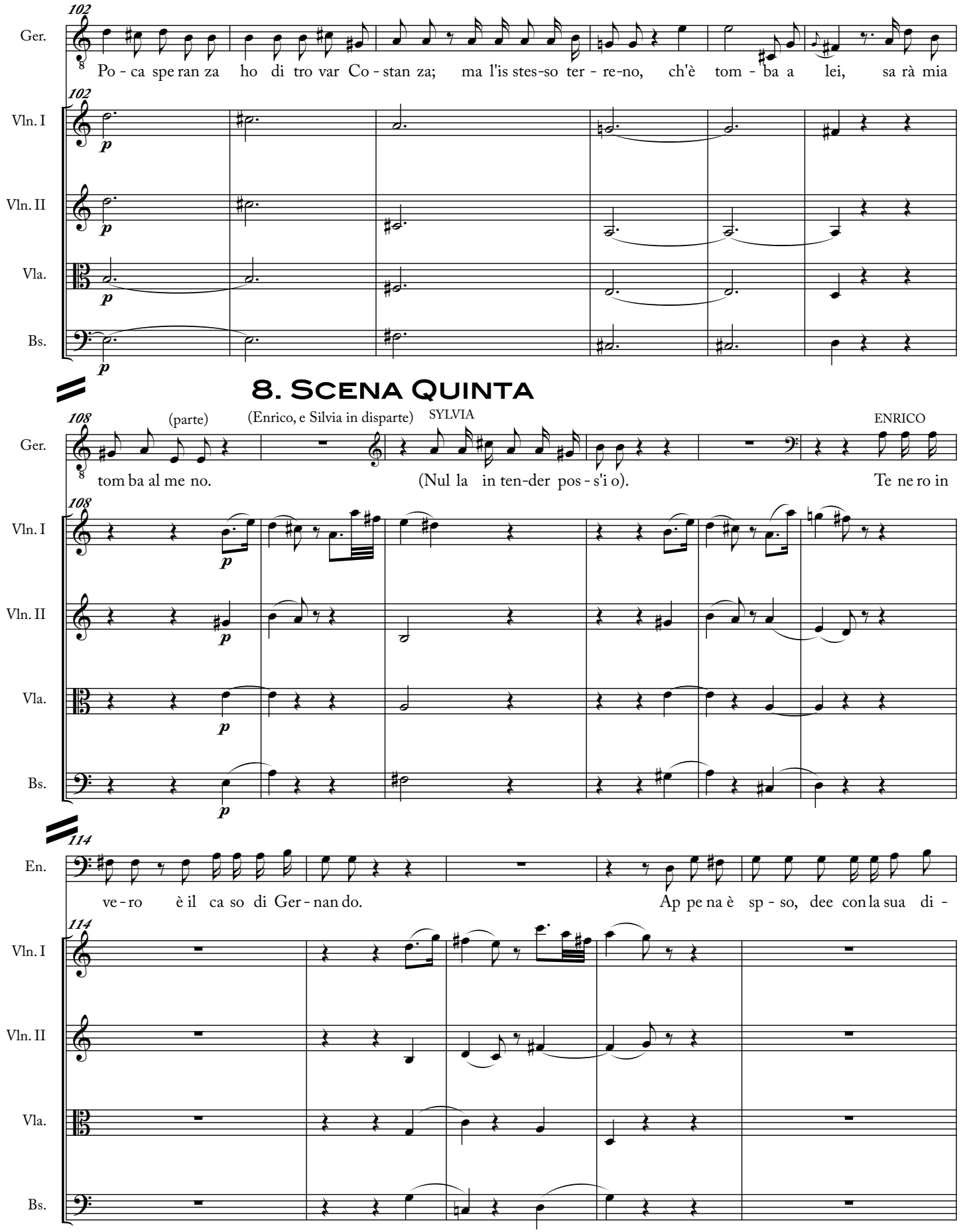

54
Fl.
Ob. 1
Ob. 2
Bsn.
54
En.
54
Vln. I
Vln. II
Vla.
Bs.
(Gernando, Enrico in abito indiano dal palischermo, e Silvia in disparte)
57
ENRICO (COMPAGNO DI GERNANDO)
GERNANDO
(CONSORTE DI COSTANZA)
En.
Ma sa rà poi, Ger - nan do, que sto il te ren che cher chi? Ah sì;
57
Vln. I
Vln. II
Vla.
Bs.
f
p

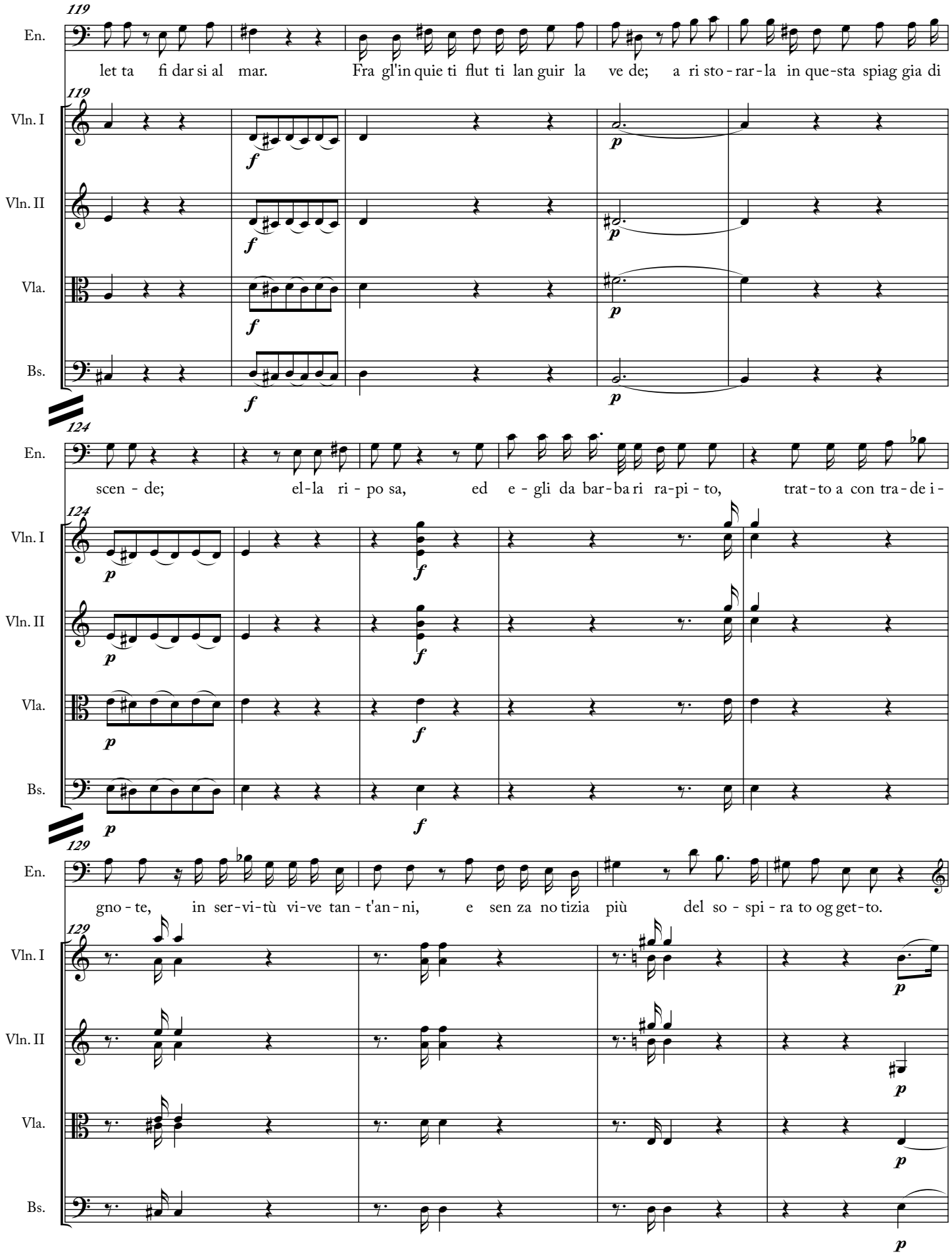

63
Ger.
nell'-al ma di-pin-to mi re stò per mal d'a-mo re, e co' pal-pi ti suoi l'af fer ma il co re.
Vln. I
Vln. II
Vla.
Bs.
68
SYLVIA
ENRICO
GERNANDO
Sy.
(Po-tes si al men ve-der quei vol ti)
È mol to fa ci le er-rar.
No, ca ro En
f
72
Adagio
ri-co; è des-so: ri-con - o-sco og ni sas-so.
Ec-co lo spe-co,
p

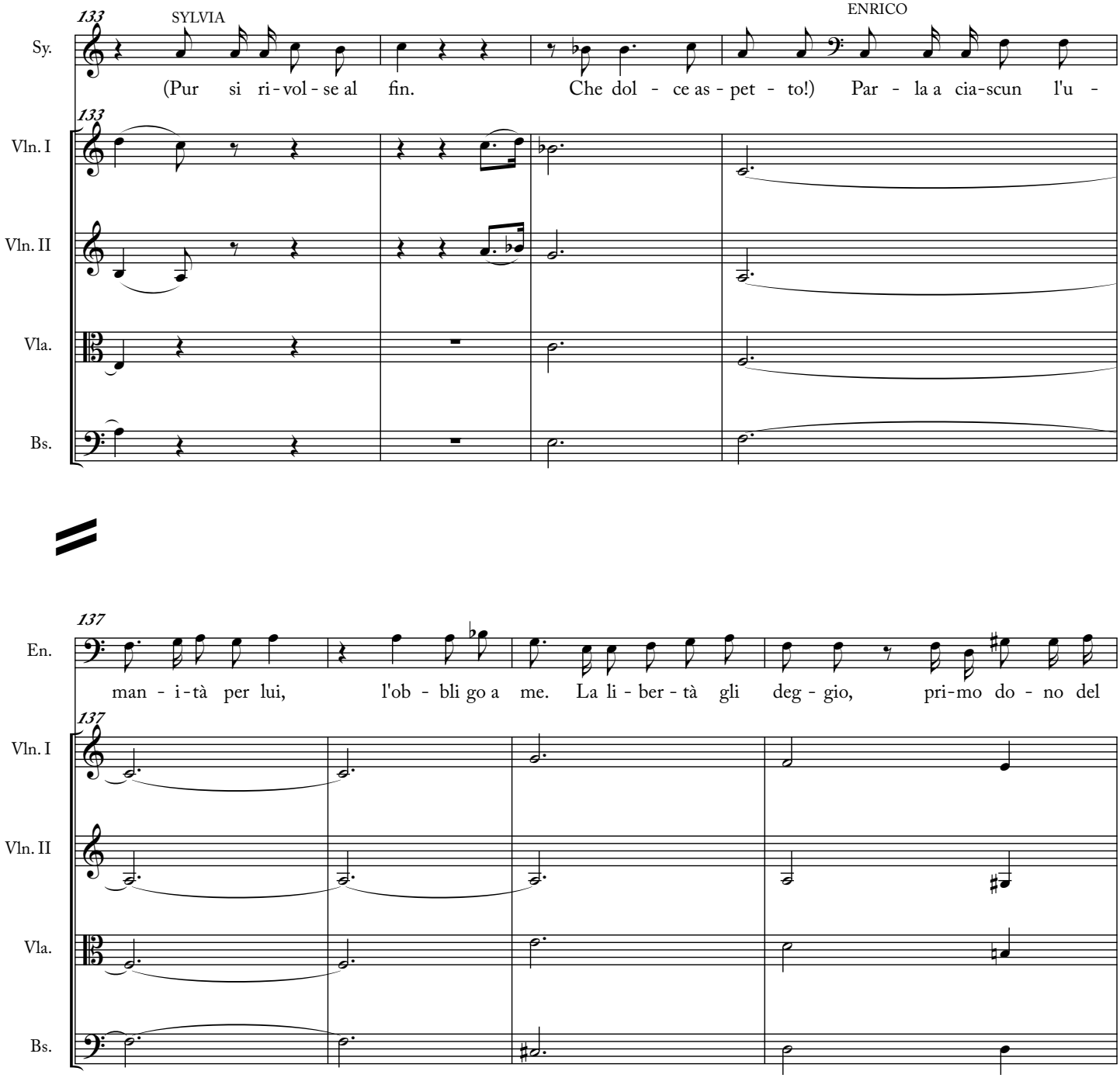

77
Ger.
do ve in pla - ci - do ob bli - o
con Sil - via in brac - cio la - sciai l'ul - ti - ma vol ta la mia spo sa, il mio
Vln. I
Vln. II
Vla.
Bs.
81
Vivace
Fl.
Ob. 1
Ob. 2
Bsn.
f
81
Ger.
ben, l'an - i ma mia, e mai più non la vi - di.
Ec co o - ve fui da' pi - ra ti as sa -
81
Vln. I
Vln. II
Vla.
Bs.
f

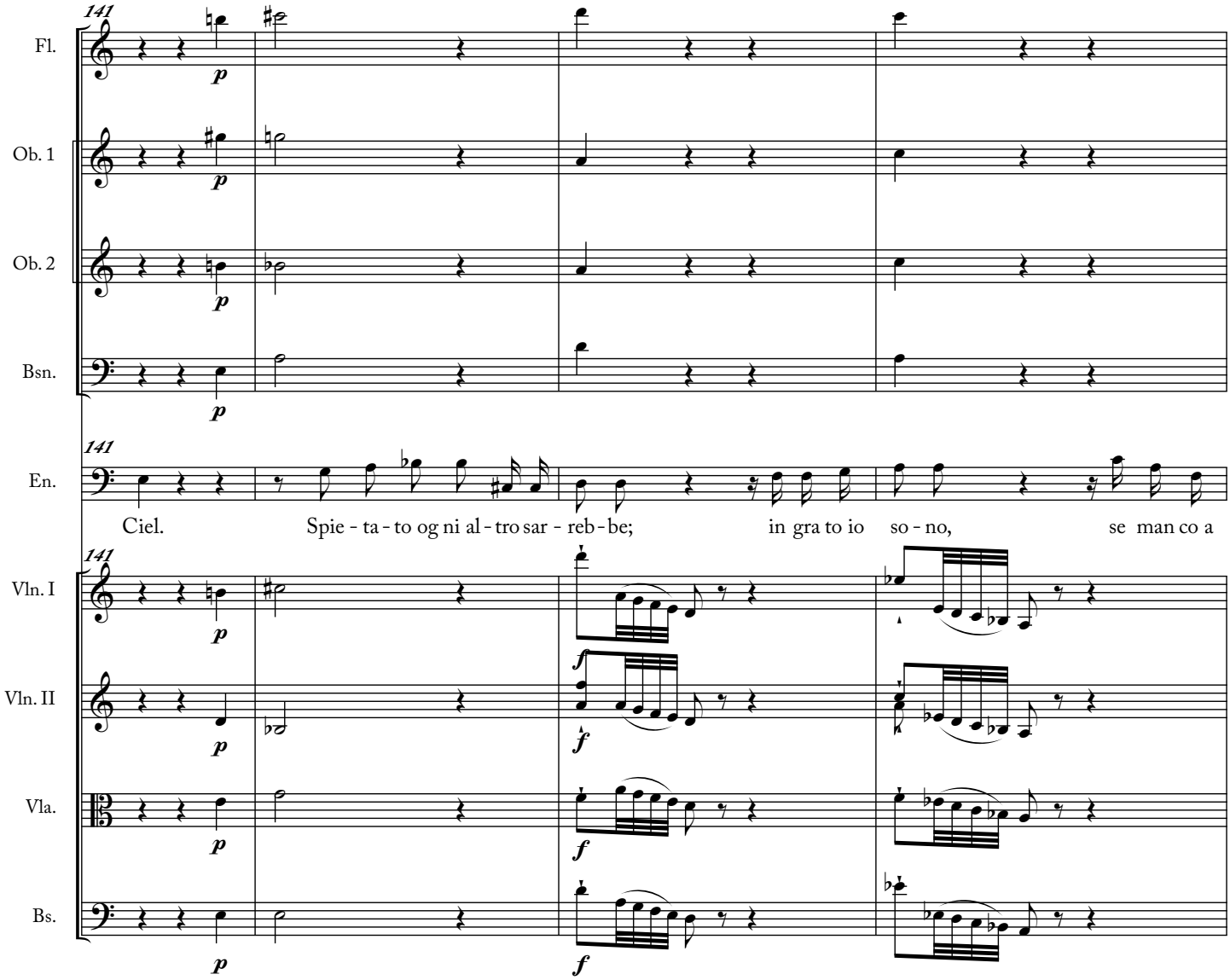

86
Fl.
Ob. 1
Ob. 2
Bsn.
86
Ger.
li - to:
qua mi tro vai fer - i - to;
là mi cad - de la'c cia - ro.
86
Vln. I
Vln. II
Vla.
Bs.

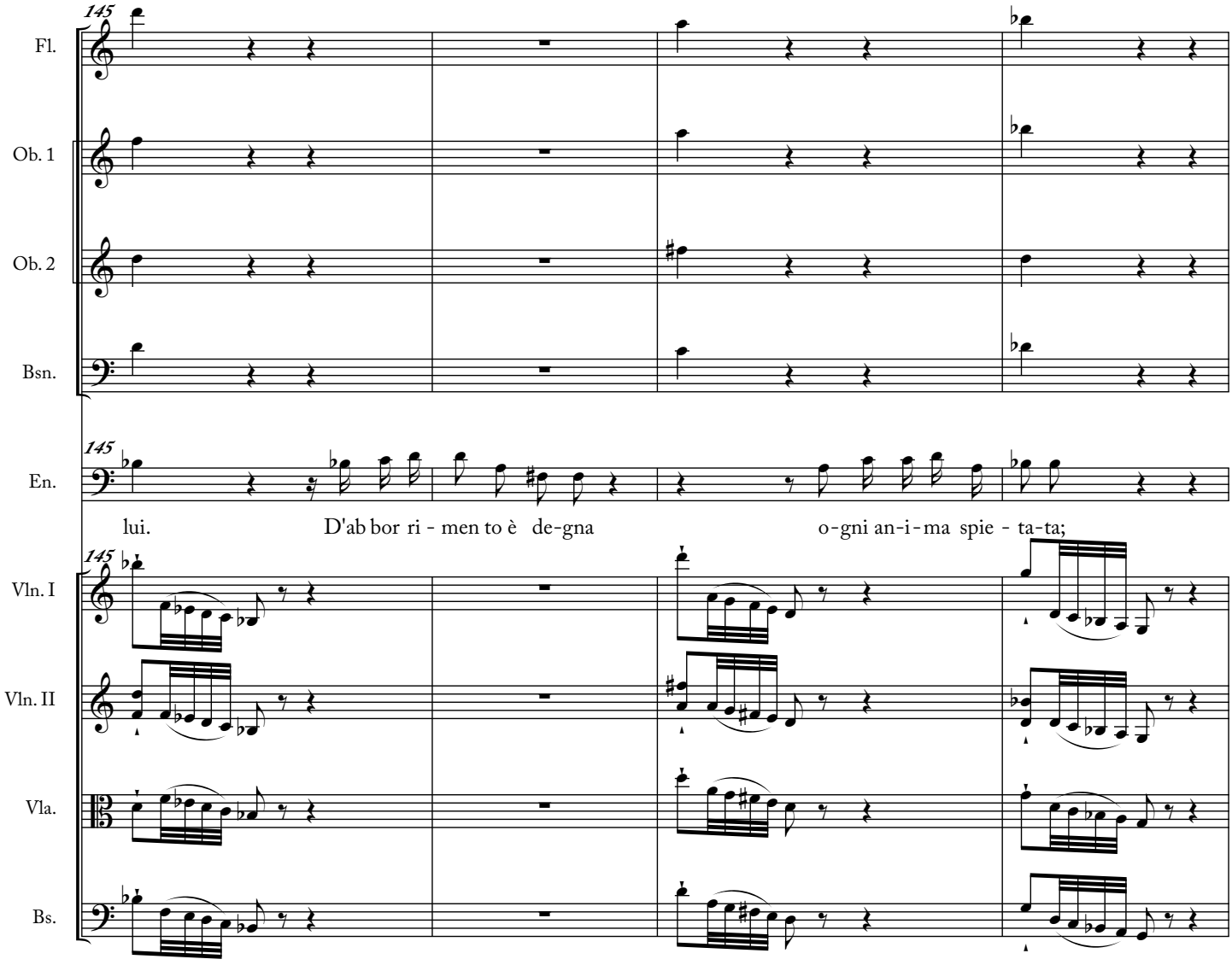

90
Fl.
Ob. 1
Ob. 2
Bsn.
Ger.
A ca ro a mi co og n'in-du-gi o è de lit-to; an diam. Tu da quel la to, da,
Vln. I
Vln. II
Vla.
Bs.
95
Ger.
da que sto io cer-che - rò. L'i so la è an gu sta; smar - ri - ci non pos siam.
Vln. I
Vln. II
Vla.
Bs.
p
f

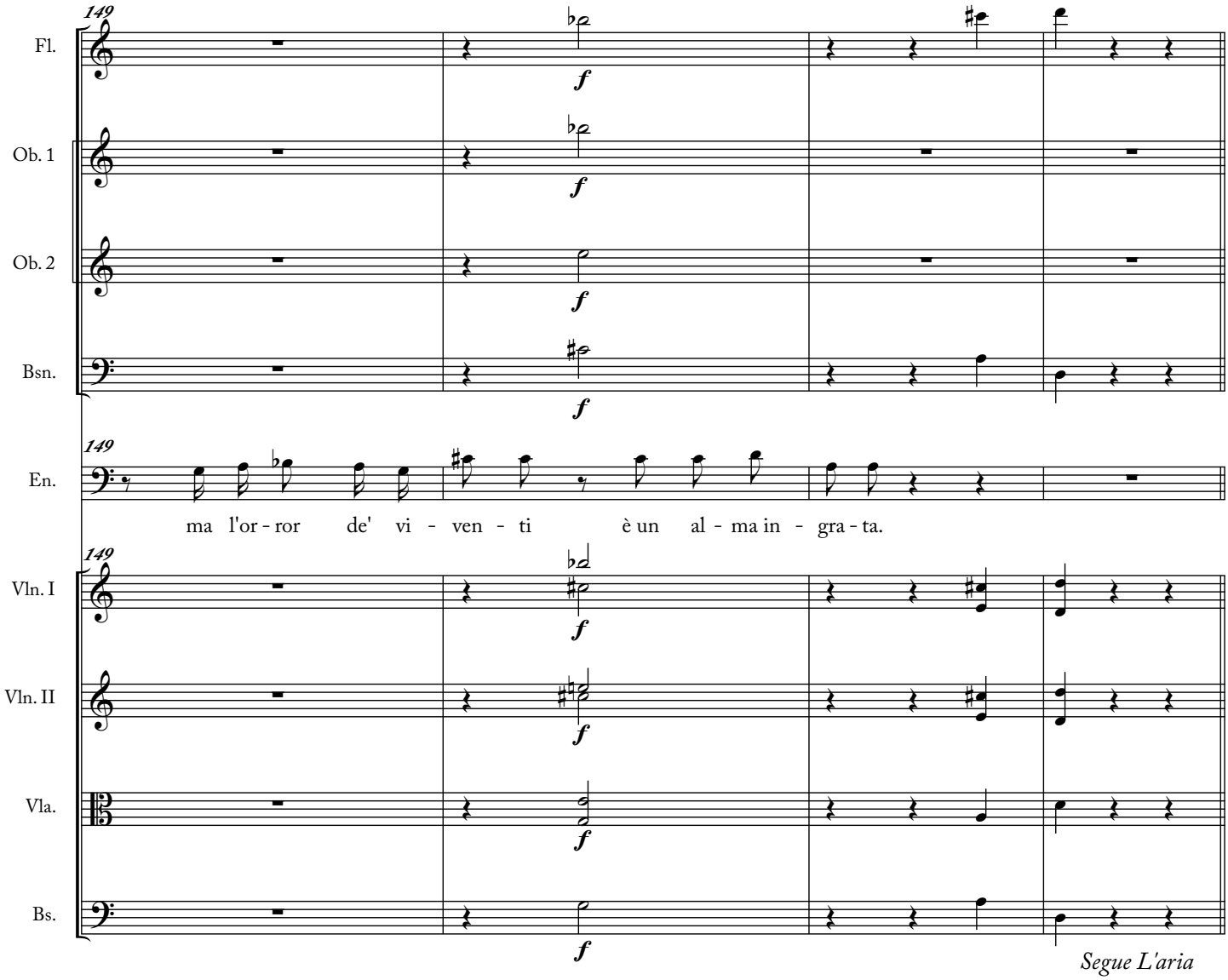

102
Ger.
Po - ca spe ran za ho di tro var Co - stan za; ma l'is stes-so ter - re-no, ch'è tom - ba a lei, sa rà mia
Vln. I
Vln. II
Vla.
Bs.
8. Scena Quinta
108
(parte)
(Enrico, e Silvia in disparte)
SYLVIA
ENRICO
tom ba al me no.
(Nul la in ten-der pos - s'i o).
Te ne ro in
114
En.
ve - ro è il ca so di Ger - nan do.
Ap pe na è sp - so, dee con la sua di -


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
Vln. II
Vla.
Bs.
f
p
124
scen - de; el - la ri - po sa, ed e - gli da bar - ba ri ra - pi - to, trat - to a con tra - de i -
129
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.


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.

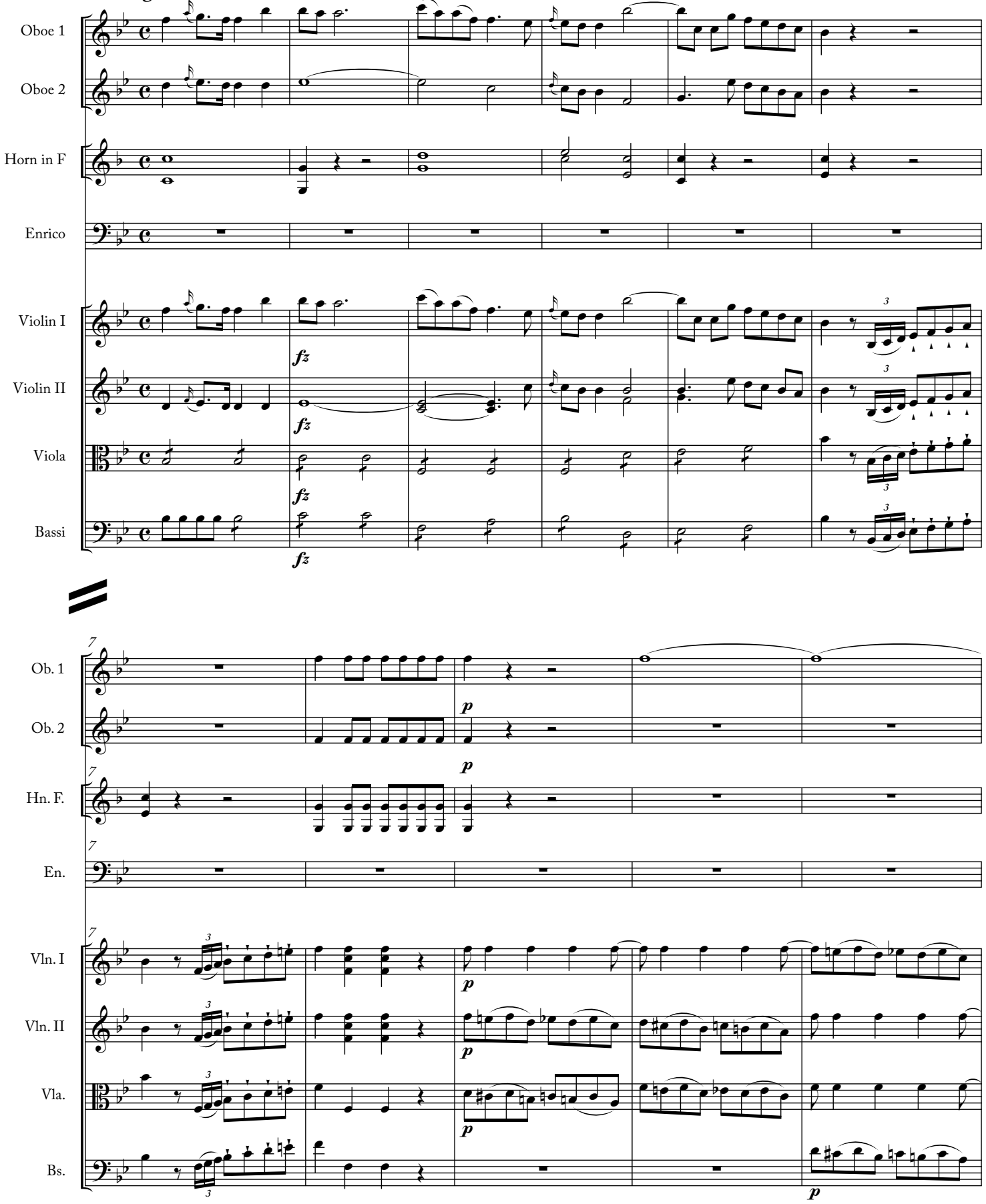

141
Fl.
Ob. 1
Ob. 2
Bsn.
141
En.
Ciel.
Spie - ta - to og ni al - tro sar - reb - be;
in gra to io
so - no,
se man co a
141
Vln. I
Vln. II
Vla.
Bs.

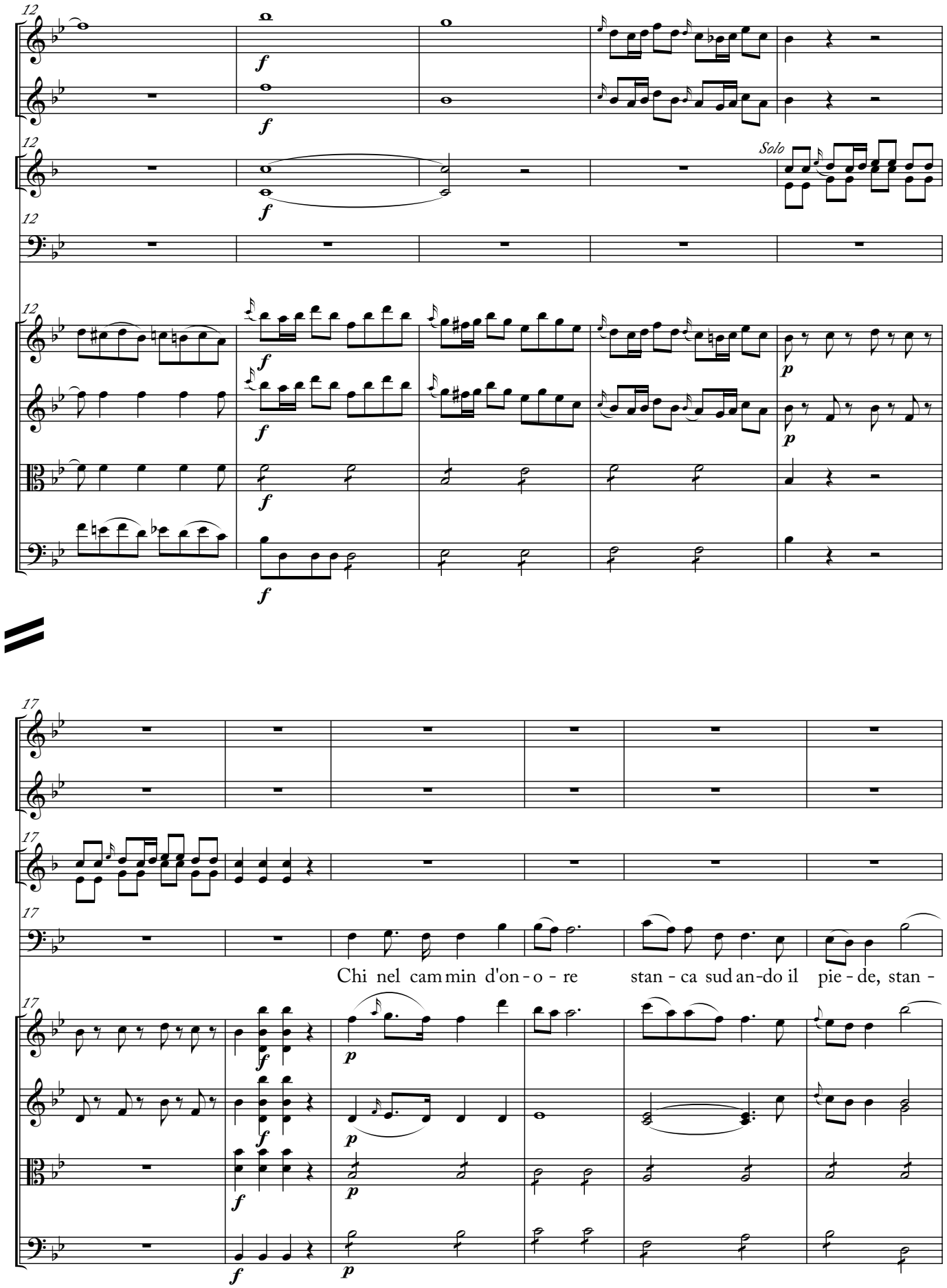

145
Fl.
Ob. 1
Ob. 2
Bsn.
145
En.
lui.
D'ab bor ri - men to è de-gna
o-gni an-i-ma spie - ta-ta;
145
Vln. I
Vln. II
Vla.
Bs.

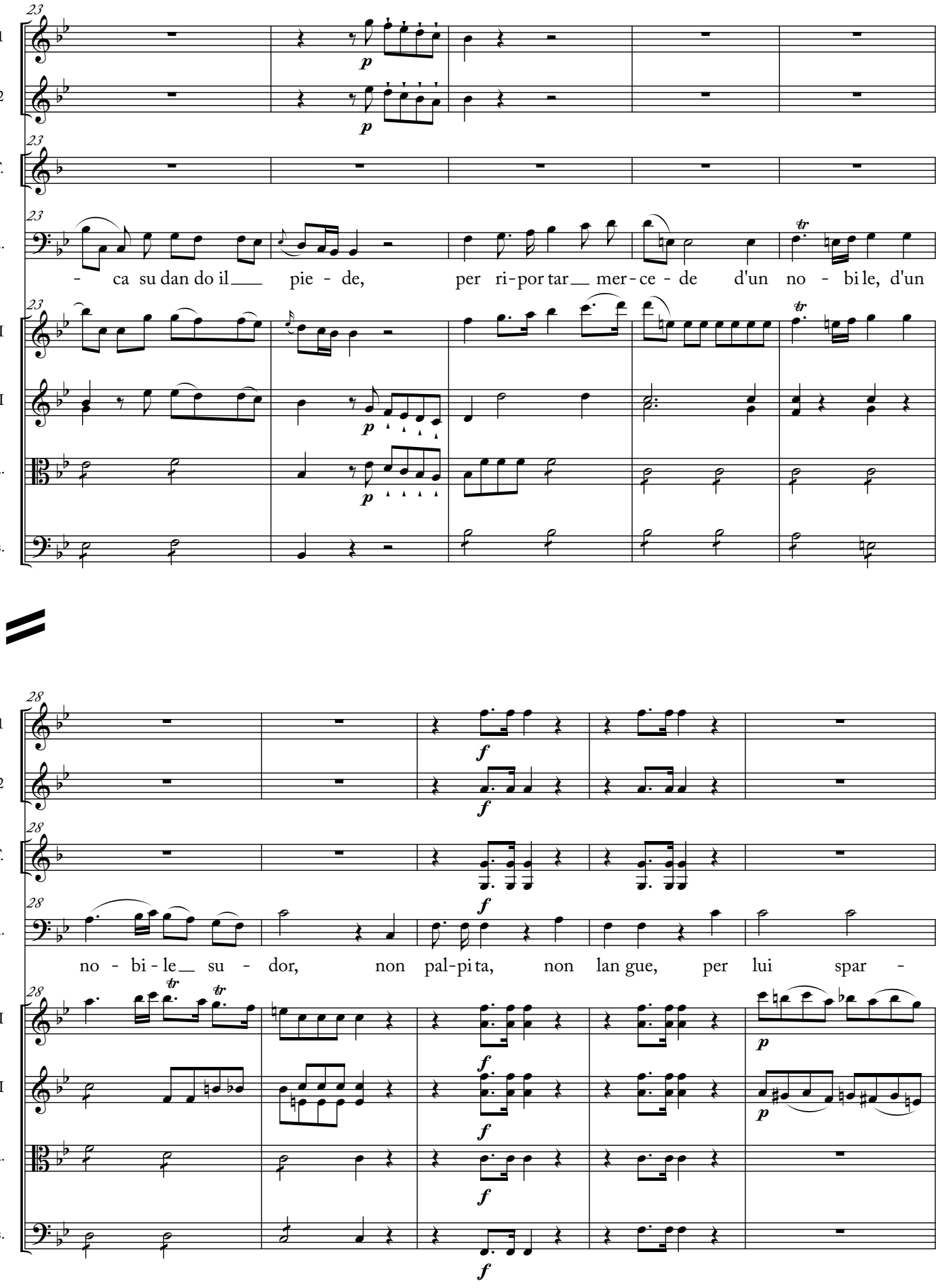

149
Fl.
Ob. 1
Ob. 2
Bsn.
149
En.
ma l'or - ror de' vi - ven - ti è un al - ma in - gra - ta.
149
Vln. I
Vln. II
Vla.
Bs.
f
Segue L'aria

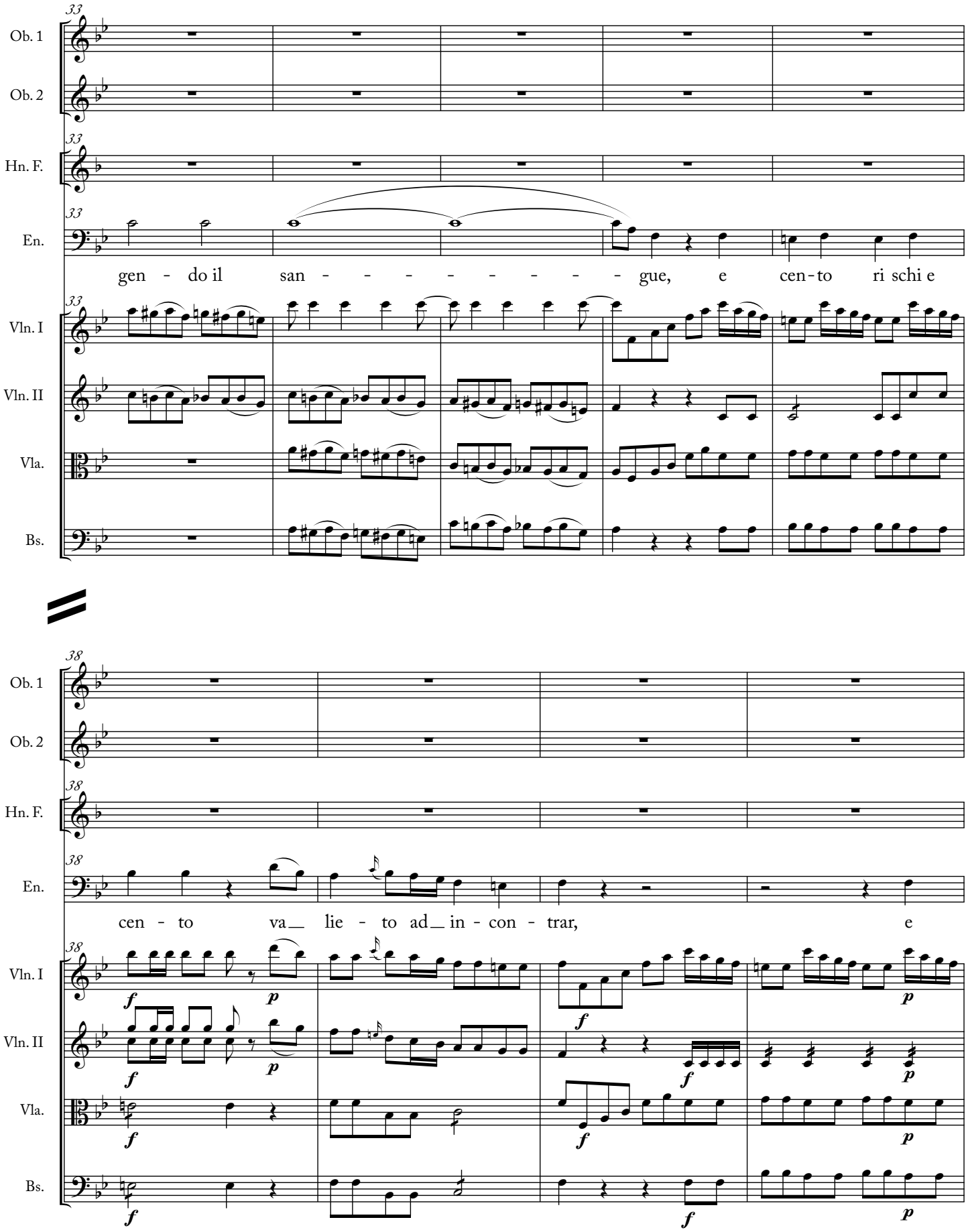
9. Aria 2da

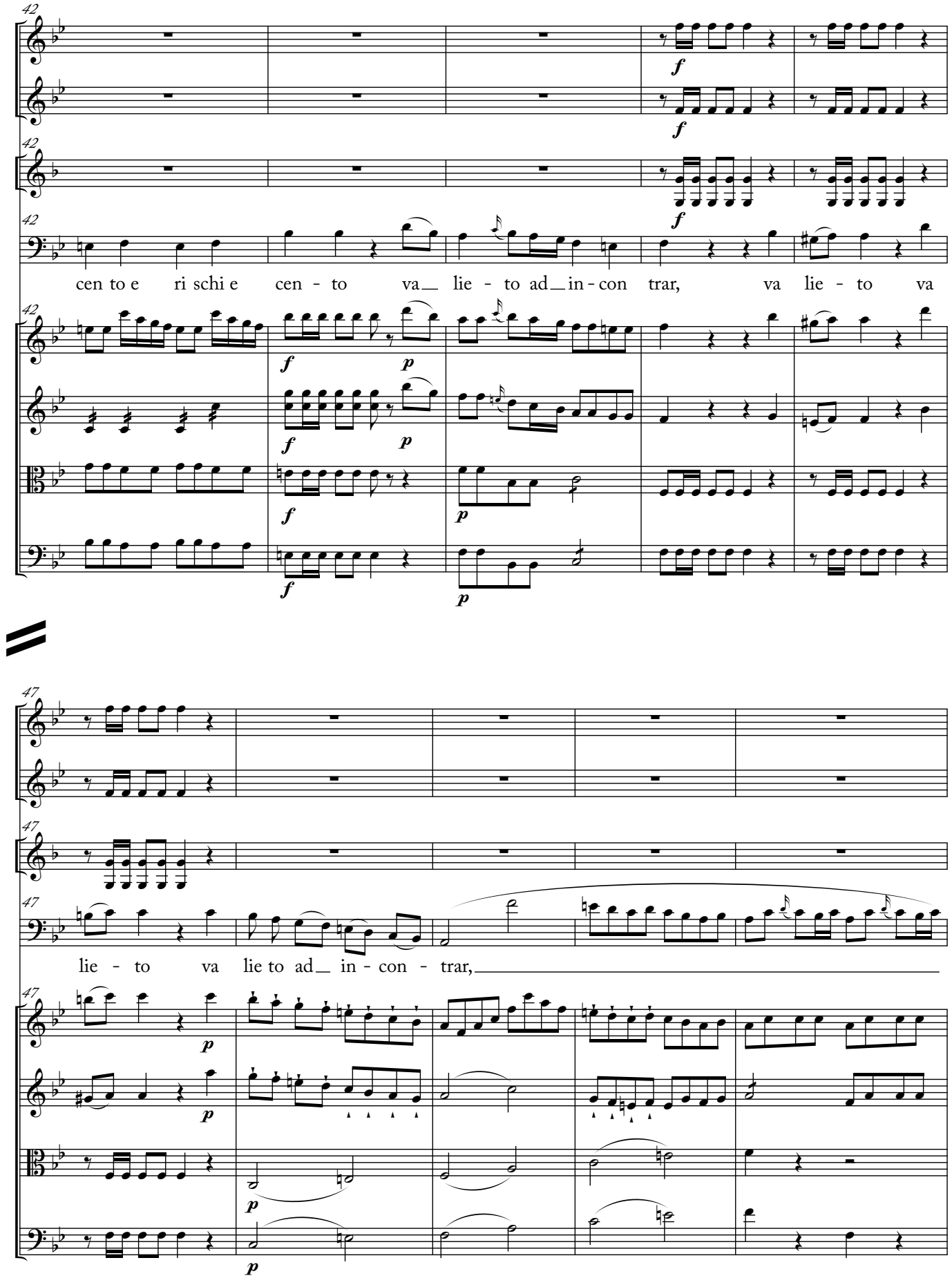
[Allegro]

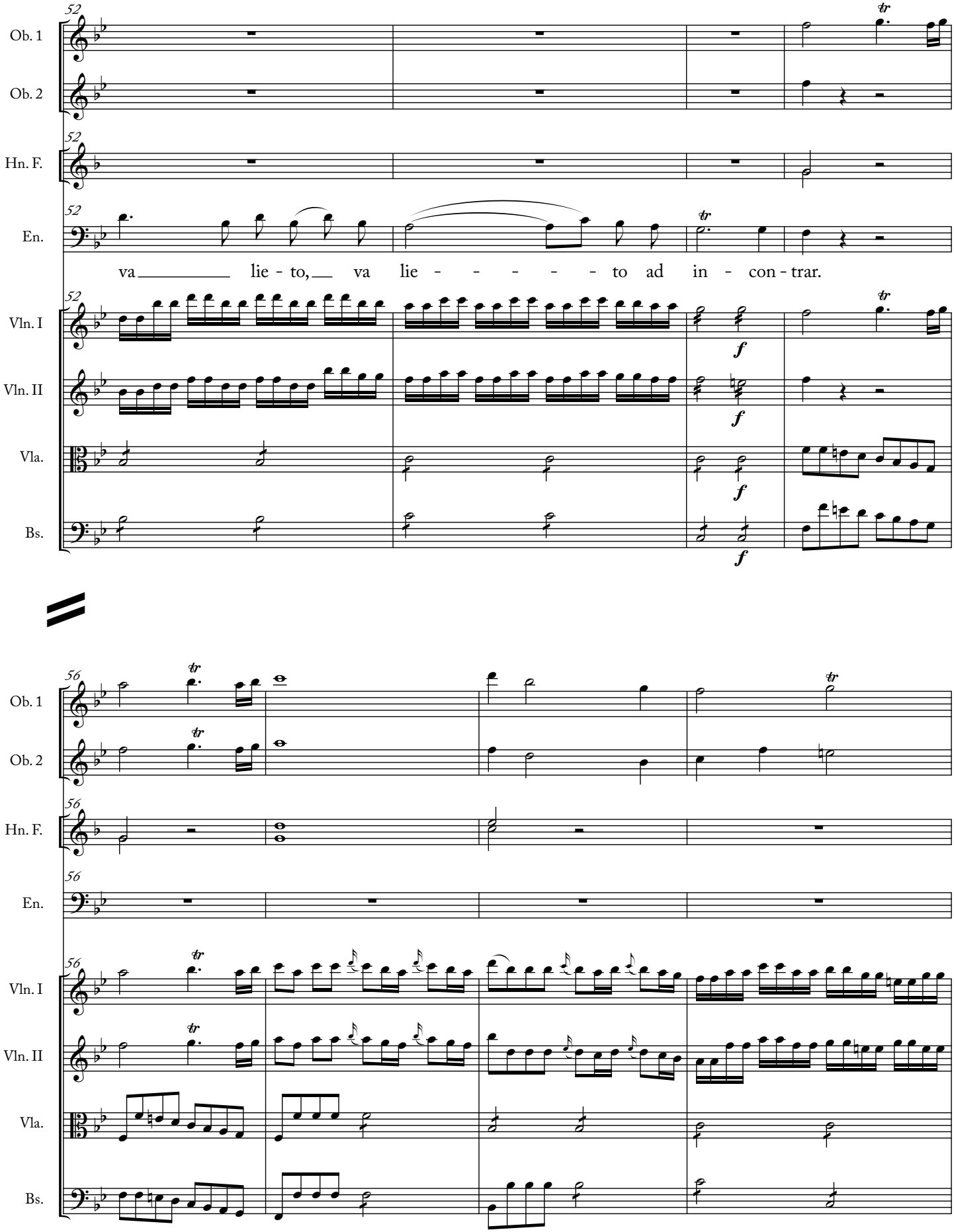


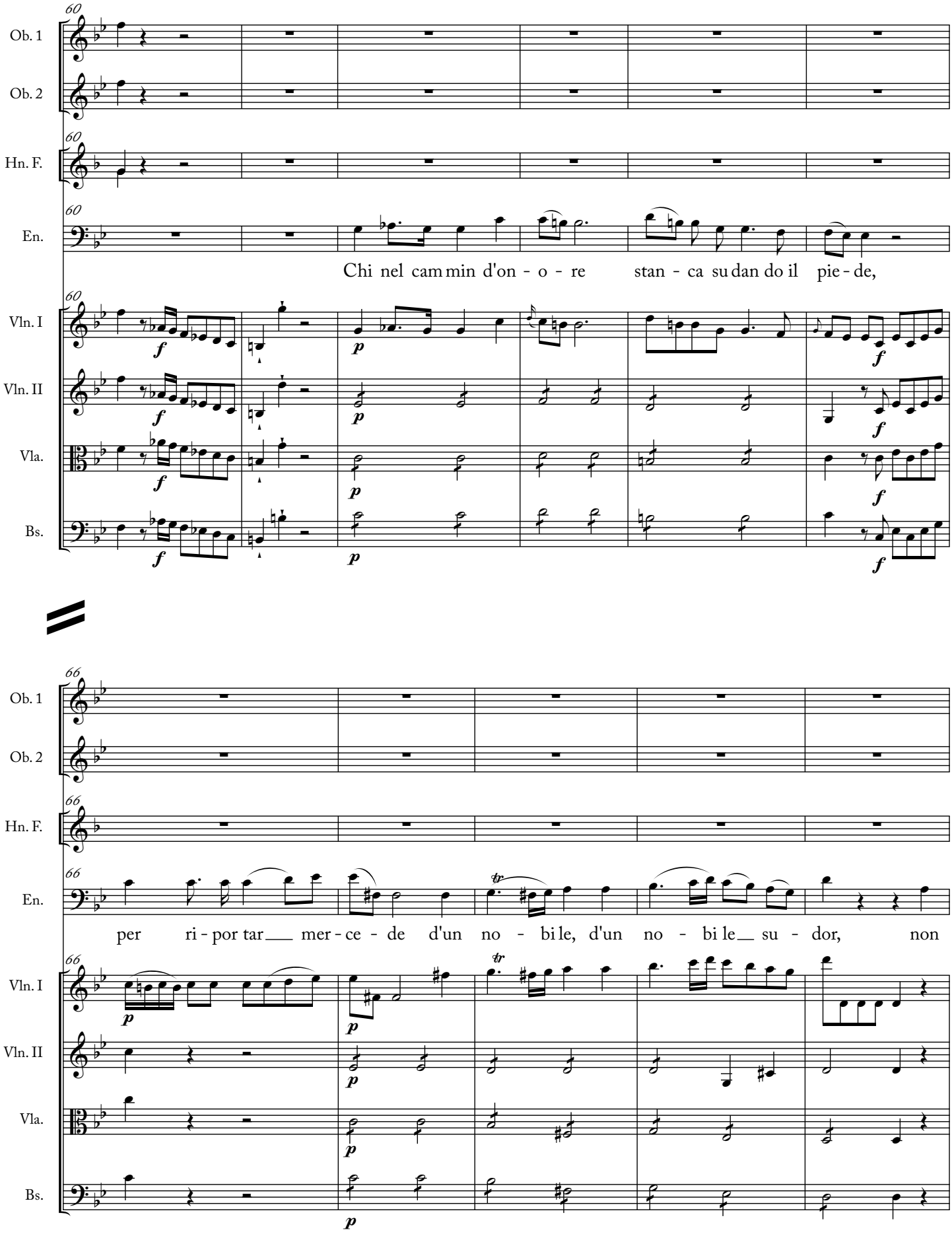

12
Ob. 1
Ob. 2
Hn. F.
En.
Vln. I
Vln. II
Vla.
Bs.
f
Solo
p
17
Chi nel cam min d'on - o - re stan - ca sud an-do il pie - de, stan -

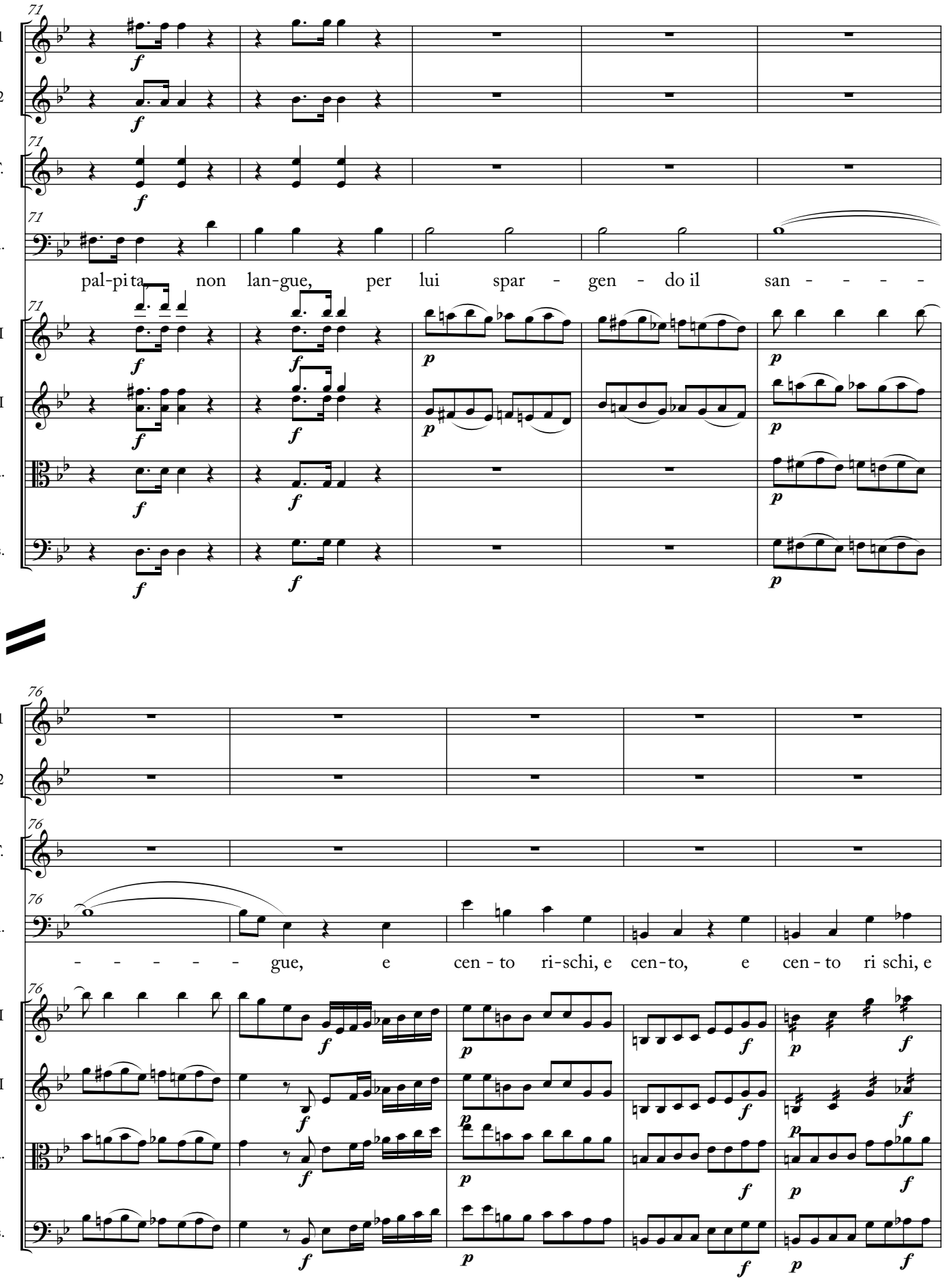

23
Ob. 1
Ob. 2
Hn. F.
En.
Vln. I
Vln. II
Vla.
Bs.
p
tr
- ca su dan do il pie - de, per ri-por tar mer-ce - de d'un no - bi le, d'un
28
f
tr
no - bi - le su - dor, non pal-pi ta, non lan gue, per lui spar -

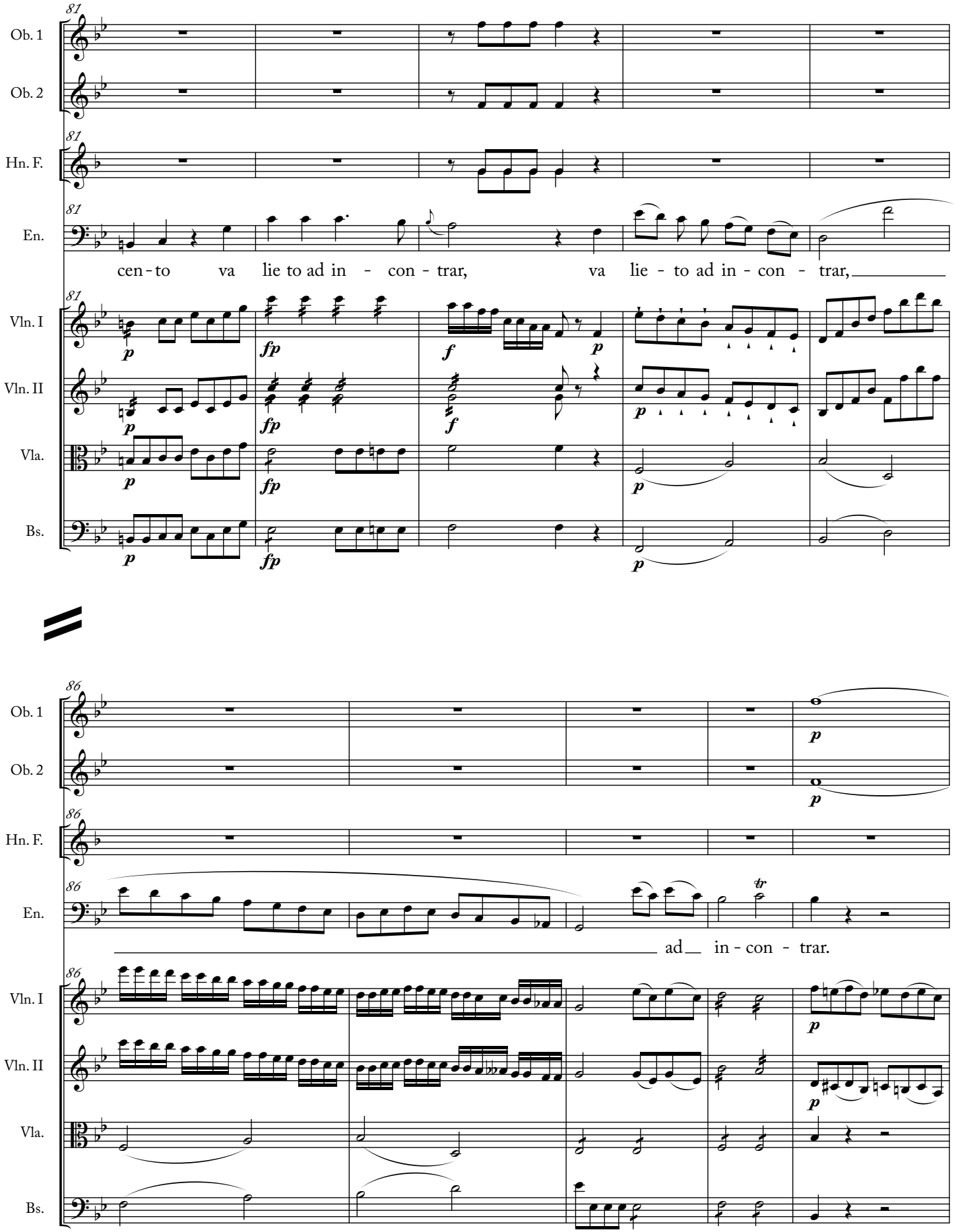

33
Ob. 1
Ob. 2
Hn. F.
En.
gen - do il san - - - - - - - - - gue, e cen - to ri schi e
Vln. I
Vln. II
Vla.
Bs.
38
cen - to va_ lie - to ad_ in - con - trar, e
f
p

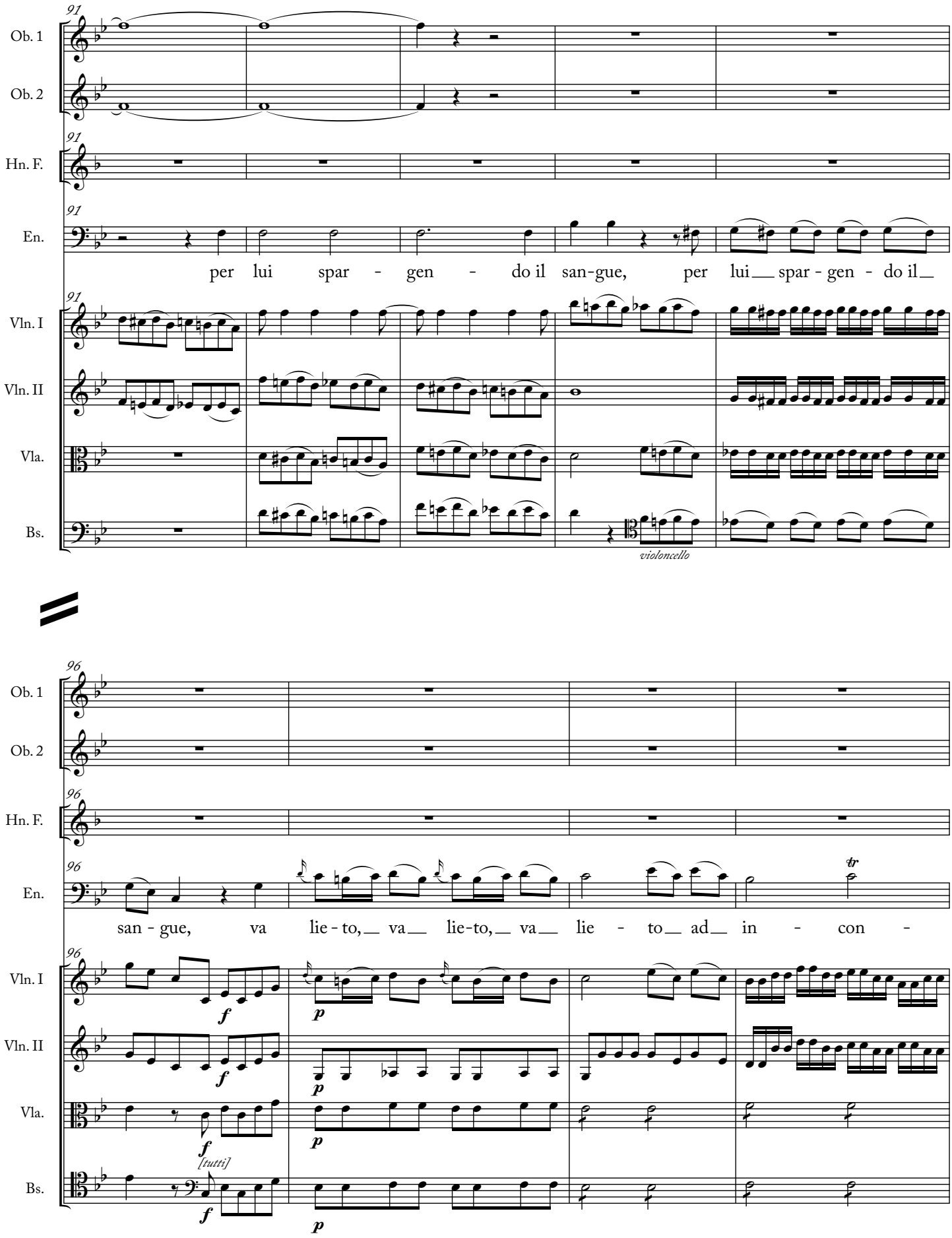

42
Ob. 1
Ob. 2
Hn. F.
En.
Vln. I
Vln. II
Vla.
Bs.
f
p
cen to e ri schi e cen - to va lie - to ad in - con trar, va lie - to va
47
lie - to va lie to ad in - con - trar,

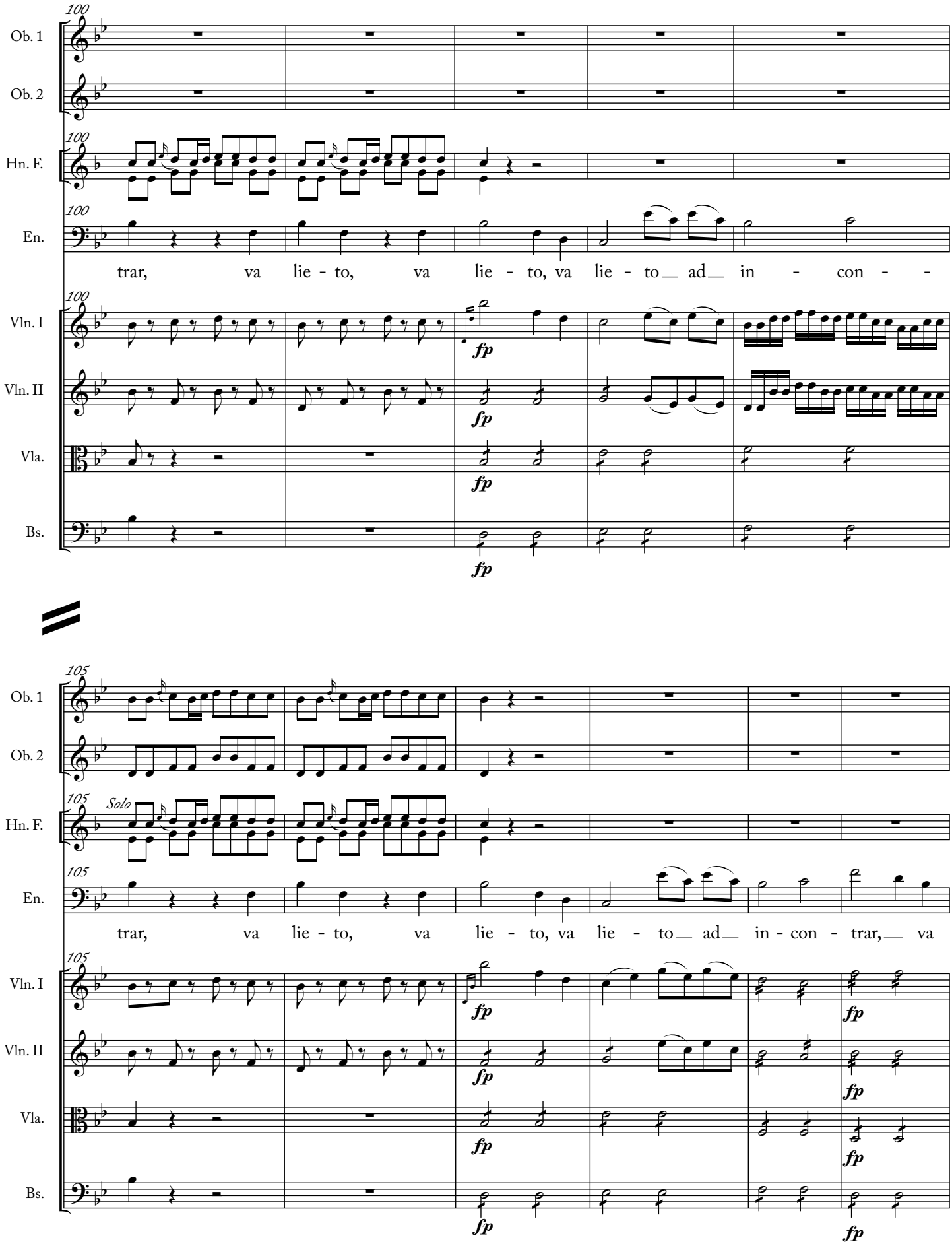

52
Ob. 1
Ob. 2
Hn. F.
En.
va lie - to, va lie - - - - - - to ad in - con - trar.
Vln. I
Vln. II
Vla.
Bs.
f
56

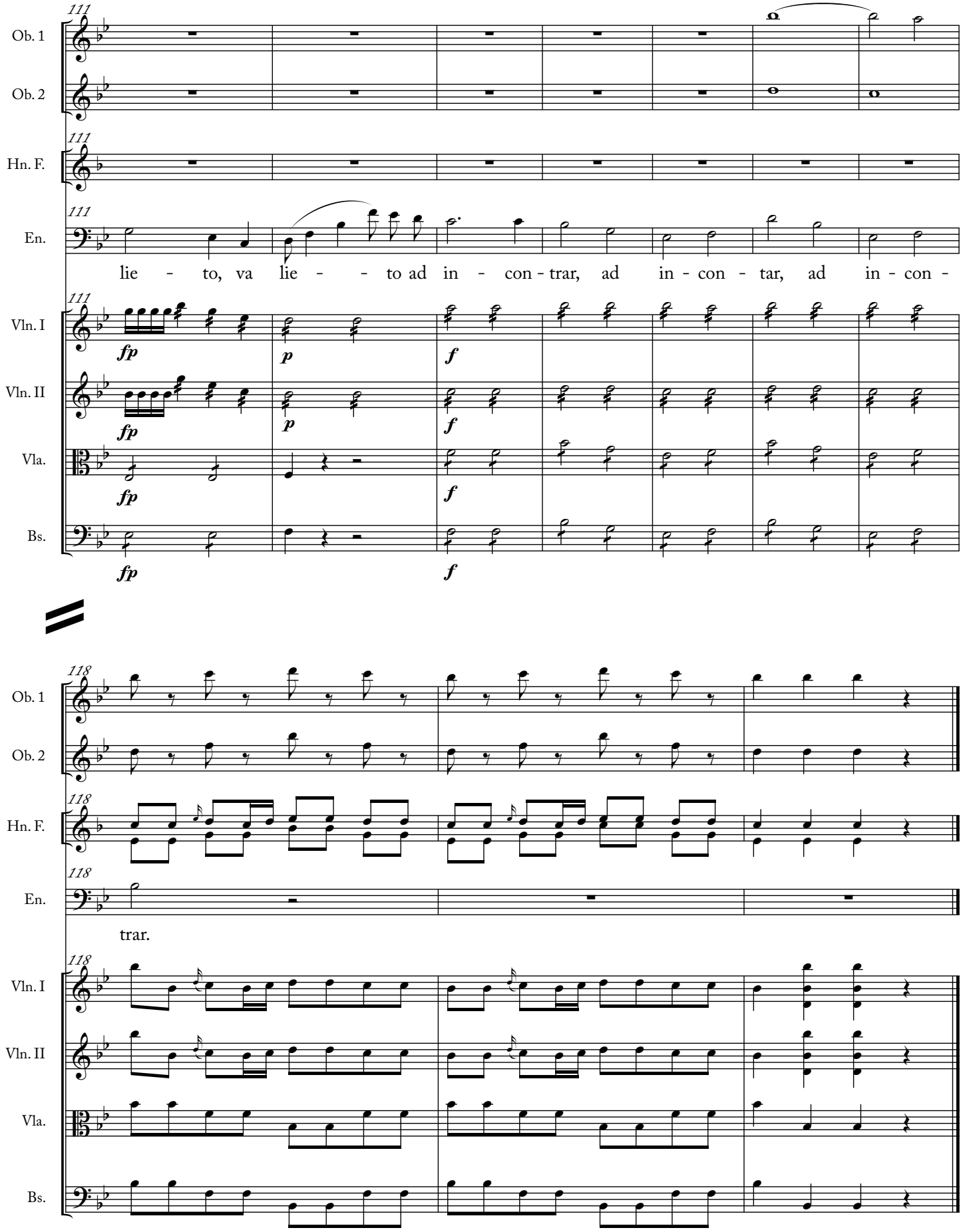

60
Ob. 1
Ob. 2
Hn. F.
En.
Chi nel cam min d'on - o - re stan - ca su dan do il pie - de,
Vln. I
Vln. II
Vla.
Bs.
66
per ri - por tar mer - ce - de d'un no - bi le, d'un no - bi le su - dor, non


71
Ob. 1
Ob. 2
Hn. F.
En.
pal-pi ta non lan-gue, per lui spar - gen - do il san - - - - -
Vln. I
Vln. II
Vla.
Bs.
76
- - - - - - gue, e cen - to ri-schi, e cen-to, e cen - to ri schi, e

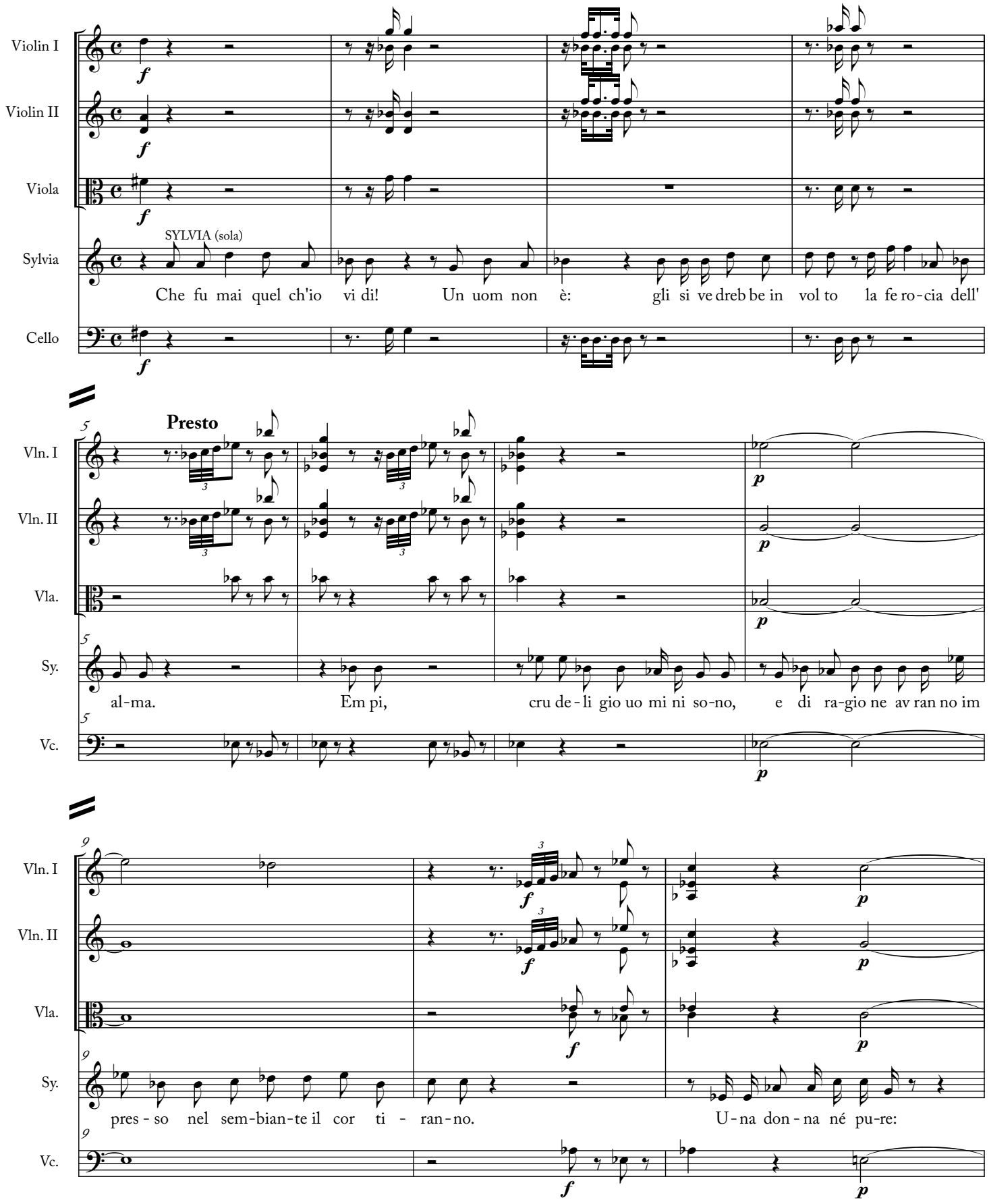

81
Ob. 1
Ob. 2
Hn. F.
En.
cen - to va lie to ad in - con - trar, va lie - to ad in - con - trar,
Vln. I
Vln. II
Vla.
Bs.
p
fp
f
86
ad in - con - trar.
tr


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
san - gue, va lie - to, va lie-to, va lie - to ad in - con -
tr
f
p
[tutti]

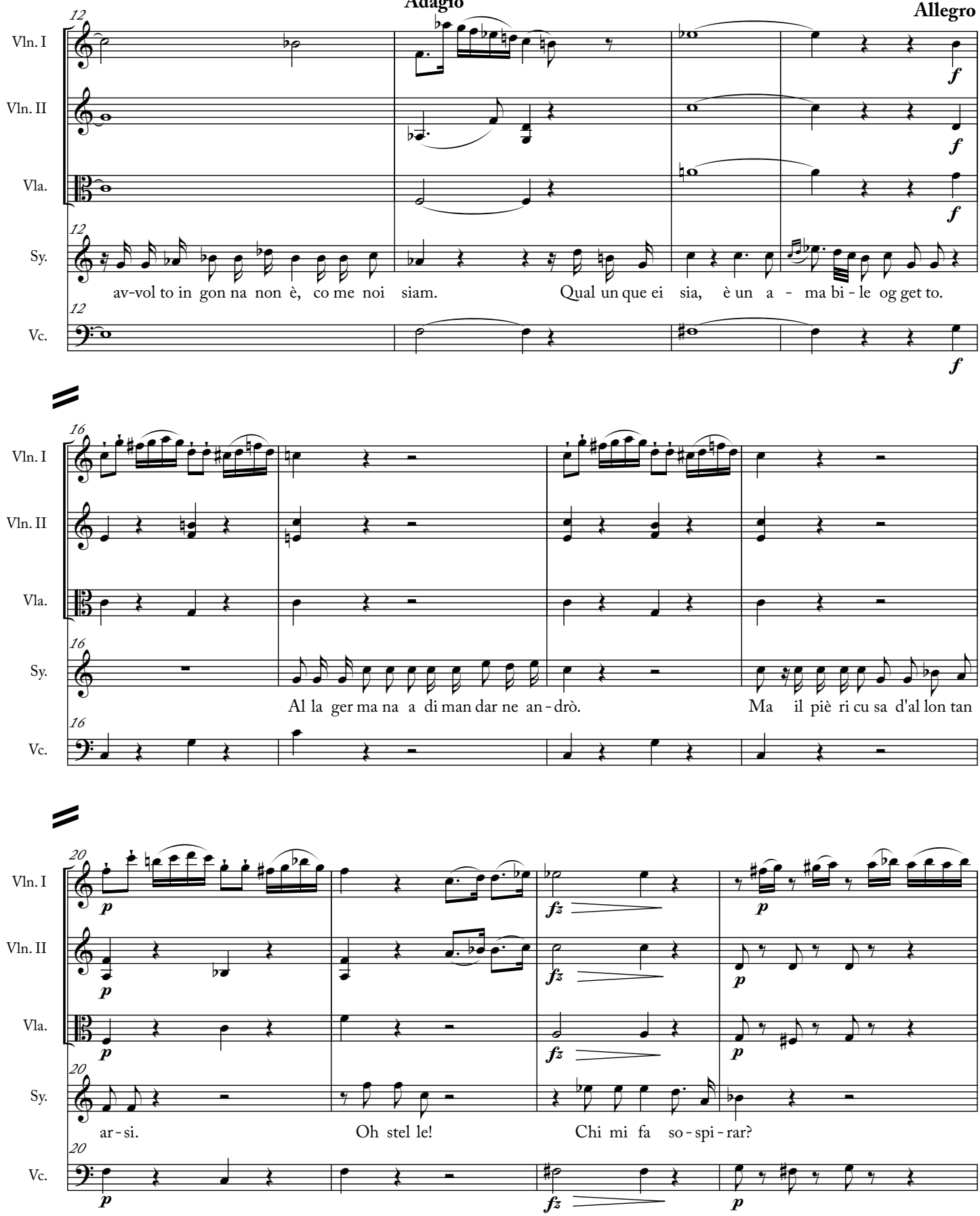

100
Ob. 1
Ob. 2
Hn. F.
En.
trar, va lie - to, va lie - to, va lie - to__ ad__ in - con - -
Vln. I
Vln. II
Vla.
Bs.
fp
105
Solo
trar, va lie - to, va lie - to, va lie - to__ ad__ in - con - trar,__ va

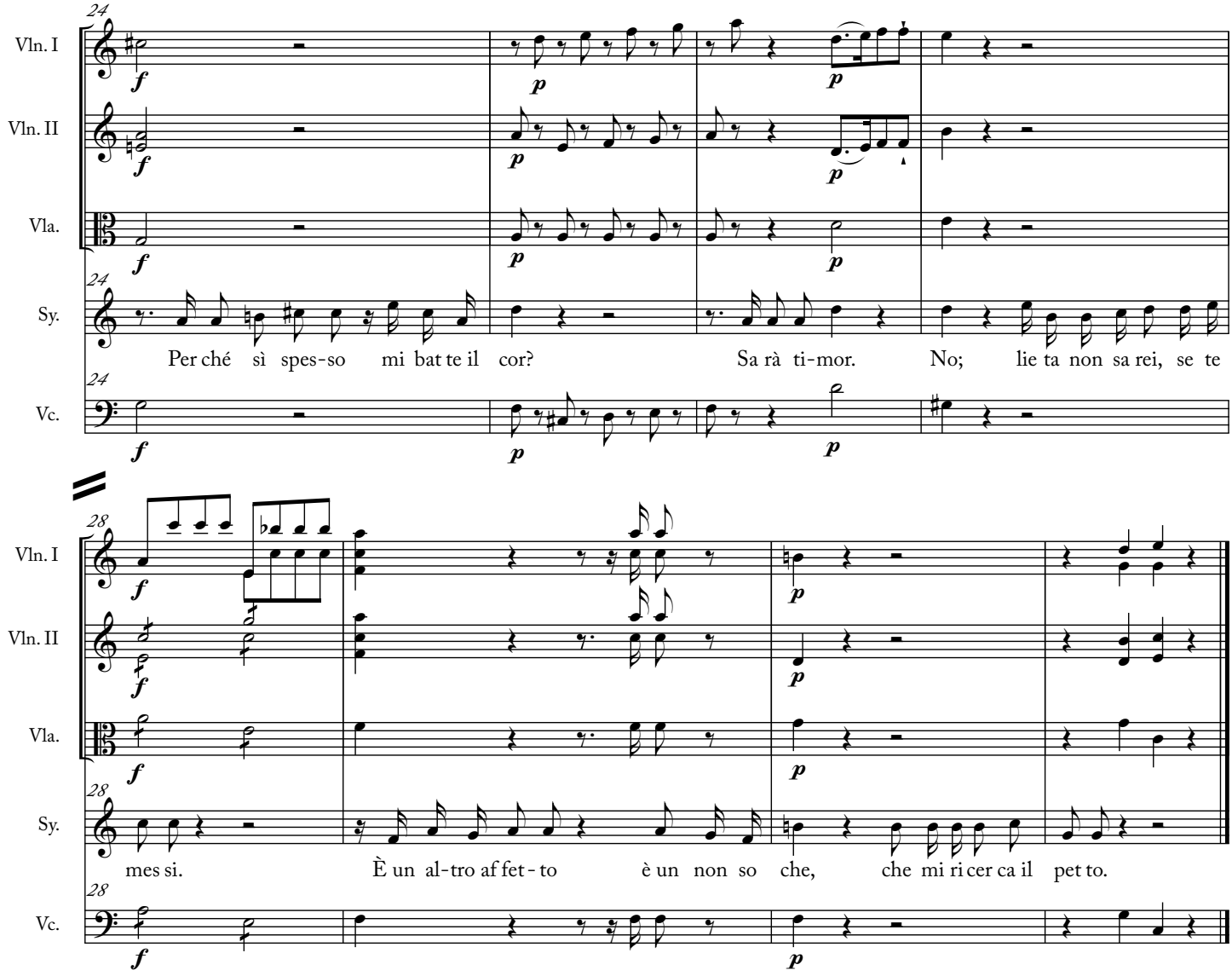

111
Ob. 1
Ob. 2
Hn. F.
En.
lie - to, va lie - - to ad in - con - trar, ad in - con - tar, ad in - con -
Vln. I
Vln. II
Vla.
Bs.
fp
p
f
118
trar.

10. Scena Sesta

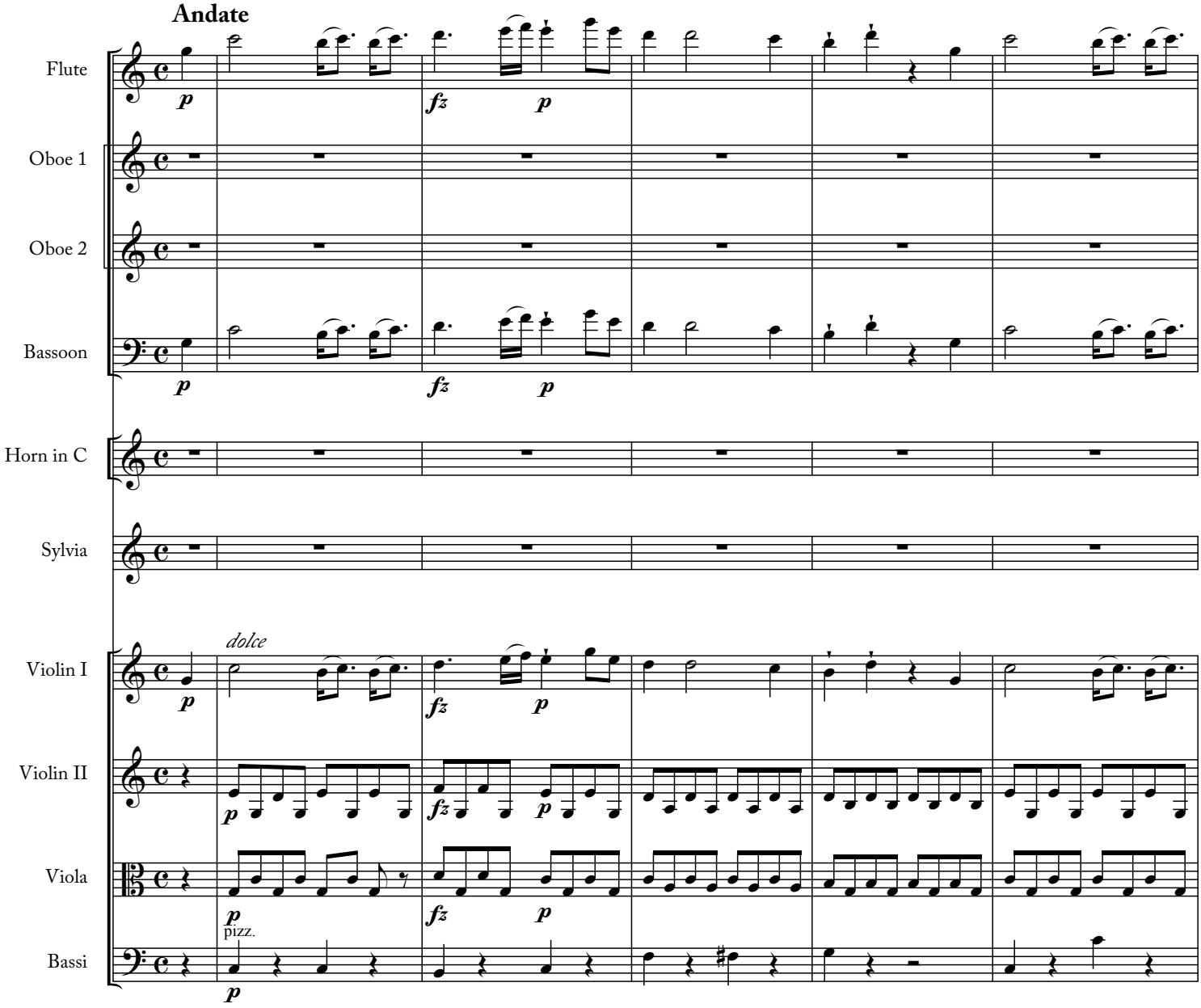


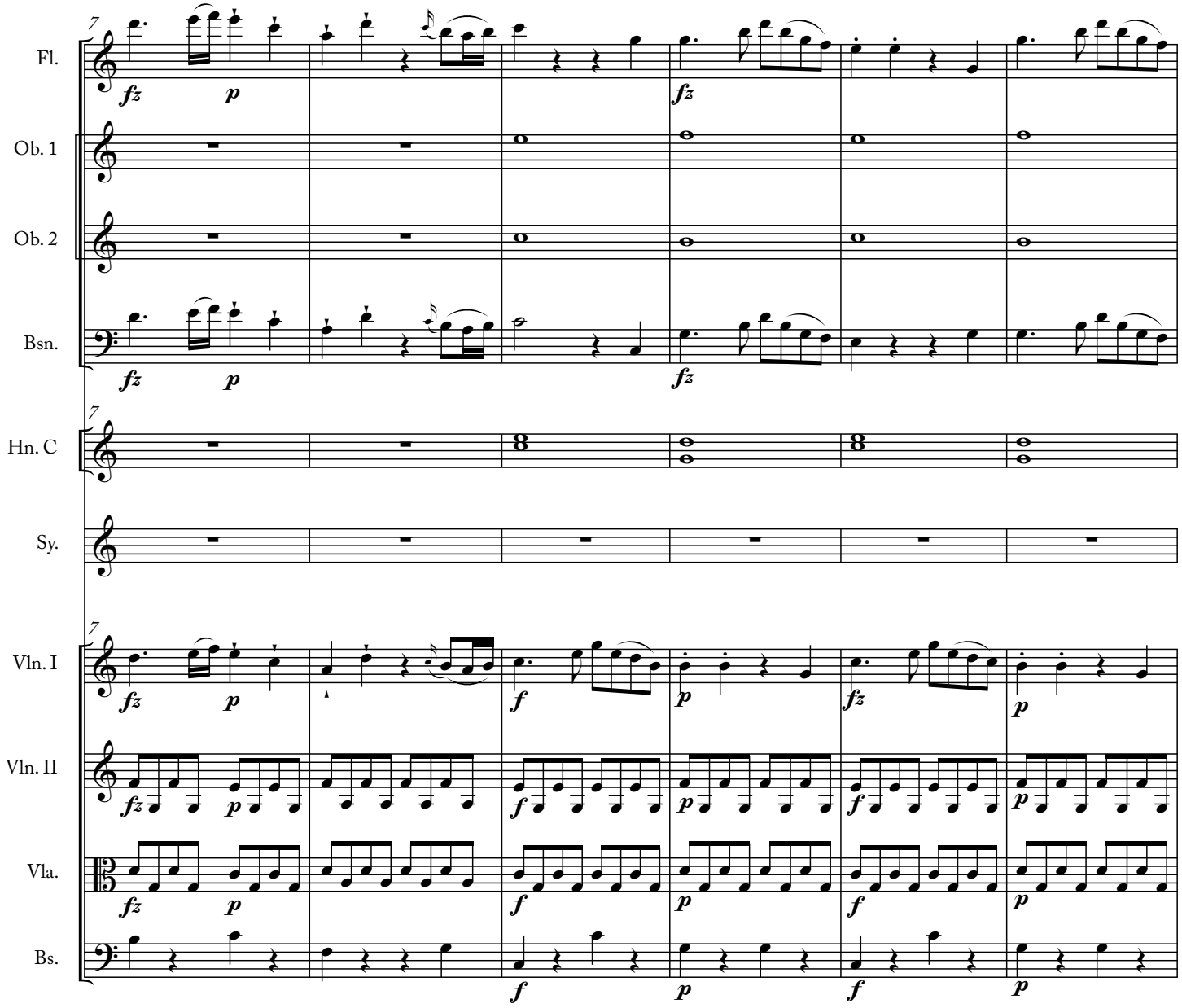
Adagio **Allegro**

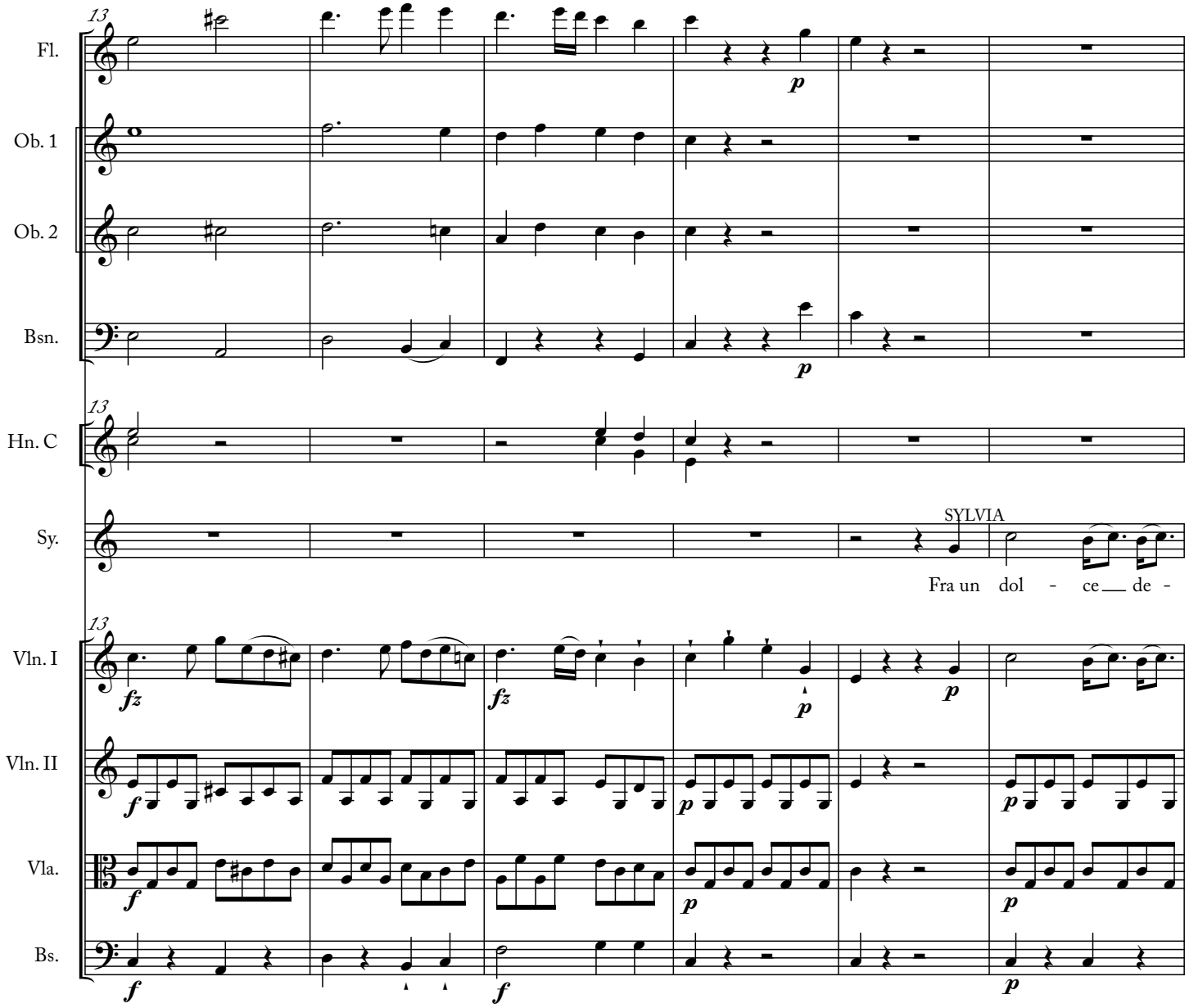


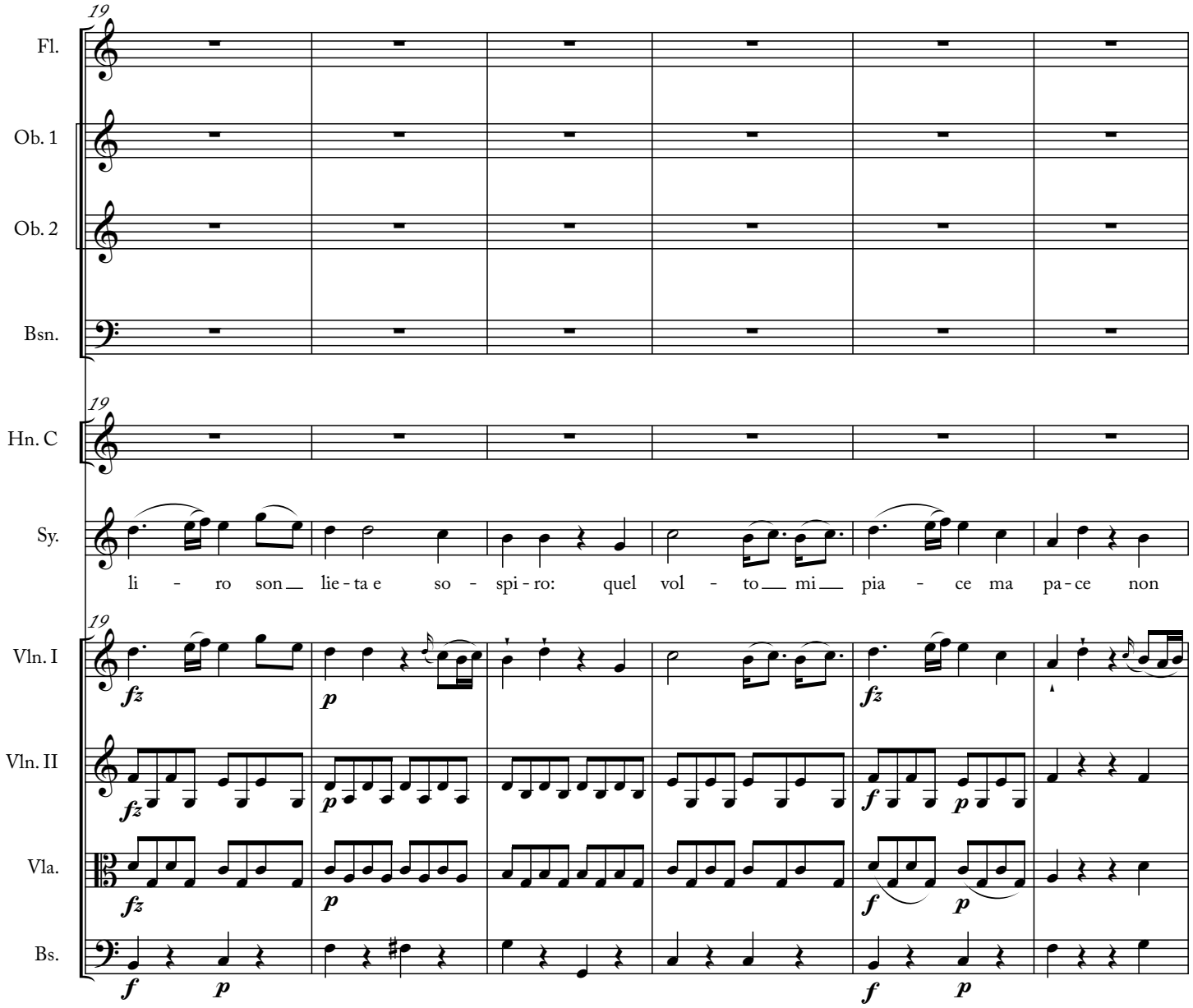

24
Vln. I
Vln. II
Vla.
Sy.
Vc.
Per ché sì spes-so mi bat te il cor?
Sa rà ti-mor.
No; lie ta non sa rei, se te
28
mes si.
È un al-tro af fet - to
è un non so
che,
che mi ri cer ca il pet to.

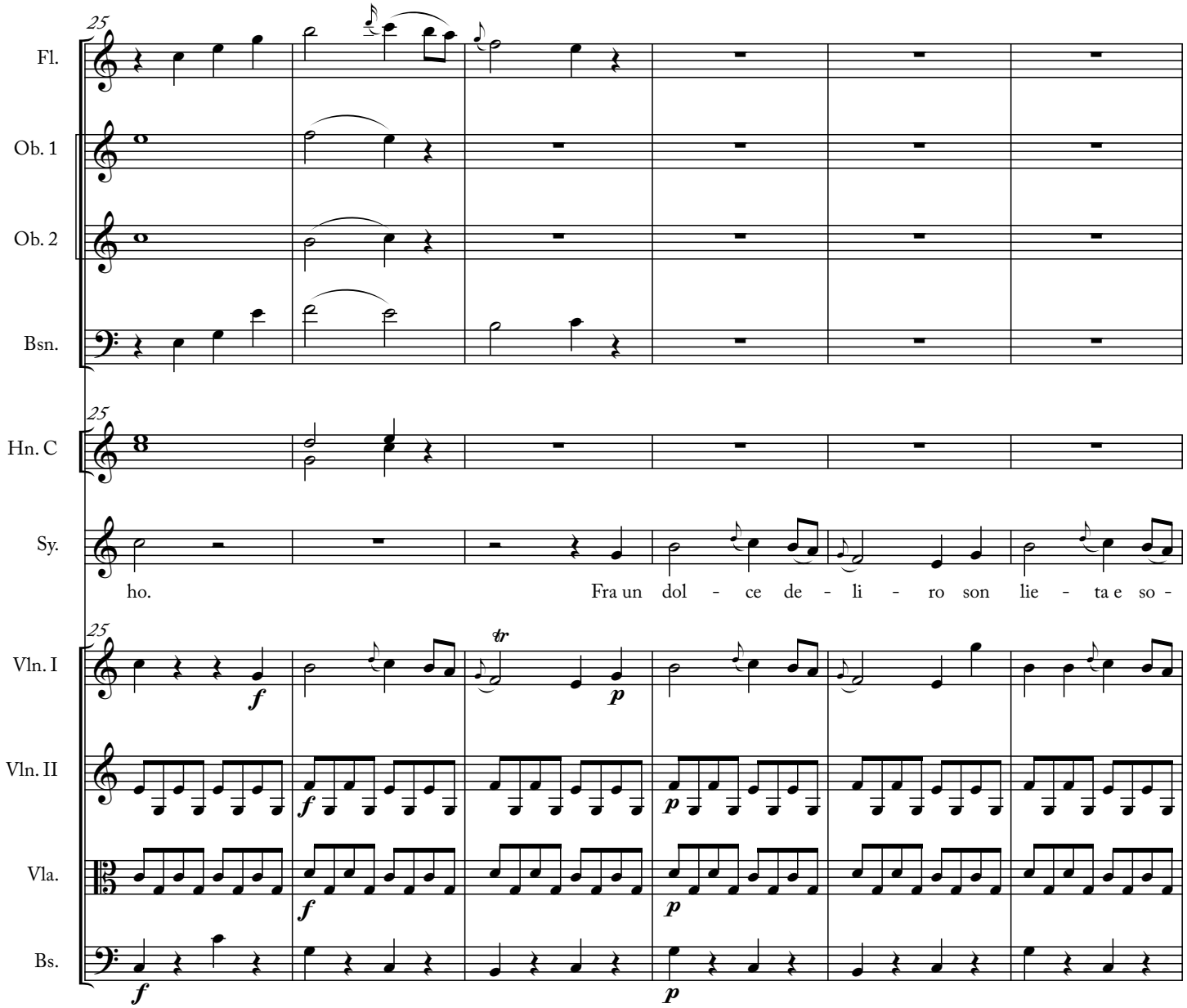
11. Aria 3

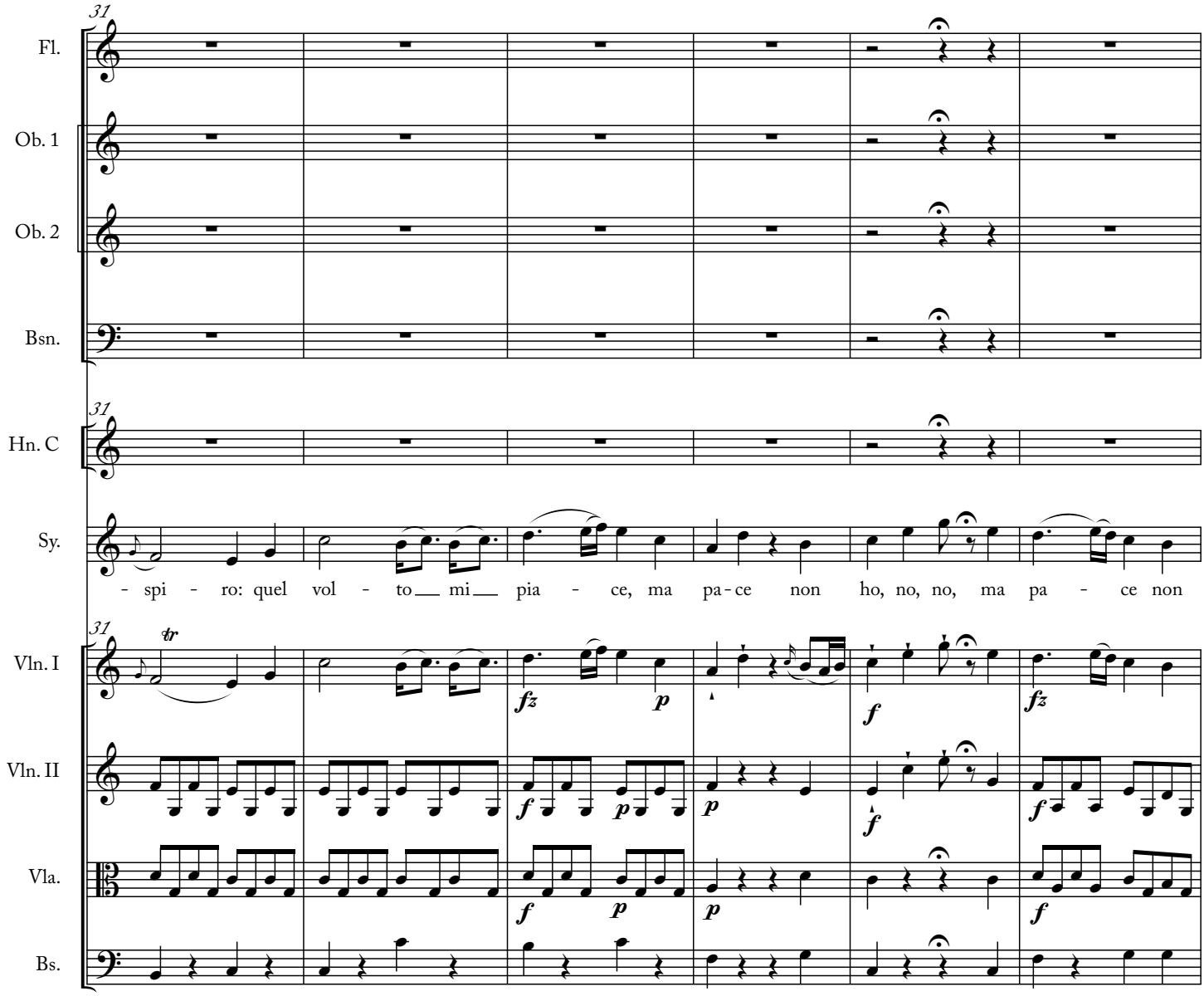

Andate
Flute
Oboe 1
Oboe 2
Bassoon
Horn in C
Sylvia
Violin I
Violin II
Viola
Bassi
dolce
pizz.

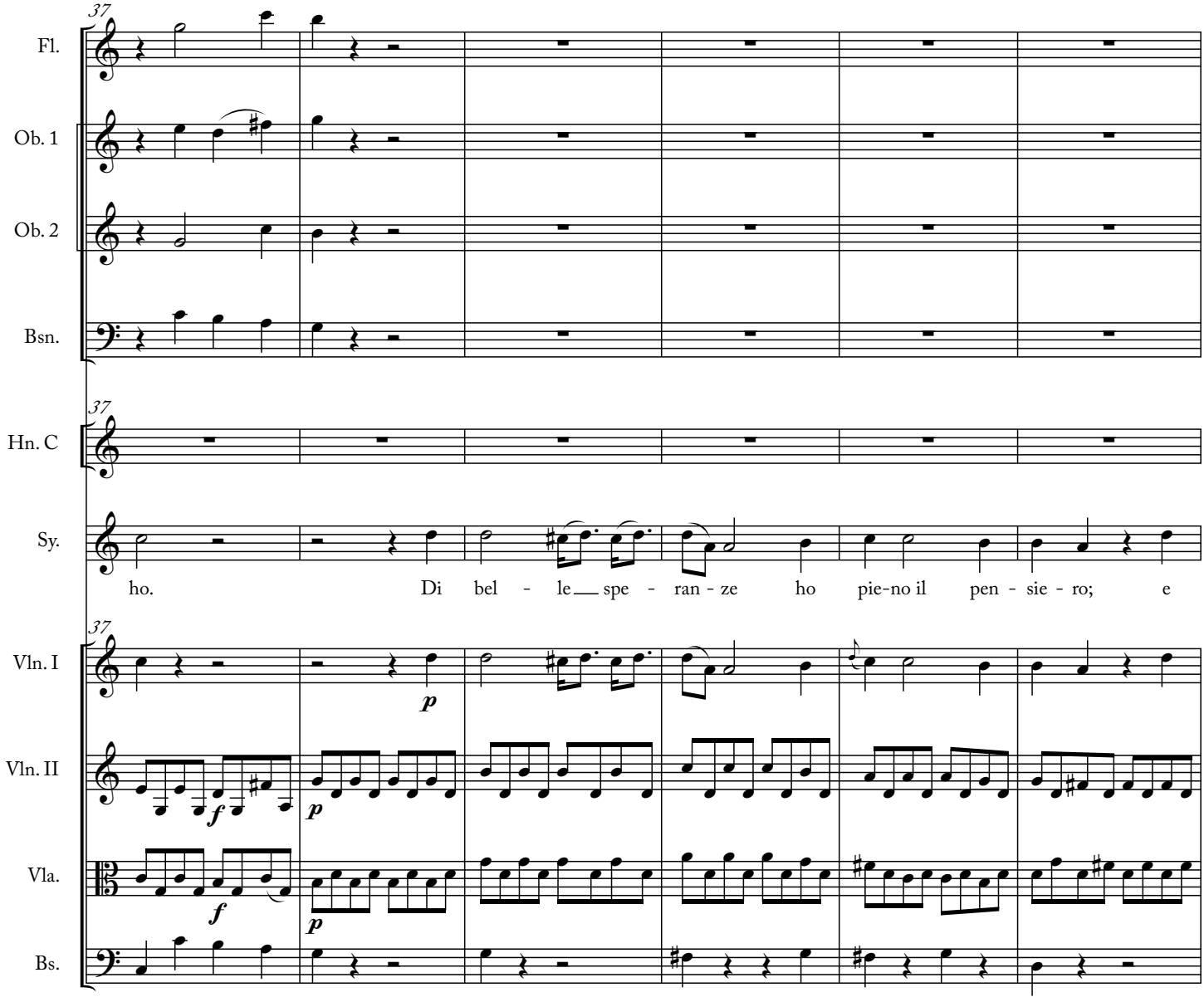

7
Fl.
Ob. 1
Ob. 2
Bsn.
7
Hn. C
Sy.
7
Vln. I
Vln. II
Vla.
Bs.

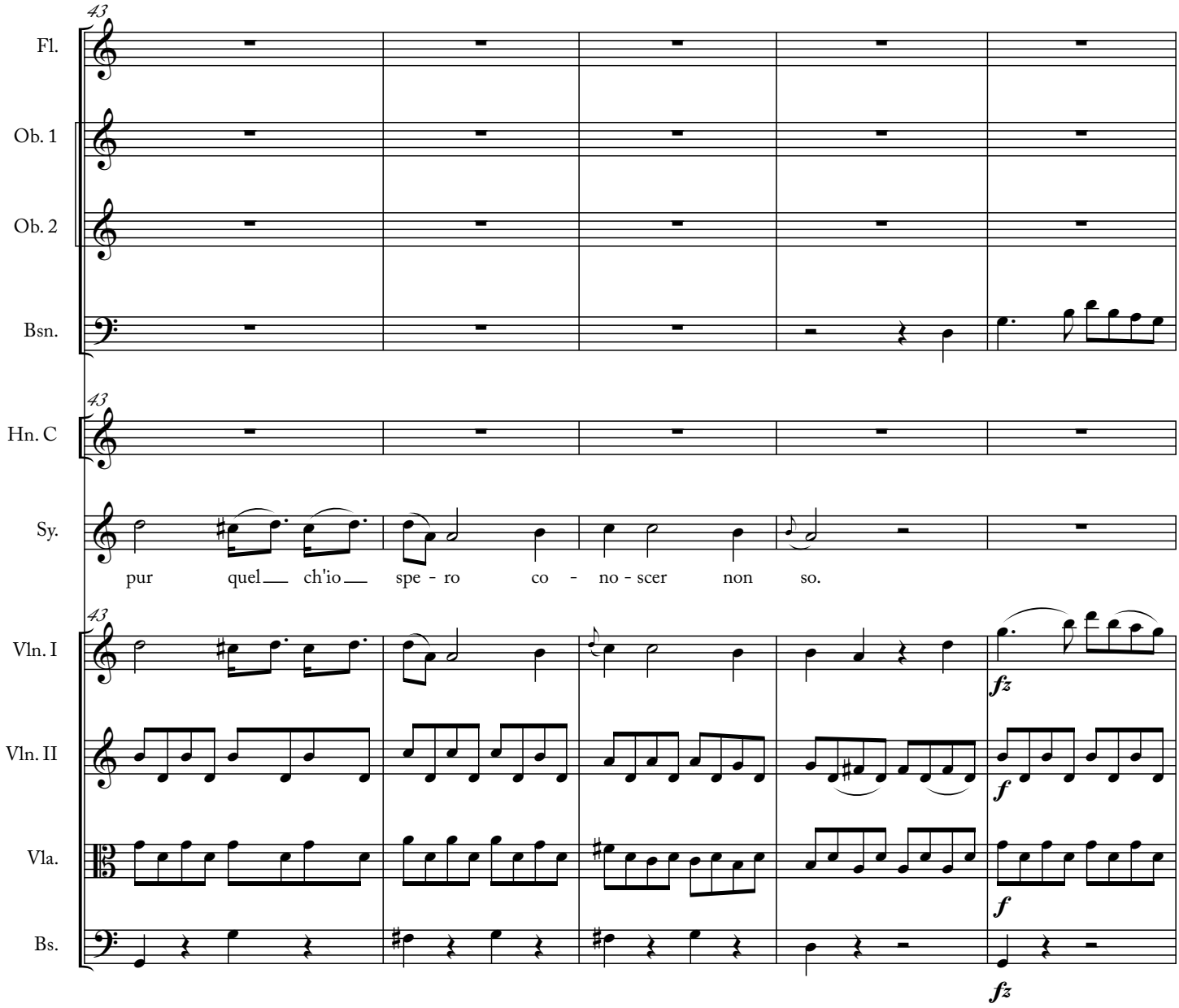

13
Fl.
Ob. 1
Ob. 2
Bsn.
13
Hn. C
Sy.
SYLVIA
Fra un dol - ce de -
13
Vln. I
Vln. II
Vla.
Bs.

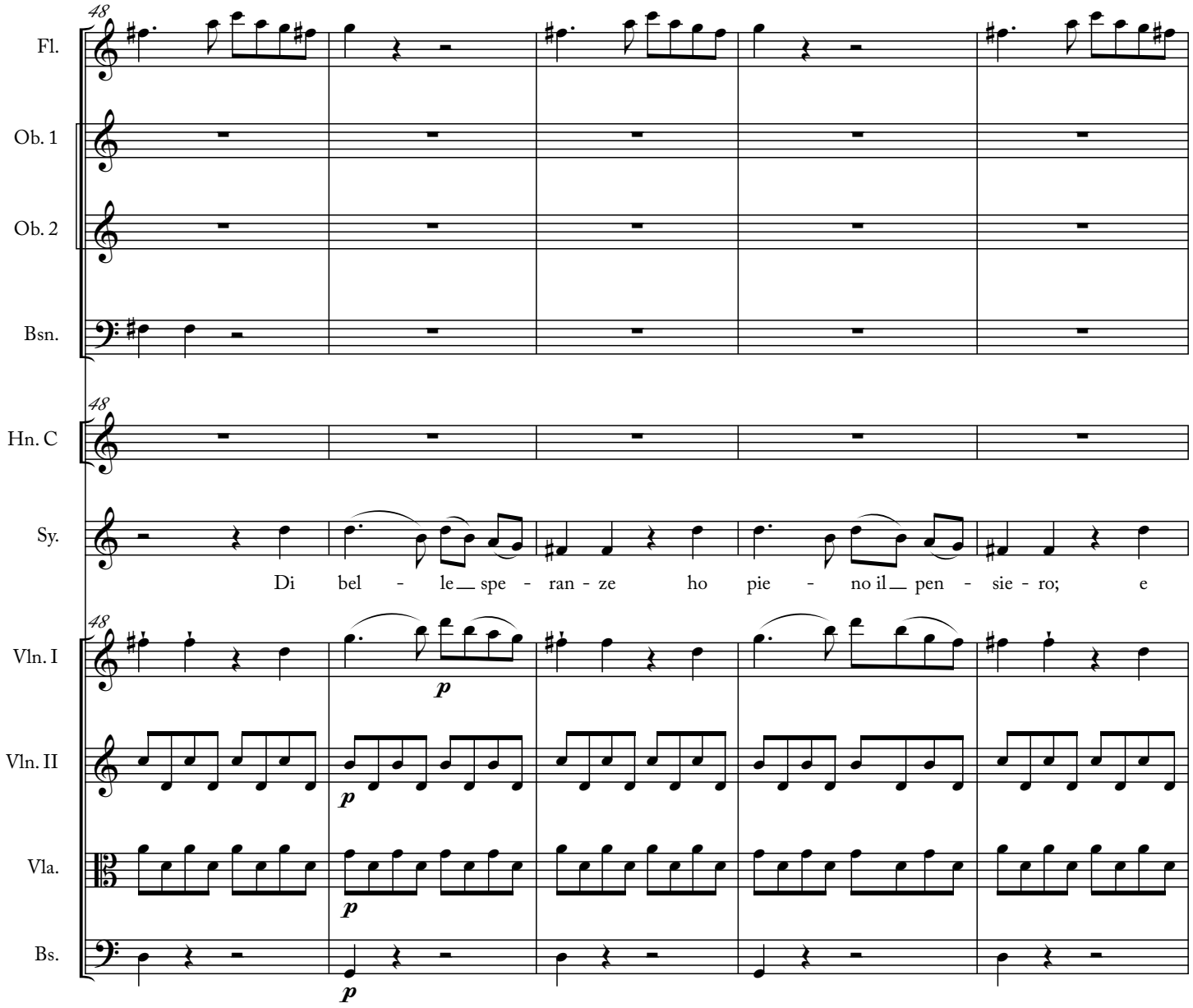

19
Fl.
Ob. 1
Ob. 2
Bsn.
19
Hn. C
Sy.
li - ro son lie - ta e so - spi - ro: quel vol - to mi pia - ce ma pa - ce non
19
Vln. I
Vln. II
Vla.
Bs.

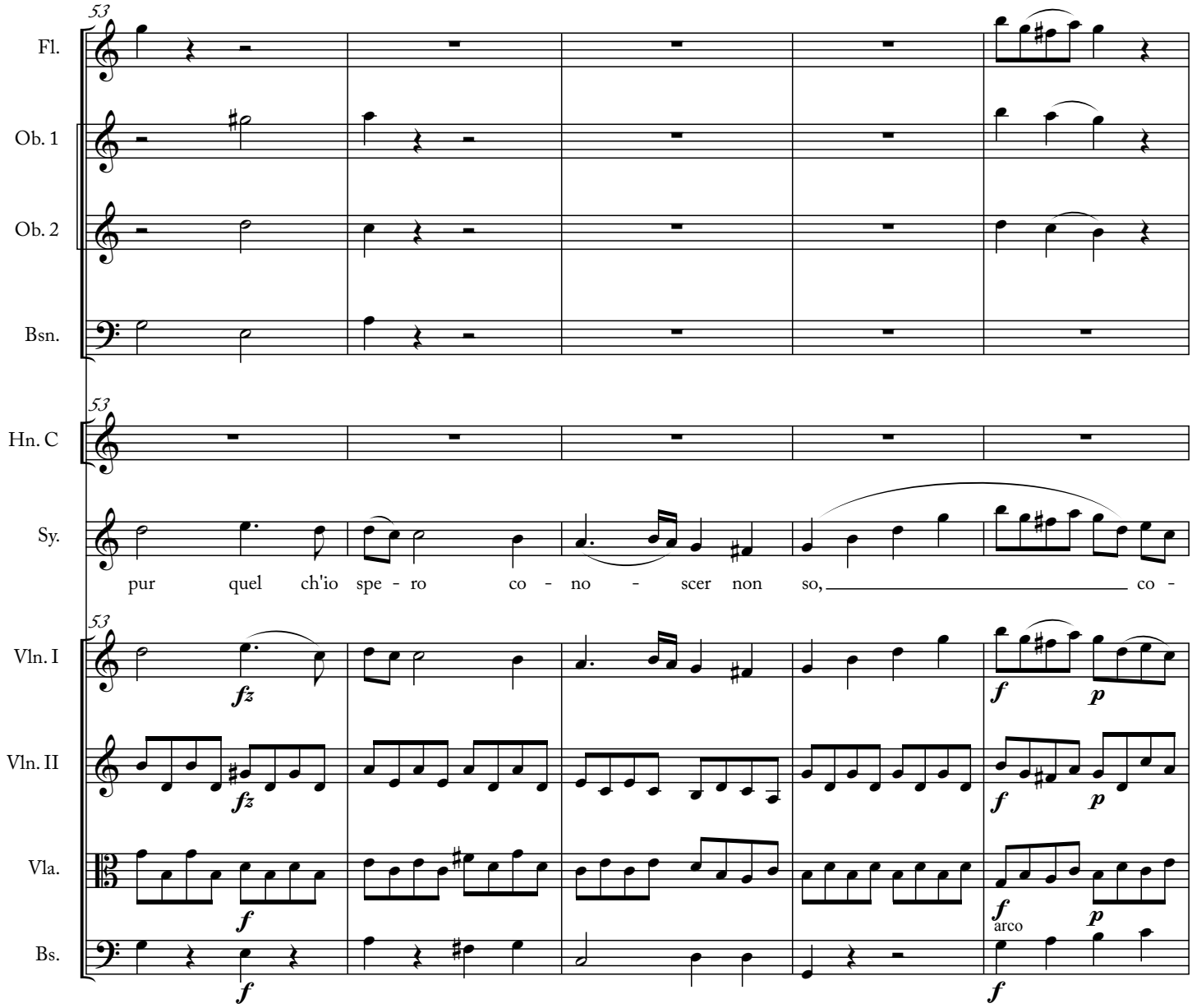

25
Fl.
Ob. 1
Ob. 2
Bsn.
25
Hn. C
Sy.
ho.
Fra un dol - ce de - li - ro son lie - ta e so -
25
Vln. I
Vln. II
Vla.
Bs.
f
p
tr

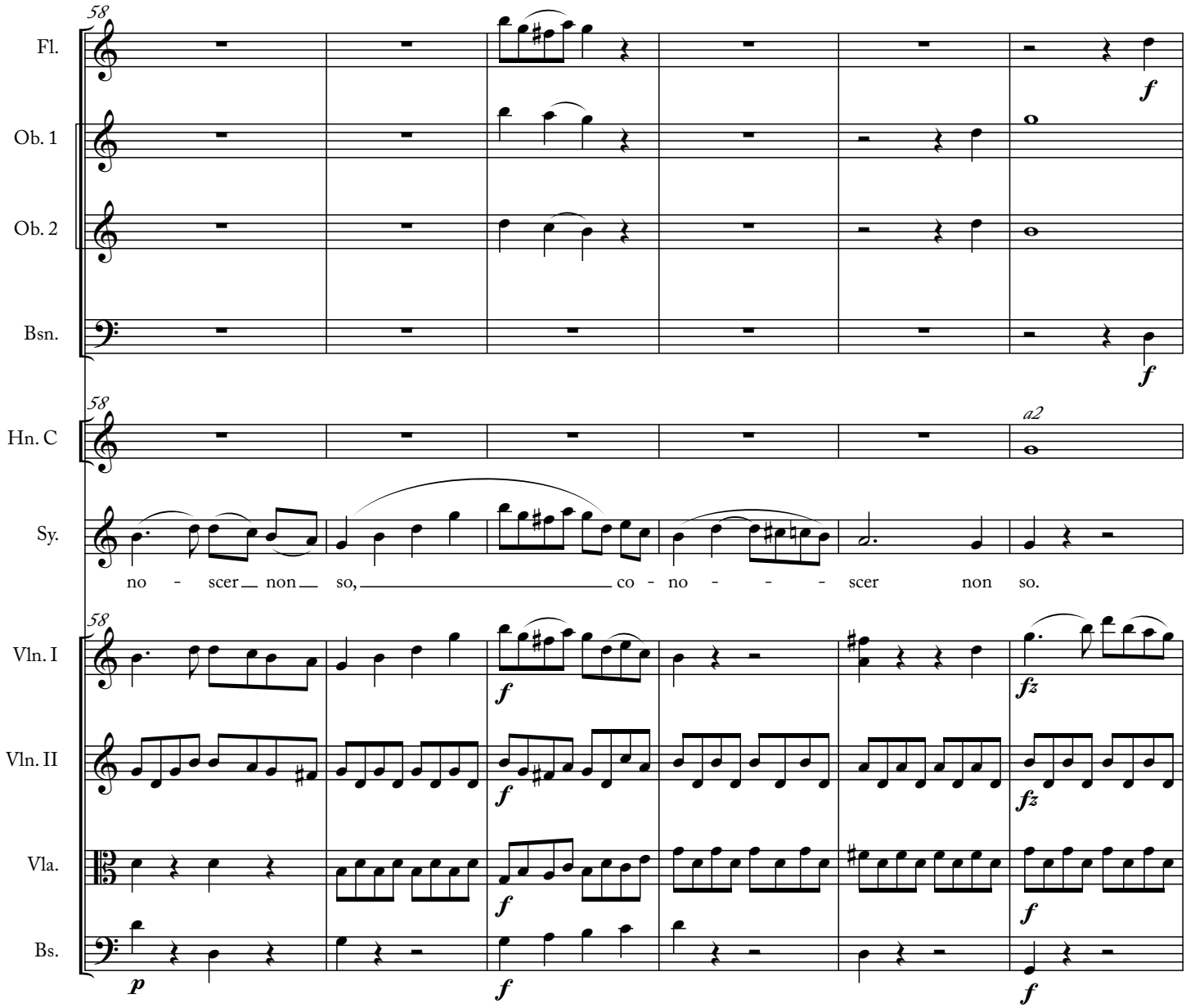

31
Fl.
Ob. 1
Ob. 2
Bsn.
31
Hn. C
Sy.
- spi - ro: quel vol - to mi pia - ce, ma pa - ce non ho, no, no, ma pa - ce non
31
tr
Vln. I
Vln. II
Vla.
Bs.
fz
p
f
fz
f
p
f
p
f
p
f
p
f
p
f

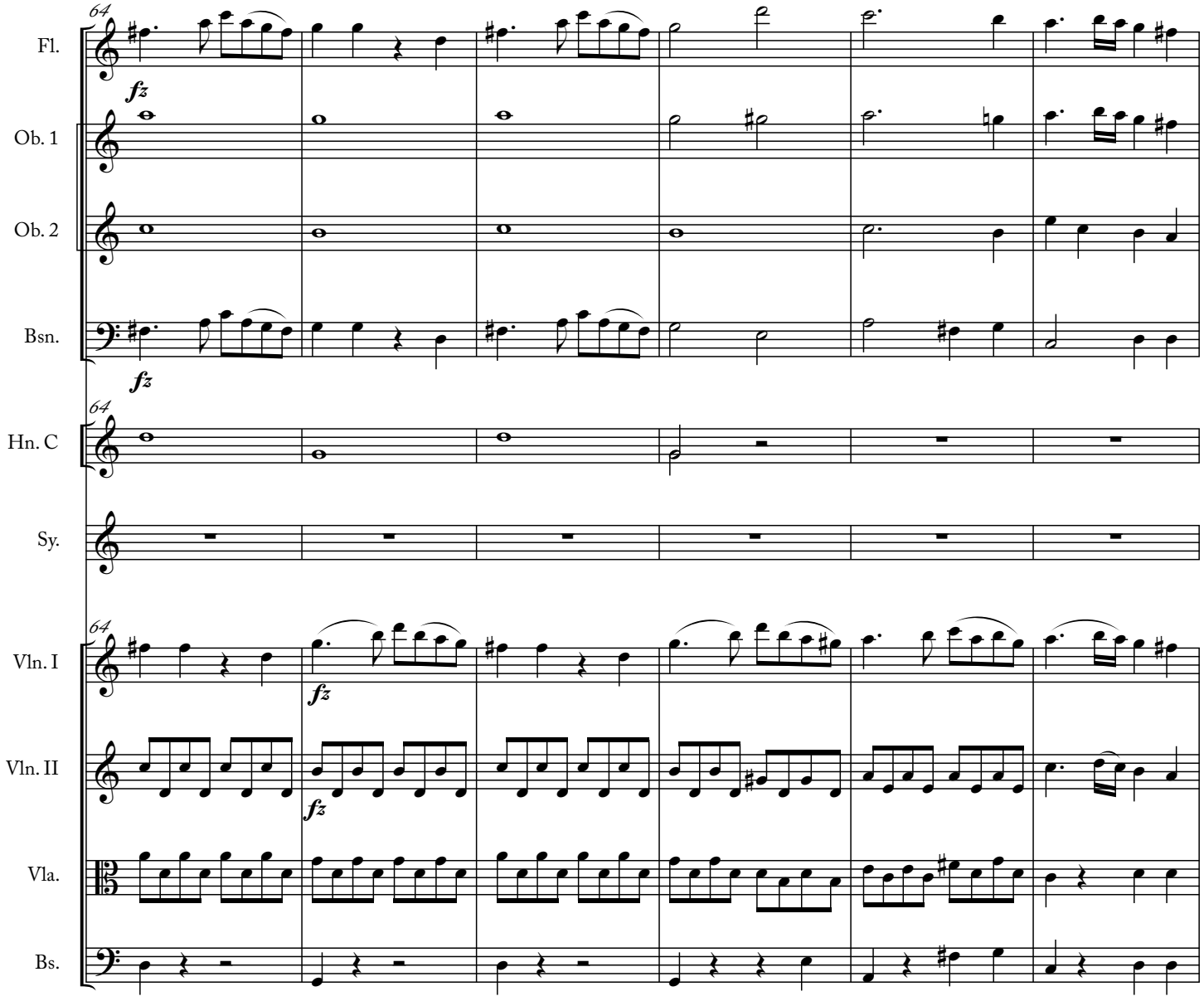

37
Fl.
Ob. 1
Ob. 2
Bsn.
37
Hn. C
Sy.
ho. Di bel - le spe - ran - ze ho pie-no il pen - sie - ro; e
37
Vln. I
Vln. II
Vla.
Bs.
p
f
p
f
p

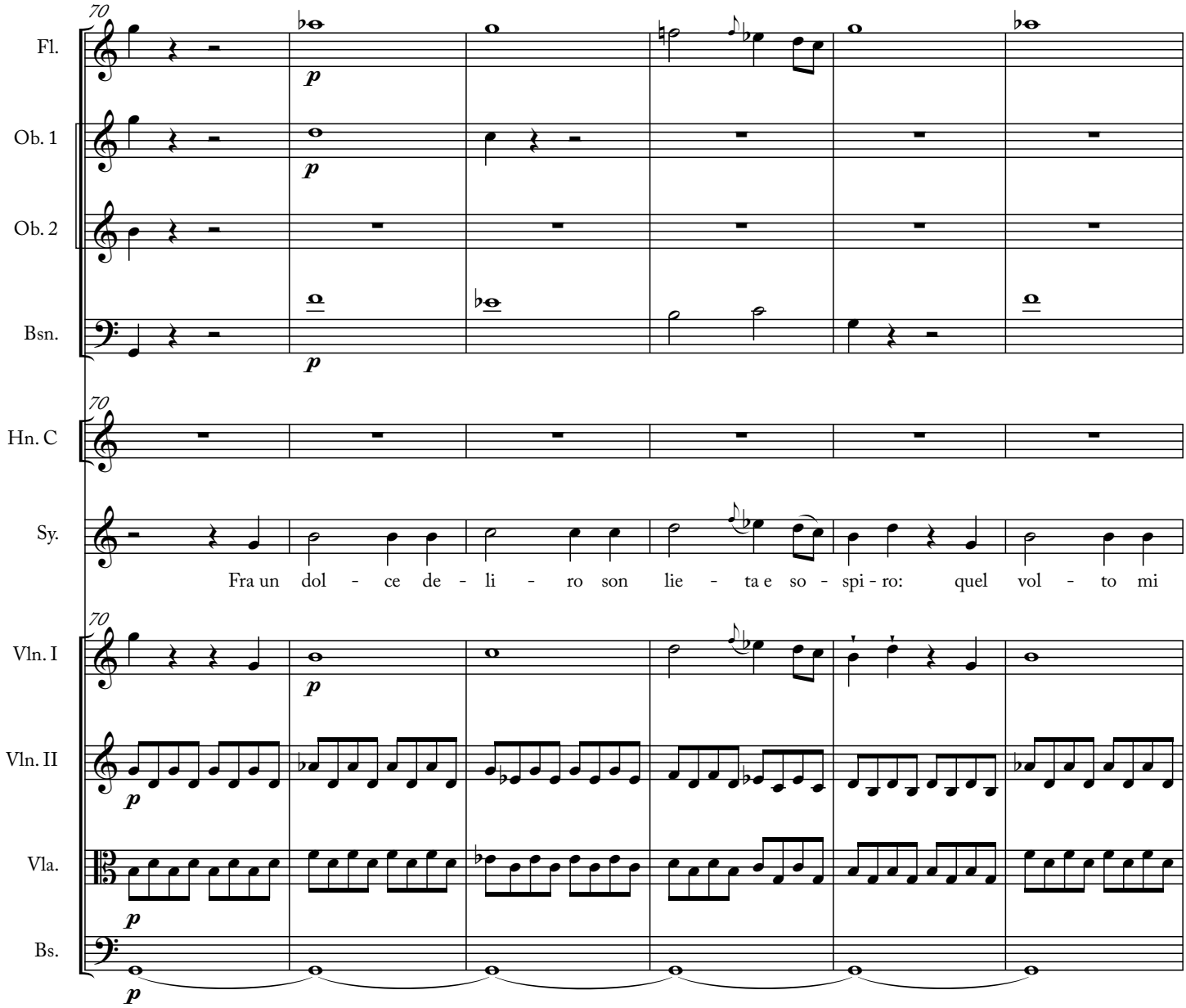

43
Fl.
Ob. 1
Ob. 2
Bsn.
43
Hn. C
Sy.
pur quel ch'io spe - ro co - no - scer non so.
43
Vln. I
fz
Vln. II
f
Vla.
f
Bs.
fz

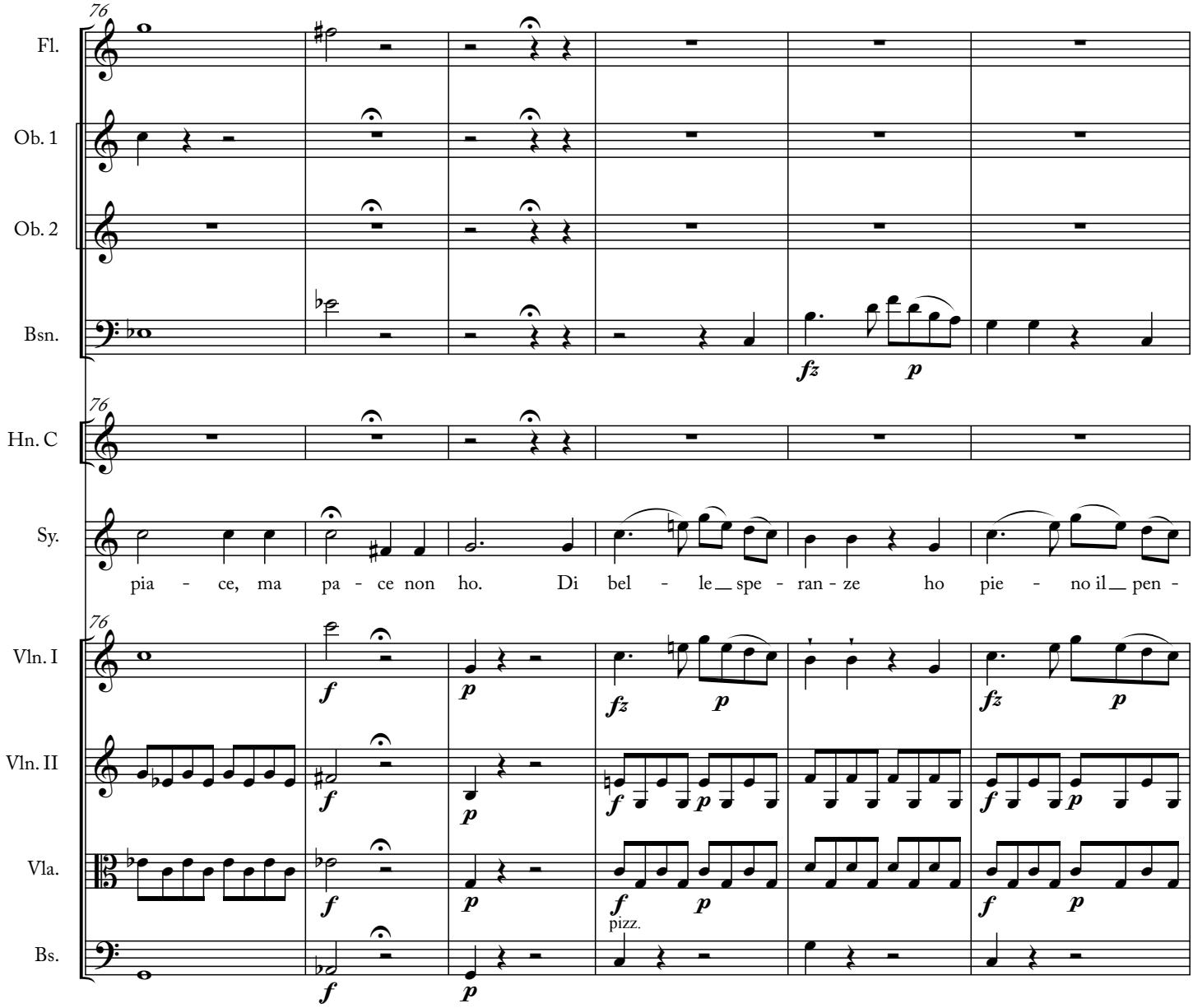

48
Fl.
Ob. 1
Ob. 2
Bsn.
48
Hn. C
Sy.
Di bel - le spe - ran - ze ho pie - no il pen - sie - ro; e
48
Vln. I
p
Vln. II
p
Vla.
p
Bs.
p

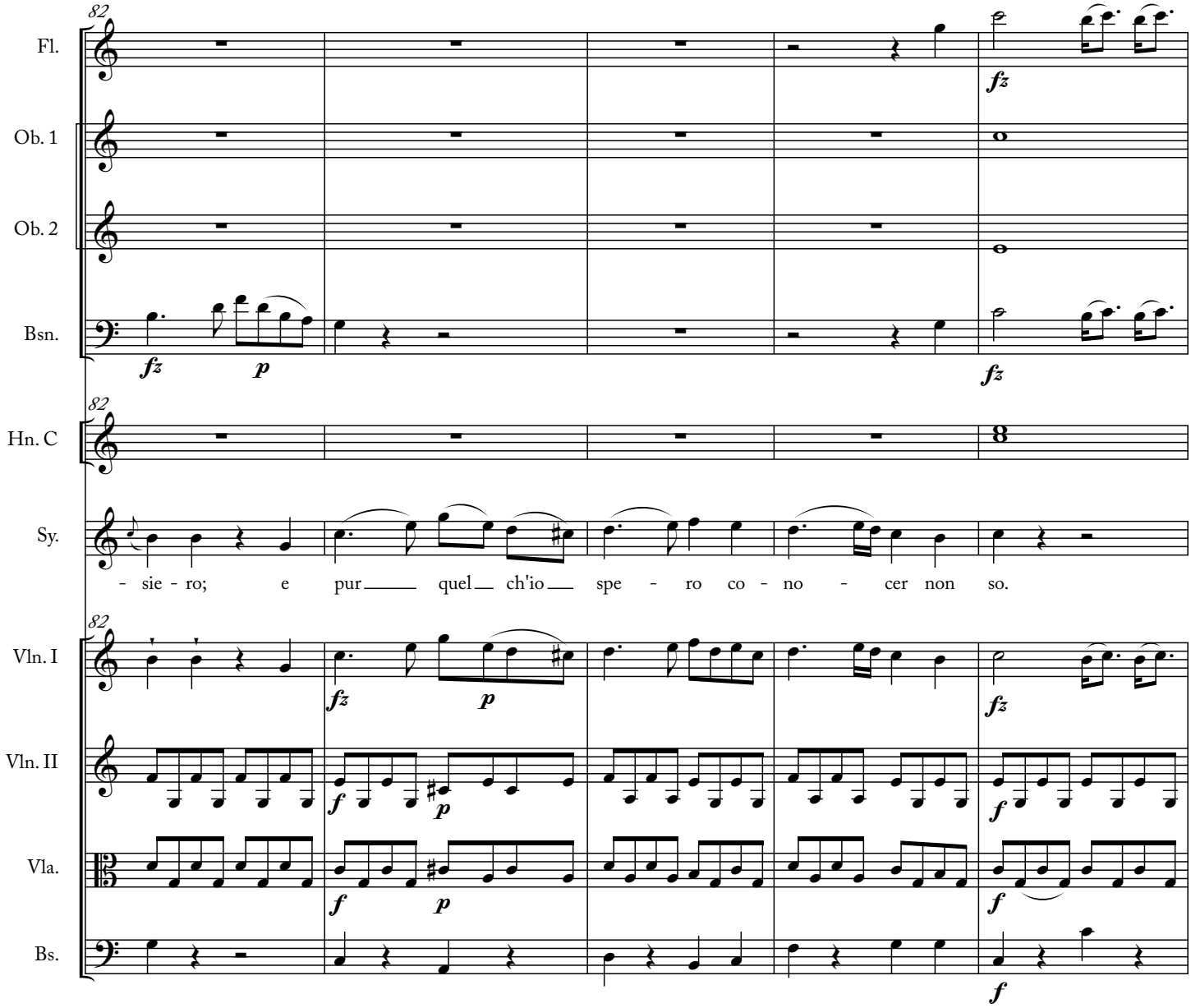

53
Fl.
Ob. 1
Ob. 2
Bsn.
53
Hn. C
Sy.
pur quel ch'io spe - ro co - no - scer non so, co -
53
Vln. I
fz
f
p
Vln. II
fz
f
p
Vla.
f
f
arco
p
Bs.
f
f

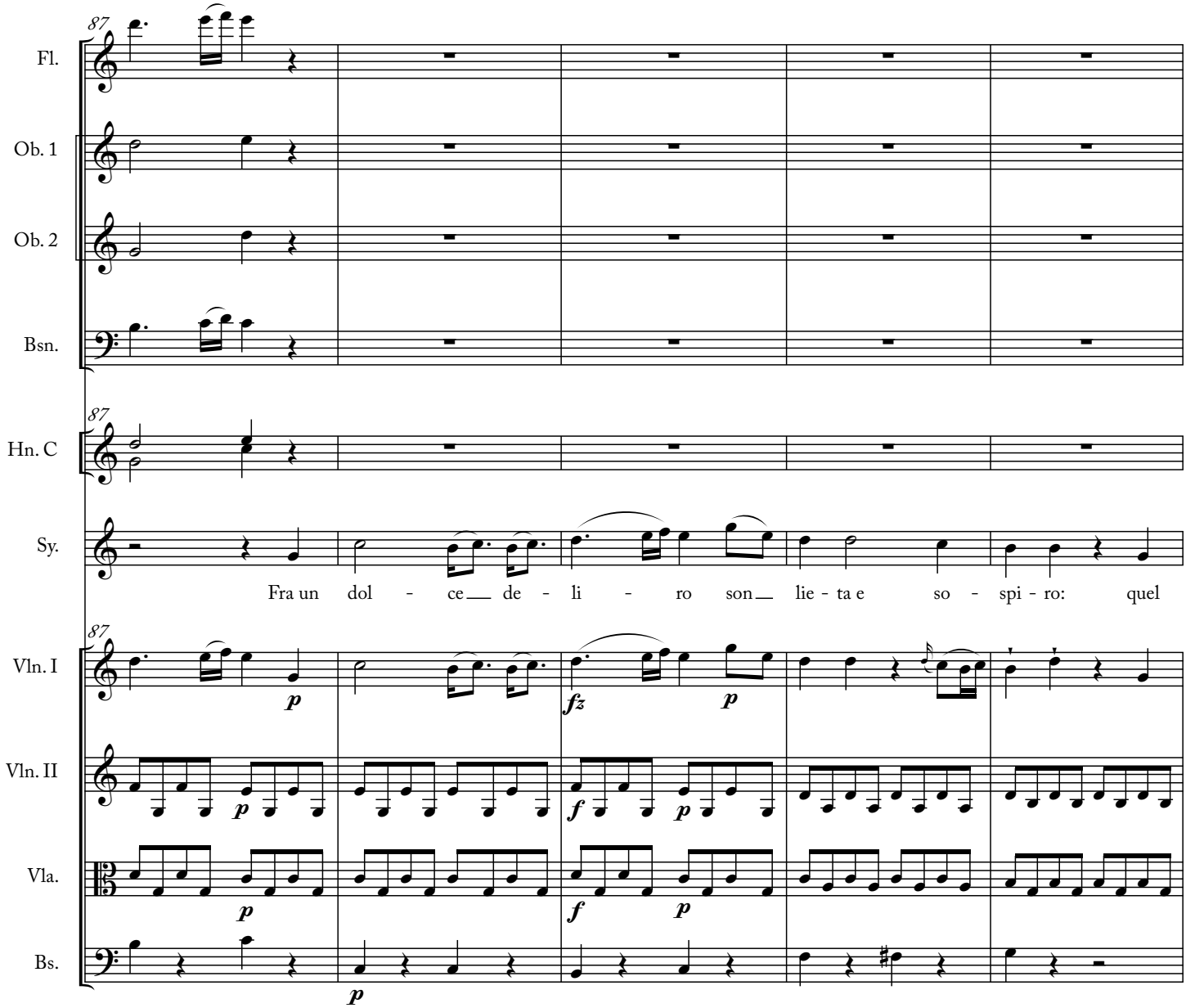

58
Fl.
Ob. 1
Ob. 2
Bsn.
f
58
Hn. C
a2
Sy.
no - scer non so, co - no - - - scer non so.
58
Vln. I
Vln. II
Vla.
Bs.
f
fz
p

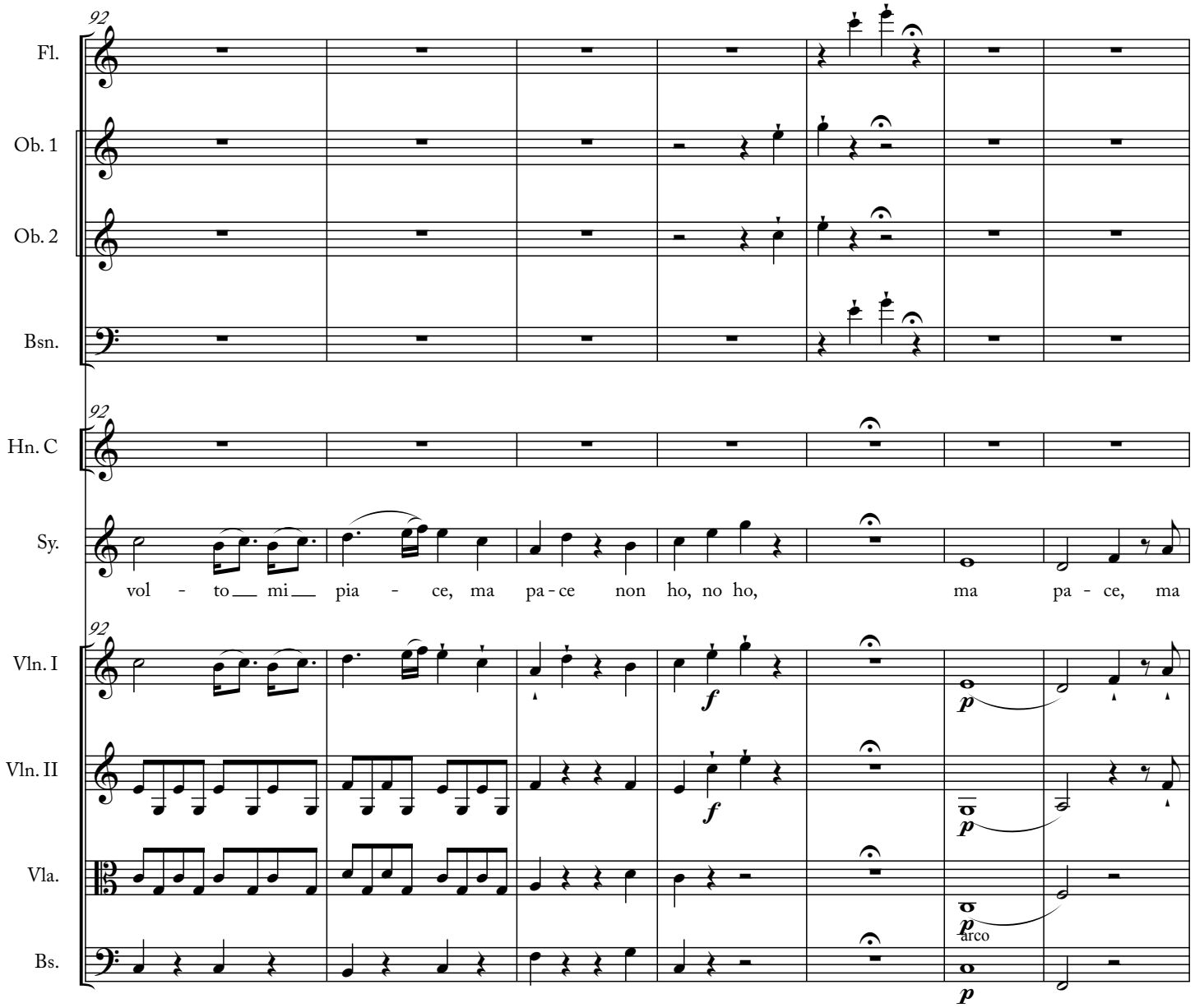

64
Fl.
fz
Ob. 1
Ob. 2
Bsn.
fz
64
Hn. C
Sy.
64
Vln. I
fz
Vln. II
fz
Vla.
Bs.

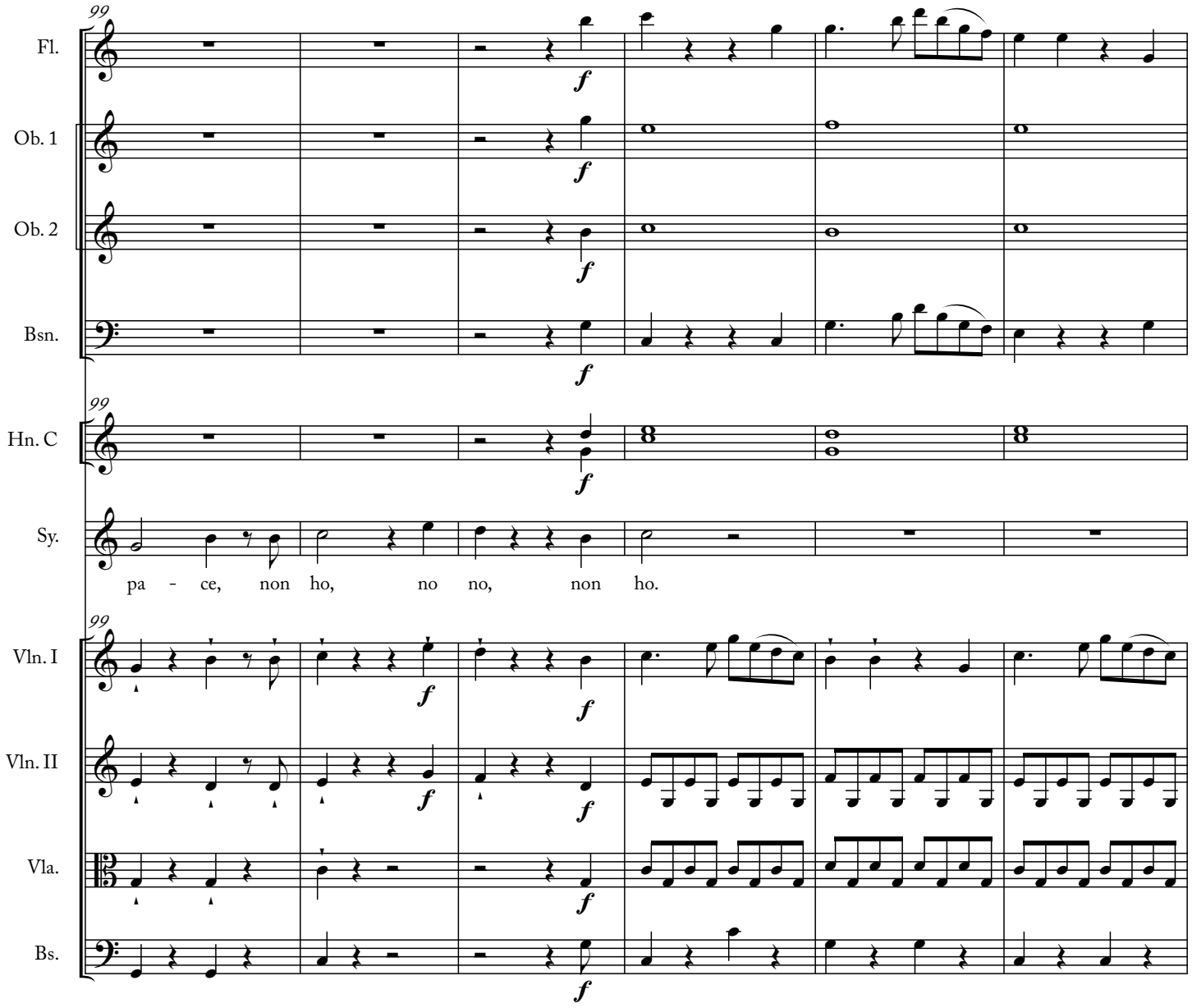

70
Fl.
Ob. 1
Ob. 2
Bsn.
p
70
Hn. C
Sy.
Fra un dol - ce de - li - ro son lie - ta e so - spi - ro: quel vol - to mi
70
Vln. I
Vln. II
Vla.
Bs.
p

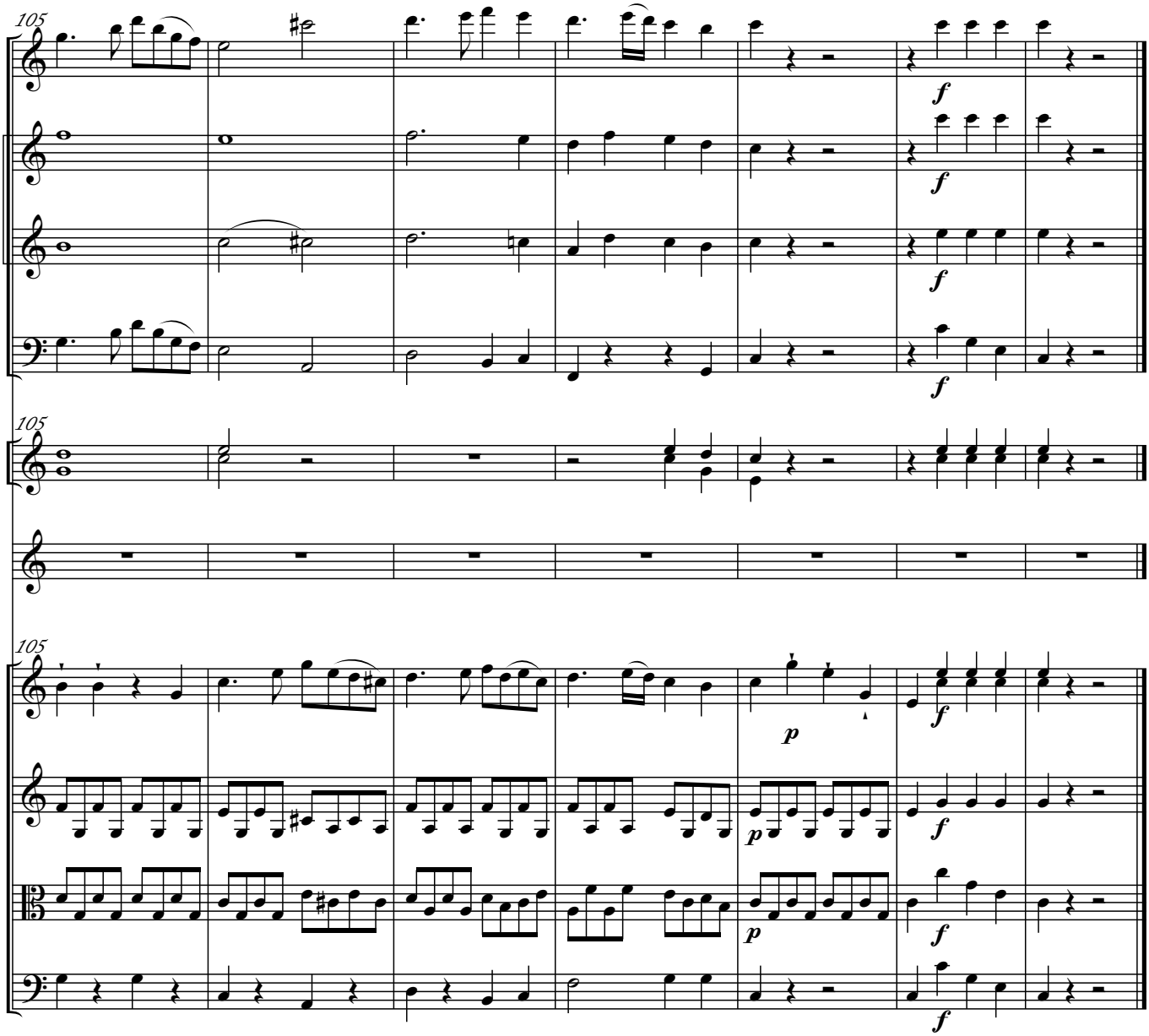

76
Fl.
Ob. 1
Ob. 2
Bsn.
fz
p
76
Hn. C
Sy.
pia - ce, ma pa - ce non ho. Di bel - le spe - ran - ze ho pie - no il pen -
76
Vln. I
f
p
fz
p
fz
p
Vln. II
f
p
f
p
f
p
Vla.
f
p
f
pizz.
p
f
p
Bs.
f
p


82
Fl.
Ob. 1
Ob. 2
Bsn.
fz
p
fz
82
Hn. C
Sy.
- sie - ro; e pur quel ch'io spe - ro co - no - cer non so.
82
Vln. I
fz
p
fz
Vln. II
f
p
f
Vla.
f
p
f
Bs.
f


87
Fl.
Ob. 1
Ob. 2
Bsn.
87
Hn. C
Sy.
Fra un dol - ce de - li - ro son lie - ta e so - spi - ro: quel
87
Vln. I
Vln. II
Vla.
Bs.
p
fz
p
f
p
p
f
p
p


92
Fl.
Ob. 1
Ob. 2
Bsn.
92
Hn. C
Sy.
vol - to mi pia - ce, ma pa - ce non ho, no ho, ma pa - ce, ma
92
Vln. I
Vln. II
Vla.
Bs.
f
p
arco


99
Fl.
Ob. 1
Ob. 2
Bsn.
f
99
Hn. C
Sy.
pa - ce, non ho, no no, non ho.
99
Vln. I
Vln. II
Vla.
Bs.



Fine del prima parte

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