

Mozart's Werke.

SERIE V.

O P E R N.

No. 2.

Apollo et Hyacinthus.

Lateinische Comoedie in 1 Acte. (Köch.-Verz. No. 38.)

APOLLO et HYACINTHUS

seu

Hyacinthi Metamorphosis.

Comoedia latina.

PERSONAE IN MUSICA.

Oebalus, Lacedaemoniorum rex.

Melia, Oebali filia.

Hyacinthus, Oebali filius.

Apollo, ab Oebalo hospitio exceptus.

Zephyrus, Hyacinthi intimus.

Scena figitur in urbe Sardi.

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APOLLO et HYACINTHUS

seu

Hyacinthi Metamorphosis

Lateinische Comoedie

von

W. A. MOZART.

Köch. Verz. N^o 38.

Mozarts Werke.

Serie 5. N^o 2.

Intrada.

PROLOGUS.

Componirt im Mai 1767 zu Salzburg.

Allegro.

Oboi.

Corni in D.

Violino I.

Violino II.

Viola I.

Viola II.

Violoncello e Basso.

This system contains the first five staves of the musical score. The Oboe part begins with a trill (marked 'a. 2.') and a forte dynamic. The Horns play a rhythmic accompaniment. The Violins and Violas have melodic lines with dynamic markings of forte and piano. The Cello and Bass play a steady bass line.

This system continues the musical score with six staves. It features a variety of rhythmic patterns and dynamic contrasts between the instruments, including a prominent woodwind melody in the upper staves and a rhythmic accompaniment in the lower staves.

First system of musical notation, featuring six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music includes various notes, rests, and dynamic markings such as *p* and *f*.

Second system of musical notation, featuring six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music includes various notes, rests, and dynamic markings such as *p* and *f*.

Third system of musical notation, featuring six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music includes various notes, rests, and dynamic markings such as *p*, *sp*, and *f*.

22.



First system of musical notation, measures 1-8. It features a complex texture with multiple staves. The first staff has a melodic line starting with a forte (*f*) dynamic. The piano accompaniment includes dense chordal textures and rhythmic patterns. Dynamics range from *f* to *p*. A repeat sign is present at the end of the system.



Second system of musical notation, measures 9-16. The texture continues with intricate piano accompaniment. Dynamics include *f*, *p*, and *sp* (sforzando piano). The piano part features a prominent eighth-note accompaniment in the lower register.

22.



Third system of musical notation, measures 17-24. This system concludes with a long, sustained melodic line in the upper register marked with a piano (*p*) dynamic. The piano accompaniment remains active with rhythmic patterns.

First system of musical notation, featuring a grand staff with five staves. The music is in a key with two sharps (F# and C#) and a common time signature. It begins with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Second system of musical notation, continuing the piece. It features a grand staff with five staves. The dynamics range from piano (*p*) to fortissimo (*ff*). A trill (*tr*) is marked in the upper staff. The notation includes complex rhythmic figures and rests.

Third system of musical notation, concluding the piece. It features a grand staff with five staves. The dynamics include fortissimo (*ff*), piano (*p*), and fortissimo (*ff*). A second ending (*2.*) is indicated. The notation includes complex rhythmic figures and rests.

HYACINTHUS.

A-mice! jam pa-ra-ta sunt o-mnia. Ad-e-rit, ut spero, cum so-ro-re di-le-eta meus ad sa-cra, quae con-

ZEPHYRUS.

HYACINT. ZEPHYRUS.

sti-tu-it, a-eternum pater. Ni fallor, est A-pol-lo, quem co-li-tis. Hic est. A-pol-li-ni er-go tan-ta sa-cri-

fi-ci-a parat Oe-ba-lus? an a-li-os nescit in coelis Deos? An Se-me-les er-go na-tus, an Ju-no, Venus, Di-

HYACINTHUS.

a-na, Mars, Vul-ca-nus, an Su-pe-rum po-tens pa-ter at-que princeps tu-re nil ve-stro in-digent? Qui-bus-que con-se-

eramus, o Ze-phyre! Di-is, nul-lus-que nostris va-cu-us a templis ab-it: at so-lus i-stud A-pol-lo si-bi templum su-o

ZEPHYRUS.

vin-di-cat ho-no-ri. Ge-ni-tor hunc magnum De-um ve-ne-ra-tur, et e-go ve-ne-ror ex-emplo pa-tris. 0

HYACINTHUS.

ca-re! quam libe-ter of-ferrem i-li-a pectus-que, si ta A-pol-lo mihi meus fo-res! Di-le-ete quid me Ze-phyre! per-misceas

Di-is? ho-no-re non me dignor: at no-vi be-ne; ex-tor-sit i-sta ni-mi-us in Hy-a-cinthum amor. Sed

OEBALUS.

eu! so-ro-re co-mi-te nunc ge-ni-tor ve-nit. Die na-te! num pa-ra-ta sa-cri-fi-ci-o ho-sti-a et

HYACINTHUS.

OEBALUS.

i-gnes? Ec-ce ge-ni-tor! ad nu-tum o-mni-a pa-ra-ta prae-sto-lan-tur ad-ventum tu-um. Be-ne: er-go succen-

da-tur a fla-mi-ne fo-cus, et tu-re plu-ri-mo a-ra prae-gravis gemat, fumus-que sa-cri-fi-cantis in nubes e-at.

MELIA.

OEBALUS.

Heu ge-nitor! a-tra an-bre tem-pestas minax ingru-it, et omnis glomerat huc noctem polus. Ad-e-ste! longi-o-ris impa-tiens

morae A-pul-lo tus et hosti-am a nobis petit. Fu-gi-et ad istas sae-va tem-pestas preces, et blanda fa-ci-es

so-lis his i-te-rum pla-gis re-di-bit. A-gi-te! fun-di-te et me-cum pre-ces.

Nº 1. Chorus.

Andante. Alla breve.

Oboi. *fp*

Corni in D. *fp*

Violino I. *p*

Violino II. *fp*

Viola. *fp*

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncello e Basso. *fp*

Nu_men o La - to - nium! au - di vo - ta sup - plicum, au - di
 Nu_men o La - to - nium! au - di vo - ta sup - plicum,

vo - ta, au - di vo - ta sup - pli - cum, au - - di, au - di vo - ta
 au - di vo - ta, au - di vo - ta sup - pli - cum, au - - di, au - di vo - ta
 au - di vo - ta, au - di vo - ta sup - pli - cum, au - - di, au - di vo - ta

sup - - pli - cum, qui ter di - gno te ho - no - re certant
 sup - pli - cum,
 sup - pli - cum, qui ter di - gno te ho - no - re certant
 sup - - pli - cum,

a 2.
 certant sancte co - lere: hos be - nigno tu fa - vo - re
 certant sancte co - lere: hos be - nigno tu fa -
 f sp sp f sp sp

sub - di - tos pro - se - que - re sub - di - tos pro -

vo - re sub - di - tos pro - se - que - re sub - di - tos pro -

se - que - re.

se - que - re.

se - que - re.

Tempo moderato.

Violino I.

Violino II.

Viola.

OEBALUS.

Violoncello e Basso.

O A-pol-lo, o A-pol-lo cre-di-tam ti-bi sem-per

pro-te-ge et di-gnare lu-mine Oe-bali La-co-ni-am. O A-pol-lo semper

pro-te-ge, o A-pol-lo di-gnare lu-mine. Oe-ba-li, Oe-ba-li La-co-ni-am,

ti-bi cre-ditam La-co-ni-am.

Chorus.

Andante. Alla breve.

Oboi. *fp*

Corni in D. *fp*

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

SOPRANO.
Nu - men o La - to - nium! au - di vo - ta sup - plicum, au - di vo - ta,

ALTO.
Nu - men o La - to - nium! au - di vo - ta sup - plicum,

TENORE.
Nu - men o La - to - nium! au - di vo - ta sup - plicum,

BASSO.

Violoncello e Basso. *fp*

fp

fp

fp

fp

fp

fp

au - di vo - ta sup - pli - cum, au - di - di, au - di vo - ta

au - di vo - ta, au - di vo - ta sup - pli - cum, au - di, au - di vo - ta

au - di vo - ta, au - di vo - ta sup - pli - cum, au - di, au - di vo - ta

fp

Musical score for the first system, including vocal lines and piano accompaniment. The score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are:

sub - di - tos pro - se - - que - re sub - di - tos pro -
 nigno tu fa - vo - re sub - di - tos pro - se - - que - re sub - di - tos pro -

Dynamics include *fp* (fortissimo piano) and *tr* (trills).

Musical score for the second system, including vocal lines and piano accompaniment. The score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The music continues from the first system. The lyrics are:

se - - que - re.
 se - - que - re.
 se - que - re.

Dynamics include *fp* (fortissimo piano) and *f* (forte).

MELIA.

OEBALUS.

Heu me! per_i - i - mus! Numen heu - nostras preces re_spu - it! Au a - liquis fors - au ex vobis

MELIA.

HYACINTHUS.

De - um vi - o - la - vit? Haud me ge_nitor ul - li - us re - am in - ve - ni - o culpae. Semper hunc co - lu - i Deum. (O Zephyre! quantum

ZEPHYRUS.

time - o, ne verbis tu - is haec i - ra sit succen - sa, quae di - xi - sti pri - us) (Hy - a - cinthe! si me di - li - gis, ce - la patrem, et

OEBALUS.

verba pro - la - ta pri - us a no - bis ta - ce! Ex - tin - ctus i - gnis, a - ra subver - sa, ho - sti - a con - tem - ta no - bis

HYACINTHUS.

grande praesa - git malum. Heu - to - tus hoc con - cus - sus a ful - mi - ne tremo! E - rigere mentem ge - ni - tor! in - sontem geris

a - nimum, quid er - go Numine a bono mali metu - as? ab i - sto fulmine es laesus ni - hil, no - strum - que nemo, quot - quot ad - sumus,

ru - it. Vi - vimus, et omnes pri - sti - nus vi - gor be - at: hinc ter - ru - is - se - vo - lu - it hoc ful - mi - ne De - us ter - ras, po -

te - stas pa - te - at ut mun - do magis, ma - ne - at - que cum fi - du - ci - a in no - bis ti - mor.

Nº 2. Aria.

Allegro moderato.

Oboi.

Violino I.

Violino II.

Viola.

HYACINTHUS.

Violoncello e Basso.

Saepe terrent Numina,

sur - gunt, sur - gunt et mi - nantur, fin - gunt bella quae nos angunt,

quae nos angunt, mit - tunt te - la quae non tangunt; at post ficta nubila

ri - dent et io - can - - - tur, rident et io - can - - - tur.

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamics such as *f*, *ff*, *p*, and *f*, along with trills (*tr*) and a triplet of sixteenth notes. The bass part includes dynamics *f*, *ff*, *p*, and *f*. The system concludes with the instruction *Saepeterrent Numina,*

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features dynamics *p*, *f*, and *p*, with a *p dolce* marking. The vocal line includes the lyrics: *sur - gunt, sur - gunt, surgunt et mi - nan - tur, fingunt bel - la,*

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features dynamics *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, and *p*. The vocal line includes the lyrics: *quae nos angunt, quae nos angunt, mit - tunt te - la quae non tangunt;*

at post ficta nubila rident et io - can - tur, rident et io - can -

p *f* *dolce* *p* *f* *p* *f* *p* *f* *p*

Detailed description: This system contains the first five staves of a musical score. The top staff is the vocal line, starting with a rest and then singing the lyrics. The piano accompaniment consists of four staves: two for the right hand and two for the left hand. Dynamics include piano (*p*) and forte (*f*), with a *dolce* marking in the vocal line. The key signature has two flats and the time signature is 4/4.

Detailed description: This system contains the next five staves of the musical score. It continues the piano accompaniment with intricate rhythmic patterns in the right hand and more sustained chords in the left hand. The vocal line is not present in this system.

- tur, at post ficta nubila rident et io - can - tur, rident et io.

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

Detailed description: This system contains the final five staves of the musical score. It concludes the piano accompaniment and the vocal line. The lyrics are split across the vocal line and the piano accompaniment. Dynamics include piano (*p*) and forte (*f*), with trills (*tr*) in the vocal line. The key signature has two flats and the time signature is 4/4.

can - tur, et io - can - tur.

Et a - more et tre - mo

- re gen - tes strin - gunt sub - di - tas: nunc a - mando, nunc mi - nando sal - va stat au - cto - ri.

tas, sal - va stat au - cto - ri - tas. sal - va stat au -

cto - ri - tas.

p dolce

ff

p

First system of musical notation. It consists of five staves. The top four staves are for the piano, and the bottom staff is for the bass. Dynamics include *p* (piano) and *f* (forte). A trill (*tr*) is marked in the second measure of the top staff. The system concludes with a double bar line and a repeat sign.

Saepe terrent Numina,

Bass line for the first system, corresponding to the lyrics 'Saepe terrent Numina,'. It features a melodic line with dynamics *p* and *f*.

Second system of musical notation. It consists of five staves. The top four staves are for the piano, and the bottom staff is for the bass. Dynamics include *p* and *f*. The system concludes with a double bar line and a repeat sign.

sur - gunt, sur - gunt et mi - nantur, fin - gunt bella quae nos

Bass line for the second system, corresponding to the lyrics 'sur - gunt, sur - gunt et mi - nantur, fin - gunt bella quae nos'. It features a melodic line with dynamics *p* and *f*.

Third system of musical notation. It consists of five staves. The top four staves are for the piano, and the bottom staff is for the bass. Dynamics include *p* and *f*. The system concludes with a double bar line and a repeat sign.

angunt, quae nos angunt, mit - tunt te - la quae non tangunt; at post ficta

Bass line for the third system, corresponding to the lyrics 'angunt, quae nos angunt, mit - tunt te - la quae non tangunt; at post ficta'. It features a melodic line with dynamics *f* and *p*.

p dolce

f p f p f p f p f p f

nan - tur, fingunt hel - la, quae nos angunt, quae nos angunt,

f p f p f p f p f p f p

mit - tunt te - la quae non tangunt; at post ficta nubila rident et io -

f p dolce

f p f p f p f p f p f

can - tur, rident et io - can -

at post ficta

nubi-la rident et io-can-tur, rident et io-can-tur,

et io-can-tur.

OEBALUS.

APOLLO.

Ah nate! vera loque_ris: at me_tu_o tamen, A_pol_lo ne fors perdat hoc i_gne Oe_ba_lum. A_pol_lo vestras

audit, o cre_di_te, preces su - amque pol_li_ce_tur his ter_ris o_pem, re_cei_pe_re si ve - li_tis hunc modo ex_sulem i -

OEBALUS.

ramque fulmi_nantis ex_osum Jovis. Quid?_ Numen hac sub veste pasto_ris latens in nostra praesens regna sus_cipi cupit?

HYACINTHUS.

Eu geni_tor! ut lu - sisse nos Su_pe_ri solent! jam ti_bi me_de_lam sae_va post vul_ne_ra De_us ad_fert, tu_am_que

MELIA.

re_gi_am praesens be_at. O quam be_a_to si_de_re haec nu_bila di_es nos re_cre_at, i - pse A - pol_lo dum

nostros la_res o_pta_tus hospes vi_si_tat!_ O quantus decor! quae forma!_ quanta digni_tas!_ quanta omnibus glori_

APOLLO.

MELIA.

a_que membris atque majestas sedet! Me_li_a! quid in pa_sto_re tam dignum vi_des sus_pensa quod mi_re_re? Vi_de_o_

APOLLO.

MELIA.

APOLLO.

Et quid, vides? e - lo_que_re pul_era! Vi_de_o pulcrum A_pol_linem, cui cum pa_rente corda jam du_dum ob_tu_li. Quod

ZEPHYRUS.

ob_tu_listi pectus, haud re_vo_ca amplius; hoc inter orbis dona prae primis placet. (Hy_a - cinthe! quantum ti_me_o praesentem

HYACINTHUS.

APOLLO.

De-um!) (Me quo-que tremen-da di-gui-tas ti-midum fa-cit.) Hy-a-cinthe! a-micum semper ad-dictum ti-bi ha-

MELIA.

ZEPHYRUS.

be-bis in me, a-mare si De-um po-tes. O quan-ta res, di-li-gere si Hy-a-cinthum potes! (Heu! nunc a-matum A-

OEBALUS.

pol-lo mi-hi pu-e-rum rapit!) Be-a-ta di-es! Numen o sanctum! me-os, ma-ne-re si di-gnaris, in-

APOLLO.

gre-de-re lares, di-u-que me ro-gante, nobiscum ma-ne. Ha-bebis in me, crede, ti-bi fa-ci-lem Deum.

Nº 3. Aria. Andantino.

Corni in E.
Violino I.
Violino II.
Viola.
APOLLO.
Violoncello e Basso.

Jam pastor A-pollo cu-

pp p p

sto - di - o gre - ges nixus et ba - culo vi - gilans sto: jam pas - cere no - lo et

pp p

f p f p f p

vi - si - to re - ges, jam medi - cinas mor - ta - libus do, jam pa - scere no - lo et vi - si - to re - ges, jam medi -

f p

f p f p f p

cinas mor - ta - libus do. Jam pas - tor A - pollo cu -

f p

sto-di-o greges, cu-sto-di-o greges, nixus et ba-culo vi-gilans sto: jam pa-scere

nolo et vi-sito reges, jam medi-cinas mortali-bus do.

Moestos le-vare, aegros ju-vare est so-la tangens A-pol-li-nem res: hinc me manente, vobis fa-vente



rex omni re-ge be-a-tior es, be-a

This system contains the first five staves of the musical score. The vocal line is on the fifth staff, with lyrics 'rex omni re-ge be-a-tior es, be-a'. The accompaniment consists of four staves: Treble Clef (top), Treble Clef (middle), Bass Clef (bottom), and Bass Clef (bottom-most). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.



- tior es, rex omni re-ge be-

This system contains the next five staves. The vocal line continues with '- tior es, rex omni re-ge be-'. Dynamics markings 'f' and 'p' are present in the vocal line and the second and third staves of the accompaniment.



a-tior es, rex omni re-ge be-a-tior es, be-a-tior

This system contains the final five staves. The vocal line concludes with 'a-tior es, rex omni re-ge be-a-tior es, be-a-tior'. Dynamics markings 'f' and 'p' are used throughout the system.

es.

CHORUS I^{mus}.

OEBALUS.

MELIA.

A - mare num quid fi - li - a, haud dubi - to, Deum, fa - vo - re qui ter dignus est nostro, potes? Quid lo - que - re pater? - A -

OEBALUS.

pollo mortalem si - bi me conju - gali cu - pi - at ad - jungi thoro? Dubi - ta - re noli, A - pollo te sponsam petit, meum - que, liber -

MELIA.

tate sed nata u - tere tu - a, roganti pla - cidus ad - sensum de - di. Ne - gare num me genitor! ad - sensum putes? quae virgo con - tem -

sisse di - vinum virum tau - tos - que ho - nores, stul - ta ni - si et a - ni - mi im - potens fu - e - rit et ob - sti - tisse for - tu - nae

OEBALUS.

velit? Prudenter istud nata! conju - gi - um e - li - gis; sic namque per te frater et ge - nitor tu - us, sic et ne - potes for - te di -

MELIA.

vi - na e - miment, sic nostra di - va ef - fi - ci - tur his fa - cibus domus. Dic, u - bi mo - ra - tur A - pol - lo? col - lo - qui - o il -

OE BALUS.

li-us o ut li-ce-ret. o - ptimo a-ctutum fru-i! Cum fratre di-seo lu-dit et Zephyro simul in ne-mo-re. At huc re-

MELIA.

dit, ut spero citus tu - um-que me praesen-te con-sensum petet. O petat! ha-bebit omne, quod pectus cupit.

Nº 4. Aria.

Allegro.

Oboi.

Corni in D.

Violino I.

Violino II.

Viola.

MELIA.

Violoncello e Basso.

2.

The first system of the musical score consists of six staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom four staves are for the piano accompaniment, with a bass clef and the same key signature. The piano part features a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic bass line in the left hand. Trills are indicated above several notes in the vocal line.

The second system continues the musical score. It features vocal entries in the top two staves, marked with a piano (*p*) dynamic. The piano accompaniment continues with similar textures. The lyrics "Lae - ta ri, lae" are written below the vocal line, with "Lae - ta" under the first vocal entry and "ri, lae" under the second. The piano part includes a prominent sixteenth-note figure in the right hand.

The third system continues the musical score. It features vocal entries in the top two staves, marked with a piano (*p*) dynamic. The piano accompaniment continues with similar textures. The lyrics "ta - ri, io - ca - ri fru - que di - vinis ho - no - ribus stat, fru - i - que di - vi - nis ho -" are written below the vocal line. The piano part includes a prominent sixteenth-note figure in the right hand.

no-ri-bus stat, dum hy-men o-ptimus tae-dis et flo-ri-bus grata, be-a-ta, grata, be-

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

a-ta con-nubia iungit et gau-dia dat, et gau-

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

dia dat

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

Musical score for the first system. It includes a vocal line and piano accompaniment. The piano part features a prominent tremolo in the right hand and a steady bass line in the left hand. The lyrics are: *Lae - ta - - ri, io - ca - - ri fru - i - que di -*.

Musical score for the second system. The piano accompaniment is more active, with a complex texture in the right hand. The lyrics are: *vinis ho - no - ri - bus stat, dum hymen o - ptimus tae - dis et flo - ribus grata, be - a - ta,*.

Musical score for the third system. The piano accompaniment continues with a similar texture. The lyrics are: *grata, be - a - ta, gra - - ta, be -*.

a - ta con - nu - bia - iungit et gau - dia dat et gau -

dia dat? et

gaudia dat? Jam

di - va vo - ca - bor, si Nu - men a - mabo; per a - stra va - gabor et nu - bes cal - ca - bo: et urbes, et

p *pp* *p* *fp* *fp*

regna de - vo - veant se, et Fauni ad - orent, et Sa - ty - ri me, et Sa - ty - ri me.

f *f* *f* *f*

Musical score for the first system. It includes a vocal line and piano accompaniment. The piano part features a prominent sixteenth-note pattern in the right hand and a more active bass line. Dynamics include *p* (piano) and *pp* (pianissimo). The lyrics are: *Lae-ta*

Musical score for the second system. It includes a vocal line and piano accompaniment. The piano part continues with similar rhythmic patterns. Dynamics include *f* (forte) and *p* (piano). The lyrics are: *- ri, lae-ta - - ri, io-ca - - ri fru-i-que di-vinis ho-no-ribus stat, fru-*

Musical score for the third system. It includes a vocal line and piano accompaniment. The piano part features a complex texture with sixteenth-note runs. Dynamics include *f* (forte) and *p* (piano). The lyrics are: *i-que di-vi-nis ho-no-ri-bus stat, dum hy-men o-ptimus taedis et flo-ribus grata, be-*

First system of musical notation. It includes a vocal line with lyrics: "a-ta, grata, be-a-ta con-nu-bia iungit et gau-dia dat, et gau". The accompaniment features a piano with a busy sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has two sharps (F# and C#).

Second system of musical notation. The vocal line continues with the lyrics: "dia dat." The piano accompaniment continues with similar textures. Dynamic markings include *f* (forte) and *f^{tr}* (forte with trill). The key signature remains two sharps.

Third system of musical notation. The vocal line begins with the lyrics: "Lae-ta-ri, io-ca". The piano accompaniment features a prominent sixteenth-note pattern in the right hand. Dynamic markings include *p* (piano) and *p^{tr}* (piano with trill). The key signature remains two sharps.

ri fru - i - que di - vi - nis ho - no - ri - bus stat, dum hymen o - ptimus tae - dis et

flo - ribus grata, be - a - ta, grata, be - a - ta, gra

ta be - a - ta con - nu - bia - iungit et gau - dia



Musical score system 1, featuring vocal line and piano accompaniment. The vocal line includes the lyrics "dat et gau". The piano accompaniment includes a dynamic marking *p*.



Musical score system 2, featuring vocal line and piano accompaniment. The vocal line includes the lyrics "dia dat? et gau dia". The piano accompaniment includes dynamic markings *f* and *f₂*, and a second ending marking *a2.*



Musical score system 3, featuring piano accompaniment. The vocal line includes the lyrics "dat?".

ZEPHYRUS.

OEBALUS.

Hex! de sa-lu-te fi-li-i est actum; ja-cet Hy-a-cinthus. Heu-me! nun-ti-um o tri-stem ni-mis!

ZEPHYRUS.

OEBALUS.

ZEPHYRUS. OEBAL.

qua morte ee-ci-dit? I-etus a di-seo ru-it. Quis fi-li-um oc-si-disse non timuit meum? A-pol-lo. Contre-

MELIA.

miso! Su-peri quid? De-us, qui me be-a-re vo-lu-it, hic fratri necem sit machi-natus? Ista quis credat

ZEPHYRUS.

ti-bi? Ve-ra loquor, et testis e-go per-e-un-tis fu-i. Vix lapsus est Hy-a-cinthus, au-fu-gi, malum ne si-mi-le

OEBALUS.

fe-ri-at fors an et nostrum caput. Sic er-go plectis Numen in-no-cuos?— Favor, quo te re-ce-pi, mortenum na-ti

MELIA.

u-ni-ci dignus e-rat?— Ergo Meli-am et natam quo-que surri-pe-re patri Numen o falsum paras? O absit a me

ge-nitor! ut spon-sum e-li-gam, De-o-que, qui cru-o-re germa-ni madet, nuptu-ra porre-xis-se prae-sumam manus.

ZEPHYRUS.

(Quid au-di-o? an con-ju-gi-a medi-ta-tur De-us? an Me-li-am et ra-pu-is-se mi-hi a-matam cupit?— qui

OEBALUS.

ra-pu-it Hy-a-cin-thi, an-ne et i-stius mi-hi ra-pi-et a-morem?) Zephyre! quae causa improbum ad-egit hoc ad

ZEPHYRUS.

fa-cinus? Haud ullam sci-o. Natus ad amoe-num li-tus Eu-ro-ae stetit, di-seum-que metae pro-ximum ad - spiciens, meus cla-

mabat, ecce discus est vestro prior, metam-que te-ti-git. A - pol-lo tum discum ja-cit, lo - quentis et pro-pel-lit in pu-e-ri

caput, quo lae-sus i-ste pro-nus in ter-ram ru-it. Non du-bi-to, quin ex - tinctus hoc di-sci im-pe-tu

OEBALUS.

fa-e-rit. An sic fu-rè-re non du-bi-tat De-us, ut si-bi be-nignum pri-vet et pro-le Oe-ba-lum?

ex-es-se regno Numen in-visum mi-hi me-is-que ju-be-o. Ze-phyre! fac pellas re-um, ma-jo-ra ne, vel plura mi-hi

ZEPHYRUS.

damna in-fe-rat. Rex! regna tu-a sunt: i-pse tu pelle impi-um. Tu morte na-ti laesus es. Ti-meo Deum, qui

fulmen hoc tor-quet in nostrum caput. (Ex-pellat ut-i-nam! noster ut possit do-lus la-te-re; nam caedis e-go sum factae

OEBALUS.

re-us!) Ab-i-bo. Vos mane-te! si ve-ni-at De-us ad vos, ab-i-re nata! crude-lem ju-be. Ad li-tus Eu-ro-ae

i-bo, num vi-vat, meum vi-de-re natum. Fors-an oc-cur-ret mi-hi A-pol-lo, re-gnis Numen ex-o-sum

me-is. (Sue - ce-dit ad me-a vo-ta, suc-ce-dit do-lus, Me-li-a-que me-a di - lecta nunc con-jux manet.) Non

ca-pi-o, cur A-pol-lo ne laesus quidem ne-ca-rit u-ni-ce an-te di-lectum si-bi Hy-a - einthum. A-ma-re qui so-

ZEPHYRUS.

ro-rem me que-at, si fratris an-te pol-lu-at fa-to manus? Di - lecta! ne mi-ra-re, quod tantum scelus A-pol-lo per-pe-

trarit; haud nosti impium: a - stutus est, crude-lis, in - constans, levis: hinc ex-u-la-re jussus est coelis, su-o fu-rore ne tur-

MELIA.

baret un-a-nimes Deos. Me-li-o-ra credi - disse de tan-to De-o mens dietat. (Ast in - certus est a-nimus tamen, ti-

ZEPHYRUS.

morque, spes-que pecto-re al-ternant vices.) Me-li-a! quid a-ni-mo volvis ah sponsum ab-ji-ce, cujus cru-

o-re dex-ter-a fra-ter-no calet, Zephyrum-que, cujus i-psi sat nosti fi-dem, a - more, quo be-a-tus ef-fi-ci-ar

MELIA.

ZEPHYRUS.

be-a. Nunc fa-ta fratris co-gi-to, haud Ze-phyri faces. O dura! num spre-vis-se sic Zephyrum po-tes?

Nº 5. Aria.

Un poco Allegro.

Violino I. *p* *fp* *f* *p*

Violino II. *p* *f* *p*

Viola. *p* *f* *p*

ZEPHYRUS.

Violoncello e Basso. *p* *f* *p*

fp *fp* *f*

p *p* *p*

En! du - os conspicias a - mantemet no - cen - tem, ju - vantem et fu - rentem; cu. i manum porrigis? A.

p *p* *p*

pol - lo te ne - ca - bit: at Ze - phyrus a - ma - bit, fra - ter - no qui dex - teram tinxit cru.

o - re, ten - ta - bit in te - nera plu - ra so - rore: quem prudens e - ligis? quem prudens e - ligis? quem pru - dens

e - li - gis? quem prudens e - li - gis?

En! du - os con - spicis a - mantem et no - centem, ju - vantem et fu -

rentem; cu - i manum porrigis? A - pol - lo te ne - ca - bit: at Ze - phyrus a -

ma-bit, fra-terno qui dexteram tinxit cru-o-re, ten-ta-bit in te-nera plu-ra so-ro-re: quem prudens

e-ligis? quem prudens e-ligis? quem pru-dens e-li-gis? quem prudens e-li-gis?

quem e-li-gis?

ZEPHYRUS.

Hui! Numen! ecce! Numen huc gressum movet; Me-li-a quid a-gimus? in-di-ca ef-fu-gi-i locum! ti-meo fe-

MELIA.

ZEPHYRUS.

rocem. An er-go me so-lam ob-ji-cis? sub-si-stet! num ja-eta-ta sic perstat fi-des? Ne pa-te-re, quae-so, ut

APOLLO.

no - ce - at in - son - ti De - us! Ad - es - ne la - tro! fraudis in - fan - dae ar - ti - fex! Hy - a - cin - thum a - mi - cum

ra - pe - re non fu - e - rat sa - tis? ra - pu - is - se spon - sam num - quid et no - stram simul sce - le - ste! tentas? Crimen et mendax

no - vis crimi - ni - bus auges? Im - pi - e! i - ra - tum ti - bi quid possit, ex - pe - ri - re, jam Numen modo! Amantis et no -

centis, et ju - ste qui - dem no - centis ex - pe - ri - re vin - dictam De - i! Ir - ru - i - te ven - ti! claude sce - le -

ZEPHYRUS. MELIA.

ra - tum spe - cu Ae - o - le! Quid? heu me! Quid a - gis o Numen grave! fu - ne - ri - bus an re -

ple - re vis regnum patris? jam fratre caeso oc - ci - dis et Zephy - rum simul? Ty - ranne! nunc et Me - li - am et regem

APOLLO.

MELIA.

APOLLO.

MELIA.

opprimes? O ca - ra! Quid? vo - cas - se me caram audes? cruen - te! Me per - ci - pe - re si non sit grave, — Est

gra - ve, ta - ce! at - que no - stra, sic ge - ni - tor ju - bet, il - li - co re - lin - que - re regna, ne no - ce - as ma - gis!

APOLLO.

(Ah! po - ne tandem fulmen o Su - perum pater! quo - us - que perse - quietur hic mi - serum furor?)

Nº 6. Duetto.

Allegro.

Oboi.

Corni in F.

Violino I.

Violino II.

Viola I.

Viola II.

MELIA.

APOLLO.

Violoncello e Basso.

The first system of the musical score consists of seven staves. The top four staves are grouped by a brace on the left, representing the piano part. The fifth and sixth staves are for the bassoon and bass parts, respectively. The seventh staff is for the cello and double bass parts. The music is in a minor key and 4/4 time. It begins with a piano (*f*) dynamic. The piano part features intricate textures with sixteenth-note patterns and chords. The bassoon and bass parts play a rhythmic accompaniment of eighth notes. The cello and double bass parts provide harmonic support with chords and moving lines. The system concludes with a piano (*f*) dynamic.

The second system of the musical score consists of seven staves. The top four staves are for the piano accompaniment, and the fifth and sixth staves are for the vocal parts. The seventh staff is for the cello and double bass parts. The music continues from the first system. The piano part features a variety of dynamics, including piano (*p*) and forte (*f*). The vocal parts enter with the Latin lyrics: "Dis-ce.de cru-de-lis! dis-ce-de cru-de-lis! gau-debo, ty-ran-nus si de-serit me!". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines. The system concludes with a piano (*f*) dynamic.

Vah! inso-len-tem, qui vi-o-lat iu-ra! qui vi-o-lat iu-ra! dis-cede! dis-

cede; nam me-tu-o te. Dis-cede! dis-cede; nam me-tu-o te, nam me-tu-o te.

Est

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a prominent bass line with a 'p' dynamic marking. The vocal line begins with the lyrics:

crede! fi - delis, est mitis A - pollo, qui de - perit te, qui de - pe - rit te. Quid? im - mo - centem sic

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part features several 'fp' (fortissimo) markings. The vocal line concludes with the lyrics:

Dis - ab - icis dura! sic perdis a - micum, sic perdis a - micum, si re - i - cis me, si re - i - cis me.

ce - de cru - de - lis! dis - ce - de, gau - de - bo, ty - rannus si
 Est crede! fi - delis, est mi - tis A - pollo,

de - se - rit me! *Vah! vah!*
 est mi - tis A - pol - lo, qui de - pe - rit te.

vah! vah! in - so - lentem, qui vi - olat iu - ra! Dis -
 Quid? in - no - centem sic ab - icis du - ra! sic per - dis a -

ce - de! dis - ce - de; dis - ce - de; nam me - tu o te, dis - ce - de,
 mi - cum, sic per - dis a - mi - cum, sic per -

p

Vah! inso - len - - - - - tem, dis - ce - de, dis - ce - de, nam me - tu.o

- - - - - dis a - - mi - cum, si re - - i - cis me, sic perdis a - micum, si re - i - cis

ff *cresc. f* *p*

ff *cresc. f* *p*

cresc. f *p*

cresc. f *p*

cresc. f *p*

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

te, dis - ce - de, dis - ce - de, nam me - - tuo te, dis - ce - de, dis - ce - de,

me, sic perdis a - micum, si re - i - cis me, sic per - dis a - mi - cum,

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

nam me - tuo te.
 si re - i - cis me.

Moderato.

Quem coeli premunt in - o - pem, an terris agat ex - su - lem, an terris agat ex - su - lem, an ter - ris agat

ex_sulem? ma - nebo! ma - nebo! quo - usque rese_derit di - ra, quae

Detailed description: This system contains the first six measures of the piece. It features a piano accompaniment with a right hand playing a melodic line with various dynamics (p, f) and a left hand providing harmonic support. The vocal line enters in the second measure with the lyrics 'ex_sulem? ma - nebo! ma - nebo! quo - usque rese_derit di - ra, quae'. The key signature has one flat, and the time signature is 4/4.

pectora sauciat i - ra, la - te - bo, la - te - bo,

Detailed description: This system contains the next six measures. The piano accompaniment continues with complex textures, including triplets and rapid sixteenth-note passages. The vocal line continues with the lyrics 'pectora sauciat i - ra, la - te - bo, la - te - bo,'. The dynamics range from piano (p) to fortissimo (ff). The system concludes with a double bar line.

Dis - ce - de cru - de - lis! dis - ce - de cru - de - lis! gaudebo, ty - ran - nus si de - serit me! Vah! inso.

lentem, qui vi - o - lat iu - ra! qui vi - o - lat iu - ra! dis - ce - de! dis - cede, nam

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *fp* (fortissimo piano) and *p* (piano).

Dis.
 ab - icis dura! sic perdis a - micum, sic perdis a - micum, si re - i - cis me, si re - i - cis me.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with complex textures and dynamics like *p* and *f*.

ce - de cru - de - lis! dis - cede, gau - de - bo, ty - rannus si
 Est crede! fi - delis, est mi - tis A - pollo,

de - se - rit me! Vah! vah!

est mi - tis A - pol - lo, qui de - pe - rit te.

vah! vah! in - so - lentem, qui vi - olat iu - ra!

Quid? in - no - cen - tem sic ab - i - cis du - ra! sic

Dis - ce - de! dis - ce - de; dis - ce - de, nam me - tuo te, dis -
 per - dis a - mi - cum, sic per - dis a - mi - cum, sic per - - -

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

ce - de, *Vah!* in - so - len - - - - - tem, dis - ce - de, dis - ce - de, nam
 - - - - - dis a - mi - cum, si re - i - cis me, sic perdis a - micum, si

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

me - tuo te, dis - ce - de, dis - ce - de, nam me - tuo te, dis - ce - de, dis - ce - de,
 re - icis me, sic perdis a - micum, si re - i - cis me, sic per - dis a - mi - cum,

fp *cresc. f* *p*

nam me - tuo te.
 si re - i - cis me.

f *tr* *f*

CHORUS II^{us}

Recitativo.

Violino I. *con sord.*
p *fp*

Violino II. *con sord.*
p *fp*

Viola. *con sord.*
p *fp*

HYACINTHUS.
Non est... Zephyrus;

OEBALUS.
Quis er-go nate! dic si patrem amas, quis te per-emit?

Violoncello e Basso.
p *fp*

fp *f* *p*

fp *f* *p*

fp *f* *p*

heu-me! si Deus ad-esset!... O pater! pater! mors- est- acerba! Ge-ni-

Heu; jam moritur!... Nate

tor! Ah! Vale!...

Hya-cinthe! nate! vixit- ex-a-nimis jacet!

p *pp* *f*

Apollo, dixit, innocens est, o pa-ter! crede mihi, non

p *pp* *f*

senza sord. **Allegro.**

pp legato *f staccato*

senza sord. ten. *pp* *f staccato*

senza sord. ten. *pp* *legato* *f staccato*

est; Zephyrus est auctor necis.

ten. *pp* *f staccato*

Sic er-go mecum Ze-phyre ter mendax! a-gis? Sic Numen ipsum sce-le-ris et

tan.ti reum argu_e-re, sic me fal_lere haud regem times?

Cruente! faxim crimen hoc pro_pri_o lu_as cru -

o - - re! Mortem fi - li - i an in - ul - tus feram?

Nº 7. Aria.

Allegro agitato.

Oboi. *fp*

Corni in Es. *p* *f* *p* *f* *p* *f* *p* *f*

Violino I. *f*

Violino II. *p* *f* *p* *f* *p* *f* *p* *f*

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

OEVALUS.

Violoncello e Basso. *p* *f* *p* *f* *p* *f* *p* *f*

fp

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

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

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

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

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

fp

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *sp*, *f*, and *f*.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part includes dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

Ut navis in ae-quo-re luxu-ri-an-te per montes, per valles un-darum ja-ctatur, per montes, per

Musical score for the third system, including vocal lines and piano accompaniment. The piano part includes dynamic markings *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

valles un-darum ja-ctatur, et jamjam pro-xima nu-bi-bus stat; et jamjam pro-xima tar-ta-ro

nat: sic bi - - lis a pe - ctore bel - la mi - nante per cor - - pus, per ve - nas, per

membra gras - sa - tur; sic bi - lis a pe - cto - re bel - la mi - nan -

te per cor - pus, per ve - nas, per mem - bra gras - sa -

tur.

Ut navis in aequo.re lu.xu.ri - an - te per montes, per valles un - darum ja - cta.tur, per montes, per

valles un - darum ja - ctatur, et jamjam pro - xima nu - bi - bus stat; et jamjam pro - xima tar - ta - ro

nat: sic bi - - lis a pe - ctore bel - la mi - nante per corpus, per venas,

per membragras - sa - - tur; sic bi - lis a pecto - re bella mi - nan - -

First system of musical notation, featuring five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The lower four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part includes complex rhythmic patterns and dynamic markings such as *f* and *p*.

Second system of musical notation, featuring five staves. The vocal line continues with lyrics: *- te per cor - pus, per ve - nas, per mem - bra gras -*. The piano accompaniment continues with similar rhythmic complexity and dynamic markings (*f*, *p*).

Third system of musical notation, featuring five staves. The vocal line continues with lyrics: *sa - - - tur, per membra gras - sa - tur.* The piano accompaniment concludes with a final cadence, marked with a *f*.

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The piano part features intricate sixteenth-note patterns and dynamic markings such as *fp* and *f*. The system concludes with a double bar line.

The second system contains five staves. The vocal lines include the lyrics: "F'u - rore sublevor; do - lore de - primor. I - ra, vin - dicta con - glo - me - rant se, con -". The piano accompaniment continues with complex textures and dynamic markings like *p*, *f*, and *fp*. The system ends with a double bar line.

The third system consists of five staves. The piano accompaniment is highly rhythmic and dynamic, with frequent *fp* markings. The vocal lines include the lyrics: "glo - merant se, atque quas - sa - re non desinunt me, non desinunt me, atque quas - sa -". A rehearsal mark "22." is placed above the final measure of the piano part. The system concludes with a double bar line.

re non de-sinunt me, non,

non, non, non, non de-sinunt me, non, non, non, non, quassa-re non de-sinunt me,

non de-sinunt me.

First system of musical notation. It consists of six staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. Dynamics include *fp*, *p*, *f*, and *sf*.

Second system of musical notation. It consists of six staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. Dynamics include *fp*, *p*, *f*, and *sf*.

Third system of musical notation. It consists of six staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. Dynamics include *fp*, *p*, *f*, and *sf*. The word "Ut" is written at the end of the system.

navis in aequo re lu_xu_ri - an - te per montes, per valles un - darum ja - cta - tur, per montes, per

valles un - darum ja - cta - tur, et jamjam pro - xima nu - bi - bus stat; et jamjam pro - xima

tar - ta - ro nat: sic bi - - lis a pe - ctore, bel - la mi - nan - te per cor - -

pus, per ve - nas, per mem - brà gras - sa - tur; sic bi - lis a pe - cto - re bel - la mi - nan -

te per cor - pus, per ve - nas, per mem - bra gras -

sa - - - tur.

Ut navis in ae-quo-re lu-xu-ri - an-te per montes, per valles un -

darum ja - ctatur, per montes, per valles un - darum ja - ctatur, et jamjam pro - xima nu - bi - bus stat;

et jamjam pro - xima tar - ta - ro nat: sic bi - lis a pe - ctore bel - la mi - nante per

corpus, per venas, per membra gras - sa - tur; sic bi - lis a pecto - re

bella mi - nan -



te per cor - pus, per ve - nas, per

f *p*

This system contains the first five staves of music. The vocal line is on the fifth staff, with lyrics starting at the end of the system. The piano accompaniment includes a right-hand part with sixteenth-note patterns and a left-hand part with a steady eighth-note bass line. Dynamics *f* and *p* are indicated.



mem - bra gras - sa - - - tur, per membra gras - sa - -

f

This system contains the next five staves of music. The vocal line continues with lyrics. The piano accompaniment features more complex sixteenth-note patterns in the right hand. A dynamic *f* is marked.



tur.

This system contains the final five staves of music on the page. The vocal line concludes with the word "tur.". The piano accompaniment continues with its characteristic rhythmic patterns.

MELIA.

Quocum.que me con - verto, crudelis De.i monu - menta de - testan - da con - spi - ci - o. Prius per - i - re Zephyrum vi - deram, et

OEBALUS.

fratrem mo - do vi - de - o na - ta - re san - guine in - son - tem su - o. Quid co - mi - te nul - lo fi - li - a huc in - fers

MELIA.

pedem? an la - tro jamjam fu - git? Hunc jus - si il - li - co vi - ta - re nostra regna; nam caedem improbus no - va grava - re

OEBALUS.

caede non ti - muit Deus. Quid lo - quere? caedem na - ta! quam narras novam? O rex! amicum ra - puit, et Zephyrum quidem,

MELIA.

OEBALUS.

ventis - que me vi - den - te la - ce - ran - dum de - dit. O justus est A - pol - lo, dum ple - ctit sce - lus, quod im - pu - ta - vit

per - fidus et atrox De - o Zephyrus! hic auctor, fi - li - a! est fa - ctæ necis. Non est A - pol - lo: Ze - phyrus in fratrem

MELIA.

tuam discum a - gere non du - bi - ta - vit. Un - de au - tem pater! hæc nos - se po - teras? Natus hæc re - tulit mi - hi, nam

OEBALUS.

MELIA.

vivus est iuven - tus a nobis. Me - is ex - tinctus est in ma - nibus. Heu - me! quid? pa - ter! quid er - go re - guo ex -

OEBALUS.

is - se jus - sisti Deum? Fi - li - a! do - lo - re mo - tus, et Ze - phyri do - lis de - lu - sus id jus - sis - se me me - mi - ni.

MELIA.

Im-pium quis ta-le si-bi ti-mu-is-set a Ze-phyro scelus? O ge-nitor! omnes per-di-ti jam jam sumus! discessit, heu! dis-

OEBALUS.

MELIA.

cessit a nobis De-us! o crede, non in-ultus id pro-brum feret. Quid? na-ta, disces-sis-se jam Numen putas? Nil

du-bi-to; nam-que ex-i-re de re-gno tu-o A-pol-li-nem i-psi-a li-que-re et nostros la-res jus-si.

OEBALUS.

o ut huic re-vo-ca-re nunc possem Deum! Heu-fa-ta quam si-ni-stra nos ho-di-e ob-ruunt!

Nº 8. Duetto.
Andante.

Corni in C. *p*
Violino I. *con sord.*
Violino II. *pizz.*
Viola I. *p*
Viola II. *p*
MELIA.
OEBALUS.
Violoncello e Basso. *pizz.*

Continuation of the instrumental accompaniment for the Duetto, featuring strings and woodwinds.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a bass clef. The third and fourth staves are piano accompaniment for the right and left hands, respectively, both with treble clefs. The bottom staff is a bass line with a bass clef. The music is in a common time signature and features various rhythmic patterns and accidentals.

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef, starting with the instruction *p sempre*. The second staff is a vocal line with a bass clef, also starting with *p sempre*. The third and fourth staves are piano accompaniment for the right and left hands, both with treble clefs, starting with *p sempre*. The bottom staff is a bass line with a bass clef, starting with *p sempre*. The vocal line begins with the text "OEBALUS." followed by the Latin lyrics: "Na - tus ca - dit, at - que De - us me no - len - te, nesci - en - te".

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a bass clef. The third and fourth staves are piano accompaniment for the right and left hands, both with treble clefs. The bottom staff is a bass line with a bass clef. The vocal line continues with the Latin lyrics: "lae - sus ab - it, lae - sus ab.it regnum si - ne Nu - mine jam non di - u sta - bit:".

Numen! quae - so, fle - ctete, et ad nos re - ver - tere. et ad nos re - ver -

a2.

MELIA.

- - - te - re. Fra - ter ca - dit, at - que me - us te ju - ben - te

me do - len - te spon - sus ab - it. Sponsa si - ne complice quae - so, quid a - mabit?

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a treble clef. The third staff is a vocal line with a treble clef. The fourth and fifth staves are piano accompaniment, with the fourth staff in the right hand and the fifth staff in the left hand, both using a grand staff (treble and bass clefs).

MELIA.

no-li sponsam ple - ctere! Numen! Numen! ah. ah re - gre - dere, ah. ah re - gre - -

OEBALUS.

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a treble clef. The third staff is a vocal line with a treble clef. The fourth and fifth staves are piano accompaniment, with the fourth staff in the right hand and the fifth staff in the left hand, both using a grand staff (treble and bass clefs).

- - - de - re! Fra - - ter ca - dit, at - - que meus sponsus ab - it.

Na - - tus ca - dit, at - - que De - us laesus ab - - - it,

at - - que meus sponsus ab - - it,

at - que Deus laesus ab - - it, me no - len - te ne - sci - en - te

te ju - ben - te me - do - len - te, me - us spon - sus ab - - it.

De - us lae - sus ab - - it.

Sponsa si ne com - plice quaeso, quid a - mabit? no - li sponsam ple - - - -
Regnum si ne Nu - miae jam non di - u sta - bit: Numen! quaeso, fle - - - -

- - - - - ctere! Nu - men! ah re - gre - - de - re!
- - - - - ctere! Nu - men - - quae - so fle - - cte - re!

Nu - men - ah - re - gre - - de - re! ah re -
 et ad nos re - ver - - te - re! nos re -

gre - de - re!
 ver - te - re!

APOLLO.

Rex! me re - di - re co - git in Hy - a - cin - thum a - mor. I - gno - sce, quod

Nu - men e - go tu - a re - gna au - de - am prae - sens be - a - re! Di - sce, quid Nu - men que - at!

Recitativo.

Corni in G. *p*

Violino I. *p* *senza sord.*

Violino II. *arco* *p*

Viola. *p*

APOLLO.

Violoncello e Basso. *arco* *p*

Hy_a_cinthe surge!

funus et flore ae_mulo nomenque prae_fe_rente de_functi tege.

OEBALUS.
Quid

MELIA.
vi-de-o? Sur-re-xis-se de na-to me-o conspi-ci-o flores? Numen o ni-mium potens! pu-do-re me sub-fu-sa pro-fi-te-or

OEBALUS.
ream. Ad verba Ze-phyri, patris ad jussa o-mni-a quae me poe-nitet, feci. O-ptime par-ce De-us! ignarus e-go, quis

fu-e-rit necis au-ctor pa-tratae, pes-si-mo Ze-phyro fidem ha-bu-i, meum-que cre-di-di natum ta-a per-i-is-se

MELIA.
fraude. Ze-phyrus o quanta im-probus in-du-xit in regua me-a, ni par-cas ma-la! O Numen! haud fu-

is-se contemptum putes; ab-i-re quod te ius-serim, imprudens fu-i cre-du-la-que ni-mium, et i-ra mihi ver-ba abstulit, quae

APOLLO.

de do-lo-re fratris oc-ci-si-meant. Con-fi-de rex! A-pollo non fu-gi-et tu-a regua Manet, et ma-nabit he-ic

OEBALUS.

tecum, fi-de-jam sta-re si pro-mis-sa demonstres tu-a. In-tel-li-go. Ec-ce na-ta! te spon-sam De-us di-

MELIA.

APOLLO.

gnatur e-le-gisse. Num credam De-um a-ma-re pos-se Me-li-am? O crede i-pse-met Ju-pi-ter a-ma-re sae-pe mor-

MELIA.

ta-les solet; a-mare namque con-venit tantum Di-is: vo-bis a-ma-ri. Nu-men! en fa-mulam, su-o quae pro pa-

OEBALUS.

rente pectus hoc offert ti-bi. En! si pla-ce-re sponsa morta-lis potest, Apol-lo! nostra fi-liam ad-ductam manu ac-ci-pe,

me-o-que semper in regno mane. Hy-a-cinthus ob-i-it: al-ter Hy-a-cinthus mihi e-ris, ma-nere fi-li-a hoc factus

APOLLO.

gener, re-gi-o-ne si di-gue-ris in nostra. Oe-ba-le! ac-ci-pi-o lae-tus Me-li-ae ob-la-tae

MELIA.

OEBALUS.

manum, rebus-que semper, pla-cidus ad-sistam tu-is. Ju-sti-ti-a sic tu-a De-us e-lu-ct magis. Sic in-no-

APOLLO.

centem de-bi-ta haud mer-ces fu-git. Sic sae-cla te fu-tu-ra ele-men-tem sonent.

Nº 9. Terzetto.

Allegro.

Oboi.

Corni in G.

Violino I.

Violino II.

Viola I.

Viola II.

MELIA.

APOLLO.

OEBALUS.

Violoncello e Basso.

The first system of the musical score consists of seven staves. The top staff is a vocal line in G major, featuring a melodic line with a trill (tr.) and a dynamic marking of *tr.*. The piano accompaniment includes a right-hand part with trills and a left-hand part with a steady eighth-note pattern. Dynamics include *p* (piano) and *tr.* (trill). The system concludes with the vocal line singing the words "Tandem post tur.bida fulmi.na, nu.bila,".

The second system of the musical score continues with seven staves. The vocal line begins with the lyrics "to.nan.tis mur.mura pax pax pax al.ma vi.rescit et ex.plicat". The piano accompaniment features a prominent eighth-note pattern in the left hand and a more active right hand with *fp* (fortissimo) dynamics. The system concludes with a *fp* dynamic marking.

Post vin - cla do - loris
 se, pax al - ma vi - rescit et ex - plicat se. Post
 Post bella fu - roris

nos jungit a - ma - bile pignus a - moris. Post fata be - a - ta nos
 monstra pa - voris nos jungit a - ma - bile pignus a - moris. Post fata spe - ra - ta. nos
 vos jungit a - ma - bile pignus a - moris. Post fata o - ptata vo -

taeda co - ronet et e - rigat te, nos tae - da co - ronet et e - - ri - gat te.
 taeda co - ronet et e - rigat te, nos tae - da co - ronet et e - - ri - gat te.
 taeda co - ronat et ex - citat me, vos tae - da co - ronat et ex - - ei - tat me.

cresc. *tr.* *f*

Tandem post tur - bida fulmina, nu - bila, tonan - tis

p *tr.*

Post vincla do - lo - ris
 mur - mura pax pax pax al - ma vi - re - scit et ex - pli - cat se. Post monstra pa -
 Post bel - la fu - roris

nos jungit a - ma - bile pignus a - moris. Post fa - ta be - a - ta post
 vo - ris nos jungit a - ma - bile pignus a - moris. Post fa - ta spe - ra - ta
 vos jungit a - ma - bile pignus a - moris. Post fa - ta o - ptata

fa-ta be-a - - - - - ta, nos
 post fa-ta spe-ra - - - - - ta, nos
 post fa-ta o-pta-ta o-pta-ta post fa-ta, vos

^{22.}
 tae-da co-ro-net et e-rigat te, nos tae-da co-ronet et e-rigat
 tae-da co-ro-net et e-ri-gat te, nos tae-da co-ronet et e-rigat
 tae-da co-ro-nat et ex-ci-tat me, vos tae-da co-ronat et ex-ci-tat

te, nos tae - da co - ro - net et e - - rigat te, nos tae - da co -
 te, nos tae - da co - ro - net et e - ri - gat te, nos tae - da co -
 me, vos tae - da co - ro - nat et ex - ci - tat me, vos tae - da co -

ro - net et e - - ri - gat te.
 ro - net et e - - ri - gat te.
 ro - nat et ex - ci - tat me.