

JOSEPH HAYDN

L' ISOLA DISABITATA

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

RIDUZIONE PER CANTO E PIANOFORTE
A CURA DI THOMAS BUSSE 2007/2008

L' ISOLA DISABITATA

PARTE PRIMA

1. OVERTURA

Largo

Fl. Ob I, II, *f*
Bsn, Cor I, II, *f*
Archi *p*

Molto tenuto e perdendosi

Measures 1-6 of the overture. The score is in 3/4 time with a key signature of two flats. It features a piano introduction with a dynamic of *p* and a *f* dynamic for the woodwinds and strings. The tempo is marked *Largo*. The first system shows the beginning of the piece with various dynamics and articulations.

Measures 7-12 of the overture. The score continues with a dynamic of *f* and a *p* dynamic. The tempo remains *Largo*. The second system shows the continuation of the piano introduction with various dynamics and articulations.

Measures 13-18 of the overture. The score continues with a dynamic of *f* and a *p* dynamic. The tempo remains *Largo*. The third system shows the continuation of the piano introduction with various dynamics and articulations. An *Ob.* (Oboe) part is indicated in the upper right.

Measures 19-24 of the overture. The score continues with a dynamic of *fz* and a *p* dynamic. The tempo remains *Largo*. The fourth system shows the continuation of the piano introduction with various dynamics and articulations. The piece concludes with a final chord in the key of B-flat major.

Vivace assai

23

f

28

fz

33

fz

37

41

p

VI. VI. II.

46

46

f

This system contains measures 46 through 49. The right hand starts with a series of chords in the first two measures, followed by a melodic line with eighth notes and quarter notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the second measure.

50

50

This system contains measures 50 through 53. The right hand features a melodic line with eighth notes and quarter notes, including some chromatic movement. The left hand continues with an eighth-note accompaniment. A trill ornament is marked above the first measure.

54

54

This system contains measures 54 through 57. The right hand has a melodic line with eighth notes and quarter notes. The left hand plays a steady eighth-note accompaniment.

58

58

This system contains measures 58 through 61. The right hand features a melodic line with eighth notes and quarter notes. The left hand plays a steady eighth-note accompaniment.

62

62

This system contains measures 62 through 65. The right hand has a melodic line with eighth notes and quarter notes. The left hand plays a steady eighth-note accompaniment.

66

Musical score for measures 66-69. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff (bass clef) contains a rhythmic accompaniment of chords and single notes.

70

Musical score for measures 70-74. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment with eighth notes and chords. Small upward-pointing triangles are placed below the bass staff in measures 71, 72, 73, and 74.

75

p e dolce

Musical score for measures 75-80. The system consists of two staves. The upper staff has a more sparse texture with chords and some melodic fragments. The lower staff has a simple accompaniment. The dynamic marking *p e dolce* is present in the first measure.

81

Fl.

p

Musical score for measures 81-86. The system consists of two staves. The upper staff features a woodwind part (Flute) with a melodic line. The lower staff has a piano accompaniment. The dynamic marking *p* is present in the first measure of the lower staff. The woodwind part is marked with a 'Fl.' and a dynamic *p*.

87

p
Archi

Musical score for measures 87-92. The system consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a piano accompaniment. The dynamic marking *p* and the instruction 'Archi' are present in the final measure.

93

93

f

f

This system contains measures 93 through 97. The music is in a minor key, indicated by three flats in the key signature. The right hand features a melodic line with eighth-note patterns and a half-note chord at the end of measure 97. The left hand provides harmonic support with chords and eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 95.

98

98

This system contains measures 98 through 101. The right hand continues with eighth-note patterns, while the left hand maintains a steady accompaniment. The music flows smoothly between these measures.

102

102

This system contains measures 102 through 105. The right hand has a melodic line with some chromaticism, and the left hand continues with eighth-note accompaniment. The music concludes with a half-note chord in measure 105.

106

106

This system contains measures 106 through 109. The right hand features a melodic line with a slur over measures 106 and 107, and a fermata over the final note in measure 109. The left hand continues with eighth-note accompaniment.

110

110

This system contains measures 110 through 113. The right hand has a melodic line with a slur over measures 110 and 111, and a fermata over the final note in measure 113. The left hand continues with eighth-note accompaniment.

114

114

118

fz *fz*

118

fz *fz*

121

fz *fz* *fz*

121

124

fz *fz* *fz*

124

127

fz *fz* *fz* *fz* *ff*

127

131

Musical score for measures 131-134. The piece is in a minor key with a key signature of two flats. The melody in the right hand features eighth-note patterns and rests, with dynamic markings *p* and *f*. The left hand provides a steady accompaniment of eighth notes.

135

Musical score for measures 135-138. The right hand continues with a melodic line, including a half note and a quarter note. The left hand maintains a consistent eighth-note accompaniment.

139

Musical score for measures 139-142. The right hand features a melodic line with a dynamic marking of *fz* (forzando). The left hand plays a series of chords in the bass, with a dynamic marking of *fz* in the final measure.

143

Musical score for measures 143-146. The right hand has a melodic line with a dynamic marking of *fz*. The left hand continues with eighth-note accompaniment.

147

Musical score for measures 147-150. The right hand features a melodic line with a dynamic marking of *ff* (fortissimo). The left hand continues with eighth-note accompaniment.

151

151

155

155

fz

159

159

fz *fz*

163

Allegretto

163

p *fz* *fz*

Bsn.

p

168

168

fz *fz* *fz*

175 Fl. VI.

p VI. II

179

fz *fz* *p*

184

fz *fz* *fz*

191

fz *fz*

197

Archi

202

202

This system contains measures 202 through 207. The music is in a minor key with a key signature of two flats. The upper staff features a melodic line with various intervals and rests, while the lower staff provides harmonic support with chords and single notes.

208

208

This system contains measures 208 through 213. The melodic line continues with a mix of eighth and quarter notes. The bass line features a steady eighth-note accompaniment.

214 **Vivace**

214 *f*

214

This system contains measures 214 through 217. The tempo is marked **Vivace**. The music is in a common time signature. The upper staff has a melodic line starting with a forte (*f*) dynamic. The lower staff has a rhythmic accompaniment of eighth notes.

218

218

This system contains measures 218 through 221. The melodic line continues with eighth notes and quarter notes. The bass line maintains the eighth-note accompaniment.

222

222 *fz*

222

222

This system contains measures 222 through 225. The upper staff includes parts for Oboe (Ob.) and Viola (VI.), both marked *fz* (forzando). The piano accompaniment in the lower staff consists of chords and eighth notes.

226

226

231

231

Attaca subito Recitativo

SCENA PRIMA

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

Costanza

Musical score for Costanza, measures 1-5. The score is in 3/4 time and B-flat major. It features a vocal line for Costanza and a piano accompaniment. The piano part has dynamics of forte (f) and piano (p).

(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)

Cos.

Musical score for Cos. (Cossentino), measures 6-11. The score is in 3/4 time and B-flat major. It features a vocal line for Cos. and a piano accompaniment. The piano part has dynamics of forte (f) and piano (p).

Cos.

Musical score for Cos. (Cossentino), measures 12-15. The score is in 3/4 time and B-flat major. It features a vocal line for Cos. and a piano accompaniment. The piano part has a dynamic of piano (p).

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

17

Cos.

22

Cos.

Du-ro è mel sas-so, l'in-stro-men-to è mal at-to, in-es - per-ta la ma-no;

26

Cos.

e pur dell' o - pra ec - co-mi al-fin vi - ci-na.

30

Cos.

Ah sol con - ce - di ch'io la veg-ga com - pi-ta, e da sì a-cer-ba

ten.

35
Cos. vi - ta poi mi li - be-ra, o Ciel.

40
Cos. Se mai la sor-te ne' di fu-tu-ri al - cun tra-spor-ta a que - sto in-cogn-ni-to ter-

44
Cos. re-no, di - rà quel mar-mo al - me-no il mi-ca-so fu - ne-sto e memo-

48 (legge l'iscrizione)
Cos. ran-do. DAL TRA-DI-TOR GER - NAN - DO

51
Cos. CO - STAN - ZA AB-BAN - DO - NA - TA I GIOR-NI

53
Cos. SUOI IN QUE-STO TER-MI - NÒ LI - DO STRAN-

55
Cos. IE - RO. A - MI-CO PAS-SEG - GIE - RO, SE U-NA TI - GRE NON

57
Cos. SEI, O VEN-DI-CA O COMIAN-GI i ca-si miei. Questo sol

61
Cos. *man-ca.* A ter-mi-nar s'at-ten-da dun-que l'o-pra che av-

61 *f* *p*

65 (torno al lavoro)
Cos. an - za.

65 *p*

SCENA 2'DA

68 **Allegro**
Syl.

68 (Sylvia frettolosa ed allegra, e detta)

68 *f p f p f p f*

74 SYLVIA
Syl. Ah ger-ma-na! Ah Co-stan-za!

74 *f* *f*

80 COSTANZA SYLVIA

Cos. Che av-ven-ne, o Sil-via? On - de la gio - ia? Io

85 COSTANZA SYLVIA

Syl. so-no fu-or di me di pia-cer. Per-ché? La mia am-

90

Syl. a - bi-le cer - vet-ta, in van per tan-ti di pian-ta e cer-ca-ta, da se stes-sa è tor-

p

95 COSTANZA SYLVIA

Syl. na - ta. E ciò ti ren-de lie - ta co - sì? Po-co ti

f

100

Syl. pa-re? È que-la la mia cu-ra, il sai pur, la mia com - pagna, la

105

Syl. dol-ce a-mi-ca mia. M'a - ma, m'in - ten-de,

110

Syl. mi dor-me in sen, mi chie-de i ba-ci, è sem-pre dal mio

116

Syl. fian-co in - di - vi-sa in og-ni lo-co: la per - dei; la ri-

122 COSTANZA

Syl. tro-vo; e ti par lo-co? Che fe - li-ce, che fe-

128 (torno al lavoro) **Largo**

Cos. li-ce in-no - cen-za!

135 SYLVIA

Syl. E ho da ve-der-ti sem-pre in

138 COSTANZA

Syl. pian - ti, or ger-ma - na? E co-me il ci - glio mai rasciugar po -

140

Cos.

 trei? Già set-te vol-te e sei l'an-no si rin-no-vò, da che las - cia-ta in sì bar-ba-ra

143

Cos.

 gui-sa, da' vi-ven-ti di - vi-sa, di tut-to pri-va pri-va e sen-za spe-me oh

146

Cos.

 Di - o! di mai tor-nar su la pater-na a - re - na, vi - vo mo-ren-do; e

148

Cos.

 tu mi vuoi se-re - na? Ma per es - ser fe-li - ci che man-ca a

SYLVIA

150
Syl. noi? Qui siam so - vra-ne. È questa i-so-let-ta ri-den-te il no-stro reg-no;

153
Syl. so-no i sud - di - ti no - stri le man-sue-te fie - re. A noi pro-

155
Syl. du - ce la ter-ra, il mar. Dal - la sta-gio - ne ar - de-te ci dif-en - don le

157
Syl. pian-te, i ca-vi sas-si dal-la fred-da stagion; né for-za o leg-ge

160

Syl.

qui col no - stro de - sio mai non con - tra - sta. Or di, che ba - ste -

160

160

f

162

Syl.

rà, se ciò non ba - sta? Ah tu del ben, che ig - no - ri,

162

162

p

COSTANZA

164

Cos.

la man - can - za non sen - ti. At - ta del lab - bro a far u - so non

164

164

166

Cos.

e - ri, o del pen - sie - ro, quan - do qui si ap - pro - dò; né d'altro og - get - to che di

166

166

168

Cos.

ciò che hai pre-sen - te, ser - bi le trac - ce in men - te.

170

Cos.

Io, ch'e-ra al-lo-ra qua-le or tu sei, pa-ra-go-nar ben pos-so, (oh me-mo-ria mo-

173

Cos.

le-sta!) con quel ben che per-dei, quel che mi re-sta. Spes-so es-al-tar t'in-

SYLVIA

176

Syl.

te - si le ric-chez - ze, il sa - per, l'ar - ti, i co-stu - mi,

178 **Allegretto**

Syl. le del-li - ie euro-pe - e; FI, Ob I, II ma con tua

178 *f*

180 COSTANZA

Syl. pa-ce que-sta as-sai più tran-qui-li - tà mi pia-ce. Sil-via v'è gran di-sta-za dall'u-

180 Archi *p* *p* *f*

183 **Allegretto**

Cos. di-re al ve-der. SYLVIA Ma pur le bel-le con-tra-de che tu van-ti,

183 *f*

185

Syl. d'uo-mi-ni son fe - con - de; e que-sti so - no la

185 *f*

187

Syl. spe - zie de' vi - ven - ti ne - mi - ca a noi. Tu mil - le

189

Syl. vol - te e mil - le non mi di - ce - sti. Ah sì, tel dis - si, e mai non tel dis - si ab - bas -

COSTANZA

192

tan - za. Em - pii, cru - del - i,

194

per - fi - di, in - gan - na - to - ri, d' - o - gni fie - ra peg -

196 Adagio

Cos. gio - ri, che sia pie - tà — non san-no; non con-

196 Fl.

p

199

Cos. o - scan, non han - no né a - mor, né

199

201

Cos. fé, ne u - ma - ni - tà nel — se - no. E ben, da lor que

(piange) SYLVIA

201 *fz*

204

Syl. siam si - cu - re al - me - no. Ma. Tu

204 *p*

206
Syl. pian - gi di nuo - vo! Ah no, se m'a - mi, non t'af-

208
Syl. flig - - ger co - sì, che far pos - s'io,

210
Syl. ca - ra per con - so - lar - ti?

212 **Presto**
Syl. Bra - mi la mia cer - vet - ta?

Syl.

215

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

215

p

215

Cos.

217 (abbracciandola)

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

217

fz *p*

217

4. ARIA 1

[Andante]

Costanza

Musical score for Costanza's Aria 1, measures 1-3. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part begins with a *pp* dynamic and includes trills (*tr*) and a *fz* dynamic. The vocal line is mostly silent in these measures.

Cos.

Musical score for Cos. Aria 1, measures 3-5. The score includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Se non" and features a triplet of eighth notes. The piano accompaniment includes triplets and dynamic markings such as *p*, *fz*, *f*, and *p*.

Cos.

Musical score for Cos. Aria 1, measures 5-7. The score includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "pian - ge — un in - fel - ce, da' vi - ven - ti — se - pa - ra - ta, dal - lo". The piano accompaniment includes a triplet and a *p stacc.* dynamic marking.

7
Cos. spo - so ab - ban - dona - ta, di - mi oh

8
Cos. Di - - - o chi pian - ge-rà? Dim-mi oh

9
Cos. Di - o, chi pian-ge-rà? Chi può dir ch'io pian-ga a tor - to, se né

11
Cos. men spe - rar mi li - ce que-sto mi - se-ro con-for-to d'ot-te-

ff

f *tenuto*

30

13
Cos. ner — l'al - trui pie-tà. — Se né men sperar mi

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

15
Cos. li - ce d'ot - te - ner l'al - trui pie -

15 *stacc.* *p*

16
Cos. tà, d'ot - - te - ner — l'al - tru - i — pie -

17
Cos. tà, l'al-trui — pie-tà, — l'al-trui — pie - tà.

17 *Ob.* *p*

19
Cos. *Se non pian - ga — un in - fe - li - ce da vi-*

19 *Cor.*
19 *Va. tenuto*

21
Cos. *ven - - ti — se - - pa - ra - ta, dal - lo*

22
Cos. *spo - so — ab - ban - do - na - ta, dim - mi, oh*

23
Cos. *Di - o, chi pian - ge - rà? Dim - mi, oh*

24
Cos. Dio, chi pian - ge - rà?

25
Cos. Chi — può — dir, ch'io pian - ga a —

26
Cos. tor - to, se — ne — men spe - rar — mi —

27
Cos. li - ce — questo mi-se-ro con-for-to d'ot-te-ner — l'al - trui — pie-

33

29 Cos. *tà,* *d'ot - te -*

29 Ob. *fz fz*

30 Cos. *- ner* *l'al - trui - pie - tà,*

30 *p fz p*

31 Cos. *l'al - trui - pietà,* *l'al - trui - pie -*

31 *p*

32 Cos. *tà, l'al - trui - pie - tà.*

32 (Ob.) *p*

(Si vede passar di lontano a vele gonfie un a nave,
dalla quale secondono sul palischermo Gerlando ed Enrico
in abito indano, che sbarcan poi sul lido.
Costanza parte)

5. SCENA TERZA

Moderato

Sy. SYLVIA (sola)

Che o - sti - na - to do -

Sy. lor! Quel pian-ger sem-pre mi fa sde-gno e pie-tà. Pre-go,

9

Sy. con - si-glio, s-gri-do, ac-ca-

9

9

p *f*

p *f*

12

Sy. rez-zo, ed o-gni sfor-zo è va-no. Ma l'en-i-gma più

12

12

p *f*

p *f*

15

Sy. stra-no è che, qual-o-ra con-so-lar-la de-si-o, il su - o pian-to s'ac-cre-sce,

15

15

p *p*

18

Sy. e pian-go anch'-i-o. (nel voler partire s'avvede della nave)
Se-guia-mo al-me-no i pas-si suoi...

18

18

fz *f* *p*

21

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

21 *f* *p*

23 **Allegro**

p crescendo *f*

23 *f*

25

Sy. U - no sco - gilo non è. Can - giar di lo - co un sas - so non po - treb - be.

25 *f* *p*

28

p crescendo *f* *f* *p*

28

31

Sy. va sì leg-gier! L'ac-qua di-vi - sa fa die - tro bian-cheg -

34

Sy. 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,

38

Sy. e vo - la! A Cos - tan - za si va - da:

40

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

40 *p* *f*

42 (nel partire vede non veduta Gernando ed Enrico)

Sy. men... Mi - se-ra me! Gen - te è sul li - do.

42 *f*

44

Sy. Che-fo? Chi mi soc - cor - re? Ah... di spaven - to co-

44

46

Sy. sì... son io ri-pie-na... che a fug-gir... che a ce-

46 *f* *p* *f*

SCENA QUARTA

Allegro (si nasconde fra' cespugli)

Sy.

48

lar-mi... ho for-za ap - pe-na.

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

En.

56

ENRICO (COMPAGNO DI GERNANDO)

Ma sa-rà poi, Ger - nan-do, que-sto il te-ren che

En.

60

GERNANDO
(CONSORTE DI COSTANZA)

cher-chi? Ah sì; nell' - al - ma di -

64
Ger. pin-to mi re-stò per mal d'a-mo-re, e co' pal-pi-ti suoi l'af-fer-ma il

64

67
Ger. co-re. (Po-tes-si al-men ve-der quei vol-ti)

67

70
En. È mol-to fa-ci-le er-rar. GERNANDO No, ca-ro En-ri-co; è

70

73
Ger. des-so: ri-con-o-sco ogni sas-so. Ec-co lo spe-co,

73

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

80
Ger.  spo-sa, il mio ben, l'an-i-ma mia, e mai più non la vi-di.

84 **Vivace**
Ger.  Ecco o-ve fui da' pi-ra-ti as-sa - li - to:

87
Ger.  qua mi tro-vai fer-i-to; là mi cad-de la'c-cia-ro.

90
Ger. *8*
A ca-ro a-mi-co og-n'in-du-gi-o è de-lit-to;

93
Ger. *8*
an-diam. Tu da quel la-to, da, da questo io cer-che-rò.

97
Ger. *8*
L'i-so-la è an-gu-sta; smar-ri-ci non pos-siam.

102
Ger. *8*
Po-ca spe-ran-za ho di tro-var Co-stan-za; ma l'is-stes-so ter-re-no, ch'è

106 (parte)

Ger. tom - ba a lei, sa-rà mia tom-ba al-me-no.

106

106

p

p

3. SCENA QUINTA

(Enrico, e Silvia in parte) SYLVIA

Sy. (Nul-la in-ten-der pos-s'i-o). Te-ne-ro in

110

110

En. ve-ro è il ca-so di Ger-nan-do. Ap-pe-na è

114

114

118

En. 

sp - so, dee con la sua di - let - ta fi - dar-si al mar.

121

En. 

Fra gl'in-quiete flut-ti languir la ve-de; a ri-sto - rar - la in que - sta spiag-gia di-

124

En. 

scen - de; el-la ri - po-sa, ed e - gli da bar-ba-ri ra-pi - to,

128

En. 

trat-to a con-tra-de i - gno-te, in ser-vi-tù vi-ve tan - t'an-ni, e sen-za no-tizia

131 SYLVIA

En. più del so - spi - ra - to og - get - to. (Pur si ri - vol - se al fin.

135 ENRICO

Sy. Che dol - ce as - pet - to!) Par - la a cia - scun l'u - man - i - tà per lui, l'ob - bli - go a

139

En. me. La li - ber - tà gli deg - gio, pri - mo do - no del Ciel.

142

En. Spie - ta - to og - ni al - tro sar - reb - be; in - gra - to io

144

En. 

so-no, se man-co a lui. D'ab-bor-ri-men-to è de-gna

147

En. 

o - gni an - i - ma spie -

148

En. 

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

f

Segue L'aria

9. Aria 2da

[Allegro]

Ob 1,2
Cor
Str.

Musical score for measures 1-4. The top staff is for Oboe 1 and 2, and the bottom staff is for Cor and Strings. The key signature is B-flat major (two flats) and the time signature is common time (C). The first measure has a dynamic marking of *[f]*. The second measure has a dynamic marking of *fz*. The music features a rhythmic pattern of eighth and sixteenth notes in the strings and oboes.

Musical score for measures 5-8. The top staff is for Oboe 1 and 2, and the bottom staff is for Cor and Strings. The key signature is B-flat major and the time signature is common time. Measure 5 starts with a dynamic marking of *p*. Measures 6 and 7 contain triplets in both staves, indicated by a '3' above the notes. Measure 8 ends with a quarter rest in the top staff and a quarter note in the bottom staff.

Musical score for measures 9-11. The top staff is for Oboe 1 and 2, and the bottom staff is for Cor and Strings. The key signature is B-flat major and the time signature is common time. Measure 9 starts with a dynamic marking of *p*. The music consists of eighth and sixteenth notes with slurs across the measures.

Musical score for measures 12-14. The top staff is for Oboe 1 and 2, and the bottom staff is for Cor and Strings. The key signature is B-flat major and the time signature is common time. Measure 12 starts with a dynamic marking of *p*. Measure 13 has a dynamic marking of *f*. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 15-18. The top staff is for Oboe 1 and 2, and the bottom staff is for Cor and Strings. The key signature is B-flat major and the time signature is common time. Measure 15 starts with a dynamic marking of *p*. Measure 16 has a dynamic marking of *f*. The music features a rhythmic pattern of eighth and sixteenth notes.

19

En. Chi nel cam-min d'on - o - re stan - ca sud-an - do il

19 *p*

22

En. pie - de, stan - - - ca su-dan-do il — pie - de,

22 *p*

25

En. per ri - por-tar — mer - ce - de d'un no - bile, d'un

25 *tr*

28

En. no - bi - le_ su - dor, non pal-pita, non lan-gue, per

32

En. lui spar - gen - do il san - - - -

35

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

38

En. cen - to va_ lie - to ad_in - con - trar,

38 *f* *p* *f*

41

En. e cen - to e ri - schi e cen - to va_

41 *p* *f* *p*

44

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

44 *f*

47

En. *lie - to va lieto ad in - con - trar,*

51

En. *va lie-to, va lie - - - to ad*

54

En. *in - - - con - trar.*

57

En. 60

Chi nel cam-min d'on - o - re

60

En. 64

stan - ca su-dan - do il pie - de, per ri-por-tar__ mer-

64

En. 67

ce - de d'un no - bile, d'un no - bi-le__ su -

67

70

En.

 dor, non pal-pi-ta, non lan-gue, per lui spar -

74

En.

 gen - do il san - - - - -

77

En.

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

80

En. cen-to ri-schi, e cen-to va lie-to ad in - con - trar, va

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

84

En. lie - to ad in - con - trar,

84 *p*

88

En. ——— ad in - con - trar. per

88 *p*

92

En. 
 Musical notation for measures 92-94. The vocal line (bass clef) contains the lyrics "lui spar - gen - - - do il san - gue, per". The piano accompaniment consists of two staves: the right hand (treble clef) has a melodic line with eighth and sixteenth notes, and the left hand (bass clef) has a rhythmic accompaniment of eighth notes.

95

En. 
 Musical notation for measures 95-96. The vocal line (bass clef) contains the lyrics "lui___ spar - gen - do il___ san - gue, va". The piano accompaniment consists of two staves: the right hand (treble clef) has a melodic line with eighth notes, and the left hand (bass clef) has a rhythmic accompaniment of eighth notes. A dynamic marking *f* is present in measure 96.

97

En. 
 Musical notation for measures 97-99. The vocal line (bass clef) contains the lyrics "lie - to,___ va___ lie - to,___ va___ lie - to___ ad___ in - con -". The piano accompaniment consists of two staves: the right hand (treble clef) has a melodic line with eighth notes, and the left hand (bass clef) has a rhythmic accompaniment of eighth notes. Dynamic markings *p* and *tr* are present.

100

En.

trar, va lie - to, va lie - to, va

100 *fp*

103

En.

lie - to ad in - con - trar, va

103

106

En.

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

106 *fp*

110
En. trar, va lie - to, va lie - to ad in - con -

110 *fp* *fp* *f*

114
En. trar, ad in - con - tar, ad in - con -

114

118
En. trar.

118

10. SCENA SESTA

SYLVIA (sola)

Sylvia

Che fu mai quel ch'io vi - di! Un uom non

f

Detailed description: This block contains the first system of music for Sylvia. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are "Che fu mai quel ch'io vi - di! Un uom non". The piano part starts with a forte (*f*) dynamic and includes some chordal accompaniment.

Sy.

³ è: gli si vedreb-be in vol-to la fe-ro-cia dell' - al-ma. **Presto**

3

Detailed description: This block contains the second system of music for Sylvia, starting at measure 3. The tempo is marked **Presto**. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics are "è: gli si vedreb-be in vol-to la fe-ro-cia dell' - al-ma.".

Sy.

⁶ Em - pi, cru - de - li gio uo - mi - ni so - no,

6

Detailed description: This block contains the third system of music for Sylvia, starting at measure 6. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics are "Em - pi, cru - de - li gio uo - mi - ni so - no,".

Sy.

⁸ e di ra - gio - ne av - ran-no im - pres - so nel sem-bian-te il cor ti -

8

p

Detailed description: This block contains the fourth system of music for Sylvia, starting at measure 8. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics are "e di ra - gio - ne av - ran-no im - pres - so nel sem-bian-te il cor ti -". The piano part ends with a piano (*p*) dynamic.

10

Sy. ran - no. U - na don - na né pu - re:

10

10

f

p

12

Sy. av - vol - to in gon - na non è, co - me noi siam. Qual - un - que ei

Adagio

12

12

p

14

Sy. sia, è un a - ma - bi - le og - get - to.

Allegro

14

14

f

17

Sy. Al - la ger - ma - na a di - man - dar - ne an - drò.

17

17

f

19

Sy. Ma il piè ri-cu-sa d'al-lon-tan - ar-si. Oh stel-le!

19

19

p

22

Sy. Chi mi fa so-spi-rar? Per-ché sì spes-so mi bat-te il

22

22

fz

p

f

p

25

Sy. cor? Sa-rà ti-mor. No; lie-ta non sa-rei, se te-

25

25

p

p

28

Sy. messi. È un altro affetto è un non so che, che mi ricerca il pet-to.

28

28

p

11. ARIA 3

Andante *dolce*

The first system of the piano accompaniment consists of two staves. The right staff begins with a treble clef, a common time signature, and a piano (*p*) dynamic marking. The music features a melodic line with eighth and sixteenth notes, accented with *fz* and *p*. The left staff starts with a bass clef and a common time signature, marked with *(pizz.)*. It provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piano accompaniment. The right staff includes a *VI.* marking above the staff and a *Fl.* marking above a specific note. Dynamics include *fz*, *p*, *f*, and *p*. The left staff continues with its rhythmic accompaniment.

The third system includes a vocal line and piano accompaniment. The vocal line, labeled 'Sy.', is on a single staff with a treble clef and a common time signature, showing rests. The piano accompaniment has two staves. The right staff begins with a treble clef, a common time signature, and a *fz* dynamic marking. The left staff begins with a bass clef, a common time signature, and a *f* dynamic marking. Dynamics in the piano part include *fz*, *p*, *f*, and *f*.

The fourth system includes a vocal line and piano accompaniment. The vocal line, labeled 'Sy.', is on a single staff with a treble clef and a common time signature. The name 'SYLVIA' is written above the staff. The lyrics 'Fra un dol - ce - de - li - ro son -' are written below the staff. The piano accompaniment has two staves. The right staff begins with a treble clef, a common time signature, and a *p* dynamic marking. The left staff begins with a bass clef, a common time signature, and a *p* dynamic marking. Dynamics in the piano part include *p*, *p*, and *fz*.

20

Sy. lie - ta e so - spi - ro: quel vol - to mi pia - ce ma

p *fz* *f* *p*

24

Sy. pa - ce non ho. Fra un dol - ce de -

f *p*

29

Sy. - li - ro son lie - ta e so - spi - ro: quel vol - to mi

fz *p*

33

Sy. pia - ce, ma pa - ce non ho, no, no, ma pa - ce non ho.

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

F₁, Ob.

Sy. 38

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

Sy. 43

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

Sy. 47

Di bel le spe - ran - ze ho

VI. *Fl.* *VI.* *Fl.*

47 *fz* *p*

Sy. 51

pie no il pen - sie - ro; e pur quel ch'io spe - ro co -

VI. *fz* *f*

55
 Sy. no - scer non so, co - no - scer non -

59
 Sy. so, co - no - - - scer non so.

64

68
 Sy. Fra un dol - ce de -

Sy. 72

li - ro son lie - ta e so - spi - ro: quel vol - to mi

Detailed description: This system contains measures 72-75. The vocal line (Soprano) has a melodic line with lyrics. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

Sy. 76

pia - ce, ma pa - ce non ho. Di bel - le spe - ran - ze ho

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

(pizz.) Bsn. *p*

Detailed description: This system contains measures 76-80. The vocal line continues with lyrics. The piano accompaniment includes dynamic markings: *f*, *p*, *fz*, *p*, *fz*, *p*. There are also performance instructions: "(pizz.)" and "Bsn." (Bassoon).

81 *fz* *p* *fz* *p*

Detailed description: This system contains measures 81-84. It shows the piano accompaniment with dynamic markings: *fz*, *p*, *fz*, *p*.

Sy. 85

no - cer non so. Fra un dol - ce de -

f *p* *p*

Detailed description: This system contains measures 85-88. The vocal line has lyrics. The piano accompaniment includes dynamic markings: *f*, *p*, *p*.

89

Sy. li - ro son - lie - ta e so - spi - ro: quel vol - to mi -

93

Sy. pia - ce, ma pa - ce non ho, no ho, ma pa - ce, ma

99

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

104

Sy.

Sy. 105

105

fz *fz* *p*

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

105

Detailed description: This musical score consists of three staves. The top staff is for the voice (labeled 'Sy.') and contains six measures of whole notes, all of which are rests. The middle staff is the right-hand piano part, starting at measure 105 with a half note G4, followed by eighth notes A4, B4, and C5. It features dynamic markings of *fz* (fortissimo, *z* for *z*usando) in measures 105 and 106, *p* (piano) in measure 107, and *f* (fortissimo) in measure 108. The bottom staff is the left-hand piano part, starting at measure 105 with a half note G2, followed by eighth notes A2, B2, and C3. It features dynamic markings of *p* (piano) in measures 105 and 107, and *f* (fortissimo) in measures 106 and 108. The piece concludes with a double bar line at the end of measure 110.

12. SECONDA PARTE

(Gernando solo affannato, indi Enrico.)

Gernando

Musical score for Gernando's first system, measures 1-5. The system consists of a vocal line and a piano accompaniment. The vocal line is mostly silent, with a few notes in measure 5. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with dynamic markings of *f* and *p*.

Ger.

Musical score for Gernando's second system, measures 6-10. The vocal line begins with the lyrics "GERNANDO" in measure 6, followed by "Ah pressa-ga fu l'al-ma di sue sevn-". The piano accompaniment continues with the same rhythmic pattern, with dynamic markings of *f* and *p*.

Ger.

Musical score for Gernando's third system, measures 11-14. The vocal line continues with the lyrics "tu-re." in measure 11 and "In van m'af-fret-to;" in measure 12. The piano accompaniment features a *p* dynamic marking in measure 11.

Ger.

Musical score for Gernando's fourth system, measures 15-18. The vocal line continues with the lyrics "in van-o cer-co, chia-mo, m'af-fan-no:" in measure 15 and "un' or-ma," in measure 16. The piano accompaniment continues with the same rhythmic pattern.

19
Ger.  un seg-no dell' - i - dol mi - o non tro-vo.

19
p

23
Ger.  Ov' - è l'a - mi-co? For - se ei più for - tu - na-to. En-ri-co.

23
f

28
Ger.  En - ri-co? Cher-chisi. Oh Dio, non pos-so:

28
f *p*

33 Adagio
Ger.  oh Di-o, m'op-pri-me la stan - chez-za e il do - lor!

33
p

(nell'appressarsi
Gerlando vede l'iscrizione)

Ger. 39

Là su quel sas-so si res-pi-ri e si at - ten-da. Co-me! No-te eu-

Ger. 44

ro-pee? Stel-le! Il mio no-me? Chi ve l'im-

Ger. 48

(legge)

pres-se e quan-do? DEL TRA-DI-TOR GER-

Ger. 52

NAN - DO COS - TAN-ZA AB-BAN-DON - A - TA I GIOR-NI

54
Ger. 8
SUOI IN QUESTO TER-MI - NÒ LI - DO STRAN - IE-RO. Io

57 (s'appoggia al sasso) ENRICO
Ger. 8
man-co Ah mi con-for-ta. Sa - i Cos-

63 GERNANDO (appoggiato al sasso) ENRICO
En. 8
tan-za o-ve sia? Cos - tan-za è mor-ta. Come!

GERNANDO ENRICO (legge piano le prime parole,
(accennando l'iscrizione) e poi esclama)
Ger. 8
Leg - gi In - fel - i-ce! DAL TRADITOR GERNANDO I GIORNI SUOI
COSTANZA ABBANDONATA

72

71

En. IN QUESTO TER-MI-NÒ LI-DO STRAN-IE-RO. A-MI-CO PAS-SEG-

74

En. GIE - RO, SE U - NA TI - GRE NON SEI, O VEN-DI-CA

76

En. O COMPIA-NGI. (Ap-pien-com-pi - ta l'o - pra non è.)

79

Ger. (cade piangendo sul sasso) Adagio

Non le bas-tò la vi - ta.

Fl, Ob,
Cor., Bsn.

En. Oh tra-ge-dia fu-ne-sta! Ah pian-gi, a-mi-co; le

En. la-grime son giu-ste. Io t'a-com-pag-no, t'a-com-pag-na-no i

En. sas-si. Un-i-co in tan-to do-lor, ma gran con-

Archi

En. for-to, è che ri-mor-si al-men non ha-i.

fz

Cor.

93

En. 

Fac - es - ti quan - to da un uom ri - chie - de e l'amo - re

93

Archi

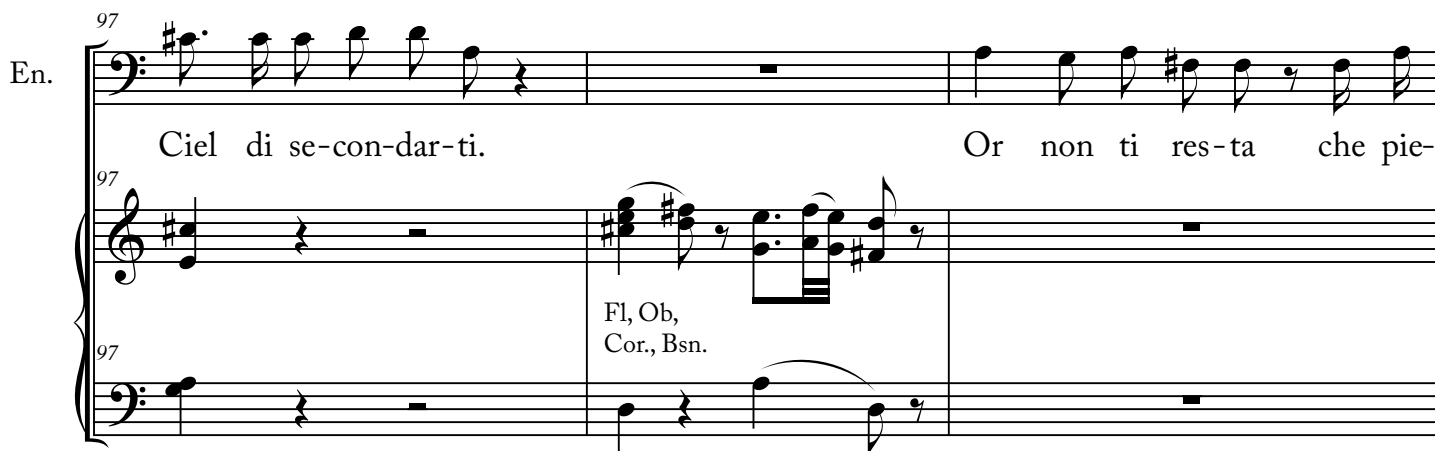
95

En. 

e la fe - de, e la ragion - e e l'on - es - tà. Non piac-que al

95

97

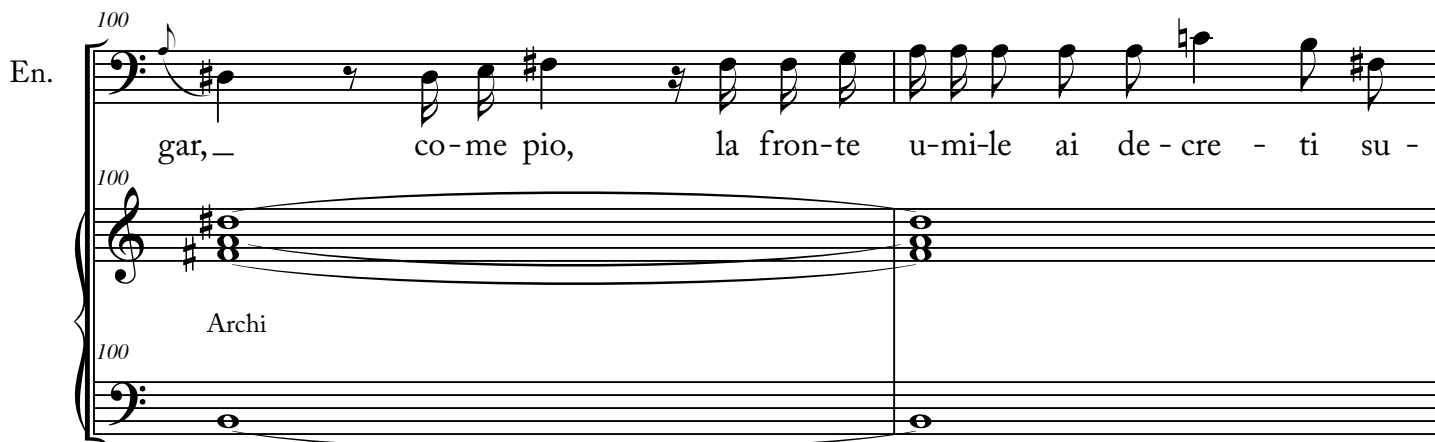
En. 

Ciel di se-con-dar-ti. Or non ti res-ta che pie-

97

Fl, Ob,
Cor., Bsn.

100

En. 

gar, - co-me pio, la fron-te u-mi-le ai de - cre - ti su -

100

Archi

100

102

En. pre - mi; e, co-me sag - gio, ab-ban-do - nar que - sta cru-del con -

102

102

fz

104 *Largo assai* GERNANDO

En. tra - da. Abban-do-nar - la! E do-ve vuoi ch'io va-da?

104

104

p

106

Ger. O - ve spe - ri ch'io pos - sa più ri - po - so tro -

106

106

108

Ger. var! Que-sto è il sog-gior - no, che il Ciel mi des-ti-nò.

108

108

f

110 ENRICO

GERNANDO

En. Musical score for Enrico (En.) starting at measure 110. The vocal line is in bass clef with lyrics: "Ma che pre-ten - di? Res - pi - rar, fin ch'io vi - va,". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring sustained chords and a melodic line in the right hand.


Ger. Musical score for Gernando (Ger.) starting at measure 112. The vocal line is in treble clef with lyrics: "sem - pre quell'-au - re is - tes - se, che il mio ben res - pi-rò:". The piano accompaniment features a grand staff with treble and bass clefs, including a melodic line in the right hand and a bass line in the left hand.

Ger. Musical score for Gernando (Ger.) starting at measure 114. The vocal line is in treble clef with lyrics: "di ques-ti og-get - ti nu - tri - re il mio tomen - to;". The piano accompaniment features a grand staff with treble and bass clefs, including a melodic line in the right hand and a bass line in the left hand.

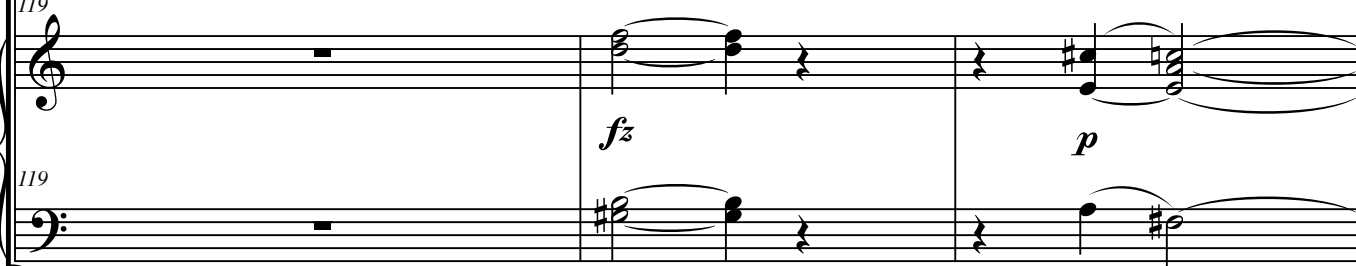
Ger. Musical score for Gernando (Ger.) starting at measure 116. The vocal line is in treble clef with lyrics: "que-sto sas-so a ba - ciar; vi-ver pren - an-do; com-pi-re il mio des-". The piano accompaniment features a grand staff with treble and bass clefs, including a melodic line in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present in the left hand, and a Flute (*Fl.*) part is indicated in the right hand.

ENRICO

119


Ger. 

ti - no col suo no-me fra' lab - bri, a lei vi-ci-no. Ah Ger-

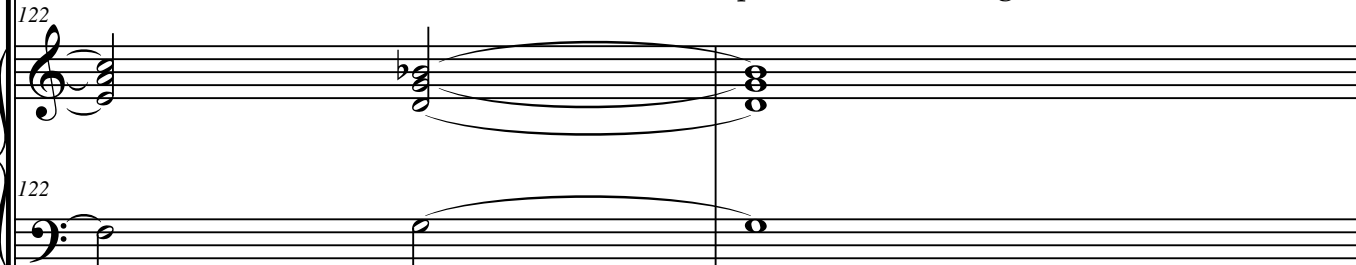
119 

fz *p*

122

En. 

nan - do, ah che di - ci! E la pa - tria? E gli a-mi - ci? e il

122 

124

En. 

vec - chio ge - ni-tor? L'uc-ci - de - re - i se in que-sto sta -

124 

126

Ger. 8

to io mi mos-tras-si a lui. Va; per me tu l'as-si-sti:

129

Ger. 8

mi fi-do a te. Se del mio ca - so ei chie-de, rad -

132

Ger. 8

ENRICO GERNANDO

dolci-sci narrando il ca-so mio. E tu sperì ch'io possa... A-mico, ad-dio.

Segue l'Aria

13. ARIA 4

Largo

Gernando

Non tur - bar quand' io mi lag - no, ca - ro a -

Ob. *p*

p

Detailed description: This block contains the first system of the musical score. It features a vocal line for Gernando and a piano accompaniment. The vocal line is in a treble clef with a soprano 8 (s8) and contains the lyrics 'Non tur - bar quand' io mi lag - no, ca - ro a -'. The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The right-hand staff includes a woodwind part for Oboe (Ob.) starting with a piano (*p*) dynamic. The left-hand staff also starts with a piano (*p*) dynamic. The key signature has two flats and the time signature is common time (C).

Ger.

mi - co, il mio cordo - glio, non tur - bar, — il mio cardo - glio: io non

Hn.

Detailed description: This block contains the second system of the musical score. It features a vocal line for Gerardo and a piano accompaniment. The vocal line is in a treble clef with a soprano 8 (s8) and contains the lyrics 'mi - co, il mio cordo - glio, non tur - bar, — il mio cardo - glio: io non'. The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The right-hand staff includes a woodwind part for Horn (Hn.) starting with a piano (*p*) dynamic. The left-hand staff also starts with a piano (*p*) dynamic. The key signature has two flats and the time signature is common time (C).

Ger.

vo - glio al - tro com - pa - gno che il mio

Detailed description: This block contains the third system of the musical score. It features a vocal line for Gerardo and a piano accompaniment. The vocal line is in a treble clef with a soprano 8 (s8) and contains the lyrics 'vo - glio al - tro com - pa - gno che il mio'. The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The key signature has two flats and the time signature is common time (C).

5
Ger. 8 bar - - - - ba - ro do - lor, che il mio

5 VI.

6
Ger. 8 bar - - - - - ba - ro do - lor. qual con -

6 VI.

7
Ger. 8 for - - - to in que - sta a - re - na un a -

7 VI.

8
Ger.  - mi - - - co a me sa - ria? qual con -

9
Ger.  for - to un a - mi - - - co a me sa -

10
Ger.  ria? Ah la mia, ah,

12
Ger. 8 nel - la sua pe³ - na_ ren-de-reb - be - si mag-gior, ren-de-

12 *fz* *p* *fz* *p*
12 *p* *fz*

14
Ger. 8 reb - - - - be - si mag-gior!

14 *f*

16
Ger. 8 Non tur-bar,

16 *p* *p*

18
Ger. 8 no, il mio cor-dog-lio, quand io mi lag-no, caro a-mi-co, non tur-

18 *f* *p* *p*

20
Ger. 8 bar, io non vo - glio al - tro com -

20 *p*

21
Ger. 8 pag - no che il mio bar - - - ba - ro do -

21 *f* *fz* *p*

22
Ger. 8
lor. Qual con-for - - - to in que - sta a -

22
Ob.

23
Ger. 8
re - na un a - mi - ca a me sa -

23
tr

24
Ger. 8
ria, a me sar - i - a? Ah la

24
fz *p*

26
Ger. 8 mia nel - la sua pe - na nel - la sua

p

p

28
Ger. 8 pe - - - na ren - de - reb - be - si mag-gior, ren - de -

fz

p

30
Ger. 8 reb - - - - - be - si mag -

fz

31
Ger. 8
gior, — ren - de - reb - be - si — mag - gior, — ren - de - reb - be - si — mag -

f *p* *f* *p*

32 (parte)
Ger. 8
gior!

p

14. SCENA OTTAVA

ENRICO (solo)

Enrico

Non s'irr-i - ti fra' pri - mi im - pte-ti il suo do - lor. Me-ri-ta il ca-so

En.

que - sto ri-guar-do; e s'ei per - si - ste, a for - za quin-di svel - ler-lo è d'uo-po.

En.

O-là. Dov-reb-be co-là sul pal-is - cher-mo al-cun de' no-stri tro-var-si

(escono due marnari)

En.

pu - re. O-là. Con-vie-ne, a-mi - ci, ra - pir Ger-nan - do.

12

En.  *f*

Ei di do-lo - re in - sa - no non vuol con noi par -

14

En.  *p*

tir. V'è no-to il si - to, do - ve co - là fra sas - si scor-re

16

En. 

lim - pi-do un ri-o? Selvo-so è il lo - co, e all in - si - die op-por-

18

En.  *f*

tu - no. I-vi nas - cos - ti, ch'e-gli pas-si as-pet-

(partono i marinari)

En. 20

ta-te, e al-la na-ve il trae-te. U-di-ste? An-da-te.

14. SCENA OTTAVA

ENRICO (solo)

Enrico

Non s'irr-i - ti fra' pri - mi im - pte-ti il suo do - lor. Me-ri-ta il ca-so

En.

que - sto ri-guar-do; e s'ei per - si-ste, a for-za quin-di svel-ler-lo è d'uo-po.

En.

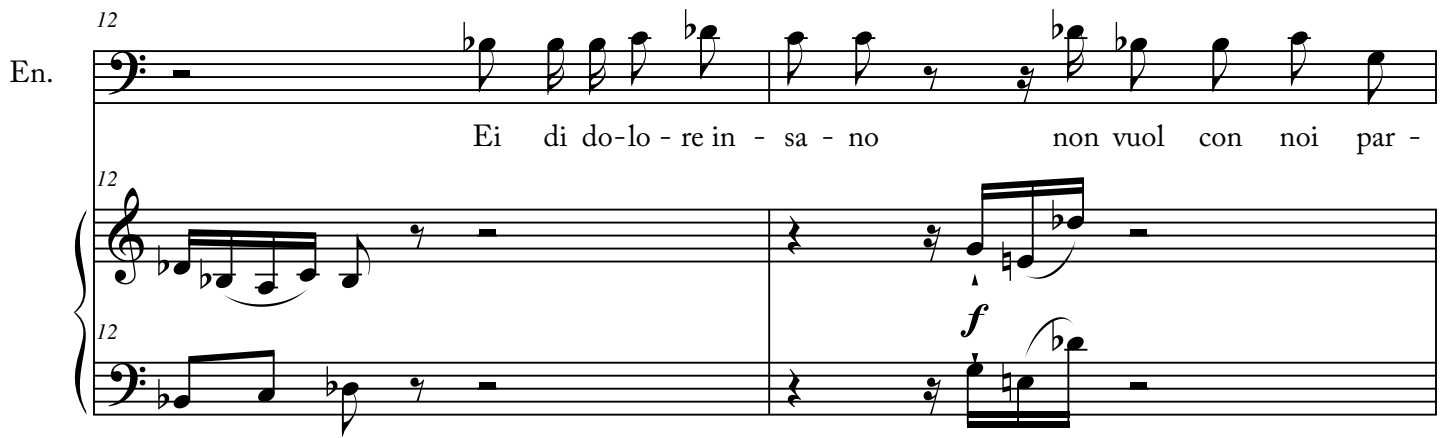
O-là. Dov-reb-be co-là sul pal-is - cher-mo al-cun de' no-stri tro-var-si

(escono due marnari)

En.

pu - re. O-là. Con-vie-ne, a-mi - ci, ra-pir Ger-nan - do.

12

En.  *f*

Ei di do-lo - re in - sa - no non vuol con noi par -

14

En.  *p*


tir. V'è no-to il si - to, do - ve co - là fra sas - si scor-re

16

En. 

lim - pi-do un ri-o? Selvo-so è il lo - co, e all in - si - die op-por-

18

En.  *f*

tu - no. I-vi nas - cos - ti, ch'e-gli pas-si as-pet-

(partono i marinari)

En. 20

ta-te, e al-la na-ve il trae-te. U - di-ste? An-da-te.

15. SCENA NONA

(Enrico innanzi dalla sinistra.
Silvia indietro dal medesimo lato,
savanzandosi verso la destra senza vederlo)

Allegro

Sylvia

6 SYLVIA (Enrico la sente e si rivolge) ENRICO

Sy. Dov' - é Cos-tan-za? Io non la tro-vo a lei... Che

11 SYLVIA

En. mi-ro! as-col-ta bel-la nin-fa. Ah di nuo-vo tu sei qui!

15 ENRICO

En. Per-ché fug-gi? O-di un mo-men-to.

19 SYLVIA (dalla scena) ENRICO

Sy. Che vuoi da me? So-lo am-mir - ar-ti, e so-lo te-co par-lar.

24 SYLVIA (dalla scena) ENRICO (scostandosi)

Sy. Pro-met-ti di par-lar-mi da lun-gi. Io lo pro-met-to.

28 En. ("Che sem-bian - te gen - til!")

33 SYLVIA (avviciandosi)

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

39 ENRICO

En. ma di tan-to spa - ven - to qual ca - gion-e in me tro-vi? Al fin non so-no un

fp *f*

44

En. as-pi-de, un-a fie-ra. Un uom-o al fi-ne ren-der non ti dov-

48

En. ri - a co - sì smar - ri - ta. Un uom sei dun - que? Un uom.

SYLVIA (turbandosi) ENRICO

51

Sy. Soc-cor-so! A - i - ta! Fer-ma.

SYLVIA (fugge spaventata) ENRICO (la raggiunge e la trattiene)

56

En. Pie-tà, mer - cé! Nul-la io ti fe-ci: non es-ser-mi cru-

SYLVIA (inginocchiandosi)

ENRICO (la solleva)

Sy. 61

del. Deh sor - gi, o ca - ra: ca - ra, ti ras - si-

En. 67 SYLVIA

cu-ra. Ah mi tra-fig-ge quell' in-giu-sto ti - mo-re. (Ch'io mi fi-do di

Sy. 71

lui mi di-ce il co-re.)

71 *p*

En. 75 ENRICO

Di, se cor-te - se se - i, co - me sei bel - la, do - ve,

77 SYLVIA

En. quan-do res-tò di vi-ta pri-va? Cos - tan-za? Lo-de al ciel Cos-tan-za è

77 *f*

79 ENRICO

Sy. vi-va. Vi-va! Ah, Sil - via gen-til, (ché al si-to, ag-li an-ni cer-to Sil-via tu

79 *p*

82 SYLVIA

En. sei,) cor - ri a Cos-tan - za. A Gern - nan - do io fra tan - to. Ah dunque è

82

84 ENRICO

Sy. te - co quel cru-del, quell' in - gra-to? Chia-ma-lo sven - tur-

84 *f*

86

En. a - to, ma non cru - de - le. Ah, non tar - dar: sar - eb - be tir - an -

88

En. ni - a dif - fer - ir le gio - ie es - tre - me di due spo - si si fi - di. An - dai - mo in - sie - me.

SYLVIA

91

En. No; se in - sie - me ne an - diam, bis - og - na all' op - ra tem - po mag - gior. Va. Qui con lei rit -

ENRICO

94

En. or - na; con lui qui tor - ne - rò. Sen - ti: e il tuo no - me? En - ri - co.

(in atto di partire) SYLVIA ENRICO (come sopra)

97 SYLVIA (con affetto) ENRICO SYLVIA

Sy. O-di-mi. Ah trop-po non trat-ten-er-ti. On-de la fret-ta, o ca-ra? Non so.

100

Sy. Me-sta io mi tro-vo. Su-bi-to che mi las-ci; e in un mo-men-to poi ral-le-grar mi

103 ENRICO (parte)

Sy. sen-to, al-lor che tor-ni. Ed io te-co vi-vrei tut-ti i miei gior-ni.

16. SCENA DECIMA

106 Allegro SYLVIA(sola)

Sy. Che mai m'av-ven-ne!

110

Sy. Ei par-te, e mi res-ta pre

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

110 *fp* *fp*

114

Sy. sen-te? Ei par-te, ed io pur

114 *fz* *fz* *f*

114 *fp* *fp*

118

Sy. sem-pre col pen-sier lo vo se-guen-do?

118 *p*

118 *p*

121

Sy. Per-ché tan-to af-fan-nar - mi?

121

121

124

Sy.

io non m'in-ten - do.

124

p

124

Detailed description: The image shows a musical score for a voice and piano. The voice part is on a single staff in treble clef, with a key signature of one sharp (F#). The lyrics are 'io non m'in-ten - do.' The piano accompaniment is on two staves: the right-hand part in treble clef and the left-hand part in bass clef, both with a key signature of one sharp. The score is divided into two measures. In the first measure, the voice part has a quarter rest, followed by a quarter note G4, an eighth note A4, an eighth note B4, a quarter note C5, and a quarter rest. The piano right-hand part has a quarter rest, followed by a quarter rest, and then a quarter note chord of G4 and B4. The piano left-hand part has a quarter note G2, followed by a quarter rest, and then a quarter note G2. In the second measure, the voice part has a quarter rest. The piano right-hand part has a quarter note chord of G4 and B4, followed by a quarter rest. The piano left-hand part has a quarter note G2, followed by a quarter rest, and then a quarter note G2. A dynamic marking 'p' is placed below the piano right-hand part in the second measure.

17. ARIA 5

Allegro *tr*

fz *fz* *p*

5

f

8

p

11

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

15

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

f

19

p *f*

23 SYLVIA

Sy. Co - me il va - por s'ac - cen - de, — s'ac -

tr *fz*

28

Sy. cen - de in ar - ia a po - co a po - co, in a - ri - a a po - co a

fz *p* *cresc.*

32

Sy. po - co, co - sì l'ar - den - te fo - co s'ac - cre - sce — nel mio

f *fp* *fp*

36

Sy. cor, s'ac - - - cre - sce nel mio cor.

39

Sy. Ohi - mè, che fuo - co or - ri - bile, che fie - ra sman - ia è

43

Sy. ques - ta, che fie - ra sman - ia è ques - ta; ti -

47

Sy. ran - no A-mor, t'ar - res - ta, non tan - ta cru - del - tà. Ti -

51

Sy. ran - no A-mor t'ar - res - ta, non - tan - ta - cru - del - tà,

55

Sy. non tan - ta, non tan - - - - ta

58

Sy. *cru - - - del - tà.*

f

61

p *f*

64

Sy. *Co - me il va - por s'ac -*

p *fz* *p*

68

Sy. *cen - de, s'ac - cen - de in a - ria a po - co a po - co, co -*

fz *fz* *p*

Sy. 72

sì l'ar-den - te fo - co s'ac - cre - sce nel mio cor, s'ac -

72 *fz*

Sy. 76

cre - sce, s'ac-cres - ce nel mio cor. Ohi - mè. ohi -

76 *tr*

76 *f* *p* *f*

3 3 3

Sy. 80

mè, che fo - co or - ri - bi-le, che fie - ra sman - ia è que - sta; che

80 *p* *fp* *fp* *fp*

80

84

Sy. *fi - ra sman - ia è ques - - - - - ta ti -*

fp *p*

88

Sy. *ran - no A - mor ___ t'ar - res - ta, ___ non ___ tan - ta cru - del - tà. ___*

fz

92

Sy. *non ___ tan - ta cru - del - tà, ___*

fz sf f p fp

96 *tr*
 Sy. cru - del - - - tà, non tan - ta, non

fz *f* *p* *fz*
p

100
 Sy. tan - ta, non tan - ta, non tan - ta cru - del - tà, non tan - ta, non

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

104
 Sy. tan - ta, non tan - ta, non tan - ta cru - del - tà, non

fz *fz* *f* *p*

107
Sy. tan - ta cru - del - tà, non tan - ta cru - del -

f *p*

110
Sy. tà.

f *p* *f*

f

114

18. ARIA 6

Adagio

cantabile

The musical score is set in 3/4 time with a key signature of two flats. It consists of a piano accompaniment and a vocal line for 'Cos.'.

System 1: The piano accompaniment begins with a *f* dynamic, followed by a *p* dynamic, and then a *fz* dynamic. The vocal line is silent.

System 2: The vocal line begins at measure 6 with the word "COSTANZA". The piano accompaniment continues with *fz* and *p* dynamics. The vocal line has the lyrics "Ah che in".

System 3: The vocal line continues with the lyrics "van ah che in van per me pie - to - so fug-ge il tem - po è af-fret-ta il". The piano accompaniment features *fz* and *p* dynamics.

System 4: The vocal line continues with the lyrics "pas - so: ce-de a - gli an - ni il tron - co è sas - so, ma s'in-". The piano accompaniment features *fz* and *p* dynamics.

18
Cos.
vec - chia il mio mar - tìr, ma s'in-

21
Cos.
vec - chia il mio mar - tìr. non è vi - ta un - a tal

25
Cos.
sor - te, un - a tal sor - te; ma sì lun - ga è que - sta mor - te,

29
Cos.
a que - sta mor - te, ch'io son stan - ca, ch'io son

32
Cos. stan - ca di _____ mo - rir. ch'io son -

32
pf *p*

32
f

35
Cos. stan - ca ch'io son - stan - ca di _____ mo - rir. ch'io son -

35
p *f*

35

38
Cos. stan - ca di _____ mo - rir. Ah che in

38
p *tenuto*

38
p Cor.

42
Cos. van, ah che in van per - me pie - to - so fug - ge il

42
p *pf* *p*

42

45
Cos. tem - po è affret-ta il pas - so: ce-de a-gli an - ni il tron-co è sas - so; ma s'in -

fz *p* *fz* *p*

49
Cos. vec-chia il mio mar - tìr, ma s'in - vec-chia il mio mar - tìr, il

53
Cos. mio mar - tìr. non è vi - ta u-na tal sor - te, un-a tal sor - te; ma si *stacc.*

f

58
Cos. lun - ga è que-sta mor-te, è ques-ta mor-te, ch'io son

f

Cos. 62

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

Cos. 65

- ir, ch'io son stan - ca di mo -

fz *p*

f

Cos. 68

- rir, ch'io son stan - ca di mo - rir.

fz *fz* *perdendosi*

Cor.

72

19. SCENE 11

COSTANZA

Giac-ché de me lon - ta-na l'innocen - te ger - ma-na mi lascia in pa-ce,

archi *f*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth and sixteenth notes. The middle and bottom staves are a piano accompaniment for strings, with the middle staff in treble clef and the bottom staff in bass clef. The piano part begins with a whole rest, followed by a series of chords and notes. The tempo is marked 'f' (forte) and the instrument is 'archi' (strings).

al do - lo - ro - so im - pie - go tor - ni la ma - no. (torna al lavoro)

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a fourth measure rest, followed by a series of notes. The piano accompaniment continues with chords and notes. The tempo remains 'f' and the instrument is 'archi'. The system ends with a double bar line.

* the "o" was not written by Metastasio.

20. SCENA 12

Gerlando

8

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

Ger.

6

GERLANDO (senza veder Costanza)

Giac - ché il pie-to-so a-

6

fz *p* *fz* *p*

Ger.

11

mi - co lun-ghi ha ri-vol-to il pas - so, quell' a - do-ra-to

11

fz *p*

Ger.

15

sas - so si - tor - ni, si - tor - ni a ri - ba - ciar, quell' —

15

19
Ger. 8
sas - so _____ si - tor - ni si tor - ni a - ri - ba - ciar, _____ a - ri - bia -

22
Ger. 8
ciar, _____ a - ri - ba - ciar. Ma. Chi è

25 (la vede) COSTANZA
Ger. 8
colei? Don-de ven - ne? Che fa? Tu su - di, e

27
Cos. 8
for-se res - te - rà sem - pre ig - no - to, in - fe - li - ce Cos - tan - za, il tuo la - vo - ro.

(l'abbraccia: Costanza si rivolge e lo riconosce)

30 GERNANDO COSTANZA (sviene sopra il sasso)

Ger. *8* Cos-tan-za! ah spo-sa! ah tra-di-to-re! lo mo-ro. *8*

33 GERNANDO

Ger. *8* Mio ben! non

33 *violino solo* *p* *p*

33 (pizz)

36

Ger. *8* o-de. O Di-o! (arco) Per-dé l'u-so de'

36 *f* *6*

36 (arco) *6*

40

Ger. *8* sen - si. Ah qual-che stil - la di

40 *f* *p*

43
Ger. fresco u-mor. Do-ve po-tre-i. Si;

(pizz.) (arco)

47
Ger. scor-re non lun-ghi un ri-o; poc' an-gi il vi-di.

(pizz.)

50
Ger. E deggio l'i-dol mio co-si so lo a-ban-don-

(pizz.)

53
Ger. ar? Ri-tor-nerò di vo-lo. (parte in fretta)

(arco)

56 *tutti* *violino solo*

(pizz.) *f* *p*

59

62

65

En. 67 *p* ENRICO

Ig - no-ra il ca-ro a-

70

En. *mi - co le sue fe - li - ci - tà. De me s'as -*

(pizz.)

73

En. *con - de; rin - ven - ir - lo non so.*

p

(arco) (pizz.)

76

En. *Ma su quel sas - so un - a nin - fa ri - po - sa!*

f *p*

(arco)

79

En. *(s'appressa e l'osserva) Sil - via non*

p

82

En. è; dun - que è Cos-tan - za. Oh co - me,

85

En. oh co-me ha pien di mor - te il

88

En. vol - to! Ai - mè! Cos -

COSTANZA (comincia a rinvenire) ENRICO

91

En. tan - za! Las - cia-mi. Cos - tan - za

COSTANZA ENRICO

94 COSTANZA ENRICO

Cos. las - cia-mi Ah del tuo spo - so vi - vi all' a - mor ver -

94 *p*

97 COSTANZA

En. a - ce. Las-cia-mi, tra-di - tor, mor-ri-re in pa-ce.

97 *p* *f* *p* (pizz.)

101 ENRICO

Cos. io tra-di-tor! non mi con-

101 *f* (arco)

104 COSTANZA

En. o - sci. Oh stelle! Ger-

104 *f* (arco) (pizz.)

108

Cos. *nando ov'-è? tu non sai più l'is-*

111

Cos. *tes-so? Ho sog-na-to poc'-an - zi o sog-no ad-*

114

ENRICO

Cos. *des - so? non sog-nas-ti, e non sog-ni.*

117

En. *Il tuo Ger-nan-do ve - de-sti a quel che as - col-to di lu - i l'am-*

120

COSTANZA

En. i - co or ve-di. E mi ri - tor-na in an-zi?

120 *f* *p*

124

Cos. Ei, ei che ha po-tu-to la - sciar-mi in ab - ban-

124 *p* *f* *p*

128

ENRICO

Cos. don - o! Ah l'in-fe - li - ce non ti sas - ciò ma fu ra-pi-to.

128 *p*

131

COSTANZA

ENRICO

COSTANZA

Cos. Quan-do? Quan-do im-mer-sa nel son-no tu co-là ri-po - sa-vi. Chi lo ra-

131 *fz*

134 ENRICO

Cos. *pi?* Di bar-bar-i pi-ra-ti un as - sal - to im-prov-vi - so.

137

En. Ei si di-fe-se, ma, nel-la man fer-i-to per-dé l'ac - ciaro; il

140

En. num - e-ro l'op-pre-se, e res-tò pri-gion - ier.

142 COSTANZA ENRICO

Cos. Ma si-no ad o - ra. Ma si-no ad or non eb-be lib - e-ro che il pen-

144 COSTANZA

En. 

siero; e a te vi-ci-no col suo pen-sier fu sem-pre. Oh

144 

148

Cos. 

Di-o, qual tor-to, mio Ger-nan-do, io ti

148 

154 ENRICO

Cos. 

fe-ci! Ec-colo al fi-ne sciol-to da' lac-ci: ec-colo à te. Ri-

154 

157

En. 

tor-na fi-do e te-ne-ro spo-so a ren-derti il ro-po-so, a cal-ma-re il tuo

157 

160

En.

pian-to, a vi-ver te-co ed a mor-rir - ti ac - can-to. Ah mio Ger-

20. SCENA ULTIMA

[Allegro] (Silvia dalla destra e detti;
indi Gerlando dal lato medesimo.)

163

Cos.

nan-do, ah do-ve sei?

165 SYLVIA

Sy

Cos-tan-za... Cos-tan-za

167

Sy

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

169 (accennando alla destra)

Sy
zi quin-ci al fon-te af-fre-tos-si, ed as-sal-i - to ri-tor-nar non po-

171 COSTANZA

Sy
té. Stel-le! As-sal - i - to? Da chi? Per-

173 ENRICO

Cos.
ché? Per-don-a; il fal-lo è mio.

175

En.
Perch' - ei ti ten-ne es-tin - ta, e qui res-tar vo - le - a, ra-pir-lo a

177

En. COSTANZA

for - za a' no-stri im-po - si. An-dia-mo

177 *p*

177 *p*

179

Cos. (vuol partire) SYLVIA

a to-glier-lo d'im-pac - cio. As-pet - ta:

179

179 *f*

181

Sy COSTANZA

io tut-to già lor spie-gai. Che as-pet - ti an-cor? Tant' -

181

181

183

Cos.

an - ni non at-te - si ab - bas - tan - za? È tem - po, è

183

183

(rivolgendosi per partire
si trova fra le braccia di Gerlando)

185 GERNANDO

Cos. tempo che di mia sorte a-ma-ra io tro-vi il fi-ne In que-ste bra-cia, o

185 *p* *f*

188 COSTANZA GERNANDO COSTANZA

Ger. ca-ra. Ed è ve-ro? E non sog-no? Gerlando è me-co?

188 *f*

190 GERNANDO

Ger. Ho la mia spo-sa ac-can-to?

190 Cello Solo

190 *p* *f* *p*

194 ENRICO

En. Que-gli am - ples-si, quel

194

199

En.

pian-to, que-gli ac-cen-ti in-ter-rot-ti

204

En.

mi fan-no in-ten-er-ir.

209

SYLVIA (va ad Enrico)

Sy

Che pen-si, En-ri-co? Di te Ger-nan-do è più gen-ti-le.

213

Sy

Os-ser-va com-ei par-la a Cos-tan-za; e

217 ENRICO

Sy tu nul - la mi di - ci. Ec - co-mi pron - to, se pur ca - ro io ti

220 SYLVIA (tenera e lieta molto)

En. so - no, a dir ciò che tu vuoi. Se mi sei ca-ro?

223 ENRICO

Sy Più del - la mia cer - vet - ta. E ben mi

227

En. por - gi dun - que la man:

231 SYLVIA

En. sa - rai mia spo - sa. Io spo - sa? Oh que - sta no.

234

Sy Sa - rei ben fol - le. In qual - che i - so - la res - te - rai a pas - sar so - li -

238 COSTANZA

Sy tar - ia I gior - ni mie - i. No, Sil - via, il mio Ger - nan - do non mi las -

242

Cos. ciò: tut - to sap - rai. Non so - no gl'uo - mi - ni com - e io dis - si, in - u - ma - ni ed in - fi -

245 SYLVIA COSTANZA

Cos. di. Quan-do En-ri-co co - nob-bi, io me ne av-vi-di. A torto gli ac - cu-

249 SYLVIA (porgendo la mano ad Enrico)

Cos. sai. Dell' er-ror mio or mi dis-di-co. E mi dis-di-co anch'io.

Segue il Quartetto

20. QUARTET FINALE

[Allegro]

violino solo

Measures 1-5 of the musical score. The piece is in 3/4 time. The first system shows the piano accompaniment. The right hand features a melody with triplet eighth notes and a fermata on the final note. The left hand provides a rhythmic accompaniment with triplet eighth notes. Dynamics include *f* (forte) and *p* (piano).

Measures 6-8 of the musical score. The piano accompaniment continues. The right hand has a melodic line with eighth notes and a fermata. The left hand features a steady eighth-note accompaniment. Dynamics include *f* and *p*.

Measures 9-11 of the musical score. The piano accompaniment continues. The right hand has a melodic line with a long slur over measures 9 and 10. The left hand features a steady eighth-note accompaniment. Dynamics include *f* and *p*.

Measures 12-15 of the musical score. The piano accompaniment continues. The right hand has a melodic line with eighth notes and a fermata. The left hand features a steady eighth-note accompaniment. Dynamics include *f* and *p*.

Measures 16-19 of the musical score. The piano accompaniment continues. The right hand has a melodic line with eighth notes and a fermata. The left hand features a steady eighth-note accompaniment. Dynamics include *f* and *p*.

20

8^{va}

Detailed description: This system contains measures 20 through 23. The upper staff features a melodic line with eighth-note patterns and a dynamic marking of *p*. A dashed line labeled *8^{va}* indicates an octave transposition for the final two measures. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

24

8^{va}

loco

Hn.

VI.

loco

p

f

tutti

Detailed description: This system contains measures 24 through 27. The upper staff has a melodic line with a *loco* marking and a dynamic of *p*. A dashed line labeled *8^{va}* is present. The lower staff includes a horn part (*Hn.*) with a *loco* marking and a dynamic of *p*, and a string part (*VI.*) with a *loco* marking and a dynamic of *f*. The system concludes with a *tutti* marking.

28

violino solo

p

Detailed description: This system contains measures 28 through 30. The upper staff is marked *violino solo* and features a melodic line with a dynamic of *p*. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

31

tr

Detailed description: This system contains measures 31 through 34. The upper staff has a melodic line with a dynamic of *p*. The lower staff includes a horn part (*Hn.*) with a *loco* marking and a dynamic of *p*, and a string part (*VI.*) with a *loco* marking and a dynamic of *f*. A *tr* marking is present in the upper staff.

35

Detailed description: This system contains measures 35 through 38. The upper staff features a melodic line with eighth-note patterns. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

37

37

40

40

43

tr

o

tutti

43

47 COSTANZA

Cos. So - no conten-ta ap - pie - no, ap - pre - so al ca - ro - be - ne mi

47 violino solo


p

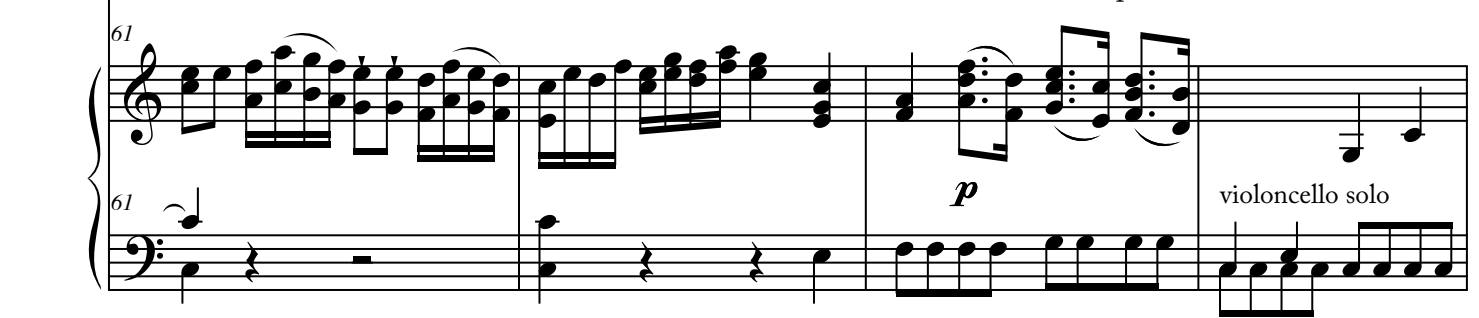
47

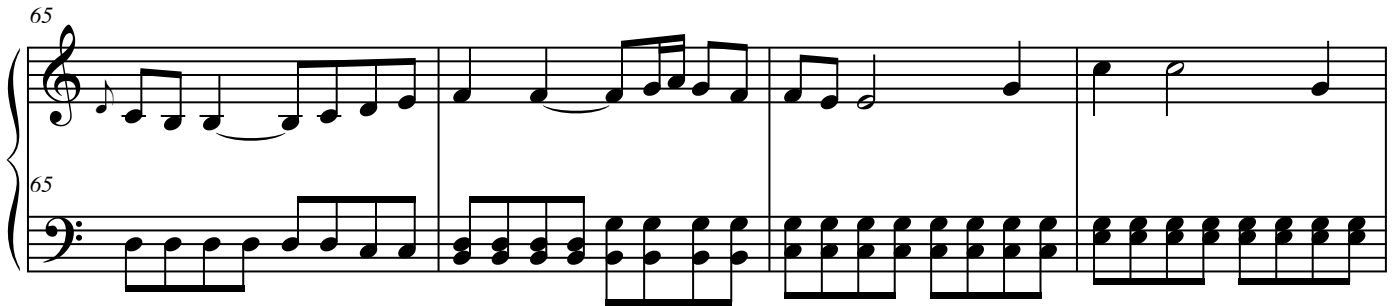
51
Cos. scor - do le mi - e pe - ne mi scor - do il sos - pi -

54
Cos. - rar. mi

57
Cos. scor - do le mi - e pe - ne mi scor - do il sos - pi - rar,

61
Cos. 
mi scor-do il sos-pir-ar.

61 
p violoncello solo

65 

69 

72 
f violino solo
violoncello solo
p

violino solo

76

76

80

80

83

83

86

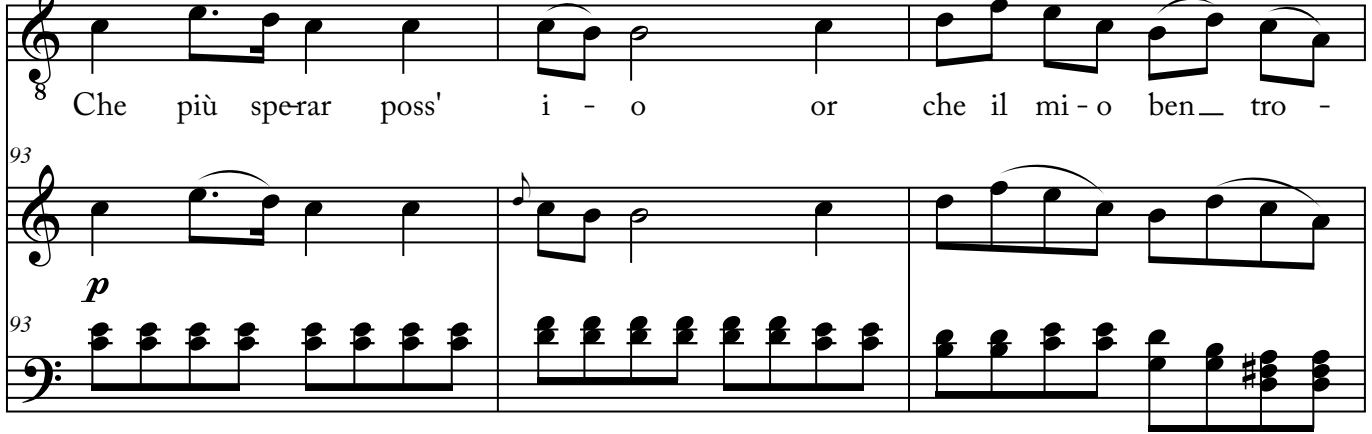
86

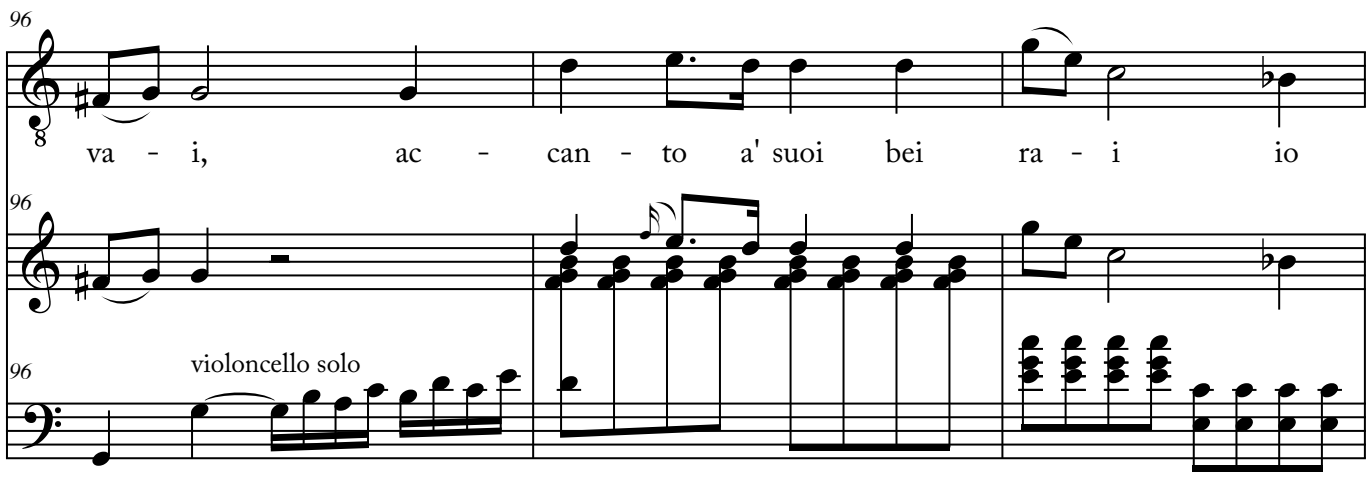
90

tutti

90

93 GERNANDO

Ger.  *p*
8 Che più sperar poss' i - o or che il mi - o ben - tro -

Ger. 
8 va - i, ac - can - to a' suoi bei ra - i io

violoncello solo

Ger. 
8 re - sto a giu - bi - lar, ac -

violino solo

103
Ger. 8
can - to a'suoi bei ra - i io res - to a' giu - bi -

106
Ger. 8
lar, _____ io

109
Ger. 8
res - to a' giu - bi - lar. Flauto solo

113

violino solo

violoncello solo

p

117

120

f *p*

123

126

tr

f

130 SYLVIA

Syl. Se del mio co - re i mo - ti, ca - ro ve-des - si o

134

Syl. Dio, ve - dre - sti, i - do - lo mio, _ O

137

Syl. quan - to ti sap-pia a - mar. ve -

Syl. 141

dre - sti i - do - lo mi - o O quan - - to ti sap - pi - a a - mar, quan -

violino solo

fz *p* *fz*

Syl. 145

- - to ti sap - pi - a a - mar,

Flauto solo

p

violoncello solo

Syl. 148

ti sap - pia a -

f

tr

Syl.

151

mar.

f *f* *p*

Fagotto solo

Detailed description: This system contains measures 151, 152, and 153. The vocal line (Syl.) has rests in all three measures. The piano accompaniment features a complex texture. In measure 151, the right hand plays a series of chords with moving lines, while the left hand plays a steady eighth-note bass line. Measure 152 continues this texture with a change in the right-hand accompaniment. Measure 153 shows a shift in dynamics to piano (*p*) and a change in the right-hand accompaniment to a more melodic, eighth-note pattern. The instruction 'Fagotto solo' is placed below the piano part.

154

Detailed description: This system contains measures 154, 155, 156, and 157. The vocal line has rests. The piano accompaniment continues with a steady eighth-note bass line in the left hand. The right hand features a complex, rhythmic accompaniment with chords and moving lines. Measure 154 shows a change in the right-hand accompaniment. Measure 155 continues the texture. Measure 156 shows a change in the right-hand accompaniment. Measure 157 shows a change in the right-hand accompaniment.

158

Detailed description: This system contains measures 158, 159, 160, and 161. The vocal line has rests. The piano accompaniment continues with a steady eighth-note bass line in the left hand. The right hand features a complex, rhythmic accompaniment with chords and moving lines. Measure 158 shows a change in the right-hand accompaniment. Measure 159 continues the texture. Measure 160 shows a change in the right-hand accompaniment. Measure 161 shows a change in the right-hand accompaniment.

162

p *f*

Detailed description: This system contains measures 162, 163, 164, and 165. The vocal line has rests. The piano accompaniment continues with a steady eighth-note bass line in the left hand. The right hand features a complex, rhythmic accompaniment with chords and moving lines. Measure 162 shows a change in the right-hand accompaniment. Measure 163 continues the texture. Measure 164 shows a change in the right-hand accompaniment. Measure 165 shows a change in the right-hand accompaniment. The dynamics *p* and *f* are indicated at the beginning and end of the system respectively.

165 *violino solo* *Flauto solo*

165 *violoncello solo* *Fagotto solo*

p

168

168

170

170

tr *f*

tr

173

En. *ENRICO*

Pren - di d'amo - re in peg - no

173

173

p

En. 177

ca - ra la man - di spo - so; più fi - do ed a - mo -

En. 180

ro - so di me — non — puoi tro - var,

En. 184

più fi - do ed am - o - ro - so di me — non — puoi — tro -

188

En. - var, di me non puoi tro - var,

188 *fz*

188 *fz*

Fagotto solo

violoncello solo

191

En. non

191 Flauto solo

191 violino solo

191

194

En. *tr*

194 *f*

194

puoi tro - var.

197 COSTANZA

Cos. So - no conten-ta ap

197 *p*

197

201

Cos. pie - no ap - pre-so al ca - ro be - ne, ap - pre - so, ap -

Syl. SYLVIA

Se del mio cor - re i mo - ti, ca - ro ve -

Ger. GERNANDO

8 Che più sperar poss' i - o or che il mio ben tro - va - i,

En. ENRICO

Pren - di d'amo-re in peg - no ca -

201 *p*

201

205

Cos. pre - so al ca - ro be - ne mi scor - do - le - mi - e pe - ne, mi

Syl. de - - - si oh Di - o, ve - dre - sti i - do - lo mi - o, ve -

Ger. 8 or che il mio ben tro - va - i, ac - can - to a' suoi bei - ra - i, ac -

En. - - ra, la man di spo - so; più fi - do ed am - or - os - o, più

205

205

p

fn

209

Cos. scor - do - le - mi - e pe - ne, mi scor - do le mi - e pe - ne, ap -

Syl. dre - sti, i - do - lo mi - o, quan - to ti sap - pia a - mar, quan -

Ger. 8 can - to a' suoi bei - ra - i io res - to a giu - bi - lar, i - o

En. fi - do ed am - or - os - o, più fi - do ed am - or - os - o di

209

209

fz

p

213

Cos. pre - so al ca - ro ben mi

Syl. - - to ti sap - pia a - mar. ve -

Ger. 8 res - to a giu - bi - lar. ac -

En. me non puoi tro - var. più

213 violino solo tutti *p*

217

Cos. scor - do le mi - e pe - ne, mi scor - do il sos - pi - rar,

Syl. dre - sti, ido - lo m - io, quan to ti sap - pia a mar,

Ger. 8 can - to a' suoi bei ra - i, io res - to a giu - bi - lar,

En. fi - do ed a - mo - ro - so di me non puoi tro - var,

217 *fz* *p* *pp*

217 *fz*

221

Cos. a — sos - pi - rar,

Syl. ti — sap - pi - a a - mar,

Ger. a giu - bi - lar,

En. non puoi tro - var,

221 *pp*

221 *f*

225

Cos. — a — sos - pi - rar, a sos - pi - rar, a

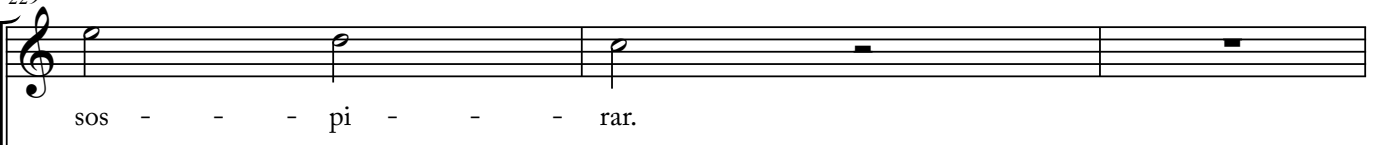
Syl. — ti — sap - pi - a a - mar, ti sap - pia a - mar, ti

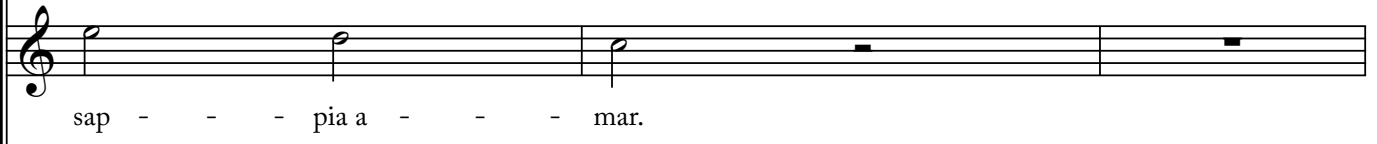
Ger. — a giu - bi - lar, a giu - bi - lar, a

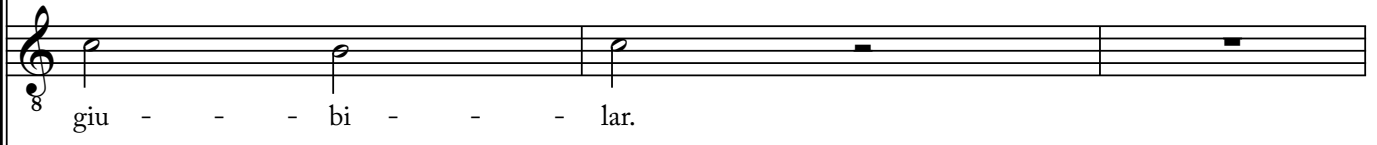
En. — non puoi tro - var non puoi tro - var, non

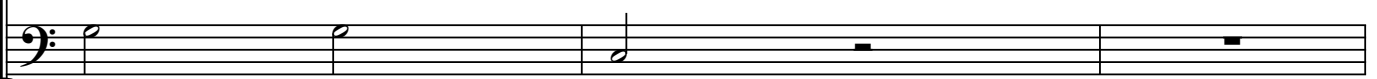
225 *f* *p* *f*

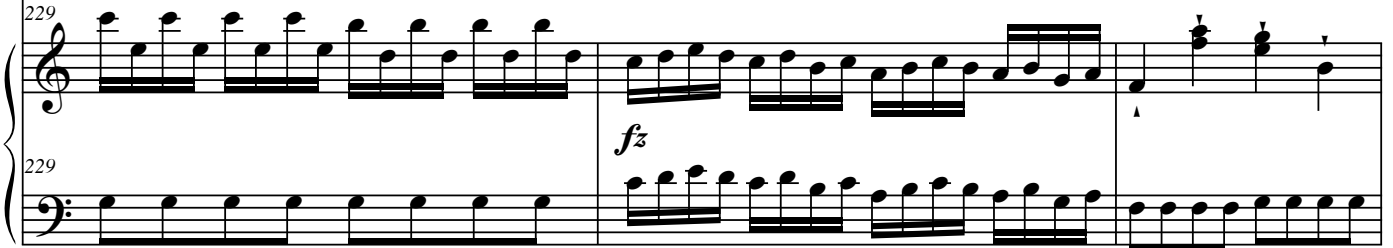
225 *f*

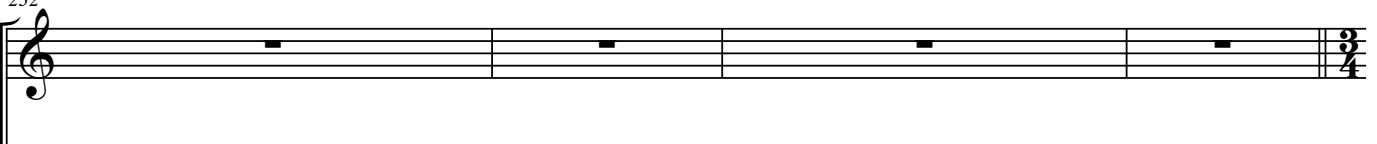
Cos.  sos - - - pi - - - rar.

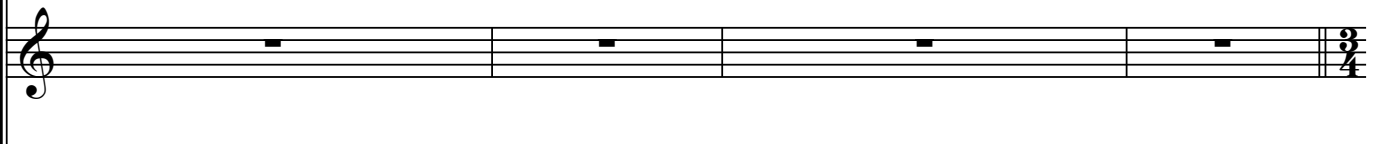
Syl.  sap - - - pia a - - - mar.

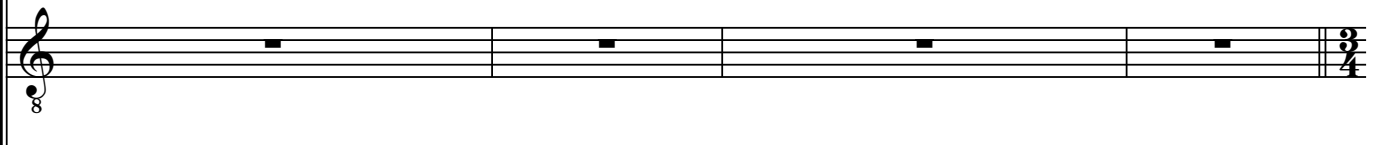
Ger.  giu - - - bi - - - lar.

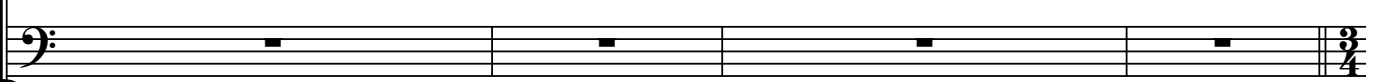
En.  puoi tro - - - var.



Cos.  $\frac{3}{4}$

Syl.  $\frac{3}{4}$

Ger.  $\frac{3}{4}$

En.  $\frac{3}{4}$



236 Allegretto

Cos. *Di due co - re in - a - mo - ra - ti ser - ba a - mo - re i lac - ci a - ma - ti.*

Syl. *né sof - frir ch'en - tri lo -*

Ger. *Di due co - re in - a - mo - ra - ti ser - ba a - mo - re i lac - ci a - ma - ti.*

En. *né sof - frir ch'en - tri lo -*

p

tr

Cos.

Syl. *sde - gno il tuo reg - no a dis - tur - bar.*

Ger. *Car - - - ri af -*

En. *sde - gno il tuo reg - no a dis - tur - bar.*

p

violoncello solo

VI.

p (pizz.)

246

Cos. Dol - - ci pe - - ne.

Syl.

Ger. fan - i.

En.

246

Flauto solo

246

249

Cos. Ca - - - ro

Syl.

Ger. Ah Cos - tan - za!

En.

249 *tr*

249

252

Cos. be - ne!

Syl.

Ger.

En. Sil - - - via ca - ra!

252 *tr*

252

255

Cos.

Syl. Oh, qual con - ten - to!

Ger.

En. Ca - - - ra

255

255

258

Cos.

Syl.

Ger.

En.

Presto

261

Cos. $\frac{2}{4}$

Syl. $\frac{2}{4}$

Ger. $\frac{2}{4}$

En. $\frac{2}{4}$

268

Cos. oh giorno di con - ten-to! 'dia-mo le ve-le al ven - to, an-

Syl. oh giorno di con - ten-to! 'dia-mo le ve-le al ven - to, an-

Ger. oh giorno di con - ten-to! 'dia-mo le ve-le al ven - to, an-

En. oh giorno di con - ten-to! 'dia-mo le ve-le al ven - to, an-

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

276

Cos. dia-mo a giu-bi - lar, an - dia-mo a giu-bi - lar, — an - dia-mo a giu-bi - lar. dia-mo le ve-le al

Syl. dia-mo a giu-bi - lar, an - dia-mo a giu-bi - lar, — an - dia-mo a giu-bi - lar. dia-mo le ve-le al

Ger. dia-mo a giu-bi - lar, an - dia-mo a giu-bi - lar, — an - dia-mo giu-bi - lar. dia-mo le ve-le al

En. dia-mo a giu-bi - lar, an - dia-mo a giu-bi - lar, an - dia-mo giu-bi - lar. dia-mo le ve-le al

276 *fz* *fz*

283

Cos. 

Syl. 

Ger. 

En. 



290

Cos. 

Syl. 

Ger. 

En. 



300

Cos. giu - bi - lar.

Syl. giu - bi - lar.

Ger. giu - bi - lar.

En. giu - bi - lar.

300

300

308

Cos. COSTANZA
Dol - ci pe - ne.

Syl.

Ger. GERNANDO
Car - ri af - fan - i.

En.

308

308

313

Cos. Ca - ro be - ne!

Syl.

Ger. Ah Cos - tan - za!

En. ENRICO
Sil - via

313

318

Cos.

Ger.

318

323

Cos. Oh

Ger. Oh

323

329

Syl. giorno fortu - na - to, oh giorno di con - ten - to! 'dia - mo le vele al

En. giorno fortu - na - to, oh giorno di con - ten - to! 'dia - mo le vele al

329

337

Syl. ven - to, an - dia - mo a giu - bi - lar, an - dia - mo a giu - bi - lar, — an - dia - mo a giu - bi -

En. ven - to, an - dia - mo a giu - bi - lar, an - dia - mo a giu - bi - lar, an - dia - mo giu - bi -

337

344

Cos. lar. dia-mo le ve-le al ven - to, an - diam-o a giu-bi - lar, an - dia-mo a giu-bi -

Syl. lar. dia-mo le ve-le al ven - to, an - diam-o a giu-bi - lar, an - dia-mo a giu-bi -

Ger. 8 lar. dia-mo le ve-le al ven - to, an - diam-o a giu-bi - lar, an - dia-mo a giu-bi -

En. lar. dia-mo le ve-le al ven - to, an - diam-o a giu-bi - lar, an - dia-mo a giu-bi -

344 *fz* *fz* *fz* *fz*

351

Cos. lar, — an - dia-mo a giu-bi lar, a giu - bi - lar, a giu -

Syl. lar, — an - dia-mo a giu-bi lar, a giu - bi - lar, a giu -

Ger. 8 lar, — an - dia-mo giu-bi lar, a giu - bi - lar, a giu -

En. lar, an - dia-mo giu-bi lar, a giu - bi - lar, a giu -

351

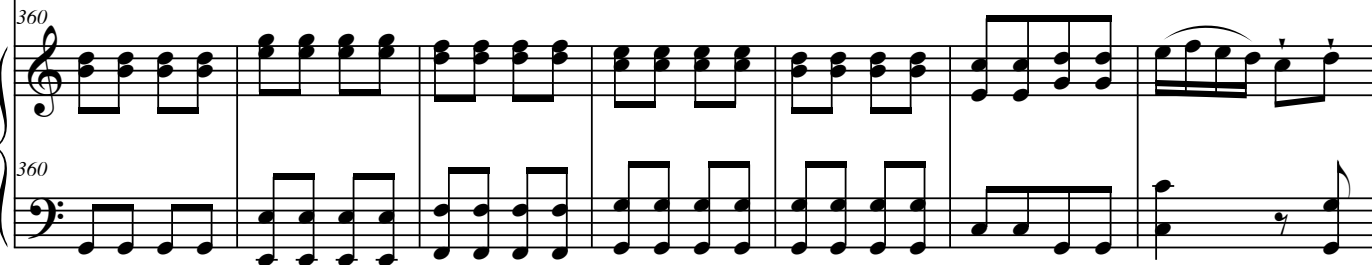
360

Cos.  bi - lar, a giu - bi - lar.


Syl.  bi - lar, a giu - bi - lar.


Ger.  bi - lar, a giu - bi - lar.


En.  bi - lar, a giu - bi - lar.

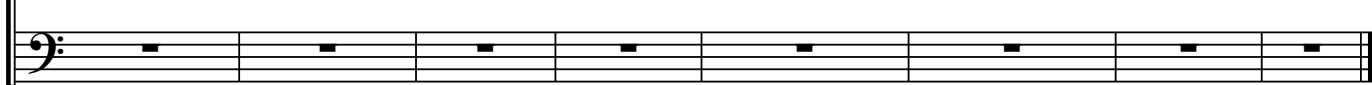
360 

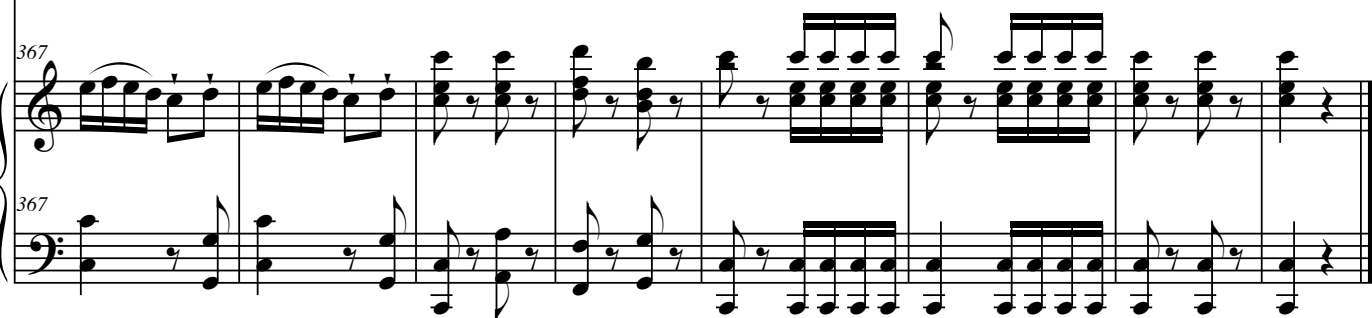
367

Cos. 

Syl. 

Ger. 

En. 

367 

Fine dell'Opera