

***Ombra* Music in the Eighteenth Century:
Context, Style and Signification**

Volume 2

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The candidate confirms that the work submitted is his own and that appropriate credit has been given where reference has been made to the work of others

VOLUME 2

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Admeto (1727)

Handel

Act I, Scene 1 (opening)

ATTO PRIMO

SCENA I.

Stanze Reali.

AMMETO indisposto nel letto, che dorme; poi ORINDO.
Ballo di Larce con stili sanguinosi in mano.

Lentemento.

Violino I. Oboe I. Violino II. Oboe II. Viola. Bassi.

Viol. (s.o.) Tutti Viol. Tutti

6 6 7 6 5 4 3 6 6 6 6

Tutti. Viol. Tutti. Viol.

6 6 7 7 6 6 4 3 1 4 1 6 6 6 6

Tutti. Viol. Tutti. Viol.

6 9 6 7 6 4 3 2 7 1 6 6 2 6 6

Tutti.

7 7 6 1 6 6 4 1 7 7 3 6 1 6 7 6 4 1

6

Finito il ballo spariscono le Larve. - ADMETO si leva in furia dal letto.

Accomp.

Violino I.

Violino II.

Viola.

ADMETO.

Bassi.

Con stupore.

Or-ri-de lar-ve, e che da me vo-le-te? per-chè Ad-me-to sug-

Adagio, e piano.

4

-gi-te? Ah! sì, voi sie-te che tur-ba-te la mente, e da voi non ri-sente che un' af-fan-no pe-no-so.

Adagio.

5

Agitato.

Crudo! non a-vrò mai dun-que ri-po-so? Se vo-le-te ch'io mo-ra, io mo-ri-

13

-rò; ma che voi non po-te-te far-mi mo-rir sen-a tur-bar la que-te? Sì, sì,

17

Adagio.

d'infer.no ur.ma.te, sangui.no.len.li e cru.di, tor.na.te, omai tor.na.te. Ma.

6

e piano.

oh Di-o, ch'io già vi sen.to, che di pie.ta.dei gnude non vo.le.te, che ces.si il mio tor.

7 9 8 9 8 7 6
4 3 7 6 5 4

Furioso.

5

men.to. L'e tra si scuota, e con fulmi.nea fiamma fenda la ter.ra, e nel suo cu.po.let.to,

5 6 5 3 3

Adagio, e piano.

7

ov'è dr'ogni il re.gno. là ri ri.trovi, e là vi squar.ci il petto così al me.no potrà.

7 6 5 4 3 2 1

H

Largo, e piano.

34

se il cor si ta. ce. giu' che mo. rir deggi' o, mo. rir in pa. ce.

7 6 7 6 6 4 2

37

Chiude - tevi, miei

6 6 6 6 6 7 4 3 6 6 6 4 2

43

lu. mi, chiu. de. te. vi, chiu. de. te. vi, miei lu. mi, in un per. pe. tuo ob. li. o; co. si col mo. rir mi. o to.

6 6 6 6 6 5 6 6 6 5 6 5 2 6 6 6 4 2

47

gliete. mi al. le. pe. ne, e. ter. ni i. Nu. mi, e. ter. ni, e. ter. ni Nu. mi!

6 6 6 6 6 6 6 7 6 7 6 6 4 2 6

51

chiude - - - te - vi, miei lu - mi, in un perpe - tuo obli - o; co - sì col mo - rir mi - o to -

6 5 6 5 6 4 3 6 6 5 4 3 2 1 0 6 7 6 6 4 5 6

55

- gliè - te - mi al - le pr - ne, tu - gliè - te - mi al - le pe - ne, e - ter - ni Nu - mi, e - ter - ni Nu - mi,

5 6 5 0 4 3 6 5 6 6 5 6 5 6 5 4 3 6 6

59

(canta Orindo)
e - ter - ni Nu - mi!

6 6 5 4 3 5 6 7 6 7 3 4 3

Orindo.

Si - re. lin - vit - to Al - ci - de a te min - vi - a; pri - ma del suo par - ti - re la tua de - stra re

Admeto.

Orindo.

- al baci - ar de - si - a. Ven - ga l'è - ro - e: mà pria dimmi. Tra - si - me - de che fà - De - li - ra per di -

Admeto.

Orindo.

Admeto.

Orindo.

- pin - ta bellez - za. Dun - que anch'è - gli è in tor - mento? Al par - ti - te, Si - gnore. Sar - la da - ma qual si - a? Da - vi -

en mai non vi - di l'ef - fi - gie di co - lei per cui so - spi - ra Si - re. Al - ci - de qui giun - ge

Cleofide (1731)

Hasse

Act II, Scene 15

156

49

SCENA XV.
CLEOFIDE SOLA.

Rehearsal
non Stru-
ment.

Qual ten-pes-ta d'affet-ti, e qual' or-ro-re Di or-

tali a-go-ni-e a'ingoa-bra il co-re! Do-vun-que il quar da gi-ro

lo veggo es-presso il mio cru-del nar-ti-ro: E dis-riol-te le fu-ere più ter-

-nen-de Dal ba-ratro pro-fon-do, Per me un in-fer-no

I
 VR
 II
 Vc
 CP
 B

è diventa-to il mon-do. tutto è or

15

I
 VR
 II
 Vc
 CP
 B

-ror, Tutto è pena; Più re-sis-ter non pos-so a tan-ti af-fan-ni:

20

I
 I
 Vc
 CP
 B

E pur non an-co il mio do-lor mi sve-na Ingius-tis-simi Nu-mi!

Adagio

I
 VR
 II
 Vc
 CP
 B

As-tri Ti-ranni!

con sordini

58

25

Po-ro mio dol-ce a-mor, On-bra gdo-ra-ta Se mai qui i-

-tor-no er-ran-te a me t'ag-gi-ri: Al suon de' miei sos-pi-ri

30

Vie-ni, o ca-ro, o ca-ro, Vie-ni e m'as-col-ta. Ma

35

For-se de l'I-das-pe in su la spon-da Tu m'at-tendi mio ben, in braccio all'on-da.

First system of the musical score. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Violin I, Violin II, Viola, Cello, Bass). The lyrics are: "Si m'as-pet-ta... ver-ro, Ch'altra spe-ran-za Non mi resta di". Dynamics include *p* and *f*.

Second system of the musical score. It includes vocal staves and piano accompaniment. The lyrics are: "vi-ta o di conforto, Quan-do tut-ta per-dei, se Po-ro è mor-to." Dynamics include *f*. There are some handwritten annotations in the violin parts.

Aria

50

Allegro

Beginning of the Aria section, measures 50-55. It features violin (Vf) and cello (Cello) parts. The tempo is marked *Allegro*. There are performance markings such as *rit.* and *rit. a*. The lyrics "Don B. e" and "Col 'Ruc sign' fannu' dar c" are visible at the bottom.

Vocal part of the Aria section, measures 50-55. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Don B. e Col 'Ruc sign' fannu' dar c".

20

Musical score system 1, measures 1-10. It features a piano accompaniment on the left and a vocal line on the right. The lyrics are "Son qual ni - se - ra Co-". The piano part includes dynamic markings like *p* and *f*. The vocal line has a melodic line with some grace notes.

(1) *Andante*

25

30

Musical score system 2, measures 11-20. The piano accompaniment continues with various chords and dynamics. The vocal line continues with the lyrics "-lomba Che se pi- on- ba in lei l'ar - ti-glio, Cer- to ve- de il suo pe-". There are some performance instructions like *f* and *p* in the piano part.

(1) *per il momento Andante*

35

Musical score system 3, measures 21-30. The piano accompaniment features a steady rhythmic pattern. The vocal line continues with the lyrics "-riglio Ne più spera liber - - tà". The piano part includes dynamic markings like *f* and *p*.

40

45

Musical score system 4, measures 31-40. This system shows the piano accompaniment continuing with a complex rhythmic and harmonic structure. The vocal line is mostly obscured by the piano part. At the bottom of the system, there are some numerical markings: "c f 6 c 6 6 1 3 2".

55

Violin I, Violin II, Viola, Cello, Bass

55 56 57 58 59

60

Violin I, Violin II, Viola, Cello, Bass

60 61 62 63 64

(1) *per d'appagazione in la*
due A, due B

(2) *Due B, per il momento*
il sistema differente (155)

65

Violin I, Violin II, Viola, Cello, Bass

65 66 67 68 69

Son qual mi-se-ra co-lomba, Che se pioaba in lei l'ar

75

Violin I, Violin II, Viola, Cello, Bass

75 76 77 78 79

-liglio. Cer-to ve-de il suo pe-ri-glio. Ne più spe-ra li-ber

162

80

85

6 6 7 6 5 6 7 6 5 6

90

95

6 7

Allegretto moderato
Dante H.

100

105

4 6 5 6

110

115

p *f* *f*

li-ber-tà. Se pio-mba in l'ar-ti-glio, la mi-se-ra co-lon-ba.

6 5

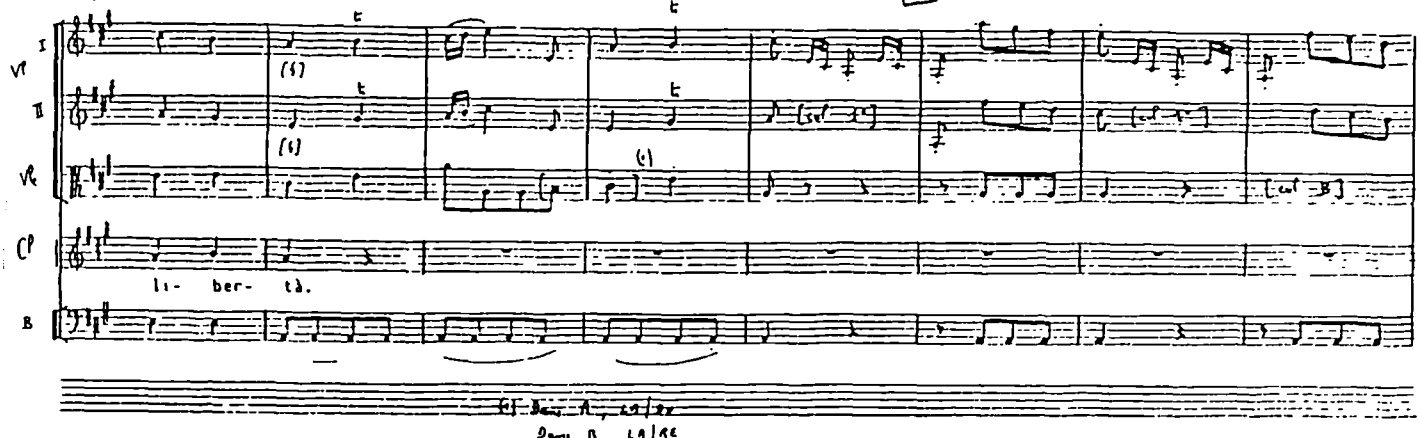
115



Cer- to ve- de il suo pe- ri- glio He piu spe- ra li- ber- tà. la

120

121



li- ber- tà.

(1) Dan. A, ca/ce
Dan. B, LA/ce

130

135



Ah! d'a-

(1) Dan. A, fa

140



-or des- tin ti - ran-no! Dis- pe- ra ta in van m'af- lanno, Son senz'

(1) Dan. B, 1.

64

149

150

al- ma. e vi-vo an-co- ra. Vo- glio mor- te. e no-ro g-qn'o-ra. Gius- ti

(1) *De. e f* *) dans B. "Horte voglio" (2) *Da. B. 7. Do*

155

Adagio

Dei' Chi m'à pie- tà. Gius-ti De- i Chi m'à pie- tà.

(1) *f. da. B.* (2) *piu d'ornament dans B.* DA CAPO
 (1) *rythme de B d. [f. m. l.]* *jusqu'à la fin*

Fine dell' Atto Secondo.

Vologeso (1766)

Jommelli

Act III, Scene 6 (bars 1-53)

III. Atto III, Scena 6, aus „Vologeso“

Adagio.

Obol.

Corni in E la Fa.

1.

Viol.

2.

Viola.

Berenice.

Basso. (Cembalo.)

p *rinforz.* *p* *rinforz.* *p* *rinforz.*

Cor.

1.

Vi.

2.

Vcl.

Ber.

B.

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

II^{da} volta:

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

5

Cor. *p.*

1. VI.

2. VI.

Va.

Ber. Be - re - ni - ce, o - ve

B.

Cor. *p.*

1. VI.

2. VI.

Va.

Ber. se - i? Qual lu-gu-bre appa

B.

9

Cor.

1.

VI.

2.

Va.

Ber.

B.

ra - to di spa-ven-to e di lut - to?

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

Cor.

1.

VI.

2.

Va.

Ber.

B.

Qual di te-ne-bre e d'ombre

p *p* *p* *p*

13

Cor.

1.

VI.

2.

Va.

Ber.

B.

reggia do-len - tee fie - ra? For - se qui di Ti -

f *p*

Cor.

1.

VI.

2.

Va.

Ber.

B.

e - ste si ri - nuo - van le ce - ne?

(17)

1.
VI. 1.

2.
VI. 2.

Va.

Ber.

B.

O lan-gue il glor-no fug-gi - ti - vo co - si,

1.
VI. 1.

2.
VI. 2.

Va.

Ber.

B.

per - ché tra que - ste so - glie fu - ne - ste, oh Di - o,

1.
VI. 1.

2.
VI. 2.

Va.

Ber.

B.

tru - ci da - to mo - ri l'i - do - lo mi - o?

23 Soli.

Ob.

Fg.

B.

Ob.

Fg.

Ber.

B.

Ahi - mè! So - gno, ò son

Ob.

Fg.

Ber.

B.

de - sta? O - do, ò par - mi diu -

Ob.

Fg.

Ber.

B.

dir... la vo - ce, il

32

Ob.

Fg.

Ber.

B.

plan - to del mo - ri - bon - do spo - so?

Ob.

Fg.

Ber.

B.

Ahi! son pur que - sti ge - mi - ti di chi lan - gue,

Ob.

Fg.

Ber.

B.

sin - gul - ti di chi muo - re!

42

38

Andante.

Corni.

Musical score for the first system, measures 38-41. The score includes staves for Oboe (Ob.), Fagotto (Fg.), Violini (1. and 2.), Viola (Va.), Contrabbasso (Ber.), and Basso (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked *Andante.* The dynamic marking *p* (piano) is present in the first measure of each instrument. The Oboe part has a long note in measure 41. The Bassoon part has a long note in measure 41. The Violin and Viola parts play a rhythmic pattern of eighth notes. The Bass part has a long note in measure 41. The lyrics "E quella os -" are written below the Bassoon staff in measure 41.

Musical score for the second system, measures 42-45. The score includes staves for Cori (Cor.), Violini (1. and 2.), Viola (Va.), Contrabbasso (Ber.), and Basso (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The dynamic marking *p* (piano) is present in the first measure of each instrument. The Horn part has a long note in measure 42. The Violin and Viola parts play a rhythmic pattern of eighth notes. The Bassoon part has a long note in measure 42. The Bass part has a long note in measure 42. The lyrics "cu - - ra ca - li - gi - ne pro - fon - da, che" are written below the Bassoon staff in measure 42.

41

Cor. *rit. forz.*

VI. 1. *cresc. il f*

VI. 2. *cresc. il f*

Va. *cresc. il f*

Ber. la s'in - nal - za, e mo - stra non

B. *cresc. il f*

Cor.

VI. 1. *p*

VI. 2. *p*

Va. *p*

Ber. sò qual si - mu - la - cro a - gli oc - chi mie - i!

B. *p*

44

Cor.

1.

VI.

2.

Va.

Ber.

B.

Quel - la, si, quel - la,

Cor.

1.

VI.

2.

Va.

Ber.

B.

oh Dei! già la ravvi - so,

47

Cor.

1. VI.

2. VI.

Va.

Ber.

B.

è del mio Vo - lo -

Presto.

Cor.

1. VI.

2. VI.

Va.

Ber.

B.

ge - so l'om - bra me - sta e do - len-te... Ah

50

Cor.

1.

VI.

2.

Va.

Ber.

bar - ba - ro ti - ran - no! Il mio spo-so uc-ci - de - sti!

B.

Cor.

1.

VI.

2.

Va.

Ber.

Io non min - gan - no.

B.

Segue l'Aria.

Don Juan (1761)

Gluck

No. 30

30.

Larghetto

Oboe I, II

Corno I, II in Re/D

Trombone (alto)

Violino I

Violino II

Viola

(Cembalo)

Violoncello e Basso

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

(p) *(f)* *(p)*

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

Detailed description: This is a page of a musical score for a symphony orchestra, numbered 30. The tempo is marked 'Larghetto'. The score includes parts for Oboe I, II; Horns I, II in D; Trombone (alto); Violin I; Violin II; Viola; and Cello/Bass. The piano part is indicated as '(Cembalo)'. The music is in 3/4 time and features dynamic markings such as *p* (piano), *f* (forte), and *pizz.* (pizzicato). The Cello/Bass part includes a *pizz.* marking. The score is written in a single system with multiple staves.

9 ^{1a 2.}

p *f* *p*

f

f *p* *p*

p *f* *p*

f *coll' arco*

18

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

f *p* *f* *p*

f *p* *f* *p*

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

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

58

29

Musical score for measures 29-36. The score includes a vocal line and piano accompaniment. The piano part features a cymbal section starting at measure 33. Dynamics include *f*, *sf*, and *ff*. The notation includes various rhythmic patterns and articulation marks.

37

Musical score for measures 37-44. The score includes a vocal line and piano accompaniment. The piano part features a cymbal section starting at measure 37. Dynamics include *sf* and *ff*. The notation includes various rhythmic patterns and articulation marks. The word *(attacca)* is written at the bottom right of the page.

*Orfeo ed
Euridice* (1762)

Gluck

Act I, Scene 1 (opening)

&

Act II, Scene 1 (bars 1-292)

Act I, Scene 1 (opening)

ATTO PRIMO

ERSTER AKT

Ameno, ma solitario boschetto di allori e cipressi, che ad arte diradato racchiude in un piccolo piano la tomba di Euridice.

Lieblicher, aber einsamer Lorbeer- und Zypressenhain, der in einer künstlichen Lichtung auf einer kleinen Einebnung das Grabmal Eurydikes umschließt.

Scena I

ORFEO ed il Coro

Ad alzarsi della tenda al suono di mesta sinfonia si vede occupata la scena da uno stuolo di Pastori e Ninfe seguaci di Orfeo, che portano serti di fiori e girlande di mirto, e mentre una parte di loro arder fa dei profumi, incorona il marmo, e sparge fiori intorno alla tomba, intona l'altra il seguente Coro, interrotto da' lamenti d'Orfeo che disteso sul davanti sopra d'un sasso, va di tempo in tempo replicando appassionatamente il nome di Euridice.

Szene I

ORPHEUS und Chor

Während der Vorhang zum Klange einer traurigen Einleitung sich hebt, sieht man die Szene erfüllt von einem Zuge von Schäfern und Nymphen im Gefolge des Orpheus, die Blumenkränze und Myrtengewinde tragen, und während ein Teil von ihnen Weihrauch entzündet, den Marmor bekränzt und rings um das Grab Blumen streut, stimmt der andere den nachfolgenden Chor an, unterbrochen von den Klagerufen des Orpheus, der im Vordergrund auf einem Felsblock ausgestreckt von Zeit zu Zeit in leidenschaftlicher Erregung immer wieder den Namen Eurydikes ruft.

Coro

(Moderato)

Cornetto I, II
Trombone alto
Trombone tenore
Trombone basso
Violino I
Violino II
Viola
ORFEO
ORPHEUS
Soprano
Alto
Tenore
Basso
(Cembalo)
Cloncello e Basso

9

(p)

(p)

(p)

Ah, sein - tor - no a quest' ur - na fu -
Wenn dein Geist dei - nes Gra - bes Ge -

(p)

Ah, sein - tor - no a quest' ur - na fu -
Wenn dein Geist dei - nes Gra - bes Ge -

(p)

Ah, sein - tor - no a quest' ur - na fu -
Wenn dein Geist dei - nes Gra - bes Ge -

(p)

Ah, sein - tor - no a quest' ur - na fu -
Wenn dein Geist dei - nes Gra - bes Ge -

(p)

Act II, Scene 1 (bars 1-292)

Orrida e cavernosa di là dal fiume Cocito, offuscata poi in lontananza da un tenebroso fumo illuminato da fiamme, che ingombra tutta quella orribile abitazione.

Schauerliche Höhlengegend jenseits des Flusses Cocytus, in der Ferne umdüstert von dunklem, flammenddurchzucktem Rauch, der diesen ganzen schrecklichen Ort ringsum absperrt.

Scena I
ORFEO ed il Coro

Szene I
ORPHEUS and Chor

Appena aperta la scena al suono di orribile sinfonia comincia il Ballo di Furie e Spettri che viene interrotto per l'armonia della lira d'Orfeo, il quale comparso poi sulla scena, tutta quella turba infernale intonua il seguente.

Gleich nachdem die Szene sich zum Klang einer schaurigen Sinfonie geöffnet hat, hebt der Tanz der Furien und der Schatten an, der durch die Harmonien der Lyra des Orpheus unterbrochen wird, während dessen Erscheinen auf der Bühne der gesamte höllische Haufen den folgenden Chor anstimmt.

Ballo

Maestoso

Orchestra I

Oboe I

Oboe II

Corno I, II in Mi^b/Es

Violino I

Violino II

Viola

(Cembalo)

Violoncello e Basso

6

13

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

(f) *(p)* *(f)* *(p)* *(f)* *(p)* *(f)* *(p)*

(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*

21

Orchestra II

Harpa *(p)*

Violino I *pizz.* *(p)*

Violino II *(pizz.)* *p*

Viola *(pizz.)* *(p)*

(Cembalo) *pizz.*

Violoncello e Basso *p*

24 Marcato Andante un poco

Orchestra I

Oboe

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

(Cembalo)
Violoncello e Basso

Chi mai dell' E - re - bo fra - le ca -
Wer setzt in E - re - bus' neb - li - gen

Chi mai dell' E - re - bo fra - le ca -
Wer setzt in E - re - bus' neb - li - gen

Chi mai dell' E - re - bo fra - le ca -
Wer setzt in E - re - bus' neb - li - gen

Chi mai dell' E - re - bo fra - le ca -
Wer setzt in E - re - bus' neb - li - gen

27

li - gi - ni sull' or - me d'Er - co - le
Dunst den Fuß, wer so wie He - ra - kles,

li - gi - ni sull' or - me d'Er - co - le
Dunst den Fuß, wer so wie He - ra - kles,

li - gi - ni sull' or - me d'Er - co - le
Dunst den Fuß, wer so wie He - ra - kles,

li - gi - ni sull' or - me d'Er - co - le
Dunst den Fuß, wer so wie He - ra - kles,

30

e di Pi - ri - to - o con - du - ce il piè?
wer wie Pei - ri - tho - os, un - heil - be - droht?

e di Pi - ri - to - o con - du - ce il piè?
wer wie Pei - ri - tho - os, un - heil - be - droht?

e di Pi - ri - to - o con - du - ce il piè?
wer wie Pei - ri - tho - os, un - heil - be - droht?

e di Pi - ri - to - o con - du - ce il piè?
wer wie Pei - ri - tho - os, un - heil - be - droht?

Ballo

34 Presto

Violino I

Violino II

Viola

(Cembalo)
Violoncello e Basso

38

Musical score for measures 38-41. The score is written for four staves: two grand staves (treble and bass clef) and two smaller staves (treble and bass clef). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings, including (b) and (f) . The piece concludes with a double bar line and repeat dots.

42

Musical score for measures 42-45. The score is written for four staves: two grand staves (treble and bass clef) and two smaller staves (treble and bass clef). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings, including (b) and (f) . The piece concludes with a double bar line and repeat dots.

46

Musical score for measures 46-49. The score is written for four staves: two grand staves (treble and bass clef) and two smaller staves (treble and bass clef). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings, including (b) and (f) . The piece concludes with a double bar line and repeat dots.

Andante

Oboe

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

(Cembalo)

Violoncello e Basso

Chi mai dell' E - - - re - bo frat - le ca -
 Wer setzt in E - - - re - bus' ne - bli - gen

Chi mai dell' E - - - re - bo frat - le ca -
 Wer setzt in E - - - re - bus' ne - bli - gen

Chi mai dell' E - - - re - bo frat - le ca -
 Wer setzt in E - - - re - bus' ne - bli - gen

Chi mai dell' E - - - re - bo frat - le ca -
 Wer setzt in E - - - re - bus' ne - bli - gen

54

li - gi - ni, sull' or - - me d'Er - - - co - le
 Dunst den Fuß, wer so wie He - - - ra - kles,

li - gi - ni, sull' or - - me d'Er - - - co - le
 Dunst den Fuß, wer so wie He - - - ra - kles,

li - gi - ni, sull' or - - me d'Er - - - co - le
 Dunst den Fuß, wer so wie He - - - ra - kles,

li - gi - ni, sull' or - - me d'Er - - - co - le
 Dunst den Fuß, wer so wie He - - - ra - kles,

c *di* *Pi - ri - to - o* *con - du - ceil piè?*
wer *wie* *Pei - ri - tho - os,* *un - heil - be - droht?*

e *di* *Pi - ri - to - o* *con - du - ceil piè?*
wer *wie* *Pei - ri - tho - os,* *un - heil - be - droht?*

s *e* *di* *Pi - ri - to - o* *con - du - ceil piè?*
wer *wie* *Pei - ri - tho - os,* *un - heil - be - droht?*

e *di* *Pi - ri - to - o* *con - du - ceil piè?*
wer *wie* *Pei - ri - tho - os,* *un - heil - be - droht?*

61

D'or - - ror *D'in - - gom - - bri - no* *le* *fie - - re Eu - -*
Un - - bän - - dig *weh - - ret ihm* *blut - - gier' - - ger*

D'or - - ror *D'in - - gom - - bri - no* *le* *fie - - re Eu - -*
Un - - bän - - dig *weh - - ret ihm* *blut - - gier' - - ger*

s *D'or - - ror* *D'in - - gom - - bri - no* *le* *fie - - re Eu - -*
Un - - bän - - dig *weh - - ret ihm* *blut - - gier' - - ger*

D'or - - ror *D'in - - gom - - bri - no* *le* *fie - - re Eu - -*
Un - - bän - - dig *weh - - ret ihm* *blut - - gier' - - ger*

6 6 6

(poco f)

me - - ni - di, e lo spa - ven - - ti - no gliur - li di
Fu - - rien Wut, gei - fernd be - geg - - net ihm Ker - be - ros'

me - - ni - di, e lo spa - ven - - ti - - no gliur - li di
Fu - - rien Wut, gei - fernd be - geg - - net ihm Ker - be - ros'

me - - ni - di, e lo spa - ven - - ti - no gliur - li di
Fu - - rien Wut, gei - fernd be - geg - - net ihm Ker - be - ros'

me - - ni - di, e lo spa - ven - - ti - no gliur - li di
Fu - - rien Wut, gei - fernd be - geg - - net ihm Ker - be - ros'

poco f

68

Cer - - be - ro, se un dio non è! E lo spa -
Gift - - ge - heul, ist er kein Gott! Gei - fernd be -

Cer - - be - ro, se un dio non è! E lo spa -
Gift - - ge - heul, ist er kein Gott! Gei - fernd be -

Cer - - be - ro, se un dio non è! E lo spa -
Gift - - ge - heul, ist er kein Gott! Gei - fernd be -

Cer - - be - ro, se un dio non è! E lo spa -
Gift - - ge - heul, ist er kein Gott! Gei - fernd be -

poco f

ven - - - li - no gli ur - li di Cer - - - be - ro, se un dio non
geg - - - net ihm Ker - be - ros' Gift - - - ge - heul, ist er kein

ven - - - li - no gli ur - li di Cer - - - be - ro, se un dio non
geg - - - net ihm Ker - be - ros' Gift - - - ge - heul, ist er kein

ven - - - li - no gli ur - li di Cer - - - be - ro, se un dio non
geg - - - net ihm Ker - be - ros' Gift - - - ge - heul, ist er kein

ven - - - li - no gli ur - li di Cer - - - be - ro, se un dio non
geg - - - net ihm Ker - be - ros' Gift - - - ge - heul, ist er kein

76

ff *ff* *ff*

ff

ff

ff

ff

Gott!
Gott!
Gott!
Gott!

Musical score for page 48. It features a vocal line with three parts (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The lyrics are:
D'or - ror l'in - gom - bri - no
Un - bän - dig weh - ret ihm

Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

83

Musical score for page 83. It continues with the vocal line and piano accompaniment. The lyrics are:
le sie - re Eu - me - ni - di, e lo spa - ven - ti - no
blut - gier' - ger Fu - rien Wut, gei - fernd be - geg - net ihm

The page number 83 is printed at the top left of the section.

bu 87

gliur - li di Cer - - be - ro, se un dio non è!
 Ker - be - ros' Gift - - ge - heul, ist er kein Gott!

gliur - li di Cer - - be - ro, se un dio non è!
 Ker - be - ros' Gift - - ge - heul, ist er kein Gott!

gliur - li di Cer - - be - ro, se un dio non è!
 Ker - be - ros' Gift - - ge - heul, ist er kein Gott!

gliur - li di Cer - - be - ro, se un dio non è!
 Ker - be - ros' Gift - - ge - heul, ist er kein Gott!

Segue il Ballo, girando intorno ad Orfeo per spaventarlo.
 Es folgt ein Tanz, Orpheus umkreisend, um ihn zu schrecken.

Ballo

Maestoso

91

Oboe I

Oboe II

Corno I, II in Mi^b/Es

Violino I

Violino II

Viola

(Cembalo)
 Violoncello e Basso

66

96

Musical score for measures 96-102. The score is written for piano and features a complex texture with multiple staves. The key signature is B-flat major (two flats). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *f* and *p* scattered throughout the piece. The notation includes slurs, ties, and other standard musical symbols.

103

Musical score for measures 103-109. This section continues the piece with similar complexity. It features a series of dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p* in the upper staves, and *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p* in the lower staves. The notation includes slurs, ties, and other standard musical symbols. The key signature remains B-flat major.

Orchestra II

Harpa *(p)* *111*

Violino I *(pizz.)* *(p)*

Violino II *(pizz.)* *(p)*

Viola *(pizz.)* *(p)*

Violoncello e Basso *(pizz.)* *(p)*

Orchestra I

Cornetto

Trombone I, II

Violino I

Violino II

ORFEO
ORPHEUS

Soprano

Alto

Tenore

Basso

(Cembalo)
Viola col Basso,
Violoncello *(p)*

*Deh pla-
Ach, er-*

*Kleingestochener Cembalobaß dient als Stütze für Orchester II. Vgl. hierzu auch Vorwort

114

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature and features a steady eighth-note accompaniment in the piano part.

The second system of the musical score shows the piano accompaniment for the second and third measures. The right hand part has dynamics markings of *f* (forte) and *(f)* (piano forte). The left hand part has a dynamic marking of *f* (forte). There is also a marking *(a2)* in the left hand.

ca - te - vi con me, Fu - rie, lar - ve,
barnt, er - barnt euch mein! Fu - rien! Lar - ven!

The third system of the musical score features the vocal line and piano accompaniment for the fourth and fifth measures. The vocal line has the lyrics "No! Nein!" repeated in both measures. The piano accompaniment continues with the same eighth-note pattern. Dynamics markings of *f* and *(f)* are present in the piano part.

The fourth system of the musical score shows the piano accompaniment for the sixth and seventh measures. The right hand part has dynamics markings of *f* and *(f)*. The left hand part has a dynamic marking of *f*.

118

om - bre sde - gno - se! Vi ren - da al - men pie - to - se il mio bar - ba - ro do -
 Schat - ten voll Grau - en! Mögt mit - leid - voll ihr schau - en mei - ner Lei - den her - be

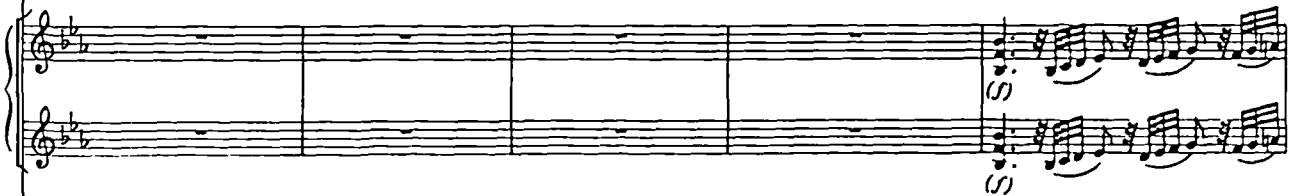
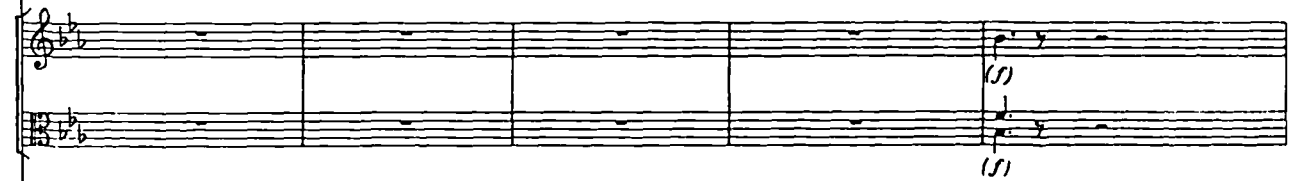
No!
Nein!

No!
Nein!

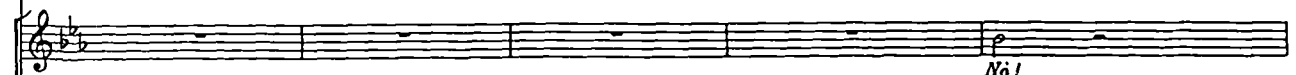
No!
Nein!

No!
Nein!

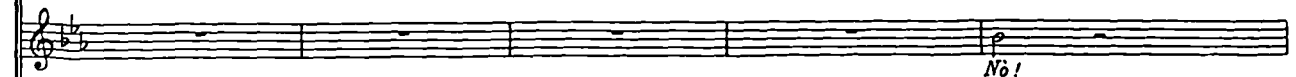
123



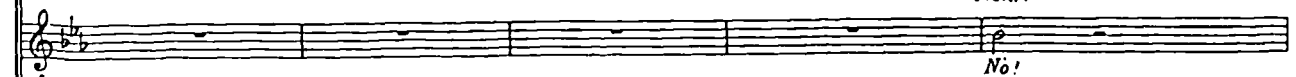
lor, vi ren-daal-men pie-to-se il mio bar-ba-ro-do-lor!
 Pein! Mögt mit-leid-voll ihr schau-en mei-ner Lei-den her-be Pein!



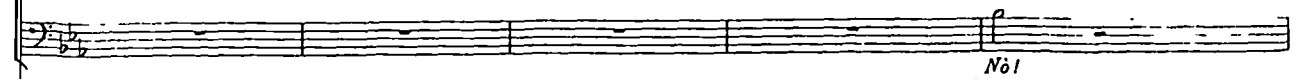
No!
 Nein!



No!
 Nein!



No!
 Nein!



No!
 Nein!



128

(p)

(p)

(p)

(p)

(p)

(s)

(s)

(s)

(s)

(s)

(s)

(s)

(s)

Deh — pla - ca - te - vi, pla - ca - te - vi con
Ach — er - bar - met euch, er - barmt, er - barmt euch

Nö!
Nein!

Nö!
Nein!

Nö!
Nein!

Nö!
Nein!

Nö!
Nein!

(s)

(s)

133

mel / mein' Fu - rie, / Fu - rien! lar - ve, / Lar - ven! om - ßre sde - gno - se! / Schat - ten voll Vi / Grau - en! Mögt

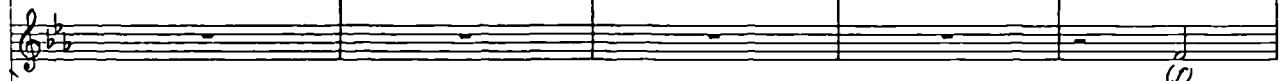
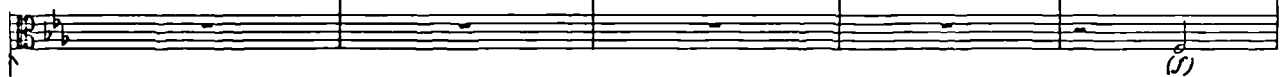
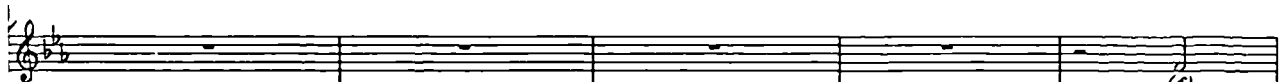
Nein! Nein! Nein!

Nein! Nein! Nein!

Nein! Nein! Nein!

Nein! Nein! Nein!

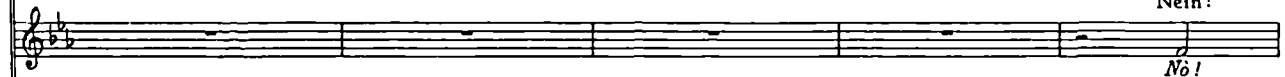
139



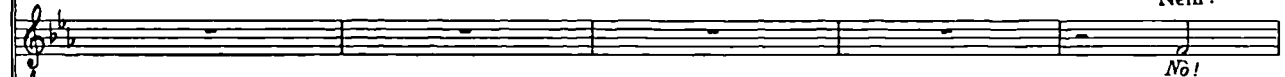
ren - da al - men pie - to - se il mio bar - ba - ro do - lor! Fu - rie,
mit - leid - voll ihr schau - en mei - ner Lei - den her - be Pein! Fu - rien!



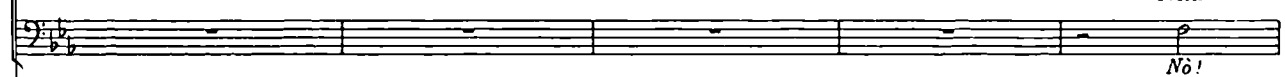
No!
Nein!



No!
Nein!



No!
Nein!



No!
Nein!



113

First system of musical notation, including a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line and piano accompaniment.

tar - ve, om - - bre sde - gno - se! Vi ren - da al - men pic - to - se il mio
 Lar - ven! Schat - - ten voll Grau - en! Mögt mit - leid - voll ihr schau - en mei - ner

Third system of musical notation, including a vocal line and piano accompaniment.

No!
Nein!

No!
Nein!

No!
Nein!

No!
Nein!

No!
Nein!

Fourth system of musical notation, including a vocal line and piano accompaniment.

148

bar - ba - ro do - lor, il mio bar - ba - ro do - - lor!
 Lei - den her - be Pein, mei - ner Lei - - den her - be Pein!

Coro

153 (Andante) Più mosso

Orchestra I

Oboe

Cornetto I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

(Cembalo)
Violoncello e Basso

Mi-se-ro gio-va-ne, che vuoi, che me-di-ti? Al-tro non a-bi-ta che lut-toe
E-len-der Sterb-li-cher, was willst, was su-dest du? Hohl durch die Dun-kei-heit Stöh-nen und

Mi-se-ro gio-va-ne, che vuoi, che me-di-ti? Al-tro non a-bi-ta che lut-toe
E-len-der Sterb-li-cher, was willst, was su-dest du? Hohl durch die Dun-kei-heit Stöh-nen und

Mi-se-ro gio-va-ne, che vuoi, che me-di-ti? Al-tro non a-bi-ta che lut-toe
E-len-der Sterb-li-cher, was willst, was su-dest du? Hohl durch die Dun-kei-heit Stöh-nen und

Mi-se-ro gio-va-ne, che vuoi, che me-di-ti? Al-tro non a-bi-ta che lut-toe
E-len-der Sterb-li-cher, was willst, was su-dest du? Hohl durch die Dun-kei-heit Stöh-nen und

(P) Raddolcito, e con espressione di qualche compatimento *(f)*
Besänftigt und mit dem Ausdruck aufsteigenden Mitleids

160

ge-mi-to in que-steor-ri-bi-li so-glie fu-ne-sie! *Che vuo-i, mi-se-ro*
Seuf-zen tönt hier auf der schau-ri-gen Schwel-le des To-des! *Was willst du, e-len-der*

ge-mi-to in que-steor-ri-bi-li so-glie fu-ne-sie! *Che vuo-i, mi-se-ro*
Seuf-zen tönt hier auf der schau-ri-gen Schwel-le des To-des! *Was willst du, e-len-der*

ge-mi-to in que-steor-ri-bi-li so-glie fu-ne-sie! *Che vuo-i, mi-se-ro*
Seuf-zen tönt hier auf der schau-ri-gen Schwel-le des To-des! *Was willst du, e-len-der*

ge-mi-to in que-steor-ri-bi-li so-glie fu-ne-sie! *Che vuo-i, mi-se-ro*
Seuf-zen tönt hier auf der schau-ri-gen Schwel-le des To-des! *Was willst du, e-len-der*

168

gio-va-ne? Che? Al-tro non a-bi-ta che lut-to e
Sierb-li-cher? Was! Hohl durch die Dun-kei-heit Stöh-nen und

gio-va-ne? Che? Al-tro non a-bi-ta che lut-to e
Sierb-li-cher? Was! Hohl durch die Dun-kei-heit Stöh-nen und

gio-va-ne? Che? Al-tro non a-bi-ta che lut-to e
Sierb-li-cher? Was! Hohl durch die Dun-kei-heit Stöh-nen und

gio-va-ne? Che? Al-tro non a-bi-ta che lut-to e
Sierb-li-cher? Was! Hohl durch die Dun-kei-heit Stöh-nen und

174

ge-mi-to, che lut-to e ge-mi-to, che lut-to e ge-mi-to
Seuf-zen tont, Stöh-nen und Seuf-zen tont, Stöh-nen und Seuf-zen tont

ge-mi-to, che lut-to e ge-mi-to, che lut-to e ge-mi-to
Seuf-zen tont, Stöh-nen und Seuf-zen tont, Stöh-nen und Seuf-zen tont

ge-mi-to, che lut-to e ge-mi-to, che lut-to e ge-mi-to
Seuf-zen tont, Stöh-nen und Seuf-zen tont, Stöh-nen und Seuf-zen tont

ge-mi-to, che lut-to e ge-mi-to, che lut-to e ge-mi-to
Seuf-zen tont, Stöh-nen und Seuf-zen tont, Stöh-nen und Seuf-zen tont

179

in que - ste or - ri - bi - li so - glie fu - ne - - - - - ste.
 hier auf der schau - ri - gen Schwel - le des To - - - - - des.

in que - ste or - ri - bi - li so - glie fu - ne - - - - - ste.
 hier auf der schau - ri - gen Schwel - le des To - - - - - des.

in que - ste or - ri - bi - li so - glie fu - ne - - - - - ste.
 hier auf der schau - ri - gen Schwel - le des To - - - - - des.

in que - ste or - ri - bi - li so - glie fu - ne - - - - - ste.
 hier auf der schau - ri - gen Schwel - le des To - - - - - des.

185
 (Moderato)

Orchestra II

Harpa (p)

Violino I (pizz.) (p)

Violino II (pizz.) (p)

Viola (pizz.) (p)

ORFEO ORPHEUS

Mil - le pe - ne, om - bre mo - le - ste,
 Tau - send Qua - len, fühl - lo - se Schat - ten,

(Cembalo) (pizz.) (p)

Violoncello e Basso (p)

190

co - me voi - sop - por - to anch' i - o, sop - por - to anch' i - o!
 eu - ren gleich sind mir be - rei - tet, sind mir be - rei - tet!

196

Ho con me l'in - fer - no mi - o, me lo sen - to in
 Trag' in mir die eig' - ne Höl - le, die mir heiß - im

202

mez - zoul - cor, me lo sen - to, lo sen - to in mez - zoul - cor.
 Her - zen - brennt, ach, die heiß - mir, die heiß - mir im Her - zen brennt

Coro

209 (Andante)

Orchestra I

Oboe

Cornetto I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

(Cembalo)
Violoncello e Basso

(p) Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so -
Welch ein be - frem - den - des, lo - sen - des Zart - ge - fühl sanft u - ber -

(p) Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so -
Welch ein be - frem - den - des, lo - sen - des Zart - ge - fühl sanft ü - ber -

(p) Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so -
Welch ein be - frem - den - des, lo - sen - des Zart - ge - fühl sanft u - ber -

(p) Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so -
Welch ein be - frem - den - des, lo - sen - des Zart - ge - fühl sanft u - ber -

(p) Con maggior dolcezza
Mit wachsender Sanftmut

214

spen - de - re vien l'im - pla - ca - bi - le no - stro fu - rar?
kommt den Sinn, zü - gelt das Un - ge - stüm un - se - rer Wut?

spen - de - re vien l'im - pla - ca - bi - le no - stro fu - rar?
kommt den Sinn, zü - gelt das Un - ge - stüm un - se - rer Wut?

spen - de - re vien l'im - pla - ca - bi - le no - stro fu - rar?
kommt den Sinn, zu - gelt das Un - ge - stüm un - se - rer Wut?

spen - de - re vien l'im - pla - ca - bi - le no - stro fu - rar?
kommt den Sinn, zu - gelt das Un - ge - stüm un - se - rer Wut?

219

Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so -
 Welch ein be - frem - den - des, lö - sen - des Zart - ge - fühl sanft ü - ber -

Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so -
 Welch ein be - frem - den - des, lö - sen - des Zart - ge - fühl sanft ü - ber -

Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so -
 Welch ein be - frem - den - des, lö - sen - des Zart - ge - fühl sanft ü - ber -

Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so -
 Welch ein be - frem - den - des, lö - sen - des Zart - ge - fühl sanft ü - ber -

224

spen - de - re vien l'im - pla - ca - bi - le no - - - stro fu - ror?
 kommt den Sinn, zü - gelt das Un - ge - stüm un - - - se - - rer Wut?

spen - de - re vien l'im - pla - ca - bi - le no - - - stro fu - ror?
 kommt den Sinn, zü - gelt das Un - ge - stüm un - - - se - - rer Wut?

spen - de - re vien l'im - pla - ca - bi - le no - - - stro fu - ror?
 kommt den Sinn, zü - gelt das Un - ge - stüm un - - - se - - rer Wut?

spen - de - re vien l'im - pla - ca - bi - le no - - - stro fu - ror?
 kommt den Sinn, zü - gelt das Un - ge - stüm un - - - se - - rer Wut?

230 Andante

Harpa

Orchestra II

Violino I

Violino II

Viola

ORFEO
ORPHEUS

Men ti - ran - ne, ah! voi sa - re - ste al mio piun - to, al mio la -
Nicht so graa - sam bleibt ihr ver - schlos - sea, wenn ich wei - ße ob mei - ßer

(Cembalo)

Violoncello e Basso

234

mien - to, se pro - va - ste un sol mo - men - to co - sa siu languir dû - mor, se pro -
Waa - den, hat - tet je - mals auch ihr emp - fun - den um ver - lor - ne Lie - be Leid, bat - tet

239

va - ste un sol mo - men - to co - sa sia lan - guir d'a - mor_, co - sa sia lan - guir d'a - mor!
 je - mals auch ihr emp - fun - den um ver - lor - ne Lie - be_ Leid_, um ver - lor - ne_ Lie - be Leid.

Coro

245 (Andante)

Orchestra I

Oboe

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

(Cembalo)

Violoncello e Basso

(p) Sempre più raddolcito
 Immer mehr besänftigt

Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so - spen - de - re
 Welch ein be - frem - den - des, lö - sen - des Zart - ge - fühl sanft ü - ber - kommt den Sinn,

Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so - spen - de - re
 Welch ein be - frem - den - des, lö - sen - des Zart - ge - fühl sanft ü - ber - kommt den Sinn,

Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so - spen - de - re
 Welch ein be - frem - den - des, lö - sen - des Zart - ge - fühl sanft ü - ber - kommt den Sinn,

Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so - spen - de - re
 Welch ein be - frem - den - des, lö - sen - des Zart - ge - fühl sanft ü - ber - kommt den Sinn,

54

257

Allegro

vien l'im-pla - ca - bi - le no - stro fu - ror? Le por - te stri - - da - no
 zu - gelt das Un - ge - stüm un - se - rer Wut? Knar - ren die To - - reschon

vien l'im-pla - ca - bi - le no - stro fu - ror? Le por - te stri - - da - no
 zu - gelt das Un - ge - stüm un - se - rer Wut? Knar - ren die To - - reschon

vien l'im-pla - ca - bi - le no - stro fu - ror? Le por - te stri - - da - no
 zu - gelt das Un - ge - stüm un - se - rer Wut? Knar - ren die To - - reschon

257

sui ne - ri car - - di - ni eil pas - so la - - sci - no si - cu - roe
 in schwar - zer An - - geln Erz! Frei und ge - fah - - ren - los vor ihm die

sui ne - ri car - - di - ni eil pas - so la - - sci - no si - cu - roe
 in schwar - zer An - - geln Erz! Frei und ge - fah - - ren - los vor ihm die

sui ne - ri car - - di - ni eil pas - so la - - sci - no si - cu - roe
 in schwar - zer An - - geln Erz! Frei und ge - fah - - ren - los vor ihm die

262

li - be-ro al vin-ci-tor! Eil pas-so la-sci-no
Stra - ße liegt, er hat ge-siegt! Frei und ge-fah-ren-los

li - be-ro al vin-ci-tor! Eil pas-so la-sci-no
Stra - ße liegt, er hat ge-siegt! Frei und ge-fah-ren-los

li - be-ro al vin-ci-tor! Eil pas-so la-sci-no
Stra - ße liegt, er hat ge-siegt! Frei und ge-fah-ren-los

li - be-ro al vin-ci-tor! Eil pas-so la-sci-no
Stra - ße liegt, er hat ge-siegt! Frei und ge-fah-ren-los

267

si-cu-roe li-be-ro al vin-ci-tor! Le por-te
vor ihm die Stra-ße liegt, er hat ge-siegt! Knar-ren die

si-cu-roe li-be-ro al vin-ci-tor! Le por-te
vor ihm die Stra-ße liegt, er hat ge-siegt! Knar-ren die

si-cu-roe li-be-ro al vin-ci-tor! Le por-te
vor ihm die Stra-ße liegt, er hat ge-siegt! Knar-ren die

si-cu-roe li-be-ro al vin-ci-tor! Le por-te
vor ihm die Stra-ße liegt, er hat ge-siegt! Knar-ren die

272

stri - da - no sui ne - ri car - - di - ni e il pas - so la - - sci - no
To - re schon in schwar - zer An - geln Erz! Frei und ge - fah - ren - los

stri - da - no sui ne - ri car - - di - ni e il pas - so la - - sci - no
To - re schon in schwar - zer An - geln Erz! Frei und ge - fah - ren - los

stri - da - no sui ne - ri car - - di - ni e il pas - so la - - sci - no
To - re schon in schwar - zer An - geln Erz! Frei und ge - fah - ren - los

stri - da - no sui ne - ri car - - di - ni e il pas - so la - - sci - no
To - re schon in schwar - zer An - geln Erz! Frei und ge - fah - ren - los

277

si - cu - roe li - - de - ro al vin - ci - - tor! E il pas - so
vor ihm die Stra - - ße liegt, er hat ge - siegt! Frei und ge -

si - cu - roe li - - de - ro al vin - ci - - tor! E il pas - so
vor ihm die Stra - - ße liegt, er hat ge - siegt! Frei und ge -

si - cu - roe li - - de - ro al vin - ci - - tor! E il pas - so
vor ihm die Stra - - ße liegt, er hat ge - siegt! Frei und ge -

si - cu - roe li - - de - ro al vin - ci - - tor! E il pas - so
vor ihm die Stra - - ße liegt, er hat ge - siegt! Frei und ge -

p fino al pp

282



la - - sci - no si - cu - roe li - - be - ro al vin - ci -
fah - - ren - los vor ihm die Stra - - ße liegt, er hat ge -

la - - sci - no si - cu - roe li - - be - ro al vin - ci -
fah - - ren - los vor ihm die Stra - - ße liegt, er hat ge -

la - - sci - no si - cu - roe li - - be - ro al vin - ci - tor,
fah - - ren - los vor ihm die Stra - - ße liegt, er hat ge - siegt,

la - - sci - no si - cu - roe li - - be - ro al vin - ci - tor,
fah - - ren - los vor ihm die Stra - - ße liegt, er hat ge - siegt.

287



tor, al vin - ci - tor!
siegt, er hat ge - siegt!

tor, al vin - ci - tor!
siegt, er hat ge - siegt!

al vin - ci - tor!
er hat ge - siegt!

al vin - ci - tor, al vin - ci - tor!
er hat ge - siegt, er hat ge - siegt!

Cominciano a ritirarsi le Furie ed i Mostri e dileguandosi per entro le scene, ripetono l'ultima strofa del Coro, che continuando sempre frattanto, che si allontanano, finisce finalmente in un confuso mormorio. Sparite le Furie, sgombrati i Mostri Orfeo s'avvanza nell' inferno.

Die Furien und Ungeheuer ziehen sich allmählich zurück und wiederholen, sich hinter die Szene verlierend, die letzte Strophe des Chores, die, während sie sich entfernen, immer weiter gesungen wird, um schließlich in undeutlichem Gemurmel zu enden. Wenn die Furien verschwunden, die Ungeheuer abgezogen sind, schreitet Orpheus der Unterwelt zu.

*Orphée et
Euridice* (1774)

Gluck

Overture,

Act I, Scene 1

&

Act II, Scene 1 (bars 1-478)

Overture .

OUVERTURE

Allegro molto

Oboe I, II
Fagotto I, II
Corno I, II in Do/C
Tromba I, II in Do/C
Timpani in Do-Sol/C, G
Violino I
Violino II
Viola
Violoncello e Basso

5

2

This musical score consists of four systems of staves. The first system (measures 9-12) features a piano part with a treble and bass clef, and a string quartet part with two treble and two bass clefs. The piano part includes dynamic markings *sf*, *(ff)*, and *(p)*. The string part includes *(sf)* and *(ff)*. The second system (measures 13-16) continues the piano and string parts. The piano part includes *sf*, *(sf)*, and *(ff)*. The string part includes *(sf)* and *(ff)*. The third system (measures 17-20) features a piano part with a treble and bass clef, and a string quartet part with two treble and two bass clefs. The piano part includes *(p)*. The string part includes *(p)*. The fourth system (measures 21-24) continues the piano and string parts. The piano part includes *p* and *(p)*. The string part includes *(p)*.

17

First system of music (measures 17-20). It consists of two staves for a pair of strings and a grand staff for a piano. The piano part features a complex texture with sixteenth-note runs in both hands. Dynamics include *f*, (a2), and *ff*.

21

Second system of music (measures 21-24). It consists of two staves for a pair of strings and a grand staff for a piano. The piano part continues with sixteenth-note runs. Dynamics include *p*, (cresc.), and *f*.

Musical notation system 1, measures 25-29. Includes dynamic marking *ff* and first ending bracket (a2).

Musical notation system 2, measures 25-29. Includes first ending bracket (a2) and dynamic marking *f*.

Musical notation system 3, measures 25-29. Includes dynamic marking *ff* and first ending bracket (a2).

Musical notation system 4, measures 30-34. Includes dynamic marking *p*.

Musical notation system 5, measures 30-34. Includes dynamic marking *p*.

Musical notation system 6, measures 30-34. Includes dynamic marking *p* and first ending bracket (a2).

Musical notation system 1, measures 35-38. Includes treble and bass staves with dynamic markings *f* and *(f)*.

Musical notation system 2, measures 35-38. Includes two treble staves and one bass staff with dynamic marking *f*.

Musical notation system 3, measures 35-38. Includes piano and bass staves with dynamic markings *f* and *(f)*.

Musical notation system 4, measures 39-42. Includes treble and bass staves with dynamic markings *p* and *f*.

Musical notation system 5, measures 39-42. Includes two treble staves and one bass staff with dynamic marking *f*.

Musical notation system 6, measures 39-42. Includes piano and bass staves with dynamic markings *p* and *f*.

6

43 (a2)

Musical score for measures 43-47. The score is written for two systems of staves. The first system consists of a grand staff (treble and bass clefs) and a single bass clef staff. The second system consists of two grand staves. Dynamics include *p*, *f*, and *(p)*. A first ending bracket labeled (a2) spans measures 45-47.

48

Musical score for measures 48-52. The score is written for two systems of staves. The first system consists of a grand staff and a single bass clef staff. The second system consists of two grand staves. Dynamics include *f*, *(p)*, and *(f)*. A first ending bracket labeled (a2) spans measures 50-52.

52

p (*p*) (*poco f*) (*poco f*)

56

f (*f*) (*a2*) (*f*) (*a2*) (*f*) (*f*) (*f*) (*f*)

8

60

Musical score for measures 60-63. The score is written for a piano and includes a vocal line. The piano part features a complex texture with multiple voices in the right hand and a bass line in the left hand. The vocal line consists of a single melodic line. The key signature has one sharp (F#) and the time signature is 4/4. The music is in a major mode.

64

Musical score for measures 64-67. The score is written for a piano and includes a vocal line. The piano part features a complex texture with multiple voices in the right hand and a bass line in the left hand. The vocal line consists of a single melodic line. The key signature has one sharp (F#) and the time signature is 4/4. The music is in a major mode. Dynamic markings include *p* and *(p)*.

68

f

(1)

(a2)

73

(sf)

(sf)

(sf)

(sf)

(sf)

(sf)

(sf)

(sf)

(sf)

(sf)

(sf)

10

77

Musical score for measures 77-80. The score is written for piano and violin. The piano part consists of a complex rhythmic pattern of sixteenth notes and chords. The violin part features long, flowing lines. Dynamics include *sf*, *sf*, *p*, and *p*.

81

Musical score for measures 81-84. The score is written for piano and violin. The piano part consists of a complex rhythmic pattern of sixteenth notes and chords. The violin part features long, flowing lines. Dynamics include *sf*, *sf*, *sf*, and *sf*.

65

Musical score for measures 65-88. The score is arranged in two systems. The first system contains measures 65-72, and the second system contains measures 73-88. Each system has four staves: a grand staff (treble and bass clefs) and two additional staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *(p)* and *(f)*. There are also some markings that look like *(h)* or *(n)* in parentheses. The piece concludes with a double bar line and repeat signs.

90

Musical score for measures 90-108. The score is arranged in two systems. The first system contains measures 90-96, and the second system contains measures 97-108. Each system has four staves: a grand staff (treble and bass clefs) and two additional staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *(p)* and *(f)*. There are also some markings that look like *(h)* or *(n)* in parentheses. The piece concludes with a double bar line and repeat signs.

12

94

Musical score for measures 94-97. The system consists of four staves. The top staff is a vocal line with a melodic line and a dotted line above it. The second staff is a piano accompaniment with a bass line. The third and fourth staves are piano accompaniment with treble and bass lines. Dynamics include *p* and *(p)*.

Musical score for measures 98-101. The system consists of four staves. The top staff is a vocal line with a melodic line and a dotted line above it. The second staff is a piano accompaniment with a bass line. The third and fourth staves are piano accompaniment with treble and bass lines. Dynamics include *p* and *(p)*.

98
(a2)

Musical score for measures 98-101 (a2). The system consists of four staves. The top staff is a vocal line with a melodic line and a dotted line above it. The second staff is a piano accompaniment with a bass line. The third and fourth staves are piano accompaniment with treble and bass lines. Dynamics include *f* and *(f)*.

Musical score for measures 102-105. The system consists of four staves. The top staff is a vocal line with a melodic line and a dotted line above it. The second staff is a piano accompaniment with a bass line. The third and fourth staves are piano accompaniment with treble and bass lines. Dynamics include *f* and *(f)*.

Act I, Scene 1

ACTE PREMIER

ERSTER AKT

Le théâtre représente un bosquet agréable, mais solitaire, où on découvre le tombeau d'Euridice, au milieu d'une allée de cyprès et de lauriers. La scène est occupée par une troupe de Bergers et de Bergères, et de Nymphes de la suite d'Orphée et d'Euridice. Les uns portent des guirlandes de myrte et des vases antiques dont on se servait dans les cérémonies funèbres, et les autres sont occupés à répandre des parfums, et à couvrir de fleurs le tombeau sur lequel l'Hymen est appuyé, ayant son flambeau éteint.

Orphée est assis sur un côté du théâtre, contre un arbre, où il a suspendu son casque et sa lyre; entièrement livré à sa douleur, il ne fait que répéter à tout moment le nom d'Euridice.

Lieblicher, aber einsamer Hain, in dem sich inmitten einer Allee von Zypressen und Lorbeerbäumen das Grab Eurydikens befindet. Die Szene wird eingenommen von einem Zug von Hirten und Hirtinnen und von Nymphen im Gefolge des Orpheus und der Eurydike. Während die einen Myrtengebinde und antike Vasen tragen, derer man sich bei den Totenfeiern bediente, streuen die anderen Wohlgerüche aus und bedecken das Grabmal, an das sich Hymen mit nach unten gerichteter Fackel lehnt, mit Blumen.

Orpheus sitzt auf der einen Seite der Bühne an einen Baum gelehnt, in dessen Zweigen er Helm und Leier aufgehängt hat. Er gibt sich ganz seinem Schmerz hin und wiederholt immer wieder den Namen Eurydikens.

Scène I

Orphée, troupe de Bergers et de Bergères

Szene I

Orpheus, Hirten und Hirtinnen

Chœur

Moderato

Clarinetto I, II in Do/C*)

Fagotto I, II

Trombone alto*)

Trombone tenore*)

Trombone basso*)

Violino I

Violino II

Viola

ORPHÉE
ORPHEUS

Soprano

Alto

Tenore

Basso

Violoncello e Basso

*) Zur Mitwirkung der Klarinetten und Posaunen vgl. das Vorwort und den Krit. Bericht.

7

15

(sf) *(sf)* *(sf)*

(p) *(sf)* *(sf)* *(sf)*

(sf) *(sf)* *(sf)*

(sf) *(sf)* *(sf)*

(p)

(p)

(p)

(p)

Ah! dans ce bois — tran-qui - le et som - bre, Eu - ri - di - cel si ton om - bre,
 Ach, in dem Hain —, so still und dun - kel, Eu - ry - di - ke, wo dein Schat - ten,

Ah! dans ce bois tran-qui - le et som - bre, Eu - ri - di - cel si ton om - bre,
 Ach, in dem Hain, so still und dun - kel, Eu - ry - di - ke, wo dein Schat - ten,

Ah! dans ce bois tran-qui - le et som - bre, Eu - ri - di - cel si ton om - bre,
 Ach, in dem Hain, so still und dun - kel, Eu - ry - di - ke, wo dein Schat - ten,

Ah! dans ce bois tran-qui - le et som - bre, Eu - ri - di - cel si ton om - bre,
 Ach, in dem Hain, so still und dun - kel, Eu - ry - di - ke, wo dein Schat - ten,

(sf) *(sf)* *(sf)*

23

Bu-ri - di - cel
Eu-ry - di - ke!

si ton om - bre nous en - tend, sois sen - si - ble à nos a - lar - mes, vois nos
wo dein Schat - ten uns um - schwebt, nicht ver - schließ dich den Trau - er - tö - nen, hör die

si ton om - bre nous en - tend, sois sen - si - ble à nos a - lar - mes, vois nos
wo dein Schat - ten uns um - schwebt, nicht ver - schließ dich den Trau - er - tö - nen, hör die

si ton om - bre nous en - tend, sois sen - si - ble à nos a - lar - mes, vois nos
wo dein Schat - ten uns um - schwebt, nicht ver - schließ dich den Trau - er - tö - nen, hör die

si ton om - bre nous en - tend, sois sen - si - ble à nos a - lar - mes, vois nos
wo dein Schat - ten uns um - schwebt, nicht ver - schließ dich den Trau - er - tö - nen, hör die

*) Zu den Ausrufen Orphées vgl. das Vorwort und den Krit. Bericht

31

Musical score for the first system, featuring piano and bass staves. Dynamic markings include *pp*, *f*, and *p*.

Musical score for the second system, featuring piano and bass staves. Dynamic markings include *pp*, *f*, and *p*.

Musical score for the third system, featuring piano and bass staves. Dynamic markings include *pp*, *f*, and *p*.

Musical score for the fourth system, featuring a vocal line with lyrics and dynamic markings *f* and *p*.

Eu-ri - di - - ce!
 Eu-ry - di - - ke!

Musical score for the fifth system, featuring a vocal line with lyrics and dynamic markings *(p) Soli*, *(f) Tutti*, and *(p)*.

pei - nes, vois les lar - mes, vois les lar - mes que pour toi l'on ré - pand! Ah! prends pi -
 Kla - gen, sieh die Trä - nen, sieh die Trä - nen, die wir wei - nen um dich! Lind - re den

Musical score for the sixth system, featuring a vocal line with lyrics and dynamic markings *(p) Soli*, *(f) Tutti*, and *(p)*.

pei - nes, vois les lar - mes, vois les lar - mes que pour toi l'on ré - pand! Ah! prends pi -
 Kla - gen, sieh die Trä - nen, sieh die Trä - nen, die wir wei - nen um dich! Lind - re den

Musical score for the seventh system, featuring a vocal line with lyrics and dynamic markings *(p) Soli*, *(f) Tutti*, and *(p)*.

pei - nes, vois les lar - mes, vois les lar - mes que pour toi l'on ré - pand! Ah! prends pi -
 Kla - gen, sieh die Trä - nen, sieh die Trä - nen, die wir wei - nen um dich! Lind - re den

Musical score for the eighth system, featuring a vocal line with lyrics and dynamic markings *f* and *p*.

pei - nes, vois les lar - mes que pour toi l'on ré - pand! - Ah! prends pi -
 Kla - gen, sieh die Trä - nen, die wir wei - nen um dich! Lind - re den

Musical score for the ninth system, featuring piano and bass staves. Dynamic markings include *f* and *p*.

39

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves: the upper one for the right hand and the lower one for the left hand.

Musical notation for the second system of piano accompaniment, consisting of two staves (right and left hand).

Musical notation for the third system, including vocal line and piano accompaniment. The piano accompaniment consists of two staves (right and left hand).

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano accompaniment consists of two staves (right and left hand).

Eu - ri - di - - [ce] - ce!
Eu - ry - di - - [ke] - ke!

p Soli

Musical notation for the fifth system with lyrics. The vocal line is in French and German. The piano accompaniment consists of two staves (right and left hand).

tié du mal-heu-reux Or - phé - el Il sou - pi - re, il gé - mit, il plaint sa des - ti -
Schmerz des un-glück-sel'-gen Or - pheus! Ach, er - seufzt, ach, er stöhnt, er weint ob sei - ner

p (Soli)

Musical notation for the sixth system with lyrics. The vocal line is in French and German. The piano accompaniment consists of two staves (right and left hand).

tié du mal-heu-reux Or - phé - el Il sou - pi - re, il gé - mit, il plaint sa des - ti -
Schmerz des un-glück-sel'-gen Or - pheus! Ach, er - seufzt, ach, er stöhnt, er weint ob sei - ner

p (Soli)

Musical notation for the seventh system with lyrics. The vocal line is in French and German. The piano accompaniment consists of two staves (right and left hand).

tié du mal-heu-reux Or - phé - el Il sou - pi - re, il gé - mit, il plaint sa des - ti -
Schmerz des un-glück-sel'-gen Or - pheus! Ach, er - seufzt, ach, er stöhnt, er weint ob sei - ner

Musical notation for the eighth system with lyrics. The vocal line is in French and German. The piano accompaniment consists of two staves (right and left hand).

tié du mal-heu-reux Or - phé - el
Schmerz des un-glück-sel'-gen Or - pheus!

Musical notation for the ninth system, including piano accompaniment. The piano accompaniment consists of two staves (right and left hand).

46

(D) Tutti

né - - e; l'a - mou - reu - se tour - te - rel - le, tou - jours ten - dre,
 Lei - - den. Die ver - lieb - te klei - ne Tau - be, im - mer zärt - lich

(D) (Tutti)

né - - e; l'a - mou - reu - se tour - te - rel - le, tou - jours ten - dre,
 Lei - - den. Die ver - lieb - te klei - ne Tau - be, im - mer zärt - lich

(D) (Tutti)

né - - e; l'a - mou - reu - se tour - te - rel - le, tou - jours ten - dre,
 Lei - - den. Die ver - lieb - te klei - ne Tau - be, im - mer zärt - lich

(D)

l'a - mou - reu - se tour - te - rel - le, tou - jours ten - dre,
 Die ver - lieb - te klei - ne Tau - be, im - mer zärt - lich

(D)

54

p *f*

p *f*

p *f*

f

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

tou - jours fi - dè - le, ain - si sou - pi - re et meurt de dou-leur.
 und im - mer treu - e, seufzt so ihr Grab - lied and stirbt dann vor Gram.

tou - jours fi - dè - le, ain - si sou - pi - re et meurt de dou-leur.
 und im - mer treu - e, seufzt so ihr Grab - lied and stirbt dann vor Gram.

tou - jours fi - dè - le, ain - si sou - pi - re et meurt de dou-leur.
 und im - mer treu - e, seufzt so ihr Grab - lied and stirbt dann vor Gram.

tou - jours fi - dè - le, ain - si sou - pi - re et meurt de dou-leur.
 und im - mer treu - e, seufzt so ihr Grab - lied and stirbt dann vor Gram.

p *f*

62

Violino I

Violino II

Viola

ORPHÉE
ORPHEUS

Violoncello e Basso

*Vos plain-tes, vos re-grets, au-gmen-tent mon sup-pli-ce! Aux mâ-nes sa-
Eu'r Kla-gea, ea-er Leid ver-mehrt nur mei-ne Lei-den! Den se-li-gen*

65

*crés d'Eu-ri-di-ce ren-dez les su-prê-mes hon-neurs, et cou-vrez son tom-beau de fleurs.
Geist Eu-ry-di-kes ge-lei-tet in Eh-ren hin-ab und mit Blu-men be-kränzt ihr Grab.*

Pantomime

69 (Lentement) (Dolce)

Violino I

Violino II

Viola

Violoncello e Basso

22

75

Musical score for measures 75-82. The score is written for four staves (two treble clefs and two bass clefs). It features a key signature of two flats and a 4/4 time signature. The music is characterized by flowing eighth-note patterns in the upper staves and more rhythmic accompaniment in the lower staves. Dynamic markings include *cresc.* (crescendo) and *p* (piano). There are also some markings that look like circled 'S' or 'f'.

83

Musical score for measures 83-90. The score continues with the same four-staff format. The upper staves feature more complex rhythmic figures, including some sixteenth-note runs. Dynamic markings include *p* (piano) and *f* (forte). There are also some markings that look like circled 'S' or 'f'.

91

Musical score for measures 91-98. The score continues with the same four-staff format. The music shows a clear crescendo leading to a *f* (forte) dynamic. Dynamic markings include *cresc.* (crescendo) and *f* (forte). There are also some markings that look like circled 'S' or 'f'.

99

Musical score for measures 99-106. The score continues with the same four-staff format. The music features a *p* (piano) dynamic followed by a *f* (forte) dynamic. Dynamic markings include *p* (piano) and *f* (forte). There are also some markings that look like circled 'S' or 'f'.

97
Chœur

105 Lentement

Clarinetto I, II
in Do/C^{*)}

Fagotto I, II^{*)}

Trombone alto^{*)}

Trombone tenore^{*)}

Trombone basso^{*)}

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello e Basso

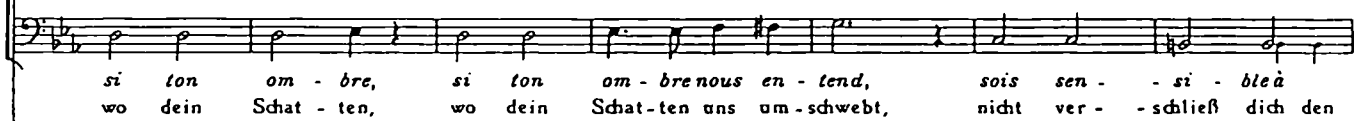
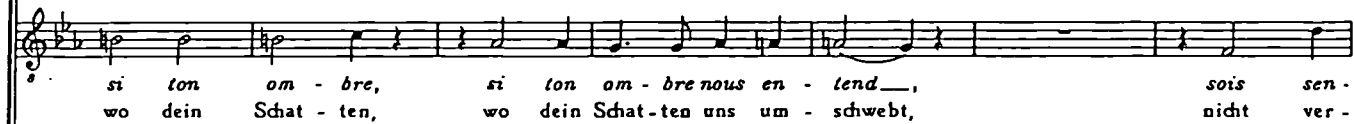
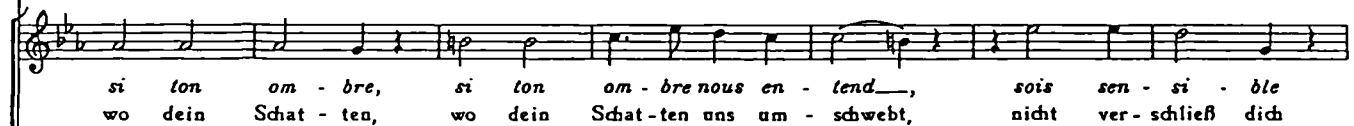
à demi
(sotto voce)

(p) *(sf)* *(sf)*

Ah! dans ce bois — tran- quil - le et som - bre, Eu - ri - di - ce!
Ach, in dem Hain, so still und dun - kel, Eu - ry - di - ke,

*) Zur Mitwirkung der Klarinetten und Posaunen vgl. das Vorwort und den Krit. Bericht. Die Fagottstimme wurde analog T. 1 ff. ergänzt.

111



à nos a - lar - mes, vois nos pei - nes, vois les lar - mes, vois les
den Trau-er - tö - nen, hör die Kla - gen, sieh die Trä - nen, sieh die

à nos a - lar - mes, vois nos pei - nes, vois les lar - mes, vois les
den Trau-er - tö - nen, hör die Kla - gen, sieh die Trä - nen, sieh die

si - ble à nos a - lar - mes, vois nos lar - mes, vois les
schließ dich den Trau-er - tö - nen, sieh die Trä - nen, sieh die

nos a - - lar - mes, vois nos pei - nes, vois les lar - mes, vois les
Trau - er - - tö - nen, hör die Kla - gen, sieh die Trä - nen, sieh die

125

Musical notation for the first system, including vocal line and piano accompaniment. Dynamics include *pp* and *f*.

Musical notation for the second system, including vocal line and piano accompaniment. Dynamics include *pp* and *f*.

Musical notation for the third system, including vocal line and piano accompaniment. Dynamics include *pp* and *f*.

Musical notation for the fourth system, including vocal line and piano accompaniment. Dynamics include *pp* and *f*.

lar - mes que pour toi l'on é - pand, que — pour toi —, que pour toi l'on ré - pand.
Trä - nen, die wir wei - nen um dich, ach — um dich —, die um dich wir ge - weint.

Musical notation for the fifth system, including vocal line and piano accompaniment. Dynamics include *pp* and *f*.

lar - mes que pour toi l'on ré - pand, que — pour toi —, que pour toi l'on ré - pand.
Trä - nen, die wir wei - nen um dich, ach — um dich —, die um dich wir ge - weint.

Musical notation for the sixth system, including vocal line and piano accompaniment. Dynamics include *pp* and *f*.

lar - mes que pour toi l'on ré - pand, vois les lar - - - mes que pour toi l'on ré - pand.
Trä - nen, die wir wei - nen um dich, sieh die Trä - - - nen, die um dich wir ge - weint.

Musical notation for the seventh system, including vocal line and piano accompaniment. Dynamics include *pp* and *f*.

lar - mes que pour toi l'on ré - pand, vois les lar - - - mes que pour toi l'on ré - pand.
Trä - nen, die wir wei - nen um dich, sieh die Trä - - - nen, die um dich wir ge - weint.

Musical notation for the eighth system, including vocal line and piano accompaniment. Dynamics include *pp* and *f*.

132

Violino I (p)

Violino II (p)

Viola (p)

ORPHÉE
ORPHEUS

E - loi - gnez vous! ce lieu con - vient à mes mal -
O Freun - de, geht! Dem Schmerz ge - weiht ist die - ser

Violoncello e Basso (p)

134

heurs, et je veux sans té - moins y ré - pan - dre des pleurs.
Haio, und mein Herz will sein Leid hier be - wei - nen al - lein.

La suite d'Orphée se retire avec les Nymphes, et ils se dispersent dans le bois.
Das Gefolge des Orpheus und die Nymphen ziehen sich zurück und zerstreuen sich im Wald.

Ritournelle

Lentement 137

Violino I (f)

Violino II (f)

Viola (f)

Violoncello e Basso (f)

142

148

Scène II
Orphée seul

Szene II
Orpheus allein

Lentement

Orchestre II
(derrière le théâtre)
(hinten der Bühne)

Oboe

Violino I

Violino II

Viola

Violoncello e Basso

Orchestre I

Flauto I, II

Violino I

Violino II

Viola

ORPHÉE
ORPHEUS

Violoncello e Basso

Ob-jet de mon a - - mour! Je te de - man - de au jour
Du mei - ner Lie - be Fread, ich klag'dem Mor-gen mein Leid

Act II, Scene 1 (bars 1-478)

ACTE DEUXIÈME

ZWEITER AKT

Scène I

Szene I

Le théâtre représente l'entrée des Enfers, d'où on voit sortir une épaisse fumée mêlée de flammes.

Die Szene zeigt den Eingang in die Unterwelt, aus dem ein dichter, mit Flammen gemischter Rauch hervordringt.

Maestoso

Oboe I, II
Fagotto I, II*)
Corno I, II in Mi^b/Es*)
Tromba in Mi^b/Es
Trombone alto*)
Trombone tenore*)
Trombone basso*)
Violino I
Violino II
Viola
Violoncello e Basso

*) Zur Mitwirkung der Fagotte, Hörner und Posaunen hier und (auch der Klarinetten) in den Furiendörren vgl. das Vorwort und den Krit. Bericht

Troupe de Démones et de Furies, Orphée

Dämonen und Furien, Orpheus

Orphée fait entendre les sons de sa lyre. Les Spectres et les Furies étonnés
troublent par leurs danses ses accords et cherchent à l'épouvanter.

Orpheus läßt seine Leier erklingen. Die erstaunten Larven und
Furien stören durch ihren Tanz seine Melodie und versuchen, ihn
zu erschrecken.

Prélude

20
Andante

Orchestre II
(derrière le théâtre)
(hinter der Bühne)

Harpa

Violino I

Violino II

Viola

Violoncello e Basso

Chœur

23
Très marqué

Oboe I, II

Clarinetto I, II in Do/C

Fagotto I, II

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello

Basso

Quel est l'au - da - ci - eux, qui dans ces
Wer bist Ver - weg' - ner du, der die - ses

Quel est l'au - da - ci - eux, qui dans ces
Wer bist Ver - weg' - ner du, der die - ses

Quel est l'au - da - ci - eux, qui dans ces
Wer bist Ver - weg' - ner du, der die - ses

Quel est l'au - da - ci - eux, qui dans ces
Wer bist Ver - weg' - ner du, der die - ses

25

som - - bres lieux o - se por - - ter ses pas,
 Or - - tes Ruh' fre - veln - den Schritts ent - weiht,

som - - bres lieux o - se por - - ter ses pas,
 Or - - tes Ruh' fre - veln - den Schritts ent - weiht,

som - - bres lieux o - se por - - ter ses pas,
 Or - - tes Ruh' fre - veln - den Schritts ent - weiht,

som - - bres lieux o - se por - - ter ses pas,
 Or - - tes Ruh' fre - veln - den Schritts ent - weiht,

29

et de - vant le tré - pas ne fré - mit pas?
 der vor der Dun - - kel - heit nim - mer sich scheut?

et de - vant le tré - pas ne fré - mit pas?
 der vor der Dun - - kel - heit nim - mer sich scheut?

et de - vant le tré - pas ne fré - mit pas?
 der vor der Dun - - kel - heit nim - mer sich scheut?

et de - vant le tré - pas ne fré - mit pas?
 der vor der Dun - - kel - heit nim - mer sich scheut?

(attacca)

108
Air de Furie

33 Vif

Violino I

Violino II

Viola

Violoncello e Basso*)

37

42

47

52

(attacca)

*) Fagott ad libitum.

Chœur

57
(Très marqué)

Oboe I, II
Clarinetto I, II
Fagotto I, II
Trombone alto
Trombone tenore
Trombone basso
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Violoncello
Basso

(f) *(a2)*

(f) *(a2)*

(f) *(a2)*

(f)

(f)

(f)

(f) 6 6 6

(f) 6 6 6

(f) 6 6 6

(f)

(f)

(f)

(f)

(f)

(f)

(f)

Quel est l'au - da - - ci - eux, qui dans ces
Wer bist Ver - weg' - - ner du, der die - ses

Quel est l'au - da - - ci - eux, qui dans ces
Wer bist Ver - weg' - - ner du, der die - ses

Quel est l'au - da - - ci - eux, qui dans ces
Wer bist Ver - weg' - - ner du, der die - ses

Quel est l'au - da - - ci - eux, qui dans ces
Wer bist Ver - weg' - - ner du, der die - ses

60

som - - - bres lieux o - se por - - ter ses pas,
Or - - - tes Ruh' fre - veln - den Schritts ent - weiht,

som - - - bres lieux o - se por - - ter ses pas,
Or - - - tes Ruh' fre - veln - den Schritts ent - weiht,

som - - - bres lieux o - se por - - ter ses pas,
Or - - - tes Ruh' fre - veln - den Schritts . ent - weiht,

som - - - bres lieux o - se por - - ter ses pas,
Or - - - tes Ruh' fre - veln - den Schritts ent - weiht,

63

et de - vant le tré - pas ne fré - mit pas?
 der vor der Dun - - kel - heit nim - mer sich scheut?

et de - vant le tré - pas ne fré - mit pas?
 der vor der Dun - - kel - heit nim - mer sich scheut?

et de - vant le tré - pas ne fré - mit pas?
 der vor der Dun - - kel - heit nim - mer sich scheut?

et de - vant le tré - pas ne fré - mit pas?
 der vor der Dun - - kel - heit nim - mer sich scheut?

Vc. e B.

67

Que la peur, la ter - reur s'em - pa - rent
 Hier in der Höl - - - le Glut schwin - de dein

Que la peur, la ter - reur s'em - pa - rent
 Hier in der Höl - - - le Glut schwin - de dein

Que la peur, la ter - reur s'em - pa - rent
 Hier in der Höl - - - le Glut schwin - de dein

Que la peur, la ter - reur s'em - pa - rent
 Hier in der Höl - - - le Glut schwin - de dein

70

de son cœur à l'af - freux hur - - - le - ment
 küh - - - ner Mut, hier, wo aus gier' - - - gem Schlund

de son cœur à l'af - freux hur - - - le - ment
 küh - - - ner Mut, hier, wo aus gier' - - - gem Schlund

de son cœur à l'af - freux hur - - - le - ment
 küh - - - ner Mut, hier, wo aus gier' - - - gem Schlund

de son cœur à l'af - freux hur - - - le - ment
 küh - - - ner Mut, hier, wo aus gier' - - - gem Schlund

73

du Cer - bè - re é - - - cu - mant et ru - - - gis - - sant;
 heu - lend der Höl - - - len - hund lech - zet nach Blut,

du Cer - bè - re é - - - cu - mant et ru - - - gis - - sant;
 heu - lend der Höl - - - len - hund lech - zet nach Blut,

du Cer - bè - re é - - - cu - mant et ru - - - gis - - sant;
 heu - lend der Höl - - - len - hund lech - zet nach Blut,

du Cer - bè - re é - - - cu - mant et ru - - - gis - - sant;
 heu - lend der Höl - - - len - hund lech - zet nach Blut,

77

à l'af - freux hur - - le - ment du Cer - bè - reé - - cu - mant
 hier, wo aus gier' - - gem Schlund heu - lend der Höl - - len - hund

à l'af - freux hur - - le - ment du Cer - bè - reé - - cu - mant
 hier, wo aus gier' - - gem Schlund heu - lend der Höl - - len - hund

à l'af - freux hur - - le - ment du Cer - bè - reé - - cu - mant
 hier, wo aus gier' - - gem Schlund heu - lend der Höl - - len - hund

à l'af - freux hur - - le - ment du Cer - bè - reé - - cu - mant
 hier, wo aus gier' - - gem Schlund heu - lend der Höl - - len - hund

81

et ru - gis - - sant.
 lech - zet nach Blut!

et ru - gis - - sant.
 lech - zet nach Blut!

et ru - gis - - sant.
 lech - zet nach Blut!

et ru - gis - - sant.
 lech - zet nach Blut!

84

sf sf sf

sf sfz sfz

sf sfz sfz

87 (a2)

Musical notation for the first system, including vocal lines and piano accompaniment. The system consists of three staves: a vocal line in treble clef, a piano line in treble clef, and a piano line in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first measure.

Musical notation for the second system, including piano accompaniment. The system consists of three staves: a piano line in treble clef, a piano line in treble clef, and a piano line in bass clef. The piano accompaniment continues with a steady rhythmic pattern.

Musical notation for the third system, including piano accompaniment. The system consists of three staves: a piano line in treble clef, a piano line in treble clef, and a piano line in bass clef. The piano accompaniment continues with a steady rhythmic pattern.

Que la peur, la ter - reur s'em - pa - rent
 Hier in der Höl - - - le Glut schwin - de dein

Vocal line with lyrics for the first instance. The melody is in treble clef, matching the key signature of one flat. The lyrics are: "Que la peur, la ter - reur s'em - pa - rent / Hier in der Höl - - - le Glut schwin - de dein".

Que la peur, la ter - reur s'em - pa - rent
 Hier in der Höl - - - le Glut schwin - de dein

Vocal line with lyrics for the second instance. The melody is in treble clef, matching the key signature of one flat. The lyrics are: "Que la peur, la ter - reur s'em - pa - rent / Hier in der Höl - - - le Glut schwin - de dein".

Que la peur, la ter - reur s'em - pa - rent
 Hier in der Höl - - - le Glut schwin - de dein

Vocal line with lyrics for the third instance. The melody is in treble clef, matching the key signature of one flat. The lyrics are: "Que la peur, la ter - reur s'em - pa - rent / Hier in der Höl - - - le Glut schwin - de dein".

Que la peur, la ter - reur s'em - pa - rent
 Hier in der Höl - - - le Glut schwin - de dein

Vocal line with lyrics for the fourth instance. The melody is in treble clef, matching the key signature of one flat. The lyrics are: "Que la peur, la ter - reur s'em - pa - rent / Hier in der Höl - - - le Glut schwin - de dein".

Piano accompaniment for the fourth system. The system consists of three staves: a piano line in treble clef, a piano line in treble clef, and a piano line in bass clef. The piano accompaniment continues with a steady rhythmic pattern.

90

de son cœur à l'af - freux hur - - - le - ment
 kuh - - - ner Mut, hier, wo aus gier' - - - gem Schlund

de son cœur à l'af - freux hur - - - le - ment
 kuh - - - ner Mut, hier, wo aus gier' - - - gem Schlund

de son cœur à l'af - freux hur - - - le - ment
 kuh - - - ner Mut, hier, wo aus gier' - - - gem Schlund

de son cœur à l'af - freux hur - - - le - ment
 kuh - - - ner Mut, hier, wo aus gier' - - - gem Schlund

93

sf sf sf

sf sf sf 6 6 6

du Cer - bère - - - cu - mant et ru - - gis - -
 heu - lend der Höl - - - len - hund lech - - zet nach

du Cer - bère - - - cu - mant et ru - - gis - -
 heu - lend der Höl - - - len - hund lech - - zet nach

du Cer - bère - - - cu - mant et ru - - gis - -
 heu - lend der Höl - - - len - hund lech - - zet nach

du Cer - bère - - - cu - mant et ru - - gis - -
 heu - lend der Höl - - - len - hund lech - - zet nach

sf sf sf 6 6 6

96 Un peu lent

Orchestre II
(derrière le théâtre)
(hinten der Bühne)

Harpa

Violino I

Violino II

Viola

Violoncello e Basso

Oboe I, II

Clarinetto I, II in Do/C

Fagotto I, II

Tromboe alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Orchestre I

(Orphée s'approche des démons en touchant sa lyre.)
(Orpheus nähert sich den Dämonen, während er die Leier schlägt.)

ORPHÉE
ORPHEUS

Lais-sez
Ach, er-

Soprano

sant.
Blut!

Alto

sant.
Blut!

Tenore

sant.
Blut!

Basso

sant.
Blut!

Violoncello e Basso

100

Clar. I, II (a2)

Fag. I, II

vous tou-cher par mes pleurs, spec-tres, lar-ves, om-bres ter-

barmt, er-bar-met euch mein! Fu-rien, Lar-ven, furcht-ba-re

Non!
Nein!

Non!
Nein!

Non!
Nein!

Non!
Nein!

Non!
Nein!

105

ri - bles. So - yez, so - yez sen - si - bles à l'ex - cès de mes mal -
 Schat - ten! Er - hört, er - hört mein Fle - hen, fühlt mit mir die tie - fe

Non!
 Nein!

Non!
 Nein!

Non!
 Nein!

Non!
 Nein!

109

Musical score for the first system, measures 109-112. It features a vocal line and a piano accompaniment with four staves.

Empty musical staves for the second system.

Empty musical staves for the third system.

Empty musical staves for the fourth system.

Musical score for the fifth system, measures 113-116. It includes a vocal line with lyrics and a piano accompaniment.

heurs; so - yez, so - yez sen - si - bles à l'ex - cès de mes mal -
 Pein, er - hört, er - hört mein Fle - - hen, fühlt mit mir die tie - fe

Empty musical staves for the sixth system.

Empty musical staves for the seventh system.

Empty musical staves for the eighth system.

113

heurs _____, à l'ex - cès de mes mal - heurs.
 Pein _____, sublt mit mir die tie - fe Pein!

f
 Non!
 Nein!

f
 Non!
 Nein!

f
 Non!
 Nein!

f
 Non!
 Nein!

f

117

Lais - - - sez vous tou - cher, lais - sez
 Ach —, er - barmt euch mein, ach, er -

Non! *Non!*
 Nein! Nein!

Non! *Non!*
 Nein! Nein!

Non! *Non!*
 Nein! Nein!

Non! *Non!*
 Nein! Nein!

121

The first system of the score features a vocal line in the upper staff with a melodic line of eighth notes. Below it is a piano accompaniment consisting of four staves: two for the right hand and two for the left hand, providing harmonic support with chords and moving lines.

The second system shows the piano accompaniment for the first two measures, with notes in the right and left hand staves.

The third system shows the piano accompaniment for the next two measures, continuing the harmonic progression.

The fourth system shows the piano accompaniment for the final two measures of this section, ending with a fermata.

vous tou-cher par mes pleurs, spec-tres, lar-ves, om-bres ter-
 barmt, er-bar-met euch mein! Fu-rien, Lar-ven, furcht-ba-re

The fifth system shows the piano accompaniment for the first two measures of the vocal line, with notes in the right and left hand staves.

The sixth system shows the piano accompaniment for the next two measures, with notes in the right and left hand staves.

The seventh system shows the piano accompaniment for the final two measures, with notes in the right and left hand staves.

The eighth system shows the piano accompaniment for the first two measures, with notes in the right and left hand staves.

The ninth system shows the piano accompaniment for the next two measures, with notes in the right and left hand staves.

The tenth system shows the piano accompaniment for the final two measures, with notes in the right and left hand staves.

The eleventh system shows the piano accompaniment for the final two measures, with notes in the right and left hand staves.

126

ri - bles. So - yez, so - yez sen - si - bles à l'ex - cès de mes mal - heurs.
 Schat-ten! Er - hört, er - hört mein Fle - hen, fühlt mit mir die tie - fe Pein!

Non!
Nein!

Non!
Nein!

Non!
Nein!

Non!
Nein!

Non!
Nein!

Non!
Nein!

131

Spec-tres, lar-ves, om-bres ter-ri-bles, So-yez so-yez sen-
 Fu-rien, Lar-ven, furcht-ba-re Schat-ten! Er-hört, er-hört mein

Non! Nein! Non! Nein! Non! Nein! Non! Nein!

Non! Nein! Non! Nein! Non! Nein! Non! Nein!

Non! Nein! Non! Nein! Non! Nein! Non! Nein!

Non! Nein! Non! Nein! Non! Nein!

136

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a melodic phrase of eighth notes. The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment pattern.

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment.

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment.

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment.

si - bles à l'ex - cès de mes mal - heurs, à l'ex - cès
Fle - hen, fühlt mit mir die tie - fe Pein, fühlt die tie -

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment.

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment.

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment.

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment.

This system contains two empty musical staves, one for the vocal line and one for the piano accompaniment.

140

Musical score for the first system, measures 140-143. It features a vocal line with a melodic line and piano accompaniment in the right and left hands.

Musical score for the second system, measures 144-147. The vocal line is empty, and the piano accompaniment continues.

Musical score for the third system, measures 148-151. The vocal line is empty, and the piano accompaniment continues.

Musical score for the fourth system, measures 152-155. The vocal line is empty, and the piano accompaniment continues.

de mes mal - heurs , à l'ex - cès de mes mal - heurs.
- fe - Pein, die Pein , fühlt mit mir die tie - fe Pein!

Musical score for the sixth system, measures 160-163. The vocal line is empty, and the piano accompaniment continues.

Musical score for the seventh system, measures 164-167. The vocal line is empty, and the piano accompaniment continues.

Musical score for the eighth system, measures 168-171. The vocal line is empty, and the piano accompaniment continues.

Musical score for the ninth system, measures 172-175. The vocal line is empty, and the piano accompaniment continues.

Musical score for the tenth system, measures 176-179. The vocal line is empty, and the piano accompaniment continues.

Chœur

145

Un peu lent

Moins lent

Oboe I,II

Clarinetto I,II in Do/C

Fagotto I,II

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello e Basso

Qui t'a-mè - neen ces lieux, mor - tel pré - somp - tu - eux? C'est le sé - jour af - freux
Wer hat dich her - ge-bracht, Mensch, in des Or - kus Nacht? Hier tönt der Schre - ckens-hall

Qui t'a-mè - neen ces lieux, mor - tel pré - somp - tu - eux? C'est le sé - jour af - freux
Wer hat dich her - ge-bracht, Mensch, in des Or - kus Nacht? Hier tönt der Schre - ckens-hall

Qui t'a-mè - neen ces lieux, mor - tel pré - somp - tu - eux? C'est le sé - jour af - freux
Wer hat dich her - ge-bracht, Mensch, in des Or - kus Nacht? Hier tönt der Schre - ckens-hall

Qui t'a-mè - neen ces lieux, mor - tel pré - somp - tu - eux? C'est le sé - jour af - freux
Wer hat dich her - ge-bracht, Mensch, in des Or - kus Nacht? Hier tönt der Schre - ckens-hall

151

des re-mords dé - vo-rants et des gé - mis - se-ments et des tour - ments. Qui l'a - mè -
 mar-tern-der To - des-pein, dröh-net der Höl - len-qual Stöh-nen und Schrein! Wer hat dich

des re-mords dé - vo-rants et des gé - mis - se-ments et des tour - ments. Qui l'a - mè -
 mar-tern-der To - des-pein, droh-net der Höl - len-qual Stöh-nen und Schrein! Wer hat dich

des re-mords dé - vo-rants et des gé - mis - se-ments et des tour - ments. Qui l'a - mè -
 mar-tern-der To - des-pein, dröh-net der Höl - len-qual Stöh-nen und Schrein! Wer hat dich

des re-mords dé - vo-rants et des gé - mis - se-ments et des tour - ments. Qui l'a - mè -
 mar-tern-der To - des-pein, droh-net der Höl - len-qual Stöh-nen und Schrein! Wer hat dich

158

Animé

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Animé'. There are dynamic markings '(ff)' and '(fz)' in the vocal line.

Musical score for the second system, including piano accompaniment. The piano accompaniment is in the lower staves. There are dynamic markings '(ff)' and '(f)' in the piano accompaniment.

Musical score for the third system, including piano accompaniment. The piano accompaniment is in the lower staves. There are dynamic markings 'f(f)' and 'f(f)' in the piano accompaniment.

neen ces lieux, mor-tel pré-somp-tu-eux? Qui? C'est le sé-
 her-ge-bracht, Mensch, in des Or-kus Nacht? Wer? Hier tönt der

neen ces lieux, mor-tel pré-somp-tu-eux? Qui? C'est le sé-
 her-ge-bracht, Mensch, in des Or-kus Nacht? Wer? Hier tönt der

neen ces lieux, mor-tel pré-somp-tu-eux? Qui? C'est le sé-
 her-ge-bracht, Mensch, in des Or-kus Nacht? Wer? Hier tönt der

neen ces lieux, mor-tel pré-somp-tu-eux? Qui? C'est le sé-
 her-ge-bracht, Mensch, in des Or-kus Nacht? Wer? Hier tönt der

Musical score for the fourth system, including piano accompaniment. The piano accompaniment is in the lower staves. There is a dynamic marking '(ff)' in the piano accompaniment.

164

jour *af-freux* des re - mords dé vo-rants, c'est le sé -
 Schre - - ckens-hall mar - tern - der To - - des-pein, hier tönt der

jour *af-freux* des re - mords dé vo-rants, c'est le sé -
 Schre - - ckens-hall mar - tern - der To - - des-pein, hier tönt der

jour *af-freux* des re - mords dé vo-rants, c'est le sé -
 Schre - - ckens-hall mar - tern - der To - - des-pein, hier tönt der

jour *af-freux* des re - mords dé vo-rants, c'est le sé -
 Schre - - ckens-hall mar - tern - der To - - des-pein, hier tönt der

168

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

jour af-freux des re - mords dé - - vo - rants et des gé -
 Schre - - ckens-hall mar - tern - der To - - des-pein, dröh - net der

jour af-freux des re - mords dé - - vo - rants et des gé -
 Schre - - ckens-hall mar - tern - der To - - des-pein, dröh - net der

jour af-freux des re - mords dé - - vo - rants et des gé -
 Schre - - ckens-hall mar - tern - der To - - des-pein, dröh - net der

jour af-freux des re - mords dé - - vo - rants et des gé -
 Schre - - ckens-hall mar - tern - der To - - des-pein, dröh - net der

Final system of musical notation, primarily piano accompaniment.

172

mis - - se - ments et des tour - ments, et des tour - ments.
Höl - - len - qual Stöh - nen und Schrein, Ge - stöhn' und Schrein!

mis - - se - ments et des tour - ments, et des tour - ments.
Höl - - len - qual Stöh - nen und Schrein, Ge - stöhn' und Schrein!

mis - - se - ments et des tour - ments, et des tour - ments.
Höl - - len - qual Stöh - nen und Schrein, Ge - stöhn' und Schrein!

mis - - se - ments et des tour - ments, et des tour - ments.
Höl - - len - qual Stöh - nen und Schrei Ge - stöhn' und Schrein!

177

Sans lenteur

Orchestre II
(derrière le théâtre)
(hinten der Bühne)

Harpa

Violino I

Violino II

Viola

ORPHÉE
ORPHEUS

Violoncello e Basso

(p)

pizz.
(p)

pizz.
(p)

(pizz.)
(p)

pizz.
(p)

Ah! la flam - me qui me dé -
Ach, die Flam - men, die mich ver -

181

vo - - re est - - cent fois - - plus cru - el - - le en -
zeh - - ren, tau - - - - - send - fach - - al - le Qual - - ver -

185

co - re, plus cru el - - leen - co - re. Len - fer n'a
meh - ren, af - le Qual ver - meh - ren. Die Höl - - - le

190

point de tour-ments pa - reils à ceux que je res - -
kennt kei - nen Schmerz, der die - - - sem gleich zer - - nagt das

195

sens, pa - reils à ceux que je res - - sens.
Herz, der die - sem gleich zer - - nagt das Herz.

Chœur

200
Un peu lent

Oboe I, II
Clarinetto I, II in Do/C
Fagotto I, II
Trombone alto
Trombone tenore
Trombone basso
Violino I
Violino II
Viola
(mf)

(Chœur des Démons attendris par le chant d'Orphée.)
(Chor der Dämonen, die vom Gesang des Orpheus besanftigt sind.)
(mf) *À demi voix*

Soprano
Par quels puis - sants ac - cords, dans le sé - jour des morts, mal - gré nos vains ef - forts,
Sagt, wel - che mächt' - ge Hand, fremd in der To - ten Land, hemmt un - sern Wi - der - stand,

Alto
(mf) *(À demi voix)*
Par quels puis - sants ac - cords, dans le sé - jour des morts, mal - gré nos vains ef - forts,
Sagt, wel - che mächt' - ge Hand, fremd in der To - ten Land, hemmt un - sern Wi - der - stand.

Tenore
(mf) *(À demi voix)*
Par quels puis - sants ac - cords, dans le sé - jour des morts, mal - gré nos vains ef - forts,
Sagt, wel - che mächt' - ge Hand, fremd in der To - ten Land, hemmt un - sern Wi - der - stand,

Basso
(mf) *(À demi voix)*
Par quels puis - sants ac - cords, dans le sé - jour des morts, mal - gré nos vains ef - forts,
Sagt, wel - che mächt' - ge Hand, fremd in der To - ten Land, hemmt un - sern Wi - der - stand,

Violoncello e Basso
(mf)

206

Musical notation for the first system, including vocal line and piano accompaniment. Dynamics include *pp*.

Musical notation for the second system, including vocal line and piano accompaniment. Dynamics include *pp*.

Musical notation for the third system, including vocal line and piano accompaniment. Dynamics include *pp*.

Musical notation for the fourth system, including vocal line and piano accompaniment. Dynamics include *pp*.

il cal-me la fu-reur de nos trans-ports! Par quels puis-sants ac-cords, dans le sé-
 mil-dert die wil-de Wut, hält uns ge-bannt? Sagt, wel-che mächt'-ge Hand, fremd in der

Musical notation for the fifth system, including vocal line and piano accompaniment. Dynamics include *pp*.

il cal-me la fu-reur de nos trans-ports! Par quels puis-sants ac-cords, dans le sé-
 mil-dert die wil-de Wut, hält uns ge-bannt? Sagt, wel-che mächt'-ge Hand, fremd in der

Musical notation for the sixth system, including vocal line and piano accompaniment. Dynamics include *pp*.

il cal-me la fu-reur de nos trans-ports! Par quels puis-sants ac-cords, dans le sé-
 mil-dert die wil-de Wut, hält uns ge-bannt? Sagt, wel-che mächt'-ge Hand, fremd in der

Musical notation for the seventh system, including vocal line and piano accompaniment. Dynamics include *pp*.

il cal-me la fu-reur de nos trans-ports! Par quels puis-sants ac-cords, dans le sé-
 mil-dert die wil-de Wut, hält uns ge-bannt? Sagt, wel-che mächt'-ge Hand, fremd in der

Musical notation for the eighth system, including piano accompaniment. Dynamics include *pp*.

213

sf *(sf)* *(sf)* *(sf)* *(sf)* *(sf)*

p *(p)*

(p)

(p)

(p)

(p)

(p)

(p)

jour des morts, mal-gré nos vains ef-forts, il cal-me la fu-reur de nos trans-ports!
 To - ten Land, hemmt un-tern Wi - der-stand, mil-dert die wil - de Wut, hält uns ge - bannt?

jour des morts, mal-gré nos vains ef-forts, il cal-me la fu-reur de nos trans-ports!
 To - ten Land, hemmt un-tern Wi - der-stand, mil-dert die wil - de Wut, hält uns ge - bannt?

jour des morts, mal-gré nos vains ef-forts, il cal-me la fu-reur de nos trans-ports!
 To - ten Land, hemmt un-tern Wi - der-stand, mil-dert die wil - de Wut, hält uns ge - bannt?

jour des morts, mal-gré nos vains ef-forts, il cal-me la fu-reur de nos trans-ports!
 To - ten Land, hemmt un-tern Wi - der-stand, mil-dert die wil - de Wut, hält uns ge - bannt?

Les Spectres expriment par leurs gestes leur attendrissement.
 Die Larven drücken durch Gesten ihre Besänftigung aus.

*) Zu T 217 - 220 der Viola vgl. den Krit. Bericht

Orchestre II
(derrière le théâtre)
(hinten der Bühne)

221
Un peu lent

Harpa

Violino I

Violino II

Viola

ORPHÉE
ORPHEUS

Violoncello e Basso

La ten - dres-se qui me pres-se cal-me - ra vo - tre fu -
Mei-ner Lie-be zar-te Trie-be wer-den stil - len eu - re

(p) *pizz* *(p)* *(pizz)* *(p)* *pizz* *(p)*

225

coll'arco

reur; oui, mes lar-mes, mes a - lar-mes, flé-chi-ront vo-tre ri-gueur; mes a -
Wut, ja, mein Seh-nen, mei-ne Trä-nen stim-men euch mir wie - der gut, mei-ne

230

coll'arco

sf *coll'arco* *pizz.* *pizz.*

lar-mes, mes lar-mes flé-chi-ront vo-tre ri-gueur, flé-chi-ront vo-tre ri-gueur.
Trä-nen, mein Seh-nen stim-men euch mir wie-der gut, stim-men euch mir wie-der gut.

coll'arco *pizz.*

Chœur

236
Lent

Oboe I, II

Clarinetto I, II \mathbb{C} Do/C

Fagotto I, II

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello e Basso

Quels chants doux et tou-chants! Quels ac-cords ra-vis-sants! De si ten-dres ac-cents
Rüh-ren-der Lie-be Sang, hol-der Ak-kor-de Klang, zärt-li-cher Tö-ne Drang

Quels chants doux et tou-chants! Quels ac-cords ra-vis-sants! De si ten-dres ac-cents
Rüh-ren-der Lie-be Sang, hol-der Ak-kor-de Klang, zärt-li-cher Tö-ne Drang

Quels chants doux et tou-chants! Quels ac-cords ra-vis-sants! De si ten-dres ac-cents
Rüh-ren-der Lie-be Sang, hol-der Ak-kor-de Klang, zärt-li-cher Tö-ne Drang

Quels chants doux et tou-chants! Quels ac-cords ra-vis-sants! De si ten-dres ac-cents
Rüh-ren-der Lie-be Sang, hol-der Ak-kor-de Klang, zärt-li-cher Tö-ne Drang

pp

Allegro
(a 2)

ont su nous de - sar-mer et nous char - mer. Qu'il des - cen - de aux En-fers
hat un - sern Sinn be-rückt, hat uns ent - zückt. Mög er zum Or - kus ziehn,

ont su nous de - sar-mer et nous char - mer. Qu'il des - cen - de aux En-fers
hat un - sern Sinn be-rückt, hat uns ent - zückt. Mög er zum Or - kus ziehn,

ont su nous de - sar-mer et nous char - mer. Qu'il des - cen - de aux En-fers
hat un - sern Sinn be-rückt, hat uns ent - zückt. Mög er zum Or - kus ziehn,

ont su nous de - sar-mer et nous char - mer. Qu'il des - cen - de aux En-fers
hat un - sern Sinn be-rückt, hat uns ent - zückt. Mög er zum Or - kus ziehn,

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

les che - mins sont ou-verts tout ce - de à la dou-ceur de son art
 frei ist der Weg für ihn! Al - les dem Sang er-liegt, zau - ber - voll

les che - mins sont ou-verts tout ce - de à la dou-ceur de son art
 frei ist der Weg für ihn! Al - les dem Sang er-liegt, zau - ber - voll

les che - mins sont ou-verts tout ce - de à la dou-ceur de son art
 frei ist der Weg für ihn! Al - les dem Sang er-liegt, zau - ber - voll

les che - mins sont ou-verts tout ce - de à la dou-ceur de son art
 frei ist der Weg für ihn! Al - les dem Sang er-liegt, zau - ber - voll

Final system of musical notation, including piano accompaniment.

253

en - - chan-teur; il est vain - queur! Tout cè - de à la dou-ceur
 ein - - ge-wiegt, er hat ge - siegt! Al - les dem Sang er-liegt,

en - - chan-teur; il est vain - queur! Tout cè - de à la dou-ceur
 ein - - ge-wiegt, er hat ge - siegt! Al - les dem Sang er-liegt,

en - - chan-teur; il est vain - queur! Tout cè - de à la dou-ceur
 ein - - ge-wiegt, er hat ge - siegt! Al - les dem Sang er-liegt,

en - - chan-teur; il est vain - queur! Tout cè - de à la dou-ceur
 ein - - ge-wiegt, er hat ge - siegt! Al - les dem Sang er-liegt,

de son art en - - chan-teur; il est vain - queur! Qu'il des - cen -
 zau - ber - voll ein - - ge-wiegt, er hat ge - siegt! Mög er zum

de son art en - - chan-teur; il est vain - queur! Qu'il des - cen -
 zau - ber - voll ein - - ge-wiegt, er hat ge - siegt! Mög er zum

de son art en - - chan-teur; il est vain - queur! Qu'il des - cen -
 zau - ber - voll ein - - ge-wiegt, er hat ge - siegt! Mög er zum

de son art en - - chan-teur; il est vain - queur! Qu'il des - cen -
 zau - ber - voll ein - - ge-wiegt, er hat ge - siegt! Mög er zum

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

de aux *En-fers* les che - mins sont ou-verts; tout ce - de à la dou-œur
 Or - - kus ziehn, frei ist der Weg für ihn! Al - les dem Sang er-liegt,

de aux *En-fers* les che - mins sont ou-verts; tout ce - de à la dou-œur
 Or - - kus ziehn, frei ist der Weg für ihn! Al - les dem Sang er-liegt,

de aux *En-fers* les che - mins sont ou-verts; tout ce - de à la dou-œur
 Or - - kus ziehn, frei ist der Weg für ihn! Al - les dem Sang er-liegt,

de aux *En-fers* les che - mins sont ou-verts; tout ce - de à la dou-œur
 Or - - kus ziehn, frei ist der Weg für ihn! Al - les dem Sang er-liegt,

Final system of musical notation, featuring a vocal line and piano accompaniment.

p calando al pp

p calando al pp

p calando al pp

p calando al pp

de son art en - - chan-leur; il est vain - queur! Tout cè - de à
 zau - ber - voll ein - - ge-wiegt, er hat ge - siegt! Al - les dem

p calando al pp

de son art en - - chan-leur; il est vain - queur! Tout cè - de à
 zau - ber - voll ein - - ge-wiegt, er hat ge - siegt! Al - les dem

p calando al pp

de son art en - - chan-leur; il est vain - queur! Tout cè - de à
 zau - ber - voll ein - - ge-wiegt, er hat ge - siegt! Al - les dem

p calando al pp

de son art en - - chan-leur; il est vain - queur! Tout cè - de à
 zau - ber - voll ein - - ge-wiegt, er hat ge - siegt! Al - les dem

p calando al pp

273

la dou-ceur de son art en - - chan-teur; il est vain -
Sang er-liegt, zau - ber - voll ein - - ge-wiegt, er hat ge -

la dou-ceur de son art en - - chan-teur; il est vain -
Sang er-liegt, zau - ber - voll ein - - ge-wiegt, er hat ge -

lu dou-ceur de son art en - - chan-teur; il est vain - queur!
Sang er-liegt, zau - ber - voll ein - - ge-wiegt, er hat ge - siegt,

la dou-ceur de son art en - - chan-teur; il est vain - queur!
Sang er-liegt, zau - ber - voll ein - - ge-wiegt, er hat ge - siegt,

278

smorz. (pp)

smorz. (pp)

smorz. (pp)

smorz. (pp)

pp

queur!
siegt, Il est vain - queur!
er hat ge - siegt!

(pp)

queur!
siegt, Il est vain - queur!
er hat ge - siegt!

pp

Il est vain - queur!
er hat ge - siegt!

.pp

Il est vain - queur!
er hat ge - siegt, Il est vain - queur!
er hat ge - siegt!

smorz. (pp)

Pendant le Chœur, les portes de l'Enfer s'ouvrent: Orphée se fait un passage au milieu des Spectres enchantés par les sons de sa lyre. Il entre dans les Enfers. Les Démones et les Furies terminent la scène par un Ballet général, et ensuite se précipitent dans un gouffre.

Während des Chores öffnen sich die Pforten zur Unterwelt. Orpheus bahnt sich einen Weg mitten durch die von den Klängen seiner Leier entzückten Larven. Er tritt in die Unterwelt ein. Die Dämonen und Furien beschließen die Szene mit einem allgemeinen Ballett und stürzen sich dann in einen Abgrund.

Air de Furies

284
Vivement

Oboe I, II

Fagotto I, II*)

Corno I, II in Re/D

Trombone alto*)

Trombone tenore*)

Trombone basso*)

Violino I

Violino II

Viola

Violoncello e Basso

288

Ob. I, II

Fag. I, II

Cor. I, II

Viol. I

Viol. II

Va.

Vc. e B.

* Zur Mitwirkung der Fagotte und Posaunen vgl. das Vorwort und den Krit. Bericht.

293

Musical score for measures 293-297. The system includes a vocal line and piano accompaniment. The piano part features a dense texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *ff* and *ten.* (tension).

298

Musical score for measures 298-302. The system includes a vocal line and piano accompaniment. The piano part continues with similar rhythmic patterns. Dynamics include *ten.* and *(ten.)*.

303

Musical score for measures 303-307. The system includes a vocal line and piano accompaniment. The piano part features a dense texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *(ten.)*.

308

Musical score for measures 308-313. The score is written for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a series of eighth notes in the bass clef, followed by a melodic line in the treble clef. The key signature has one flat (B-flat). The score includes various dynamics and articulations.

314

Ob. I, II

Fig. I, II

len.

f

f(f)

p

f(f)

Cor. I, II

(a2)

p

f(f)

p

f(f)

Trbn. alto

len.

f

len.

Trbn. ten.

len.

f

len.

Trbn. basso

len.

f

len.

Musical score for measures 314-318. This section includes parts for Oboe (Ob. I, II), Cor Anglais (Cor. I, II), and Trombones (Trbn. alto, tenor, and basso). The Oboe part features a melodic line with dynamics ranging from *p* to *f*(f) and a *len.* marking. The Trombone parts provide harmonic support with various dynamics and articulations.

Viol. I

Viol. II

Va.

Vc. e B.

p

f(f)

p

f(f)

p

f(f)

p

f(f)

Musical score for measures 314-318, continuing from the previous section. It includes parts for Violins (Viol. I, II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The strings play a rhythmic accompaniment with dynamics ranging from *p* to *f*(f).

320

Musical score for measures 320-325. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *f* (forte). The score is divided into two systems, with the first system covering measures 320-322 and the second system covering measures 323-325.

326

Ob. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc. e B.

Musical score for measures 326-331. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte). The score is divided into two systems, with the first system covering measures 326-328 and the second system covering measures 329-331.

330

Musical score for measures 330-333. The score is written for a grand piano with four staves. The key signature has one flat (B-flat major or D minor). The music features a complex texture with multiple voices in both hands, including sixteenth-note patterns and sustained chords.

334

Musical score for measures 334-337. The score continues with four staves. Dynamic markings include *ff* (fortissimo) and *sf* (sforzando). The texture remains dense with intricate melodic lines and harmonic support.

338

Musical score for measures 338-341. The score continues with four staves. Dynamic markings include *sf* (sforzando). The music features complex rhythmic patterns and melodic development across all staves.

342

Musical score for measures 342-345. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *sf* (sforzando).

346

Musical score for measures 346-349. The system includes a vocal line and a piano accompaniment. The piano part continues with a complex texture, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *sf* (sforzando).

350

Ob. I, II
Fag. I, II
Cor. I, II
Trbne. alto
Trbne. ten.
Trbne. basso
Viol. I
Viol. II
Va
Vc. e B.

Musical score for measures 350-353, featuring a full orchestral ensemble. The system includes staves for Oboe I & II, Bassoon I & II, Cor Anglais I & II, Trumpets (alto, tenor, basso), Violins I & II, Viola, and Violoncello & Double Bass. Dynamics include *f* (forte), *p* (piano), *sf* (sforzando), and *(ten.)* (tenuto).

118

355
(ten.)

Musical score for measures 355-360. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with frequent sixteenth notes and dynamic markings of *f* and *p*. The vocal line is marked *(ten.)* and *f*. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems of five staves each.

361

Musical score for measures 361-366. The score continues with piano and vocal parts. The piano part maintains its rhythmic intensity with dynamic markings of *p* and *f*. The vocal line has some rests and is marked *f*. The key signature changes to two sharps (F# and C#) in the final measures. The score is divided into two systems of five staves each.

Job
Ob. I, II
Fug. I, II
Cor. I, II
Viol. I
Viol. II
Va.
Vc. e B.
(ff)

372
(a2)

376
p

120

380

ff

ff

ff

ff

385

Ob. I, II

Fag. I, II

f

p

f

Cor. I, II

Trbn. alto

Trbn. ten.

Trbn. basso

f

f

f

Viol. I

Viol. II

Vc

Vc e B

p

f

p

f

390

First system of musical notation, measures 390-394. It consists of a single treble clef staff and a bass clef staff. The treble staff begins with a melodic line marked *p* (piano) and *f* (forte). The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern.

Second system of musical notation, measures 390-394. It consists of a grand staff with a treble clef, two middle staves (alto and tenor clefs), and a bass clef. The music continues from the first system, with the treble staff playing a melodic line and the other staves providing accompaniment.

Third system of musical notation, measures 390-394. It consists of a grand staff with a treble clef, two middle staves, and a bass clef. The music continues from the first system, with the treble staff playing a melodic line and the other staves providing accompaniment.

395

First system of musical notation, measures 395-399. It consists of a single treble clef staff and a bass clef staff. The treble staff begins with a melodic line marked *f* (forte) and *ten.* (tenu). The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern.

Second system of musical notation, measures 395-399. It consists of a grand staff with a treble clef, two middle staves, and a bass clef. The music continues from the first system, with the treble staff playing a melodic line and the other staves providing accompaniment.

Third system of musical notation, measures 395-399. It consists of a grand staff with a treble clef, two middle staves, and a bass clef. The music continues from the first system, with the treble staff playing a melodic line and the other staves providing accompaniment.

122

400

len.

f

(f)

len.

f

(len.)

f

(len.)

f

(p)

(f)

(p)

(f)

(p)

(f)

406

f

(f)

p

f

f

f

f

p

f

p

f

(f)

(p)

f

413

Measures 413-418. The top staff features a melodic line with a dynamic of *f* and a *b.a.* (basso continuo) line. The bottom staff provides a rhythmic accompaniment. The key signature has one flat.

Cor I
Cor II

Measures 413-418 for Cor I and Cor II. Both parts play a sustained melodic line with a dynamic of *f*. The bottom staff continues the accompaniment.

Measures 413-418 piano accompaniment. The score includes multiple staves for the piano, with dynamics alternating between *p* and *f*. The bottom staff includes a *(P)* marking.

419

Measures 419-424. The top staff features a melodic line with a dynamic of *f* and a *b.a.* line. The bottom staff provides a rhythmic accompaniment. The key signature has one flat.

Cor. I, II
(a2)

Measures 419-424 for Cor. I, II (a2). The parts play a sustained melodic line with a dynamic of *f*. The bottom staff continues the accompaniment.

Measures 419-424 piano accompaniment. The score includes multiple staves for the piano, with dynamics alternating between *p* and *f*. The bottom staff includes a *(P)* marking.

124

426
Ob I, II
Fag. I, II
Cor I, II
Viol. I
Viol. II
Va.
Vc. & B.

p, *(p)*, *(p)*
cresc.
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
ff

430

434

438

This system of music covers measures 438 to 441. It features a vocal line in the upper staff with a treble clef and a key signature of one flat. The piano accompaniment is written for grand piano with both treble and bass staves. The piano part includes a steady eighth-note accompaniment in the bass and a more active eighth-note melody in the treble. The vocal line consists of a series of eighth notes, some with slurs and accents.

442

(a 2)

This system of music covers measures 442 to 445. It continues the vocal and piano parts from the previous system. The piano accompaniment features a consistent eighth-note pattern in the bass and a more complex eighth-note melody in the treble. The vocal line continues with eighth notes, including a measure with a fermata and a second ending marked '(a 2)'. The piano part also includes a second ending marked '(a 2)'.

446

This system of music covers measures 446 to 449. The vocal line continues with eighth notes, showing some melodic movement. The piano accompaniment maintains the eighth-note accompaniment in the bass and the active eighth-note melody in the treble. The piano part includes a second ending marked '(a 2)'.

126

450
Ob. I, II

Fag. I, II

(a2)

(ff)

(ff)

Cor. I, II

Trbne alto

(ff)

Trbne ten.

(ff)

Trbne basso

(ff)

(ff)

Viol. I

Viol. II

Va

Vc e B

(ff)

(ff)

(ff)

(ff)

(ff)

456

Musical score for measures 456-460. The score is divided into two systems. The first system (measures 456-460) features woodwind instruments: Oboe I and II, Bassoon I and II, Cor Anglais I and II, Trumpets (Alto, Tenor, Bass), Violins I and II, Viola, and Violoncello/Double Bass. The second system (measures 456-460) features string instruments: Violins I and II, Viola, and Violoncello/Double Bass. The woodwinds play melodic lines with various articulations and dynamics, while the strings provide a rhythmic accompaniment with a steady eighth-note pattern.

461

First system of musical notation, measures 461-464. It consists of a single staff with a treble clef and a key signature of one flat. The music features a continuous eighth-note melody.

Second system of musical notation, measures 461-464. It consists of four staves: two treble clefs and two bass clefs. The music is mostly rests, indicating a silent passage for the instruments.

Third system of musical notation, measures 461-464. It consists of four staves: two treble clefs and two bass clefs. The music features a complex texture with eighth-note patterns in all staves, including some triplets and slurs.

465

First system of musical notation, measures 465-468. It consists of two staves: a treble clef and a bass clef. The music features a melody in the treble and a bass line in the bass. Dynamic markings include *p* and *(p)*.

Second system of musical notation, measures 465-468. It consists of four staves: two treble clefs and two bass clefs. The music is mostly rests. Dynamic markings include *(p)* in the second and third staves.

Third system of musical notation, measures 465-468. It consists of four staves: two treble clefs and two bass clefs. The music features a complex texture with eighth-note patterns in all staves. Dynamic markings include *p* and *(p)*.

128

469

Musical score for measures 469-473. The score is written for a single melodic line and a piano accompaniment. The melodic line starts with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The tempo marking 'smorz.' is present in the first measure of the system and is repeated in parentheses in the subsequent measures.

474

Musical score for measures 474-478. The score is written for a single melodic line and a piano accompaniment. The melodic line starts with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The tempo marking 'smorz.' is present in the first measure of the system and is repeated in parentheses in the subsequent measures.

Thamos, König
in Ägypten K345
(1776 rev. 1779-80)

Mozart

Act V, Scene 3

No. 7

Nr. 7^o
Andante moderato

Flauti
Oboi
Fagotti
Corni in Re | D
Clarini in Re | D
Timpani in Re, La | D, A
Trombone I
Trombone II
Trombone III
Violino I
Violino II
Viola
Der Oberpriester
Soprano
Alto
Tenore
Basso
Violoncello e Basso

con sordini **)
con sordini
con sordini
pizz.

p cresc - cen - do
p cresc - cen - do
cres - cen - do
p cresc - cen - do
p cresc - cen - do
fp cresc - cen - do
fp cresc - cen - do
fp cresc - cen - do
fp cresc - cen - do
p cresc - cen - do
p cresc - cen - do
p cresc - cen - do
Solo
Ihr Kin - der des Stau - bes, er - zit - tert und
cres - cen - do

^o) Dieser Chor ist in Geblers Dramentext nicht enthalten. Mozart ersetzte damit den im Anhang wiedergegebenen Instrumentalsatz Nr. 7a. Der Text des in Salzburg entstandenen Chores ist vermutlich von Andreas Schachtner

^o) Vgl. Krit. Bericht.

4/4

f *f* *cresc.* *f* *p*
cresc. *f* *p*
f *p* *cres* *cendo* *f* *p*

f *p* *d* *cres* *cendo* *f* *p*
f *p* *cres* *cen* *do* *f*

f *cres* *cen* *do* *f*
f *cres* *cen* *do* *f*
f *cres* *cen* *do* *f*

f *p* *cres* *cen* *do* *f* *p*
f *p* *cres* *cen* *do* *f* *p*
f *p* *cres* *cen* *do* *f* *p*

be - bet, be-vor ihr euch wi - - der die Göt - ter er - he - - bet!

f *p* *cres* *cen* *do* *f* *p*

Musical score for page 173, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. The vocal line is in the soprano register, and the piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The score is marked with various dynamics and articulations.

Dynamics and articulations include:

- f* (forte)
- p* (piano)
- ff* (fortissimo)
- mf* (mezzo-forte)
- coll'arco* (with bow)

The vocal line includes the following lyrics:

R ä - chen - der Don - - ner ver - tei - di - get sie, r ä - chen - der Don - - ner ver - tei - di - get

13 |

p

p

p

p

p

p

p

p

p

p

p

p

pizz.

p

14 15 16

sie wi - der des Frev - lers ver - ge - be - ne

17

cres - cen - do f

cres - cen - do f

cres - cen - do f

cresc.

cresc.

cres - cen - do f

p cresc.

p cresc.

p cresc.

cres - cen - do f

cres

cres

cres

cres - cen - do f

Müh', wi - der des Frev - lers ver - ge - be - ne Müh', wi - der des Frev - lers ver -

cres

cres - cen - do f

140

21

p ca - - - lan - - do *p*

mf ca - - - lan - - do *p*

fp

p

mf calando

mf ca - - - lan - - do

mf ca - - - lan - - do

mf ca - - - lan - - do *p*

mf ca - - - lan - - do *p*

mf ca - - - lan - - do *p*

ge - - - be-ne Müh!

Tutti
pp

Wir Kin - der des

pp

Wir Kin - der des

pp

Wir Kin - der des

pp

Wir Kin - der des

mf ca - - - lan - - do *p*

25 |

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f*

fp *fp* *f*

fp *fp* *f*

fp *fp* *f*

fp *fp* *f*

cres - cen - do *f* *p*

cres - cen - do *f* *p*

cres - cen - do *f* *p*

Stau - bes er - zit - tern und be - ben und nei - gen die Häup - ter zur

Stau - bes er - zit - tern und be - ben und nei - gen die Häup - ter zur

Stau - bes er - zit - tern und be - ben und nei - gen die Häup - ter zur

Stau - bes er - zit - tern und be - ben und nei - gen die Häup - ter zur

cres - cen - do *f* *p*

29

Erd', und nei - gen die Haup - ter zur Erd''

Erd', und nei - gen die Haup - ter zur Erd''

Erd', und nei - gen die Haup - ter zur Erd''

Erd', und nei - gen die Haup - ter zur Erd''

33

pp

pp

pp

pp

pp

senza sordini
pp

senza sordini
pp

senza sordini
pp

pp

Den Göt-tern zu froh - nen, sei un-ser Be-stre - ben, was im-mer ihr Rat-schluß_ be-gehrt, den

pp

Den Göt-tern zu froh - nen, sei un-ser Be-stre - ben, was im-mer ihr Rat-schluß_ be-gehrt, den

pp

Den Göt-tern zu froh - nen, sei un-ser Be-stre - ben, was im-mer ihr Rat-schluß_ be-gehrt,

pp

Den Göt-tern zu froh - nen, sei un-ser Be-stre - ben, was im-mer ihr Rat-schluß_ be-gehrt,

pp

39

pp

pp

senza sordini

pp

pizz.

pizs.

pizz.

Göt-tern zu froh - nen, sei un-ser Be-stre - ben, was im-mer ihr Rat-schluß be-gehrt.

Göt-tern zu froh - nen, sei un-ser Be-stre - ben, was im-mer ihr Rat-schluß be-gehrt.

was im-mer ihr Rat-schluß be-gehrt.

was im-mer ihr Rat-schluß be-gehrt.

pizz.

*La Grotta di
Trofonio (1785)*

Salieri

Act I, Scene 10

un poco adagio

Fl *a2*
[f] *[p]*

Ob *a2*
[f]

Bsn *a2*
[f]

Hn in B \flat

Tpt in D 2. *[p]*

Timp

Vn I *f* *tr* *p*

Vn II *f* *tr* *p*

Vla *[f]* *tr* *[p]*

Coro

Trofonia

Vlc & Cb *[f]* *[p]*

Detailed description: This is a page of a musical score for page 182, titled "un poco adagio". The score is arranged in a system with ten staves. The instruments and their parts are: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Horn in B-flat (Hn in B \flat), Trumpet in D (Tpt in D), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Vla), Chorus (Coro), Trombone (Trofonia), and Violoncello & Contrabass (Vlc & Cb). The key signature is one flat (B-flat major or E-flat minor) and the time signature is common time (C). The Flute, Oboe, Bassoon, and Violoncello & Contrabass parts start with a dynamic marking of *[f]* and change to *[p]* later in the piece. The Violin I and II parts start with *f* and change to *p*. The Viola part starts with *[f]* and changes to *[p]*. The Trumpet in D part has a second ending marked "2." and *[p]*. The Trombone and Chorus parts are mostly silent. The Viola part includes trills marked "tr".

7

The musical score consists of several systems of staves. The first system includes a treble clef staff with a key signature of one flat and a common time signature. It features a melodic line with a slur and an accent, and a bass line with a slur and an accent. Dynamics include *f* and *a2*. The second system continues the melodic and bass lines with dynamics *f* and *a2*. The third system shows a treble clef staff with a melodic line and a bass line, both with dynamics *f*. The fourth system features a treble clef staff with a melodic line and a bass line, with dynamics *f*, *p*, and *[f]*. The fifth system continues with dynamics *f*, *p*, and *[f]*. The sixth system shows a bass clef staff with dynamics *[f]*, *[p]*, and *[f]*. The seventh system is a bass clef staff with dynamics *[f]*, *[p]*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

12

a2
7
f
ff

a2
7
f
ff

p *cresc.*
p *cresc.*
[*p*] [*cresc.*]
f
f
f

p *cresc.*
f

17 ^{a2}

ff *ff* *ff* *p* *p*

ff *ff* *ff* *[p]* *[p]* *[p]*

Tromboni

ff *p*

Spir - tu 'in - vis - i - bi - li che ite per

ff *p*

23

Musical score for page 186, starting at measure 23. The score includes vocal lines with lyrics and piano accompaniment.

Lyrics:
 fa - e - re di tuo - ni, e sol - go - ri di tuo - mi, e

Dynamic and Performance Markings:
 - *a2* (second octave)
 - *mf* (mezzo-forte)
 - *f* (forte)
 - *cresc.* (crescendo)
 - *p* (piano)
 - *tr* (trills)
 - *[cresc.]* (crescendo)
 - *[f]* (forte)

27

fp cresc. a2 [f]

[fp] [cresc.] [f]

fp cresc. a2 [f]

[fp] [cresc.] [f]

[fp] [cresc.]

fp cresc. f

fp cresc. f

[fp] [cresc.] [f]

fp cresc. f

fp cresc. f

[fp] [cresc.] [f]

lòl - go - ri ec - ci - ta - tor È voi di ru - pi. e d'an - tri

fp cresc. f

33

[p]

[p]

[p]

[p]

[p]

[p]

[p]

[p]

[p]

cu - pi, Voi del pro - fon - do cen - tro del mon - do

[p]

38

al vol - go in - cog - ni - ti a - bi - ta - tor Re - sta - te

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first two staves contain melodic lines with eighth and sixteenth notes, some with accents. The bass staff contains a more rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. It consists of three staves. The top two staves are filled with block chords, primarily triads and dyads, in a steady rhythm. A dynamic marking of *f* (forte) is placed below the first staff. The bass staff is empty.

Third system of musical notation. It consists of three staves. The top two staves contain complex melodic lines with many sixteenth and thirty-second notes. The bass staff contains a rhythmic accompaniment with eighth notes and rests.

Fourth system of musical notation. It consists of one staff in the bass clef, which contains a vocal line with a series of notes corresponding to the lyrics below.

me - co in ques - to spe - co d'ef - fet - ti

Fifth system of musical notation. It consists of one staff in the bass clef, which contains a rhythmic accompaniment with eighth notes and rests.

47 *fp* *fp* *fp* *sf* *f* *f* *a2* *f* *f*

fp *fp* *f* *f* *f* *fp* *sf* *f*

ma - gi - ci o - pe - ra - tor. re - sta - te me - co

fp *sf* *f*

52

The first system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music begins with a whole rest in the top two staves and a rhythmic pattern in the bass staff. The melody in the top staves moves from a half note to a quarter note, then a quarter rest, and continues with eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

The second system consists of two treble clef staves and one bass clef staff. The top two staves contain a series of chords, primarily dyads and triads, with some rests. The bass staff contains a series of whole notes, providing a harmonic foundation for the chords above.

The third system consists of a single bass clef staff containing a series of whole notes, continuing the harmonic support from the previous system.

The fourth system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a more active melody in the top staves, with eighth and sixteenth notes. The bass staff continues with a rhythmic accompaniment of eighth and sixteenth notes.

The fifth system consists of a single bass clef staff containing a series of whole notes, providing a harmonic base for the vocal line.

The sixth system consists of a single bass clef staff containing a series of whole notes, continuing the harmonic support.

in que - sto spe - co d'ef - fet - ti ma - gi - co o - pe - ra -

The seventh system consists of a single bass clef staff containing a series of whole notes, providing a harmonic base for the vocal line.

Andante

57

Musical score for the first system, measures 57-62. It features three staves: two treble clefs and one bass clef. The key signature has one flat. Dynamics include [f] and a2.

Musical score for the second system, measures 63-68. It features two treble clefs. Dynamics include [f].

Musical score for the third system, measures 69-74. It features one bass clef.

Musical score for the fourth system, measures 75-84. It features three staves: two treble clefs and one bass clef. Dynamics include p, f, and [p].

Musical score for the fifth system, measures 85-90. It features one bass clef.

-tor

Quin - di gli e let - tri ci etl' - lu - vi e

Musical score for the sixth system, measures 91-96. It features one bass clef. Dynamics include p, f, and p.

63

[f] [f]

sa - li - no che in - er - vi e mus - co - li ur - ti - no, e scuo - ta - no, e in - sin - u - an - do - si

[f] p [f]

en - tro le cel - lu - le del mol - le ce - re - bro sgom - br'in l'i - ner - zia e vi ri - sveg - li - no

un poco ritenuto

80

sf

fp *fp* *f* *f*

fp *fp* *f* *f*

fp *fp* *f* *f*

fp *fp* *f* *f*

mo-to.e vi - gor Oi sen - si - gna - vi oflu - schi e agg - ra - vi pe - san - te, e

fp *fp* *f*

Musical score for page 197, system 88. The score consists of three systems of staves. The first system has a grand staff (treble and bass clefs) with dynamics *[f]*, *[f]*, *[p]*, *[f]*, *[f]*. The second system has a grand staff with dynamics *[p]*. The third system has a grand staff with dynamics *[f]*, *[f]*, *[p]*, *[f]*, *[f]*. The lyrics "tor - pi - do cras - so va - por. pe - san - te" are written below the third system. The bass line of the third system has dynamics *p* and *f*.

Maestoso

96

Musical score for page 96, featuring piano and bass staves. The tempo is marked *Maestoso*. The score includes dynamic markings such as *f* (forte), *p* (piano), and *[p]* (piano), and articulation like *a2*. The lyrics are: tor - pi - do cras - so va - por. E a chi s'in - ter - na ne la ca-

The score is organized into systems. The first system includes a piano staff with dynamics *[f]*, *[f]*, *[p]* and a bass staff with dynamics *[p]* and *f*. The second system includes a piano staff with dynamics *[p]* and *[f]*, and a bass staff with *[f]*. The third system includes a piano staff with dynamics *f*, *f*, *p*, *f*, a vocal staff with dynamics *f*, *f*, *p*, *f*, and a bass staff with dynamics *[f]*, *[f]*, *[p]*, *[f]*. The fourth system includes a piano staff with dynamics *[p]* and *f*, and a bass staff with dynamics *[p]* and *f*.

Allegretto

102

[f] [p] a2 [p] f [p]

a2 [f] [p] [f] [p]

[f] [p] [f] [p] f p

ver - na trans - mu - ti ed al - te - ri trans - mu - ti ed al - te - ri in - do - leum - or

f p

108

a2

si canti tutto forte

trans - mu - ti al - te - ri, in - do - le um - or

116

The musical score for page 116, measures 1 through 6, is presented in three systems. The first system (measures 1-3) features a treble clef with a B-flat key signature. The first staff contains a melodic line with dynamics *f*, *p*, and *f*. The second and third staves provide harmonic support with chords and bass lines, marked with *[f]*. The second system (measures 4-6) continues the melodic and harmonic development, with dynamics *f*, *p*, and *f* in the first staff, and *[f]* in the second and third staves. The third system (measures 7-9) shows a more active bass line in the first staff, with dynamics *[f]*, *[p]*, and *[f]*. The second and third staves continue with chords and bass lines, marked with *[f]* and *[p]*. The final staff in the third system (measure 9) has dynamics *f*, *p*, and *f*.

Recit

124

First system of musical notation, measures 1-3. Dynamics include *f* and *p*. A fermata is present over the final measure of the bass staff.

Second system of musical notation, measures 4-6. Dynamics include *f* and *p*.

Third system of musical notation, measures 7-9. Dynamics include *f* and *p*.

Fourth system of musical notation, measure 10.

U - dis - te

Fifth system of musical notation, measures 11-13. Dynamics include *p*, *f*, *p*, and *f*.

Andante sostenuto

134

Timps in G & C

[p] [cresc.]

Coro di spiriti datro la grotta

Per che t'in fo - chi con gri - di

o in - can - ta - men - ti at - ten - de - te più for - ti, e più pos - sen - ti?

p cresc

un poco più di moto

138

ro - chi? per che ci e vo - chi da i sti - gi lo - chi per che ci e vo - chi gran ciur - ma -

142

Tpt in C

tor) Per-che t'im fo - chi per-che cie vo - chi? gran ciur - ma - tor

146

Treble staff: whole rest
 Middle staff: *[fp]* *fp*
 Bass staff: *[fp]* *[fp]*

Treble staff: *fp* *fp*
 Middle staff: *fp* *fp*
 Bass staff: *[fp]* *[fp]*

Tromboni

Bass staff: *fp*
 Bottom staff: *[fp]*

se in que - sto ta l'un per u - na por - ta en - tri, e per l'al - tra sor - ta il tri - sto in - ga - jo, e il

150

Treble staff: Whole rest.
 Middle staff: *fp* G4, *fp* A4.
 Bass staff: *fp* G3.

Treble staff: Whole rest.
 Middle staff: Whole rest.
 Bass staff: Whole rest.

Treble staff: *fp* G4, *fp* A4.
 Middle staff: *fp* G4, *fp* A4.
 Bass staff: *fp* G3.

Treble staff: Whole rest.
 Middle staff: Whole rest.
 Bass staff: Whole rest.

Bass staff: *fp* G3, *fp* A3.

ga - io in tri - sto u - nuor con - ver - ta e scall'an - tro - po i tor - ni, e v'en - tri e n'ies - ca per l'op - pos - to sen -

Bass staff: *fp* G3, *fp* A3.

154

Musical score for page 208, measures 154-158. The score is in 3/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The piano part includes a double bass line and a grand staff (treble and bass clefs). Dynamics include piano (*p*) and forte (*f*). The lyrics are: "tie-ro tor-ni al'u-mor prim-ie-ro Co-si pre-scri-ve, e vuo-le il po-ter di me".

Allegretto ma non molto

159

un poco silenzio

f *f* *f*

[*f*] *f* *f*

[*f*]

[*f*]

Timps in D & A

[*f*] [*f*]

p *f* *p* *f* [*p*] *f*

p *f* *p* *f* [*p*] *f*

[*p*] [*f*] [*p*] [*f*] [*p*] [*f*]

Solo

Qui stiam con ir ti or-ecchi a u-dir - ti Le mu-ri e spir - ti

ma - gi-che pa - ro - le

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

167

ad ab - be dir ti att en ti og - nor. Qui stiam con ir - ti ore - echi a u - dir ti le mu - ri e spir - ti

ff *p* *p* *f* *p* *f*

177

Musical notation for the first system, including treble and bass staves with notes and rests. A dynamic marking *[p]* is present in the second measure of the second staff.

Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including a bass staff with notes and rests. A dynamic marking *p* is present in the fifth measure.

Musical notation for the fourth system, including multiple treble and bass staves with notes and rests. Dynamic markings *[p]* are present in the first and fifth measures of the first two staves, and in the first and fifth measures of the third staff.

Musical notation for the fifth system, including a bass staff with notes and rests. Dynamic markings *[p]* are present in the first and fifth measures.

ad ob - be dir - ti att - en - ti o - gnor

Musical notation for the sixth system, including a bass staff with notes and rests.

Musical notation for the seventh system, including a bass staff with notes and rests. Dynamic markings *p* are present in the first and fifth measures.

184

Musical notation for the first system, measures 1-7. The piano part consists of a series of chords, with dynamic markings *[fp]* in measures 2 and 3, and *[p]* in measures 4, 5, 6, and 7. The bass part features a melodic line starting with a slur over measures 1-3, with dynamic markings *[fp]* and *[p]* in measures 2 and 3 respectively.

Musical notation for the second system, measures 8-14. The piano part has a melodic line with a slur over measures 8-10, with dynamic markings *[fp]* and *[p]* in measures 8 and 9. The bass part has a melodic line with a slur over measures 8-10, with a dynamic marking *fp* in measure 8.

Musical notation for the third system, measures 15-21. The piano part consists of a series of chords, with dynamic markings *[fp]* in measure 15 and *[p]* in measure 17. The bass part consists of a series of chords, with dynamic markings *[fp]* and *[p]* in measures 15 and 17.

Musical notation for the fourth system, measures 22-28. The piano part has a melodic line with a slur over measures 22-24, with dynamic markings *[fp]* and *[p]* in measures 22 and 24. The bass part has a melodic line with a slur over measures 22-24, with dynamic markings *[fp]* and *[p]* in measures 22 and 24.

Musical notation for the fifth system, measures 29-35. The piano part has a melodic line with a slur over measures 29-31, with dynamic markings *[fp]* and *[p]* in measures 29 and 31. The bass part has a melodic line with a slur over measures 29-31, with dynamic markings *[fp]* and *[p]* in measures 29 and 31.

Musical notation for the sixth system, measures 36-42. The piano part has a melodic line with a slur over measures 36-38, with dynamic markings *[fp]* and *[p]* in measures 36 and 38. The bass part has a melodic line with a slur over measures 36-38, with dynamic markings *[fp]* and *[p]* in measures 36 and 38.

Musical notation for the seventh system, measures 43-49. The piano part consists of a series of chords, with a dynamic marking *p* in measure 43. The bass part consists of a series of chords.

Musical notation for the eighth system, measures 50-56. The piano part consists of a series of chords, with a dynamic marking *p* in measure 50. The bass part consists of a series of chords.

Musical notation for the ninth system, measures 57-63. The piano part consists of a series of chords, with dynamic markings *[fp]* and *p* in measures 57 and 59. The bass part consists of a series of chords.

Don Giovanni

(1787)

Gazzaniga

Duel, Cemetery
& Supper Scenes

Duel Scene

Parte di giardino, a cui corrisponde l'appartamento di DONNA ANNA con porta socchiusa

Scena I

(PASQUARIELLO involto nella sua cappa, che passeggia, indi DON GIOVANNI e DONNA ANNA, che lo tiene afferrato per il mantello)

Introduzione

Moderato

Oboe I, II

Corno I, II
in Mi^b/Es

Violino I

Violino II

Viola

DONNA ANNA

DON GIOVANNI

PASQUARIELLO
poi
COMMENDATORE

Violoncello
e Basso

(p)

(f)

sotto voce

sotto voce

sotto voce

sotto voce

7

(p) dolce

(p dolce)

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

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

p *f* *p* *f* *(p)*

p *f* *p* *f* *(p)*

6
12

f *p* *f*

f *p* *f*

f *p* *f* *p*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

PASQUARIELLO

La gran

17

(f) *(p) dolce*

(f) *p (dolce)*

f *p* *fp* *fp*

p *f* *p* *(f)* *(p)*

be - stia è il mio pa - dro - ne' ma il grand' a - si - no son i - o, che per trop - pa sog - ge -

p *f* *p* *f* *(p)*

22

mf *mf*

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

zio - ne non lo mando a far squar - tar, non lo mando, non lo mando, non lo mando a far squar - tar, non lo mando a far squar -

mf

26 7

(f) *(p)* *(f)* *p* *p* *p*

tar In - va - ghi - - to di Don -

30

(a2) *p (rinf.)* *(f)* *p*

mf *p* *rinf.* *f* *p*

mf *p* *rinf.* *f* *p*

mf *p* *(rinf.)* *(f)* *(p)*

n'An - na là di fur - to si è in - - tro - dot - to, ed io gra - mo. gra - mo,

mf *p* *ten rinf* *(f)* *p*

34

dolce, cresc *(p)*

cresc *p* *cresc.* *p*

cresc. *(p)* *cresc* *p*

cresc *p* *mf* *p*

gra - mo, chiot - to, chiot - to, chiot - to, chiot - to, qui ad at - ten - - der - lo ho da star . Sen - to

cresc *p* *rinf p*

8 *IN*

(a2) *p* *f*
p assai

cresc. *p* *f* *p* *f* *p assai* *f*
cresc. *p* *f* *p* *f* *p assai* *f*
mf *p* *(f)* *(p)* *(f)* *p assai* *(f)*

fa - me Sento no - ia , fa - me, no - ia, sen - to fa - me, sen - to no - ia

f *p* *f* *p* *f* *p assai* *(f)*

12

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

Ma che ven - ga al - cun già par - mi. Che sia lui vò lu - sin -

p *f* *p*

17

(p) dolce *(mf)*

f *p* *(mf)* *p*
f *p* *f* *p*
f *p* *mf* *p*

gar - mi Ma non vo - gliò mi fi - dar, ma non vo - gliò mi fi -

f *p* *mf* *p*

51 Allegro

(f) *(p) dolce*

(f) *p (dolce)*

f *p* *cresc*

f *p* *(f)*

DON GIOVANNI

(Si ritira da una parte. In questo DON GIOVANNI e DONNA ANNA dalla porta che introduce nell' appartamento.)

In - va - no mi chie - de - te ch'io dar

f *p* *f*

55

f *(p) dolce*

(f) *(p dolce)*

p *f* *p*

(p) *f* *p*

p *f* *p*

DONNA ANNA

Un tra - di - tor voi mi di - sco - pra a vo - i

p *f* *p*

10
39

cresc *(f)* *p* *f* *p*

cresc *(f)* *p* *(f)* *(p)*

cresc *(f)* *p* *f* *(p)*

sic - te, un uo - mo - sen - za o - nor.
Se fos - se il du - ca Ot - ta - vio nem - me - no par - le -

63

(f) *(f)*

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

(f) *p* *(f)* *(f)*

(f) *p* *f*

A - zio - ni di - so - ne - ste non fe - ce il du - ca an - cor
re - ste La -

66

Sco - pri - te - vi

Voi lo spera - te in - va - no

8 scia - te - mi

70

strap - pe - rò il man - tel - lo. A - lu - to' Son tra -

Vi strap - pie - rò la ma - no PASQUARIELLO

8

12

di - ta! Soc - cor - so, o ge - ni - tor! A - iu - to! Son tra -
 che - ta - ti, im - paz - zi - ta. Non ho d'al - cun ti - mor.
 mè' La be - stia ar - di - ta va an - co - ra a far ru - mor'

78

di - ta! Soc - cor - so, a - iu - to, soc - cor - so, o ge - ni -
 Ac - che - ta - ti, im - paz - zi - ta, ac - che - ta - ti, im - paz - zi - ta, non ho d'al - cun ti -
 O - mè' la be - stia ar - di - ta, o - mè', la be - stia ar - di - ta, va an - co - ra a far ru -

82

tor, soc - cor - so, a - iu - to, soc - cor - so, o ge - ni -
 mor, ac - che - ta - ti, im - paz - zi - ta, ac - che - ta - ti, im - paz - zi - ta, non ho d'al - cun ti -
 mor, oi - mè, la be - stia ar - di - ta, oi - mè, la be - stia ar - di - ta, va an - co - ra a far ru -

86

(f) (a2)

f (assai)
f (assai)
f assai

(DONNA ANNA fugge.)

tor, soc - cor - so, o ge - ni - tor!
 mor, non ho d'al - cun ti - mor.
 mor, va an - co - ra a far ru - mor

f assai

Scena II

IL COMMENDATORE, e DON GIOVANNI, che sfodra la spada, PASQUARIELLO in disparte

90

(Alla prima parola del COMMENDATORE DON GIOVANNI con un colpo gli smorza il lume ed all'oscuro si battono)

IL COMMENDATORE

Qual tra - di - men - to! Per - fi - do' In - de - gno! Per - fi - do' In -

95

DON GIOVANNI

Vec - chin, ri -

de - gno' Sol - trar - ti in - va - no spe - ri da me

100

ti-ra-li, ch'io non mi de-gno del po-co san-gue, che scor-re in te, del po-co

105

san-gue, che scor-re in te. PASQUARIELLO (Ah, che ci sia-mo') IL COMMENDATORE Non fug-gi-

16

Ch'io da vil fug - ga non - spe - rar mai, no, non - spe - rar ma - i.
 ra - i Un' al - ma no - bi - le in te non

115

PASQUARIELLO
 v'è (Per - do - ve fug - ga - si non - so più af - fè, per do - ve fug - ga - si non so più af -

119

(p) dolce
(a2)
p

p f p f p f p

p fp fp

(DON GIOVANNI ferisce mortalmente il COMMENDATORE)

IL COMMENDATORE

fè) A - hi, a - hi, ah!, che m'ha in - fis - sa

p fp fp

125

f (p)

f

f p p

f p p

f p

DON GIOVANNI

(Di mor - tal pia - ga fe - ri - to il

mor - tal fe - ri - ta!...

f p

18

131

(f)

f p f p f p f p fp

f p f p f p (fp) fp

cre - do ...)

PASQUARIELLO

A - hi, a - hi, (lo tre - mo tut - to.

Ry -

136

Moderato

IL COMMENDATORE

Son - qua di ge - lo) Sen - to man - car - mi di già la vi - ta

F.

142

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

f *p* *fp* *fp* *(fp)* *mf*

(*f*) (*p*) *fp* *fp* *mf*

DON GIOVANNI

(IL COMMENDATORE
cade sopra un sasso) PASQUARIELLO (Che già tra - bal - la

(lo tre - mo tut - to. Son qua di

f *p* (*fp*) (*fp*) *mf*

147

fp *f* *p* *f*

(*fp*) *f* *p* *f*

fp *f* *p* *f*

fra l'om - bre io ve - do)

ge - lo. Ad ar - ric - ciar - si mi sen - to il pe - lo..)

p *f* *p* *f*

20

Musical score for measures 133-159. The score consists of six staves. The top staff is a vocal line with dynamics *f* and *pp*. The second staff is empty. The third and fourth staves are a grand piano accompaniment with dynamics *f* and *p*. The fifth staff is a vocal line with the lyrics "(So - lo sin - gul - ti)". The sixth staff is a bass line with dynamics *f* and *p*.



Musical score for measures 160-186. The score consists of six staves. The top staff is a vocal line with dynamics *fp*. The second staff is empty. The third and fourth staves are a grand piano accompaniment with dynamics *fp*. The fifth staff is a vocal line with the lyrics "d'u - dir mi par , d'u - dir mi par..)". The sixth staff is a bass line with dynamics *fp*.

167

p

p

p

IL COMMENDATORE

Se n' fug - ge l'a - ni - ma Già vò a spi - rar se n' fug - ge l'a - ni - ma Già vò a spi -

p

174

p

(si stende morto) PASQUARIELLO

rar (Più non si sen-to-no. . . nem - men fia - tar, più non si sen-to-no.

181

p assai *p*

p assai *p*

(*p assai*) (*p*)

nem - men fia - tar)

(*p assai*)

Cemetery Scene

Scena XIX

Luogo remoto circondato di cipressi, dove nel mezzo si
 erige una cupola sostenuta da colonne con urna sepolcrale, sopra la quale statua equestre del Commendatore
 (Il DUCA OTTAVIO solo, con carta in mano, ed un incisore.)

D.OTT.

Que- sto mau- so - le - o, che an- cor vi - ven - te fe - roe Com- men - da - to - re ap- pre-

4

sta - re si fe - ce, un me - se non è an- cor ch'è ter- mi - na - to; ed oh! co - me ben

(6) (6)

7

pre - sto ser - vi di tom - ba a lu - i, che l'ha or - di - na - to: su quel - la ba - se in - tan - to a ca -

(6)

10

(da la carta allo scultore, che va a formar l'iscrizione)

rat - te - ri d'o - ro sian que - ste no - te in - ci - se: tre - mi pur chi l'uc - ci - se, se av -

(7*) (6*) (6)

13

vien che l'em - pio ma - i di qua pas - si, e le scor - ga. Ap - pren - da al - men, che se oc - cul - tar si

(3*) 4*

6
 puo - te al - la giu - sti - zia u - ma - na, non sfug - gi - rà del ciel l'i - ra so - vra - na
 (6) (Parte)

Scena XX

DON GIOVANNI, e PASQUARIELLO

PAS.
 lo non so del - to si - a con vo - stra per - mis - sio - ne l'è dir me lo la -
 (6)

4
 scia - tel quel dia - vo - lo di uom, Si - gnor, voi sia - te E per - chè? Non par - lia - mo
 (7) (6) D.G. PAS

8
 del - le a - mo - ro - se im - pre - se, che già son ba - ga - tel - le... Oh, ha - ga - tel - le si - cu -
 (6) D.G.

11
 ris - si - ma - men - te; e che? Par - lia - mo... zii - to... a - spet - ta - te... pia - no... non vi ha - sta che l'ab -
 (5) (6) (Lo scultore)

15
 in questo frattempo avendo formata l'iscrizione parte.)
 bia - te am - maz - za - to, che vi vie - ne an - che vo - glia di andar ve - de - re la su - a se - pol -
 (38)

18
 tu - ra? Ma que - sto non è un far con - tro na - tu - ra? Che sto - li - do! Che scioc - co! Che ma - le c'è se
 (38) (6) D.G.

22
 ven - go a ve - der per di - por - to co me sta ben di ca - sa o - ra ch'è mor - to? Ec - co,
 (38) (6) (aggiungendo il mausoleo)

26
 ec - co Oh, co - spet - to! O - ra ve - de - te tan - ti, ma tan - ti ric - chi per vi - ver no - bil - men - te
 (6) PAS

30
 guar - dan per - fin' un sol - do, e poi non guar - da - no di spen - de - re a mi - glia - ra li du - ca - ti, per
 (6) (17)

114

33 D.G.
 star con no - bil - tà do - po cre - pa - ti. Bra - vo! Qui di - ci be - ne. Ma ve - dia - mo
 (6) (6)

36 (legge)
 quell' i - scri - zion ma - iu - sco - la "Di co - lui che mi tra - se a mor - te ri - a, dal ciel qui a - spet - to la ven - det - ta
 (34)

39
 mi - a" Oh vec - chio stol - to! E an - cor di lui più stol - to quel che la fe - ce in -
 (6) (7)

42 PAS.
 ci - de - re! La ven - det - ta dal ciel? Mi vien da ri - de - re. Ah. Si - gnor, che mai di - te! Os - ser -
 (6)

46
 va - te os - ser - va - te che la sta - tu - a par pro - prio che vi guar - di con due oc - chi di

49 D.G.
 fuo - co al na - tu - ra - le. Ah, ah, chea - ni - ma - le! Va, va a di - re al - la sta - tu - a,
 (6)

52
 che del - la sua mi - nac - cia io non mi of - fen - do, an - zi ri - do. E per - ché ve - da ch' i - o ri - do di

55
 que - sto a boc - ca pie - na, me - co l' in - vi - ta que - sta se - ra a ce - na.
 (6) (2)

58 PAS D.G. PAS. D.G.
 Chi? Il Com - men - da - to - re. Eh, via! In - vi - ta - lo, ti di - co:
 (6) (6)

61 PAS.
 a - ni - mo, pre - sto. O - ra ve - de - te che ca - pric - cio è que - sto!
 (34)

Duetto

Oboe I, II
(f)

Corno I, II
in Si^b/alto/B/hoehi
(f)

Violino I
f *p assai* *simile*

Violino II
f *p assai* *simile*

Viola
f *p assai*

DON GIOVANNI
poi
LA STATUA

PASQUARIELLO

Violoncello
e Basso
f *p assai*

f

p

f *p*

sciolte (f) *(p)*

sciolte (f) *(p)*

PASQUARIELLO

Si - gnor Com - men - da - to - re... (lo ri - do da u - na

f *(p)*

116

9

par - te, dall' al - tra ho poi ti - mo - re, e in dub - bio me - ne...



13

DON GIOVANNI
E quan - to an-co - ra a -
sto, e in dub - bio me ne sto.)

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth notes and sixteenth notes, with dynamic markings *p* and *sciolte*. The vocal line includes the lyrics:

spet - ti, e quan - to an - cu - ra a - spet - ti
 A - des - so lo di - rò

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth notes and sixteenth notes, with dynamic markings *f*, *p*, and *fp*. The vocal line includes the lyrics:

A ce - na que - sta se - ra vin - vi - ta il mio pa - dro - ne, se a - ve - te per - mis - sio - ne, se a - ve - te per - mis -

118

26

sf (*sfp*) (*f*)

p (*f*)

f *p* *f*

f *p* (*sfp*) (*sfp*) *f*

Cos'

(La STATUA china la testa replicatamente)

sio - ne di mo - ver - vi di qua. Ahi, ahi'

f *p* *f* assai

30

p *f*

p *f*

p *f*

p *f*

hai? Cos' hai? Cos' hai?

Ahi, ahi' Ahi, ahi' La te - sta sua è mo -

p

34



vi-bi-le, e fe - ce - mi co - sl, e fe - ce -

38



Va vi - a, va via, che tu sei
mi co - sl.

50

f *p*

(f)

f *p*

f *(p)*

(f) *(p)*

sciolte *(p)*

sciolte *(p)*

ne-li-ca! Che ca-po è mai quel li, che ca-po è mai quel li! Va

ca-po è mai quel li, che ca-po è mai quel li! La te-sta sua è mo-

f *len p*

53

(f) *(p)* *(f)* *(p)* *(f)*

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

(f) *(p)* *(f)* *(p)* *(f)* *(p)*

(f) *(p)* *(f)* *(p)* *(f)* *(p)*

(f) *(p)* *(f)* *(p)* *(f)* *(p)*

vi-a! Va via, che tu sei mal-to. No no

vi-bi-le, e fe-ce-mi co-si, co-si, co-si m'ha fat-to. Si

(f) *(p)* *(f)* *(p)* *(f)* *(p)*

56

no no no no no no no no no no no Che o - sti - na - zion fre -
 si si si si si Che o - sti - na - zion fre - ne - ti - ca. che o -

rinf f cresc rinf f p cresc rinf f p cresc (rinf.) f p

59

ne - ti - ca, che o - sti - na - zion fre - ne - ti - ca, che ca - po è mai quel li, che ca - po è mai quel
 sti - na - zion fre - ne - ti - ca, che ca - po è mai quel li, che ca - po è mai quel

f f f f

62 *Larghetto*

muta in Mi²/E³

(f)
(f) sciolte
(f)

li, che ca - po è mai quel li!

li, che ca - po è mai quel li!

(f)

66

p

p

p

A - spet - ta, o sto - li - do, che per con - vin - cer - ti io col - la sta - tu - a fa - vet - le - rò, io col - la

p

124

Piu lento

in Mi⁷/Es*(f) ten**f**(f)**f**p**p**p*

sta - tu - a fa - vel - le - rò

Vin - vi - to a - ce - na,

*f**ten.*

76

*p**ten*

Com - men - da - to - re,

se - ci - ve - ni - te,

se - ci - ve - ni - te mi

*(p)**ten*

82

fa - te o - no - re, se ci ve - ni - te. Ci ve - ni -

ten. (f) (f) (f) ten.

87

Allegro

re - te? Ci ve - ni - rò. Un il - lu -

LA STATUA DON GIOVANNI

PASQUARIELLO

Ah! ah, mio Si - gno - re, per cu - ri -

p assai (f) (p) p assai f p

91

sio - ne quest' è di - già. Non pos - so
ra An - dia - mo su - bi - to lon - tan di qua. An - dia - mo

p *p assai* *p assai* *p assai* *p assai*

94

cre - der - la, non pos - so cre - der - la, non pos - so cre - der - la per ve - ri -
su - bi - to, an - dia - mo su - bi - to, an - dia - mo su - bi - to lon - tan di

p *cresc.* *f* *cresc.* *(f)* *(cresc.)* *f* *(cresc.)* *f* *cresc* *f* *cresc* *f*

07

tà. Di te più sto - li - do tro - var non so Un il - lu -
 qua. Per me cer - tis - si - mo più non ci sto. An -

(p) f

100

sio - ne quest' è di - già Non pos - so cre - der - la per ve - ri -
 dia - mo, an - dia - mo, an - dia - mo, an -

f (p) (f) (p) (f)

p f p f p

p f p f p

p f p f p

p f p f p

128

103

(p) (f)

p

p (f)

p (f)

p (f)

p (f)

p (f)

tà Di te più sto - li-do tro-var non so, di te più
 dia - mo Per me cer - tis - si-mo più non ci sto, per me cer -

p *f*

106

sto - li-do tro-var non so, tro-var non so, tro-var non
 tis - si-mo più non ci sto, più non ci sto, più non ci

119

so.

sto.

Supper Scene

Scena XXIII

DON GIOVANNI, PASQUARIELLO, e LANTERNA

D. G.

Lo sai tu Pa-squar-iel-lo che la sua vo-ce lan-gui-da, e quegl' oc-chi pian-gen-ti mà

(6)

PAS.

vea-no qua-si qua-si in sen sve-glia-to un re-sto an-co-ra dell' e-stin-to af-fet-to? Ma pe-rò tun'al

(13)

D. G. (va a sedere alla tavola) PAS. D. G.

ven-to è quel che ha det-to. Pre-sto, pre-sto, al-la ce-na Sì Sì-gnor, sì Sì-gno-re Per al-tro,

(13) (13) (6)

PAS. D. G.

Pa-squa-riel-lo, pen-sar bi-so-gna ad e-men-dar-si Oh! que-sto è quel che anch'io di-ce-va In fe-de mi-a bi-

(6) (6)

(13)

so-gna pen-sar-ci. Al-tri trent'an-ni di bel-la vi-ta, e po-ì si-cu-ra-men-te

(6) (6)

(LANTERNA porge le pietanze a PASQUARIELLO e questo le mette in tavola.)

PAS.

pen-se-re-mo a no-i. Tut-to sta. Sì-gnor mi-o, che il con-to non fal-lia-te?

(6)

144
 19 D.G. PAS. (Nel mettere un piatto sulla tavola si prende una polpetta, e la mette in bocca.)
 Eh? Che vor-re-sti dir? Nien-te Ce-na-te Che cos'ha-i? Tu mi sem-bra che abbi u-na guan-cia gon-fia da quan-do in

21 PAS. D.G. (parla a bocca piena fra i denti.) (si alza, e gli tocca la guan-cia. Prende il coltello.)
 qua? Che cos' hai? Nien-te, Si-gno-re. T'è ve-nu-to un tu-mor? La-scia ch'io sen-to.

26 (PASQUARIELLO sputa la polpetta.)
 È un tu-mo-re si-cu-ro; e ta-gliar-lo con-vien per-chè è ma-tu-ro.. Ah! Bric-co-ne che

29 PAS.
 se-i! In ve-ri-tà, Si-gno-re, ch'io sol-tan-to vo-lea sen-tir un po-co, se trop-po sal-ci-a-

32 D.G.
 ve-va po-sto il cuo-co. Be-ne, be-ne. O-ra vi-a: ve-do me-schi-no, che tu hai mol-ta

35
 fa-me; e do-po ce-na io bi-so-gno ho di te. Sie-di per-tan-to, e me-co man-gia

38 PAS. D.G. PAS.
 qua Di-te d'av-ve-ro? Sie-di, e man-gia. Ub-bi-di-sco al dol-ce im-

41 (siede alla tavola) LAN.
 pe-ro. Ehi, Lan-ter-na? Pu-sa-ta, e to-va-glio-lo. (Go-de il fa-vor so-vra-no so-lo co-

44 D.G.
 stu-i per-chè gli fa il mez-za-no.) O-là? fin-chè si man-gia vo-gbo che il mio con-cer-to d'i-stro-men-ti sen-tir si

48 PAS.
 fac-cia Bra-vo! Ot-ti-ma-men-te! Man-ge-re-mo co-si più al-le-gra-men-te.

(Segue concerto di stromenti. DON GIOVANNI, e PASQUARIELLO mangiano LANTERNA a misura che PASQUARIELLO gira la testa subito gli cambia il piatto.)

Concertino

Andante

Musical score for the first system (measures 1-5) of the Concertino. The score includes parts for Oboe I, II; Horn I, II in E-flat; Violino I; Violino II; Viola; and Violoncello e Basso. The tempo is marked 'Andante'. Dynamics include *f* (forte) and *p* (piano).

Musical score for the second system (measures 6-11) of the Concertino. The score includes parts for Oboe I, II; Horn I, II in E-flat; Violino I; Violino II; Viola; and Violoncello e Basso. The tempo is marked 'Andante'. Dynamics include *f* (forte) and *p* (piano).

Musical score for the third system (measures 12-16) of the Concertino. The score includes parts for Oboe I, II; Horn I, II in E-flat; Violino I; Violino II; Viola; and Violoncello e Basso. The tempo is marked 'Andante'. Dynamics include *f* (forte) and *p* (piano).

146

Musical score for measures 146-22. The score consists of five staves. The first staff is a vocal line. 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. Dynamics include *(p)* and *(f)*.

Musical score for measures 23-28. The score consists of five staves. The first staff is a vocal line. 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. Dynamics include *(p)* and *(f)*.

Musical score for measures 29-34. The score consists of five staves. The first staff is a vocal line. 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. Dynamics include *(f)*, *(p)*, and *f*. The score ends with the instruction *segue subito*.

(Recitativo)
(Allegro)

Violino I
Violino II
Viola
PASQUARIELLO
DON GIOVANNI
Violoncello e Basso

f

PASQUARIELLO
Ma po - te - re del mon - do! Sei trop - po at -

ten - to per cam - bia - re il ton - do! Guar - da, Lan - tier - na mi - o, che nel mo - stac - cio

(viene servito) D G PAS
que - sto piat - to tal qua - le or or ti cac - cio Da be - re Da be - re an - co - ra a

12
Un servitore gli presenta un bicchiere PASQUARIELLO vuoi bere, e DON GIOVANNI lo trabocca
me DON GIOVANNI PASQUARIELLO
Fer - ma - ti pia - no. Ehi, cos' è?

148 ¹⁵

DON GIOVANNI
 Pria di be - re un brin - di - si hai da fa - re

PASQUARIELLO (p)
 O - ra ven - go

18

A - spet - ta - te .. L'ho già tro - va - to.. Al - la sa - lu - te del

21

DON GIOVANNI
 mio Si - gnor non - no

PASQUARIELLO
 Oi - bb, oi - bb Ma dun - que a chi far - lo con - vie - ne?

25

DON GIOVANNI
 L'hai da far L'hai da far Sen - ti - mi be - ne

Finale

Allegro ma non tanto

Oboc I,II
(f)

Corno I,II in Do/C
(f)

Violino I
(f) p

Violino II
(f) p

Viola
(f) p

DON GIOVANNI
Far de - vi un brin - di - si

LANTERNA, COMMENDATORE

PASQUARIELLO

Violoncello e Basso
(f) p

7

p

al - la - cit - tà, che noi - viag - gian - do di - qua, e di - là, ab - biam tro

150

va to ch'è la mi - glior, ab biam tro - va to ch'è la mi - glior.

18

Do - ve le fem - mi - ne, tut - te gra - zio - se son le più bel - le, le più vez -

24

zo - se le più a - do - ra - bi - li del ses - so lor, le più a - do - ra - bi - li del ses - so

29

lor
PASQUARIELLO
Que-sto vo-str' e - stro non di - sap - pro - vo, sen - za pen - sar - ci di - già la tro - vo, e ci scom -

34

met - to, che già la so, e ci scom - met - to, che già la so Quest' è in

152
39

mf *(f)* *(mf)*

(mf) *(f)* *(mf)*

mf *f* *p* *(mf)*

mf *f* *p* *(mf)*

(p) *(mf)* *(f)* *(p)* *(mf)*

DON GIOVANNI

Di - ci be - nis - si - mo, di - ci be - nis - si - mo. Bra - vo, bra -
 ta - li - a Que - sta è Ve - ne - zia.

(p) *mf* *f* *mf*

44

p *f* *p* *mf* *p*

p *f* *p* *mf* *p*

p *(f)* *(p)* *mf* *p*

vis - si - mo! Tu già l'hai det - ta

Oh be - ne - det - ta, oh be - ne - det - ta, que - sta è Ve - ne - zia, oh be - ne

p *(f)* *(p)* *mf* *p*

49

(f)

(f)

f p f

f p f

f DON GIOVANNI

LANTERNA

Via, su fa il

lo vi va al

det - ta lu fa - rò il brin - di - si co - me po - trò

f p f

54

brin - di - si, via, su fa il brin - di - si, via, su fa il brin - di - si, ch'io sen - ti - rò, via, su fa il

brin - di - si, io vi - va al brin - di - si, io vi - va al brin - di - si ri - spon - de - rò, io vi - va al

lu fa - rò il brin - di - si co - me po - trò, io fa - rò il

154

58

Andante

(p)

(p)

sotto voce

sotto voce

(sotto voce)

brin - di - si, ch'io sen - ti - rò.

brin - di - si ri - spon - de - rò.

brin - di - si co - me po - trò

sotto voce

62

PASQUARIELLO

Fac - cio un brin - di - si di - gu - sto a te -

p

p

p

p

67

ne - zia sin - go - lar, a Ve - ne - zia sin - go - lar. Nei Si -

72

gno - ri il cor d'Au - gu - sto si va pro - prio a ri - tro - var, si va

76

pro - prio a ri - tro - var. V'è nell' or - di - ne ci - vi - le quel che v'ha di - più - gm

156 *R1*

(p) dolce

(p)

mf

mf

(mf)

(mf)

ti - le: e nel ce - to an-che in fe - rio - re vè il buon co - re, e il buon trat - tar, vè il buon

(mf)

85

mf

mf

mf

mf

mf

mf

mf

co - re, e il buon trat - tar, vè il buon co - re, e il buon trat - tar.

(mf)

(mf)

f

f

f

f

89 *Ob. I, II*

Cor. I, II

Con più moto

f

f

f

f

f

f

DON GIOVANNI

Pia - no, pia - no. Pia - no,

(Suonano gli stromenti da fiato. PASQUARIELLO vuol bere, e DON GIOVANNI lo trattiene.)

vè il buon co - re, il buon trat - tar, il buon co - re, il buon trat - tar.

fp

f

94

(a2) *fff*

p *mf*

p *(mf)*

(fff) *mf*

pia - no Tu ti scor-di del bel ses - so, tu ti scor-di del bel ses - so

Cos' è sta - to?

p *mf*

97

(a2) *(fp)*

p *fp* *fp*

Pria di be - re anche al-lo stes - so de - vi un brn - di - si in - driz - zar, de - vi un brn - di - si in - driz - zar

Si Si -

p

158

(*fp*) (*fp*) (*f*) *muta in Fa/F*

fp *fp* *f* *p*

f *f* *f* *p*

(*beve tutto il vino.*) Co - sa fa - i ? Co - sa fa - i ?

gno - re. Ri - fon - de - te a - des - so il

f (*p*)

105 Ob. I, II

f (*p*)

f *p*

f (*p*)

f *f* *p*

vi - no, ri - fon - de - te a - des - so il vi - no. Ma - sco - li - no, e fem - mi - ni - no non vo' in - sie - me me - sco -

f *p*

109

f

f *f*

f *f*

f (*f*)

(*Vien riempito di nuovo il bicchier di PASQUARIELLO.*)

lar, non vo' in - sie - me me - sco - lar.

f

Andante

113

Cor I, II (sotto voce)
in Fa/F

(sotto voce)

(f)

(f)

sotto voce

f

f

f

f

f

PASQUARIELLO

Al - le

sotto voce

f

118

(p) dolce

(p) assai

p assai

p

p assai

p

p

p assai

p

don - ne Ve - ne - zia - ne que - sto brin - di - si or pre - sen - to, che son pie - ne di ta -

p

p assai

p

123 Ob I, II

cresc.

cresc.

(cresc.)

len - to, di bel - lez - za, e d'o - ne - sta, che son pie - ne di ta - len - to, di ta -

cresc.

160

128 Ob. I, II
Cor. I, II

f *p* *cresc.* *f* *(p)*

f *p* *cresc.* *f*

(f) *p* *cresc.* *f*

f *p* *cresc.* *f*

len - to, di bel - lez - za, e d'o - ne - stà, di bel - lez - za, e d'o - ne - stà Son

133 Allegro

(p) *f* *(f)* *f*

p *f*

p *f*

tan - to leg - gia - dre con quei zen - da - let - ti,

139

p *p* *f* *(f)*

p *p* *f* *(f)*

p *p* *f* *(f)*

che so - lo a guar - dar - le vi nuo - von gl'af - fet ti

146

(a2)
p

p

p

X poi le trat - ta - te il cor ci la -

p

152
Cor. I, II

mf

mf

mf

scia - te, il cor, il cor, il cor ci la - scia - te, il cor ci la - scia - te, non

mf

159

mf

mf

(mf)

han che dol - cez - za, non han che dol - cez - za, non han che dol - cez - za, che gra - zia, e bon - ta, con

mf

162

Ob I, II

Cor I, II

(*f*)

(*f*)

p

mf

f

p

(*mf*)

f

p

quei zen - da - let - ti, vi muo - von gl'af - fet - ti, non han che dol - cez - za, che gra - zia, e bon - tà —, che

p

mf

f

175

mula in Mi^b/Es

(Suonano li stromenti PASQUARIELLO beve.)

gra - zia, e bon - tà —, che gra - zia, e bon - tà.

182 Andante

(*f*)

p

(*f*)

p

(*f*)

p

DON GIOVANNI

(In questo si sente a battere replicatamente alla porta)

LANTERNA

A un' o - ra si im - por -

Si - gnor, Si - gnor, sen - ti - te.

(*f*)

p

186

tu - na. Non ha cre - an - za al - cu - na chi a bat - ter vien co si, a bat ter vien cu - si

190

DON GIOVANNI
Va a di - re all' in - so - len - te che a - des - so non ri

LANTERNA
Sen - ti - te nuo - va - men - te

194

ce - vo, che tor - ni al nuo - vo di, che tor - ni al nuo - vo di

(LANTERNA parte, poi torna spaventato correndo, e casca in terra)
PASQUARIELLO

Ma se per ac - ci

164 198

mf *p*

mf *(p)*

DON GIOVANNI

Si can - gie - ria - fa - vel - la, si -
den - te mai fos - se qual - che hel - la? Si can - gie - ria - fa - vel - la, si -

mf *(p)*

202

mf

mf

mf

can - gie - ria - fa - vel - la, e si fa - ria star - qui, e si fa -
can - gie - ria - fa - vel - la, e si fa - ria star - qui, e si fa -

mf

206 **Allegro**

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

f *p* *f* *p* *f* *(p)*

ri - a, si fa - ria - star - qui. **LANTERNA LANTERNA**
Ah! - mè! Ah! -

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

210

f p f p f p f p

Cos' ha - i? Co -
me!
Ah! - mè!
Ma cos' è sta - to?

214

fp f fp f fp f

D. G.
sti è spi - ri - ta - tu va tu a ve - der cos' è, va tu a ve - der co -

219

(p) (f) (p) (f) (p) (f) (p) (f) (p)

DON GIOVANNI
s'è. LANTERNA Via par - la su, a - ni - ma - le, che co - sa hai ve -
Ah! - mè, ahi - mè, ahi - mè, ahi - mè, ahi - mè, ahi - mè!

(p) f (p) f (p) f (p) f (p)

(PASQUAREILLO parte, poi subito ritorna spaventato ancora esso)

166 ²²⁴

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

(f) *(p)* *f*

du - to? Par - la, par - la, par - la, a - ni - ma - le!

PASQUARIELLO

Ahi - mè! ch'è qui quel

(fp) *f*

228

p *f* *p* *simile f* *p* *f* *p* *f* *p*

p *simile f* *p* *f* *p* *f* *p*

p *simile f* *p* *f* *p* *f* *p*

ta - le. quel ta - le, si è ve - nu - to... Cio - è quel - lo. quel - lo

(p) *(f)* *(p)* *(f)* *(p)* *(f)* *(p)*

232

f *p* *f* *p*

f *p* *f* *p*

(f) *(p)* *(f)* *(p)*

quel - lo Ahi - mè, ahi - mè, che spa - si - mo! Oh po - ve - ret - to

(f) *(p)* *(f)* *(p)*

230

f *p* *f*

f *p* *f*

f *p* *f*

me! Oh po - ve - ret - to me, uh po - ve - ret - to

(f) *f*

240

Ob I, II

Largo

(p)

f *p* *f* simile *p* *f* *p* *f* *p* *f* *p* *f* *p*

f *p* *f* simile *p* *f* *p* *f* *p* *f* *p* *f* *p*

(f)

(DON GIOVANNI prende il lume, e va per affacciarsi alla porta. In questo il COMMENDATORE)

(PASQUARIELLO si caccia sotto la tavola.)

me!

(f)

Scena XXIV

(II COMMENDATORE, e detti)

Recitativo

245

f *p*

f *p*

f *p*

f *p*

f

DON GIOVANNI

Sic - di Commen - da - tor Mai fin' ad o - ra

f *f*

168 249

cre - de - re non po - te - ti, che dal pro - fon - do tor - nas - ser l'om - bre ad ap - pa - ri nel

252

mon - do Se cre - du - to l'a - ves - si, in - ve - re - stia - tra ce - na.

256

Pu - re se di man - giar vo - glia ti sen - ti, man - gia; che quel che c'è l'of - fro di co - re; e'

260

te - co man - gie - rò, e te - co man - gie - rò sen - za ti - mo - re

264 *Largo*

Ob. III
Cor. I, II
in Mi^bEs

f *p* *f*

f *p* *f*

f *p* *f*

f

COMMENDATORE

Di vil ci - bo non si pa - sce chi la - sciò l'u - ma - na

270

spo - glia A te gui - da - mi al - tra - vo - glia, ch'è di - ver - sa dal man - giar, sì

275 **Poco più moto**

dolce

(dolce)

DON GIOVANNI

Pa - squa - riel - in' Du - ve -

sì, ch'è di - ver - sa dal man - giar

170
279

se - i? Torna su - bi - to al tuo si - to Tor-na

PAS PASQUARIELLO

Non mi sen - to più ap - pe - ti - to.

fuo-ri, tor-na fuo-ri e non tar - dar.

(PASQUARIELLO esce, e si mette in disparte.) PASQUARIELLO

Se la

289 Ob. I, II

dolce

fp

fp

p

fp

fp

p

(mf)

p

feb - bre - ves - si in - dos - so non po - trei co - si tre - mar, non po -

293

DON GIOVANNI (al COMMENDATORE)

Tu non man - gi, tu non be - vi: co - sa bra - mior qui da

trei co - si tre - mar

298

f

(p)

f

p

f

(p)

no - i? Canti, e suo - ni, se tu - vuo - i, io ti pos - so - far ser - vir

COMMENDATORE

Fa pur quel - lo che l'ag -

172
304

dolce

mf *p*

mf *p*

mf *(p)*

DON GIOVANNI

Pa - squa - riel - lo, fat - ti a - van - ti. Che si suo - ni, e che si —

gra - da.

PASQUARIELLO

Tut - ti

mf *p*

308 Ob I, II

(Cor I, II)
la2)

dolce

fp

fp

fp

can - ti per po - ter - lo — di - ver - tir, di - ver - tir, per po -

mu - sco - li ho tre - man - ti, non poss' io più boc - ca a - prir, non poss'

fp

312

fp fp fp fp fp f

8 ter - lo — di - ver - tir, per po - ter - lo — di - ver - tir.

io più — boc - ca a - prir. non poss' io più — boc - ca a - prir.

(fp) (fp) (fp) (fp) (fp) f

317 **Recitativo** **Andante**

(p) (p) p

8 **COMMENDATORE**

Ba - sta co - sì. M'a-scol-ta. Tu m'in-vi-ta - sti a ce - na ci ven - ni sen - za pe - na or

p

174

323

io te in-vi - te - rò. Ver - rai tu a ce - na - me - co?

PASQUARIELLO

Oi - bò, Si - gnor, non può; oi - bò, Si - gnor, non

330

DON GIOVANNI

Non ho ti - mo - re in pet - to Si, che il tu orn - vi - to ac -

può

334

8 cet - to. Ver - rò, ver - rò col ser - vo.

COMMENDATORE

PASQUARIELLO Dam - mi la de - stra in

Oi - bò, oi - bò, oi - bò.

338

339

(p) dolce

(p)

343

DON GIOVANNI

8 Ec - co - la... Oi -

pe - gno.

343

176

142

b8

me, oi - mè, qual ge - lo, qual ge - lo oi - mè, qual

f p f p f p f p

145

(a2)

b8

ge - lo!

COMMENDATORE

Pen - ti - ti; e te - mi il cie - lo, che

f p f p f p f p

148

152

DON GIOVANNI

La - scia - mi, la - scia - mi, vec - chio in -
 stan - co è o - mai di te

151

(p)

p

p

p

sa - no

COMMENDATORE

Em - pia, ti scuo - ti in va - no

La - scia - mi!

p

178
354

(f) *(p) dolce*

(f)

f *p* *f* *p*

f *p* *f* *(fp)*

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

La - scia-mi' Ahi' quai cru-de - li af -

Pen - ti - ti, pen - ti - ti Don Gio - van - ni.

358

(fp) *(f)*

(fp) *(f)*

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

f *p* *f* *(fp)* *(fp)* *f*

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

fan - ni, ahi' quai cru-de - li af - fan - ni, ma il cor non tre - ma in

Ter - mi-na-tri - sto - gl'an-ni, ve - di il tuo fin qual'

PASQUARIELLO

Ah - di The-ria - ca i pan - ni ve - di il tuo fin qual'

Furia

363

me. (Segue trasformazione della camera in infernale, restandovi solo le prime quinte dove PASQUARIELLO spaventato si rifugia.)

è.

è.

This block contains the musical score for measures 363 through 366. It features a grand staff with five systems. The first system includes vocal lines for soprano (me.) and tenor (è.), and piano accompaniment for right and left hands. The second system continues the vocal and piano parts. The third system shows the vocal lines becoming silent, with the piano accompaniment continuing. The fourth system continues the piano accompaniment. The fifth system concludes the passage with a double bar line and repeat slashes.

367

This block contains the musical score for measures 367 through 370. It features a grand staff with five systems. The first system includes vocal lines for soprano and tenor, and piano accompaniment for right and left hands. The second system continues the vocal and piano parts. The third system shows the vocal lines becoming silent, with the piano accompaniment continuing. The fourth system continues the piano accompaniment. The fifth system concludes the passage with a double bar line and repeat slashes.

180

371

D.G. (tra le Furie) DON GIOVANNI

Ahi! Che or - ro - re! Che spa -

376

ven - to! Ahi! che bar - ba - ro tor - men - to! Che in - sof - fri - bi - le mar -

380

tir; Ahi! Ahi! Mo - stri or -

384

ren - di, fu - rie i - ra - te, fu - rie i -

388

ra - te, fu - rie, mo - stri, a - hi -

392

mo - stri, fu - rie, a - hi' Di stra - ziar - mi deh ces -

p

182

306

sa - te! Ah non pos - so più sof - frir. Ahi, che or -

400

ro - re, che spa - ven - to! Ahi, che bar - ba - ro tor - men - to! Che in - sof -

404

fri - bi - le mar - ti - re. Ahi! Di stra - ziar - mi deh ces -

408

sa - te! Ahi, non pos - so più sof - frir, no, no, non

This block contains the musical notation for measures 408 through 412. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "sa - te! Ahi, non pos - so più sof - frir, no, no, non".

413

pos - so più sof - frir, no, non pos - so più sof - frir

This block contains the musical notation for measures 413 through 416. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "pos - so più sof - frir, no, non pos - so più sof - frir".

417

(Sparisce l'infernale, e torna come prima la camera di DON GIOVANNI)
muta in Do/C

This block contains the musical notation for measures 417 through 420. It features a piano accompaniment and a bass line. The lyrics are: "(Sparisce l'infernale, e torna come prima la camera di DON GIOVANNI)". A key signature change is indicated by "muta in Do/C".

Don Giovanni

K527 (1787)

Mozart

Act II, Scene 15

Bars 433-602

Overture

Ouvertura

Andante

Flauto I, II
Oboe I, II
Clarinetto I, II in La / A
Fagotto I, II
Corno I, II in Re / D
Clarino I, II in Re / D
Timpani in Re-La / D-A
Violino I
Violino II
Viola
Violoncello e Basso

Measures 1-8 of the Overture. The score includes parts for Flute I & II, Oboe I & II, Clarinet I & II in A, Bassoon I & II, Horn I & II in D, Clarinet I & II in D, Timpani in D-A, Violin I & II, Viola, and Cello/Double Bass. Dynamics range from *f* to *p*. The tempo is marked *Andante*.

Fl.
Ob.
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. in Re-La
V. I
V. II
Va.
Vi. e B.

Measures 9-12 of the Overture. The score includes parts for Flute, Oboe, Bassoon, Horn in D, Clarinet in D, Timpani in D-A, Violin I & II, Viola, and Cello/Double Bass. Dynamics range from *p* to *f*. The tempo is marked *Andante*.

15

Fl
Ob
Fag
Cor
(in Re)
Cl.
(in Re)
Timp
(in Re-La)
V I
V II
Va
Vc e B

sf p sf p sf p sf p

18

Fl.
Ob.
Clar.
(in La)
Fag.
Cor.
(in Re)
Cl.
(in Re)
Timp.
(in Re-La)
V I
V II
Va
Vc e B

f p f p f p f p

cresc. p

24 ^{u2}

Fl. *cresc. p*

Ob. *cresc. p*

Clar. (in La)

Fag.

Cor. (in Re)

Cl. (in Re)

Timp. (in Re-La)

V. I. *cresc. p*

V. II.

Va.

Vc. e B.

27

Fl.

Ob.

Clar. (in La)

Fag.

Cor. (in Re)

Cl. (in Re)

Timp. (in Re-La)

V. I.

V. II.

Va.

Vc. e B.

8

29

Molto Allegro

Musical score for measures 29-34. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (in La)), Bassoon (Fag.), Cor in Re (Cor. (in Re)), Clarinet in Re (Cl. (in Re)), Timpani (Timp. (in Re-La)), Violin I (V I), Violin II (V II), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is 'Molto Allegro'. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (p) and fortissimo (ff). A double bar line is present at the end of measure 34.

35

Musical score for measures 35-38. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (in La)), Bassoon (Fag.), Cor in Re (Cor. (in Re)), Clarinet in Re (Cl. (in Re)), Timpani (Timp. (in Re-La)), Violin I (V I), Violin II (V II), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The music continues in the same key and time signature. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (p) and fortissimo (ff). A double bar line is present at the end of measure 38.

41 *mo*

Fl. *p*

Ob. *p*

Fag. *p*

Cor. (in Re) *p*

V. I

V. II

Va.

Vc. e B.

48

Fl. *f*

Ob. *f*

Clar. (in La) *f*

Fag. *f*

Cor. (in Re) *f*

Cl. (in Re) *f*

Timp. (in Re-La) *f*

V. I *f*

V. II *f*

Va. *f*

Vc. e B. *f*

Tutti Bassi

a 2

*) T. 52 ff., Fagotti: Zur Ausführung dieser und ähnlicher col-Basso-Stellen vgl. Vorwort.

10

54

Fl
Ob
Clar (in La)
Fag
Cor (in Re)
Cl. (in Re)
Timp. (in Re-La)
V I
V II
Va.
Vc. e B.

61

Fl
Ob
Clar. (in La)
Fag
Cor (in Re)
V. I
V. II
Va.
Vc. e B.

67 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl
Ob
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V I
V II
Va.
Vc. e B.

f

Detailed description: This system of musical notation covers measures 67 to 72. It features six woodwind parts (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais, and Clarinet in C) and a string section (Violin I, Violin II, Viola, and Violoncello/Double Bass). The woodwinds play sustained notes, while the strings play a rhythmic pattern of eighth notes. The key signature changes from one sharp (F#) to two sharps (F#, C#) and back to one sharp (F#). The time signature is primarily 4/4, with 3/4 measures interspersed. A dynamic marking of *f* (forte) is present at the beginning of the system.

73

Fl
Ob
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V I
V II
Va.
Vc. e B.

a2 *sf* *p*

Detailed description: This system of musical notation covers measures 73 to 78. The woodwind parts (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais, and Clarinet in C) play more active melodic lines, with some marked *a2* (second octave) and *sf* (sforzando). The string section continues with rhythmic patterns, with some parts marked *p* (piano). The key signature remains one sharp (F#). The time signature is 4/4. Dynamic markings include *a2*, *sf*, and *p*.

12

81

Fl. *a2* *sf* *f* *p*

Ob. *a2* *sf* *f* *p* *mo*

Clar. (in La) *a2* *sf* *f* *p* *mo*

Fag. *a2* *sf* *f* *p* *mo*

Cor. (in Re)

Cl. (in Re)

Timp. (in Re-La)

V. I *sf* *f* *p*

V. II *sf* *f* *p*

Va. *sf* *f* *p*

Vc. e B. *sf* *f* *p*

89

Fl. *f* *p* *mo*

Ob. *f* *p* *mo*

Fag. *f* *p* *mo*

V. I *f* *p*

V. II *f* *p*

Vn. *f* *p*

Vc. e B. *f* *p*

96 *ma^o* *p* *f* *f* *a²* *f*

Fl.
Ob.
Clar (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.

Detailed description: This system of musical notation covers measures 96 to 101. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. in La), and Bassoon (Fag.), and a brass section with Cor Anglais (Cor. in Re) and Clarinet in C (Cl. in Re). The string section includes Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The woodwinds play sustained notes with dynamic markings of *p* and *f*. The bassoon has a fingering of *a²*. The strings play a rhythmic accompaniment of eighth notes, with dynamics ranging from *f* to *ff*. Measure 96 starts with a *ma^o* marking. The system concludes with a double bar line.

102 *a²*

Fl.
Ob.
Clar (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.

Detailed description: This system of musical notation covers measures 102 to 107. The instrumentation remains the same as in the previous system. The woodwinds continue with sustained notes, with the bassoon marked with *a²*. The string section maintains its rhythmic accompaniment of eighth notes, with dynamics of *f* and *ff*. The system concludes with a double bar line.

14

108

Fl
Ob
Clar (in La)
Fag
Cor (in Re)
Cl (in Re)
Timp (in Re La)
V I
V II
Va
Vc & B

a2

This system of musical notation covers measures 108 through 113. It features a woodwind section with Flute, Oboe, Clarinet (in La), and Bassoon, and a brass section with Cor Anglais (in Re) and Clarinet (in Re). The percussion part includes Timpani (in Re La). The string section consists of Violin I, Violin II, Viola, and Violoncello & Bass. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments provide harmonic support. A dynamic marking of *a2* is present above the Flute staff.

114

Fl
Ob
Clar (in La)
Fag
Cor (in Re)
Cl (in Re)
Timp (in Re La)
V I
V II
Va
Vc & B

a2

This system of musical notation covers measures 114 through 119. The instrumentation remains the same as in the previous system. The woodwinds and strings continue their intricate rhythmic patterns, with the brass section providing harmonic accompaniment. A dynamic marking of *a2* is present above the Flute staff.

121

Fl. *a 2*

Ob. *a 2*

Clar. (in La) *a 2*

Fag. *a 2*

V. I

V. II

Va.

Vc. e B.

p *f* *p*

f *p*

p *f* *p*

Score for measures 121-128. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are marked *a 2*. The strings (Violin I, Violin II, Viola, Violoncello and Double Bass) play a rhythmic pattern with dynamic markings *p* and *f*.

129

Fl.

Ob. *a 2*

Clar. (in La)

Fag.

V. I

V. II

Va.

Vc. e B.

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

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

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

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

Score for measures 129-136. The woodwinds have dynamic markings *f*, *p*, and *mo*. The strings continue with *f* and *p* dynamics.

16

137

Fl.
Ob.
Clar. (in La)
Fag.
V. I
V. II
Va.
Vc. e B.

mo
p
mo
mo

Violoncello

Detailed description: This system of musical notation covers measures 137 through 143. It features five staves for woodwinds (Flute, Oboe, Clarinet in La, Bassoon) and five staves for strings (Violin I, Violin II, Viola, Violoncello, and Double Bass). The woodwinds play melodic lines with various articulations and dynamics. The strings provide a rhythmic accompaniment with patterns of eighth and sixteenth notes. A double bar line is present at the end of measure 143.

144

Fl.
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.

mo
f
f
f
f

Detailed description: This system of musical notation covers measures 144 through 150. It includes the same woodwind and string staves as the previous system, plus three additional staves for Horns (in Re), Clarinet in Re, and Timpani (in Re-La). The woodwinds and strings continue their respective parts, while the new instruments enter with rhythmic patterns. Dynamics are marked with *f* (forte) for several instruments. The system concludes with a double bar line at the end of measure 150.

151

Fl. p f

Ob. p f

Clar. (in La) f

Fag. p f

Cor. (in Re)

Cl. (in Re) f

Timp. (in Re-La) f

V. I. f p

V. II. f p

Va. f p

Vc. e B. Tutti Bassi f p

160

Fl. f

Ob. f

Clar. (in La) f

Fag. f

Cor. (in Re)

Cl. (in Re) f

Timp. (in Re-La) f

V. I. f p

V. II. f p

Va. f p

Vc. e B. f p

168

Fl.
Ob.
Clar.
(in La)
Fag.
Cor.
(in Re)
Cl.
(in Re)
Timp.
(in Re-La)
V. I.
V. II.
Va.
Vc. e B.

176

Fl.
Ob.
Clar.
(in La)
Fag.
Cor.
(in Re)
Cl.
(in Re)
Timp.
(in Re-La)
V. I.
V. II.
Va.
Vc. e B.

183

Fl.

Ob.

Clar. (in La)

Fag.

Cor. (in Re)

Cl. (in Re)

Timp. (in Re-La)

V. I

V. II

Va.

Vc. e B.

p

fp

f

Tutti Bassi

190

Fl.

Ob.

Clar. (in La)

Fag.

Cor. (in Re)

Cl. (in Re)

Timp. (in Re-La)

V. I

V. II

Va.

Vc. e B.

p

pp

20

197

Fl
Ob
Clar. (in A)
Fag.
Cor. (in C)
Cl. (in C)
Timp. (in C-L)
V. I.
V. II.
Va.
Vc. e B.

204

Fl
Ob
Clar. (in A)
Fag.
Cor. (in C)
Cl. (in C)
Timp. (in C-L)
V. I.
V. II.
Va.
Vc. e B.

Tutti Bassi

211

Fl.
Ob.
Clar. (in La)
Fag. *a2*
Cor. (in Re)
Cl. (in Re) *a2*
Timp. (in Re-La)
V. I
V. II
Va.
Vc e B.

Detailed description: This system of musical notation covers measures 211 through 216. It features a woodwind section with Flute, Oboe, Clarinet in La, Bassoon (marked *a2*), Cor Anglais (in Re), and Clarinet in Re (marked *a2*). The percussion part includes Timpani (in Re-La). The string section consists of Violin I, Violin II, Viola, and Violoncello/Double Bass. The woodwinds and strings play rhythmic patterns, while the Cor Anglais and Clarinet in Re play sustained notes. The bassoon has a melodic line with a *a2* marking.

217

Fl.
Ob.
Clar. (in La)
Fag. *a2*
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La) *tr*
V. I *p*
V. II *p*
Va. *f*
Vc e B. *f*

Detailed description: This system of musical notation covers measures 217 through 222. The woodwind section continues with the same instruments as the previous system. The bassoon has a melodic line with a *a2* marking. The Cor Anglais and Clarinet in Re play sustained notes. The Timpani part includes trills (*tr*). The string section consists of Violin I, Violin II, Viola, and Violoncello/Double Bass. The Violin I and II parts have dynamic markings *p* and *f*. The Viola and Violoncello/Double Bass parts have dynamic markings *f* and *p*.

224

Fl.
Ob.
Clar.
(in La)
Fag.
Cor.
(in Re)
Cl.
(in Re)
Timp.
(in Re-La)
V.I.
V.II
Va.
Vc. e B.

231

Fl.
Ob.
Clar.
(in La)
Fag.
Cor.
(in Re)
Cl.
(in Re)
Timp.
(in Re-La)
V.I.
V.II
Va.
Vc. e B.

238

Fl. *sf*

Ob. *sf*

Clar. (in La) *sf*

Fag. *sf*

Cor. (in Re)

Cl. (in Re)

Timp. (in Re-La)

V. I *sf* *p*

V. II *sf* *p*

Va. *sf* *p*

Vc. e B. *sf*

246

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

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

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

V. I *f* *p* *f* *p* *f* *p*

V. II *f* *p* *f* *p* *f* *p*

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

Vc. e B. *f* *p* *f* *p* *f* *p*

24

254

Fl.
Ob.
Fag.
V. I.
V. II.
Va.
Vc. e B.

260

Fl.
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I.
V. II.
Va.
Vc. e B.

266

Fl.
Ob.
Clar. (in La)
Fag. a 2
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.

Detailed description: This system of musical notation covers measures 266 to 271. It features ten staves: Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (in La)), Bassoon (Fag. a 2), Cor Anglais (Cor. (in Re)), Clarinet in Re (Cl. (in Re)), Timpani (Timp. (in Re-La)), Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score includes various dynamics such as *pp* and *ppp*, and articulation like accents. The woodwinds and strings play sustained notes and rhythmic patterns, while the strings provide a steady accompaniment.

272

Fl.
Ob.
Clar. (in La)
Fag. a 2
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.

Detailed description: This system of musical notation covers measures 272 to 277. It features the same ten staves as the previous system. The score includes dynamics such as *a 2* and *pp*. The woodwinds and strings continue their respective parts, with some woodwinds playing more active lines in the later measures. The strings maintain their accompaniment.

26

Vi-)

278

Fl.
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I.
V. II.
Va.
Vc. e B.

286

Fl.
Ob.
Fag.
V. I.
V. II.
Va.
Vc. e B.

segue Introduzione (Nº 1, S. 28)

*) Anderer (Konzert-) Schluß der Ouvertura siehe S. 27; vgl. auch Vorwort

Anderer (Konzert-) Schluß der Ouvertura:

-de 286

Musical score for measures 286-300. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (in La)), Bassoon (Fag.), Cor in Re (Cor. (in Re)), Clarinet in Re (Cl. (in Re)), Timpani (Timp. (in Re-La)), Violin I (V. I.), Violin II (V. II.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line in the woodwinds and strings, with dynamic markings such as *mo* and *p*. A double bar line is present at the end of measure 300.

Musical score for measures 292-300. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (in La)), Bassoon (Fag.), Cor in Re (Cor. (in Re)), Clarinet in Re (Cl. (in Re)), Timpani (Timp. (in Re-La)), Violin I (V. I.), Violin II (V. II.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern in the woodwinds and strings, with dynamic markings such as *f* and *a2*. A double bar line is present at the end of measure 300.

Duel Scene

128

Fl.

Ob.

Fag.

V. I

V. II

Va.

D. A.

D. G.

L.

Vc. e B.

prò per - se - - gui - tar, ti sa -

far pre - ci - - pi - tar, mi vuol

tar. Sta'a ve-der che il li-ber - ti-no mi fa-rà pre-ci-pi - tar. Sta'a ve-der che il li-ber - ti-no mi fa-rà pre-ci-pi -

132

Fl.

Ob.

Fag.

V. I

V. II

Va.

D. A.

D. G.

L.

Vc. e B.

prò per - se - - gui - tar.

far pre - ci - - pi - tar.

tar. Sta'a ve-der che il li-ber - ti-no mi fa-rà pre-ci-pi - tar.

((Sentendo il COMMENDATORE] lascia DON GIOVANNI ed entra in casa.)

40

137

Fl.

Ob.

Fag.

V. I

V. II

Va.

D. G.

C.

Vc. e B.

IL COMMENDATORE

La-scia-la, in-de-gno, bat-ti-ti me-co!

DON GIOVANNI

Va', non mi

p *cresc.* *f* *p*

144

Fl.

Ob.

Fag.

Cor. (in Fa)

V. I

V. II

Va.

D. G.

C.

L.

Vc. e B.

de-gno di pu-gnar te-co. Va', non mi

Co-si pre-ten-di da me fug-gir?

LEPORELLO

(Po-tes-si al-me-no

f *p*

151

Fl.
Ob.
Fag.
V. I
V. II
Va.
D. G.
C.
L.
Vc. e B.

de - gno, no. *mezza voce* *piu voce*
Mi - se - ro! Mi - se - ro!

Co - si pre - ten - di da me fug - gir? *f.*
Bat - ti - ti!

di qua par - tir!) (Po - tes - si al - me - no di qua par - tir!)

160

Fl.
Ob.
Fag.
Cor. (in Fa)
V. I
V. II
Va.
D. G.
Vc. e B.

(Combattono.)
Mi - se - ro, at - ten - di, se vuoi mo - rir.

42

169

Fl.
Ob.
Fag.
Cor. (in Fa)
V. I.
V. II.
Va.
Vc. e B.

173

Andante

Fl.
Ob.
Fag.
Cor. (in Fa)
V. I.
V. II.
Va.
D. G.
C.
L.
Vc. e B.

IL COMMENDATORE (mortalmente ferito)

Don GIOVANNI (a parte) sotto voce

Ah... già

Ah... soc - cor - sol... son tra -

LEPORELLO (a parte) sotto voce

Qual mi -

pizzicato

178

pp

simile

D. G.
cad - de il scia - gu - ra - to... Af - fan - no - sa e a - go - niz - zan - te già dal

C.
di - to!... l'as - sas - si - no... m'ha fe - ri - to... e dal

L.
sfat - to! qual ec - ces - so! En - tro il sen, dal - lo spa -

Vc. e B.

182

D. G.
sc - no pal - pi - tan - te veg - go l'a - ni - ma par - tir, veg - go l'a - ni - ma par -

C.
sc - no pal - pi - tan - te sen - to l'a - ni - ma par -

L.
ven - to, pal - pi - tar il cor mi sen - to. Io non sò che far, che dir. Io non sò che far, che

Vc. e B.

186

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

D. G.

C.

L.

Vc. e B.

tir, già dal se - no pal - pi - tan-te veg - - go l'a - ni - ma par -

tir, sen - - to l'a - - ni - - ma par - -

dir. En-tro il sen, dal-lo spa-ven - to, pal - pi-tar il cor mi sen - to. Io non sò che far, che dir. Io non sò che far, che

190

Fl.

Ob.

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

D. G.

C.

L.

Vc. e B.

tir.

(Muore.)

tir.

dir.

Cemetery Scene

39 LEPORELLO

„Ca-ro il mio Le-po-rel-lo, Le-po-rel-lo, mio ca-ro...” Al-lor m'ac-cor-si ch'è-ra qual-che tua bel-la. (Oh ma-le-

42 DON GIOVANNI

det-to!) Dell' in-gan-no ap-pro-fit-to; non so co-me mi ri-co-no-sce: gri-da; sen-to gen-te;

45 LEPORELLO

a fug-gi-re mi met-to; e pronto pron-to, per quel muret-to in questo lo-co io monto. E mi di-te la co-sa con ta-le in-diffe-

48 DON GIOVANNI (ride molto forte.)

ren-za! Per-chè no? Ma se fos-se co-stei sta-ta mia mo-glie? Me-glio an-co-ra!

Adagio

Oboe I, II *a² 51*

Clarinetto I, II *a²*
in Sib/B

Fagotto I, II

Trombone alto

Trombone tenore

Trombone basso

COMMENDATORE

Continuo
(Cembalo, Violoncello)

Violoncello e Basso

DON GIOVANNI LEP. (con atti di paura)

Di ri-der fi-ni-rai pria dell' au-ro-ra. Chi ha par-la-to? Ah! qualche a-ni-ma sa-

DON GIOVANNI

(mette mano alla spada, cerca qua e là [pel] sepolcreto, dando diverse percosse alle statue.)

56

rà dell' al-tro mon-do! che vi co-no-scea fon-do. Ta - ci, scioc-co! Chi va là! chi va là!

Adagio

a 2 59

Ob.
Clar. (in Sib.)
Fag.
Trbn. alto
Trbn. tenore
Trbn. basso

IL COMMENDATORE

LEPORELLO

DON GIOVANNI

[con indifferenza e sprezzo]

Com.
Vc. e B.

Ri-bal-do, au-da-ce, la-scia a'morti la pa - - ce. Ve l'ho det-to! Sa - rà qualcun di fuori che si burla di

65

no - i... Ehi? del Com-men-da - to - re non è que - sta la sta - tua? Leg-gi un po - co quel-la i - scri -

(Cemb., Vc.)

68 LEPORELLO D. GIOV

zion. Scu - sa - te... non ho im - pa - ra - to a leg - ge - re a' rag - gi del - la lu - na... Leg - gi

71 LEPORELLO (legge.)

di - co! „Dell' em - pio che mi tras - se al pas - so e - stre - mo quia - ten - do la ven -

74 DON GIOVANNI

det - ta". U - di - ste? lo tre - mo! O vec - chio buf - fo - nis - si - mo! Di - gli che que - sta

77 LEPORELLO

se - ra l'at - ten - do a ce - na me - co. Che paz - zia! Ma vi par... oh Dei, mi - ra - te! che ter -

80 DON GIOVANNI

ri - bi - lioc - chia - tee - gli ci dà! Par vi - vo! par che sen - ta! e che vo - glia par - lar... Or - sù va'

83 LEPORELLO (tremando)

là, o qui t'am - maz - zo e poi ti sep - pel - li - sco! Pia - no pia - no, si - gno - re, o - ra ub - bi - di - sco.

Supper Scene

433

IL COMMENDATORE.

Don Gio-van - ni! a ce-dar
So, Don Ju - an, thou didst in -

Andante.

DON GIOVANNI.

-- te - co M'in-vi - ta - sti! e son ve - nu - to! Non l'avrei giammai cre-
-- vile me To thy ban - quet;— lo, I am pre - sent! Though unlook'd for, this is

du - to; Ma fa - rò quel che po - trò. Le-po-rel-lo! un al - tra
plea - sant I will strive my best to do. Le - po - rel - lo, clear the

*fp**fp*

LEPORELLO.

449

ce-na! Fa che su - bi - to si por - ti! Ah pad - ron! Ah pa - dron! Ah padron! siam tutti
 ta - ble, An - ti a - no - ther sup - per run for. Ah, Se - nor, Ah, Se - nor. Ah, Se - nor, we all are

DON GIOVANNI. II. COMMENDATORE.

451

mor - ti! Van - ne, di - co! Fer - ma un po'! Non si pa - sce di ci - bo mor -
 done for, Run! I tell thee— Hold! do not go. He may ne - ver taste food that is

457

- - ta - - - - - le, Chi si pa - sce di ci - bo ce -
 mor tal, Who is fed on the man na of

461

- - le - ste! Al - - tre cu - re più
 Hea - ven; Gra - - - - - ver cares - re to these

464

gra - - - vi di que - - ste, Al - tra
 mo - - - ments are giv - en, O - - - tra

DON GIOVANNI.

480

- scol - ta! - più tem - po non ho. Par-la
Time's pre - cious se conds, they flow. Speak, then,

sem-bra, La ter - za-na-d'a-ve-re mi sem-bra, E le membrafermarpiù non so.)
- cem - ber. O the cold of an Arc - tic De - cem - ber Shi-vers through me with ter - ri - ble throes.)

cres *p*

483

par - la, a-scol-tan - do - ti sto.
Speak, then, I am long - ing to know.

pp

IL COMMENDATORE.

487

'Tu m'invi - ta - stia ce - na, Il tuo do - ver or sa - i.
Thou bad'st me to thy sup - per; Host of mine host would I turn:

f p cres. f p

494

Ri - spon - di - mi, ri - spon - di - mi, ver - ra - i Tu a ce-nar
And wilt thou too, and wilt thou too in thy turn Come to my

cres. f p f p

Sol

me - co?
ban - quet? LEPORELLO.

DON GIOVANNI.

Oibò! oi - bò! Temponon ha scu-sa-te. A tor-to di vil-ta-te, Tac-
Hal-lo! hal - lo! He is en-gag'd, ex - cuse him. Thy guest, none can ac - cuse him, As

506 IL COMM. *Andante* DON GIOVANNI. IL COMM. *Andante*

- cia - to mai sa-rò! Ri - sol - - vi? Ho già ri - sol-to; Ver - ra - -
one whom fear could cow. The an - - swer? My mind is made up - Will come

fp fp

512 DON GIOVANNI.

- i? Ho fer - mo il core in pet - to Non ho ti - mor, ver -
then? With firm - - er heart than i - ron If so you will, - be't

LEPORELLO.

Dite di, "no!" dite di, "no!"
Please tell him, "no!" please tell him, "no!"

f f

516 DON GIOVANNI.

- rò! Eccola! Ohimè!
so! Take it then. A - las!

IL COMMENDATORE.

Dam-mi la ma-no in pe - gno! Cos'
Pledge me thy hand as ear - nest. And

fp ff p Più strello.

522

Che ge-lo è questo mai?
Myne hour of death is nigh.

hai? Pen - - ti - ti, can - gia vi - ta, È
why? Turn thea, re - pent thy vi - ces Era

f

526 DON GIOVANNI.

l'ul - ti - mo mo - men - to! No, no; ch'io non mi
Heav'n a - ward the sen - tence. No, no; I scorn re -

530 IL COMMENDATORE.

-- pen - to, Van - ne lontan da me! Pen - ti - ti,
-- pen - tance! Hence . . . dotard! end this farce! Turn thee, in -

534 DON GIOVANNI.

scel - - le - ra - to! No vec - chio in - fa - tu - a - to!
sen - - sate rev' - ler! A - way, thou bab - bling driv' - ler!

538 IL COM. DON GIOVANNI. IL COM. DON GIOVANNI.

Pen - ti - ti! No! Pen - ti - ti! No!
Yet re - pent! No! Yet re - pent! No!

542 IL COMMENDATORE. DON GIOVANNI. IL COMMENDATORE.

Si! No! Si!
Yea! No! Yea!

545 DON GIOVANNI. IL COMMENDATORE. DON GIOVANNI. IL COMMENDATORE.

No! Si! Si! No! no! Ah!
 No! Yea! Yea! No! no! Down

550

tem po più non v'è!
 to thy doom then pass!
Allegro.

555 DON GIOVANNI.

Da qual tre-mo - - re in-so - li-to Sen-to as-sa - lir gli
 Hi - de - ous fears are seiz - ing me, Hell und its hor - rors

558

spi - ri - ti! Don - d'e - sco - no quei vor - ti - ci Di
 rise a-round; The Aw - ful Sum - mons thun - der - eth thro'

561

fo - - co pien d'or - ror!
 Fire's e - ter - - - - - nal roar!

CORO DI DEMONI.

Tut - to a tue col - pe è
 These pangs but ill re -

DON GIOVANNI.

565

Chi
Each

po - - - co!
- quite thee,

Vie - ni! c'è un mal peg - -
Down! there are worse in

f fz fz fz

569

l'a - ni - ma mi la - ce - ra!
sense that slav'd me, with - er - eth,

Chi m'a gi - ta le vi - sce - re!
The heart they slew is slain at last,

Che
The

LEPORELLO.

Che cef - fo di - spe - ra - to!
He shews the fate that wait - eth,

Che ge - sti d'un dan -
The doom'd and damn'd un -

- gior!
store!

573

stra - zio, ohi - mè, che sma - nia!
soul they burn shall burn still

Che in - fer - no! che ter -
When time it - self is

- na - to!
- god - ly.

Che gri - di! che la - men - ti!
What shrieks! what cries of ter - ror!

576

-ror!
o'er.

Co - me uni fa ter - - ror, mi fa ter - ror!
I dare to look no more! dare look no more!

CORO DI DEMONI.

Tut - - to a tut
These pangs but

fz fz

579

Chi l'a - - ni-ma mi la - ce-ra?
Each sense that staid me with - - er-eth,

Che cef - - fo di - - spe - -
He shews the fate that

col - - pe è po - - co,
ill re - - quite thee,

fz fz

582

Chi m'a - gi-ta le vi-sce-re!
The heart they slew is slain at last,

Che stra-zio, ohimè, che
The soul they burnt, shall

- ra - to!
wait - eth

Che ge - sti d'un dan - na - to! Che
The doom'd and damn'd un - god - ly. What

Vie - ni, c'è un mal peg - gior!
Down! there are worse in store.

fz fz fz fz

587

sma - nia!
burn still,

Ah!
Aye,

che in - fer - no!
when time's self

gri - di! che la - men - ti! Che gri - di! che la - men - ti!
shrieks! what cries of ter - ror! What shrieks! what cries of ter - ror!

Vie - ni!
Down then!

591

che ter - ror!
shall be e'er!

Ah!
Ah!

Co - me mi fa ter - ror!
I dare to look no more!

Vie - - - ni!
Down then!

vie - ni c'è un mal peg - gior!
down! there are worse in store!

LEPORELLO.

595

Ah!
Ah!

598

cres. f

Israel in Egypt

(1738)

Handel

No. 19

‘He sent a thick darkness’

19. Chorus

Largo

Fagotto I
 Fagotto II
 Violino I
 Violino II
 Viola
 Soprano I II
 Alto I II
 Tenore I II
 Basso I II
 Basso
 (Violoncello,
 Contrabbasso,
 Cembalo Organo I II)

He sent a thick dark - ness o - ver all the land. o - ver
 He sent a thick dark - ness o - ver all the land. o - ver
 He sent a thick dark - ness o - ver all the land. o - ver
 He sent a thick dark - ness o - ver all the land. o - ver

14

all the land, e - ven dark - ness, which might be felt, a thick

all the land, e - ven dark - ness, which might be felt:

all the land, e - ven dark - ness, which might be felt:

all the land, e - ven dark - ness, which might be felt.

20

dark - - - - - ness, he sent o - ver all the land,

a thick dark - ness, he sent a thick dark - ness

he sent a thick dark - ness,

he sent a thick dark - ness o - ver all the

*) Ausführungsvorschlag / Suggested performance vgl. Vorwort / see Preface.
 **) Siehe / See Krit. Bericht, Einzelnachweise

26

land, a thick dark-ness, which might be felt, o-ver all the land, e-ven dark-ness, which might be felt.

32

dark-ness a dark-ness which might be felt, o-ver all the land, e-ven dark-ness, which might be felt.

(Siehe See Krit. Bericht Einzelmachweise)

*Ode on the Spirits
of Shakespeare*

(1776)

Linley

Part II, Nos. 13 & 14

PART TWO

No. 13 RECIT

BUT OH! WHAT SUDDEN GLOOM

[Adagio]

Violin I

Violin II

Viola

Bass

Bassi

Harpsichord

10

But oh! what sud-den gloom, what hor-or o-ver-casts the low-ring day!

11

Allegro

Why yawns that shag-g-ed cave, whose drear-y womb ne'er felt the gen-ial sun's en-liv'ning ray?

20 *Largo*

black, noi-some, cheer-less,

Allegro *Andante* 25

Lo! how all a-round, with fee-ble cries the gli-ding spe-ctres throng!

Allegro a tempo [*simile*]

Hark! now I hear, with holl-ow trem'-lous

30

sound, the so - lemn mutt-er'd spell, and

Allegro assai

35

hor - rid ma - gic song. Save me!

40 [attaca]

what wi-ther'd forms my soul af-fright.

No. 14 QUARTET

BY THE PALE LIGHT

Grave

Horns in Eb

S
By the pale light of yon blue fire, I know their scowl-ing fronts and

A
By the pale light of yon blue fire, I know their scowl-ing fronts and

Soloists

T
By the pale light of yon blue fire, I know their scowl-ing fronts and

B
By the pale light of yon blue fire, I know their scowl-ing fronts and

Bassi

Organ

10

S
wild at-tire, I know their scowl-ing fronts and wild at-tire.

A
wild at-tire, I know their scowl-ing fronts and wild at-tire.

T
wild at-tire, I know their scowl-ing fronts and wild at-tire.

B
wild at-tire, I know their scowl-ing fronts and wild at-tire.

Bassi

Organ

Missa Cellensis

(?1766)

Haydn

‘Qui tollis’

&

‘Et incarnatus’

‘Qui tollis’

Adagio

572 *f* *f*

573 *f* *f*

574 *f* *f*

575 *f* *f*

576 *f* *f*

577 *f* *f*

Tutti

Qui *Tutti* tol - lis, qui tol - lis pec - ca - ta mun - di, pec - ca - ta

Qui *Tutti* tol - lis, qui tol - lis pec - ca - ta mun - di, pec -

Qui *Tutti* tol - lis, qui tol - lis

Qui *Tutti* tol - lis, qui tol - lis

Adagio

578 *f* *f*

579 *f* *f*

580 *f* *f*

581 *f* *f*

582 *f* *f*

583 *f* *f*

534 pec-ca-la, pec-ca-ta mun-di, mi-se-re-re,
 ca-ta, pec-ca-ta mun-di, mi-se-re-re,
 pec-ca-ta mun-di, mi-se-re-re,
 pec-ca-ta mun-di, mi-se-re-re,

586 mi-se-re-re, mi-se-re-re no-bis,
 mi-se-re-re, mi-se-re-re no-bis,
 mi-se-re-re, mi-se-re-re no-bis,
 mi-se-re-re, mi-se-re-re no-bis,

588

mi - se - re - re, mi - se - re - re
 mi - se - re - re, mi - se - re - re
 mi - se - re - re, mi - se - re - re
 mi - se - re - re, mi - se - re - re

589

590

senza Org
p

591

- re no - bis, mi - se - re - re no - bis.
 no - bis, mi - se - re - re no - bis.
 no - bis, mi - se - re - re no - bis.
 no - bis, mi - se - re - re no - bis.

592

593

Org
pp
 senza Organo

593

Qui tol - lis pec -
 Qui tol - lis pec -
 Qui tol - lis pec -
 Qui tol - lis pec -

595

f Organo

594

ca - ta, qui tol - lis pec -
 ca - ta, pec - ca - ta mun - di, pec - ca -
 ca - ta, pec - ca - ta
 ca - ta, pec - ca - ta mun - di, pec -

598

(p) *ff*₁₀

ca - la, pec - ca - ta mun - di, Solo
 - ta mun - di, pec - ca - ta mun - di, sus - ci - pe, sus - ci - pe
 mun - di, pec - ca - ta, pec - ca - ta mun - di,
 - ta mun - di, pec - ca - ta mun - di,

7 6 5 2 6 6 9 7 6 5
 b5 b4 5 4 3

p senza Org.

de - pre - ca - ti - o - nem
 sus - ci - pe,
 Tutti sus - ci - pe, Solo
 no - stram, sus - ci - pe,
 sus - ci - pe,
 sus - ci - pe,

604
 b7

Tutti *f* Org. *p senza Org.*

603

sus - ci - pe de - pre - ca - ti - o - nem no - stram,

sus - ci - pe,
Tutti
sus - ci - pe,
sus - ci - pe,
sus - ci - pe,

Tutti
f Org.

609

Solo
sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem no - stram,

Tutti
sus - ci - pe,
sus - ci - pe,
sus - ci - pe,

senza Org.
p

Tutti
f Org.
f

611

sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti -
 sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti -
 sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti -
 sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti -

611

b6 b5 3 p b5

p

614

o - nem no - - - stram.
 o - nem no - - - stram.
 o - nem no - - - stram.
 o - nem no - - - stram.

614

b7 5 3 senza Organo 6
 b5 b4 3 pp b5 b7 b b7 6 b5 b7

pp

617

Qui se - des, qui
 Qui se - des, qui
 Qui se - des, qui
 Qui se - des, qui

617

/ Organo
 Tutti

620

se - des ad dex - te - ram Pa - tris, ad dex - te - ram Pa - tris,
 se - des ad dex - te - ram Pa - tris, ad dex - te - ram Pa - tris,
 se - des ad dex - te - ram Pa - tris, ad dex - te - ram Pa - tris,
 se - des ad dex - te - ram Pa - tris,

620

624

mi - se - re - re, mi - se - re - re,
mi - se - re - re, mi - se - re - re,
mi - se - re - re, mi - se - re - re,
mi - se - re - re, mi - se - re - re,

6

626

mi - se - re - re no - bis, mi - se - re - re,
mi - se - re - re no - bis, mi - se - re - re,
mi - se - re - re no - bis, mi - se - re - re,
mi - se - re - re no - bis, mi - se - re - re,

626

pp *pp*

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

629

Musical score for measures 629-631, piano part. The score is written for a grand piano with two staves. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include piano (p) and forte (f). The key signature has one flat.

Vocal part for measures 629-631. The lyrics are: *mi - se - re - re, mi - se - re - re no - - - bis.* The score is written for four voices (Soprano, Alto, Tenor, Bass) on four staves. Dynamics include piano (p) and forte (f).

629

Musical score for measures 629-631, organ part. The score is written for a spinet organ with two staves. It includes a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (p) and forte (f). The text "swazu Org." is present. The key signature has one flat.

632

Musical score for measures 632-634, piano part. The score is written for a grand piano with two staves. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include piano (p) and forte (f). The key signature has one flat.

Vocal part for measures 632-634. The score is written for four voices (Soprano, Alto, Tenor, Bass) on four staves. The lyrics are not present in this section. Dynamics include piano (p) and forte (f).

632

Musical score for measures 632-634, organ part. The score is written for a spinet organ with two staves. It includes a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (p) and forte (f). The key signature has one flat.

‘Et incarnatus’

Largo

pp

pp

pp

Solo

Et in-car-na-tus est, et in-car-na-tus est de Spl-ri-tu San-cto ex Ma-

83 Largo

pp *Solo*

pp

87

ri-a, ex Ma-ri-a, Ma-ri-a Vir-gi-ne, et ho-mo fa-ctus est, et

97

101

con sord. a tempo

con sord. a tempo

con sord. a tempo

ho-mo factus est, et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a,

101

a tempo

a tempo

105

ex Ma-ri-a Vir-gi-ne, et ho-mo fa-ctus est, et ho-mo, et ho-mo factus est, et ho-mo

105

b5 6 f p 6 5 3 b6 7 b5 b4

109

fa ctus est, et ho-mo, et homo factus est, et ho-mo, et

109

5/3 6/b4 7/2 8 6/b4 7/2 8 6 6 - 4/2 - 6 - 6/5

f *p*

113

ho mo fa ctus est. Et in-car-na-tus est

113

6 6 5 b7 6 6 4/4 4

f *p*

117

de Spi-ri-tu Sancto ex Ma-ri-a, Ma-ri-a Vir-gi-ne, et ho-mo fa-ctus est,

117

121

et ho-mo fa-ctus est, ho-mo fa-ctus

121

125

est, et ho-mo, et ho-mo fa-ctus est, et ho-mo, et ho-mo fu-ctus

125

129

est.

129

133

Piano introduction for measures 133-136, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Piano accompaniment for measures 133-136, continuing the rhythmic pattern from the introduction.

Solo
Cru - ci - fi - xus e - ti - am, e - ti - am pro no - bis, cru - ci - fi - xus
Solo
sub Pon - ti - o Pi - la - to,

Vocal line for measures 133-136, including lyrics and musical notation.

133

Piano accompaniment for measures 133-136, including chord symbols such as b6, 7, b, 6, b, 7, b, 6, b, 7, b, 6, b, 7.

137

Piano introduction for measures 137-140, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Piano accompaniment for measures 137-140, continuing the rhythmic pattern from the introduction.

e - ti - am, e - ti - am pro no - bis, pas - sus, pas -
sub Pon - ti - o Pi - la - to pas - sus, pas - sus,

Vocal line for measures 137-140, including lyrics and musical notation.

137

Piano accompaniment for measures 137-140, including chord symbols such as b6, 7, b7, b6, 5, b7, 6, 5, b, 6, 5, b.

141

sus et se-pul - tus est, cru-ci - fi - xus
 pas - sus, pas - sus, sub Pon - ti - o, sub li - la - to

b5 b 6 b 4 5 6 b 4 5

145

pro no - bis, passus et se - pul - tus est, cru-ci - fi-xus e - ti-am pro
 pas - sus et se - pul - tus est, pas - sus, pas - sus, pas - sus

b6 b7 b4 b8 6 b4 5 b3 b5 b

149

149

no - bis, sub Pon - ti - o Pi - la - to pas - sus
 et se - pul - tus est, pas - sus

149

152

152

et se - pul - tus, et se - pul - tus est, se - pul - tus est.
 sus et se - pul - tus, se - pul - tus est, se - pul - tus est.

152

152

pp6 Tasto

Mass in C minor

K139 (?1768)

Mozart

‘Kyrie’, ‘Qui tollis’

&

‘Crucifixus’

‘Kyrie’

2. Missa in c

KV 139 (114a = KV^{no.}: 47a)*)

KYRIE

Entstanden zwischen Herbst 1768 und Mitte des Jahres 1769

Adagio

Oboe I, II

Clarino I, II
in D^{ol}C

Tromba I, II^o)
in D^{ol}C

Timpani
in D-Sol/G - G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola I, II

Soprano

Alto

Tenore

Basso

Bassi^o)
ed Organo

Tutti Ky-ri-e, Ky-ri-e, Ky-ri-e,

Tutti Ky-ri-e, Ky-ri-e, Ky-ri-e,

Tutti Ky-ri-e, Ky-ri-e, Ky-ri-e,

Tutti Ky-ri-e, Ky-ri-e, Ky-ri-e,

Tutti Ky-ri-e, Ky-ri-e, Ky-ri-e,

*) Zum Problem der Datierung vgl. Vorwort, S. IX f.

**) Zu der vom Bandbearbeiter in Kleinstich ergänzten Tromba II vgl. Vorwort, S. XI

***) Zur Besetzung vgl. Vorwort, S. XVII.

*) Zur Bedeutung von Tutti und Solo im System Bassi ed Organo vgl. Vorwort, S. XVII

7 *f*

f

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

Ky - ri - e e - lei - son. Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son.
 Ky - ri - e e - lei - son. Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son.
 Ky - ri - e e - lei - son. Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son.
 Ky - ri - e e - lei - son. Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son.

f

7 [-] b7 [-] b6 [-] 5/3 7 1/6 6 [-] 6 6 7 6 7 4

‘Qui tollis’

Adagio

139

Oboe I, II

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola I, II

Soprano

Alto

Tenore

Basso

Bussi ed' Organo

p *cresc.* *f*

f Tutti

Qui tol - lis pec - ca - ta

f Tutti

Qui tol - lis pec - ca - ta

f Tutti

Qui tol - lis pec - ca - ta

f Tutti

Qui tol - lis pec - ca - ta

Tutti

p *cresc.* *f*

143

mun - di, mi - se - re - re no - bis. Qui

mun - di, mi se - re - re no - bis. Qui

mun di, mi se - re - re no bis. Qui

mun di, mi se - re - re no bis. Qui

simile

p *cresc.* *f*

5 6 b_4 b_7 [3] b_1 b_2 [-] 6

149

tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre -
 tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre -
 tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre -
 tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre

154

Ob. I

Ob. II

ca - li o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris,
 ca - li o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris.
 ca - li o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris,
 ca - li o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris,

160

mi - se - re - re, mi - se - re - re no - bis.
 mi - se - re - re, mi - se - re - re no - bis.
 mi - se - re - re, mi - se - re - re no - bis.
 mi - se - re - re, mi - se - re - re no - bis.

Figured Bass: $\flat 7$ 4 \flat 7 6 6 (3) 6

Allegro

166

Violino I
Violino II
Viola I, II
Coro solo
Bassi ed Organo

f *fp* *fp* *fp* *f* *fp* *fp*

Solo

Figured Bass: \flat 6 () \flat 6 4 - 5 () \flat 6 ()

‘Crucifixus’

110

et ho-mo fa - ctus est.

et ho-mo fa - ctus est.

p *f* *f*

4 6 6 4 7 6 7 6 4 - 6 6 6 6 6 6 6 4 6

4 3 4 5 4 2 - 4 3 6 6 6 6 4 3

116

Adagio

Clarineto I, II in Do/C
f con sordini

Tromba I, II in Do/C
f con sordini

Timpani in Do-Sol/C-G
f

Trombone alto
fp

Trombone tenore
fp

Trombone basso
fp

Violino I
fp

Violino II
fp

Viola I, II
fp

Soprano

Alto

Tenore

Basso

Bassi ed Organo
Tutti
f *fp* *fp* *fp*

4 6 6 4 7 6 7 6 4 - 6 6 6 6 6 6 6 4 6

4 3 4 5 4 2 - 4 3 6 6 6 6 4 3

[:]

120

Tutti
Cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro no - bis: sub

Tutti
Cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro no - bis: sub

Tutti
Cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro no - bis: sub

Tutti
Cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro no - bis: sub

124

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a 'p' dynamic marking.

Second system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a 'p' dynamic marking.

Third system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a 'p' dynamic marking.

Fourth system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a 'p' dynamic marking.

Pon - ti - o Pi - la - to pas - sus, pas - sus, et se - pul - tus est.

Fifth system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a 'p' dynamic marking.

Pon - ti - o Pi - la - to pas - sus, pas - sus, et se - pul - tus est.

Sixth system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a 'p' dynamic marking.

Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.

Seventh system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a 'p' dynamic marking.

Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.

Eighth system of musical notation, featuring piano accompaniment. The piano part includes a 'p' dynamic marking.

6 7 8 senza Organo
4 5

Requiem (1753)

Reutter

‘Requiem aeternam’,

‘Dies irae’, ‘Juste judex’

&

‘Domine Jesu Christe’

‘Requiem aeternam’

Requiem

Adagio

Violino I
p cresc. f p cresc. f p cresc. f p cresc. f p cresc. f p cresc. f

Violino II
p cresc. f p cresc. f p cresc. f p cresc. f p cresc. f p cresc. f

Viola
p cresc. f p cresc. f p cresc. f p cresc. f p cresc. f p cresc. f

Soprano
*Soprano con Cornetto
p cresc. f p f p f p f p f p f*

Alto
*Alto con Trombone I
p cresc. f p f p f p f p f p f*

Tenore
*Tenore con Trombone II
p cresc. f p f p f p f p f p f*

Basso
*Basso con Fagotto
p cresc. f p f p f p f p f p f*

Re - qui - em ae - ter - nam

Organo
Violoncello
Violone
p cresc. f p f p f p f p f p f p f

5

p cresc. f p cresc. f p cresc. f p (cresc.) f p cresc. f p cresc. f p cresc. f p cresc. f

p cresc. f p cresc. f p cresc. f p (cresc.) f p cresc. f p cresc. f p cresc. f p cresc. f

p cresc. f p cresc. f p cresc. f p (cresc.) f p cresc. f p cresc. f p cresc. f p cresc. f

p f p f p f p (cresc.) f p f p f p f p f p f

do - na e - is Do - mi - ne: et lux per - pe - tu -

p f p f p f p (cresc.) f p f p f p f p f p f

do - na e - is Do - mi - ne: et lux per - pe - tu -

p f p f p f p (cresc.) f p f p f p f p f p f

do - na e - is Do - mi - ne: et lux per - pe - tu -

p f p f p f p (cresc.) f p f p f p f p f p f

do - na e - is Do - mi - ne: et lux per - pe - tu -

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

10

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

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

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

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

a lu - ce-at e - is, lu - ce-at e - is.

a lu - ce-at e - is, lu - ce-at e - is.

a lu - ce-at e - is, lu - ce-at e - is.

a lu - ce-at e - is, lu - ce-at e - is.

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

15 **Andante** 20

Viola I & II

Soprano con Cornetto
Te de - cet hy - mnus De - us in Si - on, et ti - bi red - de - tur vo - tum,

Alto con Trombone I
Te de - cet hy - mnus De - us in Si - on, et ti - bi red - de - tur

Tenore con Trombone II
Te de - cet hy - mnus De - us in Si - on, et ti - bi red - de - tar

Basso con Fagotto
Te de - cet hy - mnus De - us in Si - on, et ti - bi red - de - tur vo - tum,

Andante

b 4 3 4 4 6 6 b 7 3

‘Dies irae’

Dies irae

2 Clarini in C *Adagio* 5

Violino I

Violino II

Soprano *Soprano con*
Di - es

Alto *Alto con*
Di - es

Tenore *Tenore con*
Di - es

Basso *Basso con*
Di - es

Organo
Violoncello
Violone
Fagotto *Adagio*

senza fag. 5 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 *con fag.*

10

Cornetto
i - rae, di - es i - rae, di - es il - la, sol - vet, sol - vet sae - clum, solvet, solvet sae - clum in fa - vil - la:

Trombone I
i - rae, di - es i - rae, di - es il - la, solvet, solvet saecum, sol - vet, sae - clum in fa - vil - la:

Trombone II
i - rae, di - es i - rae, di - es il - la, sol - vet sae - clum, sol - vet sae - clum in fa - vil - la: te - ste

Fagotto
i - rae, di - es i - rae, di - es il - la, solvet, sol - vet sae - clum sol - vet, solvet saecum in fa - vil - la: te - ste

7 8 10 10 5 6 5 8 6 4 3

15 20

te - ste Da - vid cum Si - byl - la, cum Si - byl - la.
 te - ste Da - vid cum Si - byl - la, teste David cum Si - byl - la.
 Da - vid cum Si - byl - la, te - ste David cum Si - byl - la, cum Si - byl - la.
 Da - vid cum Si - byl - la, te - ste Da - vid cum Si - byl - la.

6 6 31 6 7 6 4 3 7 31 4

senza Fog.

25

Quan - tus tre - mor, quan - tus tre - mor, quan - tus tre - mor est fa - ta - rus, quan - tus tre - mor.

31 6 5 1 1 2 0 0 0 31 4 5

con Fog.

mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus, quan - do ju - dex est ven - tu - rus,
 mor est fu - tu - rus, quan - do ju - dex est ven - ta - rus, quan - do ju - dex est ven - tu - rus,
 mor est fu - tu - rus, quan - do ju - dex est ven - ta - rus, quan - do ju - dex est ven - ta - rus,
 mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus, quan - do ju - dex est ven - ta - rus,

Allegro

cuncta, cun - cta stric - te, cuncta, cun - cta stric - te, cuncta, cun - cta stric - te, cuncta, cuncta stricte dis - cus - su - rus.
 cuncta, cun - cta stric - te, cuncta, cun - cta stric - te, cuncta, cun - cta stric - te, cuncta, cuncta stricte dis - cus - su - rus.
 cuncta, cun - cta stric - te, cuncta, cun - cta stric - te, cuncta, cun - cta stric - te, cuncta, cuncta stricte dis - cus - su - rus.
 cuncta, cun - cta stric - te, cuncta, cun - cta stric - te, cuncta, cun - cta stric - te, cuncta, cuncta stricte dis - cus - su - rus.

Allegro

‘Juste Judex’

220

2 Clarini in C

Trombone I

Trombone II

Violino I

Violino II

Soprano *con Cornetto*
 Ju - ste ju - dex, ju - dex ul - ti - o - nis, donum fac re - mis - si - o - nis an - te di - em, an - te di - em ra - ti - o -

Alto *con Trombone I*
 Ju - ste ju - dex, ju - dex ul - ti - o - nis, donum fac re - mis - si - o - nis an - te di - em, an - te di - em ra - ti - o -

Tenore *con Trombone II*
 Ju - ste ju - dex, ju - dex ul - ti - o - nis, donum fac re - mis - si - o - nis an - te di - em, an - te di - em ra - ti - o -

Basso
 Ju - ste ju - dex, ju - dex ul - ti - o - nis, donum fac re - mis - si - o - nis an - te di - em, an - te di - em ra - ti - o -

Organo
 Violoncello
 Viola
 Fagotto

con Fag. *senza Fag.* *con Fag.*

6 7 8 # 6 5 9 8 4 4 4 6 5 7^b 4 4

Grave 225 230

nis. *Solo*

nis. In - ge - mi - sco, in - ge - mi - sco tamquam re - us, cul - pa ru - bet vul - tus me - us, sup - pli - can - ti par - ce De - us, par - ce,

nis.

nis.

Soli *senza Fag.* *p*

7^b 5 4 4 3^b 6 7^b 5 6

Andante 235

Soprano Solo
Qui Ma-ri-am ab-sol-vi-sti et la-tronem ex-an-di-sti, mi-hi quoque, mi-hi quoque spem de-di-sti.
par-ce De-us.

Andante

Tenore Solo 240

Tenore Solo
In-ter o-ves lo-cum pra-e-sta et ab-hoe-dis me se-que-stra, sta-tu-ens in par-te dex-bo-nus fac be-ni-gne, ne per-en-ni-cre-mer i-gue.

245 *Trombone II Solo*

Violino I
Violino II
Soprano con Corneo
Con-fu-ta-tis ma-le-di-ctis, flammis a-cri-bus ad-di-ctis, vo-ca-me, vo-ca-me cum be-ne-di-ctis.
Alto con Trombone I
Con-fu-ta-tis ma-le-di-ctis, flammis a-cri-bus ad-di-ctis, vo-ca-me, vo-ca-me cum be-ne-di-ctis.
Tenore con Trombone II
tra. Con-fu-ta-tis ma-le-di-ctis, flammis a-cri-bus ad-di-ctis, vo-ca-me, vo-ca-me cum be-ne-di-ctis.
con fag. *Sofa piano*

‘Domine Jesu Christe’

Offertorium

Adagio

5

Violino I

Violino II

Soprano
Do-mi-ne, Do-mi-ne Je - su Chri-ste, rex glo - ri - ae, li - be-ra, li - be-ra

Alto
Do-mi-ne, Do-mi-ne Je - su Chri-ste, rex glo - ri - ae, li - be-ra, li - be-ra

Tenore
Do-mi-ne, Do-mi-ne Je - su Chri-ste, rex glo - ri - ae, li - be-ra, li - be-ra

Basso
Do-mi-ne, Do-mi-ne Je - su Chri-ste, rex glo - ri - ae, li - be-ra, li - be-ra

Organo
Violoncello
Violone
Fagotto

6^b₄ 6^b_{5b} 4₄ 3₃ 4₂

10

a - nimas, li - be-ra, li - be-ra a - nimas o-mnium fi - de - li-um de - fun - cto-rum

a - nimas, li - be-ra, li - be-ra a - nimas o-mnium fi - de - li-um de - fun - cto-rum

a - nimas, li - be-ra, li - be-ra a - nimas o-mnium fi - de - li-um de - fun - cto-rum

a - nimas, li - be-ra, li - be-ra a - nimas o-mnium fi - de - li-um de - fun - cto-rum

6 6 6 7 8

15

de poe - nis, poe - nis in - fer - ni, de pro - fun - do la -
 de poe - nis, de poe - nis in - fer - ni, de pro - fun - do la -
 de poe - nis, de poe - nis in - fer - ni, de pro - fun - do la -
 de poe - nis, de poe - nis in - fer - ni, et de pro - fun - do la -

2b 5 4a 7b 4a 8 7b 9 8a
 b 3b 6b 8b 5 4 3a

20

cu, li - be - ra e - as de o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus,
 cu, li - be - ra e - as de o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus,
 cu, li - be - ra e - as de o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, Basso con
 cu, li - be - ra e - as de o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne

4a 6 5 b 4 7 6 4

Andante VI. I. II unis.

25

Adagio

ne ca - dant, ne ca - dant, ne ca - dant, ne ca - dant in ob - scu - rum.
 ne ca - dant, ne ca - dant, ne ca - dant, ne ca - dant in ob - scu - rum.
 ne ca - dant, ne ca - dant, ne ca - dant, ne ca - dant in ob - scu - rum.
 ca - dant, ne ca - dant, ne ca - dant, ne ca - dant in ob - scu - rum.

3b 7b 7 7 5b 7 5 4 4 3

Requiem (1791)

K626

Mozart

‘Confutatis’, ‘Lacrimosa’

&

‘Domine Jesu Christe’

6

Tutti sotto voce

Vo - ca, vo - ca me, vo - ca me cum bene - di - ctis.

Tutti sotto voce

Vo - ca, vo - ca me, vo - ca me cum bene - di - ctis.

di - ctis,

di - ctis, Con - fu-

p *f*

11

Con - futa - tis ma - le - di - ctis, flam - mis a - cribus ad -

ta - tis ma - le - di - ctis, flam - mis a - cribus ad - di - ctis, con - fu -

14

di - ctis, con - fu - ta - tis ma - le - di - ctis, flam - mis a - cribus ad - di - ctis,
 ta - tis ma - le - di - ctis, ma - le - di - ctis, flam - mis a - cribus ad - di - ctis,

sotto voce
 Vo - - - ca,
sotto voce
 Vo - - - ca,

18

vo - ca me cum be - ne - di - ctis, cum be - ne - di - ctis, vo - - - ca me, vo - ca me,
 vo - ca me, vo - ca me cum be - di - ctis, vo - - - ca me, vo - ca

27

vo - ca me cum bene - di - ctis. O - ro sup - plex et ac -
 me cum be - ne - di - ctis. O - ro sup - plex et ac -
 O - ro sup - plex et ac -
 O - ro sup - plex et ac -

p

8 4 7 5 3

28

cli - nis, cor con - tri - tum qua - si
 cli - nis, cor con - tri - tum qua - si
 cli - nis, cor con - tri - tum qua - si
 cli - nis, cor con - tri - tum qua - si

6 8 5 4 3 7 5 3

32

ci - nis: ge - re cu - ram,
 ci - nis: ge - re cu - ram,
 ci - nis: ge - re cu - ram,
 ci - nis: ge - re cu - ram,

$\flat 6$ $\flat 4$ 6 7 $\flat 3$ $\flat 6$ $\flat 4$ $\flat 6$ $\flat 6$ $\flat 6$ $\flat 4$
 8 4 2

36

ge - re cu - ram me - i fi - nis.
 ge - re cu - ram me - i fi - nis.
 ge - re cu - ram me - i fi - nis.
 cu - ram me - i fi - nis.

6 $\flat 7$ 6 $\flat 7$
 4 4 4 4
 2 3 4 3

Segue

‘Lacrimosa’

Lacrimosa

[Violino I] *p*

[Violino II] *p*

[Viola] *p*

Soprano *p* La - cri-mo - sa di - es il - la.

Alto *p* La - cri-mo - sa di - es il - la.

Tenore *p* La - cri-mo - sa di - es il - la.

Basso *p* La - cri-mo - sa di - es il - la.

[Violoncello.] *p*

Basso ed Organo *p*

5

Viol. I

Viol. II

Va.

Sopr. *crescendo* *f*
qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo - re - us:

Alto *crescendo* *f*
qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo - re - us:

Ten. *crescendo* *f*
qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo - re - us:

Basso *crescendo* *f*
qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo - re - us:

Vc., B. ed Org. *cresc.* *f*

*) Zur fehlenden Instrumentation (Bläser und Pauken) vgl. Vorwort, S. XIV und XV.

*) Die Orgelstimme ist im Anhang II S. 61 wiedergegeben.

‘Domine Jesu Christe’

OFFERTORIUM

Domine Jesu

Violino I
Violino II
Viola I, II

Soprano
Alto
Tenore
Basso

[Violoncello]
Basso [ed Organo]

Tutti *p* *f*
Do - mi - ne Je - su Chri - - ste, Rex glo - ri - ae, Rex glo - ri - ae,
Do - mi - ne Je - su Chri - - ste, Rex glo - ri - ae, Rex glo - ri - ae,
Do - mi - ne Je - su Chri - - ste, Rex glo - ri - ae, Rex glo - ri - ae,
Do - mi - ne Je - su Chri - - ste, Rex glo - ri - ae, Rex glo - ri - ae,
Tutti *p* *f*
Do - mi - ne Je - su Chri - - ste, Rex glo - ri - ae, Rex glo - ri - ae,

4
Viol. I
Viol. II
Va. I, II

Sopr.
Alto
Ten.
Basso

Vc., B. ed Org.

p *f* *p*
li - - be - ra a - nimas o - mni - um fi - de - li - um de - fun - cto - rum de - poe - nis in -
li - be - ra a - nimas o - mni - um fi - de - li - um de - fun - cto - rum de
li - - be - ra a - nimas o - mni - um fi - de - li - um de - fun - cto - rum de
li - be - ra a - nimas o - mni - um fi - de - li - um de - fun - cto - rum de
p *f*

*) Zur fehlenden Bläserinstrumentation vgl. Vorwort, S. XIV und XV.

48

8

fer - ni, de poe-nis in-fer - ni, et de pro-fun - do

poe - nis in-fer - ni, de poe - nis in-fer - ni, et de pro - fun - do

poe - nis in-fer - ni, de poe - nis in-fer - ni, et de pro - fun - do

de poe - nis in-fer - ni, de poe - nis in-fer - ni, et de pro - fun - do

13

la - cu: li - be-ra, li - be-ra e - as de o - re le - o - nis.

la - cu: li - be-ra e - as de o - re le - o - nis.

la - cu: li - be-ra e - as de o - re le - o - nis.

la - cu: li - be-ra e - as de o - re le - o - nis.

*Litaniae de
venerabili altaris
Sacramento*

(1762), K125 (1772), K243 (1776)

Mozart

Three settings of

‘Tremendum’

&

‘Viaticum’

Setting 1
'Tremendum'

36

96

Musical score for measures 96-98. The score includes a vocal line and piano accompaniment. The piano part features dynamic markings *p* and *f*. There are also "bis." markings under the vocal line.

TREMENDUM

99-1 Adagio

Musical score for measures 99-100, titled "Tremendum". The score includes a vocal line with lyrics and piano accompaniment. The piano part has a "unisono" marking. The vocal line has "Tutti" markings above it.

Tutti
Tre - - - men - - dum, tre -
Tutti
Tre - - - men -
Tutti
Tre - - - men -
Tutti
Tre - - - men -

unisono

System 1 of the musical score. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a dynamic of *p* and changes to *f*. The piano accompaniment includes a right-hand part with a steady eighth-note pattern and a left-hand part with a similar pattern. The lyrics are: "men - dum, tre - men - dum, tre - men - dum, tre - men -". The system concludes with a *fp* dynamic marking and a *f* dynamic marking.

System 2 of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "men - dum, tre - men - dum, tre - men -". The piano accompaniment includes a section marked "tasto solo" in the left hand. The system concludes with a *p* dynamic marking and a *f* dynamic marking.

Allegro

Musical score for measures 7-9. Includes vocal lines and piano accompaniment. Dynamics: *f*, *p*.

Lyrics:
 dum, tre - men - dum ac vi - vi - fi - cum Sa - cra -
 dum ac vi - vi - fi - cum Sa - cra -
 dum
 dum

Musical score for measures 10-13. Includes vocal lines and piano accompaniment. Dynamics: *f*, *p*. Performance directions: *senza B.*, *con B.*

Lyrics:
 men - tum, mi - se - re - re, mi - se - re - re
 men - tum, mi - se - re - re, mi - se -
 ac vi - vi - fi - cum Sa - cra - men - tum, mi - se - re -
 ac vi - vi - fi - cum Sa - cra - men - tum, mi - se - re -

11

no - - - bis, mi - - se - - re - re, mi - - se - - re -

re - - - re, mi - - se - - re - - re, mi - se - re -

re, mi - se - re - re, mi - se - re - - re, mi - - - se -

re, mi - se - re - - re, mi - - - se - re -

tasto solo

p

16

- re, mi - se - re - re no - - - - bis.

- re, mi - - se - re - - re no - - - - bis.

re - - - re, mi - se - re - re no - - - - bis.

- re, mi - se - re - re no - - - - bis.

f

$\frac{6}{4}$ - [$\frac{6}{4}$ -] $\frac{6}{8}$ [-] $\frac{6}{4}$ - - - -

Setting 1
'Viaticum'

VIATICUM

Adagio

Corno I, II in Re | D

Violino I
Violino II
Viola

Soprano
Alto
Tenore
Basso

Bassi ed Organo

Tutti p Vi - a - - - ti - cum in Do - mi - no mo - ri - -
f in Do - mi - no mo - ri - -
f in Do - mi - no mo - ri - -
f in Do - mi - no mo - ri - -

p *f* *f* *f*

p *f* *f* *f*

6
4

6
4
b

decrecendo
decrecendo
decrecendo
decrecendo
decrecendo
decrecendo
decrecendo

en - - - ti - um, mi - - se - -
 en - - - ti - um, mi - - se - -
 en - - - ti - um, mi - - se - re - - re,
 en - - - ti - um, mi - - se - -

pp *p* *pp* *p* *pp* *p* *pp* *p*

6 7 7 6 6 5

6

f

crescendo f

crescendo f

crescendo f

crescendo f

crescendo f

crescendo f

re - - - re, mi - se-re-re no - - - - - bis.

re - - - re, mi - se-re-re no - - - - - bis.

3 mi - - - se - re - - - re, mi - se-re-re no - - - - - bis.

re - - - re, mi - - - se-re-re no - - - - - bis.

crescendo f

$\frac{9}{3}$ $\frac{6}{1}$ $\frac{5}{1}$ $\frac{5}{1}$ $\frac{6}{1}$ $\frac{4}{1}$ $\frac{4}{1}$ $\frac{3}{1}$

Setting 2
'Tremendum'

TREMENDUM

Adagio

The first system of the score consists of four staves. The top staff is a vocal line in G major, starting with a forte dynamic (f) and a half note G. The second and third staves are vocal staves in G major, with the second staff starting with a half note G and the third staff with a half note G. The fourth staff is the piano accompaniment, starting with a half note G and a half note G, with a forte dynamic (f) marking.

The second system of the score consists of three staves, all of which are piano accompaniment. The top staff is in G major, starting with a half note G and a half note G, with a forte dynamic (f) marking. The middle staff is in G major, starting with a half note G and a half note G, with a forte dynamic (f) marking. The bottom staff is in G major, starting with a half note G and a half note G, with a forte dynamic (f) marking.

The third system of the score consists of four staves. The top three staves are vocal staves in G major, each starting with a half note G and a half note G, with a forte dynamic (f) marking. The lyrics "Tre - men -" are written below each of these staves. The fourth staff is the piano accompaniment, starting with a half note G and a half note G, with a forte dynamic (f) marking.

The fourth system of the score consists of two staves. The top staff is a vocal line in G major, starting with a half note G and a half note G, with a forte dynamic (f) marking. The lyrics "Tre - men -" are written below this staff. The bottom staff is the piano accompaniment, starting with a half note G and a half note G, with a forte dynamic (f) marking.

5 6 7 6

Musical score for guitar and voice. The score consists of six systems of staves. The first system includes a vocal line with a triplet of eighth notes and a guitar accompaniment. The second system continues the vocal and guitar parts. The third system features a piano (*p*) dynamic marking and includes a guitar solo with sixteenth-note patterns. The fourth system continues the guitar solo. The fifth system includes the lyrics "dum, tre-men" and a piano (*p*) dynamic marking. The sixth system continues the lyrics and includes a guitar solo with sixteenth-note patterns. The bottom of the page contains guitar fingering numbers: 7, 6, 7, 5, 6, 5, 7, 6, 5.

5

The first system consists of two vocal staves (soprano and alto) and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The music is in a key with one flat and a 4/4 time signature. The vocal lines feature a melodic phrase starting on a half note, followed by a quarter note and a half note. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs. The music is marked with dynamics *f* (forte) and *p* (piano). The piano part includes a grand staff with treble and bass clefs. The music is in a key with one flat and a 4/4 time signature. The piano accompaniment provides harmonic support with chords and moving lines.

The third system continues the piano accompaniment from the second system. It features a grand staff with treble and bass clefs. The music is marked with dynamics *f* (forte) and *p* (piano). The piano part includes a grand staff with treble and bass clefs. The music is in a key with one flat and a 4/4 time signature. The piano accompaniment provides harmonic support with chords and moving lines.

The fourth system includes vocal lines and piano accompaniment. The vocal lines are marked with dynamics *f* and *p*. The piano accompaniment is marked with *f* and *p*. The lyrics are: "dum, tre-men - - - dum, tre-men - - -".

The fifth system includes vocal lines and piano accompaniment. The vocal lines are marked with dynamics *f* and *p*. The piano accompaniment is marked with *f* and *p*. The lyrics are: "dum, tre-men - - - dum, tre-men - - -".

The sixth system includes vocal lines and piano accompaniment. The vocal lines are marked with dynamics *f* and *p*. The piano accompaniment is marked with *f* and *p*. The lyrics are: "dum, tre-men - - - dum, tre-men - - -".

The seventh system includes vocal lines and piano accompaniment. The vocal lines are marked with dynamics *f* and *p*. The piano accompaniment is marked with *f* and *p*. The lyrics are: "dum, tre-men - - - dum, tre-men - - -".

The eighth system continues the piano accompaniment from the seventh system. It features a grand staff with treble and bass clefs. The music is marked with dynamics *f* and *p*. The piano part includes a grand staff with treble and bass clefs. The music is in a key with one flat and a 4/4 time signature. The piano accompaniment provides harmonic support with chords and moving lines.

6
4
3

7

Musical score for piano, page 82, numbered 421. The score consists of multiple systems of staves. The first system includes a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The second system is a grand staff with three staves (treble, middle, and bass clefs). The third system is a grand staff with three staves (treble, middle, and bass clefs). The fourth system is a grand staff with three staves (treble, middle, and bass clefs). The fifth system is a grand staff with three staves (treble, middle, and bass clefs). The sixth system is a grand staff with three staves (treble, middle, and bass clefs). The seventh system is a grand staff with three staves (treble, middle, and bass clefs). The eighth system is a grand staff with three staves (treble, middle, and bass clefs). The score includes dynamic markings such as *f* (forte) and *p* (piano). A fermata is present over a note in the first system. A handwritten number '7' is written above the first staff. At the bottom of the page, there are some markings: $\flat 6$ over a line, $\frac{5}{3}$ below a line, $\flat 7$ below a line, and $\flat 7$ below a line.

9 Allegro

- dum ac vi-vi-fi-cum Sacra-men-tum, mi-se-re

- dum ac vi-vi-fi-cum Sacra-men-tum, mi-se-

- dum ac vi-vi-fi-cum Sa-cra-men-tum, mi-se-

- dum ac vi-vi-fi-cum Sa-cra-men-tum,

5 b7 5 b7 5 7 6 6 6 6 6 6 9 8 7 6 5 4 3 3 3

*1) T 10 Bassi ed Organo im Autograph Ganzaktpause

13

The first system of music consists of three staves. The top staff is a vocal line starting with a treble clef and a key signature of two flats. It begins with a melodic phrase marked '13'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef.

The second system of music consists of three staves, all in piano accompaniment. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues with a steady rhythmic accompaniment.

The third system of music consists of three staves, all in piano accompaniment. The top staff is in treble clef, and the bottom staff is in bass clef. The accompaniment features a consistent eighth-note pattern.

The fourth system of music consists of two staves. The top staff is a vocal line with lyrics: "re no-bis, mi-se-re-re". The bottom staff is piano accompaniment in bass clef.

The fifth system of music consists of two staves. The top staff is a vocal line with lyrics: "re-re, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re". The bottom staff is piano accompaniment in bass clef.

The sixth system of music consists of two staves. The top staff is a vocal line with lyrics: "re-re, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re". The bottom staff is piano accompaniment in bass clef.

The seventh system of music consists of two staves. The top staff is a vocal line with lyrics: "mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re, re, mi-se-re-re". The bottom staff is piano accompaniment in bass clef.

The eighth system of music consists of two staves. The top staff is piano accompaniment in bass clef. The bottom staff contains figured bass notation: 7 6 6 = 7 6 6 6 5 7 6 6 [6] 7 -

16
Ob. I

Ob. II

no - bis, mi - se - re - re, mi - se - re - re no - bis.

no - bis, mi - se - re - re, mi - se - re - re no - bis.

no - bis, mi - se - re - re, mi - se - re - re no - bis

no - bis, mi - se - re - re, mi - se - re - re no - bis.

2 6 7 5 4 3

Setting 2
'Viaticum'

VIATICUM*

Adagio

Oboe I, II

Corno I, II in F#

Clarineto I, II in Sib

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

Vi-a-ti-cum in Do-mi-no mo-ri-en-

Vi-a-ti-cum in Do-mi-no mo-ri-en-

Vi-a-ti-cum in Do-mi-no mo-ri-en-

Vi-a-ti-cum in Do-mi-no mo-ri-en-

Tutti

6 4 2

6 4

6 4 7 13

* Eine erste, gestrichene Fassung des Viaticum ist im Anhang als Nr. 1, S. 175, wiedergegeben

Musical notation for the first system, including a vocal line with a fermata and a piano accompaniment.

Musical notation for the second system, featuring piano accompaniment with dynamics markings 'f' and 'p'.

Musical notation for the third system, featuring piano accompaniment with dynamics markings 'f' and 'p'.

Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment.

Musical notation for the fifth system, including a vocal line with lyrics and piano accompaniment.

Musical notation for the sixth system, including a vocal line with lyrics and piano accompaniment.

Musical notation for the seventh system, including a vocal line with lyrics and piano accompaniment.

Musical notation for the eighth system, including a vocal line with lyrics and piano accompaniment with figured bass notation.

7 7 6 6 6 7 6 7 6 7
 [1] 4 5 3 4 3 3 3

9

no - bis, mi - se - re - re no - bis.

no - bis, mi - se - re - re, mi - se - re - re no - bis.

no - bis, mi - se - re - re no - bis.

no - bis, mi - se - re - re no - bis.

0 3 13 17 17 16 17 16 3 13 13

12 13 5 - 4 13 (1) 4 13 13

Setting 3
'Tremendum'

TREMENDUM

Adagio

Oboe I, II

Fagotto I, II

Corno I, II
in F#1 P

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola I, II

Soprano

Alto

Tenore

Basso

Bassi ed Organo

Solo

p

p

p

p

p

p

p

p

6 ——— 18 ——— 6 ——— 6 4 ——— 5 ——— 6 3 ——— 6 5 ——— 6 7

This page of a musical score includes:

- Violin I and Violin II staves at the top.
- Piano accompaniment with three staves (treble, middle, and bass).
- Four vocal staves, each with lyrics: "Tre - - men - dum, tremen - dum, tremen - dum".
- A "Tutti" marking in the final vocal staff.
- A bass line at the bottom with notes: b, b, b, b, b, b, b, b.
- Dynamic markings: *p* (piano) and *f* (forte) are placed above and below notes throughout the score.
- A "c" marking is visible above the first violin staff.
- A "p" marking is visible below the first violin staff.
- A "f" marking is visible below the first violin staff.
- A "p" marking is visible below the first violin staff.
- A "f" marking is visible below the first violin staff.
- A "p" marking is visible below the first violin staff.
- A "f" marking is visible below the first violin staff.
- A "p" marking is visible below the first violin staff.
- A "f" marking is visible below the first violin staff.
- A "p" marking is visible below the first violin staff.
- A "f" marking is visible below the first violin staff.

The musical score consists of several systems. The first system includes a grand staff with piano accompaniment and two vocal staves. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The vocal parts enter with the lyrics: "ac vi - vi - fi - cum Sa - cra - men - tum." The second system continues the piano accompaniment and vocal lines. The third system features a more intricate piano texture with rapid sixteenth-note passages in both hands. The fourth system shows the vocal lines continuing their melodic line. The fifth system includes a grand staff with piano accompaniment and four vocal staves, all with the lyrics: "ac vi - vi - fi - cum Sa - cra - men - tum." The piano part continues with its characteristic sixteenth-note texture. At the bottom of the page, there are two sets of horizontal lines with the numbers 66 and 67, likely indicating page numbers for the next page.

mi - se - re - re no - bis. Pa - nis, pa - nis o - mni - po -
 mi - se - re - re no - bis. Pa - nis, pa - nis o - mni - po -
 mi - se - re - re no - bis. Pa - nis, pa - nis o - mni - po -
 mi - se - re - re no - bis. Pa - nis, pa - nis o - mni - po -

1. ——— 2. 4. ——— 3. 4. ——— 4. ——— 5. ——— 6. ——— 7. ——— 8. ——— 9. ——— 10. ———
 2. 4. ——— 3. 4. ——— 4. ——— 5. ——— 6. ——— 7. ——— 8. ——— 9. ——— 10. ———
 1. ——— 2. 4. ——— 3. 4. ——— 4. ——— 5. ——— 6. ——— 7. ——— 8. ——— 9. ——— 10. ———
 2. 4. ——— 3. 4. ——— 4. ——— 5. ——— 6. ——— 7. ——— 8. ——— 9. ——— 10. ———

11

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

ten - ti - a ver - bi ca - ro fa - ctus, tremen - dum

ten - ti - a ver - bi ca - ro fa - ctus, tremen - dum

ten - ti - a ver - bi ca - ro fa - ctus, tremen - dum

ten - ti - a ver - bi ca - ro fa - ctus, tremen - dum

p *f*

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

b3 4 b3 2 6 () 6 7 8 16 16 16 16

2 4 6 8 10 12 14 16

13

Sa - cra - men - tum, mi - se - re - re

Sa - cra - men - tum, mi - se - re - re

Sa - cra - men - tum, mi - se - re - re

Sa - cra - men - tum, mi - se - re - re

10 _____ 16 _____
 14 _____ 18 _____
 13 _____ 23 _____

16 _____ 22 _____
 18 _____ 24 _____
 23 _____ 29 _____

24 _____ 30 _____
 26 _____ 32 _____
 31 _____ 37 _____

15

no - bis. In - cru - en - tum sa - cri -

no - bis. In - cru - en - tum sa - cri -

no - bis. In - cru - en - tum sa - cri -

no - bis. In - cru - en - tum sa - cri -

16 17 18 19 20 21 22 23 24

6 13 13 16 6 1 5 6 16 13 6 1 7 16

17

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

fi - ci-um, mi - se - re - re no - bis. Tremen - dum

fi - ci-um, mi - se - re - re no - bis. Tremen - dum

fi - ci-um, mi - se - re - re no - bis. Tremen - dum

fi - ci-um, mi - se - re - re no - bis. Tremen - dum

p *f*

6 17 8 8
 b3 b4 b3 b6 b6 H 8
 2 4 2 4 4 21 14 13

19

Sa - cra - men - tum, mi - se - re - re

Sa - cra - men - tum, mi - se - re - re

Sa - cra - men - tum, mi - se - re - re

Sa - cra - men - tum, mi - se - re - re

8 11 14 17 20

b6 b8 b5 b3

b6 b5 b8 b3 b6

21

no - bis. Ci - bus et con - vi - va,
 no - bis. Ci - bus et con - vi - va,
 no - bis. Ci - bus et con - vi - va,
 no - bis. Ci - bus et con - vi - va,

16 17 18 19 20 21 22
 14 3 13 13 16 16 3

23

p *f*

p *f*

p *f*

p *f*

mi - se - re - re no - bis, mi - se - re - re

p *f*

mi - se - re - re no - bis, mi - se - re - re.

p *f*

mi - se - re - re no - bis, mi - se - re - re.

p *f*

mi - se - re - re no - bis, mi - se - re - re.

p *f*

♮ ♭♯ 6 ♭3 ♭♯ 6 6 ♭7 13 ♮ 13

25

Musical notation for the first system, including treble and bass staves. Dynamics include *p* and *f*.

Musical notation for the second system, including treble and bass staves. Dynamics include *p* and *f*.

Musical notation for the third system, including treble and bass staves. Dynamics include *p* and *f*.

Musical notation for the fourth system, including treble and bass staves. Dynamics include *p* and *f*.

p *f*

Tre - men - dum —, tremen - dum, tremen - dum

p *f*

Tre - men - dum —, tremen - dum, tremen - dum

p *f*

Tre - men - dum —, tremen - dum, tremen - dum

p *f*

Tre - men - dum —, tremen - dum, tremen - dum

p *f*

[a] r r r r r r r

27

First system of musical notation, featuring a vocal line with a treble clef and a piano accompaniment with a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest followed by a half note G4, then a quarter note A4, and continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation, showing the piano accompaniment for the second system. It continues the harmonic and rhythmic patterns established in the first system.

Third system of musical notation, showing the piano accompaniment for the third system. The piano part features a steady bass line and a more active upper line.

Fourth system of musical notation, showing the piano accompaniment for the fourth system. This system is characterized by a dense texture of sixteenth-note patterns in both the treble and bass staves.

ac vi - vi - fi-cum, ac vi - vi - fi-cum, Sa - cra - men -

ac vi - vi - fi-cum, ac vi - vi - fi-cum, Sa - cra - men -

ac vi - vi - fi-cum, ac vi - vi - fi-cum, Sa - cra - men -

ac vi - vi - fi-cum, ac vi - vi - fi-cum, Sa - cra - men -

Ninth system of musical notation, showing the piano accompaniment for the final system on the page. It concludes with a final chord and a half note.

14 2 6 b2 b6 6 7 (b)6 15 b6 15 13 13 6 4 13

Setting 3
'Viaticum'

VIATICUM

Andante

Oboe I, II

Fagotto I, II

Corno I, II in Fa 1 F

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola I, II

Soprano

Bassi ed Organo

pizzicato

con sordino

Solo

tasto solo

pedale

simile

simile

5

Tutti f

Vi - a - ti -

10

Musical score for measures 10-14. The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes dynamic markings such as *fp* and *ff*, and articulation marks like accents and slurs. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

15

Musical score for measures 15-19. The score continues from the previous system. It includes the vocal line and piano accompaniment. The vocal line has lyrics: "ti - cum in Do". The piano accompaniment continues with the same rhythmic patterns and includes dynamic markings like *fp* and *ff*. The score concludes with a double bar line at the end of measure 19.

20

mi - no mo -

25

- ri - en - ti - um, mi - se - re -

30

re no bis. mi se

simile

simile

p *p* *p* *p* *p* *p* *p*

35

re re no bis

p *p* *p* *p* *p*

*Seven Last
Words (1785)*

Haydn

INTRODUZIONE

Maestoso ed Adagio

Musical score for the first system of the introduction. The instruments listed are Oboe I, Oboe II, 2 Fagotti, 2 Corni in D, Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The score is written in 3/4 time and includes dynamic markings such as *ff* and *p*. The Oboe parts are marked with *ff* and *a2*. The string parts are marked with *ff* and *p*. The woodwinds and strings play a rhythmic pattern of eighth notes.

Musical score for the second system of the introduction. This system continues the orchestral texture with various instruments and dynamic markings. The score includes dynamic markings such as *fz*, *p*, *f*, and *ff*. The woodwinds and strings play a rhythmic pattern of eighth notes. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

2

Musical score for measures 9-12. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *[fz]* and *fz fz*. A fingering instruction *(1 1 1 1)* is present above the first measure. A fermata is placed over the final measure of the system.

Musical score for measures 13-16. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p*, *f*, and *fz*. A fermata is placed over the final measure of the system.

Musical score system 1, measures 19-22. The system consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. Measure 19 starts with a forte (*f*) dynamic. Measure 20 features a complex rhythmic pattern with sixteenth notes and a forte (*f*) dynamic. Measure 21 includes a piano (*p*) dynamic marking. Measure 22 concludes with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score system 2, measures 23-26. The system consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. Measure 23 begins with a forte (*fz*) dynamic. Measure 24 features a piano (*p*) dynamic marking. Measure 25 includes a forte (*f*) dynamic marking. Measure 26 concludes with a piano (*p*) dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

4

27

Musical score for measures 27-30. The score is written for a grand piano with three systems of staves. The first system consists of a grand staff (treble and bass clefs) and a single bass clef staff. The second system consists of a single treble clef staff and a grand staff. The third system consists of a grand staff. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *fz*, *p*, and *f*. A fermata is present over the final measure of the system.

31

Musical score for measures 31-34. The score is written for a grand piano with three systems of staves. The first system consists of a grand staff and a single bass clef staff. The second system consists of a single treble clef staff and a grand staff. The third system consists of a grand staff. The music continues with the complex rhythmic pattern. Dynamics include *f*, *fz*, and *a2*. A fermata is present over the final measure of the system.

Musical score system 1, measures 36-40. Includes piano (p) and forte (f) dynamics.

Musical score system 2, measures 40-44. Includes forte (fz) and piano (p) dynamics.

Musical score system 1, measures 44-48. The system consists of six staves. The top two staves are for the right hand, and the bottom four are for the left hand. The music is in a minor key. Measures 44-45 show a piano introduction with a *p* dynamic. Measure 46 features a melodic line in the right hand with a *p* dynamic and a *tr* (trill) marking. The left hand has a rhythmic accompaniment. Measure 47 continues the melodic and rhythmic patterns. Measure 48 concludes the system with a *p* dynamic.

Musical score system 2, measures 49-53. The system consists of six staves. The top two staves are for the right hand, and the bottom four are for the left hand. The music is in a minor key. Measures 49-50 feature a *fz* (forzando) dynamic in the right hand. Measure 51 shows a *p* dynamic in the right hand. Measure 52 features a *pp* (pianissimo) dynamic in the right hand. Measure 53 concludes the system with a *pp* dynamic. The left hand maintains a consistent rhythmic accompaniment throughout the system.

Masonic
Funeral Music
(1785)
Mozart

Mauerische Trauermusik

KV 477 (479*)

Datiert Wien, Juli 1785*

Adagio

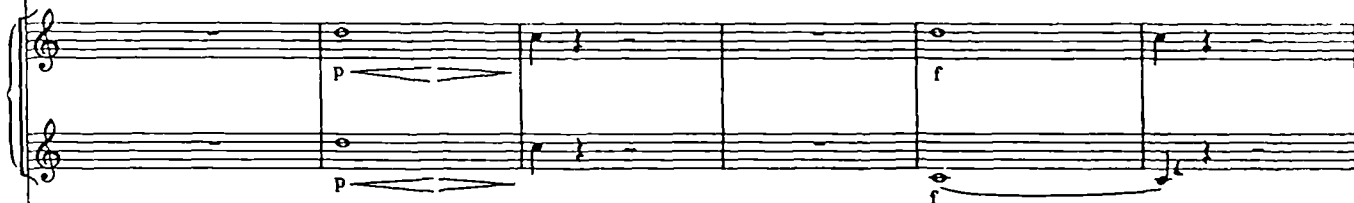
Oboe I
Oboe II
Clarinetto in Si^b/B
*Corno di bassetto I in Fa^b/F**)*
*Corno di bassetto II in Fa^b/F**)*
Corno di bassetto III in Fa^b/F
*Gran Fagotto ***)*
Corno I in Mi^b/E^s
Corno II in Do basso / C tief
Violino I
Violino II
Viola I, II
Violoncello e Basso

*) recte: November 1785; vgl. Vorwort.
 **) Später hinzugefügt; vgl. Vorwort.
 ***) = Kontrafagott (?); vgl. Vorwort.

10



Musical score system 1, measures 10-14. It consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are grand staff. Dynamics include *f* and *p*. The music features melodic lines in the upper staves and rhythmic accompaniment in the lower staves.



Musical score system 2, measures 15-18. It consists of four staves. The top two are treble clef, and the bottom two are bass clef. Dynamics include *p* and *f*. The music continues with melodic and rhythmic development.



Musical score system 3, measures 19-24. It consists of five staves. The top two are treble clef, the middle two are grand staff, and the bottom one is bass clef. Dynamics include *f* and *p*. The music features more complex melodic patterns and rhythmic accompaniment.

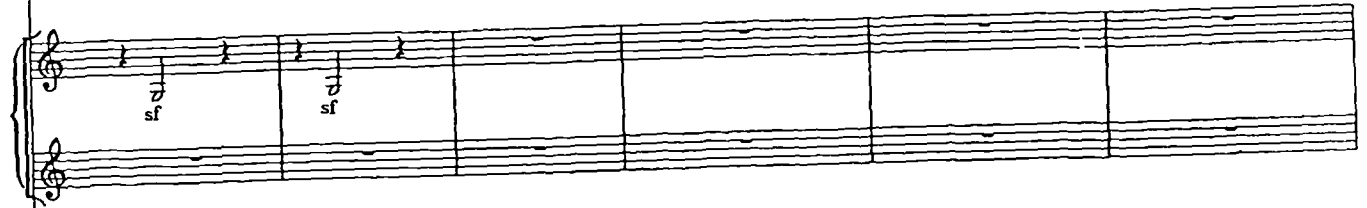
16

This musical score consists of three systems of staves, each system containing two grand staves (treble and bass clef). The music is in a key with two flats and a 3/4 time signature. The first system (measures 16-19) features dynamic markings of *f* and *p*. The second system (measures 20-21) features a dynamic marking of *f*. The third system (measures 22-25) features dynamic markings of *f* and *p*. The notation includes various rhythmic values, slurs, and articulation marks.

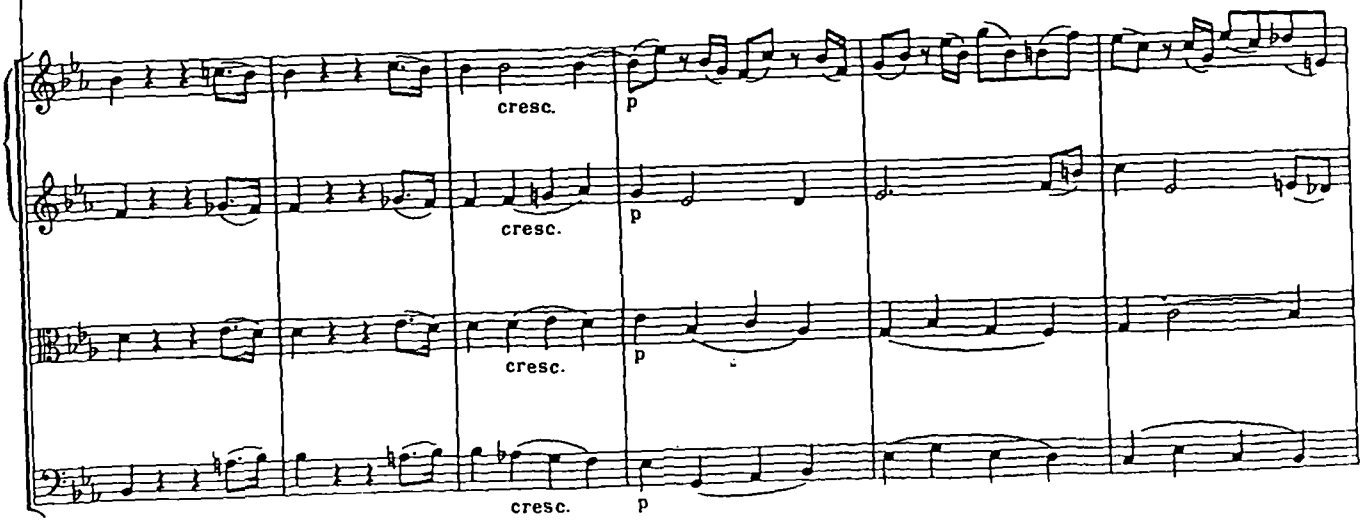
22



Musical score system 1, measures 22-25. It consists of six staves. The first two staves are treble clef, and the last four are bass clef. Dynamics include *sf* (sforzando) and *p* (piano).



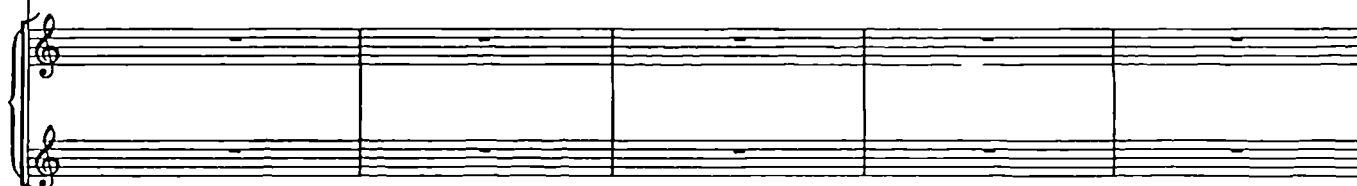
Musical score system 2, measures 26-29. It consists of two staves, both in treble clef. Dynamics include *sf* (sforzando).



Musical score system 3, measures 30-34. It consists of four staves. The first two are treble clef, and the last two are bass clef. Dynamics include *cresc.* (crescendo) and *p* (piano).



Musical score system 1, consisting of six staves. The top three staves contain musical notation with dynamic markings 'p' (piano) in the second measure of each staff. The bottom three staves are empty.



Musical score system 2, consisting of two empty staves.



Musical score system 3, consisting of four staves with musical notation. Dynamic markings 'f' (forte) and 'p' (piano) are present in the second and third measures of the top two staves, and the bottom two staves.

33

This musical score consists of three systems of staves. The first system contains six staves: two treble clefs (Violin and Viola), two bass clefs (Piano left and right hands), and two additional bass clefs. The second system contains two treble clefs (Violin and Viola). The third system contains four staves: two treble clefs (Violin and Viola) and two bass clefs (Piano left and right hands). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The first system shows the initial chords and melodic lines. The second system continues the harmonic structure. The third system features more complex rhythmic patterns, including triplets and sixteenth-note runs in the upper staves, while the piano accompaniment provides a steady harmonic foundation.

38



Musical score system 1, measures 38-42. It consists of seven staves. The top two staves are treble clef, and the bottom five are bass clef. The key signature has two flats (B-flat and E-flat). The music features a steady eighth-note accompaniment in the lower staves and a more melodic line in the upper staves.



Musical score system 2, measures 43-47. It consists of two staves, both in treble clef. The key signature remains two flats. The music continues with a melodic line and some rests.



Musical score system 3, measures 48-52. It consists of four staves. The top two are treble clef, and the bottom two are bass clef. The key signature has two flats. This system is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the upper staves.

43

Musical score system 1, measures 1-6. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats. Dynamics include *p* (piano) and *f* (forte). The music consists of melodic lines with some rests and a bass line with rhythmic patterns.

Musical score system 2, measures 7-12. It features a grand staff with two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has two flats. Dynamics include *f* (forte). The music consists of melodic lines with some rests.

Musical score system 3, measures 13-18. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Dynamics include *p* (piano) and *f* (forte). The music consists of melodic lines with some rests and a bass line with rhythmic patterns.

49

The musical score consists of three systems of staves. The first system has five staves: three for the horn and two for the piano. The second system has two staves for the piano. The third system has four staves: two for the horn and two for the piano. The piano part features a rhythmic pattern of eighth notes in the bass line, often beamed together. Dynamic markings 'p' (piano) and 'f' (forte) are used throughout the score to indicate volume changes. The horn part has a melodic line with some rests and slurs.

*1) T. 50, Horn II: Mozart notiert im Autograph irrtümlich Viertelnote c'.

54

The musical score is divided into three systems. The first system (measures 54-58) features six staves. The top two staves are in treble clef, and the bottom four are in bass clef. Dynamics include *f*, *p*, and *sf*. The second system (measures 59-62) consists of two staves in treble clef. The third system (measures 63-66) consists of four staves, with the top two in treble clef and the bottom two in bass clef. Dynamics include *f*, *p*, and *sf*.

59 *pp*

The musical score consists of three systems of music:

- System 1:** Six staves. The top two staves are woodwinds (flute and oboe), the next two are strings (violin I and II), and the bottom two are strings (viola and cello/bass). Dynamics include *pp* and *ppp*.
- System 2:** Two staves, likely brass and woodwinds. Dynamics include *pp*.
- System 3:** Four staves, including piano (piano and grand piano) and woodwinds. Dynamics include *pp*.

64

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Symphony

No. 75 in D

(c.1780)

Haydn

SINFONIA No. 75

(ca.1780)

I

Joseph Haydn

Grave

1

Flauto

2 Oboi

Fagotto

2 Corni in Re/D

2 Clarini in Re/D

Timpani in Re-La/D-A

Grave

1

Violino I

Violino II

Viola

Violoncello e Basso

6

6

Sinfonia No. 75

Musical score for Sinfonia No. 75, measures 11-17. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system (measures 11-14) features a complex rhythmic pattern in the strings and woodwinds. The second system (measures 15-16) shows a transition with a *p* dynamic marking and a *Violoncello* part. The third system (measures 17-18) concludes with a *Tutti* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Symphony in
C minor (1783)

Kraus

FULL SCORE J. M. Kraus: Sinfonie c minor / c - Moll

I
Larghetto

Oboe I II
Fagotto I II
Corno I II in Ess
Corno III IV in C
Violino I
Violino II
Viola I
Viola II
Violoncello
Contrabasso

5

Oboe I II
Fagotto I II
Corno I II in Ess
Corno III IV in C
Violino I
Violino II
Viola I
Viola II
Violoncello
Contrabasso

10

This system contains measures 10 through 14. It features a grand staff with two piano parts and two vocal parts. The piano part on the left has a treble and bass clef, while the piano part on the right has two bass clefs. The vocal parts are in the top two staves. The key signature has two flats, and the time signature is 4/4. The music includes various note values, rests, and phrasing slurs.

15 20

This system contains measures 15 through 19. It features a grand staff with two piano parts and two vocal parts. The piano part on the left has a treble and bass clef, while the piano part on the right has two bass clefs. The vocal parts are in the top two staves. The key signature has two flats, and the time signature is 4/4. The music includes various note values, rests, and phrasing slurs.

Musical score system 1, measures 1-10. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by notes in measures 7-10. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. A marking *a2* is present above the vocal line in measure 7. The system concludes with a repeat sign and first/second endings in measure 10.

Musical score system 2, measures 11-20. This system continues the vocal and piano parts. The vocal line has a rest in measure 11, followed by notes in measures 12-20. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *cresc.*. The system concludes with a repeat sign and first/second endings in measure 20.

35 7

musical score for measures 35-38. The score consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and two additional staves. The second system has a grand staff and two additional staves. Dynamics include *p*, *f*, and *cresc.*. Measure 35 has a *p* dynamic. Measure 36 has a *f* dynamic. Measure 37 has a *p* dynamic. Measure 38 has a *cresc.* dynamic. The music features various melodic lines and accompaniment patterns.

40

musical score for measures 39-43. The score consists of two systems of staves. The first system has a grand staff and two additional staves. The second system has a grand staff and two additional staves. Dynamics include *f*, *f₁*, and *p*. Measure 39 has a *f* dynamic. Measure 40 has a *f₁* dynamic. Measure 41 has a *p* dynamic. Measure 42 has a *p* dynamic. Measure 43 has a *p* dynamic. The music features various melodic lines and accompaniment patterns.

Musical score for measures 45-48. The score is written for a grand piano and includes a vocal line. The vocal line is mostly silent, with a few notes in measure 45. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in measures 45 and 48.

Allegro

Musical score for measures 49-52, marked **Allegro**. The score is written for a grand piano and includes a vocal line. The vocal line is mostly silent, with a few notes in measure 49. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *[p]* (piano) is present in measures 49 and 50. A fermata is placed over the vocal line in measure 49.

Symphony

No. 36 in C

(1783)

Mozart

Sinfonie in C

(Linzer Sinfonie^o)

KV 425

Adagio

Entstanden Linz, Ende Oktober/Anfang November 1783

Oboe I, II
Fagotto I, II
Corno I, II in Do/C
Clarin I, II in Do/C
Timpani in Do-Sol/C-G
Violino I
Violino II
Viola I, II
Violoncello e Basso

6

11

p

cresc.

p

cresc.

cresc.

cresc.

cresc.

p *fp*

p *fp*

p *p*

cresc. *p*

Tutti Bassi

17

Allegro spiritoso

fp

pp

f

p

pp

f

f

fp *fp* *fp*

fp *fp* *fp*

fp *fp* *fp*

fp *fp* *fp*

f *p*

p

f *p*

Symphony
No. 38 in D
(1786)
Mozart

Sinfonie in D

(Prager Sinfonie*)

KV 504

Datiert Wien, 6. Dezember 1786

Adagio

Flauto I, II
Oboe I, II
Fagotto I, II
Corno I, II
in Re/D
Clarino I, II
in Re/D
Timpani
in Re-La/D-A
Violino I
Violino II
Viola I, II
Violoncello
e Basso

6 *p*

10

Musical score for measures 10-15. The score is written for a grand piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins at measure 10 with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *f* (forte). A fermata is placed over the vocal line in measure 15.

16

Musical score for measures 16-21. The score continues from the previous system. The vocal line resumes with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. Dynamic markings include *f* (forte) and *p* (piano). A fermata is placed over the vocal line in measure 17.

20

Musical score for measures 20-23. The score is written for a grand piano and includes a vocal line. The key signature is one flat (B-flat major). The tempo is marked 'Andante'. The score consists of four systems. The first system (measures 20-21) features a vocal line with a long note and a piano accompaniment. The second system (measures 22-23) continues the vocal line and piano accompaniment. The piano part includes a prominent bass line with eighth notes. Dynamics include *f* (forte) and *p* (piano).

24

Musical score for measures 24-27. The score is written for a grand piano and includes a vocal line. The key signature is one flat (B-flat major). The tempo is marked 'Andante'. The score consists of four systems. The first system (measures 24-25) features a vocal line with a long note and a piano accompaniment. The second system (measures 26-27) continues the vocal line and piano accompaniment. The piano part includes a prominent bass line with eighth notes. Dynamics include *f* (forte) and *p* (piano).

Musical score for measures 28-31. The score is written for a grand staff (treble and bass clefs) and includes piano accompaniment. The music features dynamic markings such as *fp*, *sf*, and *p*. The piano part includes a trill in the right hand and a steady eighth-note accompaniment in the left hand. The grand staff part has a melodic line with slurs and dynamic markings.

Musical score for measures 32-35. The score continues with the grand staff and piano accompaniment. It features sixteenth-note passages in the piano part and dynamic markings like *p* and *sf*. The grand staff part includes slurs and dynamic markings. The piano part has a consistent eighth-note accompaniment.

30 Allegro

Musical score for measures 30-41. The score includes parts for Flute 1 (Ob. I), Flute 2 (Ob. II), strings, and piano. The tempo is marked *Allegro*. Dynamics include *pp* (pianissimo) and *p* (piano).

42

Musical score for measures 42-53. The score includes parts for Flute 1 and Flute 2 (Ob. I, II), strings, and piano. Dynamics include *p* (piano).

*) T. 36. Pauken. Der Triller wurde vom Herausgeber frei ergänzt. vgl. Krit. Bericht