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

Volume 2

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The University of Leeds - School of Music

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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

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Admeto (1727)

Handel

Act I, Scene 1 (opening)

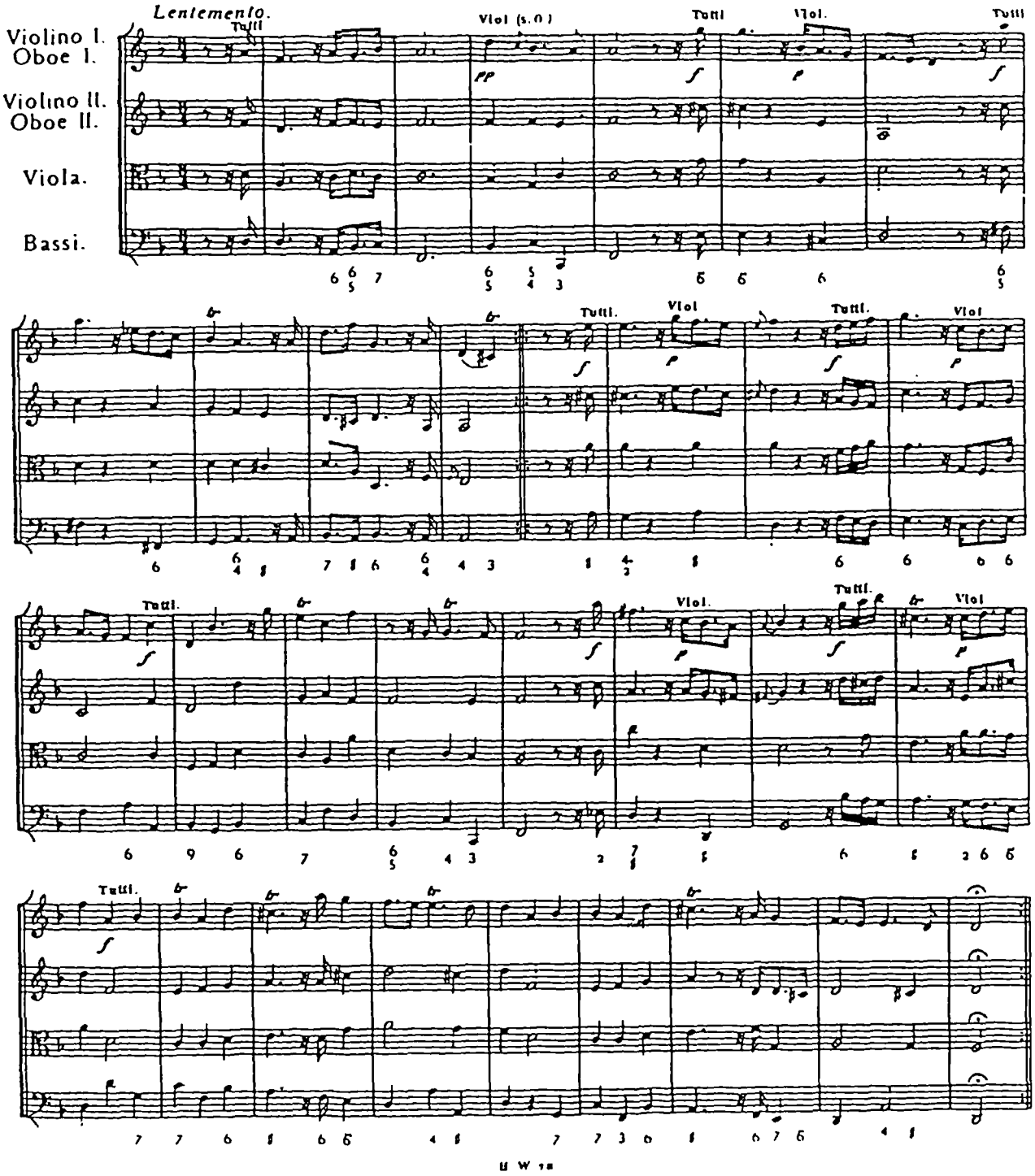
5

ATTO PRIMO

SCENA I.

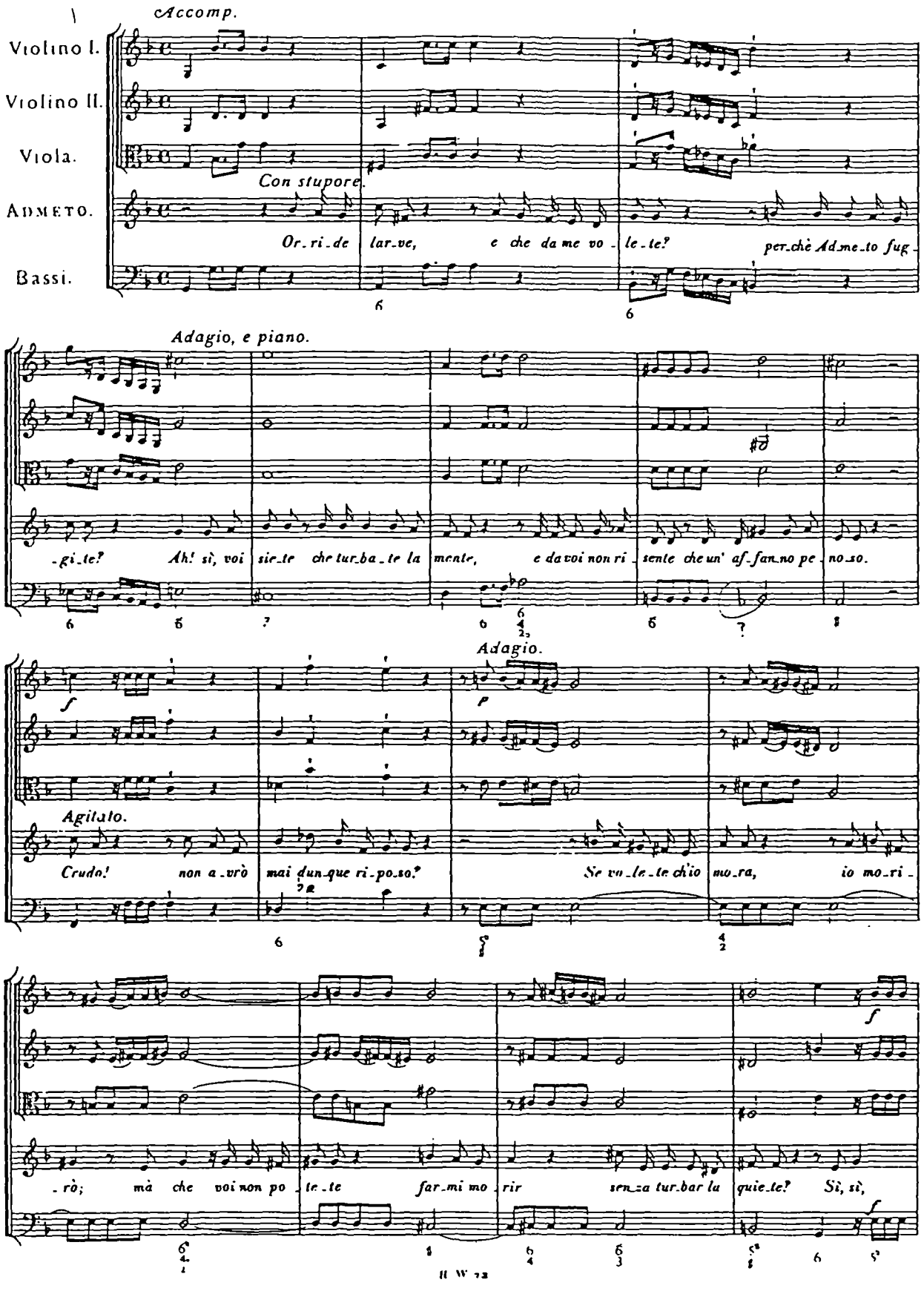
Stanze Reali.

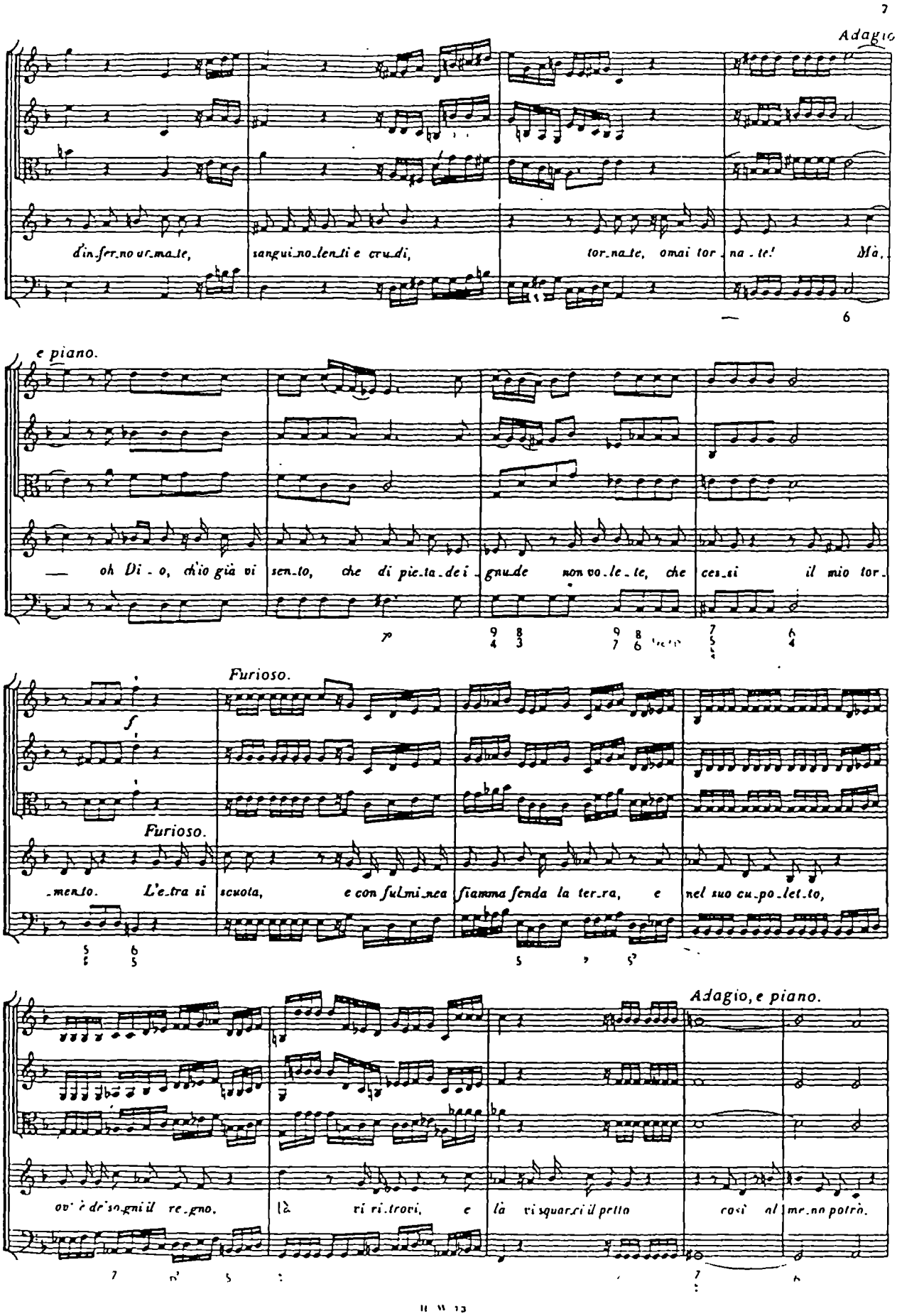
ALMETO indisposto nel letto, che dorme; poi ORINDO.
Ballo di Larve con stili sanguinosi in mano.

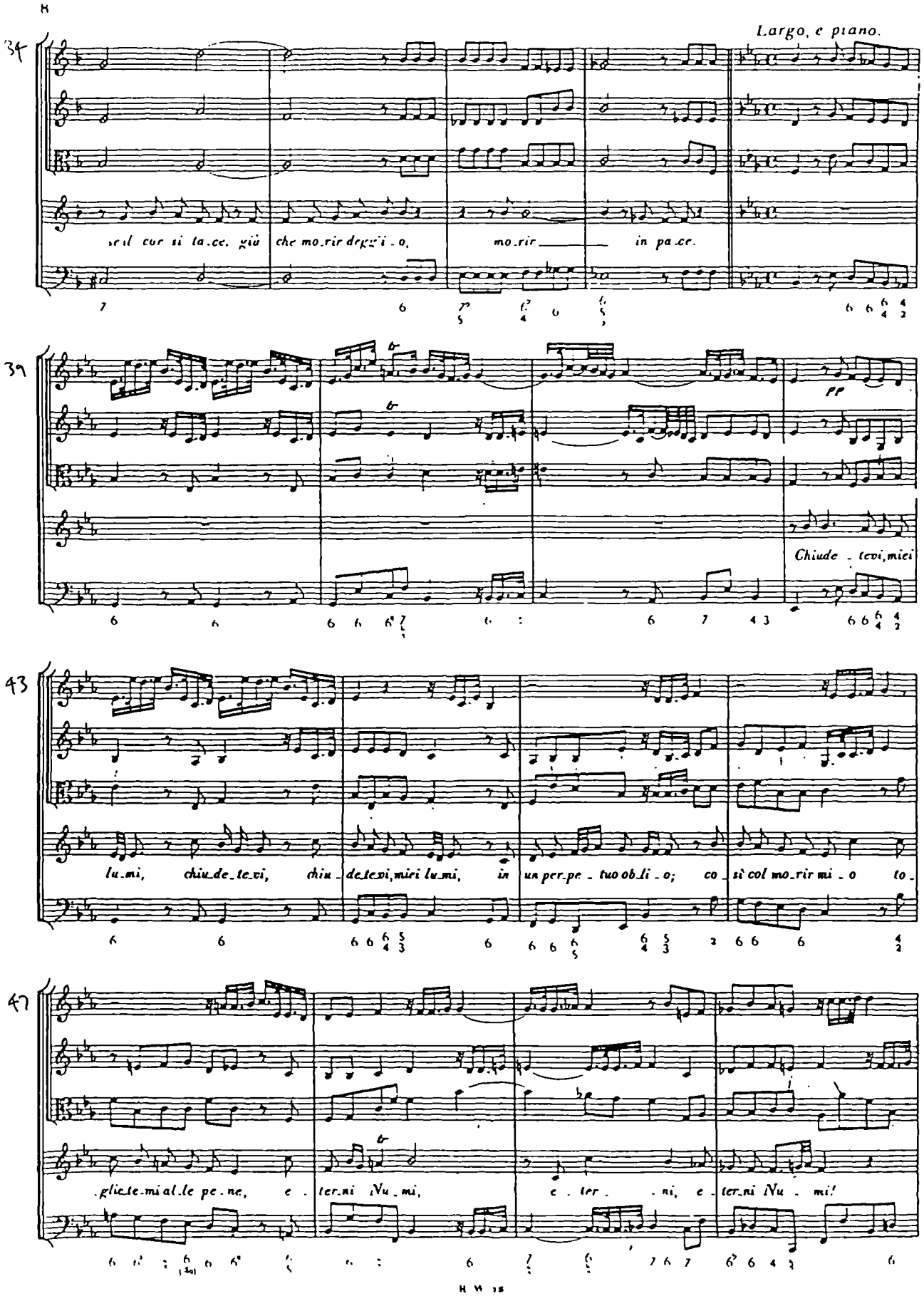


6

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




Adagio.
d'in_fer_no ar_ma_te, sangui_no_len_ti e cru_di, tor_na_te, omai tor_na_te! Mà,
e piano.
— oh Di_o, ch'io già vi sen_to, che di pie_ta_de i_gnu_de non vo_le_te, che ces_si il mio tor_
Furioso.
Furioso.
_men_to. L'e_tra si scuota, e con ful_mi_nea fiamma fenda la ter_ra, e nel suo cu_po_let_to,
Adagio, e piano.
ov'è de'so_gni il re_gno, là ri ri_trovi, e là vi squar_ci il pet_to così al mor_no potrò.


Largo, e piano.
34
se il cor si ta_ce, giù che mo_rir deggi'i_o, mo_rir in pa_ce.
39
pp
Chiude_tevi, miei
43
lu_mi, chiu_de_te_vi, chiu_de_te_vi, miei lu_mi, in un per_pe_tuo ob_li_o; co_sì col mo_rir mi_o to_
47
glie_te_mi al_le pe_ne, e_ter_ni Nu_mi, e_ter_ni, e_ter_ni Nu_mi!

51

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

55

-glie-te-mi al-le pe-ne, to-glie-te-mi al-le pe-ne, e-ter-ni Nu-mi, e-ter- -ni Nu-mi,

59

e-ter-ni Nu- -mi!

(entra Orindo)

Orindo.

Si-re. l'in-vit-to Al-ci-de a te m'in-vi-a; pri-ma del suo par-ti-re la tua de-stra re-

-al ba-ciar de-si-a.

Admeto.

Ven-ga l'e-ro-e; mà pria dimmi. Tra-si-me-de che fà?

Orindo.

De-li-ra per di-

-pin-ta bellez-za.

Admeto.

Dun-que anch'e-gli è in tormenti?

Orindo.

Al par di te, Si-gnore.

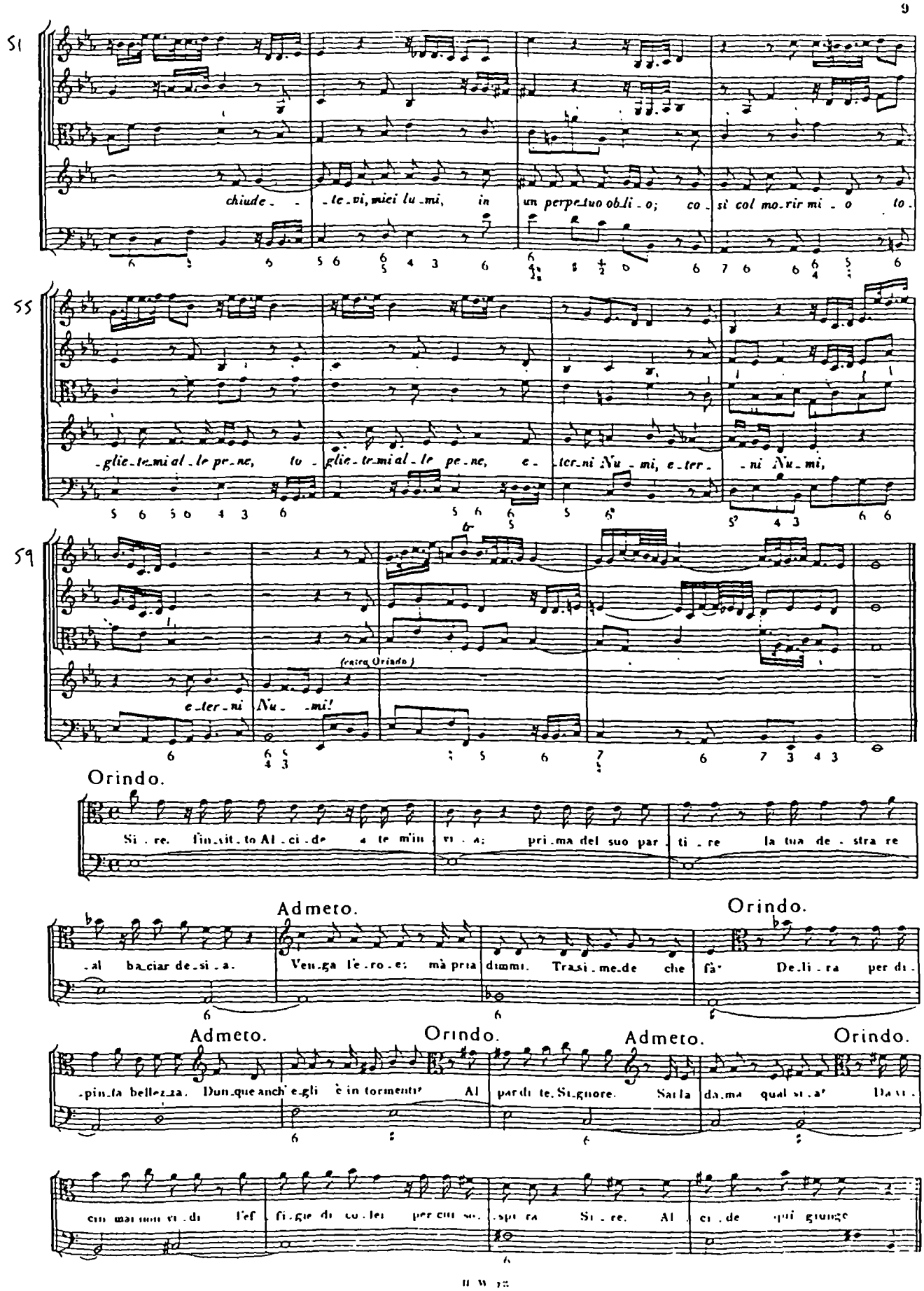
Admeto.

Sai la da-ma qual si-a?

Orindo.

Da vi-

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



Cleofide (1731)

Hasse

Act II, Scene 15

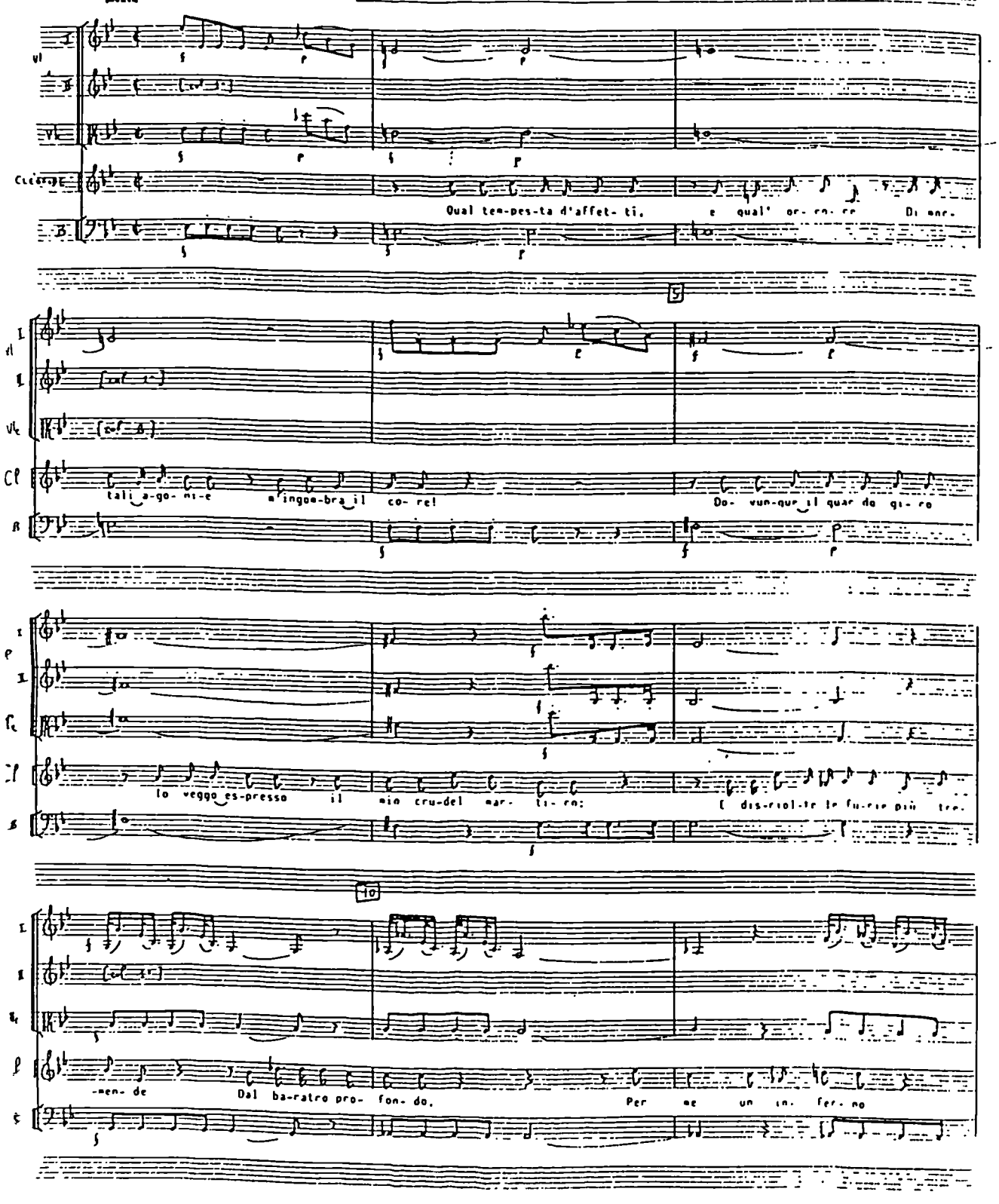
156

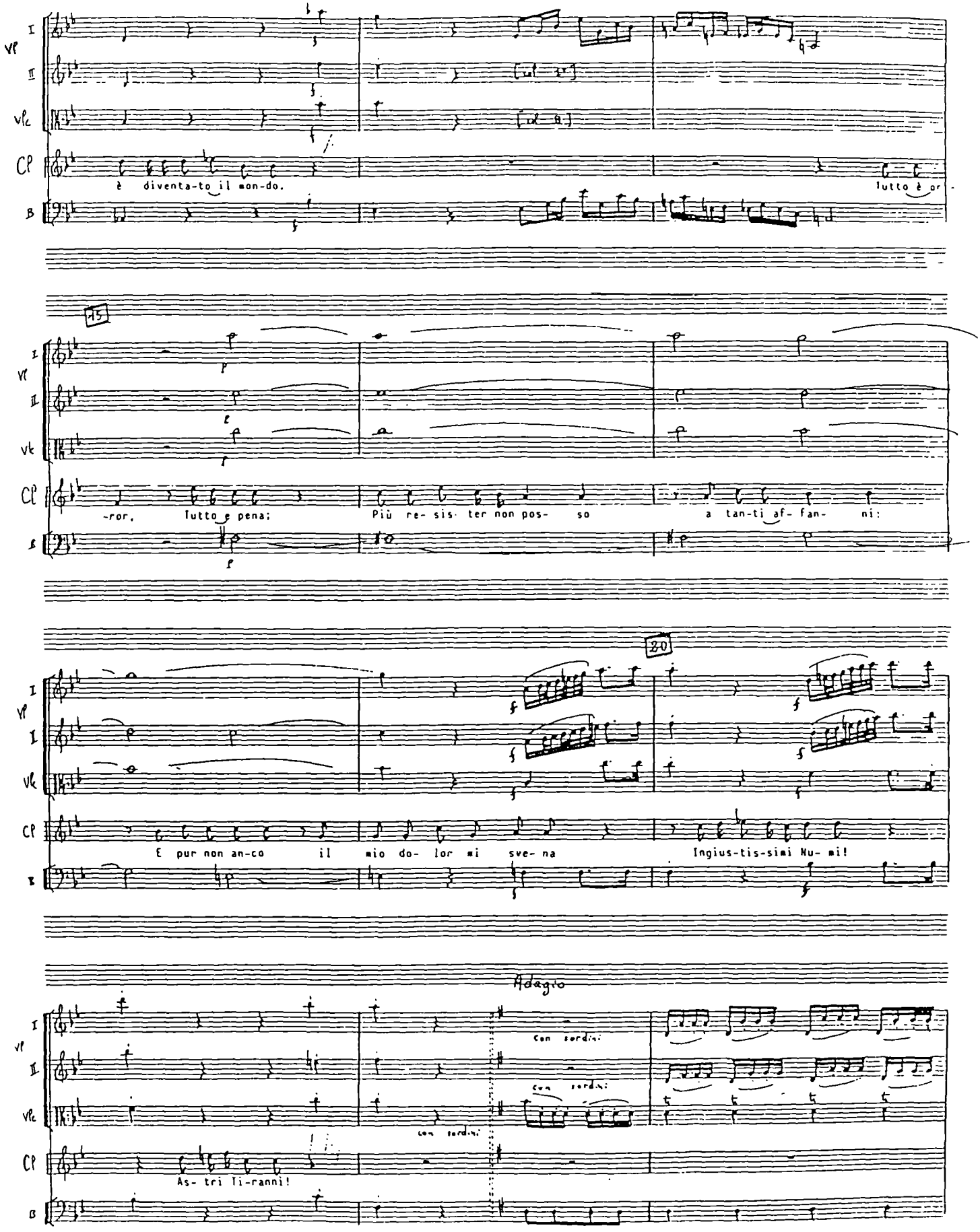
49

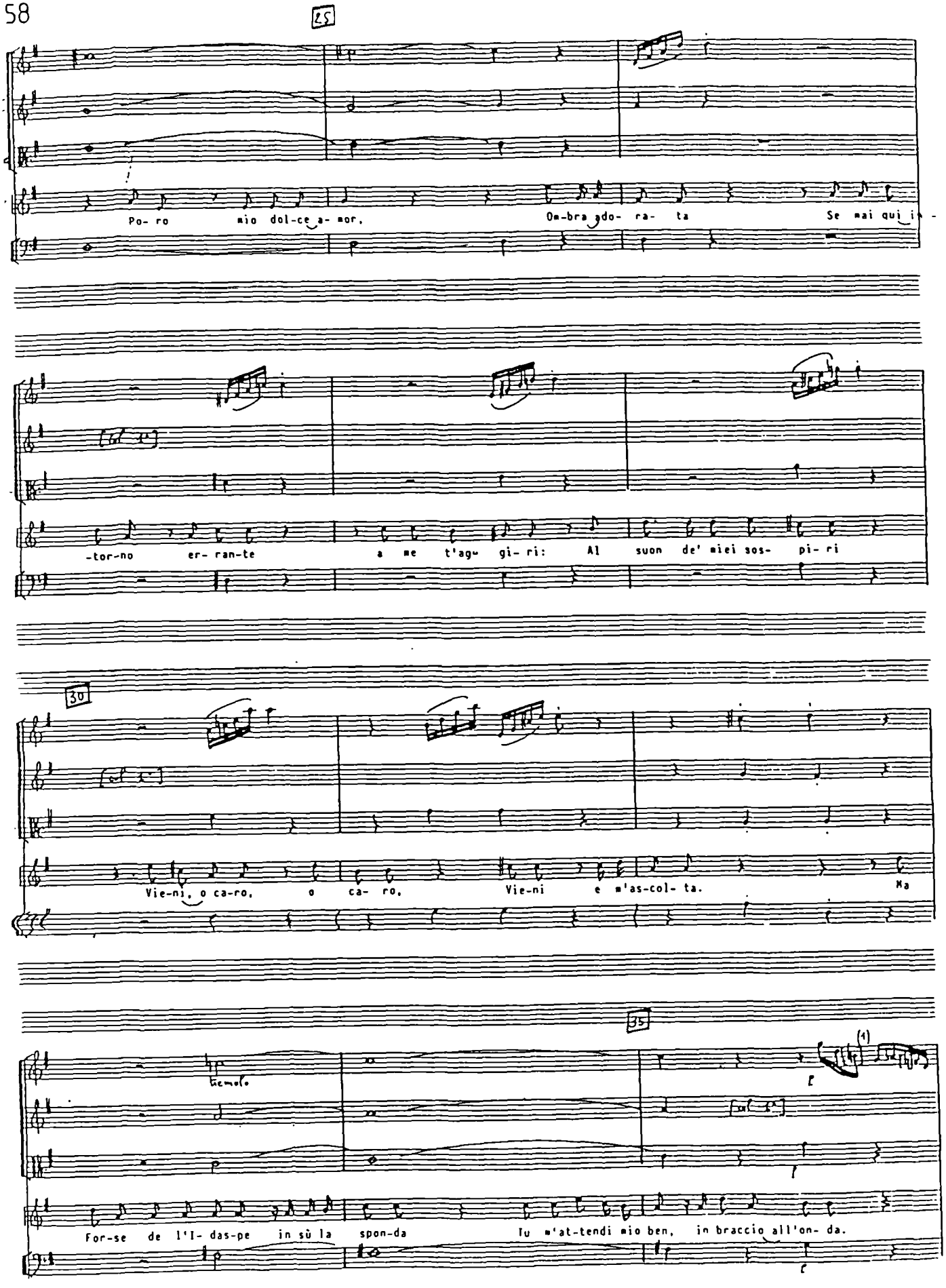
Scena XV.

CLEOFIDE SOLA.

Recitativo con Istromenti.




I
VP
II
Vlc
CP
B
è diventa-to il mon-do.
tutto è or-
15
-ror, tutto è pena;
Più re- sis- ter non pos- so
a tan-ti af- fan- ni:
20
E pur non an-co il mio do- lor mi sve- na
Ingius-tis-simi Nu- mi!
Adagio
Con sordini
con sordini
con sordini
As- tri ti-ranni!


58
25
Po- ro mio dol-ce a- mor, Om-bra ado- 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 sù la spon-da Tu m'at-tendi mio ben, in braccio all'on- da.

Si m'as-pet-ta... ver- rò, Ch'altra spe- ran- za Non mi resta di

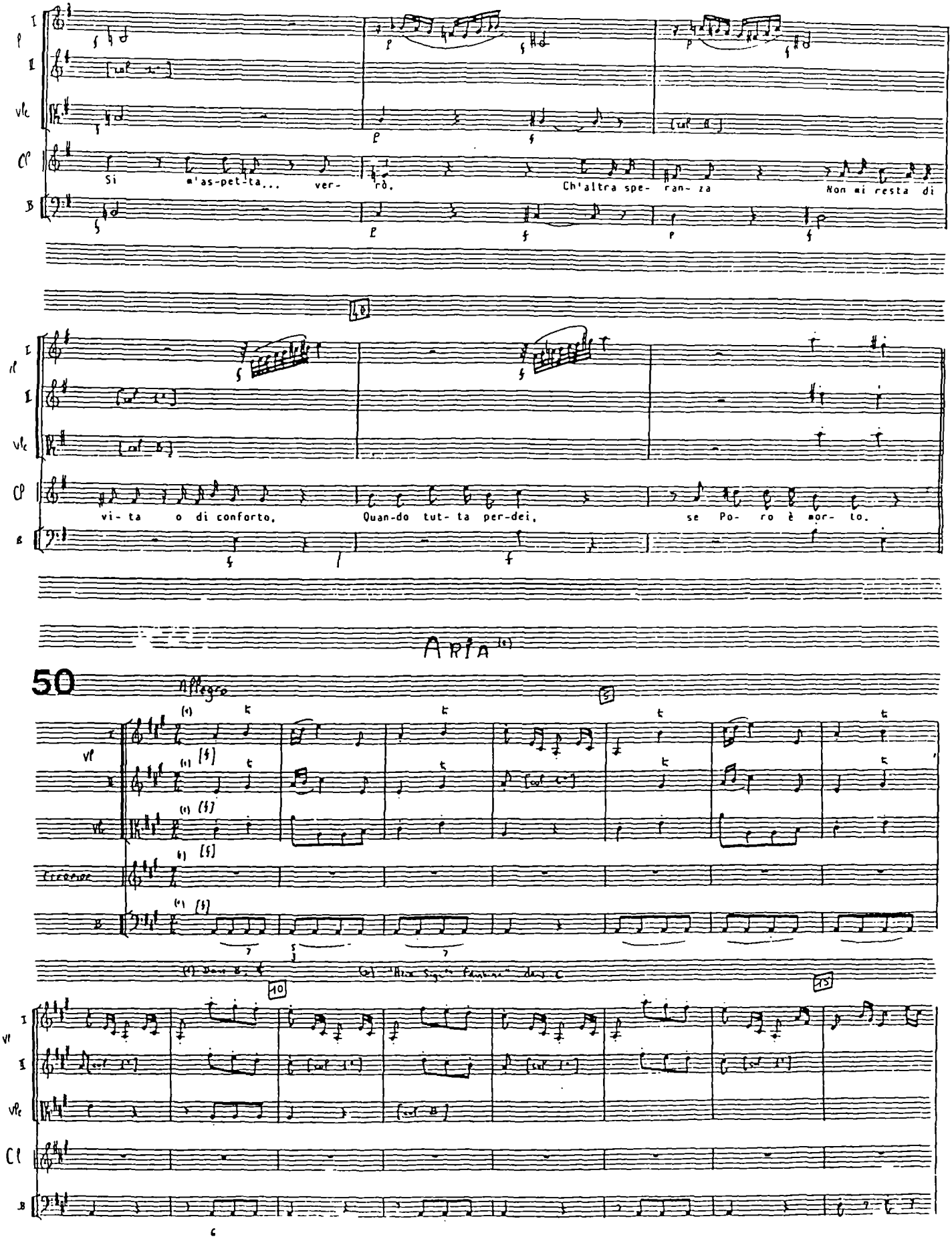
vi- ta o di conforto, Quan-do tut- ta per-dei, se Po- ro è mor- to.

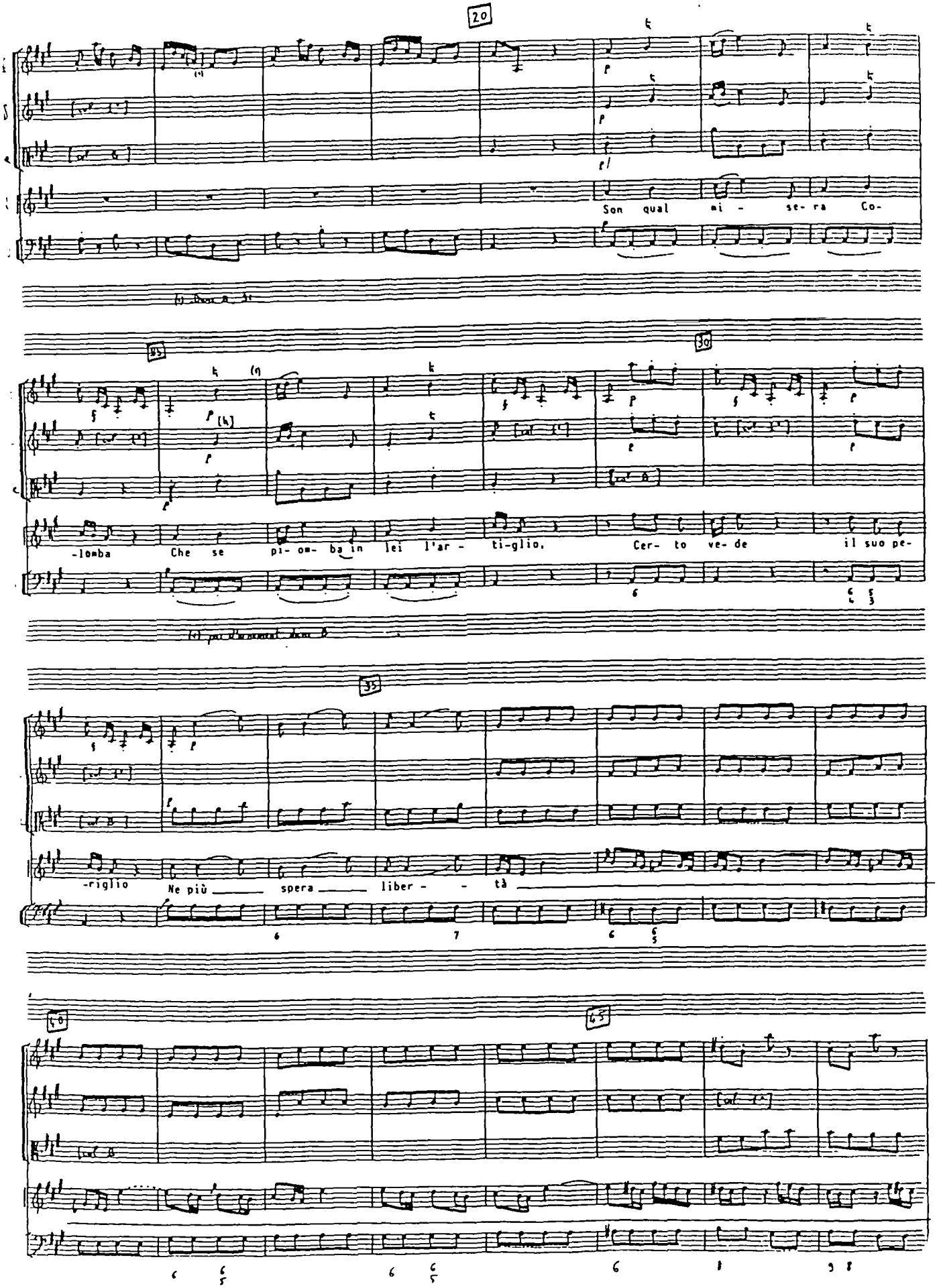
ARIA (1)

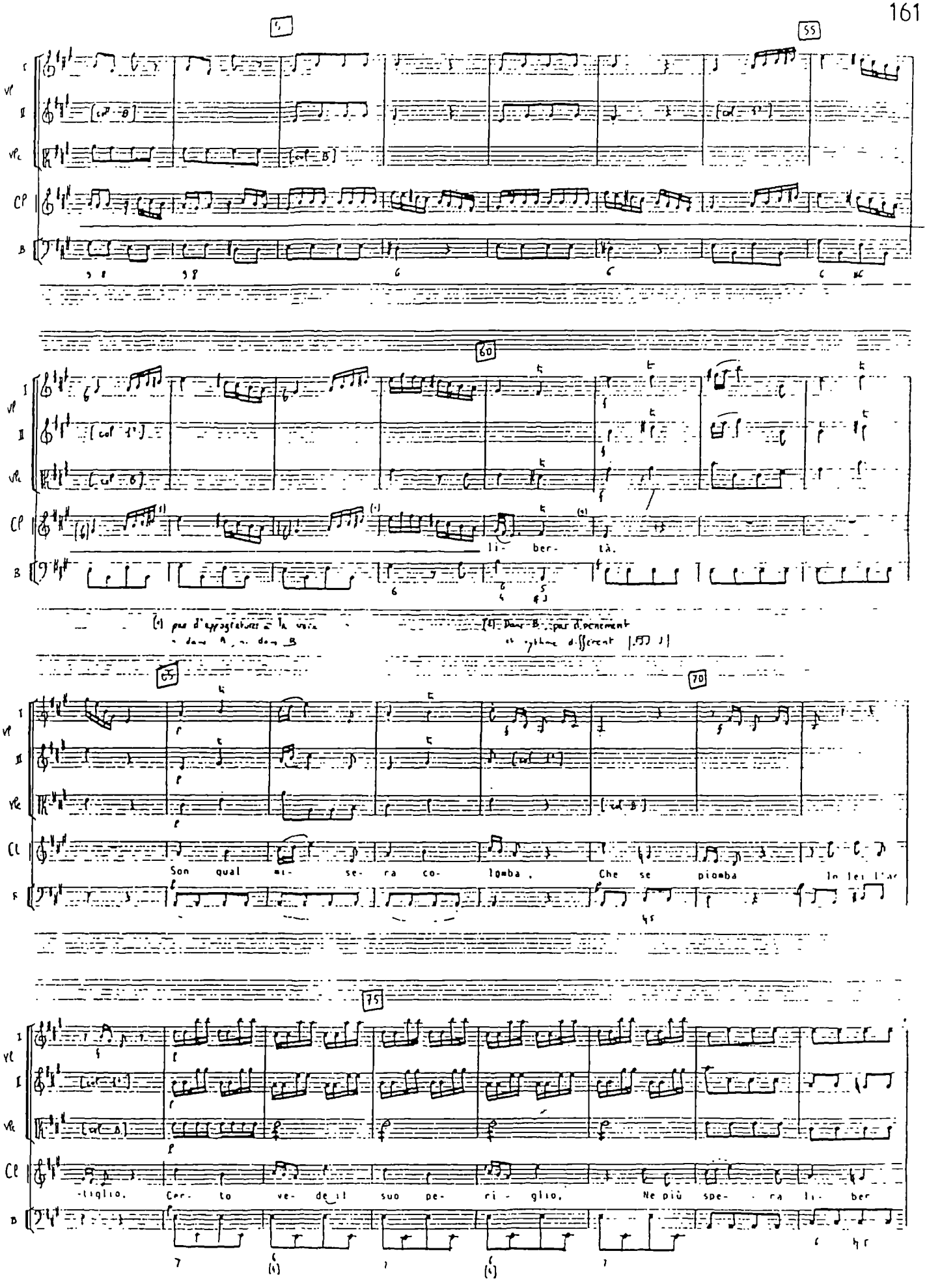
50

Allegro

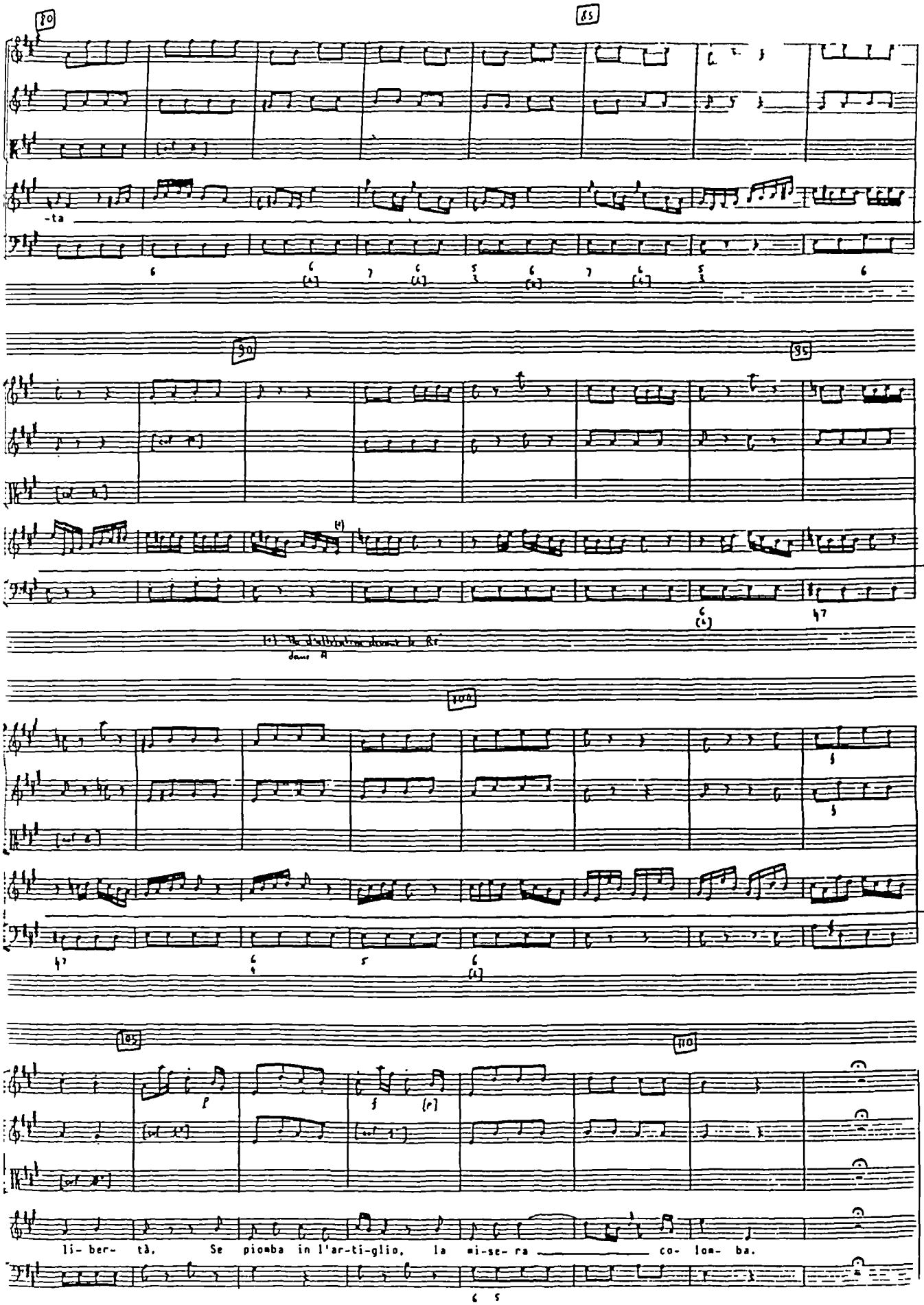
(1) Dans B, ♮ (2) "Aria Sig.ra Fantina" dans C




20
Son qual mi - se- ra Co-
25
30
-lomba Che se pi- om- ba in lei l'ar - ti-glio. Cer- to ve- de il suo pe-
35
-riglio Ne più spera liber - - tà
40
45


1
55
60
li- ber- tà.
65
70
Son qual mi- se- ra co- lomba, Che se piomba In lei l'ar
75
-tiglio, Cer- to ve- de il suo pe- ri- glio, Ne più spe- ra li- ber

162


80
85
-ta
90
95
100
105
110
p
li- ber- tà, Se piomba in l'ar-ti-glio, la mi-se- ra co- lom- ba.

115

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

120

li- ber- tà.

(1) Dans A, LA/RE
Dans B, LA/RE

130

FIN 135

Ahi! d'a-

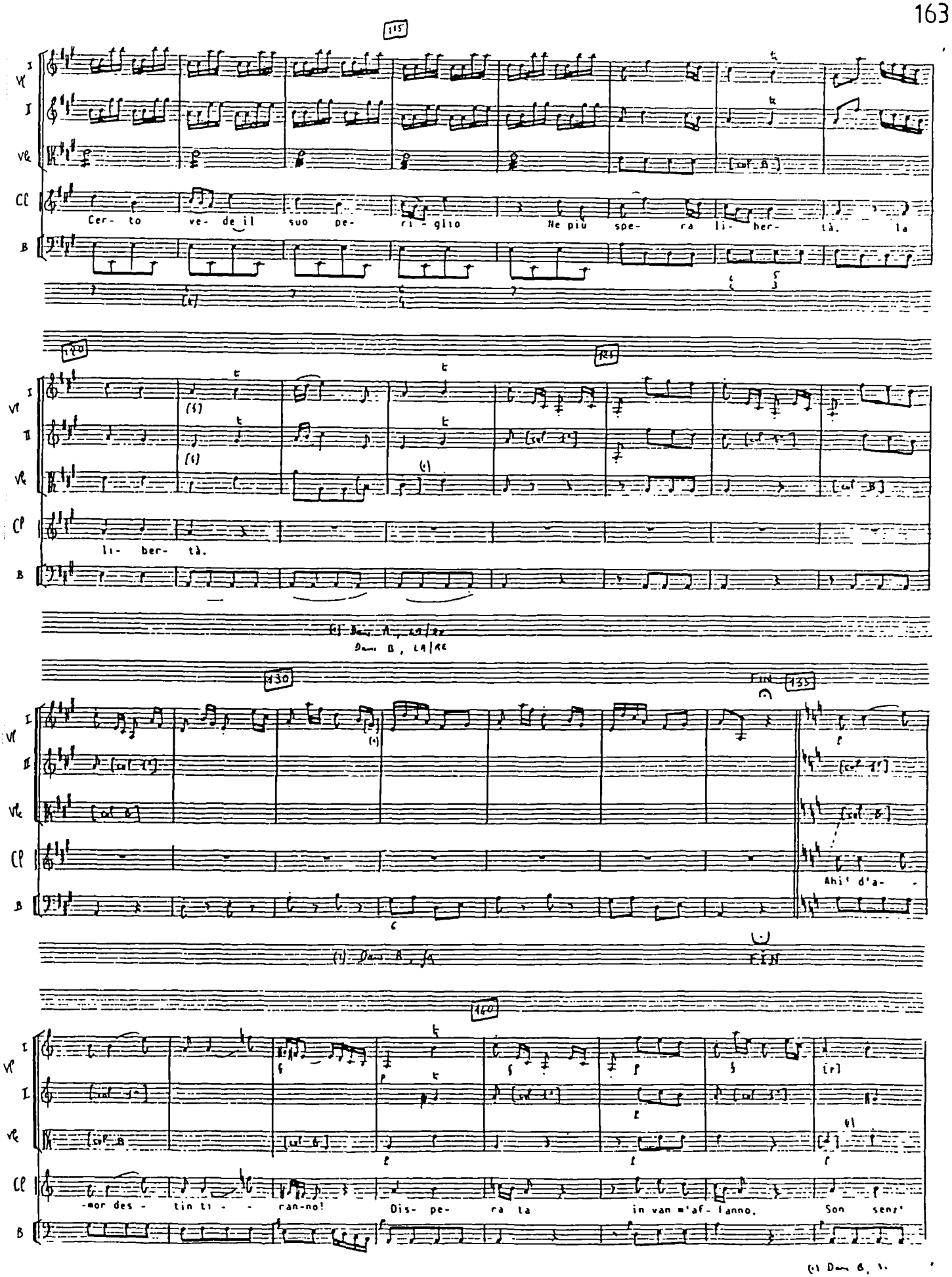
(1) Dans B, fa

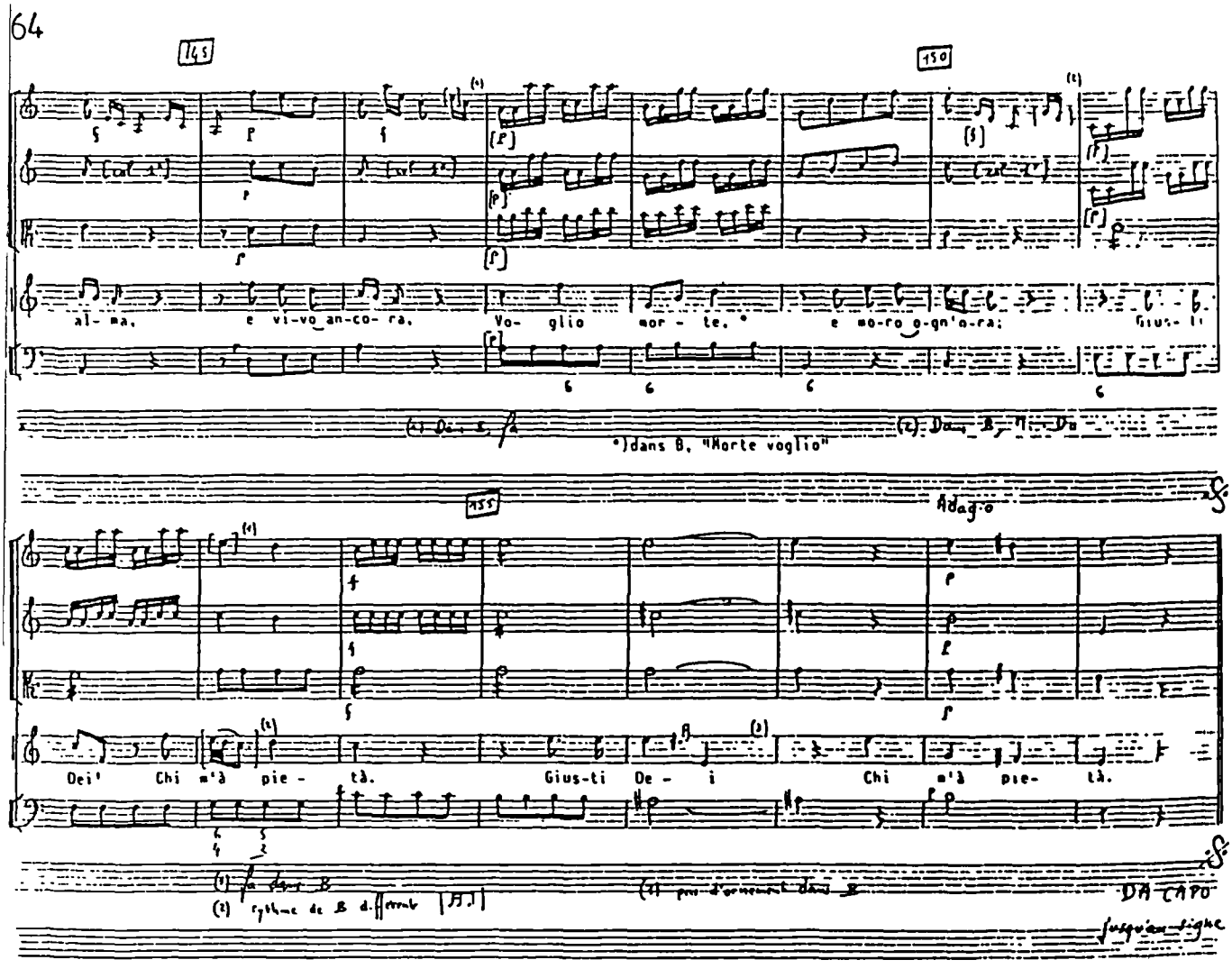
FIN

140

-mor des - tin ti - - ran-no! Dis- pe- ra ta in van m'af- fanno. Son senz'

(1) Dans B, 1.





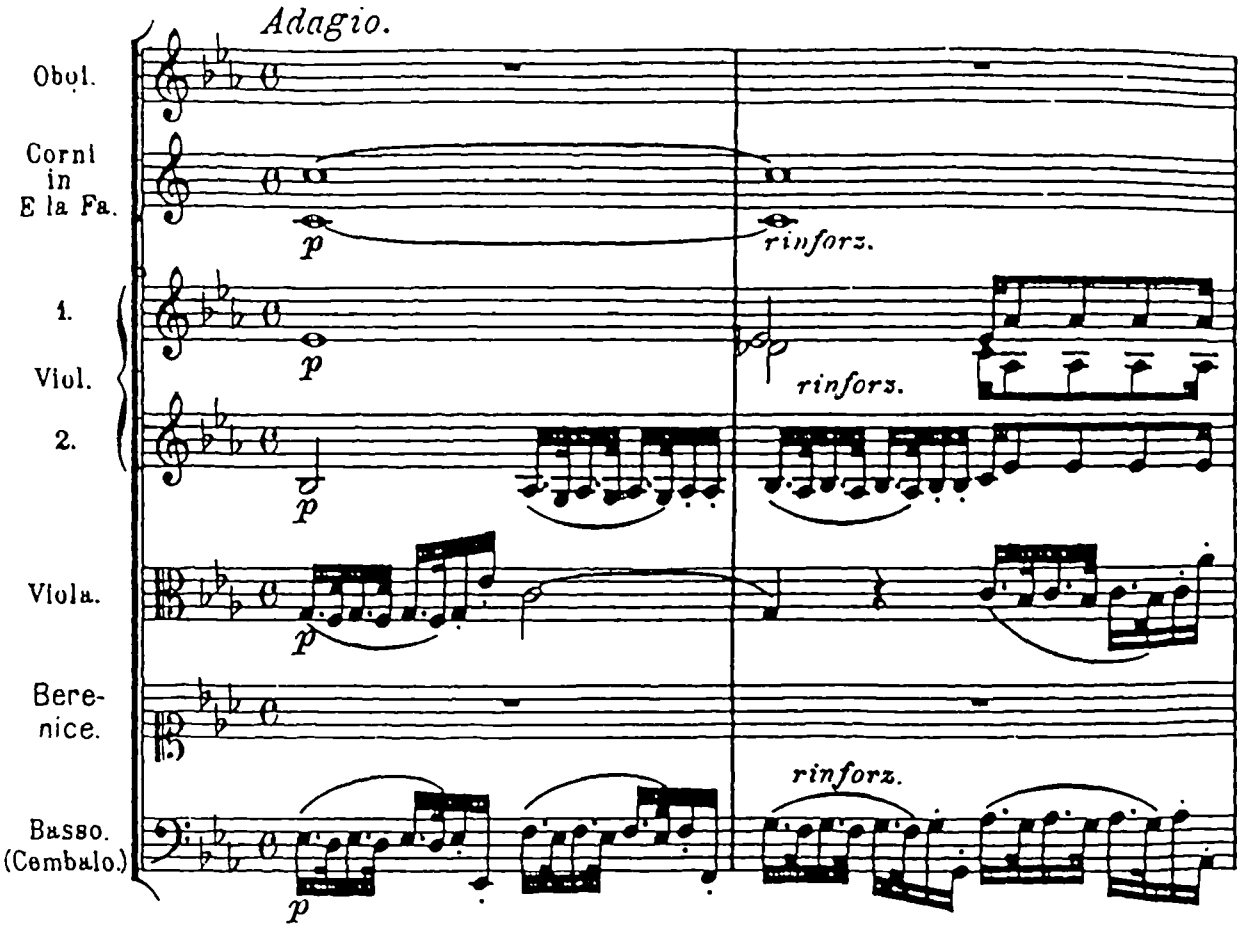
Fine dell' Atto Secondo.

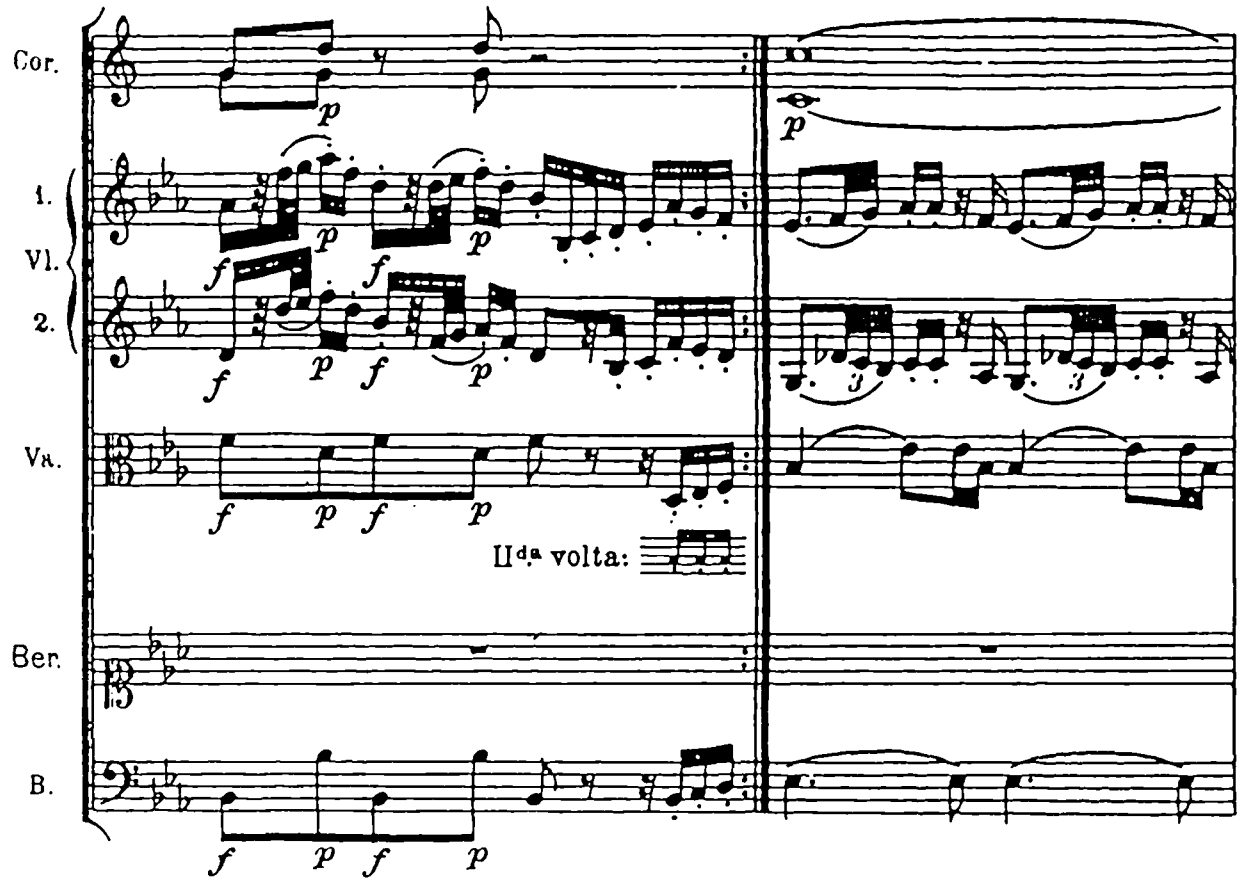
Vologeso (1766)

Jommelli

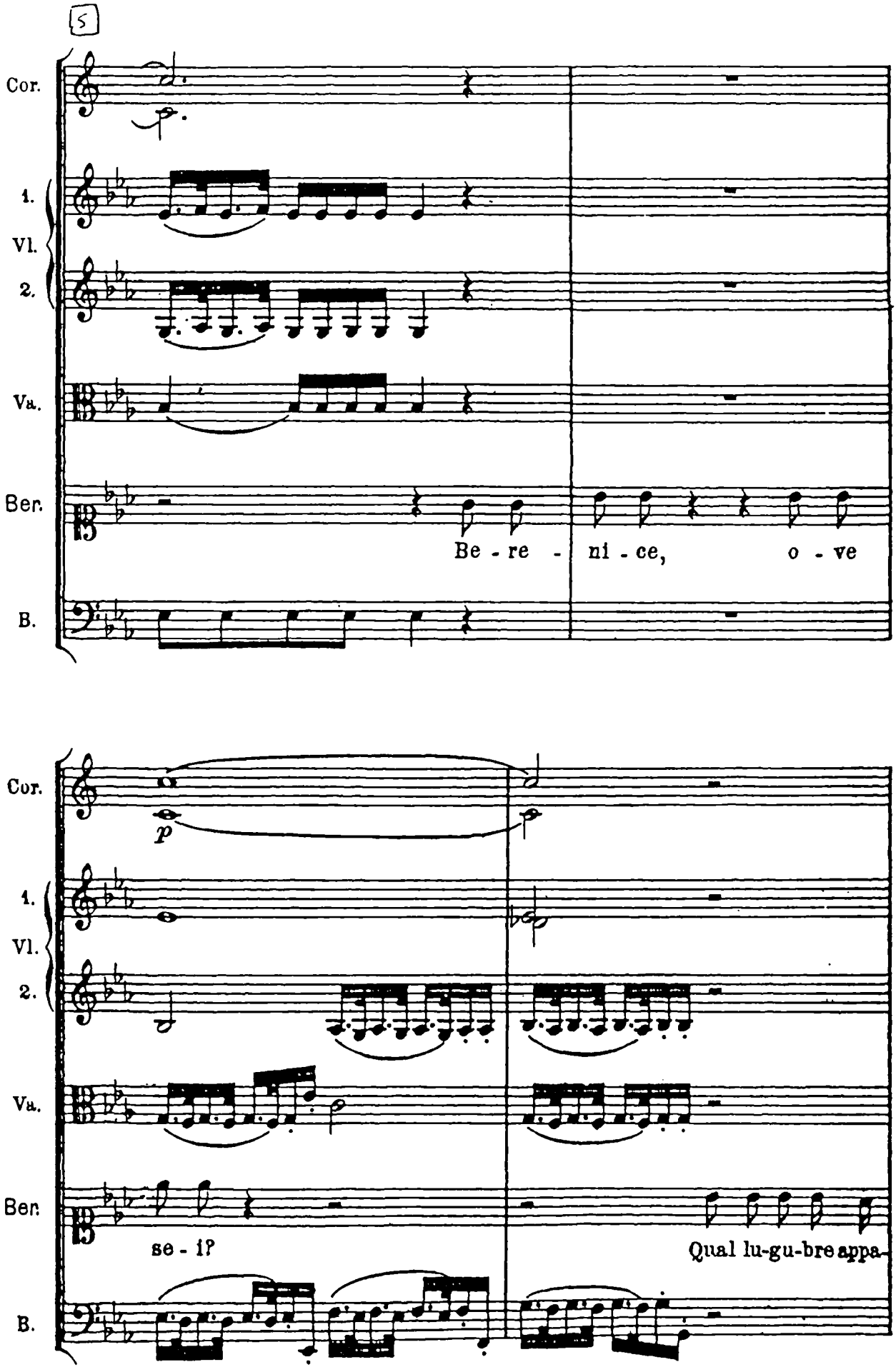
Act III, Scene 6 (bars 1-53)

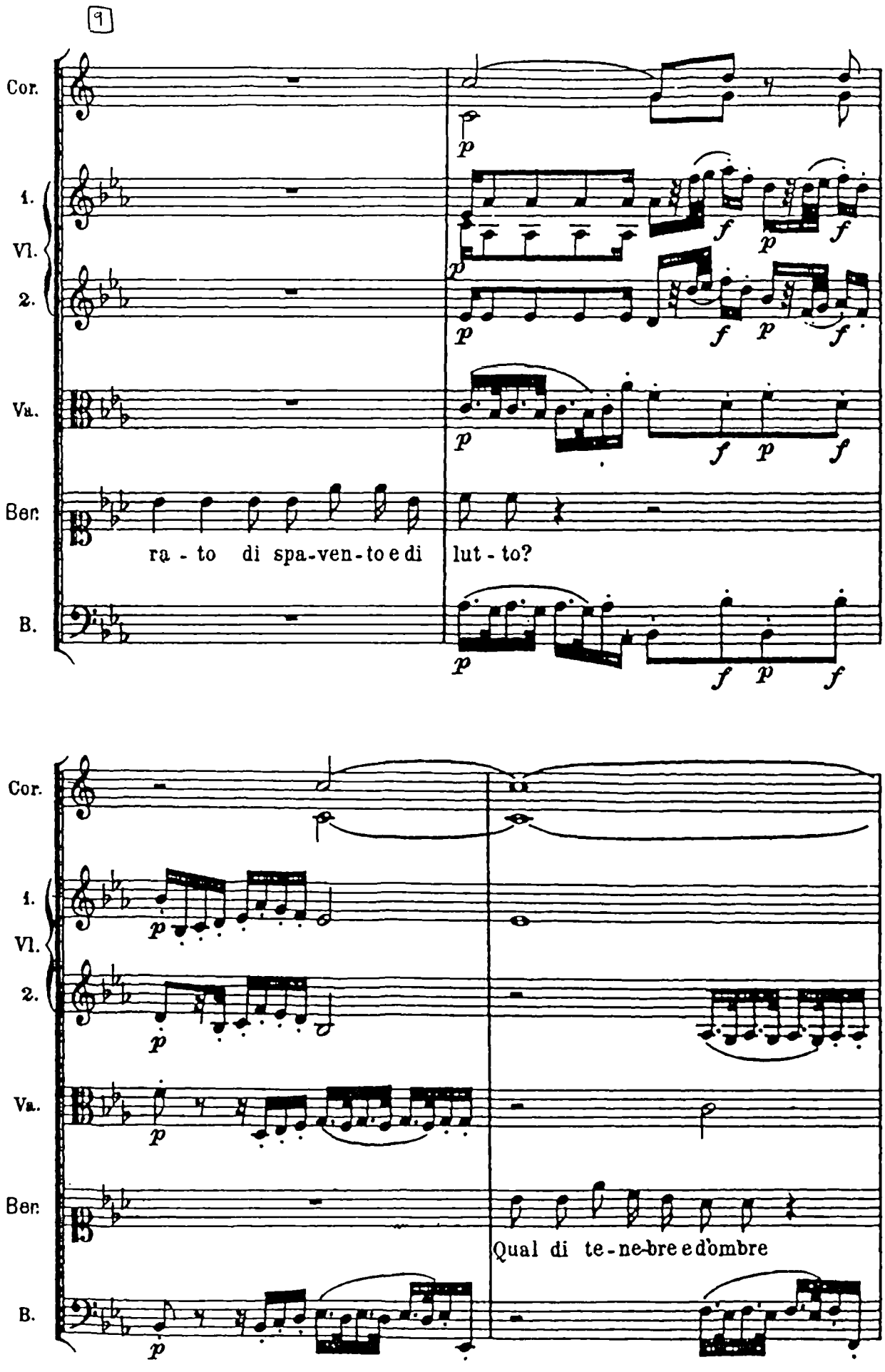
III. Atto III, Scena 6, aus „Vologeso"



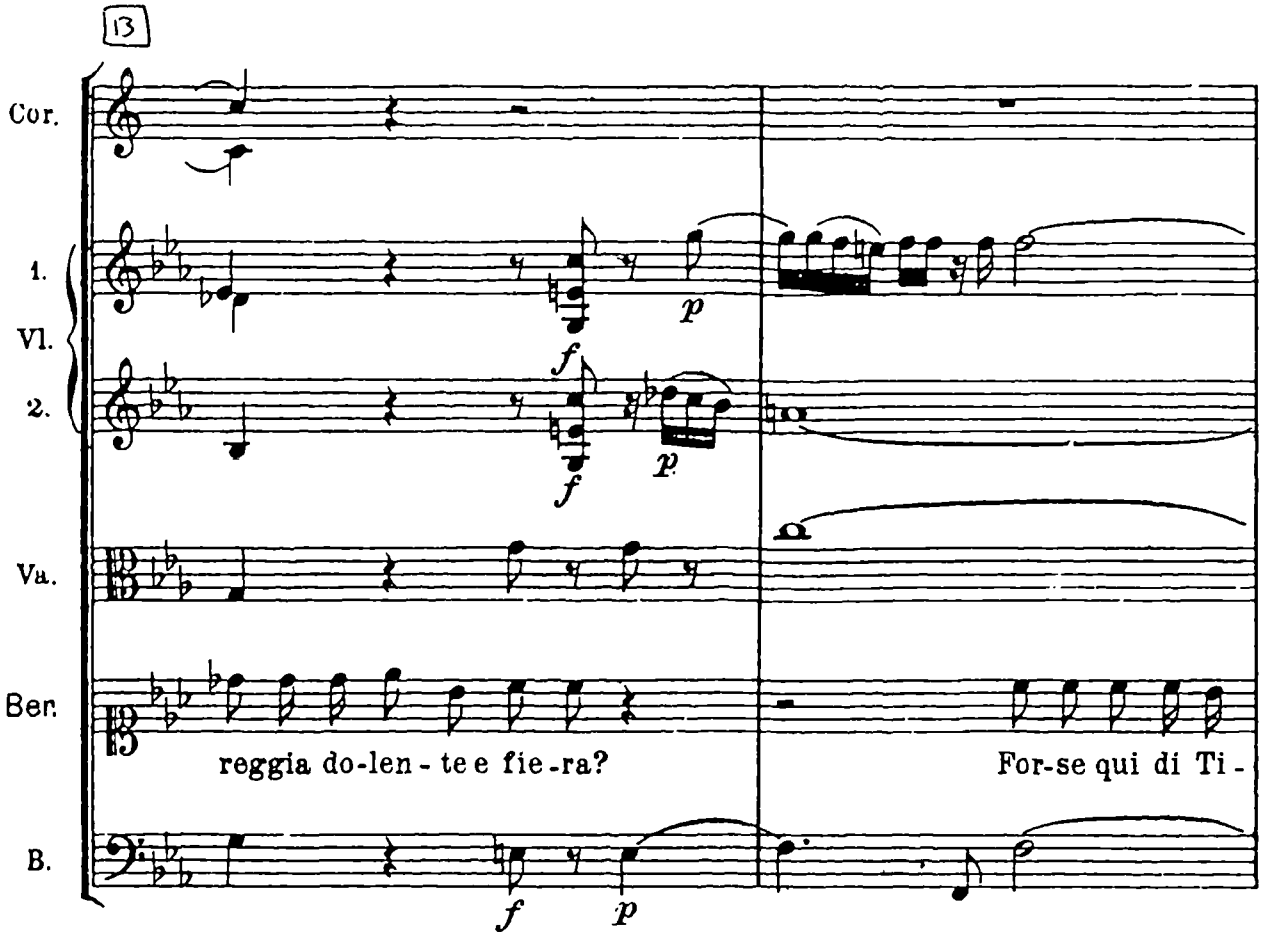


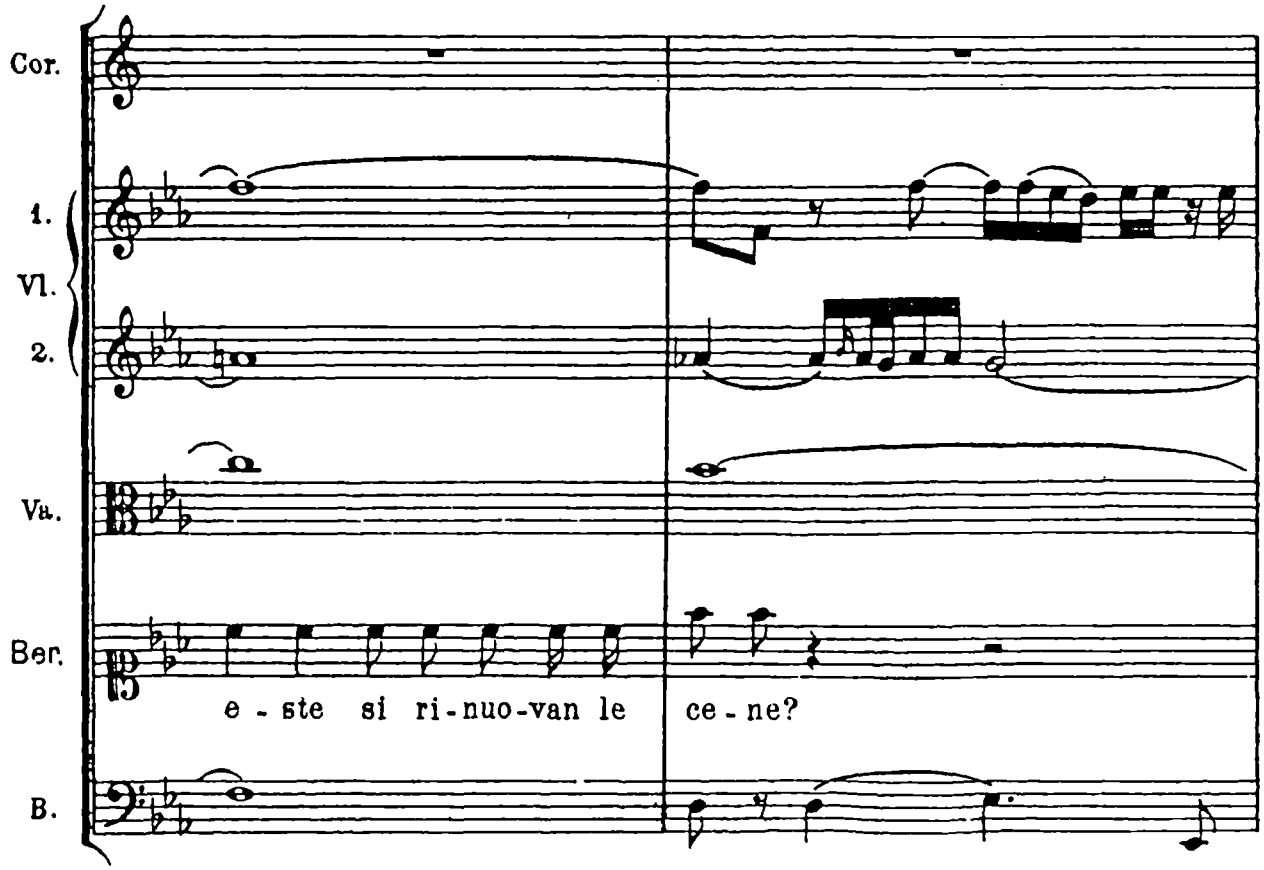
36




9
Cor.
1.
Vl.
2.
Va.
Ber.
B.
ra - to di spa-ven-to e di lut - to?
Qual di te-ne-bre e d'ombre

38


13
Cor.
1.
Vl.
2.
Va.
Ber.
B.
p
f
f
p
reggia do-len - te e fie - ra?
For-se qui di Ti -
f
p


Cor.
1.
Vl.
2.
Va.
Ber.
B.
e - ste si ri-nuo-van le
ce - ne?

17

1. Vl. 2. Va. Ber. B.

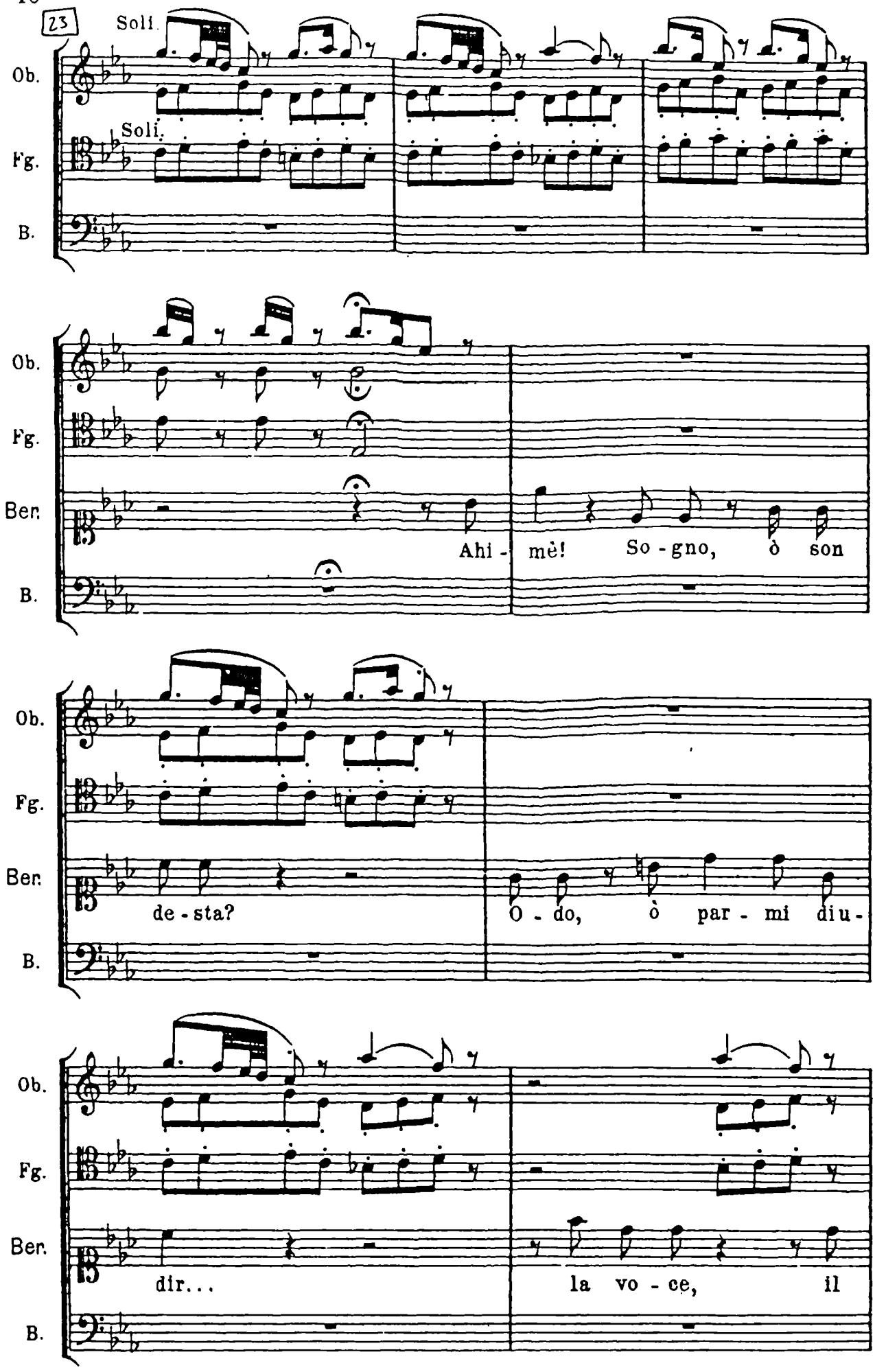
O lan-gue il gior-no fug-gi-ti-vo co-sì,

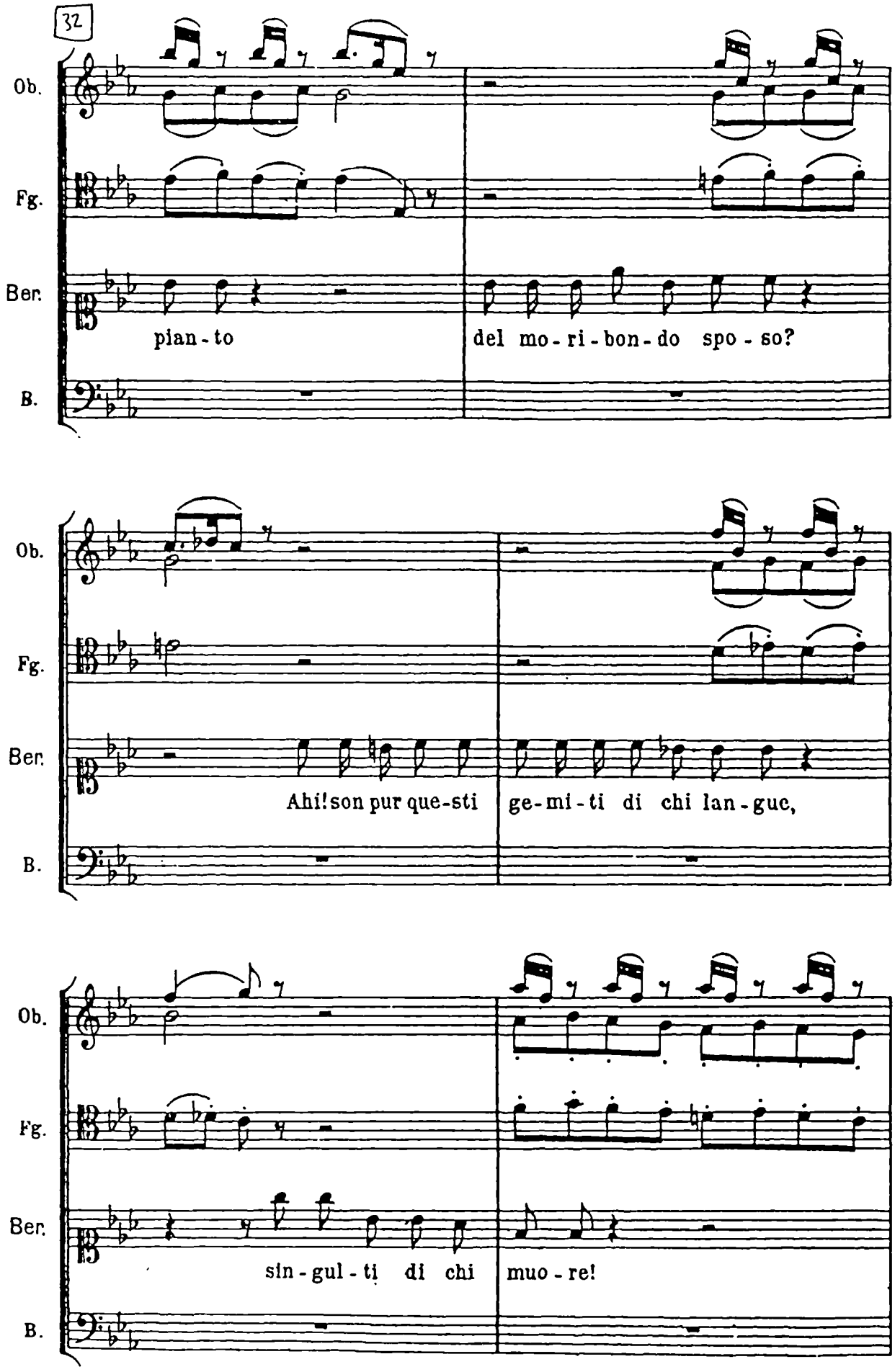
1. Vl. 2. Va. Ber. B.

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

1. Vl. 2. Va. Ber. B.

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


23
Soli.
Ob.
Soli.
Fg.
B.
Ob.
Fg.
Ber.
Ahi - mè! So - gno, ò son
B.
Ob.
Fg.
Ber.
de - sta?
O - do, ò par - mi diu -
B.
Ob.
Fg.
Ber.
dir...
la vo - ce, il
B.


32
Ob.
Fg.
Ber.
B.
pian - to
del mo - ri - bon - do spo - so?
Ob.
Fg.
Ber.
B.
Ahi! son pur que-sti
ge-mi-ti di chi lan-guc,
Ob.
Fg.
Ber.
B.
sin - gul - ti di chi
muo - re!

42

38

Andante.

Corni.

Ob.

Fg.

1. Vl.

2.

Va.

Ber.

B.

p

E quella os -

Cor.

1. Vl.

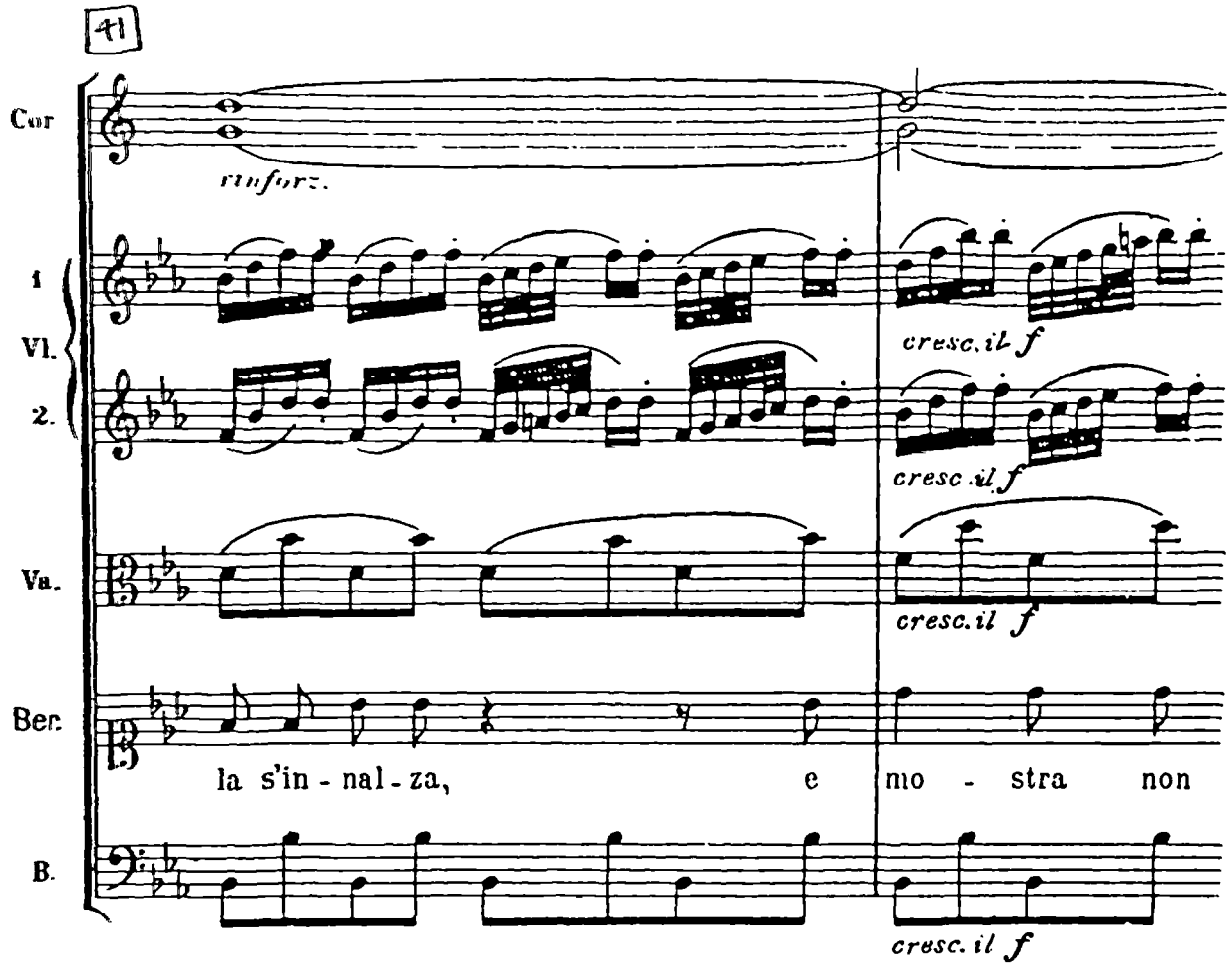
2.

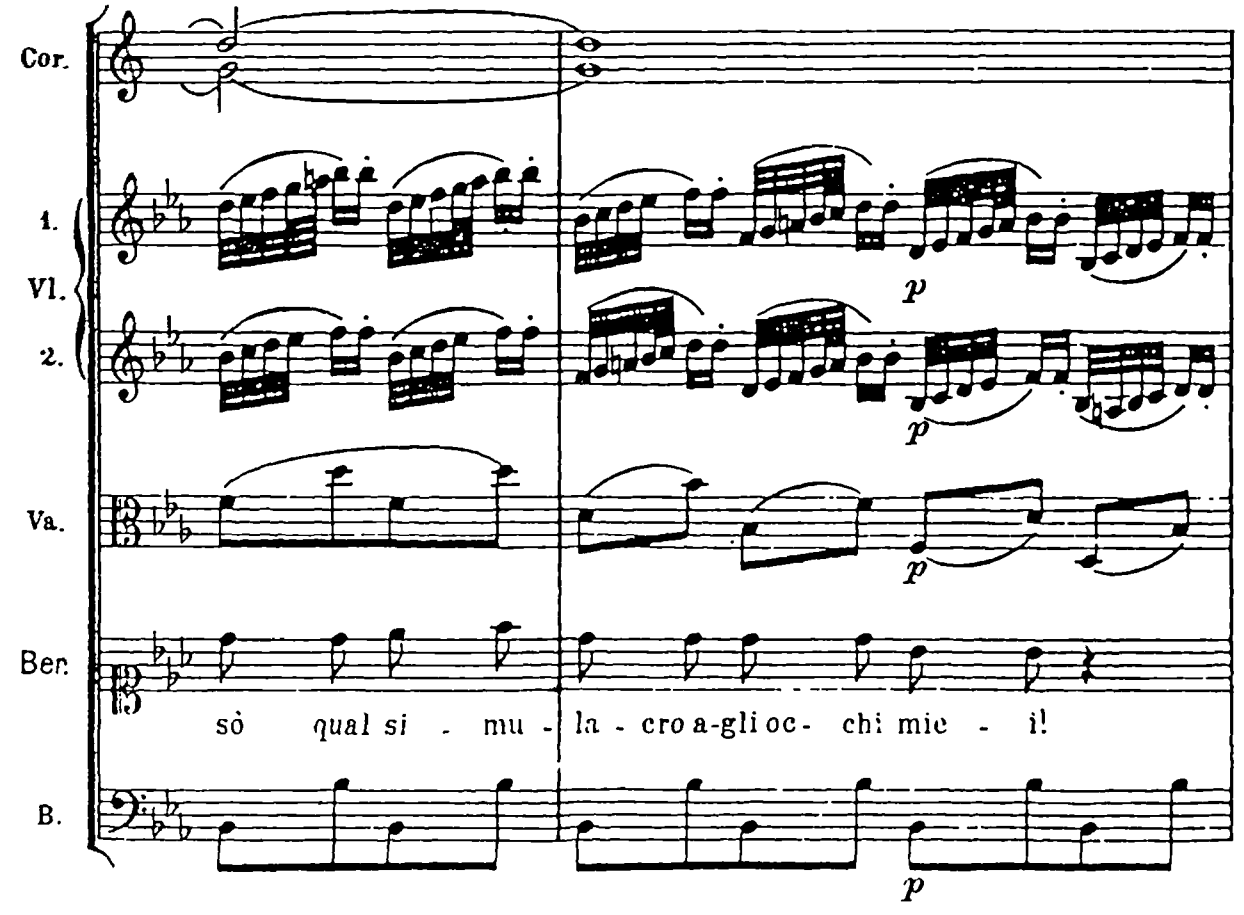
Va.

Ber.

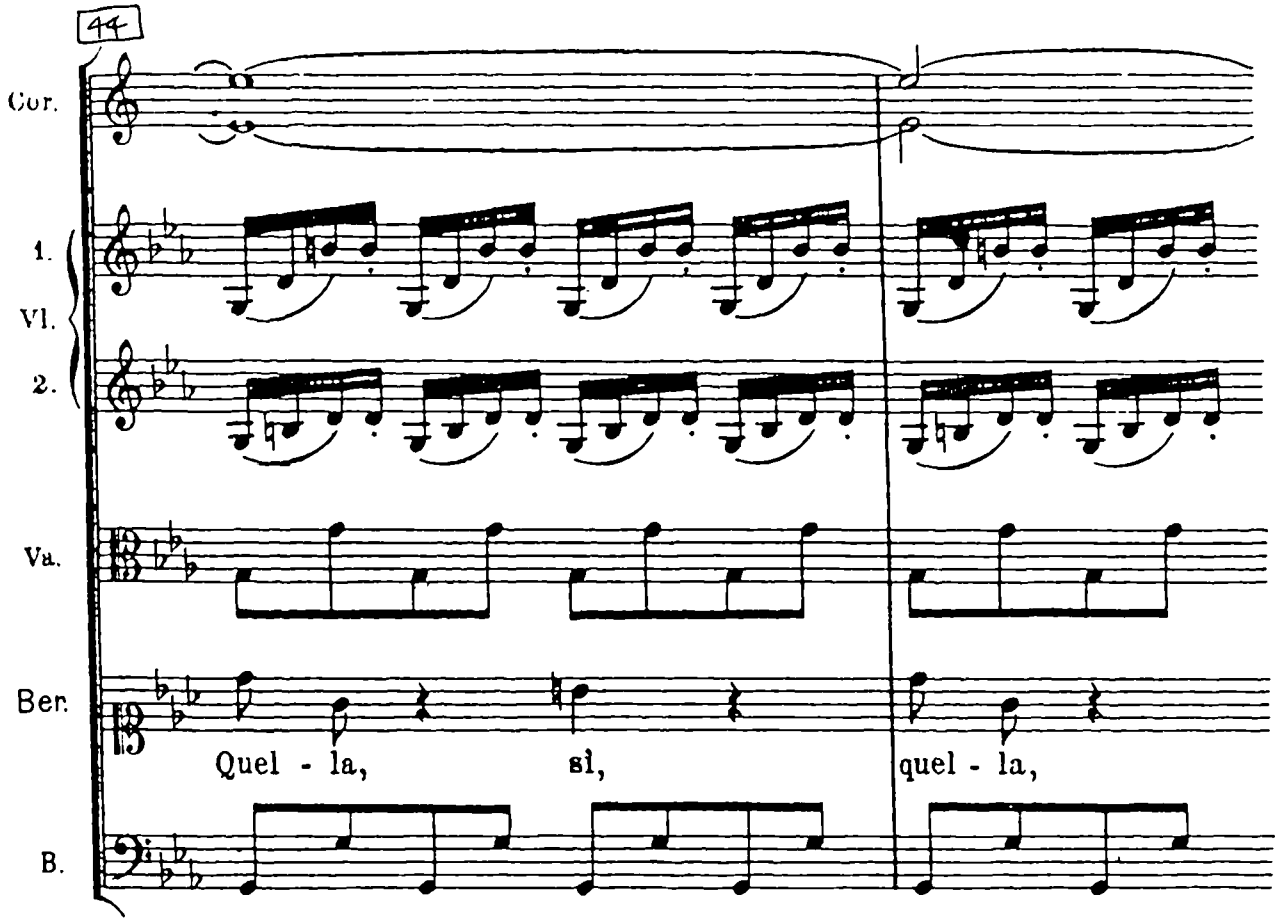
B.

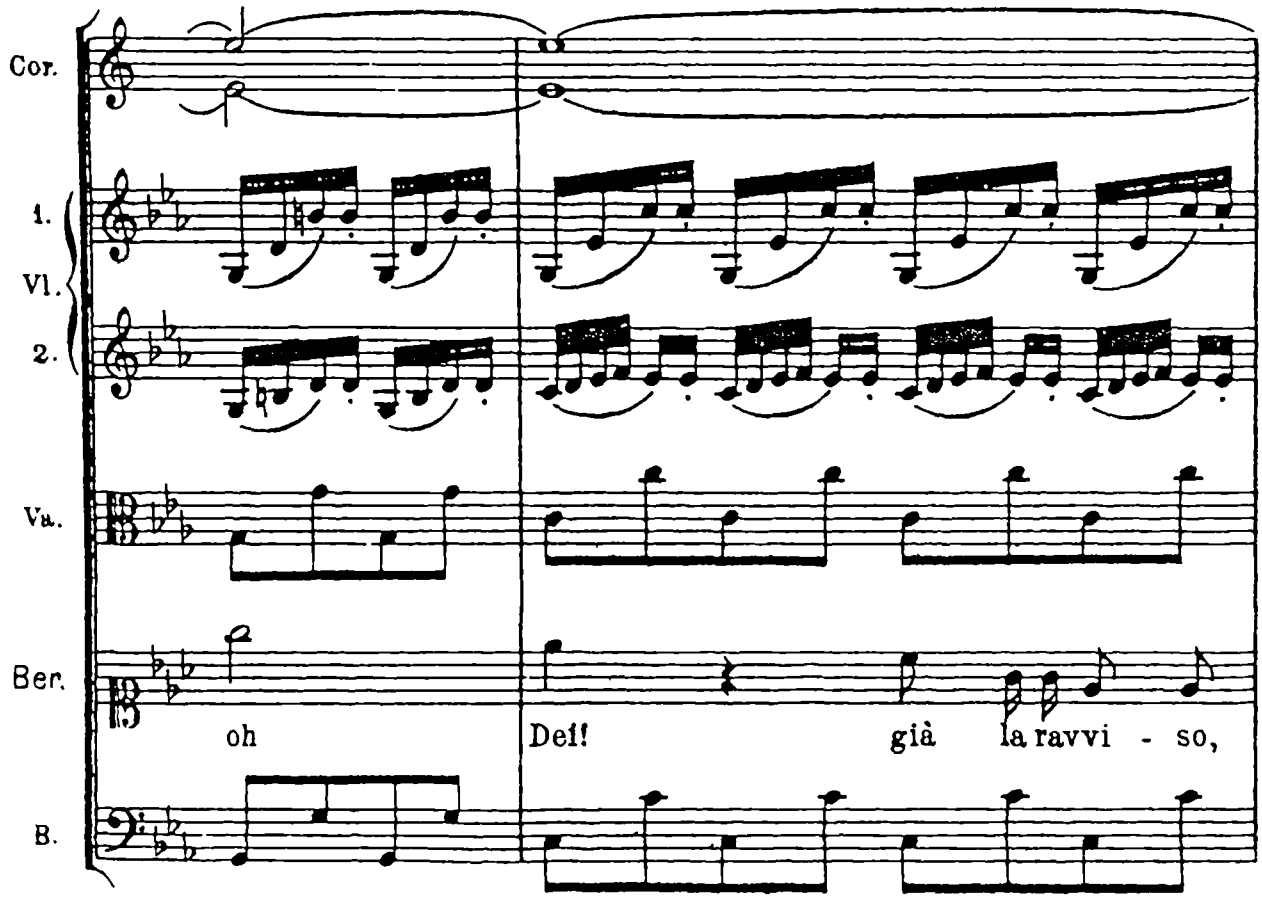
cu - - ra ca - li - gi - ne pro - fon - da, che


41
Cor
rinforz.
1
Vl.
2.
cresc. il f
cresc. il f
Va.
cresc. il f
Ber.
la s'in - nal - za, e mo - stra non
B.
cresc. il f


Cor.
1.
Vl.
2.
p
p
Va.
p
Ber.
sò qual si - mu - la - cro a-gli oc- chi mie - i!
B.
p

44


44
Cor.
1.
Vl.
2.
Va.
Ber.
Quel - la, sì, quel - la,
B.


Cor.
1.
Vl.
2.
Va.
Ber.
oh Dei! già la ravvi - so,
B.

47

Cor.

1. Vl. 2.

Va.

Ber.

è del mio Vo - lo -

B.

Presto.

Cor.

f

1. Vl. 2.

f

f

f

Va.

f

Ber.

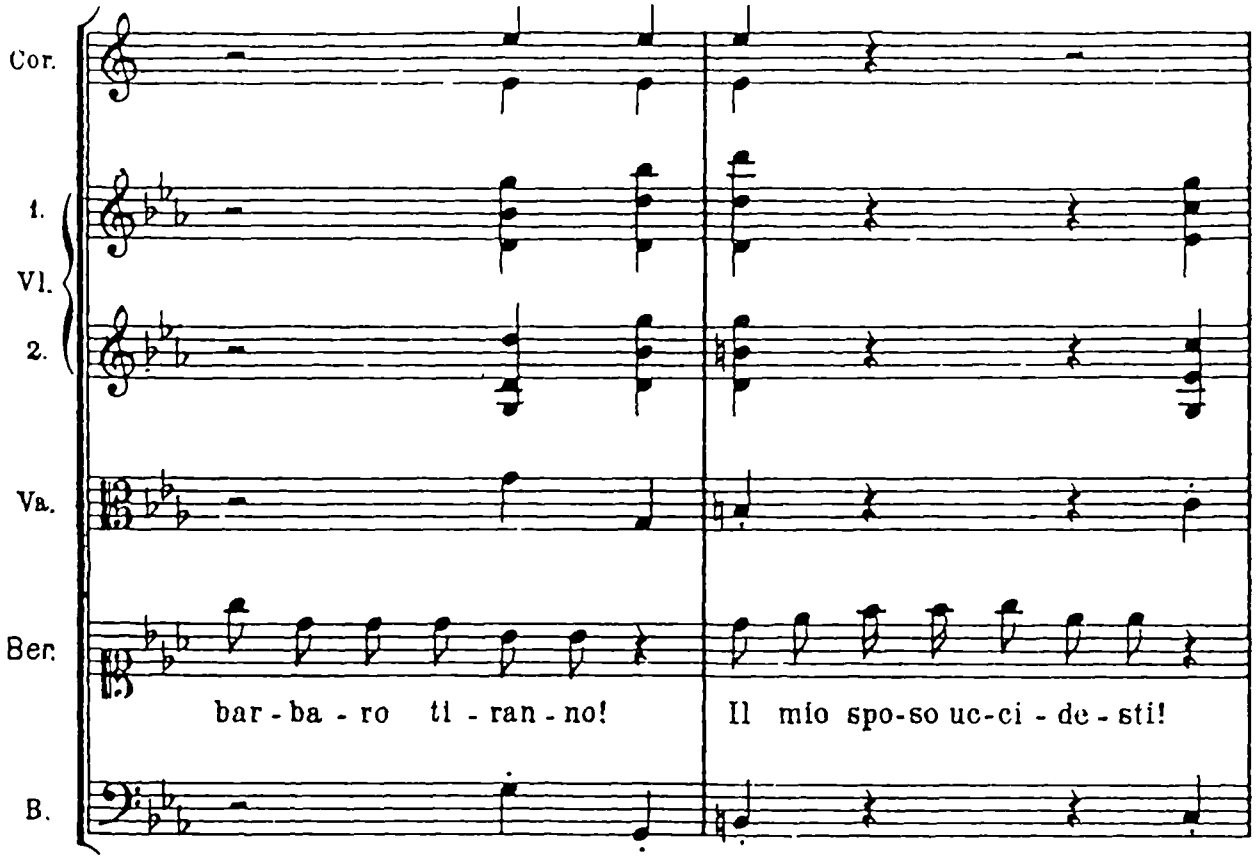
ge - so l'om - bra me - sta e do - len-te... Ah

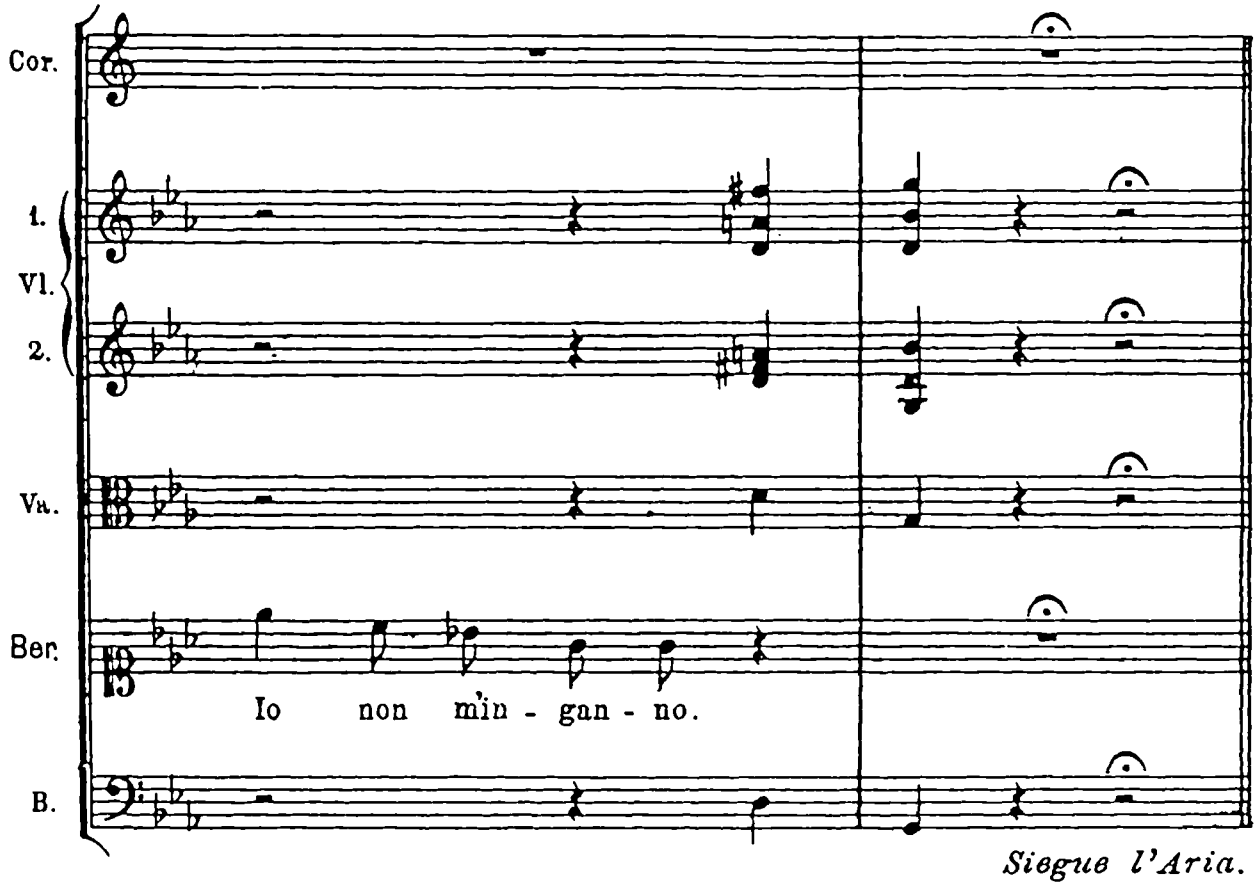
B.

f

46

50





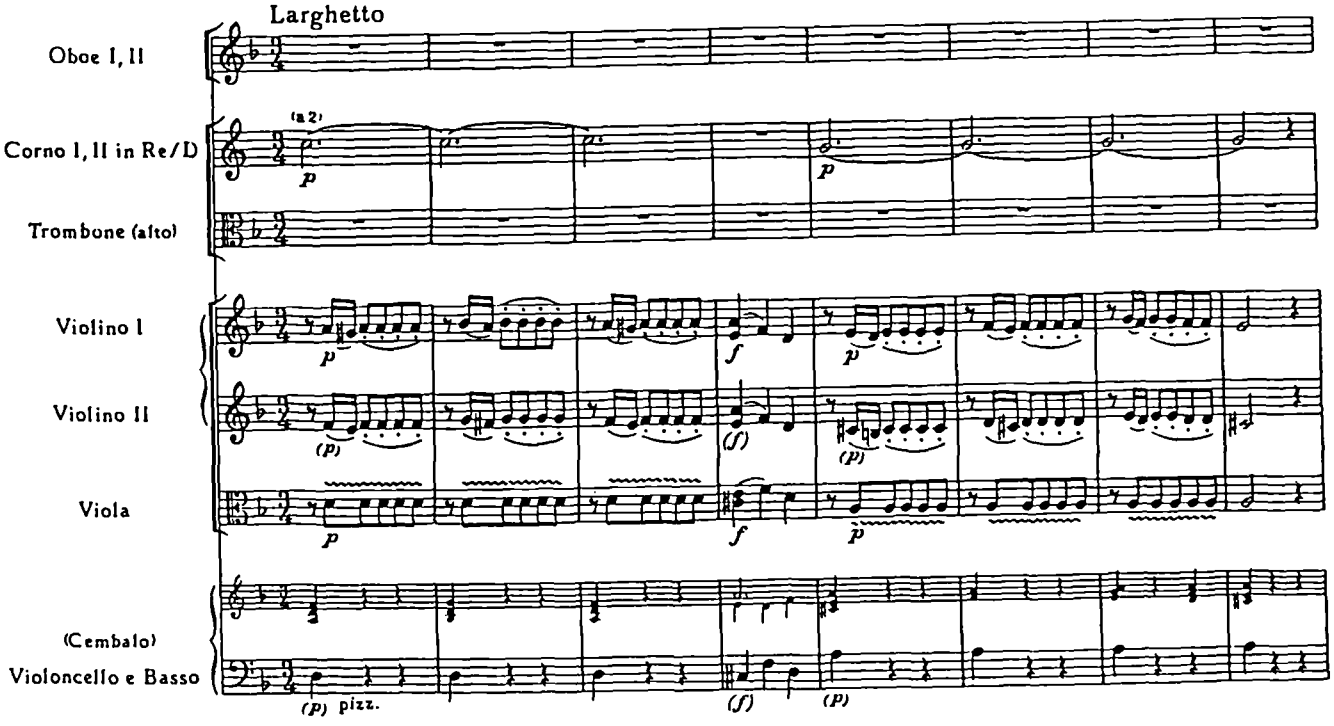
Siegue l'Aria.

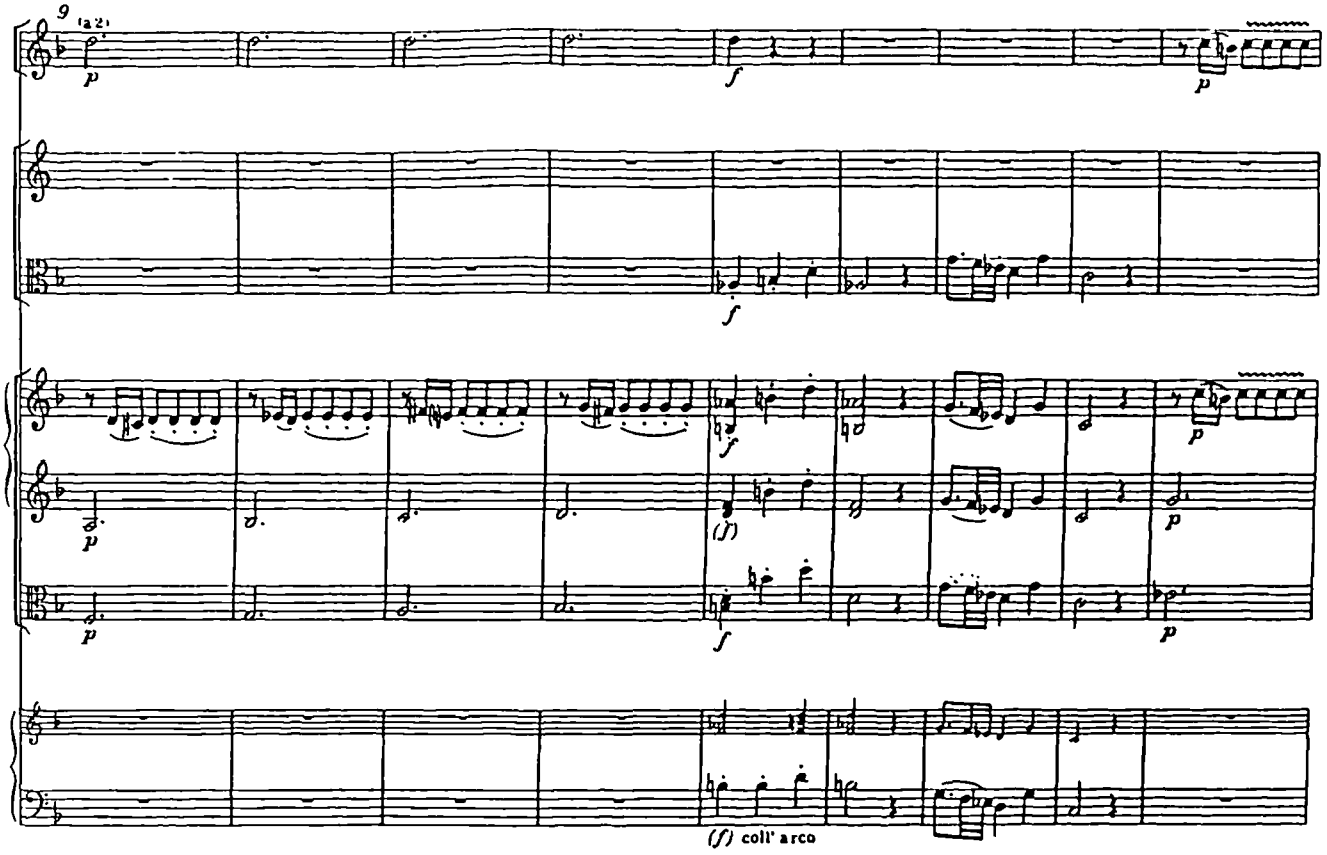
Don Juan (1761)

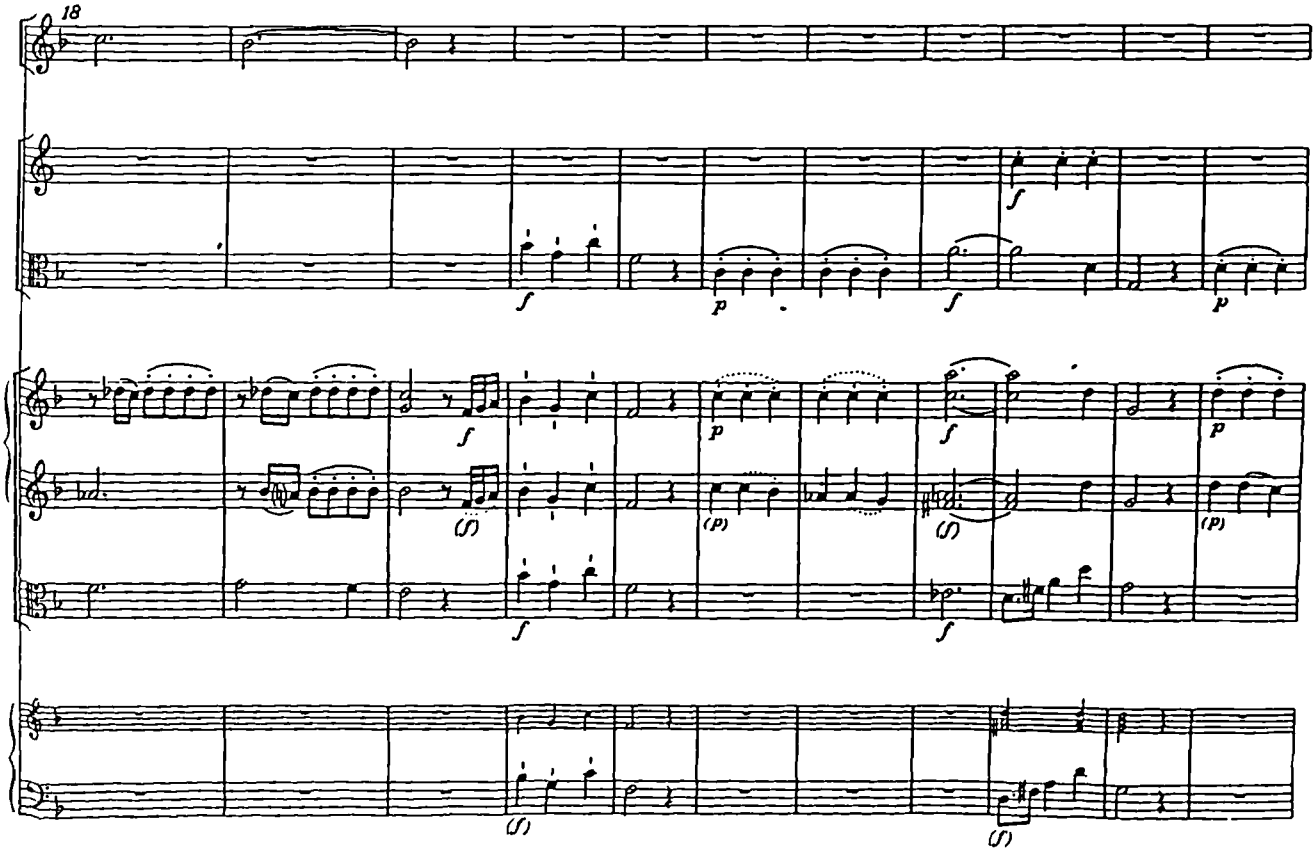
Gluck

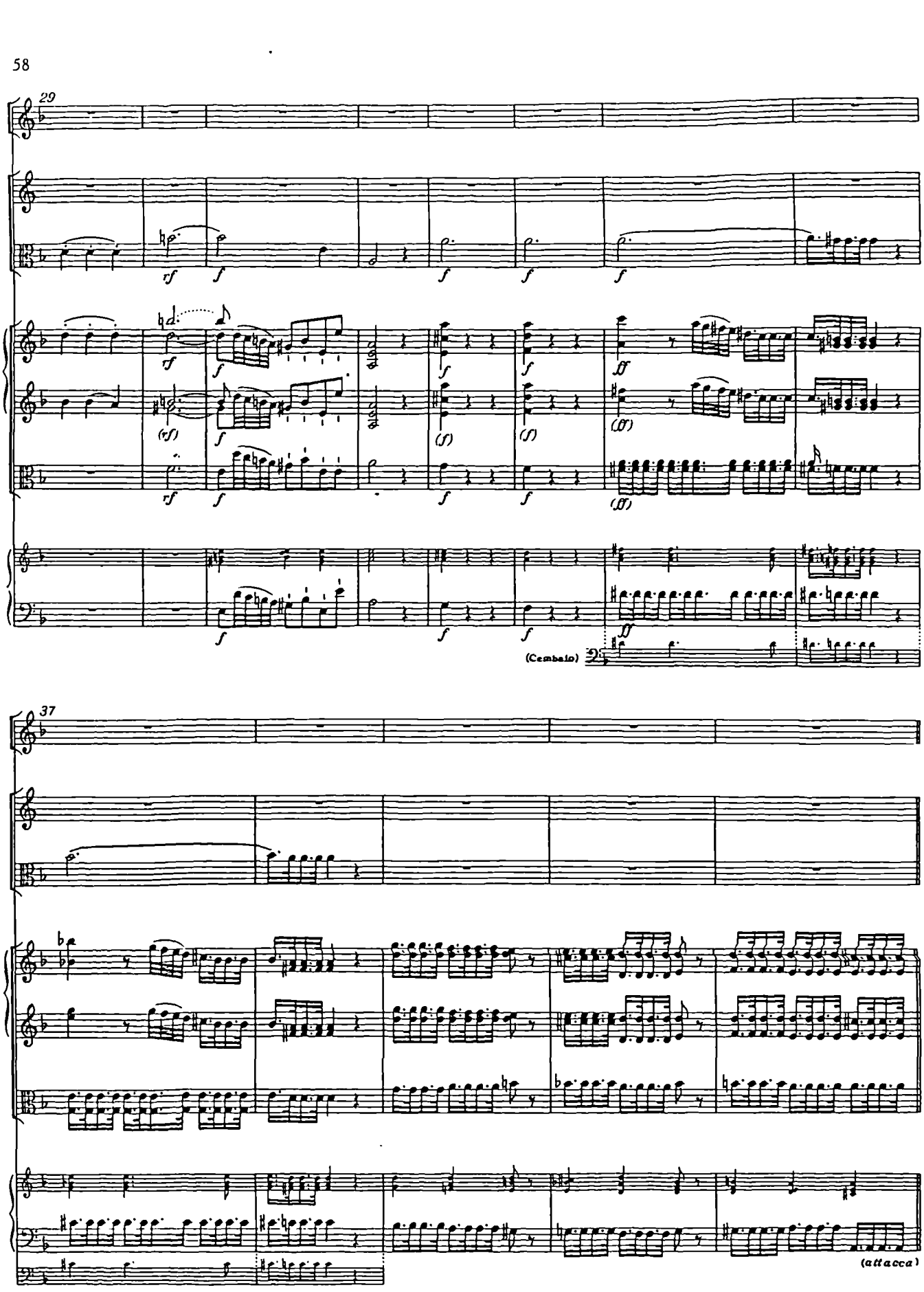
No. 30

30.


Larghetto
Oboe I, II
(a 2)
Corno I, II in Re/D
Trombone (alto)
Violino I
Violino II
Viola
(Cembalo)
Violoncello e Basso
p
(p)
f
(f)
pizz.


9
(a 2)
(f) coll' arco


18


58
29
rf
f
ff
(rf)
(f)
(ff)
(Cembalo)
37
(attacca)

Orfeo ed Euridice (1762)

Gluck

Act I, Scene 1 (opening)

&

Act II, Scene 1 (bars 1-292)

Act I, Scene 1 (opening)

ATTO PRIMO

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

Scena I

ORFEO ed il Coro

Ad alzarsi della tenda al tuono di mesta sinfonia si vede occupata la scena da uno stuolo di Pastori e Ninfe seguaci di Orfeo, che portano serti di fiori e ghirlande di mirto, e mentre una parte di loro arder fa dei profumi, incorona il marmo, e sparge fiori intorno alla tomba, intuona 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.

ERSTER AKT

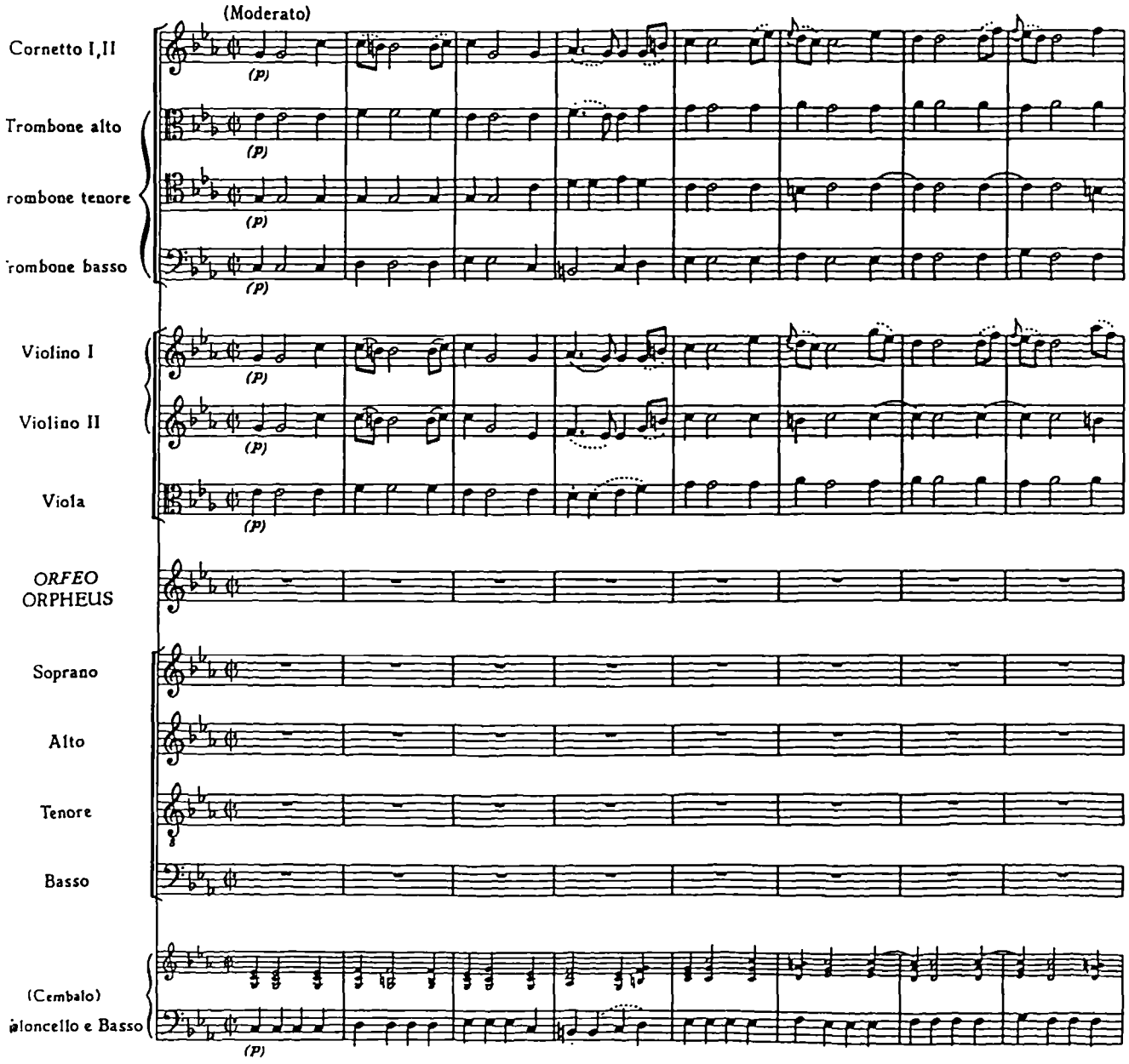
Lieblicher, aber einsamer Lorbeer- und Zypressenhain, der in einer künstlichen Lichtung auf einer kleinen Einebnung das Grabmal Eurydikes umschließt.

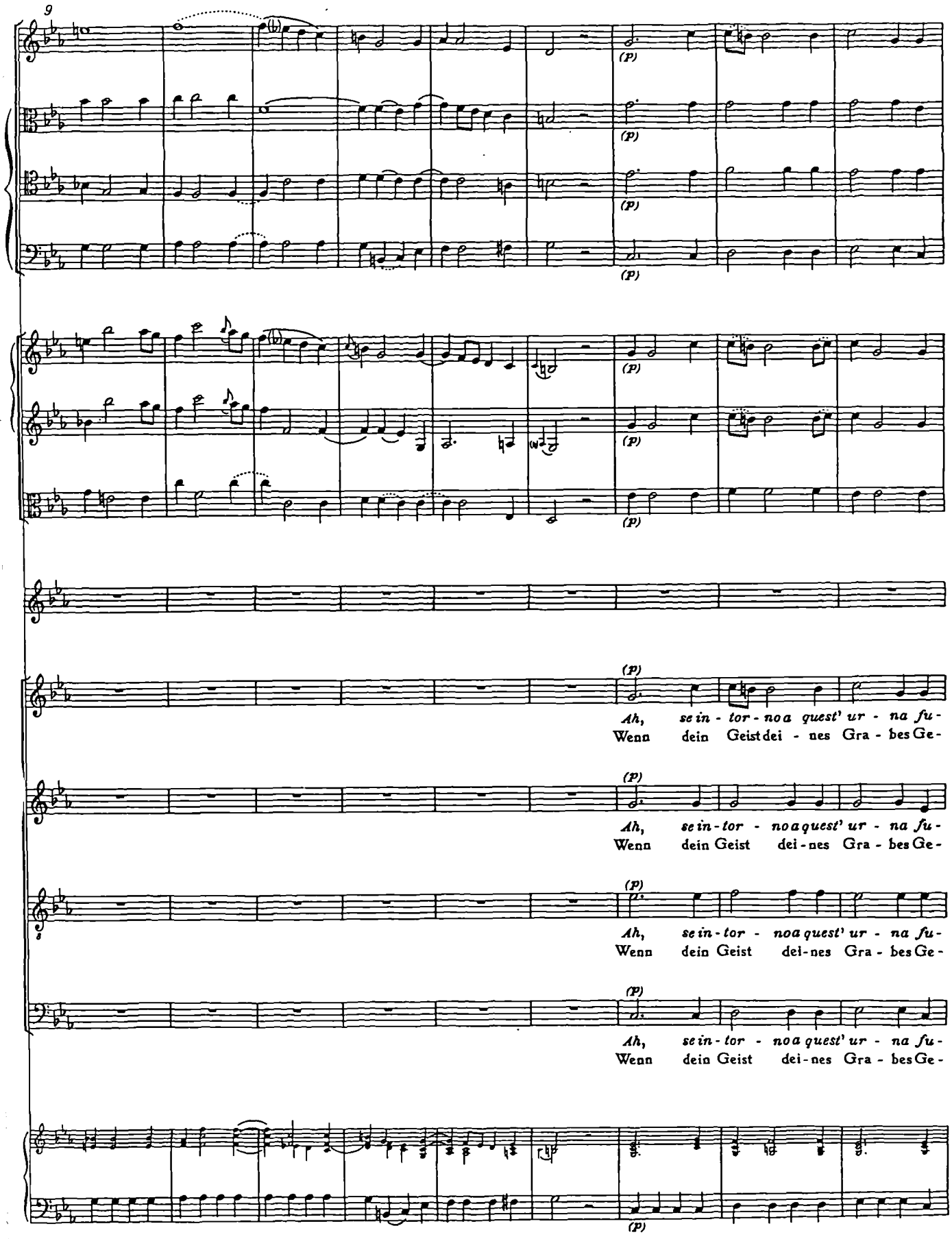
Szene I

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





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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.

Scena I

ORFEO ed il Coro

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

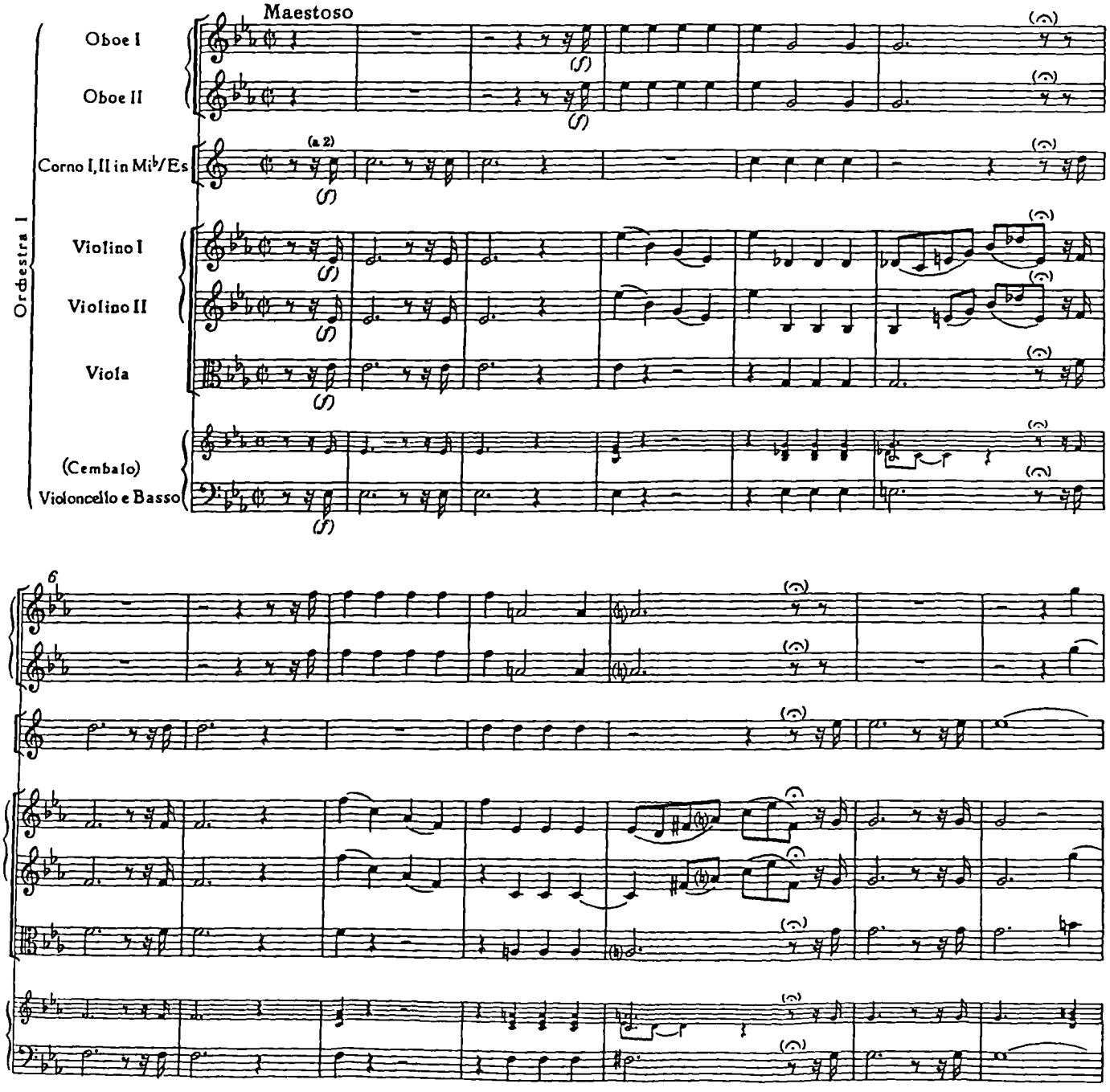
Schauerliche Höhlengegend jenseits des Flusses Cocytus, in der Ferne umdüstert von dunklem, flammendurchzucktem Rauch, der diesen ganzen schrecklichen Ort ringsum absperrt.

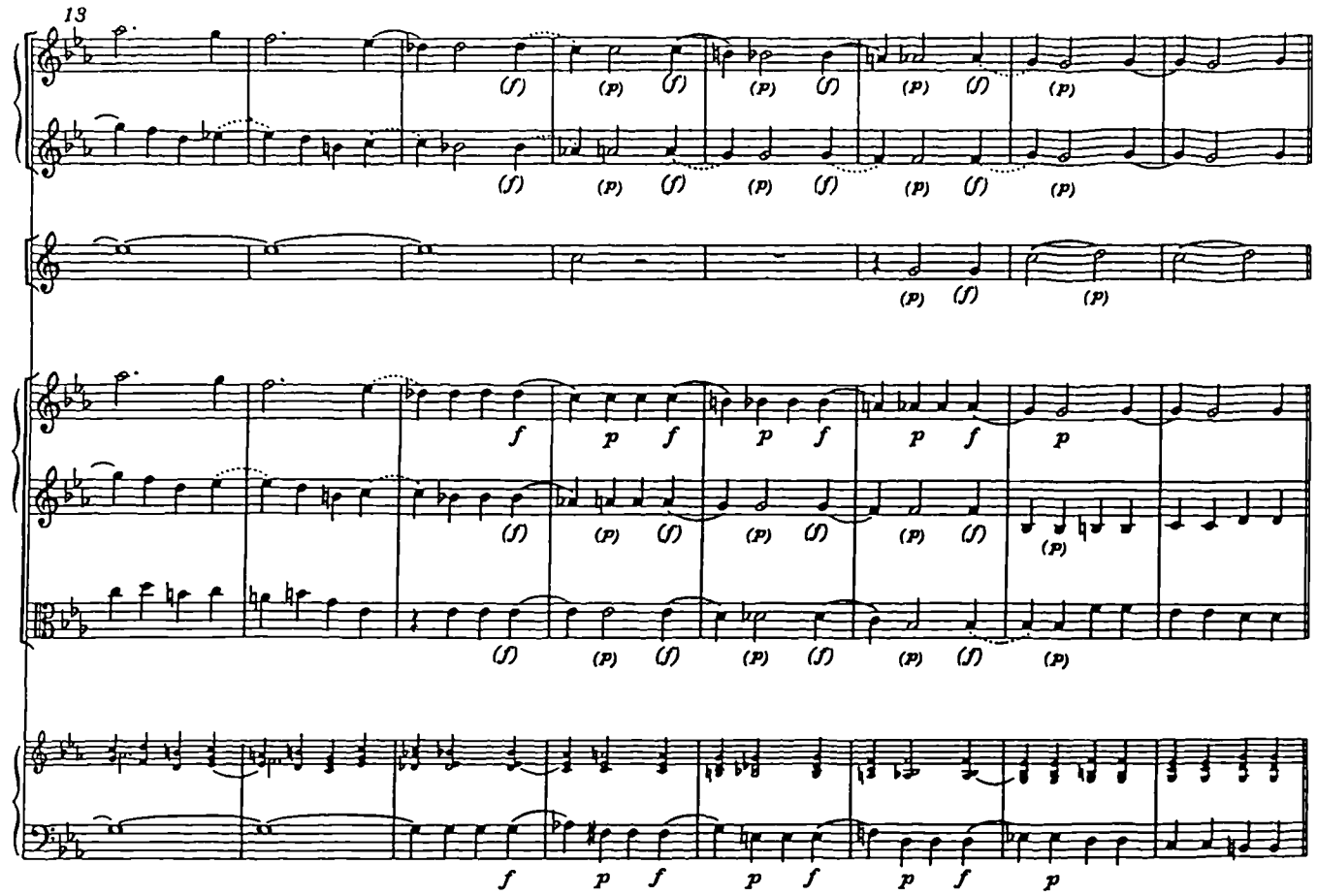
Szene I

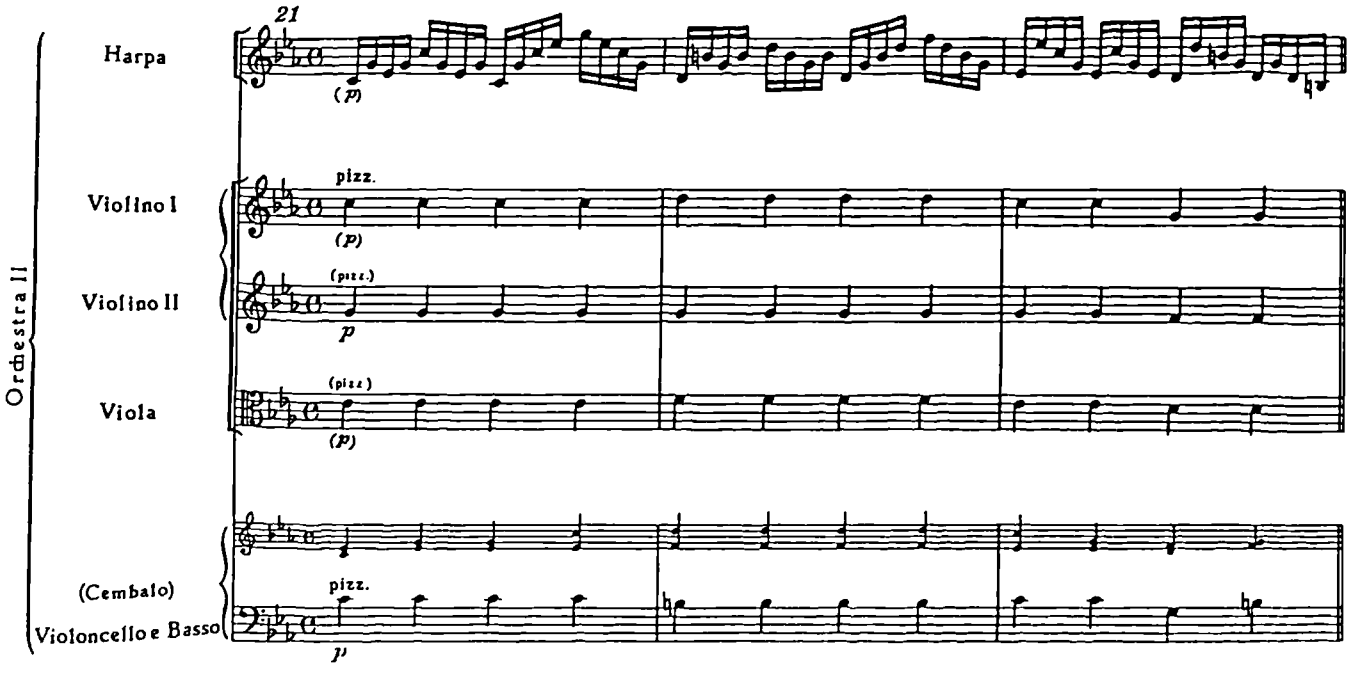
ORPHEUS und Chor

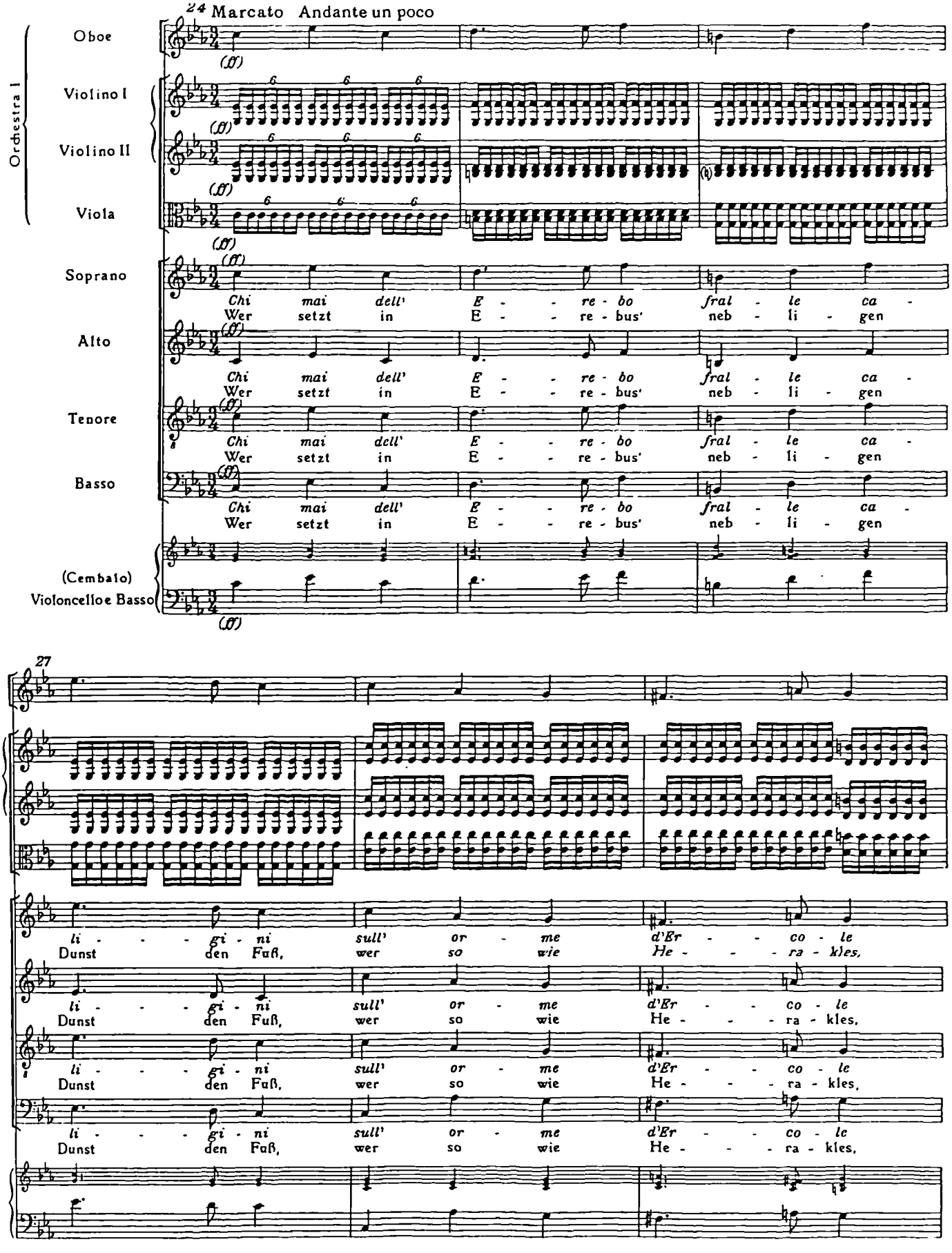
Gleich nachdem die Szene sich zum Klang einer schaurigen Sinfonie geöffnet hat, hebt der Tanz der Furien und der Schatten an, der durch die Harmonien der Lyra des Orpheus unterbrochen wird, während dessen Erscheinen auf der Bühne der gesamte höllische Haufen den folgenden Chor anstimmt.

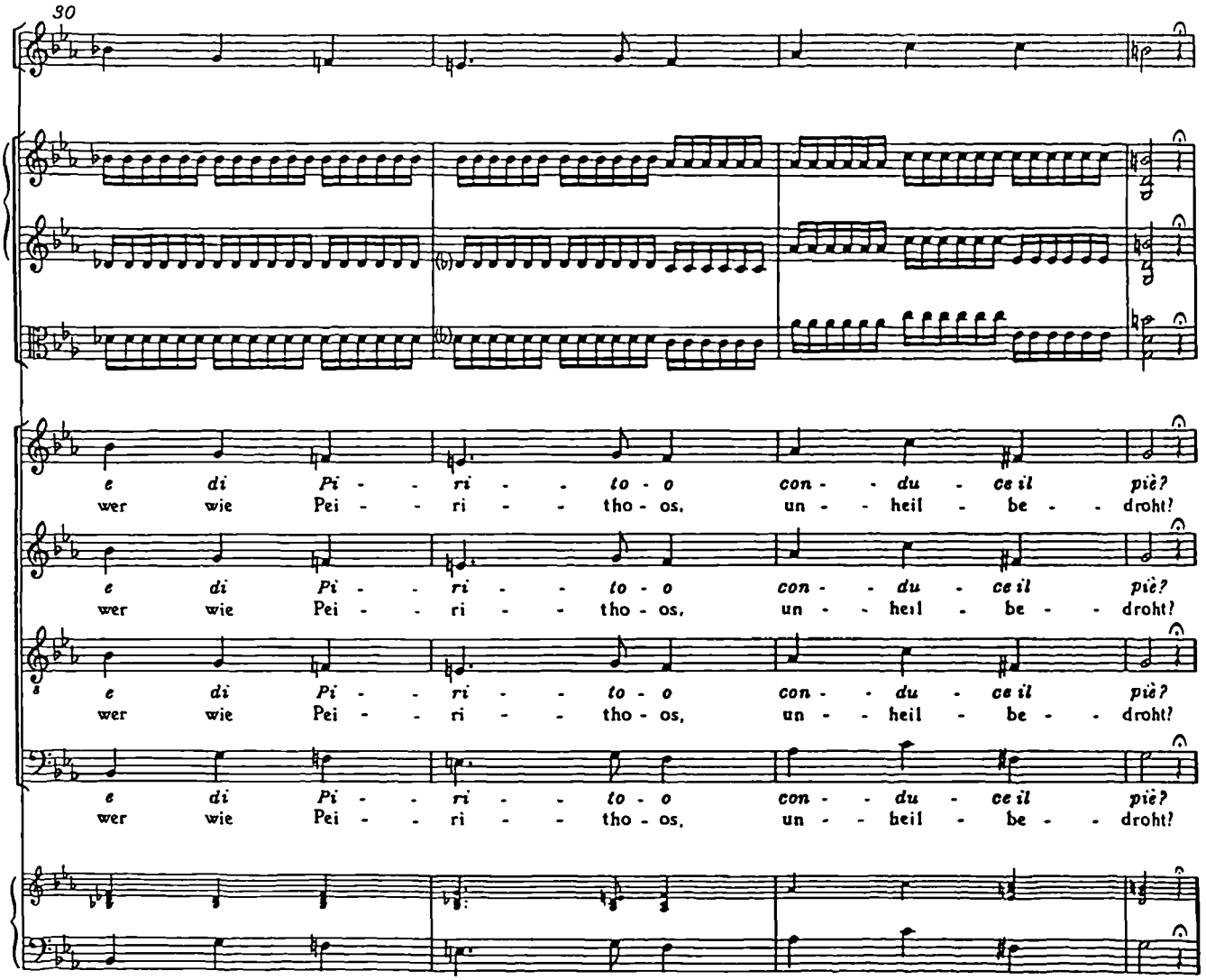
Ballo



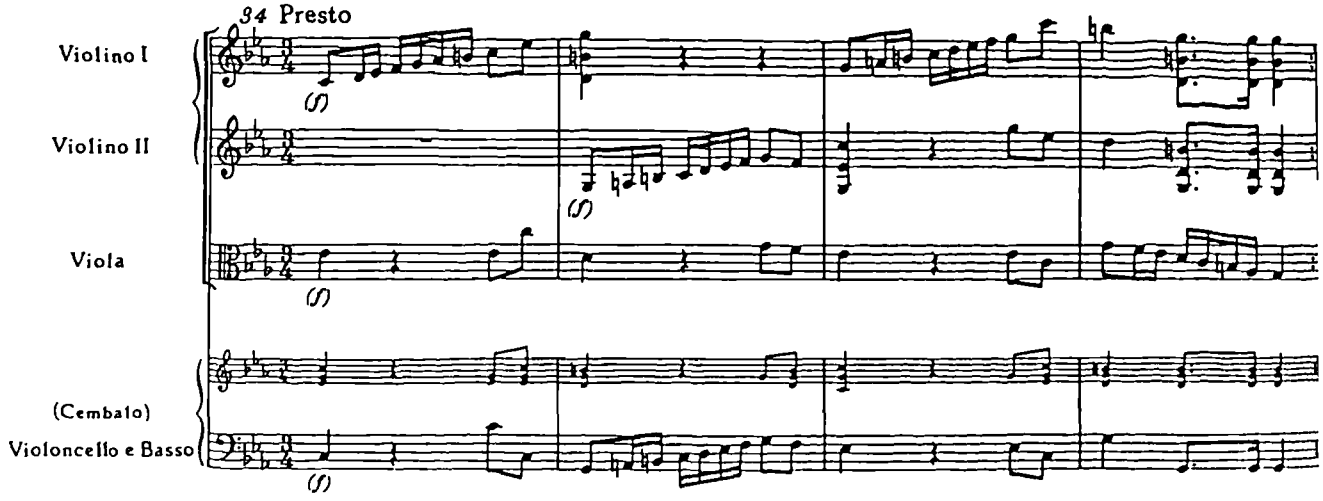

13

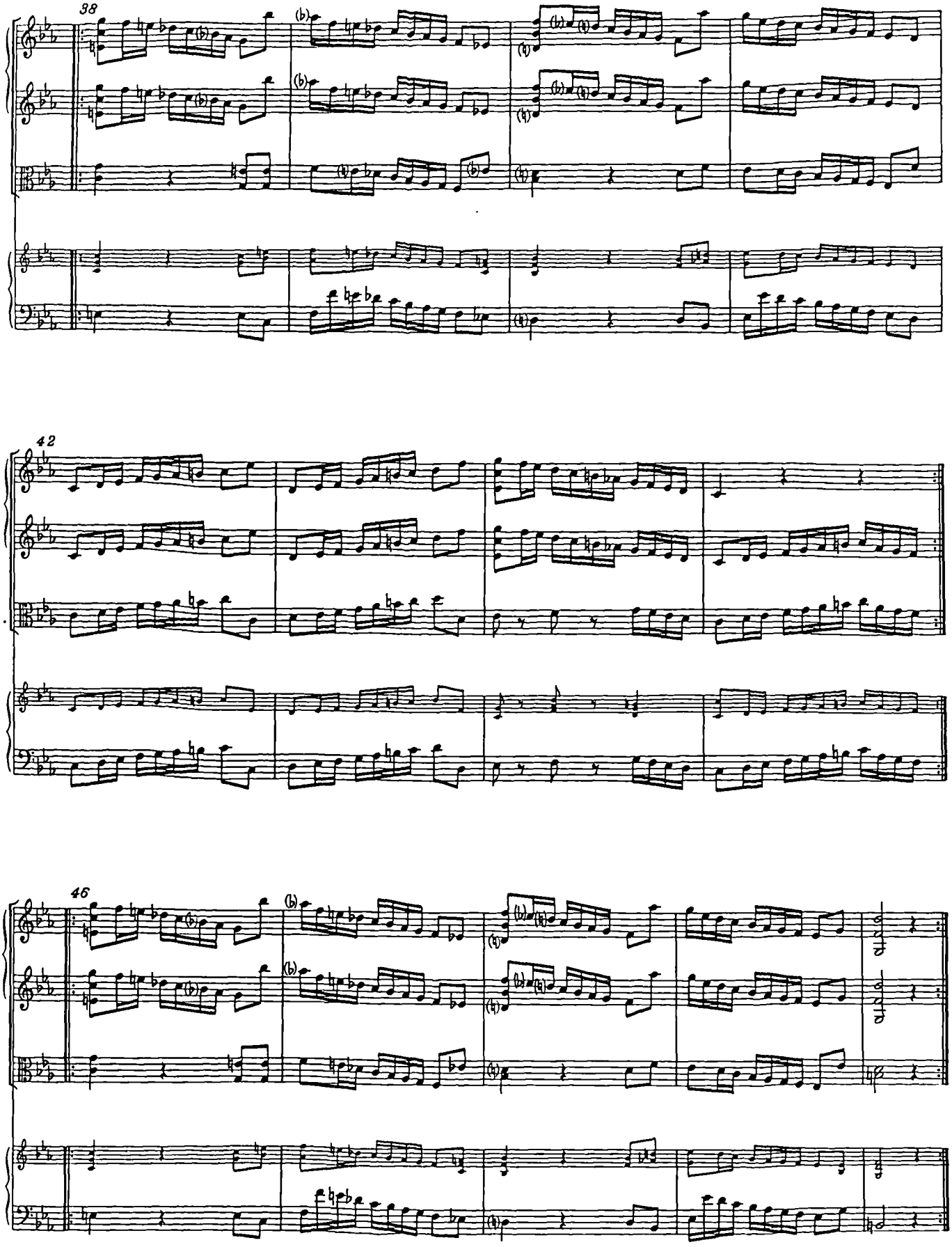

21
Harpa
Violino I
Violino II
Viola
(Cembalo)
Violoncello e Basso
Orchestra II
pizz.

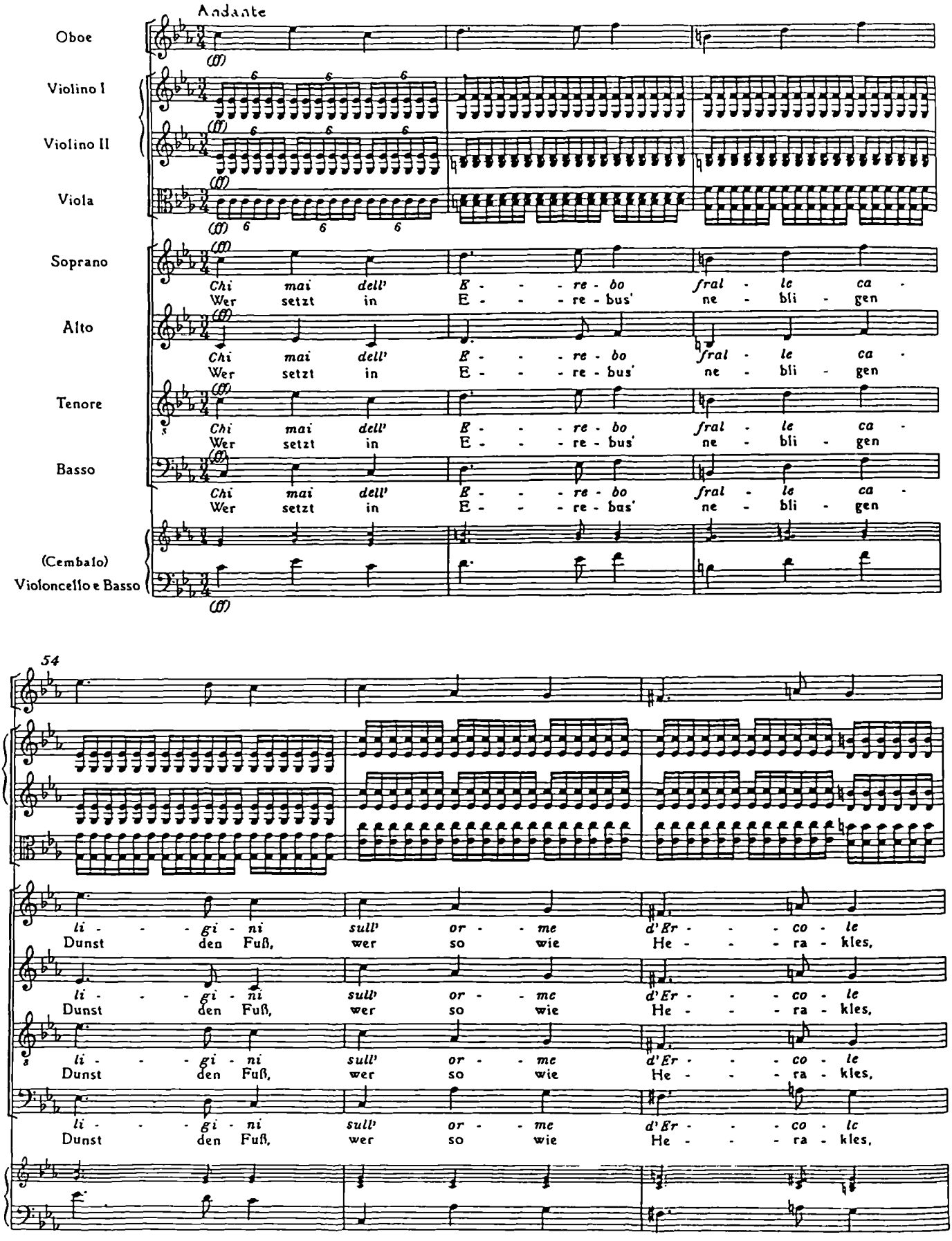

24 Marcato Andante un poco
Orchestra I
Oboe
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
(Cembalo)
Violoncello e Basso
(ff)
Chi mai dell' E - re - bo fral - le ca -
Wer setzt in E - re - bus' neb - li - gen
27
li - gi - ni sull' or - me d'Er - co - le
Dunst den Fuß, wer so wie He - ra - kles,

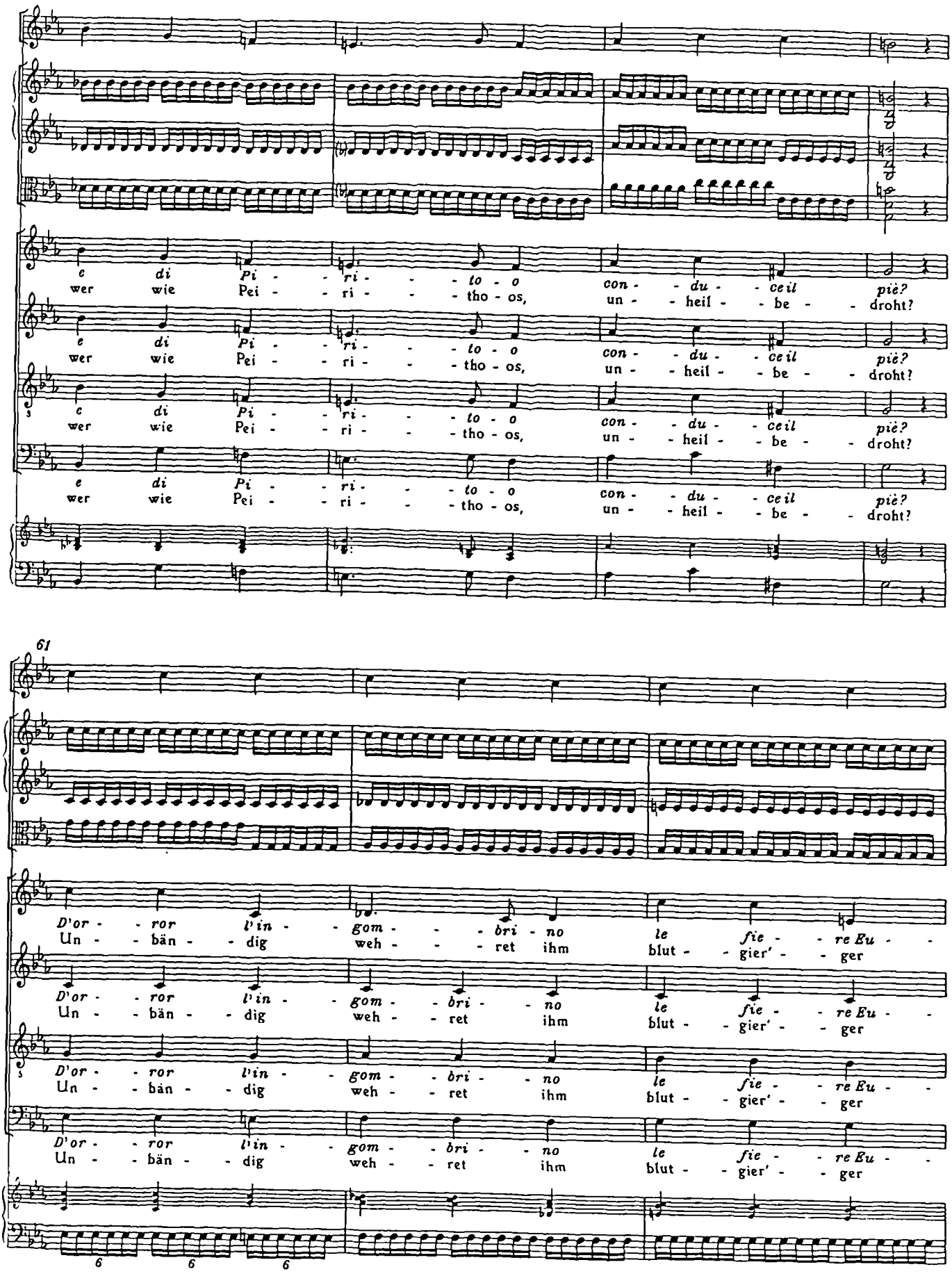

30
e di Pi - - ri - - to - o con - - du - ce il piè?
wer wie Pei - - ri - - tho - os, un - - heil - be - - droht?
e di Pi - - ri - - to - o con - - du - ce il piè?
wer wie Pei - - ri - - tho - os, un - - heil - be - - droht?
e di Pi - - ri - - to - o con - - du - ce il piè?
wer wie Pei - - ri - - tho - 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?

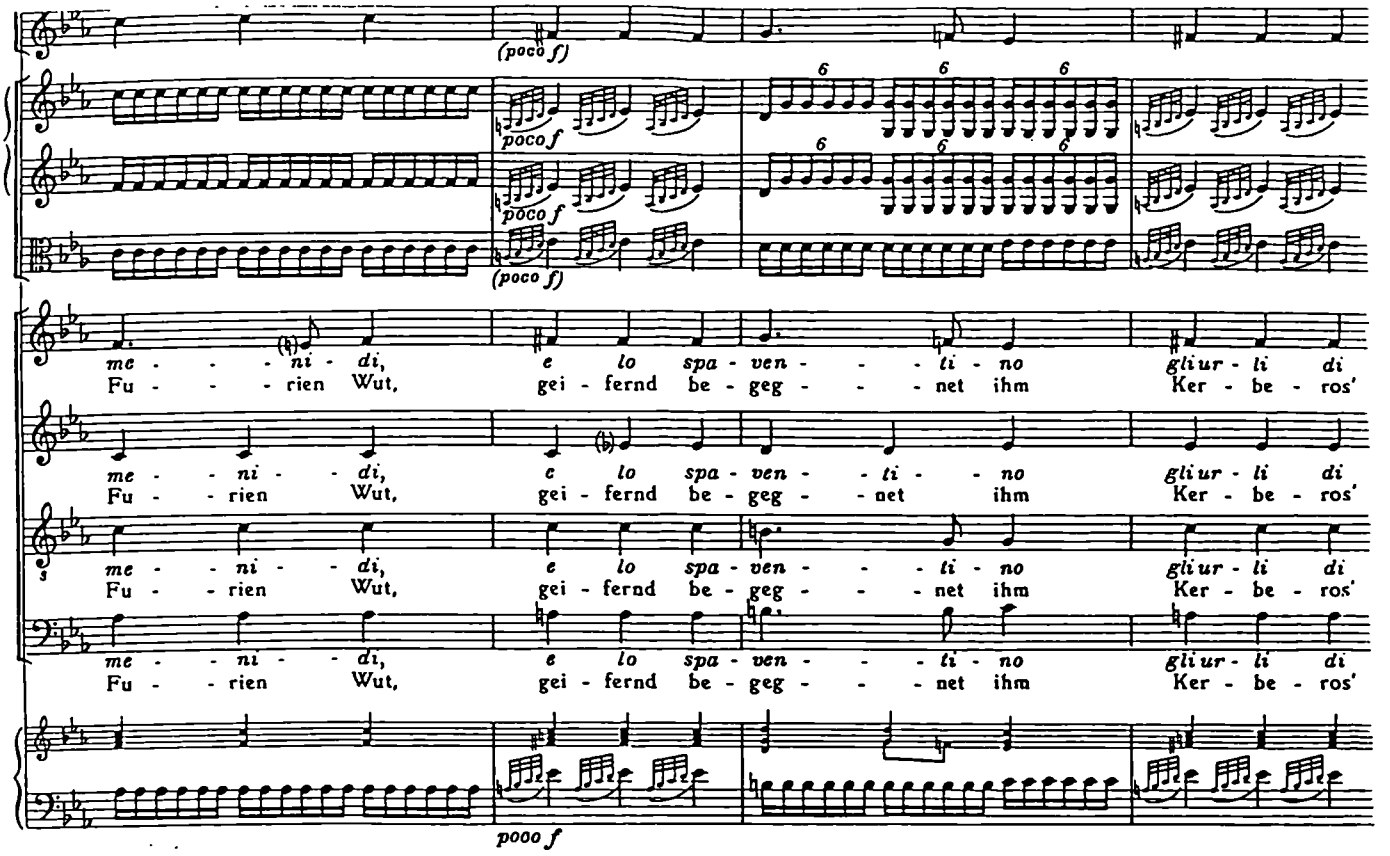
Ballo

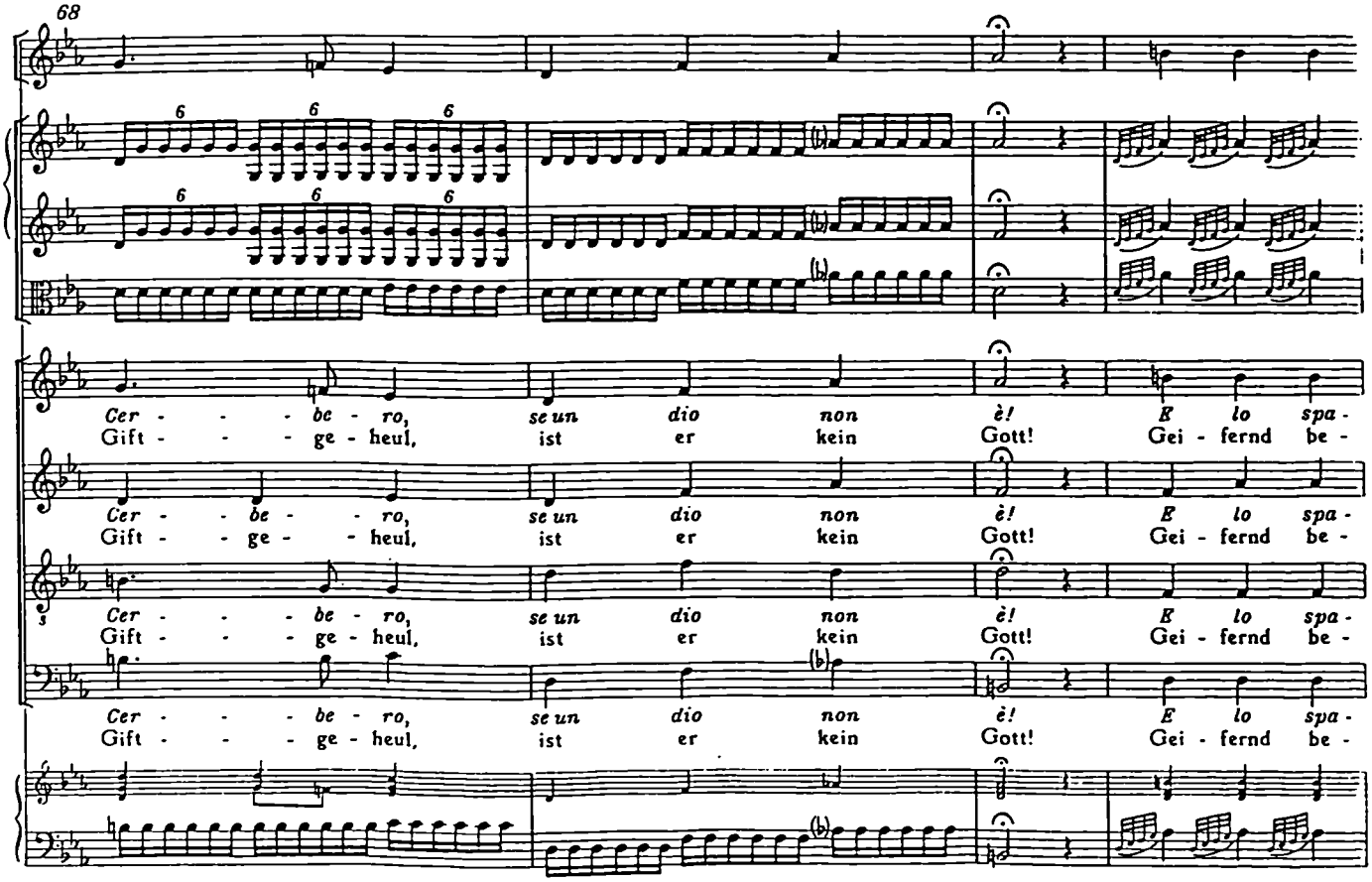

34 Presto
Violino I
Violino II
Viola
(Cembalo)
Violoncello e Basso
(f)
(f)
(f)
(f)

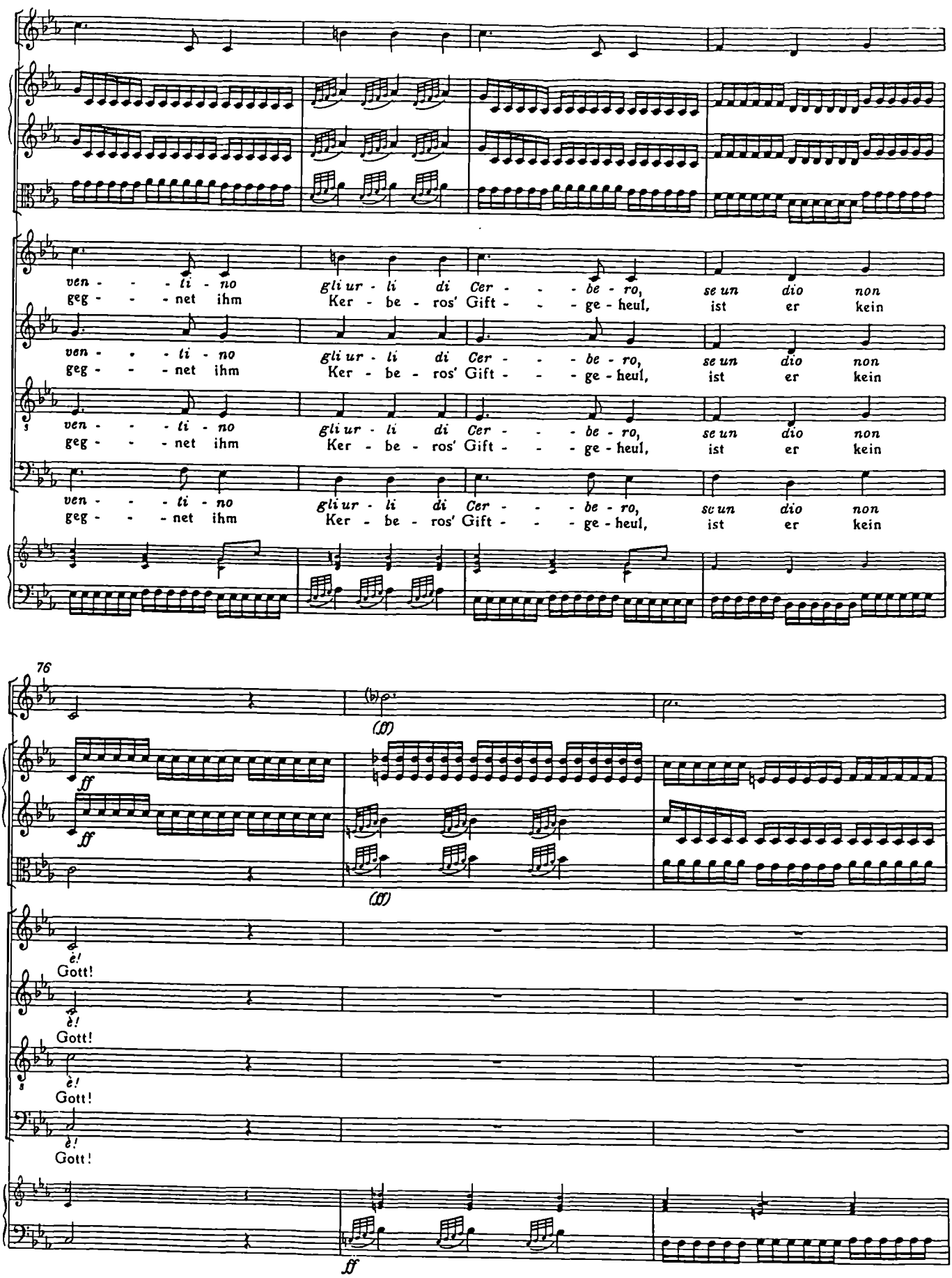

38
42
46

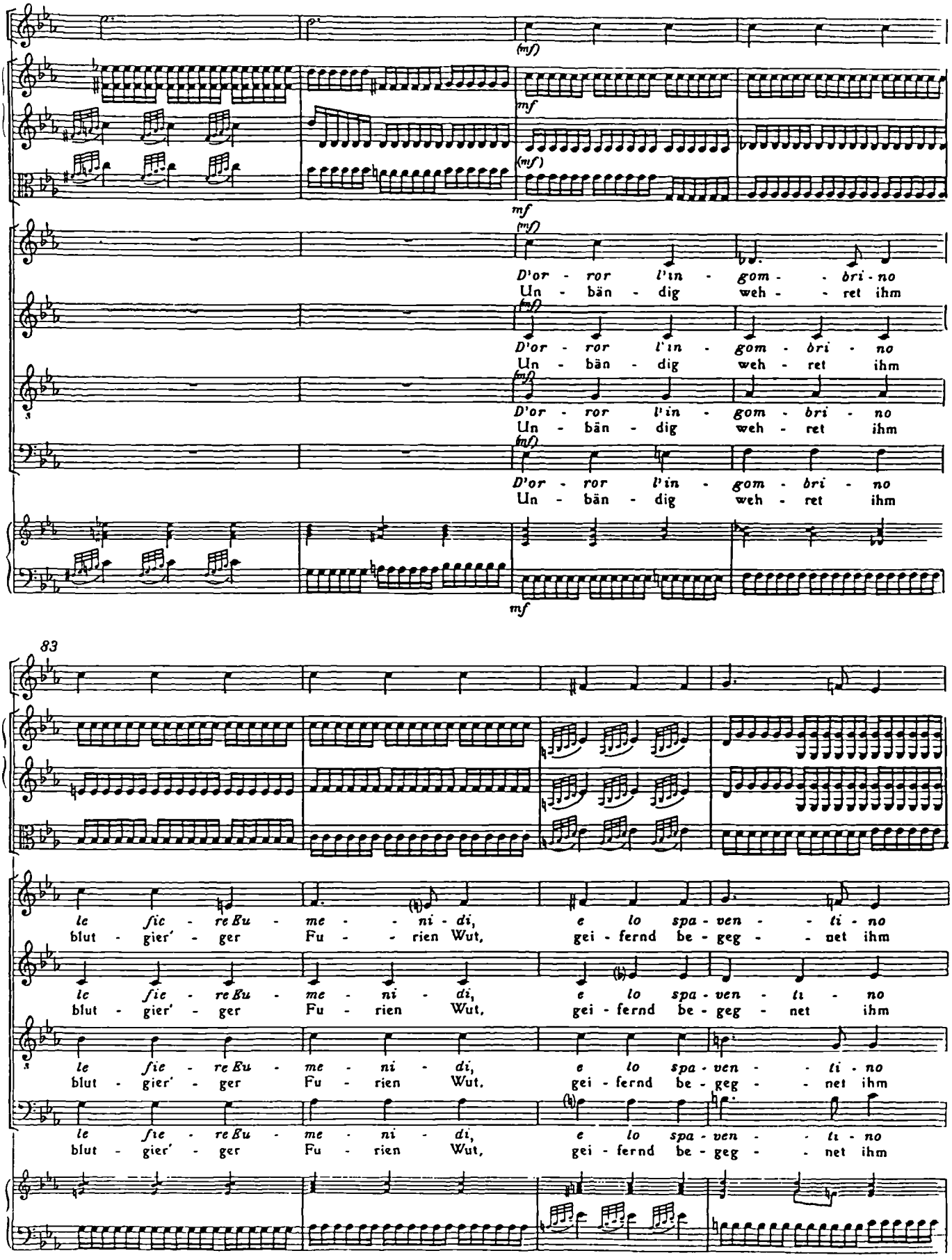

Andante
Oboe
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
(Cembalo)
Violoncello e Basso
Chi mai dell' E - - - re - bo fral - le ca -
Wer setzt in E - - - re - bus' ne - bli - gen
54
li - - - gi - ni sull' or - - me d'Er - - - co - le
Dunst den Fuß, wer so wie He - - - ra - kles,


c 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?
s c 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?
61
D'or - - ror l'in - - gom - - - bri - no le fie - - re Eu -
Un - - bän - - dig weh - - - ret ihm blut - - gier' - - ger
D'or - - ror l'in - - gom - - bri - - no le fie - - re Eu -
Un - - bän - - dig weh - - ret ihm blut - - gier' - - ger
s D'or - - ror l'in - - gom - - bri - - no le fie - - re Eu -
Un - - bän - - dig weh - - ret ihm blut - - gier' - - ger
D'or - - ror l'in - - gom - - bri - - no le fie - - re Eu -
Un - - bän - - dig weh - - ret ihm blut - - gier' - - ger
6 6 6


(poco f)
poco f
poco f
(poco f)
me - - - ni - di, e lo spa - ven - - - ti - no gli ur - li di
Fu - - - rien Wut, gei - fernd be - geg - - - net ihm Ker - be - ros'
me - - ni - - di, e lo spa - ven - - - ti - - no gli ur - li di
Fu - - rien Wut, gei - fernd be - geg - - - net ihm Ker - be - ros'
me - - ni - - di, e lo spa - ven - - - ti - no gli ur - li di
Fu - - rien Wut, gei - fernd be - geg - - - net ihm Ker - be - ros'
me - - ni - - di, e lo spa - ven - - - ti - no gli ur - li di
Fu - - rien Wut, gei - fernd be - geg - - - net ihm Ker - be - ros'
pooo 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 -


ven - - - li - no
geg - - - net ihm
gli ur - li di Cer - - - be - ro,
Ker - be - ros' Gift - - - ge - heul,
se un dio non
ist er kein
76
ff
(ff)
è!
Gott!


(mf)
mf
(mf)
mf
(mf)
D'or - ror l'in - gom - bri - no
Un - bän - dig weh - ret ihm
(mf)
D'or - ror l'in - gom - bri - no
Un - bän - dig weh - ret ihm
(mf)
D'or - ror l'in - gom - bri - no
Un - bän - dig weh - ret ihm
(mf)
D'or - ror l'in - gom - bri - no
Un - bän - dig weh - ret ihm
mf
83
le fic - re Eu - me - ni - di, e lo spa - ven - ti - no
blut - gier' - ger Fu - rien Wut, gei - fernd be - geg - net ihm
le fic - re Eu - me - ni - di, e lo spa - ven - ti - no
blut - gier' - ger Fu - rien Wut, gei - fernd be - geg - net ihm
le fic - re Eu - me - ni - di, e lo spa - ven - ti - no
blut - gier' - ger Fu - rien Wut, gei - fernd be - geg - net ihm
le fic - re Eu - me - ni - di, e lo spa - ven - ti - no
blut - gier' - ger Fu - rien Wut, gei - fernd be - geg - net ihm

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

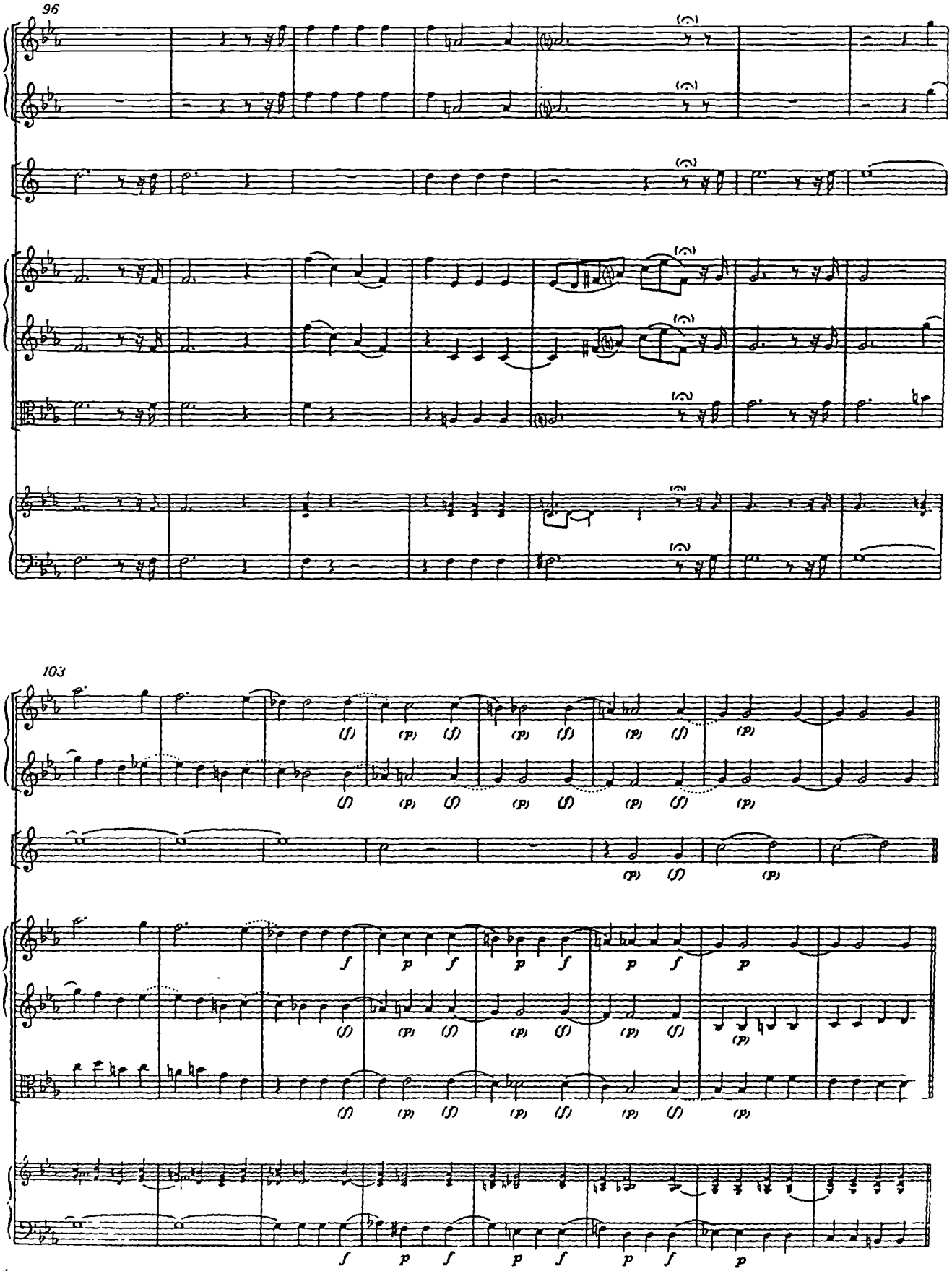
91

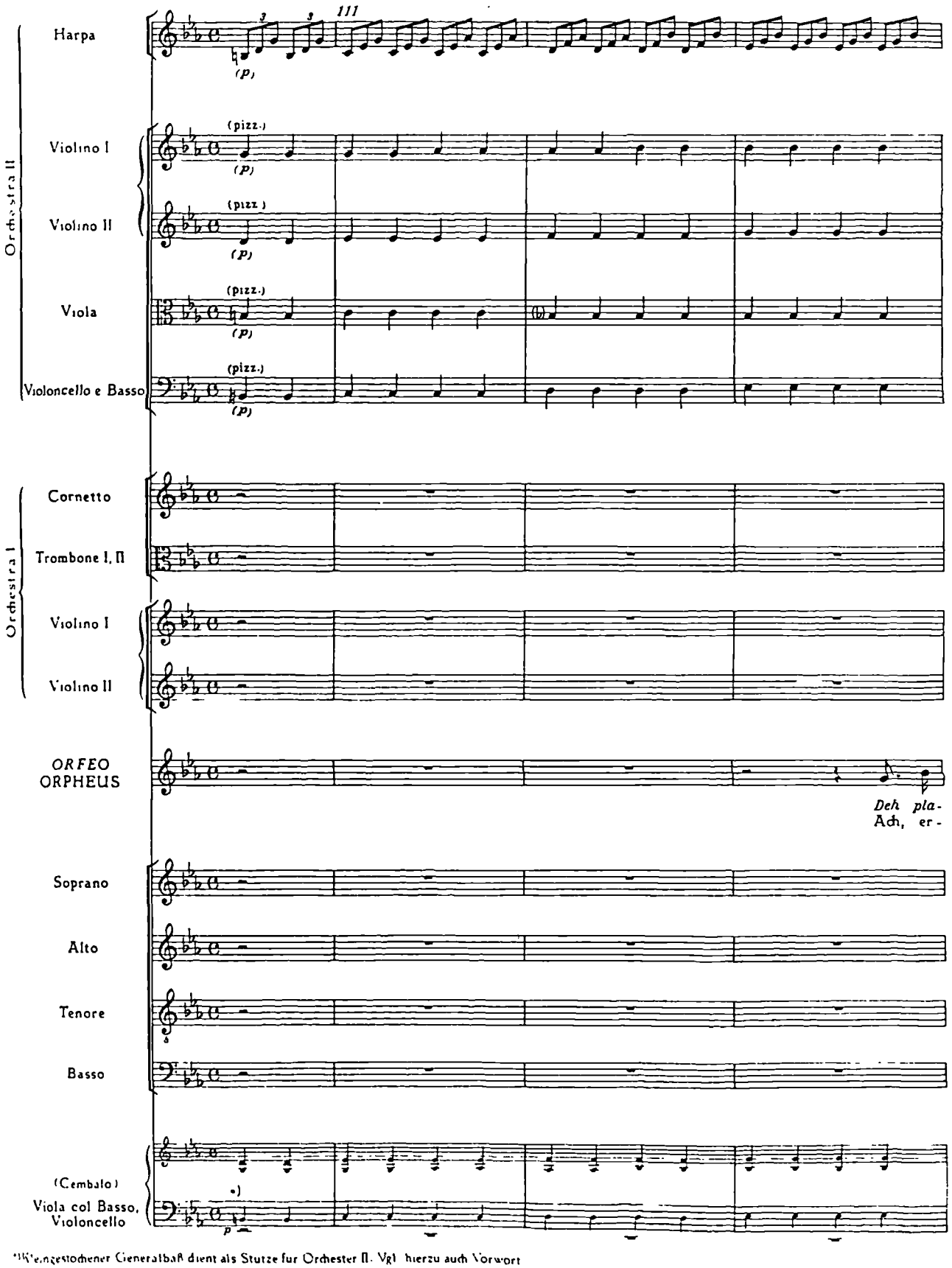
Oboe I
Oboe II
Corno I,II in Mi♭/Es
Violino I
Violino II
Viola
(Cembalo)
Violoncello e Basso

(a 2)

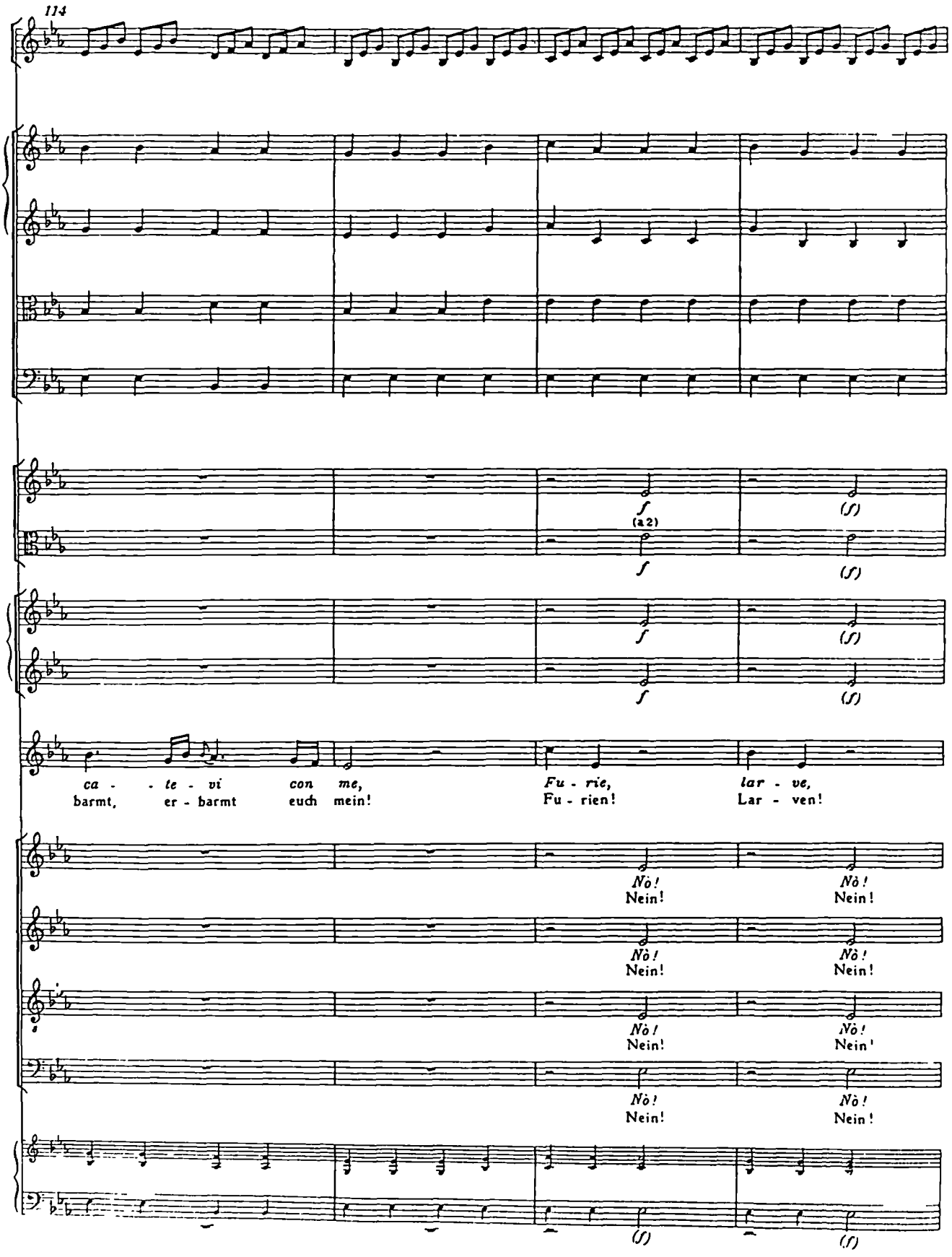
(f)

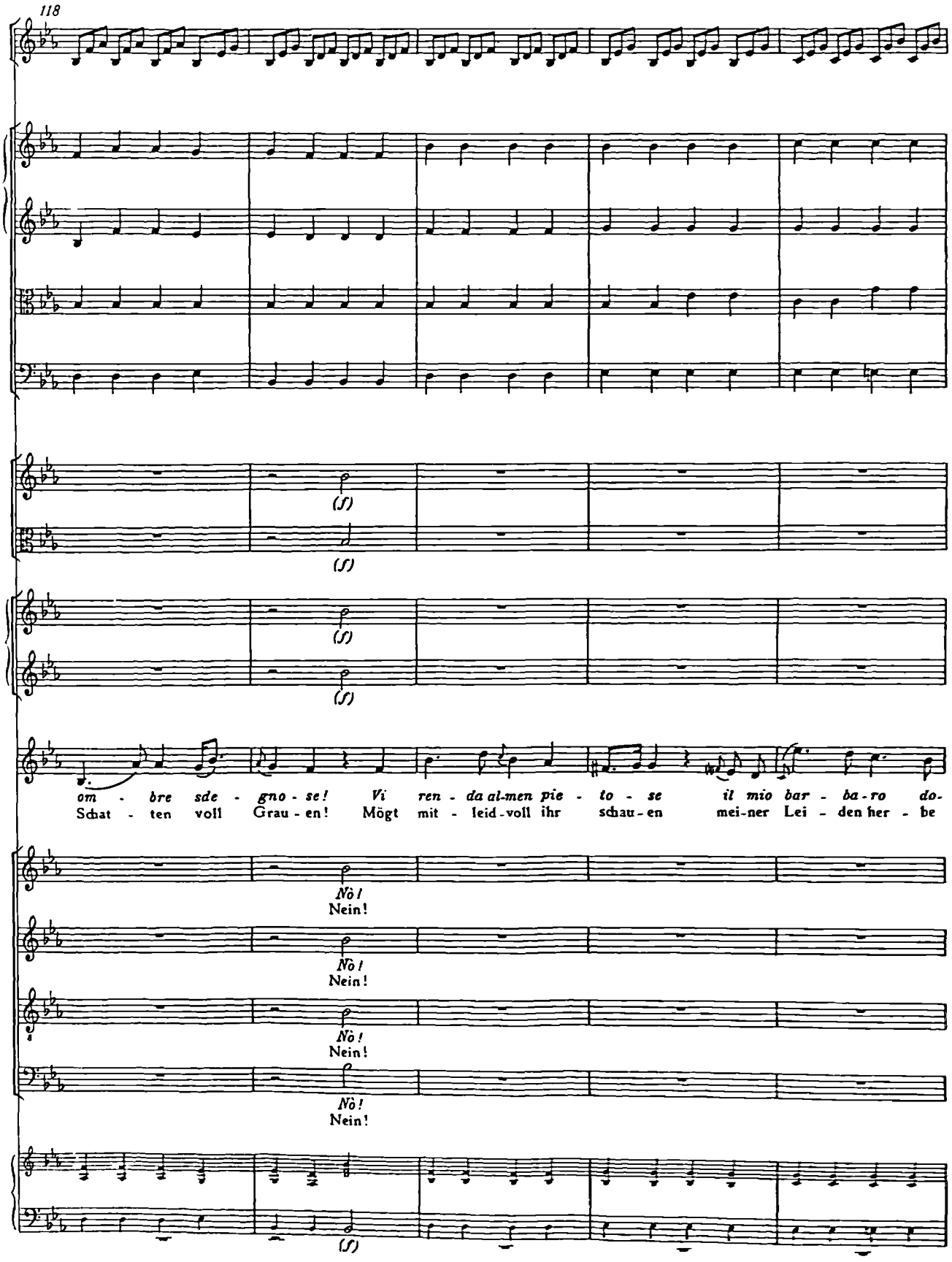
66

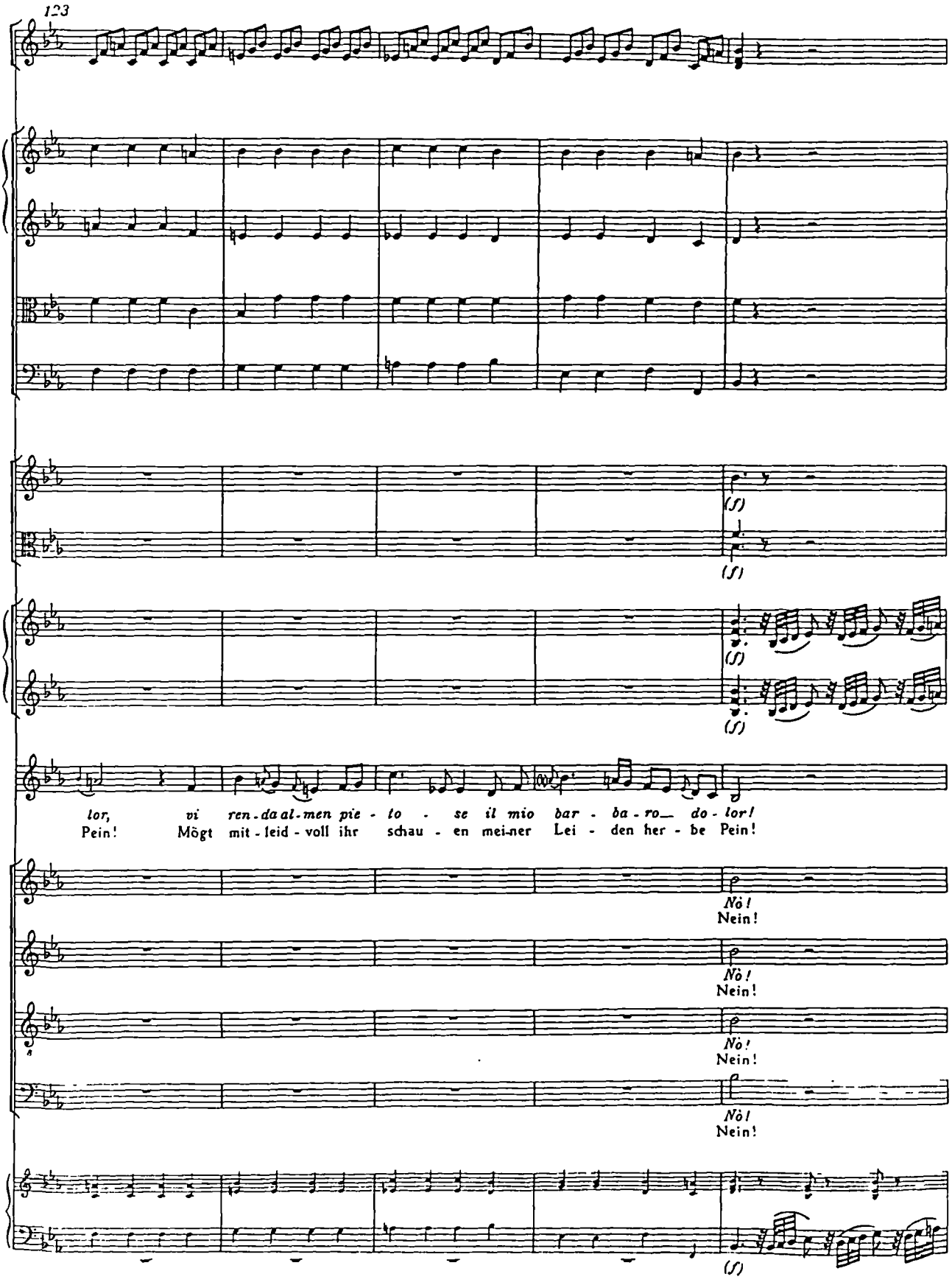


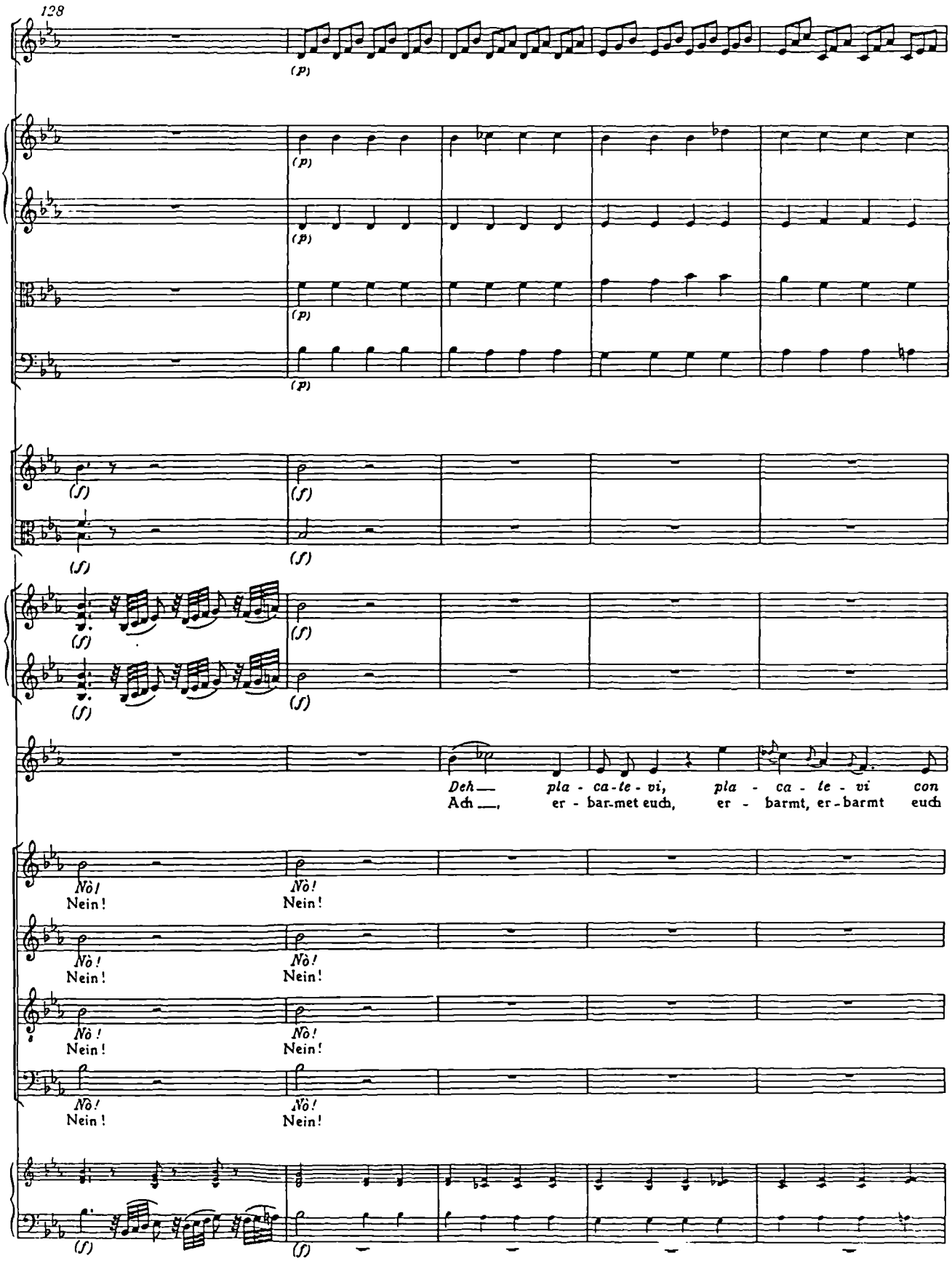


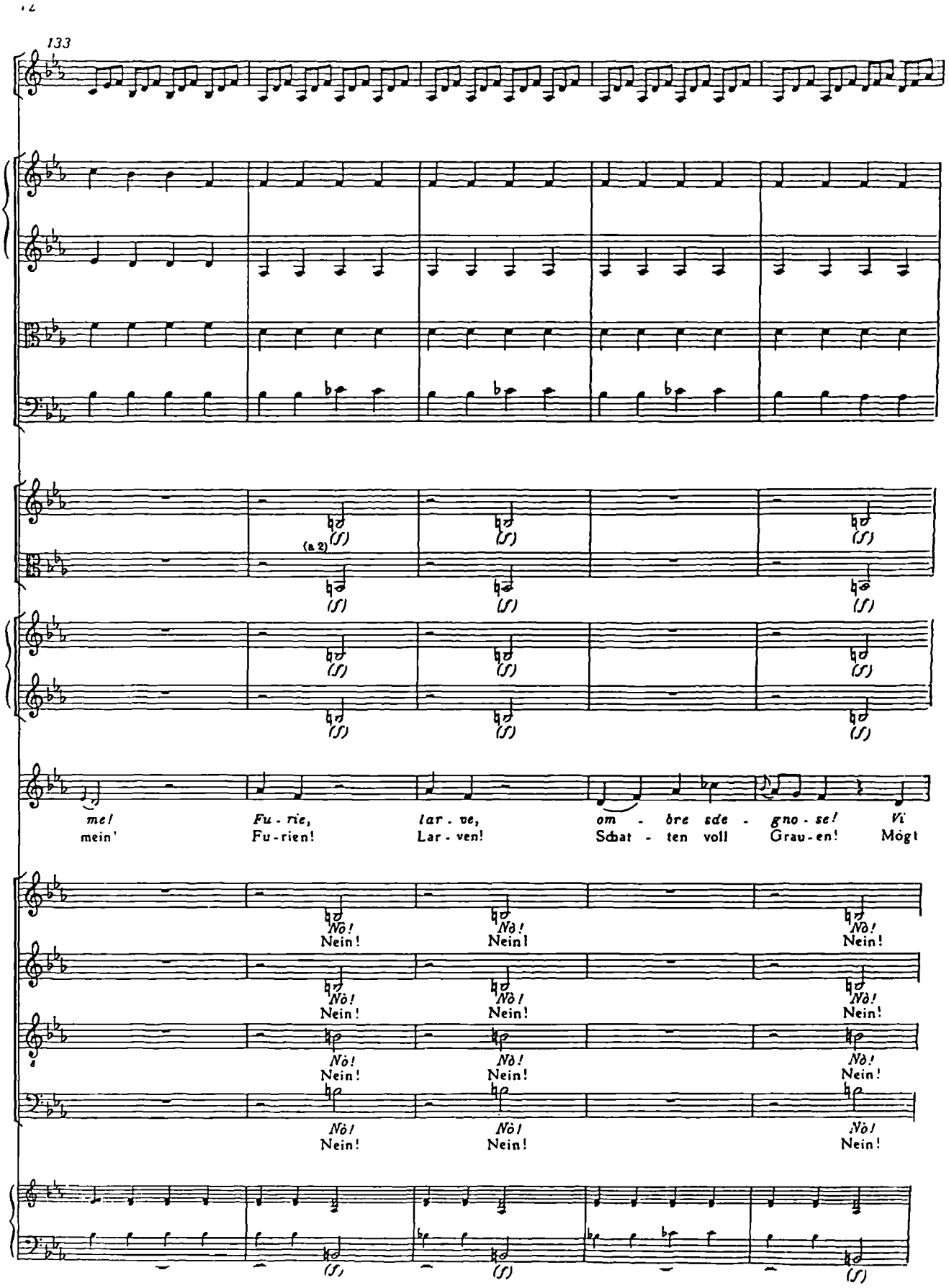
*) Ungestochener Generalbaß dient als Stütze für Orchester II. Vgl. hierzu auch Vorwort

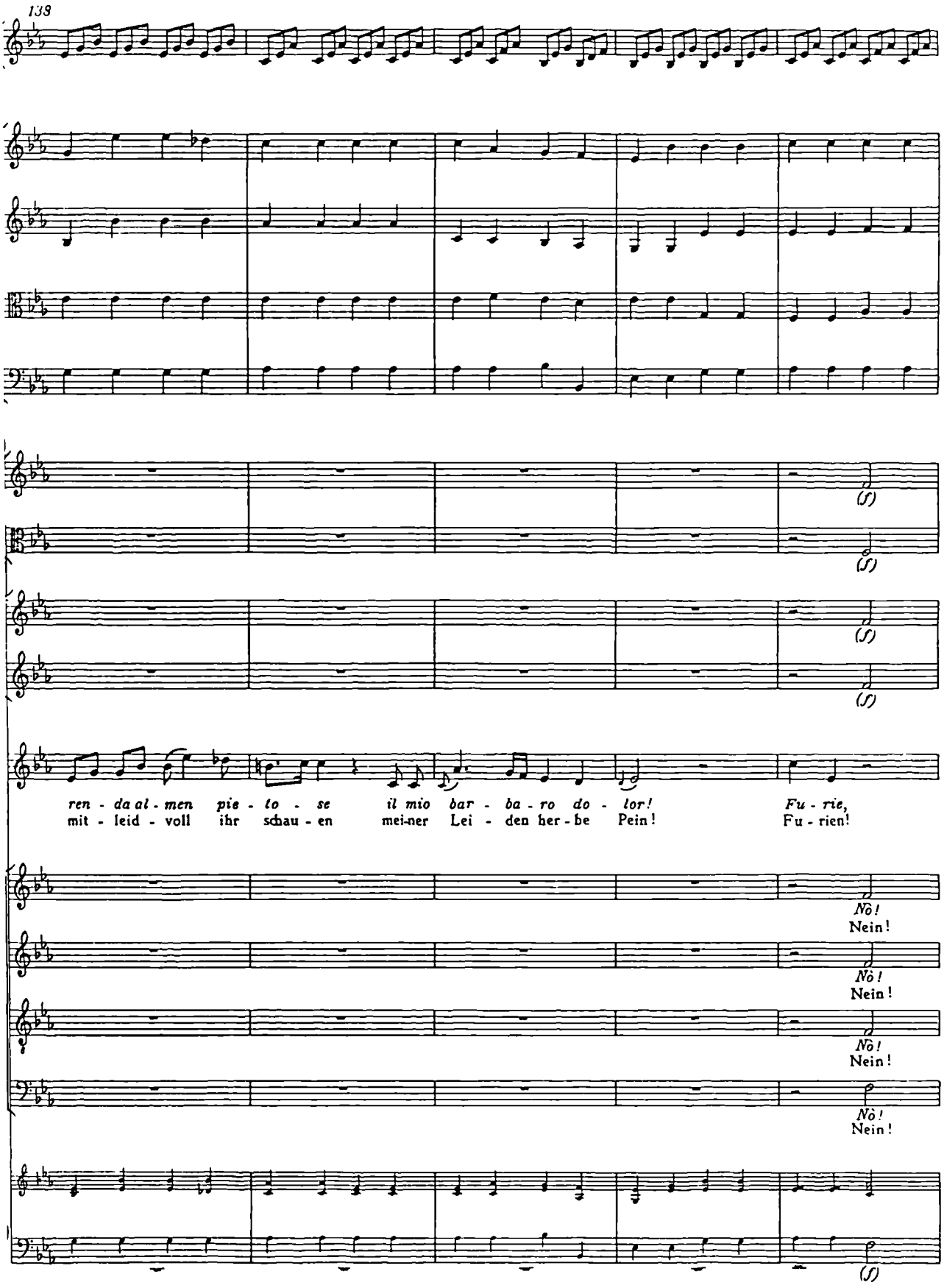

114
f
(a 2)
(f)
ca - te - vi con me,
barmt, er - barmt euch mein!
Fu - rie,
Fu - rien!
lar - ve,
Lar - ven!
Nò!
Nein!

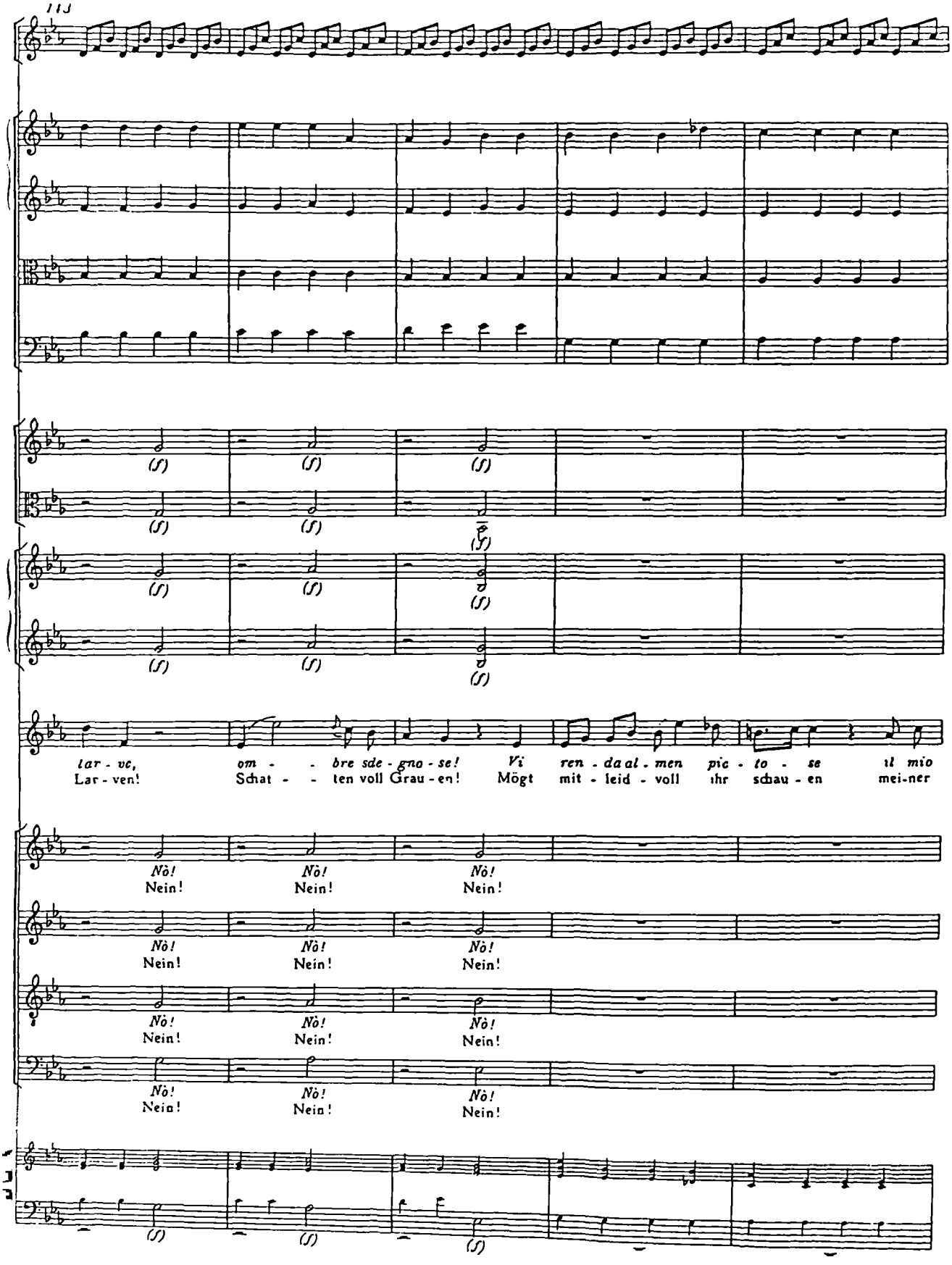

118
(f)
(f)
(f)
om - bre sde - gno - se! Vi ren - da al-men pie - to - se il mio bar - ba - ro do-
Schat - ten voll Grau - en! Mögt mit - leid - voll ihr schau - en mei-ner Lei - den her - be
Nò!
Nein!
Nò!
Nein!
Nò!
Nein!
Nò!
Nein!
(f)

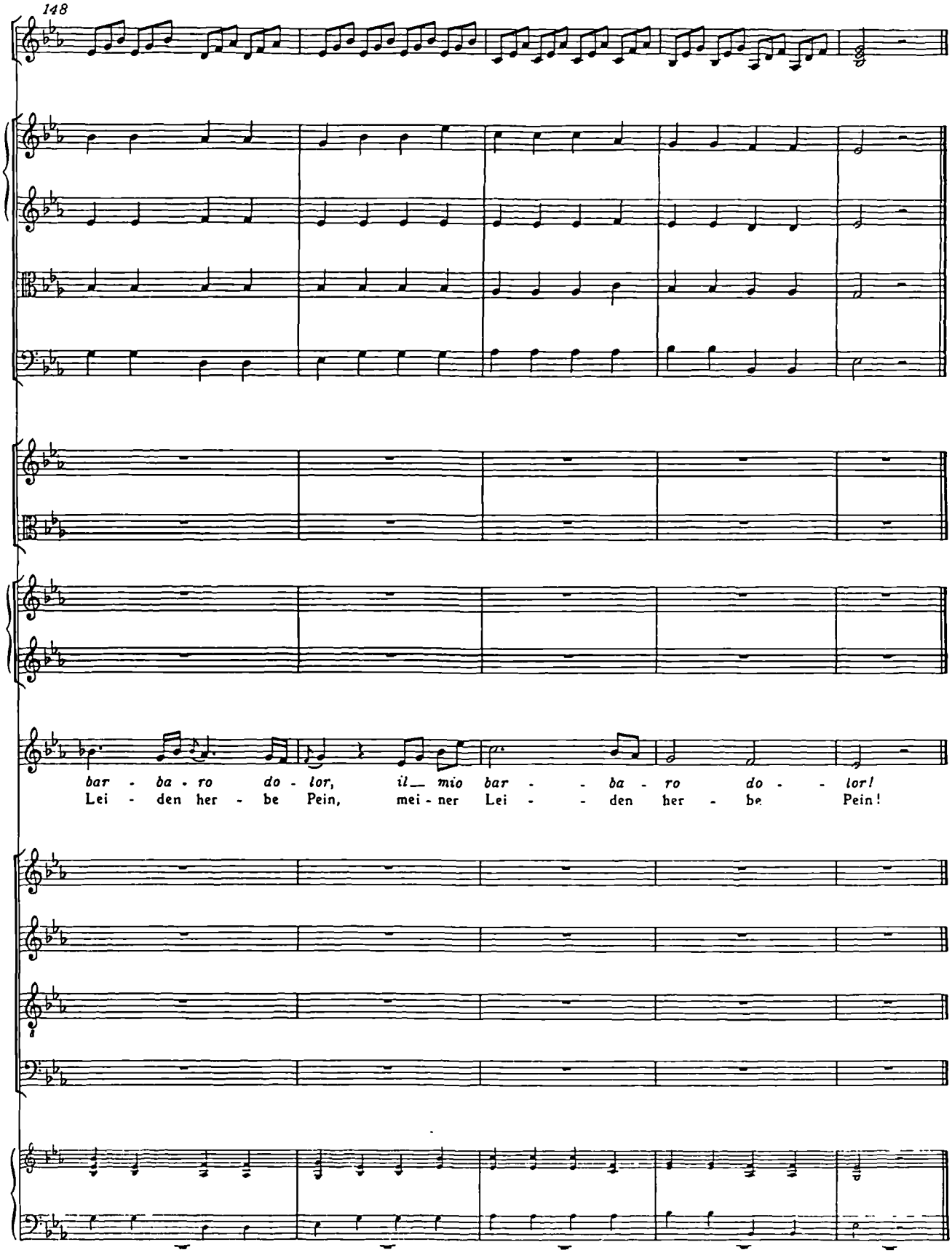

123
(f)
(f)
(f)
(f)
lor, vi ren-da al-men pie - to - se il mio bar - ba - ro_ do - lor!
Pein! Mögt mit - leid - voll ihr schau - en mei-ner Lei - den her - be Pein!
Nò!
Nein!
Nò!
Nein!
Nò!
Nein!
Nò!
Nein!
(f)


128
(p)
(f)
Deh — pla - ca - te - vi, pla - ca - te - vi con
Ach —, er - bar-met euch, er - barmt, er - barmt euch
Nò!
Nein!

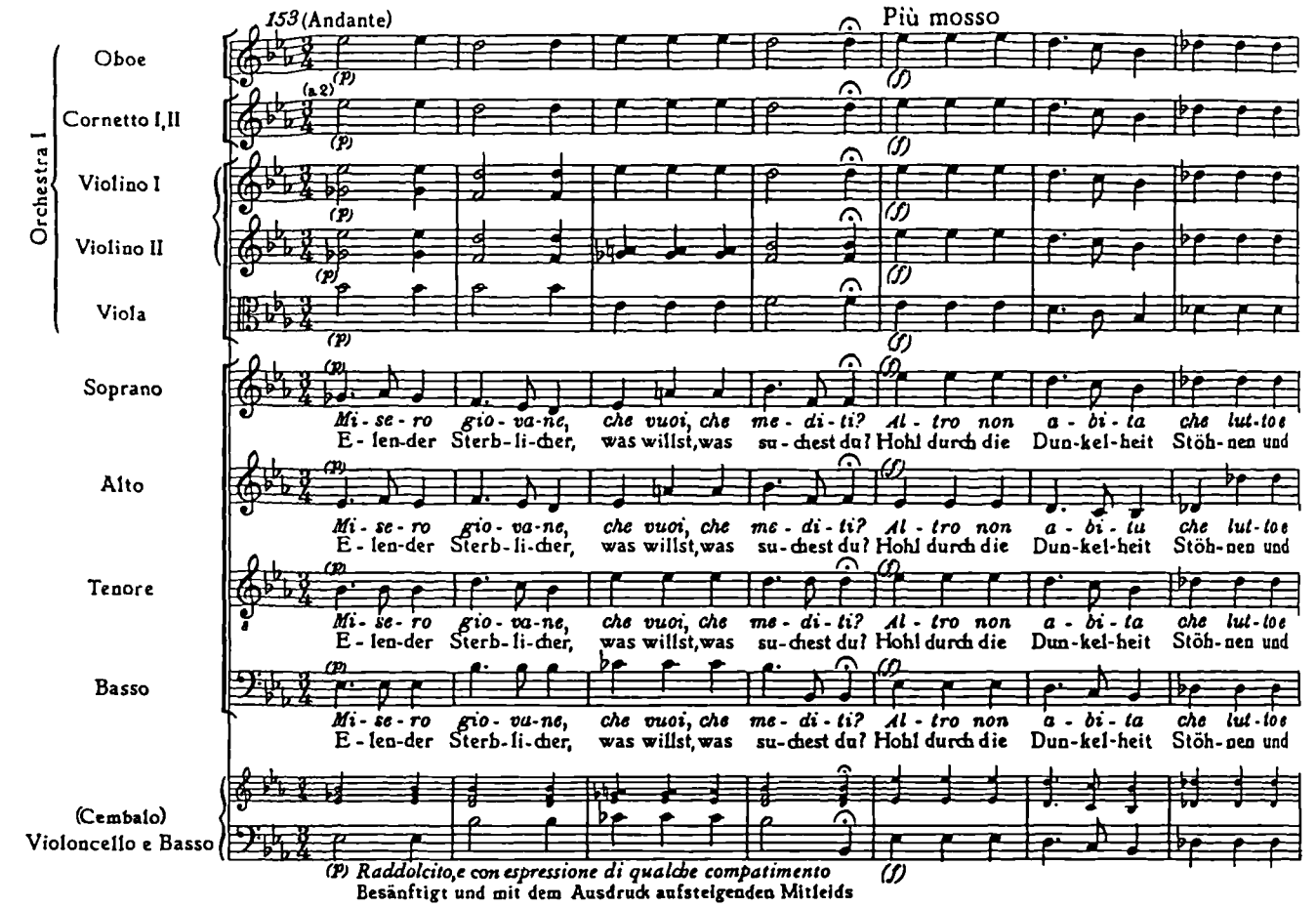

133
(a 2)
(f)
me!
mein'
Fu - rie,
Fu-rien!
lar - ve,
Lar - ven!
om - bre sde - gno - se!
Schat - ten voll
Vi
Mögt
Nò!
Nein!

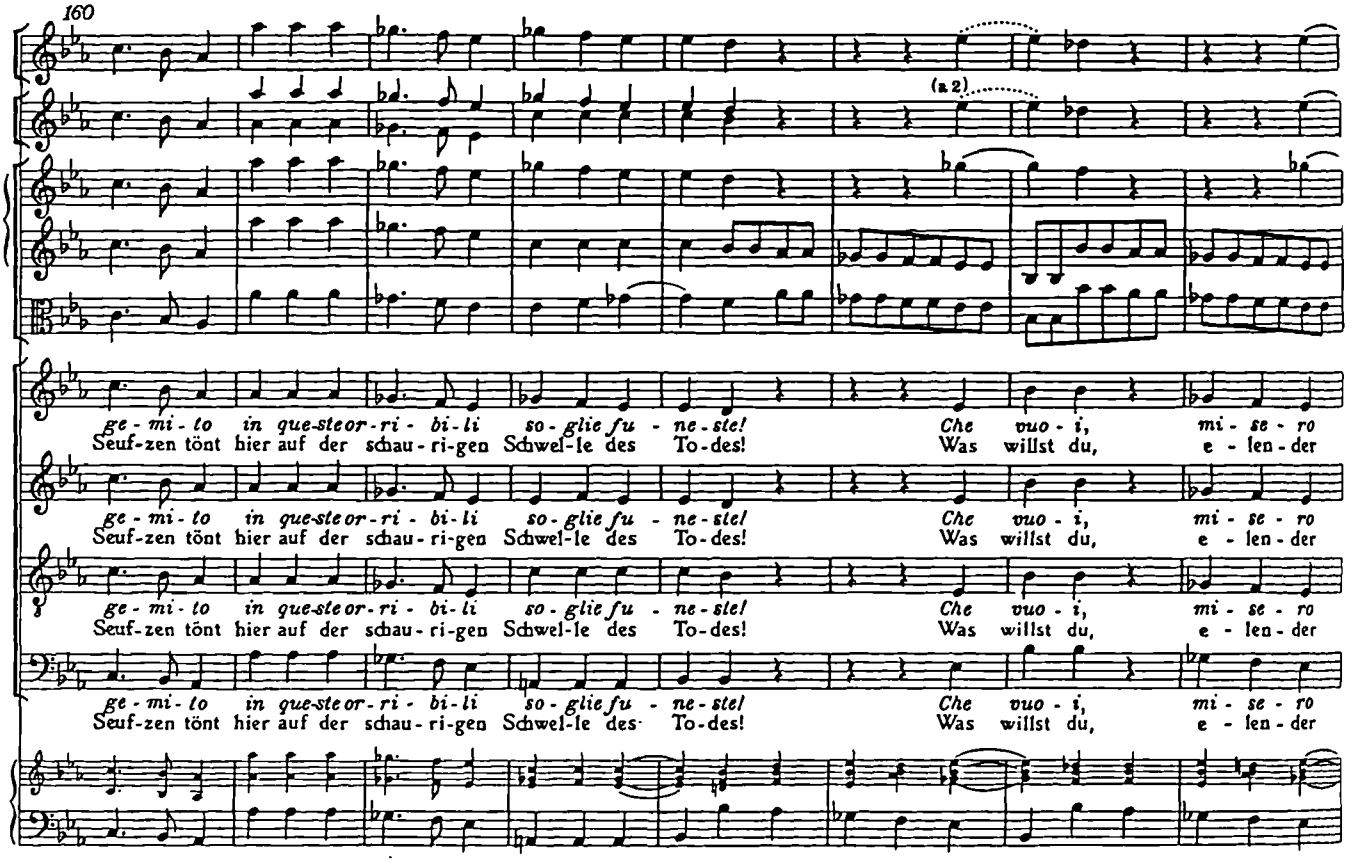

138
(f)
(f)
(f)
(f)
ren - da al - men pie - to - se il mio bar - ba - ro do - lor! Fu - rie,
mit - leid - voll ihr schau - en mei-ner Lei - den her - be Pein! Fu - rien!
Nò!
Nein!
Nò!
Nein!
Nò!
Nein!
Nò!
Nein!
(f)

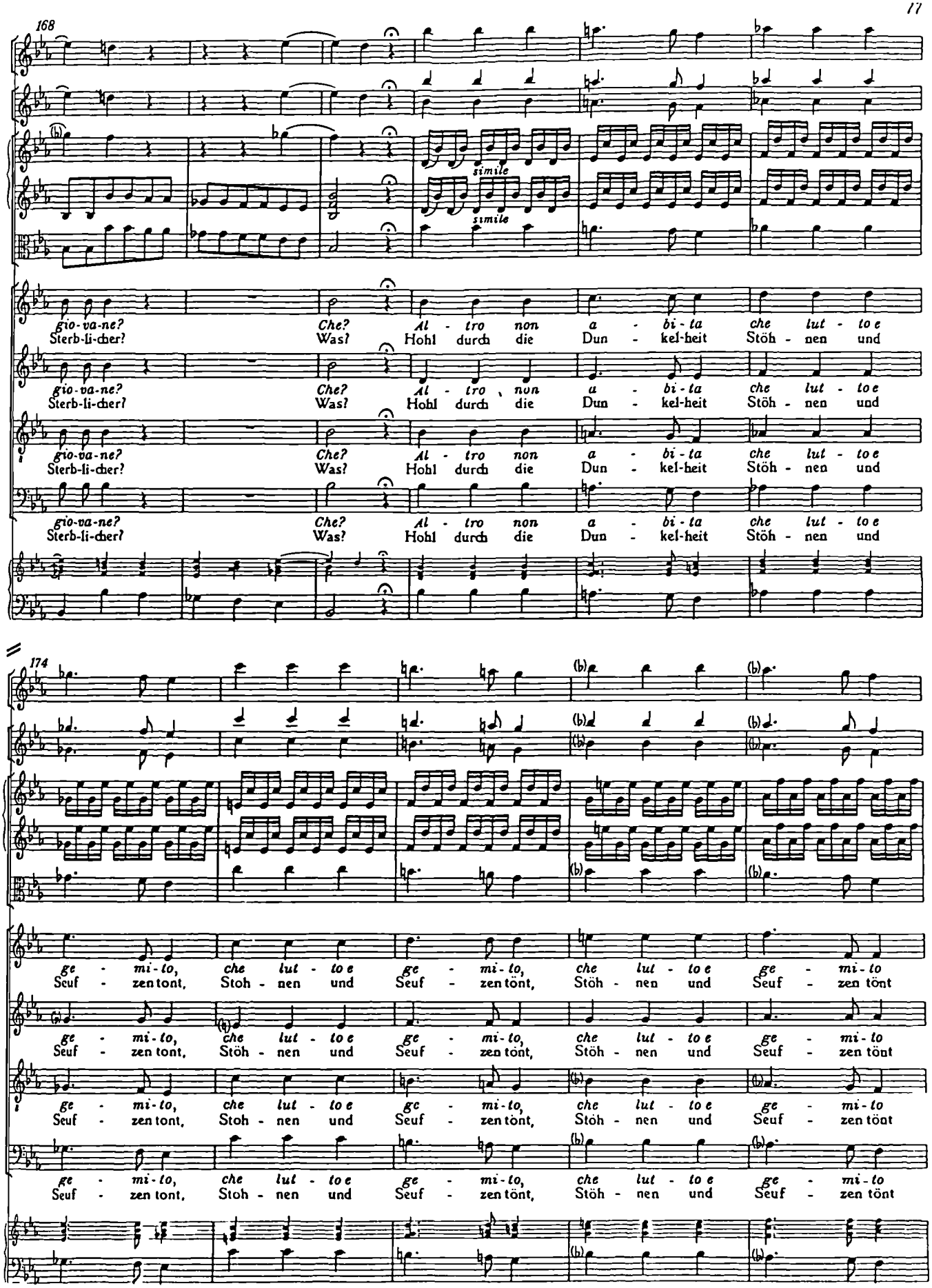

113
(f)
lar - ve, om - - bre sde - gno - se! Vi ren - da al - men pic - to - se il mio
Lar - ven! Schat - - ten voll Grau - en! Mögt mit - leid - voll ihr schau - en mei-ner
Nò! Nò! Nò!
Nein! Nein! Nein!

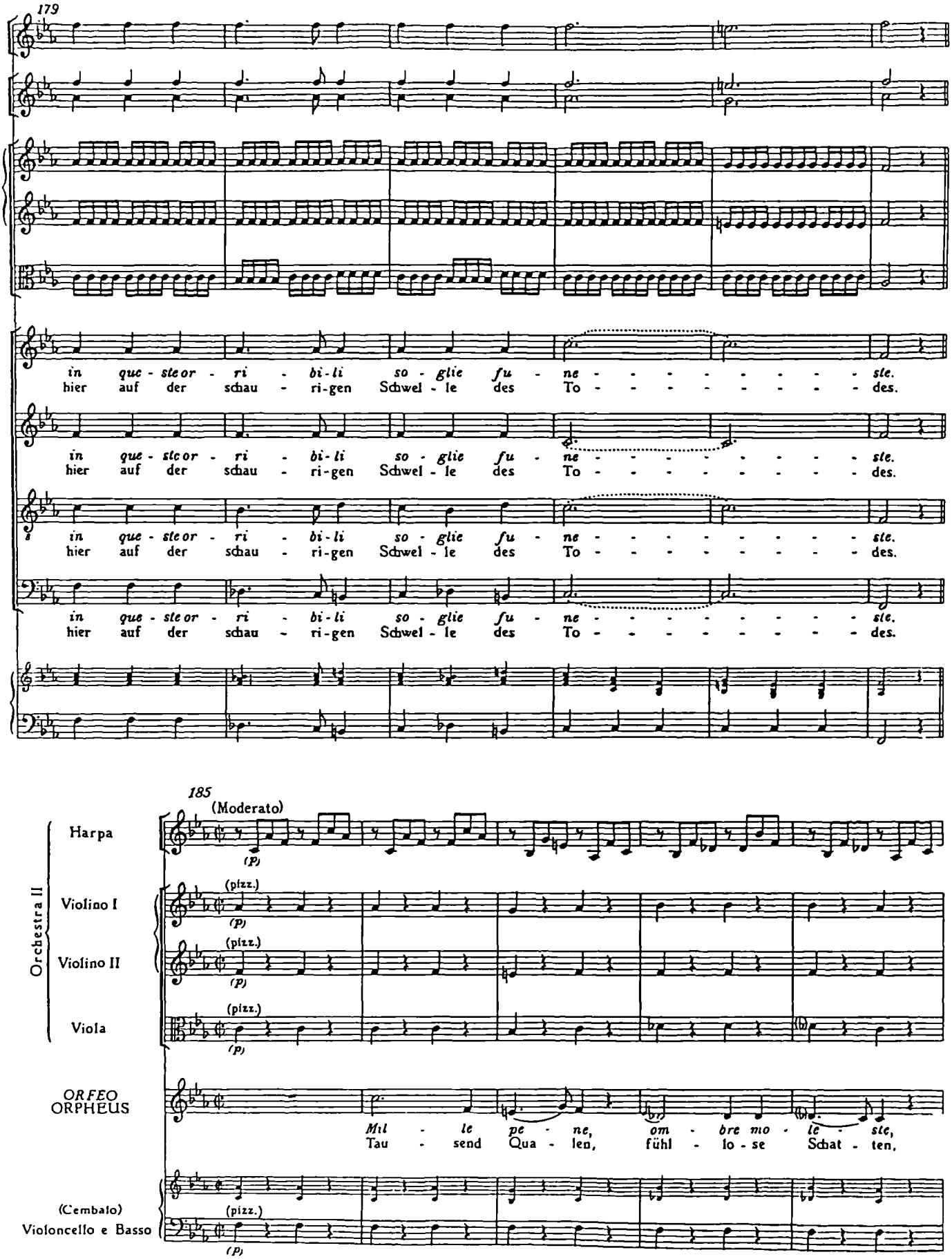

148
bar - ba - ro do - lor, il mio bar - - ba - ro do - - lor!
Lei - den her - be Pein, mei - ner Lei - - den her - be Pein!

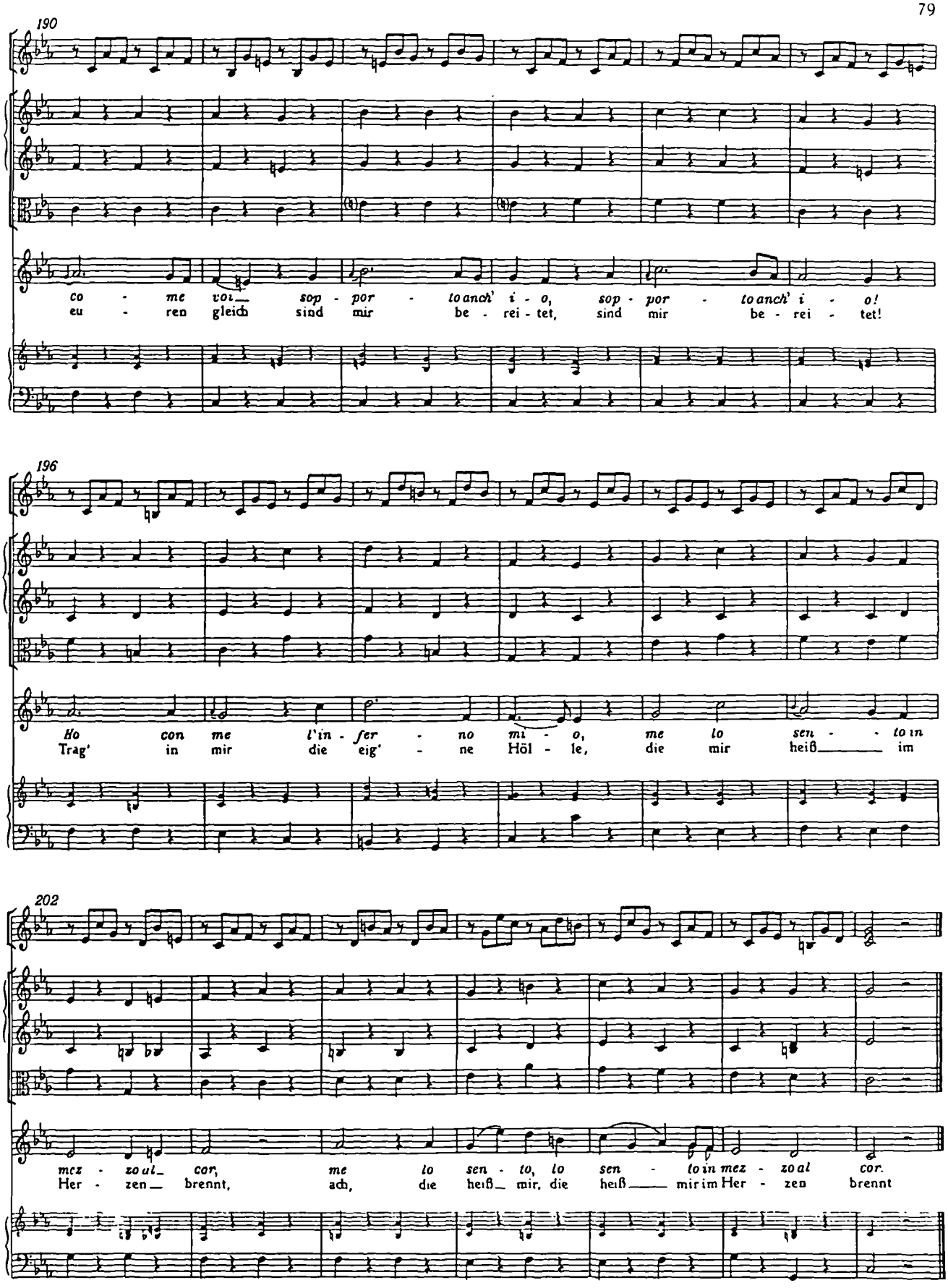
Coro


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-chest du? Hohl durch die Dun-kel-heit Stöh-nen und
(P) Raddolcito,e con espressione di qualche compatimento
Besänftigt und mit dem Ausdruck aufsteigenden Mitleids

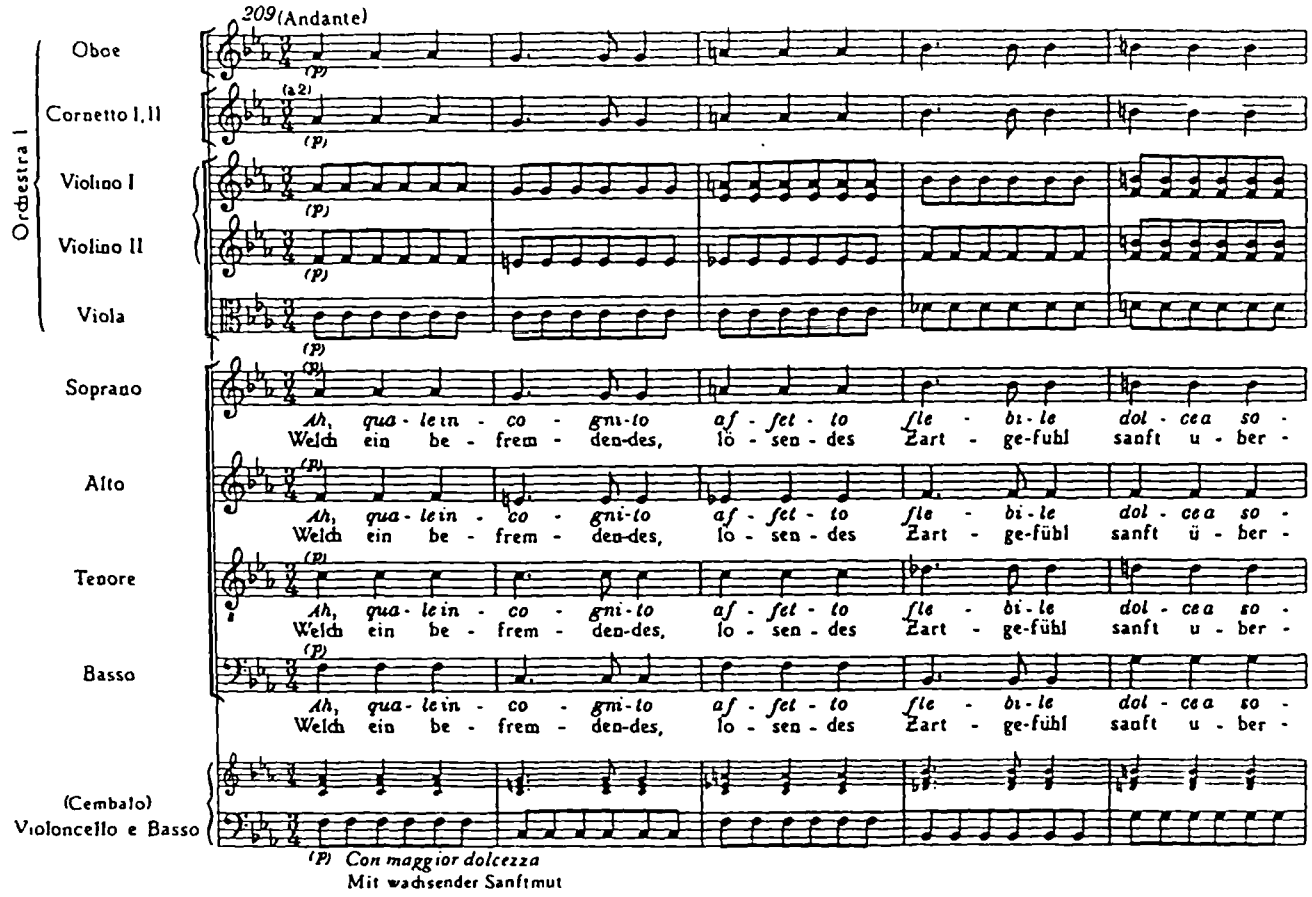

160
(a 2)
ge - mi - to in que-steor-ri - bi-li so - glie fu - ne-ste! Che vuo - i, mi - se - ro
Seuf-zen tönt hier auf der schau - ri-gen Schwel-le des To-des! Was willst du, e - len - der

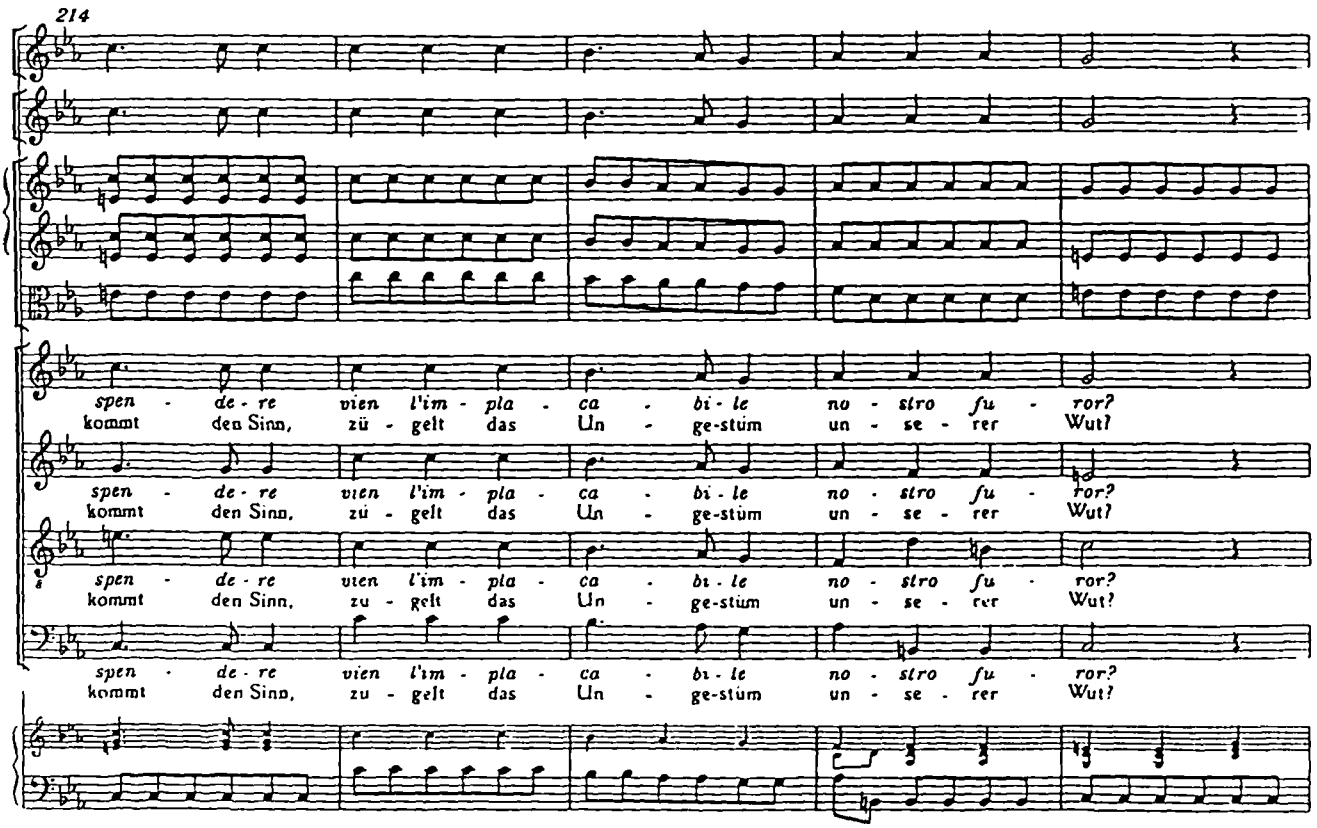

168
simile
simile
gio-va-ne? Che? Al - tro non a - bi - ta che lut - to e
Sterb-li-cher? Was? Hohl durch die Dun - kel-heit Stöh - nen und
174
ge - mi - to, che lut - to e ge - mi - to, che lut - to e ge - mi - to
Seuf - zen tont, Stoh - nen und Seuf - zen tönt, Stöh - nen und Seuf - zen tönt

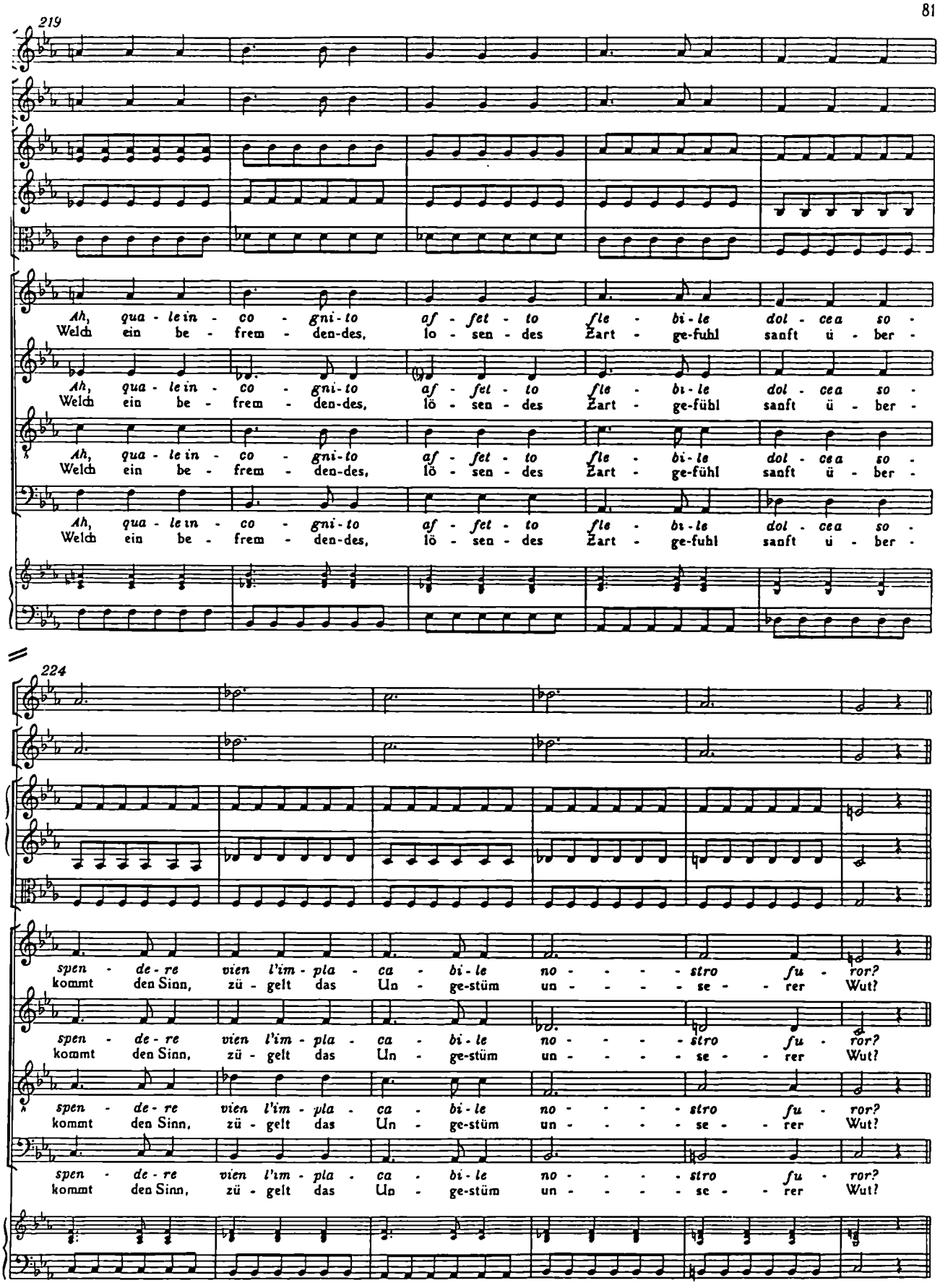

179
in que - ste or - ri - bi - li so - glie fu - ne - - - - - - - - ste.
hier auf der schau - ri-gen Schwel - le des To - - - - - - - - des.
185
(Moderato)
Harpa
Orchestra II
Violino I
Violino II
Viola
(pizz.)
(p)
ORFEO
ORPHEUS
Mil - le pe - ne, om - bre mo - le - ste,
Tau - send Qua - len, fühl - lo - se Schat - ten,
(Cembalo)
Violoncello e Basso

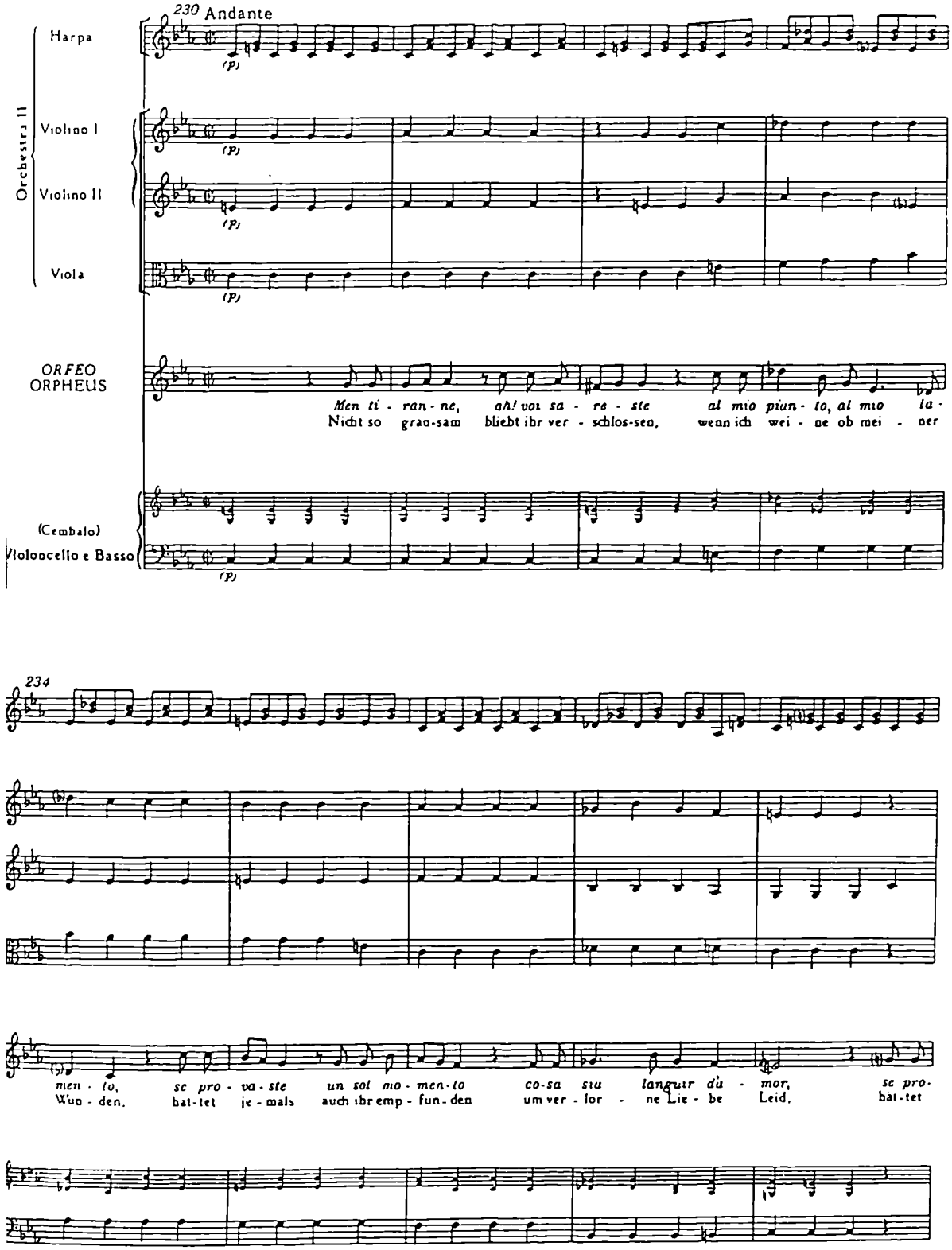

190
co - me voi sop - por - to anch' i - o, sop - por - to anch' i - o!
eu - ren gleich sind mir be - rei - tet, sind mir be - rei - tet!
196
Ho con me l'in - fer - no mi - o, me lo sen - - to in
Trag' in mir die eig' - ne Höl - le, die mir heiß im
202
mez - zo al cor, me lo sen - to, lo sen - to in mez - zo al cor.
Her - zen brennt, ach, die heiß mir, die heiß mir im Her - zen brennt

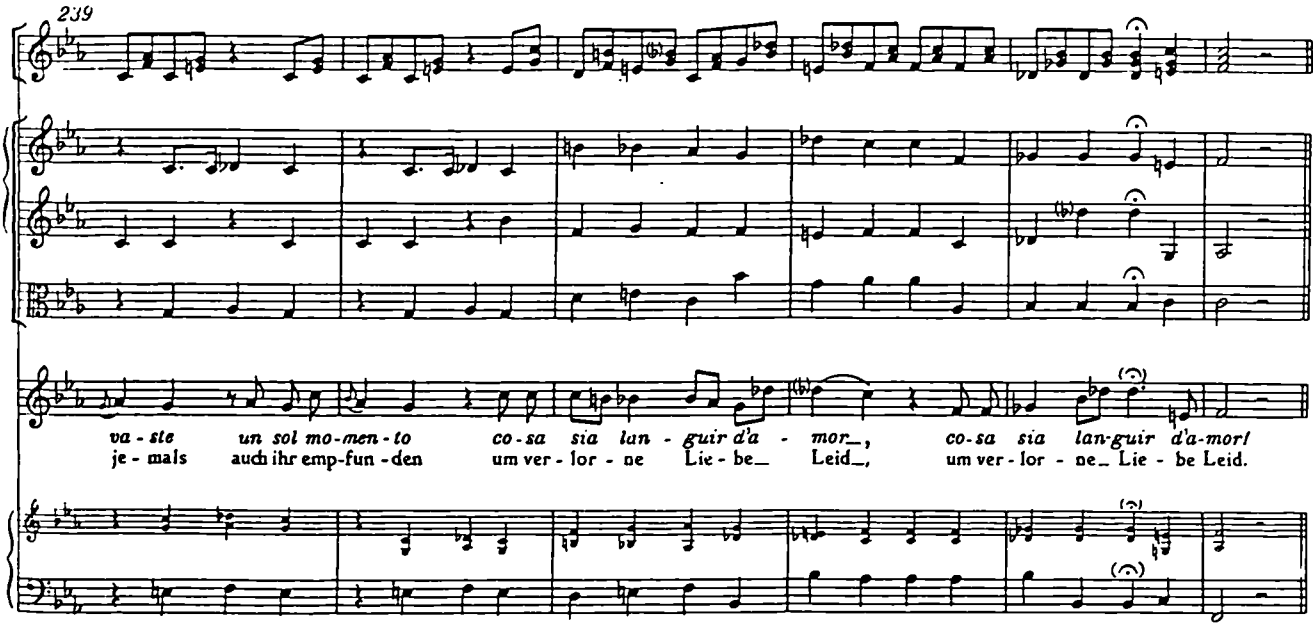
Coro


209 (Andante)
Oboe
Cornetto I, II
Violino I
Violino II
Viola
Orchestra I
Soprano
Alto
Tenore
Basso
(Cembalo)
Violoncello e Basso
(p) Con maggior dolcezza
Mit wachsender Sanftmut
Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - ce a so -
Welch ein be - frem - den - des, lo - sen - des Zart - ge - fühl sanft u - ber -

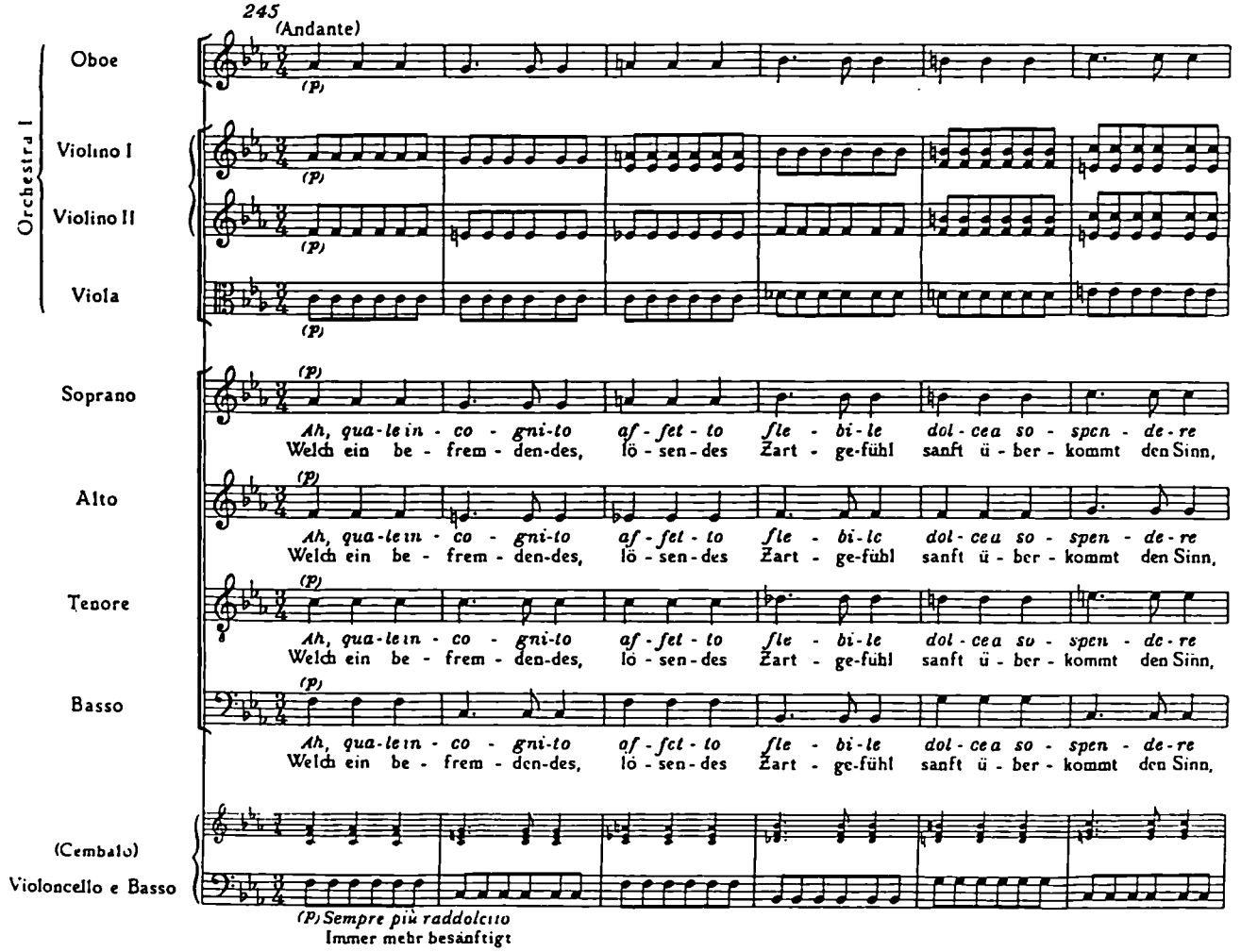

214
spen - de - re vien l'im - pla - ca - bi - le no - stro fu - ror?
kommt den Sinn, zu - gelt das Un - ge - stüm un - se - rer Wut?

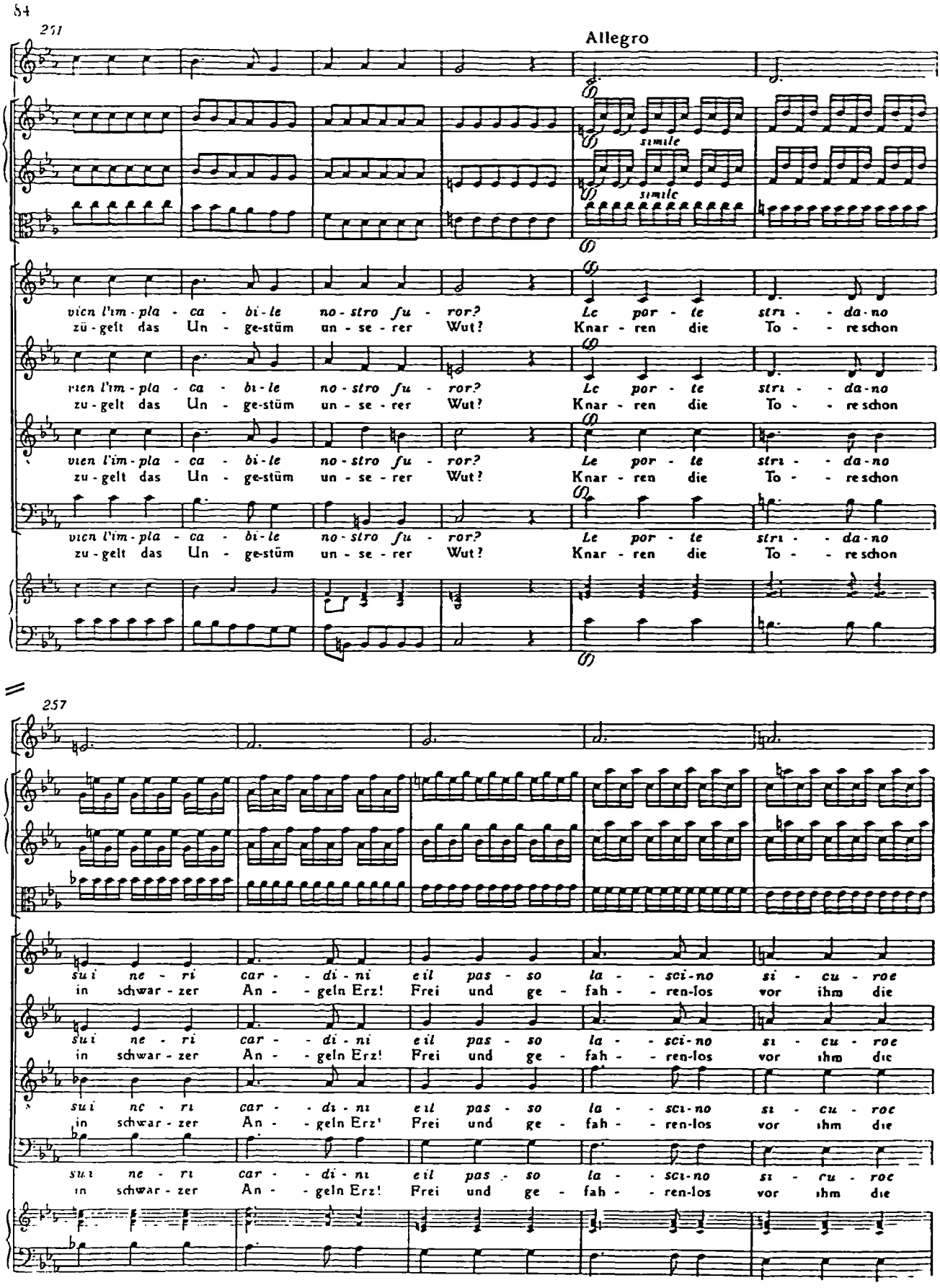

219
Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so -
Welch ein be - frem - den-des, lo - sen - des Zart - ge-fuhl sanft ü - ber -
Ah, qua - le in - co - gni - to af - fet - to fle - bi - le dol - cea so -
Welch ein be - frem - den-des, lö - sen - des Zart - ge-fühl sanft ü - 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-fuhl 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?

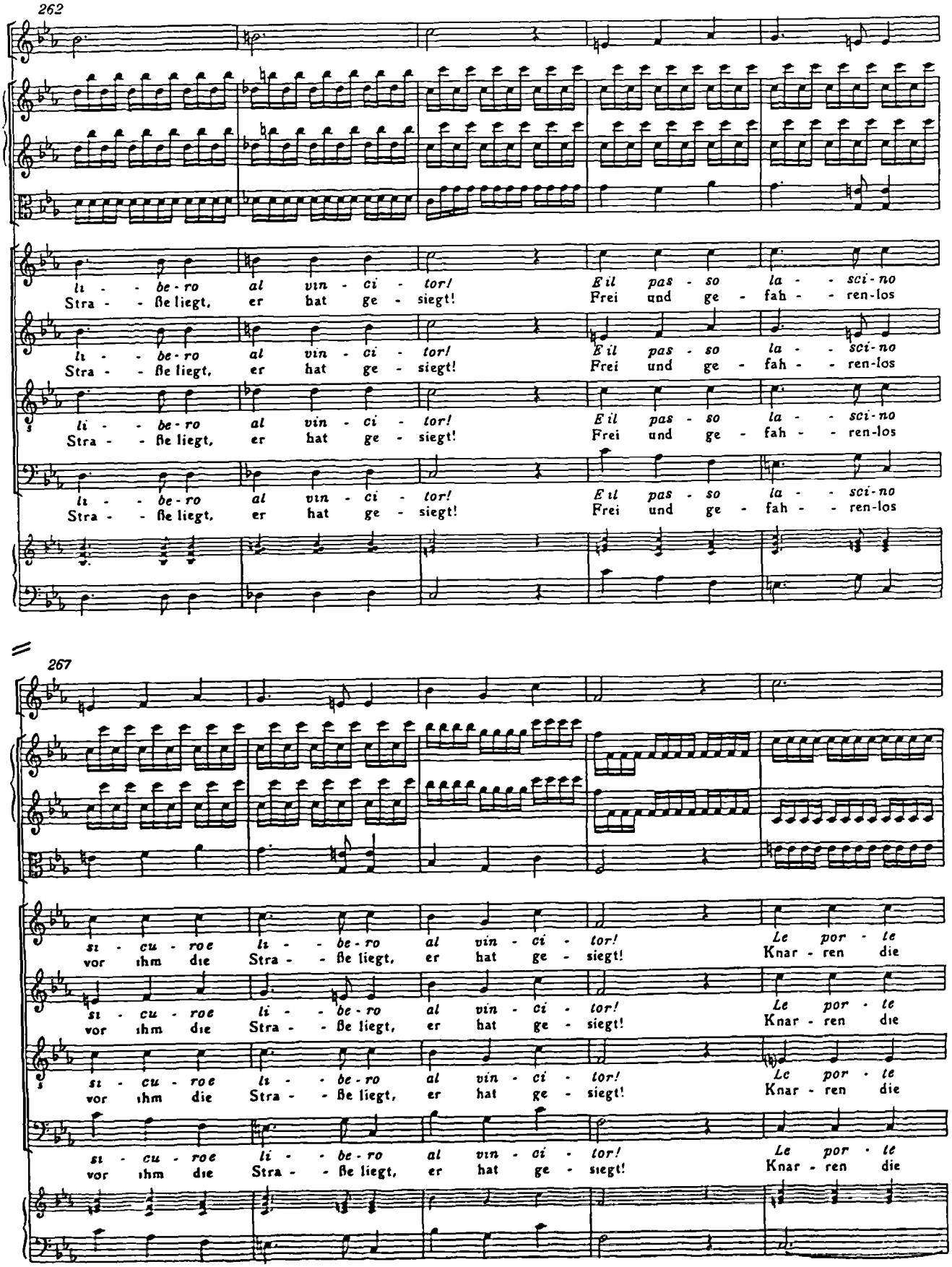

230 Andante
Harpa
Orchestra II
Violino I
Violino II
Viola
(p)
ORFEO
ORPHEUS
Men ti - ran - ne, ah! voi sa - re - ste al mio piun - to, al mio la -
Nicht so grau-sam bliebt ihr ver - schlos-sen, wenn ich wei - ne ob mei - ner
(Cembalo)
Violoncello e Basso
234
men - to, sc pro - va - ste un sol mo - men - to co-sa sia languir d'a - mor, sc pro-
Wun - den, hat-tet je - mals auch ihr emp - fun - den um ver - lor - ne Lie - be Leid, hat-tet

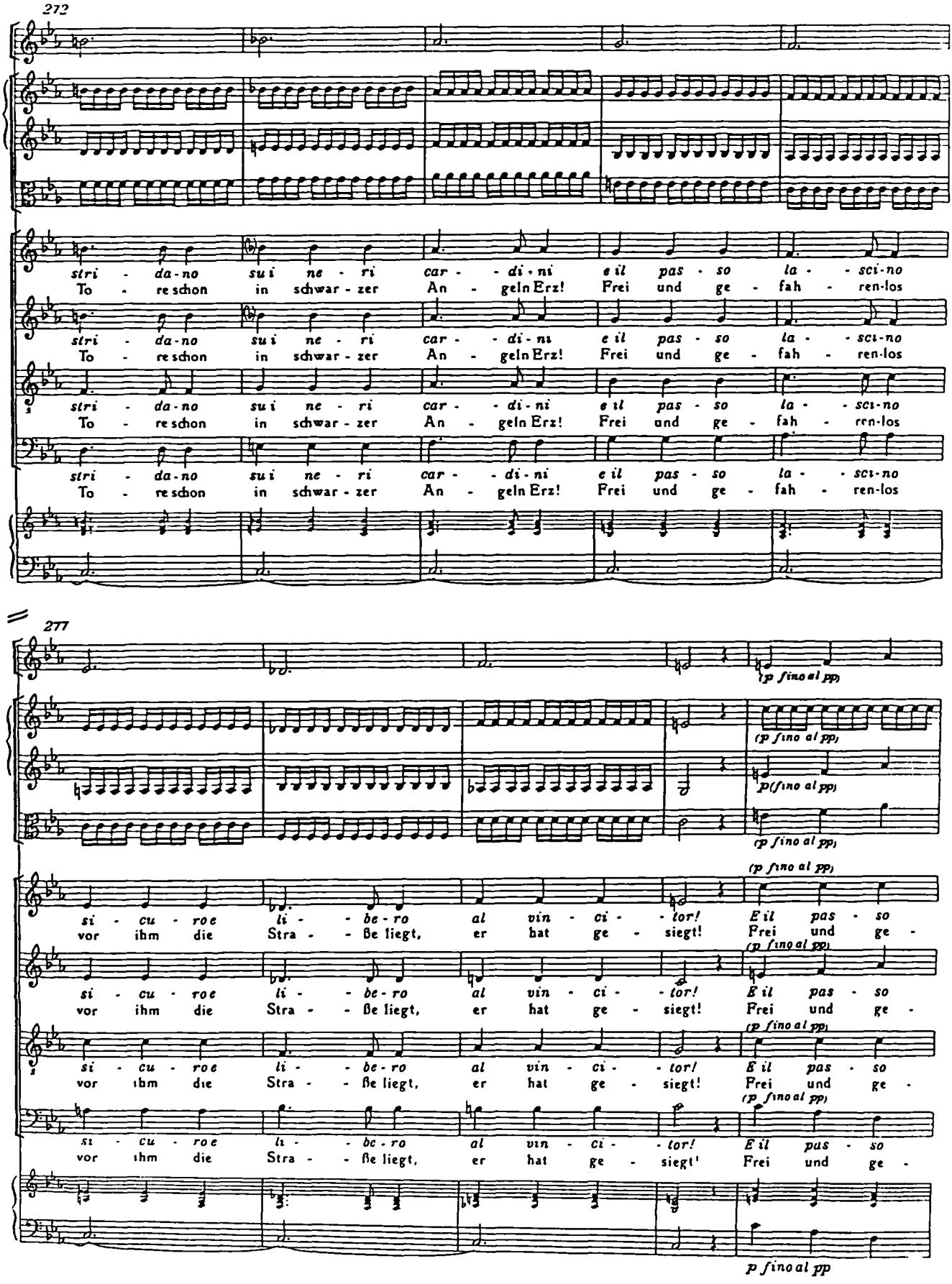

239
va - ste un sol mo-men-to co-sa sia lan - guir d'a - mor_, co-sa sia lan-guir d'a-mor!
je - mals auch ihr emp-fun-den um ver - lor - ne Lie - be_ Leid_, um ver - lor - ne_ Lie - be Leid.

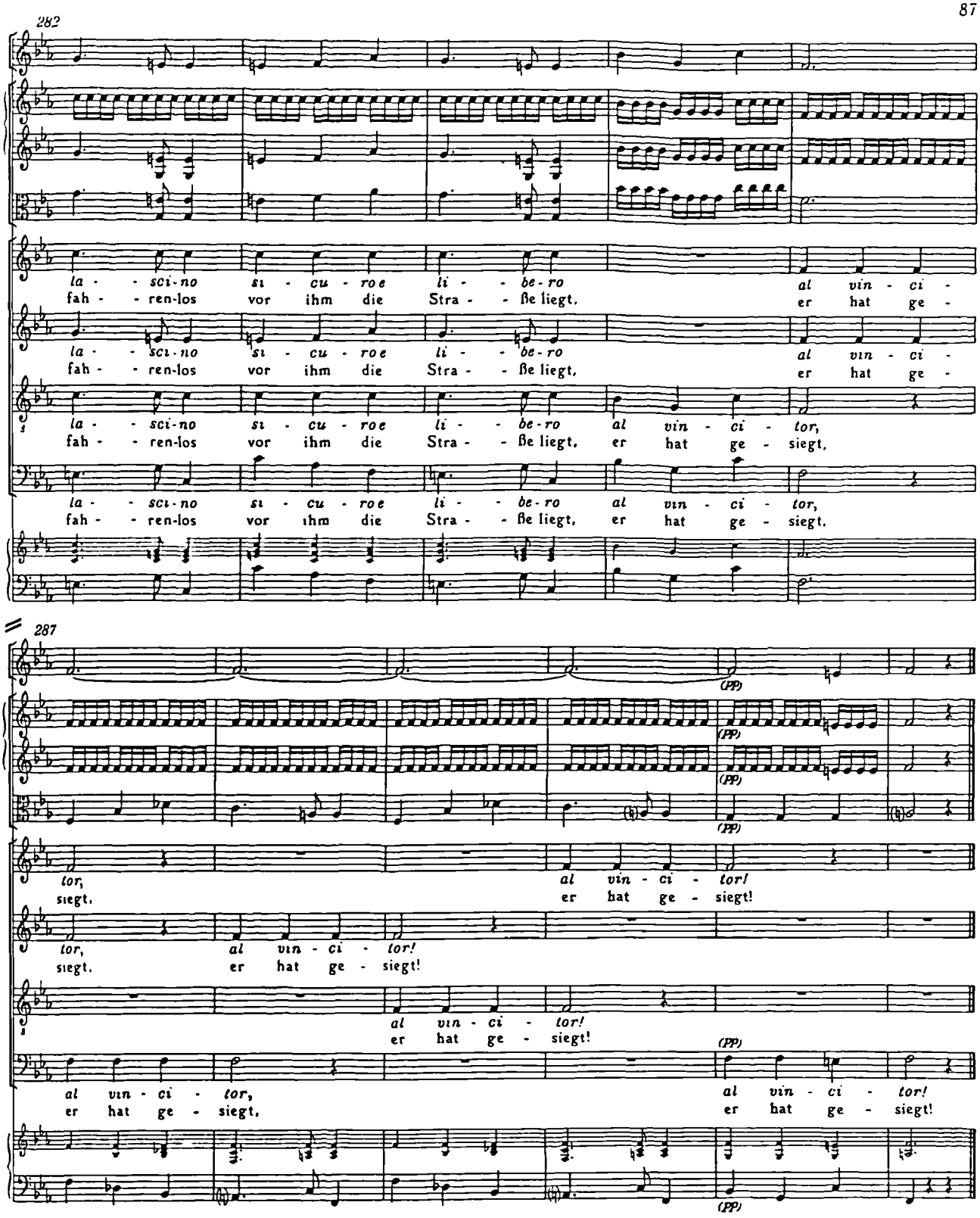
Coro


245
(Andante)
Oboe
Violino I
Violino II
Viola
Orchestra I
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 - spen - de-re
Welch ein be - frem - den-des, lö - sen-des Zart - ge-fühl sanft ü - ber - kommt den Sinn,
(P) Sempre più raddolcito
Immer mehr besänftigt


84
251
Allegro
simile
simile
vien l'im-pla-ca-bi-le no-stro fu-ror? Le por-te stri-da-no
zü-gelt das Un-ge-stüm un-se-rer Wut? Knar-ren die To-re schon
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


262
li - be-ro al vin - ci - tor! E il 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! E il 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! E il 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! E il 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
277
(p fino al pp)
si - cu - roe li - - be - 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



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 allontanono, finisce finalmente in un confuso mormorio. Sparite le Furie, sgombrati i Mostri Orfeo s'avanza 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,

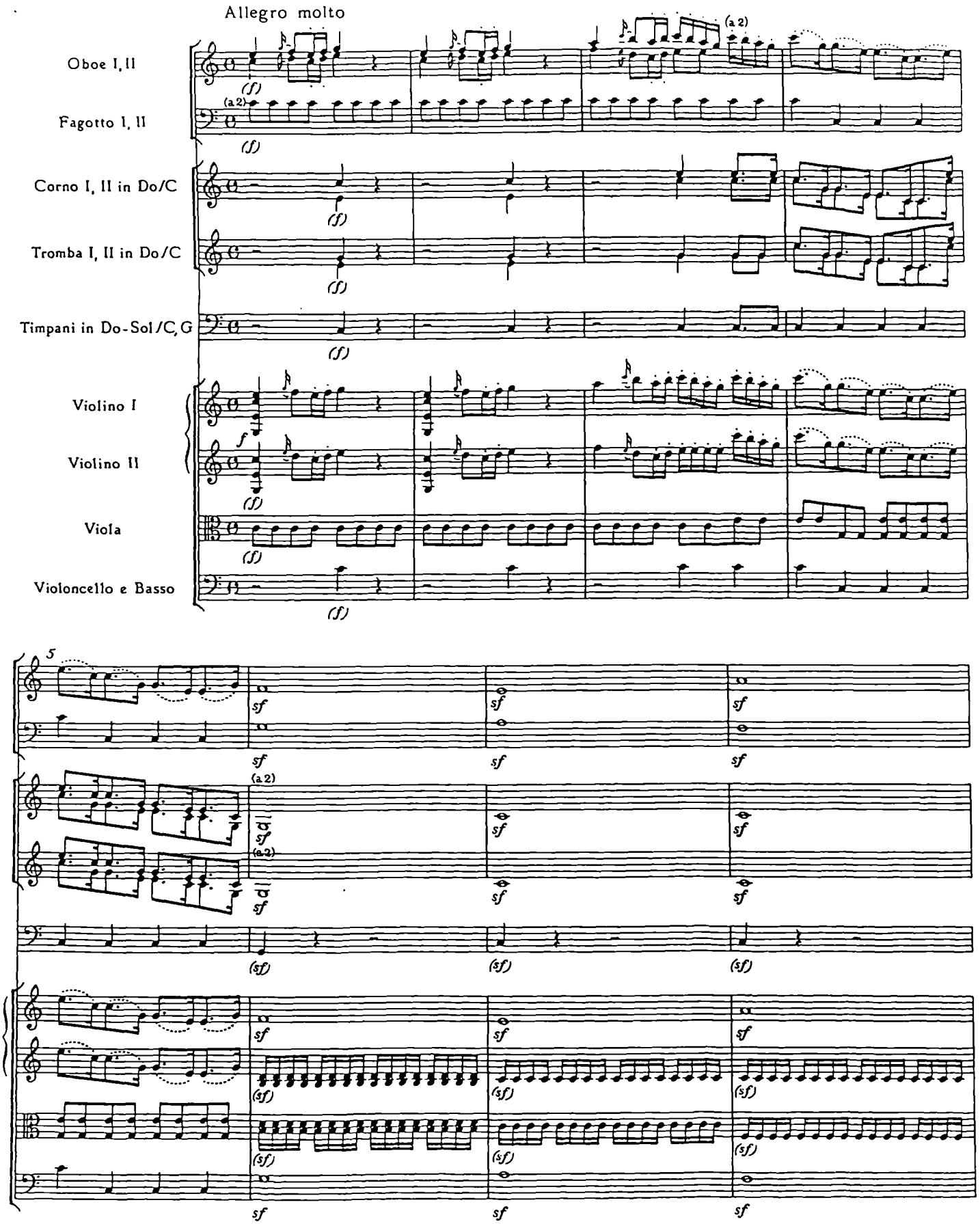
Act I, Scene 1

&

Act II, Scene 1 (bars 1-478)

Overture

OUVERTURE



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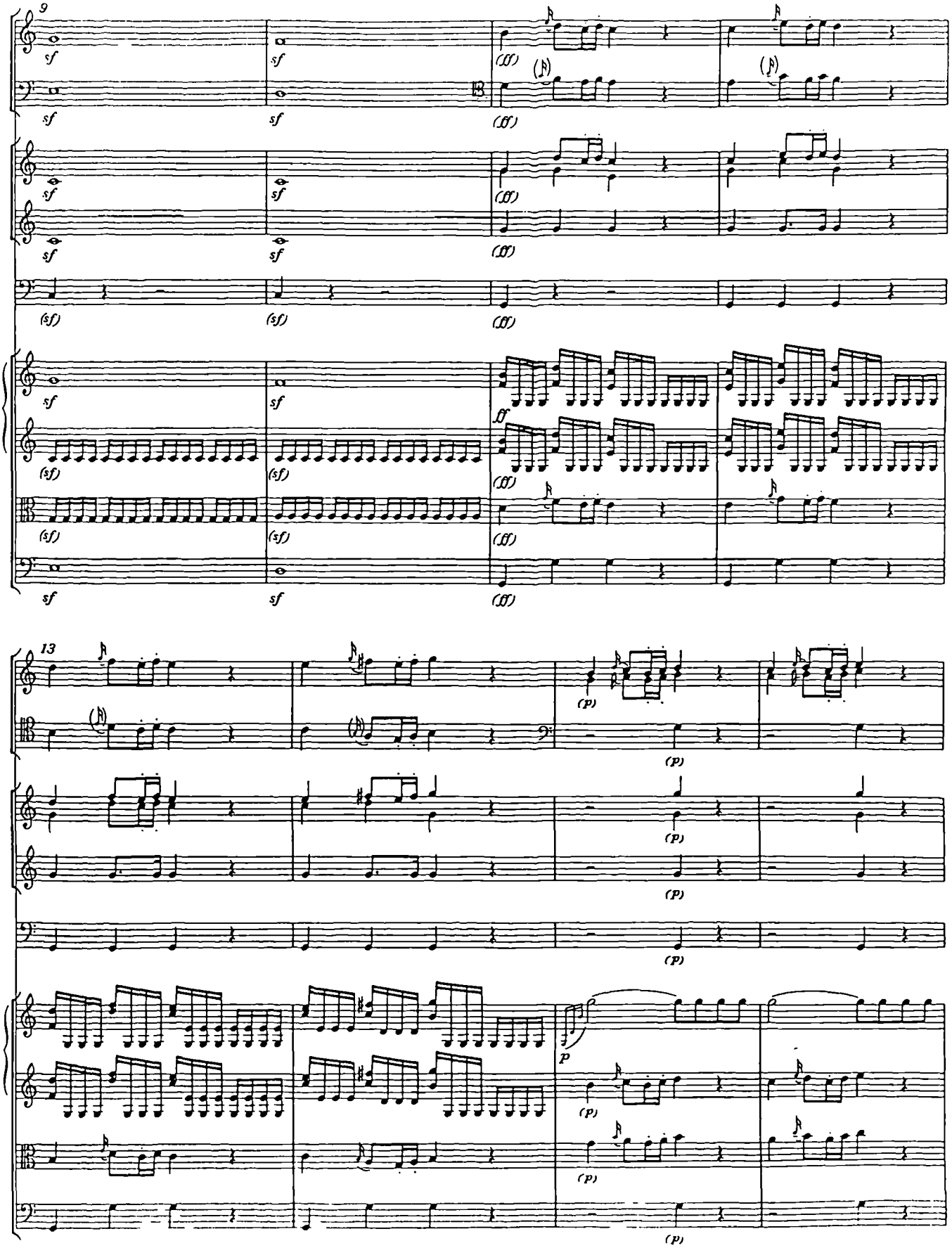
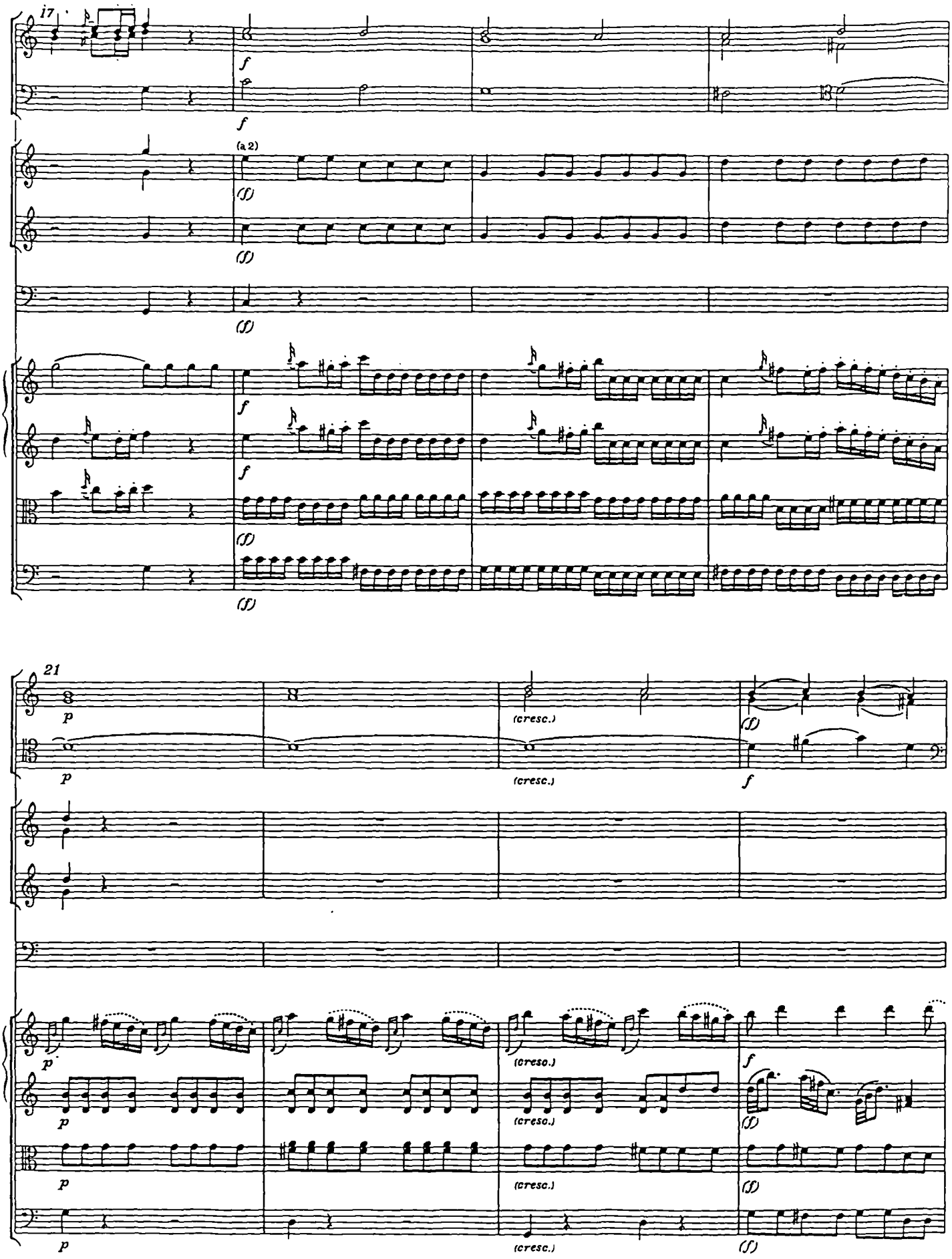
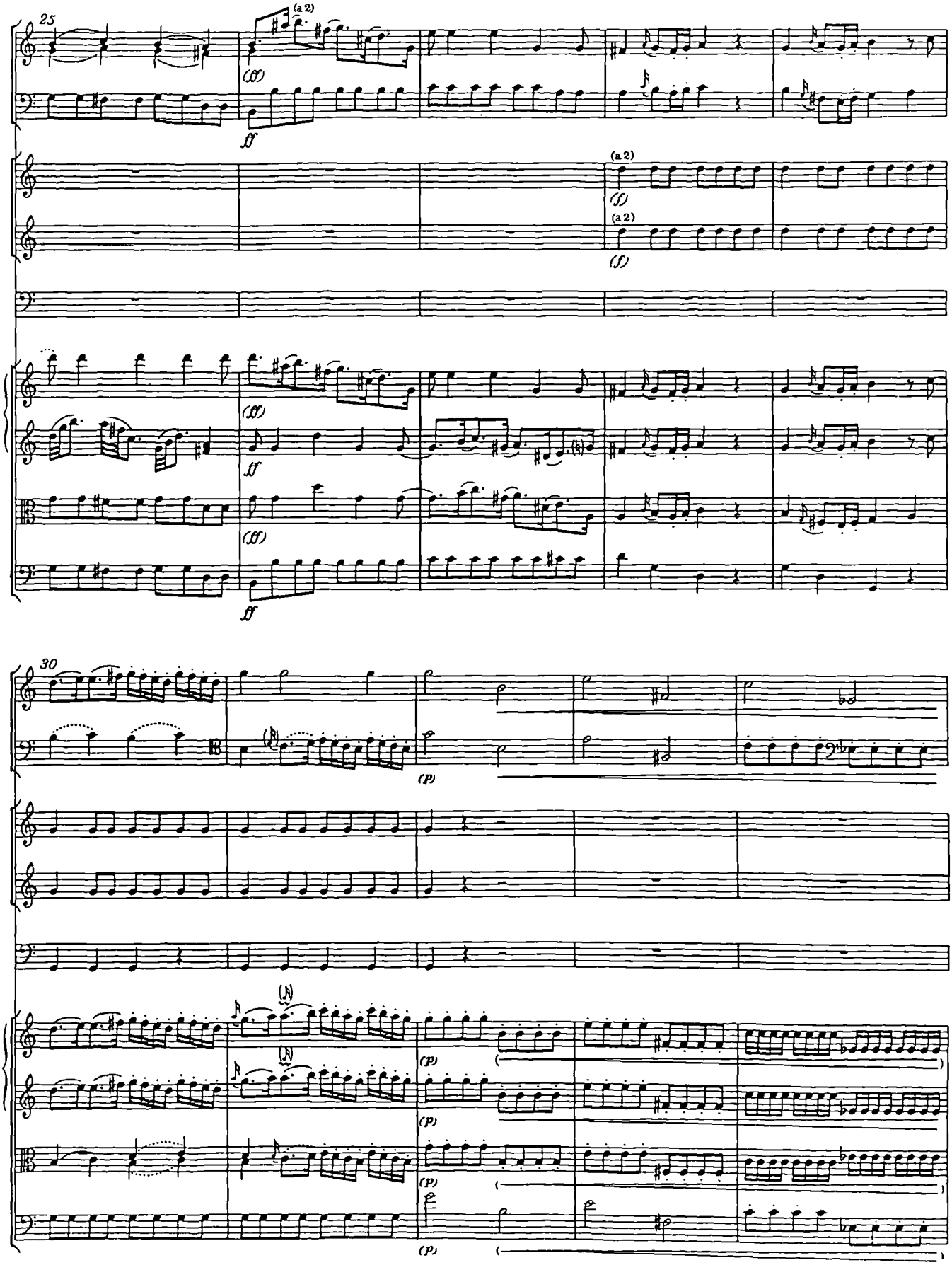
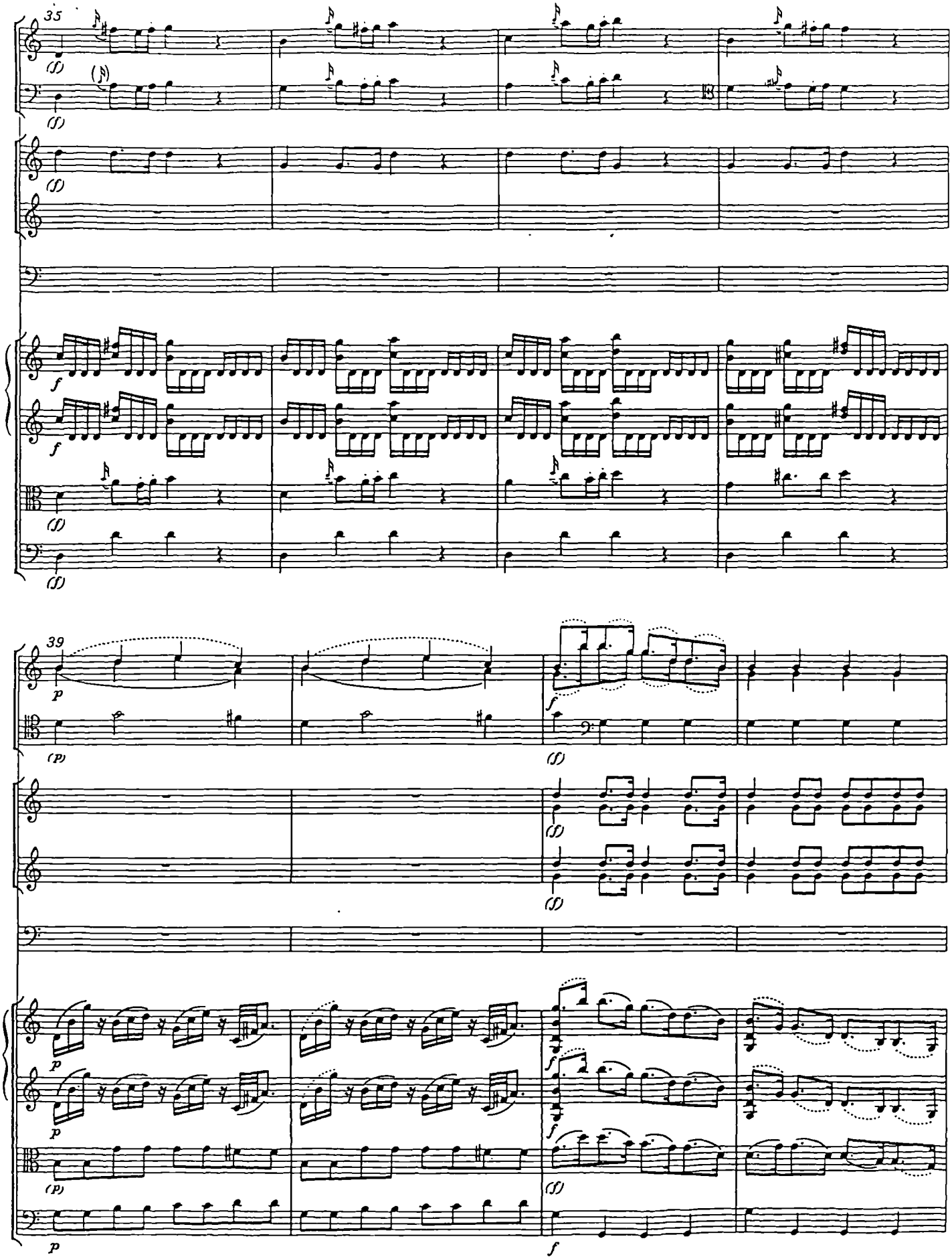
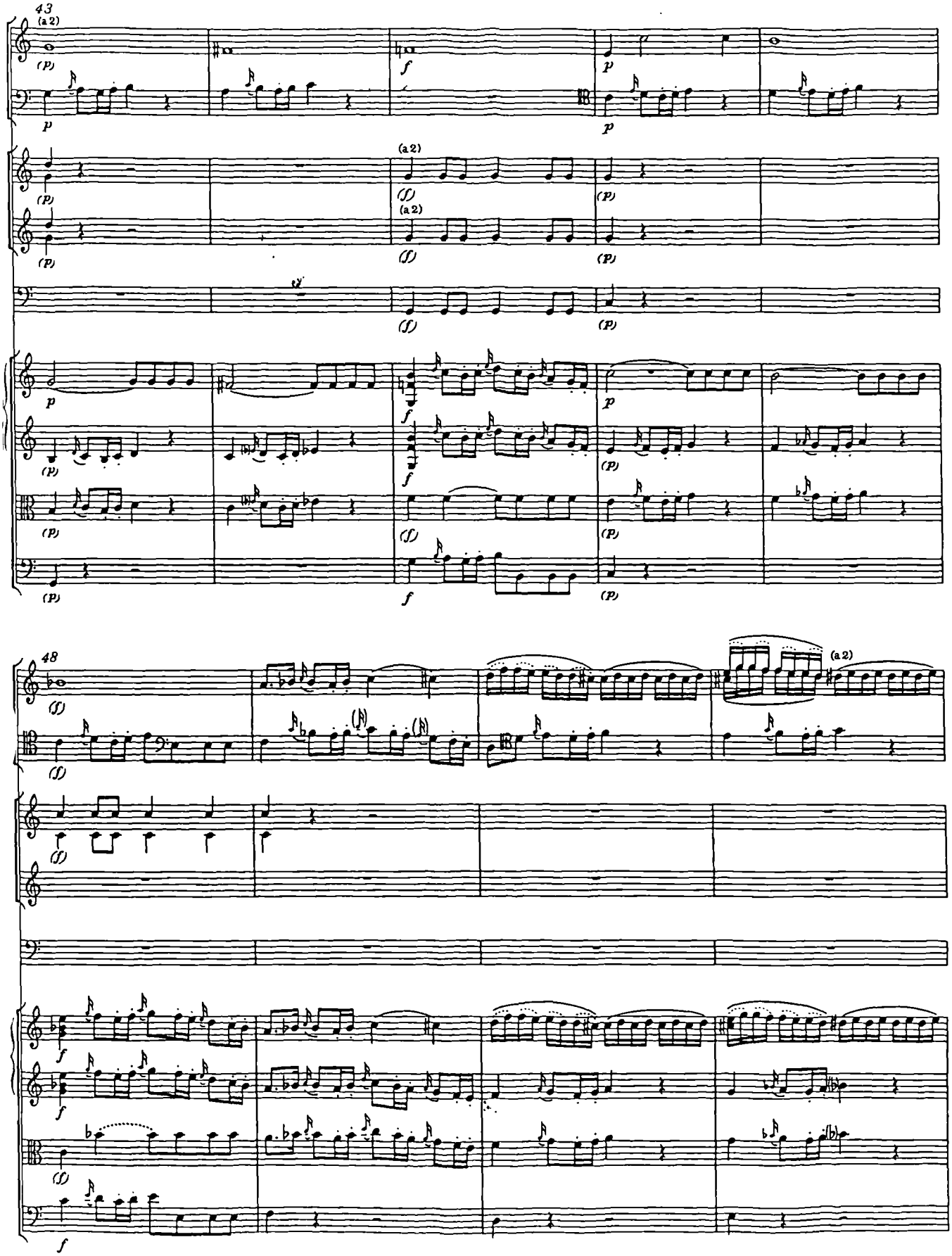

9
13
sf
(sf)
(ff)
ff
(p)
p

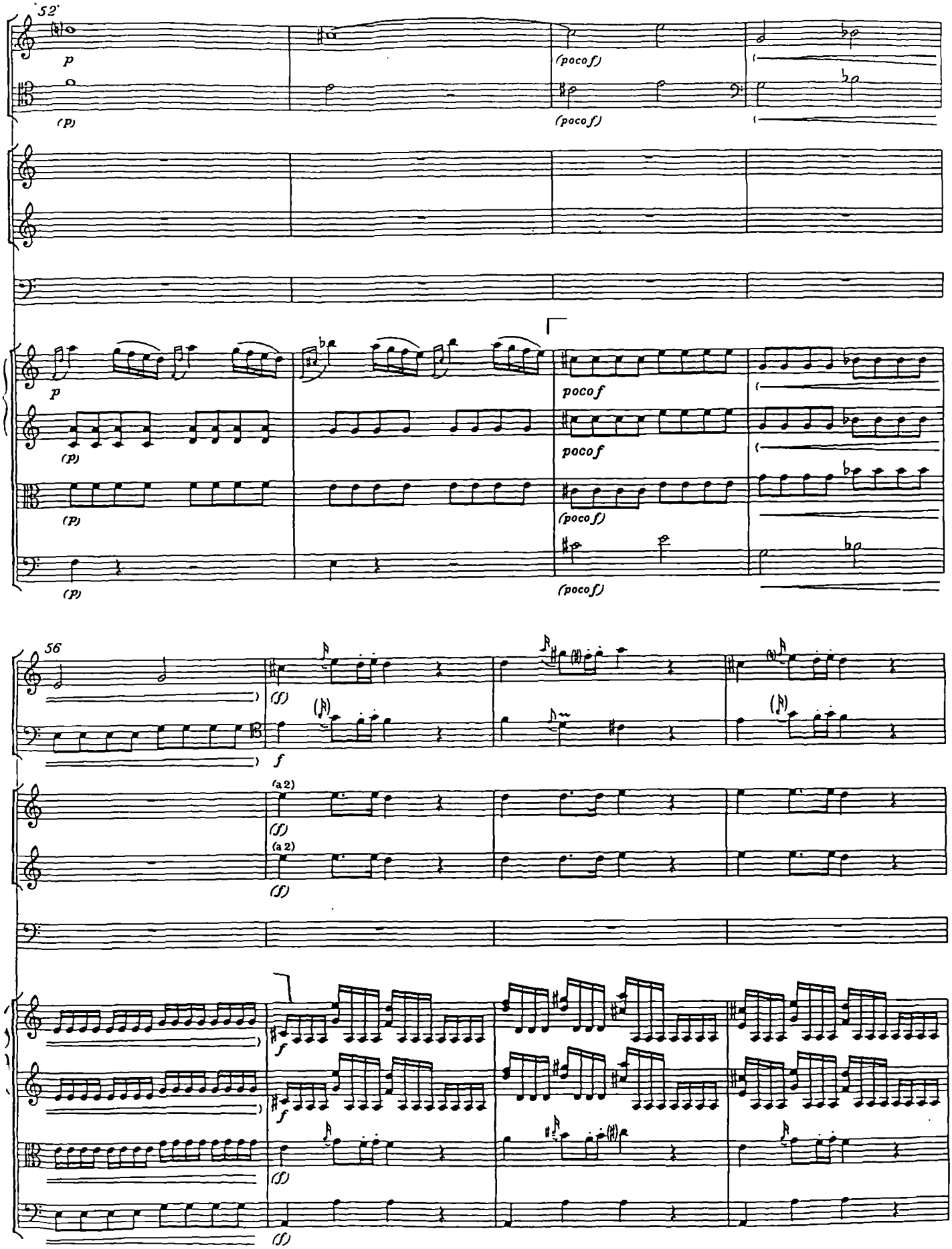

17
f
f
(a 2)
(f)
(f)
(f)
f
f
(f)
(f)
21
p
p
(cresc.)
(cresc.)
(f)
f
p
p
p
p
(cresc.)
(cresc.)
(cresc.)
(cresc.)
f
(f)
(f)
(f)


4
25
(a 2)
(ff)
ff
(a 2)
(f)
(a 2)
(f)
(ff)
ff
(ff)
ff
30
(p)
(p)
(p)
(p)
(p)

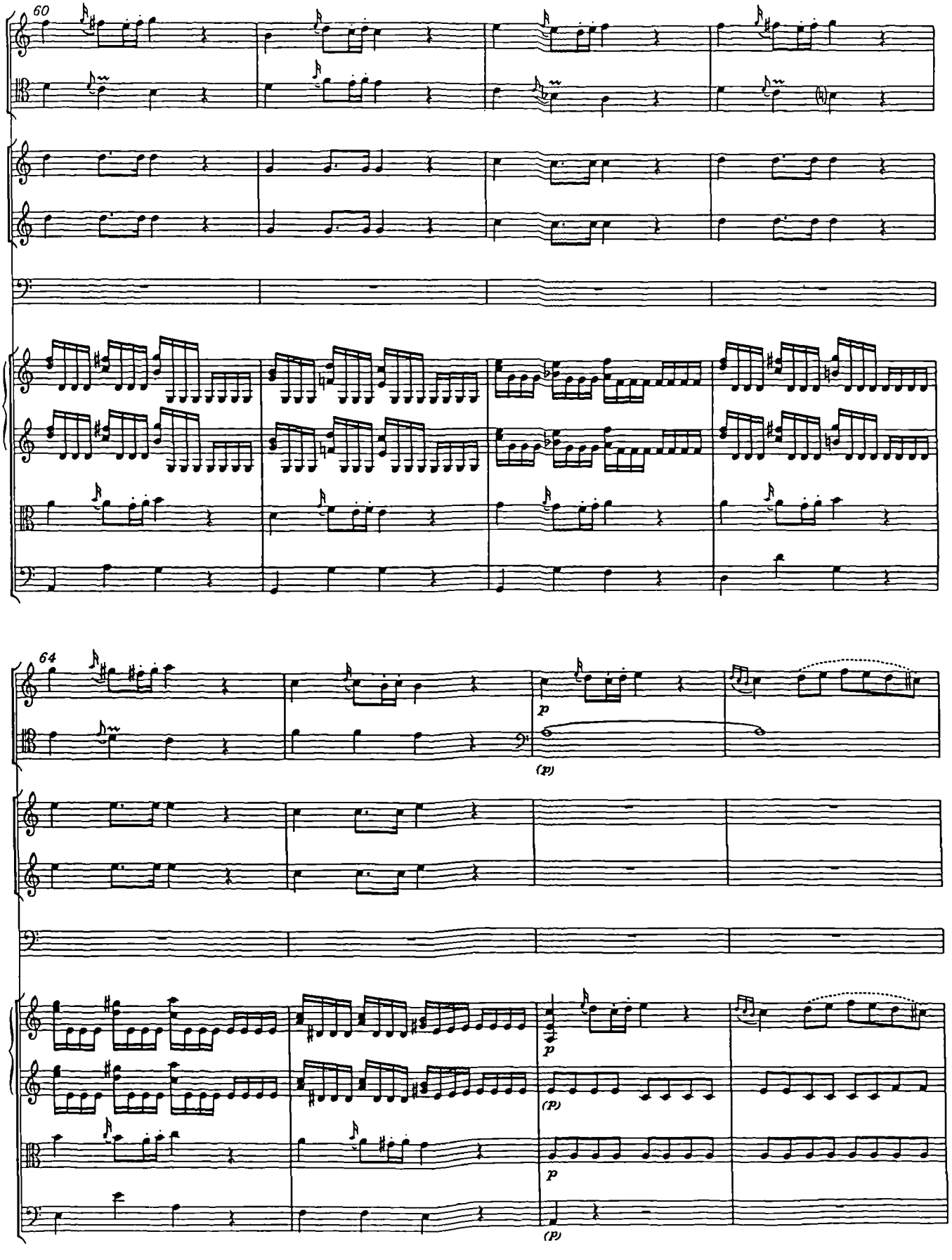

35
39

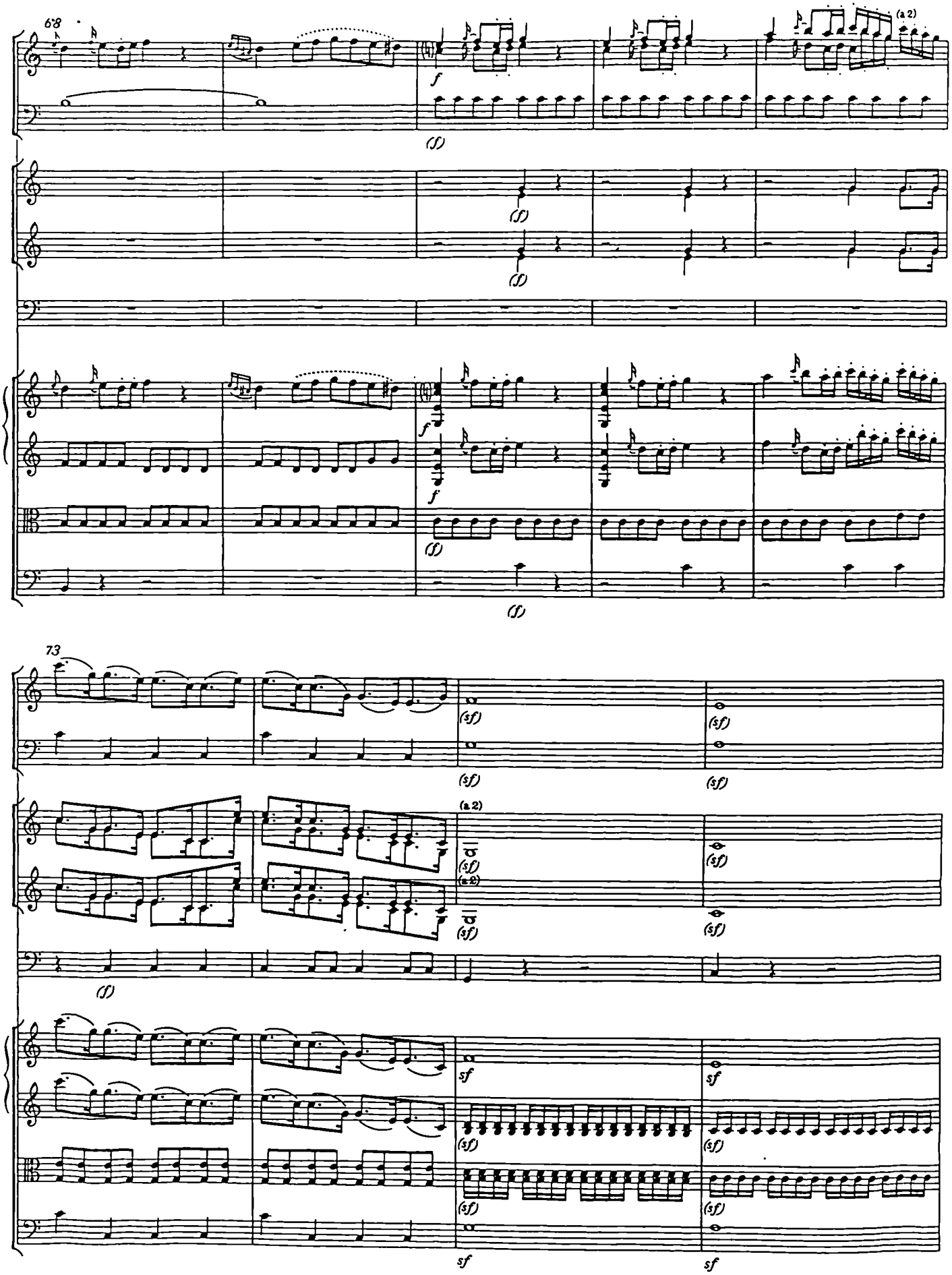
6




52
p
(p)
(poco f)
pocof
56
(f)
f
(a 2)

8




68
(a 2)
f
(f)
(f)
f
f
(f)
(f)
73
(sf)
(sf)
(sf)
(sf)
(a 2)
(sf)
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sf
sf
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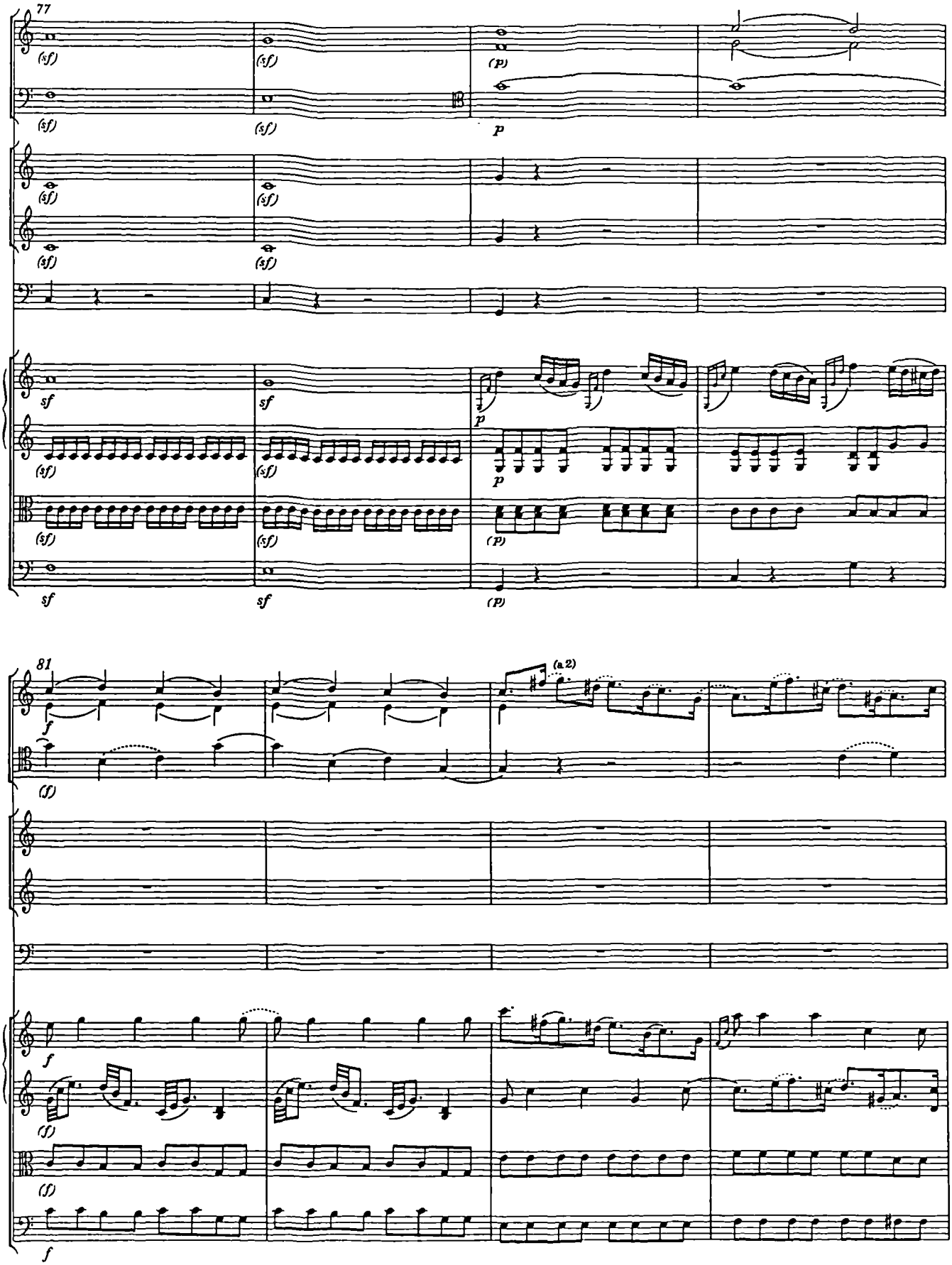
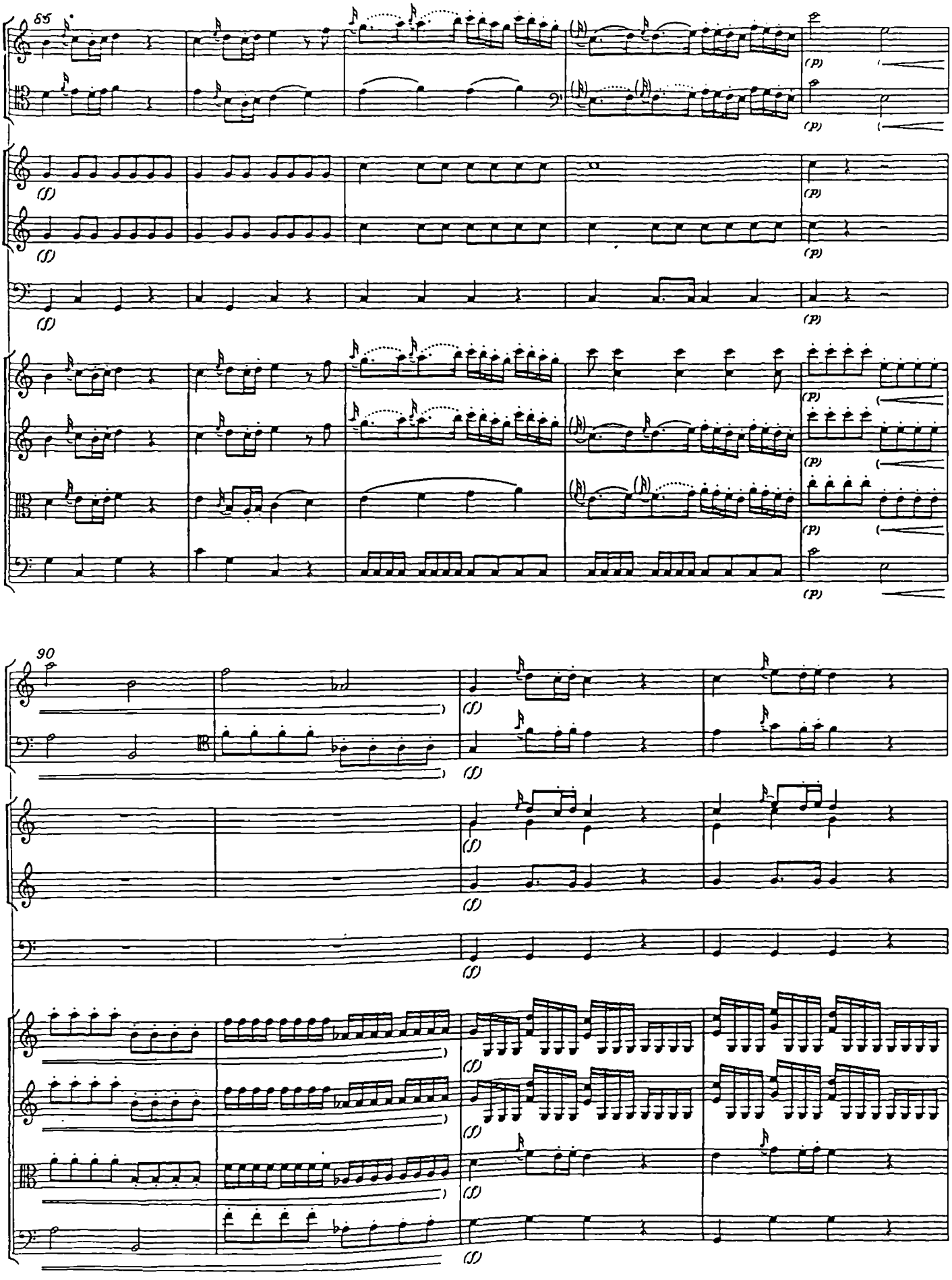
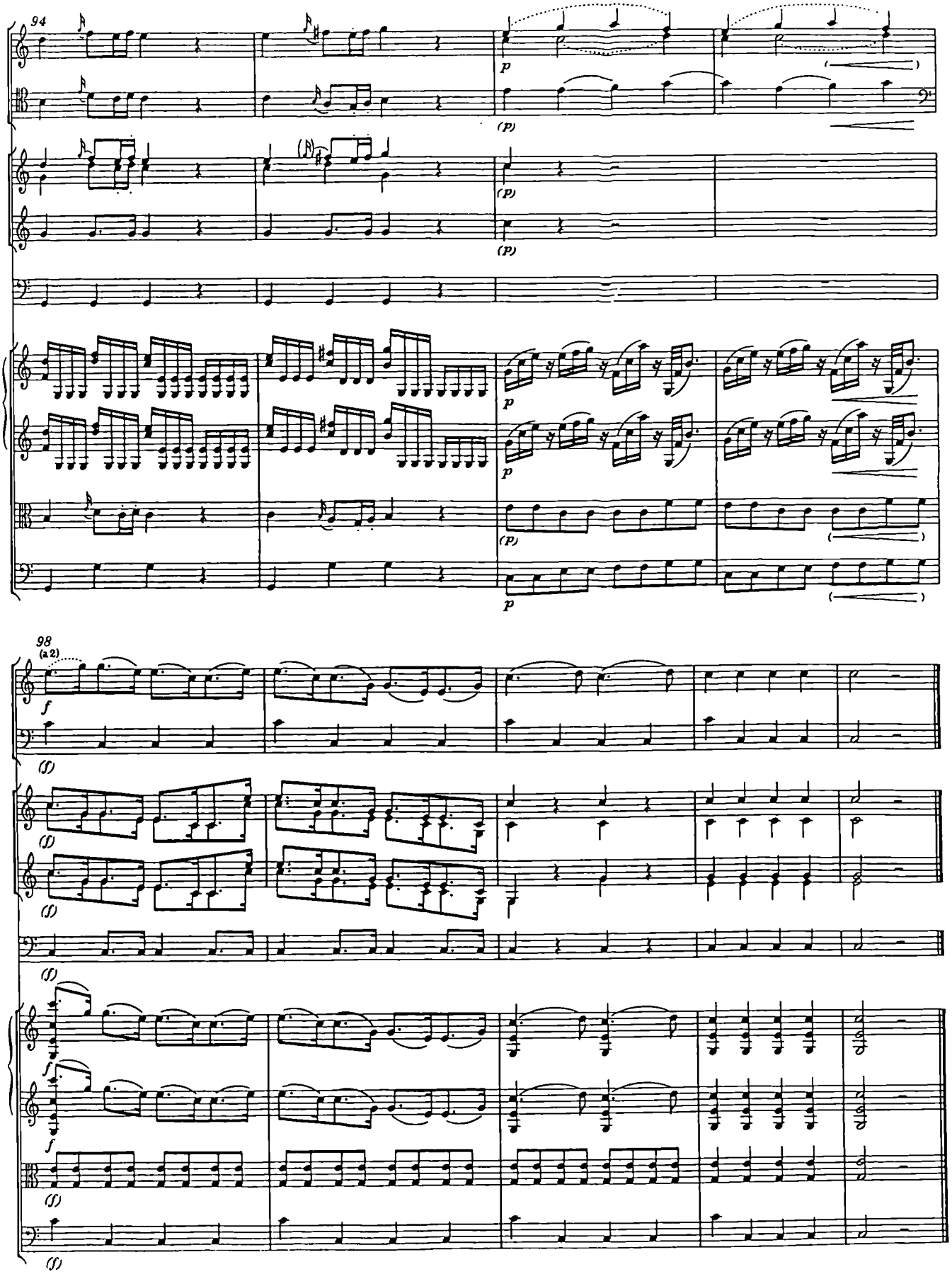
sf

10




85
(p)
(f)
90

12



Act I, Scene 1

ACTE PREMIER

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 a 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.

ERSTER AKT

Lieblicher, aber einsamer Hain, in dem sich inmitten einer Allee von Zypressen und Lorbeerbäumen das Grab Eurydikes 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 Eurydikes.

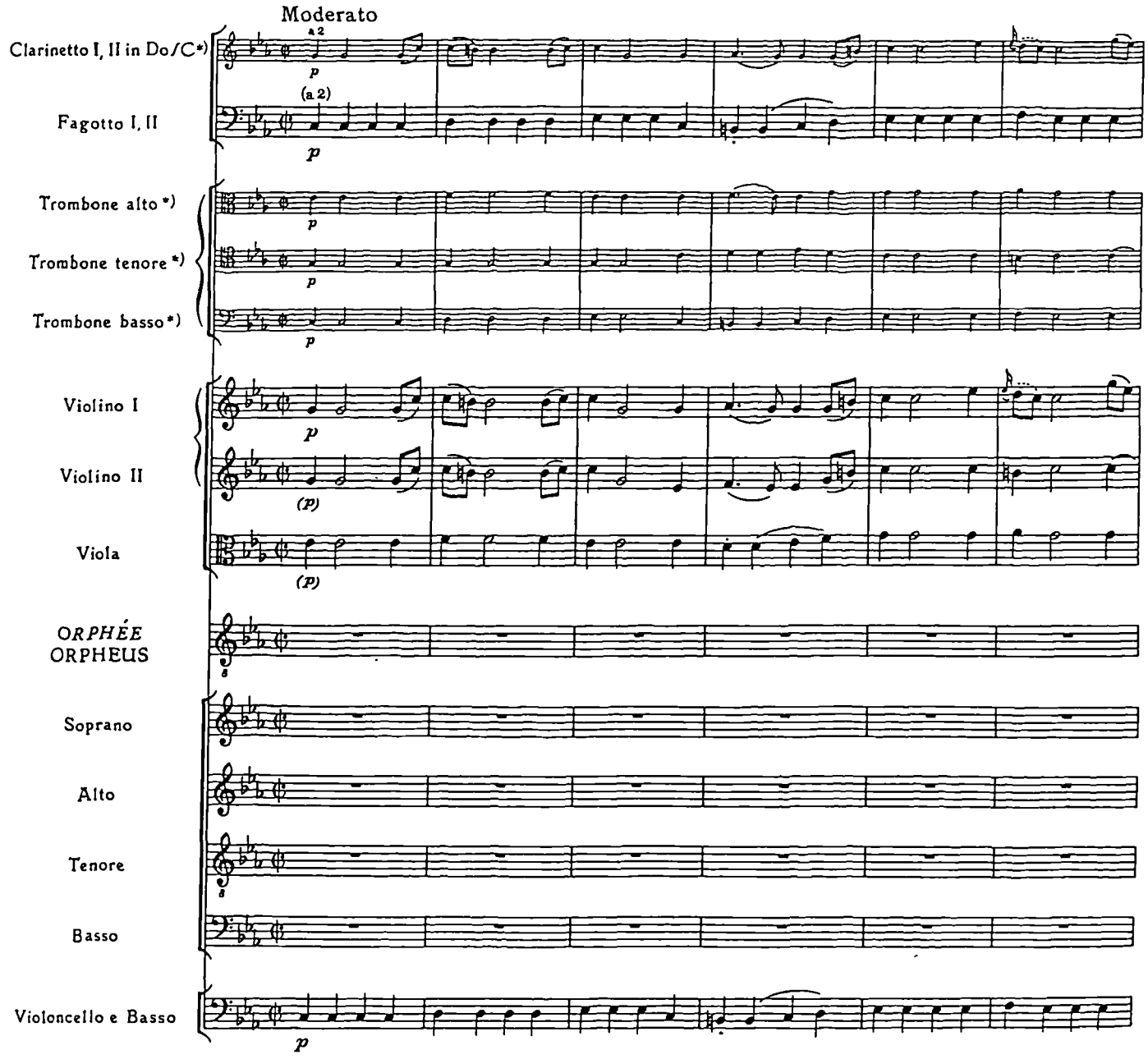
Scène I

Orphée, troupe de Bergers et de Bergères

Szene I

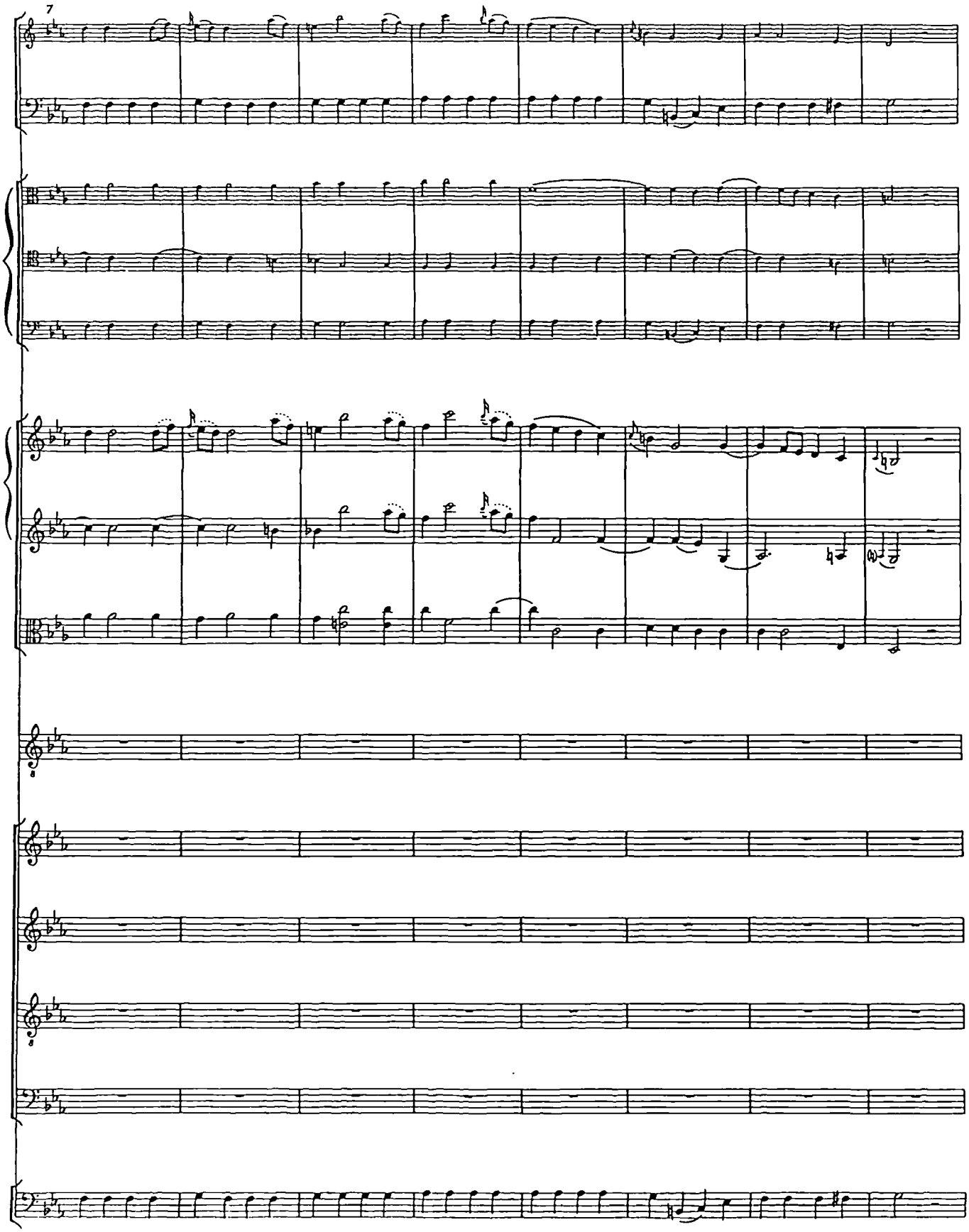
Orpheus, Hirten und Hirtinnen

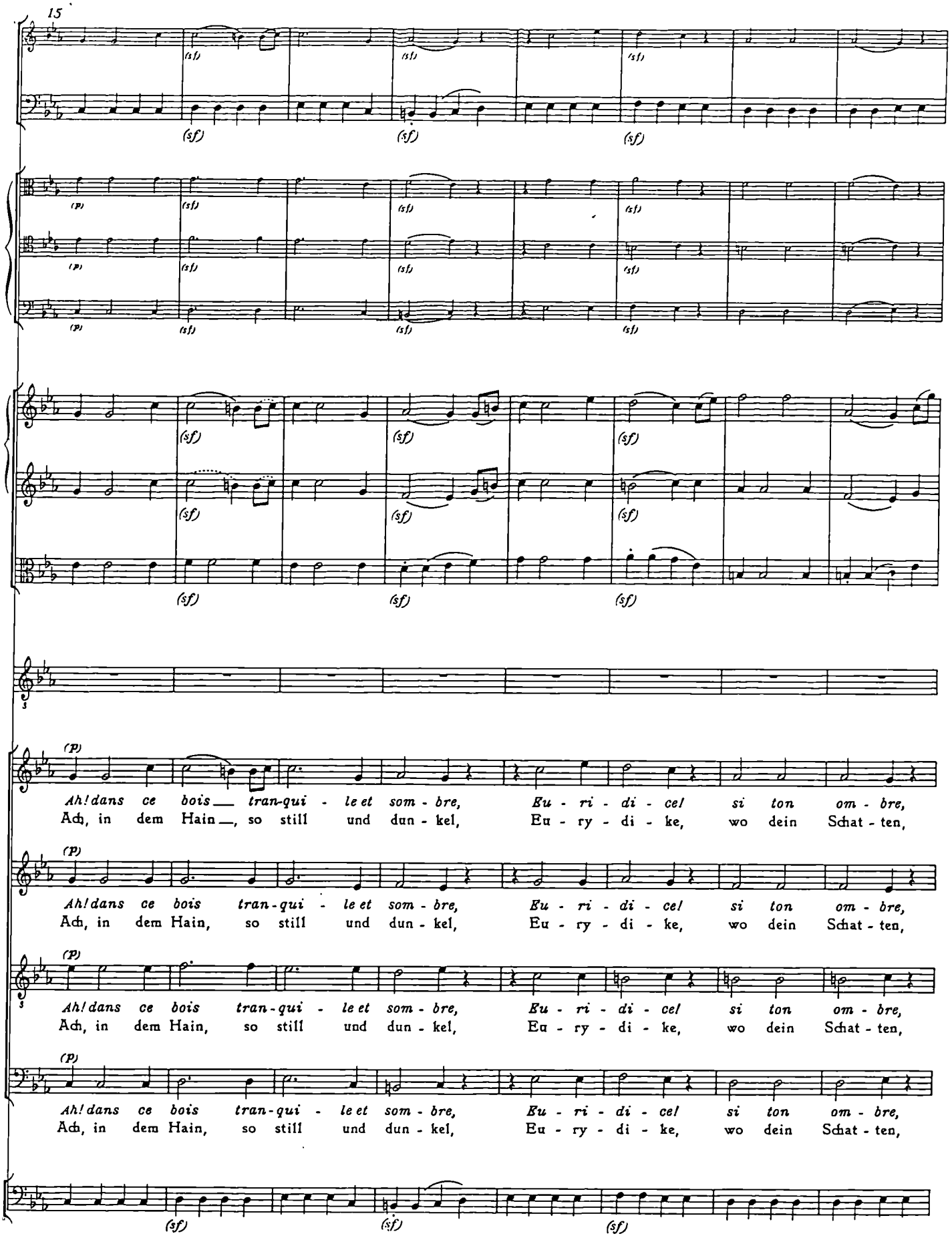
Chœur

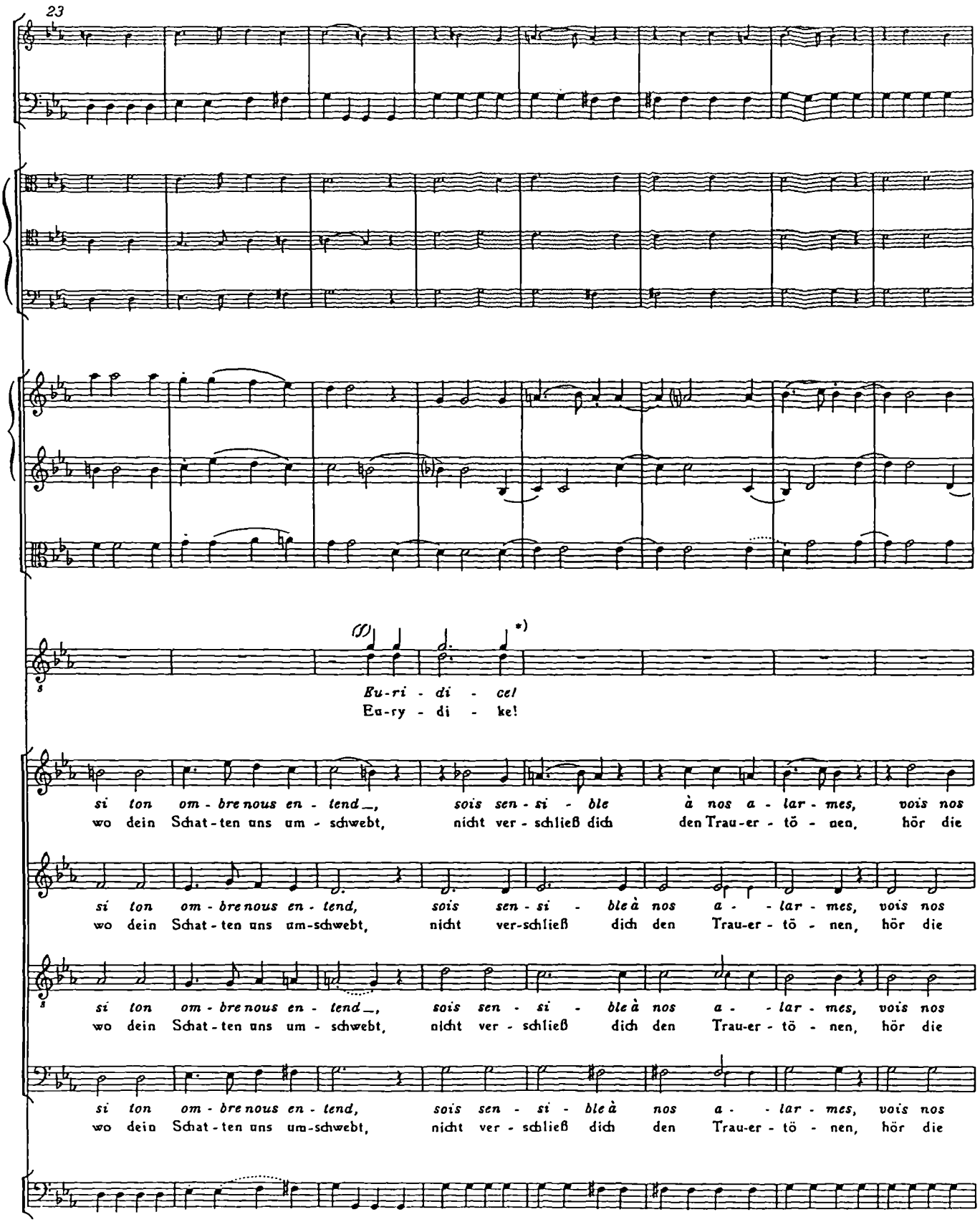


*) Zur Mitwirkung der Klarinetten und Posaunen vgl. das Vorwort und den Krit. Bericht.

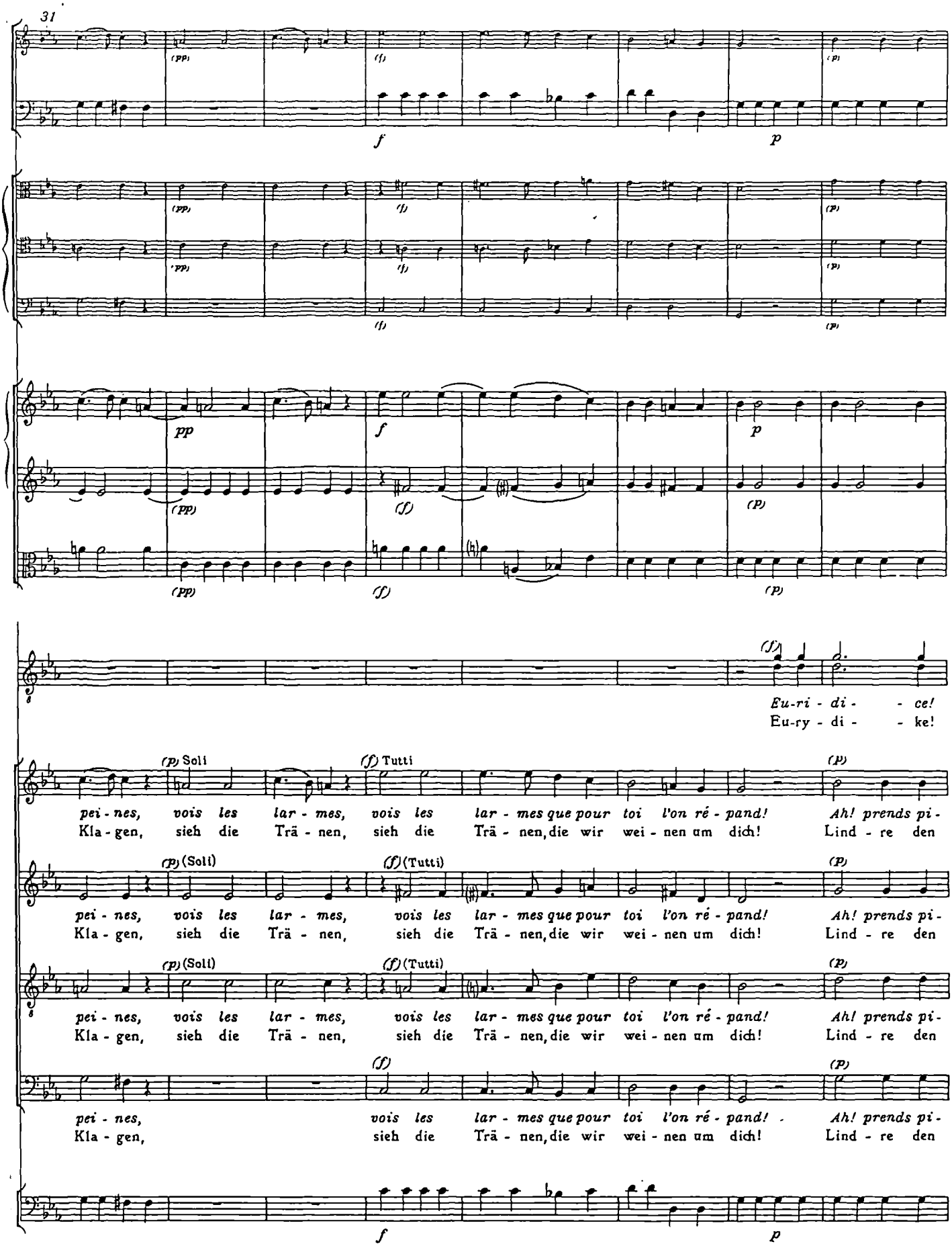
14

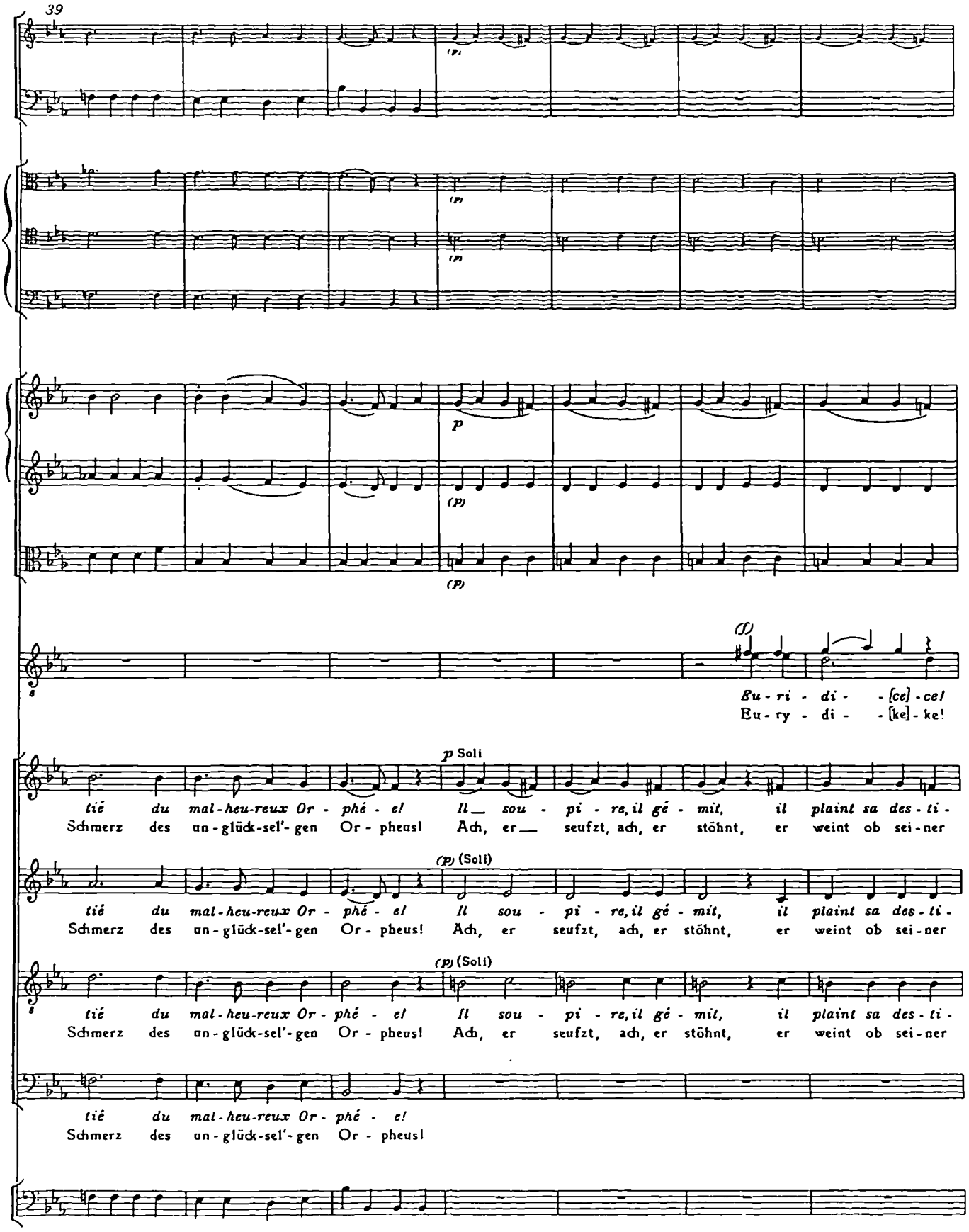


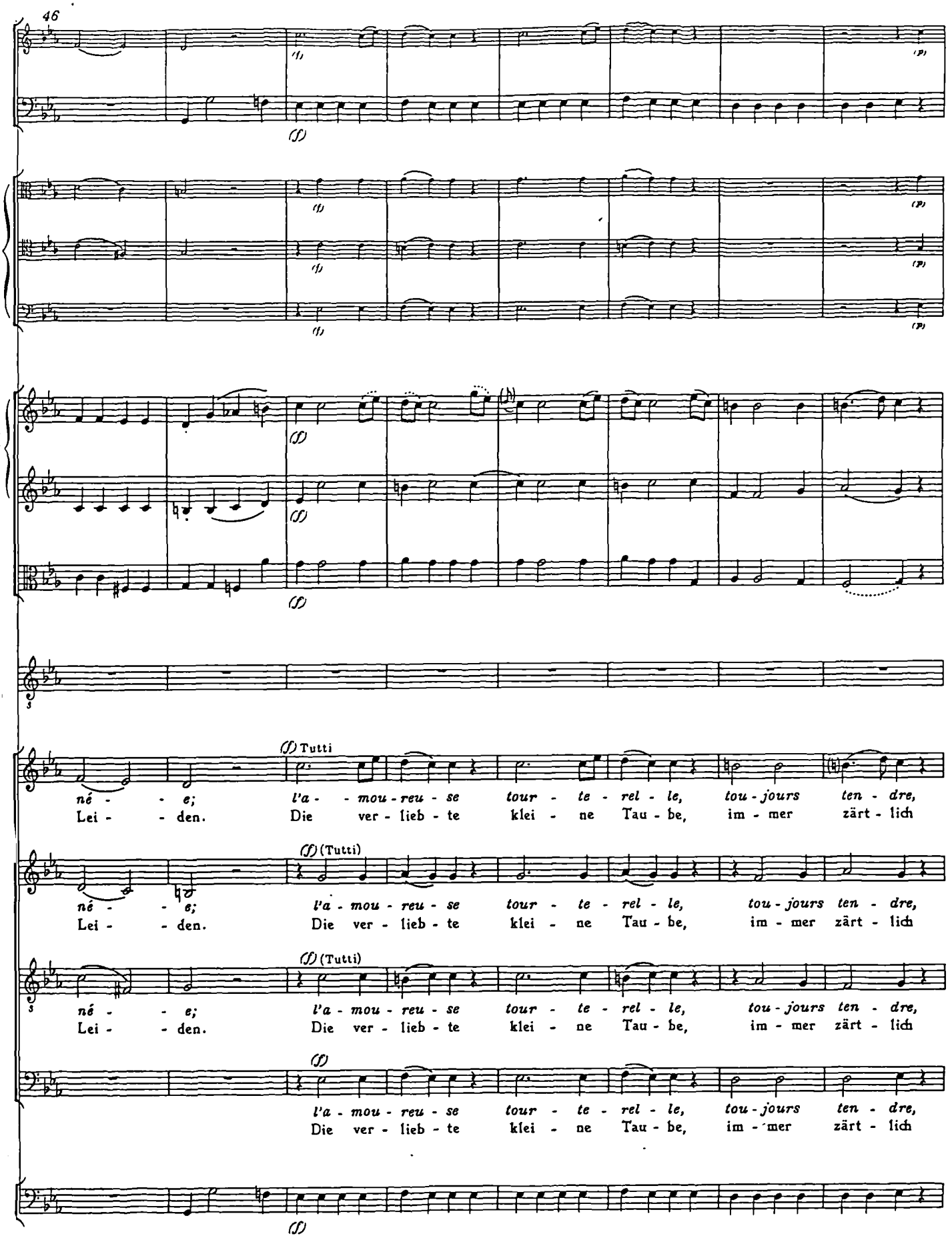

15
(sf)
(p)
Ah! dans ce bois tran-qui - le et som - bre, Eu - ri - di - ce! si ton om - bre,
Ach, in dem Hain, so still und dun - kel, Eu - ry - di - ke, wo dein Schat - ten,



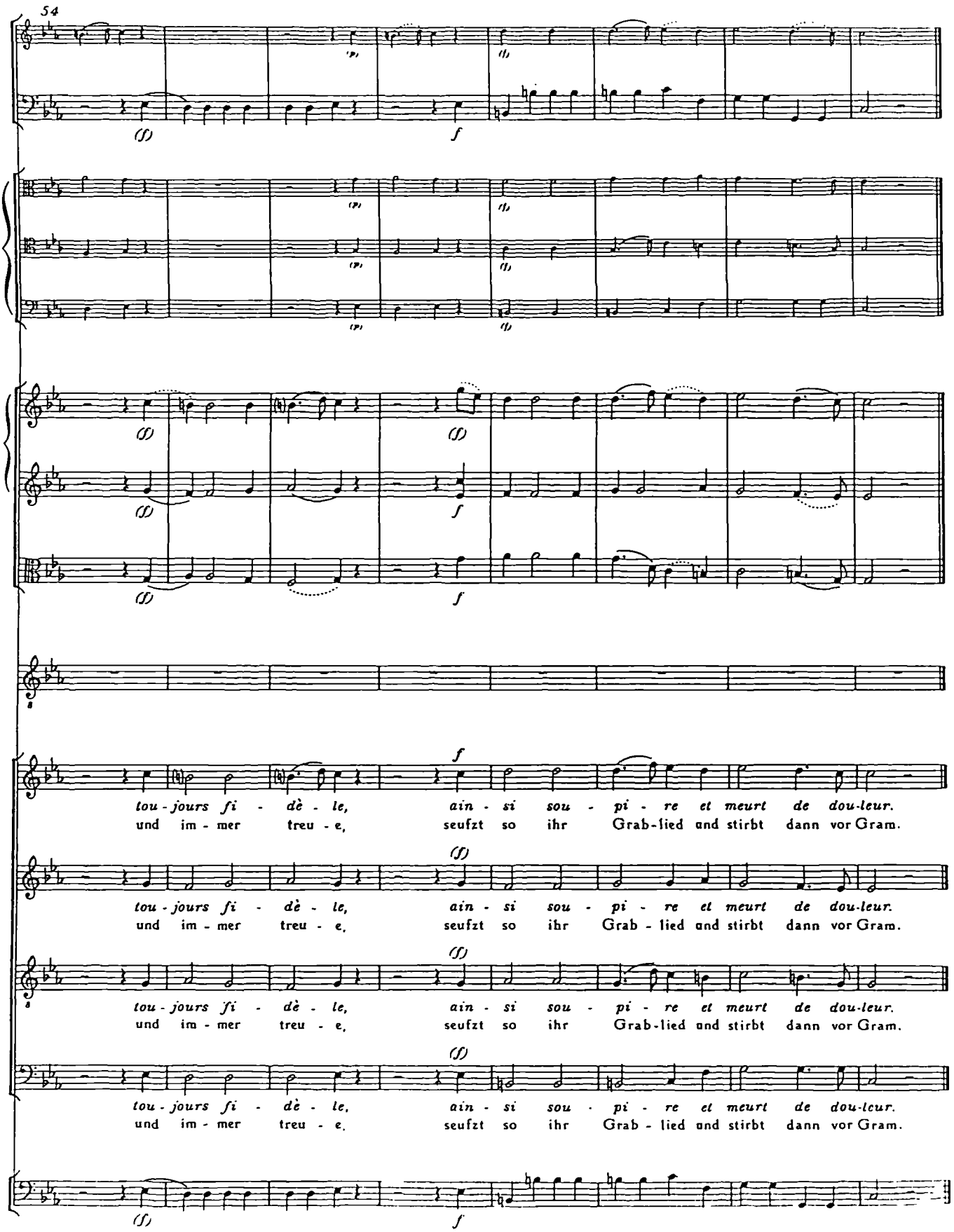
*) Zu den Ausrufen Orphées vgl das Vorwort und den Krit Bericht

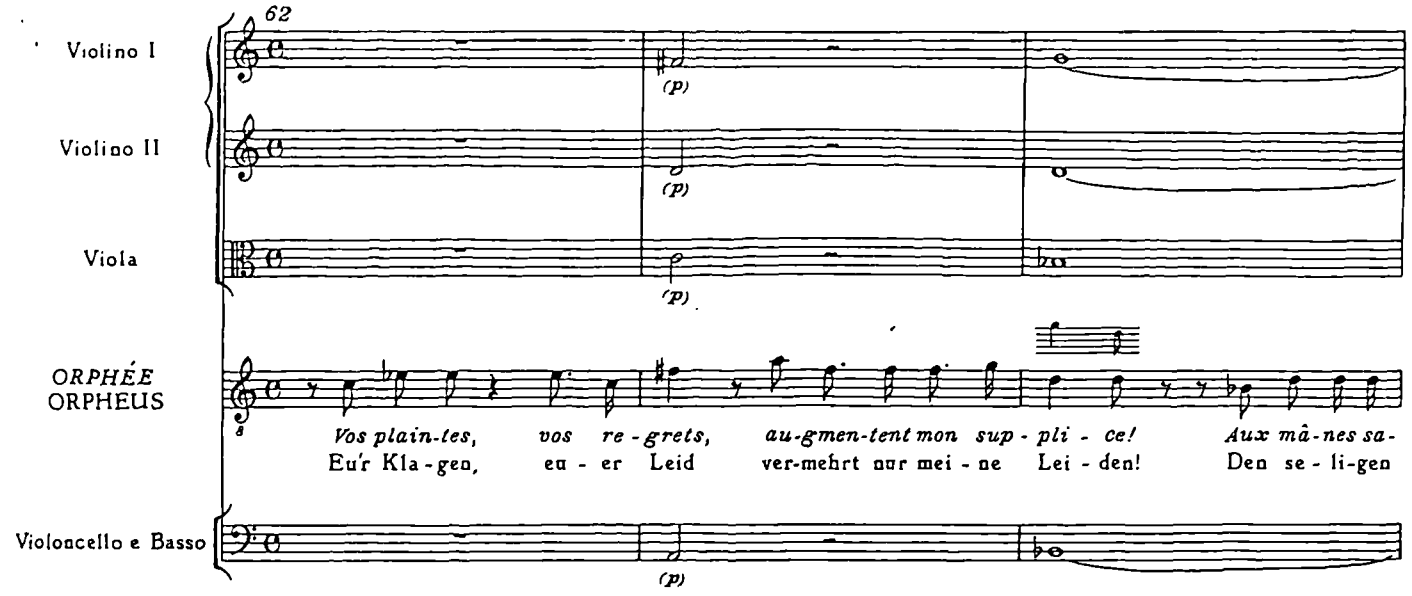

31
Eu-ri - di - - ce!
Eu-ry - di - - ke!
(p) Soli
(f) Tutti
pei - nes, vois les lar - mes, vois les lar - mes que pour toi l'on ré - pand! Ah! prends pi -
Kla - gen, sieh die Trä - nen, sieh die Trä - nen, die wir wei - nen um dich! Lind - re den
(Soli)
(Tutti)

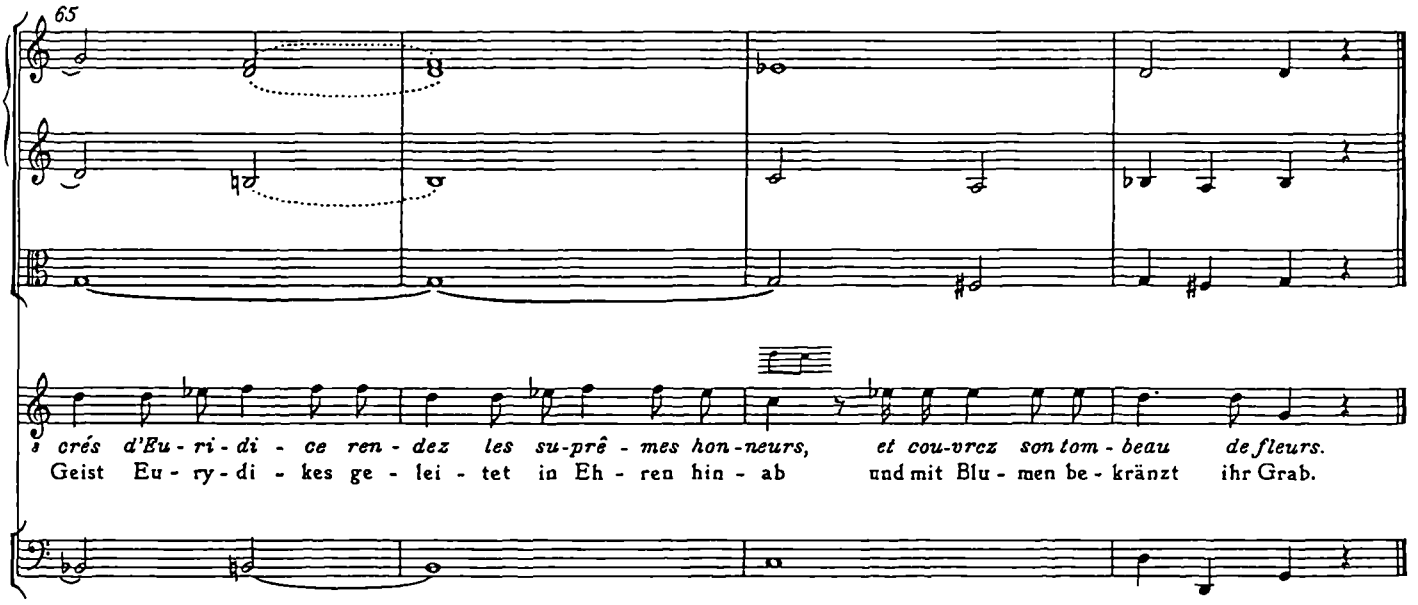

39
(p)
p
(p)
(ff)
Eu - ri - di - - [ce] - ce!
Eu - ry - di - - [ke] - ke!
p Soli
tié du mal - heu-reux Or - phé - e! Il sou - pi - re, il gé - mit, il plaint sa des - ti -
Schmerz des un - glück-sel'- gen Or - pheus! Ach, er seufzt, ach, er stöhnt, er weint ob sei - ner
(p) (Soli)
tié du mal - heu-reux Or - phé - e! 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)
tié du mal - heu-reux Or - phé - e! 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
tié du mal - heu-reux Or - phé - e!
Schmerz des un - glück-sel'- gen Or - pheus!


46
(f)
(p)
(ff) Tutti
(ff) (Tutti)
(ff) (Tutti)
(ff)
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
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
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
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

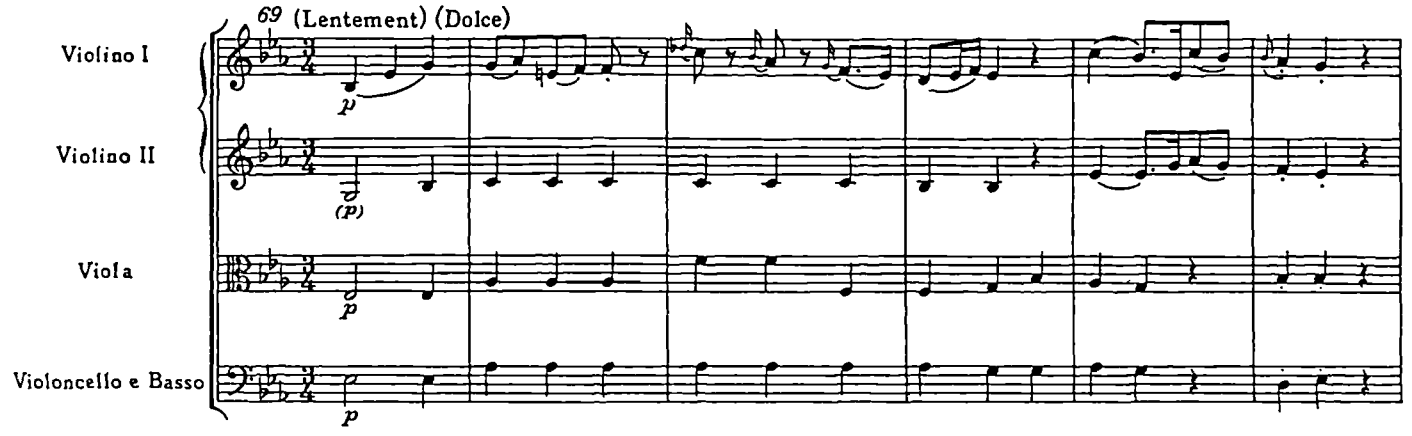
20

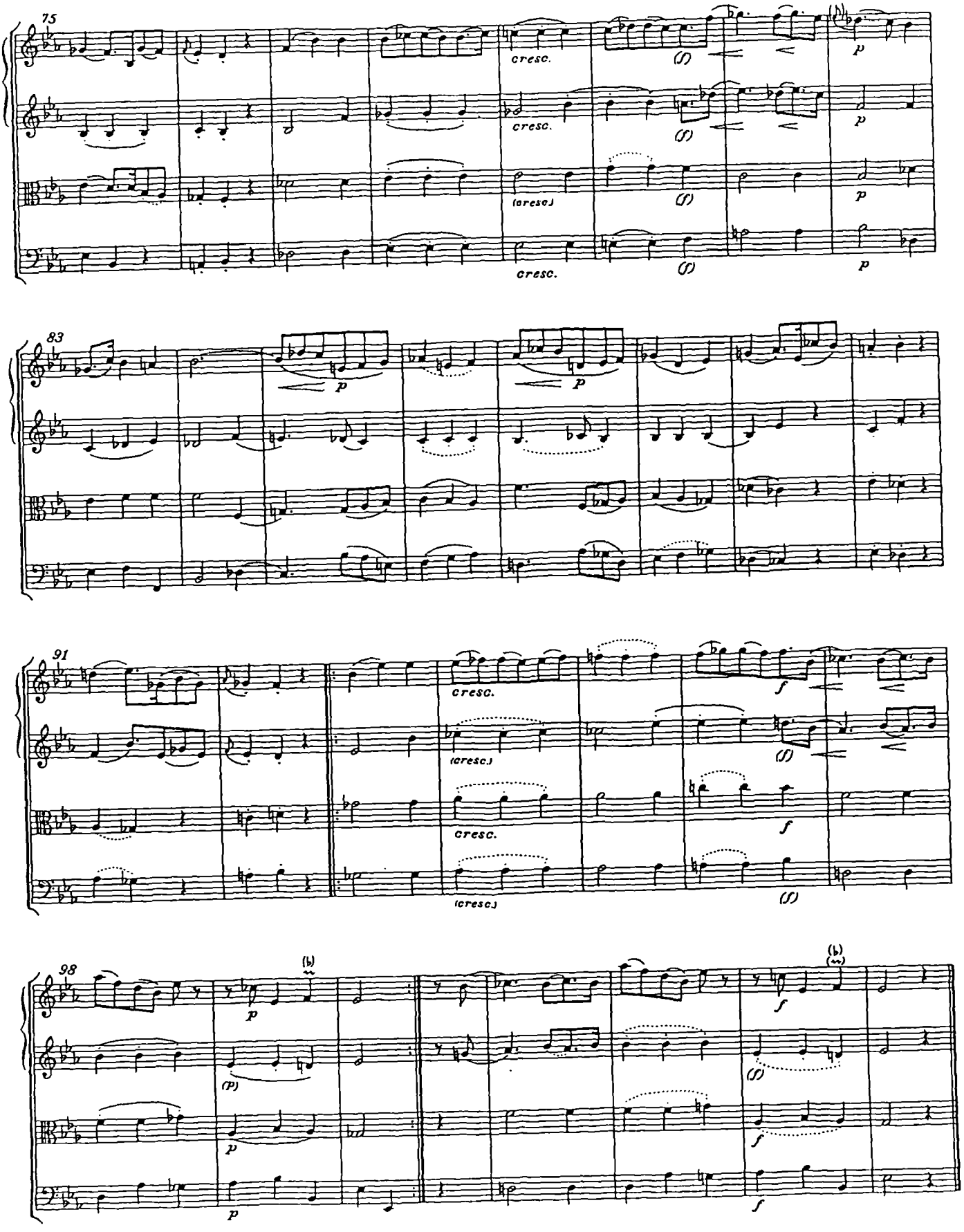

54
(f)
f
tou - jours fi - dè - le, ain - si sou - pi - re et meurt de dou-leur.
und im - mer treu - e, seufzt so ihr Grab-lied und stirbt dann vor Gram.
tou - jours fi - dè - le, ain - si sou - pi - re et meurt de dou-leur.
und im - mer treu - e, seufzt so ihr Grab - lied und stirbt dann vor Gram.
tou - jours fi - dè - le, ain - si sou - pi - re et meurt de dou-leur.
und im - mer treu - e, seufzt so ihr Grab-lied und 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 und stirbt dann vor Gram.


62
Violino I
Violino II
Viola
ORPHÉE
ORPHEUS
Violoncello e Basso
(p)
Vos plain-tes, vos re-grets, au-gmen-tent mon sup-pli-ce! Aux mâ-nes sa-
Eu'r Kla-gen, eu-er Leid ver-mehrt nur mei-ne Lei-den! Den se-li-gen

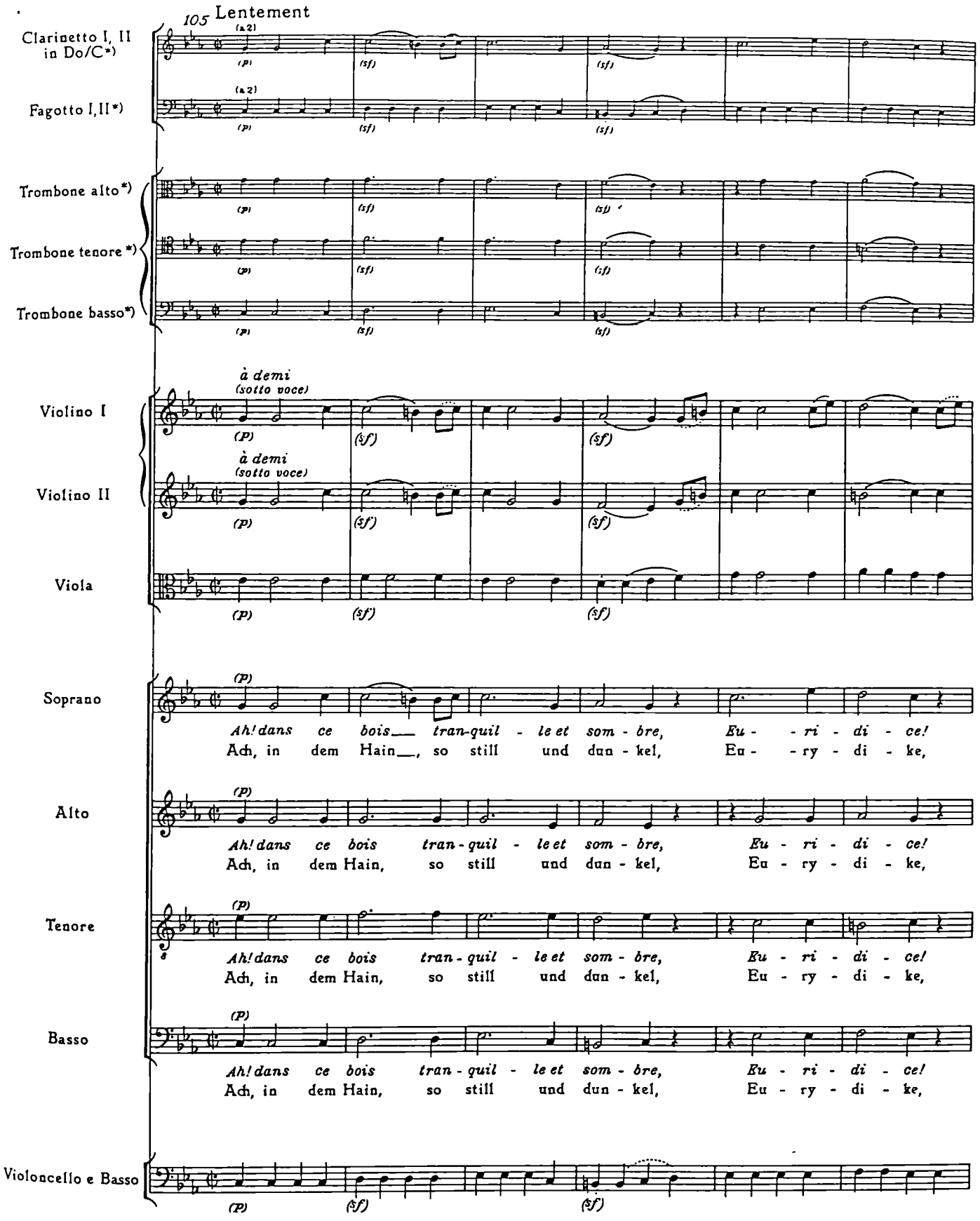

65
crés d'Eu-ri-di-ce ren-dez les su-prê-mes hon-neurs, et cou-vrez son tom-beau de fleurs.
Geist Eu-ry-di-kes ge-lei-tet in Eh-ren hin-ab und mit Blu-men be-kränzt ihr Grab.

Pantomime

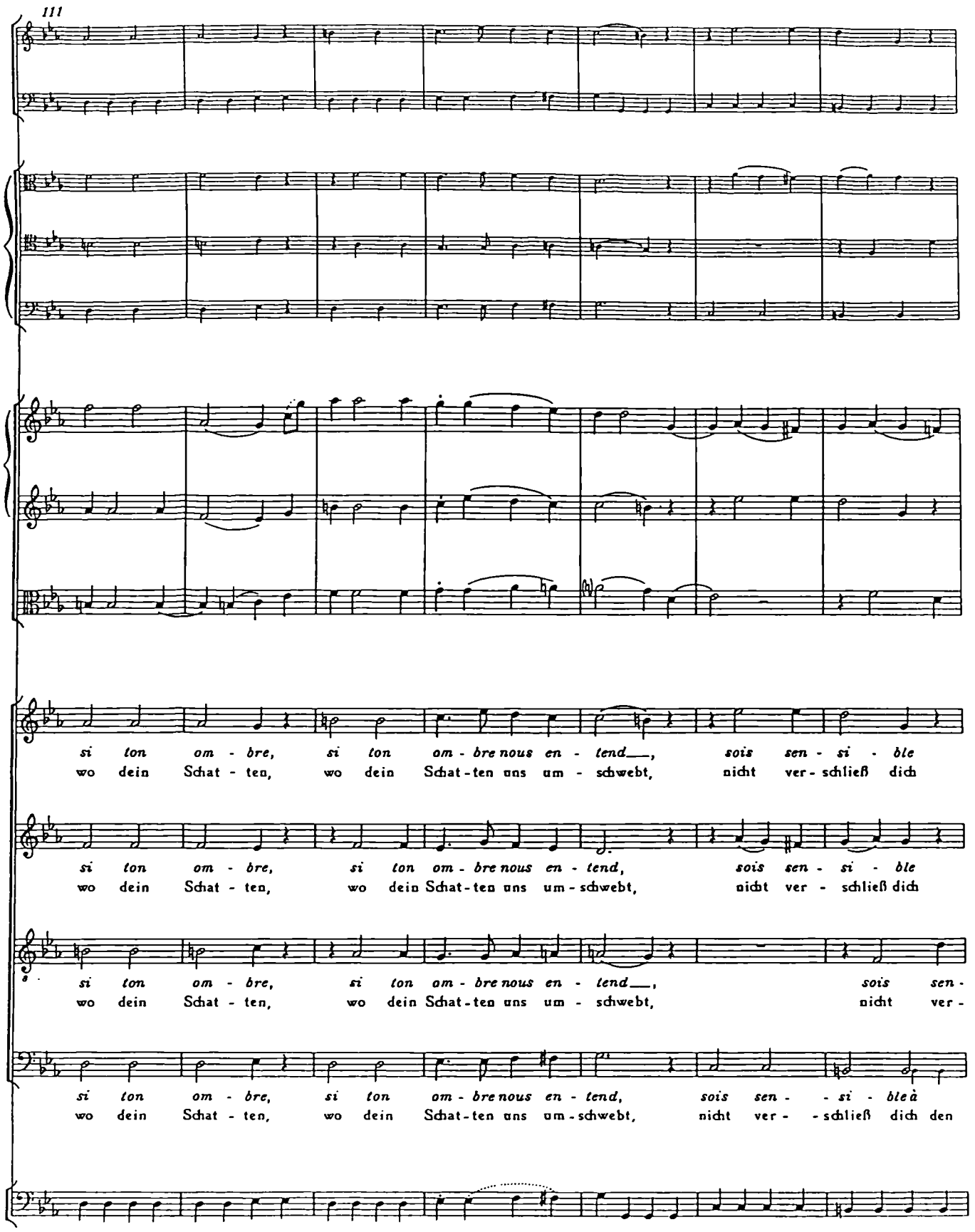

69 (Lentement) (Dolce)
Violino I
Violino II
Viola
Violoncello e Basso
p
(p)

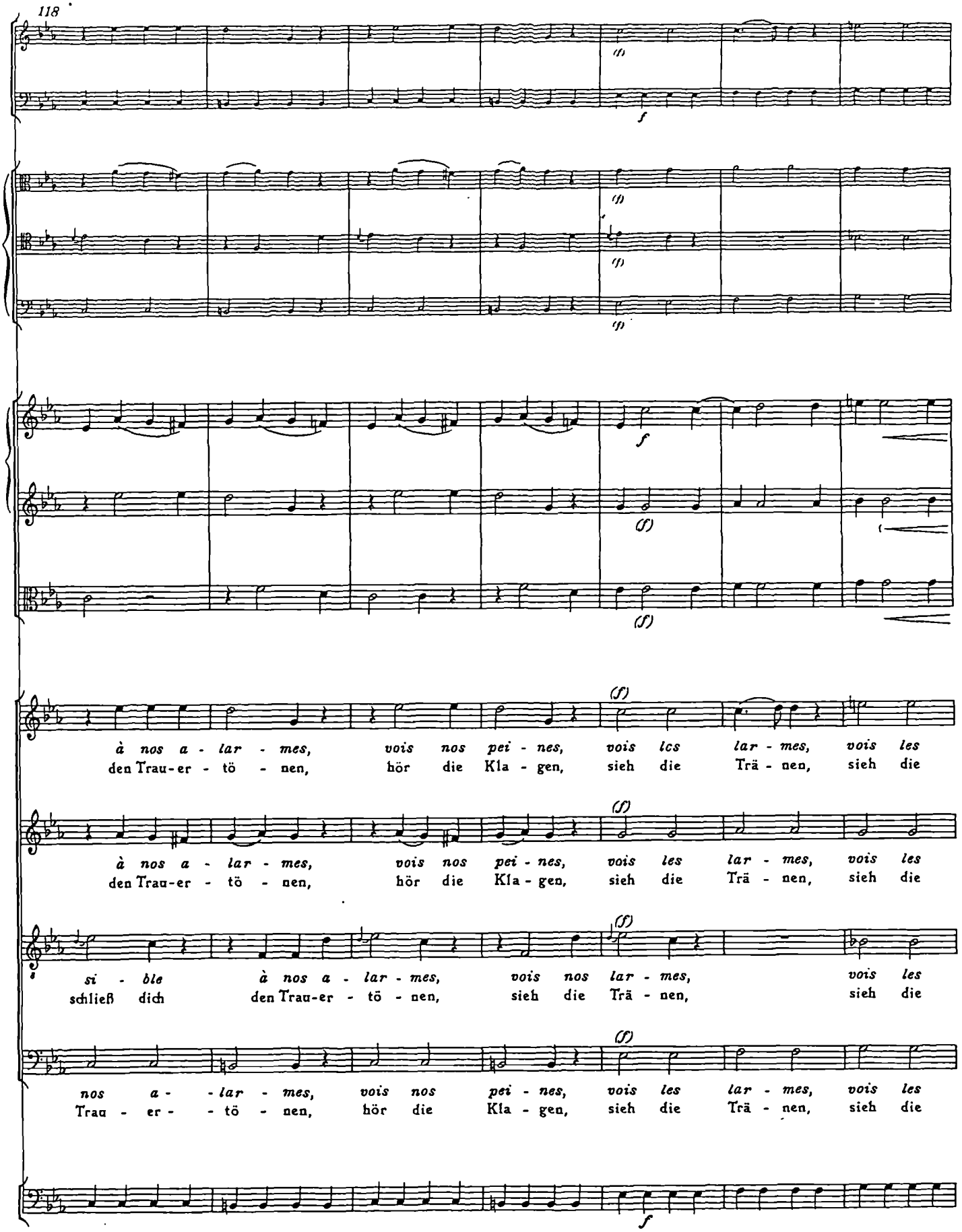

75
cresc.
(f)
p
83
91
f
98
(p)

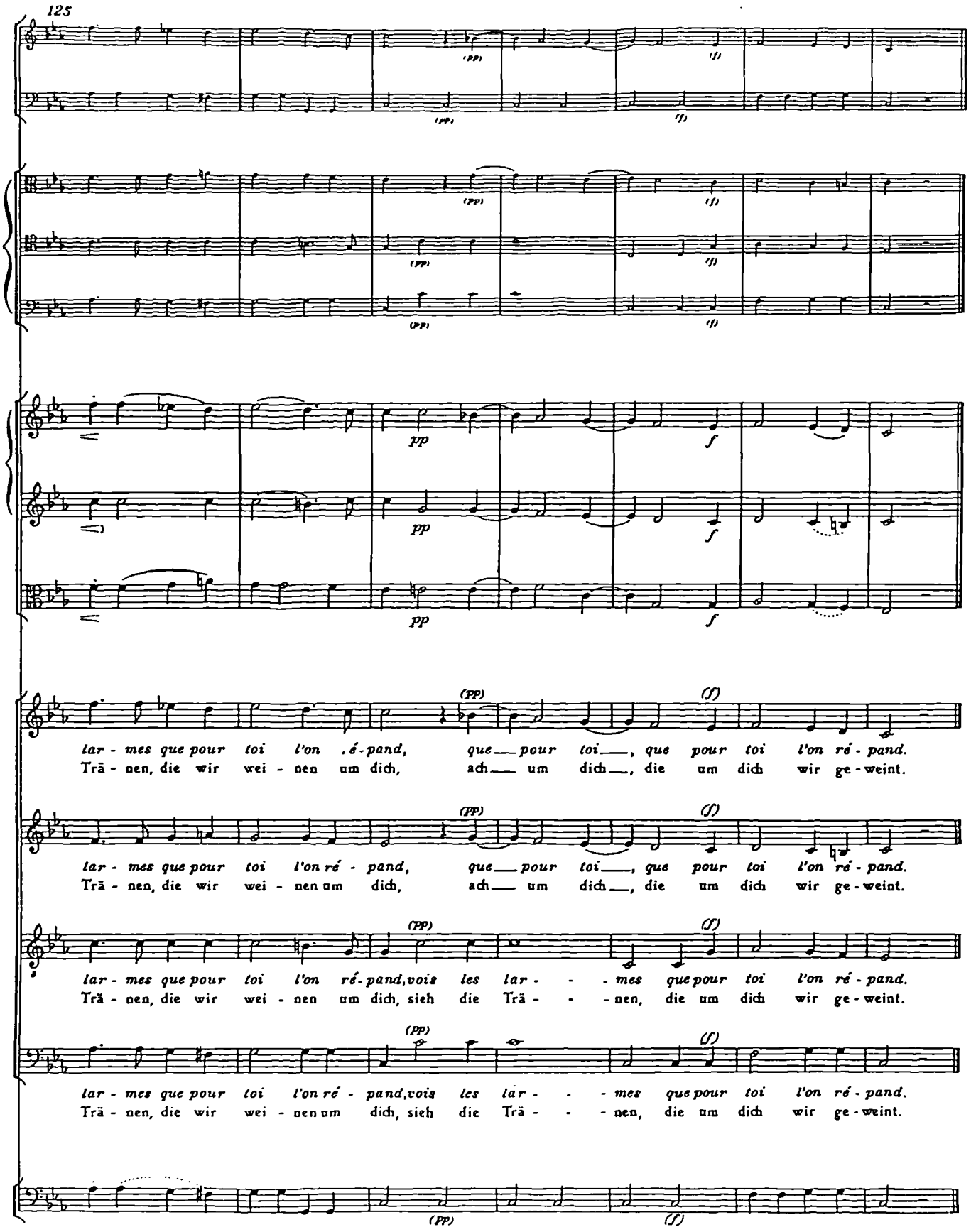
Chœur

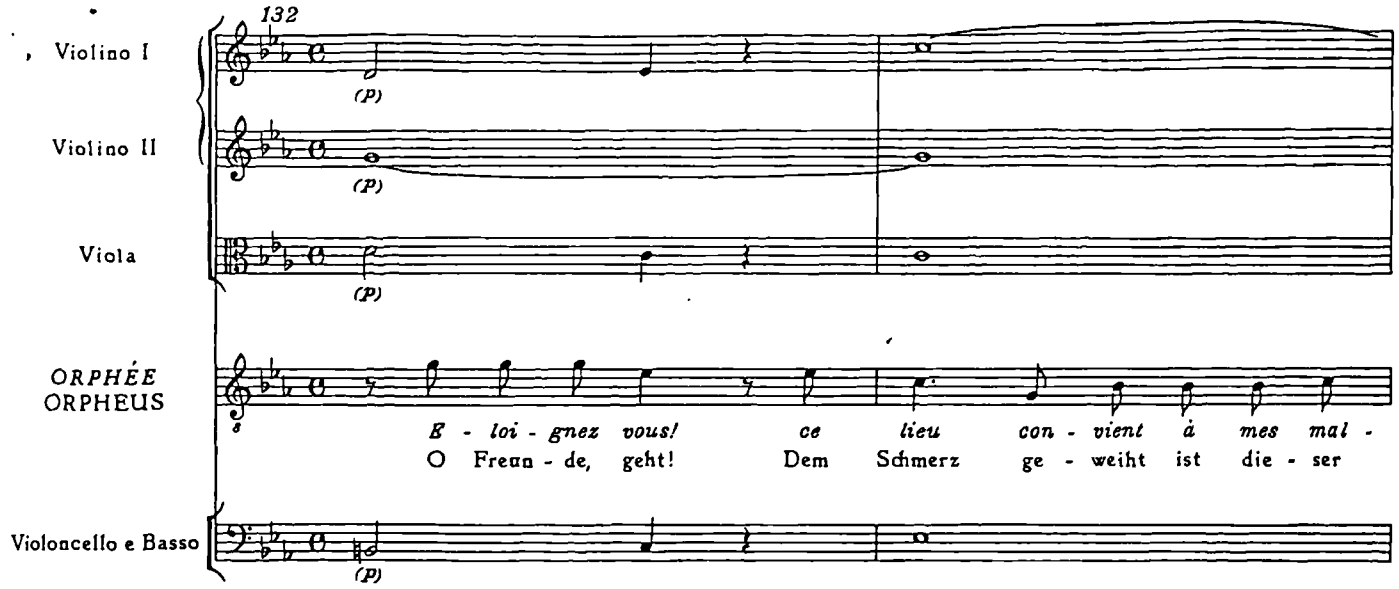


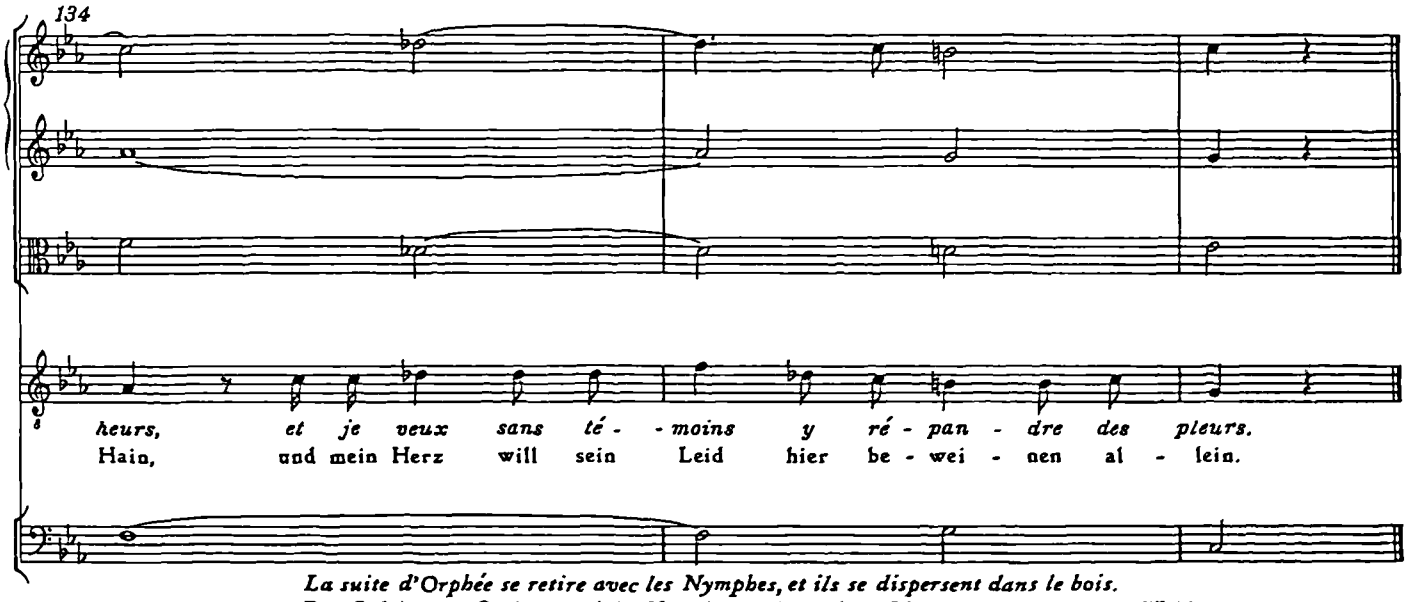
*) Zur Mitwirkung der Klarinetten und Posaunen vgl. das Vorwort und den Krit. Bericht. Die Fagottstimme wurde analog T. 1 ff. ergänzt.


111
si ton om - bre, si ton om - bre nous en - tend, sois sen - si - ble
wo dein Schat - ten, wo dein Schat - ten uns um - schwebt, nicht ver - schließ dich
si ton om - bre, si ton om - bre nous en - tend, sois sen - si - ble
wo dein Schat - ten, wo dein Schat - ten uns um - schwebt, nicht ver - schließ dich
si ton om - bre, si ton om - bre nous en - tend, sois sen -
wo dein Schat - ten, wo dein Schat - ten uns um - schwebt, nicht ver -
si ton om - bre, si ton om - bre nous en - tend, sois sen - si - ble à
wo dein Schat - ten, wo dein Schat - ten uns um - schwebt, nicht ver - schließ dich den


118
(f)
f
(f)
(f)
f
(f)
(f)
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
(f)
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
(f)
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
(f)
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
f

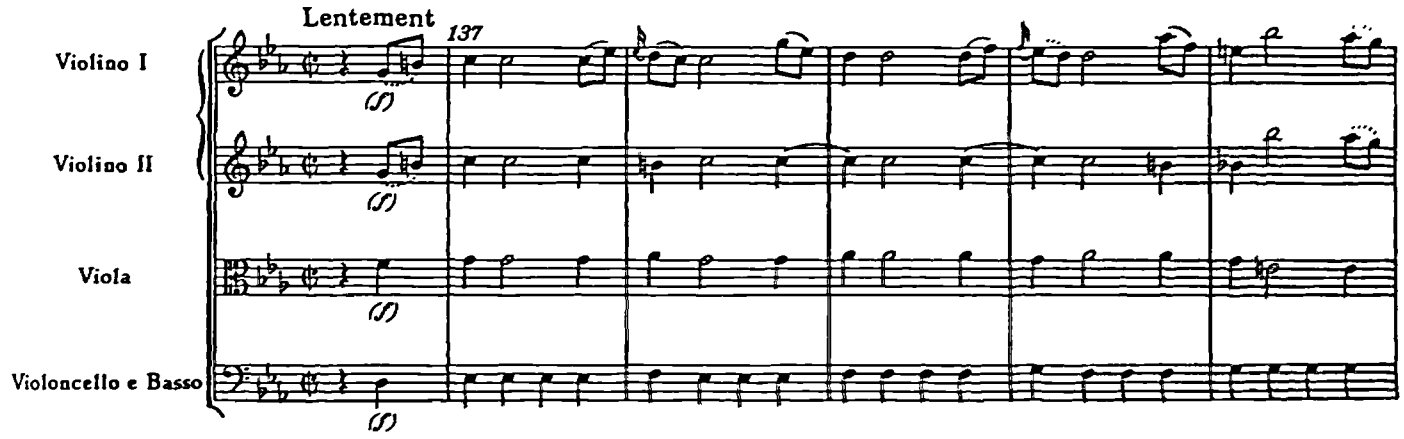

125
(pp)
(f)
pp
f
lar - mes que pour toi l'on .é-pand, que pour toi, que pour toi l'on ré - pand.
Trä - nen, die wir wei - nen um dich, ach um dich, die um dich wir ge - weint.
lar - mes que pour toi l'on ré - pand, que pour toi, que pour toi l'on ré - pand.
Trä - nen, die wir wei - nen um dich, ach um dich, die um dich wir ge - weint.
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.
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.





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



142

148

Scène II
Orphée seul

Szene II
Orpheus allein

Lentement

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

Oboe

Violino I

Violino II

Viola

Violoncello e Basso

Orchestre I

Flauto I, II

Violino I

Violino II

Viola

ORPHÉE
ORPHEUS

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

Violoncello e Basso

Act II, Scene 1 (bars 1-478)

ACTE DEUXIÈME

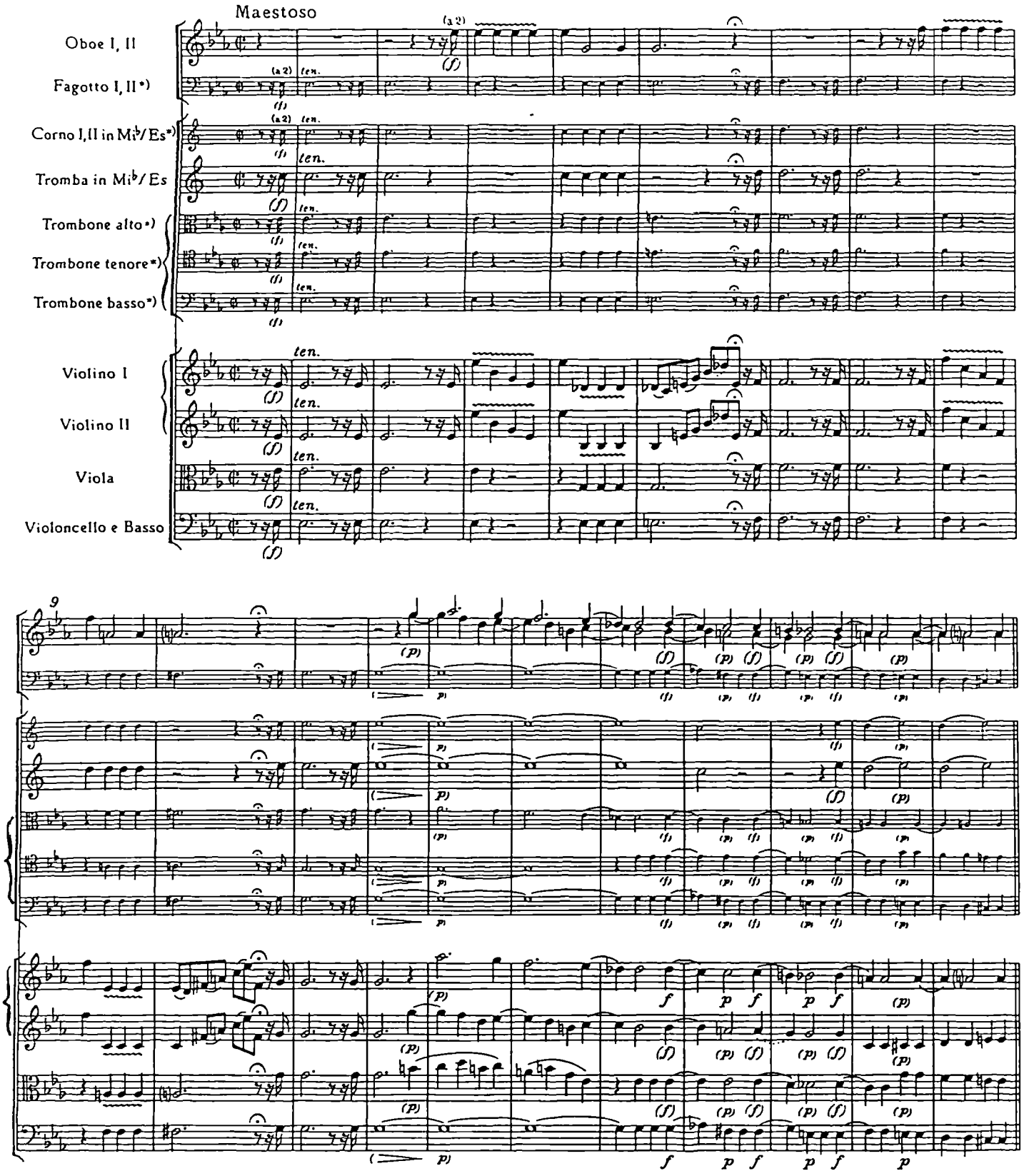
Scène I

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

ZWEITER AKT

Szene I

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



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

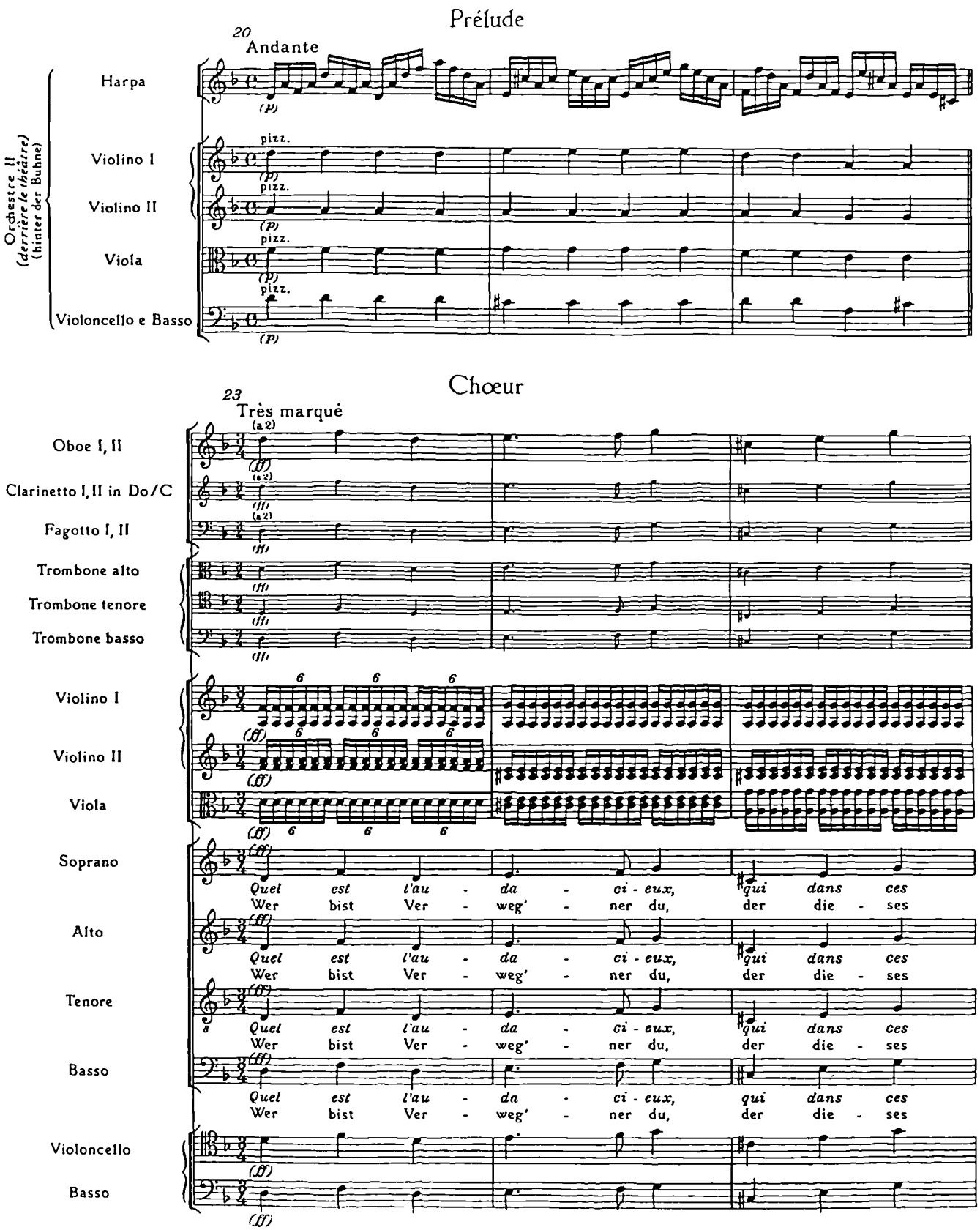
64

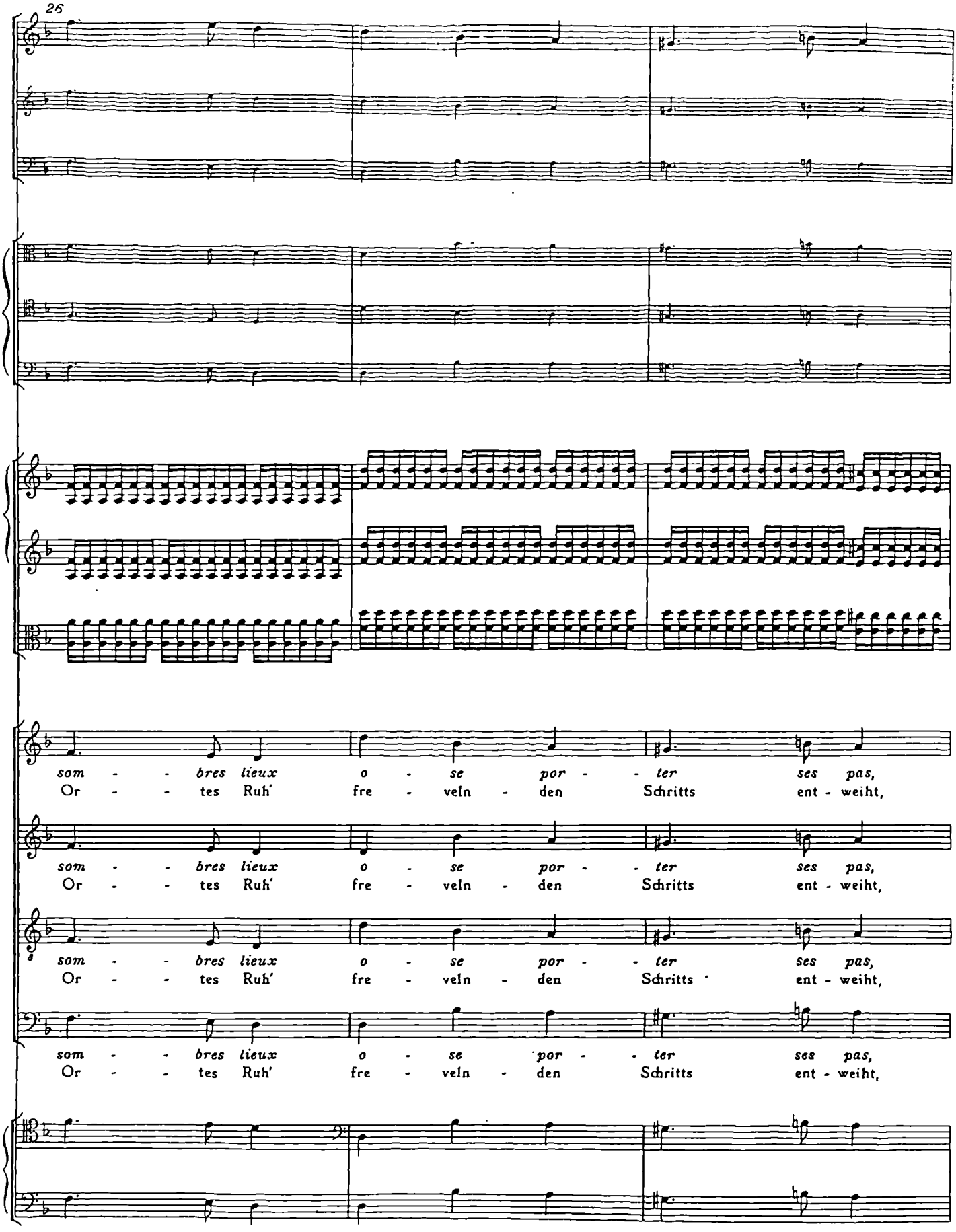
Troupe de Démons et de Furies, Orphée

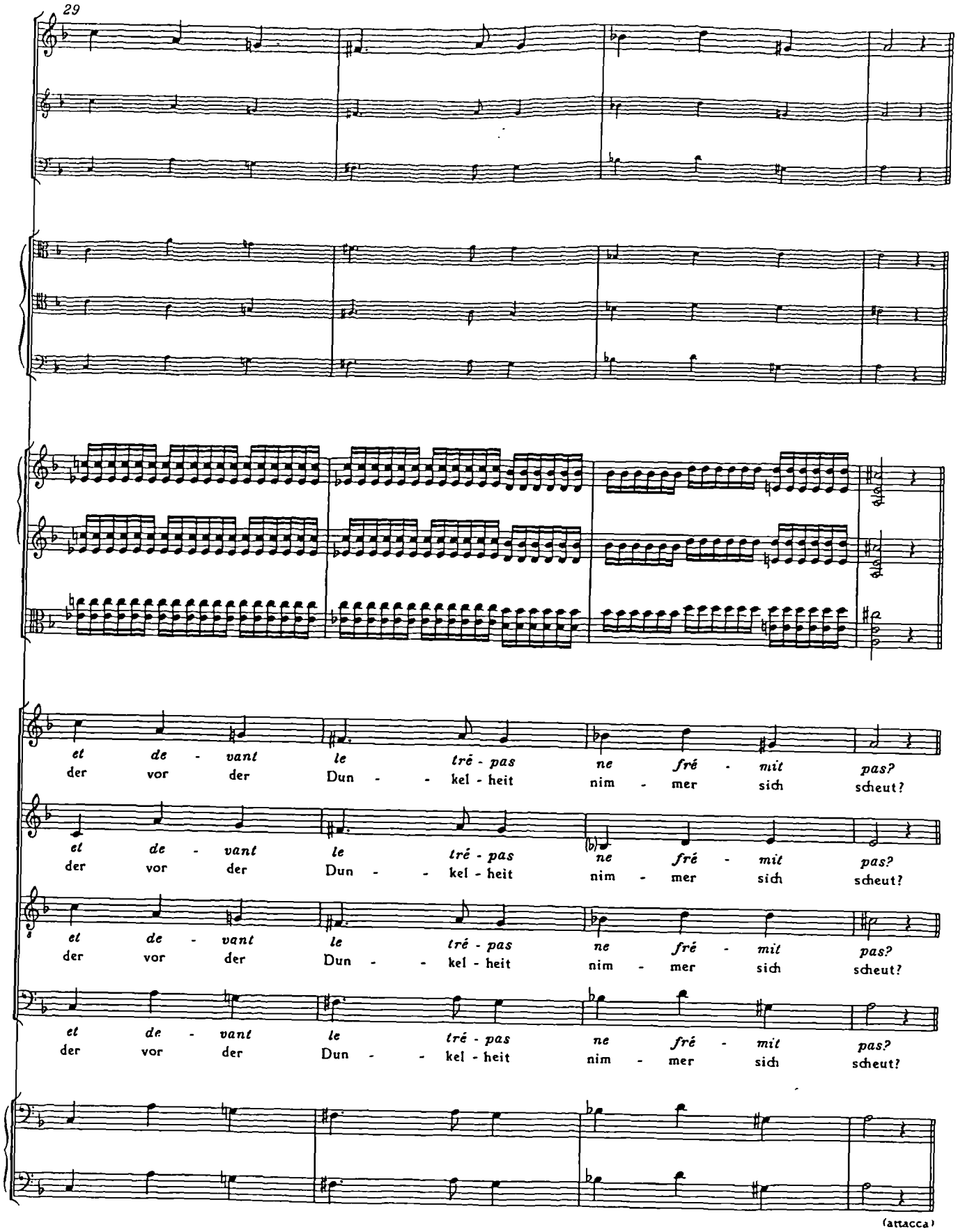
Orphée fait entendre les sons de sa lyre. Les Spectres et les Furies étonnés troublent par leurs danses ses accords et cherchent à l'épouvanter.

Dämonen und Furien, Orpheus

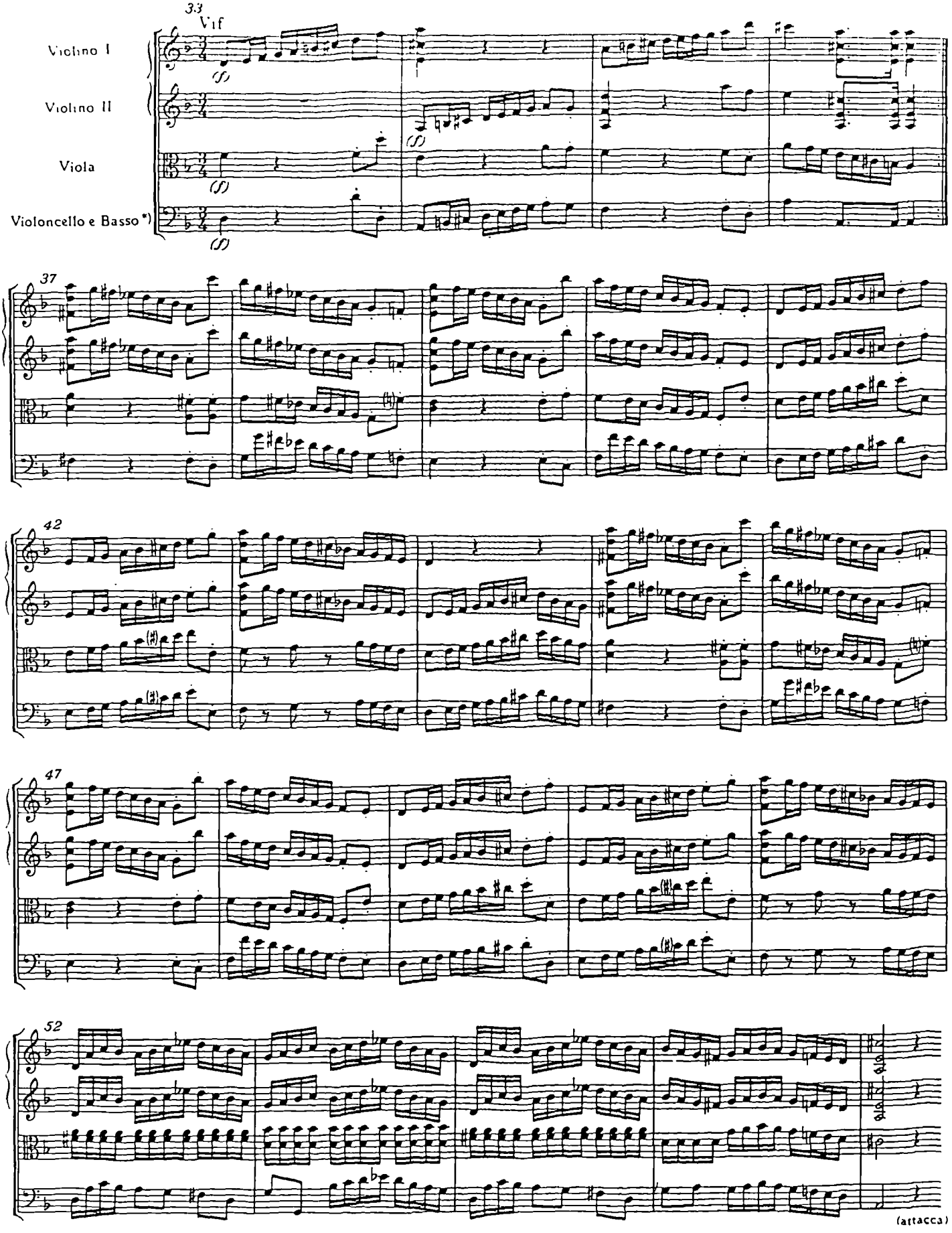
Orpheus läßt seine Leier erklingen. Die erstaunten Larven und Furien stören durch ihren Tanz seine Melodie und versuchen, ihn zu erschrecken.




26
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,

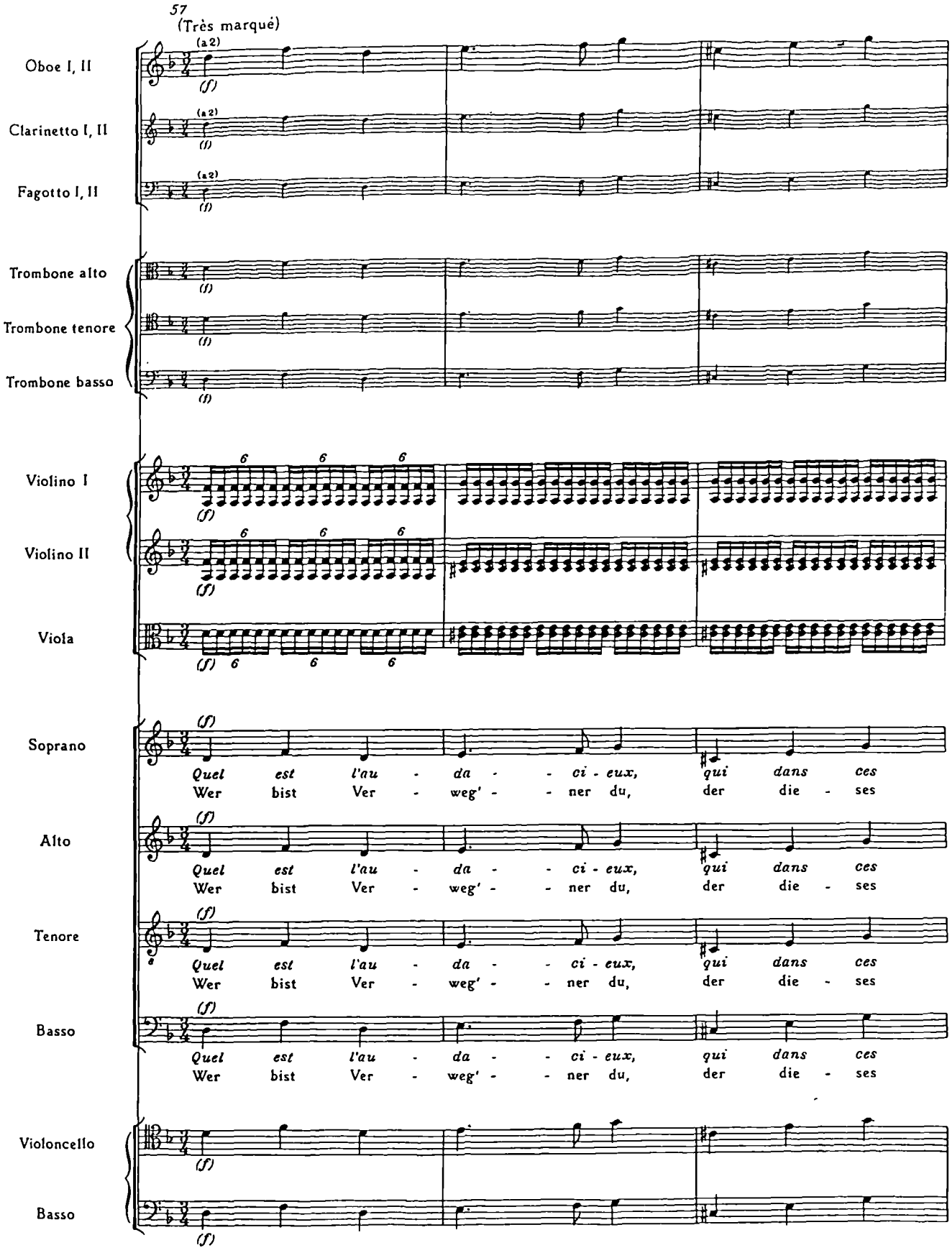

29
et de - vant le tré - pas ne fré - mit pas?
der vor der Dun - - kel - heit nim - mer sich scheut?
et de - vant le tré - pas ne fré - mit pas?
der vor der Dun - - kel - heit nim - mer sich scheut?
et de - vant le tré - pas ne fré - mit pas?
der vor der Dun - - kel - heit nim - mer sich scheut?
et de - vant le tré - pas ne fré - mit pas?
der vor der Dun - - kel - heit nim - mer sich scheut?
(attacca)

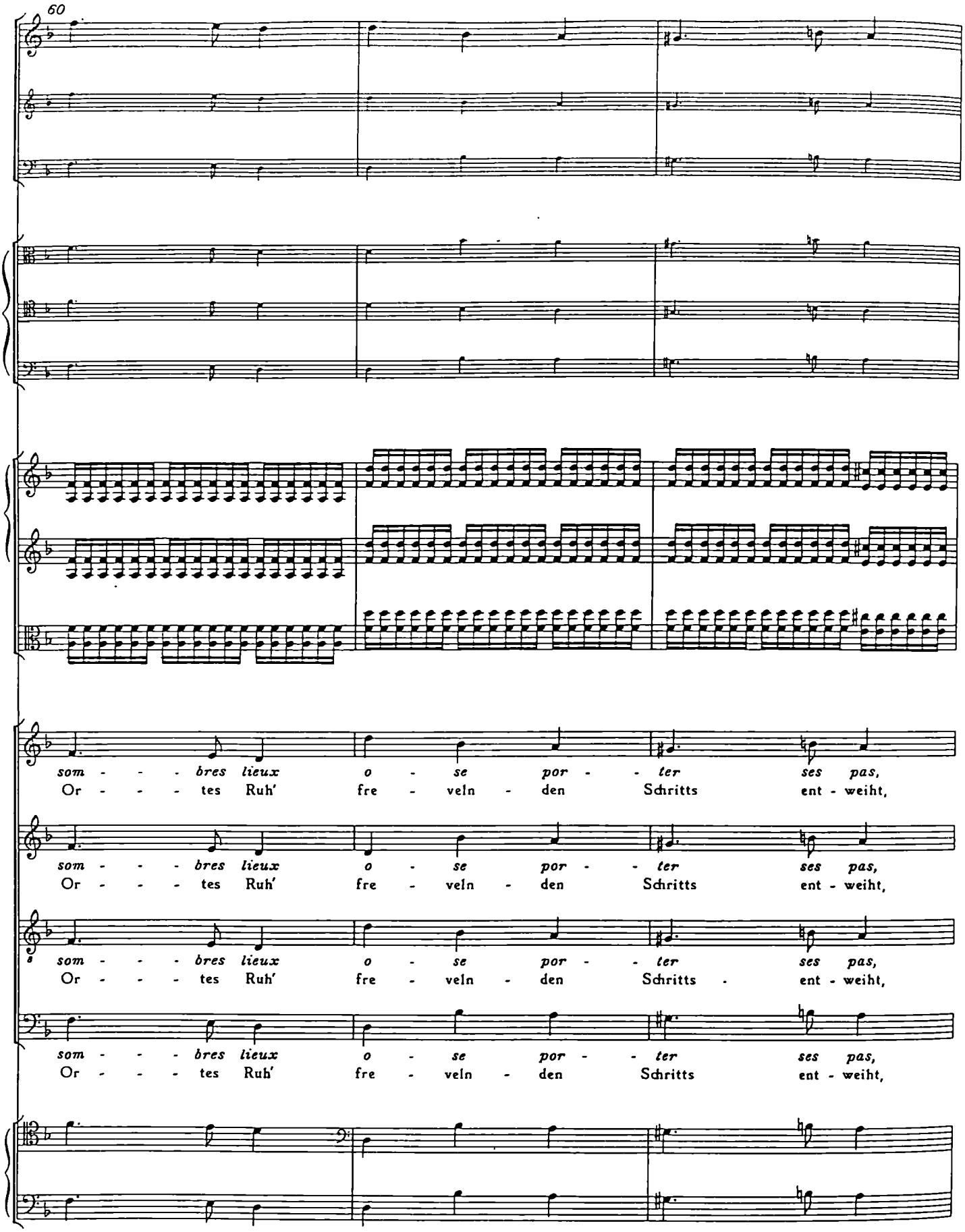
Air de Furie

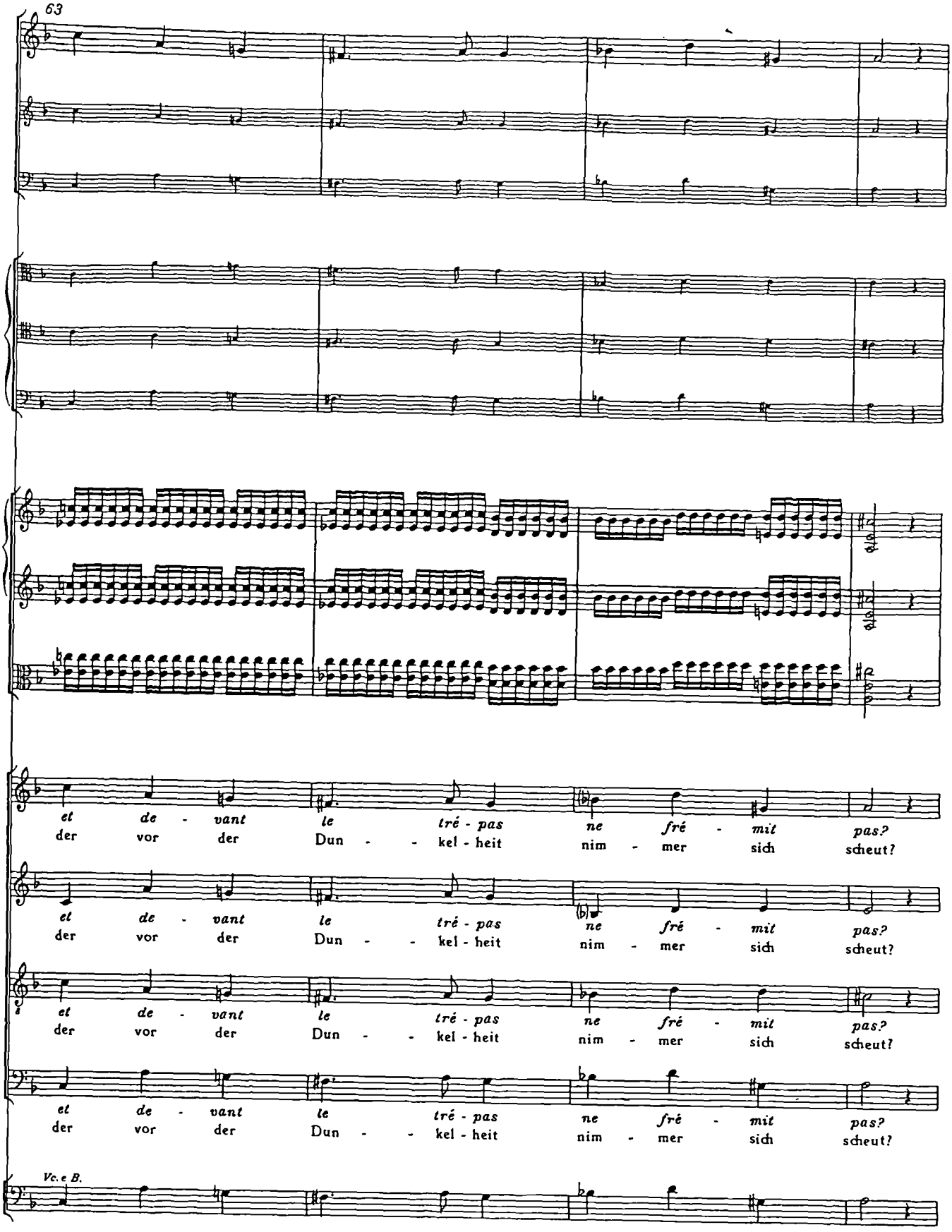


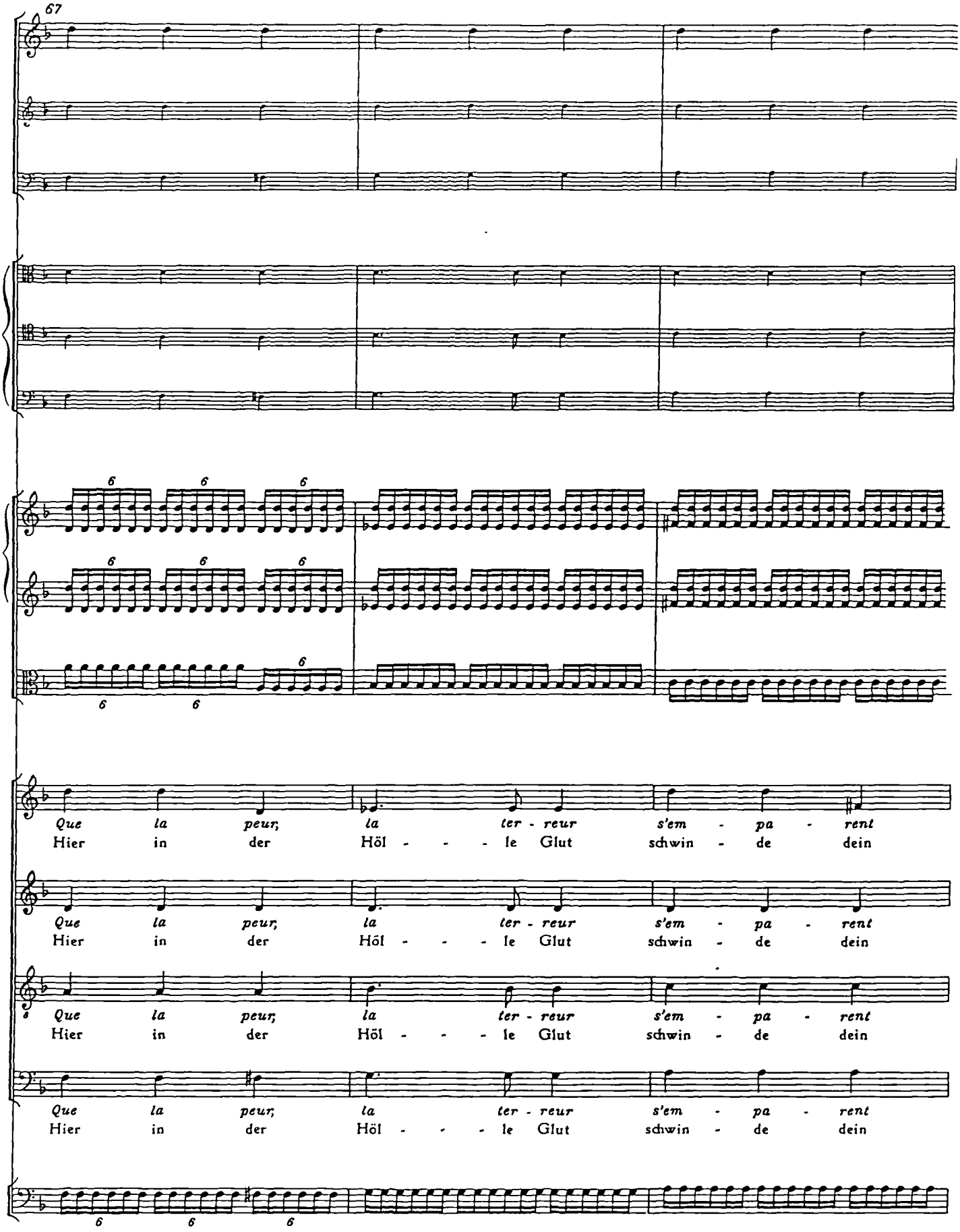
*) Fagott ad libitum.

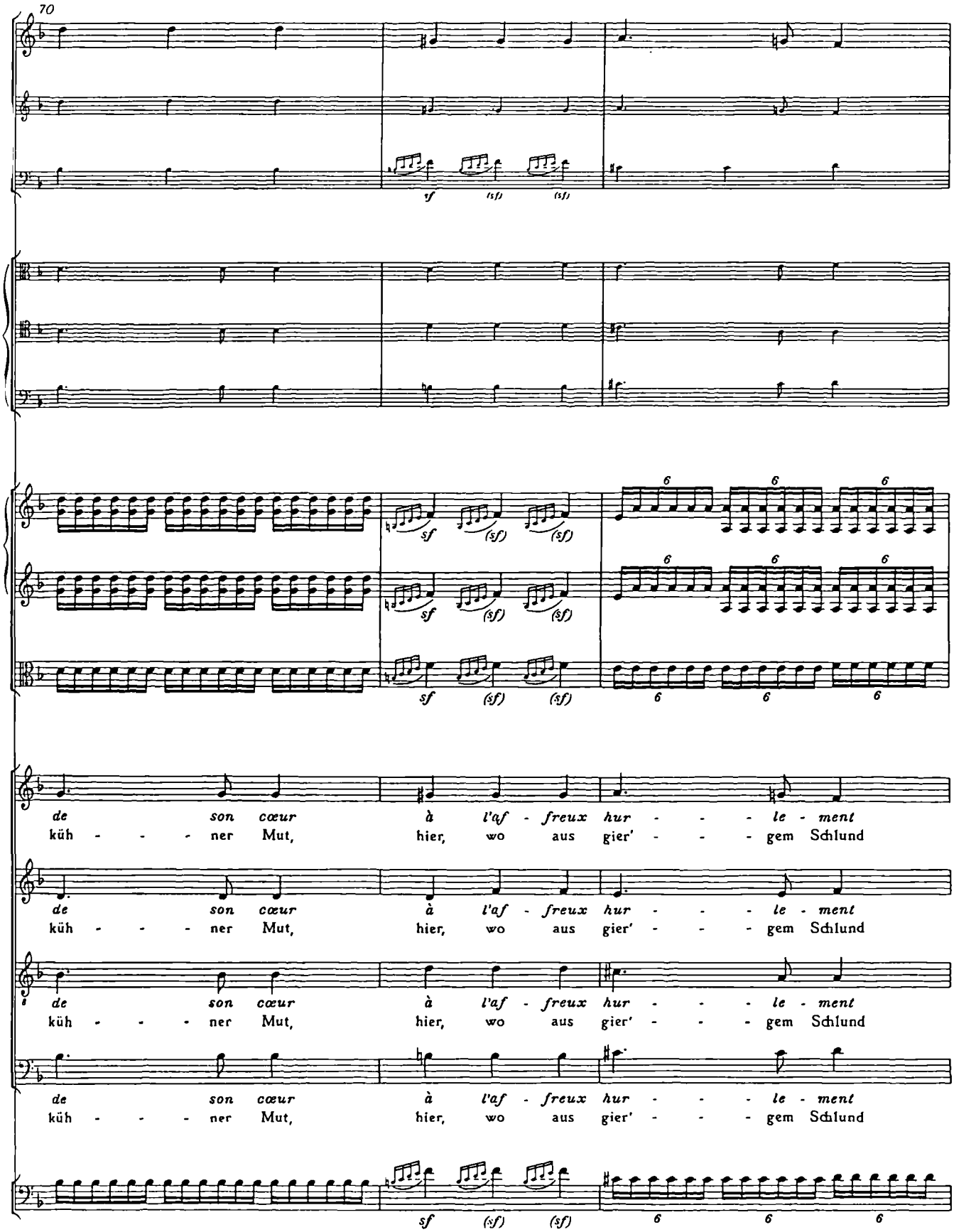
Chœur

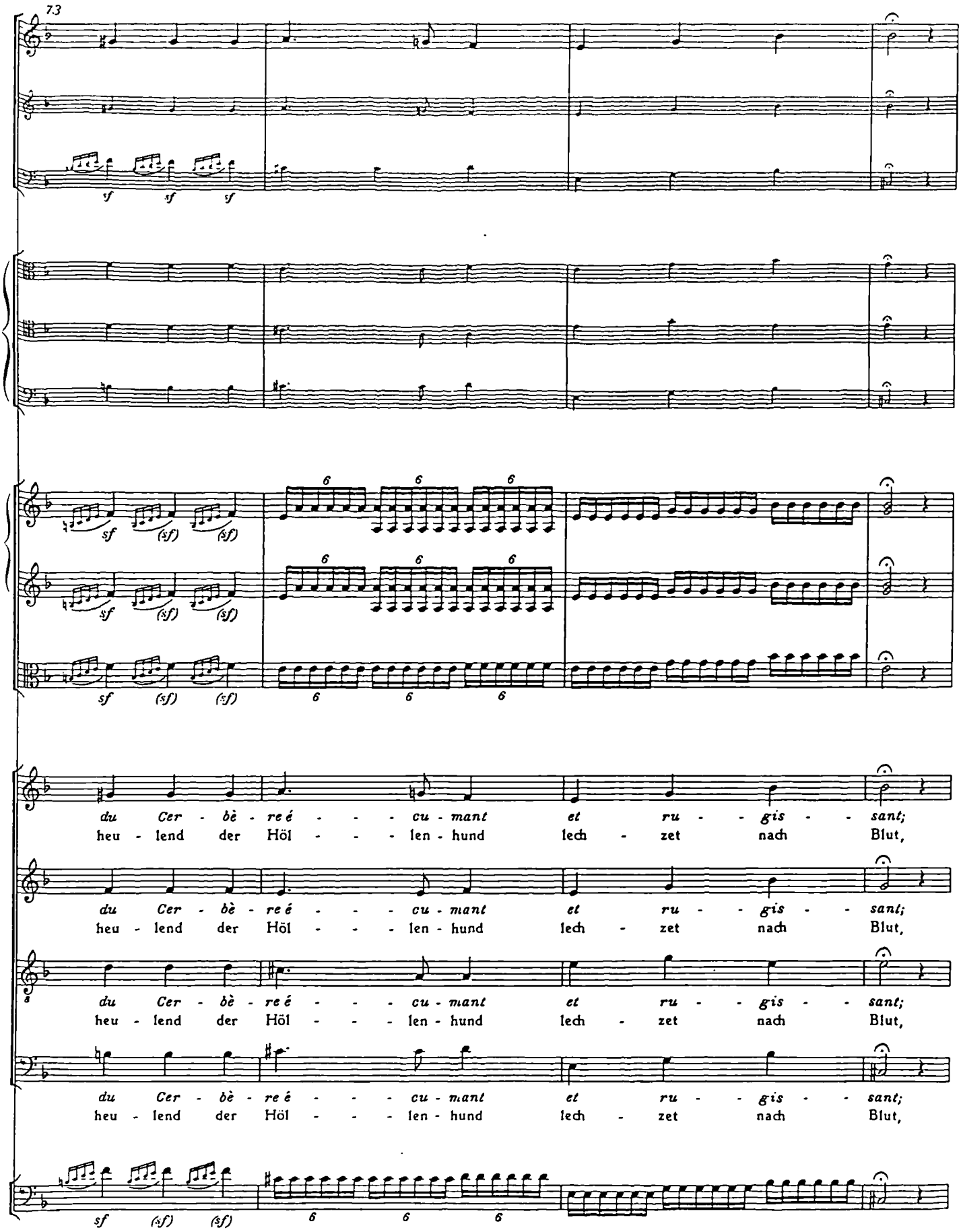

57
(Très marqué)
Oboe I, II
(a 2)
(f)
Clarinetto I, II
(a 2)
(f)
Fagotto I, II
(a 2)
(f)
Trombone alto
(f)
Trombone tenore
(f)
Trombone basso
(f)
Violino I
6 6 6
(f)
Violino II
6 6 6
(f)
Viola
(f) 6 6 6
Soprano
(f)
Quel est l'au - da - - ci - eux, qui dans ces
Wer bist Ver - weg' - - ner du, der die - ses
Alto
(f)
Quel est l'au - da - - ci - eux, qui dans ces
Wer bist Ver - weg' - - ner du, der die - ses
Tenore
(f)
Quel est l'au - da - - ci - eux, qui dans ces
Wer bist Ver - weg' - - ner du, der die - ses
Basso
(f)
Quel est l'au - da - - ci - eux, qui dans ces
Wer bist Ver - weg' - - ner du, der die - ses
Violoncello
(f)
Basso
(f)

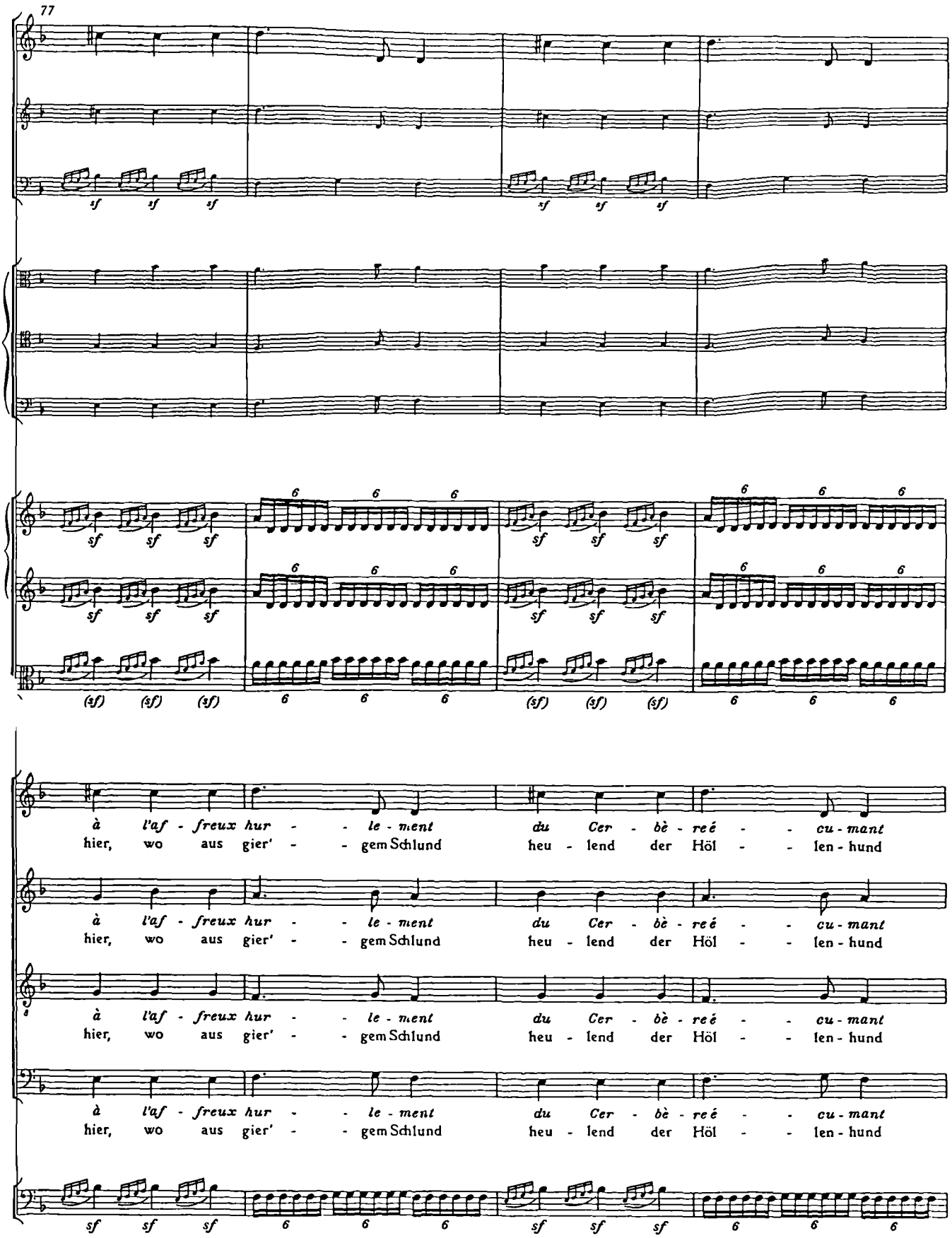

60
som - - - bres lieux o - se por - - ter ses pas,
Or - - - tes Ruh' fre - veln - den Schritts ent - weiht,
som - - - bres lieux o - se por - - ter ses pas,
Or - - - tes Ruh' fre - veln - den Schritts ent - weiht,
som - - - bres lieux o - se por - - ter ses pas,
Or - - - tes Ruh' fre - veln - den Schritts - ent - weiht,
som - - - bres lieux o - se por - - ter ses pas,
Or - - - tes Ruh' fre - veln - den Schritts ent - weiht,

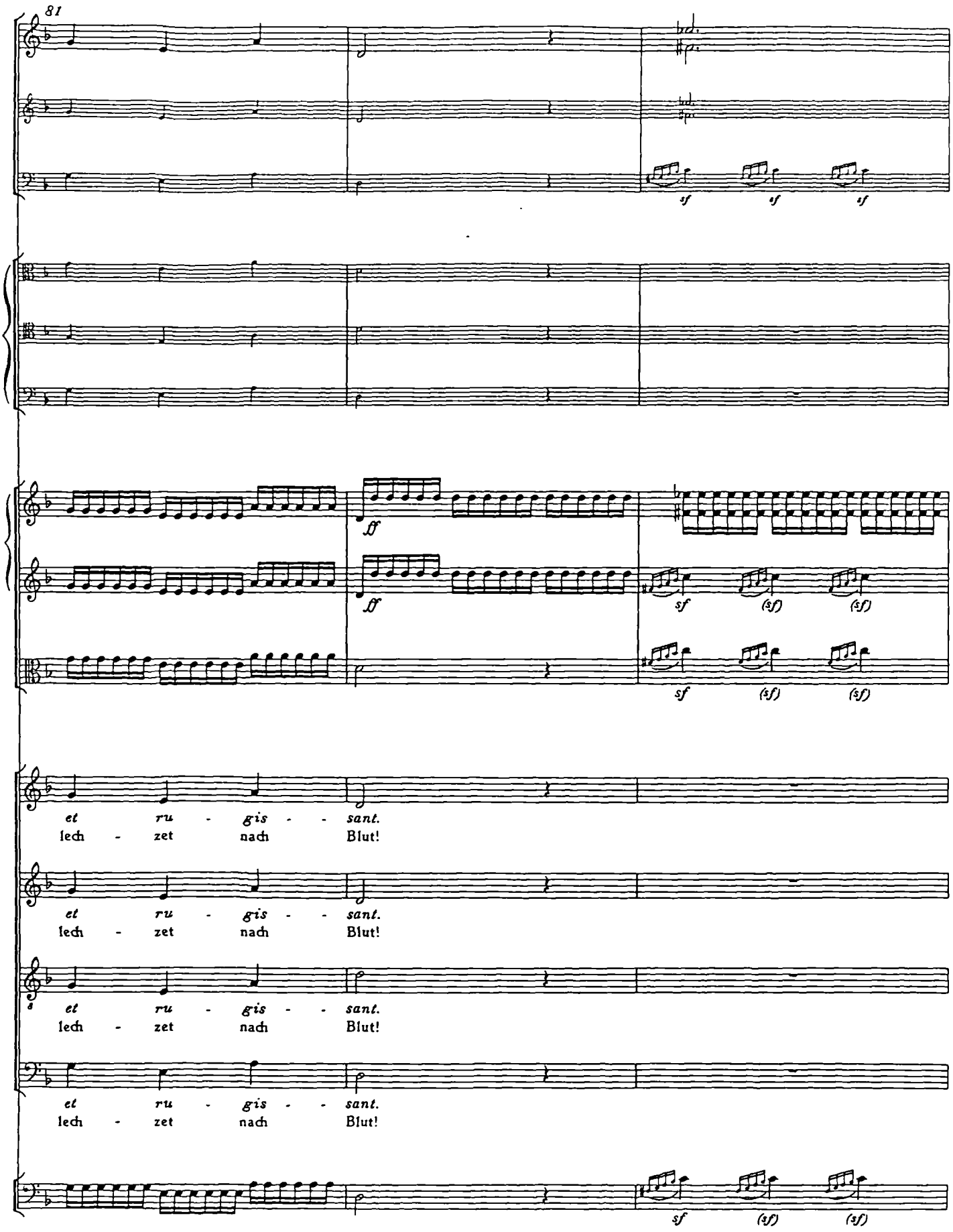

63
et de - vant le tré - pas ne fré - mit pas?
der vor der Dun - - kel - heit nim - mer sich scheut?
et de - vant le tré - pas ne fré - mit pas?
der vor der Dun - - kel - heit nim - mer sich scheut?
et de - vant le tré - pas ne fré - mit pas?
der vor der Dun - - kel - heit nim - mer sich scheut?
et de - vant le tré - pas ne fré - mit pas?
der vor der Dun - - kel - heit nim - mer sich scheut?
Vc. e B.

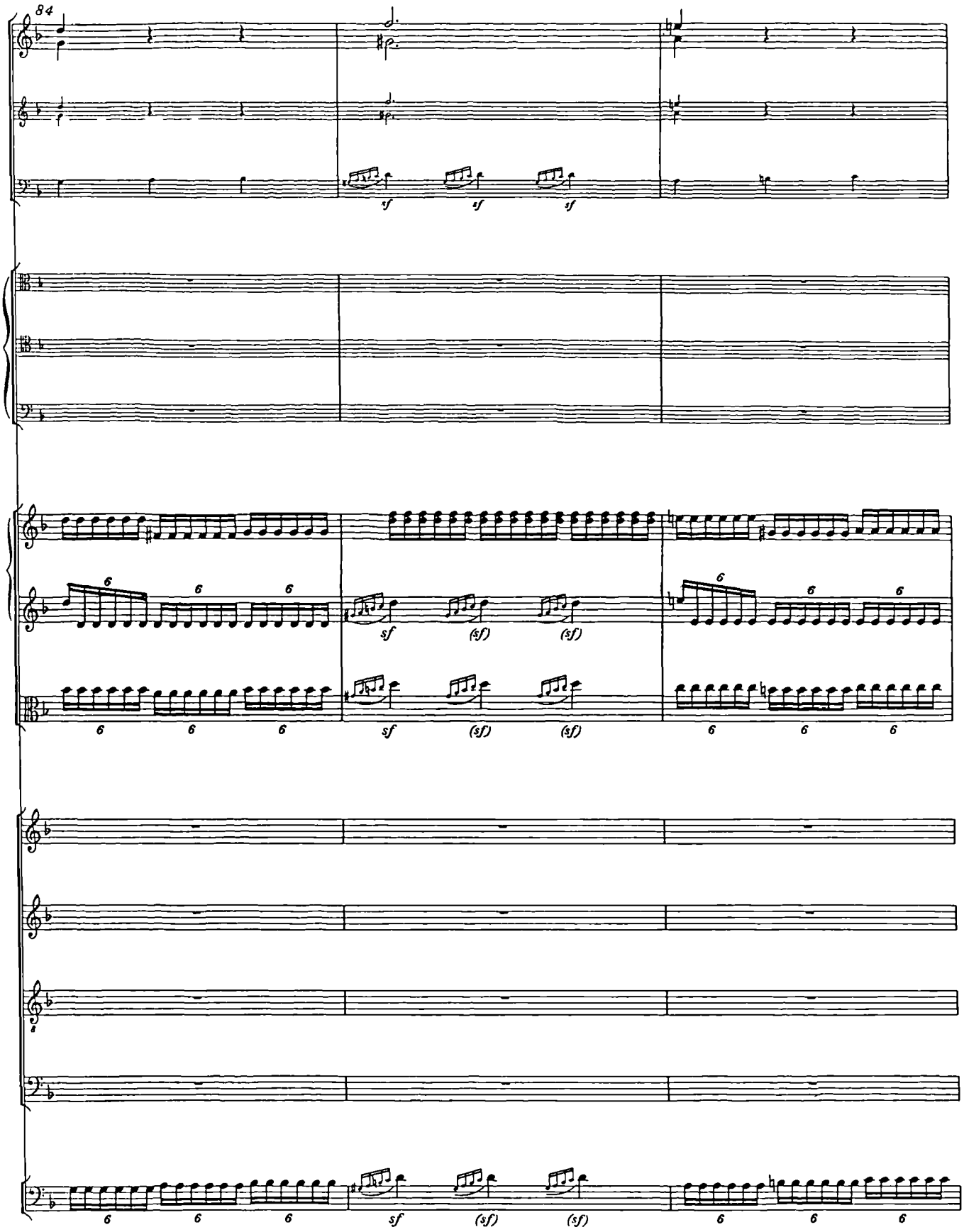

67
Que la peur, la ter - reur s'em - pa - rent
Hier in der Höl - - - le Glut schwin - de dein
Que la peur, la ter - reur s'em - pa - rent
Hier in der Höl - - - le Glut schwin - de dein
Que la peur, la ter - reur s'em - pa - rent
Hier in der Höl - - - le Glut schwin - de dein
Que la peur, la ter - reur s'em - pa - rent
Hier in der Höl - - - le Glut schwin - de dein


70
sf (sf) (sf)
sf (sf) (sf)
sf (sf) (sf)
6 6 6
de son cœur à l'af - freux hur - - - le - ment
kühn - - - ner Mut, hier, wo aus gier' - - - gem Schlund
de son cœur à l'af - freux hur - - - le - ment
kühn - - - ner Mut, hier, wo aus gier' - - - gem Schlund
de son cœur à l'af - freux hur - - - le - ment
kühn - - - ner Mut, hier, wo aus gier' - - - gem Schlund
de son cœur à l'af - freux hur - - - le - ment
kühn - - - ner Mut, hier, wo aus gier' - - - gem Schlund
sf (sf) (sf)
6 6 6


73
sf sf sf
sf (sf) (sf)
6 6 6
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
sf sf sf
(sf) (sf) (sf)
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
sf sf sf
ff
ff
sf (sf) (sf)
sf (sf) (sf)
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!
sf (sf) (sf)


84
sf
sf
sf
6
6
6
sf
(sf)
(sf)
6
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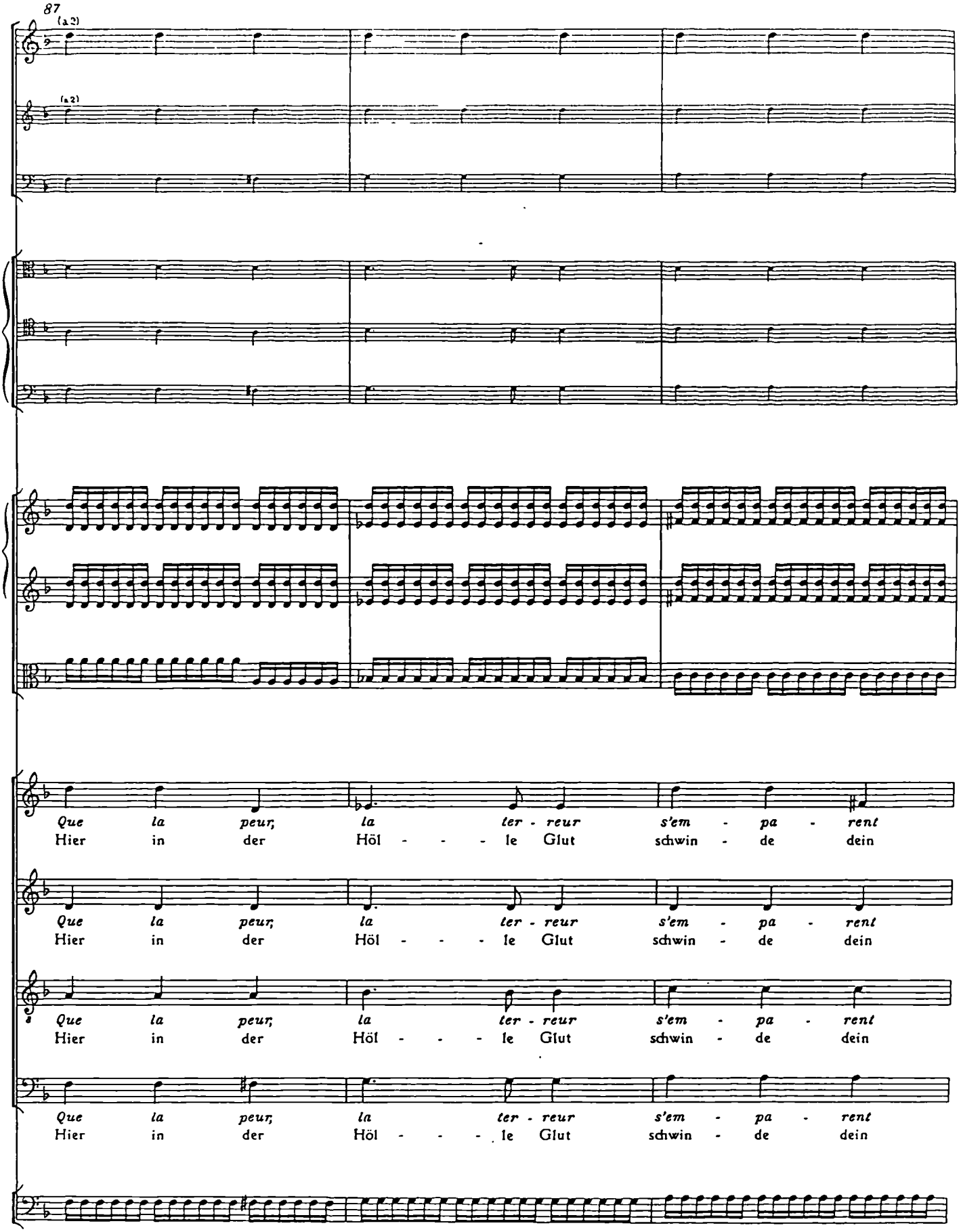
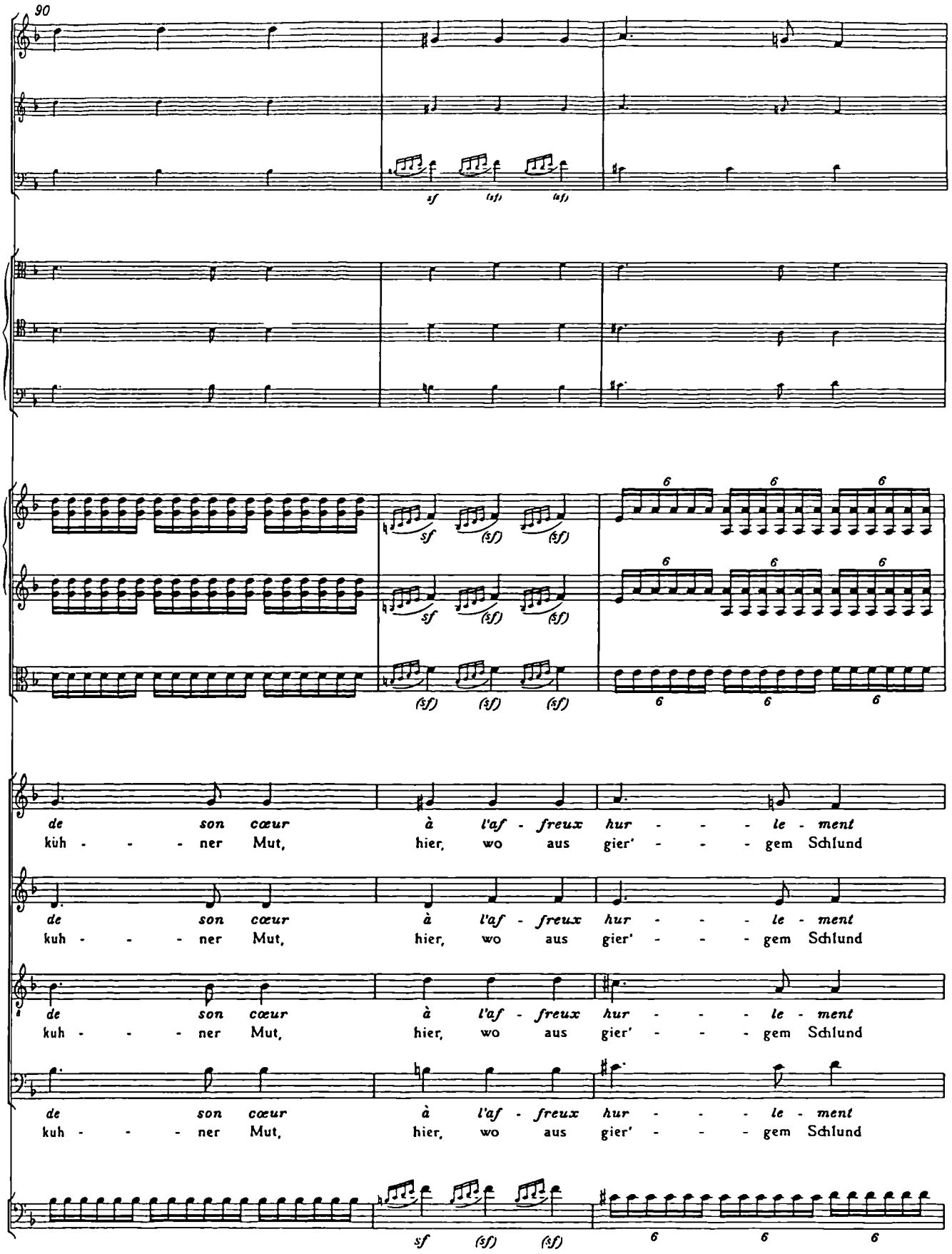
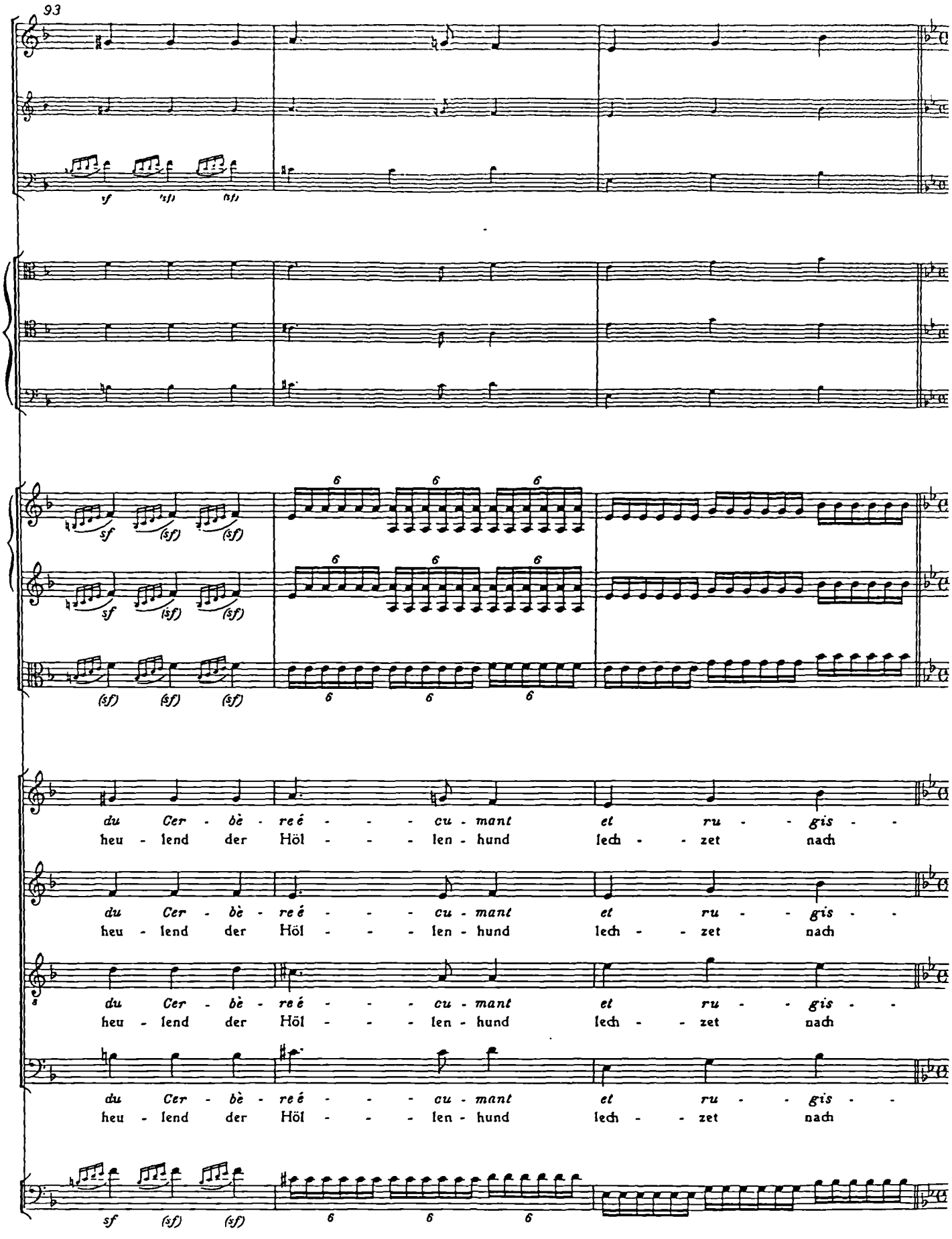
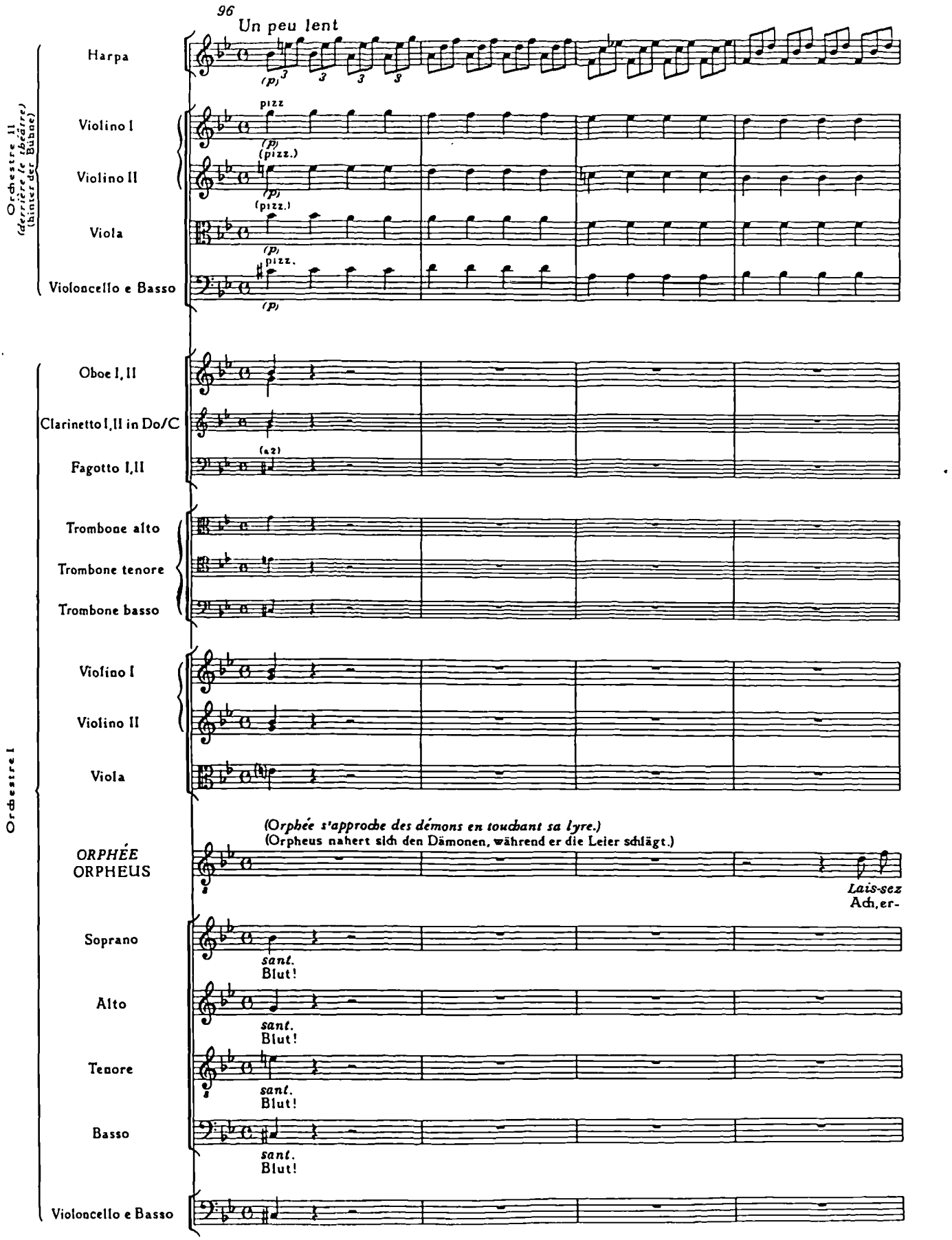
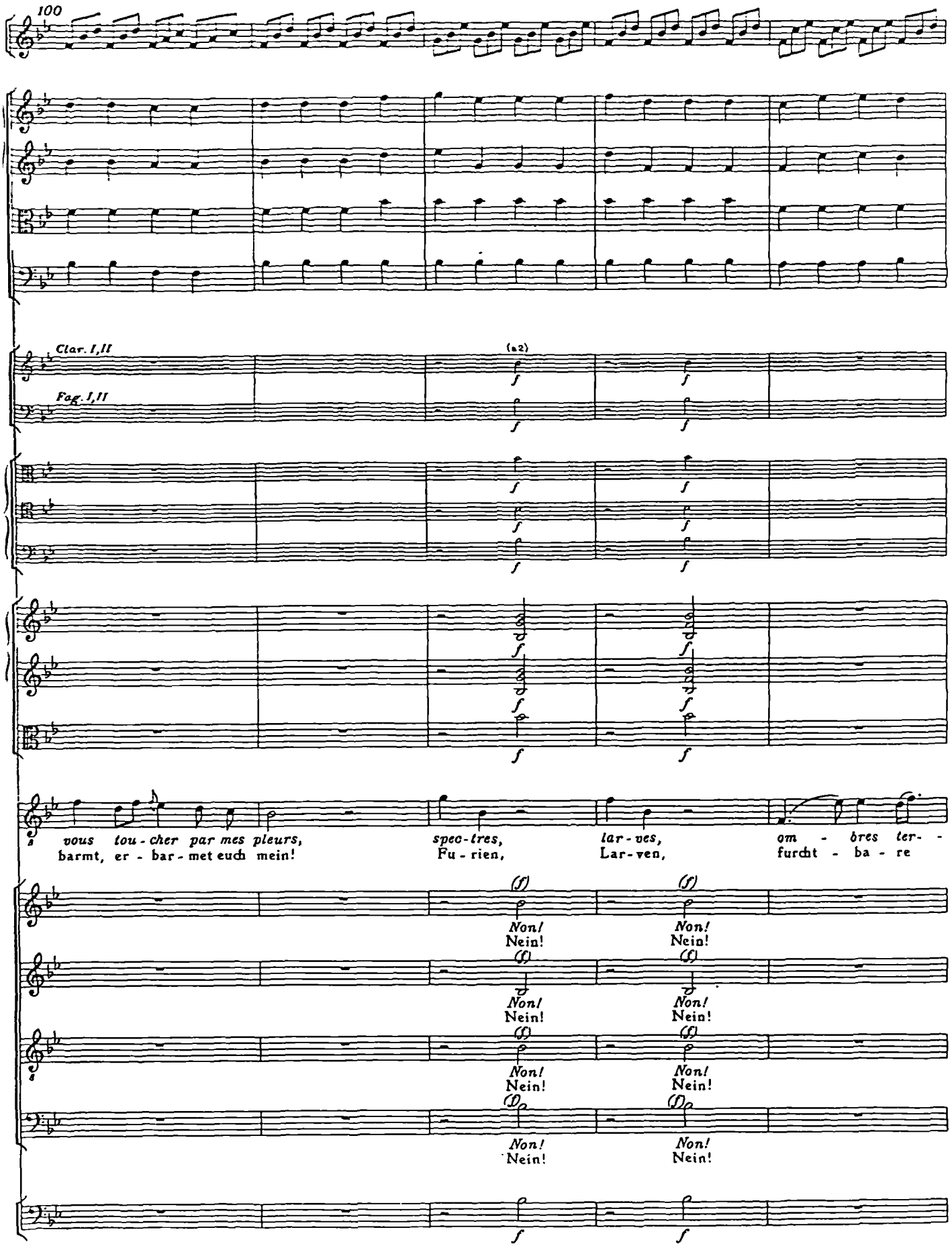
6

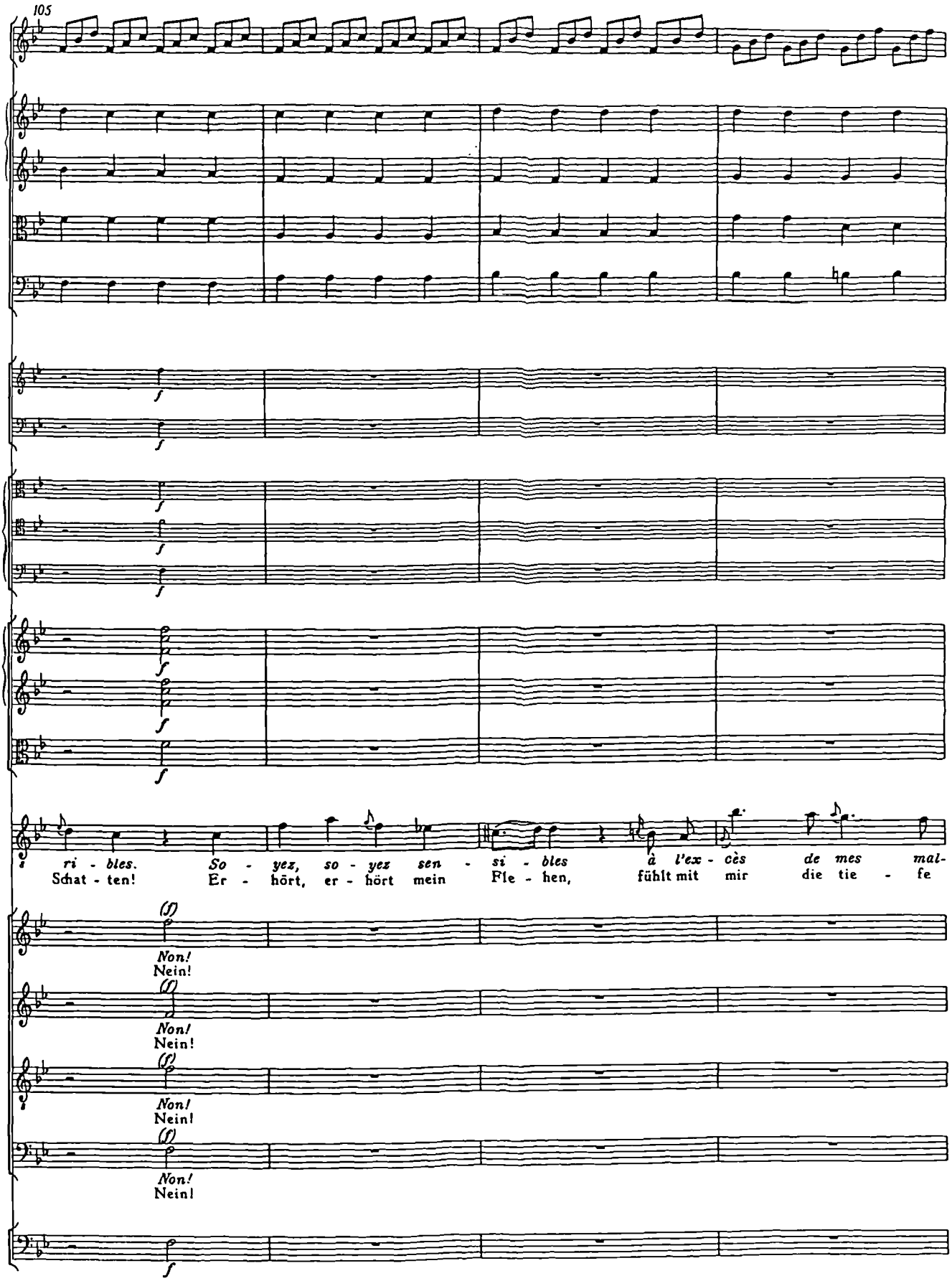

87
(a2)
(a2)
Que la peur, la ter - reur s'em - pa - rent
Hier in der Höl - - - le Glut schwin - de dein
Que la peur, la ter - reur s'em - pa - rent
Hier in der Höl - - - le Glut schwin - de dein
Que la peur, la ter - reur s'em - pa - rent
Hier in der Höl - - - le Glut schwin - de dein
Que la peur, la ter - reur s'em - pa - rent
Hier in der Höl - - - le Glut schwin - de dein

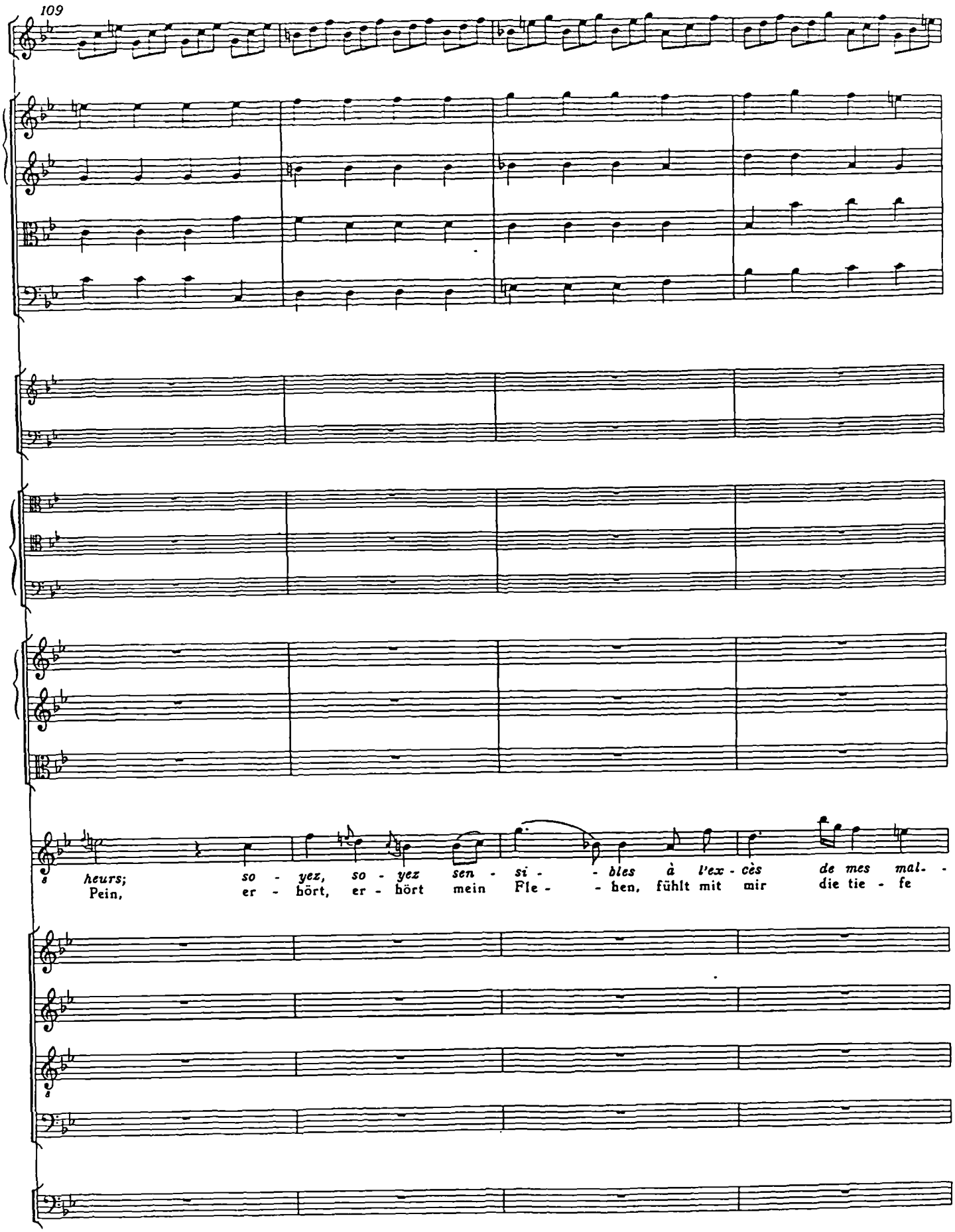

90
sf (sf) (sf)
6
de son cœur à l'af - freux hur - - - le - ment
kuh - - - ner Mut, hier, wo aus gier' - - - gem Schlund

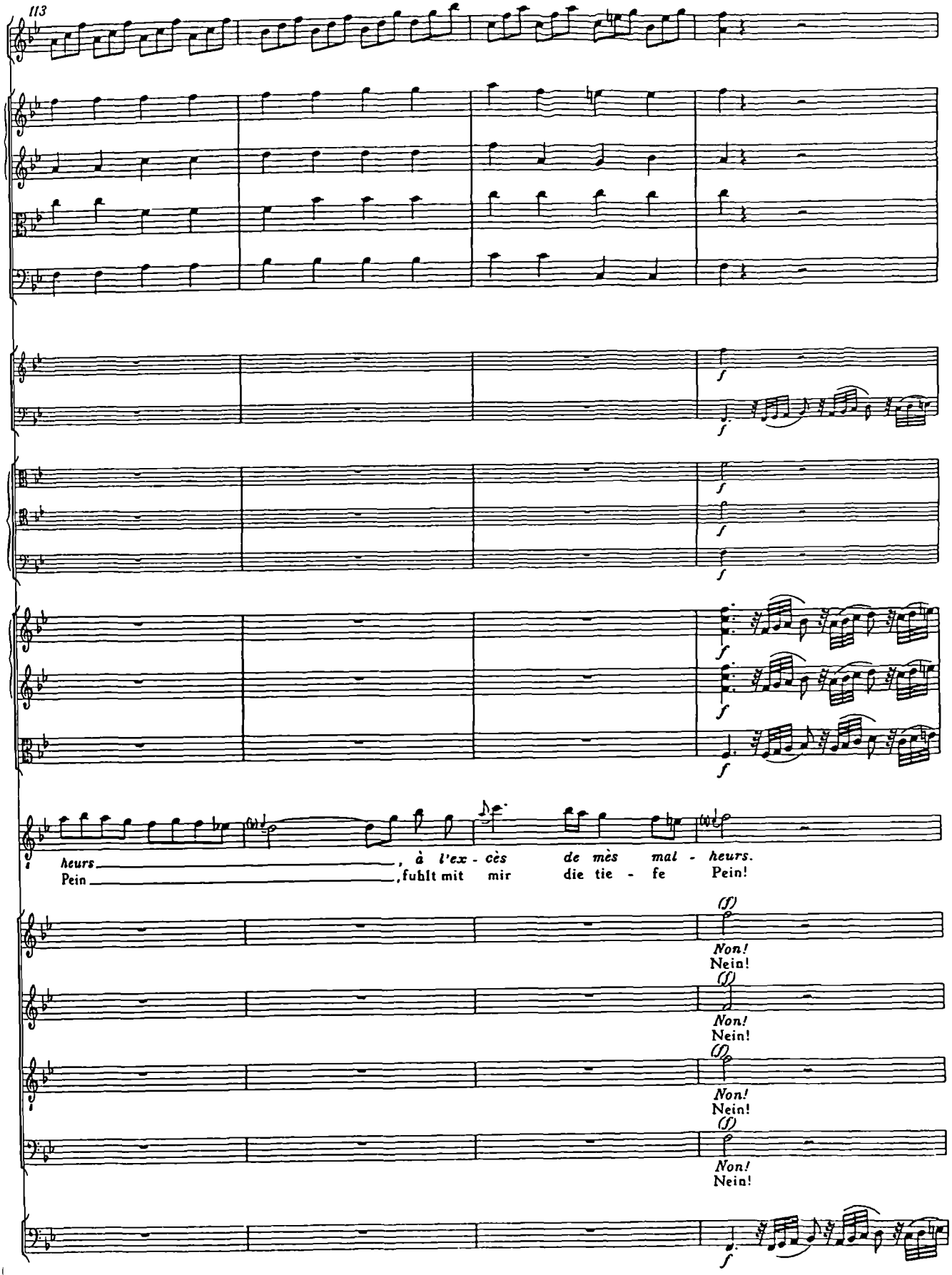

93
sf (sf) (sf)
6 6 6
du Cer - bè - re é - - - cu - mant et ru - - gis -
heu - lend der Höl - - - len - hund lech - - zet nach
du Cer - bè - re é - - - cu - mant et ru - - gis -
heu - lend der Höl - - - len - hund lech - - zet nach
du Cer - bè - re é - - - cu - mant et ru - - gis -
heu - lend der Höl - - - len - hund lech - - zet nach
du Cer - bè - re é - - - cu - mant et ru - - gis -
heu - lend der Höl - - - len - hund lech - - zet nach

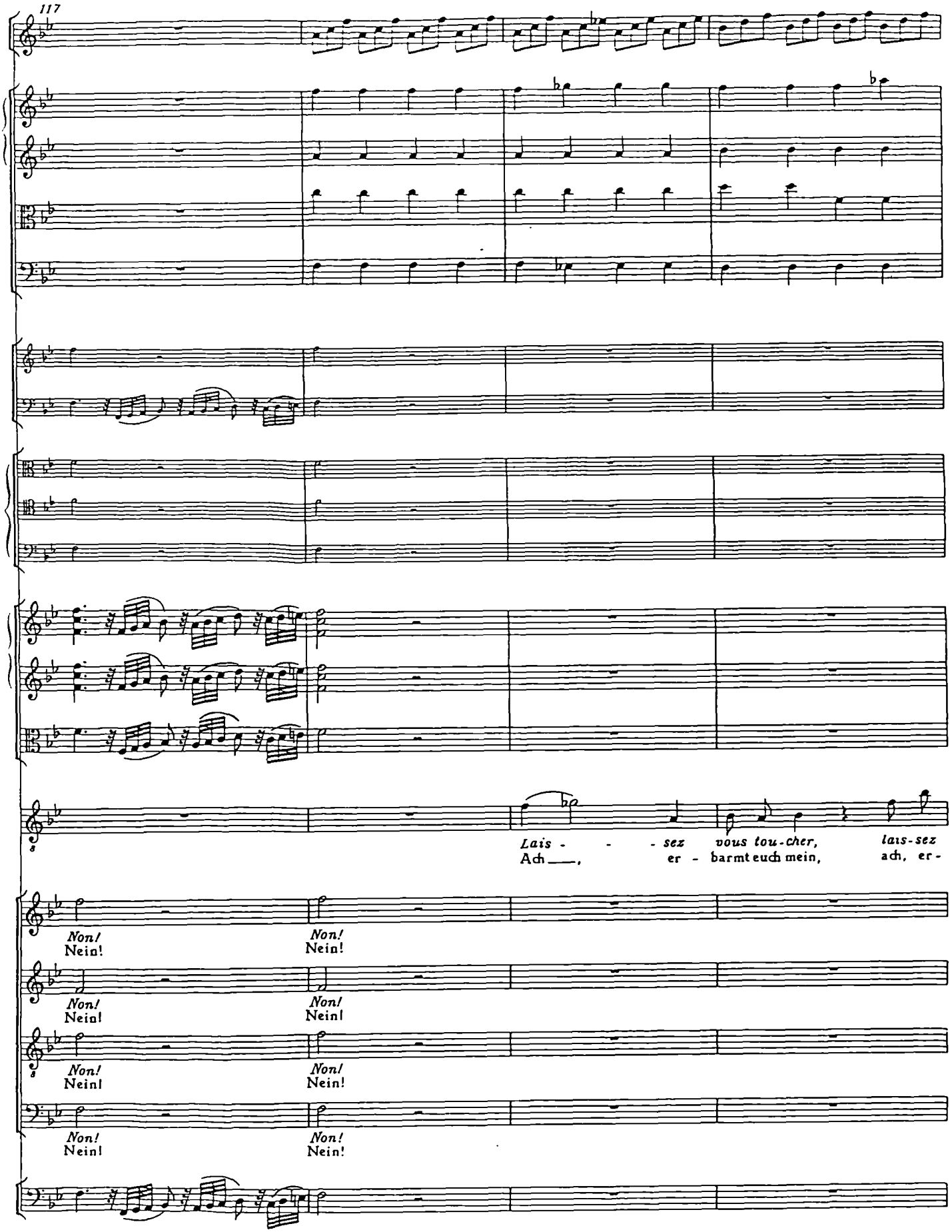

96
Un peu lent
Harpa
Violino I
Violino II
Viola
Violoncello e Basso
Orchestre II (derrière le théâtre) (hinter der Bühne)
Oboe I, II
Clarinetto I, II in Do/C
Fagotto I, II
Trombone alto
Trombone tenore
Trombone basso
Violino I
Violino II
Viola
Orchestre I
(Orphée s'approche des démons en touchant sa lyre.)
(Orpheus nahert sich den Dämonen, während er die Leier schlägt.)
ORPHÉE
ORPHEUS
Lais-sez
Ach, er-
Soprano
Alto
Tenore
Basso
sant.
Blut!
Violoncello e Basso

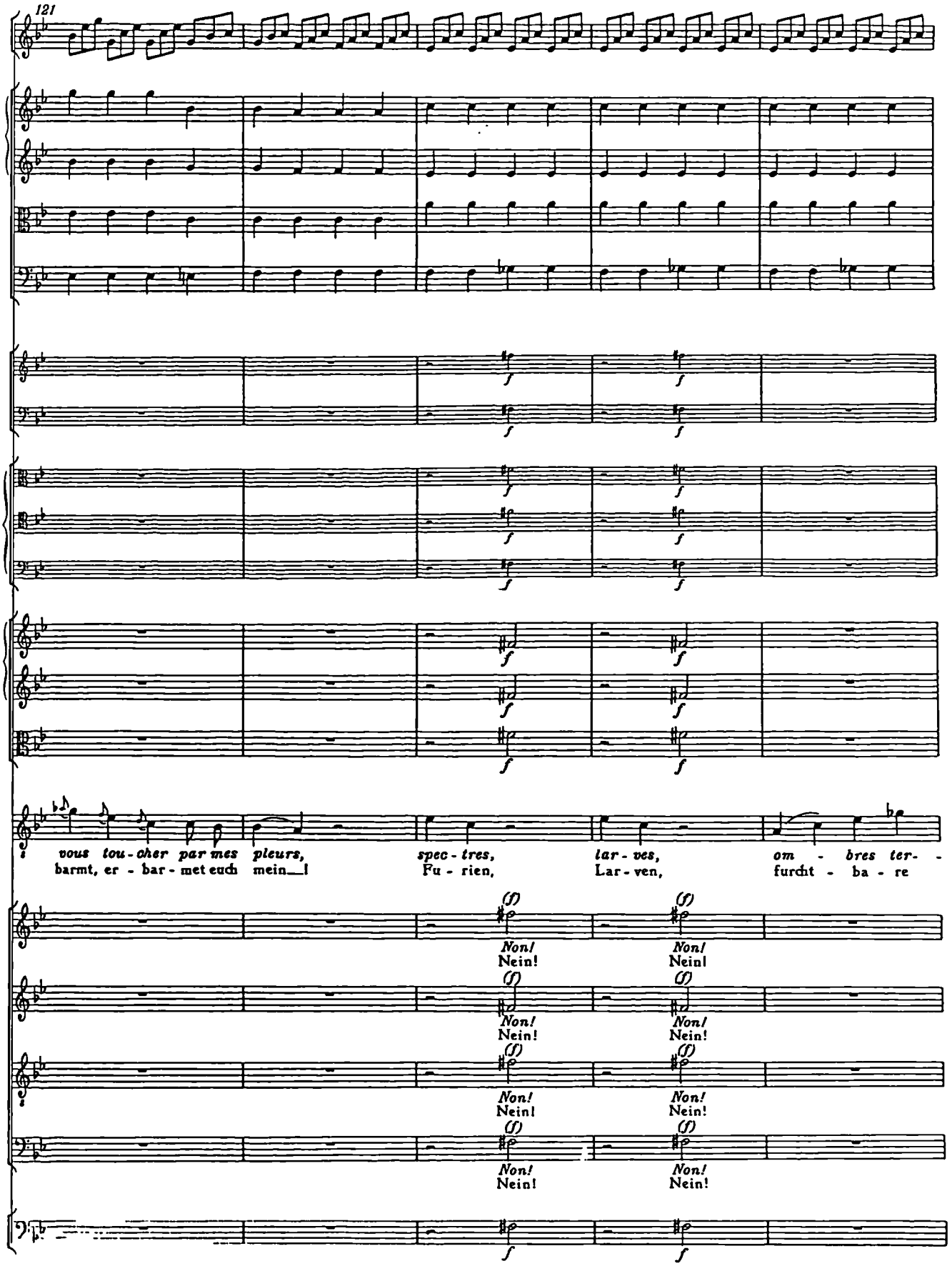

100
Clar. I,II
Fag. I,II
(a2)
f
s vous tou - cher par mes pleurs,
barmt, er - bar - met euch mein!
spec - tres,
Fu - rien,
lar - ves,
Lar - ven,
om - bres ter- -
furcht - ba - re
(f)
Non!
Nein!

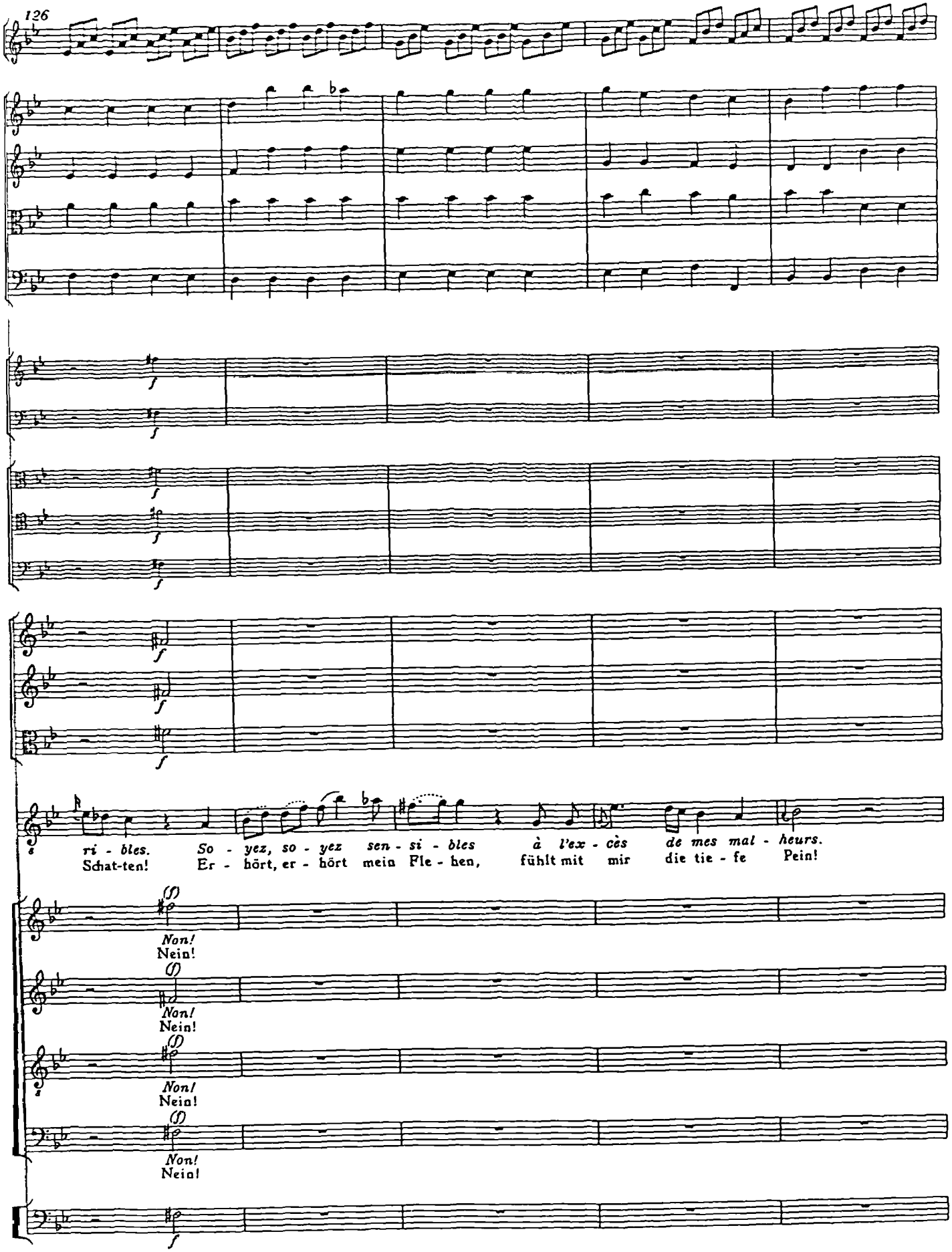

105
ri - bles. So - yez, so - yez sen - si - bles à l'ex - cès de mes mal-
Schat - ten! Er - hört, er - hört mein Fle - hen, fühlt mit mir die tie - fe
(f)
Non!
Nein!
(f)
Non!
Nein!
(f)
Non!
Nein!
(f)
Non!
Nein!
f

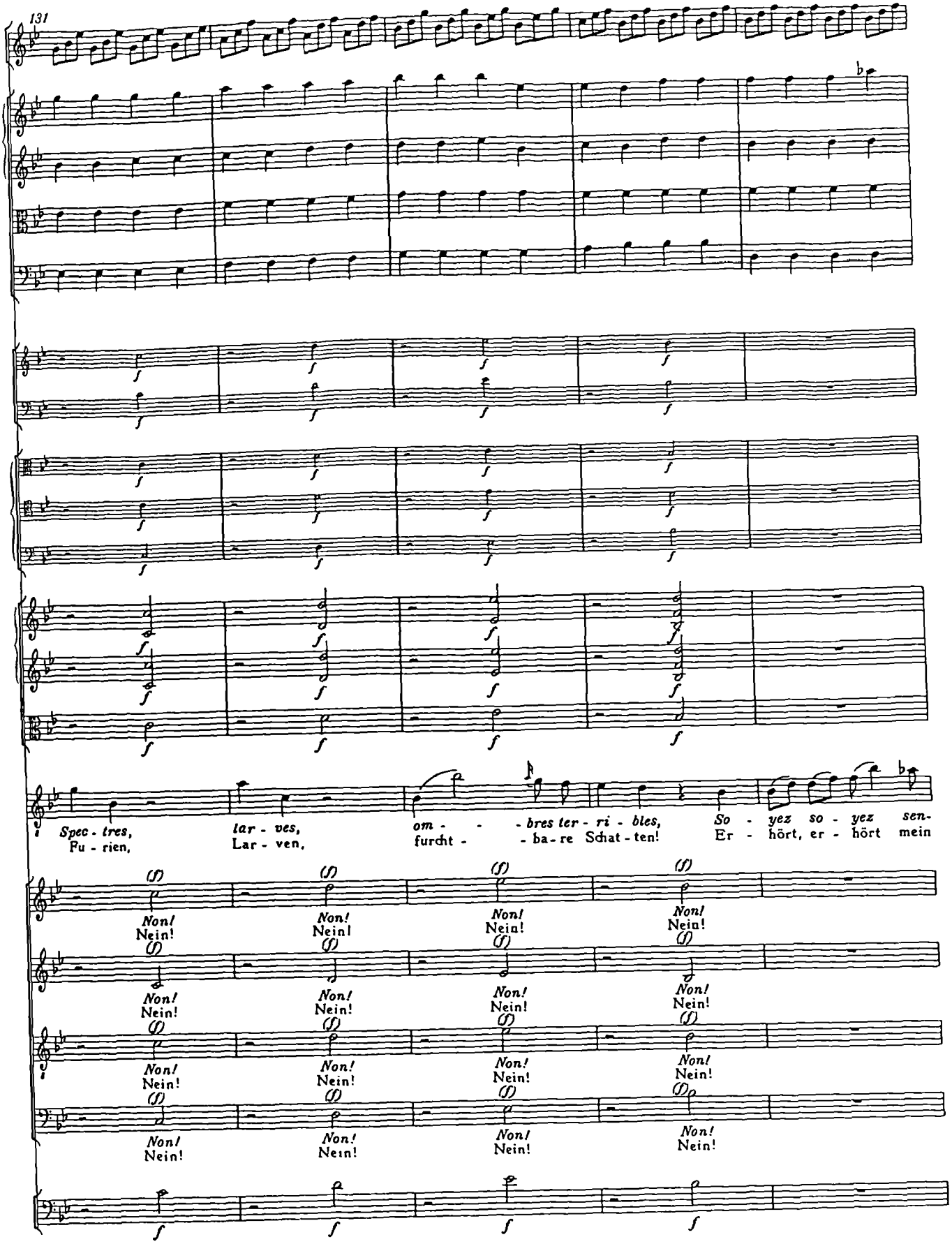

109
heurs; so - yez, so - yez sen - si - - bles à l'ex - cès de mes mal. -
Pein, er - hört, er - hört mein Fle - - hen, fühlt mit mir die tie - fe


113
heurs, à l'ex - cès de mès mal - heurs.
Pein, fuhlt mit mir die tie - fe Pein!
Non!
Nein!
Non!
Nein!
Non!
Nein!
Non!
Nein!


117
Lais - - - sez vous tou-cher, lais-sez
Ach —, er - barmt euch mein, ach, er-
Non! Nein!
Non! Nein!
Non! Nein!
Non! Nein!
Non! Nein!
Non! Nein!
Non! Nein!
Non! Nein!


121
vous tou - cher par mes pleurs,
barmt, er - bar - met euch mein_!
spec - tres,
Fu - rien,
lar - ves,
Lar - ven,
om - bres ter -
furcht - ba - re
(f)
Non!
Nein!
f

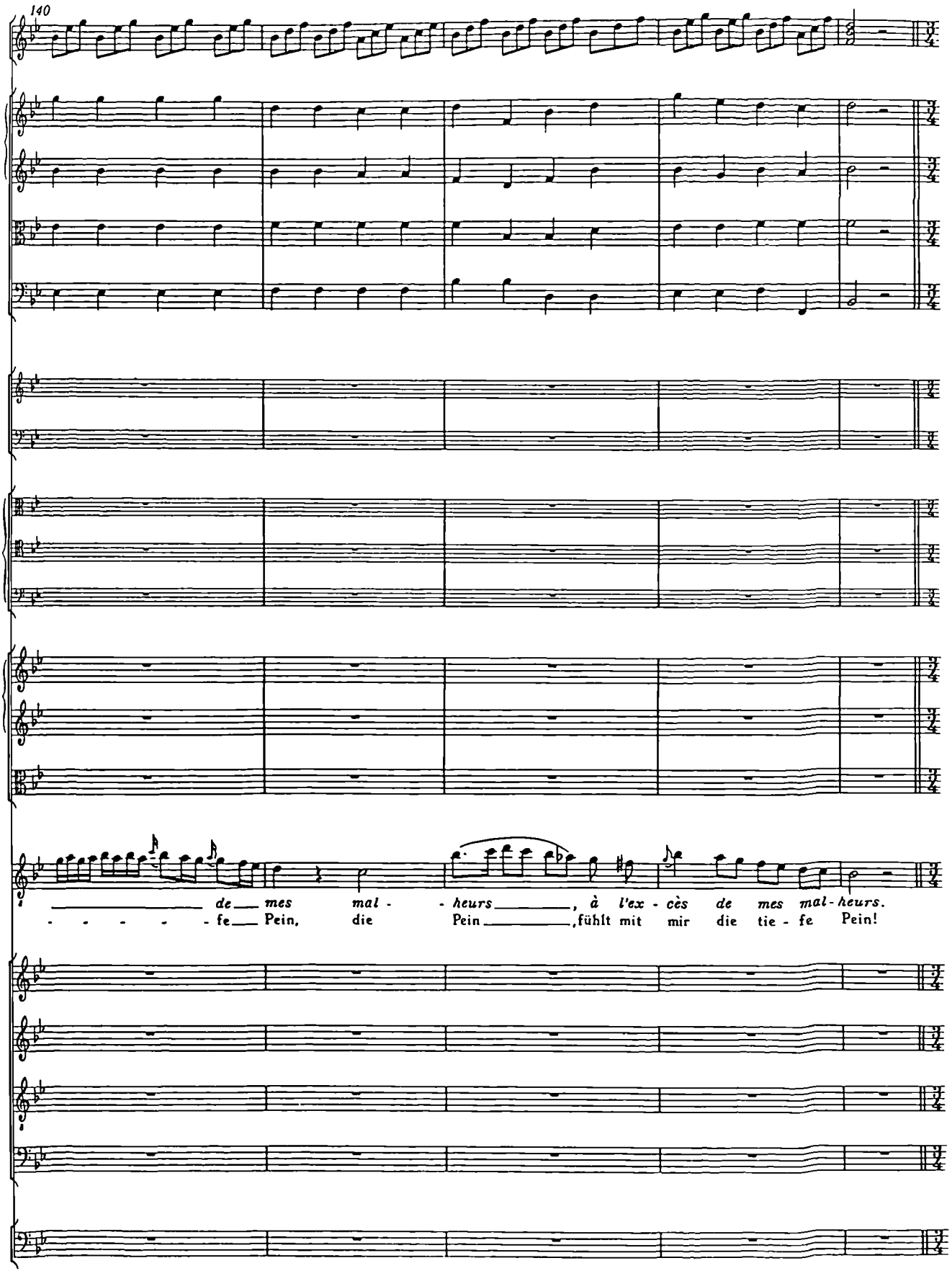

126
ri - bles. So - yez, so - yez sen - si - bles à l'ex - cès de mes mal - heurs.
Schat-ten! Er - hört, er - hört mein Fle - hen, fühlt mit mir die tie - fe Pein!
Non!
Nein!
Non!
Nein!
Non!
Nein!
Non!
Nein!


131
Spec - tres,
Fu - rien,
lar - ves,
Lar - ven,
om - - - bres ter - ri - bles,
furcht - - ba - re Schat - ten!
So - yez so - yez sen-
Er - hört, er - hört mein
Non!
Nein!

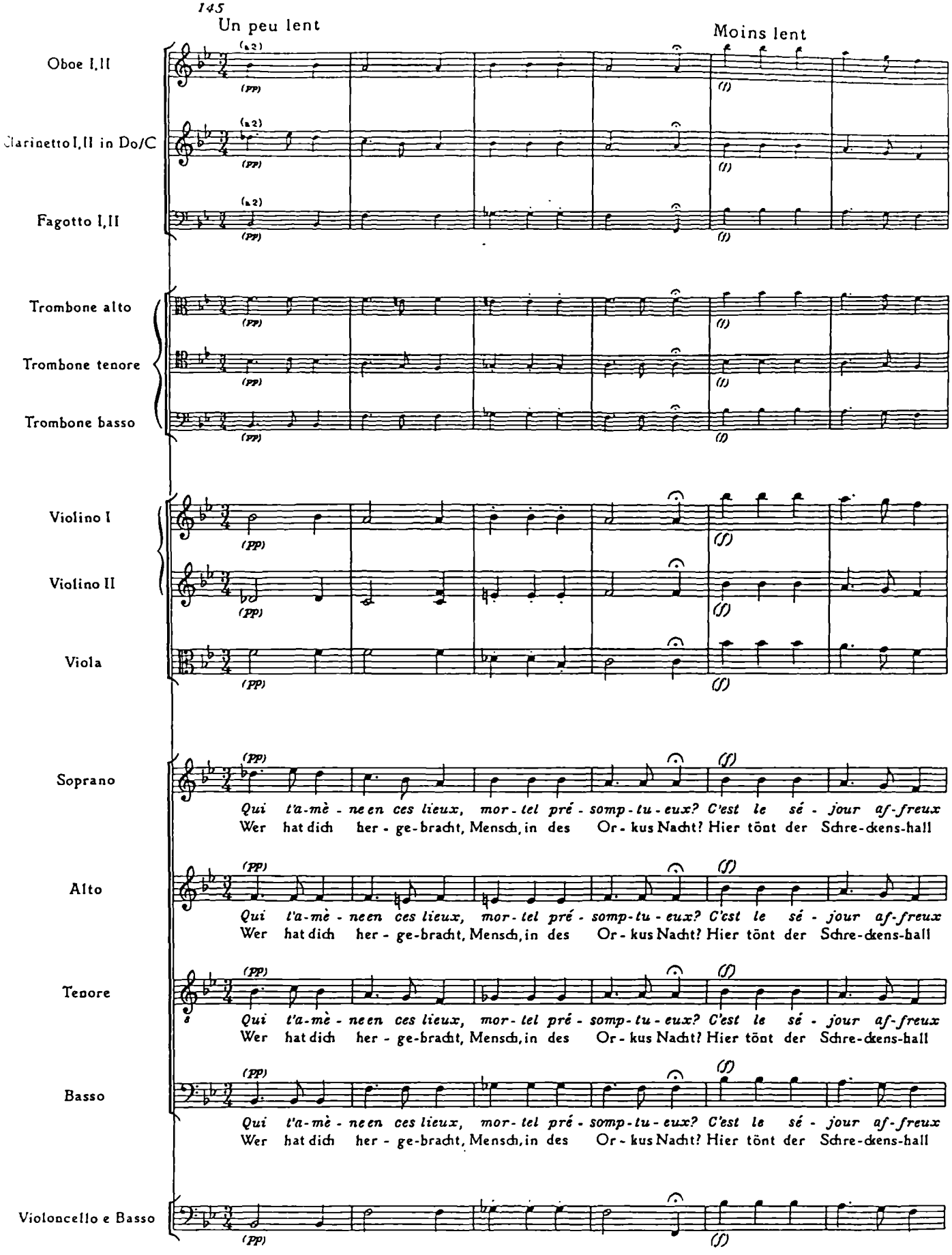
136

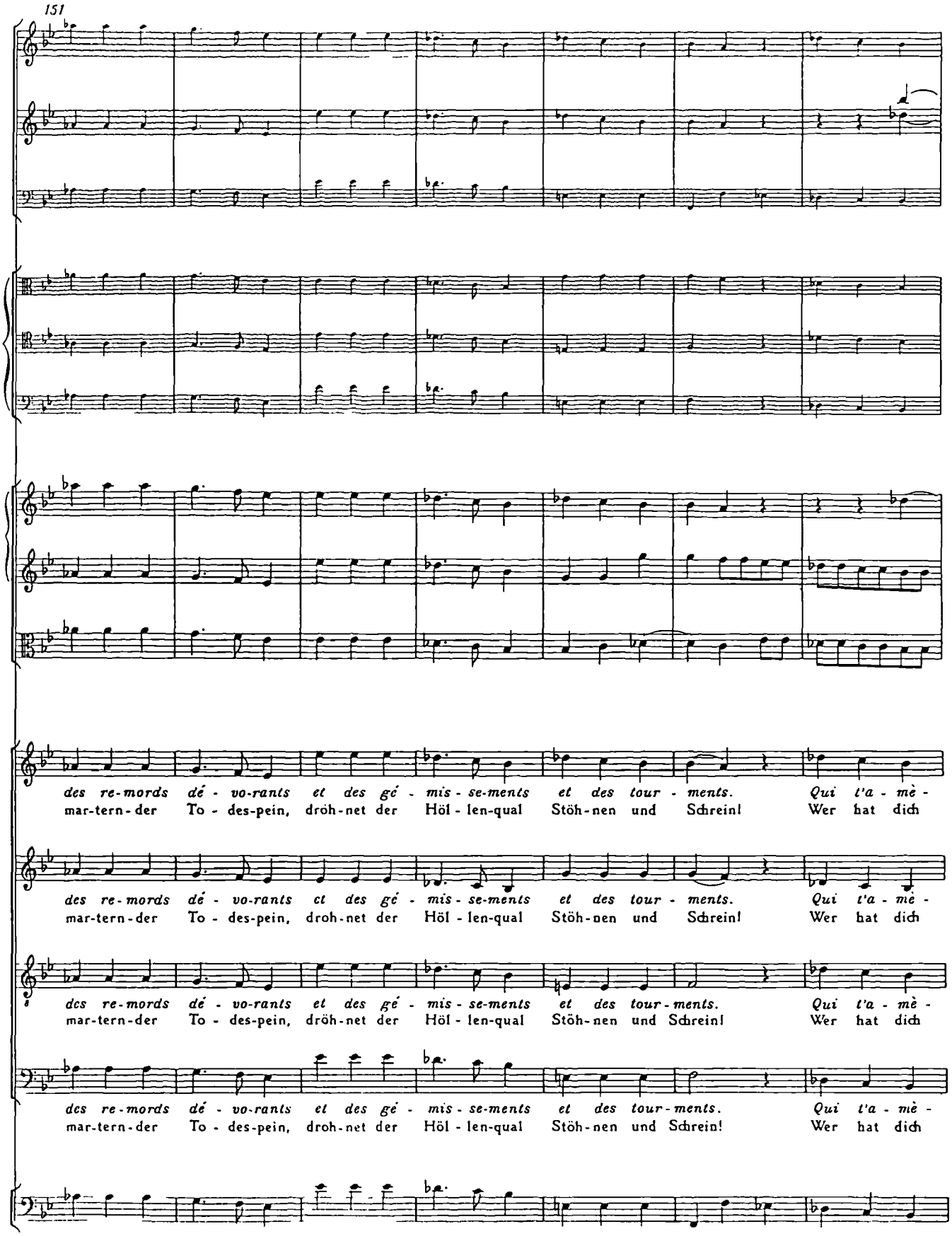
si - bles à l'ex - cès de mes mal - heurs, à l'ex - cès

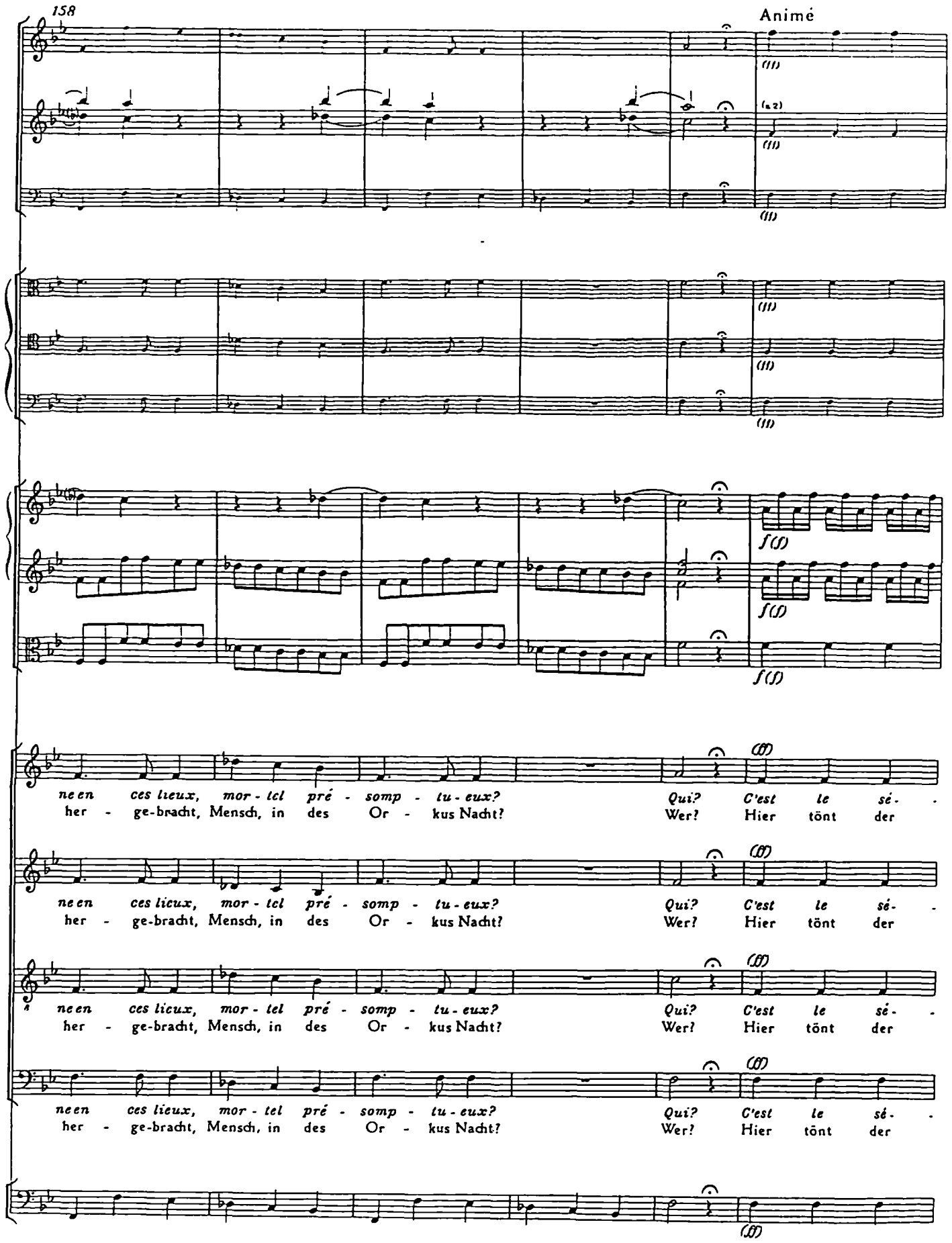
Fle - hen, fühlt mit mir die tie - fe Pein, fühlt die tie- - - - -

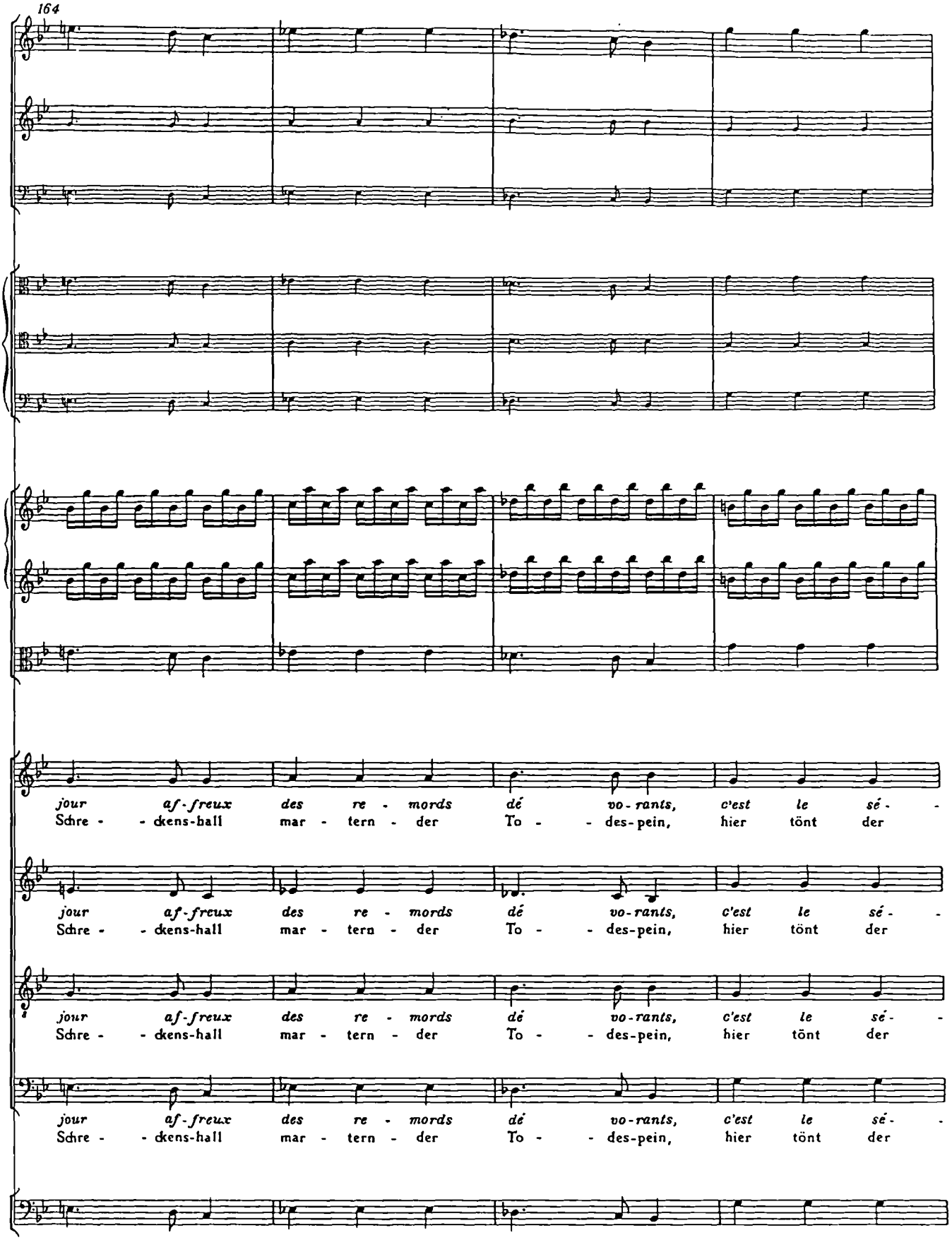

140
de mes mal - heurs, à l'ex - cès de mes mal - heurs.
fe Pein, die Pein, fühlt mit mir die tie - fe Pein!

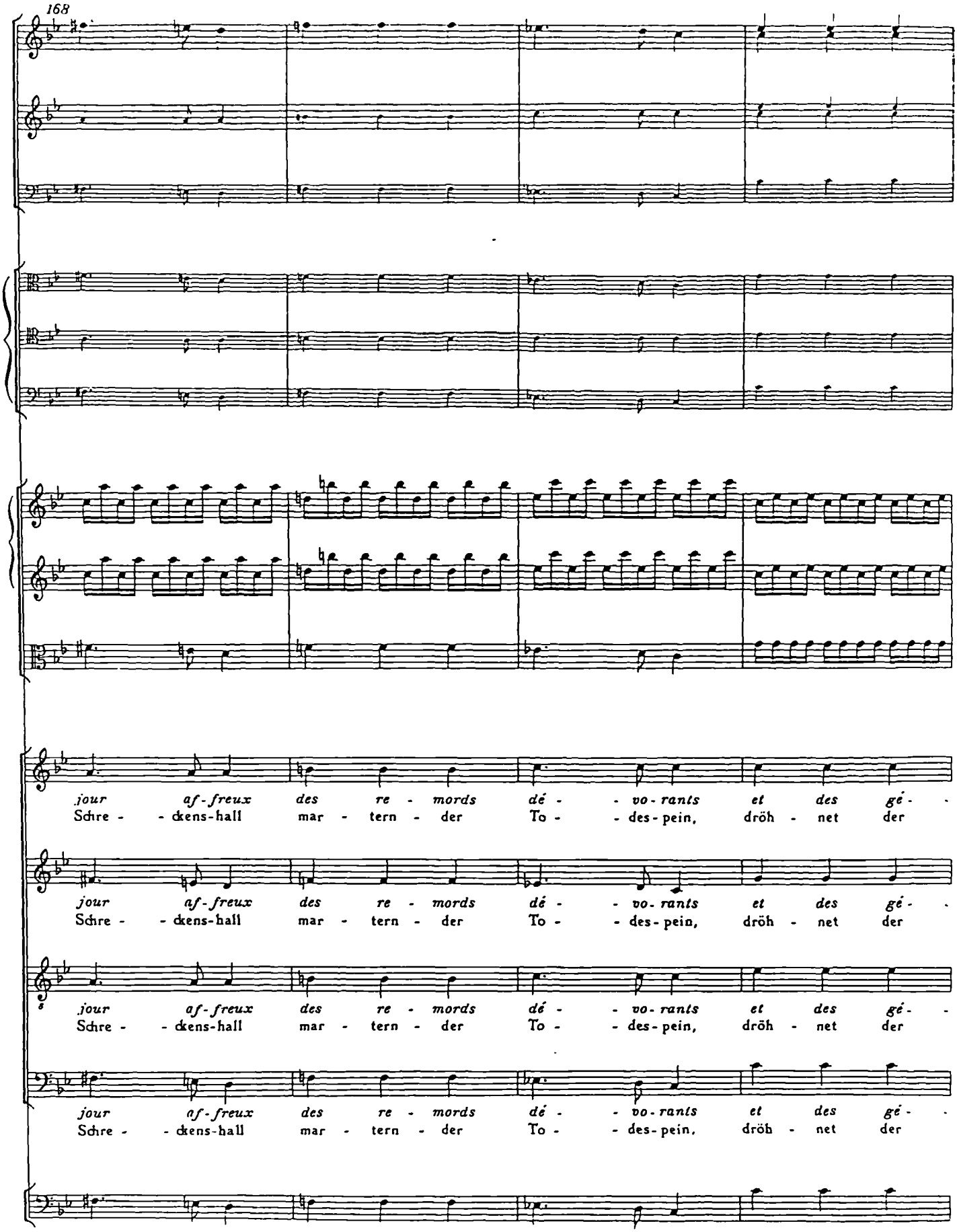
Chœur

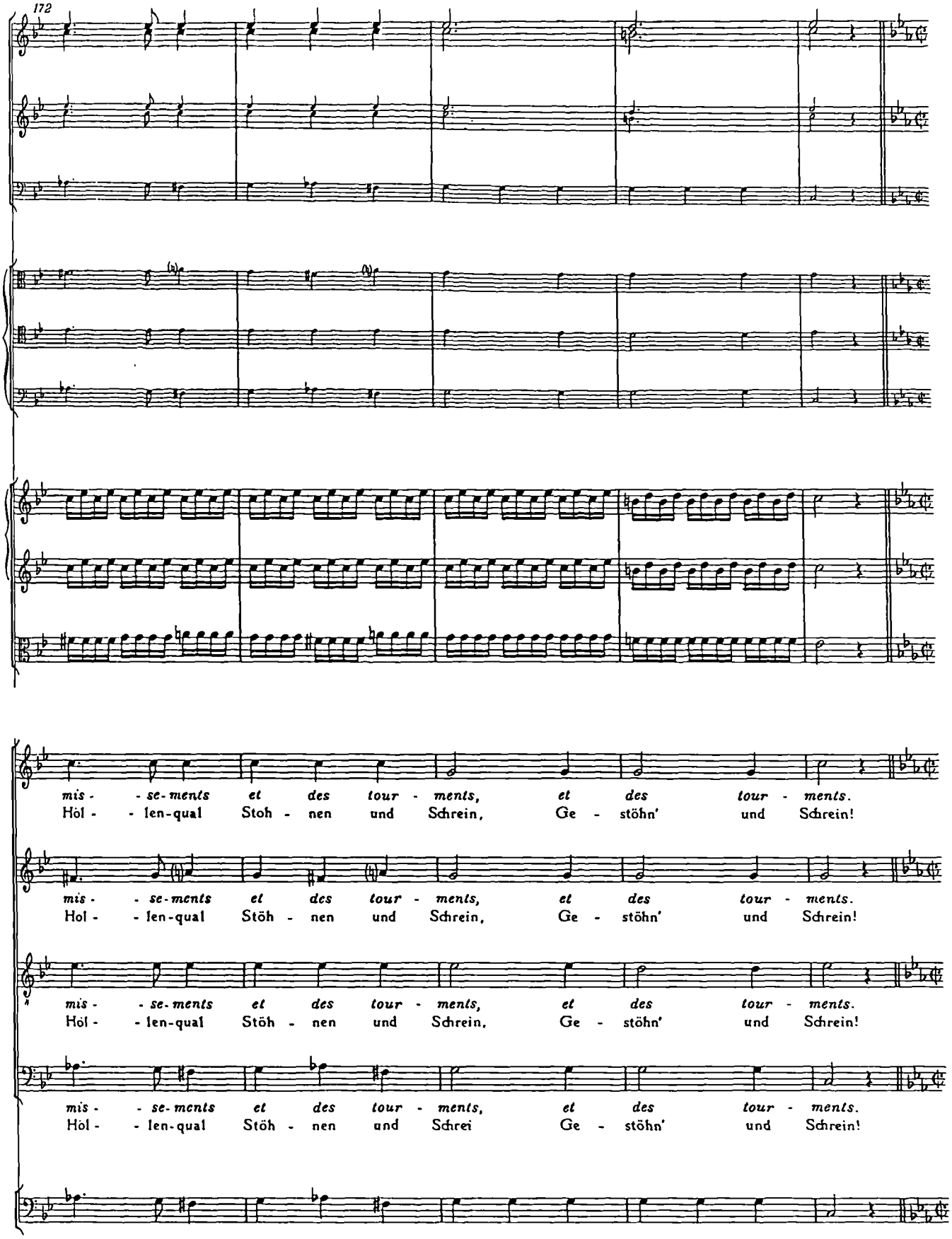

145
Un peu lent
Moins lent
Oboe I,II
Clarinetto I,II in Do/C
Fagotto I,II
Trombone alto
Trombone tenore
Trombone basso
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Violoncello e Basso
Qui t'a-mè - ne en ces lieux, mor - tel pré - somp - tu - eux? C'est le sé - jour af-freux
Wer hat dich her - ge-bracht, Mensch, in des Or - kus Nacht? Hier tönt der Schre-ckens-hall

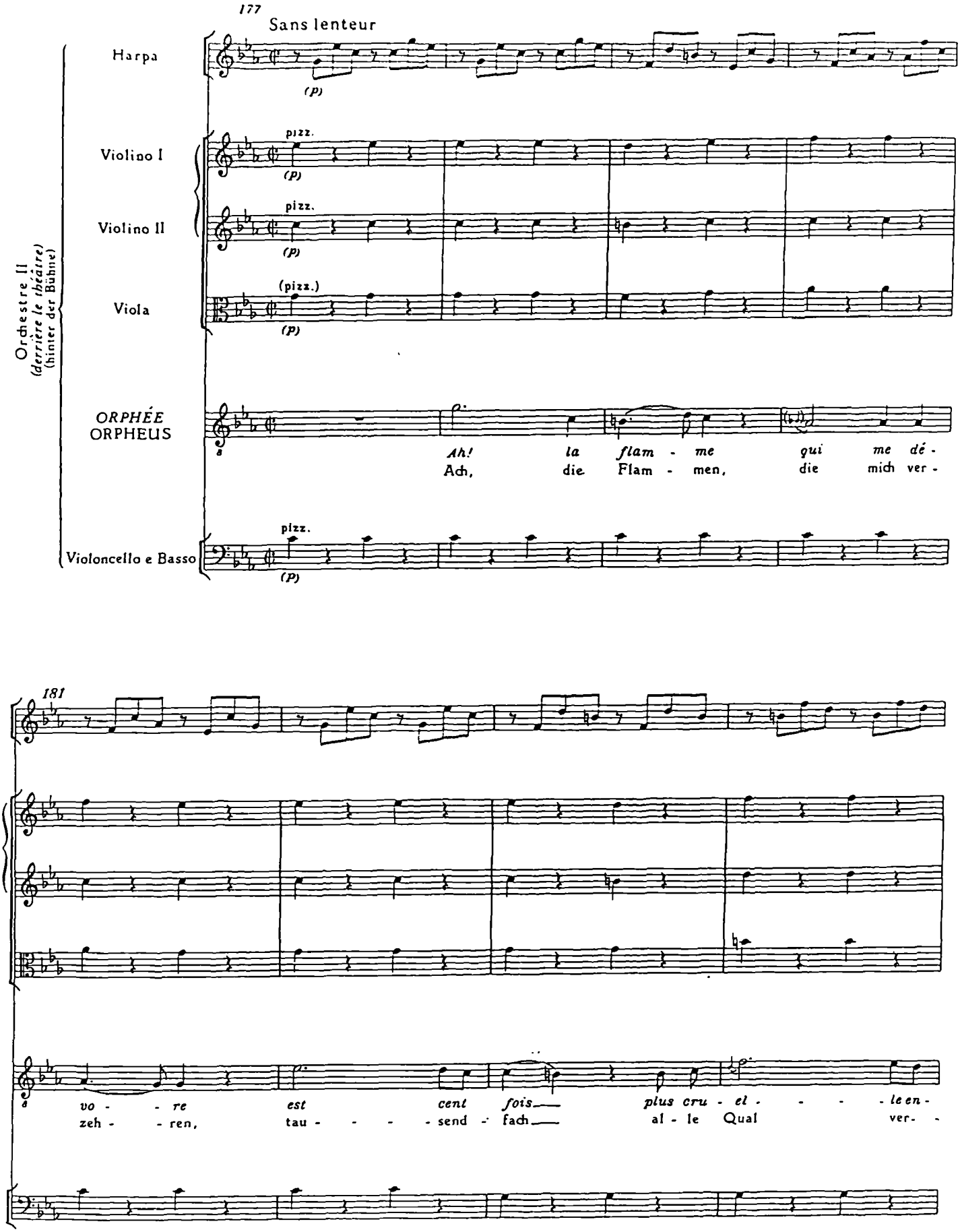

151
des re-mords dé-vo-rants et des gé-mis-se-ments et des tour-ments. Qui t'a-mè-
mar-tern-der To-des-pein, dröh-net der Höl-len-qual Stöh-nen und Schrein! Wer hat dich
des re-mords dé-vo-rants et des gé-mis-se-ments et des tour-ments. Qui t'a-mè-
mar-tern-der To-des-pein, droh-net der Höl-len-qual Stöh-nen und Schrein! Wer hat dich
des re-mords dé-vo-rants et des gé-mis-se-ments et des tour-ments. Qui t'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 t'a-mè-
mar-tern-der To-des-pein, droh-net der Höl-len-qual Stöh-nen und Schrein! Wer hat dich

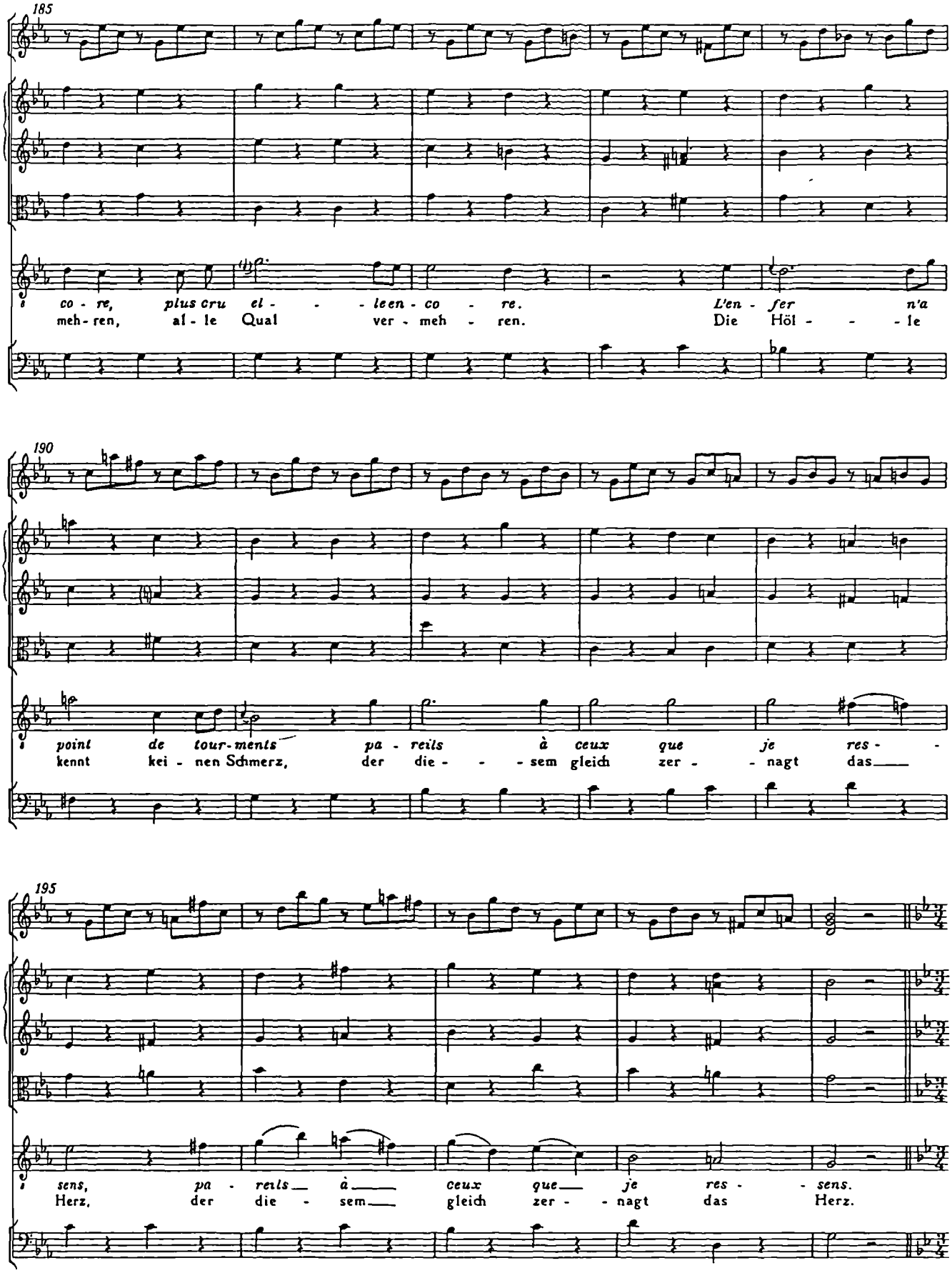

158
Animé
(a 2)
f(f)
(ff)
ne en ces lieux, mor - tel pré - somp - tu - eux? Qui? C'est le sé -
her - ge-bracht, Mensch, in des Or - kus Nacht? Wer? Hier tönt der


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
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


172
mis - se-ments et des tour - ments, et des tour - ments.
Höl - len-qual Stoh - 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
Harpa
(p)
pizz.
Violino I
(p)
pizz.
Violino II
(p)
(pizz.)
Viola
(p)
Orchestre II
(derrière le théâtre)
(hinter der Bühne)
ORPHÉE
ORPHEUS
Ah! la flam - me qui me dé -
Ach, die Flam - men, die mich ver -
pizz.
Violoncello e Basso
(p)
181
vo - - re est cent fois plus cru - el - - - le en -
zeh - - ren, tau - - - - send - fach al - le Qual ver -


185
i co - re, plus cru el - - - leen - co - re. L'en - fer n'a
meh - ren, al - le Qual ver - meh - ren. Die Höl - - - le
190
i point de tour-ments pa - reils à ceux que je res -
kennt kei - nen Schmerz, der die - - - sem gleich zer - - nagt das
195
i 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

(Chœur des Démons attendris par le chant d'Orphée.)

(Chor der Damonen, die vom Gesang des Orpheus besanftigt sind.)

Soprano

(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,

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,

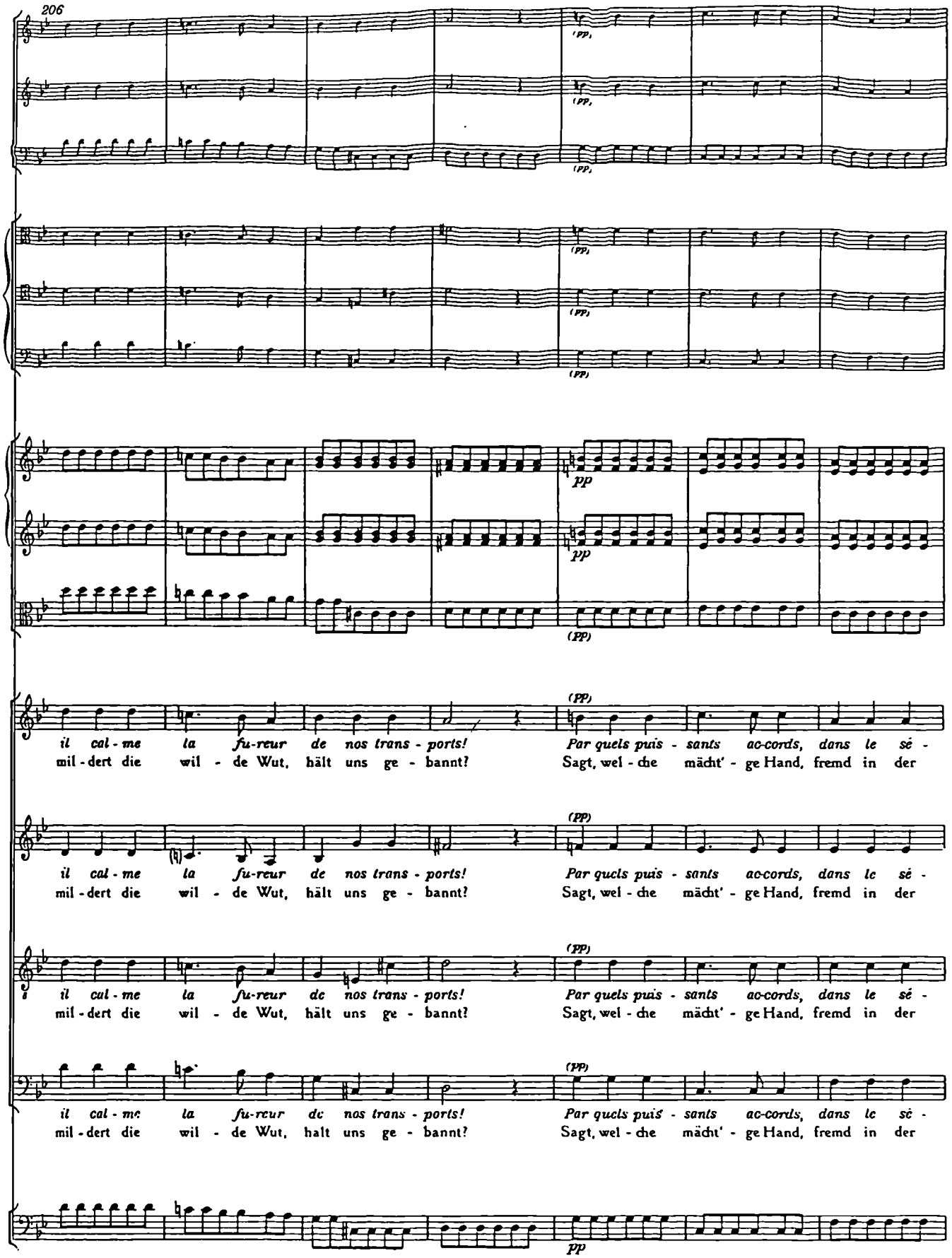
Basso

(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


206
(pp)
pp
il cal - me la fu-reur de nos trans - ports!
mil - dert die wil - de Wut, hält uns ge - bannt?
Par quels puis - sants ac-cords, dans le sé -
Sagt, wel - che mächt' - ge Hand, fremd in der
il cal - me la fu-reur de nos trans - ports!
mil - dert die wil - de Wut, hält uns ge - bannt?
Par quels puis - sants ac-cords, dans le sé -
Sagt, wel - che mächt' - ge Hand, fremd in der
il cal - me la fu-reur de nos trans - ports!
mil - dert die wil - de Wut, hält uns ge - bannt?
Par quels puis - sants ac-cords, dans le sé -
Sagt, wel - che mächt' - ge Hand, fremd in der
il cal - me la fu-reur de nos trans - ports!
mil - dert die wil - de Wut, halt uns ge - bannt?
Par quels puis - sants ac-cords, dans le sé -
Sagt, wel - che mächt' - ge Hand, fremd in der

213

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

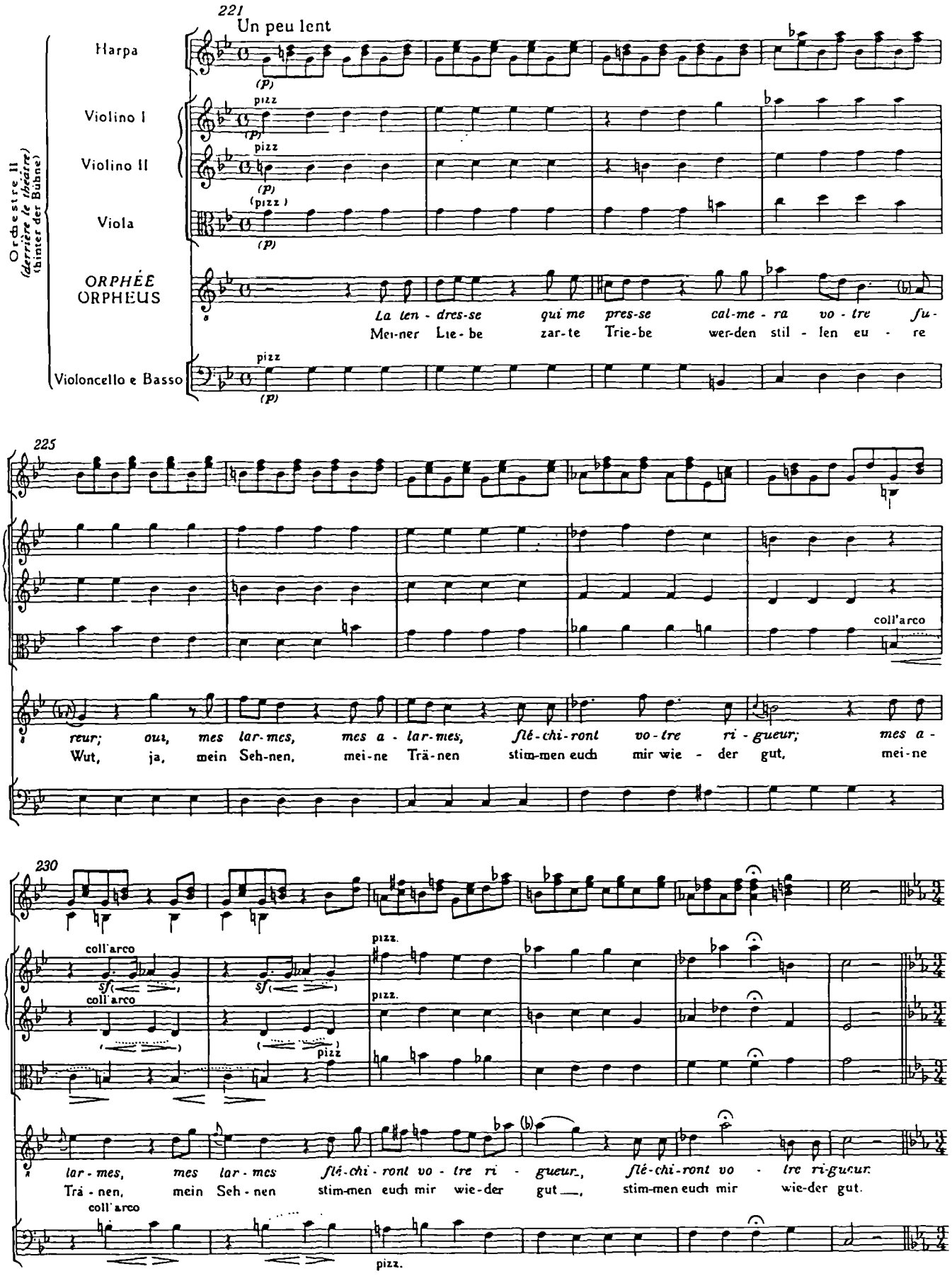
jour des morts, mal-gré nos vains ef-forts, il cal-me la fu-reur de nos trans-ports!
To - ten Land, hemmt un-sern Wi - der-stand, mil-dert die wil - de Wut, hält uns ge - bannt?

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

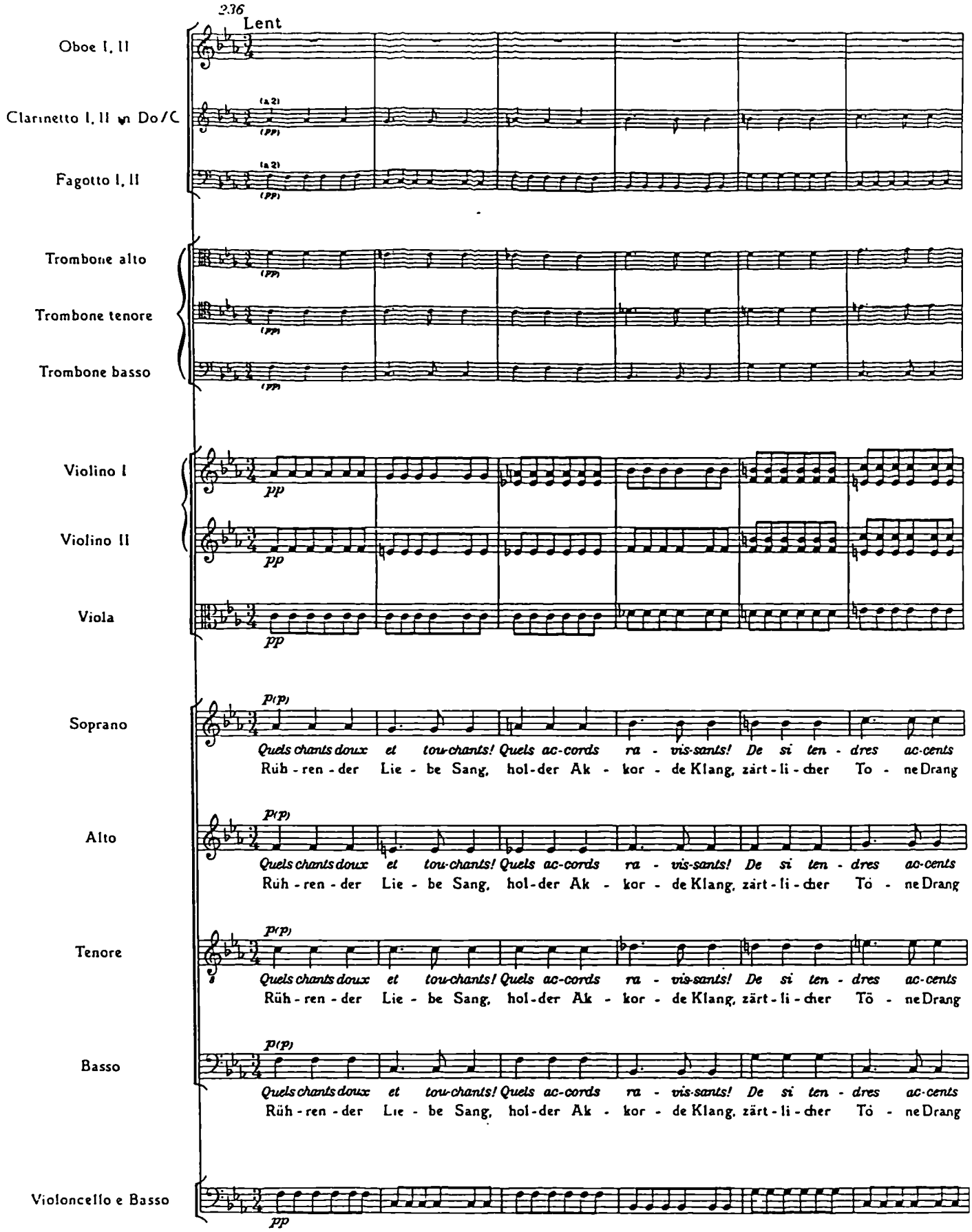
jour des morts, mal-gré nos vains ef-forts, il cal-me la fu-reur de nos trans-ports!
To - ten Land, hemmt un-sern Wi - der-stand, mil-dert die wil - de Wut, hält uns ge - bannt?

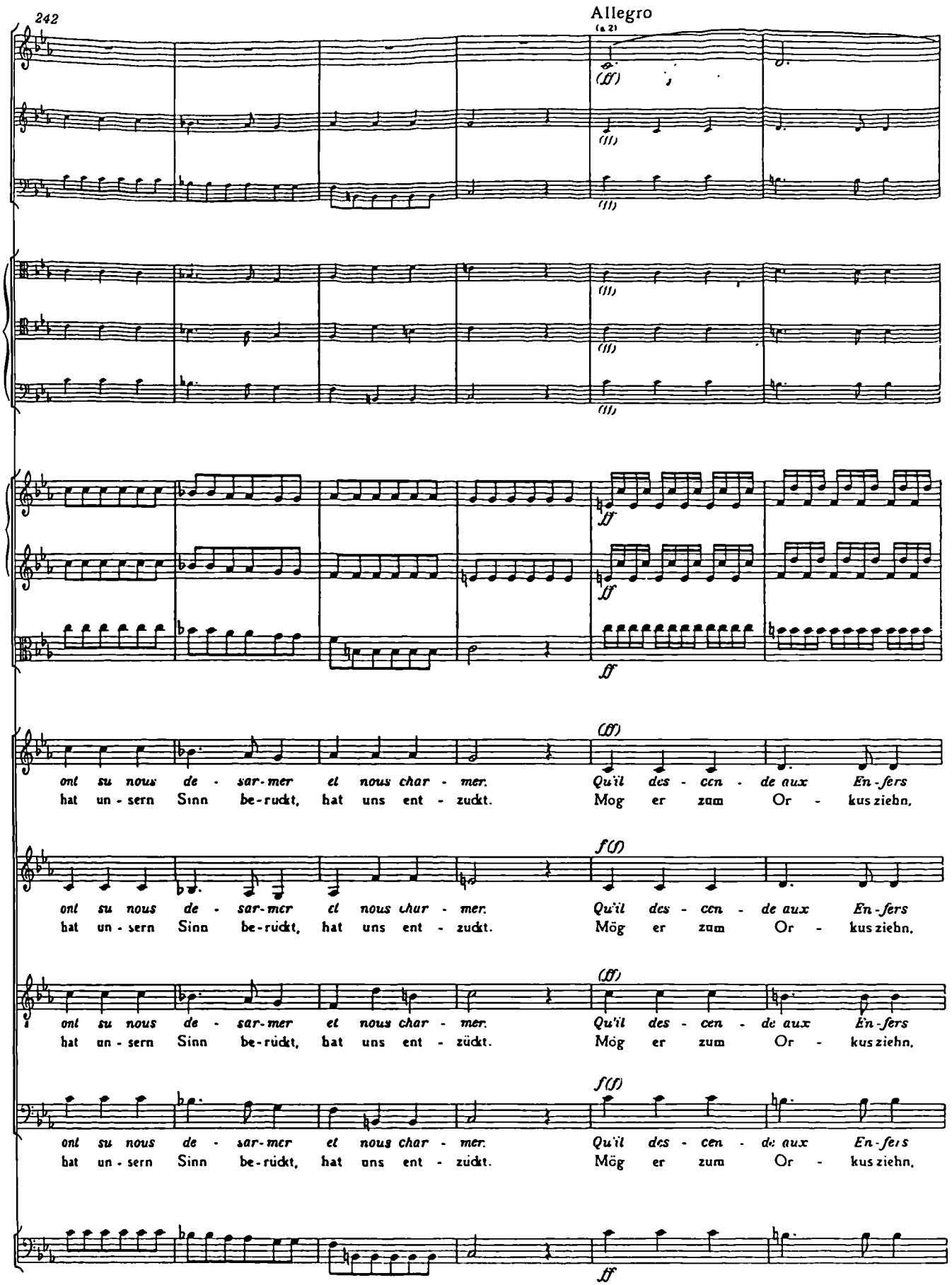
Les Spectres expriment par leurs gestes leur attendrissement.
Die Larven drücken durch Gesten ihre Besänftigung aus.

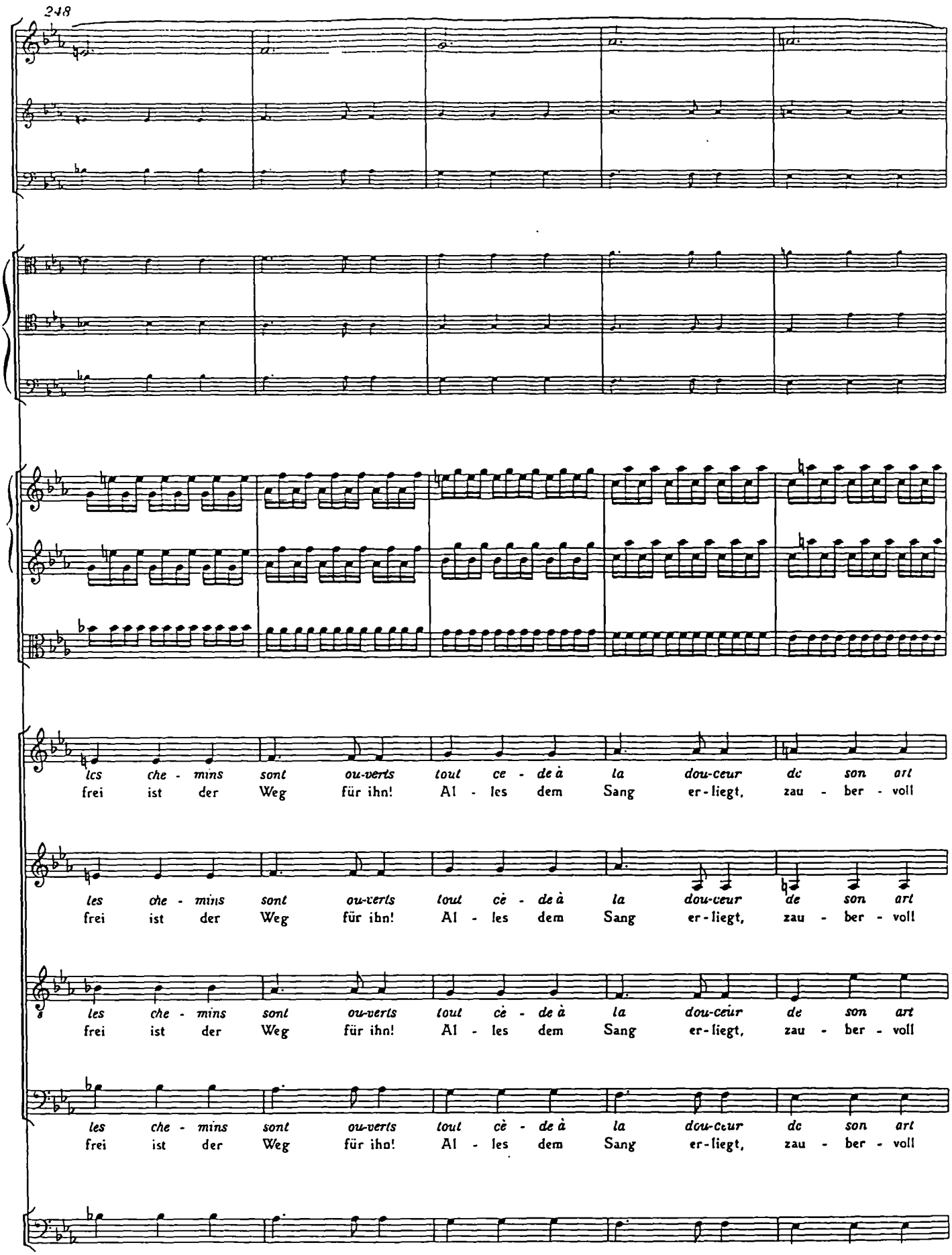
*) Zu T 217 - 220 der Viola vgl. den Krit. Bericht


221
Un peu lent
Orchestre II
(derrière le théâtre)
(hinter der Bühne)
Harpa
Violino I
Violino II
Viola
ORPHÉE
ORPHEUS
Violoncello e Basso
pizz
(p)
(pizz.)
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
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
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.

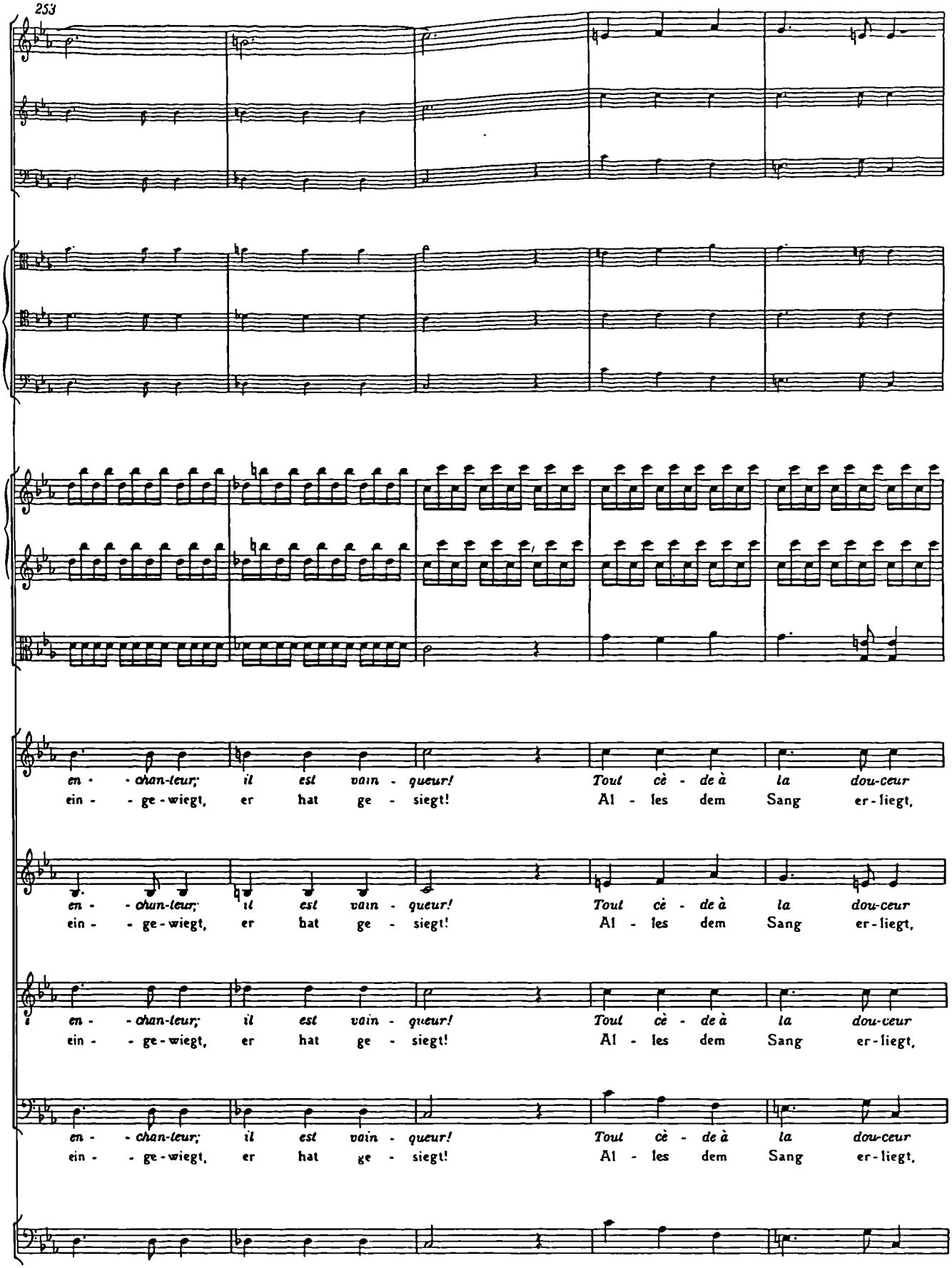
Chœur

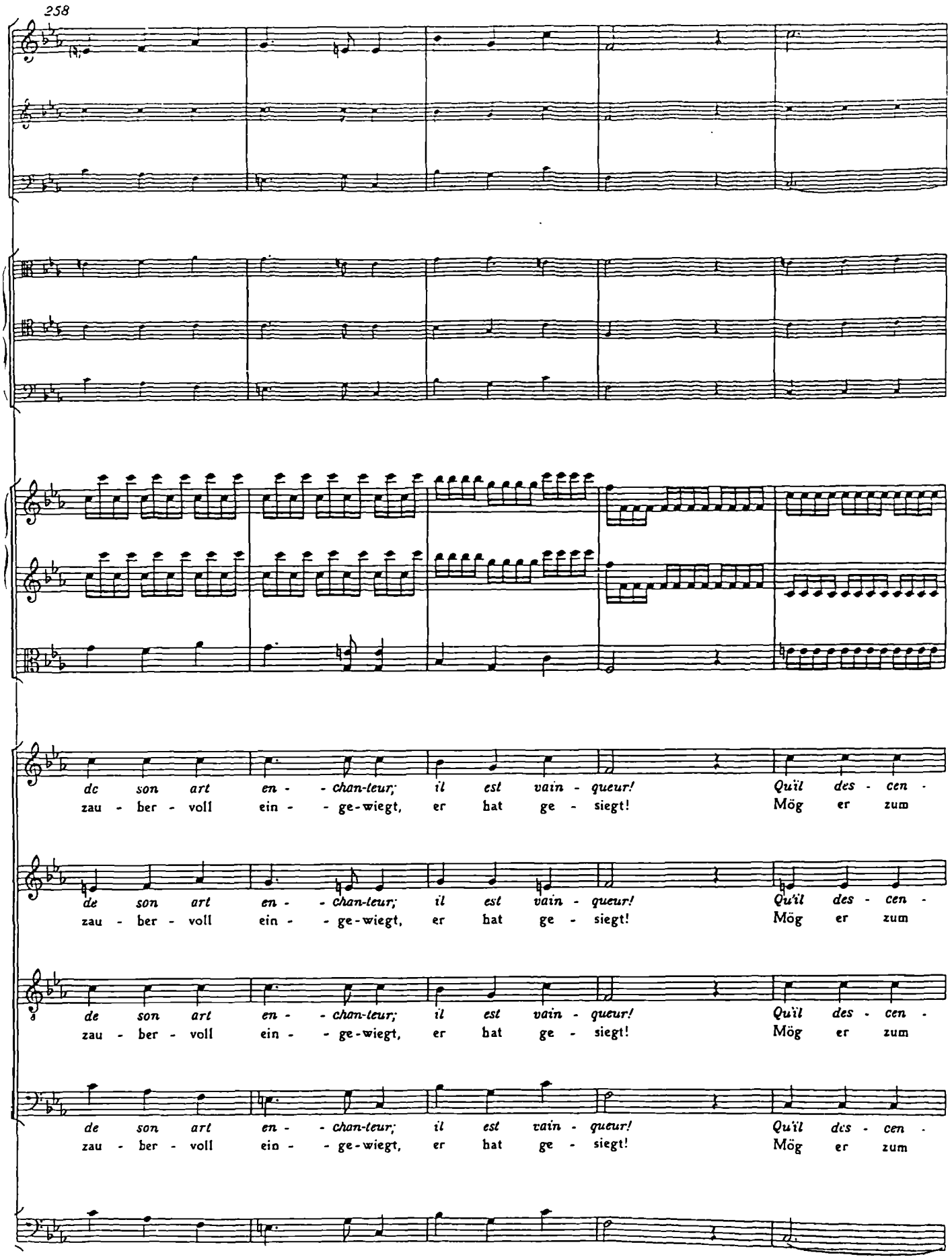

2.36
Lent
Oboe I, II
Clarinetto I, II in Do/C
(a 2)
(pp)
Fagotto I, II
(a 2)
(pp)
Trombone alto
(pp)
Trombone tenore
(pp)
Trombone basso
(pp)
Violino I
pp
Violino II
pp
Viola
pp
Soprano
p(p)
Quels chants doux et tou-chants! Quels ac-cords ra - vis-sants! De si ten - dres ac-cents
Rüh - ren - der Lie - be Sang, hol-der Ak - kor - de Klang, zärt - li - cher To - ne Drang
Alto
p(p)
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
Tenore
p(p)
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
Basso
p(p)
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
Violoncello e Basso
pp


242
Allegro
(a 2)
(ff)
ff
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,
f(f)
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,

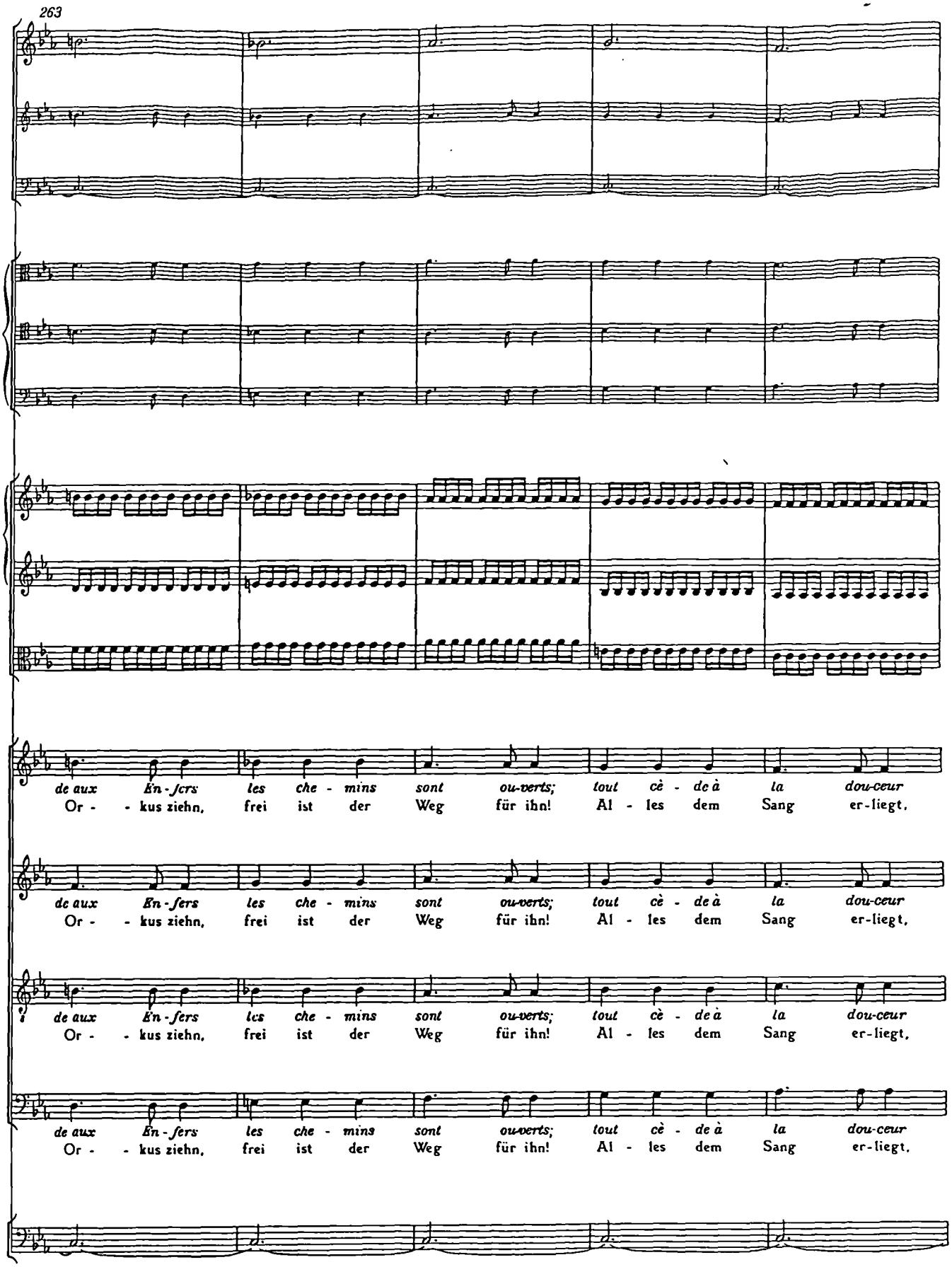

248
les che - mins sont ou-verts tout ce - de à la dou-ceur de son art
frei ist der Weg für ihn! Al - les dem Sang er-liegt, zau - ber - voll
les che - mins sont ou-verts tout ce - de à la dou-ceur de son art
frei ist der Weg für ihn! Al - les dem Sang er-liegt, zau - ber - voll
les che - mins sont ou-verts 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

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,


258
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

263


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

268

(p calando al pp)

(p calando al pp)

(p calando al pp)

(p calando al pp)

(p calando al pp)

(p calando al pp)

p calando (al pp)

(p calando al pp)

(p calando al pp)

de son art en - - chan-teur; 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-teur; 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)

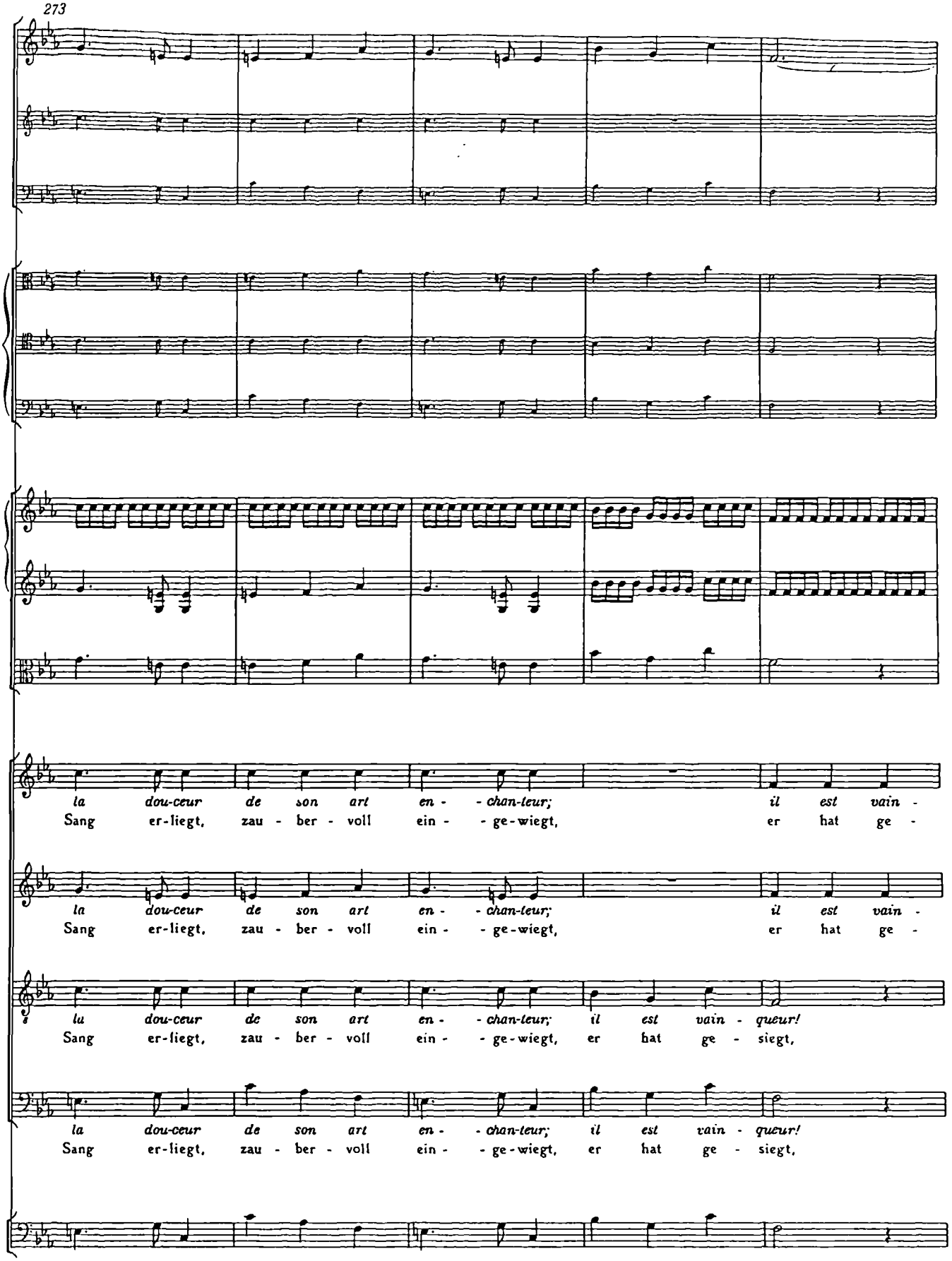
de son art en - - chan-teur; il est vain - queur! Tout cè - de à
zau - ber - voll ein - - ge-wiegt, er hat ge - siegt! Al - les dem

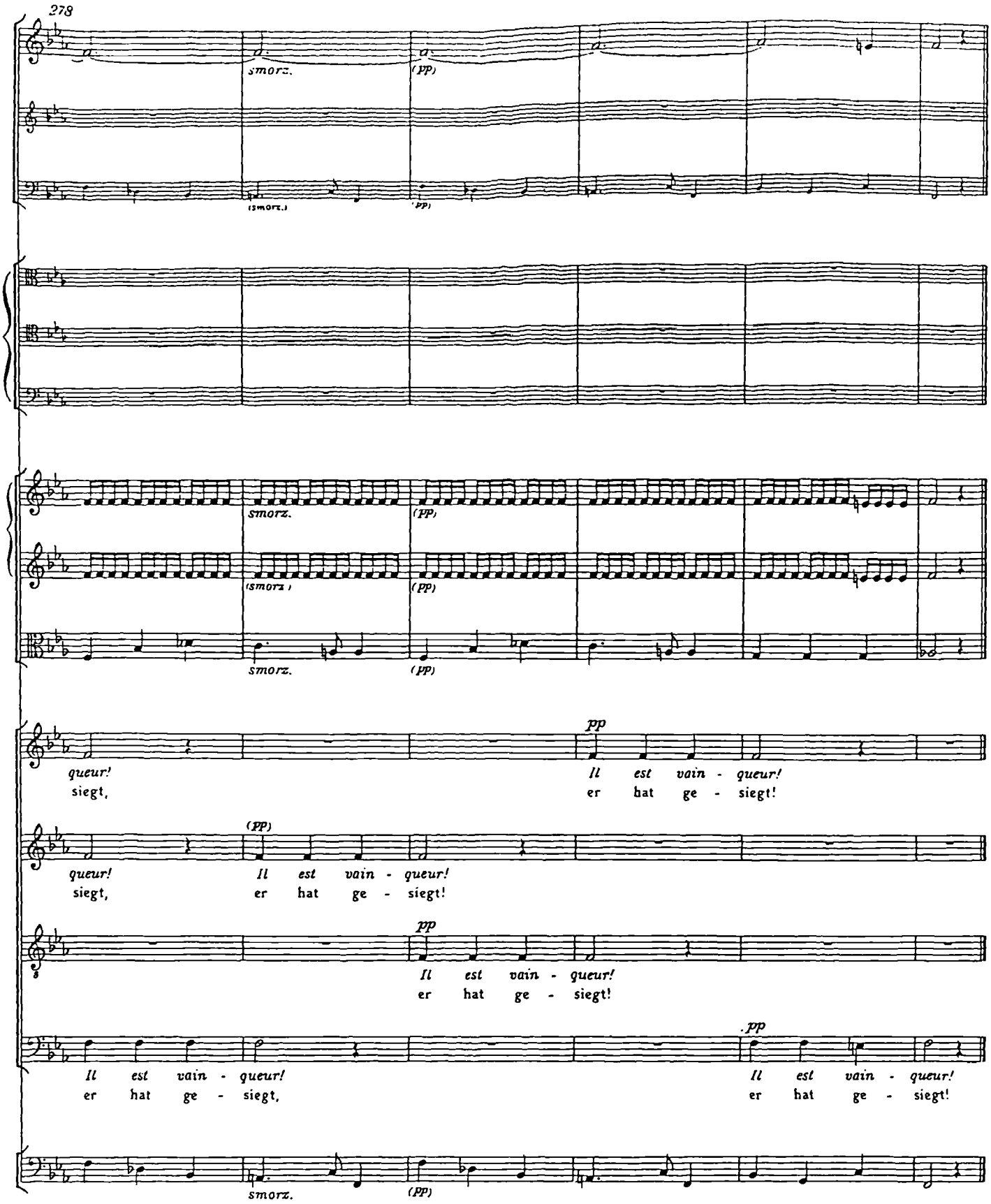
(p calando al pp)

de son art en - - chan-teur; 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

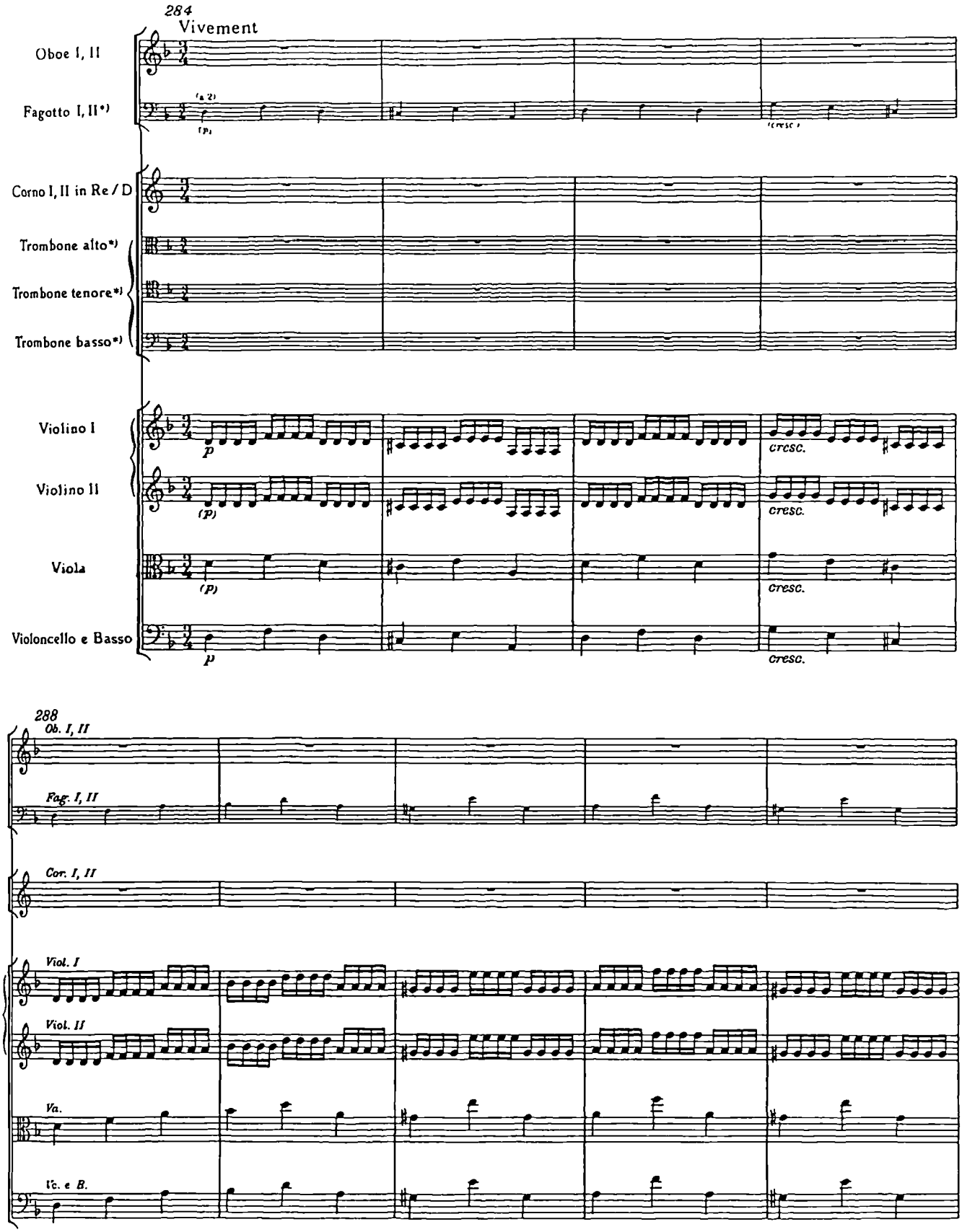

la dou-ceur de son art en - - chan-teur; il est vain -
Sang er-liegt, zau - ber - voll ein - - ge-wiegt, er hat ge -
la dou-ceur de son art en - - chan-teur; il est vain -
Sang er-liegt, zau - ber - voll ein - - ge-wiegt, er hat ge -
la dou-ceur de son art en - - chan-teur; il est vain - queur!
Sang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



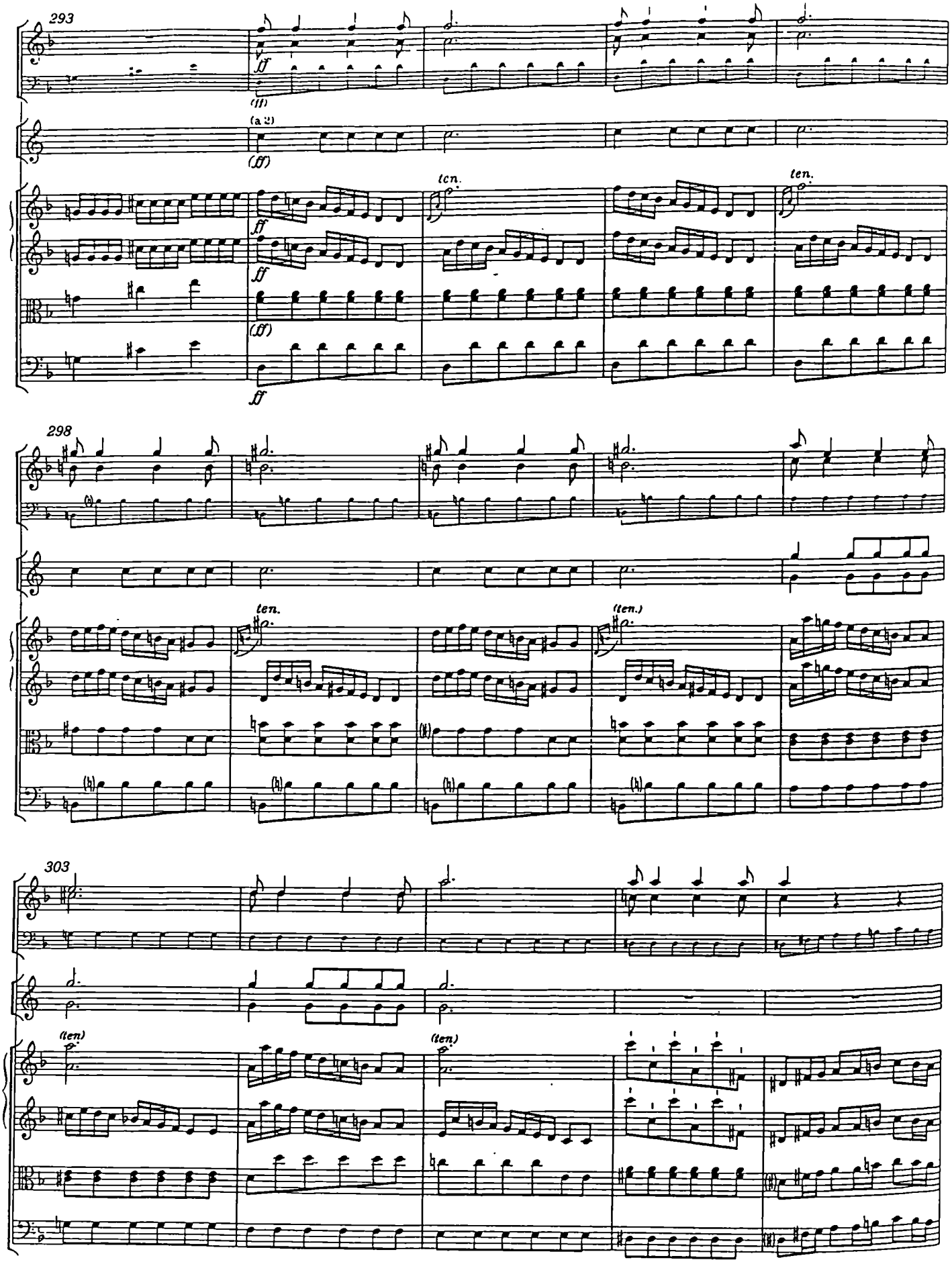
Pendant le Chœur, les portes de l'Enfer s'ouvrent: Orphée se fait un passage au milieu des Spectres enchantés par les sons de sa lyre. Il entre dans les Enfers. Les Démons et les Furies terminent la scène par un Ballet général, et ensuite se précipitent dans un gouffre.

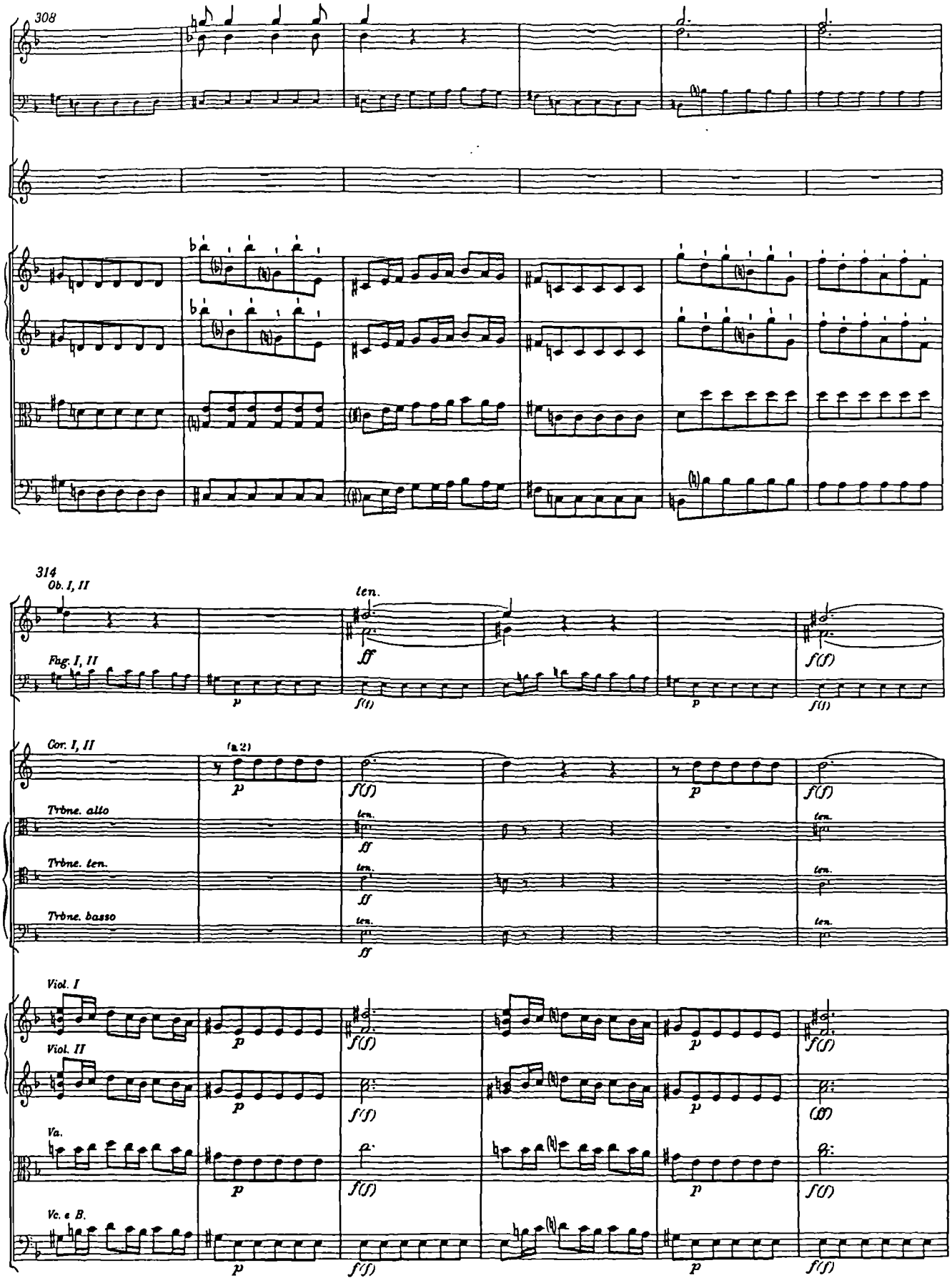
Während des Chores öffnen sich die Pforten zur Unterwelt. Orpheus bahnt sich einen Weg mitten durch die von den Klängen seiner Leier entzückten Larven. Er tritt in die Unterwelt ein. Die Dämonen und Furien beschließen die Szene mit einem allgemeinen Ballett und stürzen sich dann in einen Abgrund.

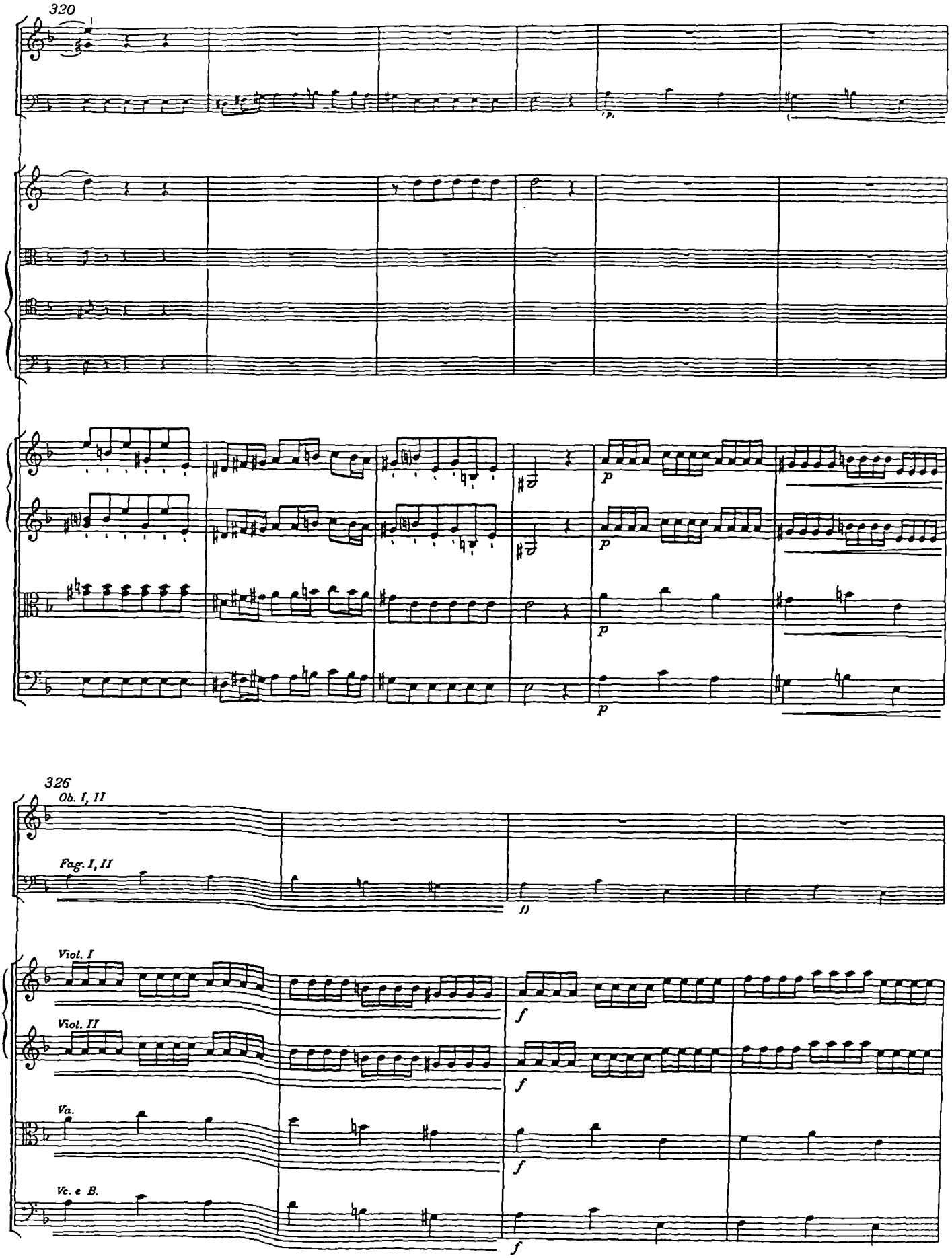
Air de Furies

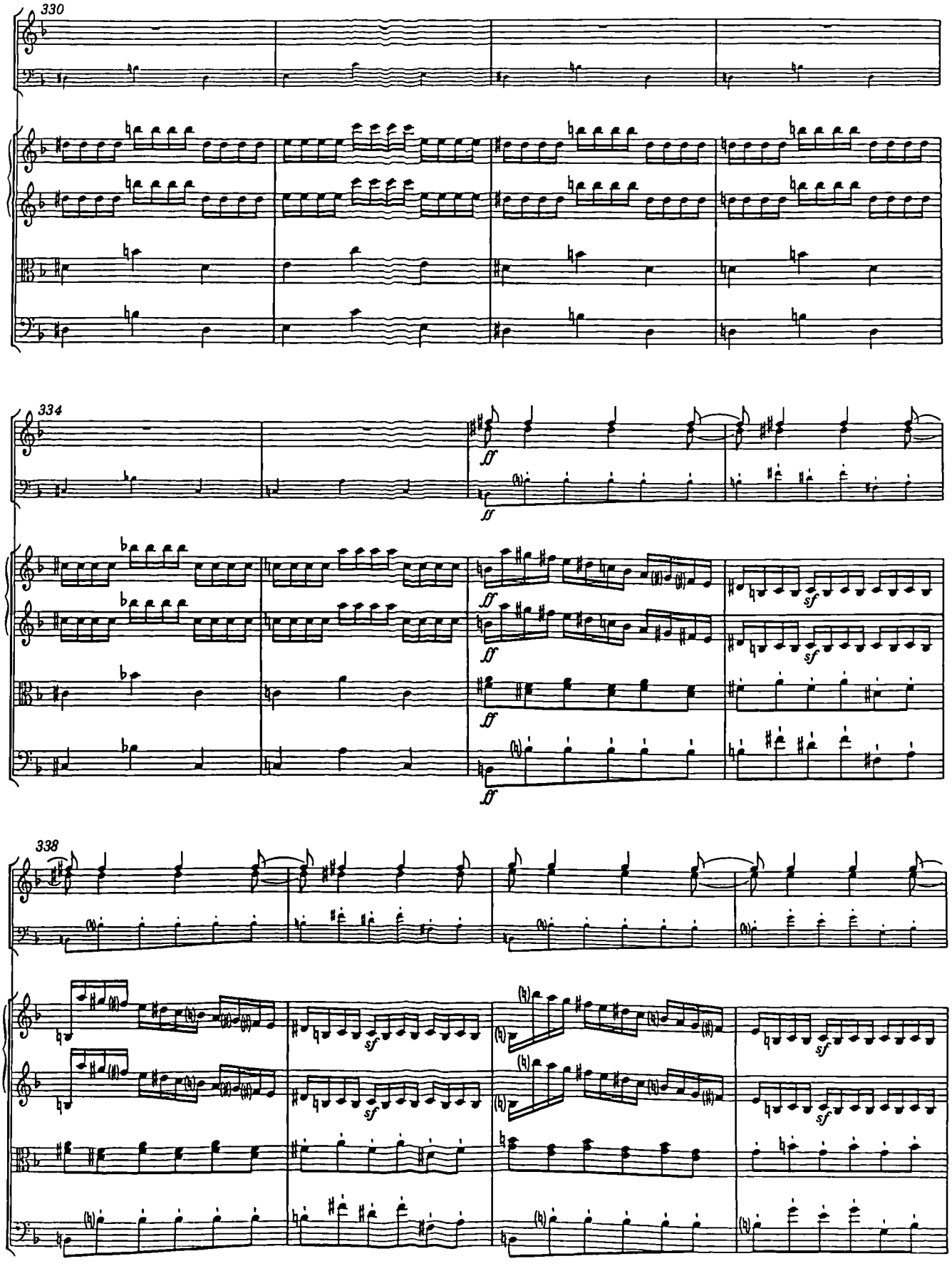


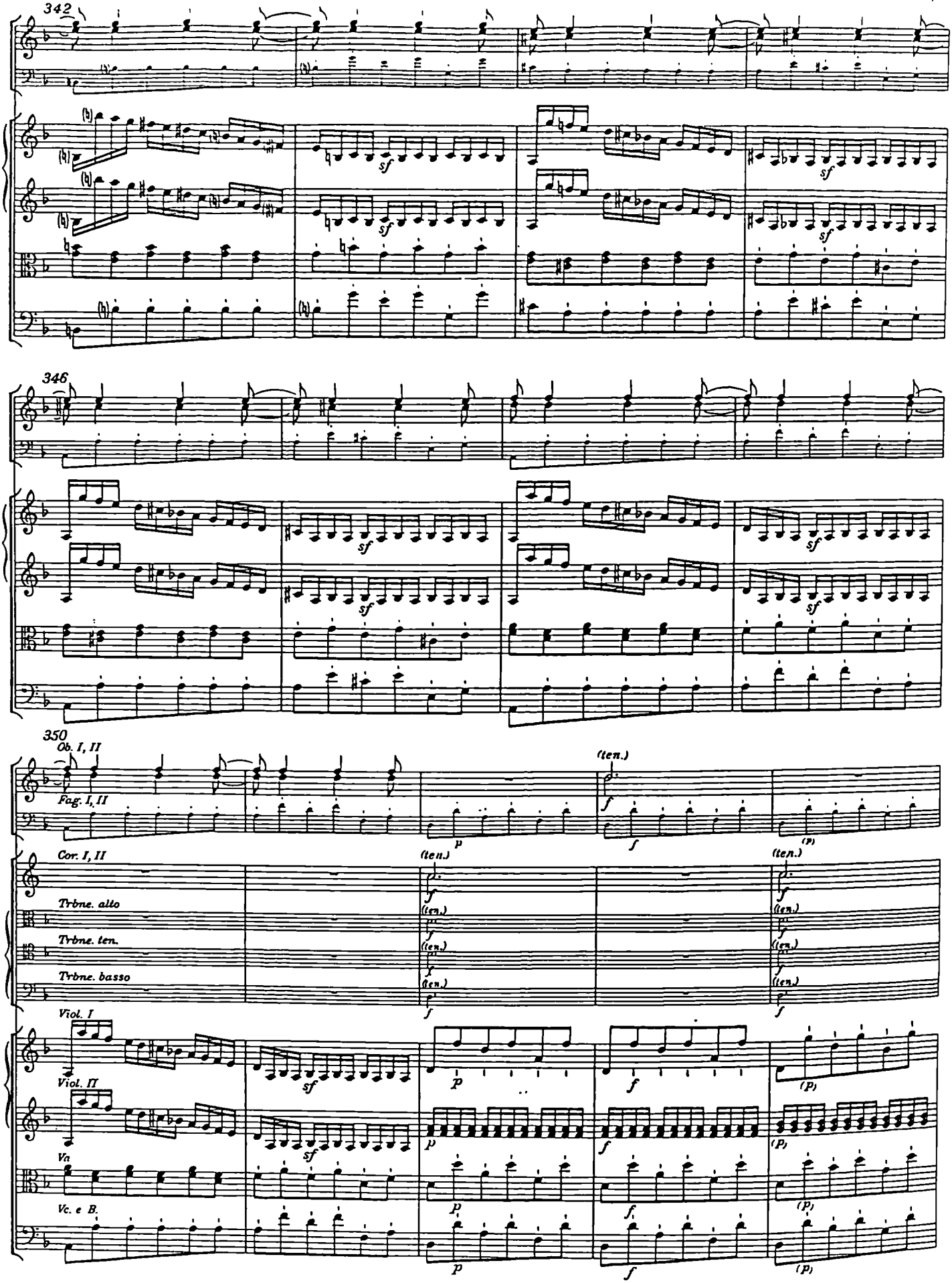
*) Zur Mitwirkung der Fagotte und Posaunen vgl das Vorwort und den Krit Bericht.

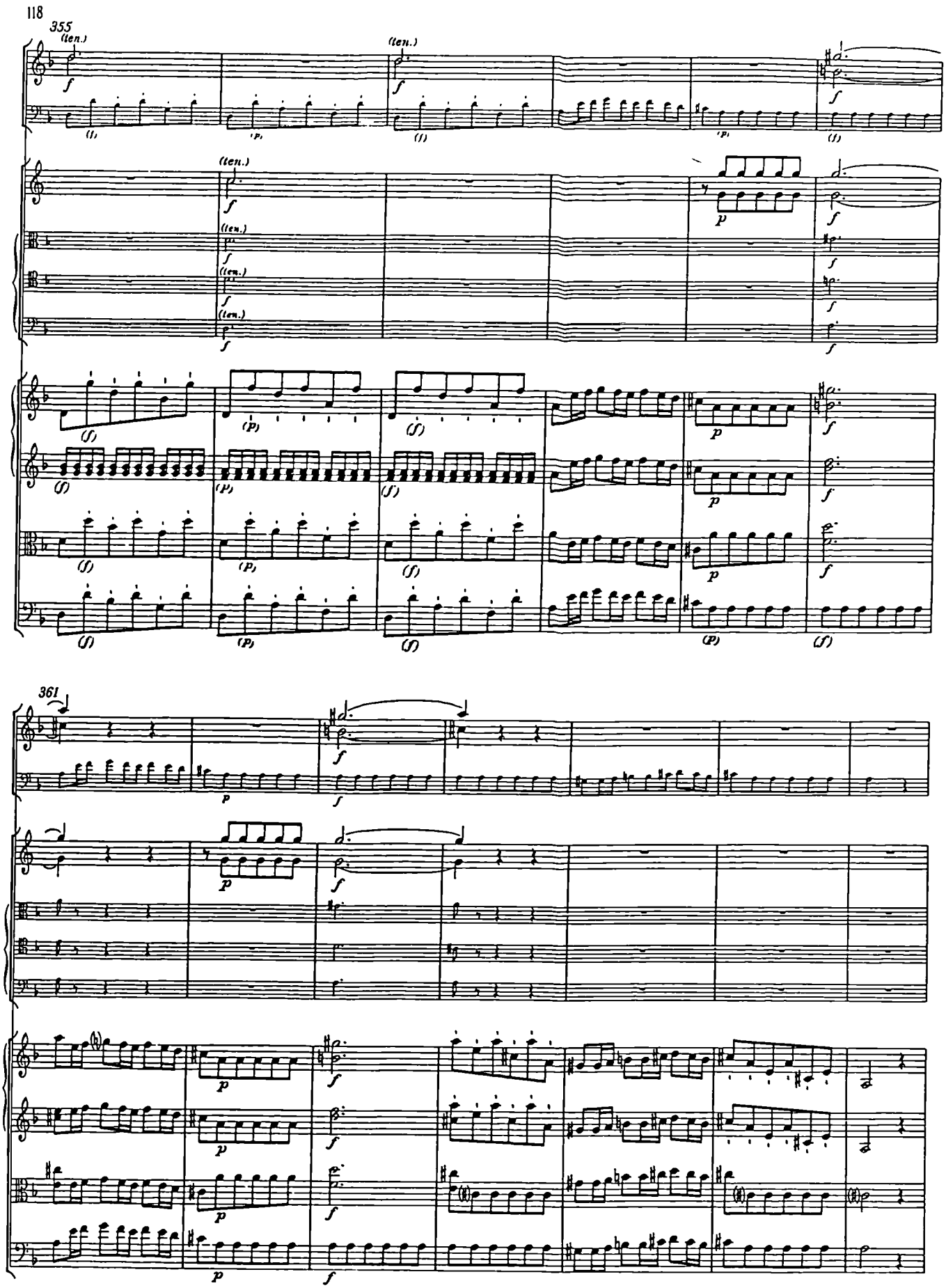

293
(a 2)
ten.
ten.
298
ten.
(ten.)
303
(ten)
(ten)

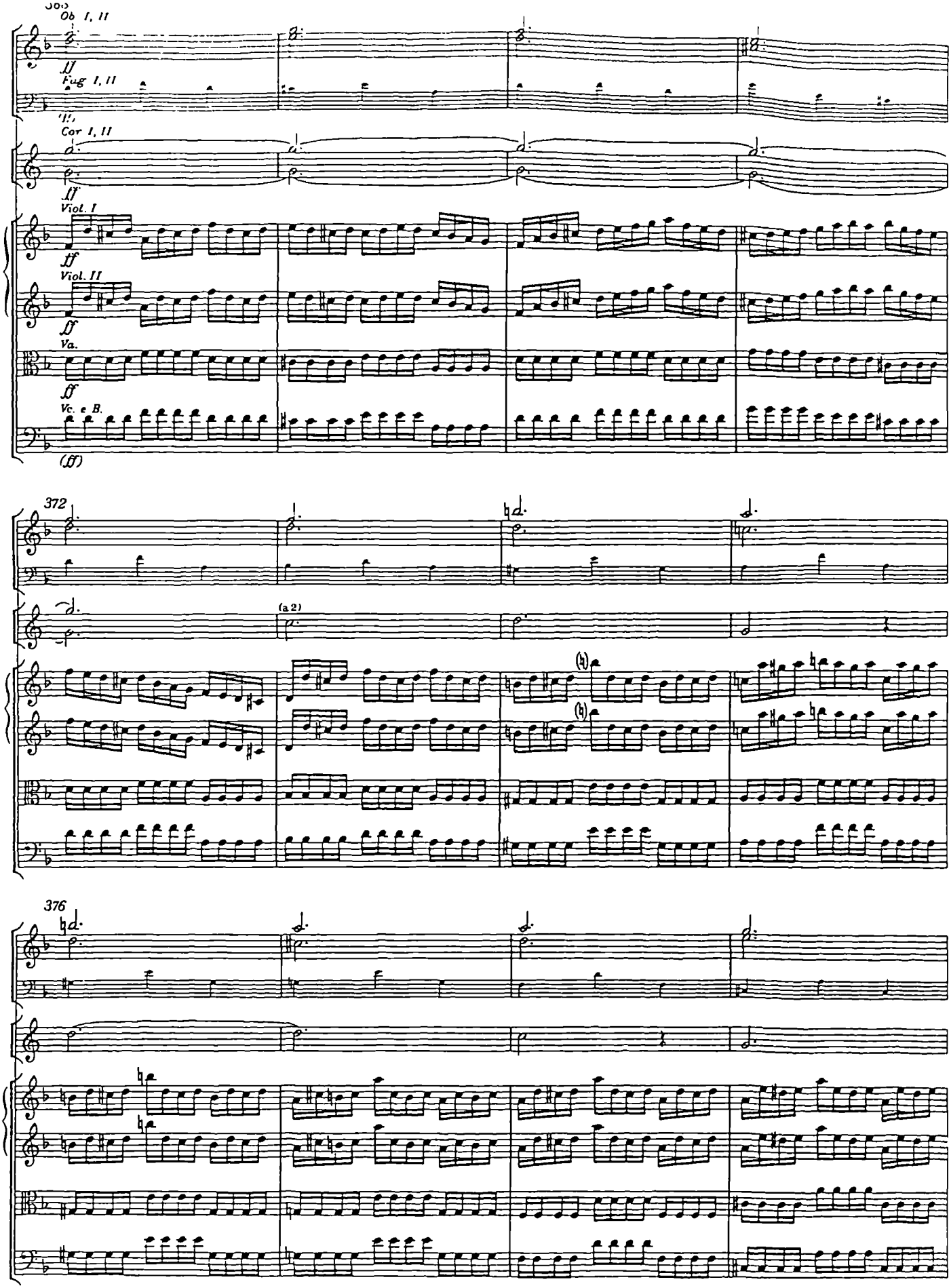

308
314
Ob. I, II
ten.
Fag. I, II
Cor. I, II
(a 2)
Trbne. alto
Trbne. ten.
Trbne. basso
Viol. I
Viol. II
Va.
Vc. e B.


320
p
326
Ob. I, II
Fag. I, II
Viol. I
Viol. II
Va.
Vc. e B.
f

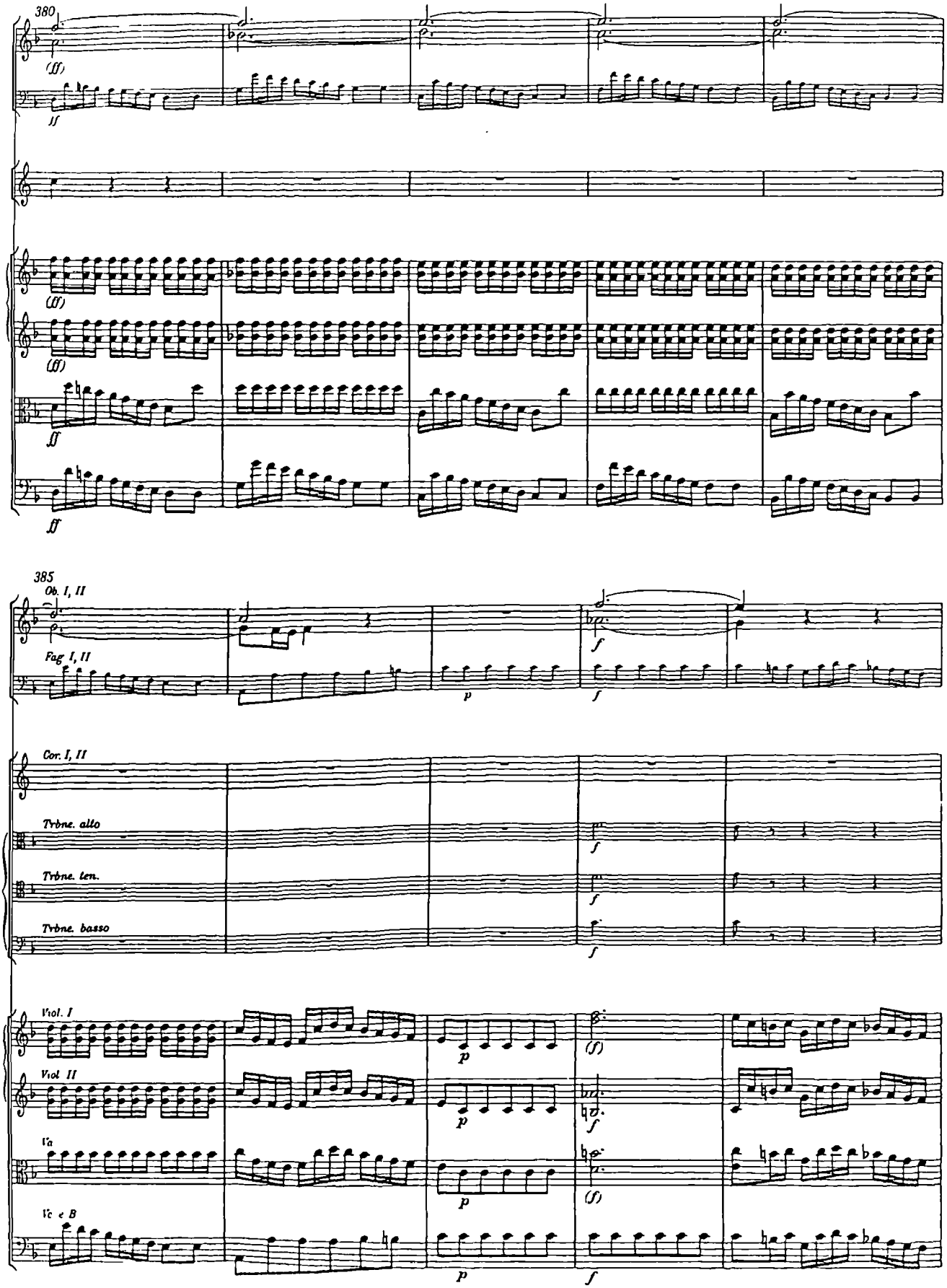

330
334
ff
sf
338

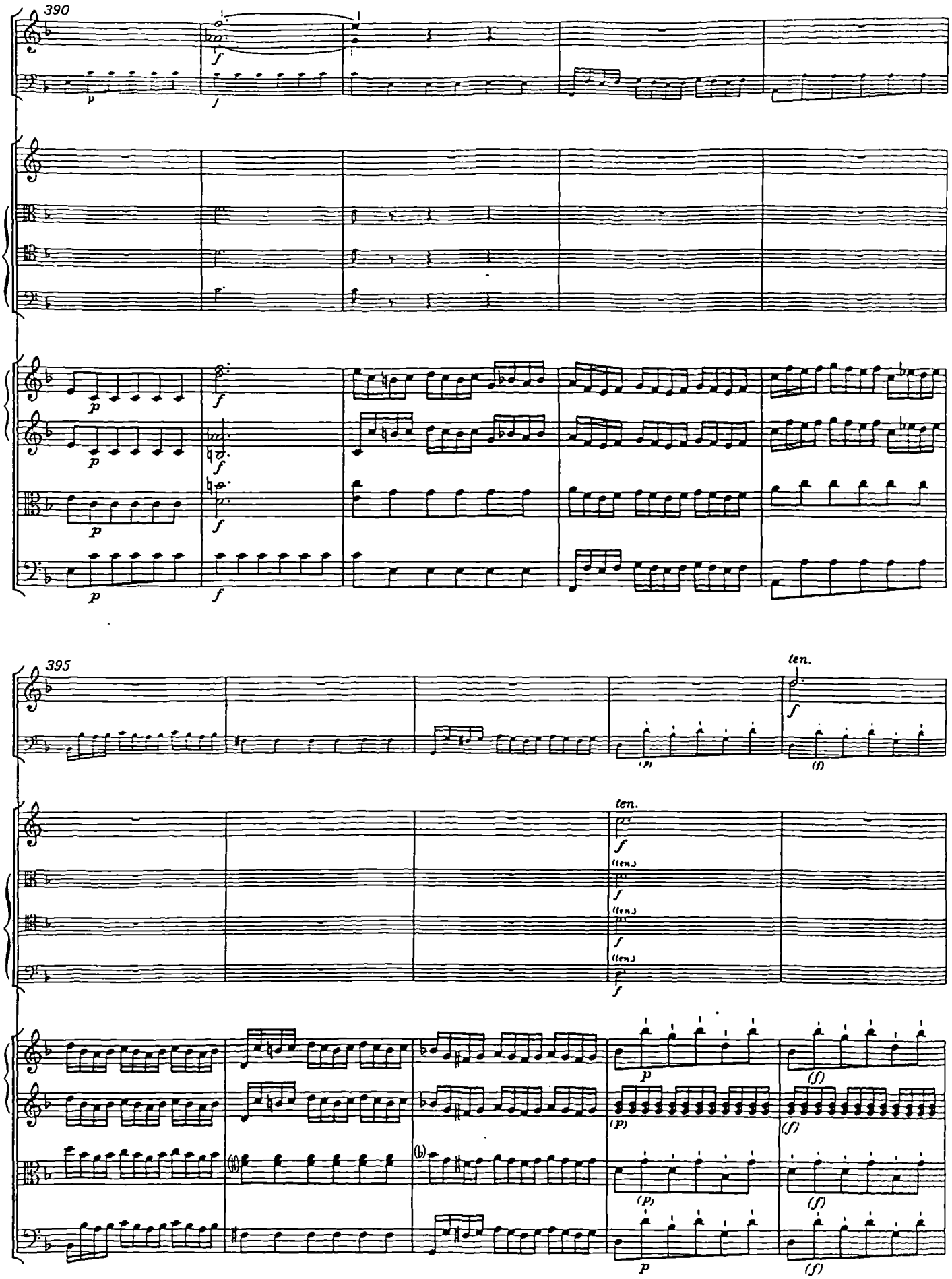

342
346
350
Ob. I, II
Fag. I, II
Cor. I, II
Trbne. alto
Trbne. ten.
Trbne. basso
Viol. I
Viol. II
Va
Vc. e B.
(ten.)
sf
f
p
(p)

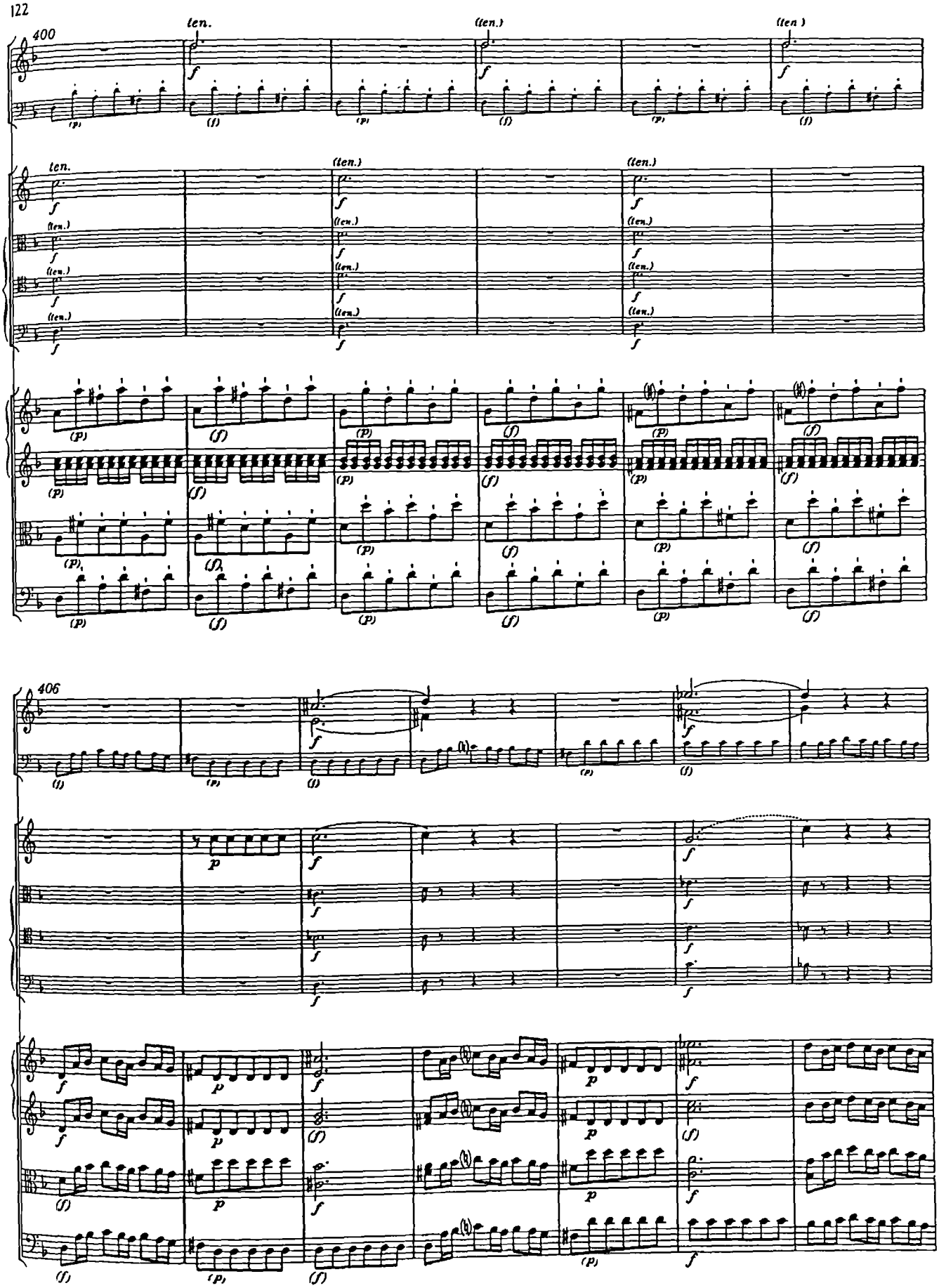

118
355
361

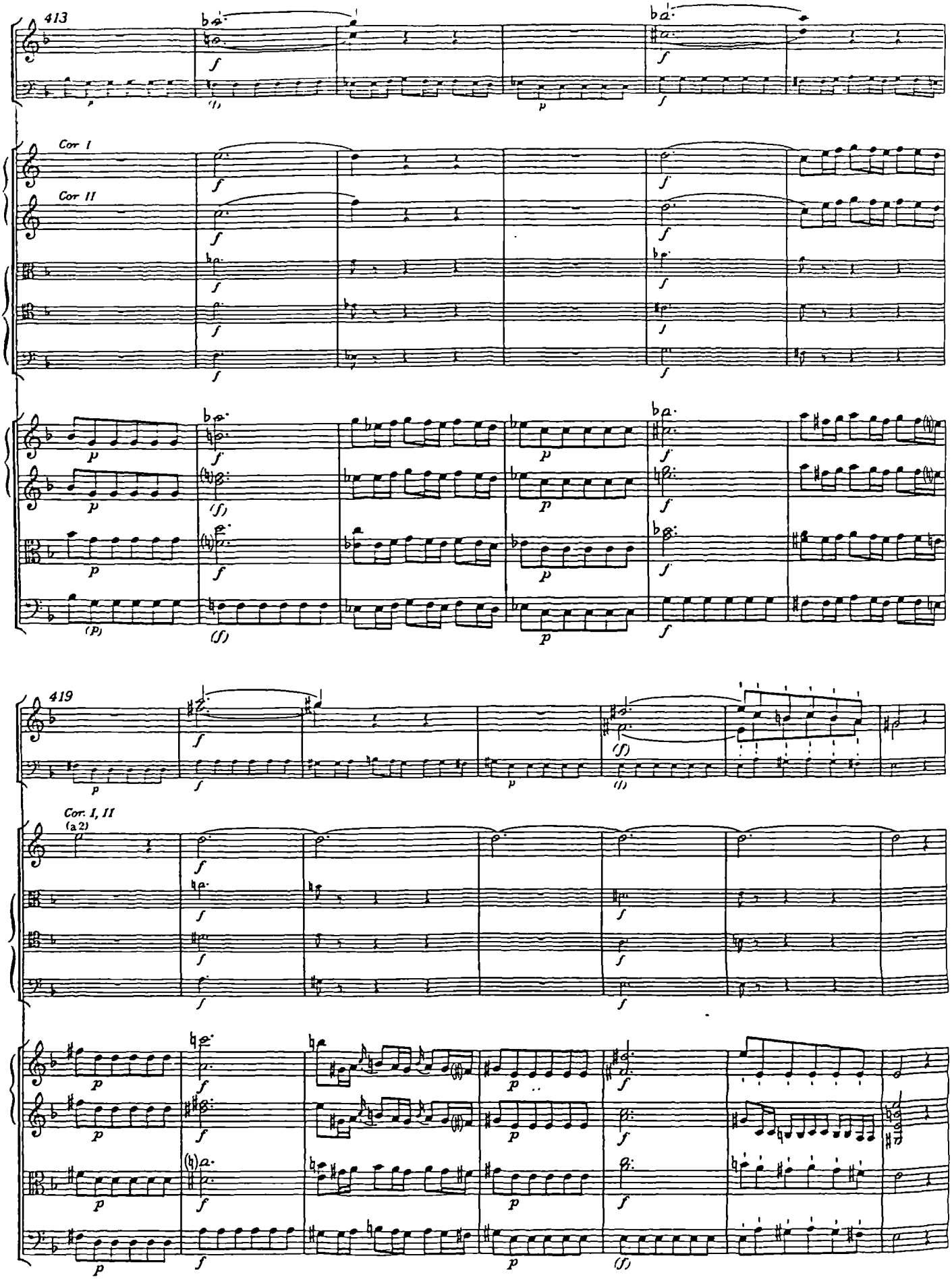

Ob. I, II
ff
Fag. I, II
ff
Cor. I, II
ff
Viol. I
ff
Viol. II
ff
Va.
ff
Vc. e B.
(ff)
372
(a 2)
376

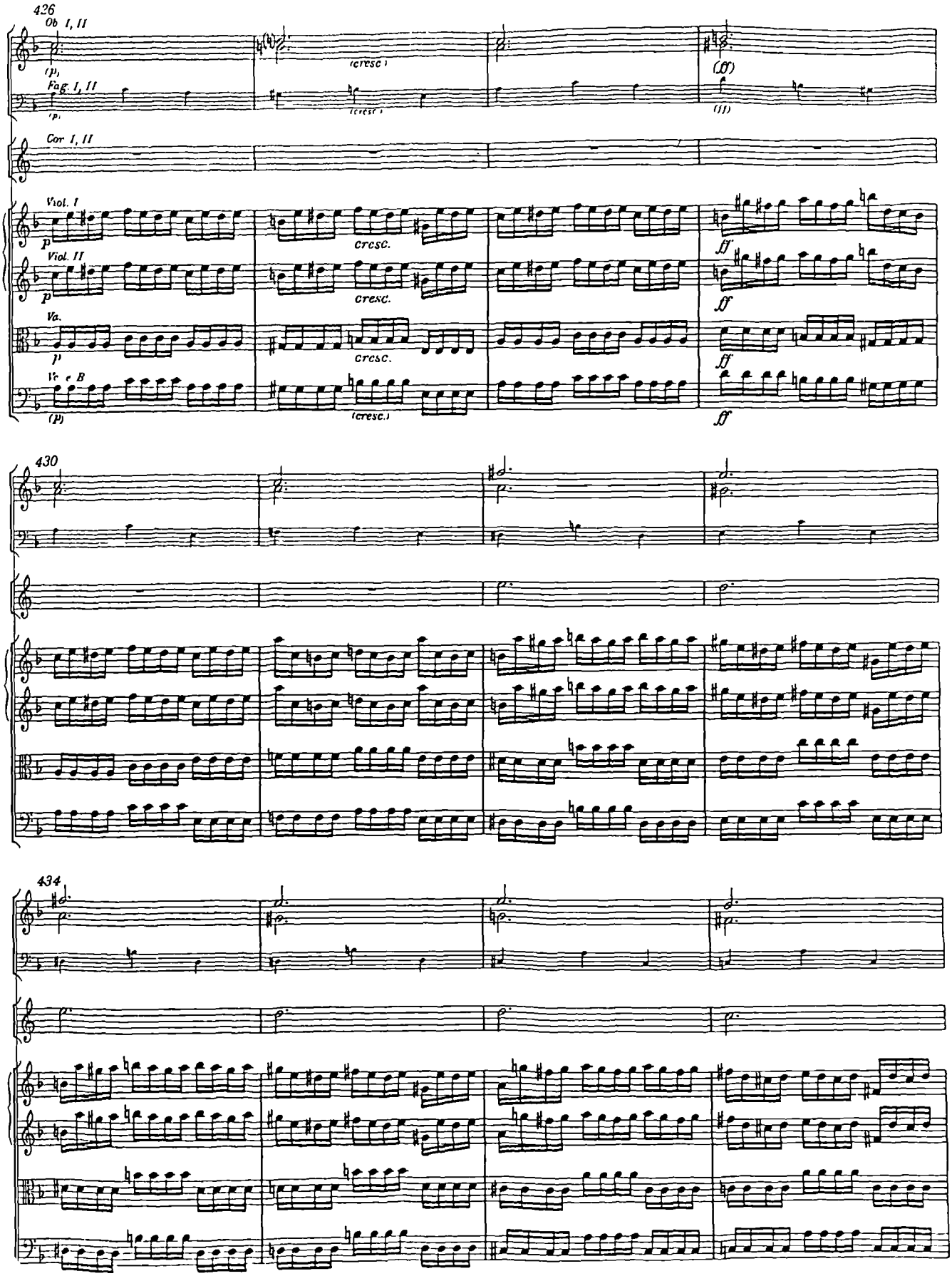
120

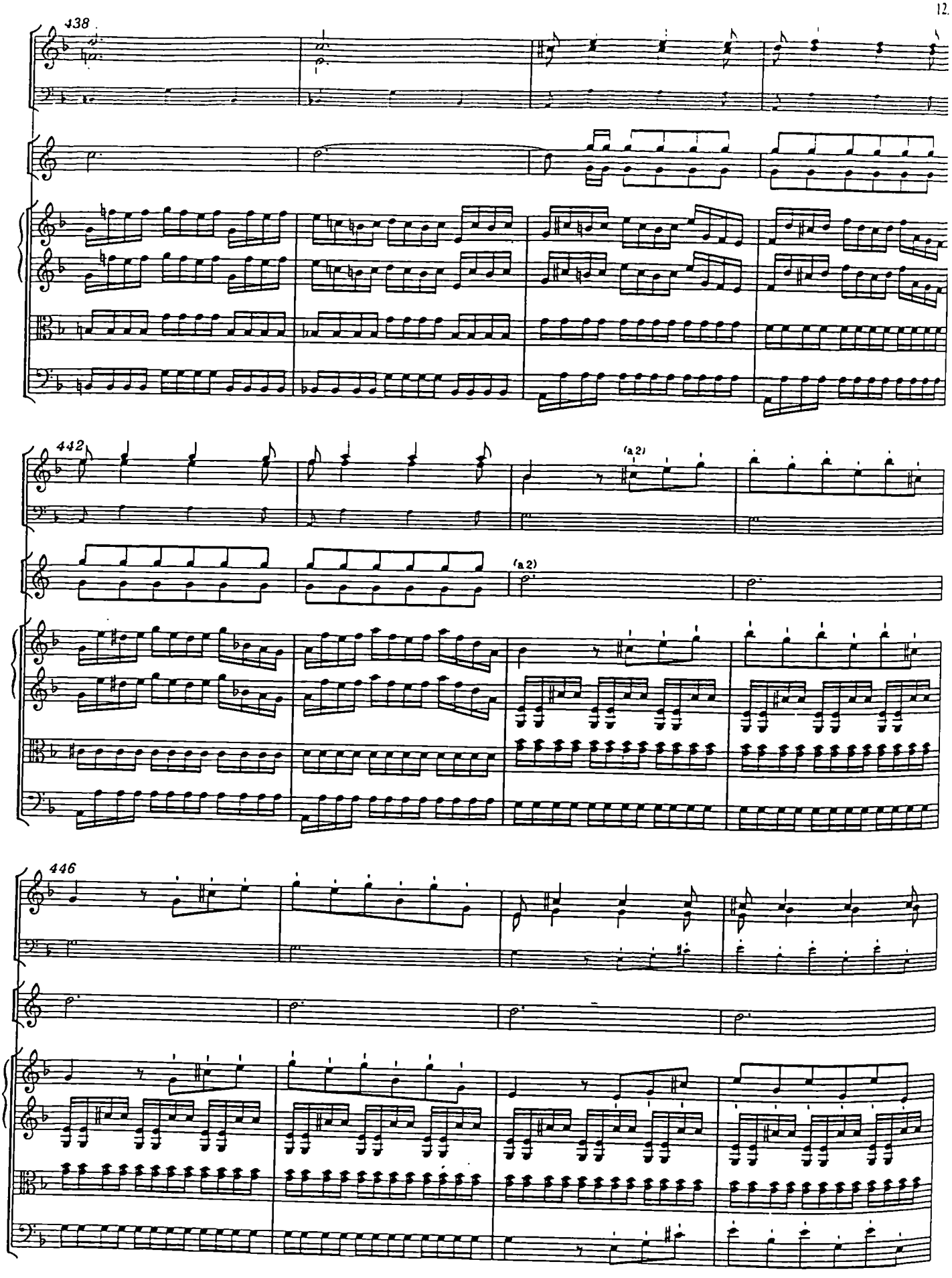

380
(ff)
ff
(ff)
(ff)
ff
ff
385
Ob. I, II
Fag. I, II
p
f
f
Cor. I, II
Trbne. alto
Trbne. ten.
Trbne. basso
f
f
f
Viol. I
Viol. II
Va
Vc e B
p
p
p
p
(f)
f
(f)
f

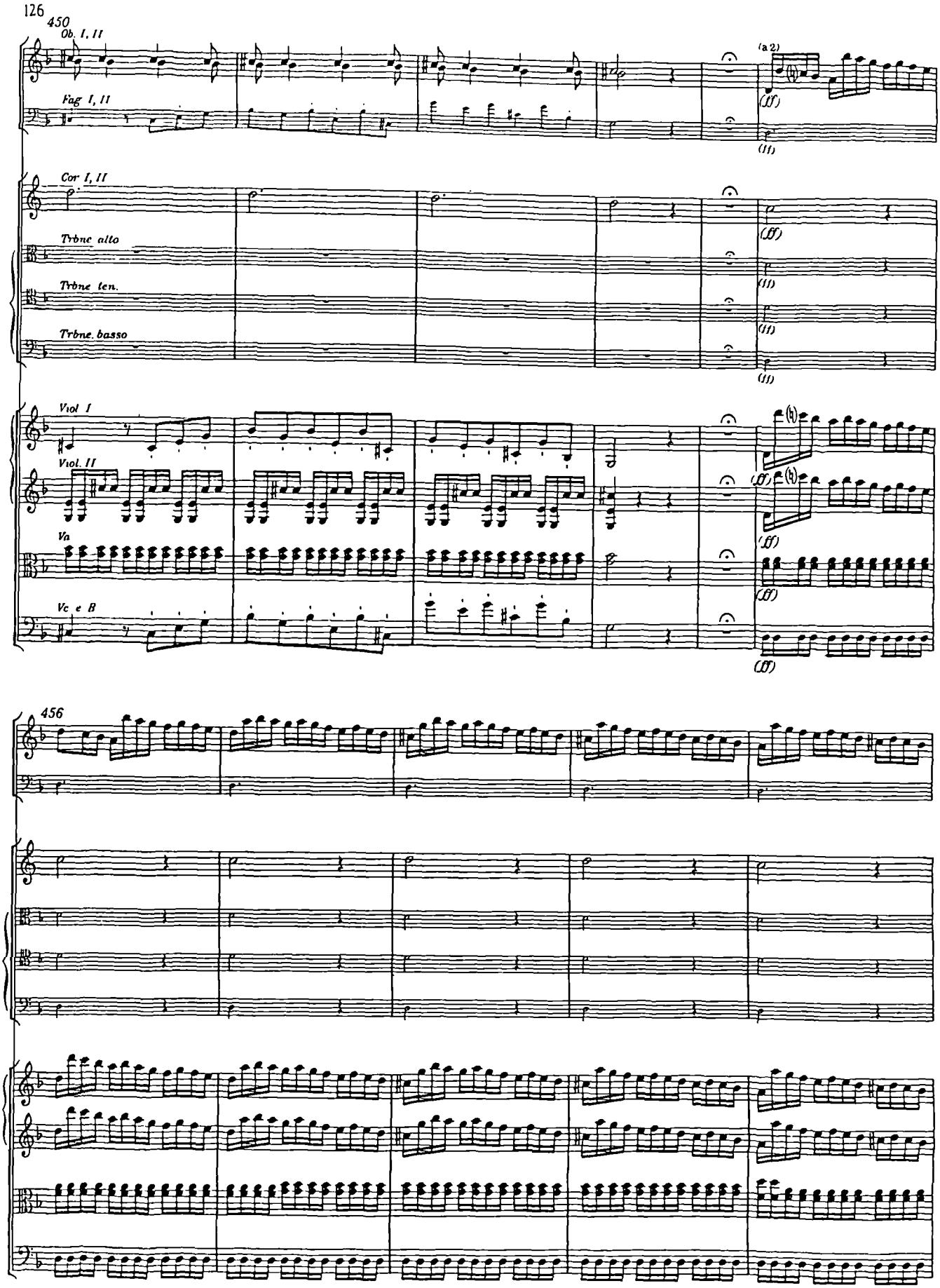

390
395
ten.
ten.
(ten.)
(ten.)
(ten.)

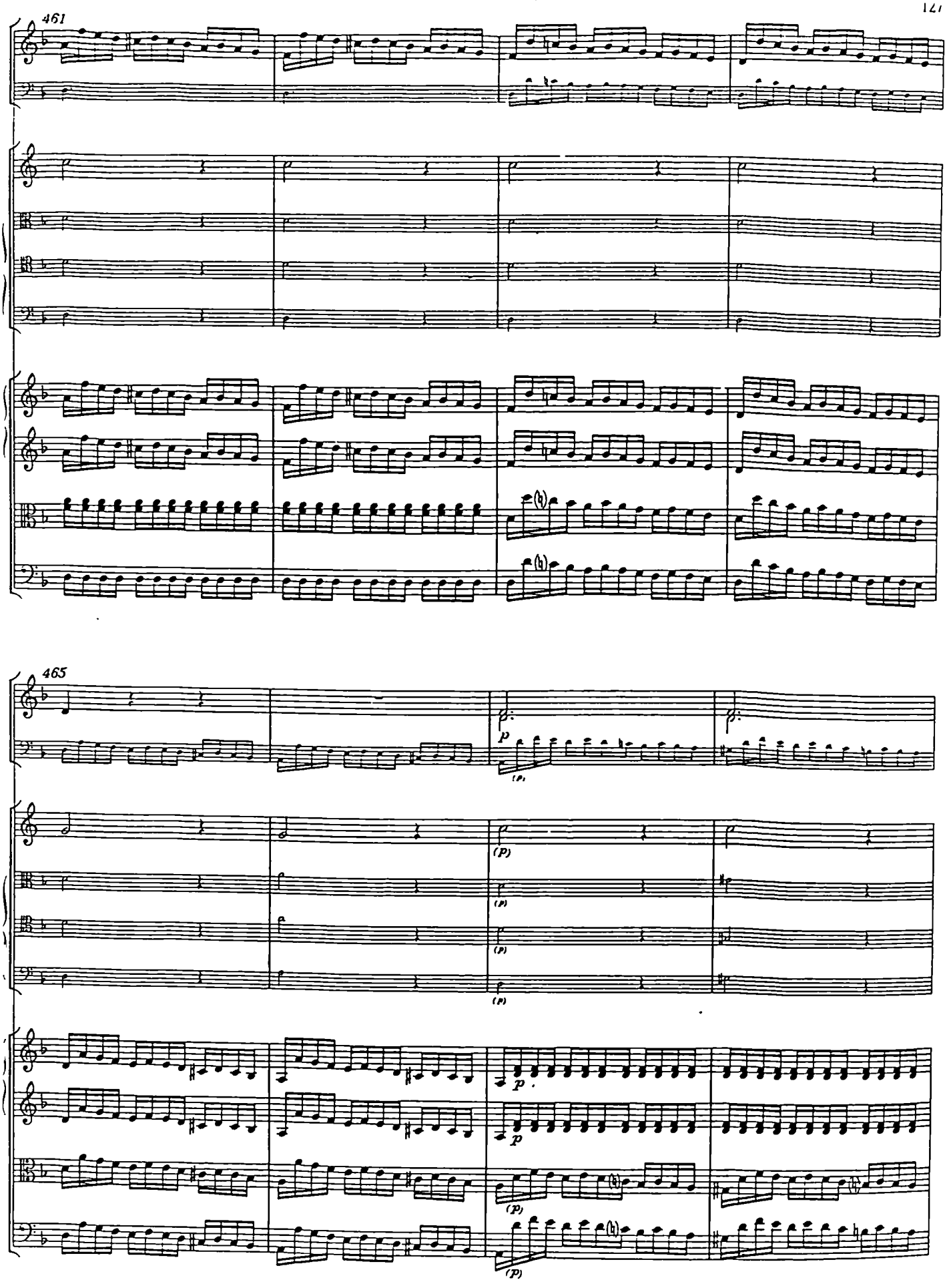

122
400
len.
(len.)
406

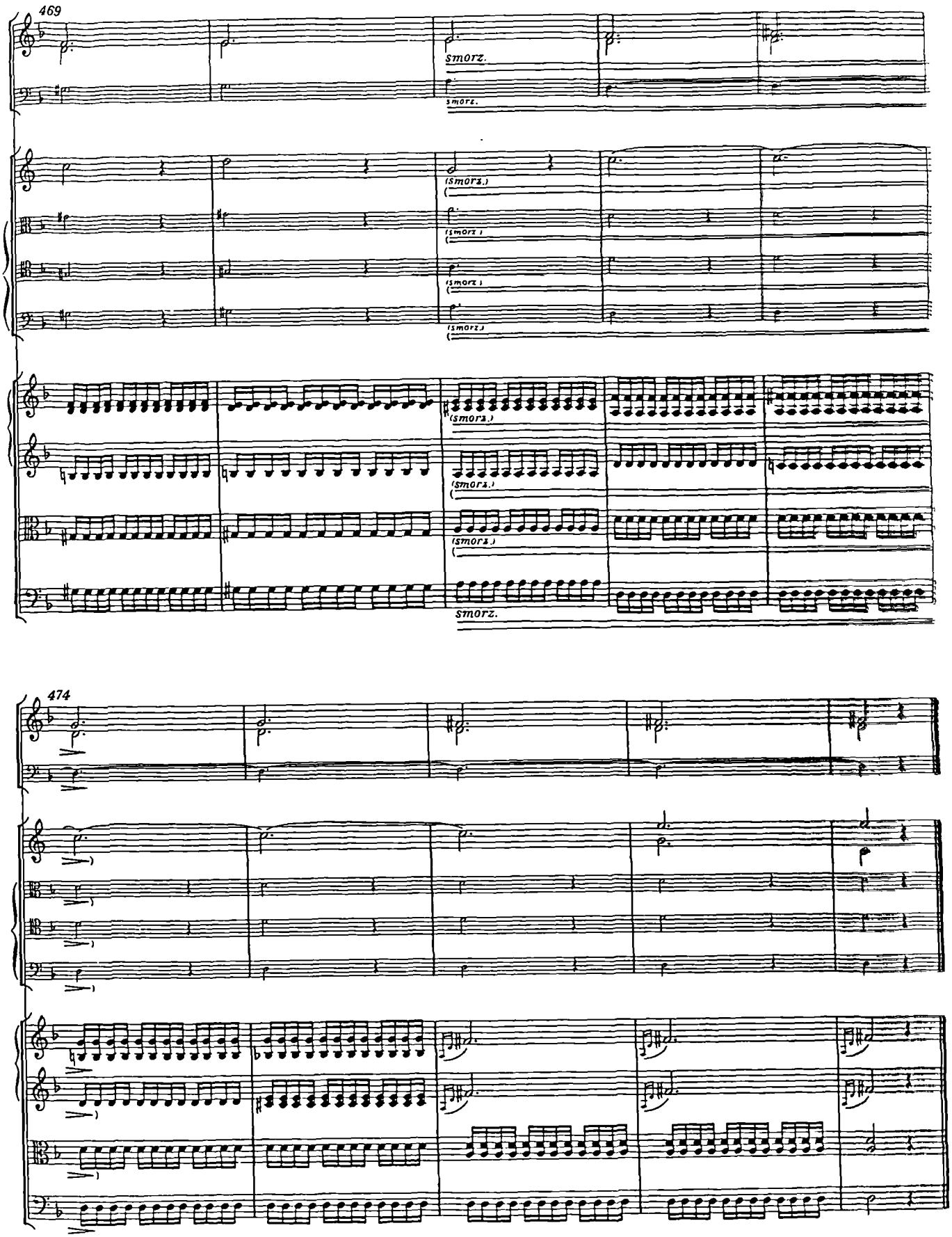

413
Cor I
Cor II
419
Cor. I, II
(a 2)


426
Ob I, II
(p)
(cresc.)
(ff)
Fag. I, II
(p)
(cresc.)
(ff)
Cor I, II
Viol. I
p
cresc.
ff
Viol. II
p
cresc.
ff
Va.
p
cresc.
ff
Vc e B
(p)
(cresc.)
ff
430
434


438
442
(a 2)
(a 2)
446


126
450
Ob. I, II
(a 2)
Fag. I, II
Cor I, II
Trbne alto
Trbne ten.
Trbne. basso
Viol I
Viol. II
Va
Vc e B
456


461
465
p
(p)

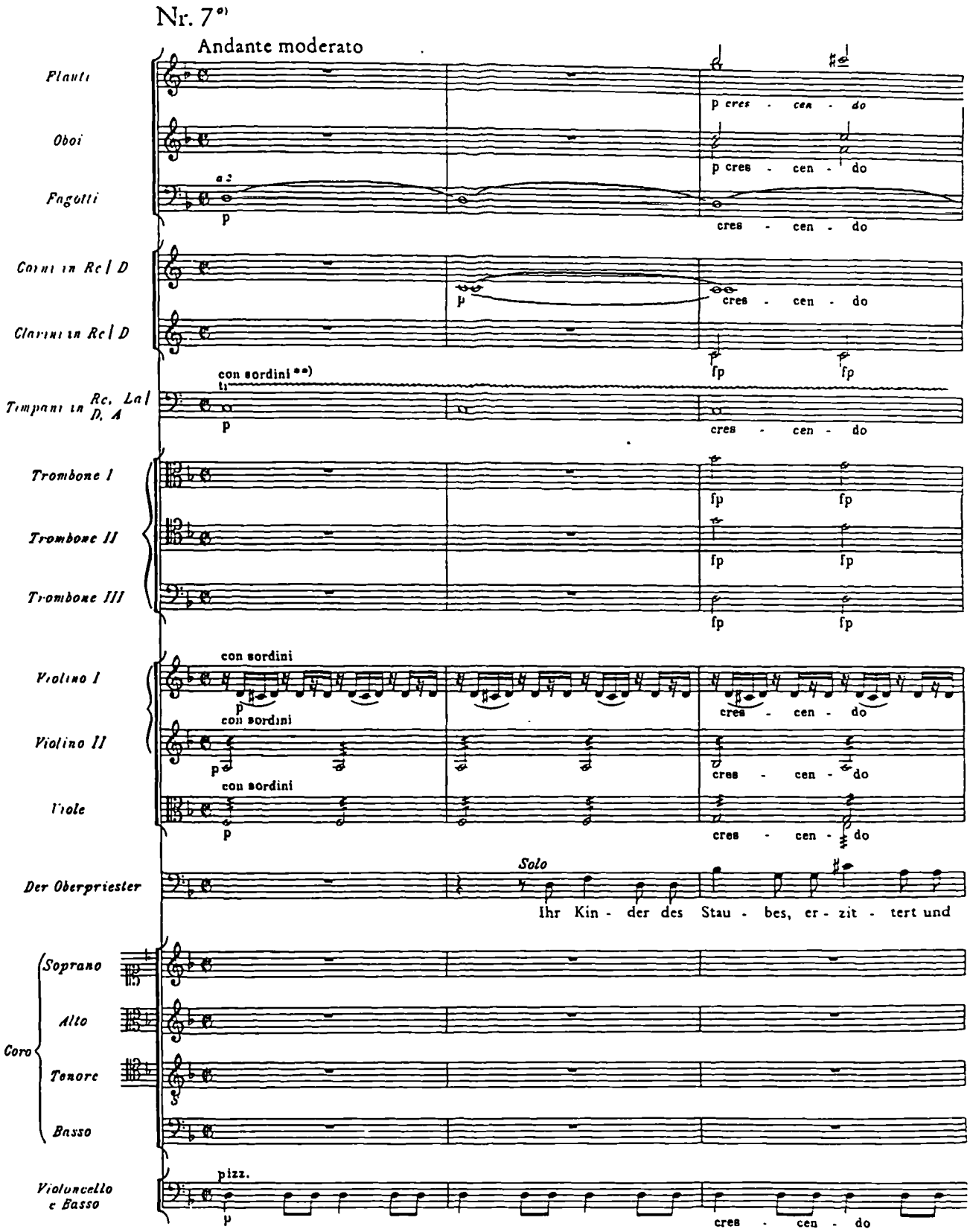

469
smorz.
(smorz.)
474

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

Mozart

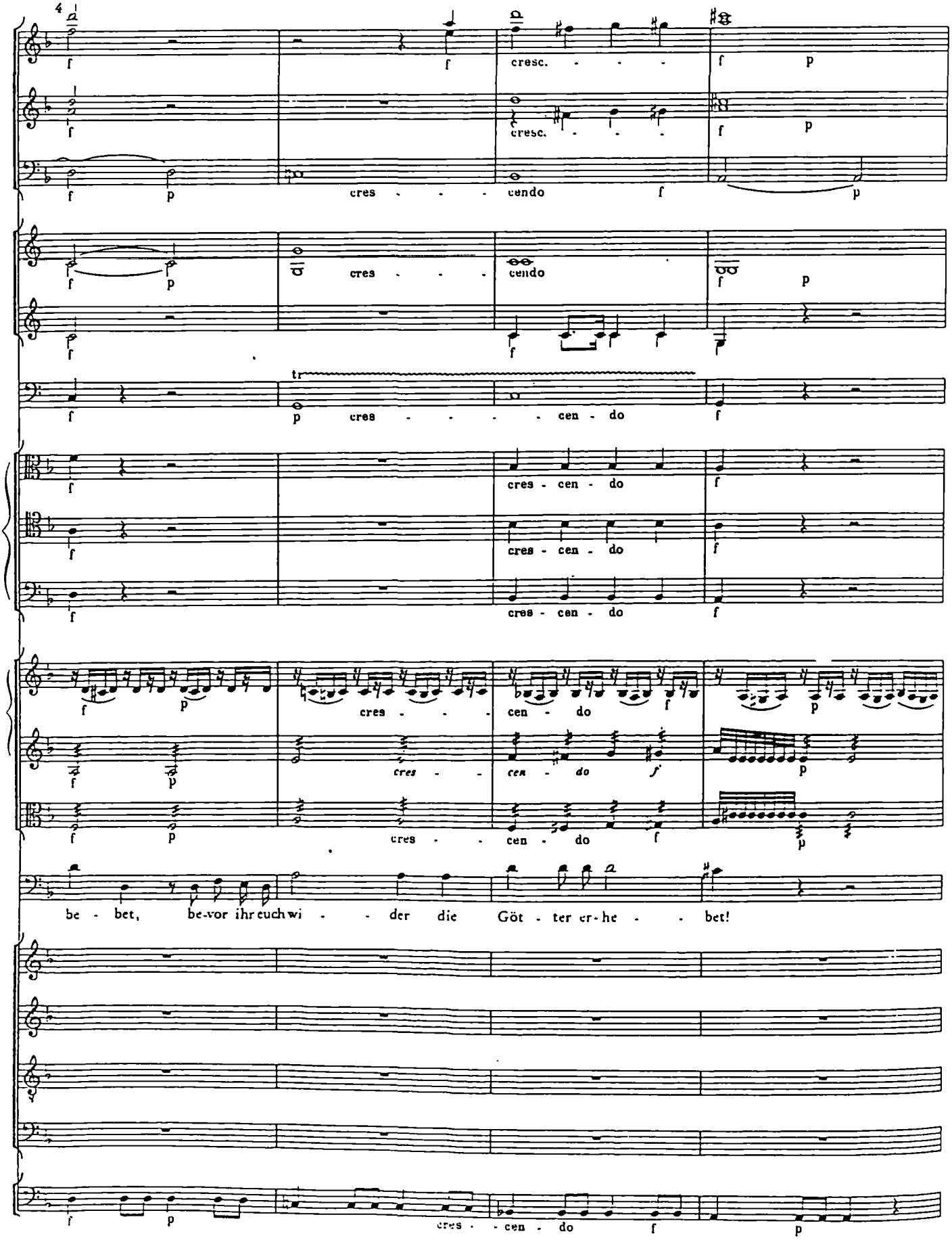
Act V, Scene 3

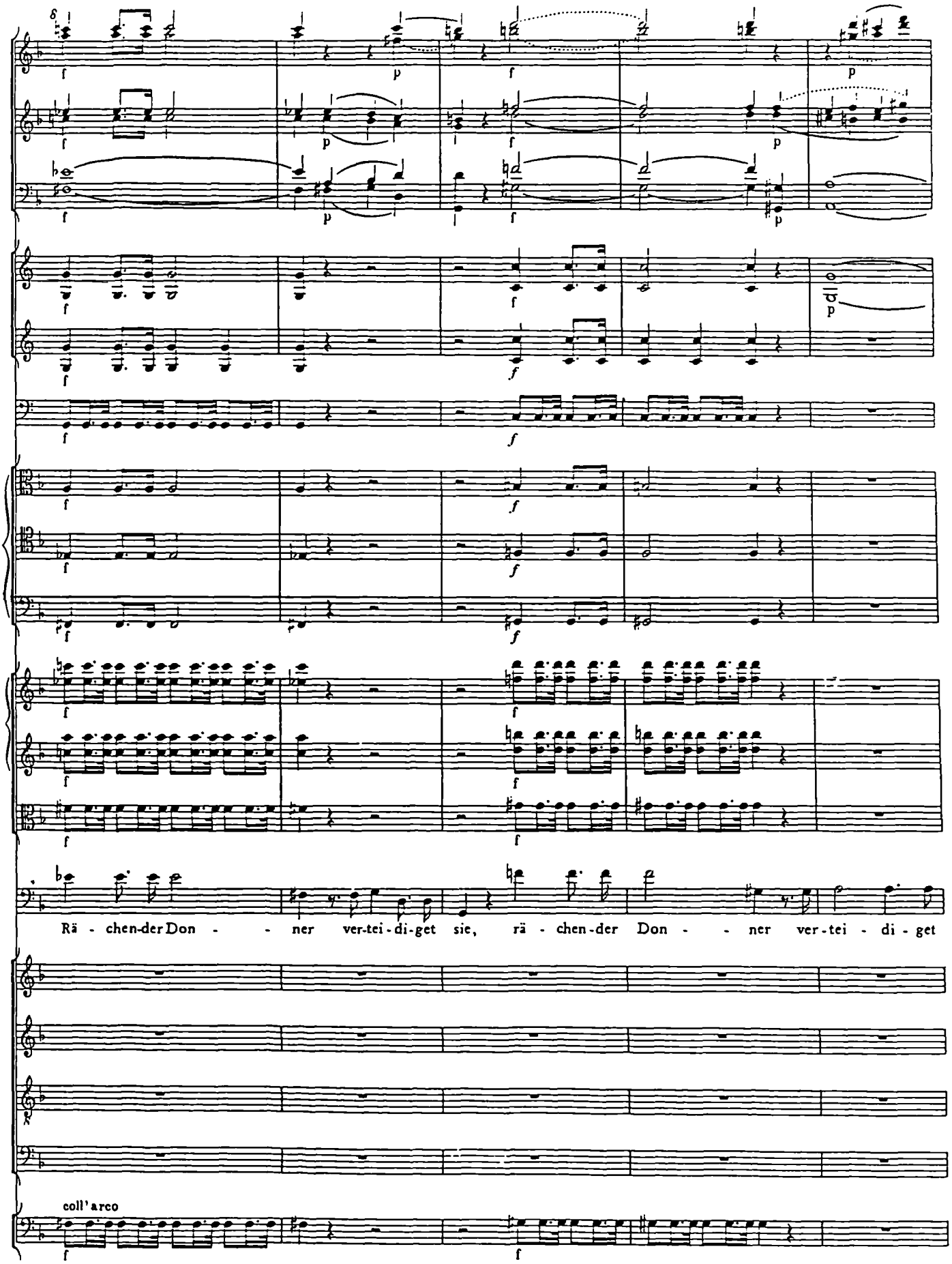
No. 7

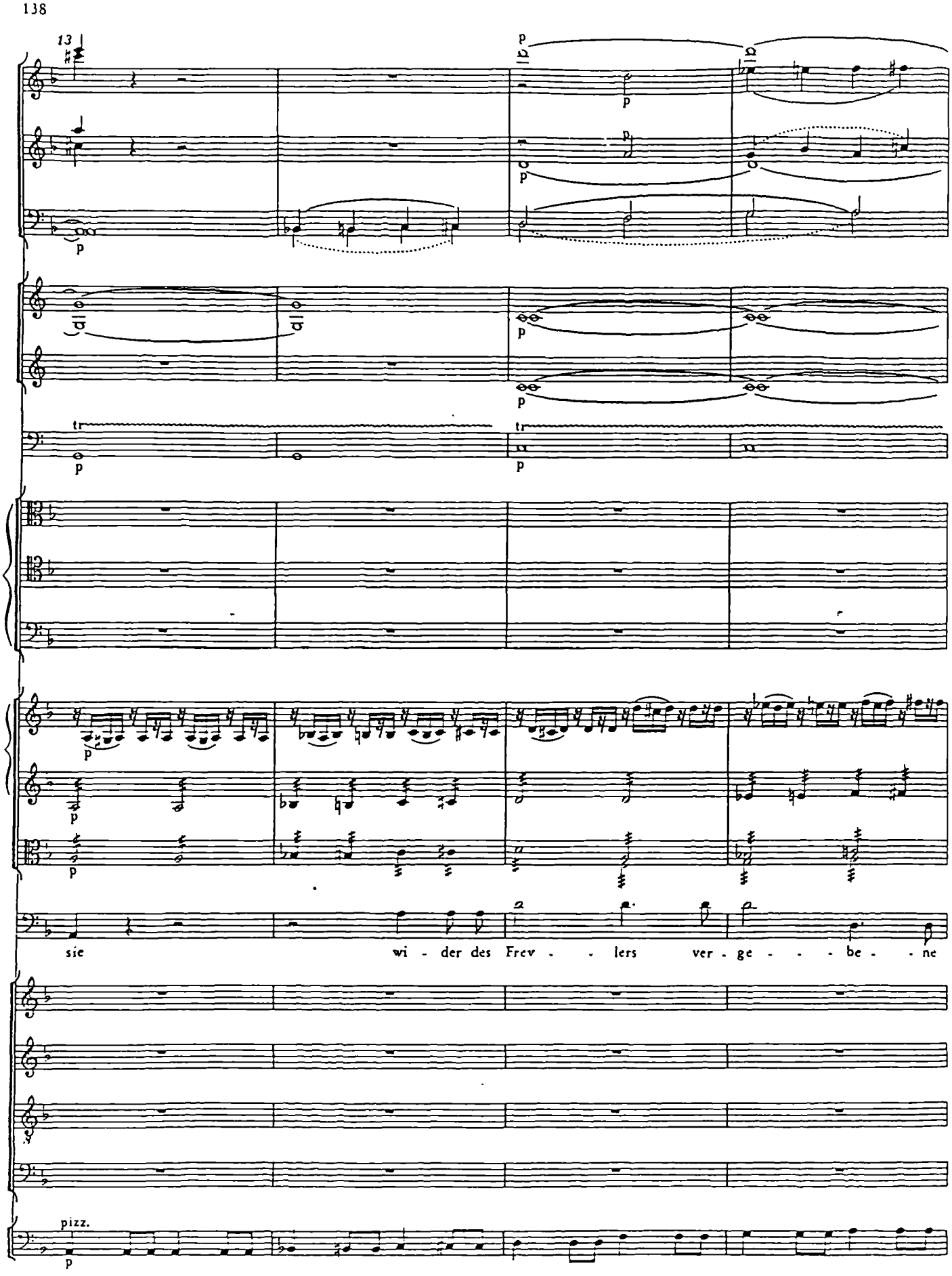


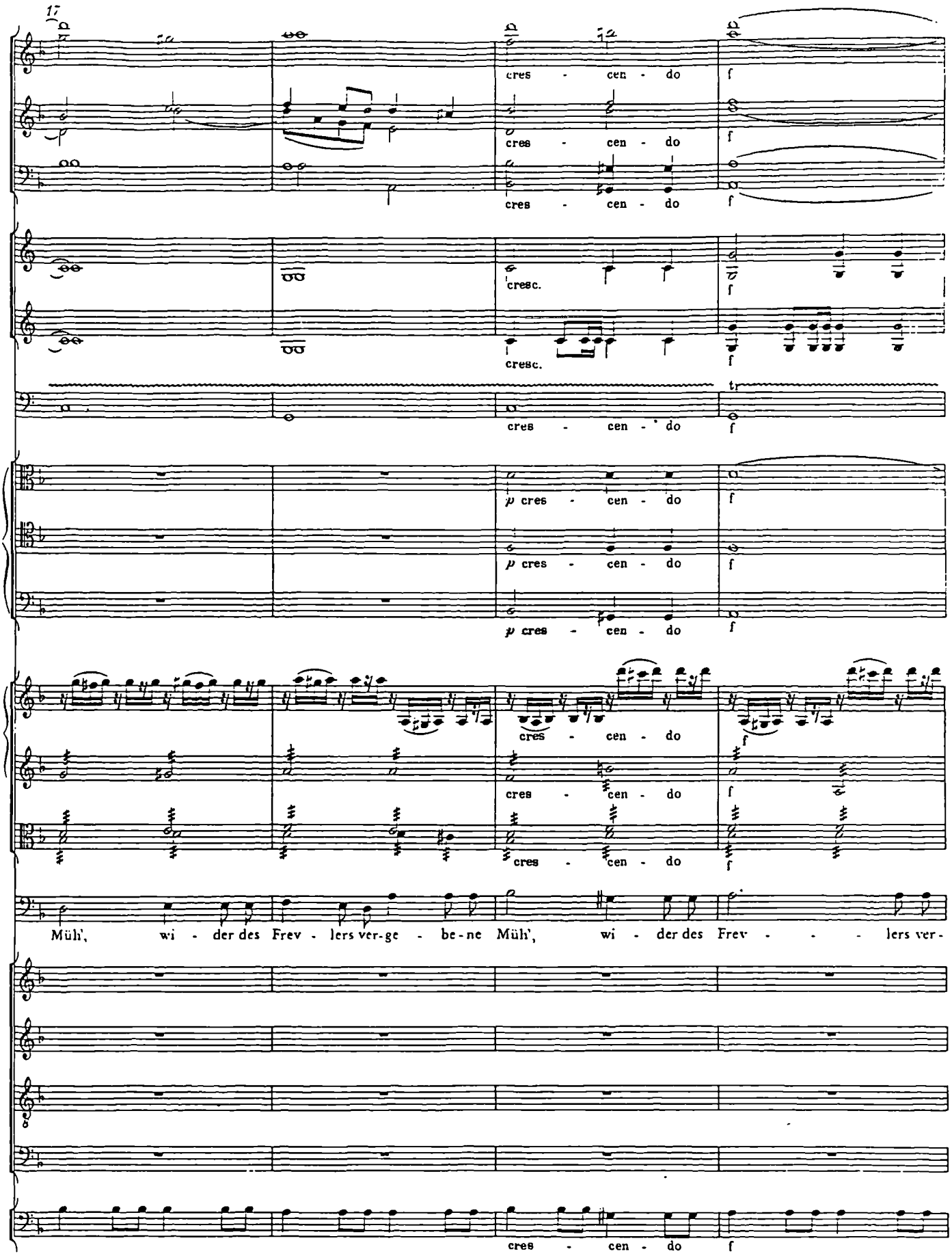
*) Dieser Chor ist in Geblers Dramentext nicht enthalten. Mozart ersetzte damit den im Anhang wiedergegebenen Instrumentalsatz Nr. 7a. Der Text des in Salzburg entstandenen Chores ist vermutlich von Andreas Schachtner

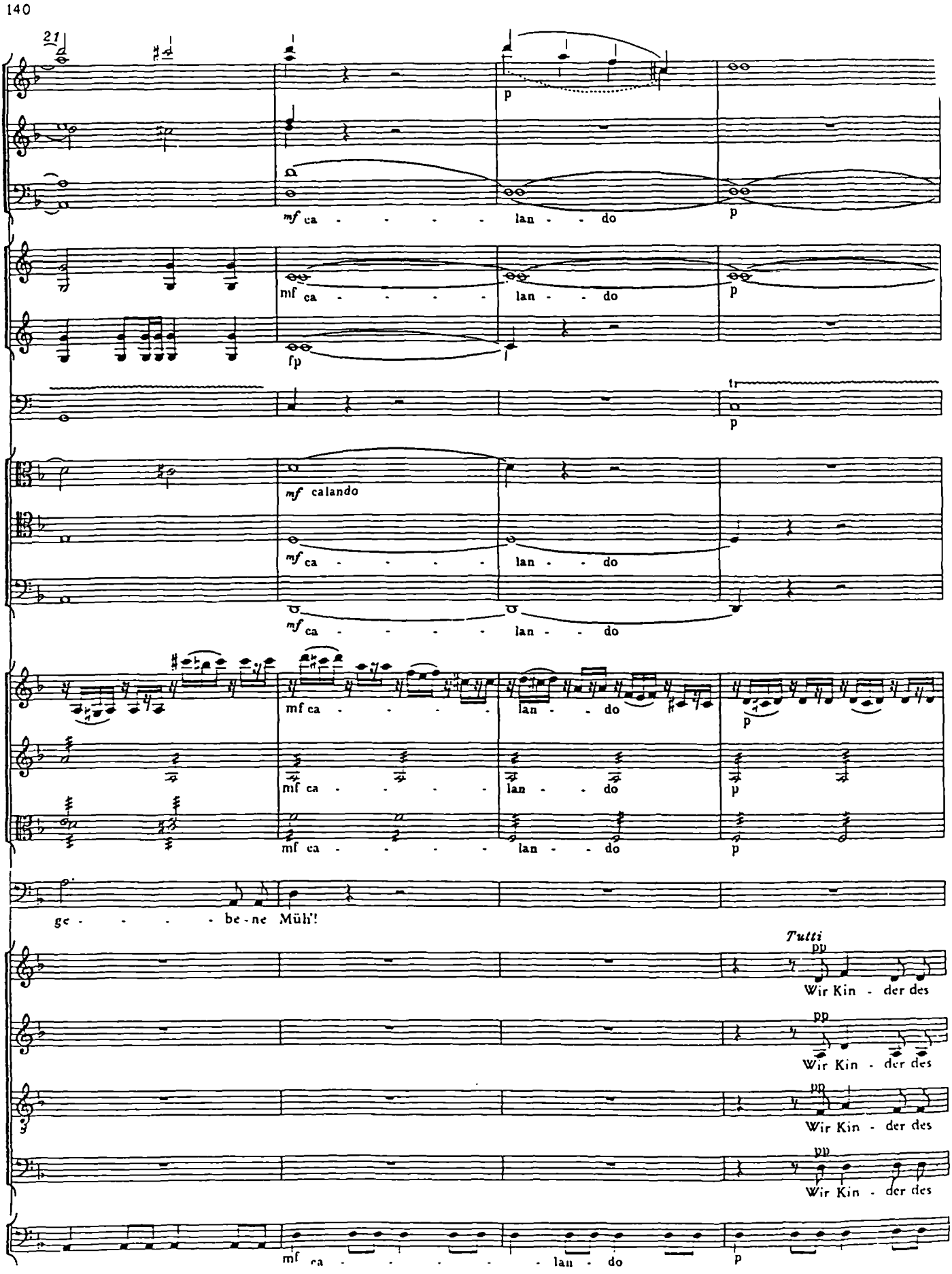
**) Vgl. Krit. Bericht.

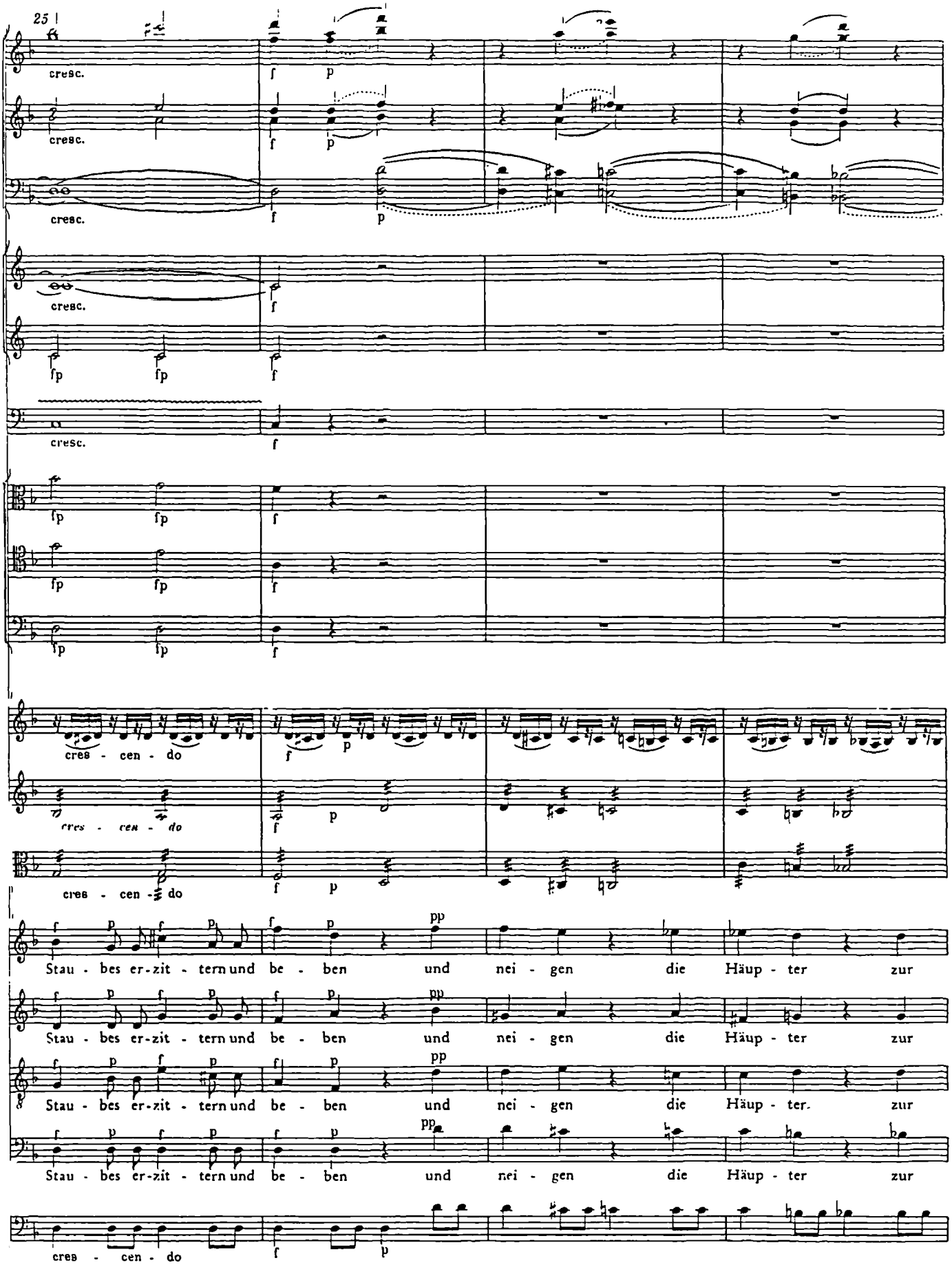

cresc.
cresc.
cres - - - cendo
cres - - - cendo
cres - - - - cen - do
cres - cen - do
cres - cen - do
cres - cen - do
cres - - - cen - do
cres - - cen - do
cres - - cen - do
be - bet, be-vor ihr euch wi - - der die Göt - ter er-he - - bet!
cres - - cen - do

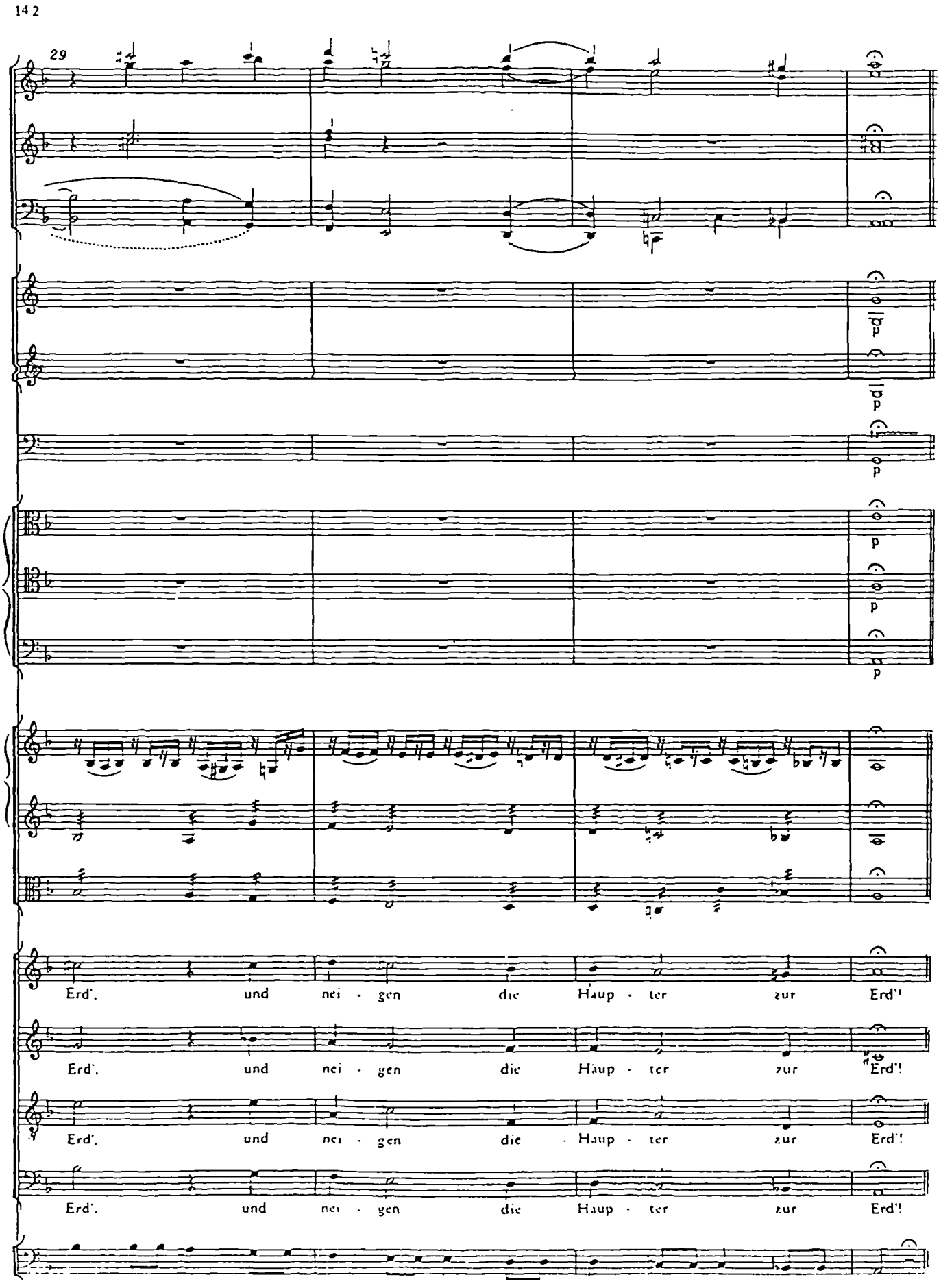

Rä - chen-der Don - - ner ver-tei-di-get sie, rä - chen-der Don - - ner ver-tei - di - get
coll'arco

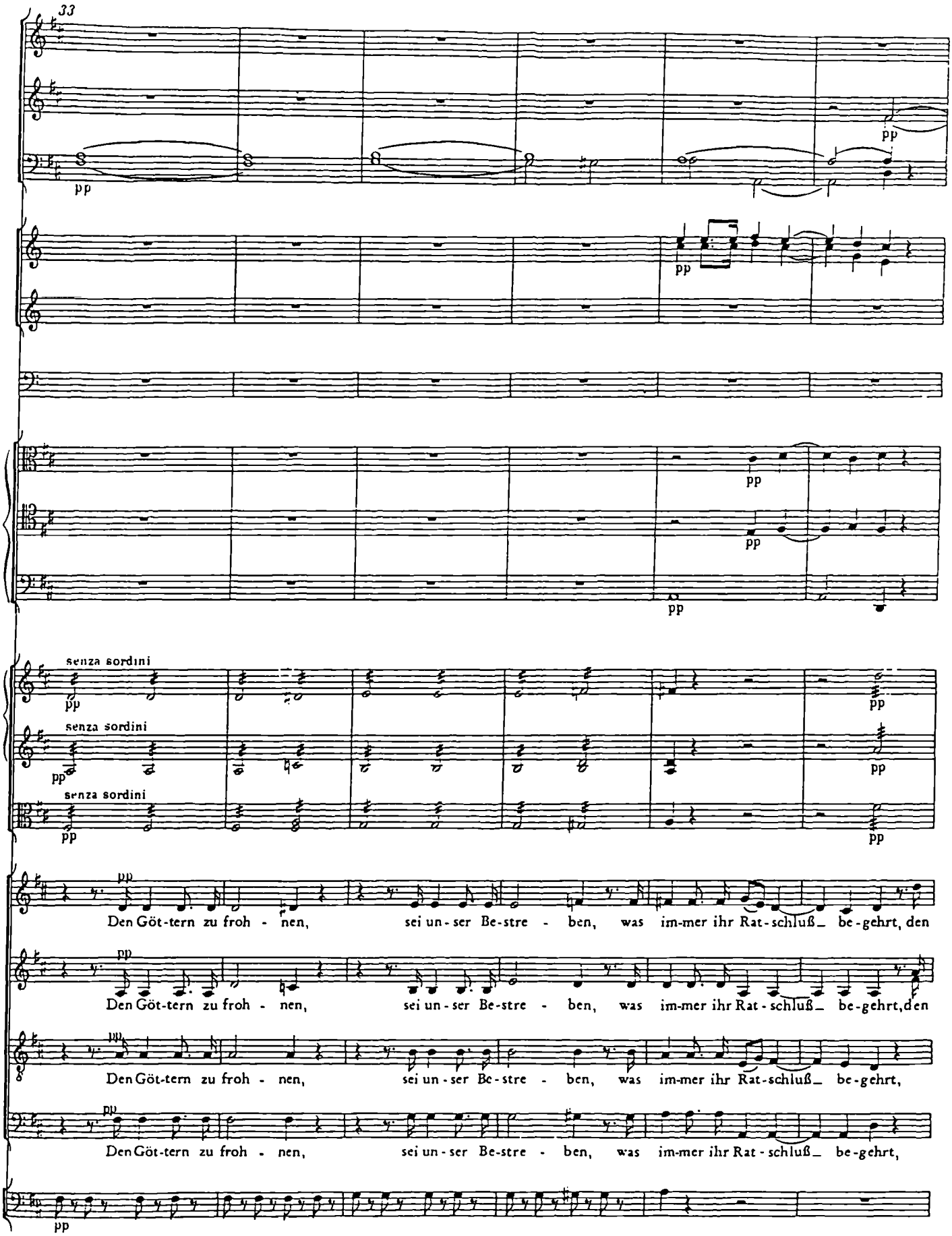

138
13
p
tr
sie wi - der des Frev - - lers ver - ge - - - be - - ne
pizz.
p

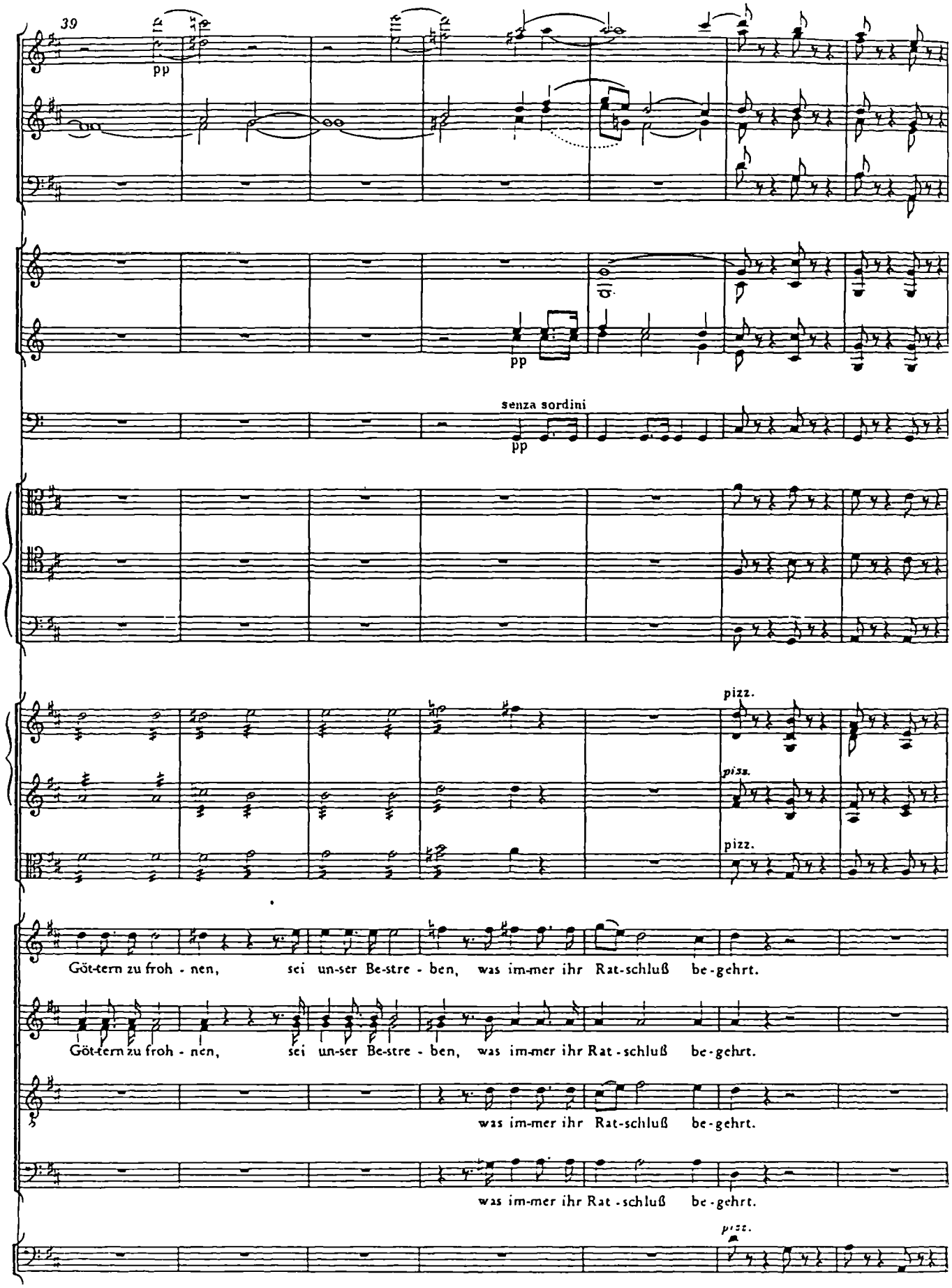

17
cres - cen - do
f
cresc.
tr
p cres - cen - do
Müh', wi - der des Frev - lers ver-ge - be-ne Müh', wi - der des Frev - - - - lers ver-


140
21
mf ca - - - - - lan - - do
p
mf ca - - - - - lan - - do
fp
tr
p
mf calando
mf ca - - - - - lan - - do
mf ca - - - - - lan - - do
p
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.
cresc.
cresc.
cresc.
cres - cen - do
cres - cen - do
cres - cen - do
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


142
29
p
p
p
p
p
Erd', und nei - gen die Häup - ter zur Erd'!
Erd', und nei - gen die Häup - ter zur Erd'!
Erd', und nei - gen die Haup - ter zur Erd'!
Erd', und nei - gen die Haup - ter zur Erd'!

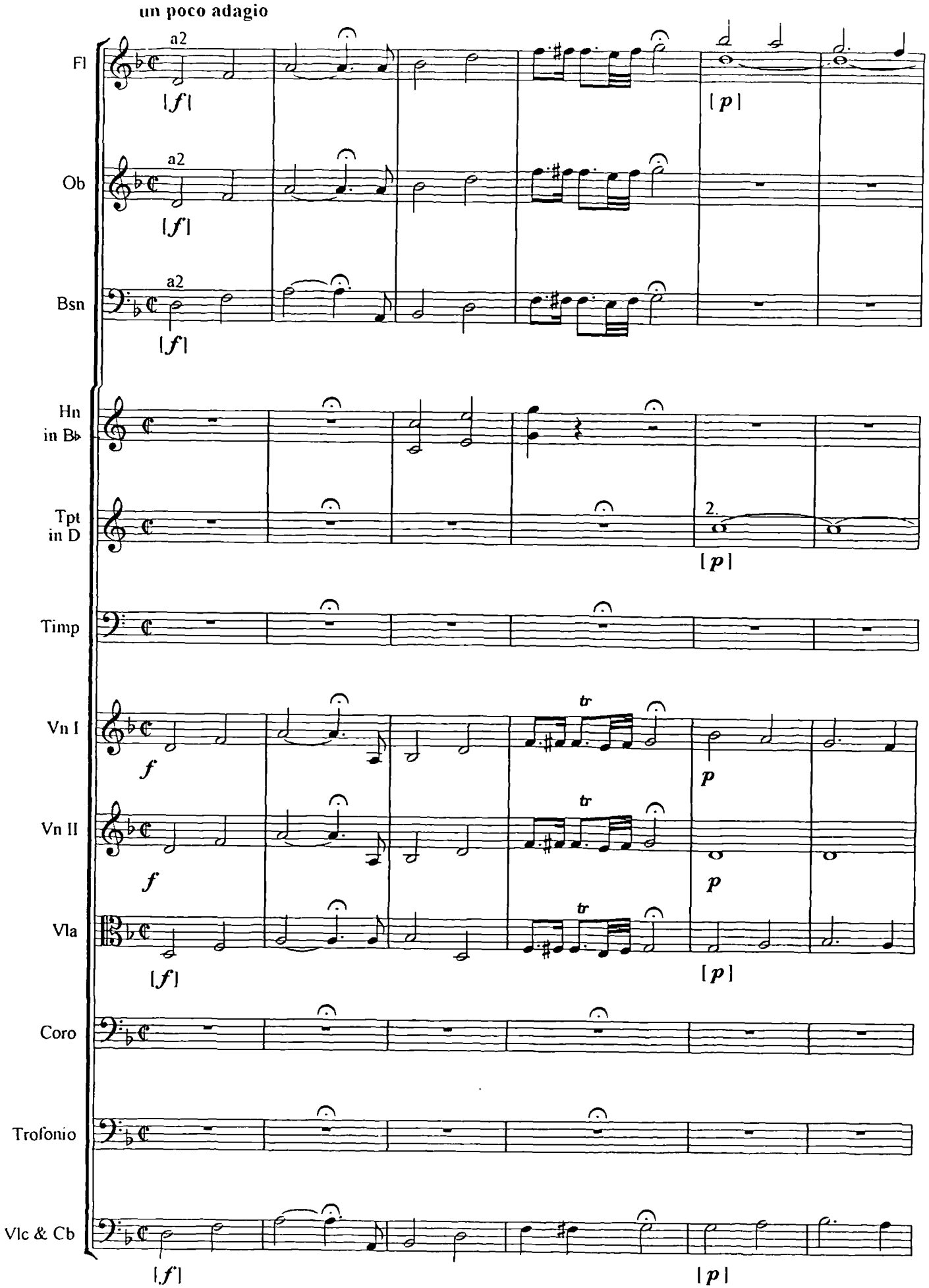

33
pp
senza sordini
Den Göt-tern zu froh - nen, sei un - ser Be-stre - ben, was im-mer ihr Rat-schluß_ be-gehrt, den
Den Göt-tern zu froh - nen, sei un - ser Be-stre - ben, was im-mer ihr Rat-schluß_ be-gehrt, den
Den Göt-tern zu froh - nen, sei un - ser Be-stre - ben, was im-mer ihr Rat-schluß_ be-gehrt,
Den Göt-tern zu froh - nen, sei un - ser Be-stre - ben, was im-mer ihr Rat-schluß_ be-gehrt,

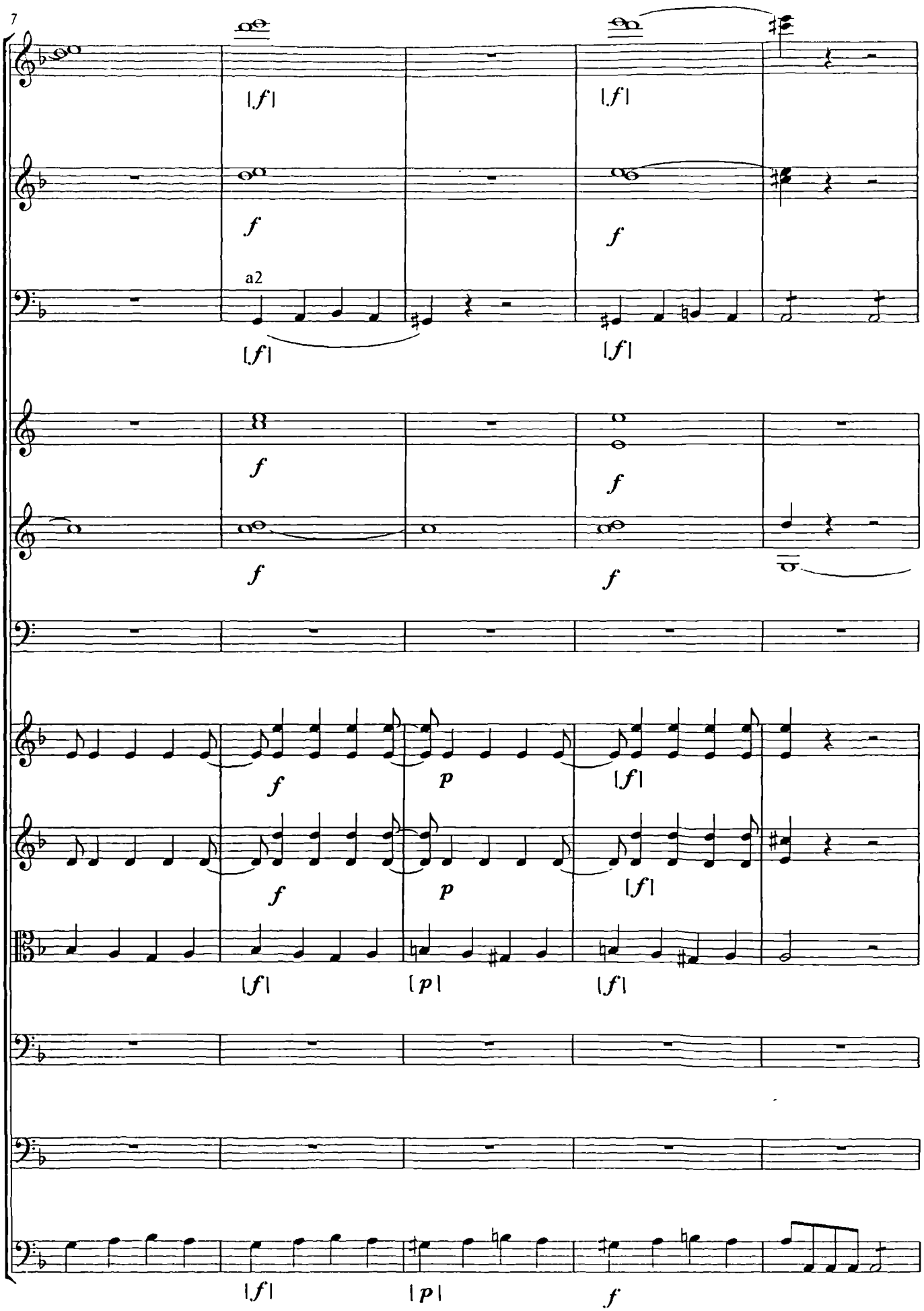

39
pp
pp
senza sordini
pp
pizz.
pizz.
pizz.
Göt-tern zu froh - nen, sei un-ser Be-stre - ben, was im-mer ihr Rat-schluß be-gehrt.
Göt-tern zu froh - nen, sei un-ser Be-stre - ben, was im-mer ihr Rat - schluß be-gehrt.
was im-mer ihr Rat-schluß be-gehrt.
was im-mer ihr Rat - schluß be-gehrt.
pizz.

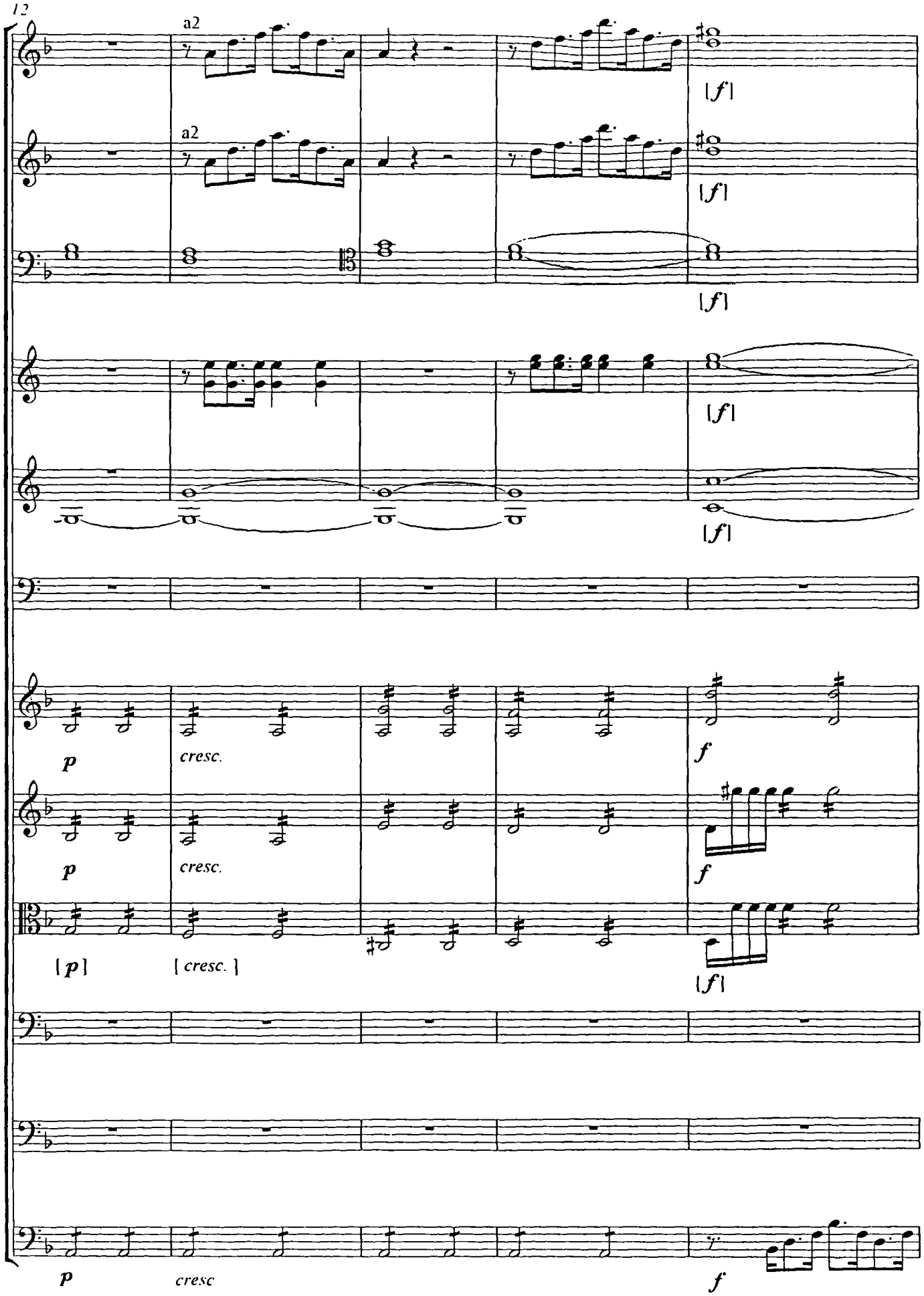
La Grotta di Trofonio (1785)

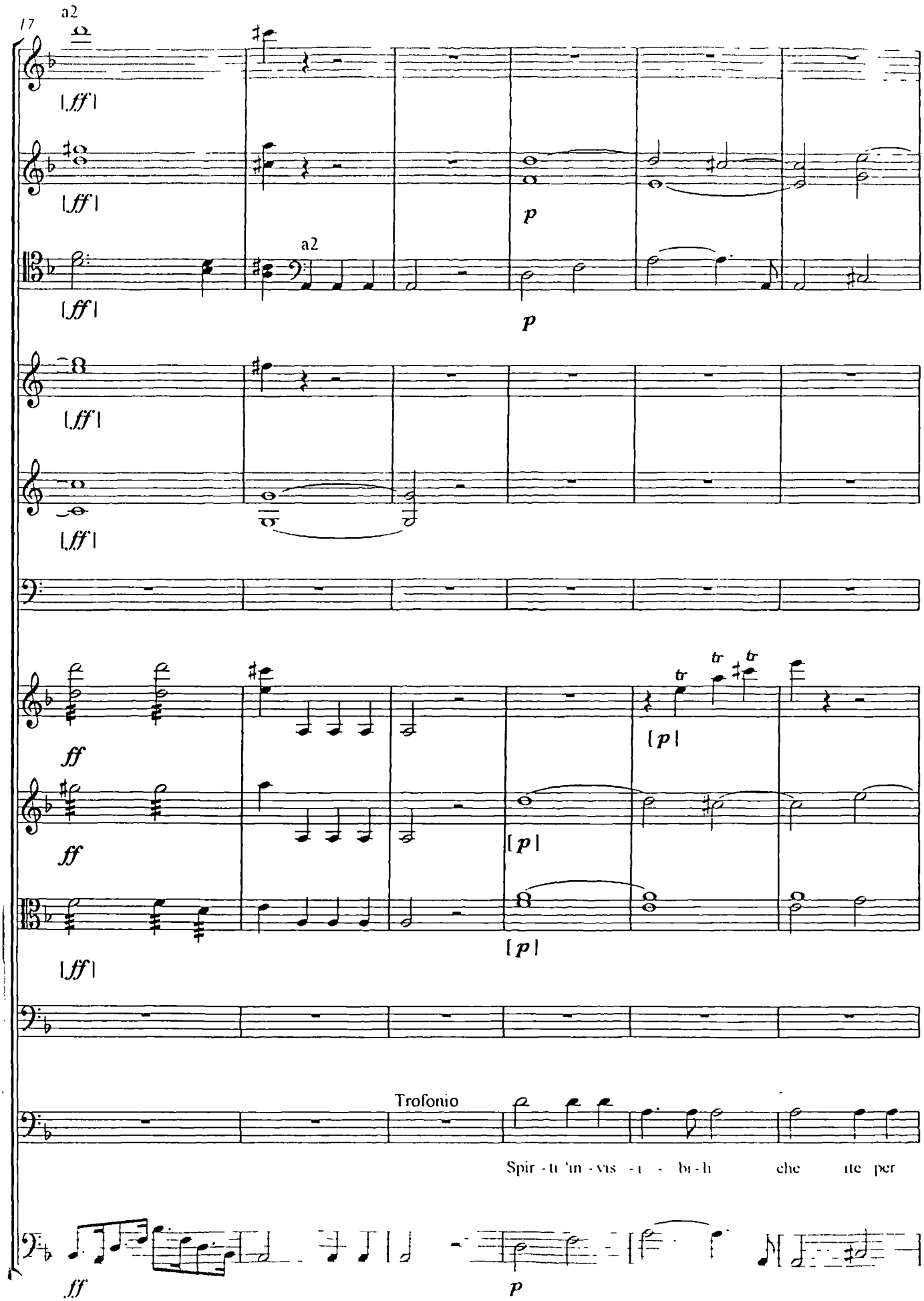
Salieri

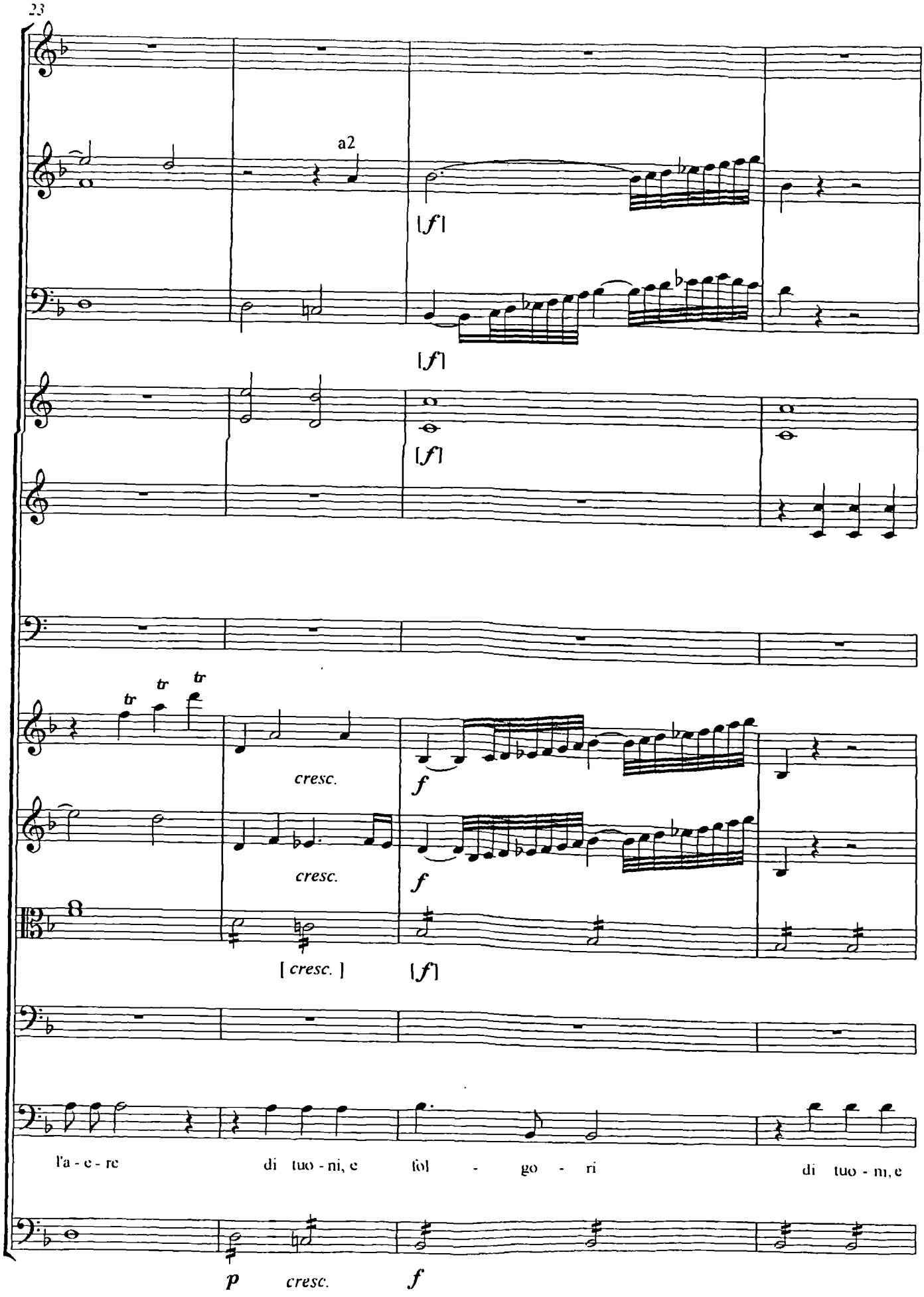
Act I, Scene 10

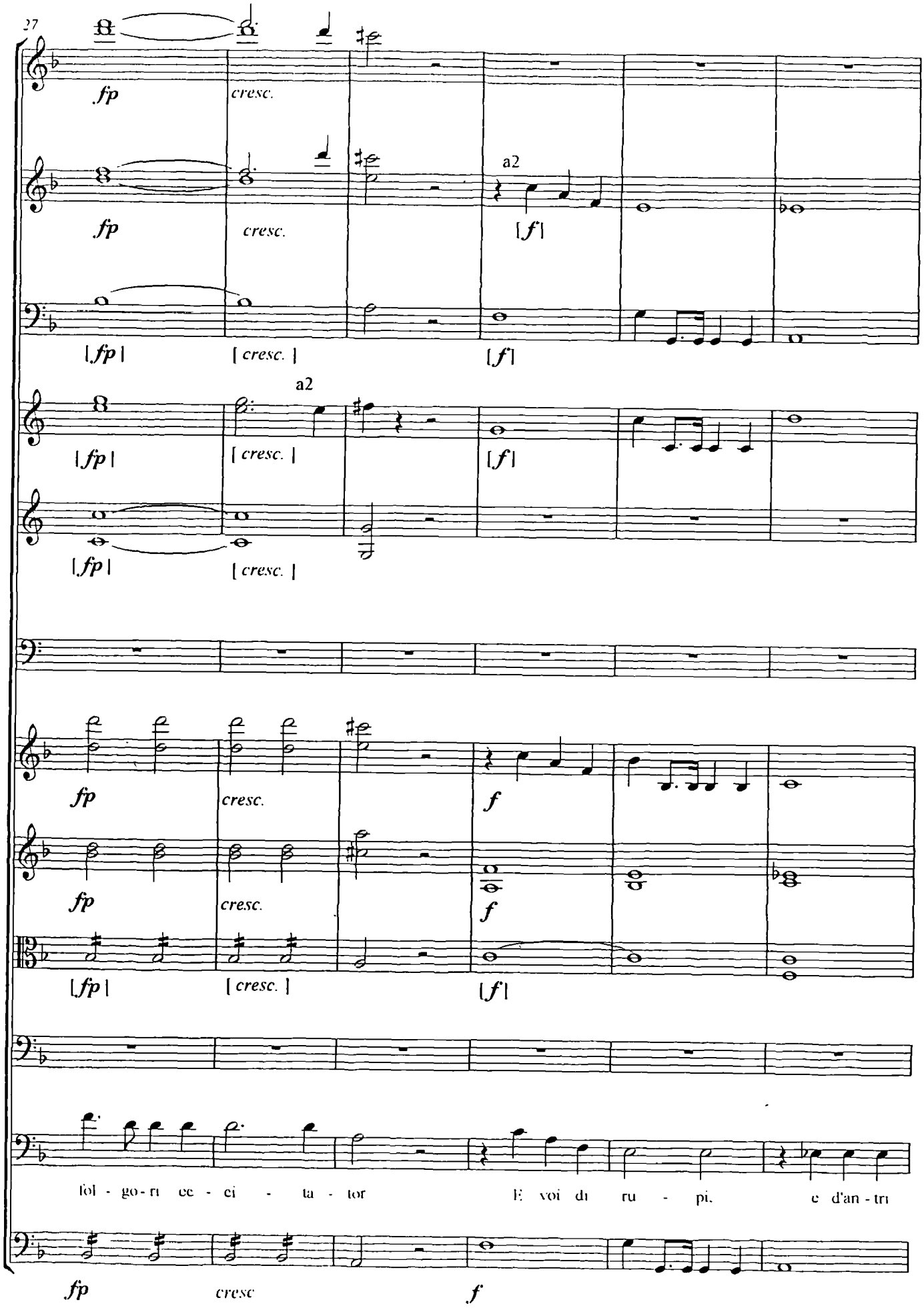

un poco adagio
Fl
Ob
Bsn
Hn in B♭
Tpt in D
Timp
Vn I
Vn II
Vla
Coro
Trofonio
Vlc & Cb
a2
[f]
[p]
2.
f
p
tr

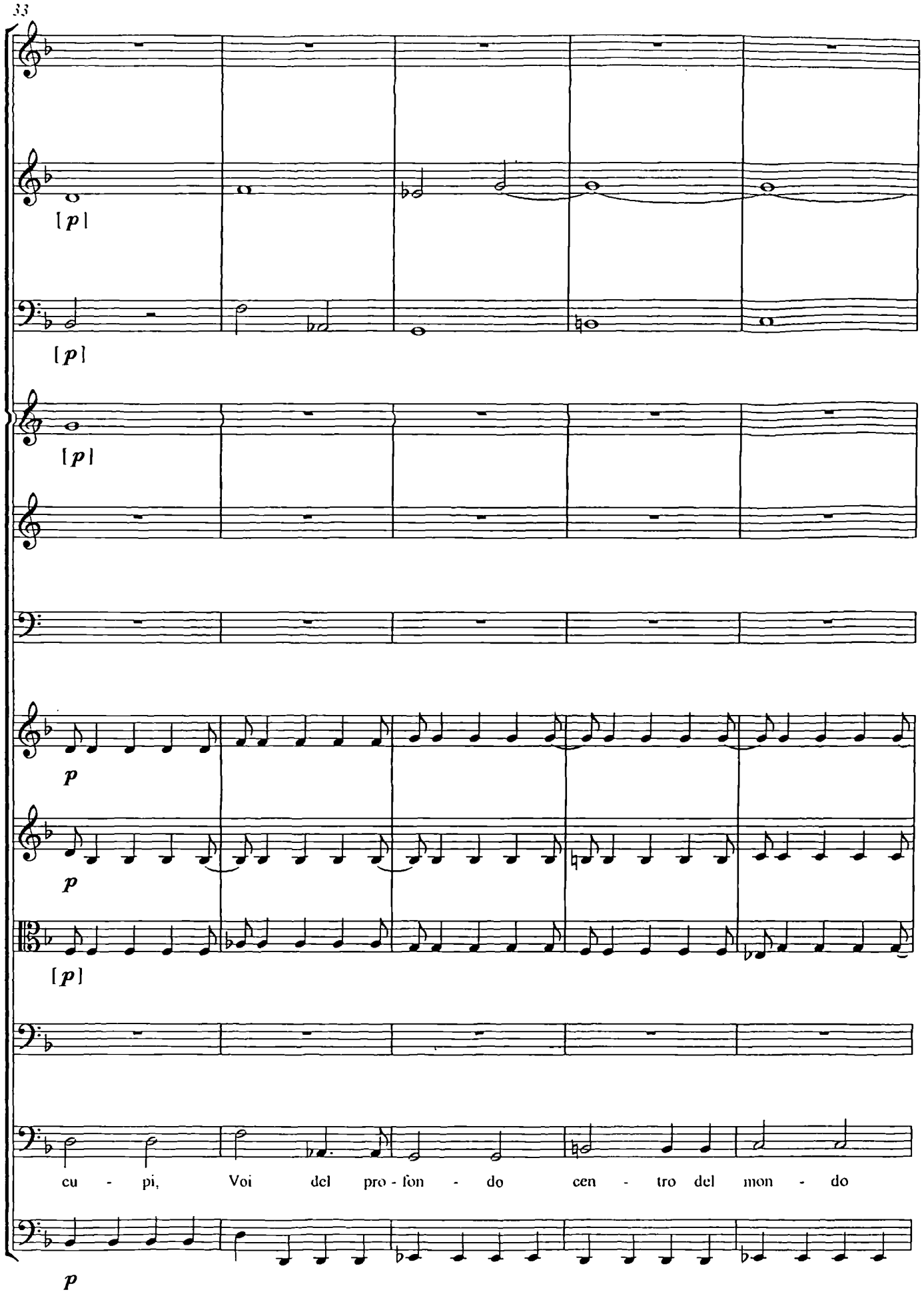

7
a2
f
p

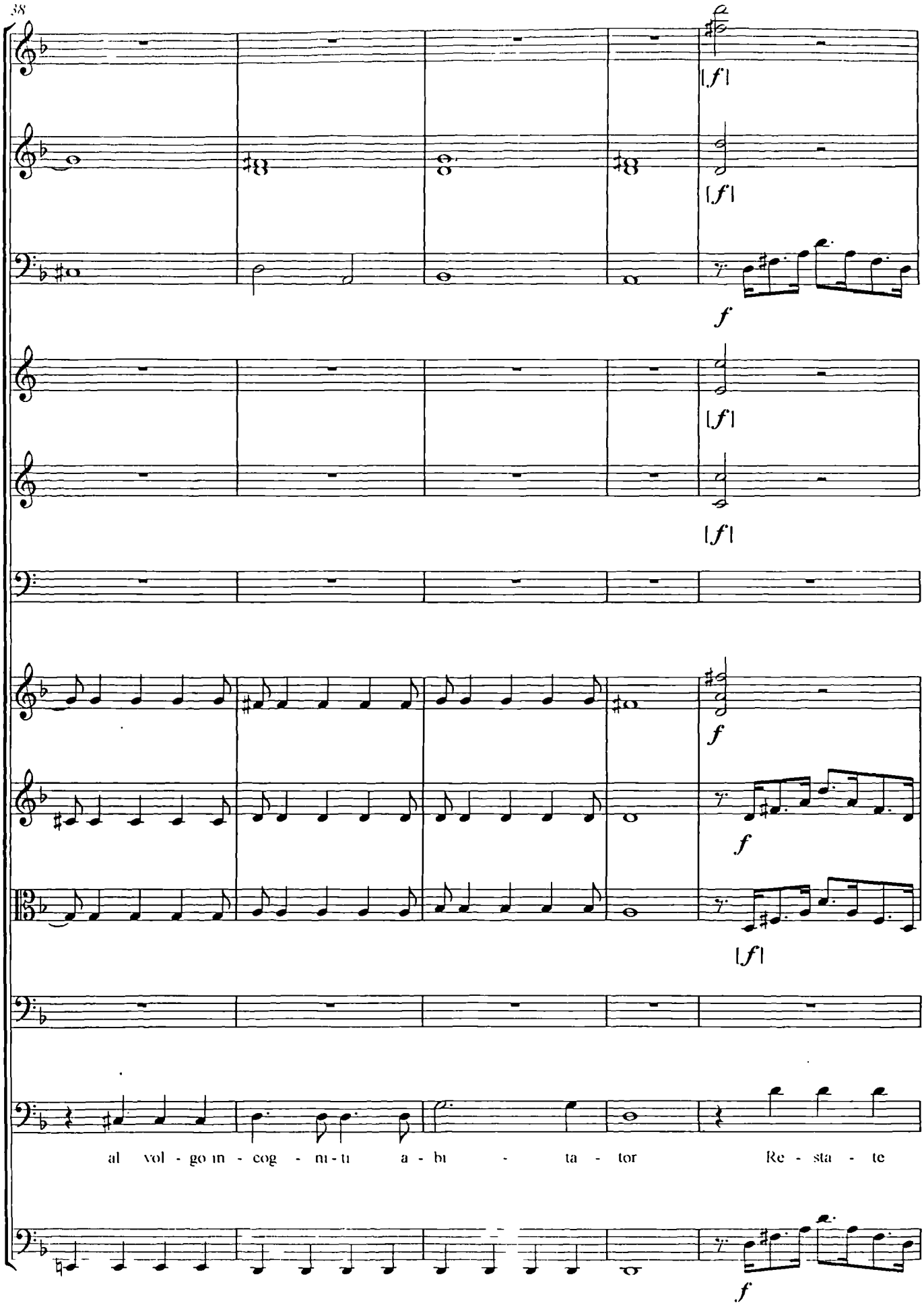

12
a2
a2
[f]
[f]
[f]
[f]
[f]
p
cresc.
f
p
cresc.
f
[p]
[cresc.]
[f]
p
cresc
f

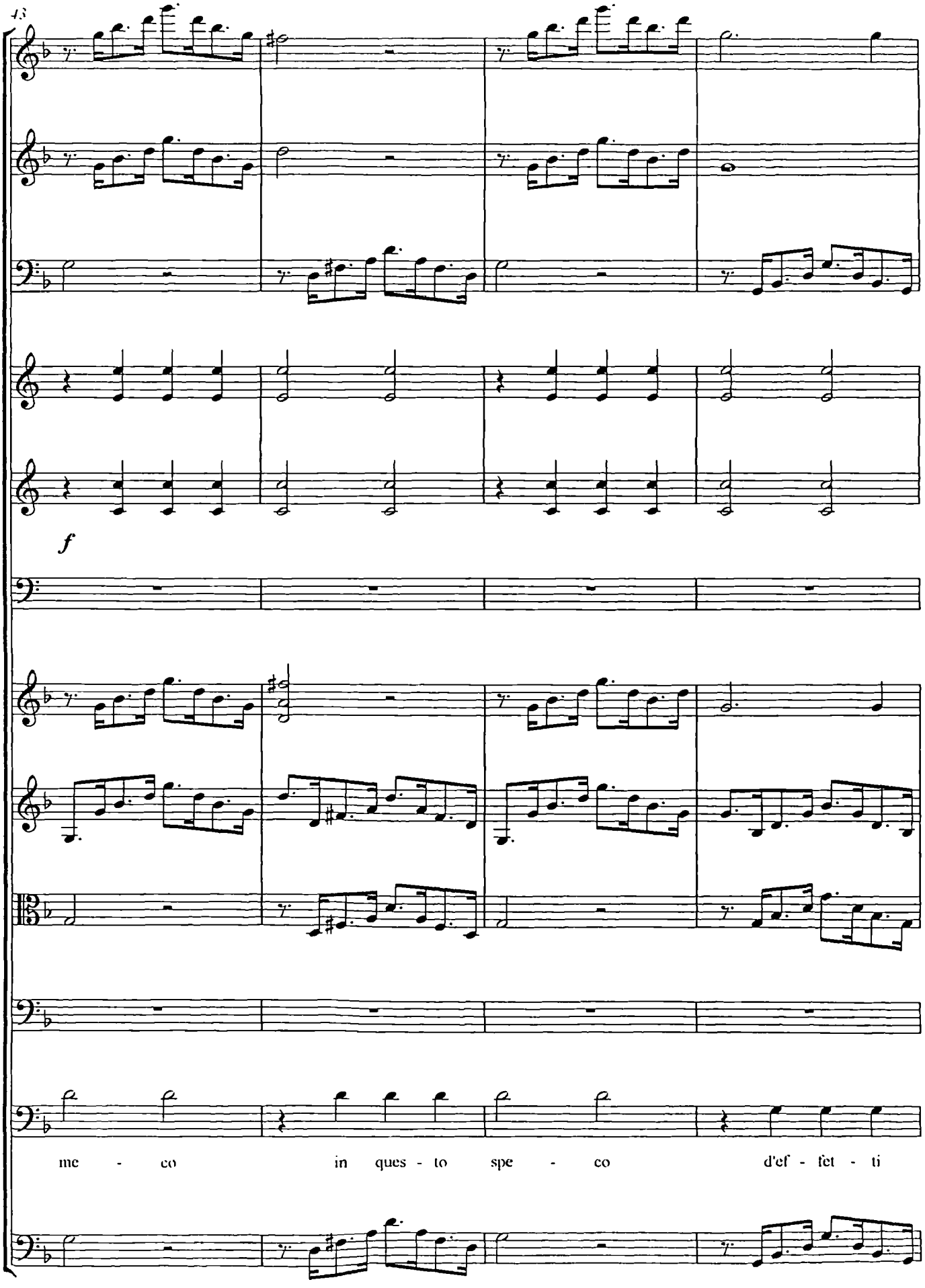

17
a2
|ff|
|ff|
a2
|ff|
p
p
|ff|
|ff|
ff
ff
|ff|
tr
tr
tr
|p|
|p|
|p|
Trofonio
Spir - ti 'in - vis - i - bi - li che ite per
ff
p

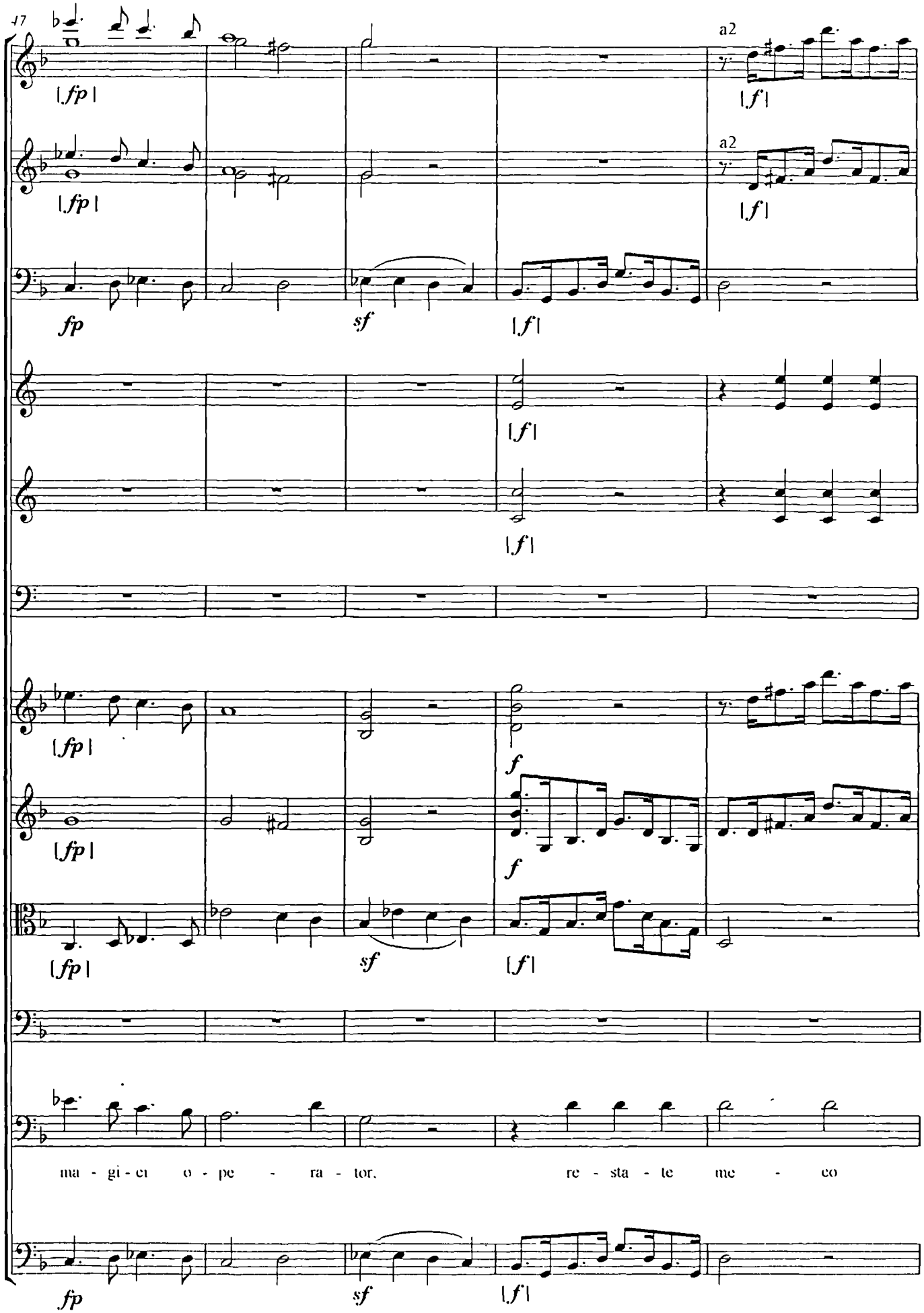

23
a2
[f]
[f]
[f]
tr
tr
tr
cresc.
f
cresc.
f
[cresc.]
[f]
l'a - e - re
di tuo - ni, e
fol - go - ri
di tuo - ni, e
p
cresc.
f

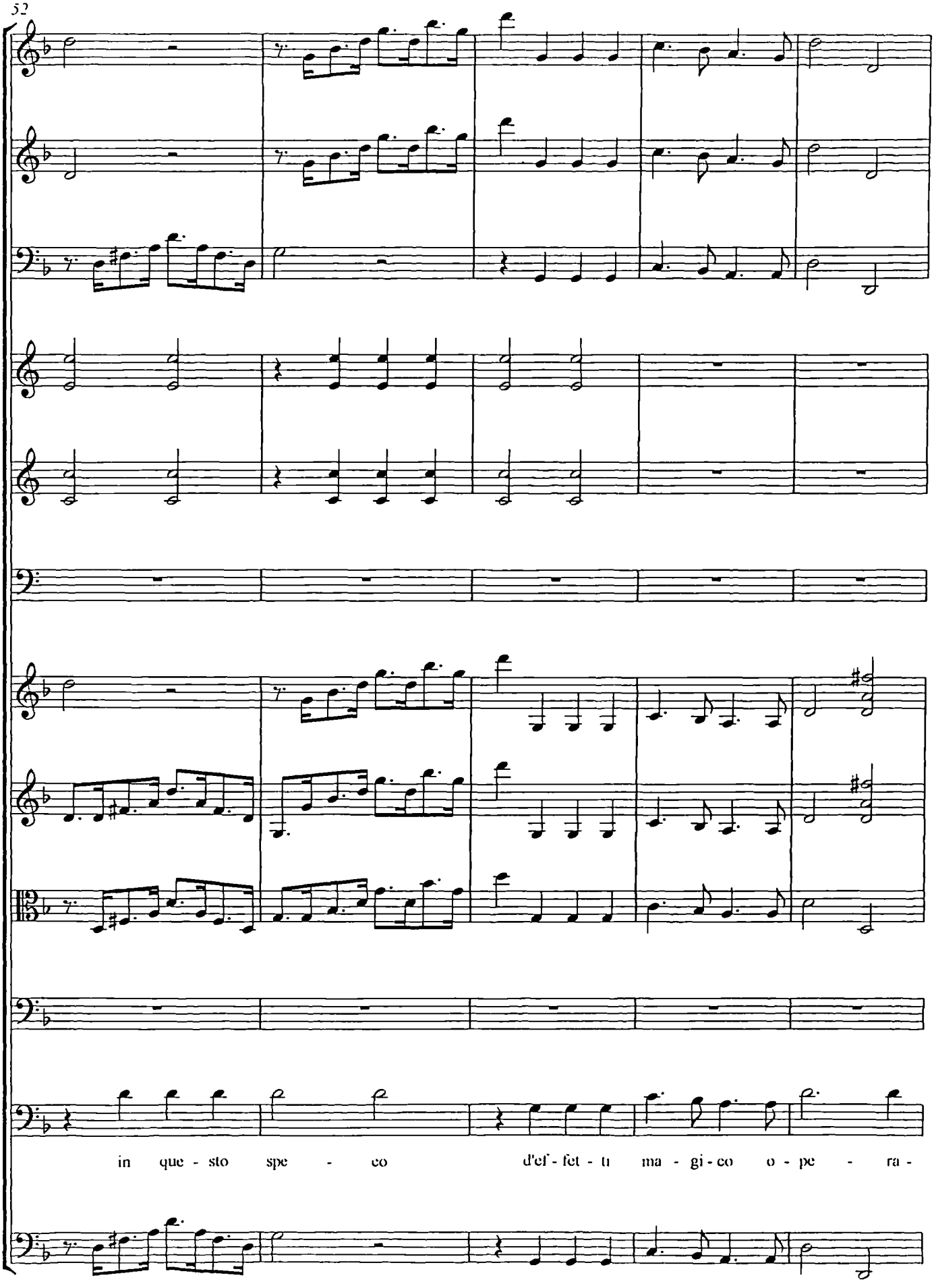

27
fp
cresc.
a2
[f]
[fp]
[cresc.]
fol - go - ri ce - ci - ta - tor
E voi di ru - pi,
e d'an - tri
fp
cresc
f

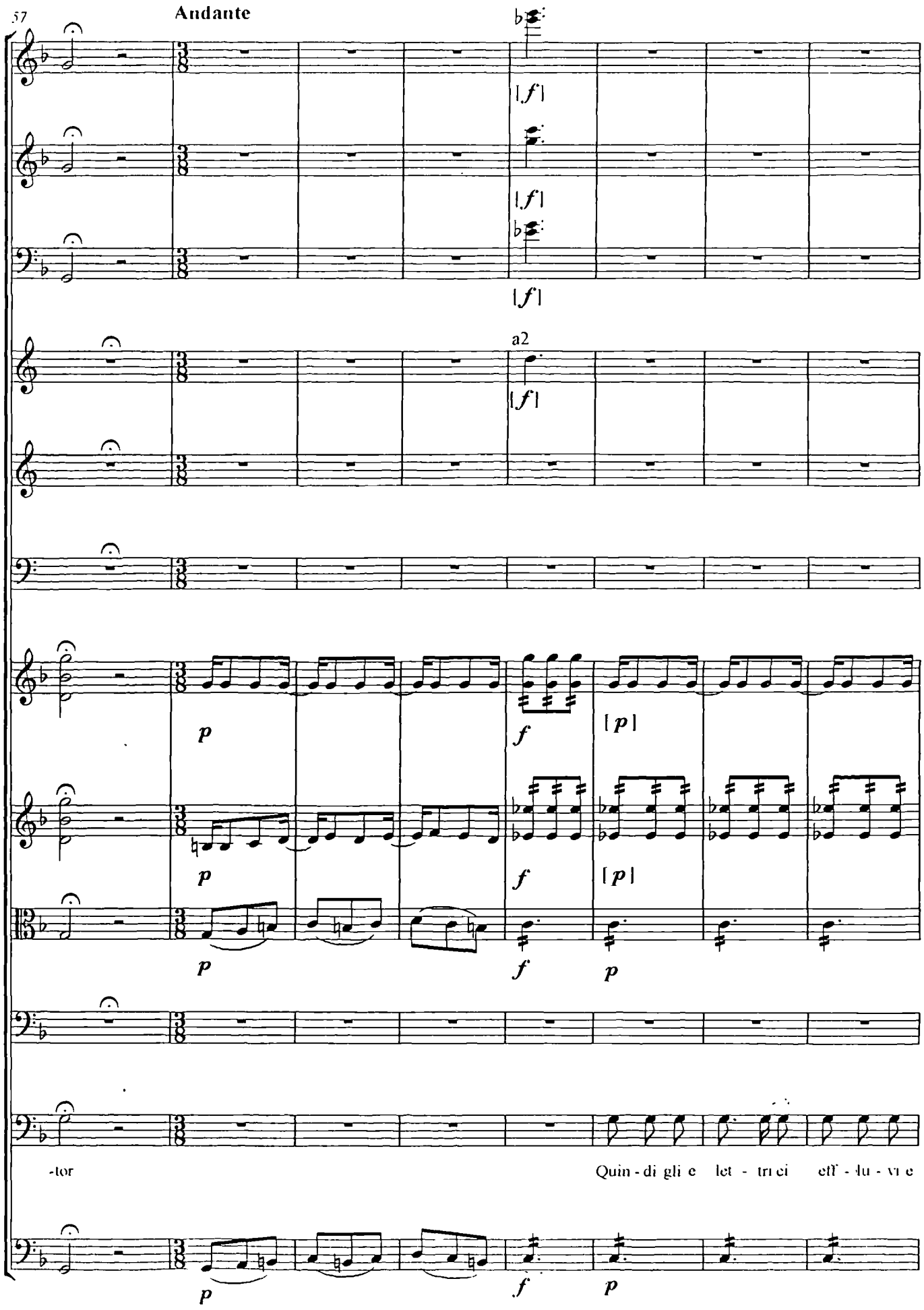

33
[p]
[p]
[p]
p
p
[p]
cu - pi, Voi del pro - fon - do cen - tro del mon - do
p

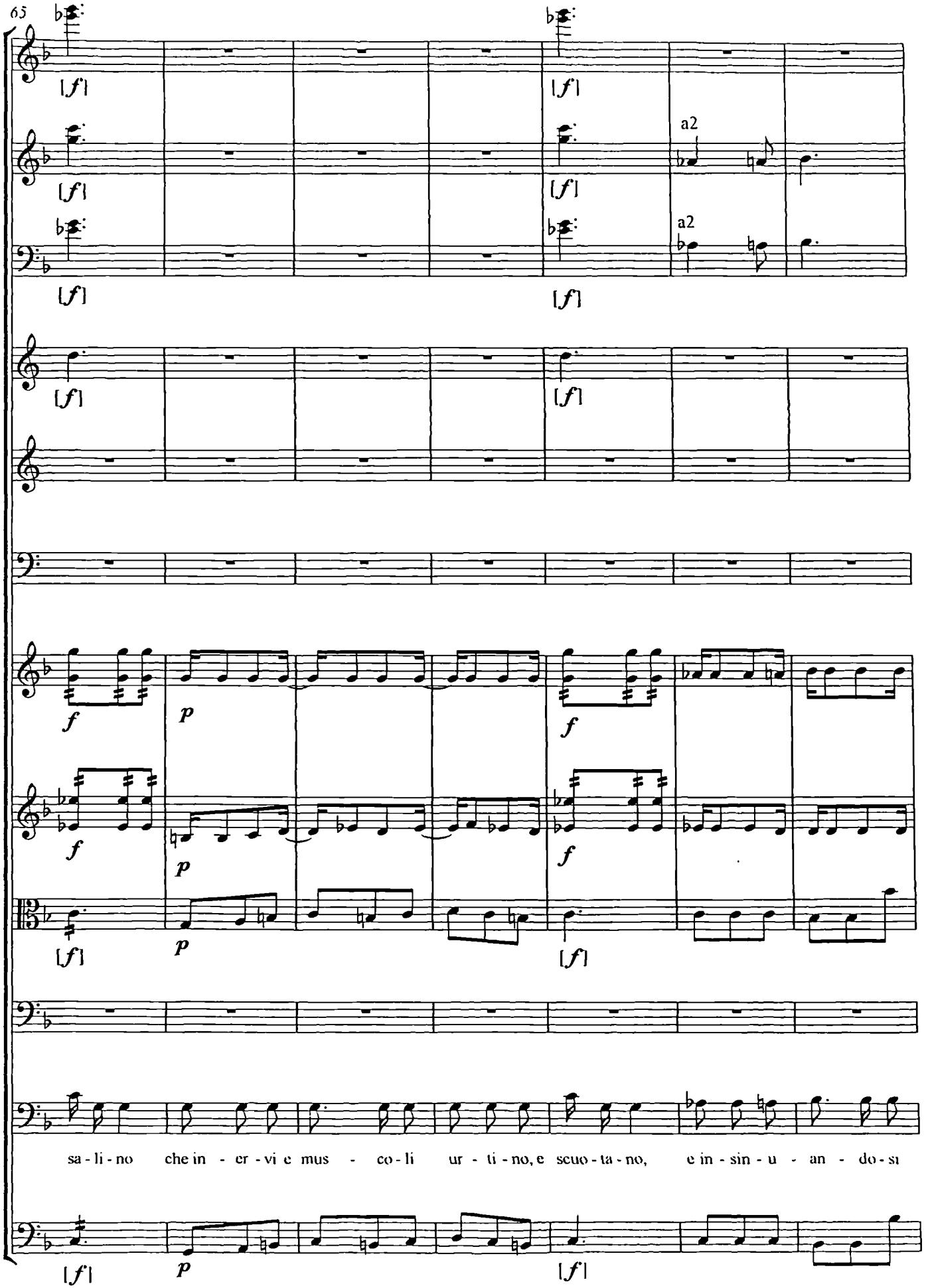

38
f
al vol - go in - cog - ni - tu a - bu - ta - tor Re - sta - te

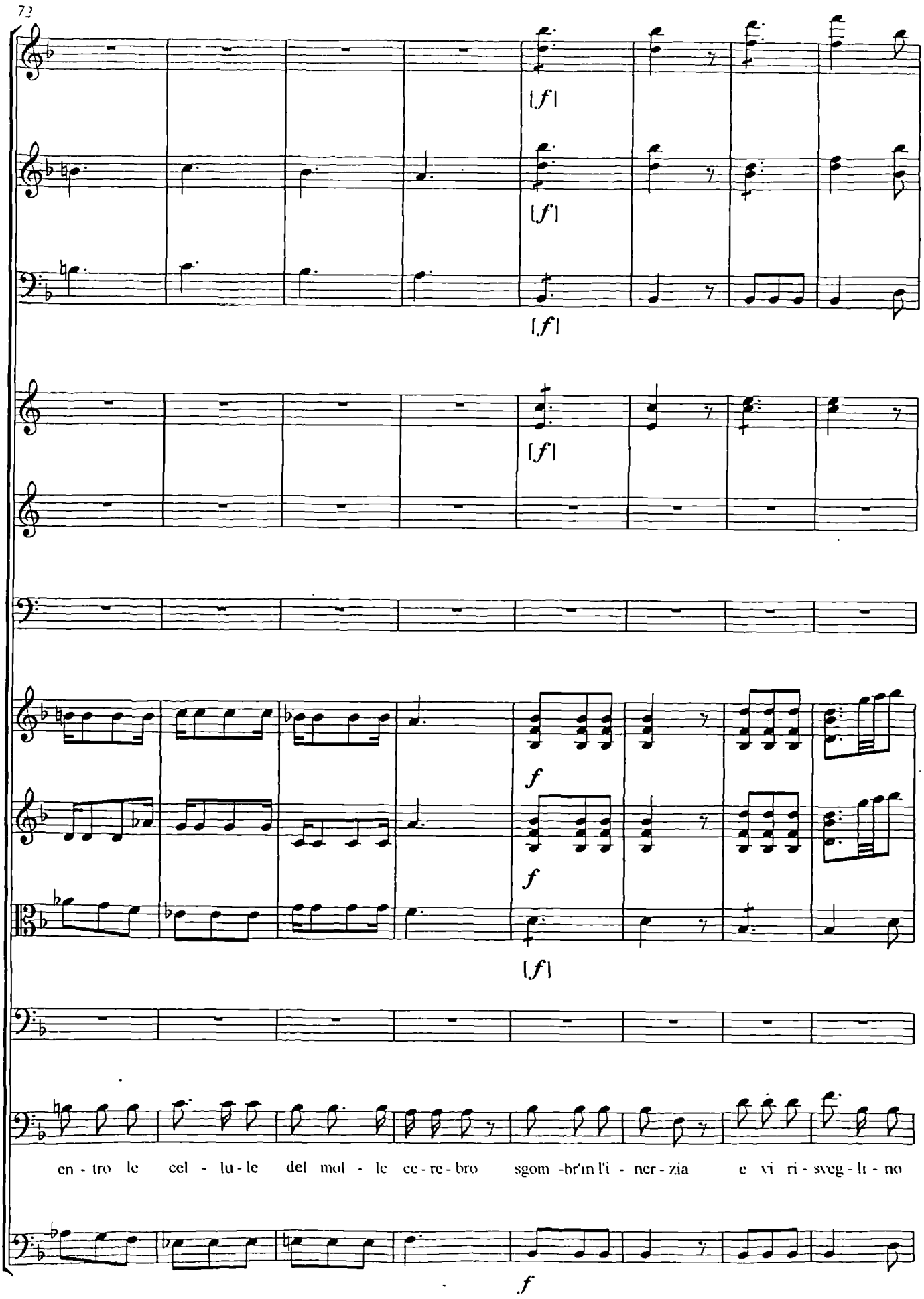

43
f
me - co in ques - to spe - co d'ef - fet - ti

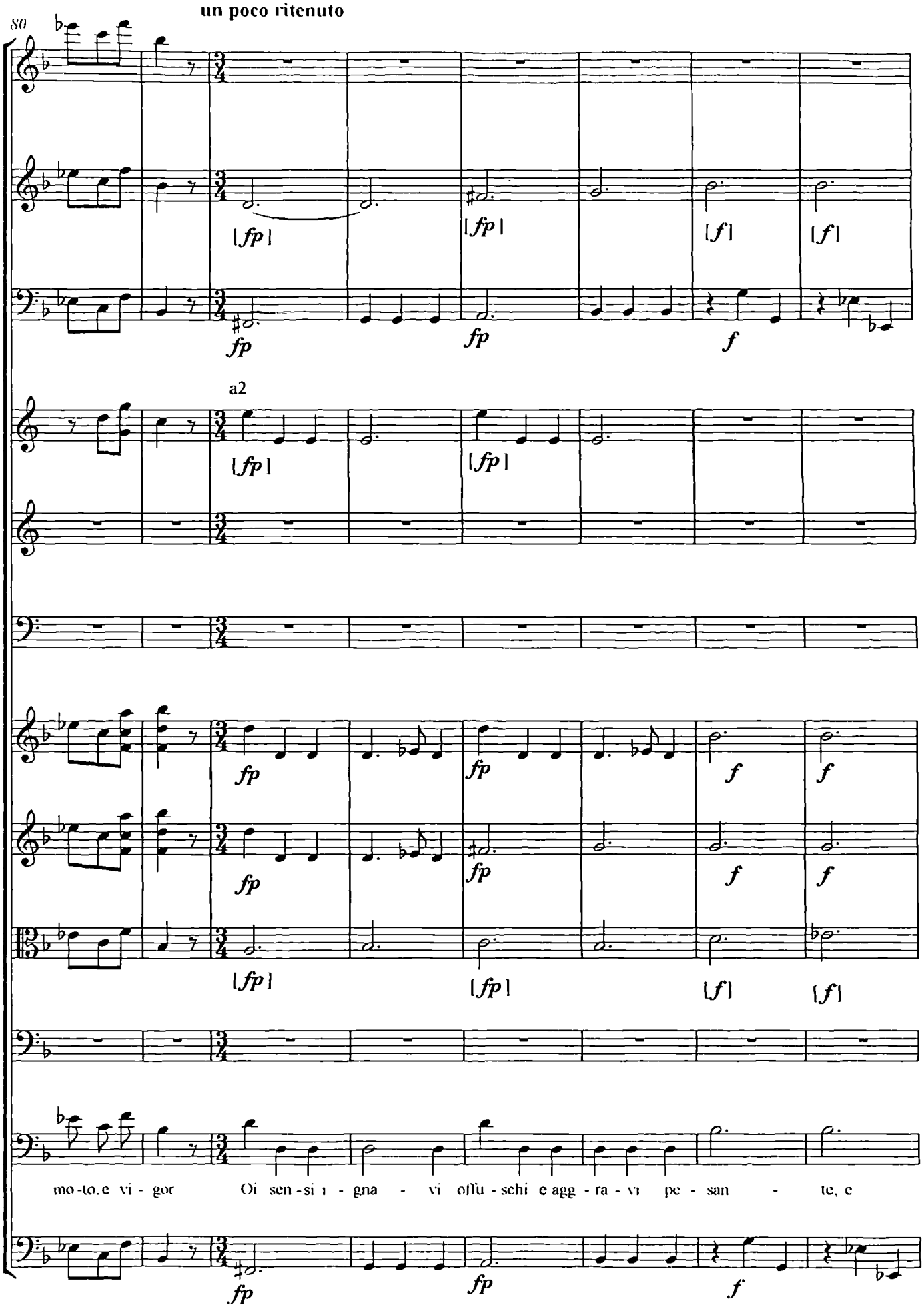

47
a2
a2
ma - gi - ci o - pe - ra - tor,
re - sta - te me - co

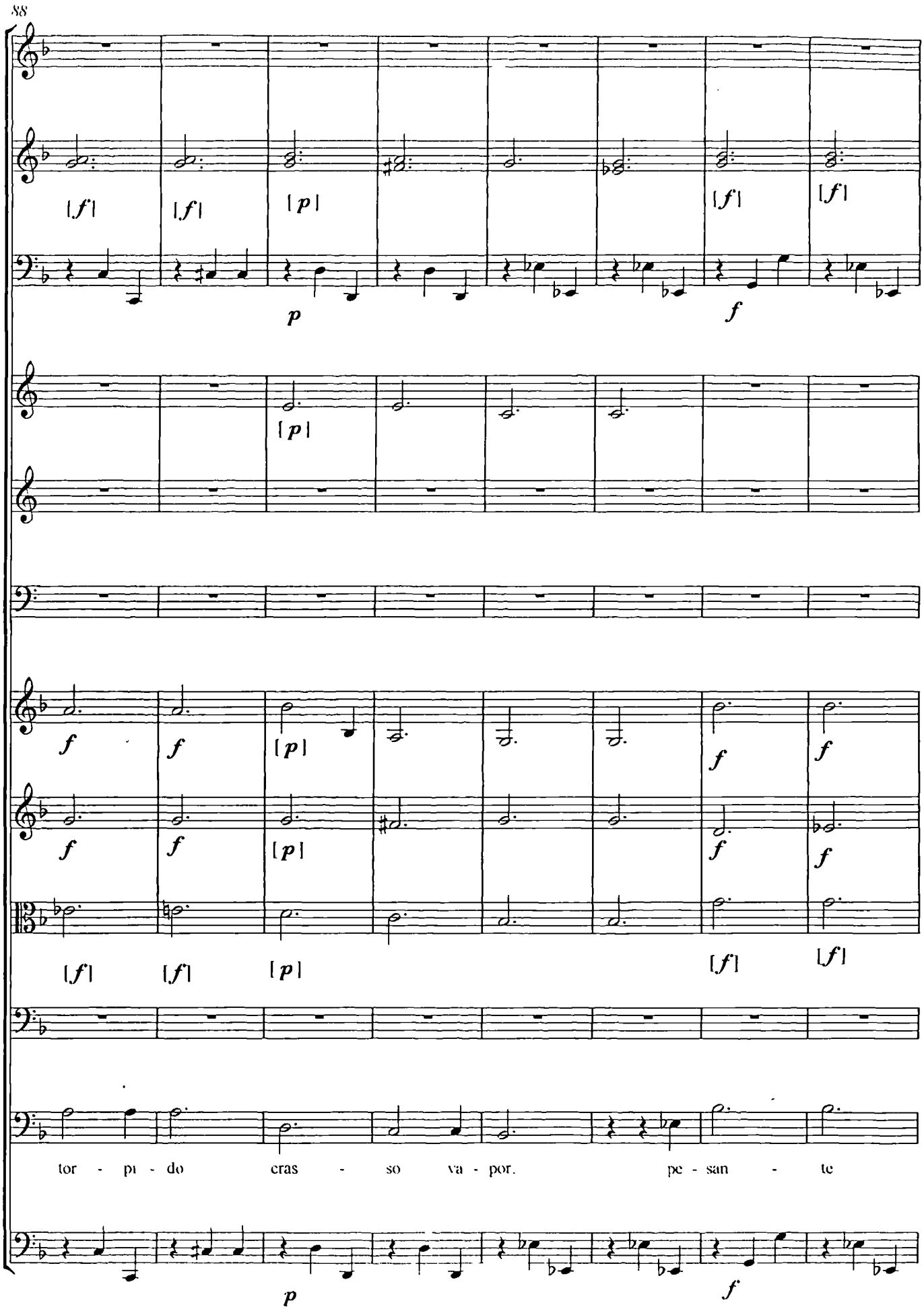

52
in que - sto spe - co d'ef - fet - ti ma - gi - co o - pe - ra -

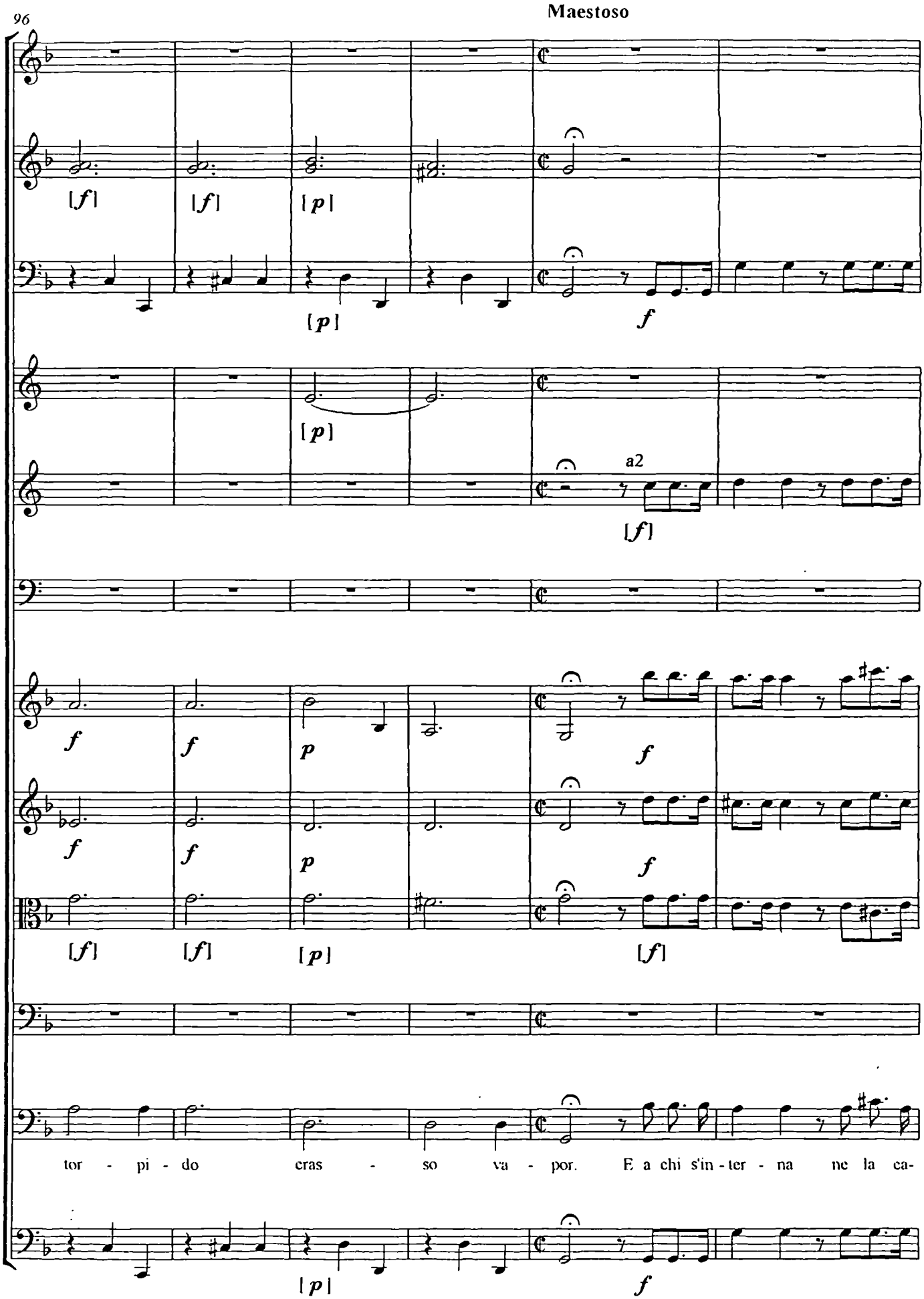

57
Andante
[f]
[f]
[f]
a2
[f]
p
f
[p]
p
f
[p]
p
f
p
-tor
Quin - di gli e let - tri ci eff - lu - vi e
p
f
p

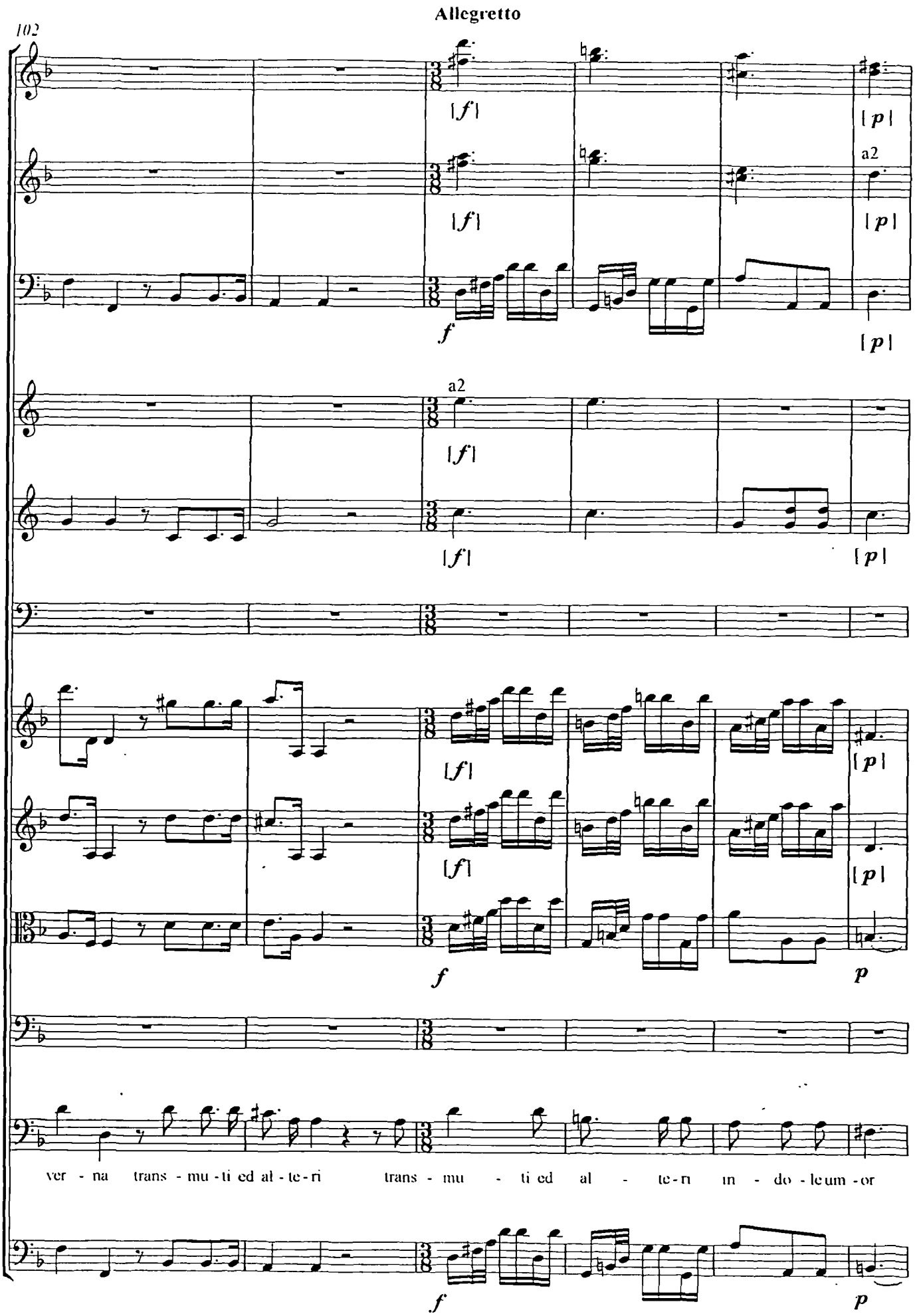

65
a2
a2
sa - li - no che in - er - vi e mus - co - li ur - ti - no, e scuo - ta - no, e in - sin - u - an - do - si

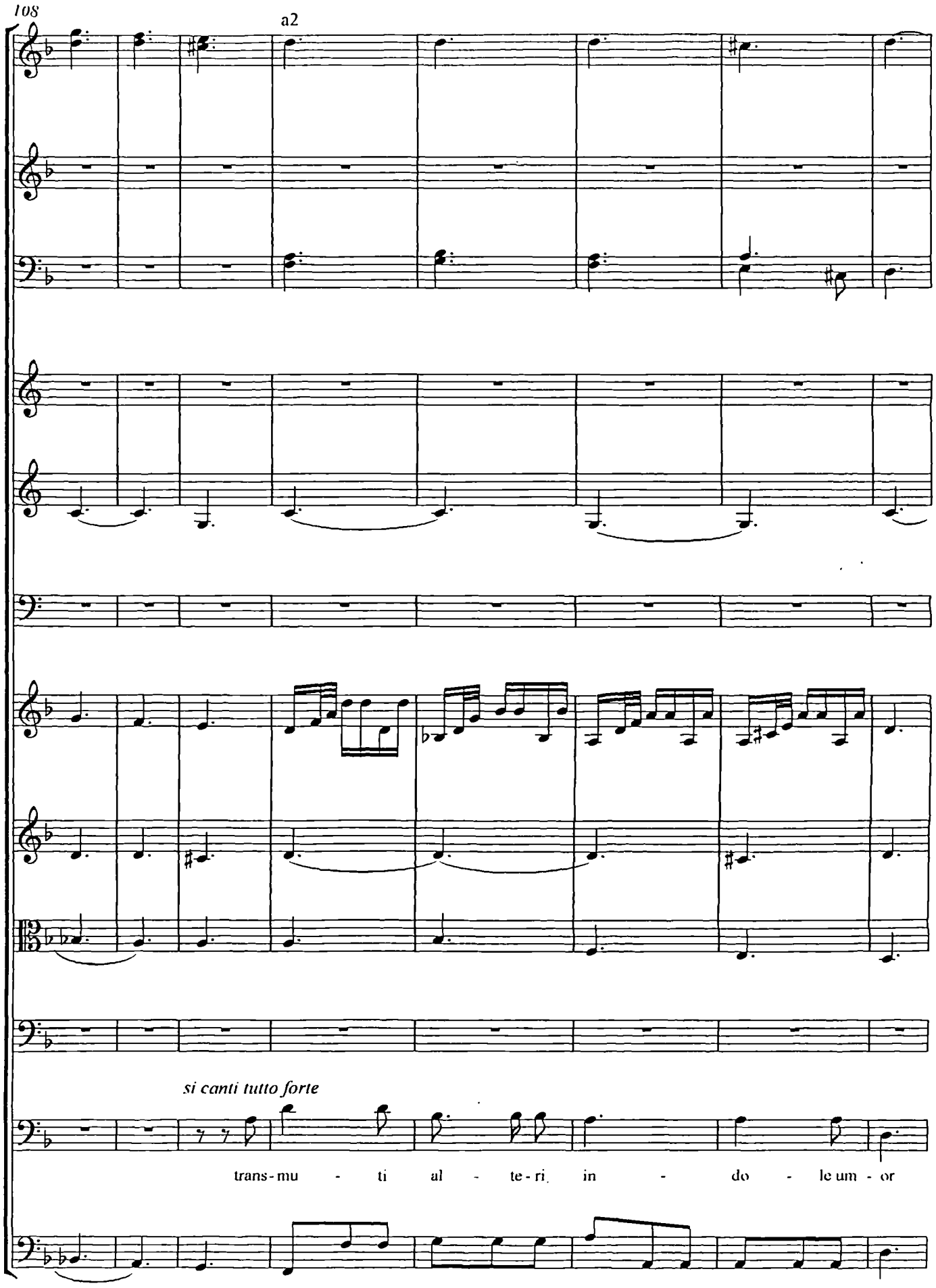

72
[f]
[f]
[f]
[f]
f
f
[f]
en - tro le cel - lu - le del mol - le ce - re - bro sgom - br'in l'i - ner - zia e vi ri - sveg - li - no
f

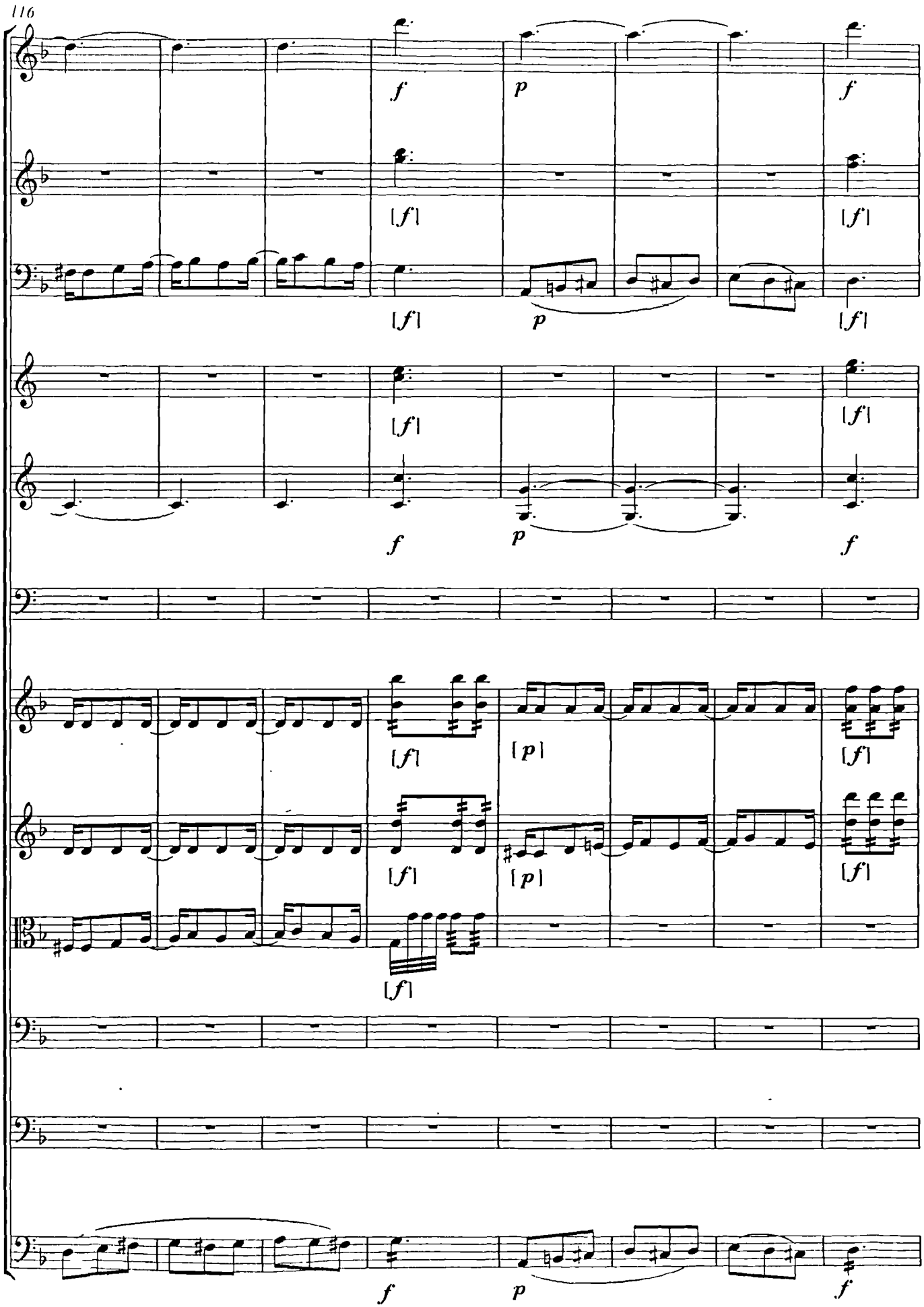

un poco ritenuto
80
a2
mo-to.e vi-gor Oi sen-si i-gna-vi offu-schi e agg-ra-vi pe-san-te, e

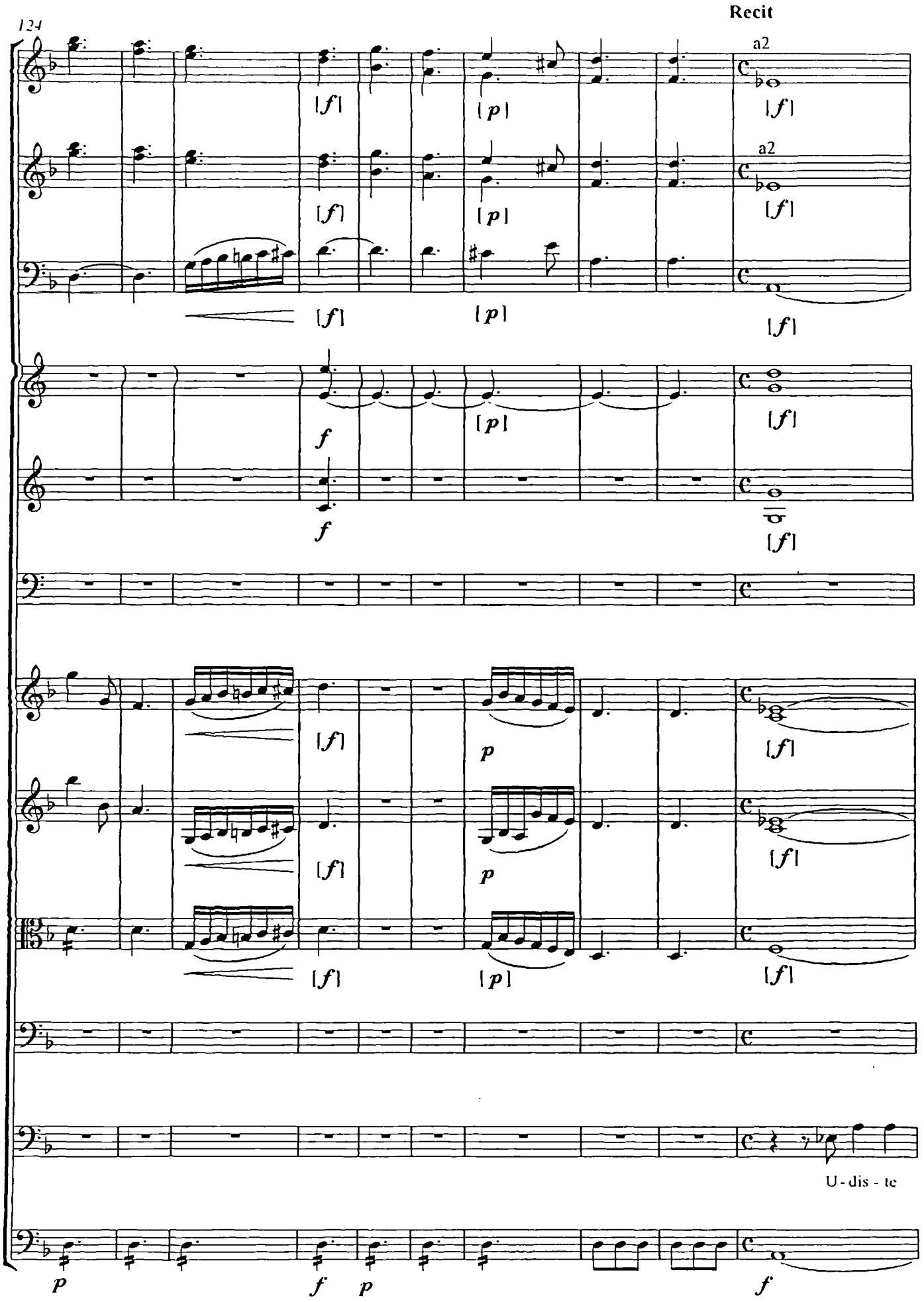

88
[f]
[f]
[p]
p
f
[f]
[f]
[p]
f
f
[p]
f
f
f
f
[p]
f
f
[f]
[f]
[f]
[p]
[f]
[f]
tor - pi - do
cras - so
va - por.
pe - san - te
p
f

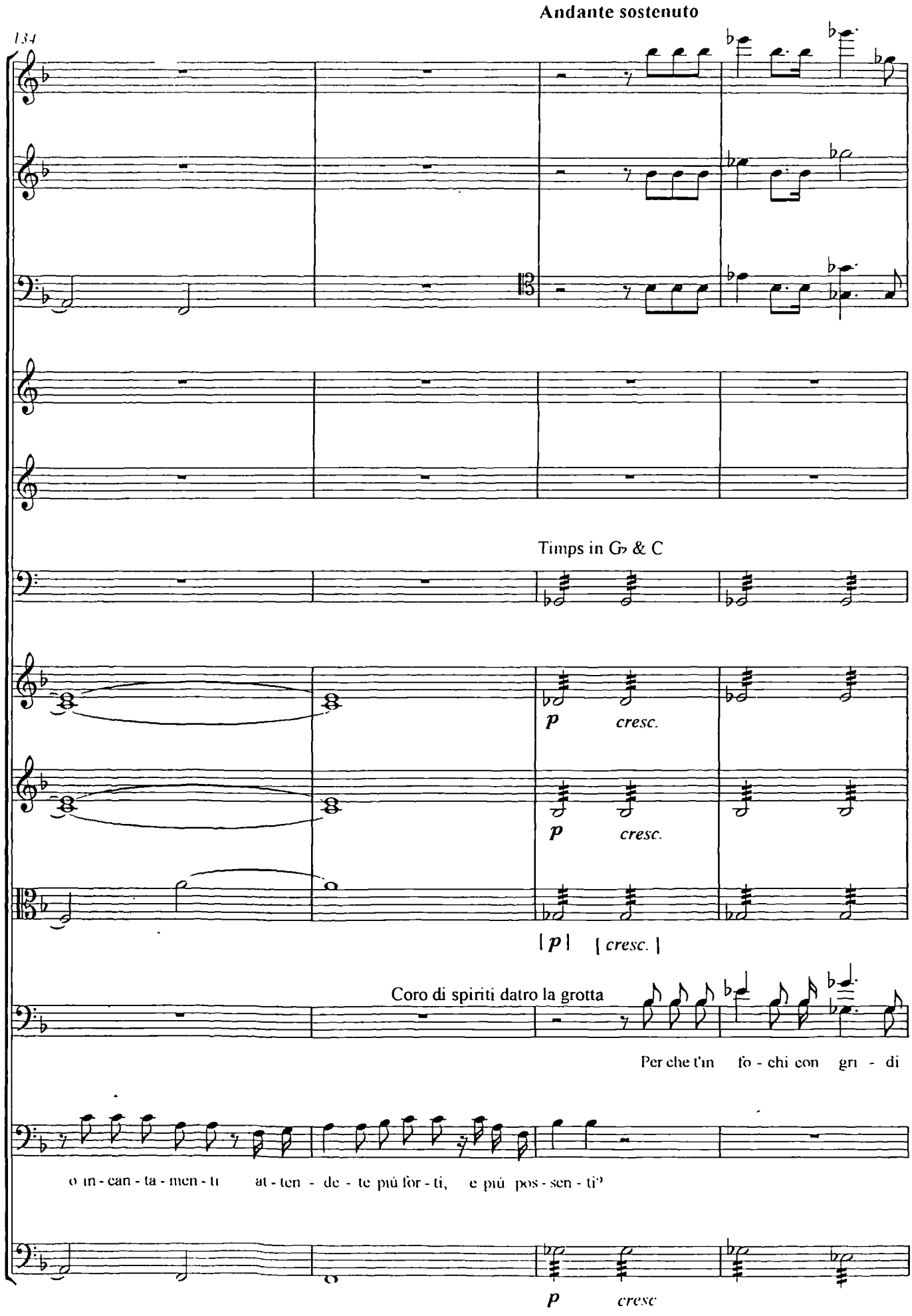

96
Maestoso
[f]
[f]
[p]
[p]
f
[p]
a2
[f]
f
f
p
f
f
f
p
f
[f]
[f]
[p]
[f]
tor - pi - do cras - so va - por. E a chi s'in - ter - na ne la ca-
[p]
f

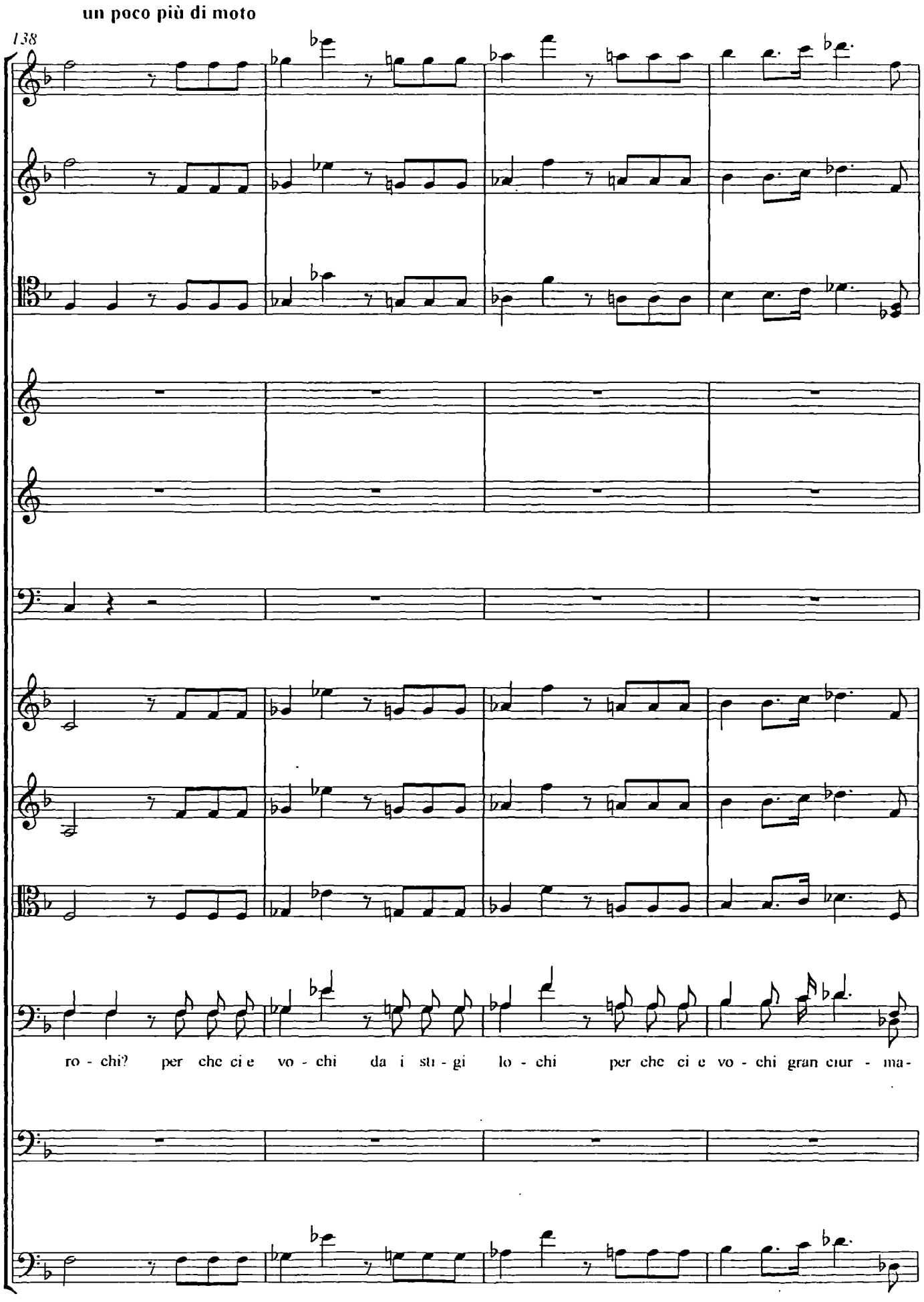

Allegretto
102
a2
a2
ver - na trans - mu - ti ed al - te - ri trans - mu - ti ed al - te - ri in - do - leum - or

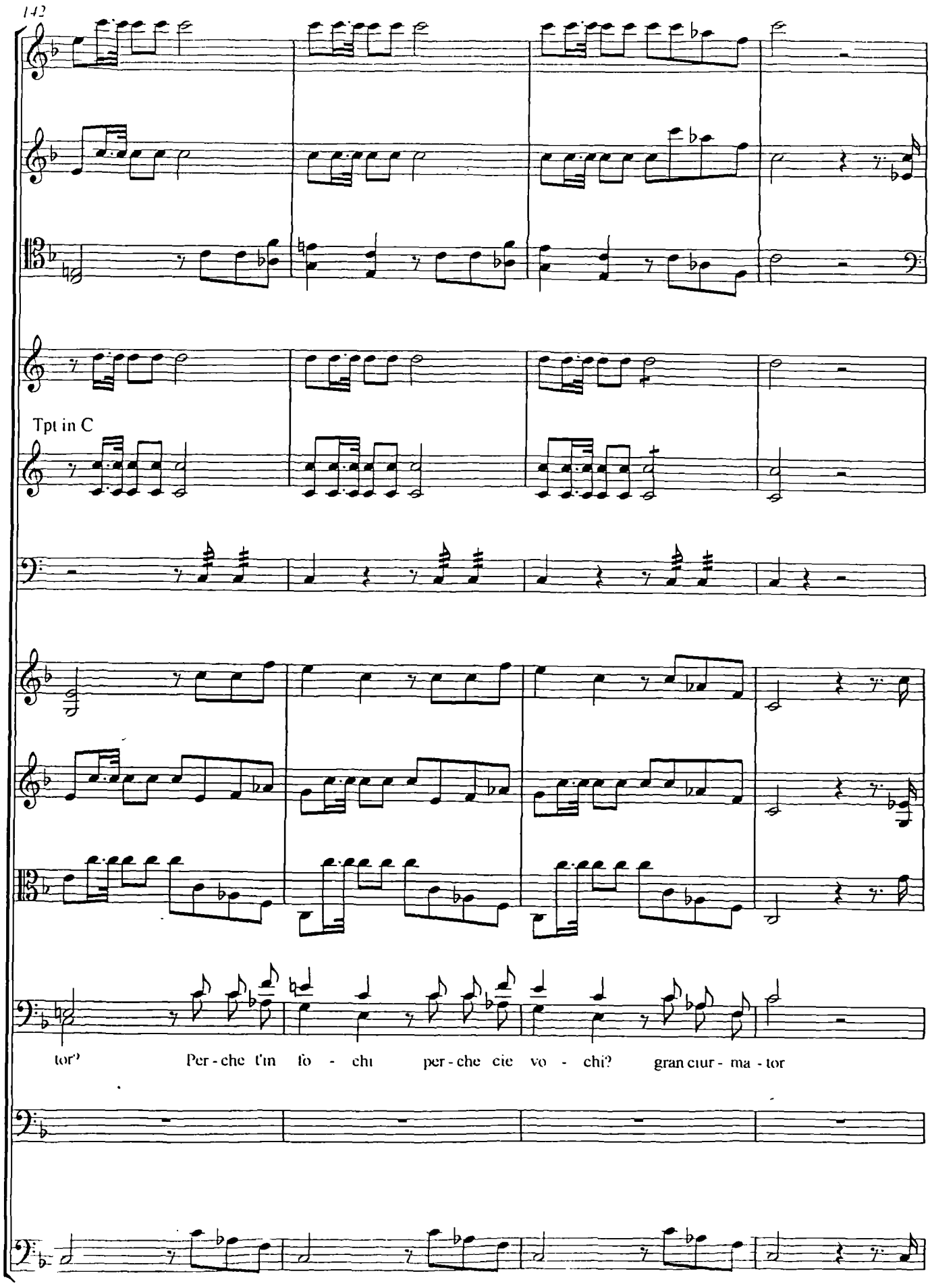

108
a2
si canti tutto forte
trans-mu - ti al - te-ri in - do - le um - or

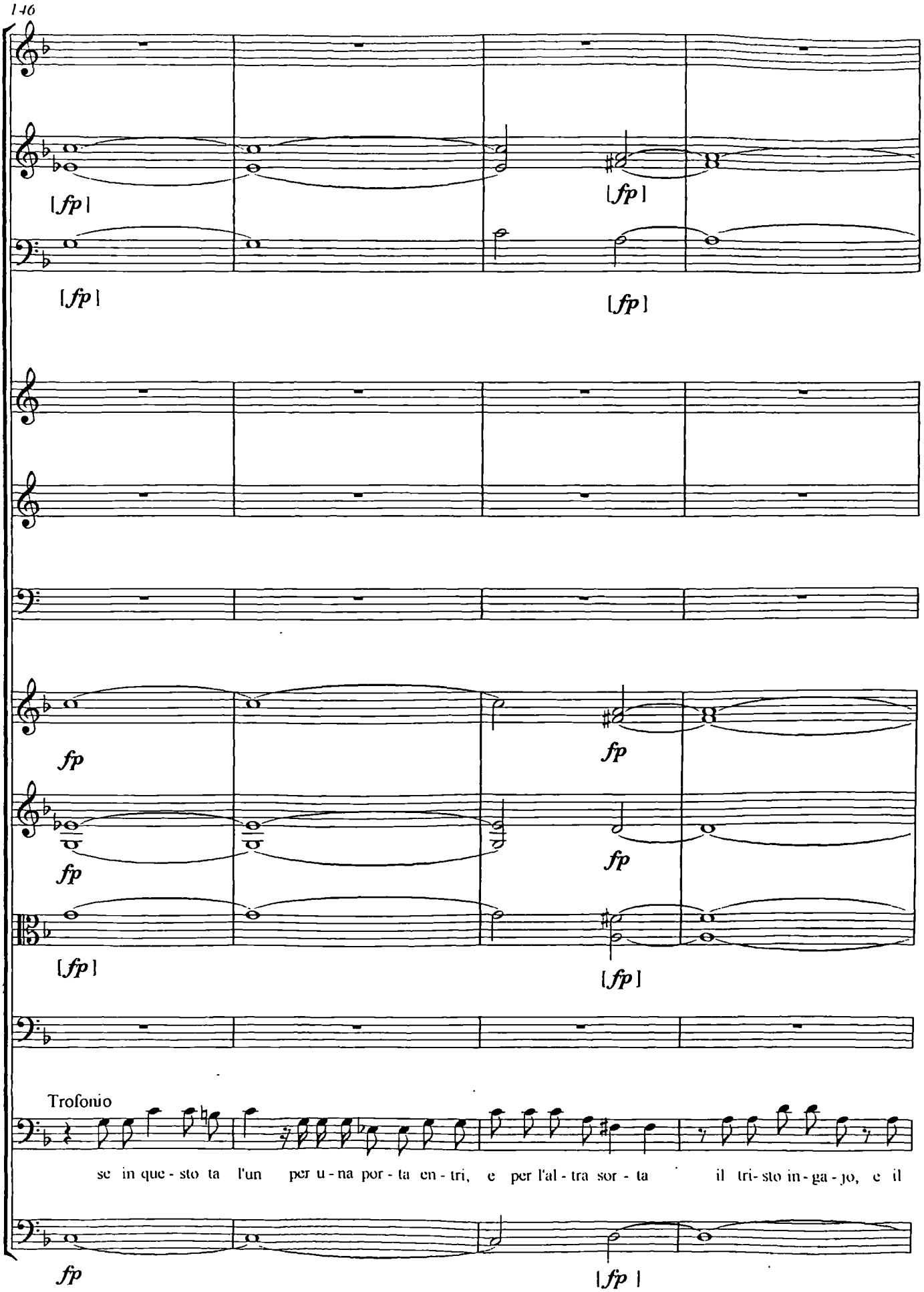

116
f
p
f
[f]
[p]

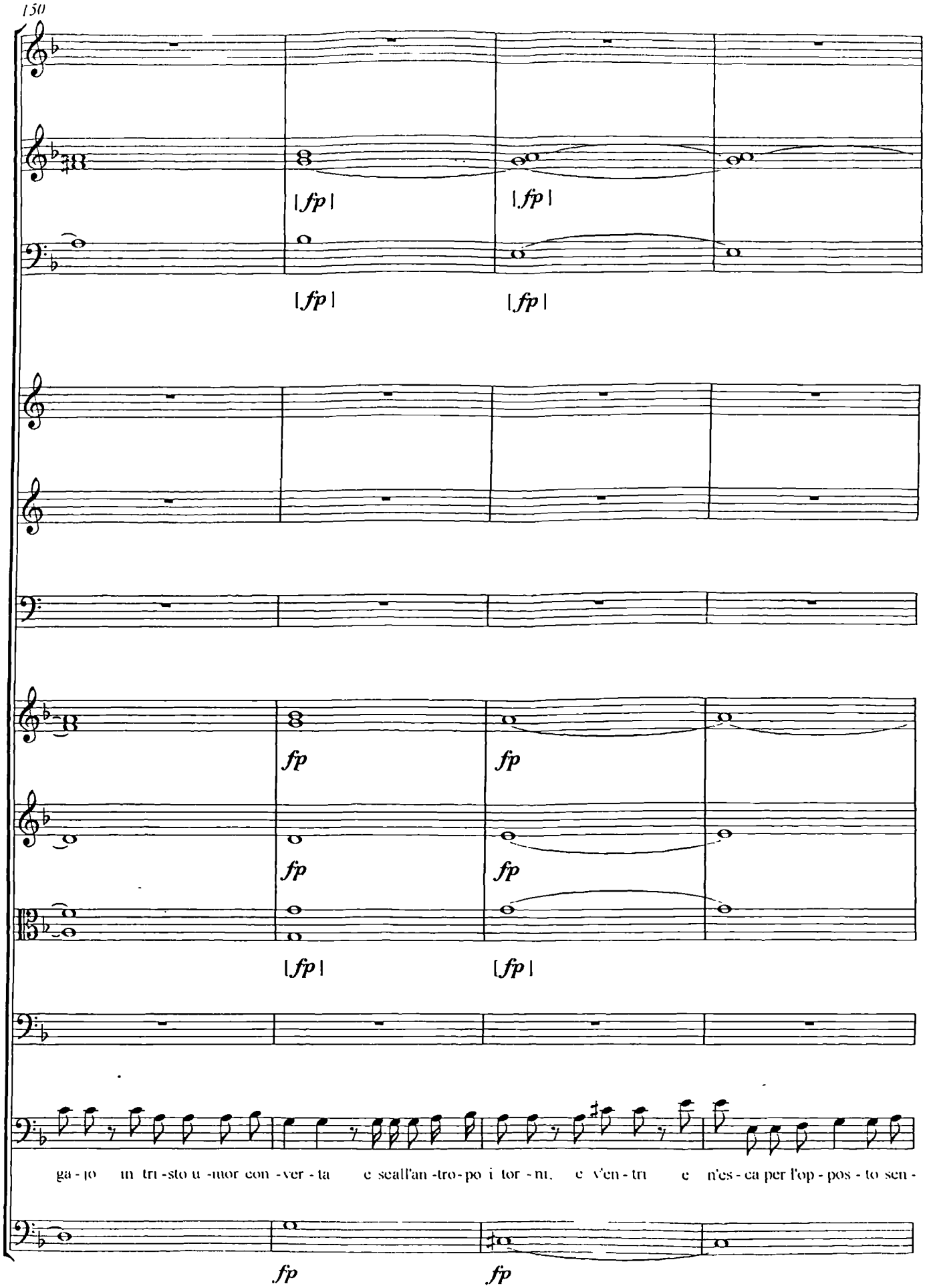

124
Recit
a2
a2
U - dis - te

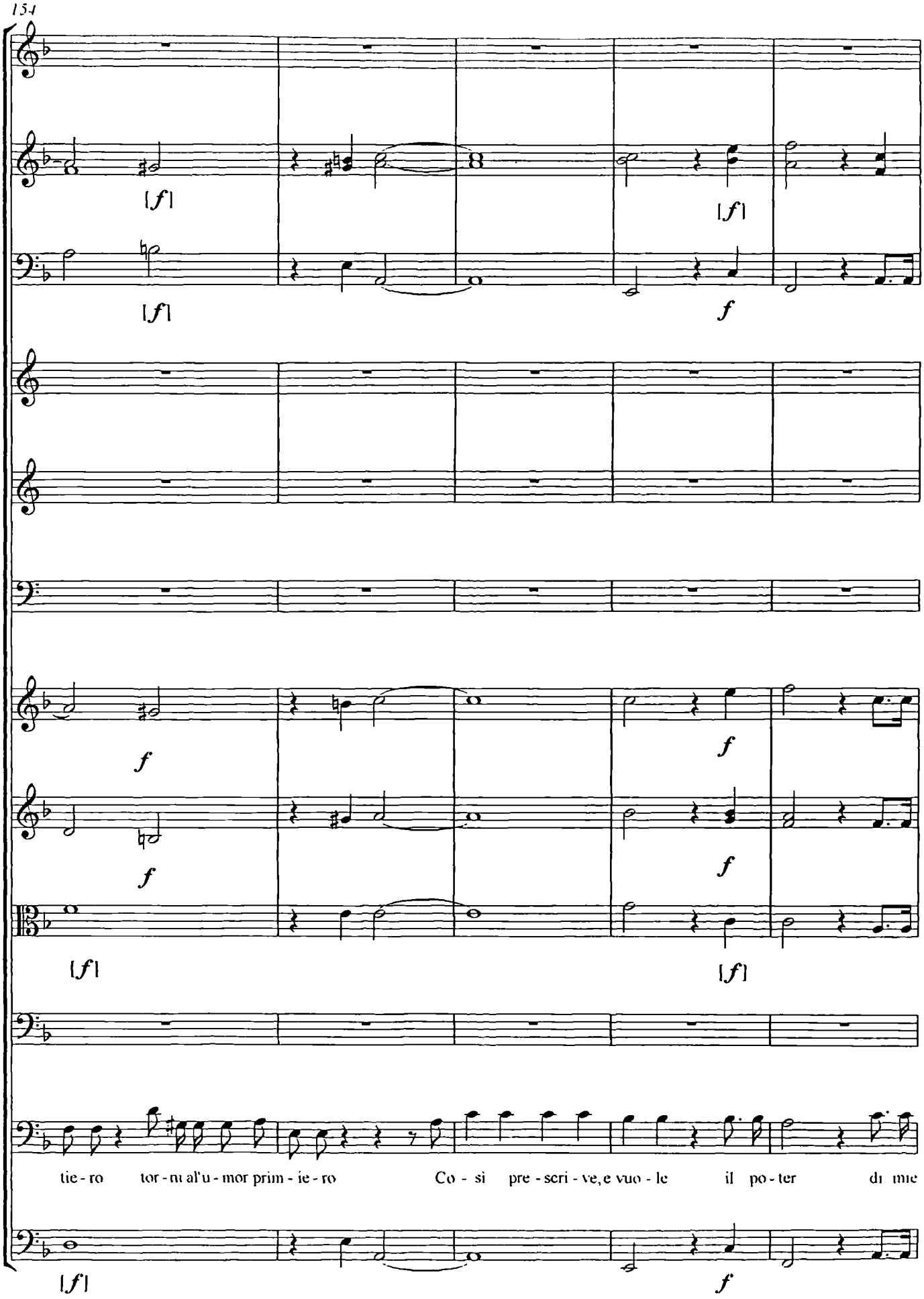

Andante sostenuto
134
Timps in G› & C
p
cresc.
p
cresc.
[p]
[cresc.]
Coro di spiriti datro la grotta
Per che t'in fo - chi con gri - di
o in - can - ta - men - ti at - ten - de - te più for - ti, e più pos - sen - ti?
p
cresc

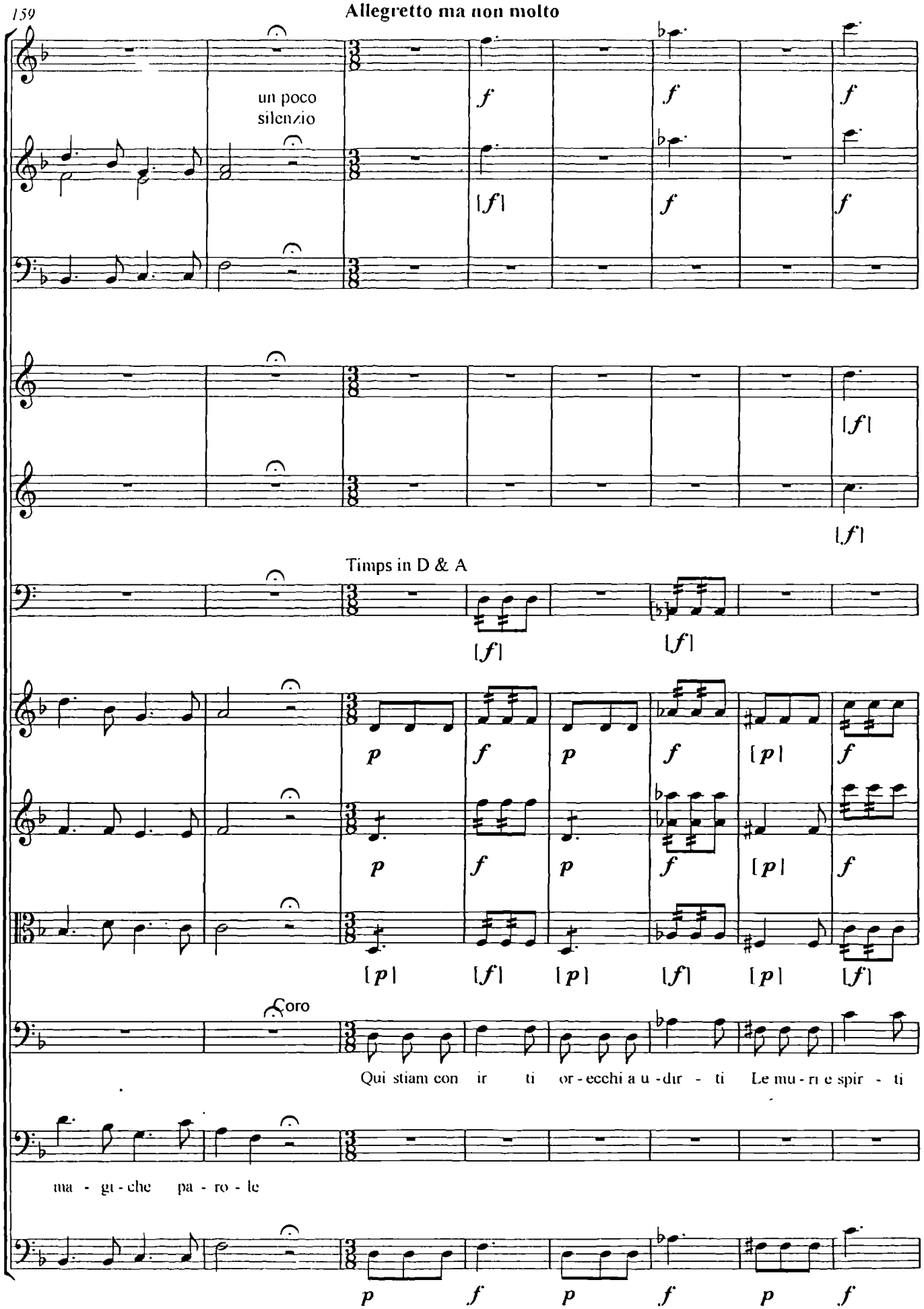

un poco più di moto
138
ro - chi? per che ci e vo - chi da i stu - gi lo - chi per che ci e vo - chi gran ciur - ma-

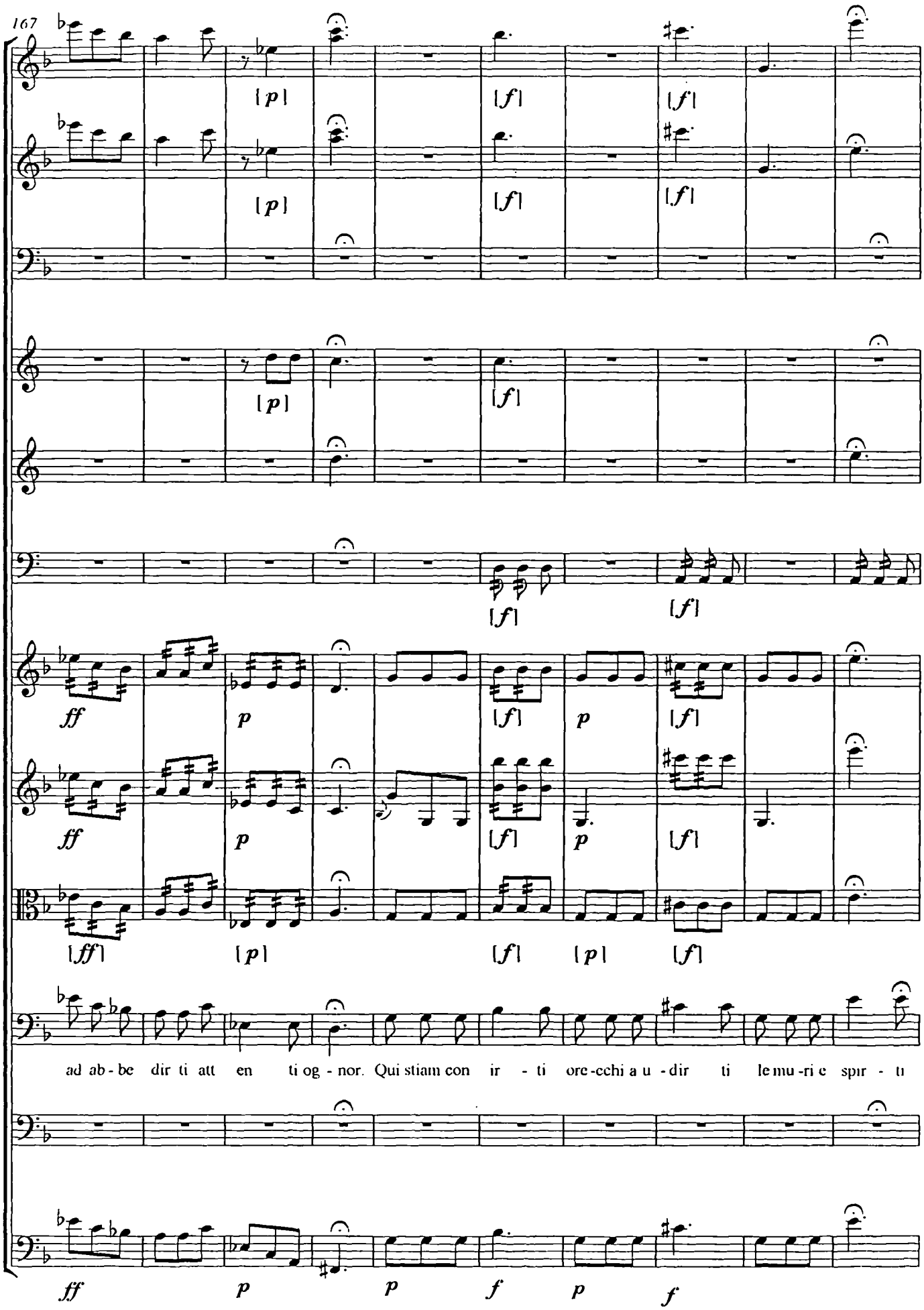

142
Tpt in C
tor? Per - che t'in fo - chi per - che cie vo - chi? gran ciur - ma - tor

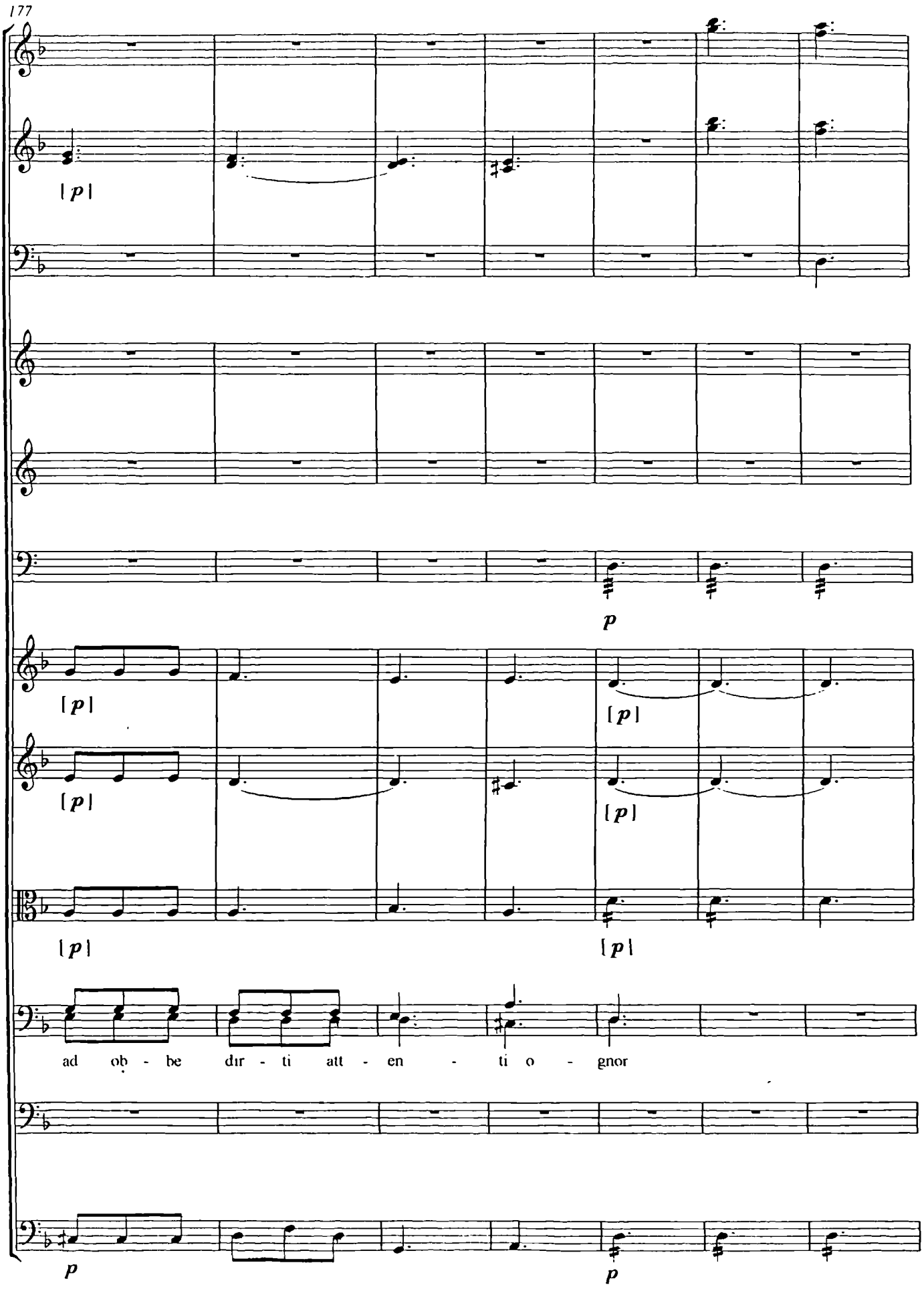

146
fp
Trofonio
se in que - sto ta l'un per u - na por - ta en - tri, e per l'al - tra sor - ta il tri- sto in - ga - jo, e il

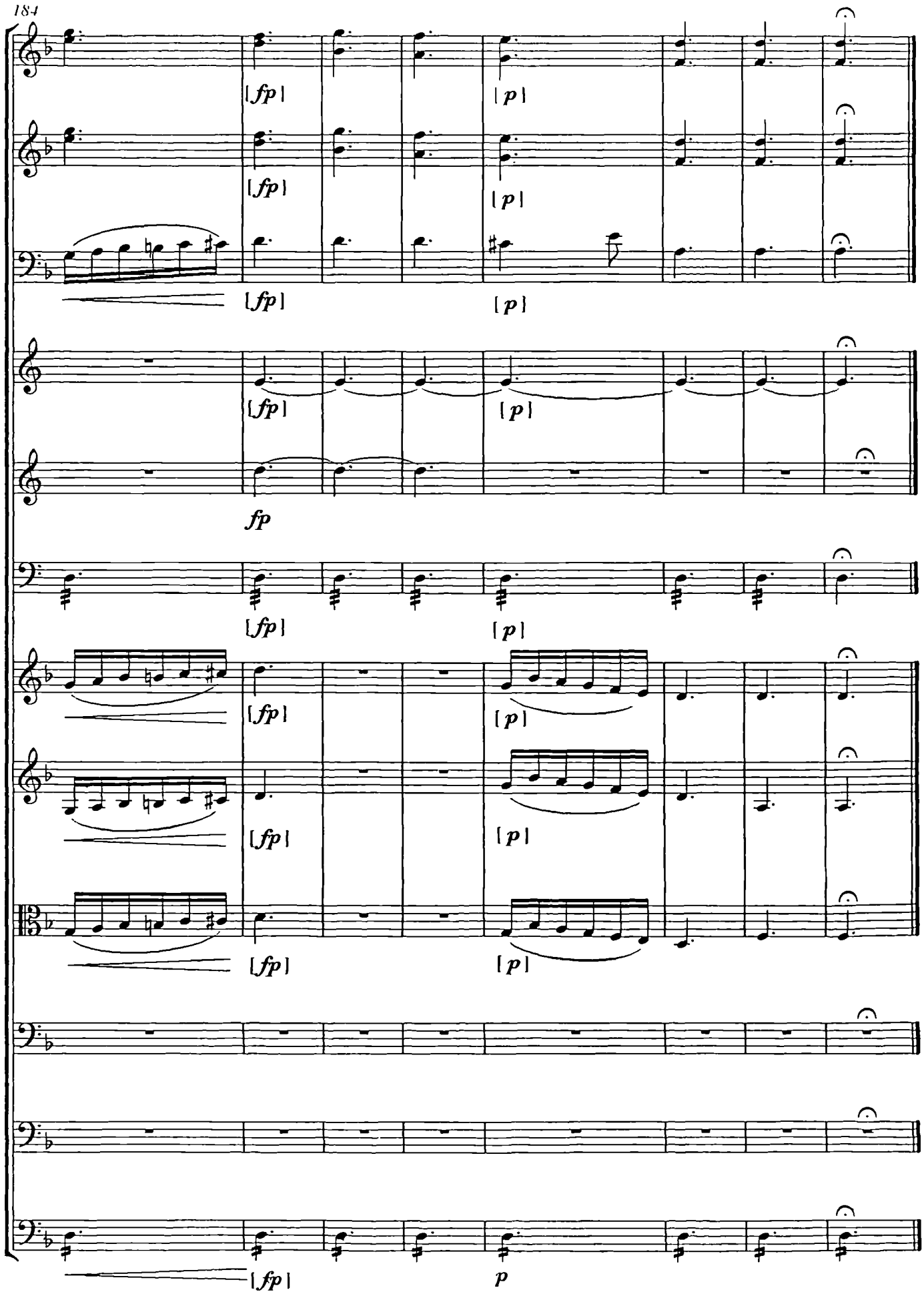

150
fp
ga - jo in tri - sto u - mor con - ver - ta e scall'an - tro - po i tor - ni, e v'en - tri e n'es - ca per l'op - pos - to sen -


154
[f]
[f]
[f]
f
f
f
f
f
[f]
[f]
tie - ro tor - nı al'u - mor prim - ie - ro Co - si pre - scri - ve, e vuo - le il po - ter di mie
[f]
f


159
Allegretto ma non molto
un poco
silenzio
Timps in D & A
Coro
Qui stiam con ir ti or - ecchi a u - dir - ti Le mu - ri e spir - ti
ma - gi - che pa - ro - le


167
ad ab - be dir ti att en ti og - nor. Qui stiam con ir - ti ore - cchi a u - dir ti le mu - ri e spir - ti


177
[p]
p
[p]
[p]
[p]
[p]
[p]
ad ob - be dir - ti att - en - ti o - gnor
p
p


184
[fp]
[p]
fp
p

Don Giovanni

(1787)

Gazzaniga

Duel, Cemetery

& Supper Scenes

Duel Scene

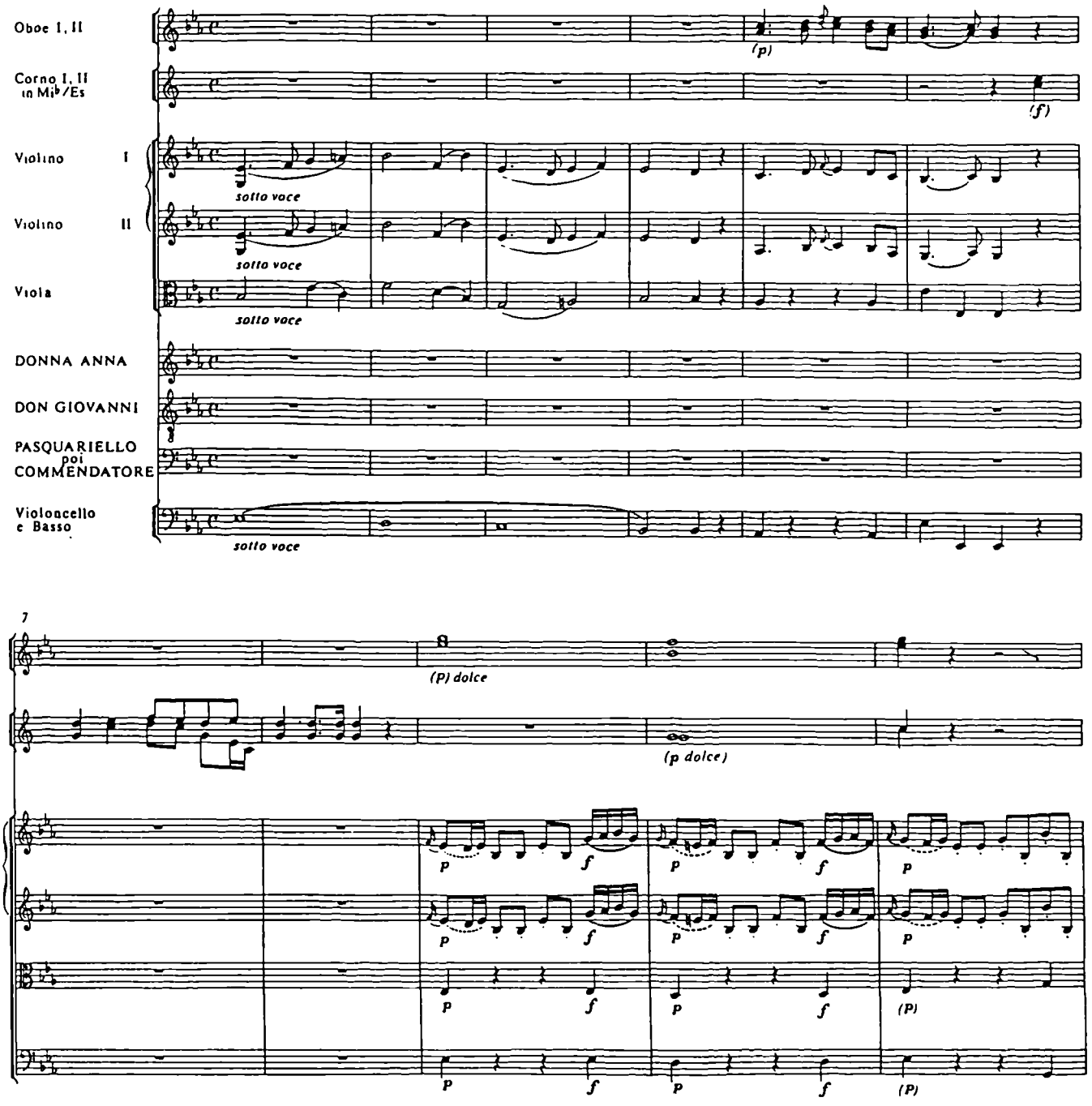
Parte di giardino, a cui corrisponde l'appartamento di DONNA ANNA con porta socchiusa

Scena I

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

Introduzione

Moderato



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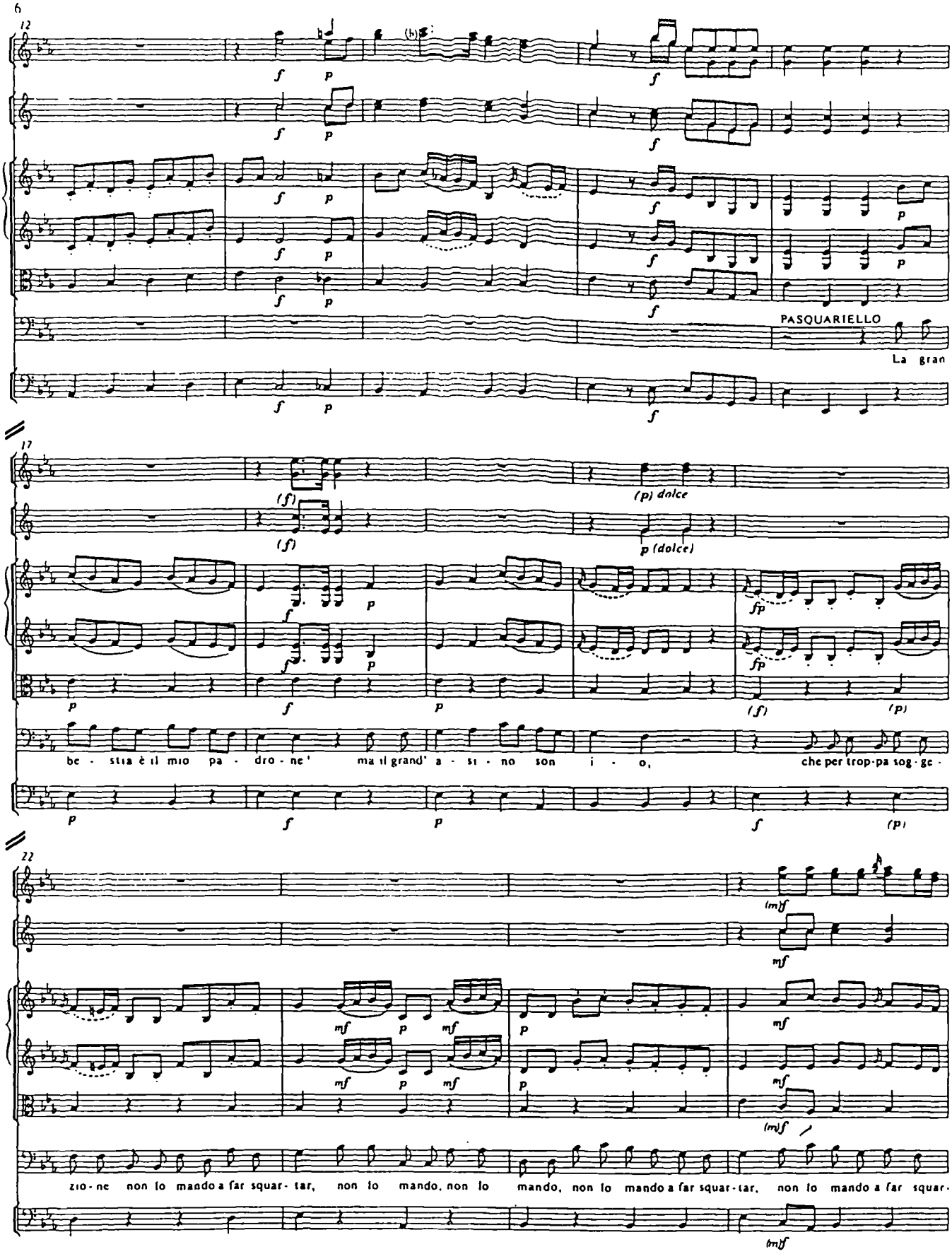
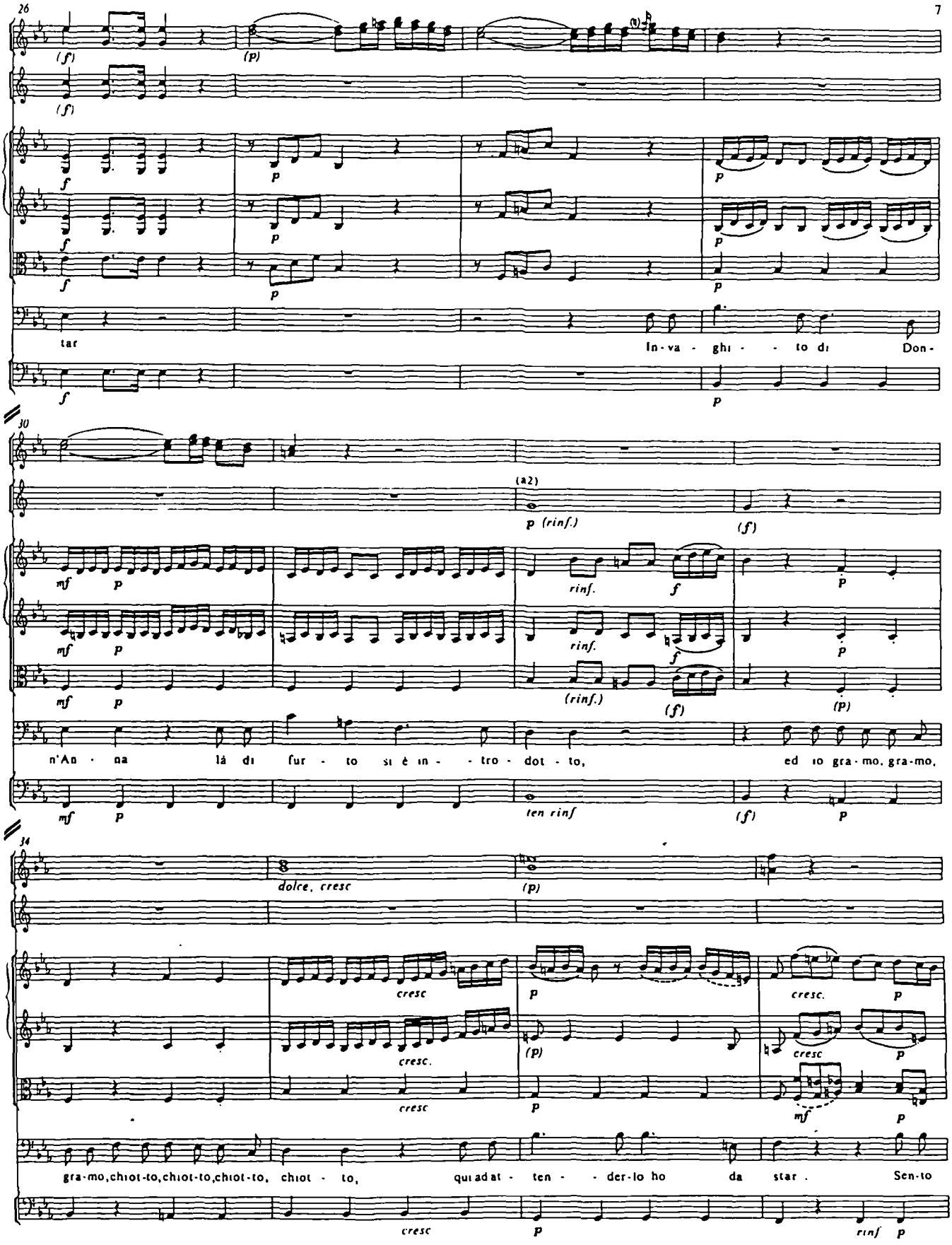
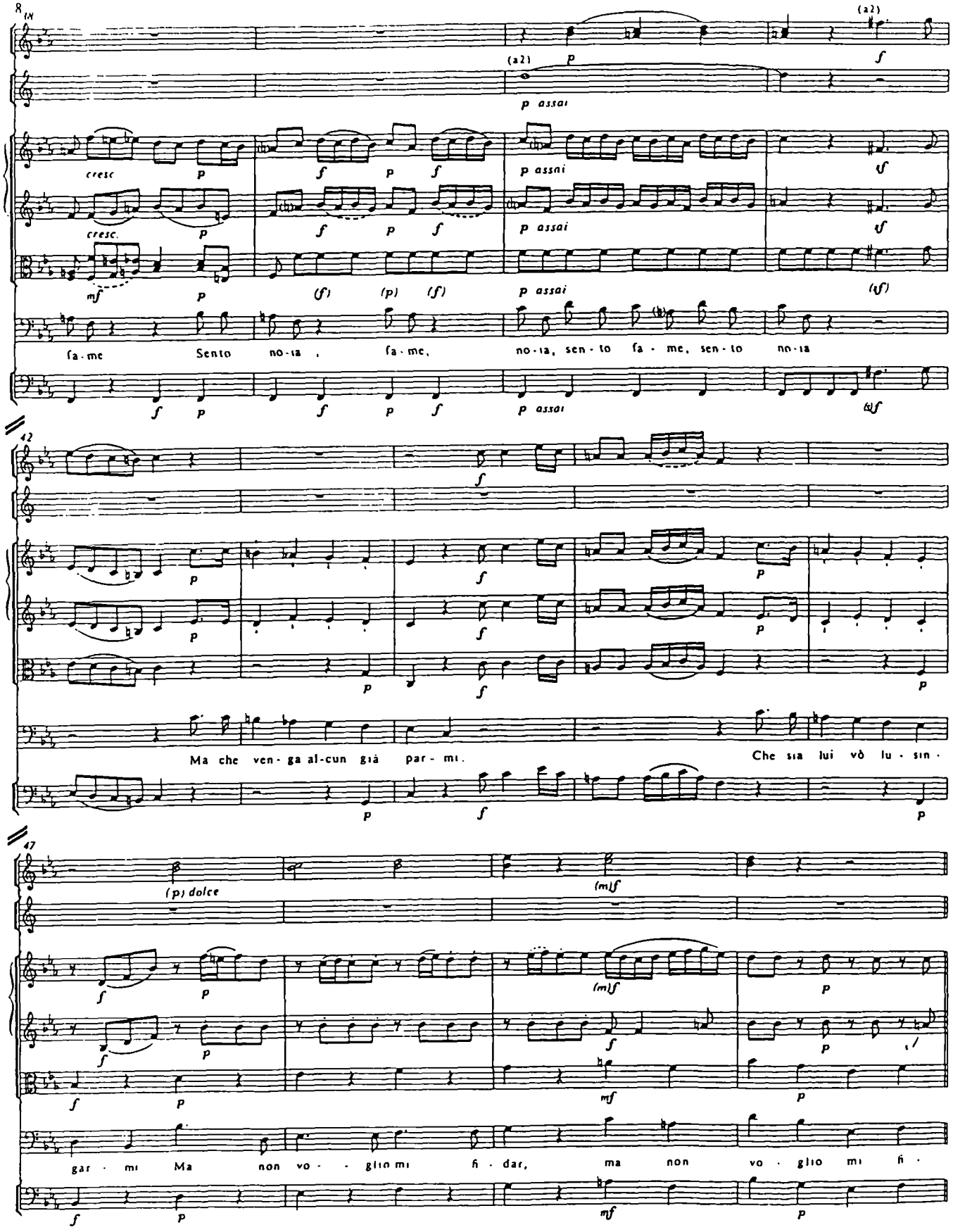
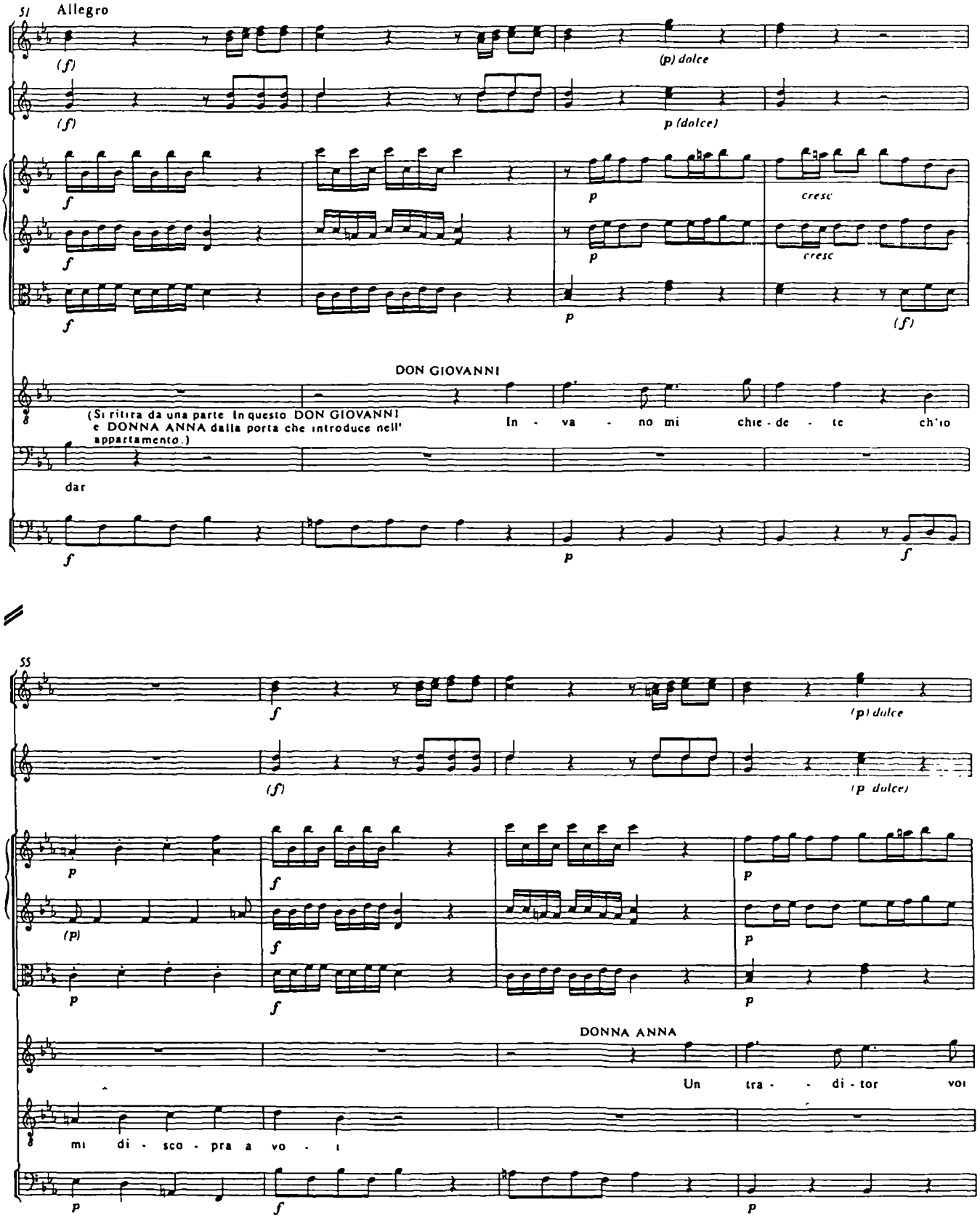
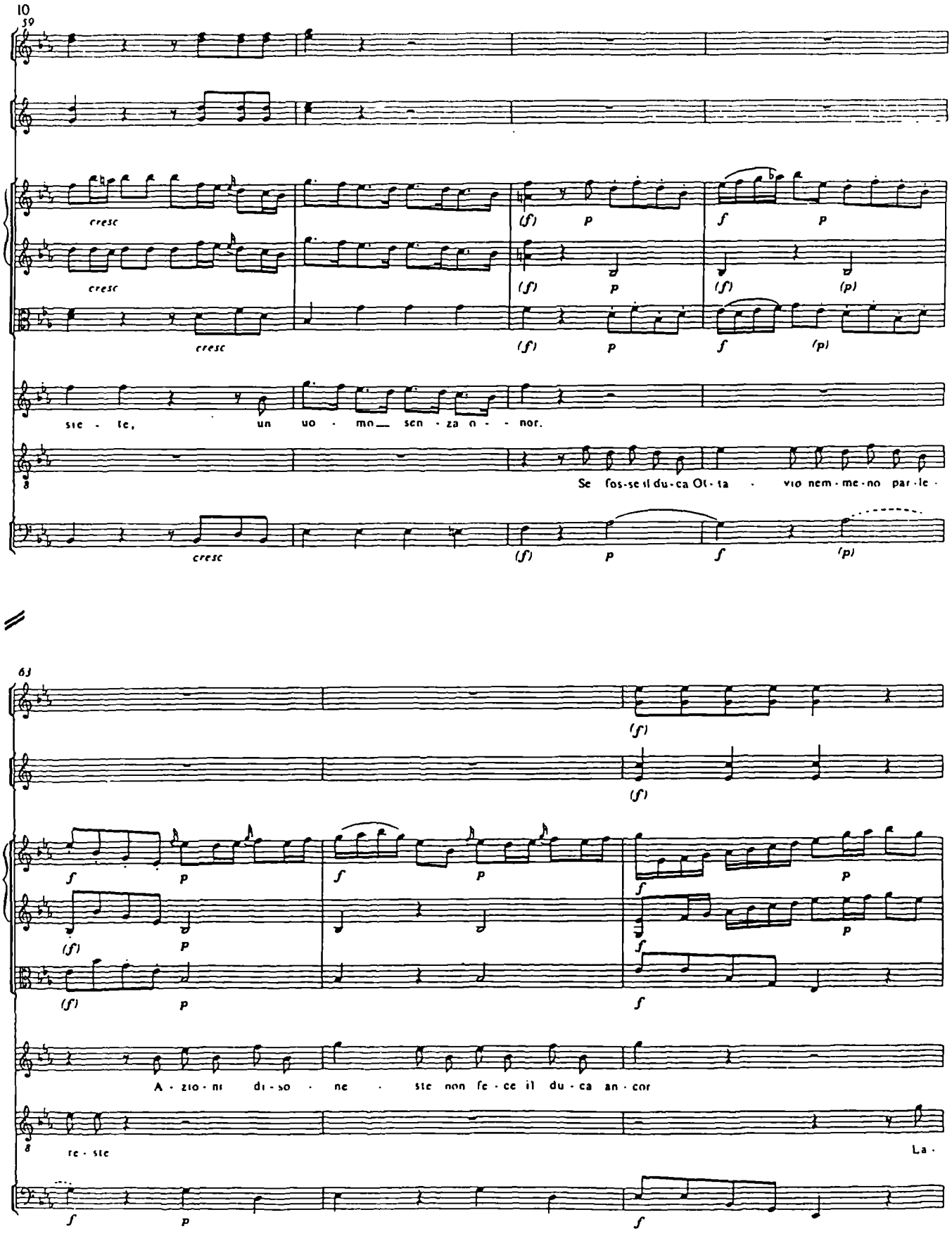
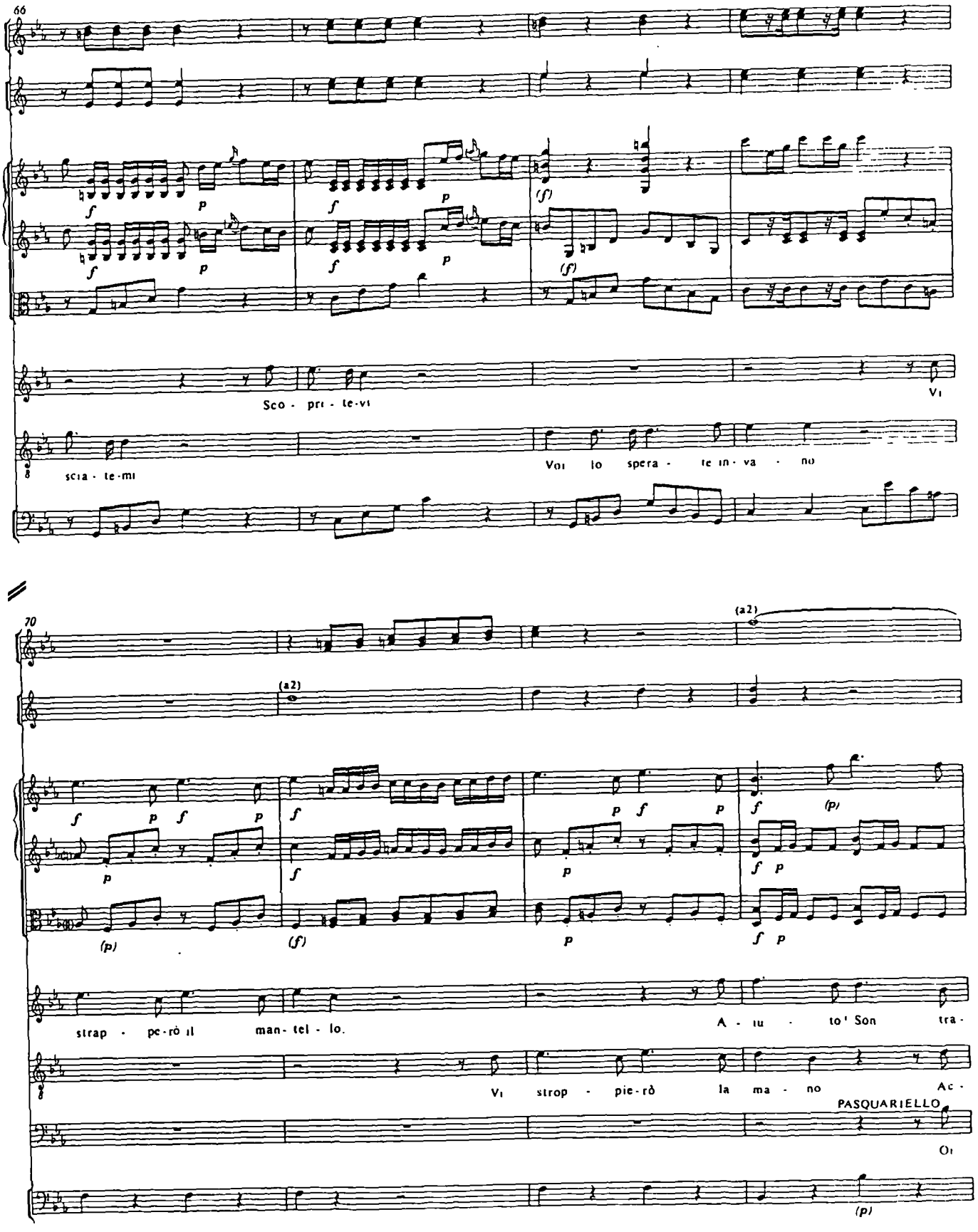

PASQUARIELLO
La gran
be - stia è il mio pa - dro - ne' ma il grand' a - si - no son i - o, che per trop-pa sog - ge -
zio - ne non lo mando a far squar - tar, non lo mando, non lo mando, non lo mando a far squar - tar, non lo mando a far squar -

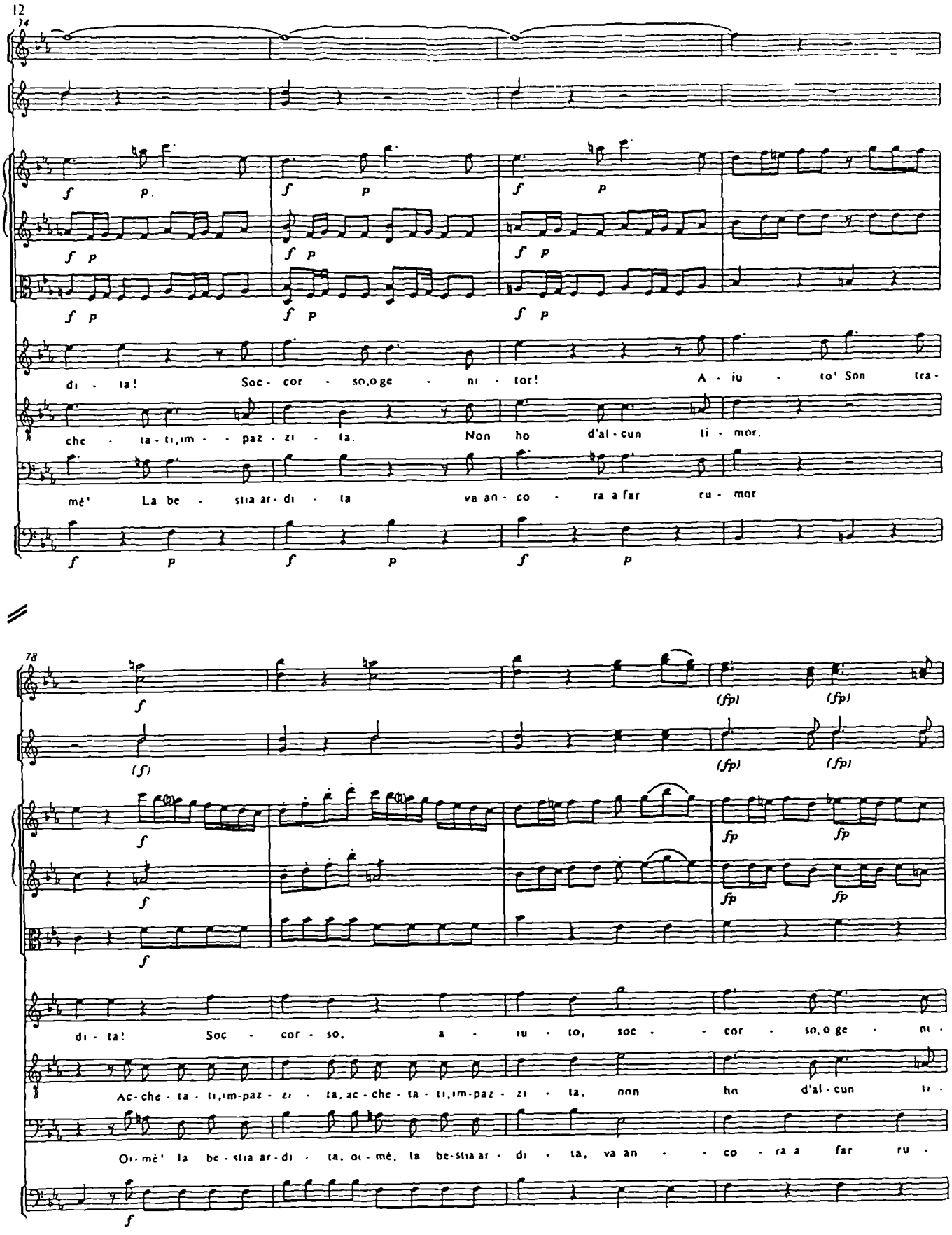

26
7
tar
In-va - ghi - - to di Don-
30
(a2)
n'An - na là di fur - to si è in - - tro - dot - to, ed io gra - mo, gra-mo,
34
dolce, cresc
gra-mo, chiot-to, chiot-to, chiot-to, chiot - to, qui ad at - ten - - der-lo ho da star . Sen-to

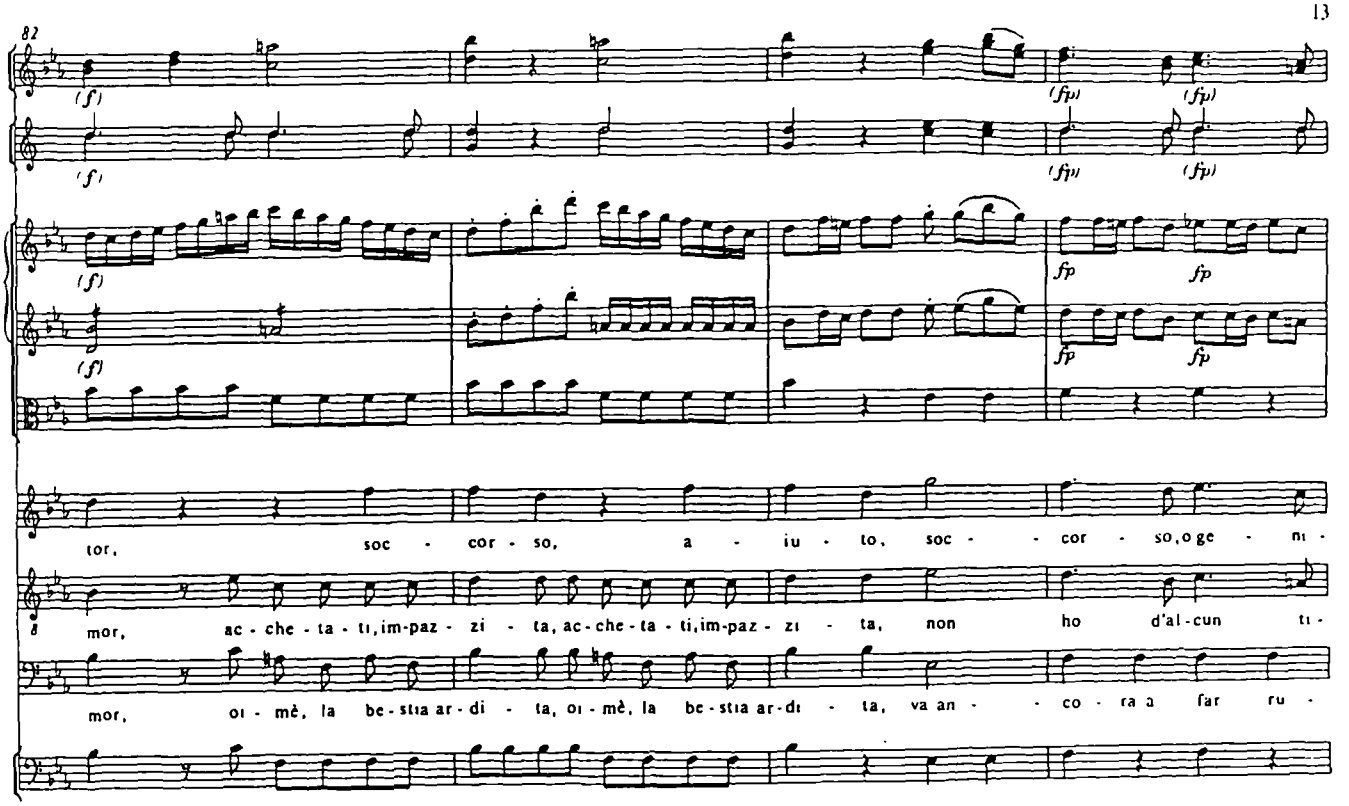

(a2)
p assai
cresc
p assai
fa-me Sento no-ia, fa-me, no-ia, sen-to fa-me, sen-to no-ia
Ma che ven-ga al-cun già par-mi. Che sia lui vò lu-sin-
(p) dolce
gar-mi Ma non vo-glio mi fi-dar, ma non vo-glio mi fi-

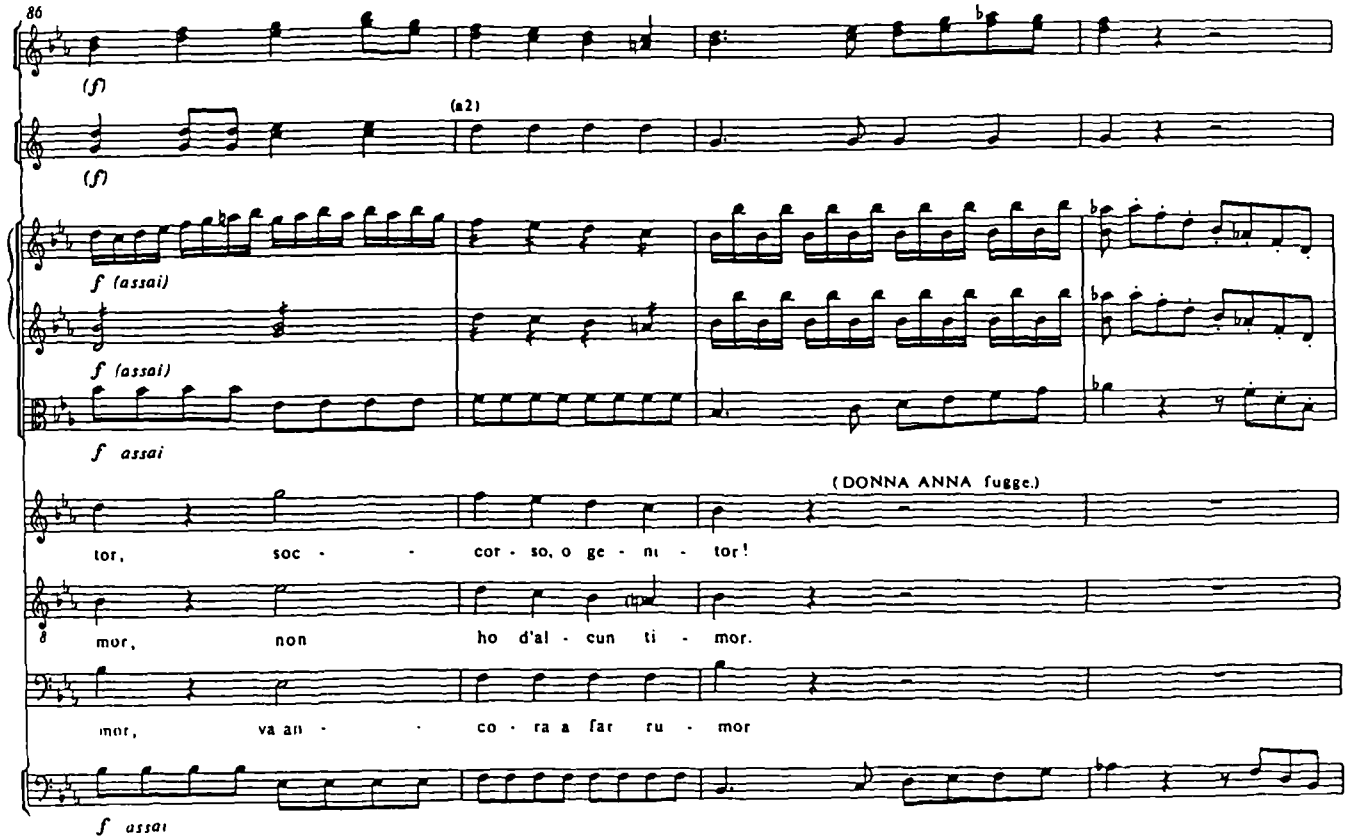

51
Allegro
(f)
(p) dolce
p (dolce)
cresc
DON GIOVANNI
(Si ritira da una parte in questo e DONNA ANNA dalla porta che introduce nell' appartamento.)
In - va - no mi chie - de - te ch'io
dar
55
DONNA ANNA
Un tra - di - tor voi
mi di - sco - pra a vo - i


10
59
cresc
(f)
p
f
(p)
ste - te, un uo - mo sen - za o - nor.
Se fos-se il du-ca Ot-ta - vio nem-me-no par-le -
63
A - zio - ni di - so - ne - ste non fe - ce il du - ca an - cor
re - ste
La -


66
Sco - pri - te-vi
Vi
sciа - te-mi
Voi lo spera - te in - va - no
70
(a2)
strap - pe-rò il man- tel - lo.
A - iu - to! Son tra -
Vi strop - pie-rò la ma - no Ac -
PASQUARIELLO
Oi

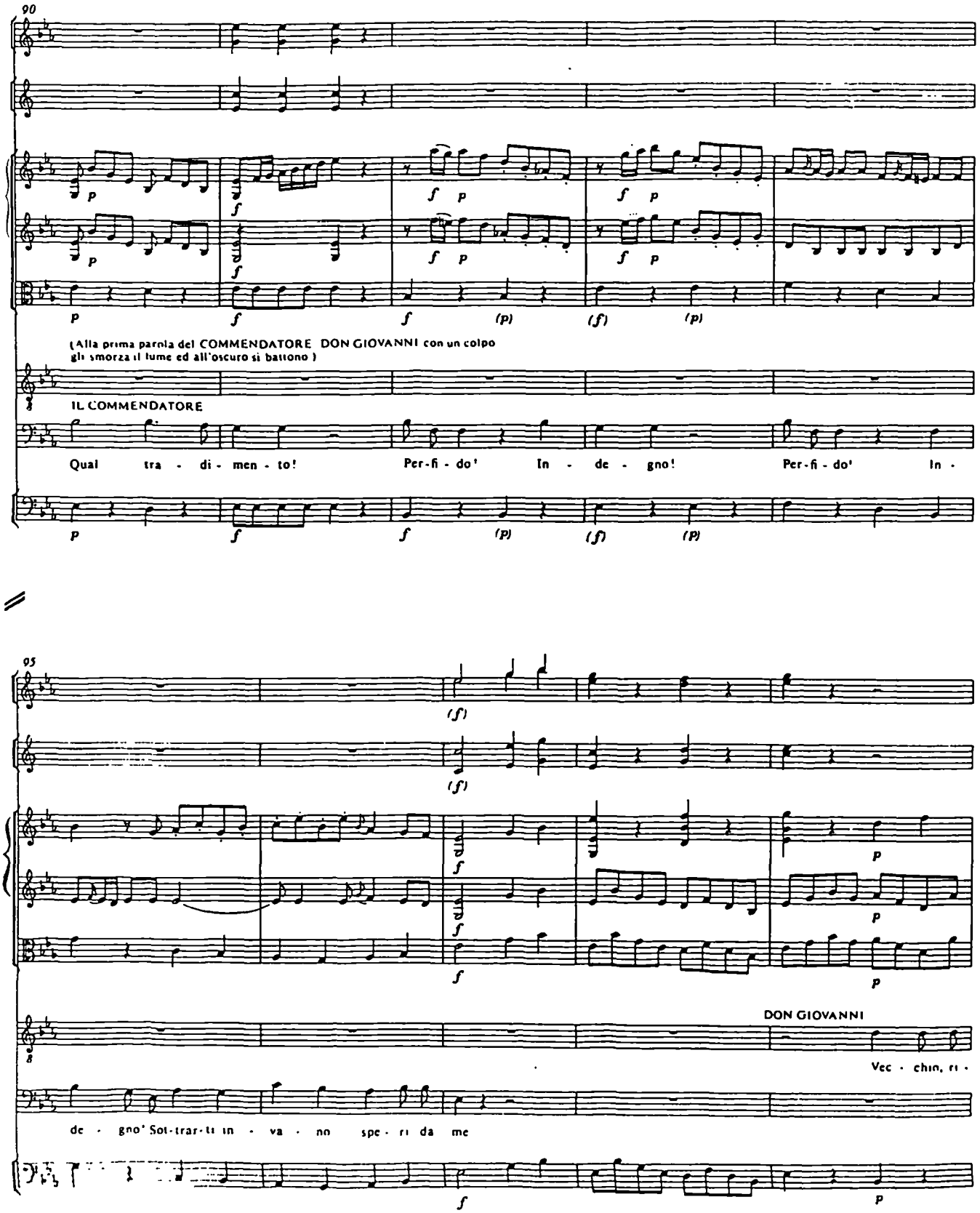

12
74
di - ta! Soc - cor - so,o ge - ni - tor! A - iu - to! Son tra -
che - ta - ti,im - - paz - zi - ta. Non ho d'al - cun ti - mor.
mè' La be - stia ar - di - ta va an - co - ra a far ru - mor
78
di - ta! Soc - cor - so, a - iu - to, soc - - cor - so,o ge - ni -
Ac - che - ta - ti,im-paz - zi - ta, 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 -

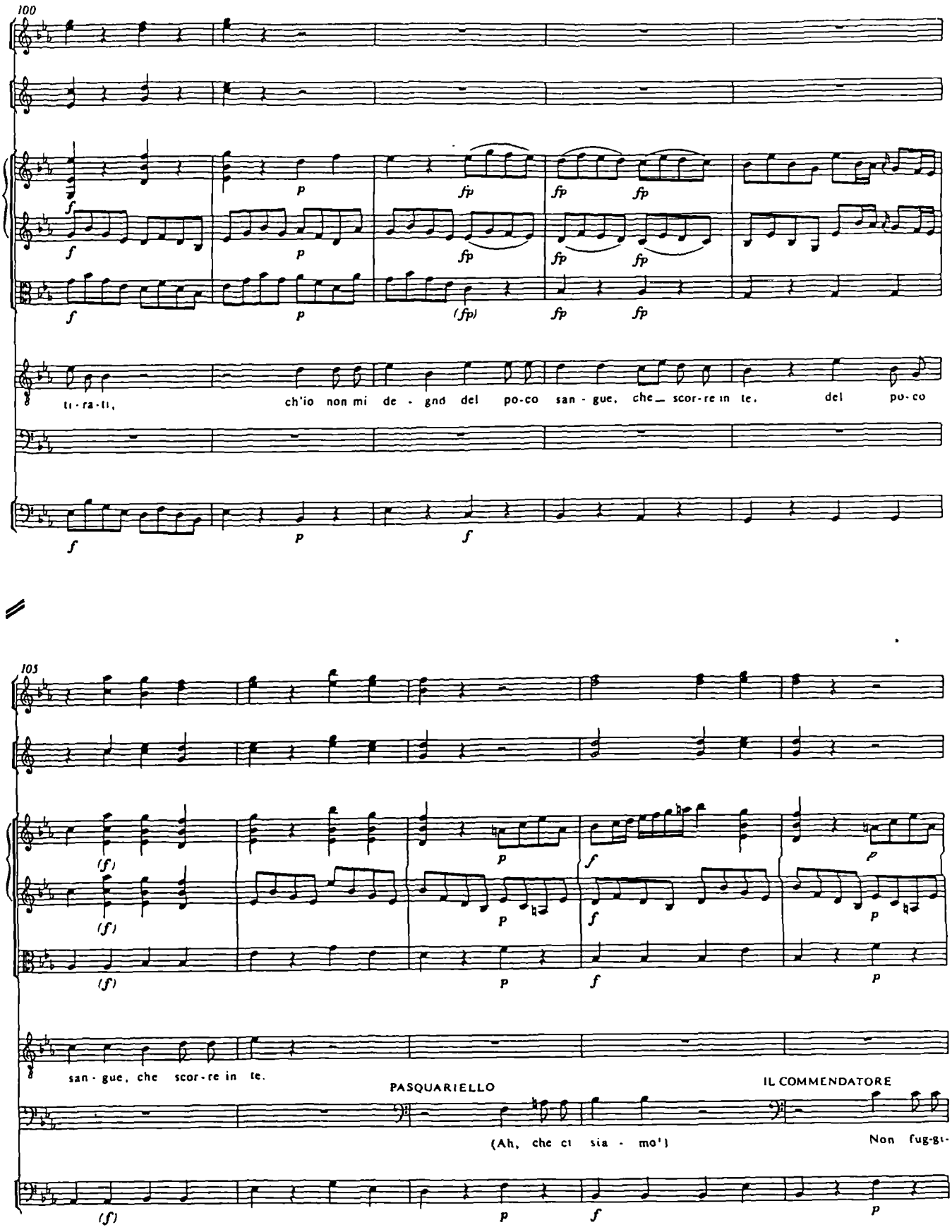

82
(f)
(fp)
fp
tor, soc - cor - so, a - iu - to, soc - - cor - so, o ge - ni -
mor, ac - che - ta - ti, im-paz - zi - ta, ac - che - ta - ti, im-paz - zi - ta, non ho d'al - cun ti -
mor, oi - mè, la be - stia ar - di - ta, oi - mè, la be - stia ar - di - ta, va an - - co - ra a far ru -

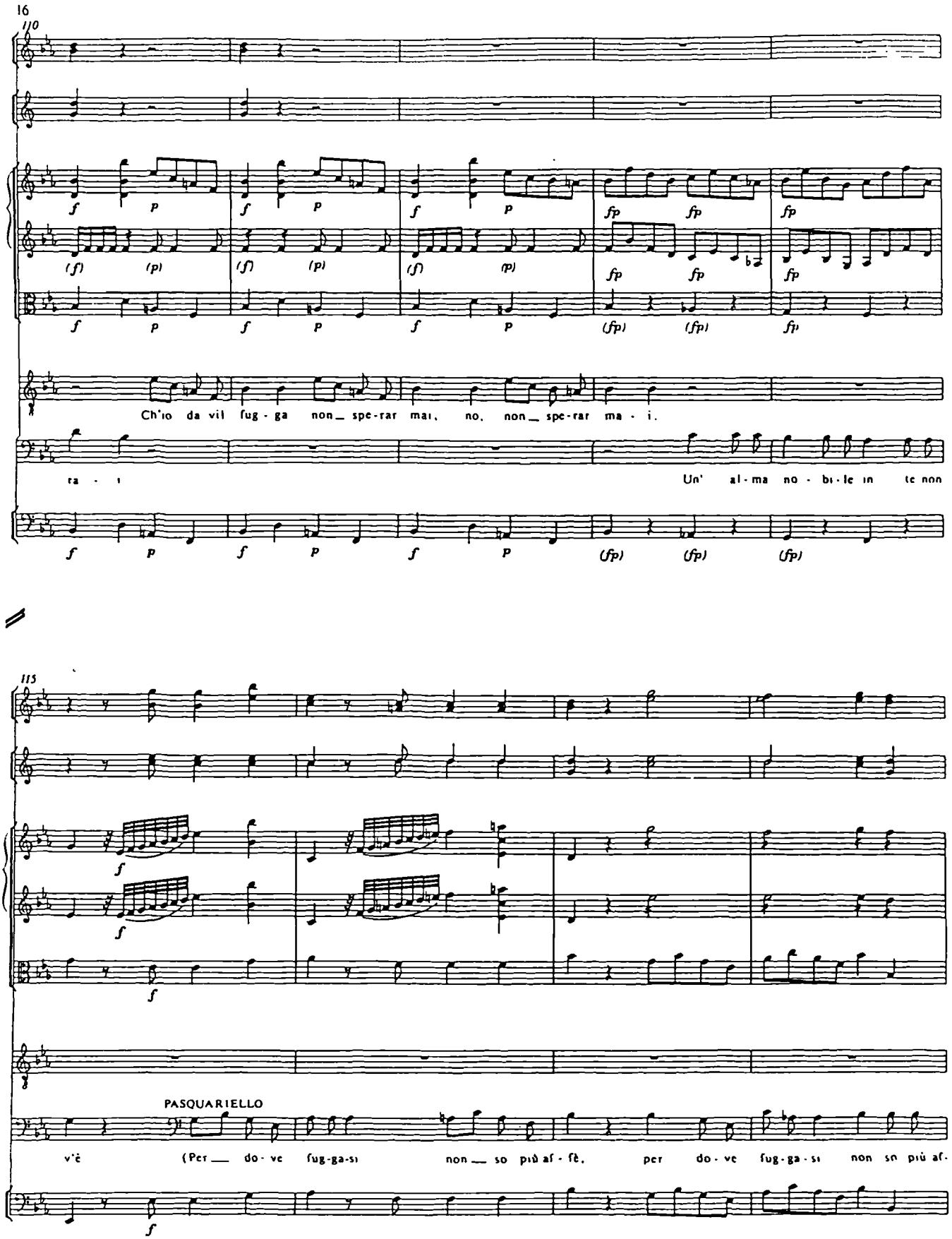

86
(f)
(a2)
f (assai)
f assai
(DONNA ANNA fugge.)
tor, soc - - cor - so, o ge - ni - tor!
mor, non ho d'al - cun ti - mor.
mor, va an - - co - ra a far ru - mor
f assai

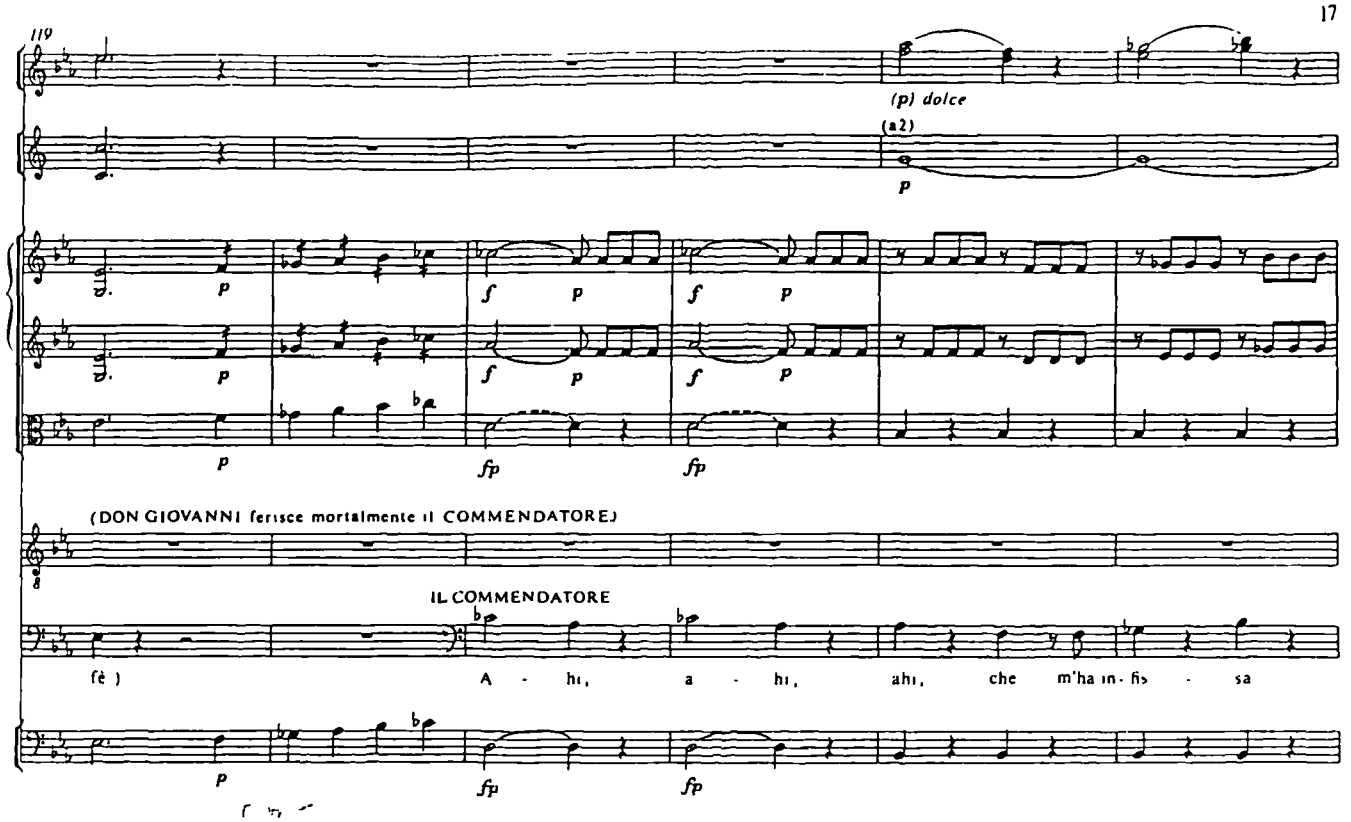
14 Scena II

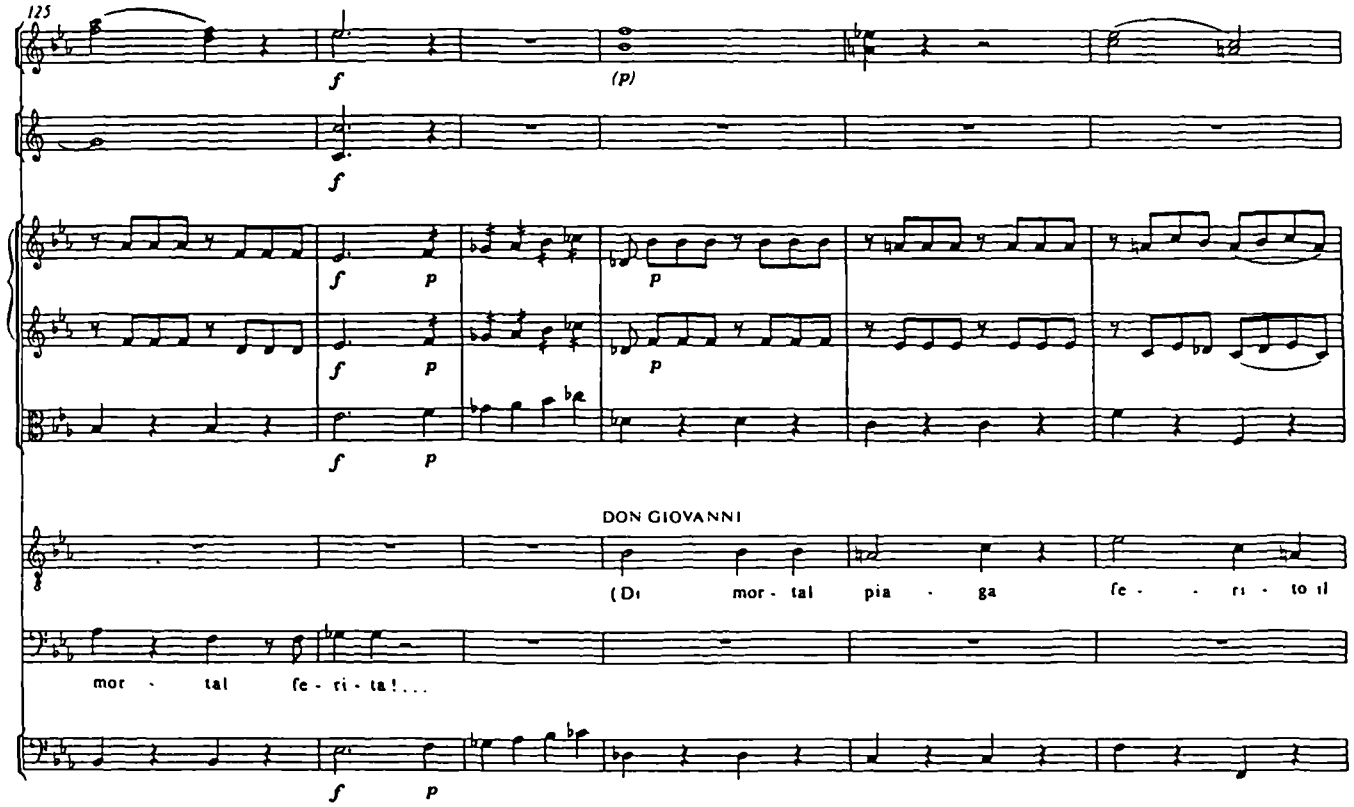
Il COMMENDATORE, e DON GIOVANNI, che sfodra la spada, PASQUARIELLO in disparte

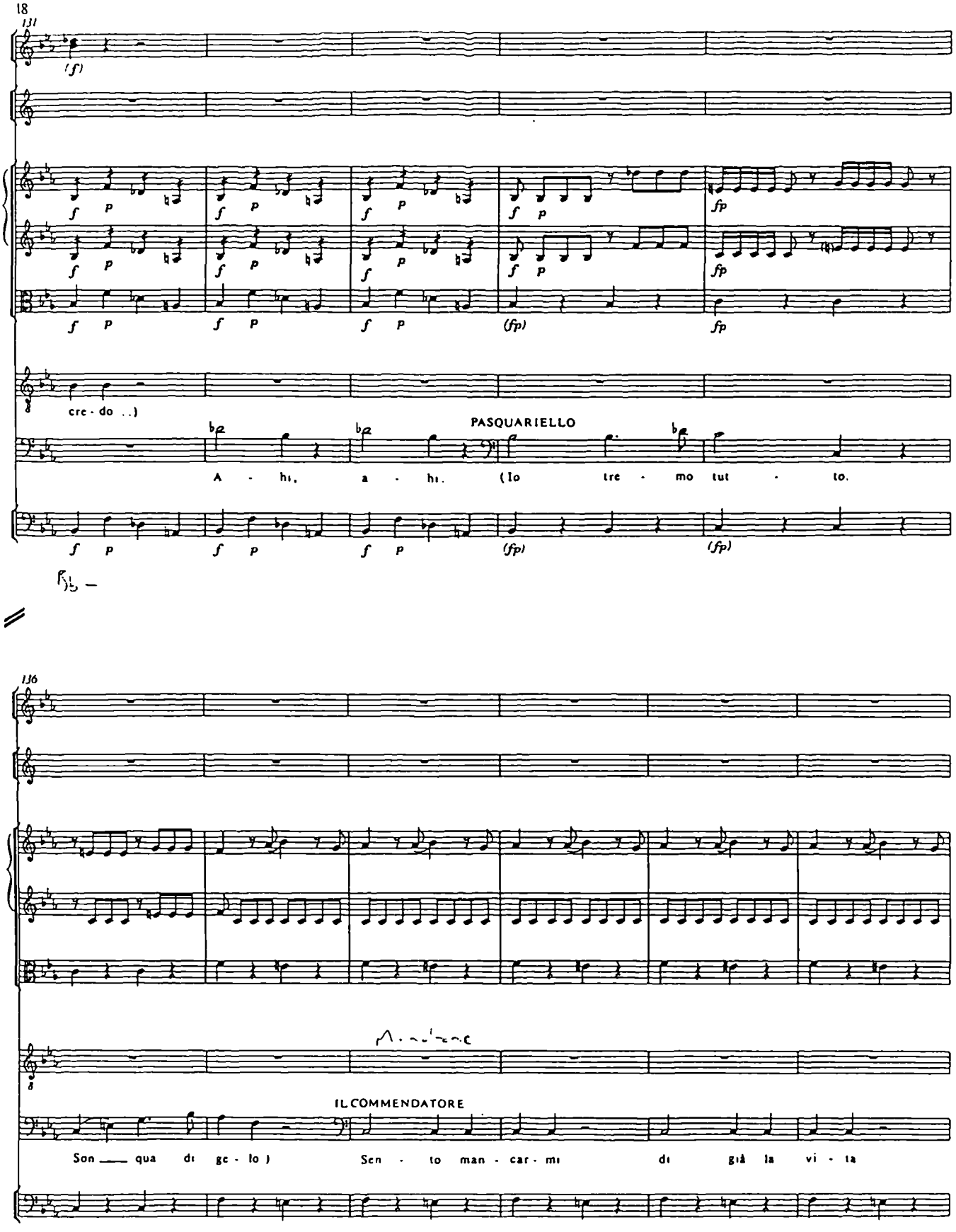


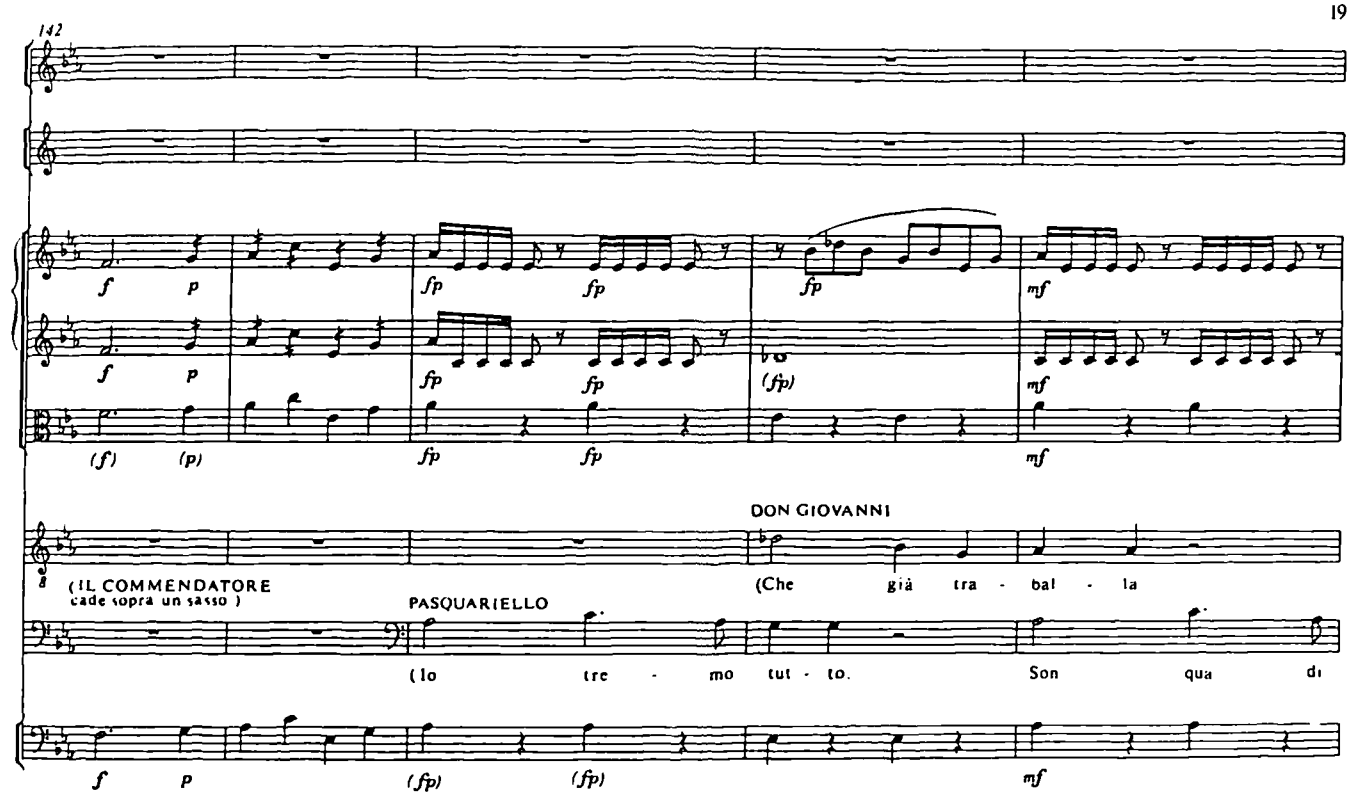

100
ti-ra-ti, ch'io non mi de-gnò del po-co san-gue, che_ scor-re in te, del po-co
105
san-gue, che scor-re in te.
PASQUARIELLO
(Ah, che ci sia-mo!)
IL COMMENDATORE
Non fug-gi-

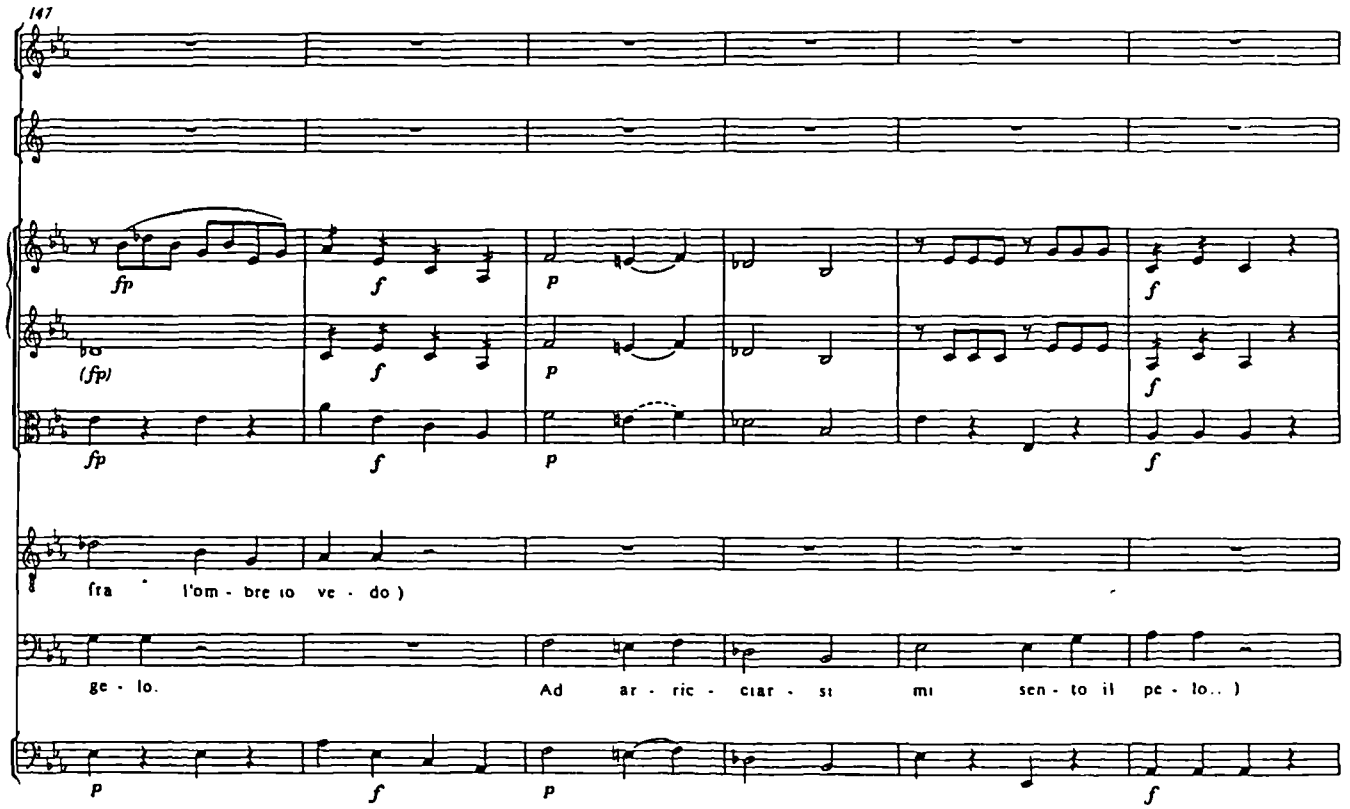

16
110
Ch'io da vil fug - ga non_ spe-rar mai, no, non_ spe-rar ma - i.
ra - i
Un' al-ma no - bi-le in te non
115
PASQUARIELLO
v'è (Per_ do - ve fug-ga-si non_ so più af - fè, per do - ve fug-ga - si non so più af-

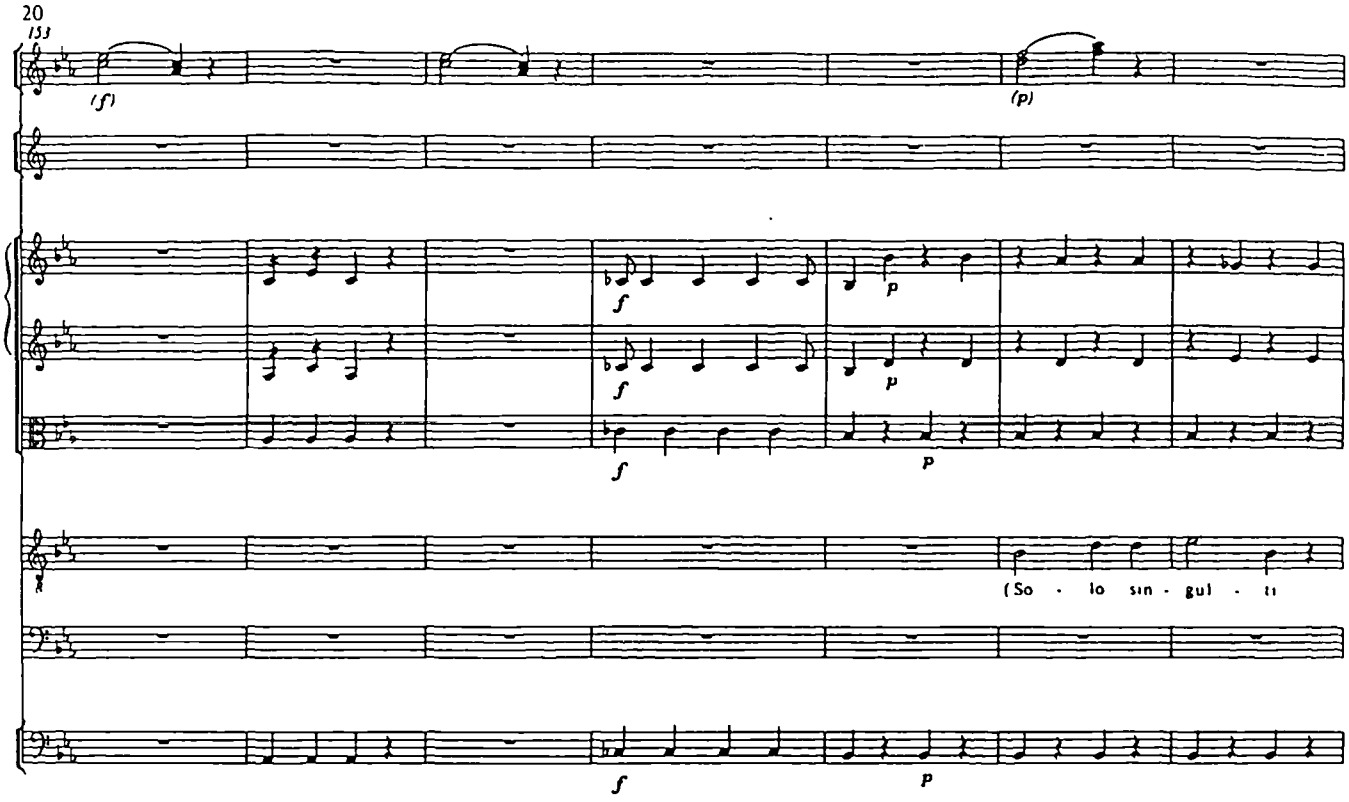

119
(p) dolce
(a2)
(DON GIOVANNI ferisce mortalmente il COMMENDATORE)
IL COMMENDATORE
fè)
A - hi, a - hi, ahi, che m'ha in- fis - sa

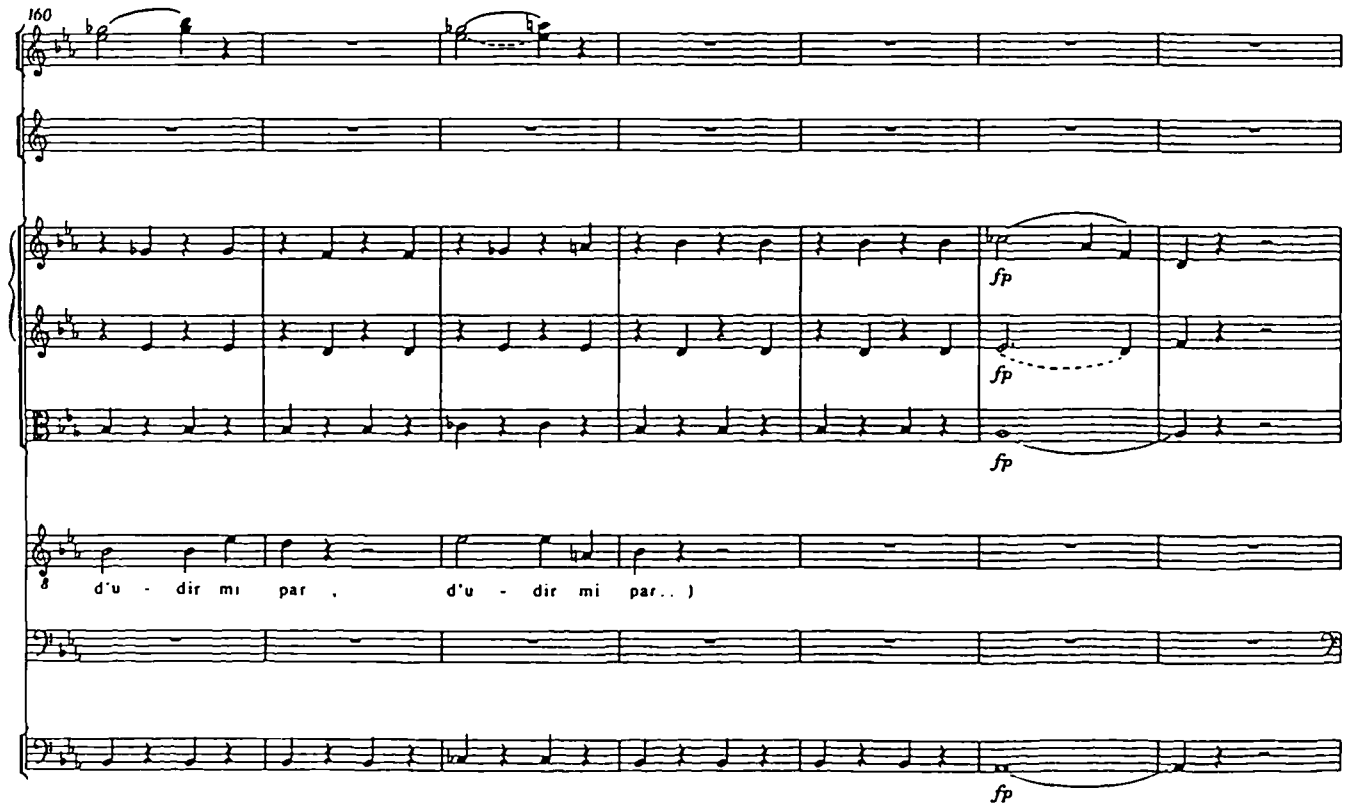

125
DON GIOVANNI
(Di mor - tal pia - ga fe - ri - to il
mor - tal fe - ri - ta!...

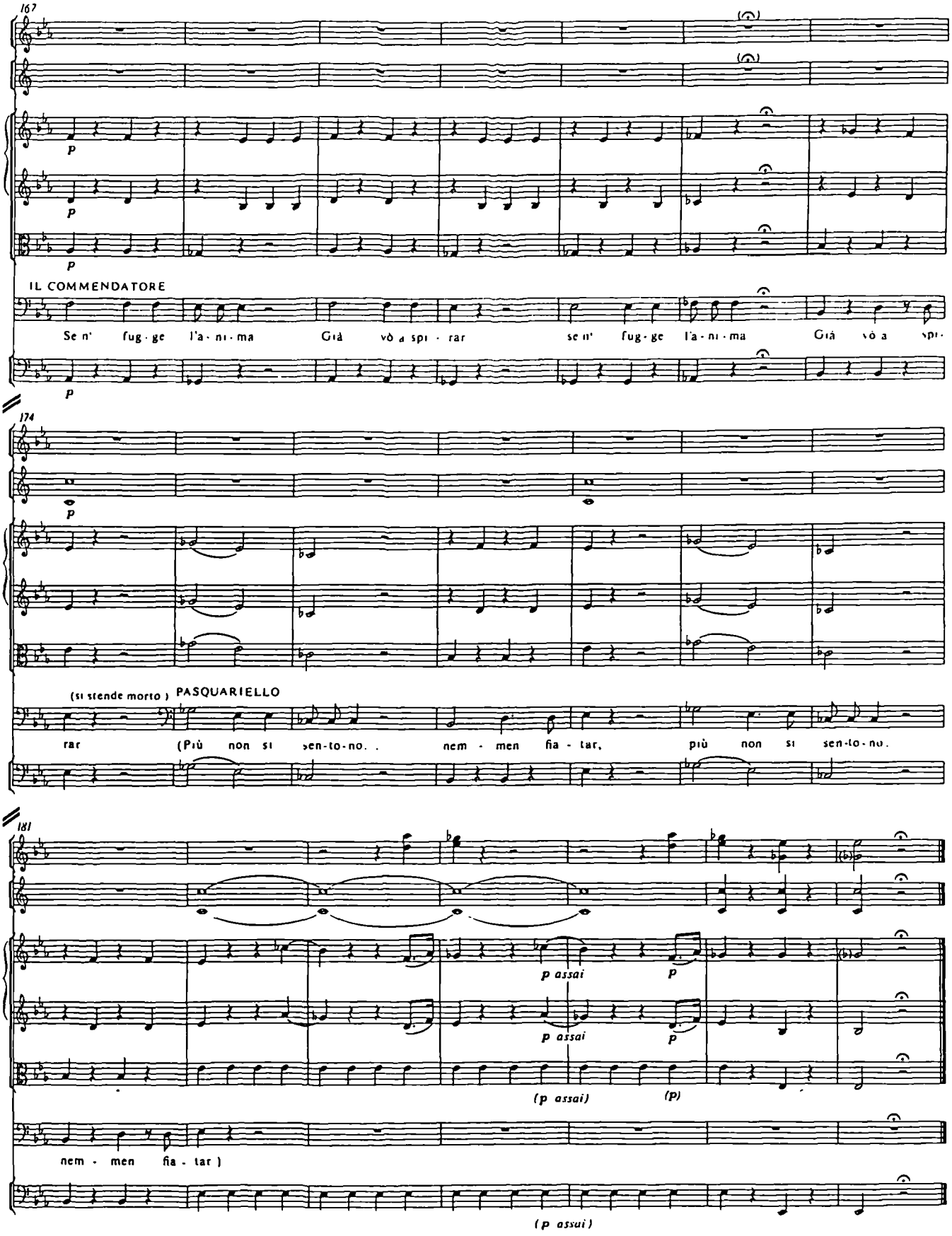

18
131
(f)
cre - do ..)
PASQUARIELLO
A - hi, a - hi. (Io tre - mo tut - to.
136
IL COMMENDATORE
Son qua di ge - lo) Sen - to man - car - mi di già la vi - ta


142
DON GIOVANNI
(IL COMMENDATORE
cade sopra un sasso)
PASQUARIELLO
(Che già tra - bal - la
(Io tre - mo tut - to.
Son qua di


147
fra l'om - bre io ve - do)
ge - lo.
Ad ar - ric - ciar - si mi sen - to il pe - lo..)


20
153
(f)
(p)
(So - lo sin - gul - ti

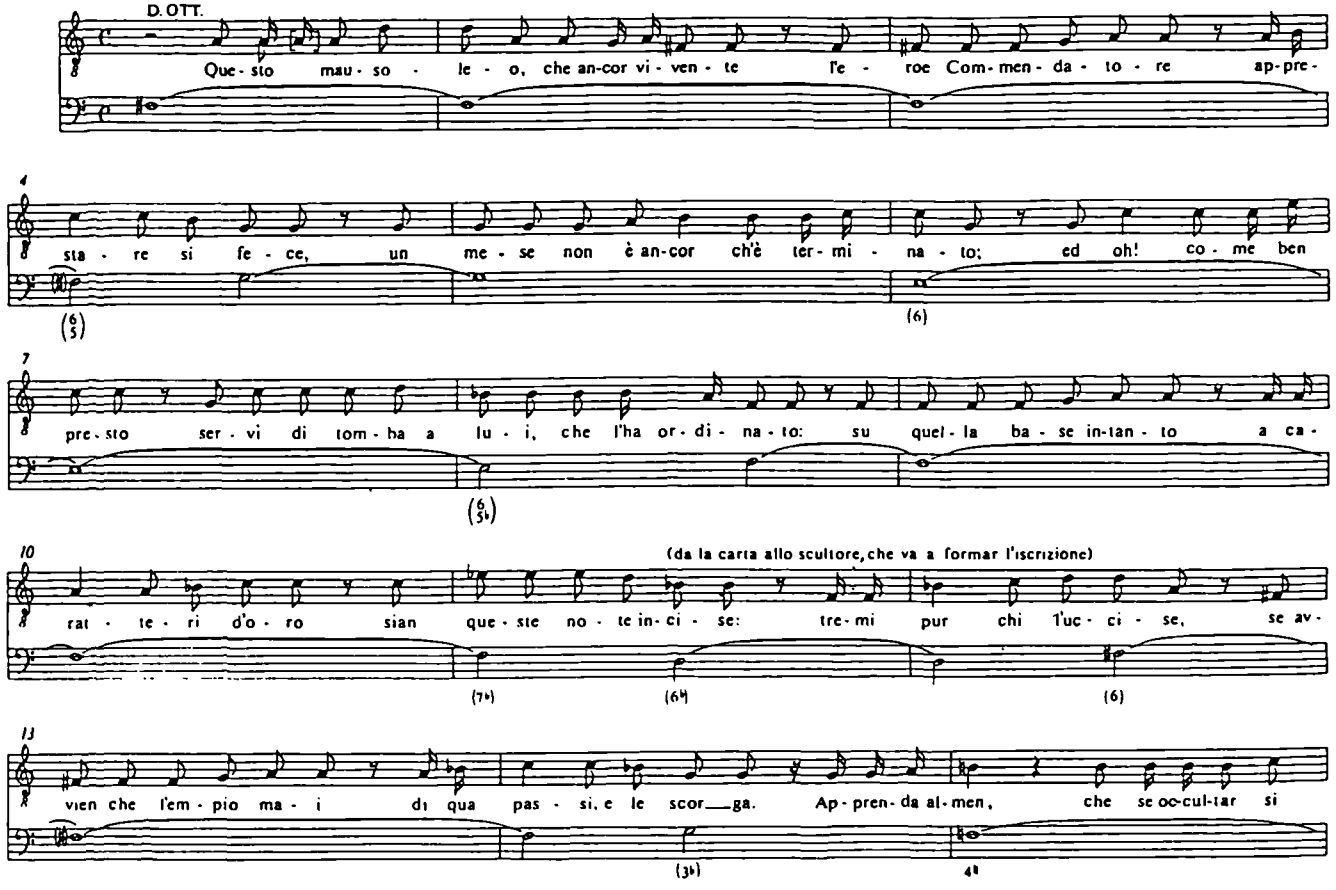

160
d'u - dir mi par , d'u - dir mi par..)

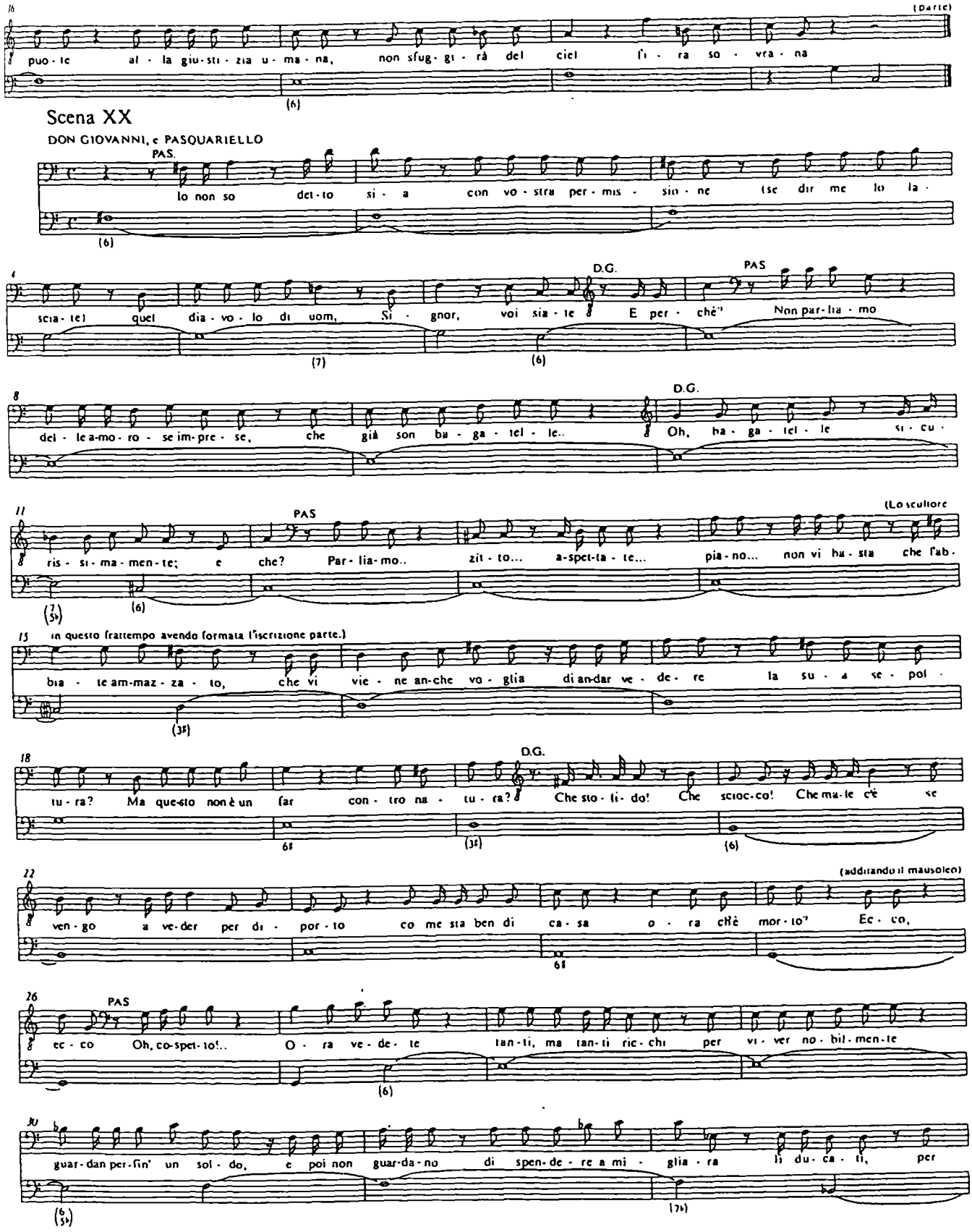

167
p
p
p
IL COMMENDATORE
Se n' fug·ge l'a·ni·ma Già vò a spi·rar se n' fug·ge l'a·ni·ma Già vò a spi·
p
174
p
(si stende morto) PASQUARIELLO
rar (Più non si sen·to·no. . nem·men fia·tar, più non si sen·to·no.
181
p assai
p
p assai
p
(p assai) (p)
nem·men fia·tar)
(p assai)

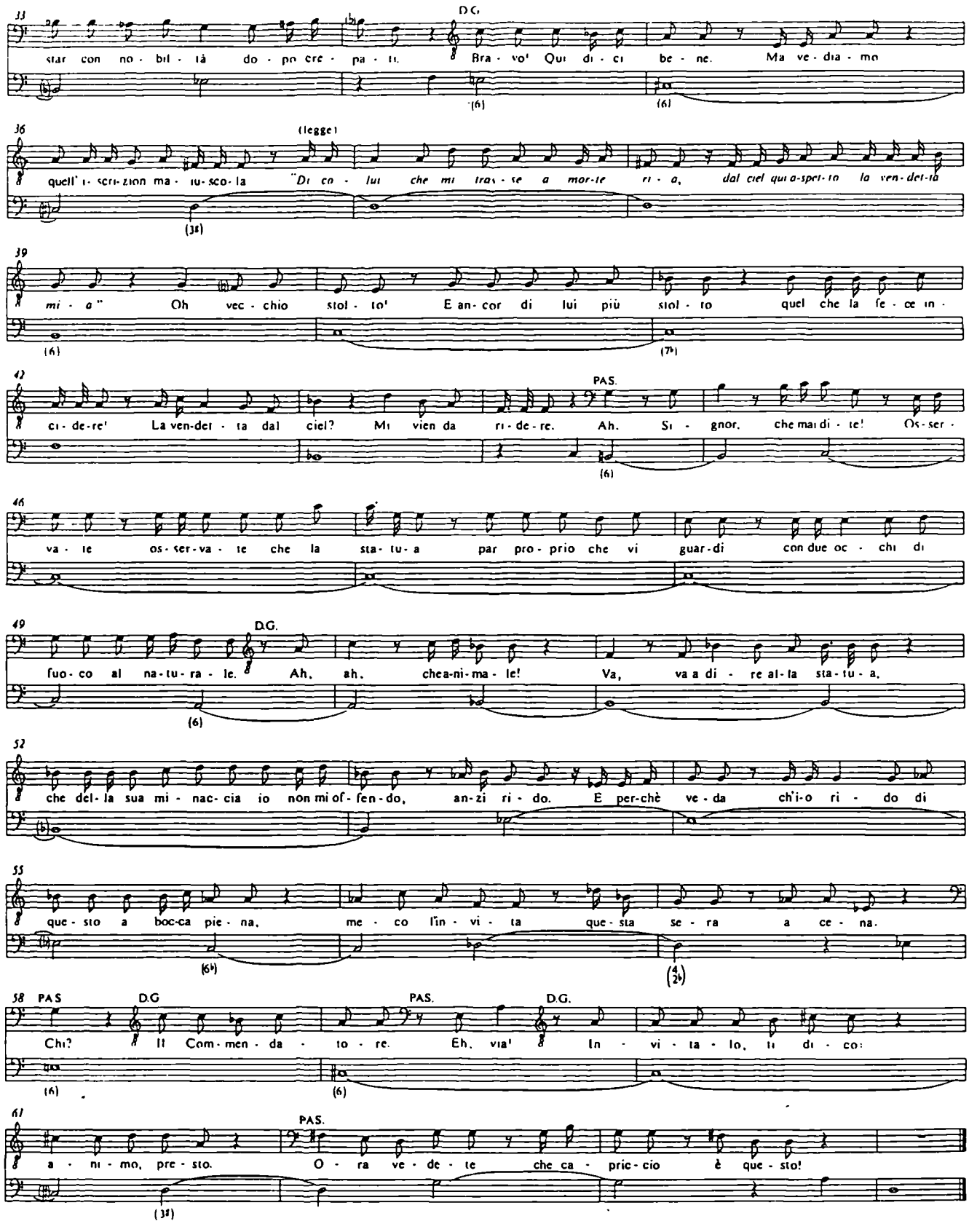
Cemetery Scene

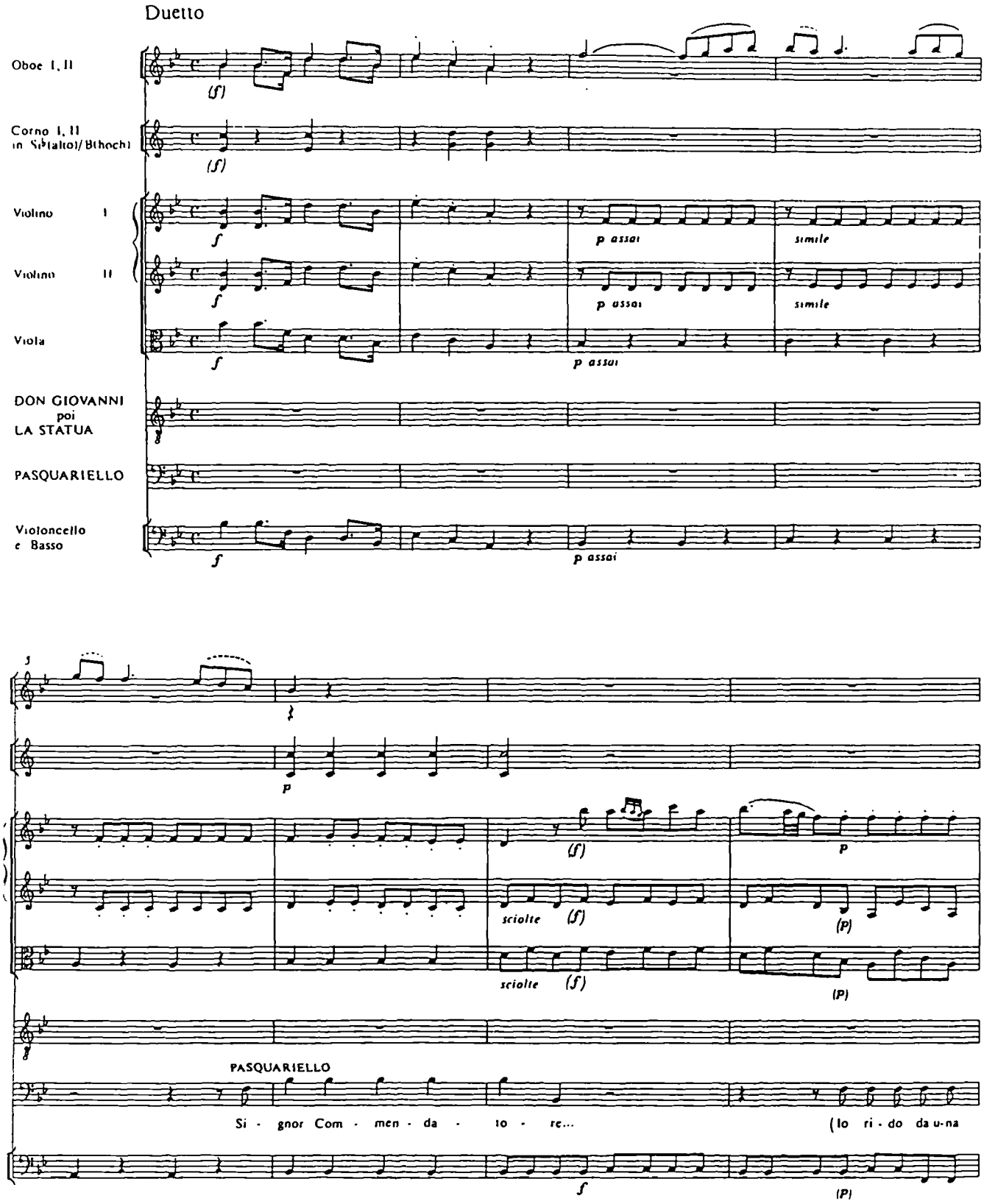
Scena XIX

Luogo rimoto 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.)

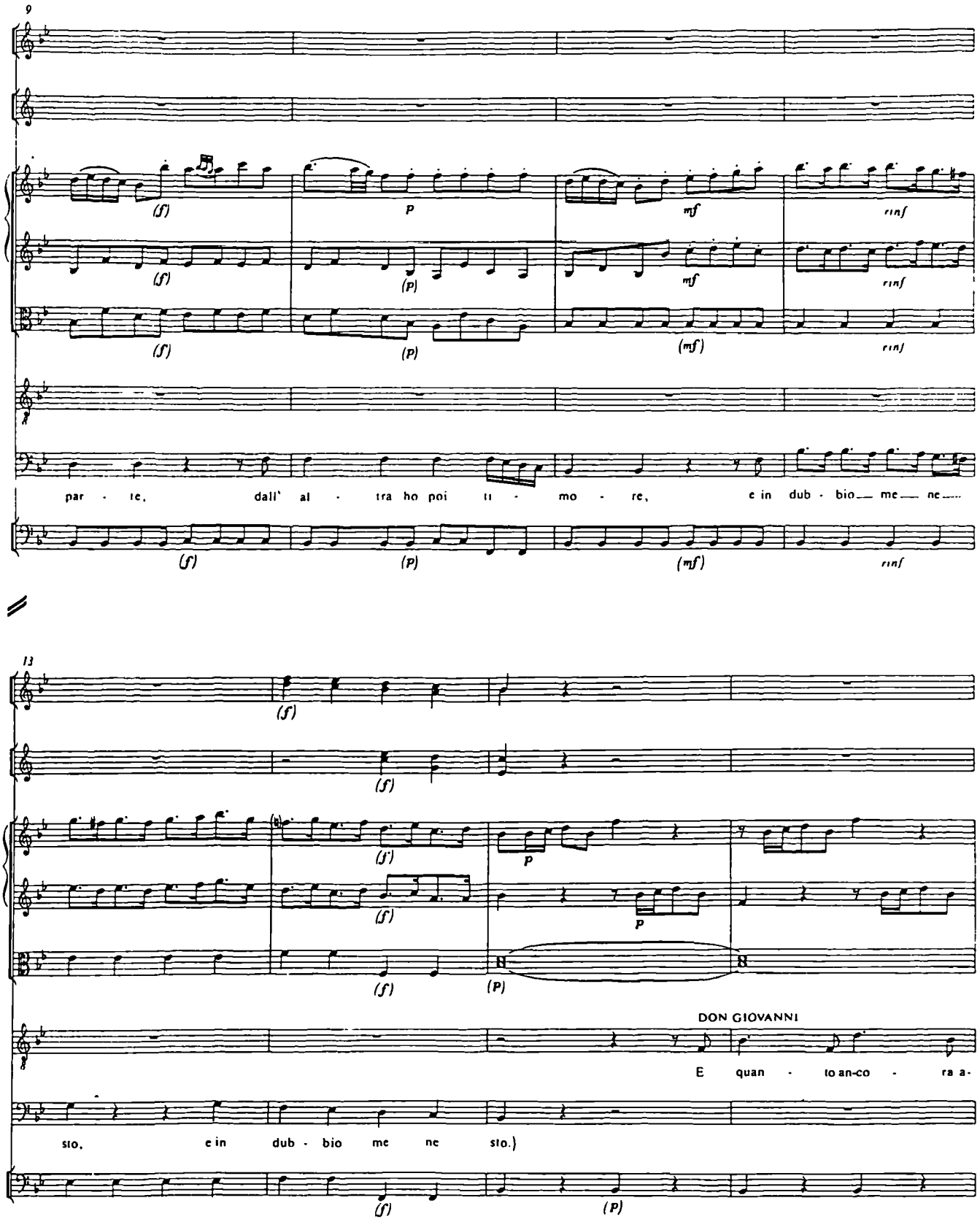


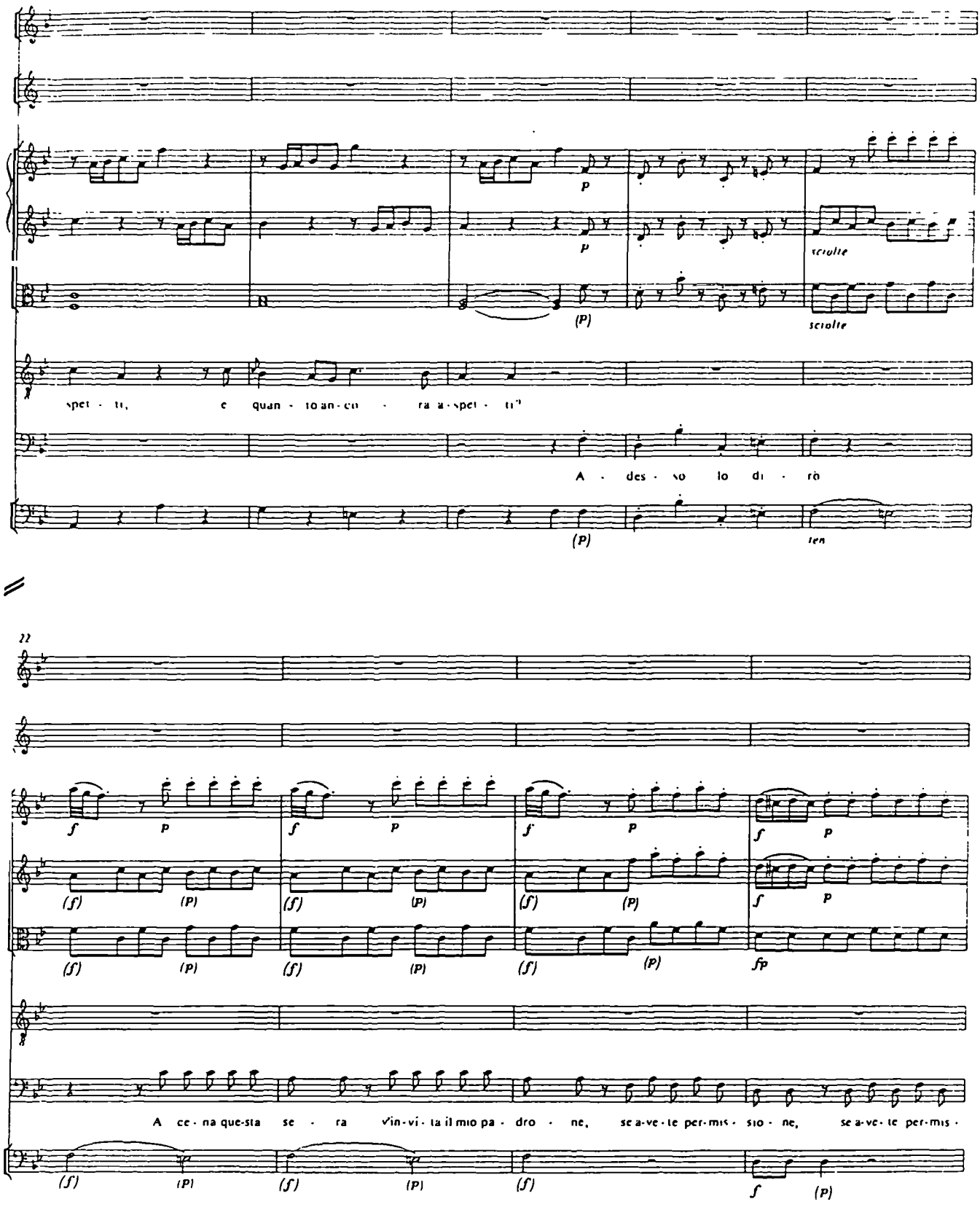

(parte)
puo - te al - la giu-sti - zia u - ma - na, non sfug - gi - rà del ciel l'i - ra so - vra - na
Scena XX
DON GIOVANNI, e PASQUARIELLO
PAS.
lo non so det-to si - a con vo - stra per - mis - sio - ne (se dir me lo la -
D.G.
PAS
scia - te) quel dia - vo - lo di uom, Si - gnor, voi sia - te E per - chè? Non par-lia - mo
D.G.
del - le a-mo - ro - se im-pre - se, che già son ba - ga - tel - le.. Oh, ba - ga - tel - le si - cu -
PAS
(Lo scultore
ris - si - ma - men - te; e che? Par - lia-mo.. zit - to... a-spet-ta - te... pia - no... non vi ba - sta che l'ab -
(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 -
D.G.
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
(additando il mausoleo)
ven - go a ve-der per di - por - to co me sta ben di ca - sa o - ra ch'è mor - to? Ec - co,
PAS
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
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

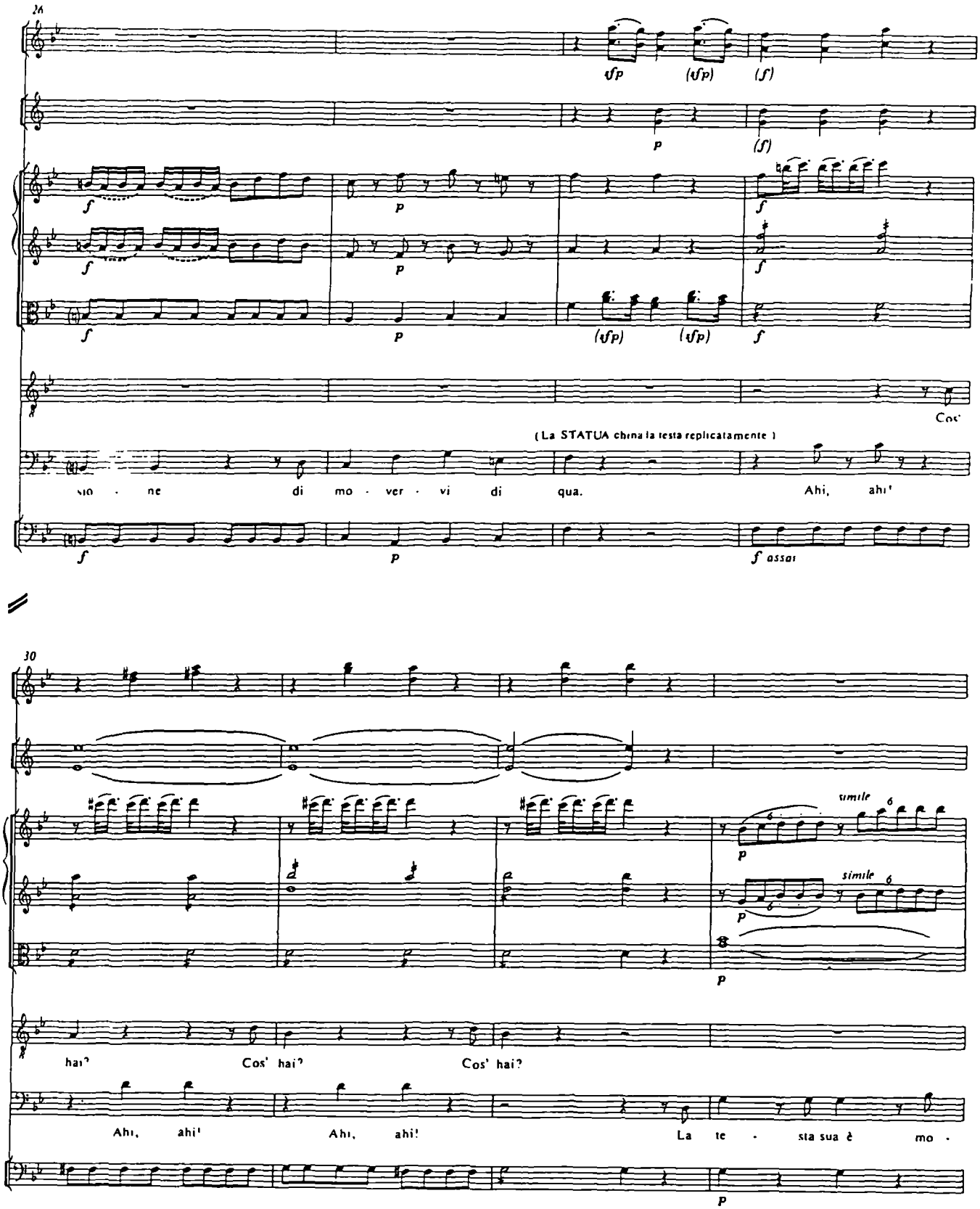

33
D.G.
star con no - bil - tà do - po cre - pa - tu. Bra - vo! Qui di - ci be - ne. Ma ve - dia - mo
36
(legge)
quell' i - scri - zion ma - iu - sco - la "Di co - lui che mi tras - se a mor - te ri - a, dal ciel qui a - spet - to la ven - det - ta
39
mi - a" Oh vec - chio stol - to! E an - cor di lui più stol - to quel che la fe - ce in -
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 -
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,
52
che del - la sua mi - nac - cia io non mi of - fen - do, an - zi ri - do. E per - chè 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.
58
PAS
D.G
PAS.
D.G.
Chi? Il Com - men - da - to - re. Eh, via! In - vi - ta - lo, ti di - co:
61
PAS.
a - ni - mo, pre - sto. O - ra ve - de - te che ca - pric - cio è que - sto!

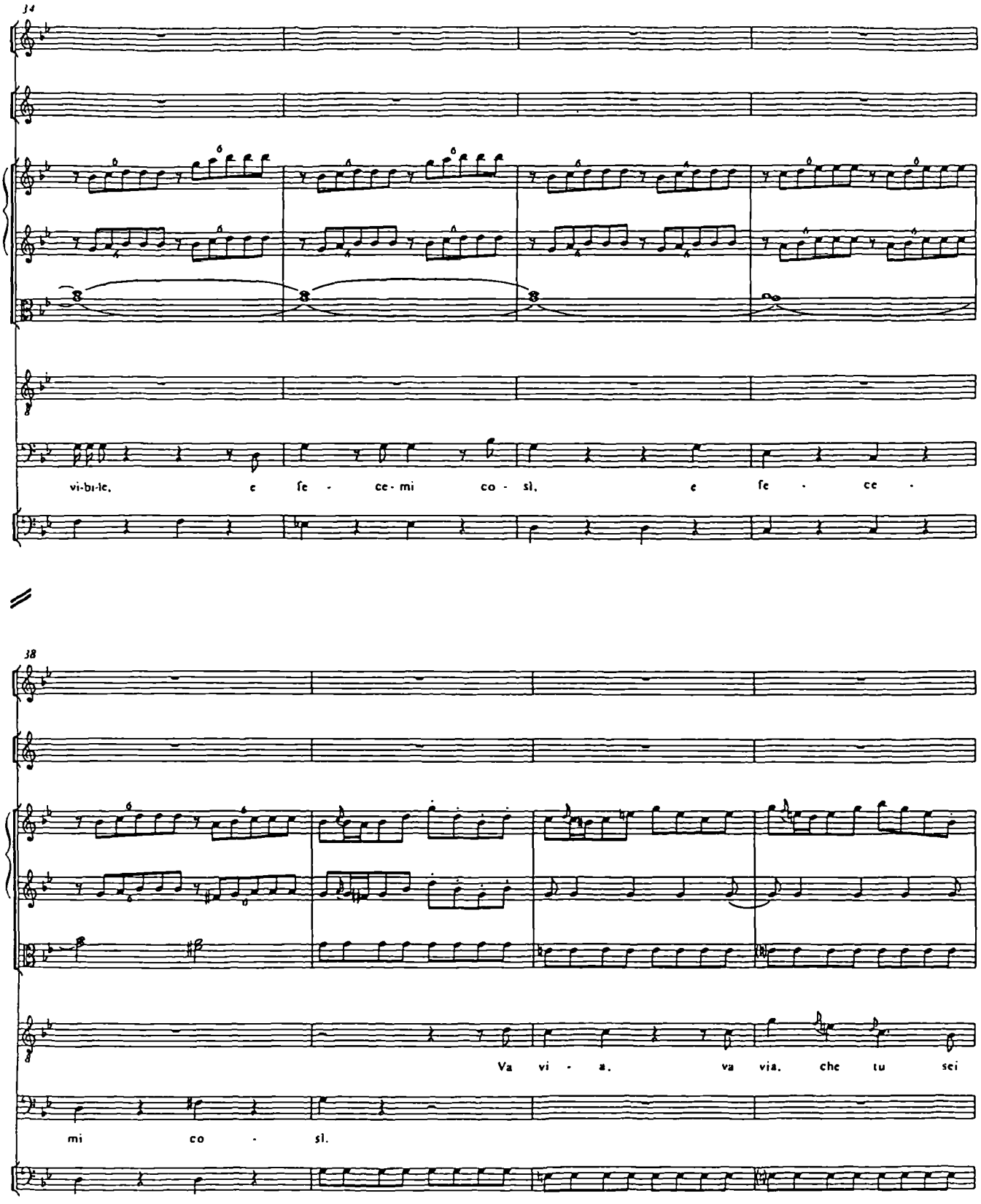

Duetto
Oboe I, II
Corno I, II
in Si♭(alto)/B(hoch)
Violino I
Violino II
Viola
DON GIOVANNI
poi
LA STATUA
PASQUARIELLO
Violoncello
e Basso
(f)
f
p assai
simile
p
sciolte
PASQUARIELLO
Si - gnor Com - men - da - to - re...
(Io ri - do da u-na

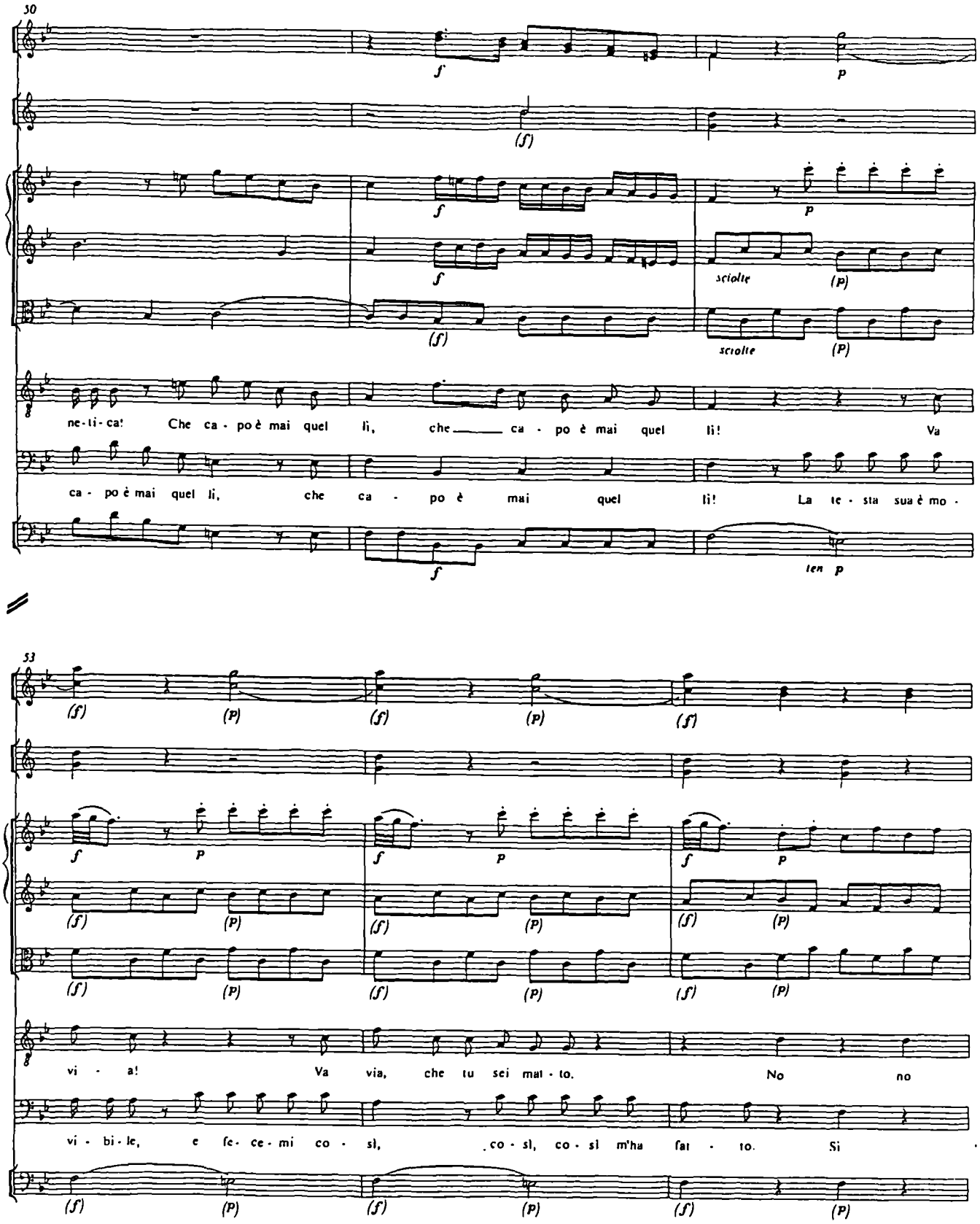
116

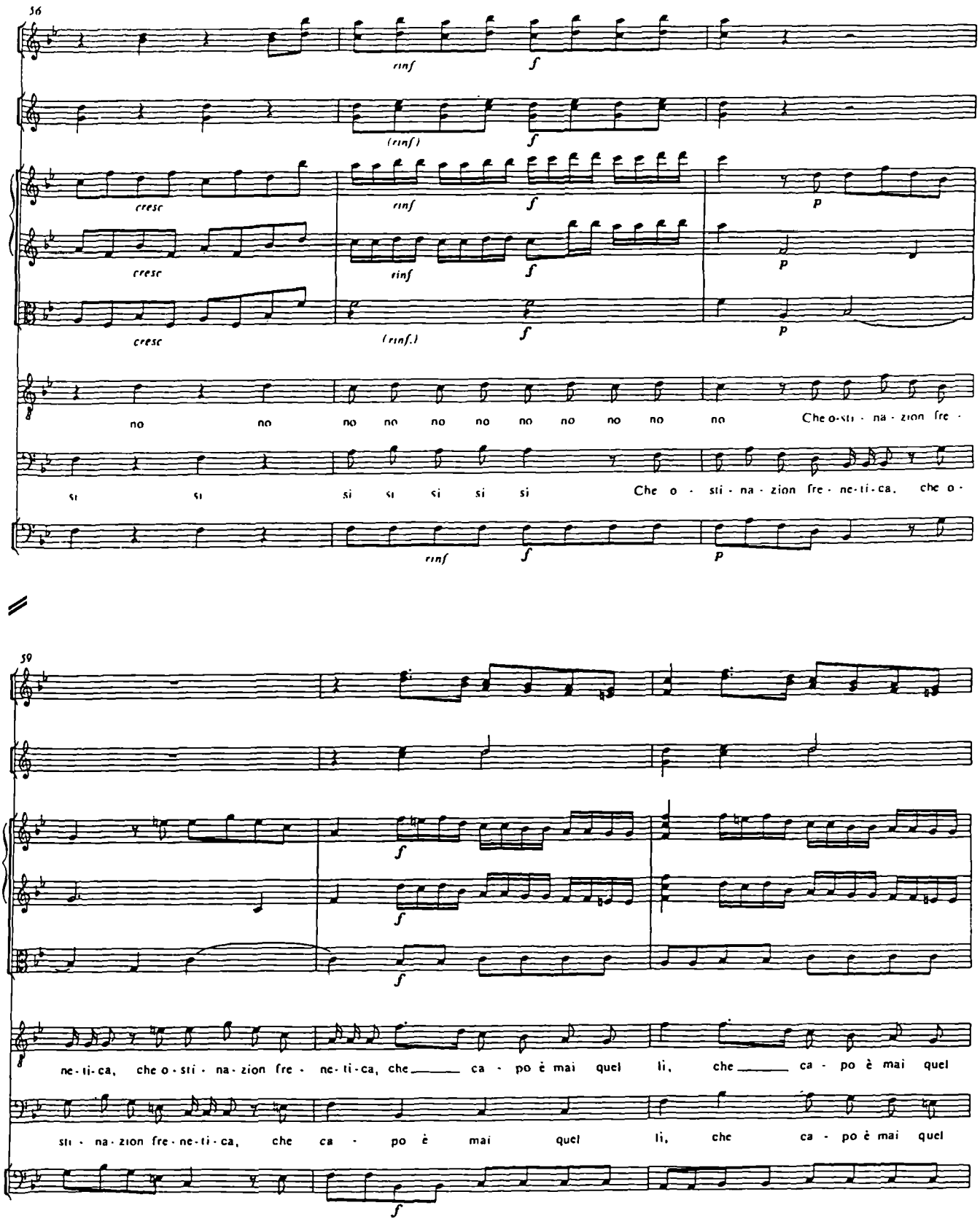

9
(f)
p
mf
rinf
(mf)
par - te, dall' al - tra ho poi ti - mo - re, e in dub - bio me ne
13
DON GIOVANNI
E quan - to an-co - ra a-
sto, e in dub - bio me ne sto.)

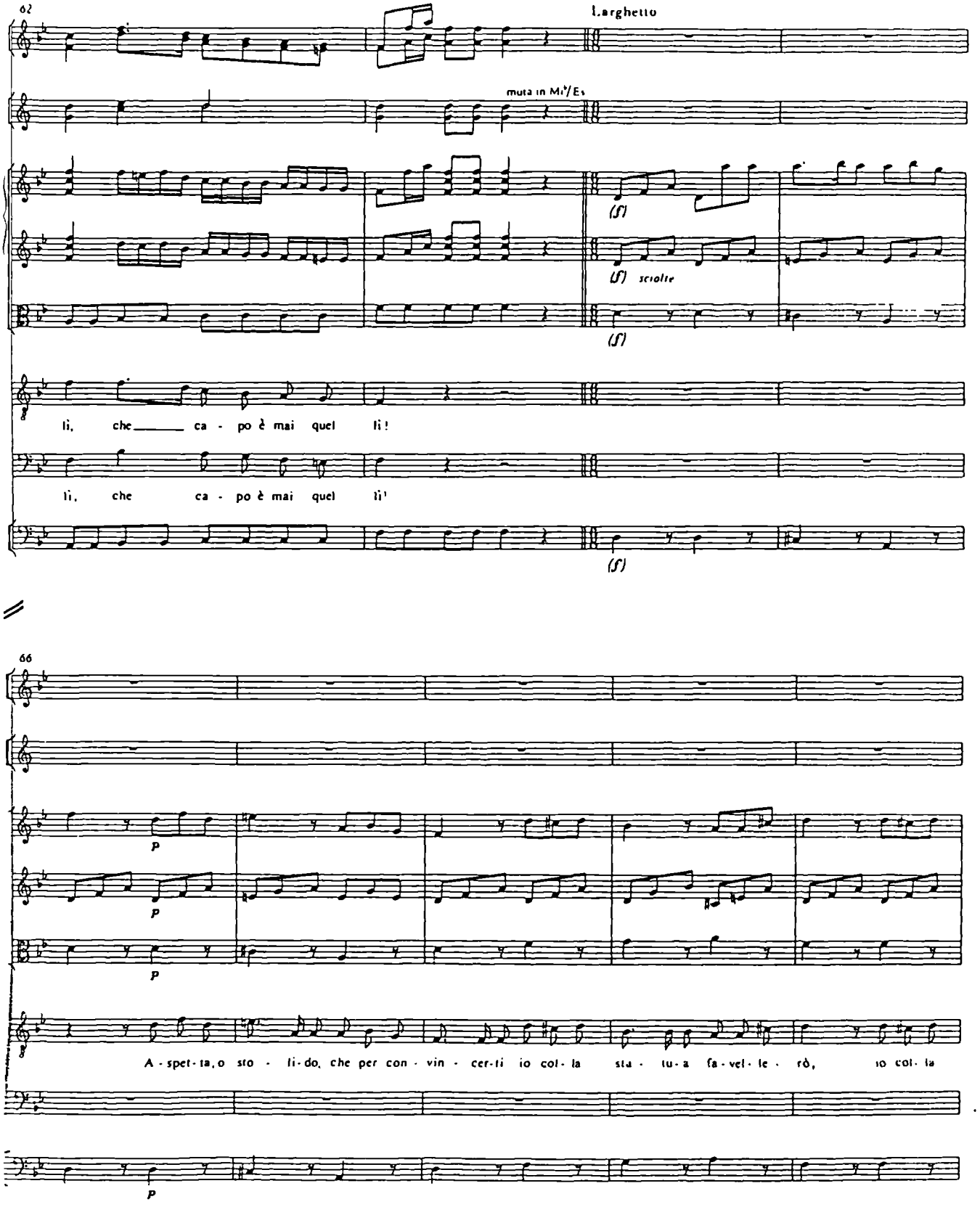

p
p
sciolte
sciolte
(P)
spet - ti, e quan - to an - cu - ra a - spet - ti?
A - des - so lo di - rò
ten
22
f
p
(f)
(P)
A ce - na que - sta se - ra vin - vi - ta il mio pa - dro - ne, se a - ve - te per - mis - sio - ne, se a - ve - te per - mis -
fp

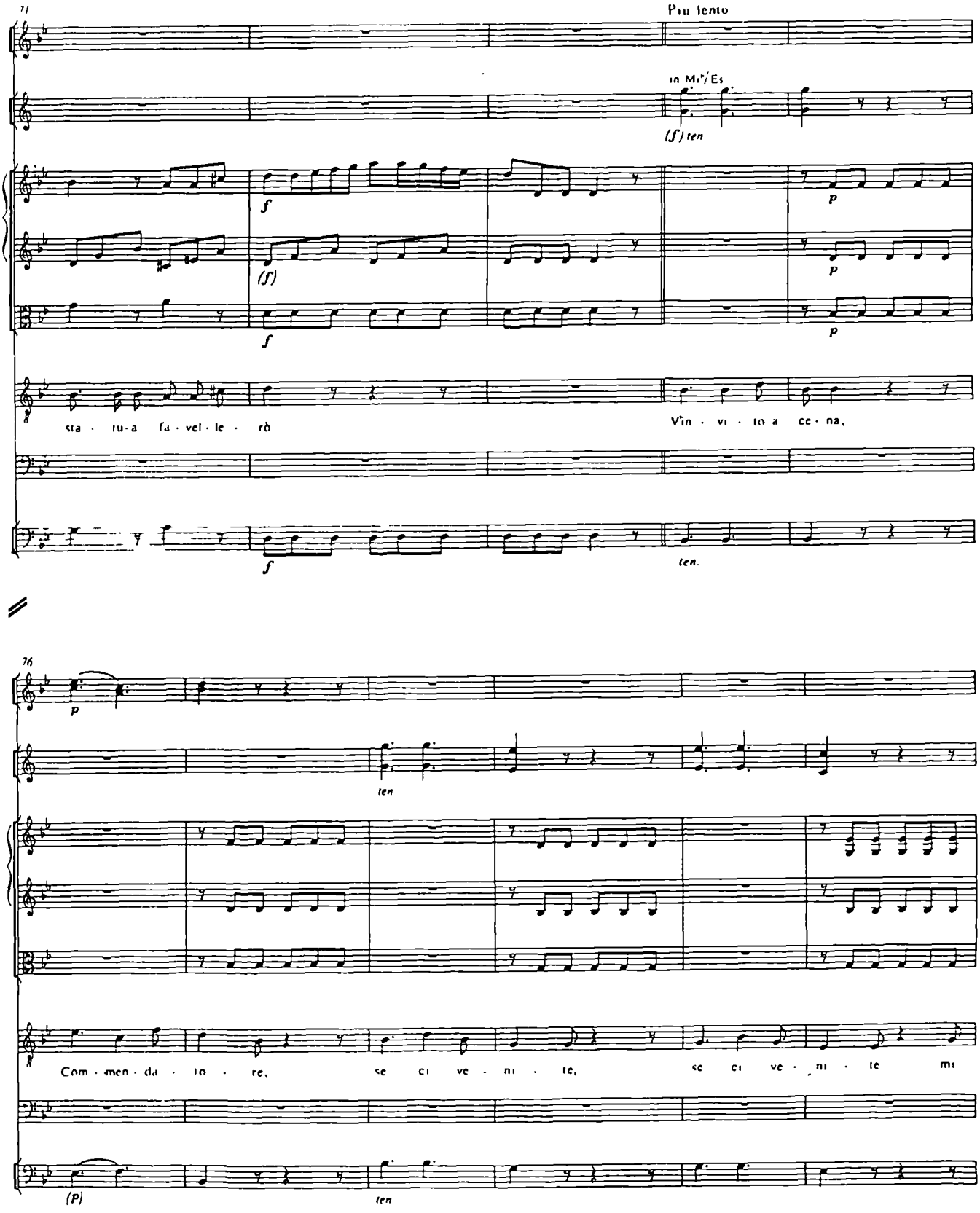

26
sfp
(sfp)
(f)
p
(f)
f
p
f
f
p
(sfp)
(sfp)
f
Cos'
(La STATUA china la testa replicatamente)
sio - ne di mo - ver - vi di qua.
Ahi, ahi!
f
p
f assai
30
simile
simile
hai? Cos' hai? Cos' hai?
Ahi, ahi! Ahi, ahi! La te - sta sua è mo -
p

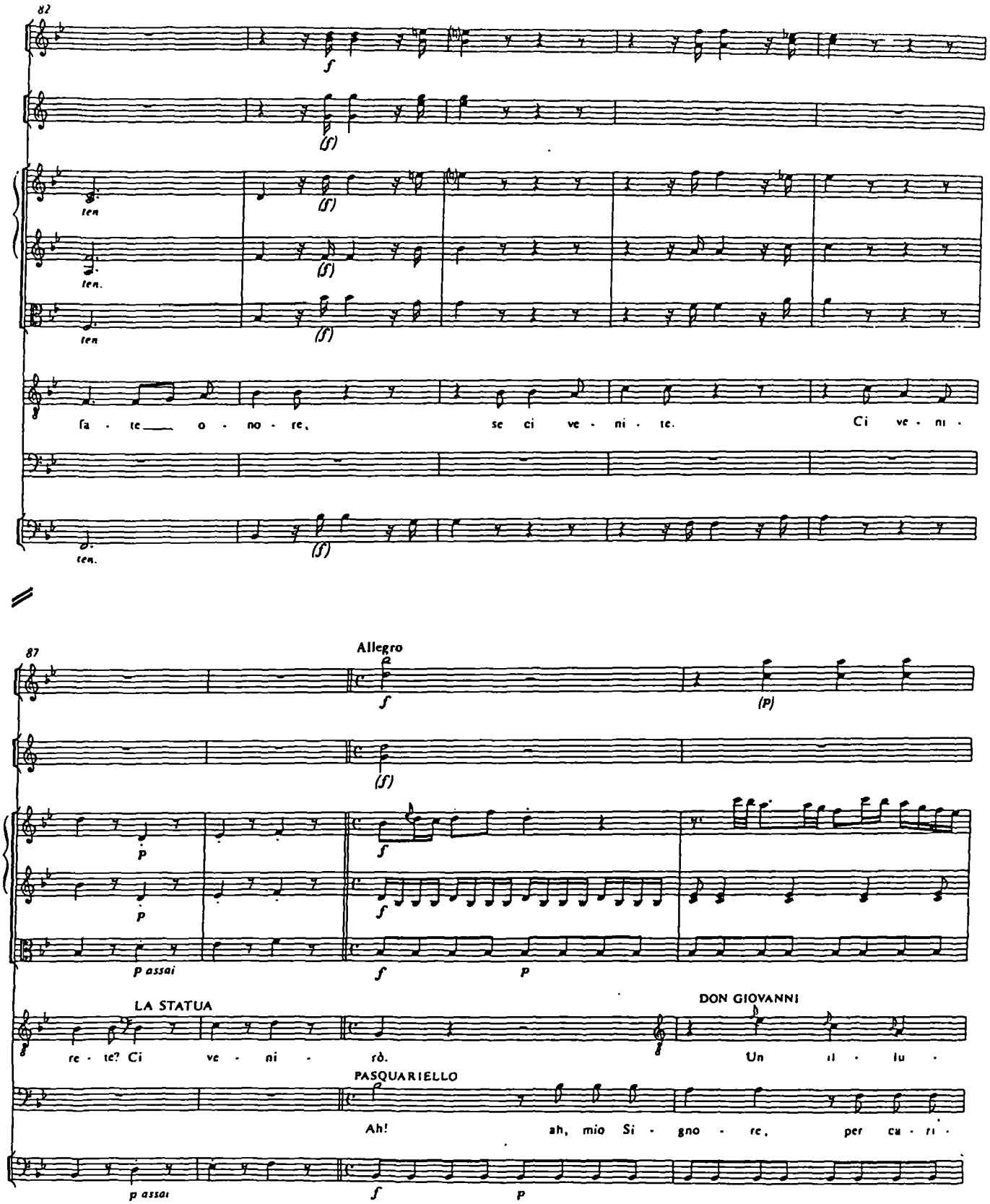

34
vi-bi-le, e fe - ce-mi co - sì, e fe - ce -
38
Va vi - a, va via, che tu sei
mi co - sì.

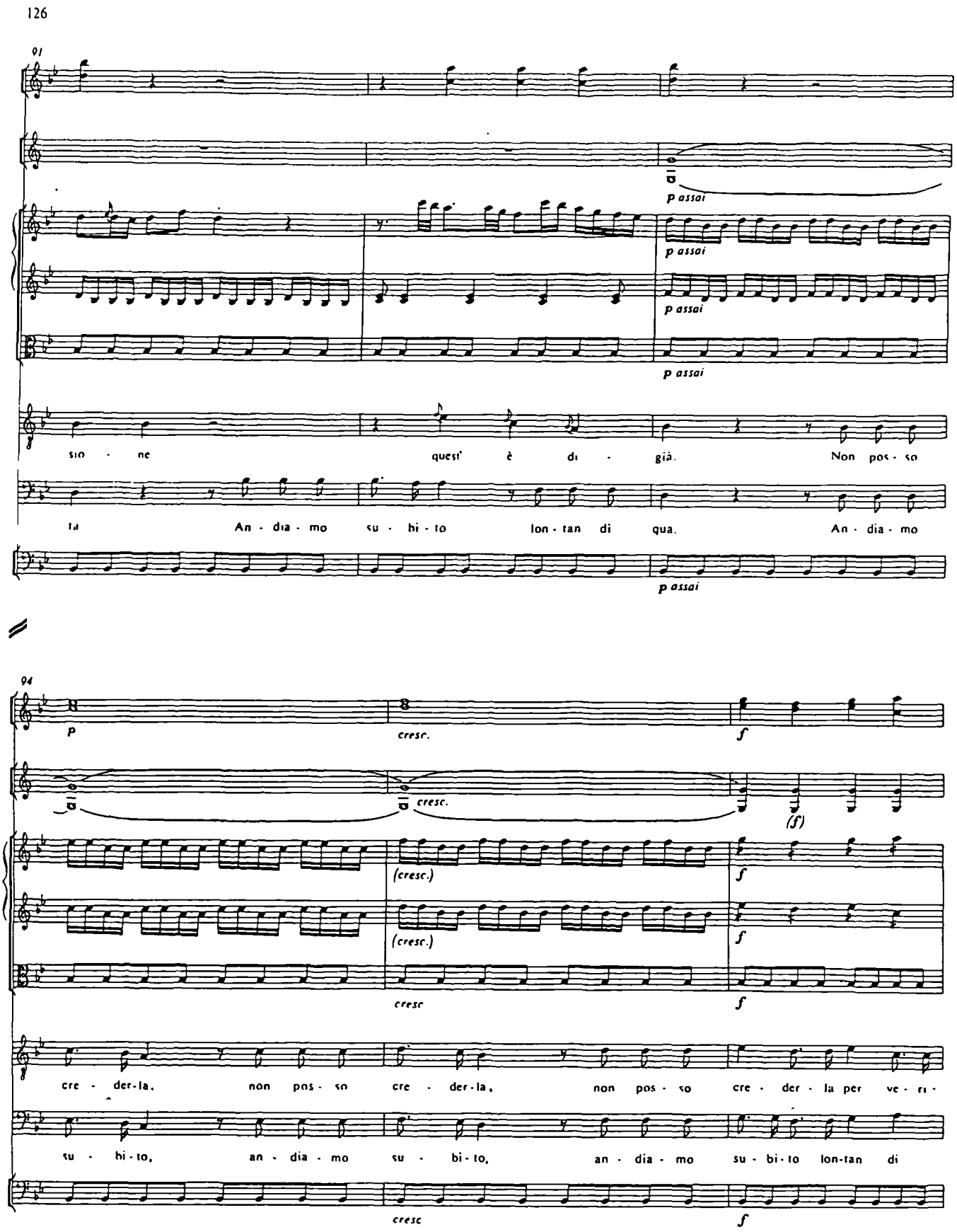

50
f
p
(f)
f
p
f
sciolte
(p)
(f)
sciolte
(P)
ne-ti-ca! Che ca-po è mai quel li, che ca-po è mai quel li! Va
ca-po è mai quel li, che ca-po è mai quel li! La te-sta sua è mo-
f
ten p
53
(f) (P) (f) (P) (f)
f p f p f p
(f) (P) (f) (P) (f) (P)
(f) (P) (f) (P) (f) (P)
vi-a! Va via, che tu sei mat-to. No no
vi-bi-le, e fe-ce-mi co-sì, co-sì, co-sì m'ha fat-to. Sì
(f) (P) (f) (P) (f) (P)

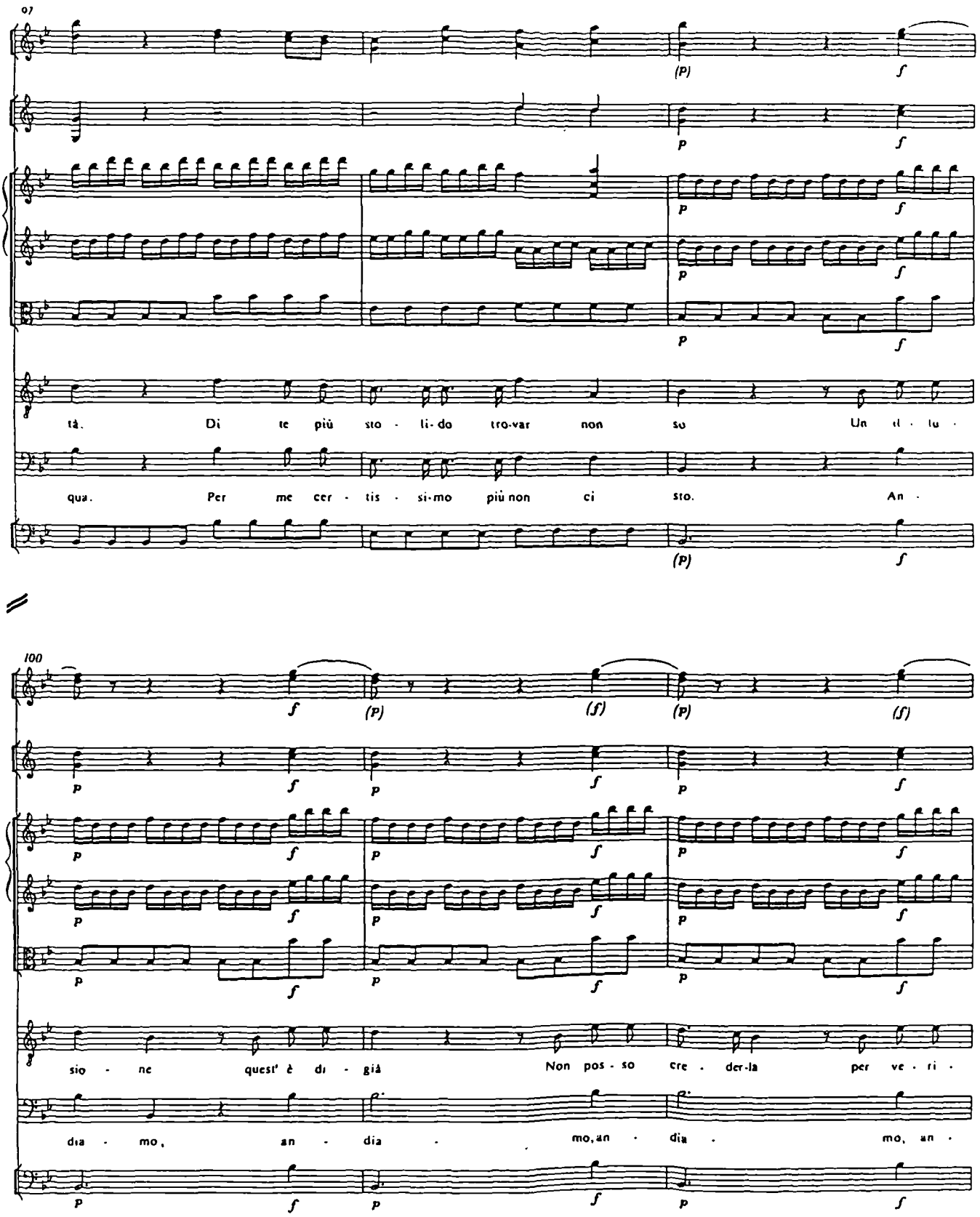

56
rinf
f
(rinf)
cresc
p
(rinf.)
no
si
Che o-sti-na-zion fre-
Che o - sti - na - zion fre - ne-ti-ca, che o-
59
ne-ti-ca, che o-sti-na-zion fre-ne-ti-ca, che ca-po è mai quel li, che ca-po è mai quel
sti-na-zion fre-ne-ti-ca, che ca-po è mai quel li, che ca-po è mai quel

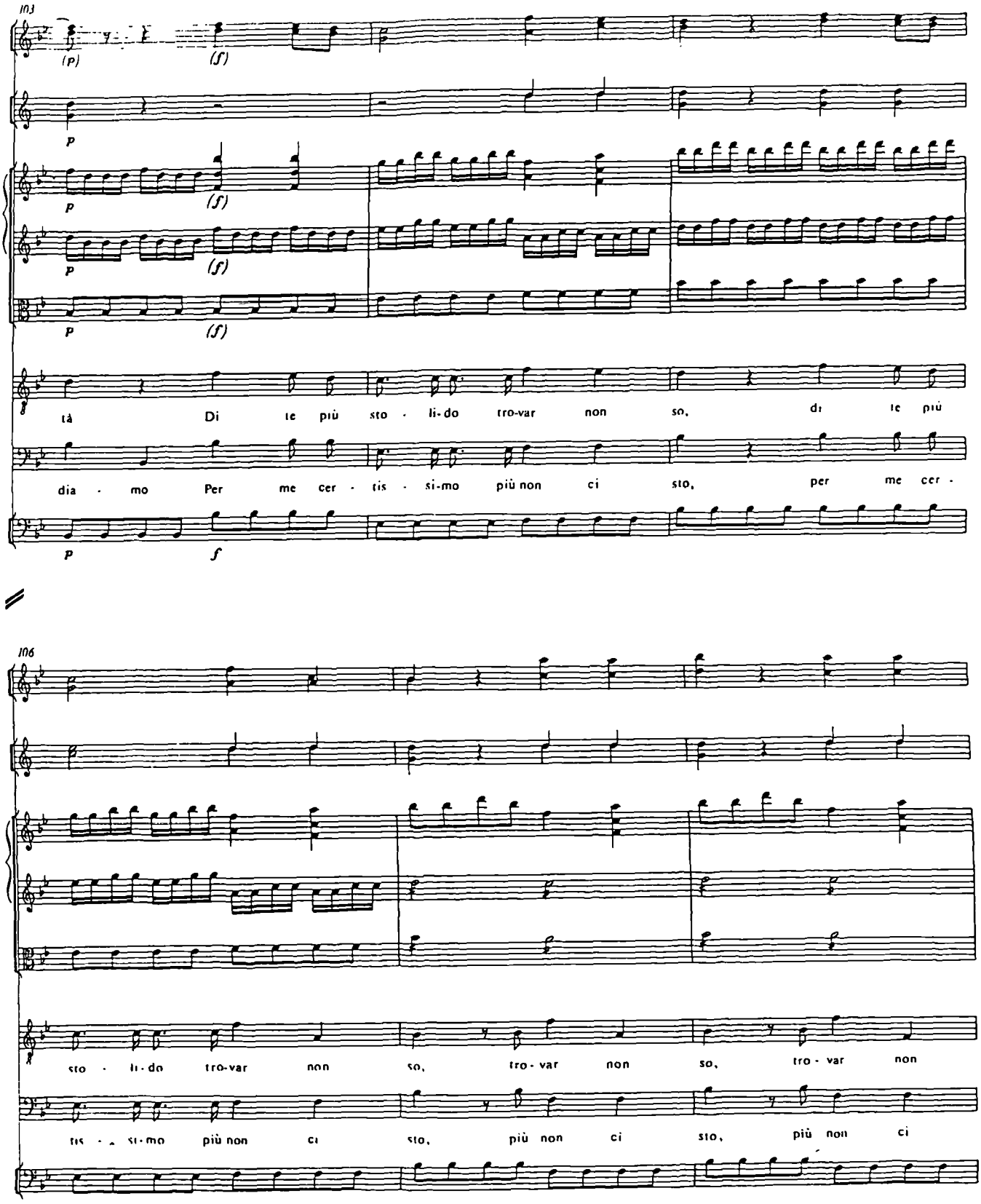

62
Larghetto
muta in Mi♭/Es
(f)
(f) sciolte
(f)
li, che ca - po è mai quel li!
li, che ca - po è mai quel li!
(f)
66
p
p
p
A - spet - ta, o sto - li - do, che per con - vin - cer - ti io col - la sta - tu - a fa - vel - le - rò, io col - la
p

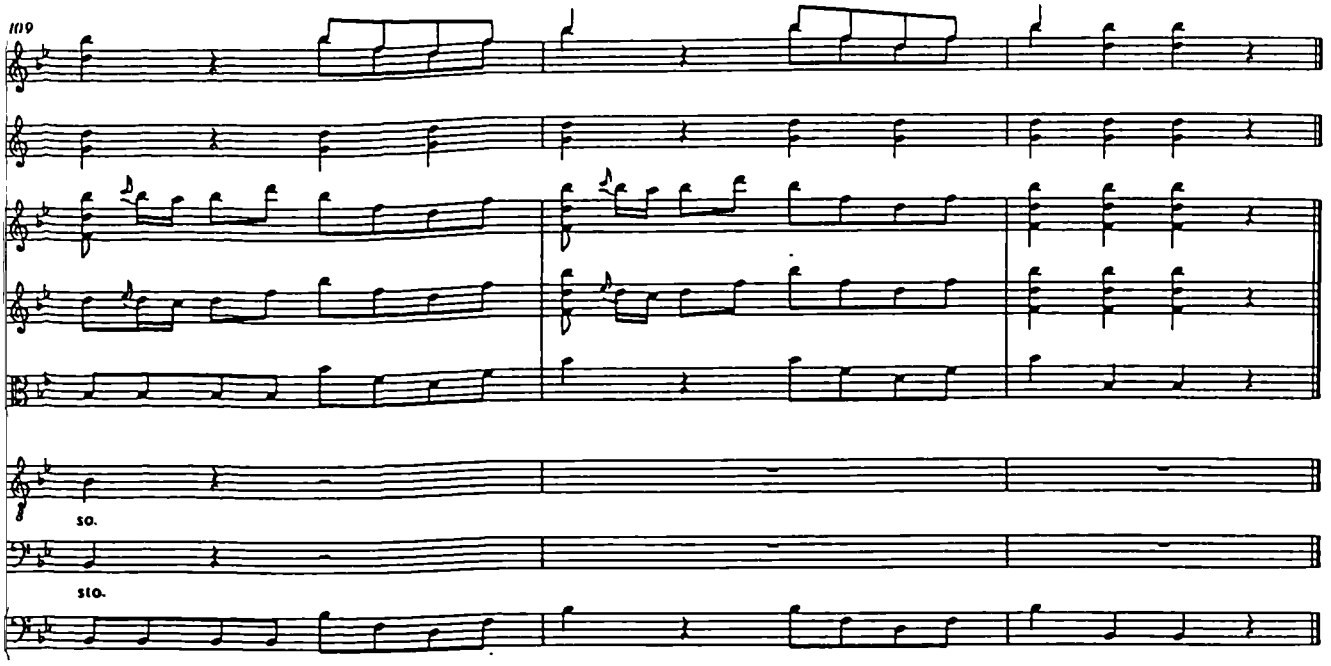

71
Più lento
in Mi♭/Es
(f) ten
f
(f)
f
p
p
p
sta · tu·a fa·vel·le · rò
Vin · vi · to a ce · na,
f
ten.
76
p
ten
Com · men · da · to · re,
se ci ve · ni · te,
se ci ve · ni · te mi
(P)
ten


82
ten.
ten.
ten.
ten.
fa - te — o - no - re, se ci ve - ni - te. Ci ve - ni -
87
Allegro
p assai
LA STATUA
re - te? Ci ve - ni - rò.
DON GIOVANNI
Un il - lu -
PASQUARIELLO
Ah! ah, mio Si - gno - re, per cu - ri -
p assai


126
91
p assai
p assai
p assai
p assai
sio - ne quest' è di - già. Non pos - so
là An - dia - mo su - bi - to lon - tan di qua. An - dia - mo
94
p
cresc.
f
cresc.
(f)
(cresc.)
f
(cresc.)
f
cresc
f
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
cresc
f


97
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 -
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 -

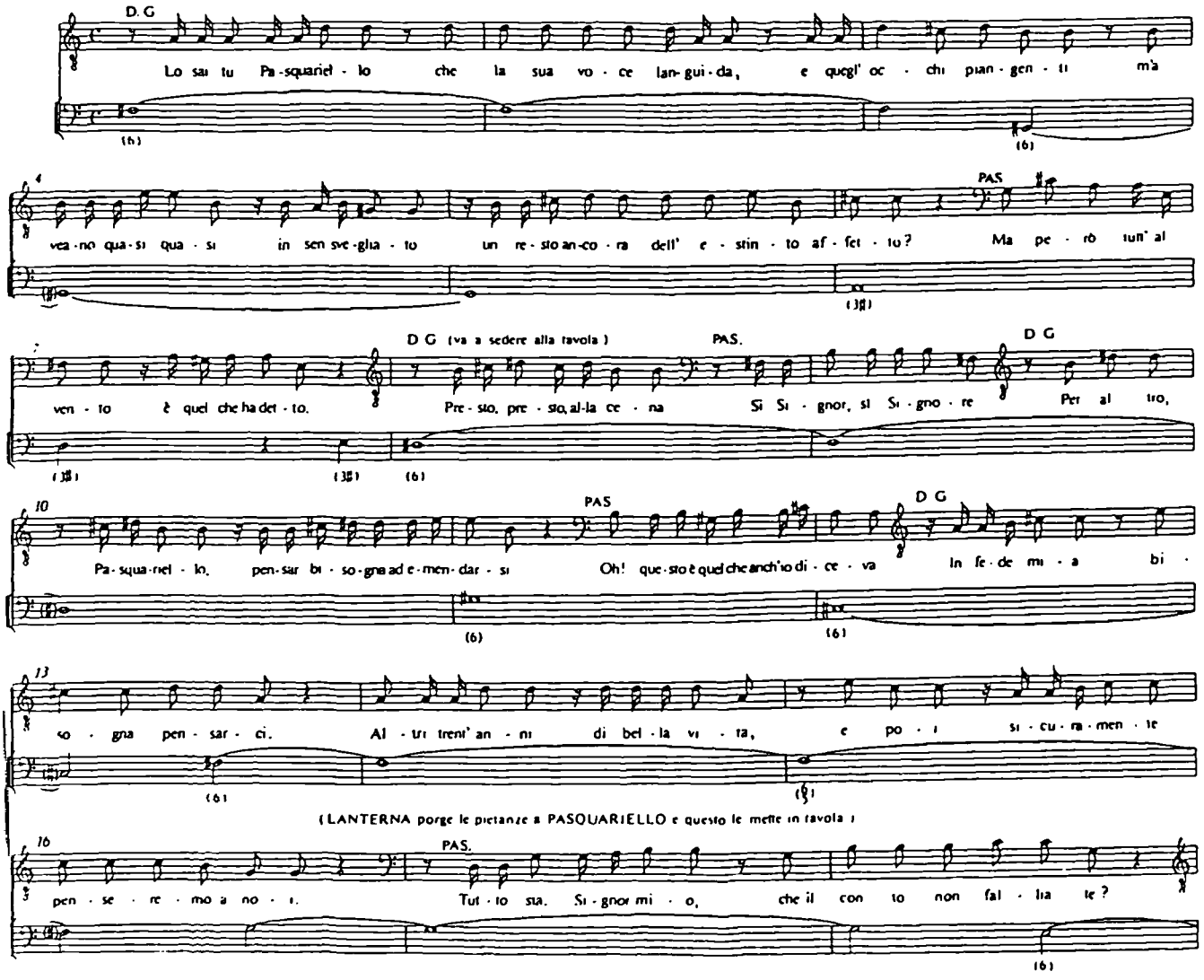

103
(p)
(f)
p
(f)
tà Di te più sto - li-do tro-var non so, di te più
dia - mo Per me cer - tis - si-mo più non ci sto, per me cer -
106
sto - li-do tro-var non so, tro - var non so, tro - var non
tis - si-mo più non ci sto, più non ci sto, più non ci

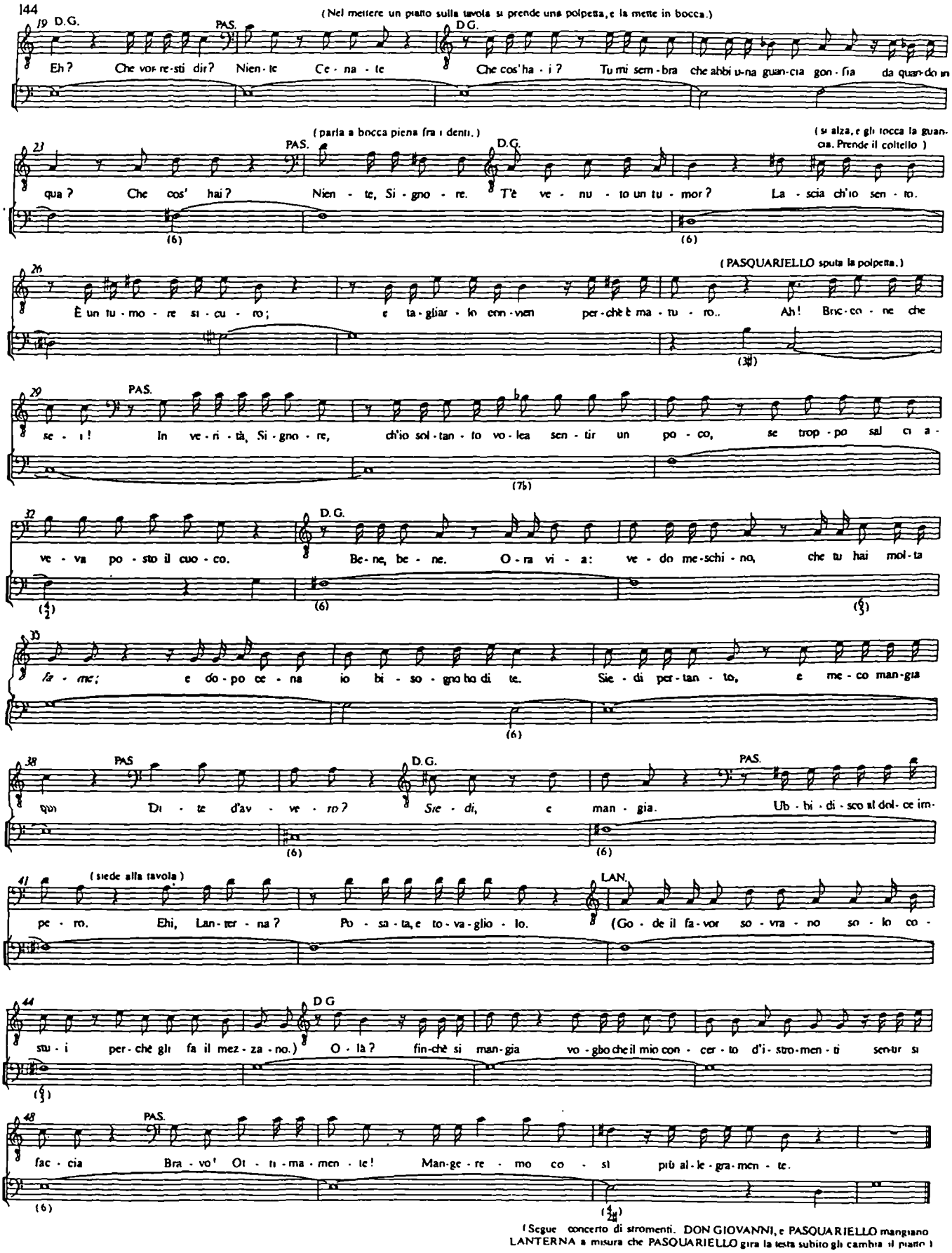

119
so.
sto.

Supper Scene

Scena XXIII

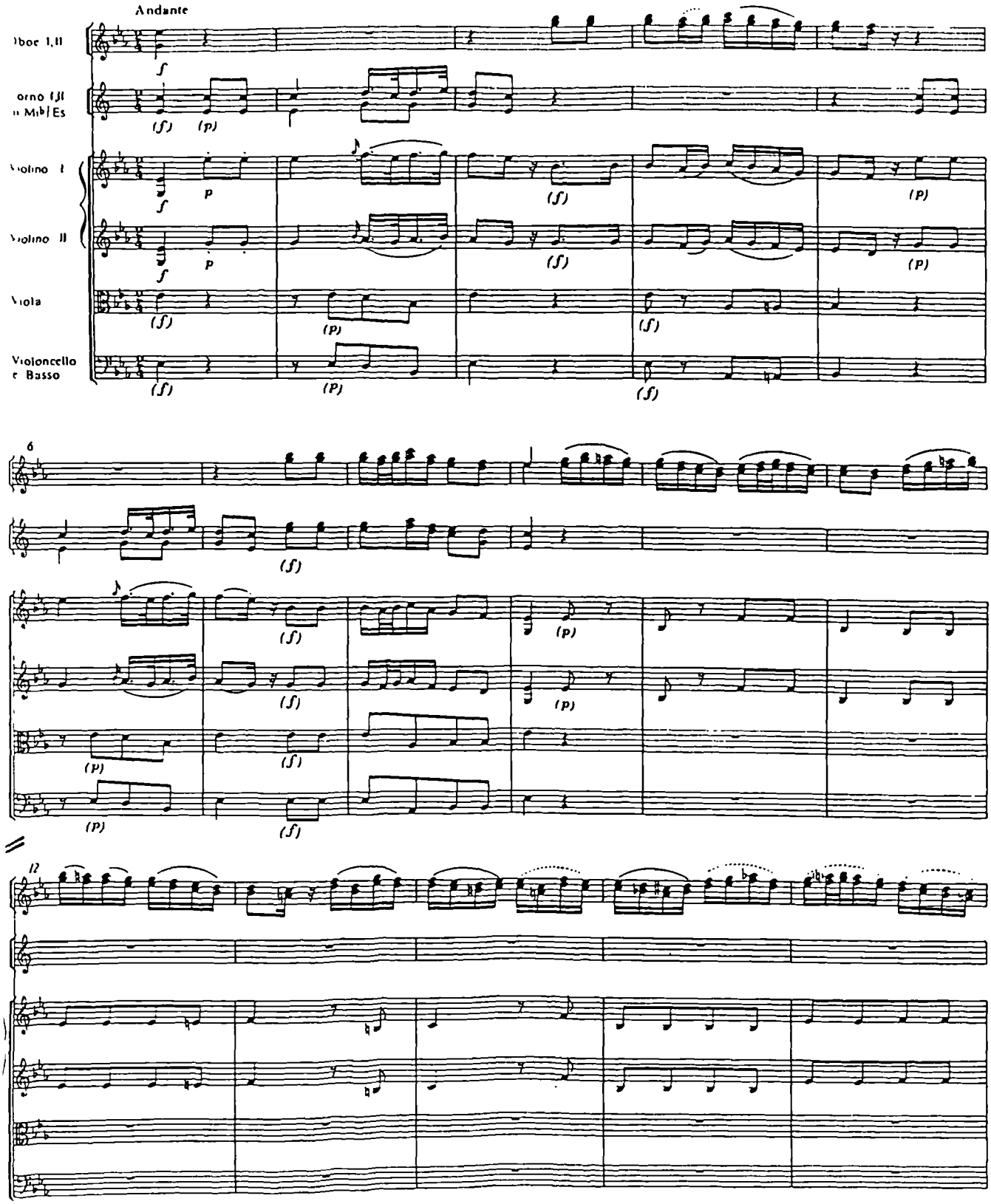
DON GIOVANNI, PASQUARIELLO, e LANTERNA

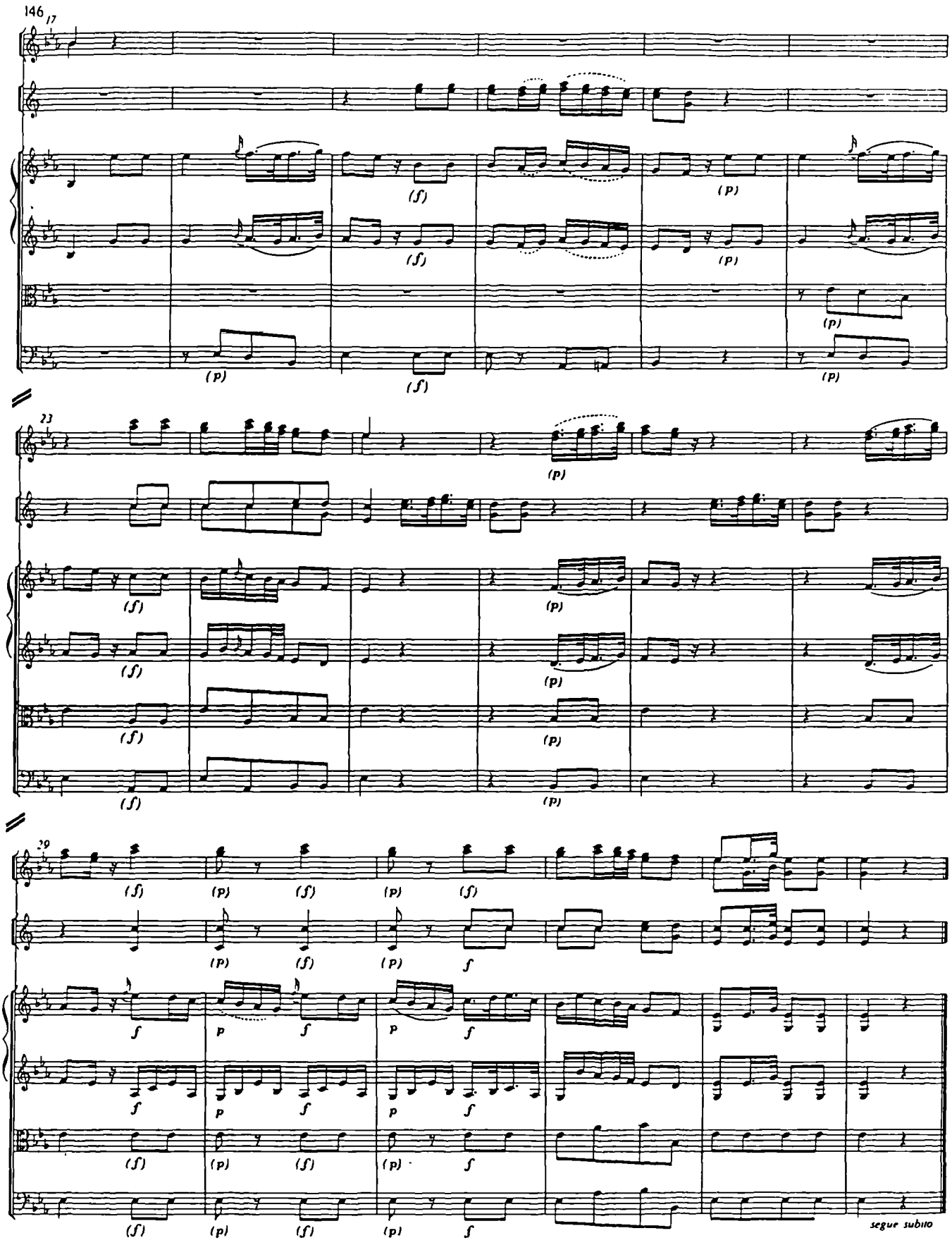


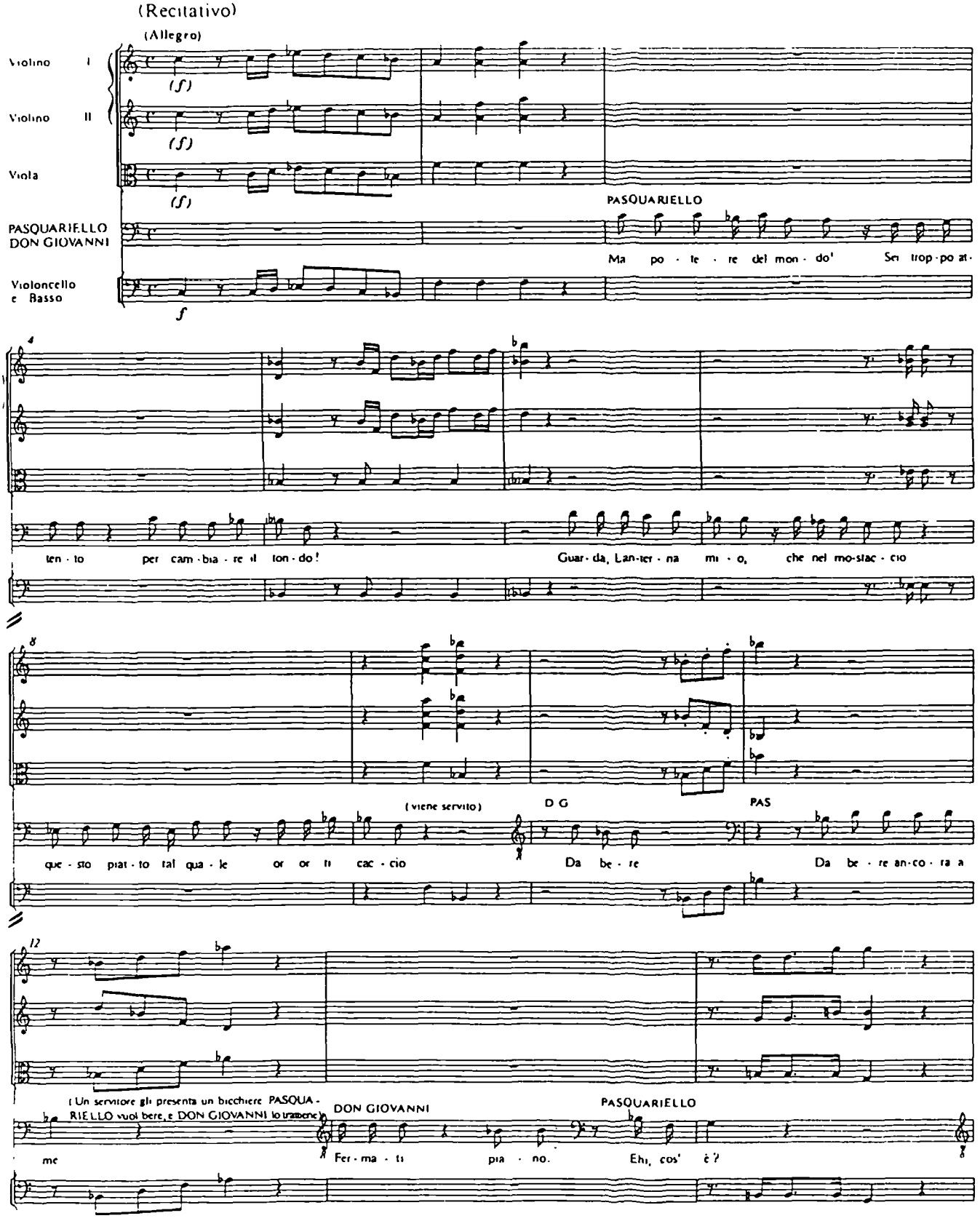


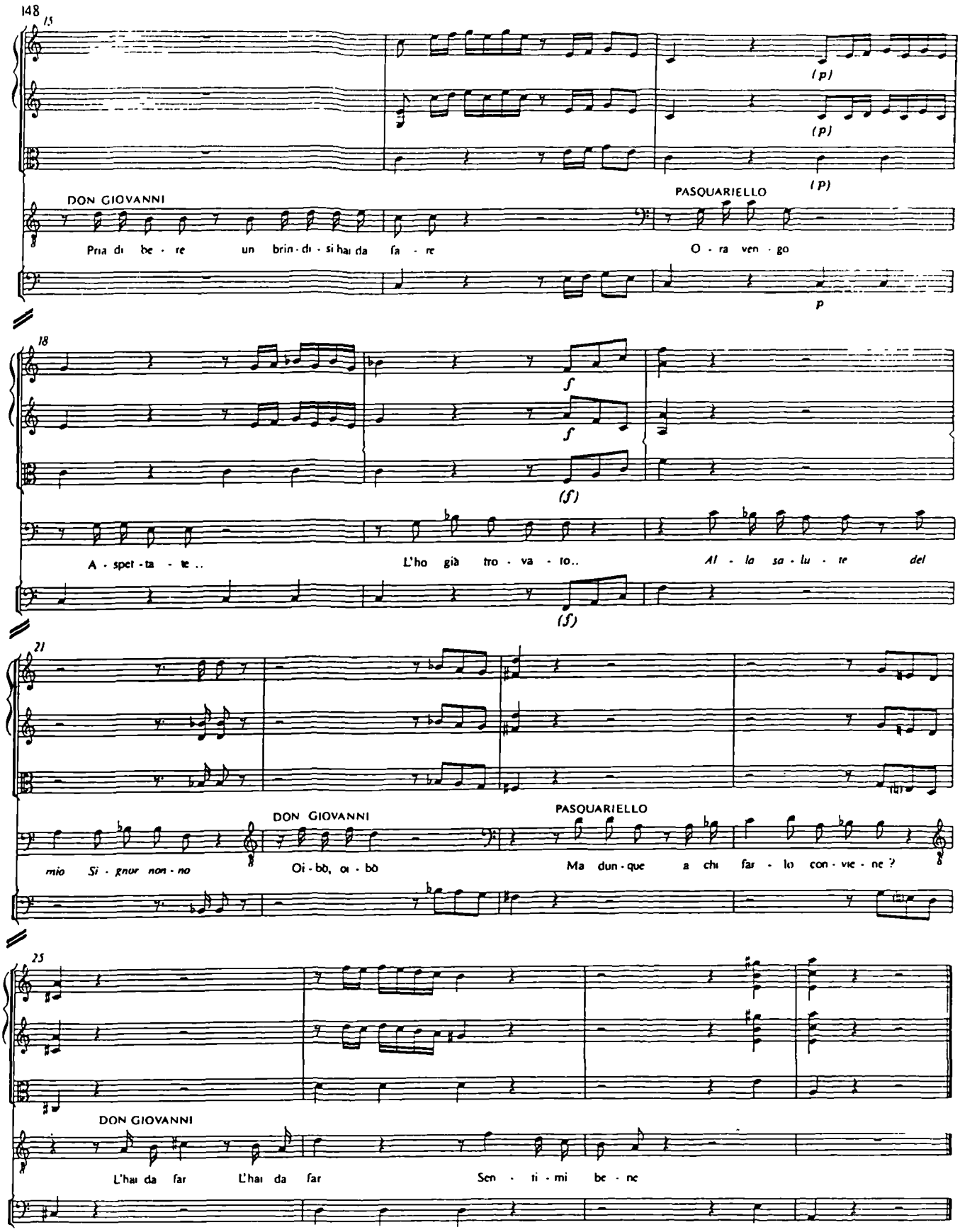
(Segue concerto di stromenti. DON GIOVANNI, e PASQUARIELLO mangiano LANTERNA a misura che PASQUARIELLO gira la testa subito gli cambia il piatto.)

Concertino


Andante
)boe I, II
orno I,II
n Mib/Es
Violino I
Violino II
Viola
Violoncello
e Basso
6
12


146
17
23
29
segue subito


(Recitativo)
(Allegro)
Violino I
Violino II
Viola
PASQUARIELLO
DON GIOVANNI
Violoncello e Basso
(f)
f
Ma po - te - re del mon - do! Sei trop - po at -
ten - to per cam - bia - re il ton - do!
Guar - da, Lan - ter - na mi - o, che nel mo - stac - cio
que - sto piat - to tal qua - le or or ti cac - cio
(viene servito)
D G
PAS
Da be - re
Da be - re an - co - ra a
(Un servitore gli presenta un bicchiere PASQUA - RIELLO vuol bere, e DON GIOVANNI lo trattiene)
DON GIOVANNI
PASQUARIELLO
me
Fer - ma - ti pia - no.
Ehi, cos' è?


148
15
(p)
(p)
(p)
DON GIOVANNI
PASQUARIELLO
Pria di be - re un brin - di - si hai da fa - re
O - ra ven - go
p
18
f
f
(f)
A - spet - ta - te ..
L'ho già tro - va - to..
Al - la sa - lu - te del
(f)
21
DON GIOVANNI
PASQUARIELLO
mio Si - gnor non - no
Oi - bò, oi - bò
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

Oboe I,II

Corno I,II in Do/ C

Violino I

Violino II

Viola

DON GIOVANNI

LANTERNA, COMMENDATORE

PASQUARIELLO

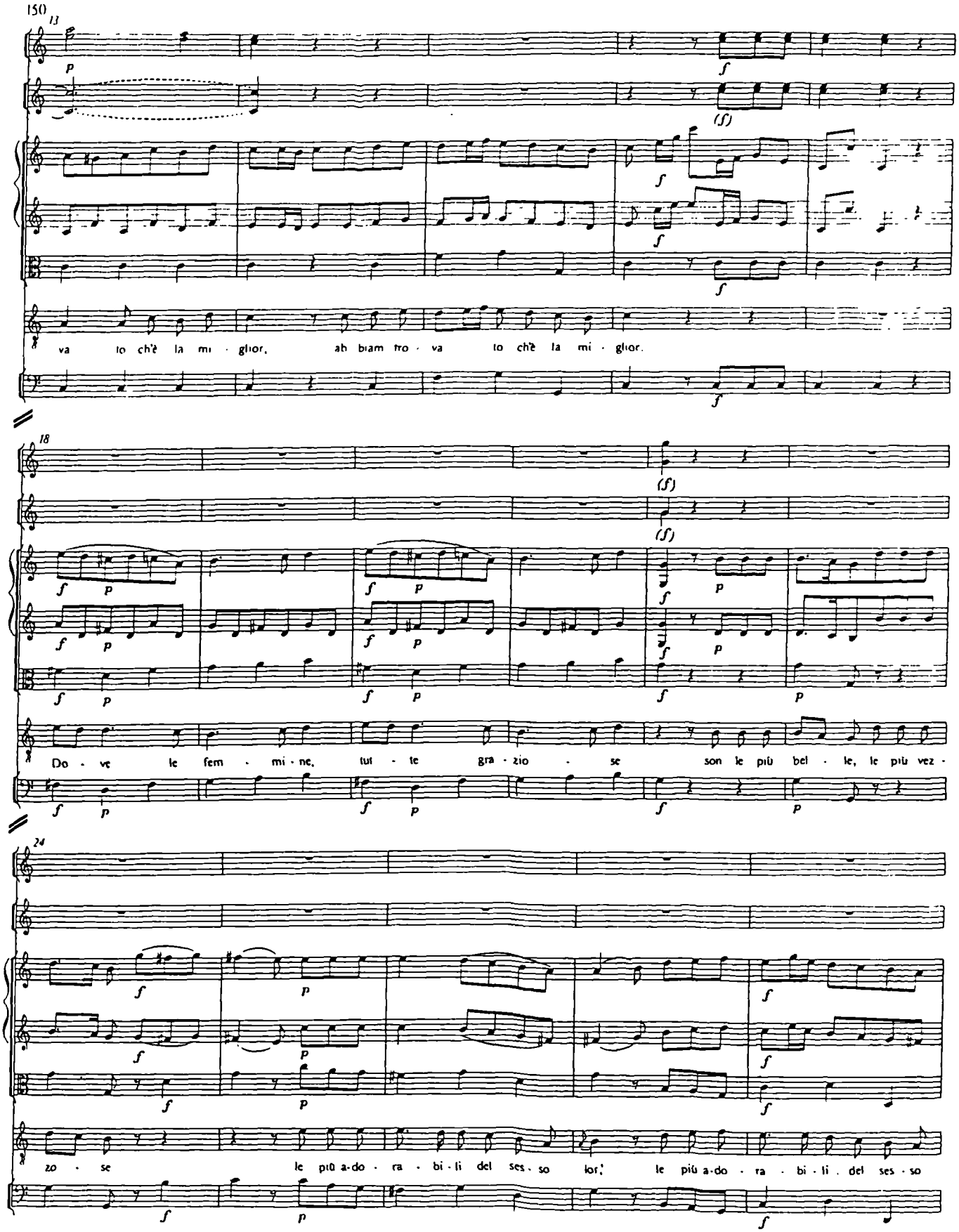
Violoncello e Basso

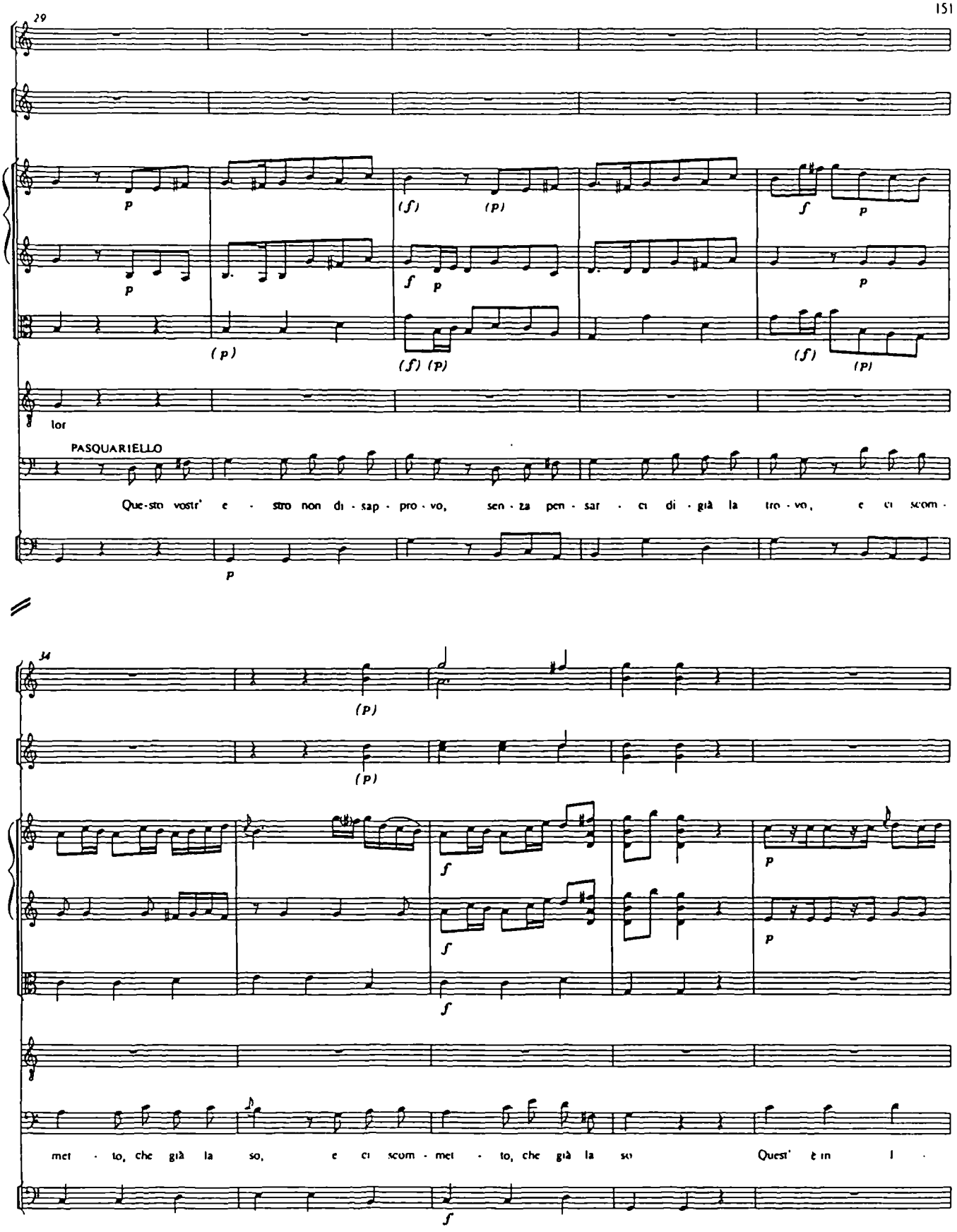
(f) p

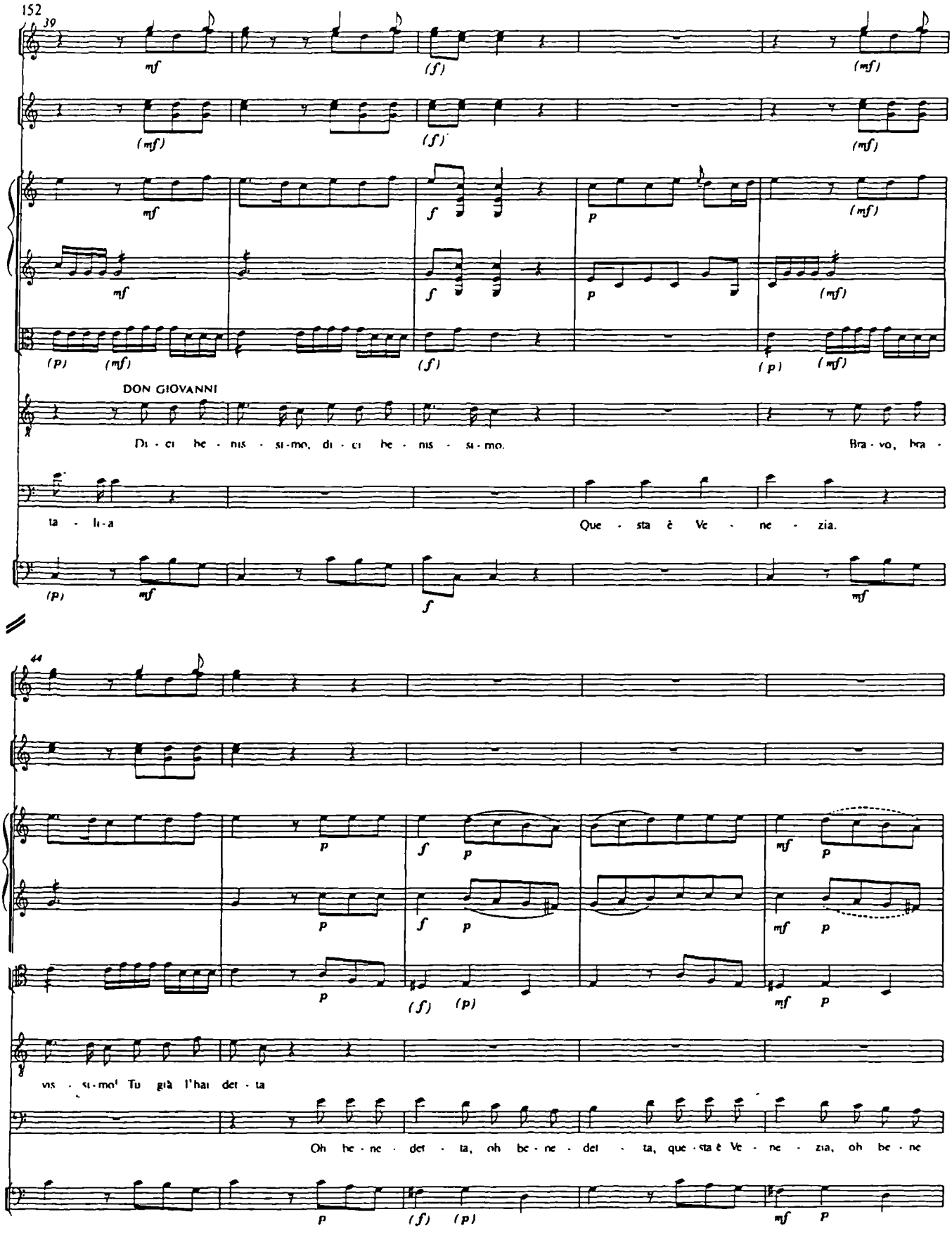
DON GIOVANNI

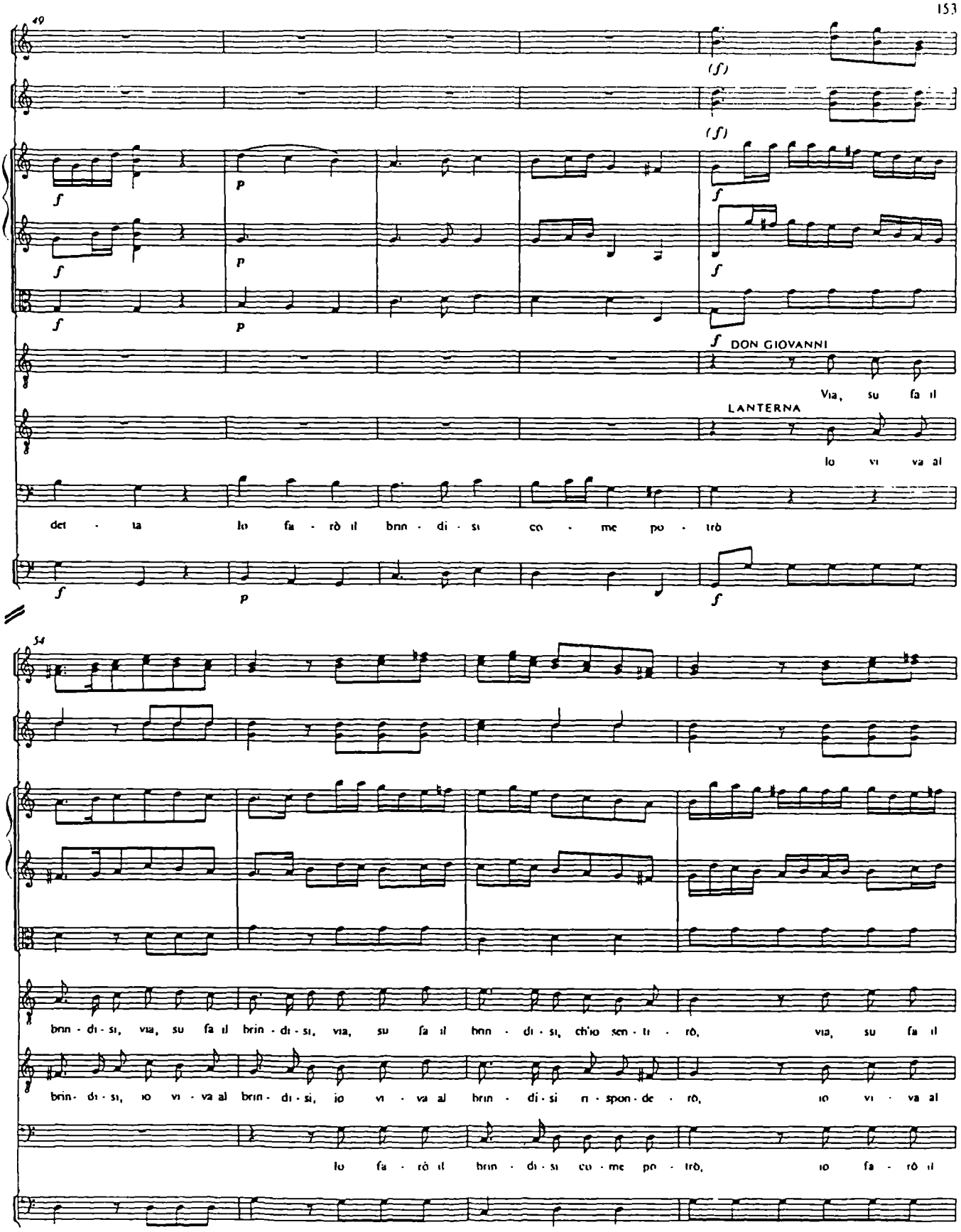
Far de - vi un brin - di - si

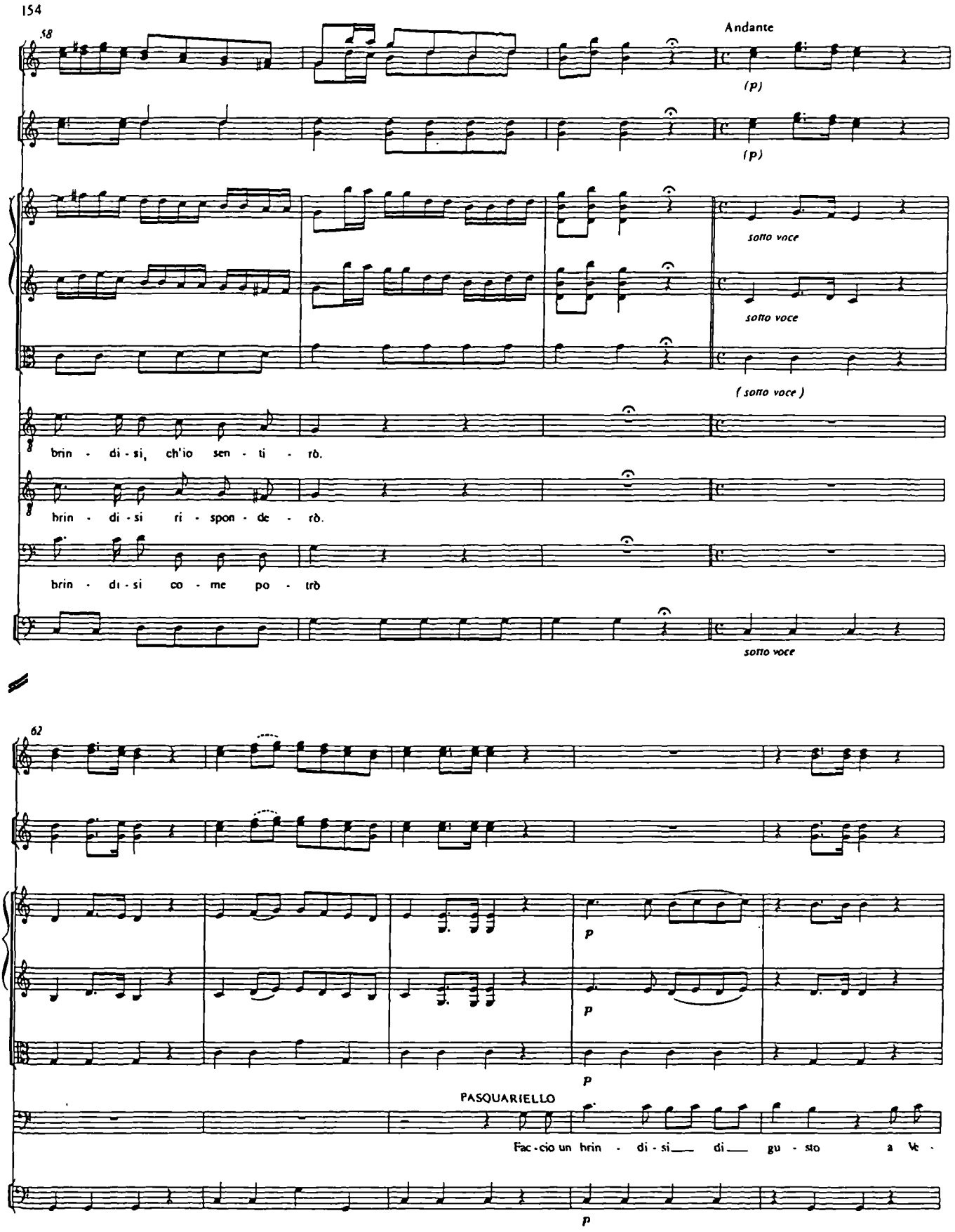
al - la cit - tà, che noi viag - gian - do di qua, e di là, ab - biam tro

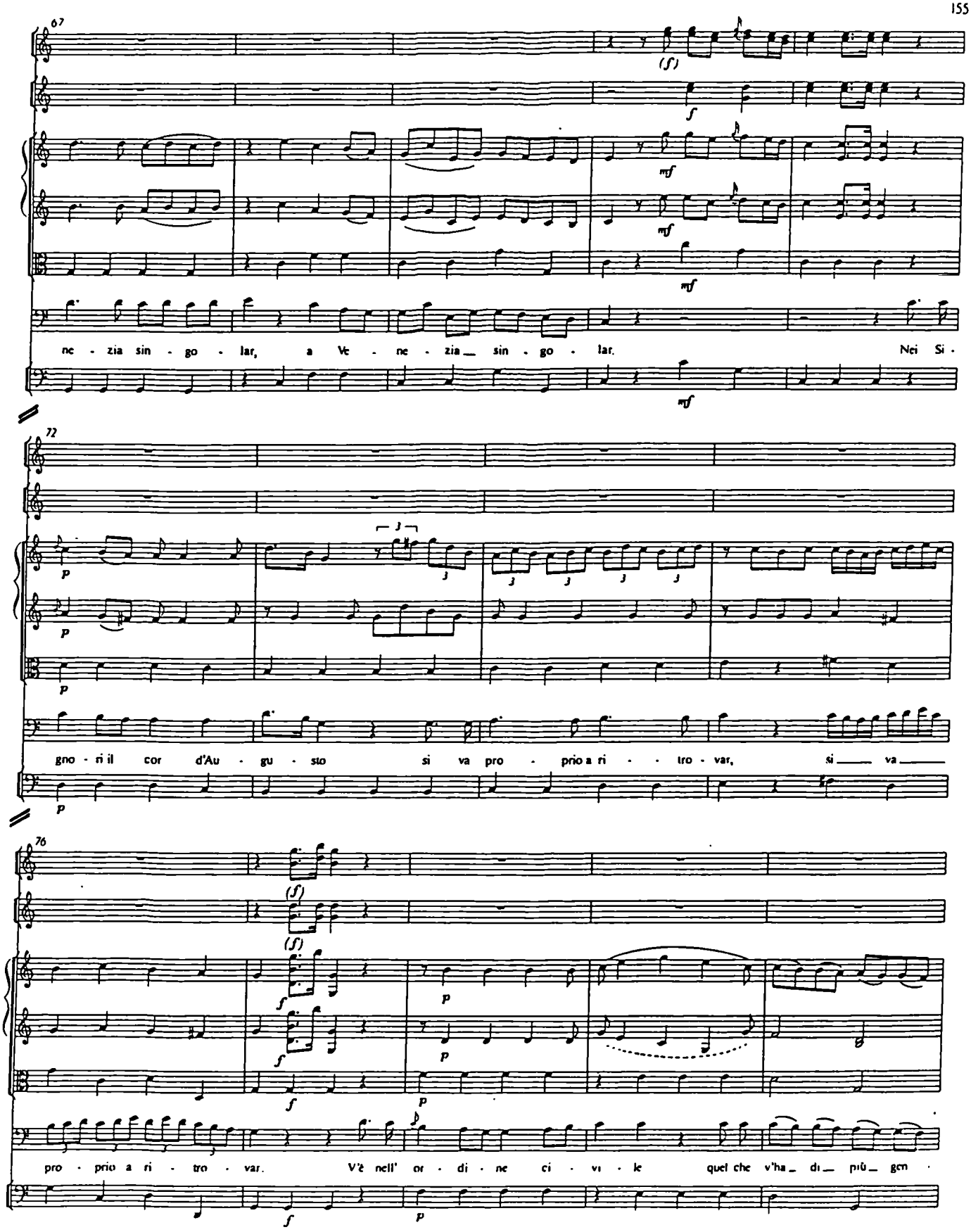

150
va lo ch'è la mi · glior, ah bram tro · va lo ch'è la mi · glior.
Do · ve le fem · mi · ne, tut · te gra · zio · se son le più bel · le, le più vez ·
zo · se le più a-do · ra · bi · li del ses · so lor, le più a-do · ra · bi · li del ses · so

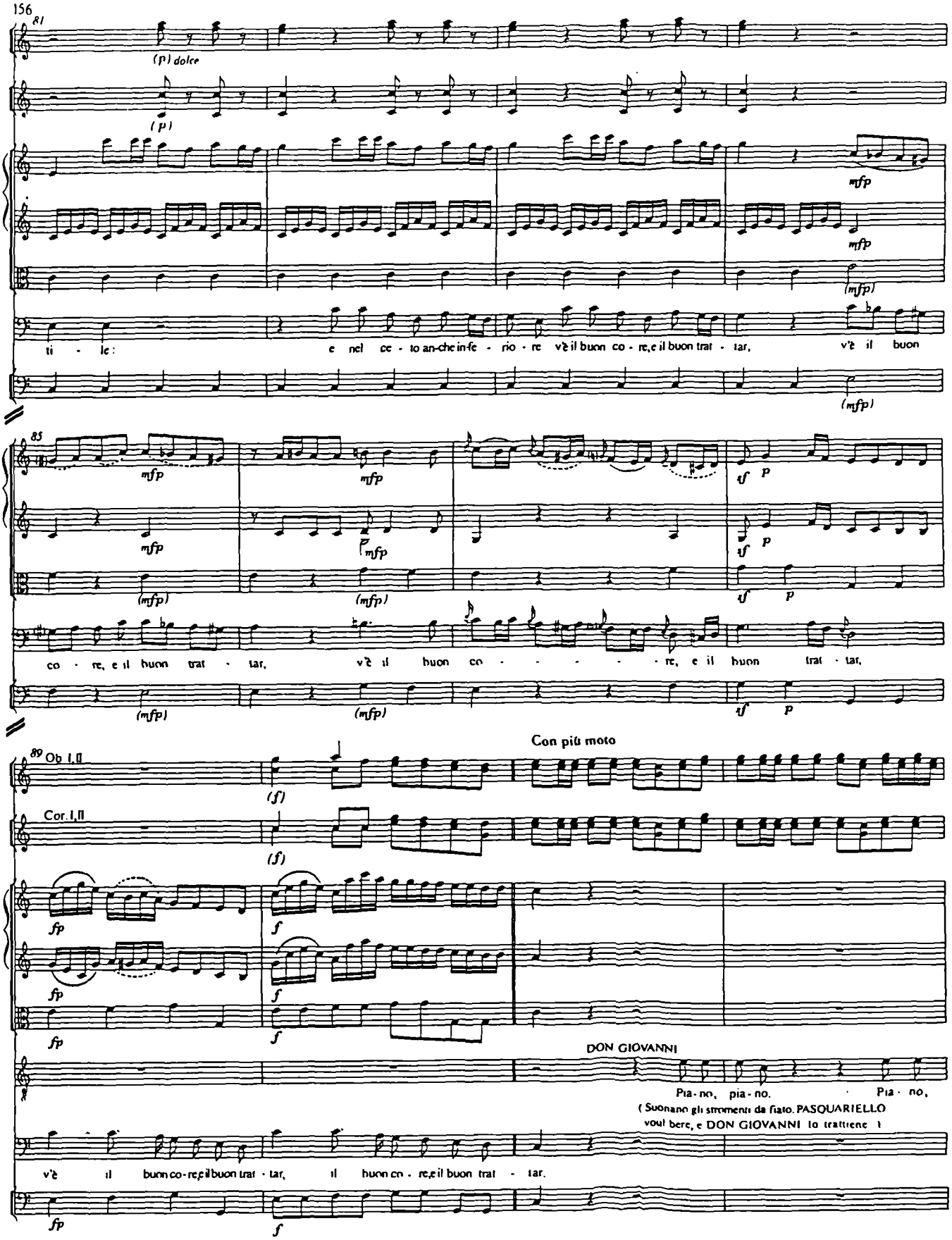

29
lor
PASQUARIELLO
Que-sto vostr' e - stro non di - sap - pro - vo, sen - za pen - sar - ci di - già la tro - vo, e ci scom -
34
met - to, che già la so, e ci scom - met - to, che già la so Quest' è in l -

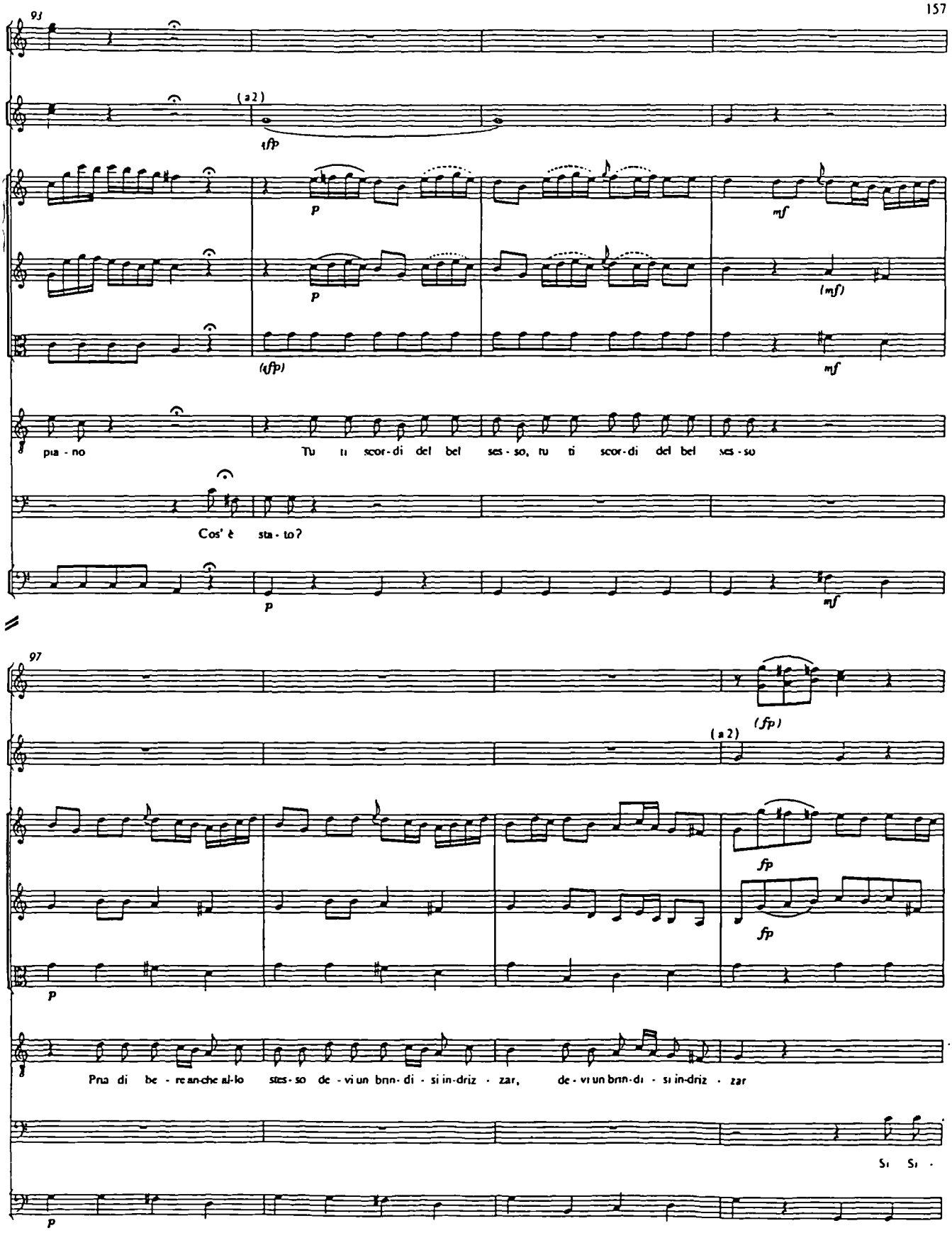

152
39
DON GIOVANNI
Di - ci be - nis - si - mo, di - ci be - nis - si - mo.
Bra - vo, bra -
ta - li - a
Que - sta è Ve - ne - zia.
44
vis - si - mo! Tu già l'hai det - ta
Oh be - ne - det - ta, oh be - ne - det - ta, que - sta è Ve - ne - zia, oh be - ne

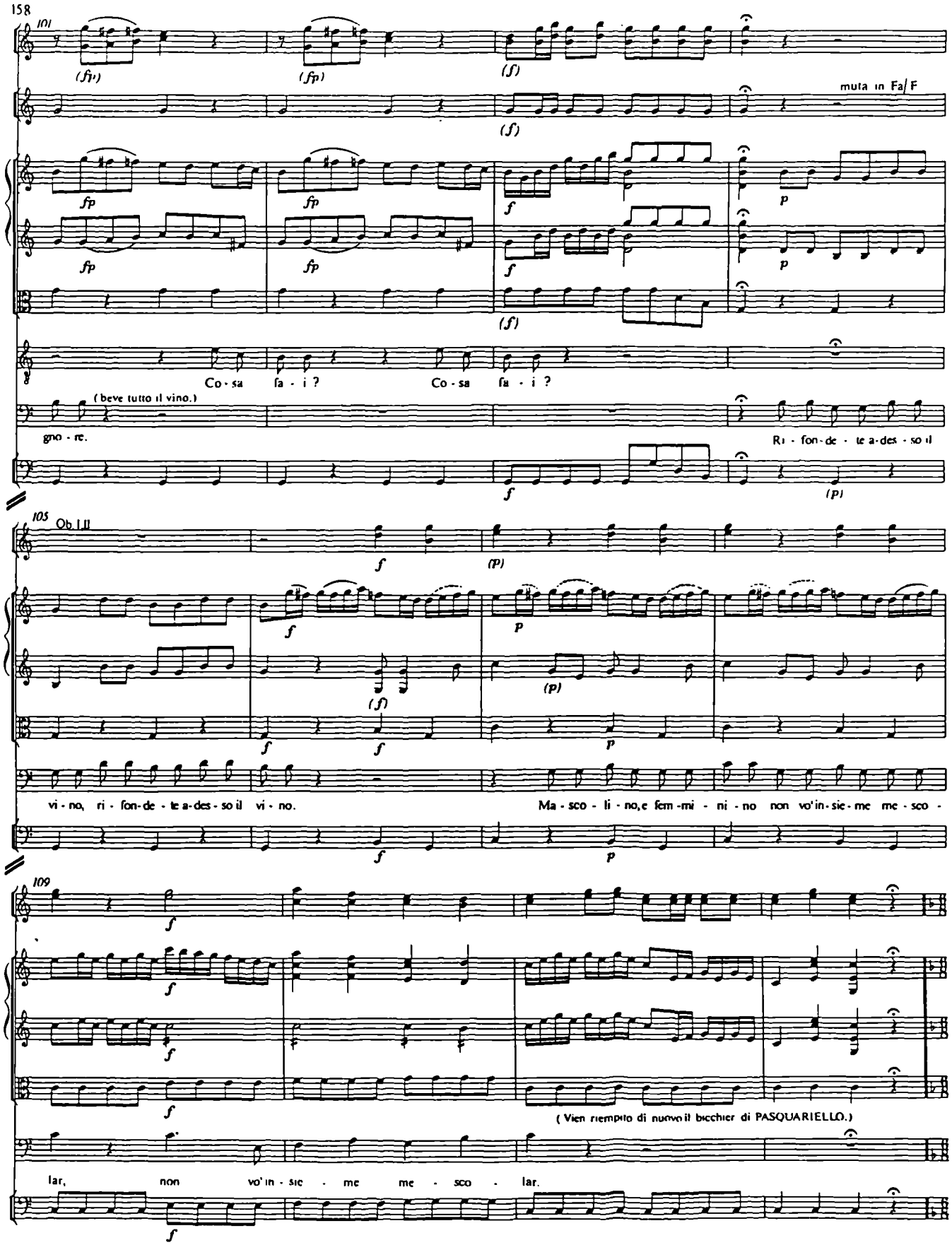

153
49
(f)
(f)
f
p
f
p
f
p
f
DON GIOVANNI
Via, su fa il
LANTERNA
lo vi va al
det - ta lo fa - rò il brin - di - si co - me po - trò
f
p
f
54
brin - di - si, via, su fa il brin - di - si, via, su fa il brin - di - si, ch'io sen - ti - rò, via, su fa il
brin - di - si, io vi - va al brin - di - si, io vi - va al brin - di - si ri - spon - de - rò, io vi - va al
lo fa - rò il brin - di - si co - me po - trò, io fa - rò il

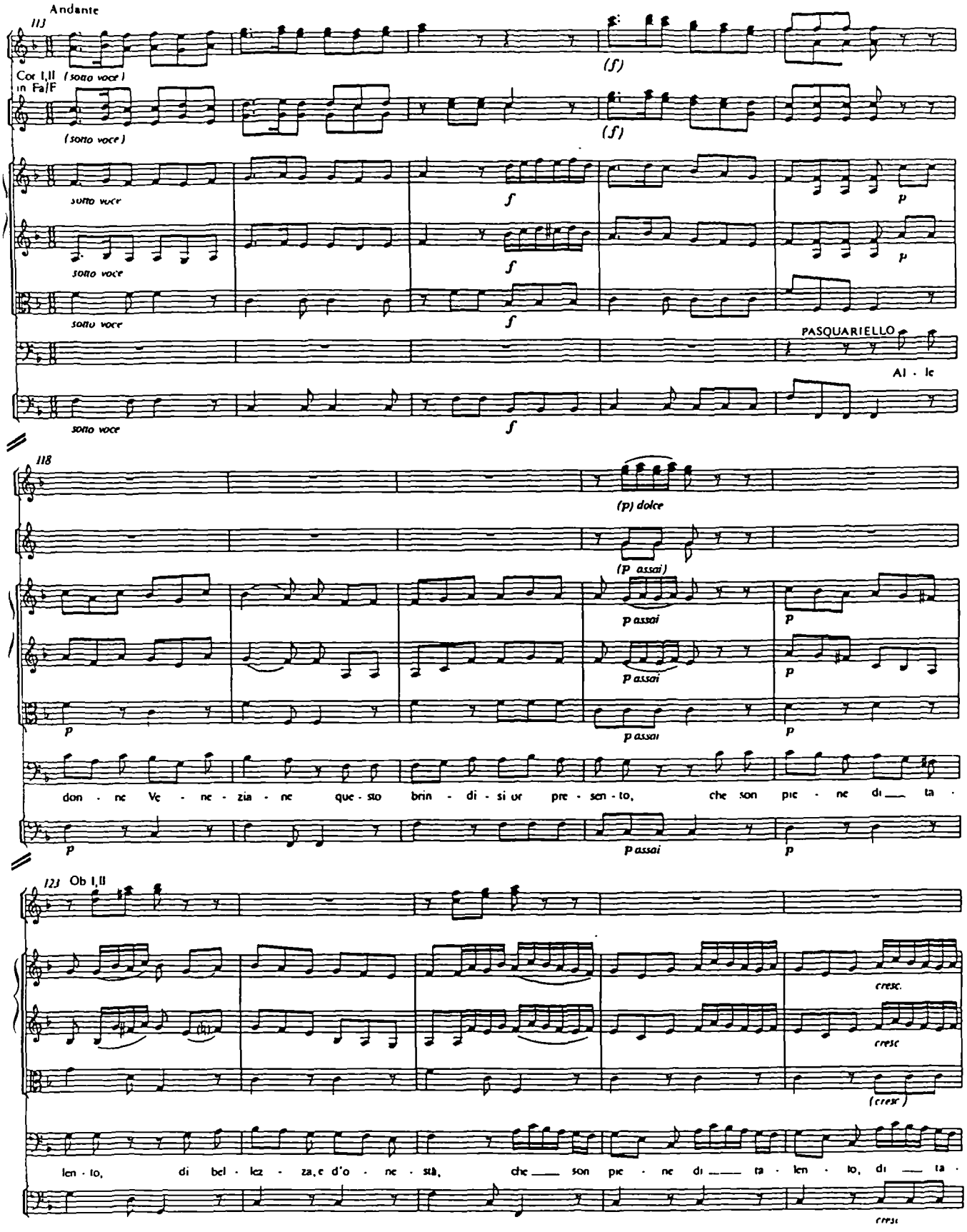

154
58
Andante
(p)
(p)
sotto voce
sotto voce
(sotto voce)
brin - di - si, ch'io sen - ti - rò.
brin - di - si ri - spon - de - rò.
brin - di - si co - me po - trò
sotto voce
62
p
p
p
PASQUARIELLO
Fac - cio un brin - di - si di gu - sto a Ve -
p

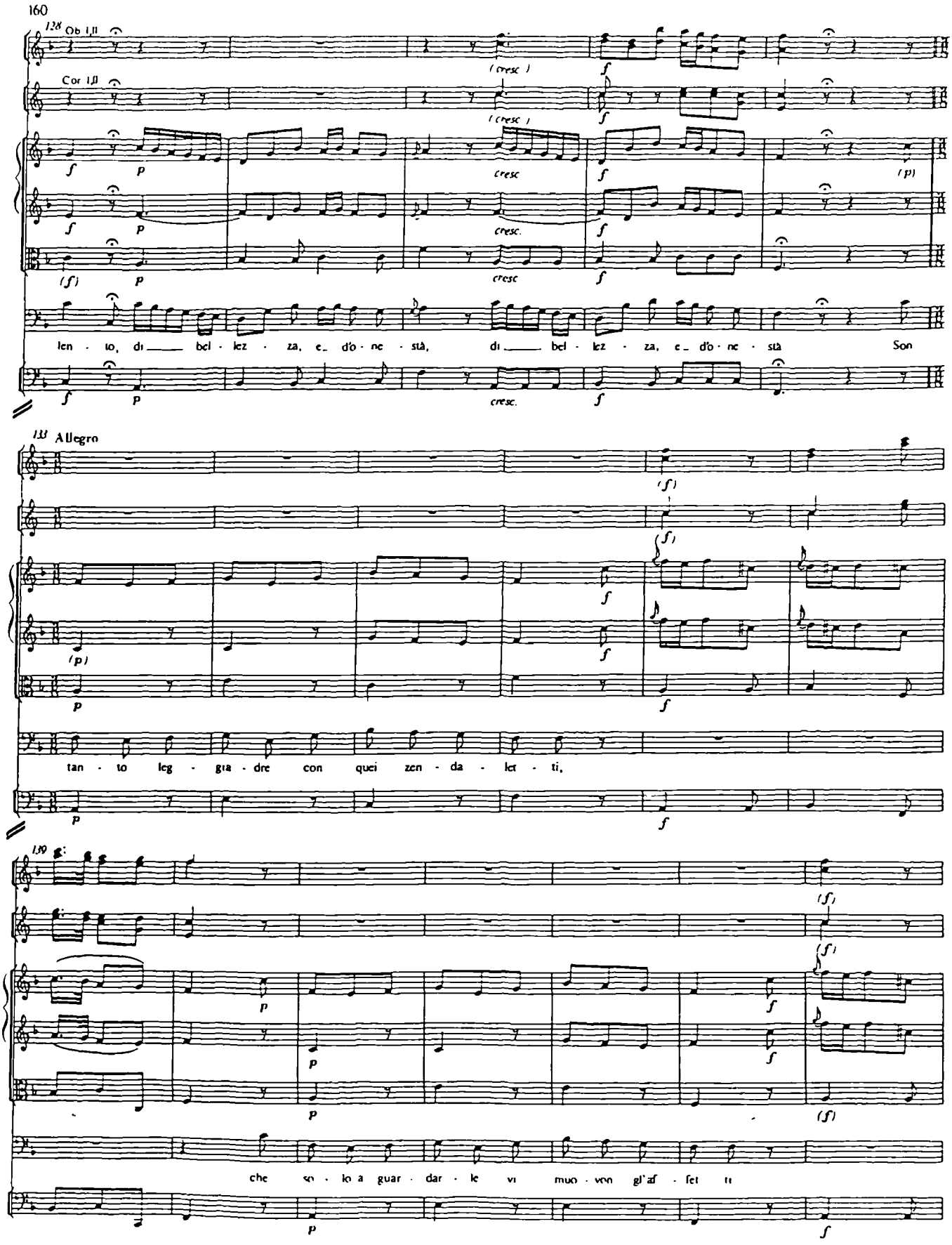

67
(f)
f
mf
mf
mf
ne - zia sin - go - lar, a Ve - ne - zia sin - go - lar. Nei Si -
72
p
p
p
gno - ri il cor d'Au - gu - sto si va pro - prio a ri - - tro - var, si va
p
76
(f)
(f)
f
f
f
p
p
p
pro - prio a ri - tro - var. V'è nell' or - di - ne ci - vi - le quel che v'ha di più gen -
f
p

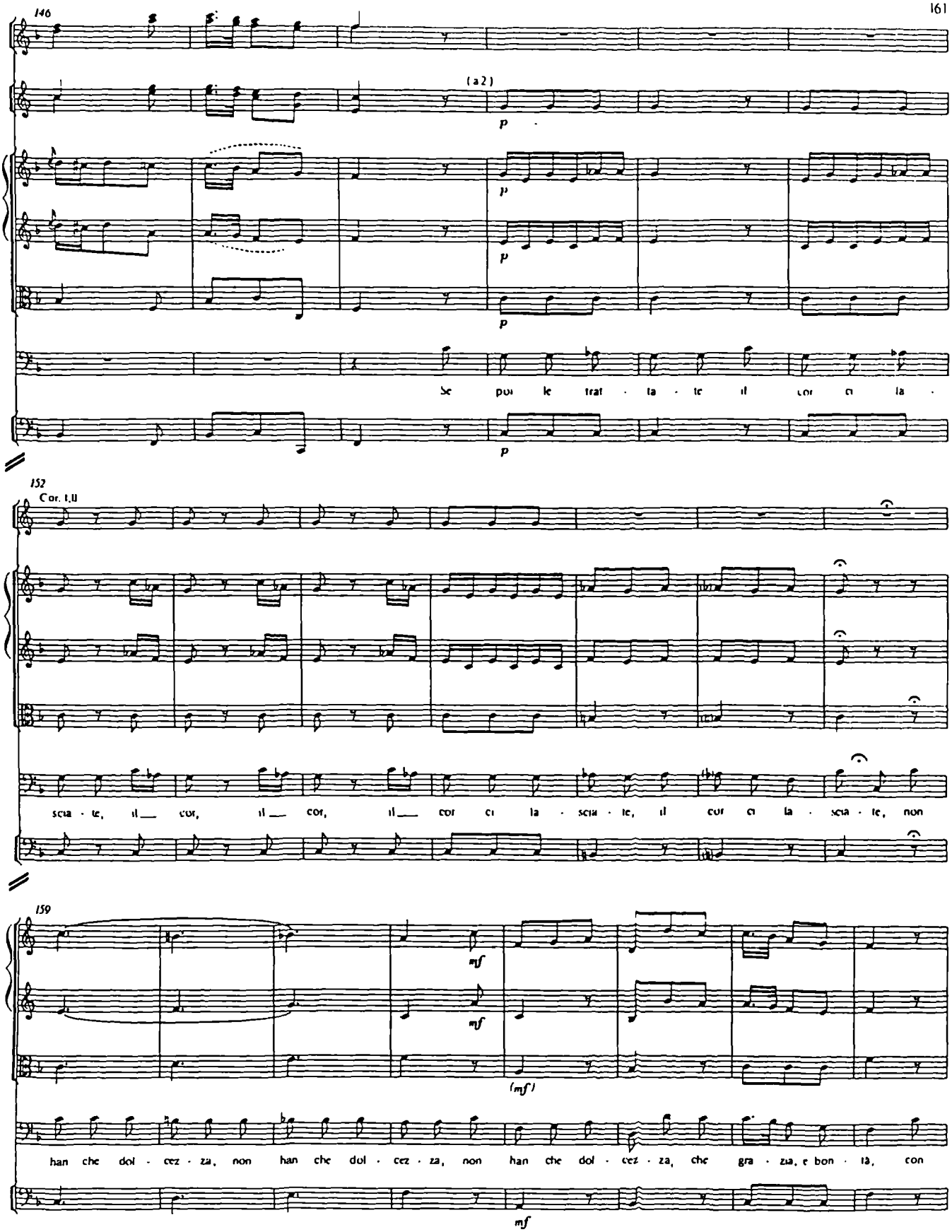

156
81
(p) dolce
(p)
mfp
(mfp)
ti - le:
e nel ce - to an-che in-fe - rio - re v'è il buon co - re, e il buon trat - tar, v'è il buon
85
mfp
(mfp)
tf p
co - re, e il buon trat - tar, v'è il buon co - - - - re, e il buon trat - tar,
89 Ob I,II
Cor. I,II
Con più moto
(f)
fp
f
DON GIOVANNI
Pia - no, pia - no. Pia - no,
(Suonano gli strumenti da fiato. PASQUARIELLO
vuol bere, e DON GIOVANNI lo trattiene)
v'è il buon co - re, e il buon trat - tar, il buon co - re, e il buon trat - tar.

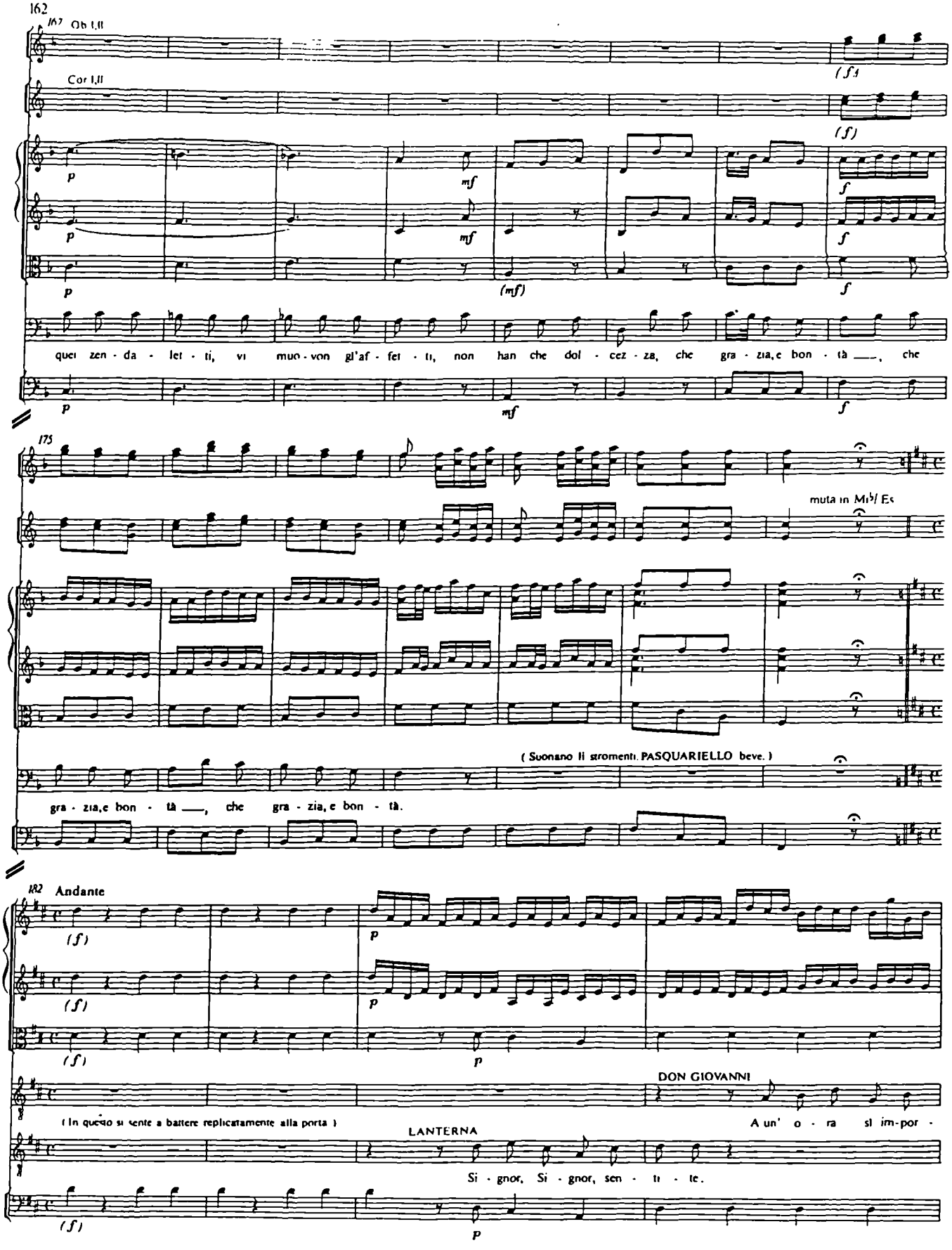

157
93
(a 2)
(fp)
p
mf
(mf)
(fp)
mf
pia - no
Tu ti scor - di del bel ses - so, tu ti scor - di del bel ses - so
Cos' è sta - to?
p
mf
97
(fp)
(a 2)
fp
fp
p
Pria di be - re an - che al - lo stes - so de - vi un bnn - di - si in - driz - zar, de - vi un bnn - di - si in - driz - zar
Si Si -
p

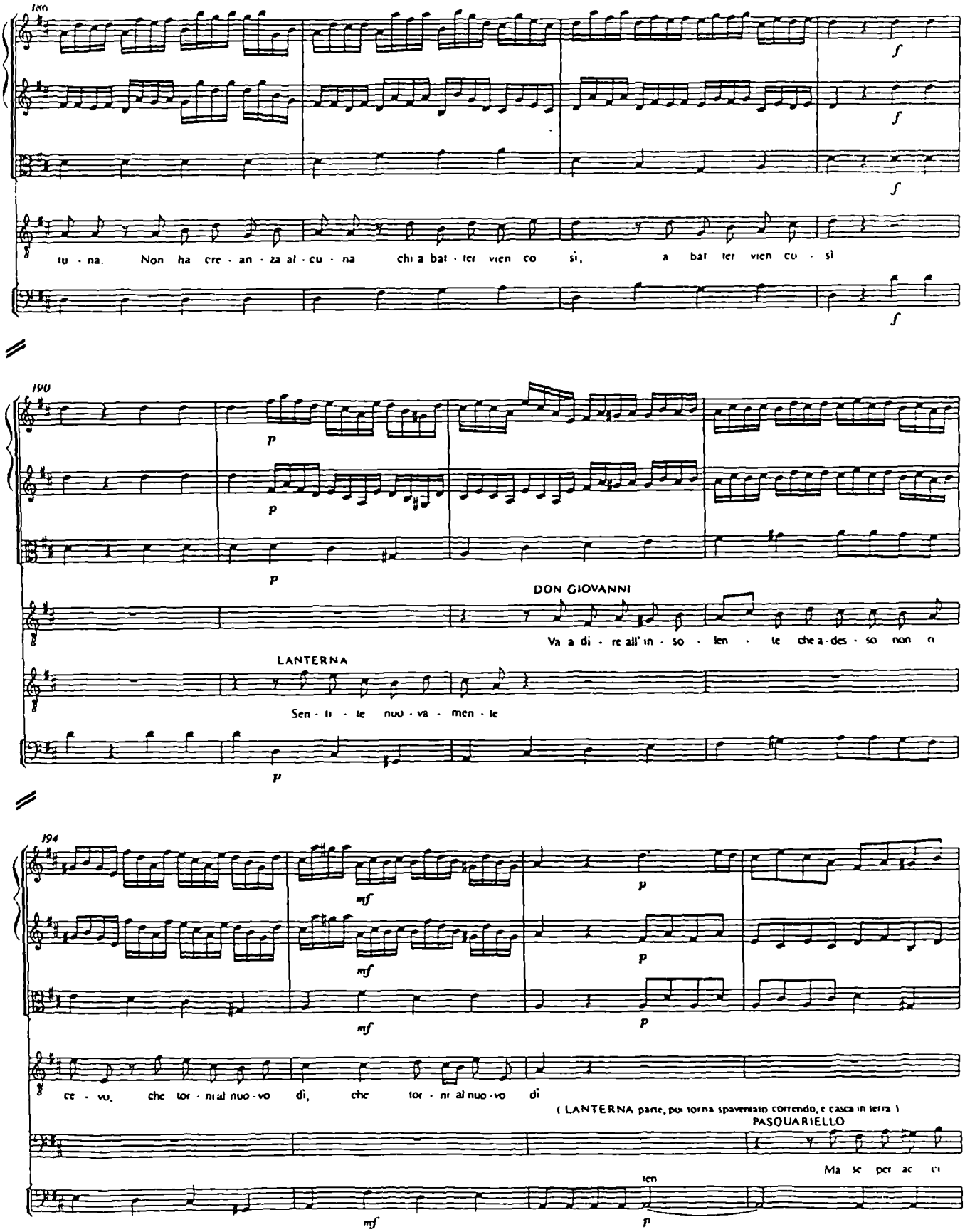

158
101
muta in Fa/ F
Co - sa fa - i ? Co - sa fa - i ?
(beve tutto il vino.)
gno - re.
Ri - fon - de - te a - des - so il
105
Ob. I, II
vi - no, ri - fon - de - te a - des - so il vi - no.
Ma - sco - li - no, e fem - mi - ni - no non vo' in - sie - me me - sco -
109
(Vien riempito di nuovo il bicchier di PASQUARIELLO.)
lar, non vo' in - sie - me me - sco - lar.

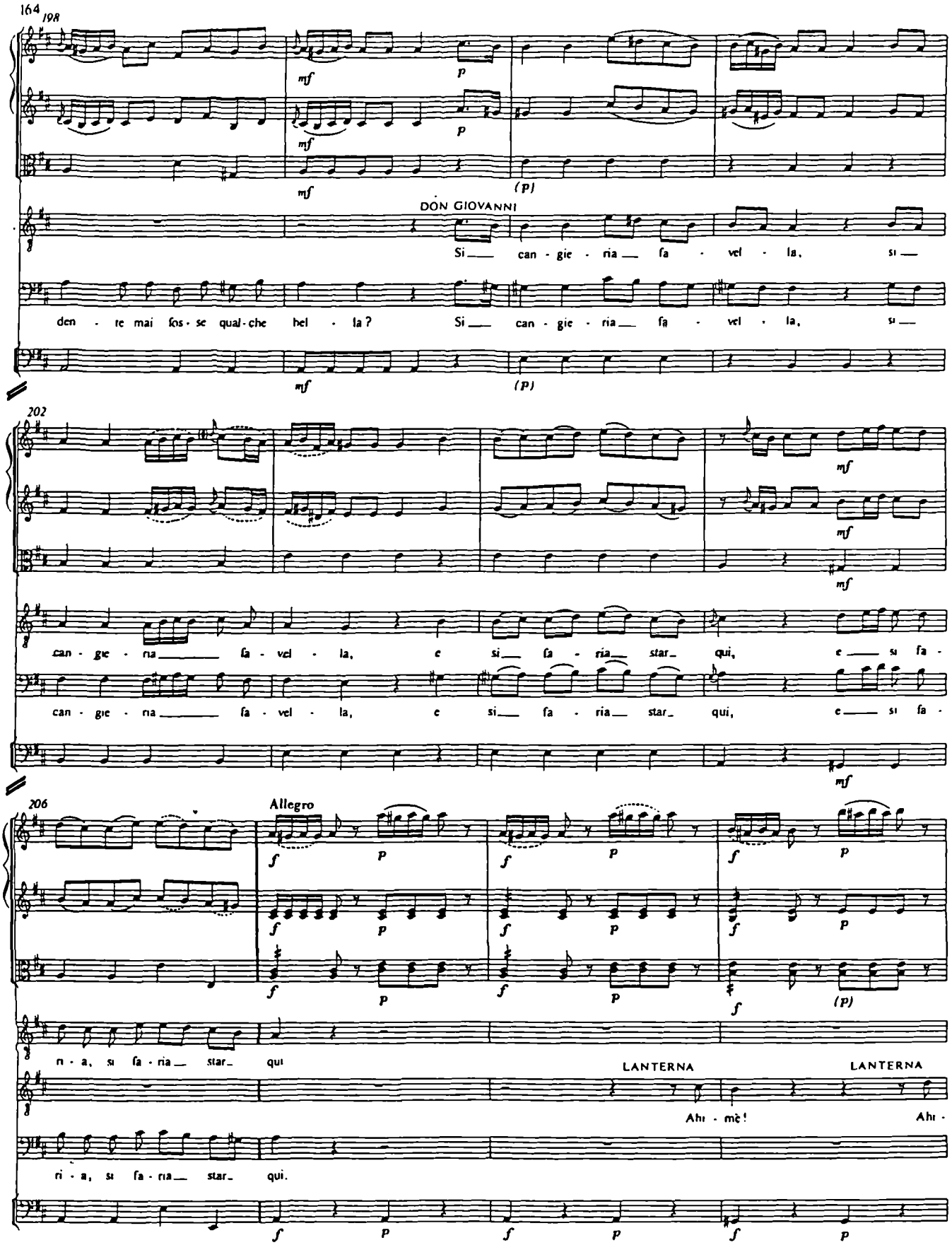

Andante
113
Cor I,II in Fa/F
(sotto voce)
(sotto voce)
(f)
(f)
sotto voce
sotto voce
sotto voce
f
f
f
p
p
PASQUARIELLO
Al - le
sotto voce
f
118
(p) dolce
(p assai)
p assai
p assai
p assai
p
p
p
p
p
don - ne Ve - ne - zia - ne que - sto brin - di - si or pre - sen - to, che son pie - ne di ta -
p assai
121 Ob I,II
cresc.
cresc
(cresc)
len - to, di bel - lez - za, e d'o - ne - stà, che son pie - ne di ta - len - to, di ta -
cresc

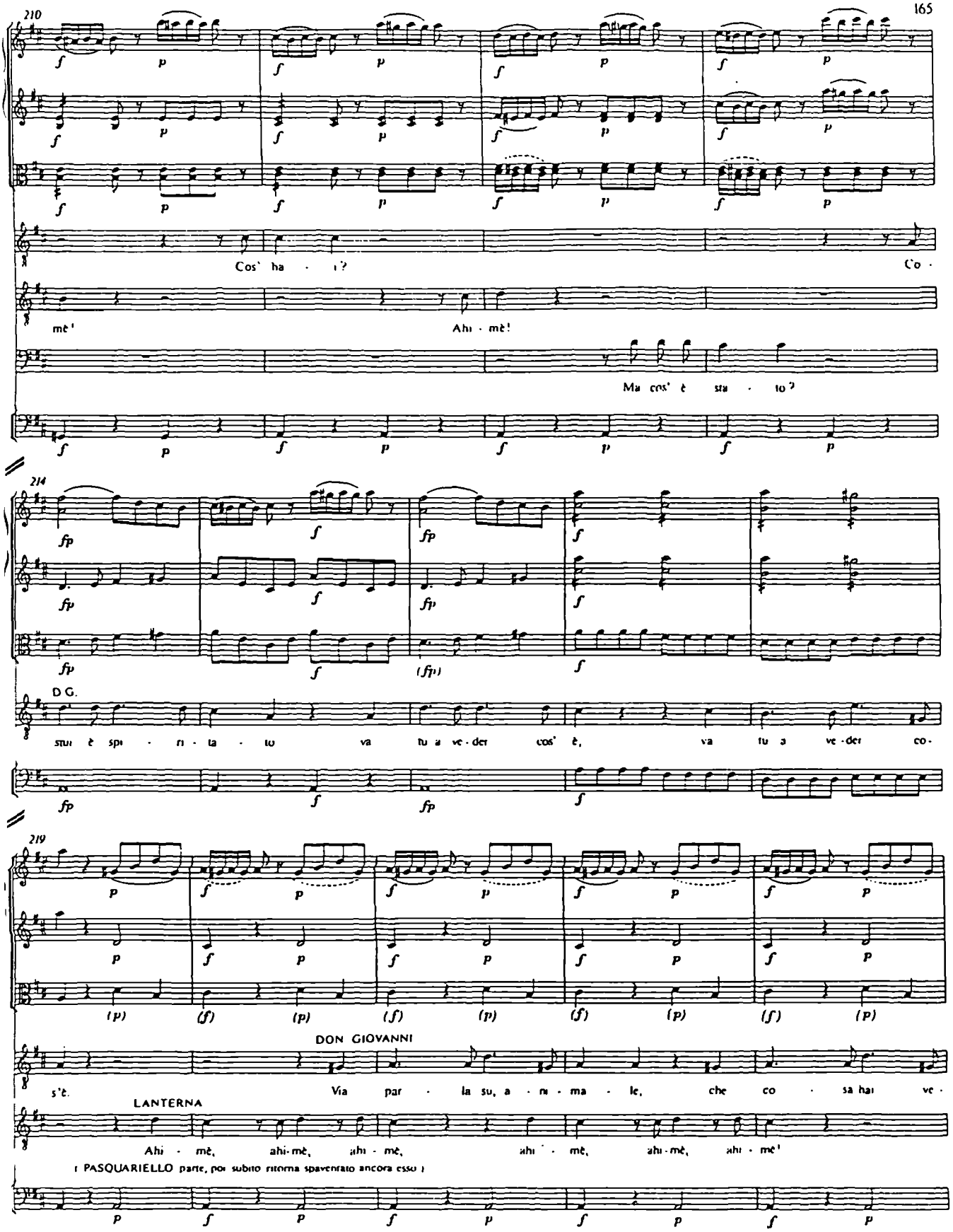

160
128
Ob I,II
Cor I,II
(cresc.)
cresc.
len - to, di bel - lez - za, e d'o - ne - stà, di bel - lez - za, e d'o - ne - stà Son
133
Allegro
tan - to leg - gia - dre con quei zen - da - let - ti,
139
che so - lo a guar - dar - le vi muo - von gl'af - fet - ti

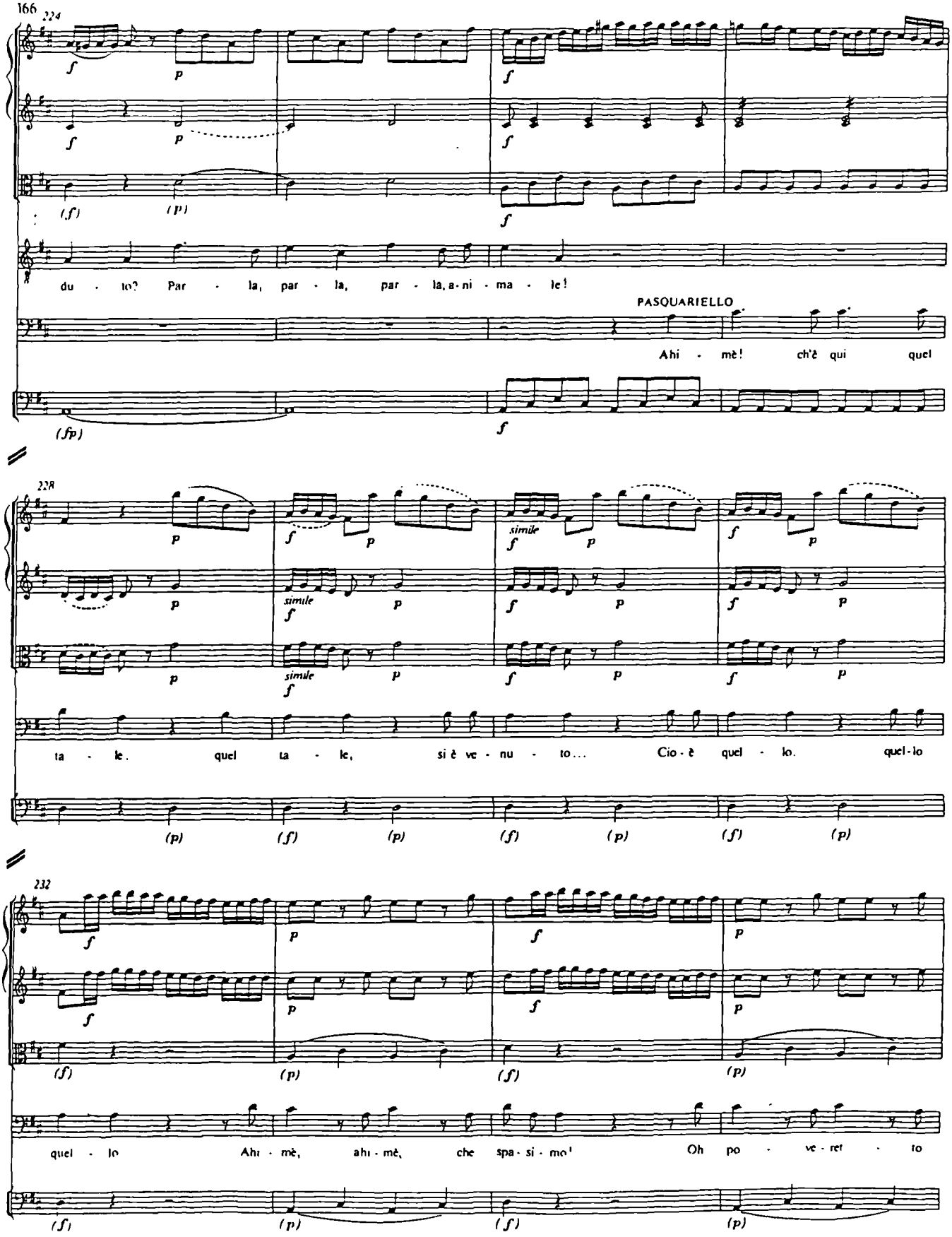

146
161
(a 2)
p
Se poi le trat - ta - te il cor ci la -
152
Cor. I,II
scia - te, il cor, il cor, il cor ci la - scia - te, il cor ci la - scia - te, non
159
mf
(mf)
han che dol - cez - za, non han che dol - cez - za, non han che dol - cez - za, che gra - zia, e bon - tà, con

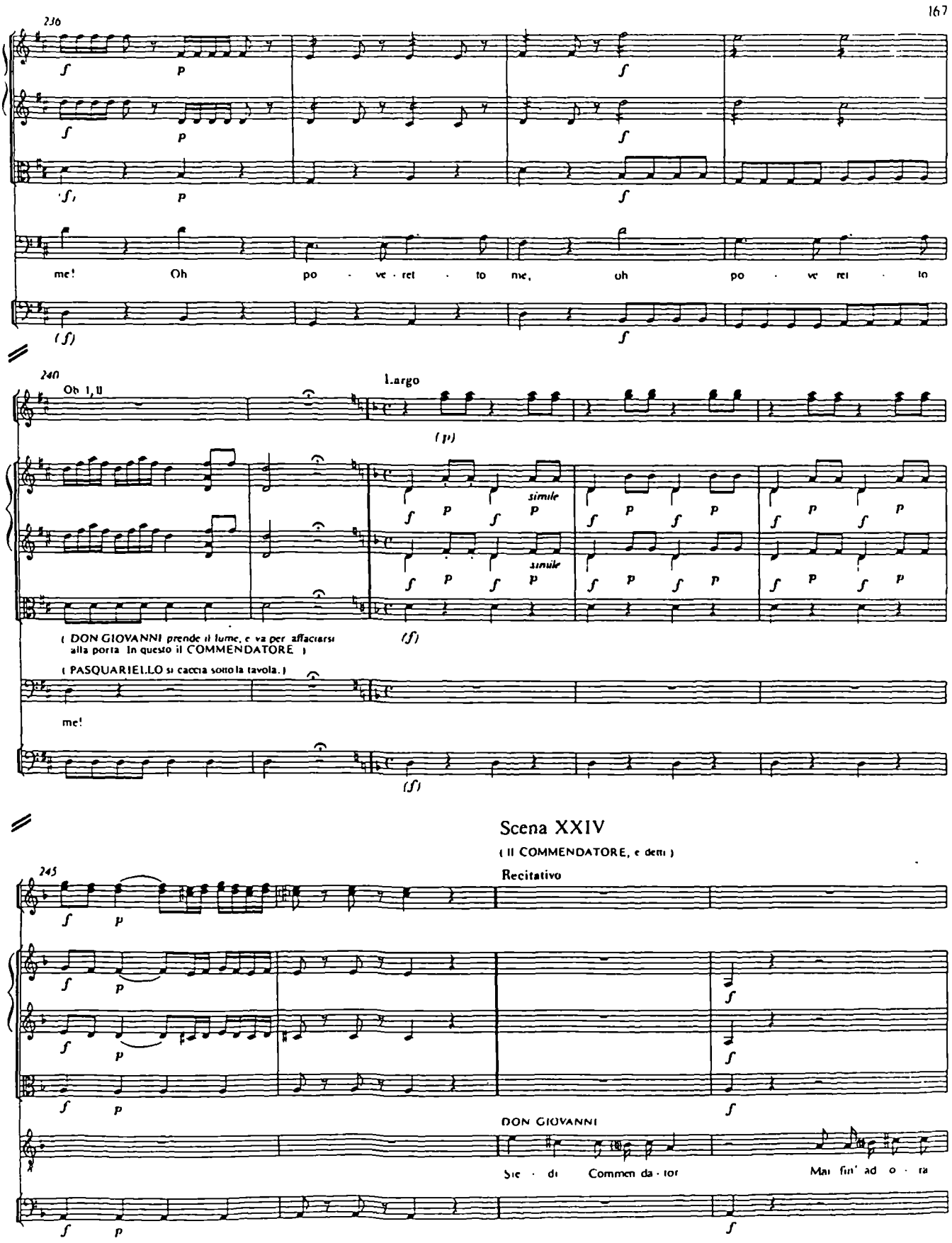

162
167 Ob I,II
Cor I,II
quei zen - da - let - ti, vi muo - von gl'af - fet - ti, non han che dol - cez - za, che gra - zia, e bon - tà ___, che
175
muta in Mi♭/ Es
(Suonano li stromenti. PASQUARIELLO beve.)
gra - zia, e bon - tà ___, che gra - zia, e bon - tà.
182 Andante
DON GIOVANNI
(In questo si sente a battere replicatamente alla porta)
LANTERNA
A un' o - ra sì im-por -
Si - gnor, Si - gnor, sen - ti - te.

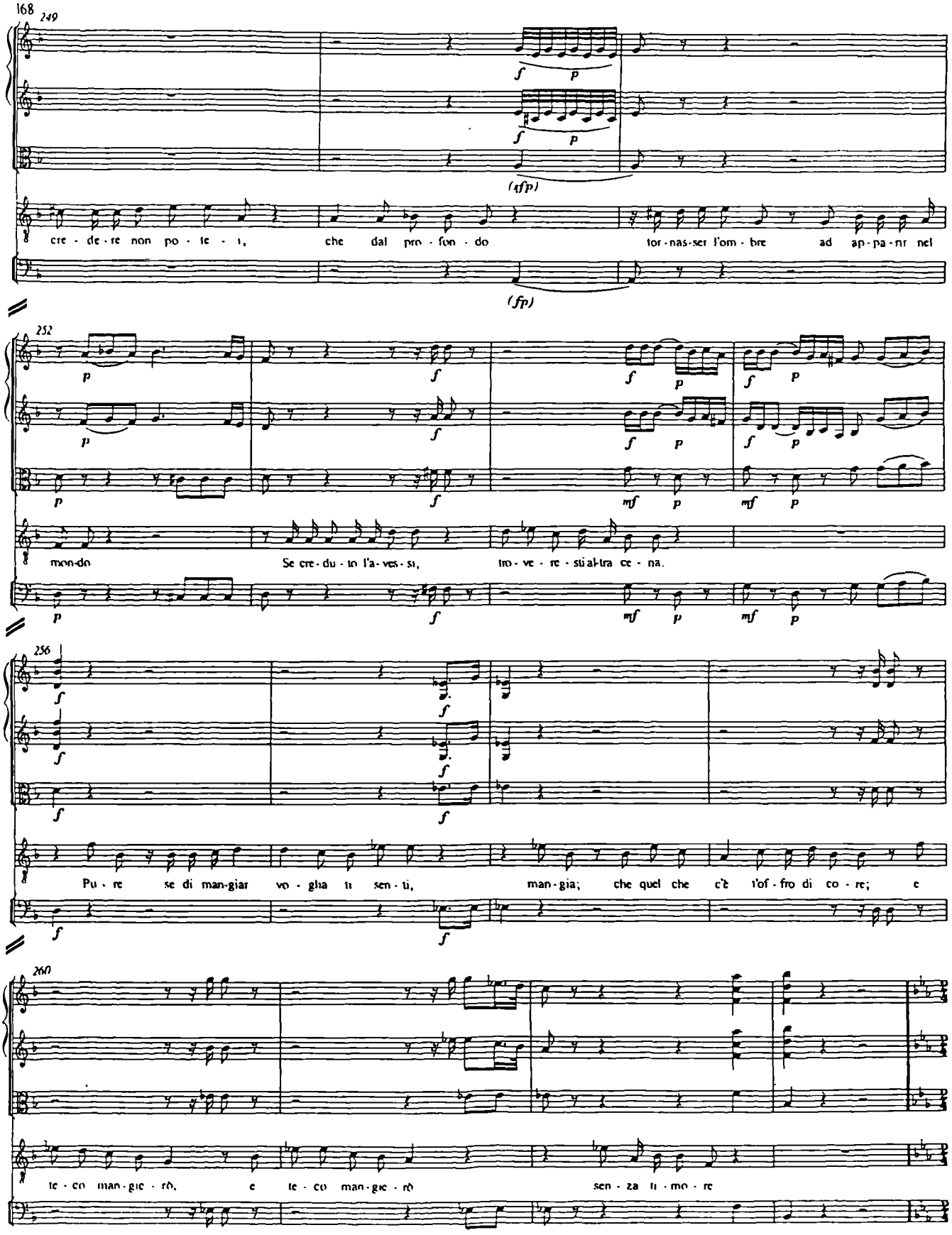

186
tu - na. Non ha cre - an - za al - cu - na chi a bat - ter vien co sì, a bat ter vien co - sì
190
DON GIOVANNI
Va a di - re all' in - so - len - te che a - des - so non n
LANTERNA
Sen - ti - te nuo - va - men - te
194
ce - vo, che tor - ni al nuo - vo dì, che tor - ni al nuo - vo dì
(LANTERNA parte, poi torna spaventato correndo, e casca in terra)
PASQUARIELLO
Ma se per ac ci
len

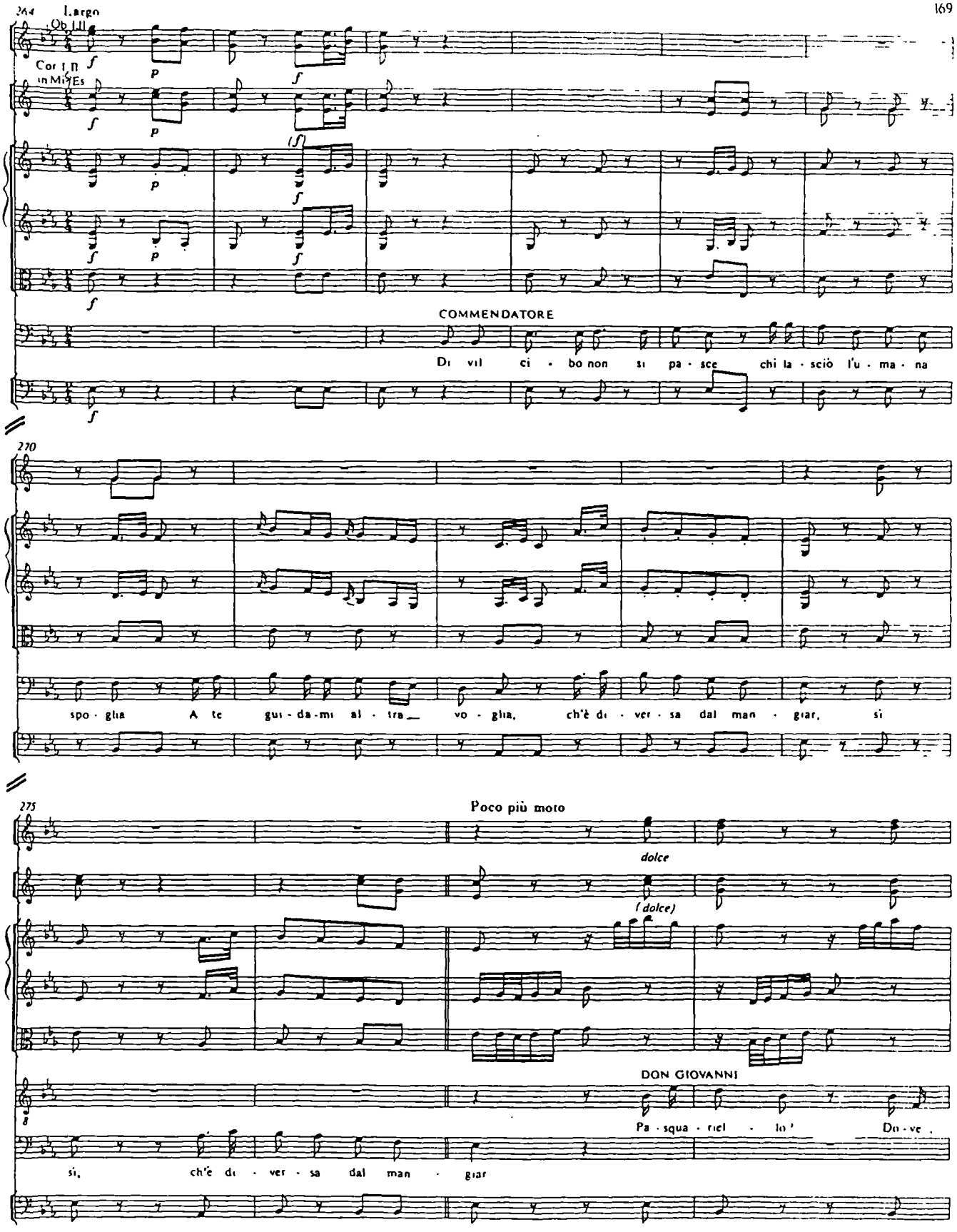

164
198
DON GIOVANNI
Si — can - gie - ria — fa - vel - la, si —
den - te mai fos - se qual - che bel - la? Si — can - gie - ria — fa - vel - la, si —
202
can - gie - ria — fa - vel - la, e si — fa - ria — star — qui, e — si fa -
can - gie - ria — fa - vel - la, e si — fa - ria — star — qui, e — si fa -
206
Allegro
ri - a, si fa - ria — star — qui
LANTERNA
Ah! - mè!
LANTERNA
Ah! -
ri - a, si fa - ria — star — qui.

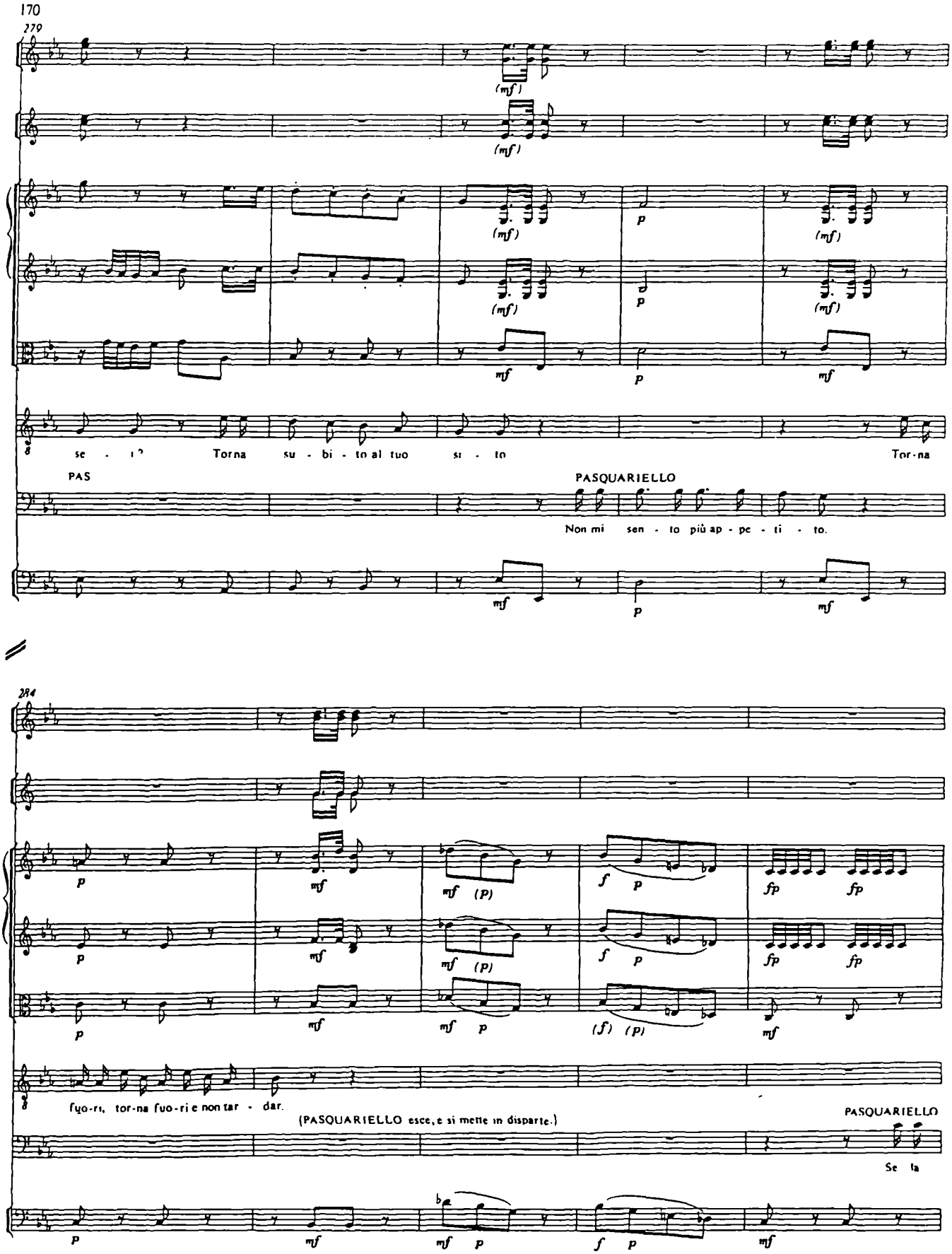

210
Cos' ha - i?
C'o -
mè!
Ahi - mè!
Ma cos' è sta - to?
214
D.G.
stui è spi - ri - ta - to
va tu a ve - der cos' è,
va tu a ve - der co -
219
DON GIOVANNI
s'è.
Via par - la su, a - ni - ma - le, che co - sa hai ve -
LANTERNA
Ahi - mè, ahi - mè, ahi - mè, ahi - mè, ahi - mè, ahi - mè!
(PASQUARIELLO parte, poi subito ritorna spaventato ancora esso)


166
224
du - to? Par - la, par - la, par - là, a - ni - ma - le!
PASQUARIELLO
Ahi - mè! ch'è qui quel
228
simile
ta - le, quel ta - le, si è ve - nu - to... Cio - è quel - lo. quel - lo
232
quel - lo Ahi - mè, ahi - mè, che spa - si - mo! Oh po - ve - ret - to


167
me! Oh po - ve - ret - to me, oh po - ve ret - to
Largo
simile
(DON GIOVANNI prende il lume, e va per affacciarsi alla porta In questo il COMMENDATORE)
(PASQUARIELLO si caccia sotto la tavola.)
me!
Scena XXIV
(Il COMMENDATORE, e detti)
Recitativo
DON GIOVANNI
Sie - di Commen da - tor
Mai fin' ad o - ra


168
249
(sfp)
cre - de - re non po - te - i, che dal pro - fon - do tor - nas - ser l'om - bre ad ap - pa - rir nel
(fp)
252
mon - do Se cre - du - to l'a - ves - si, mo - ve - re - sti al - tra ce - na.
256
Pu - re se di man - giar vo - glia ti sen - ti, man - gia; che quel che c'è t'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 I,II
Cor I,II in Mi♭Es
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, si
275
Poco più moto
dolce
(dolce)
DON GIOVANNI
Pa - squa - riel - lo! Do - ve
si, ch'è di - ver - sa dal man - giar


170
279
(mf)
p
mf
se - ?
Torna su - bi - to al tuo si - to
Tor-na
PAS
PASQUARIELLO
Non mi sen - to più ap - pe - ti - to.
284
fp
(p)
(f)
fuo-ri, tor-na fuo-ri e non tar - dar.
(PASQUARIELLO esce, e si mette in disparte.)
PASQUARIELLO
Se ta

289 Ob I,II

dolce

fp fp p

fp fp p

p (mf) p

feb - bre a-ves - si in - dos - so non po - trei co - sì tre - mar, non po -

p mf p

293

DON GIOVANNI (al COMMENDATORE)

Tu non man - gi, tu non be - vi: co - sa bra - mi or qui da

trei co - sì tre - mar

298

f (P)

f p

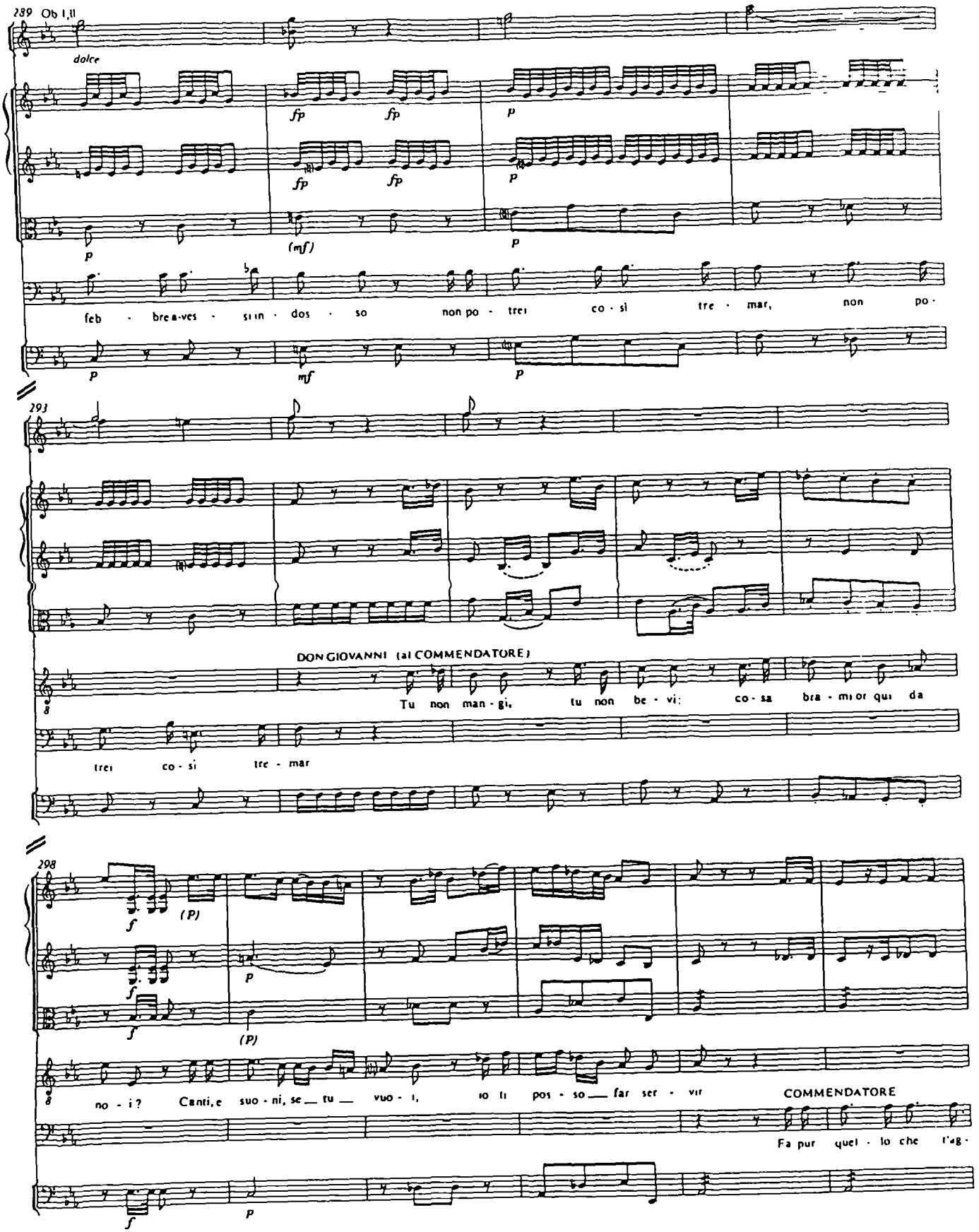
f (P)

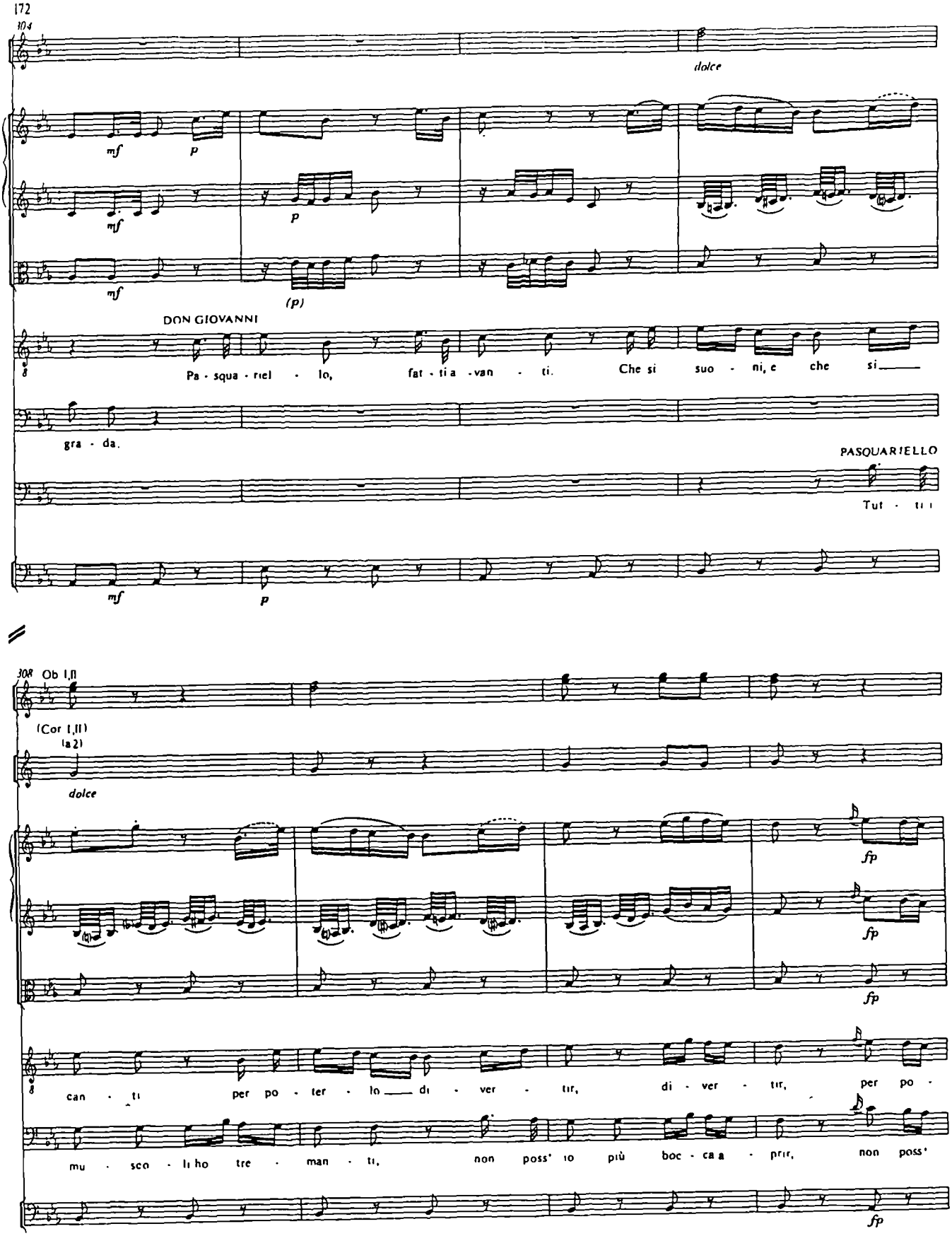
no - i? Canti, e suo - ni, se tu vuo - i, io ti pos - so far ser - vir

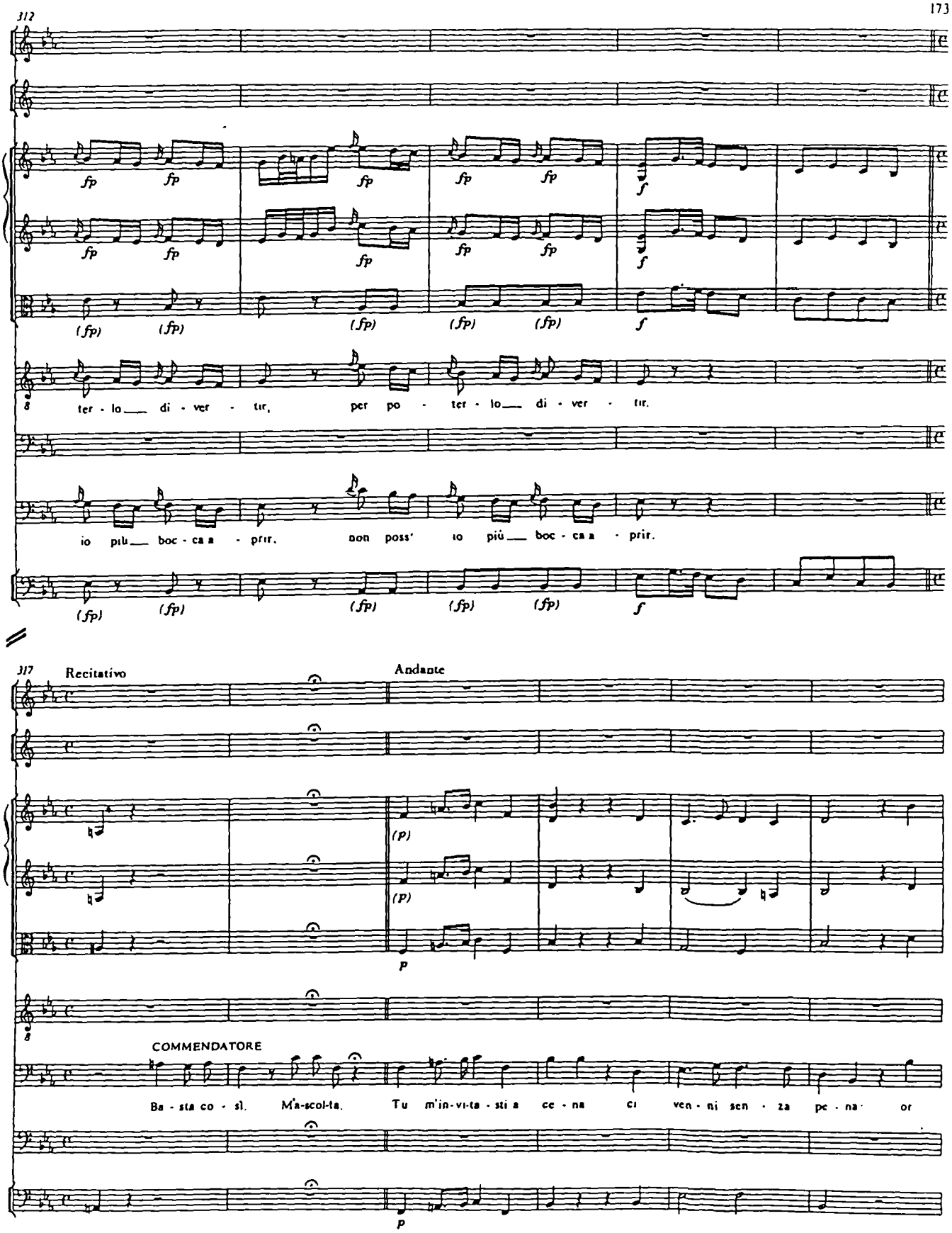
COMMENDATORE

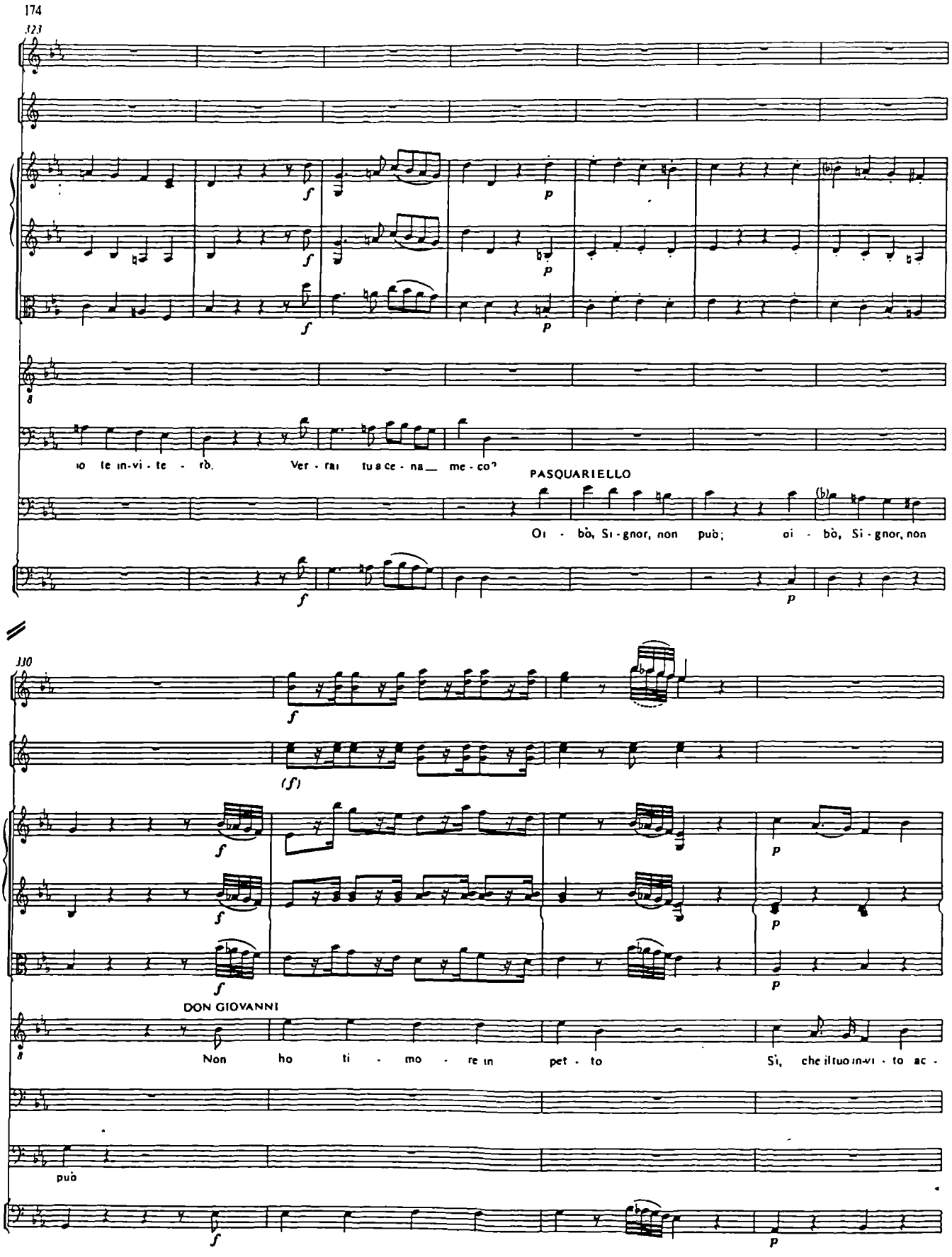
Fa pur quel - lo che t'ag -

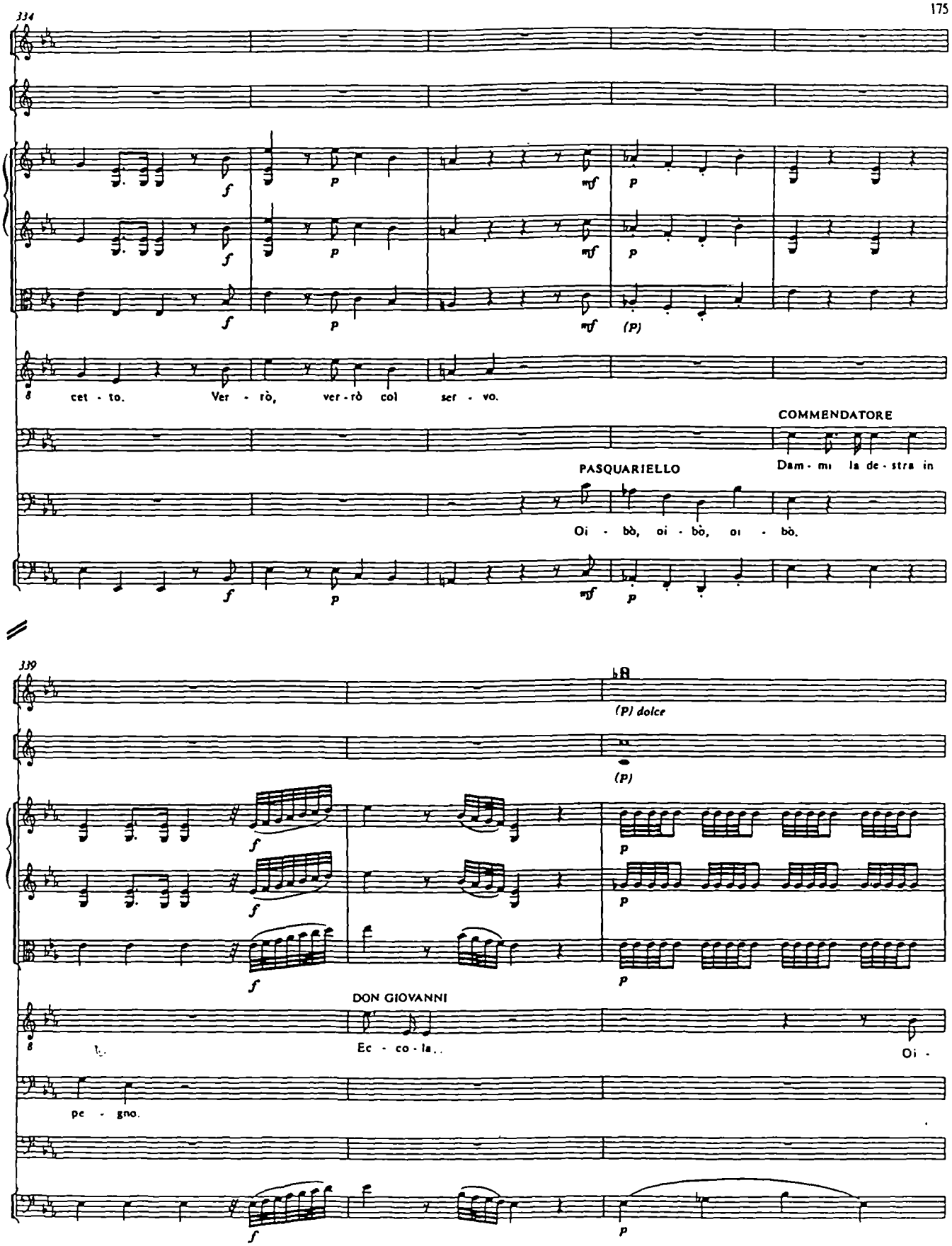
f p

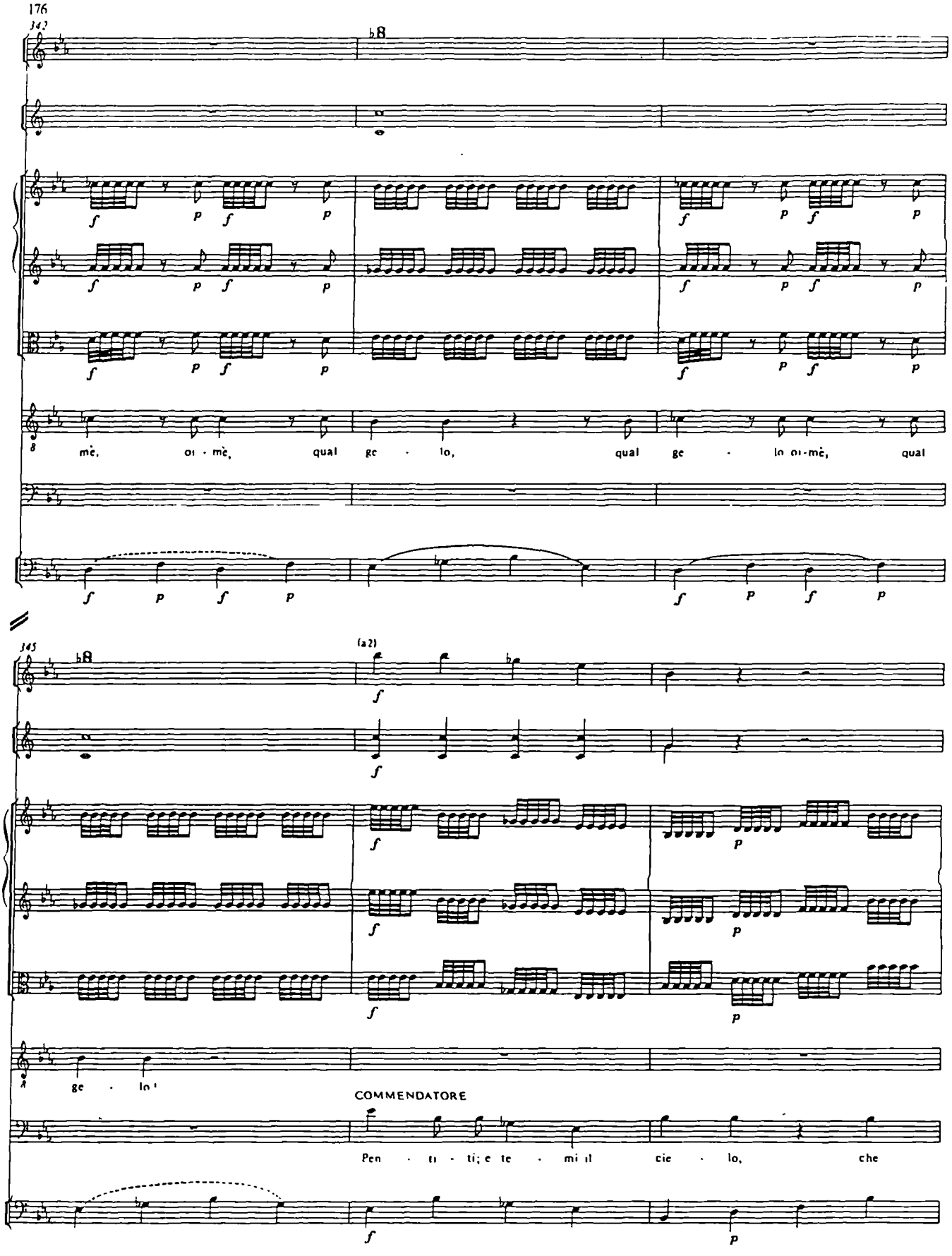


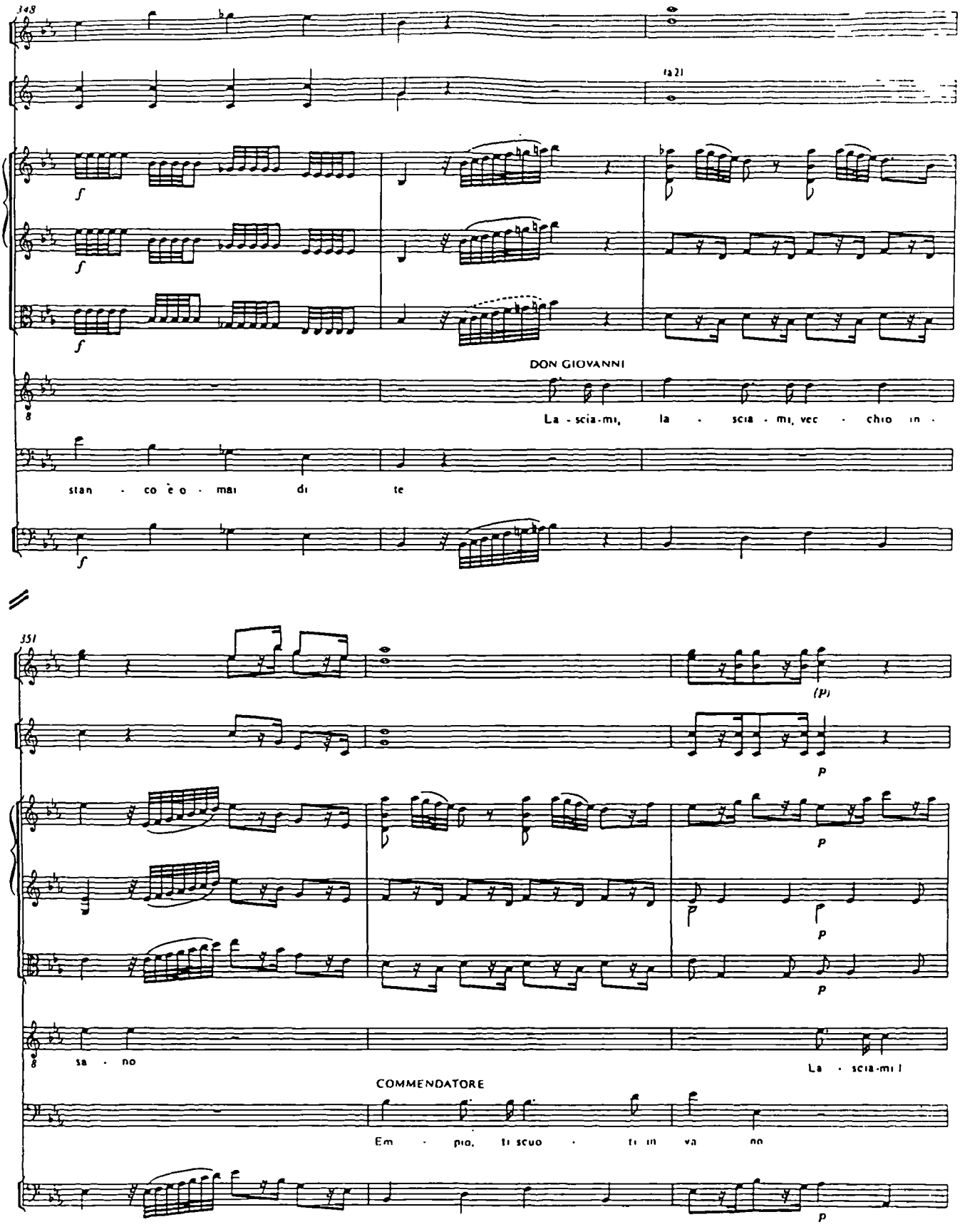

172
104
dolce
mf
p
mf
p
mf
(p)
DON GIOVANNI
Pa - squa - riel - lo, fat - ti a - van - ti. Che si suo - ni, e che si
gra - da.
PASQUARIELLO
Tut - ti
mf
p
308 Ob I,II
(Cor I,II)
(a 2)
dolce
fp
fp
fp
can - ti per po - ter - lo di - ver - tir, di - ver - tir, per po -
mu - sco - li ho tre - man - ti, non poss' io più boc - ca a - prir, non poss'
fp

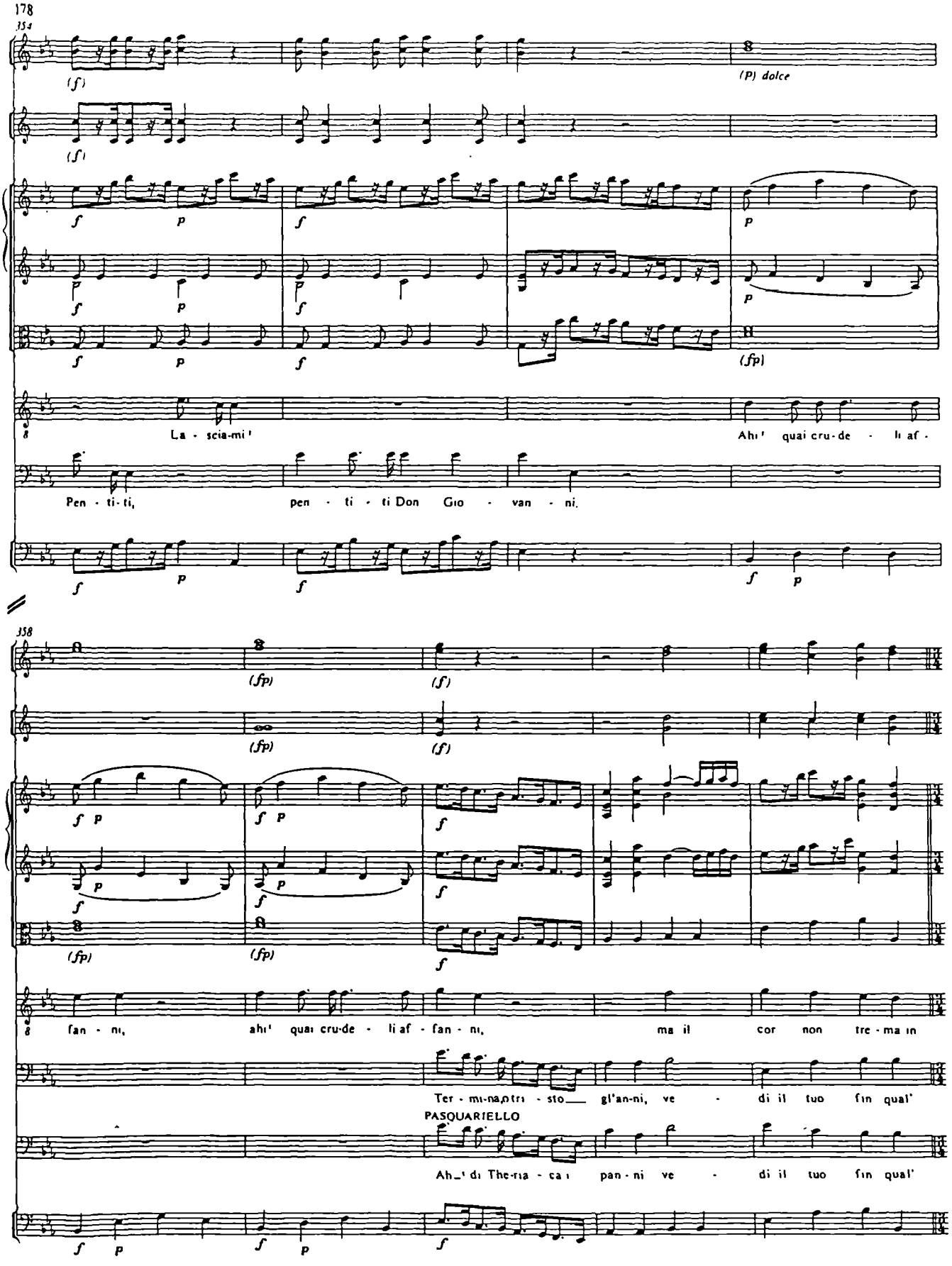

312
fp
(fp)
f
ter - lo di - ver - tir, per po - ter - lo di - ver - tir.
io più boc - ca a - prir. non poss' io più boc - ca a - prir.
317
Recitativo
Andante
(p)
p
COMMENDATORE
Ba - sta co - sì. M'a-scol-ta. Tu m'in-vi-ta - sti a ce - na ci ven - ni sen - za pe - na or

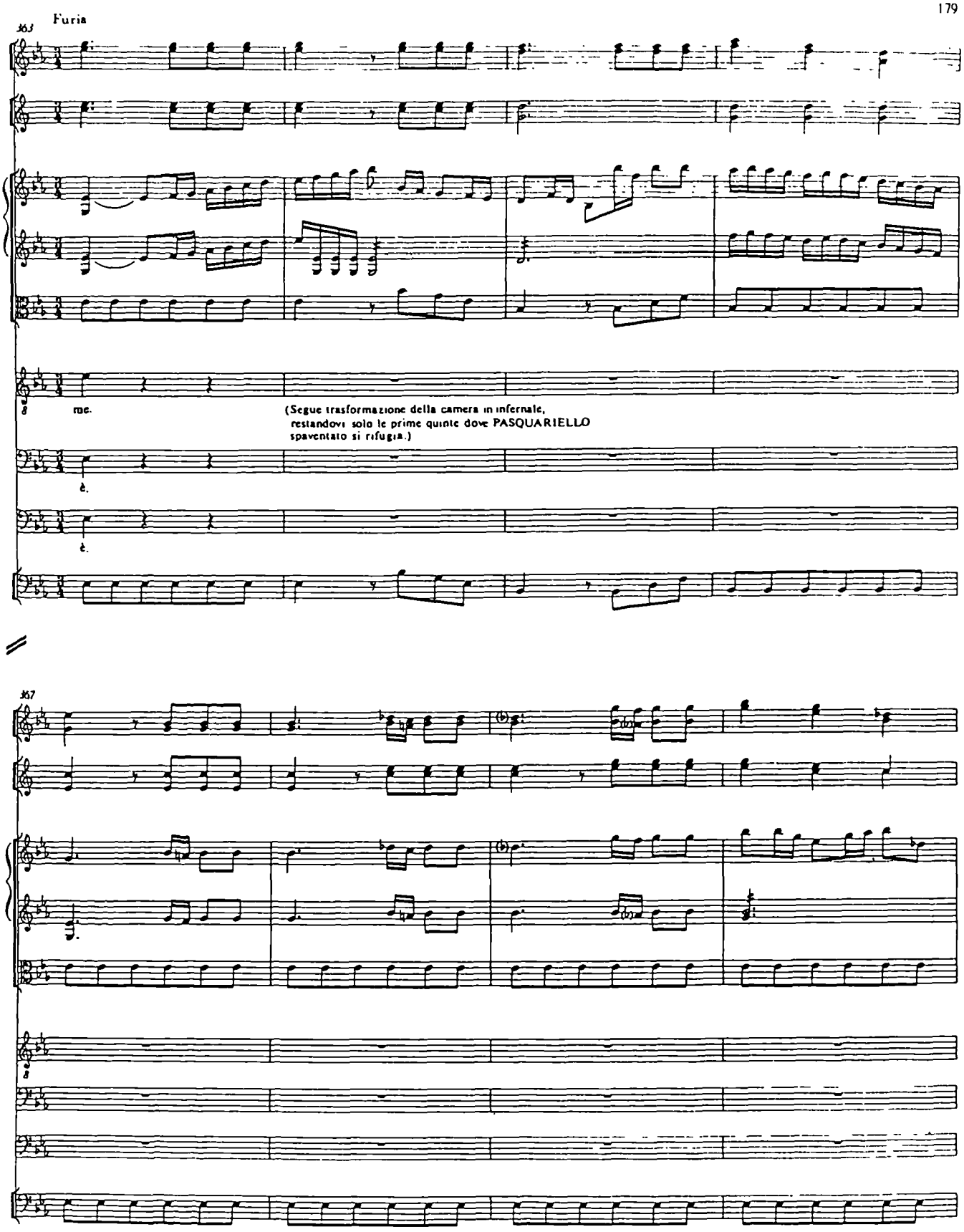

174
123
io te in-vi-te - rò. Ver - rai tua ce - na__ me - co?
PASQUARIELLO
Oi - bò, Si - gnor, non può; oi - bò, Si - gnor, non
130
(f)
DON GIOVANNI
Non ho ti - mo - re in pet - to Sì, che il tuo in-vi - to ac -
può

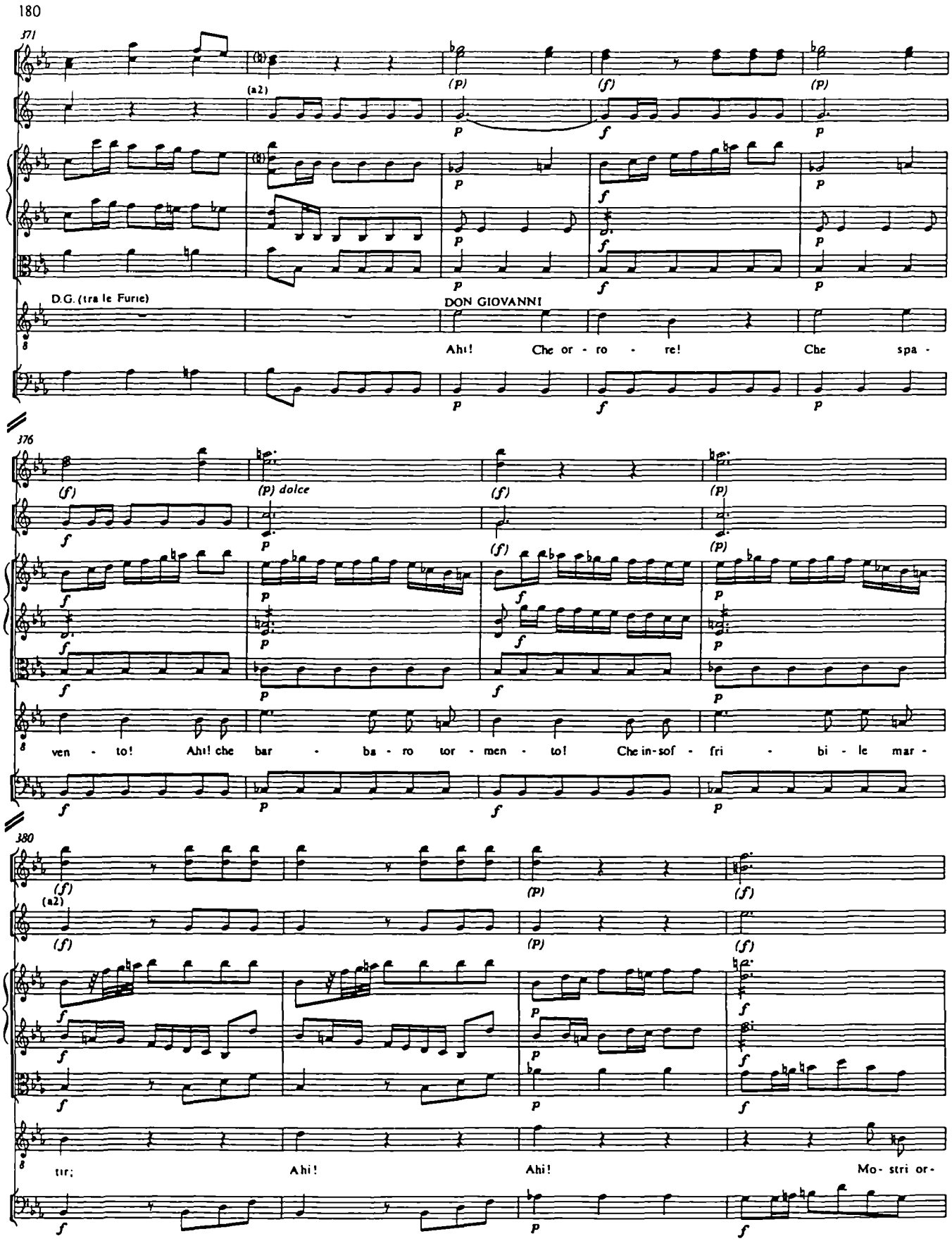

334
cet - to. Ver - rò, ver - rò col ser - vo.
COMMENDATORE
PASQUARIELLO
Dam - mi la de - stra in
Oi - bò, oi - bò, oi - bò.
339
(P) dolce
(P)
DON GIOVANNI
Ec - co - la..
Oi -
pe - gno.

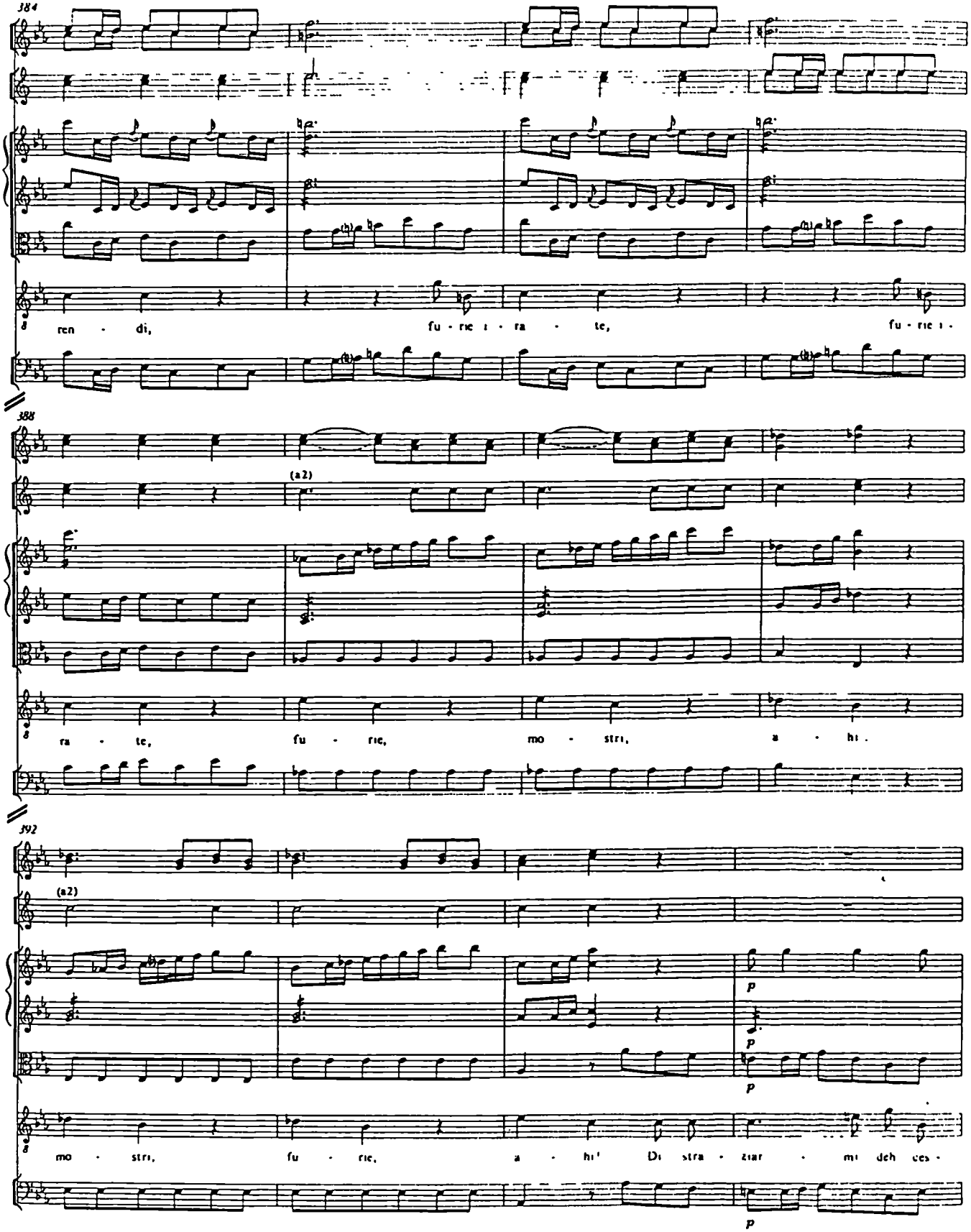

176
342
345
(a2)
mè, oi - mè, qual ge - lo, qual ge - lo oi-mè, qual
ge - lo!
COMMENDATORE
Pen - ti - ti; e te - mi il cie - lo, che

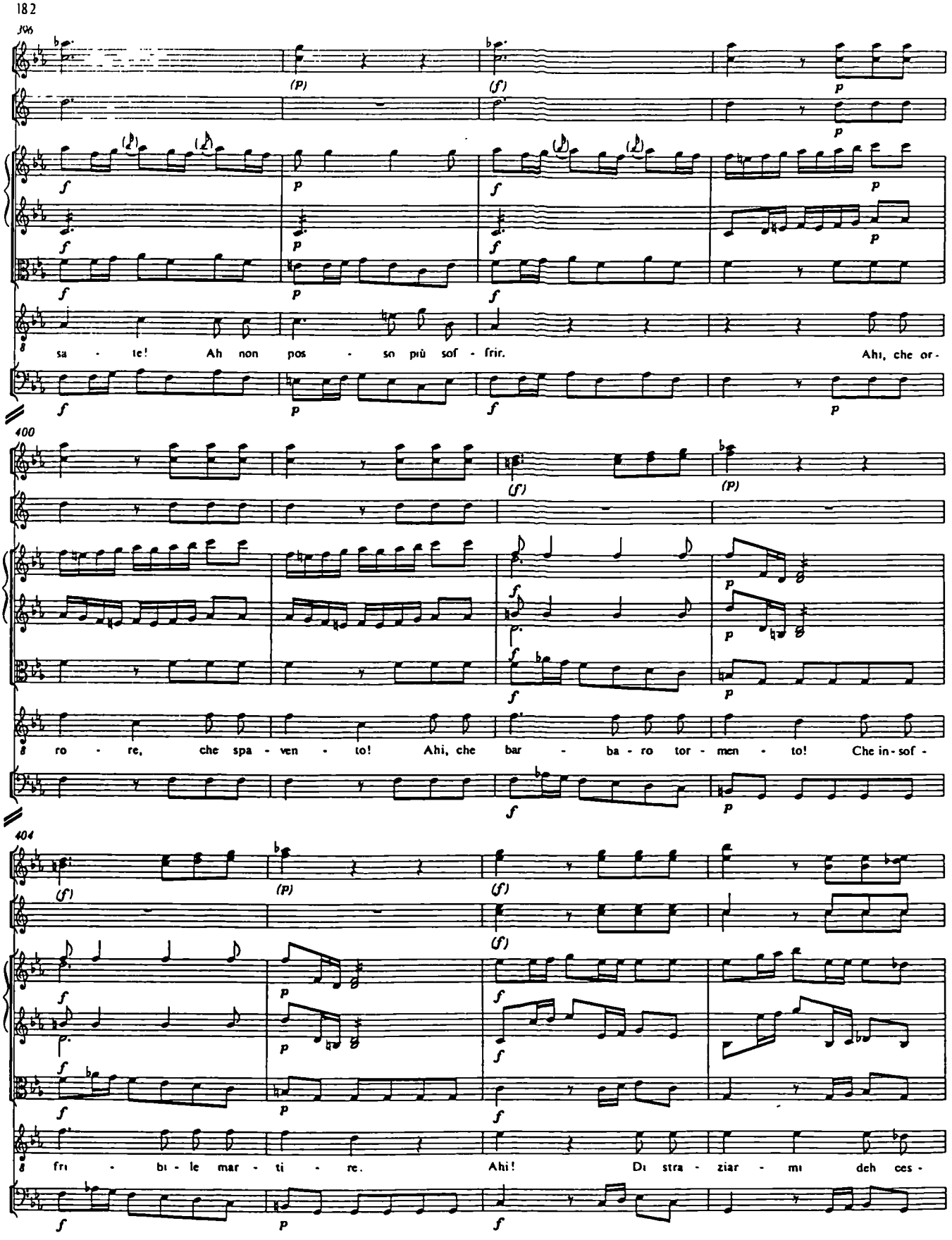

348
tà 2!
DON GIOVANNI
La - scia-mi, la - scia - mi, vec - chio in -
stan - co è o - mai di te
351
(p)
sa - no
La - scia-mi!
COMMENDATORE
Em - pio, ti scuo - ti in va - no

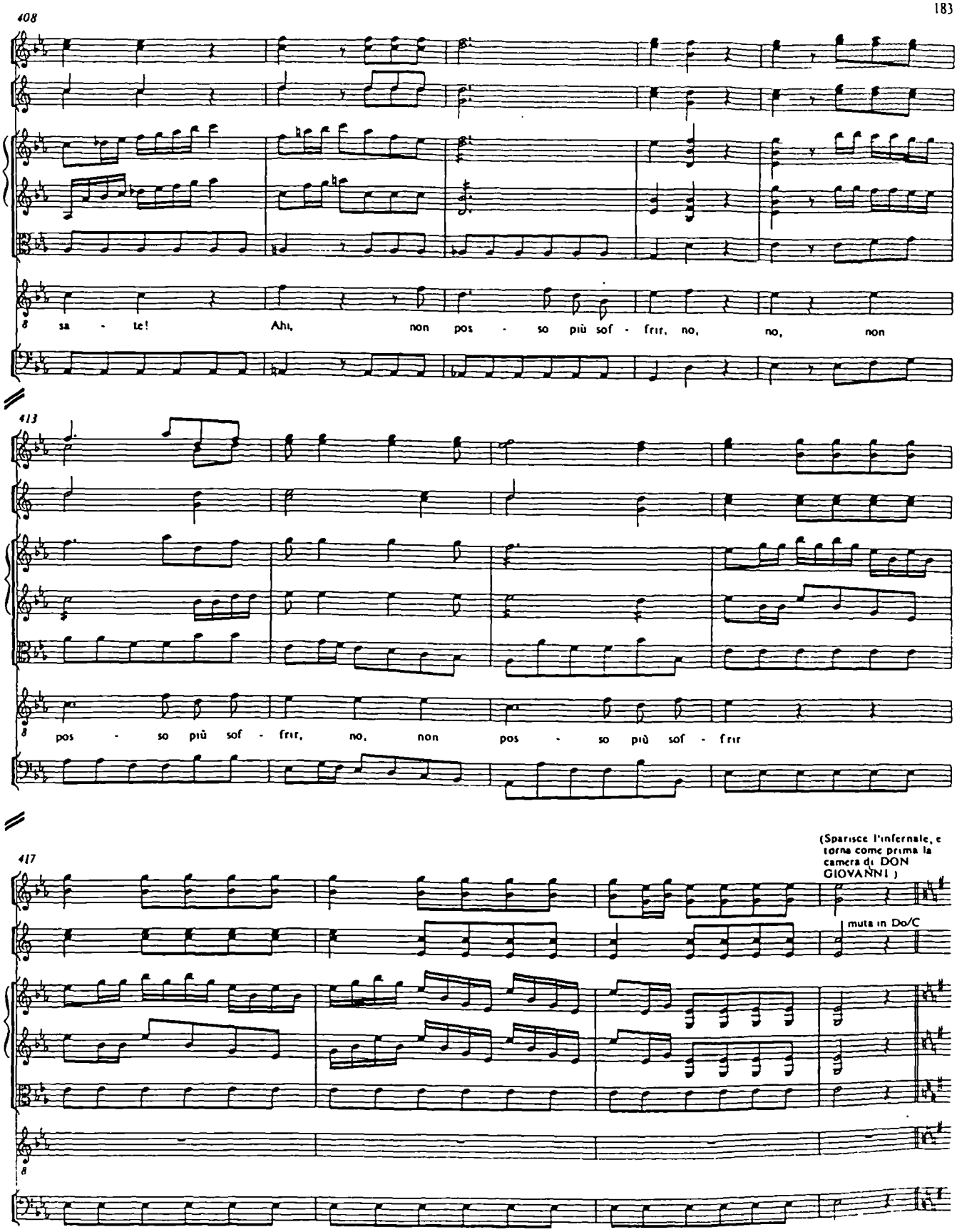

178
354
(f)
(P) dolce
La - scia-mi!
Ahi! quai cru-de - li af -
Pen - ti-ti,
pen - ti - ti Don Gio - van - ni.
358
(fp)
(f)
fan - ni,
ahi! quai cru-de - li af - fan - ni,
ma il cor non tre-ma in
Ter - mi-na, o tri - sto gl'an-ni, ve - di il tuo fin qual'
PASQUARIELLO
Ah_! di The-ria - ca i pan-ni ve - di il tuo fin qual'


363
Furia
me.
è.
è.
(Segue trasformazione della camera in infernale,
restandovi solo le prime quinte dove PASQUARIELLO
spaventato si rifugia.)
367


180
371
(a2)
(p)
(f)
(p)
D.G. (tra le Furie)
DON GIOVANNI
Ahi! Che or - ro - re! Che spa -
376
(f)
(p) dolce
(f)
(p)
ven - to! Ahi! che bar - ba - ro tor - men - to! Che in-sof - fri - bi - le mar -
380
(f)
(a2)
(P)
(f)
tir; Ahi! Ahi! Mo- stri or-


384
ren - di, fu - rie i - ra - te, fu - rie i -
388
(a2)
ra - te, fu - rie, mo - stri, a - hi.
392
(a2)
p
p
p
mo - stri, fu - rie, a - hi! Di stra - ziar - mi deh ces -
p


182
396
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
413
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

Don Giovanni

K527 (1787)

Mozart

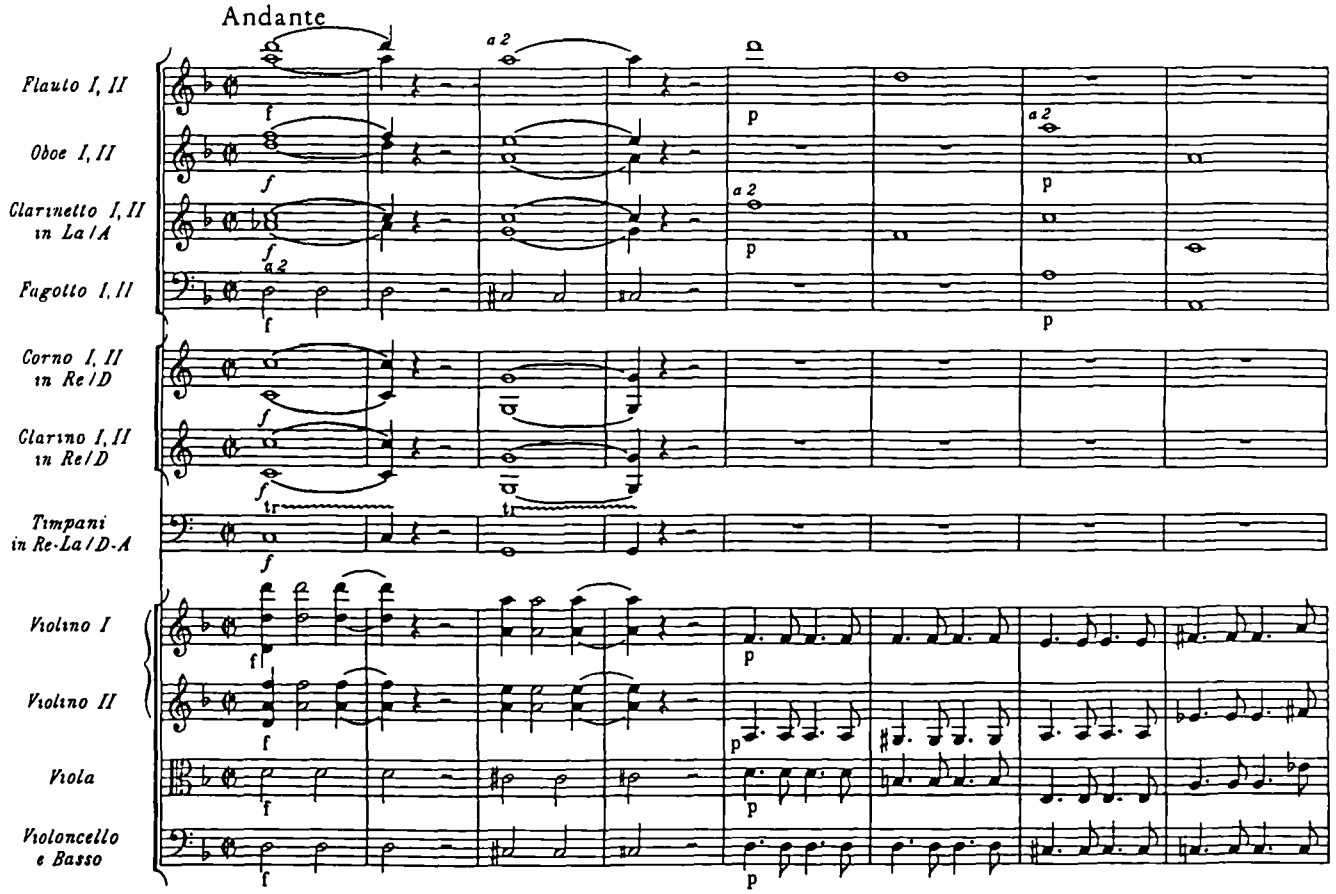
Act II, Scene 15

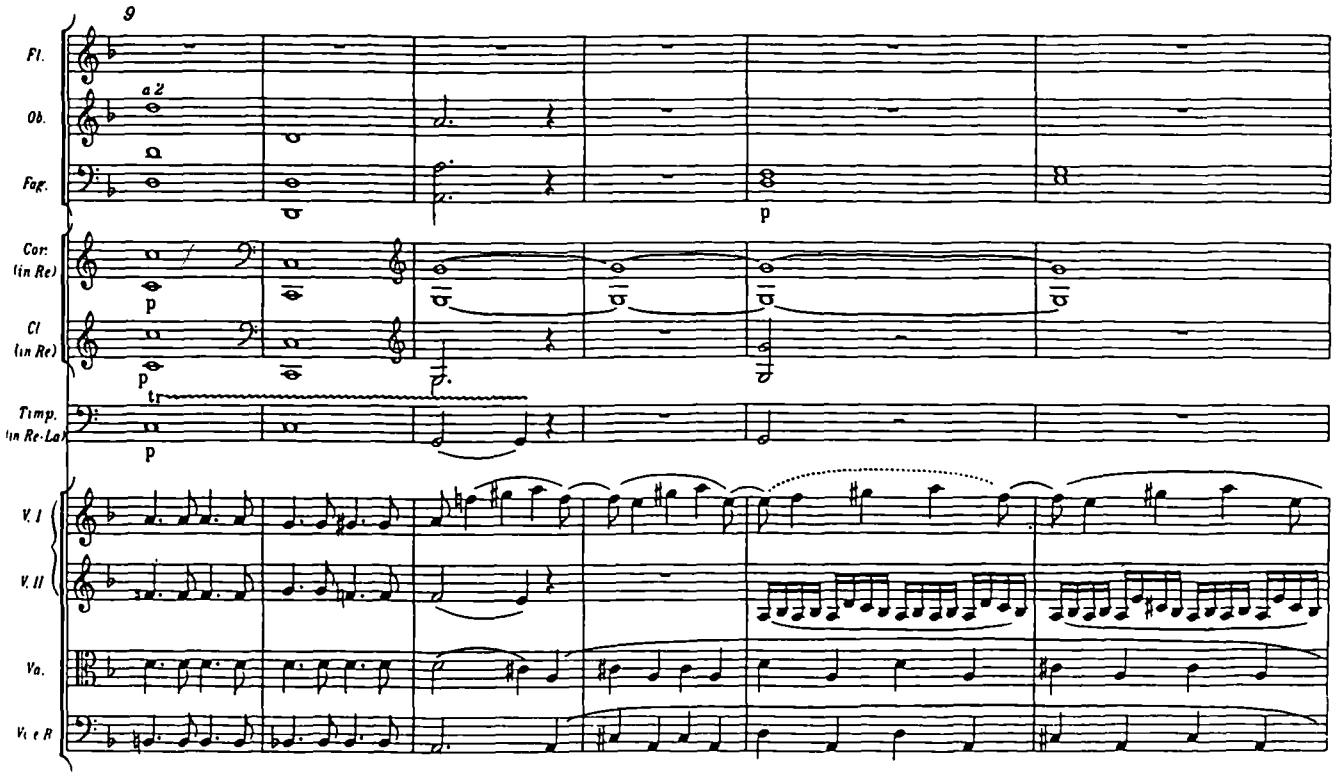
Bars 433-602

Overture

Ouvertura

Andante





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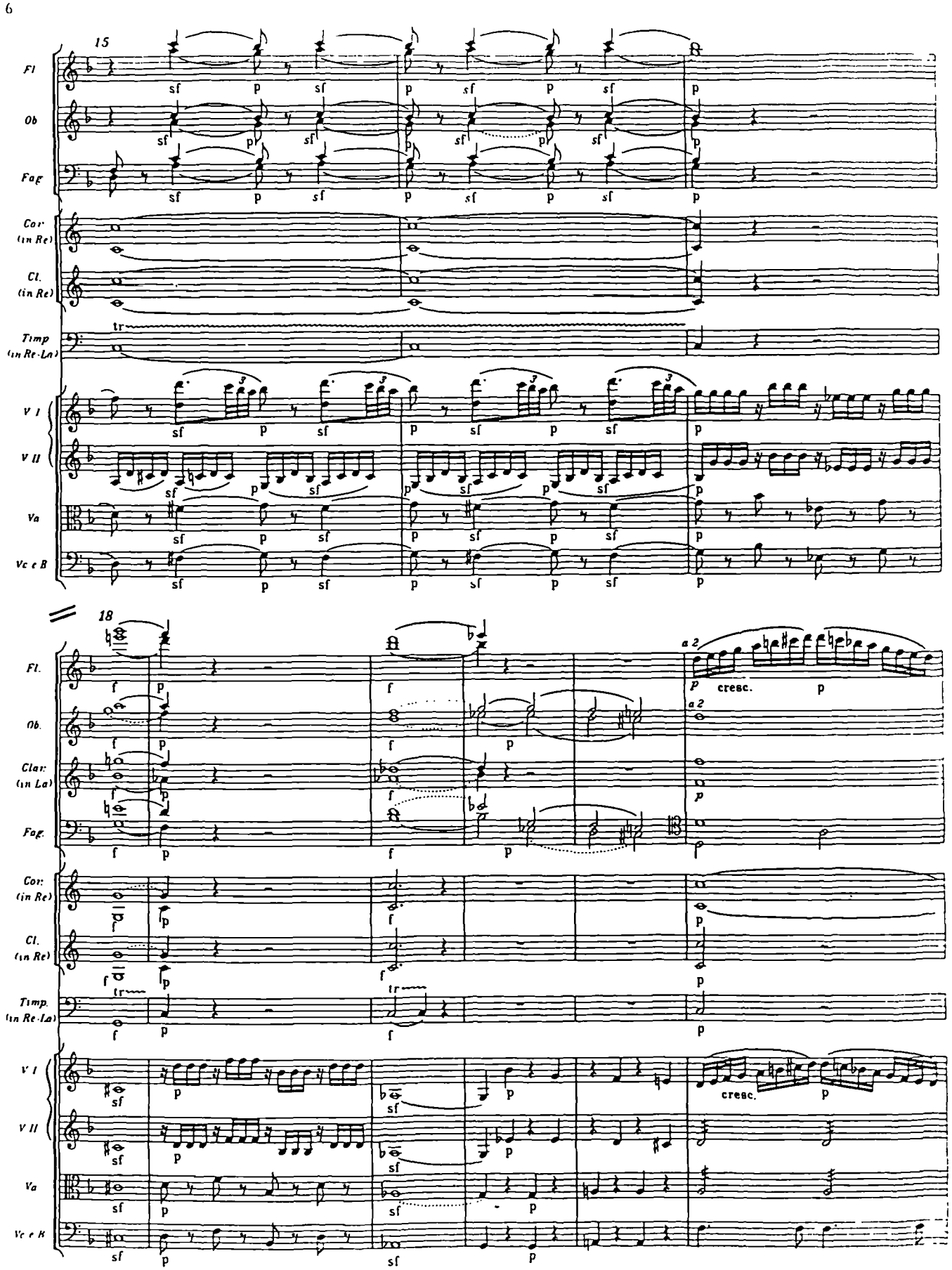
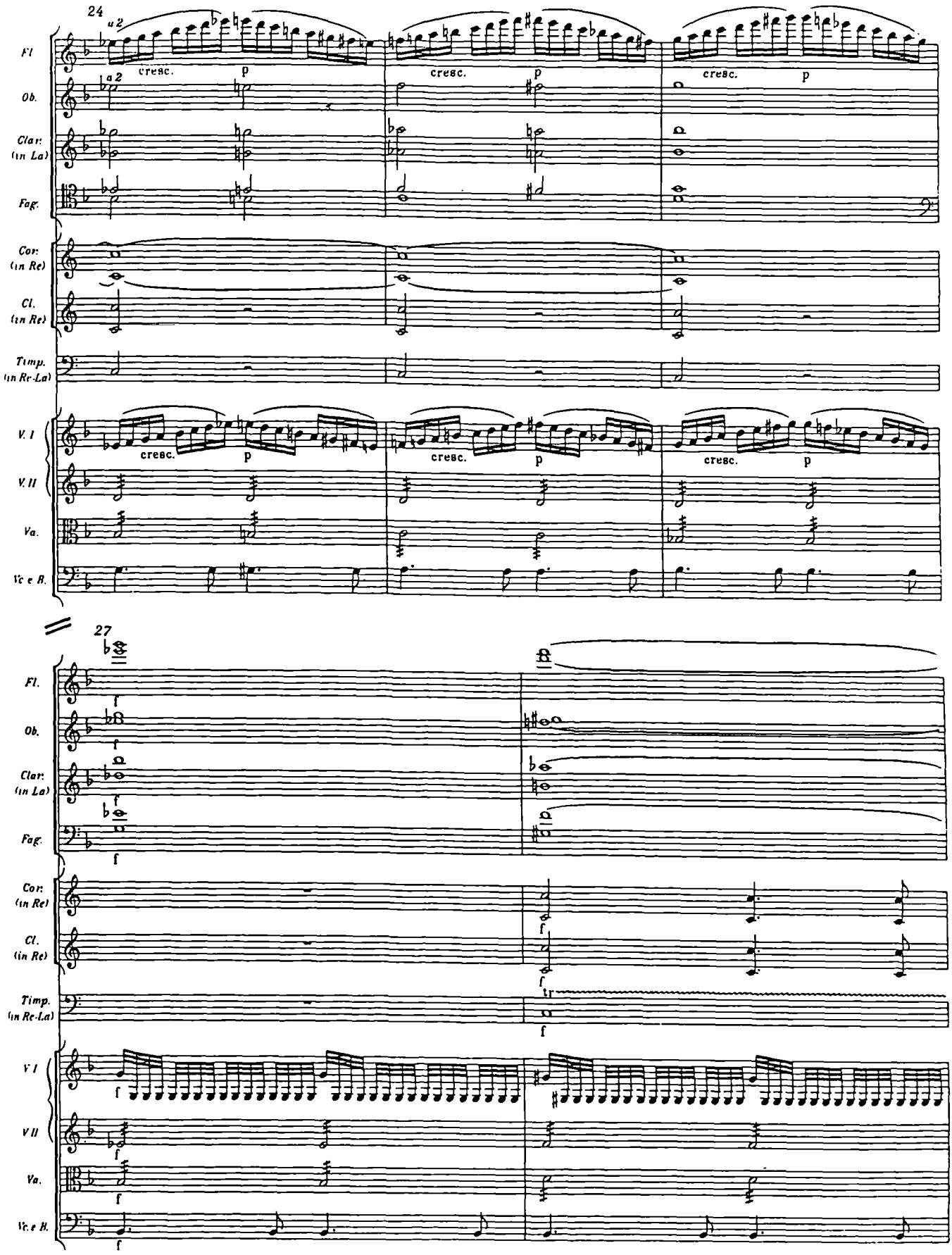
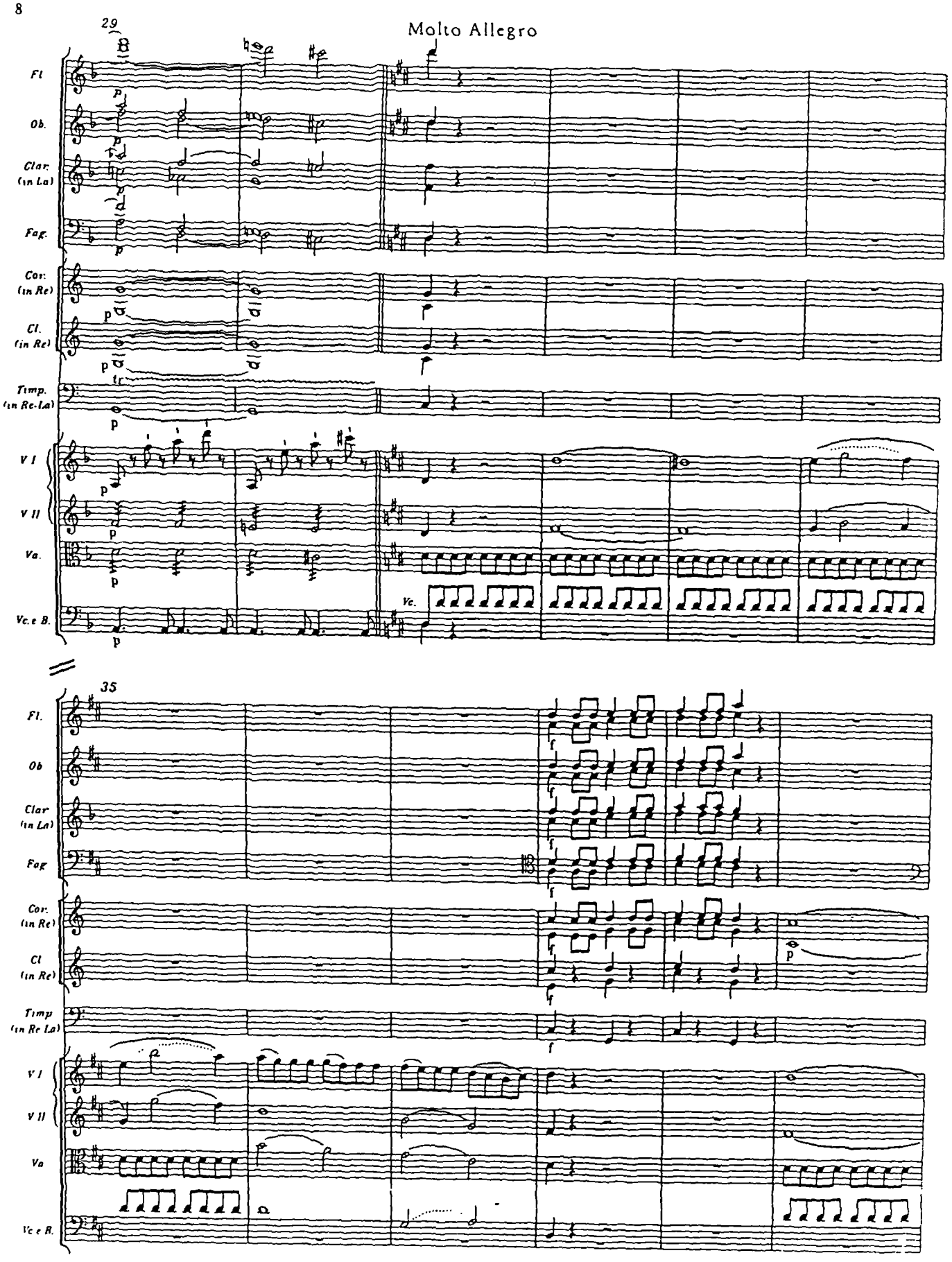
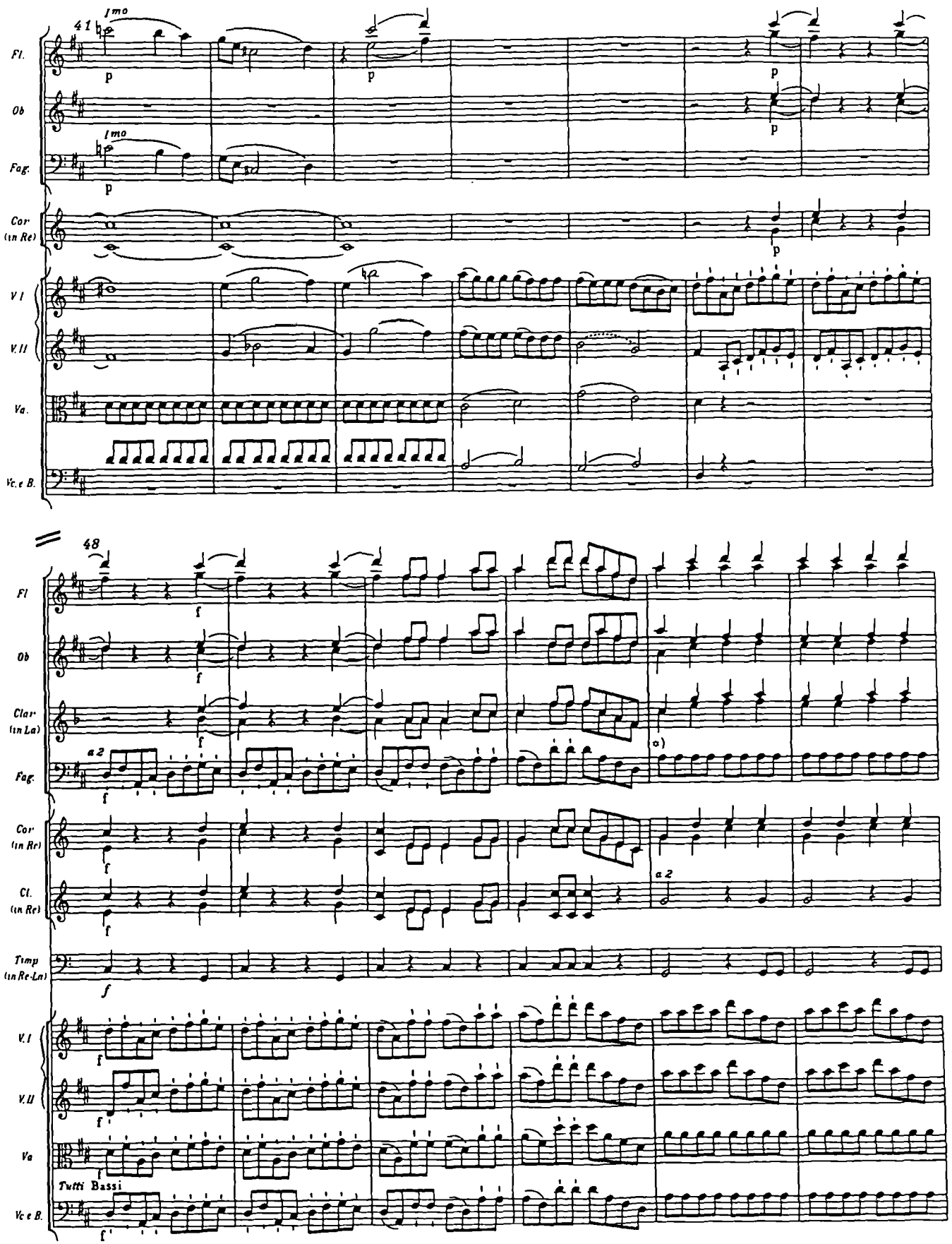
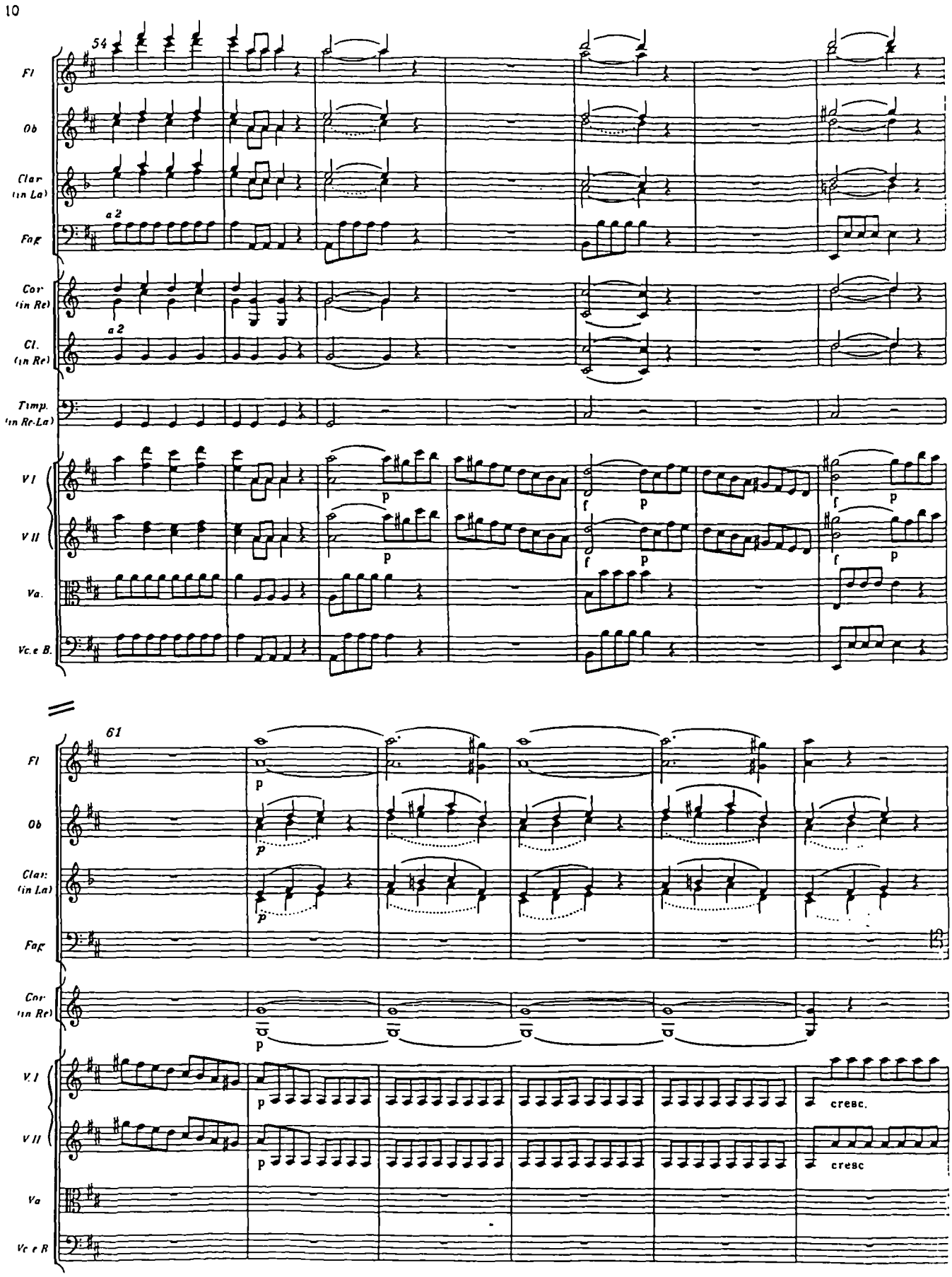

6
15
Fl
Ob
Fag
Cor (in Re)
Cl. (in Re)
Timp (in Re-La)
V I
V II
Va
Vc e B
18
Fl.
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V I
V II
Va
Vc e B
a 2
cresc.

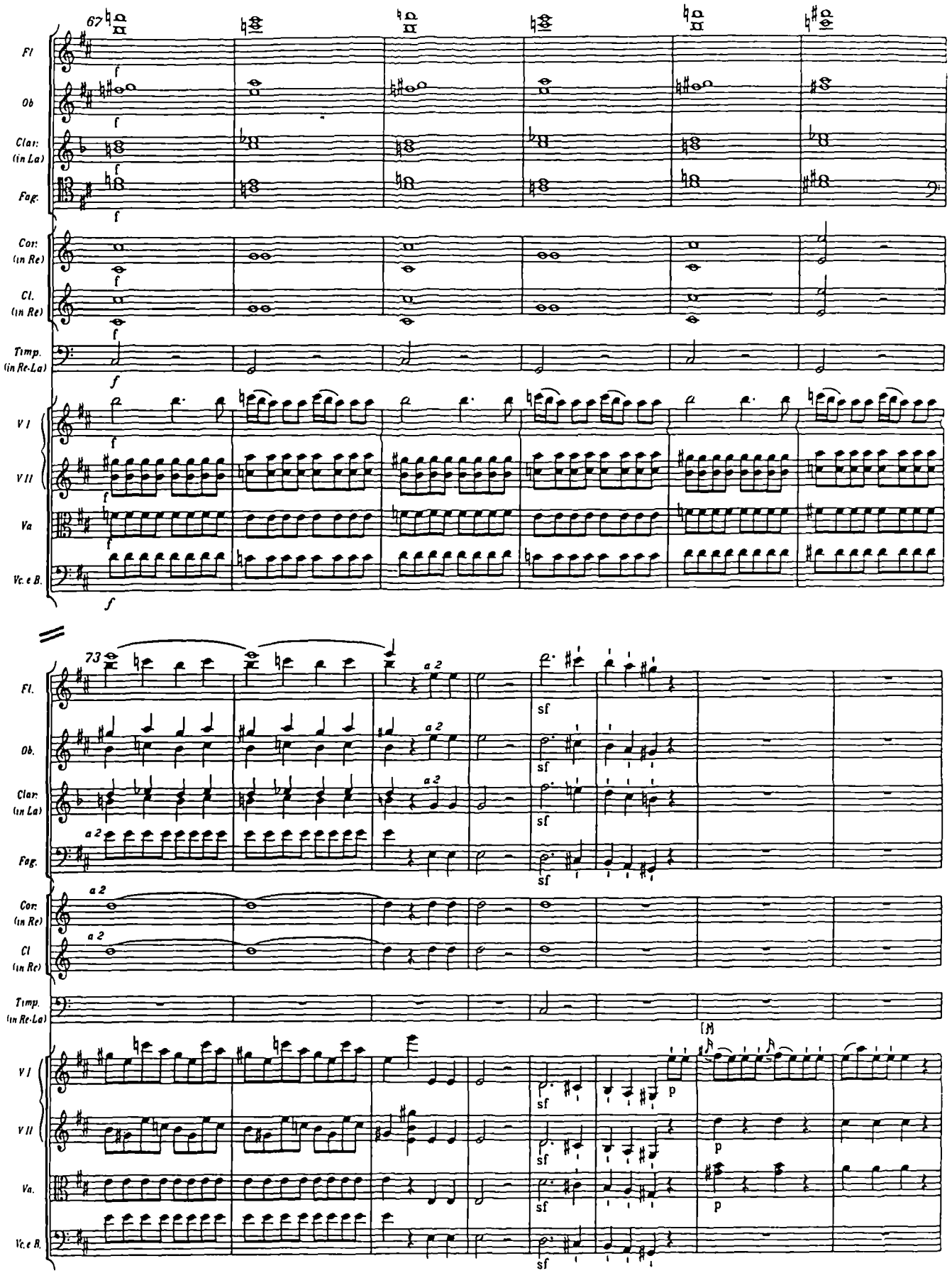

24
a 2
Fl
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc e B.
cresc.
p
27
f
tr

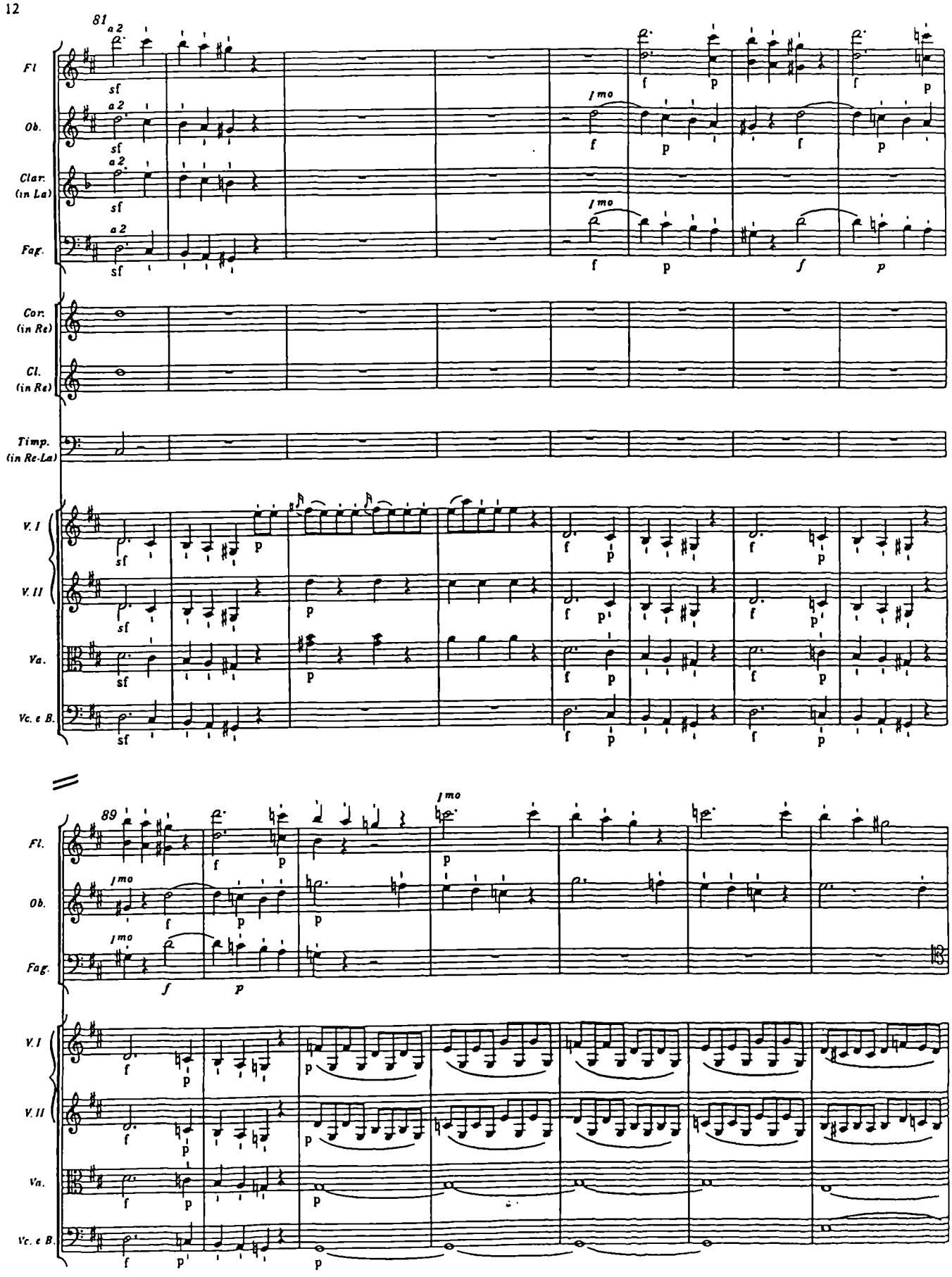

8
29
Molto Allegro
Fl
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V I
V II
Va.
Vc. e B.
Vc.
35
Fl.
Ob
Clar (in La)
Fag
Cor. (in Re)
Cl (in Re)
Timp (in Re La)
V I
V II
Va
Vc e B.

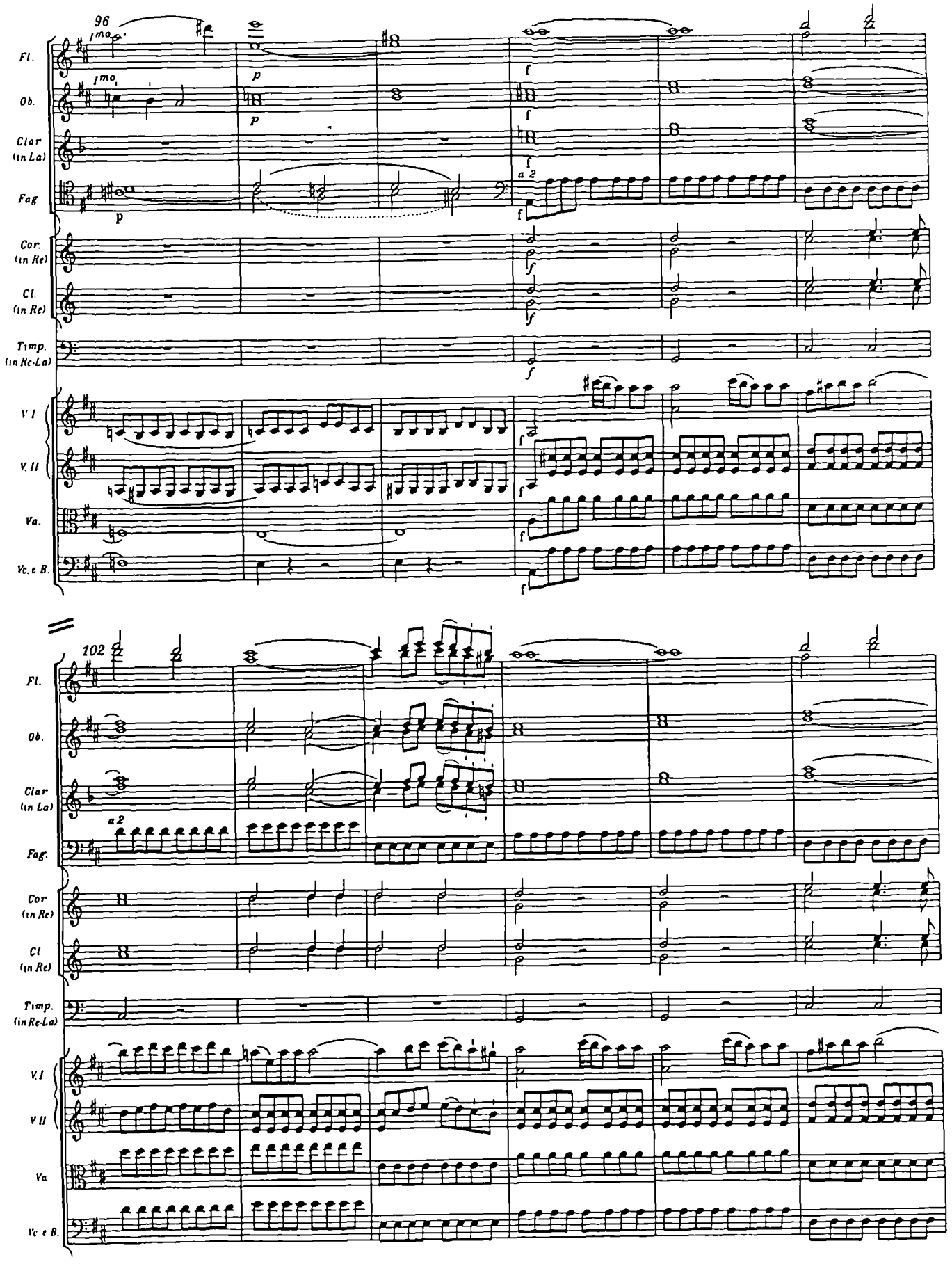


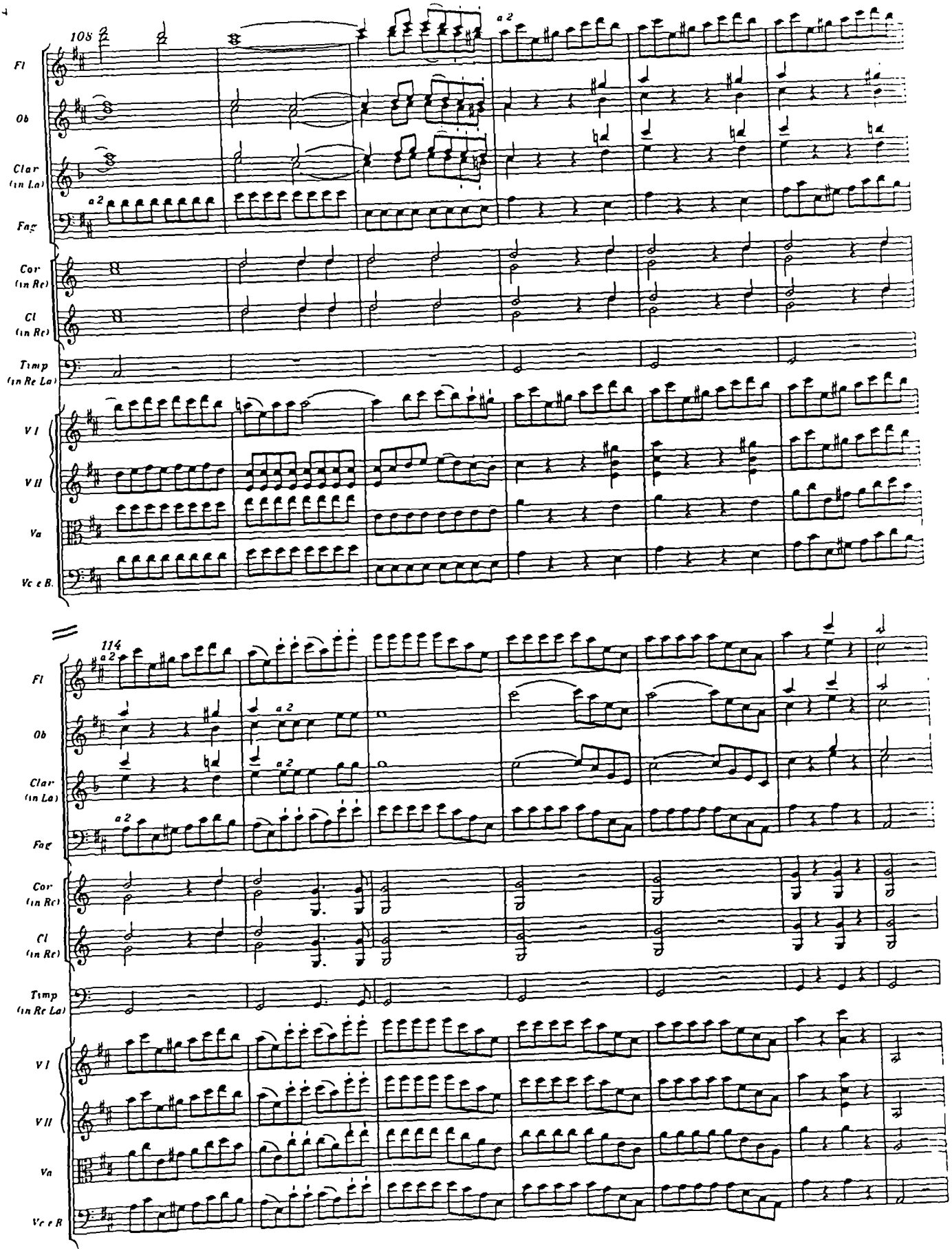
*) T. 52 ff., Fagotti: Zur Ausführung dieser und ähnlicher col-Basso-Stellen vgl Vorwort.

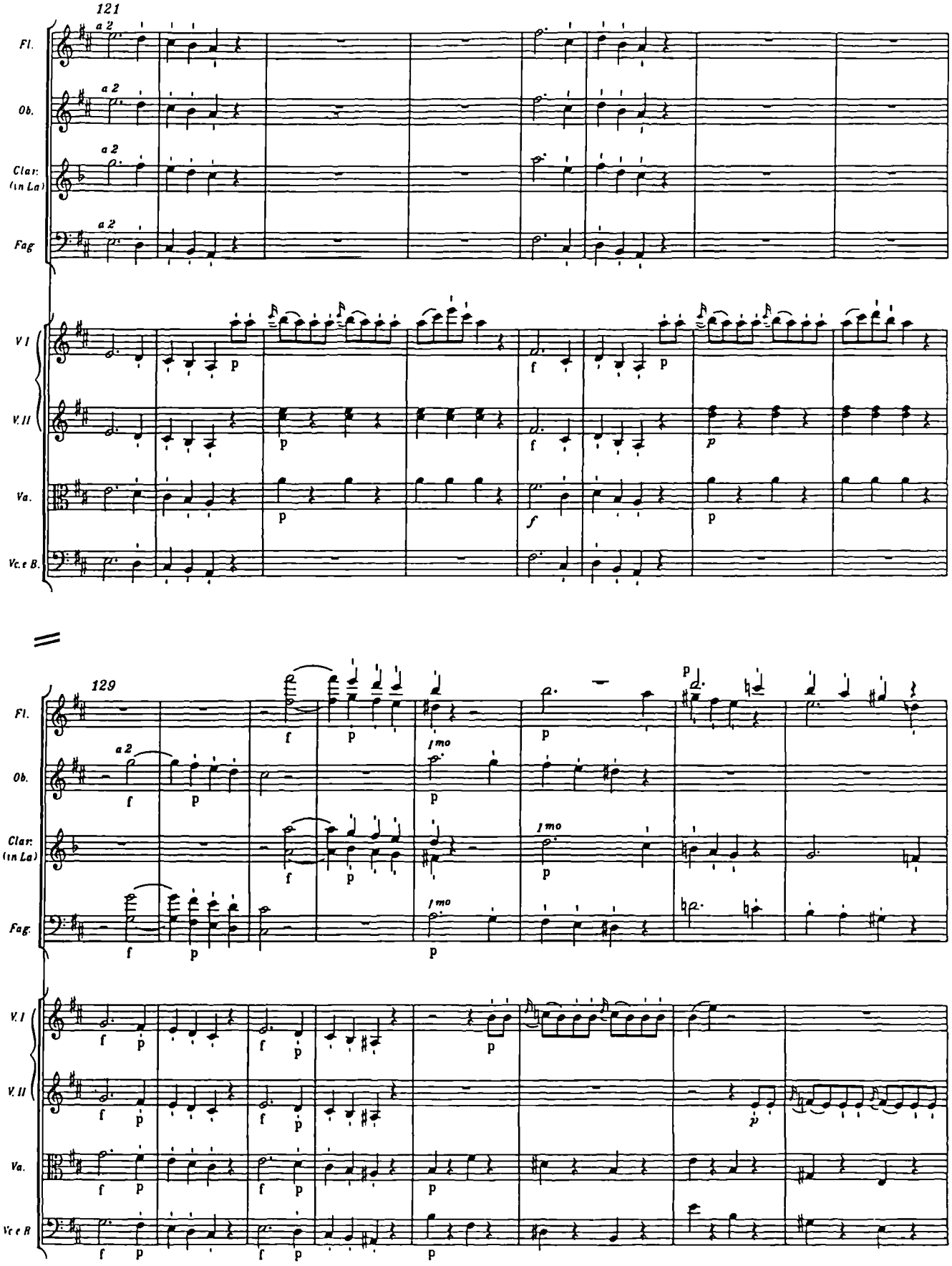

10
54
Fl
Ob
Clar. (in La)
Fag
a 2
Cor. (in Re)
Cl. (in Re)
a 2
Timp. (in Re-La)
V I
V II
Va.
Vc. e B.
p
f
61
cresc.
cresc


67
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
73
a 2
sf
p

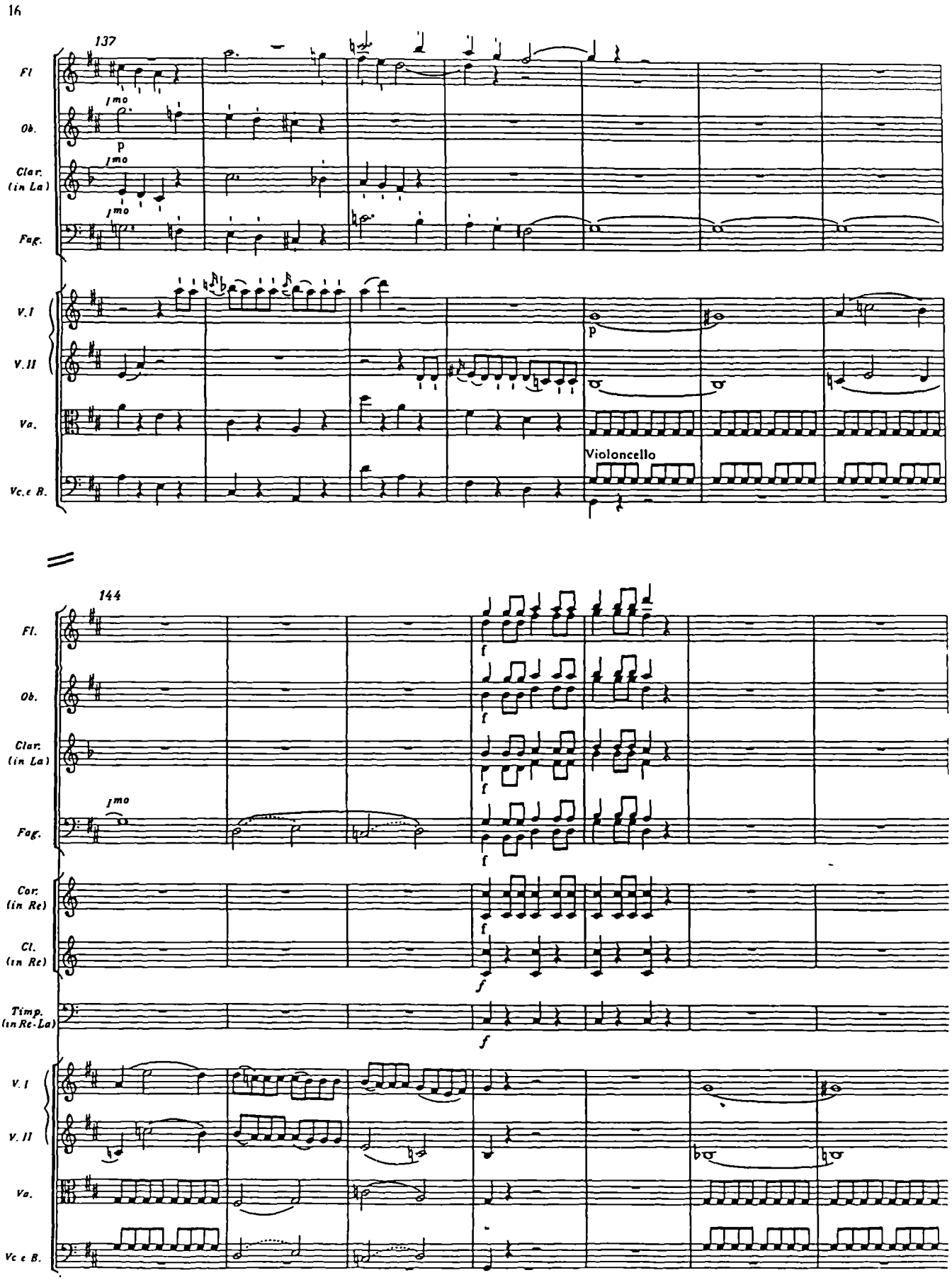

12
81
Fl
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.
a 2
1mo
89

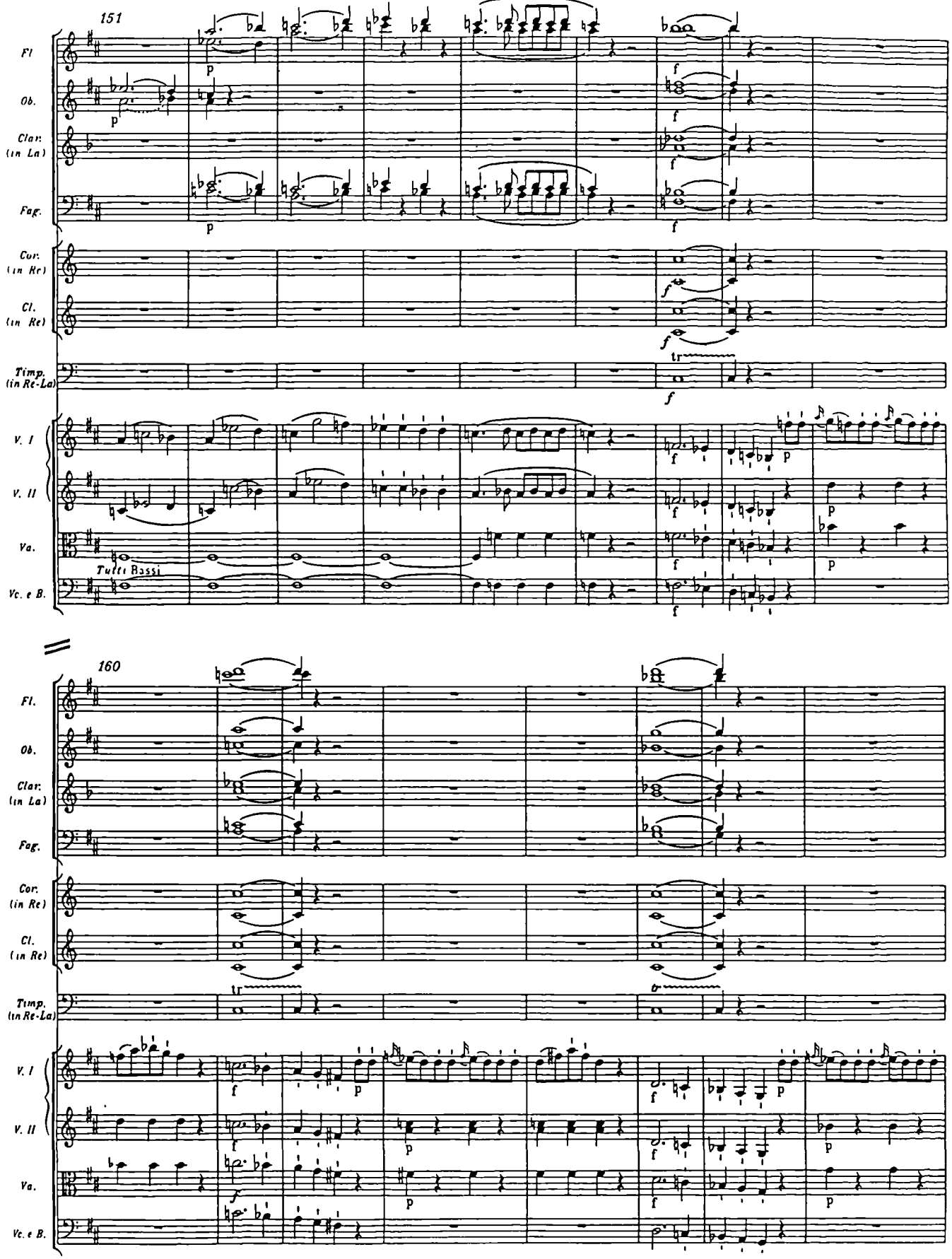

96
1mo
Fl.
Ob.
Clar (in La)
Fag
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V I
V. II
Va.
Vc. e B.
a 2
102
Fl.
Ob.
Clar (in La)
Fag.
Cor (in Re)
Cl (in Re)
Timp. (in Re-La)
V.I
V II
Va
Vc e B.

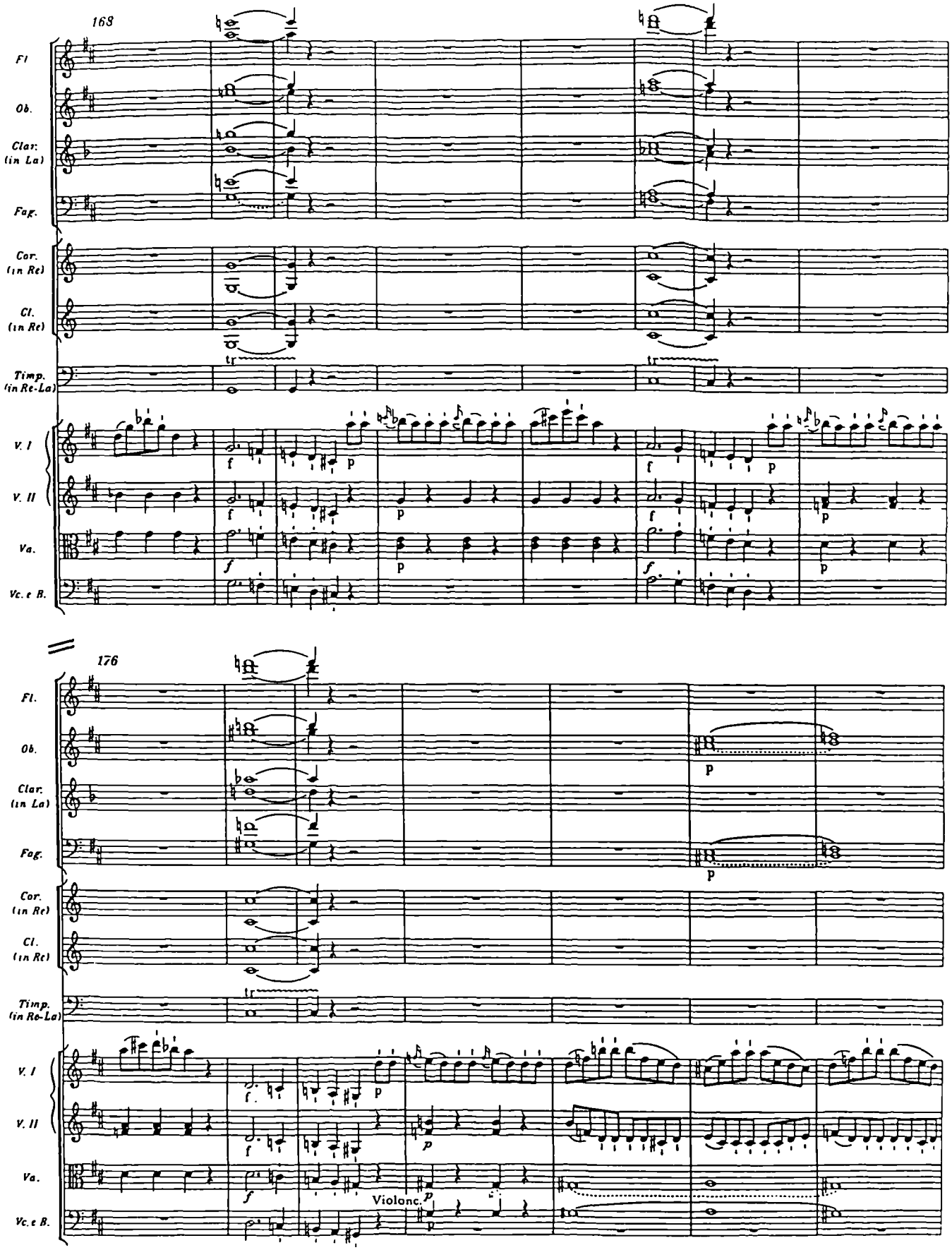

14
108
114
a 2
Fl
Ob
Clar (in La)
Fag
Cor (in Re)
Cl (in Re)
Timp (in Re La)
V I
V II
Va
Vc e B.

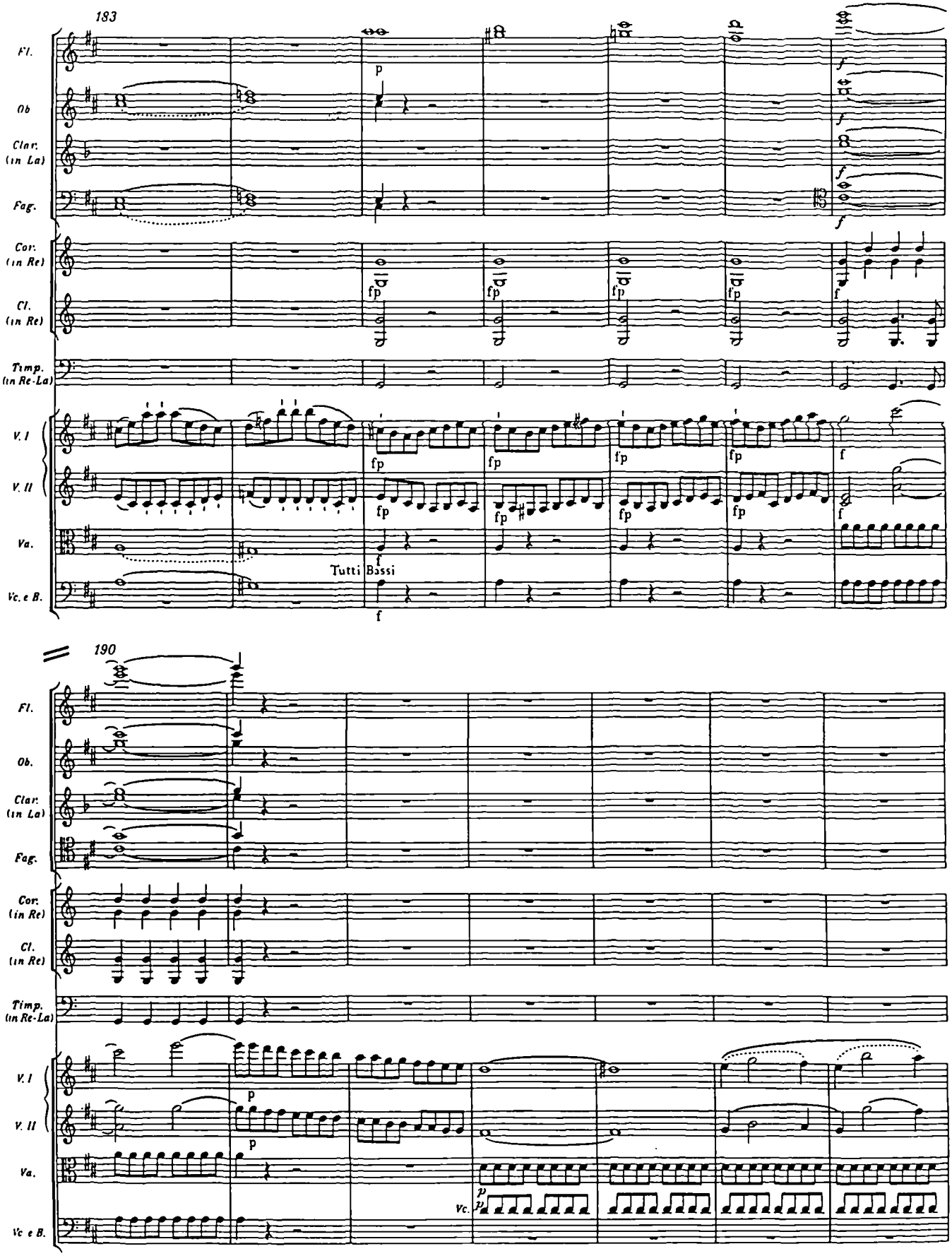

121
Fl.
Ob.
Clar. (in La)
Fag.
V. I
V. II
Va.
Vc. e B.
a 2
129
1mo

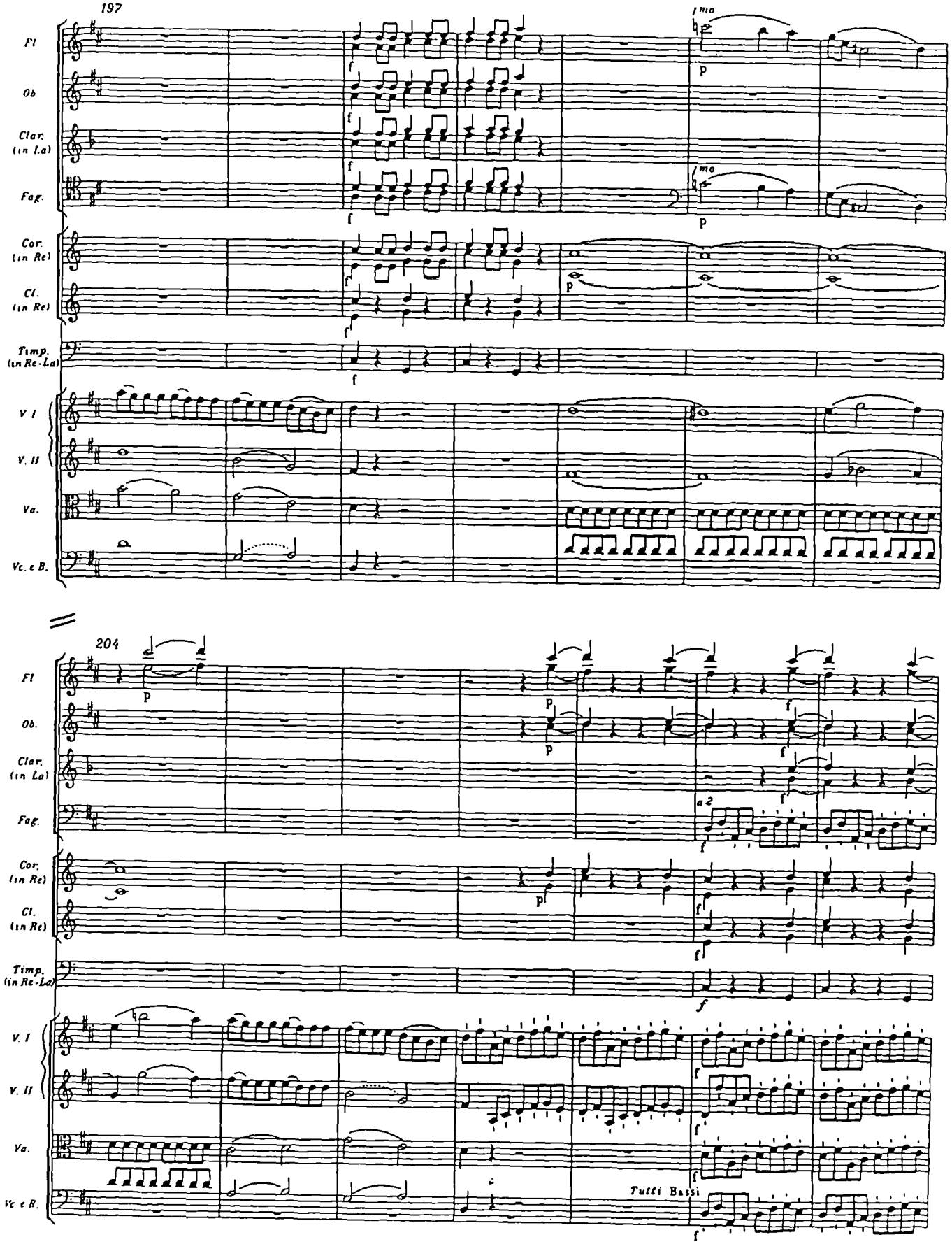
16

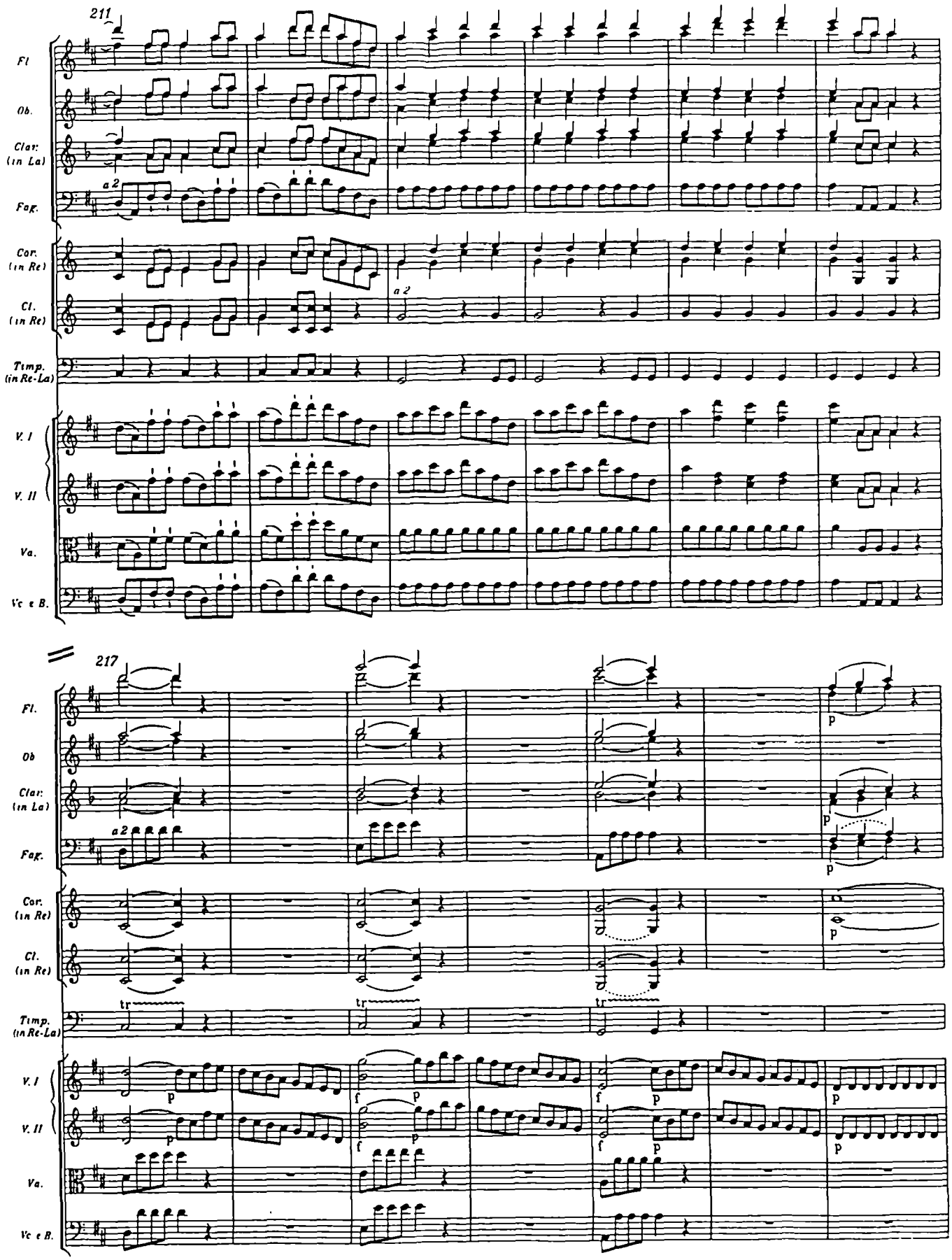

137
Fl
Ob.
Clar. (in La)
Fag.
V. I
V. II
Va.
Vc. e B.
1mo
p
Violoncello
144
Fl.
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc e B.
f

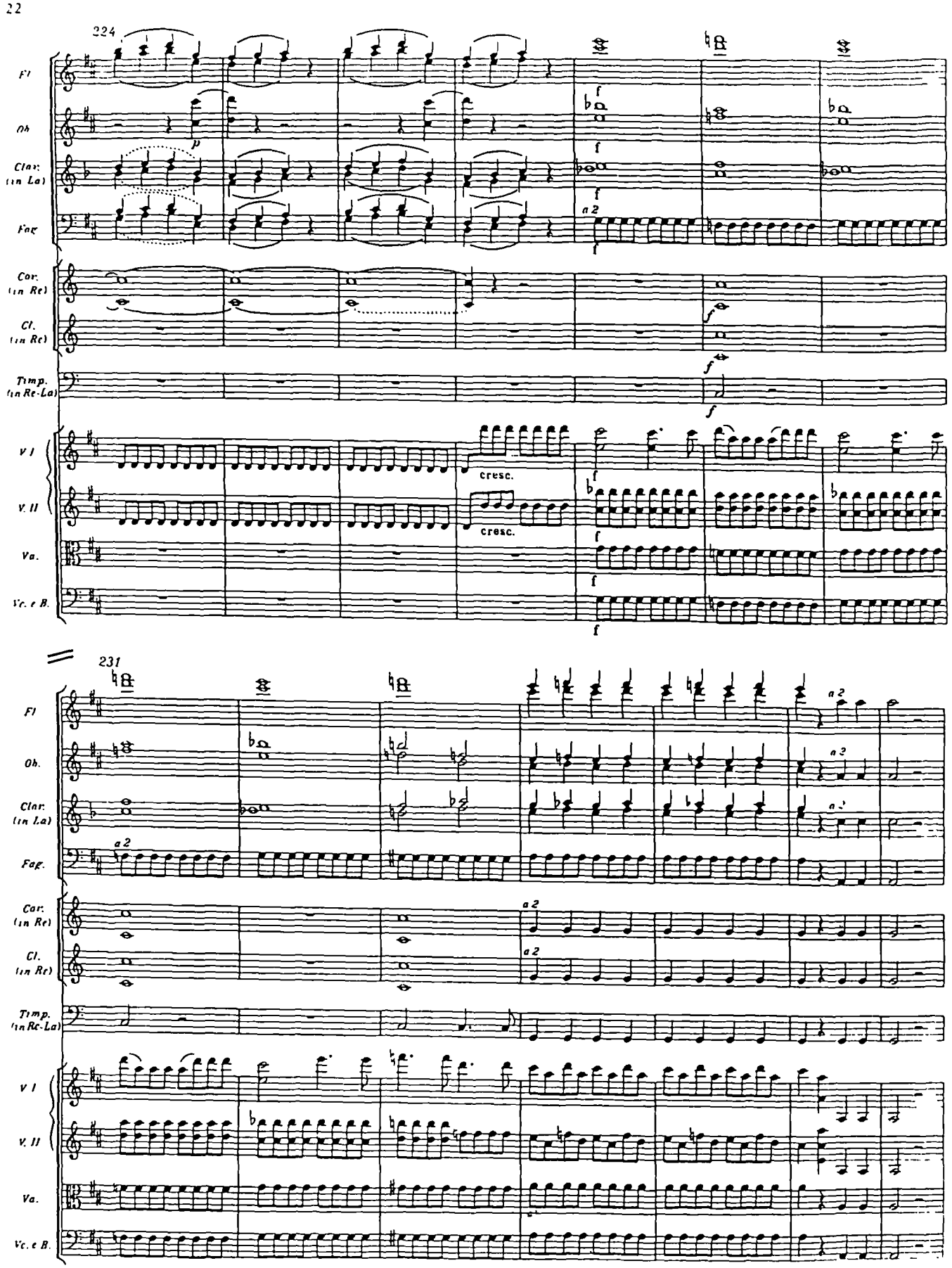

151
Fl
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Tutti Bassi
Vc. e B.
160
Fl.
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.

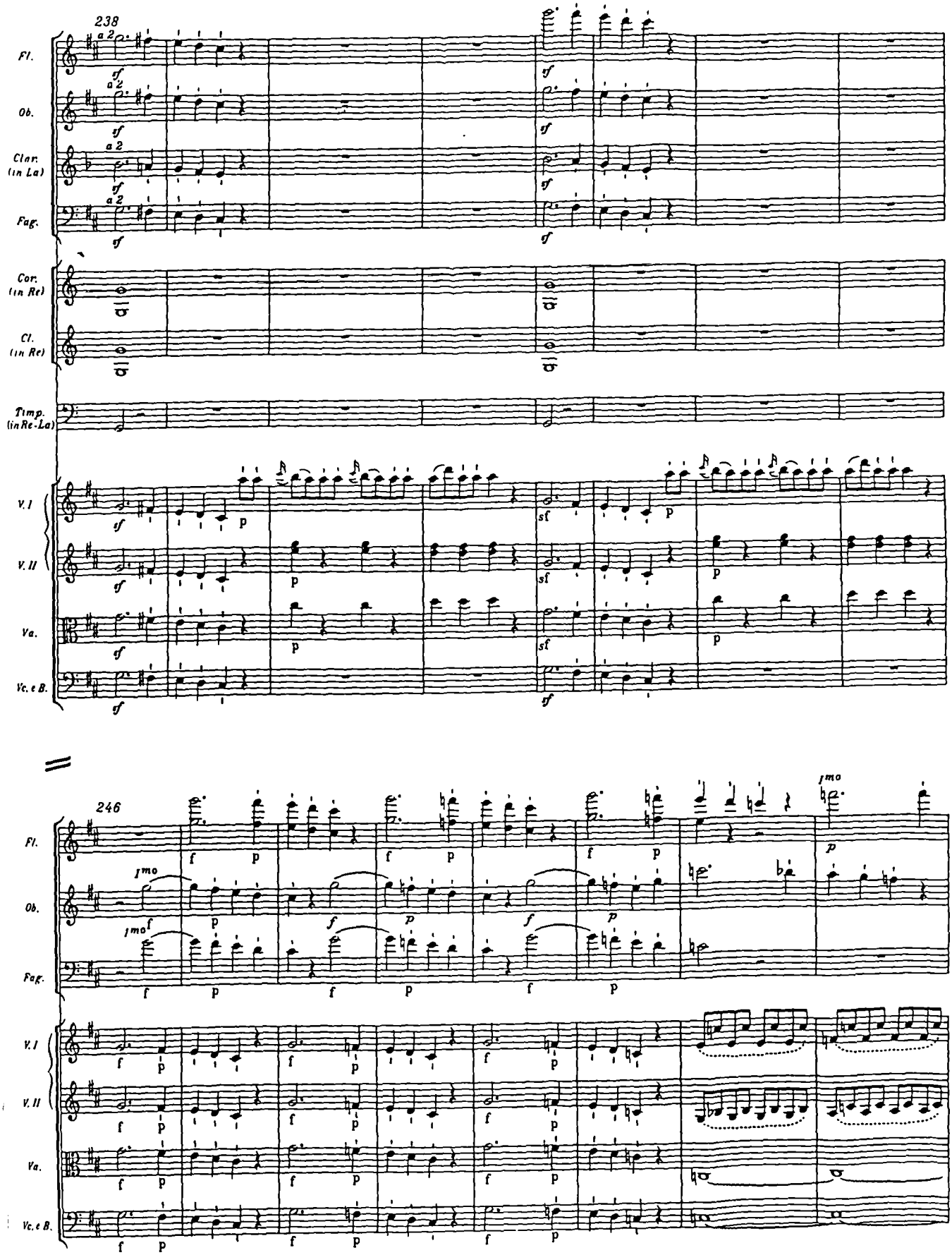

168
Fl
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.
176
Violonc.

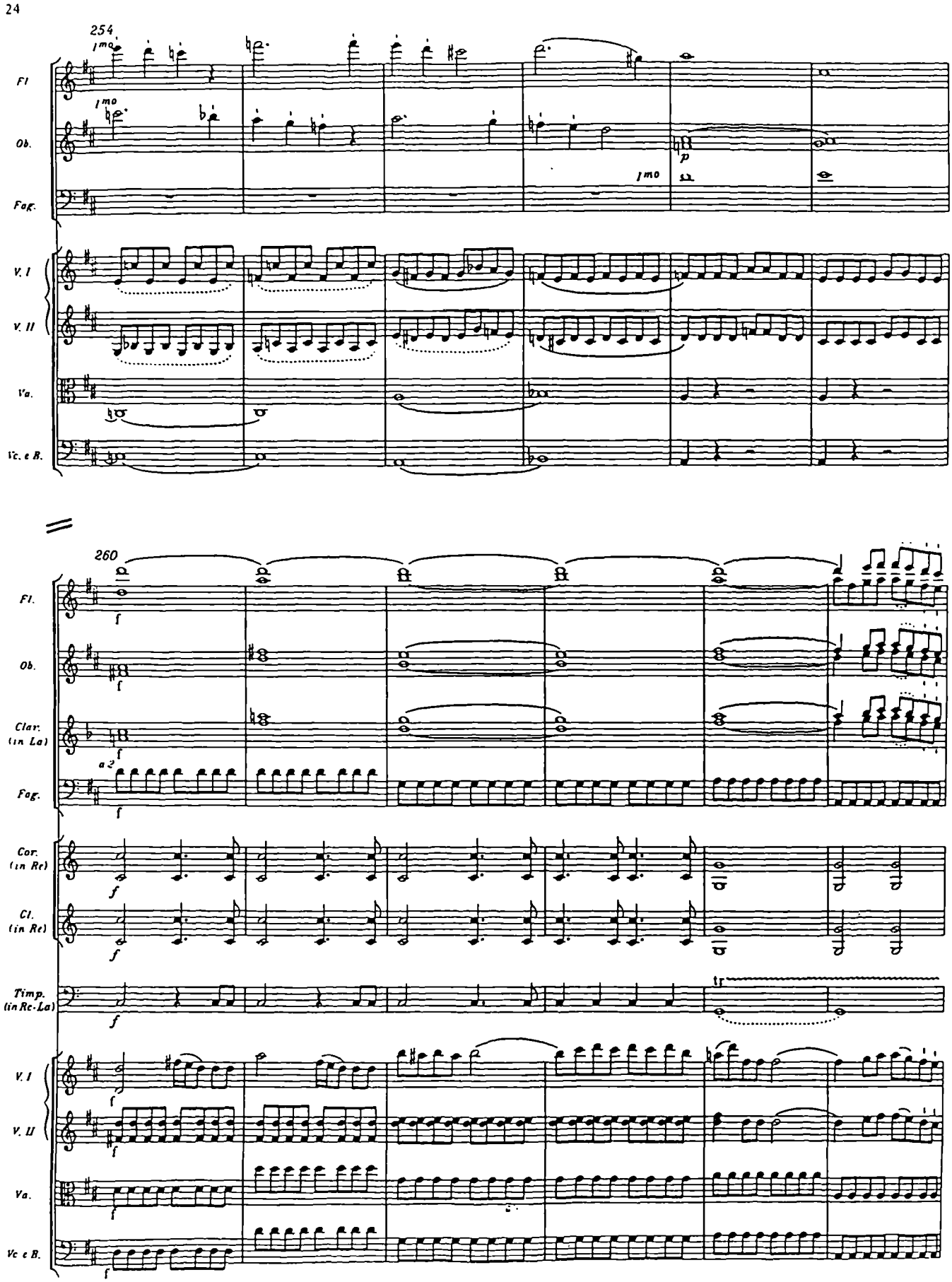

183
Fl.
Ob
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.
Tutti Bassi
190
Fl.
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc.
Vc e B.

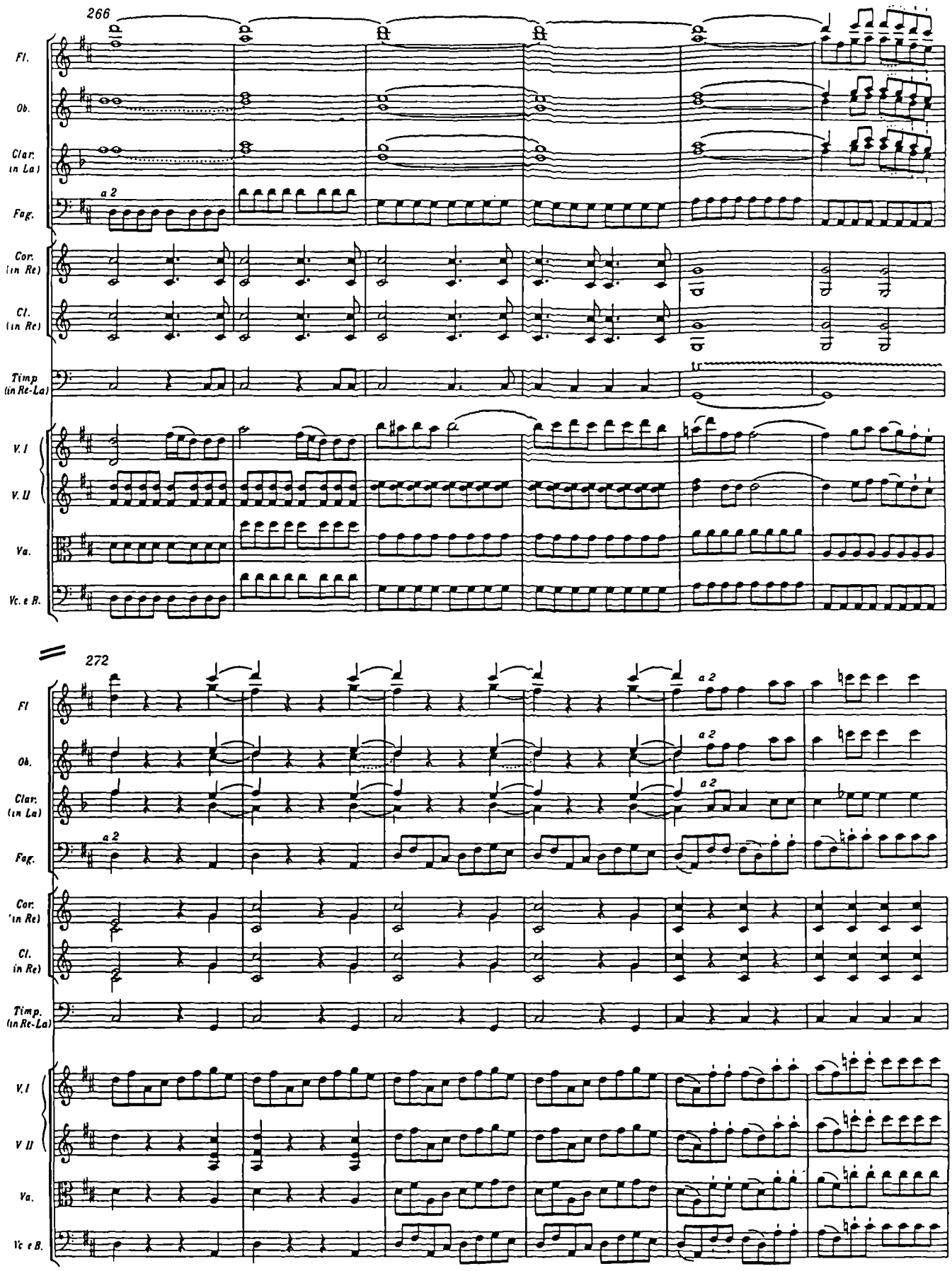

197
1mo
Fl
Ob
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.
204
a 2
Tutti Bassi

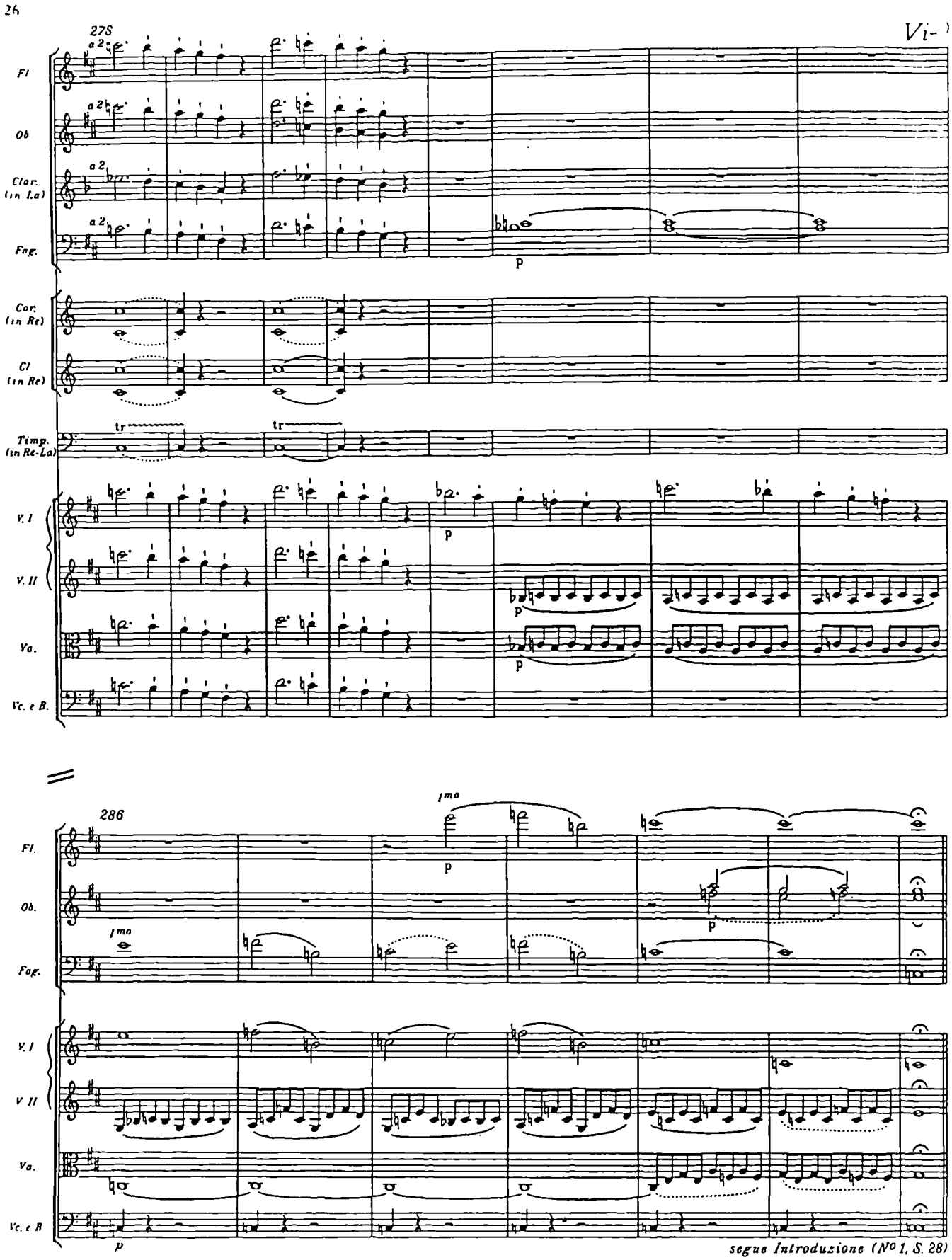

211
Fl
Ob.
Clar. (in La)
Fag.
a 2
Cor. (in Re)
Cl. (in Re)
a 2
Timp. (in Re-La)
V. I
V. II
Va.
Vc e B.
217
Fl.
Ob
Clar. (in La)
Fag.
a 2
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
tr
V. I
V. II
Va.
Vc e B.
p
f


22
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.
cresc.
cresc.
231
a 2


238
Fl.
Ob.
Clar. (in La)
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V. II
Va.
Vc. e B.
246
1mo


24
254
1mo
Fl
Ob.
Fag.
V. I
V. II
Va.
Vc. e B.
p
260
f
Fl.
Ob.
Clar. (in La)
a 2
Fag.
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
tr
V. I
V. II
Va.
Vc e B.

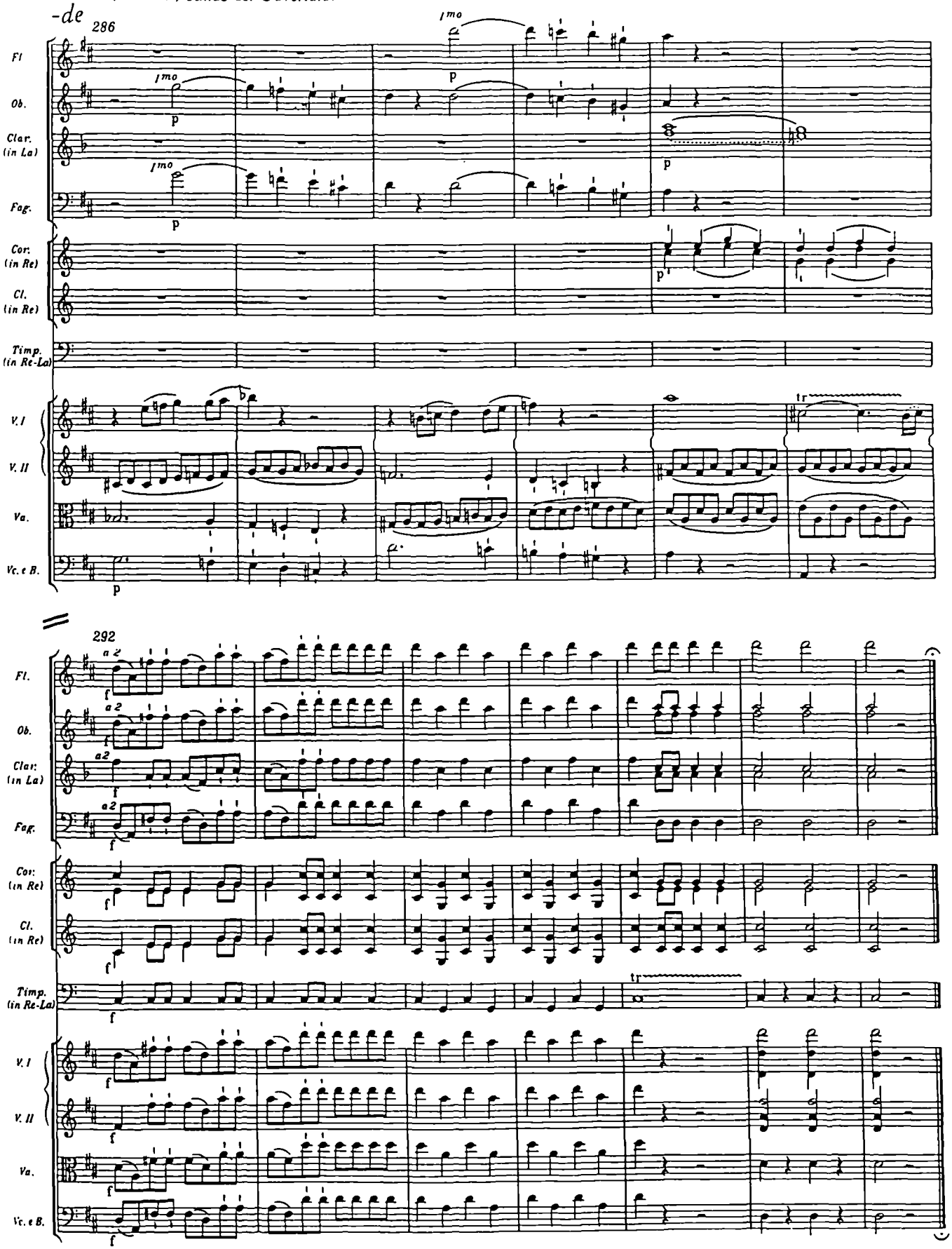

266
Fl.
Ob.
Clar. in La
Fag.
a 2
Cor. (in Re)
Cl. (in Re)
Timp (in Re-La)
V. I
V. II
Va.
Vc. e B.
272
Fl
Ob.
Clar. (in La)
Fag.
a 2
Cor. (in Re)
Cl. (in Re)
Timp. (in Re-La)
V. I
V II
Va.
Vc e B.



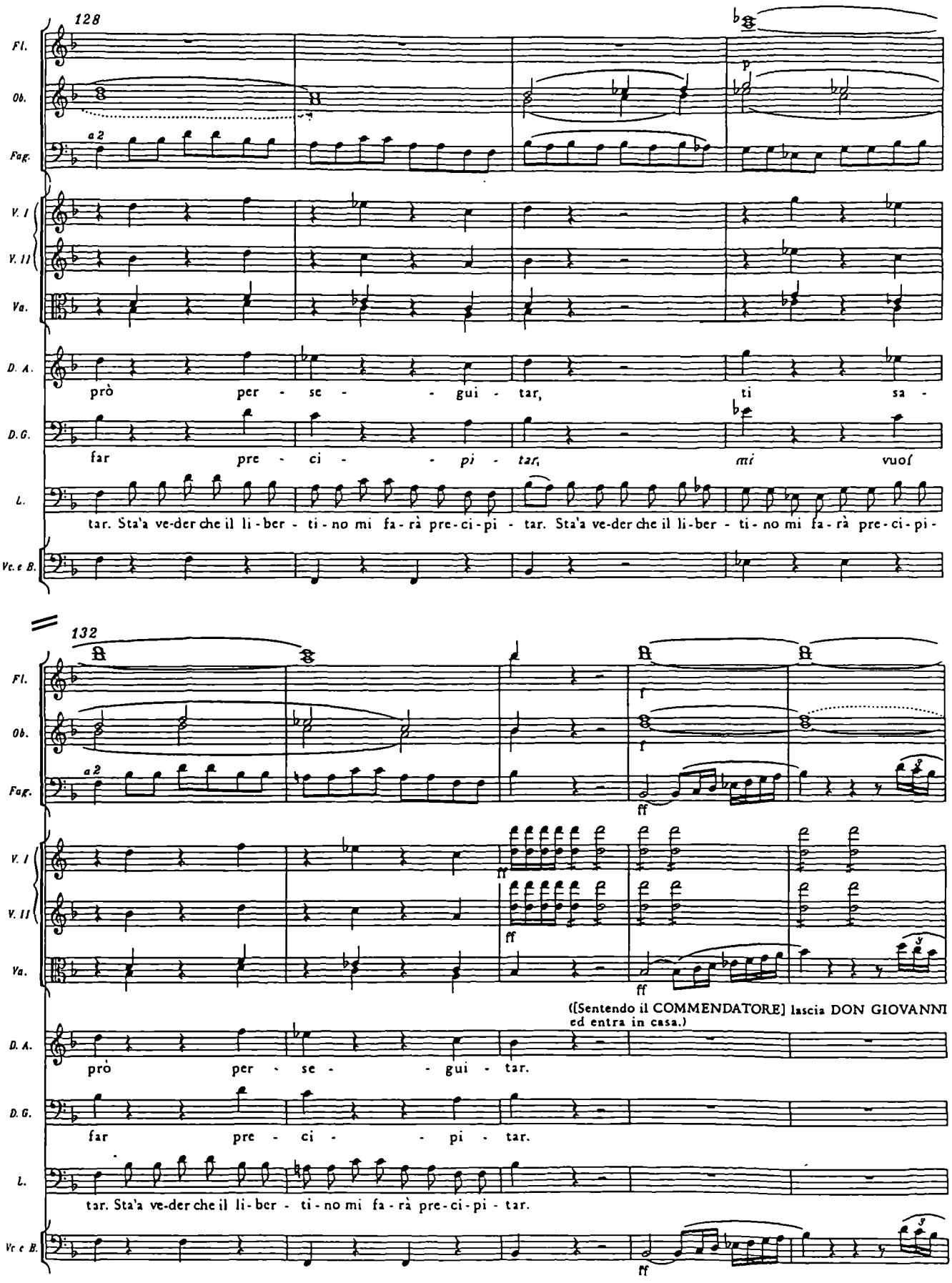
*) Anderer (Konzert-) Schluß der Ouvertura siehe S. 27; vgl. auch Vorwort

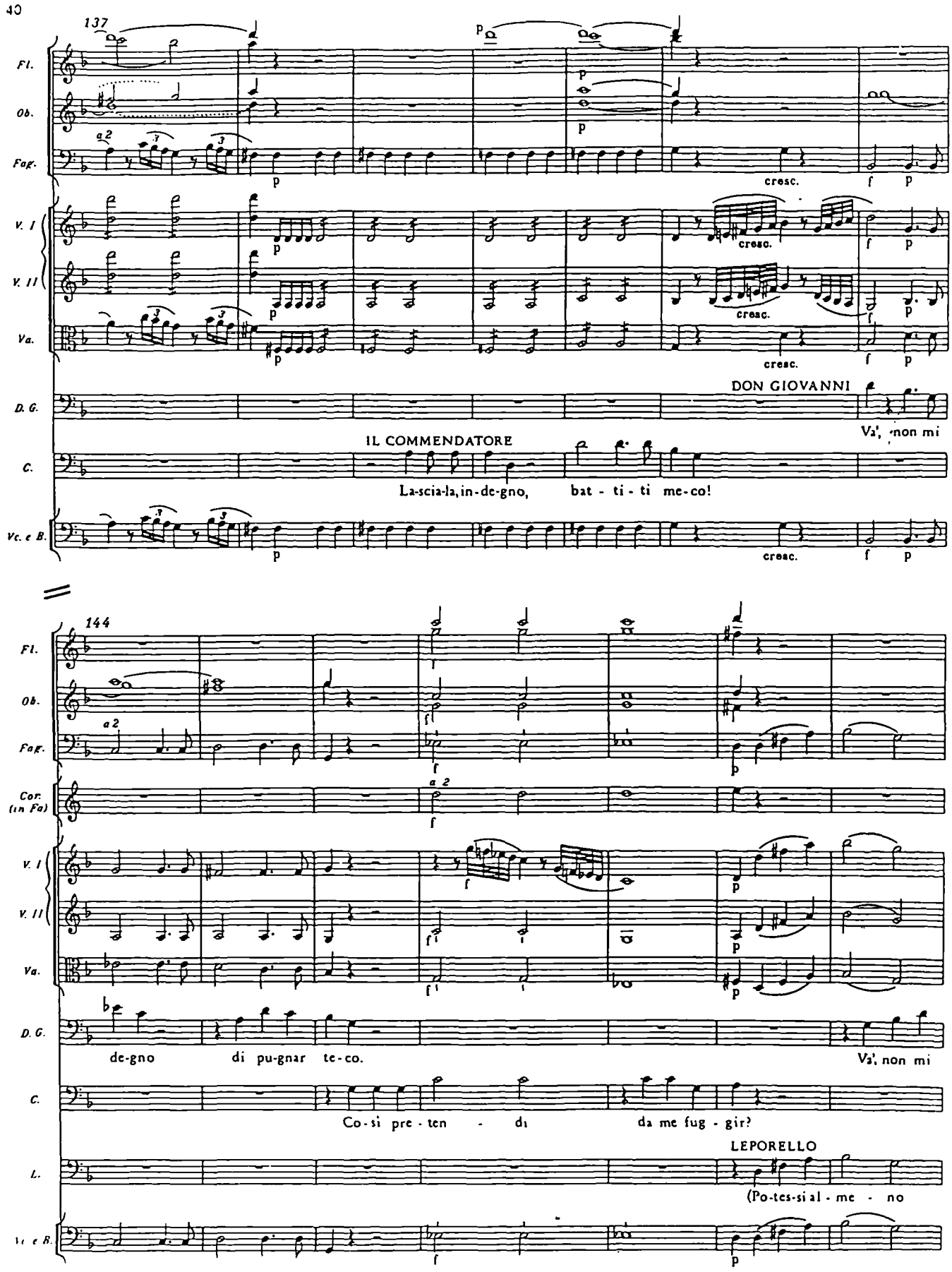
Anderer (Konzert-) Schluß der Ouvertura:

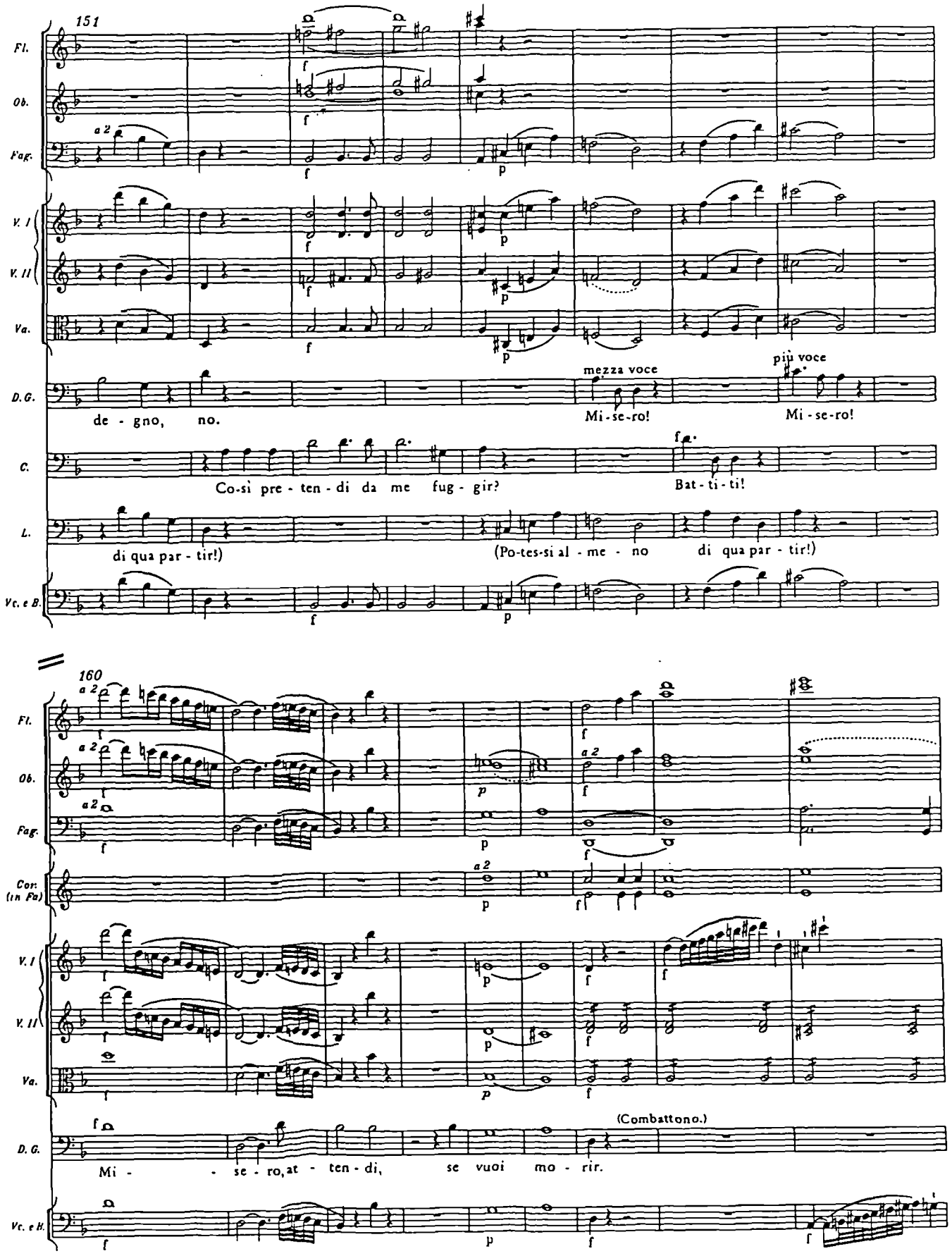
-de

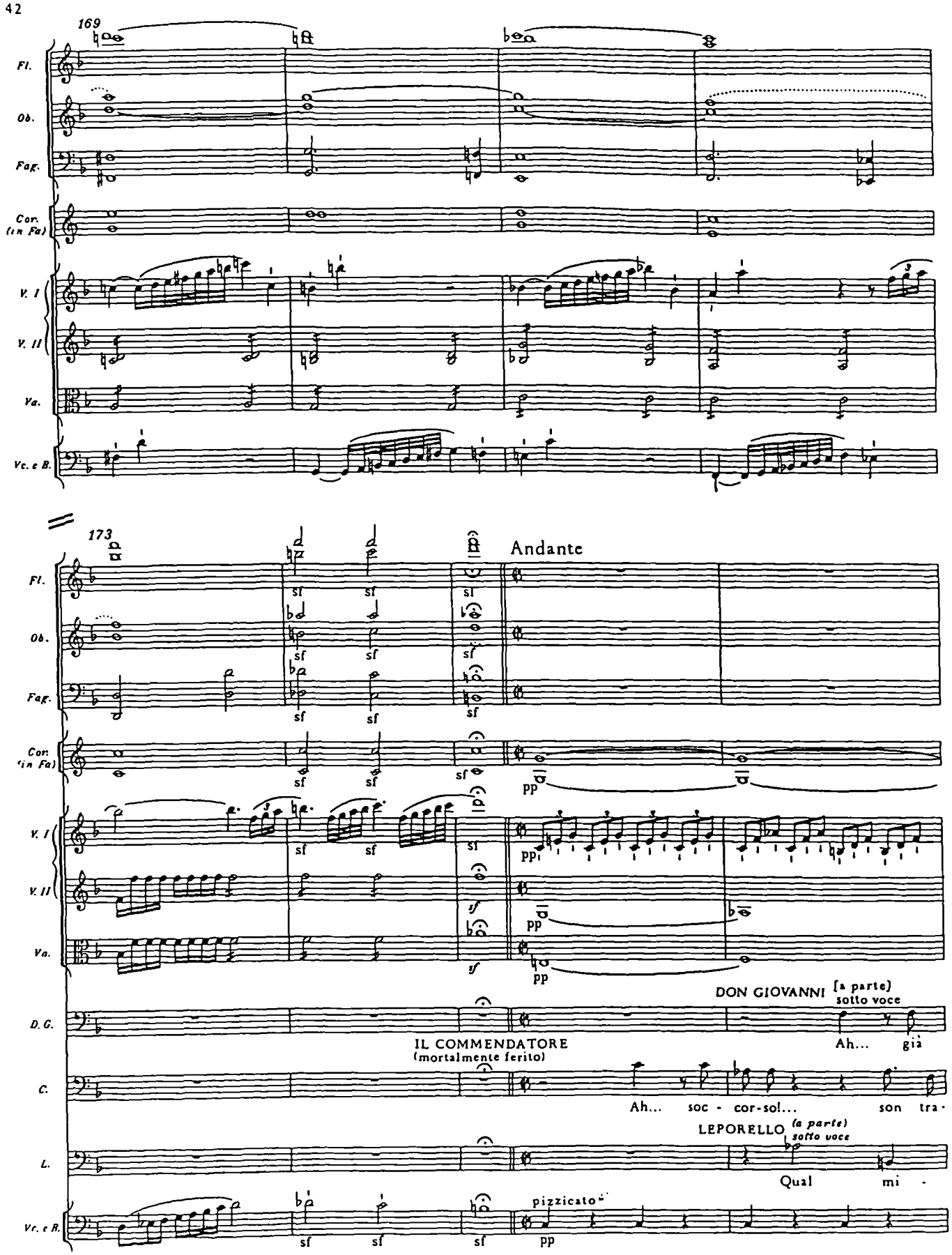


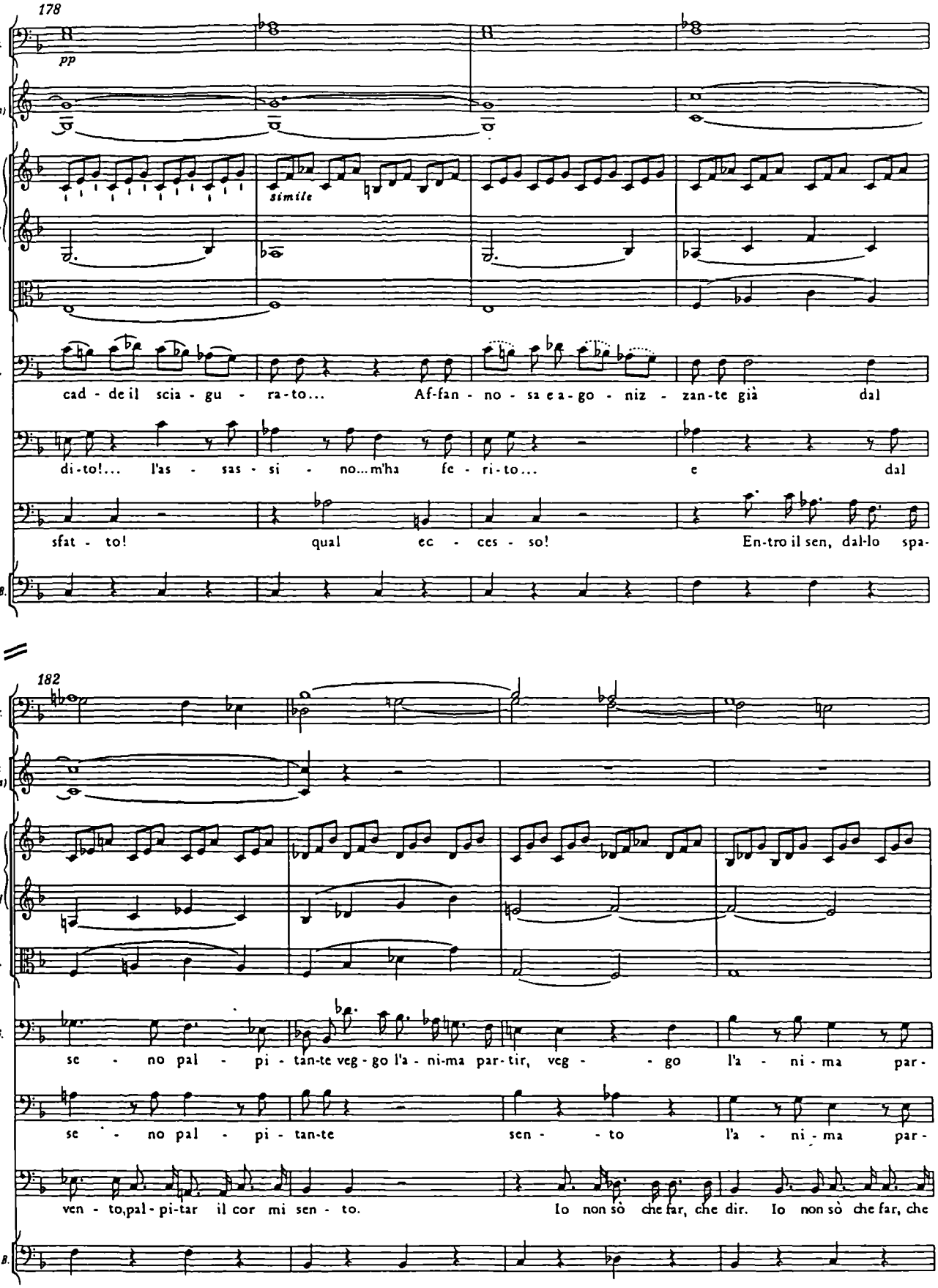
Duel Scene

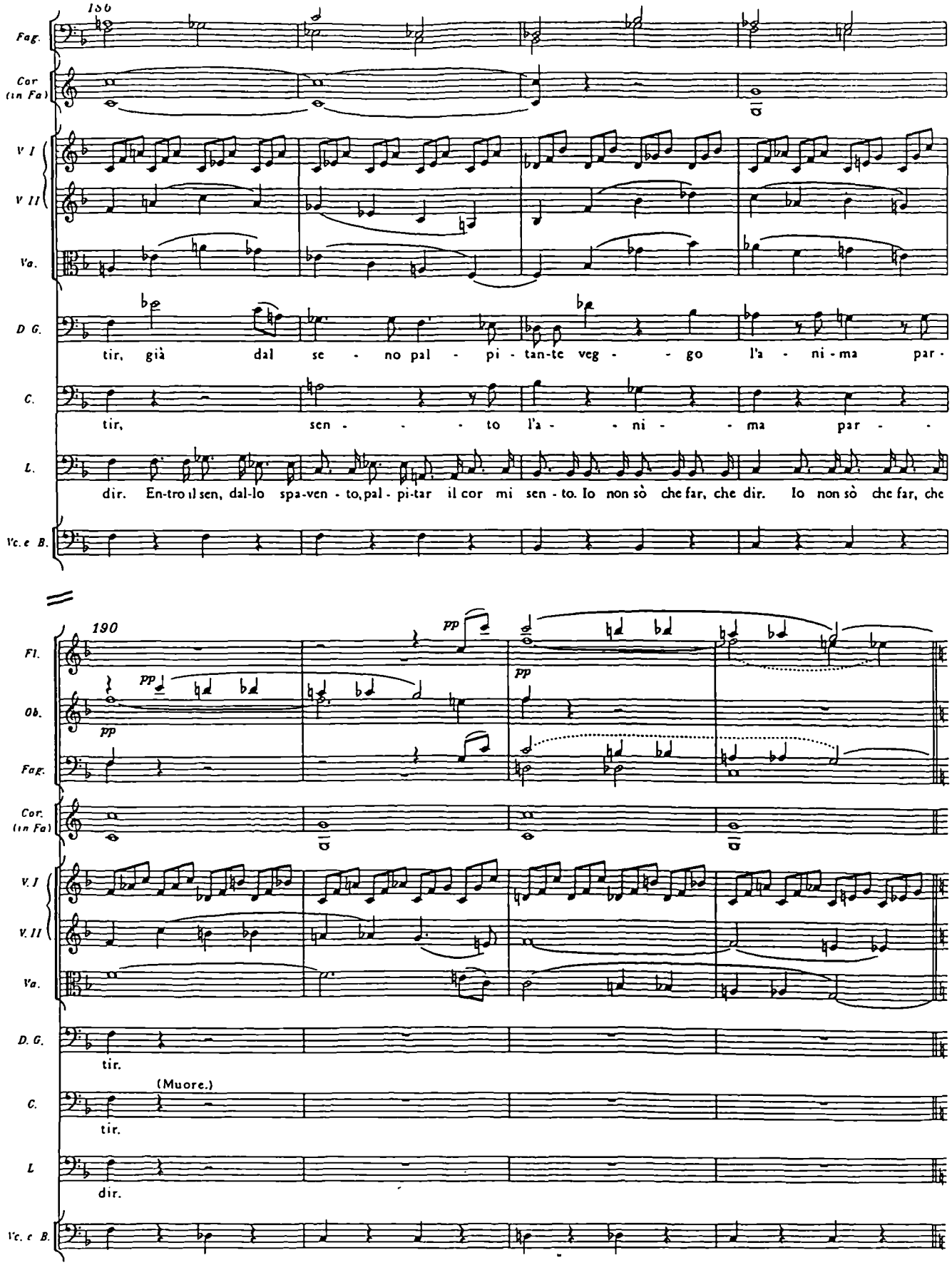

128
Fl.
Ob.
Fag.
a 2
p
V. I
V. II
Va.
D. A.
prò per - se - - gui - tar, ti sa -
D. G.
far pre - ci - - pi - tar, mi vuol
L.
tar. Sta'a ve-der che il li-ber - ti-no mi fa-rà pre-ci-pi - tar. Sta'a ve-der che il li-ber - ti-no mi fa-rà pre-ci-pi -
Vc. e B.
132
f
ff
([Sentendo il COMMENDATORE] lascia DON GIOVANNI ed entra in casa.)
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.


40
137
Fl.
Ob.
Fag.
a 2
V. I
V. II
Va.
cresc.
D. G.
DON GIOVANNI
Va', non mi
C.
IL COMMENDATORE
La-scia-la, in-de-gno, bat - ti - ti me-co!
Vc. e B.
144
Cor. (in Fa)
de-gno di pu-gnar te-co.
Va', non mi
Co-si pre-ten - di da me fug - gir?
L.
LEPORELLO
(Po-tes-si al - me - no


151
Fl.
Ob.
Fag.
a 2
V. I
V. II
Va.
D. G.
de - gno, no.
mezza voce
Mi - se - ro!
più voce
Mi - se - ro!
C.
Co-sì pre - ten - di da me fug - gir?
Bat - ti - ti!
L.
di qua par - tir!)
(Po-tes-si al - me - no di qua par - tir!)
Vc. e B.
160
Fl.
Ob.
Fag.
Con. (in Fa)
V. I
V. II
Va.
D. G.
(Combattono.)
Mi - se - ro, at - ten - di, se vuoi mo - rir.
Vc. e B.


42
169
Fl.
Ob.
Fag.
Cor. (in Fa)
V. I
V. II
Va.
Vc. e B.
173
Andante
sf
pp
DON GIOVANNI
[a parte]
sotto voce
Ah... già
IL COMMENDATORE
(mortalmente ferito)
Ah... soc - cor-so!... son tra-
LEPORELLO
(a parte)
sotto voce
Qual mi -
pizzicato
D. G.
C.
L.


178
Fag.
pp
Cor. (in Fa)
V. I
simile
V. II
Va.
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
Fag.
Cor. (in Fa)
V. I
V. II
Va.
D. G.
se - no pal - pi - tan-te veg - go l'a - ni-ma par-tir, veg - - go l'a - ni - ma par-
C.
se - 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.
tir, già dal se - no pal - pi - tan-te veg - - go l'a - ni - ma par -
C.
tir, sen - - - - to l'a - - ni - - ma par - -
L.
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
Vc. e B.
190
pp
Fl.
Ob.
Fag.
Cor. (in Fa)
V. I
V. II
Va.
D. G.
tir.
(Muore.)
C.
tir.
L
dir.
Vc. e B.

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'e-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 LEPORELLO

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

51

Oboe I, II

Clarinetto I, II in Sib/B

Fagotto I, II

Trombone alto

Trombone tenore

Trombone basso

COMMENDATORE

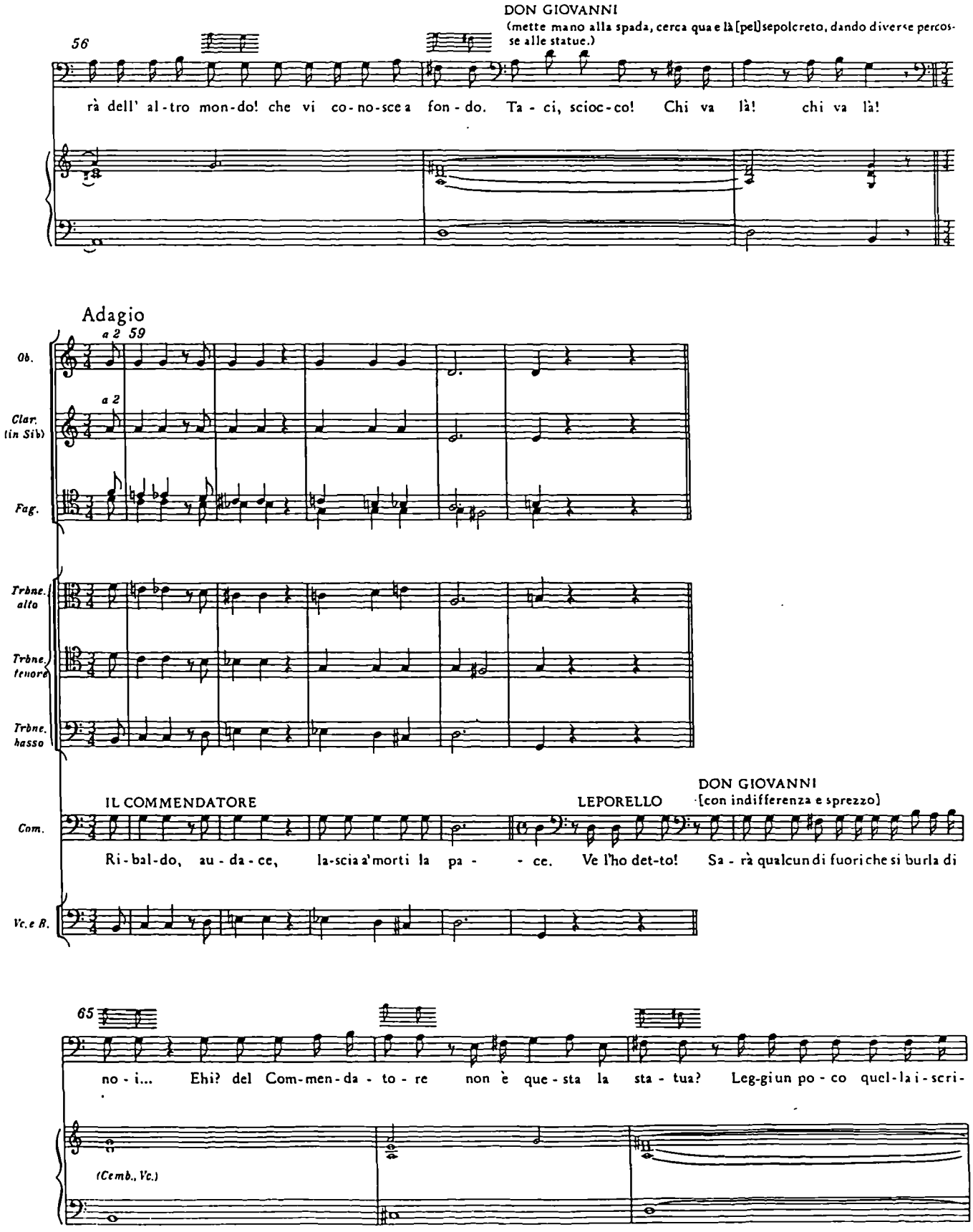
DON GIOVANNI

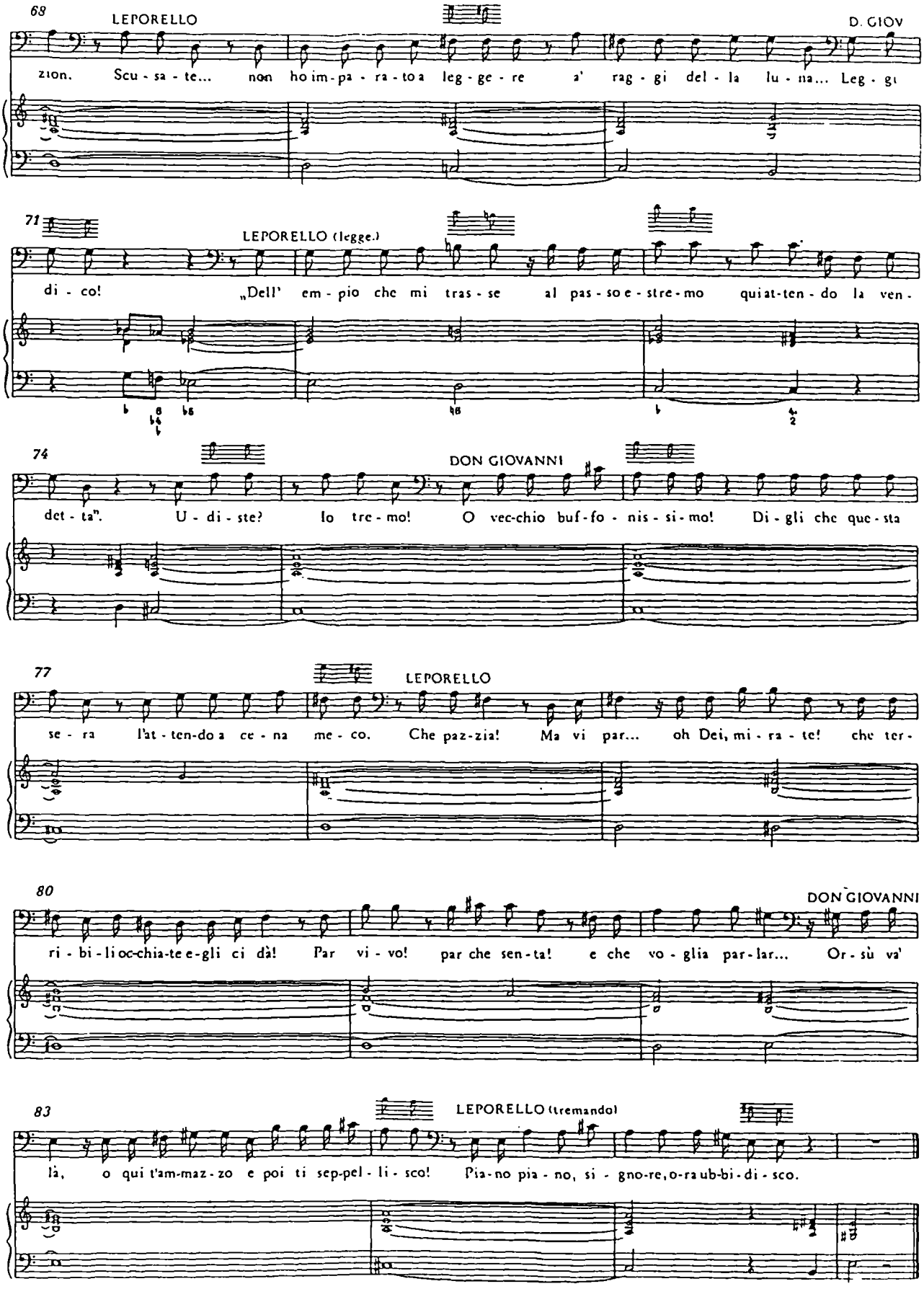
LEP. (con atti di paura)

Di ri-der fi-ni-rai pria dell' au-ro-ra. Chi ha par-la-to? Ah! qualche a-ni-ma sa-

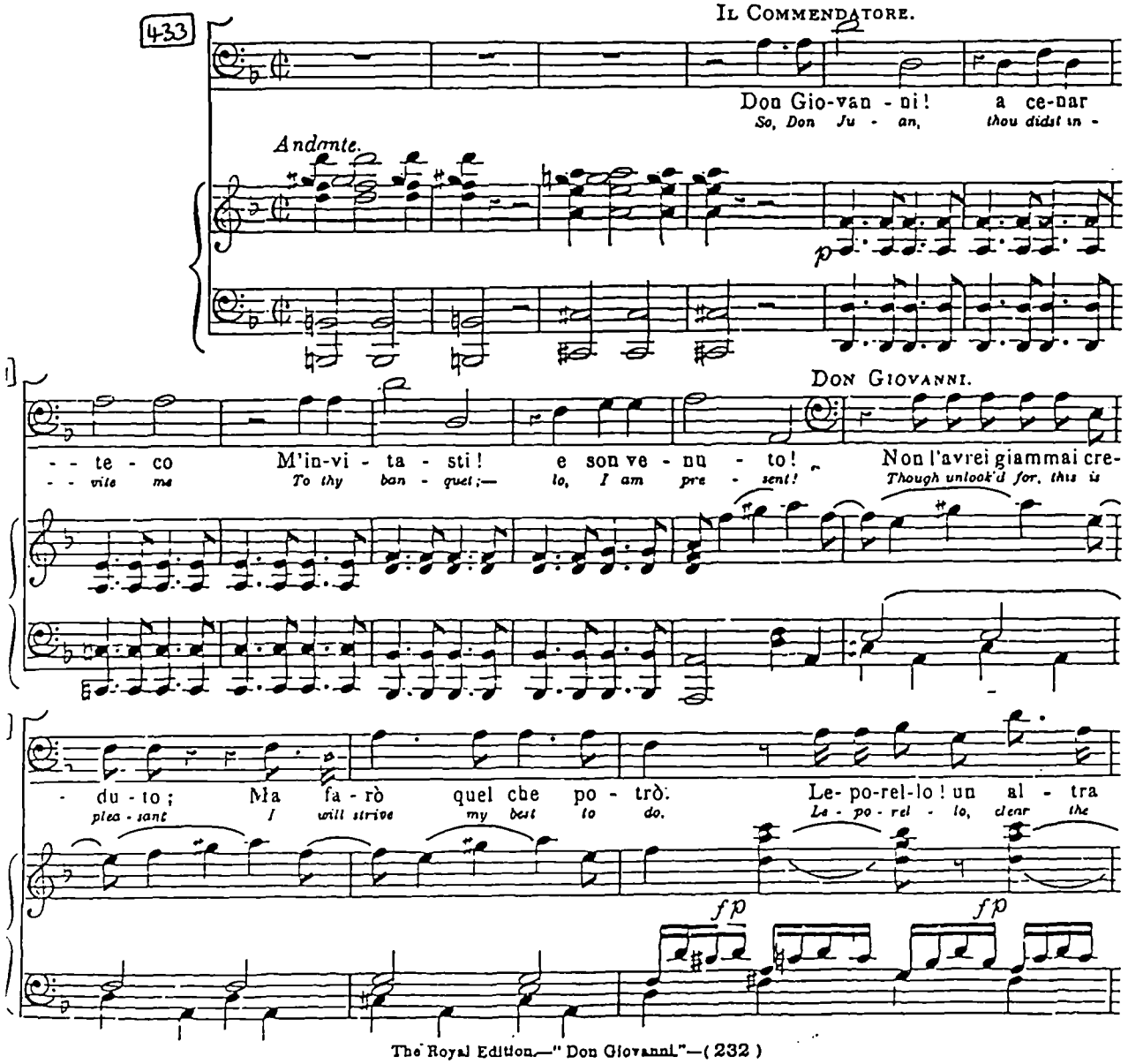
Continuo
(Cembalo, Violoncello)

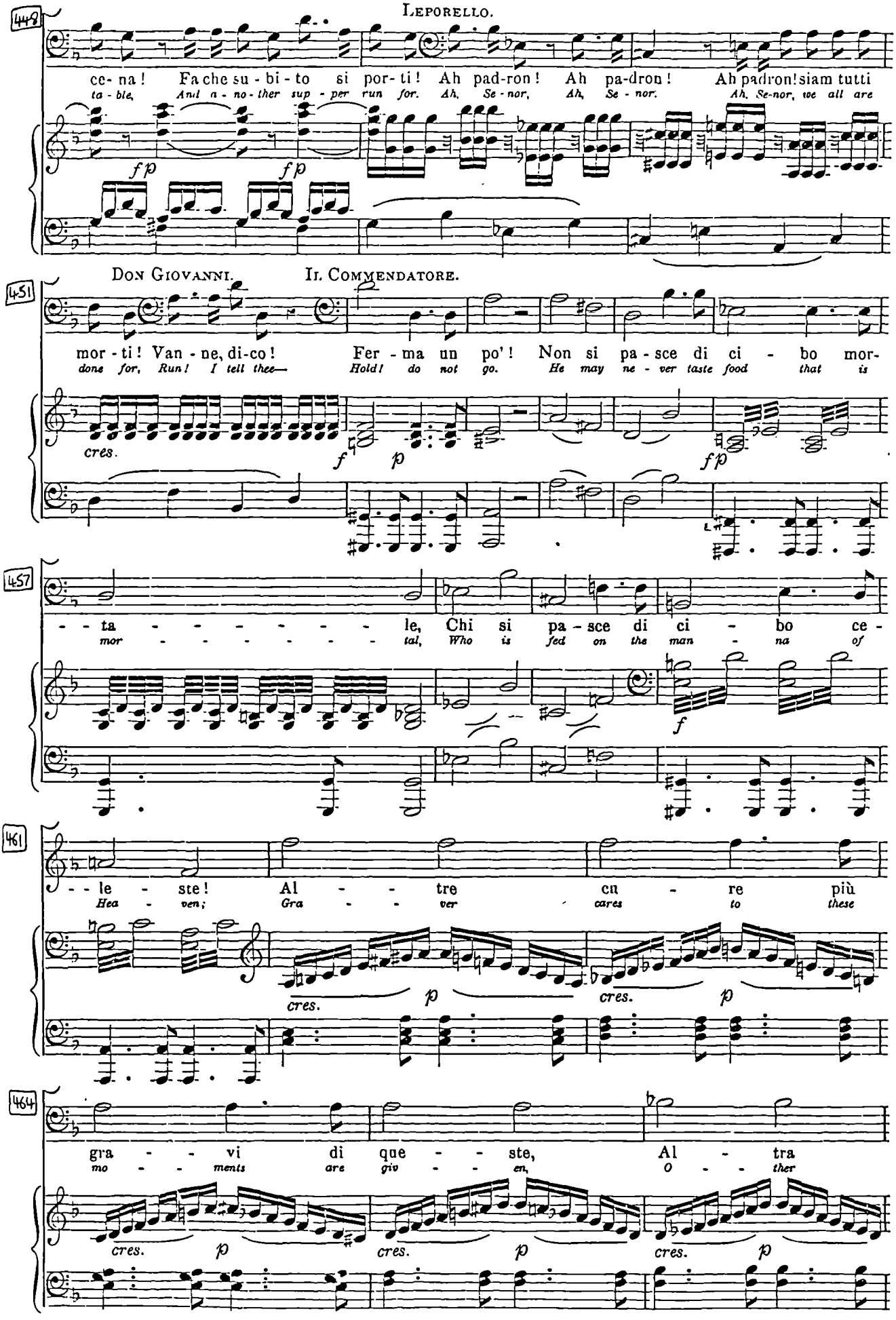
Violoncello e Basso

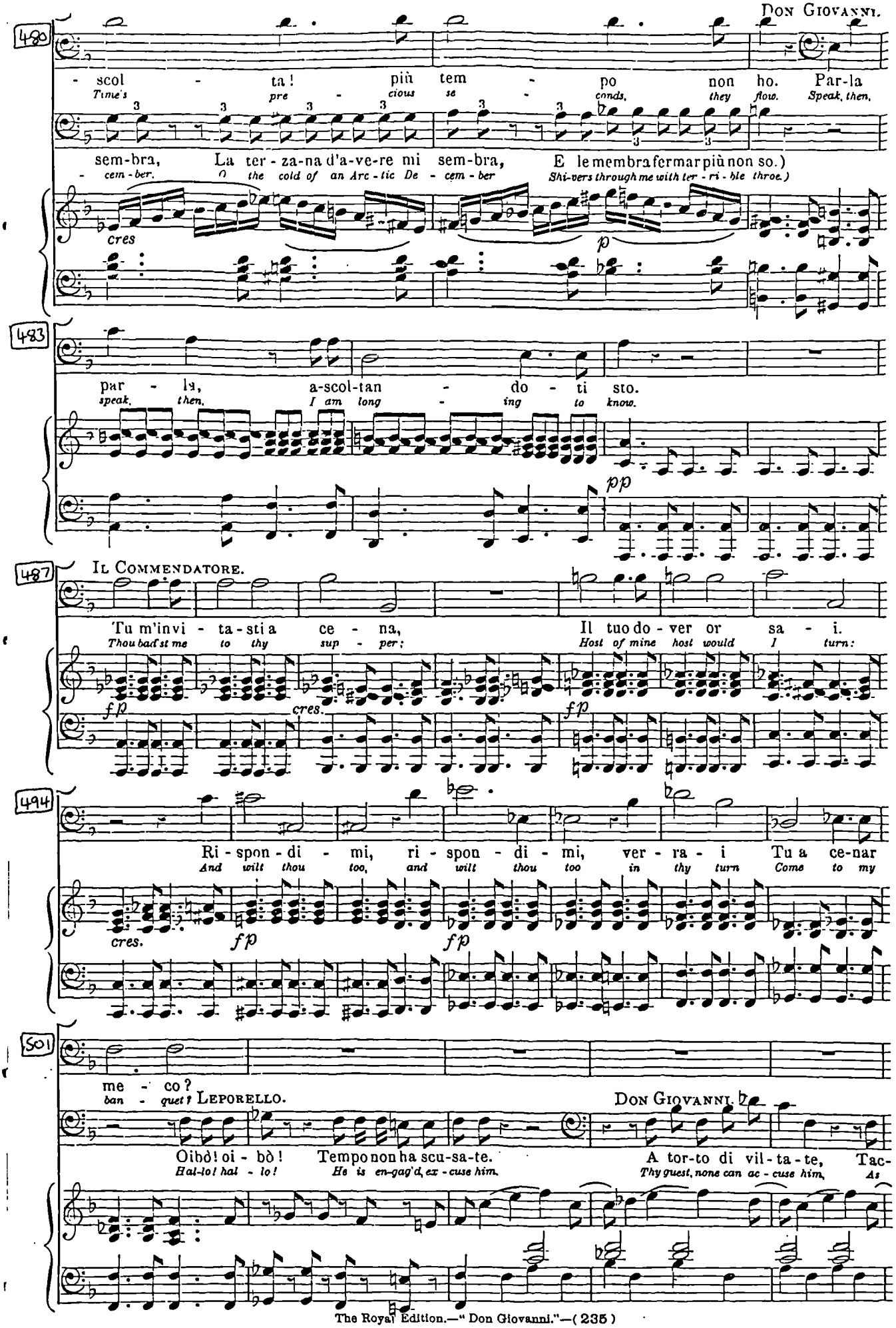

DON GIOVANNI
(mette mano alla spada, cerca qua e là [pel]sepolcreto, dando diverse percosse alle statue.)
56
rà dell' al-tro mon-do! che vi co-no-sce a fon-do. Ta-ci, scioc-co! Chi va là! chi va là!
Adagio
a 2 59
Ob.
a 2
Clar. (in Sib)
Fag.
Trbne. alto
Trbne. tenore
Trbne. basso
IL COMMENDATORE
LEPORELLO
DON GIOVANNI
(con indifferenza e sprezzo)
Com.
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
Vc. e B.
65
no-i... Ehi? del Com-men-da-to-re non è que-sta la sta-tua? Leg-giun po-co quel-la i-scri-
(Cemb., Vc.)

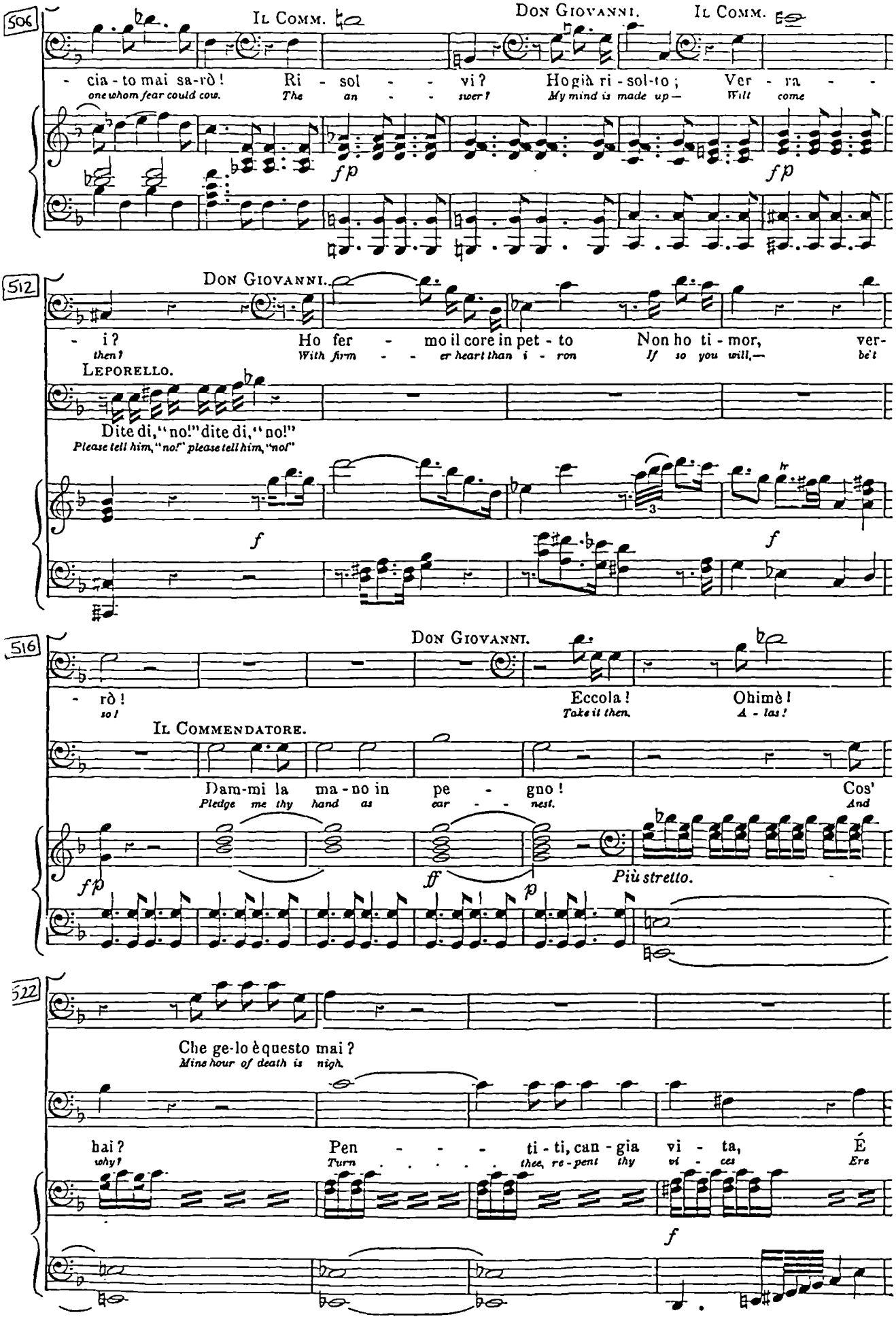

68
LEPORELLO
D. GIOV
zion. Scu - sa - te... non ho im - pa - ra - to a leg - ge - re a' rag - gi del - la lu - na... Leg - gi
71
LEPORELLO (legge.)
di - co! „Dell' em - pio che mi tras - se al pas - so e - stre - mo quiat-ten - do la ven -
74
DON GIOVANNI
det - ta". U - di - ste? Io tre - mo! O vec-chio 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 - li oc-chia-te e-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.

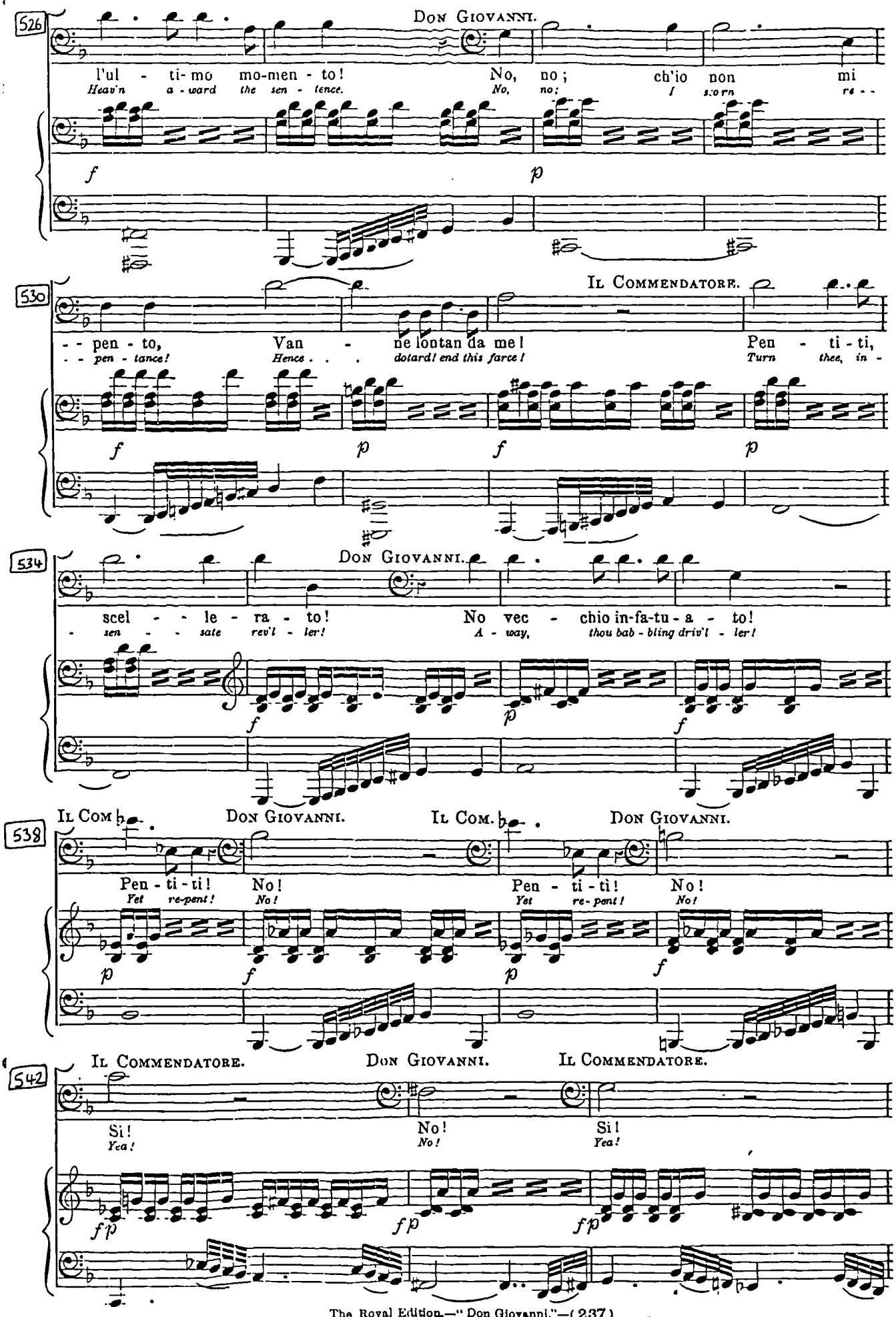
Supper Scene

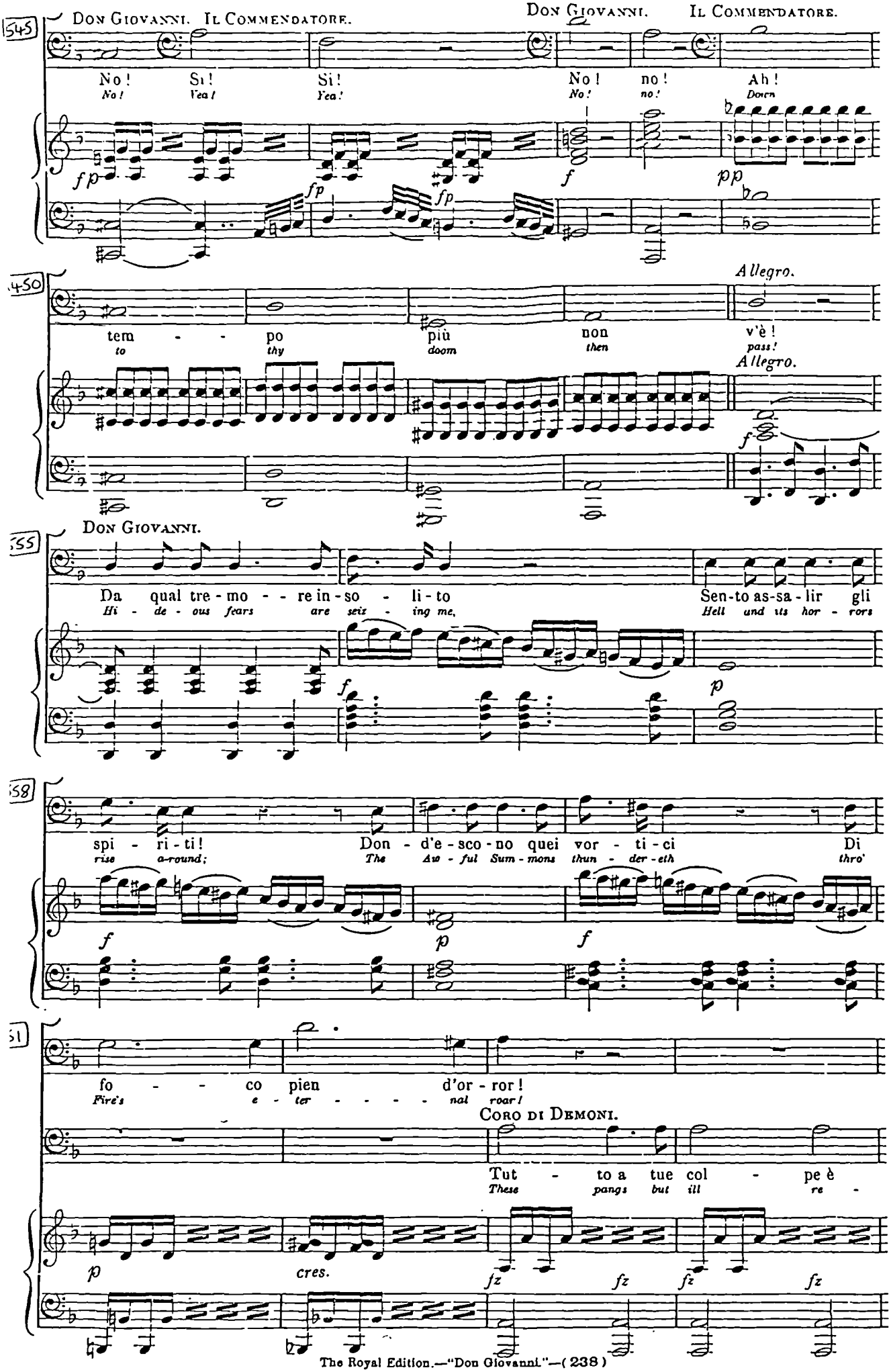

433
Il Commendatore.
Don Gio-van - ni! a ce-nar
So, Don Ju - an, thou didst in -
Andante.
Don Giovanni.
- - te - co M'in-vi - ta - sti! e son ve - nu - to! Non l'avrei giammai cre-
- - vite me To thy ban - quet;— lo, I am pre - sent! Though unlook'd for, this is
- du - to; Ma fa - rò quel che po - trò. Le- po-rel-lo! un al - tra
plea - sant I will strive my best to do. Le - po - rel - lo, clear the
fp
fp

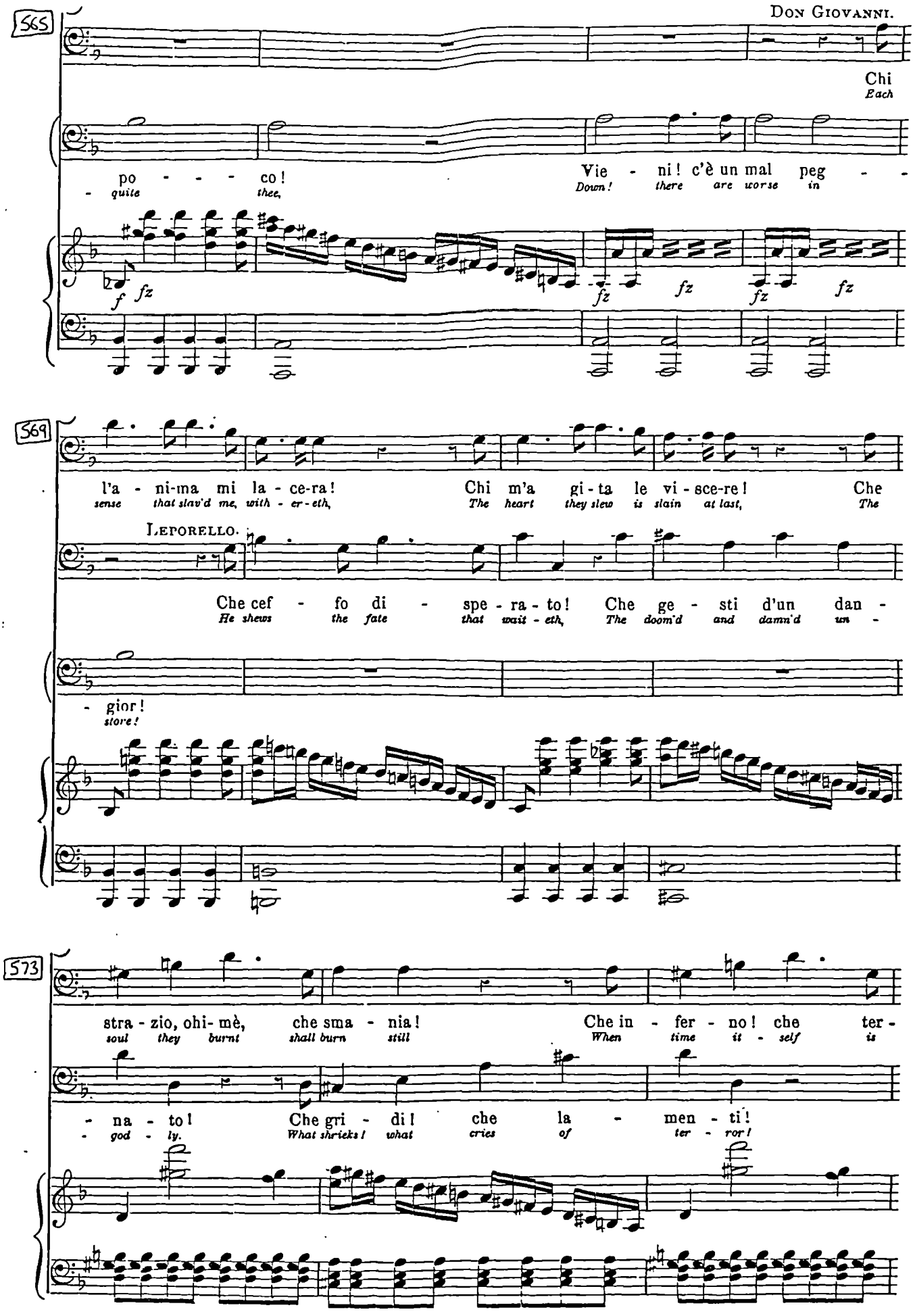

448
LEPORELLO.
ce- na! Fa che su - bi - to si por- ti! Ah pad-ron! Ah pa-dron! Ah padron! siam tutti
ta - ble, And a - no - ther sup - per run for. Ah, Se - nor, Ah, Se - nor. Ah, Se-nor, we all are
fp fp
451
DON GIOVANNI.
IL COMMENDATORE.
mor - ti! Van - ne, di-co! Fer - ma un po'! Non si pa - sce di ci - bo mor-
done for, Run! I tell thee— Hold! do not go. He may ne - ver taste food that is
cres. f p fp
457
- - ta - - - - - - - le, Chi si pa - sce di ci - bo ce -
mor - - - - - - - tal, Who is fed on the man - na of
f
461
- - le - ste! Al - - - tre cu - re più
Hea - ven; Gra - - - ver cares to these
cres. p cres. p
464
gra - - vi di que - - ste, Al - tra
mo - - - ments are giv - - en, O - - ther
cres. p cres. p cres. p

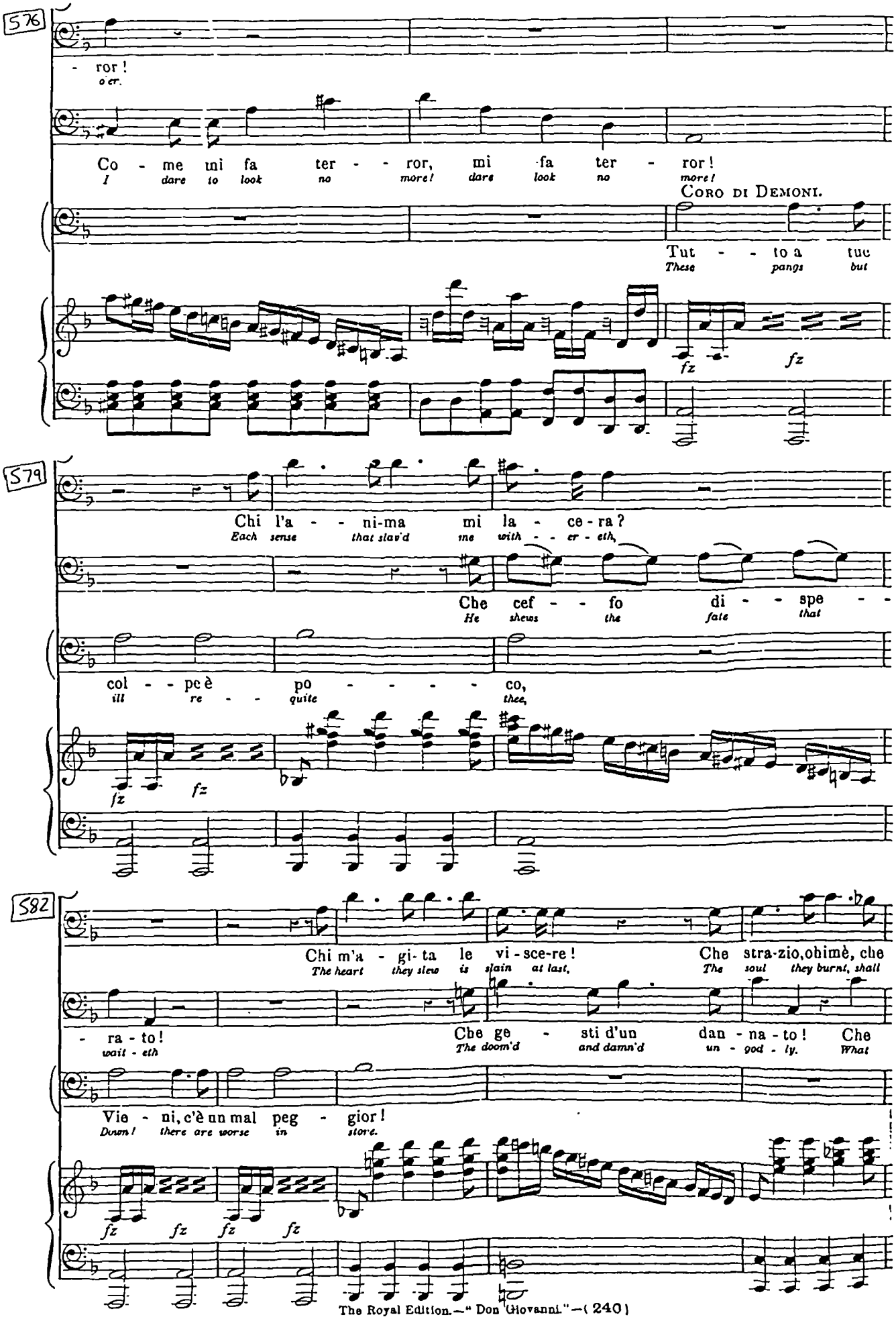

480
DON GIOVANNI.
- scol - ta! più tem - po non ho. Par-la
Time's pre - cious se - conds, they flow. Speak, then,
sem-bra, La ter - za-na d'a-ve-re mi sem-bra, E le membra fermar più non so.)
- cem - ber. O the cold of an Arc - tic De - cem - ber Shi-vers through me with ter - ri - ble throe.)
cres
p
483
par - la, a-scol-tan - do - ti sto.
speak, then, I am long - ing to know.
pp
487
IL COMMENDATORE.
Tu m'invi - ta-sti a ce - na, Il tuo do - ver or sa - i.
Thou bad'st me to thy sup - per; Host of mine host would I turn:
fp
cres.
fp
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.
fp
fp
501
me - co?
ban - quet? LEPORELLO.
DON GIOVANNI.
Oibò! oi - bò! Tempo non 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

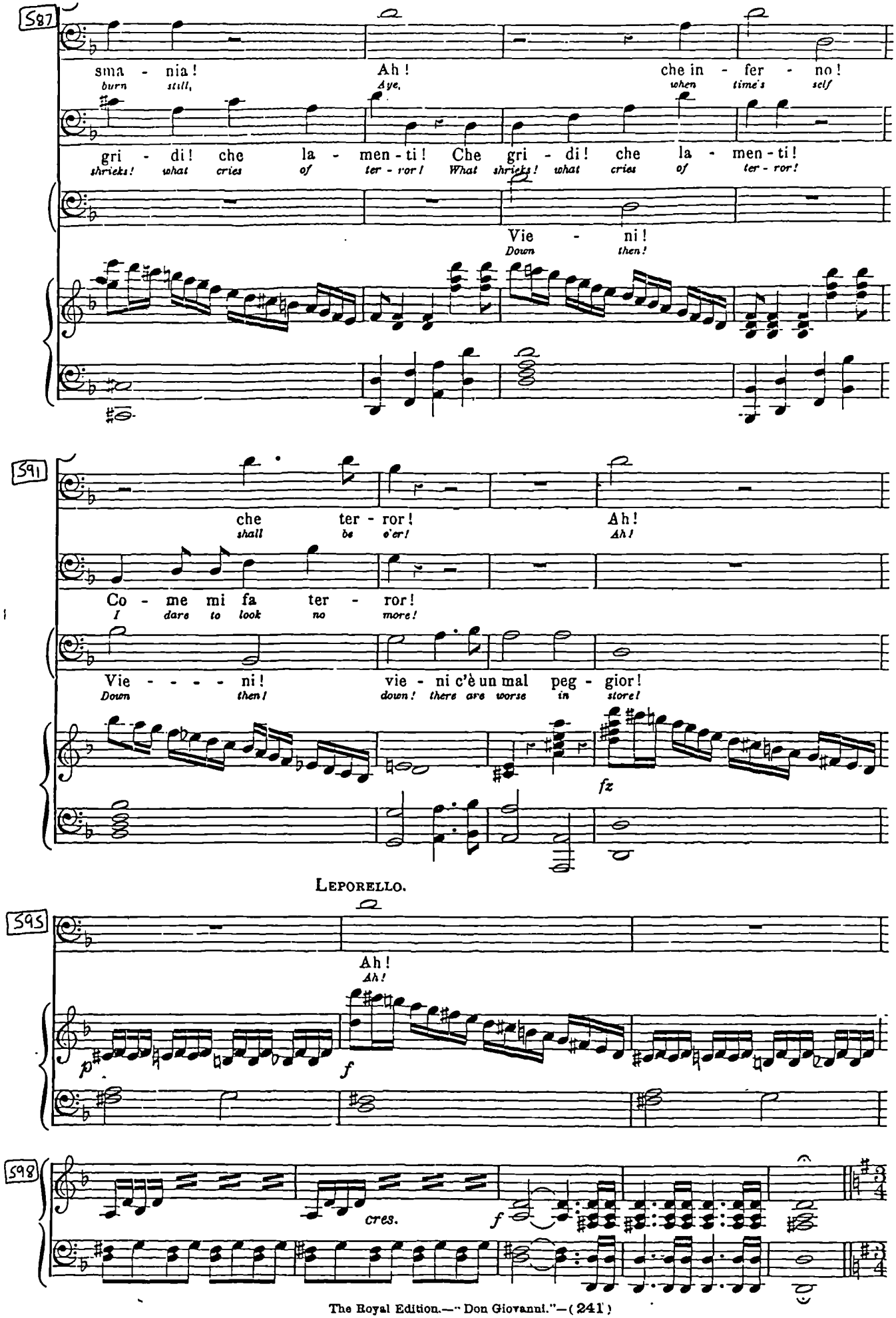

506
Il Comm.
Don Giovanni.
Il Comm.
- cia - to mai sa-rò! Ri - sol - - vi? Ho già ri - sol-to; Ver - ra - -
one whom fear could cow. The an - - swer? My mind is made up— Will come
fp
fp
512
Don Giovanni.
- i? Ho fer - mo il core in pet - to Non ho ti - mor, ver-
then? With firm - - er heart than i - 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 stretto.
522
Che ge-lo è questo mai?
Mine hour of death is nigh.
hai? Pen - - - ti - ti, can - gia vi - ta, É
why? Turn . . . . . thee, re - pent thy vi - ces Ere
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 - -
f p
530
Il Commendatore.
- - pen - to, Van - ne lontan da me! Pen - ti - ti,
- - pen - tance! Hence . . . dotard! end this farce! Turn thee, in -
f p f p
534
Don Giovanni.
scel - - le - ra - to! No vec - chio in-fa-tu - a - to!
- sen - - sate rev'l - ler! A - way, thou bab - bling driv'l - ler!
f p f
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!
p f p f
542
Il Commendatore. Don Giovanni. Il Commendatore.
Si! No! Si!
Yea! No! Yea!
fp fp fp


545
DON GIOVANNI. IL COMMENDATORE.
DON GIOVANNI. IL COMMENDATORE.
No! Sì! Sì! No! no! Ah!
No! Yea! Yea! No! no! Doom
fp fp fp f pp
450
Allegro.
tem - - po più non v'è!
to thy doom then pass!
Allegro.
f
455
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 and its hor - rors
f p
458
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'
f p f
51
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 -
p cres. fz fz fz fz


565
DON GIOVANNI.
Chi
Each
po - - - - co!
quite thee,
Vie - ni! c'è un mal peg - -
Down! there are worse in
f fz
fz 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 burnt 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 mi fa ter - - ror, mi fa ter - ror!
I dare to look no more! dare look no more!
CORO DI DEMONI.
Tut - - to a tuc
These pangs but
fz fz
579
Chi l'a - - ni-ma mi la - ce-ra?
Each sense that slav'd 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! Che stra-zio, ohimè, che
The heart they slew is slain at last, The soul they burnt, shall
- ra - to! Che ge - sti d'un dan - na - to! Che
wait - eth 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! Ah! che in - fer - no!
burn still, Aye, 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! Ah!
shall be o'er! Ah!
Co - me mi fa ter - ror!
I dare to look no more!
Vie - - - - ni! vie - ni c'è un mal peg - gior!
Down then! down! there are worse in store!
fz
LEPORELLO.
595
Ah!
Ah!
p
f
598
cres.
f

Israel in Egypt

(1738)

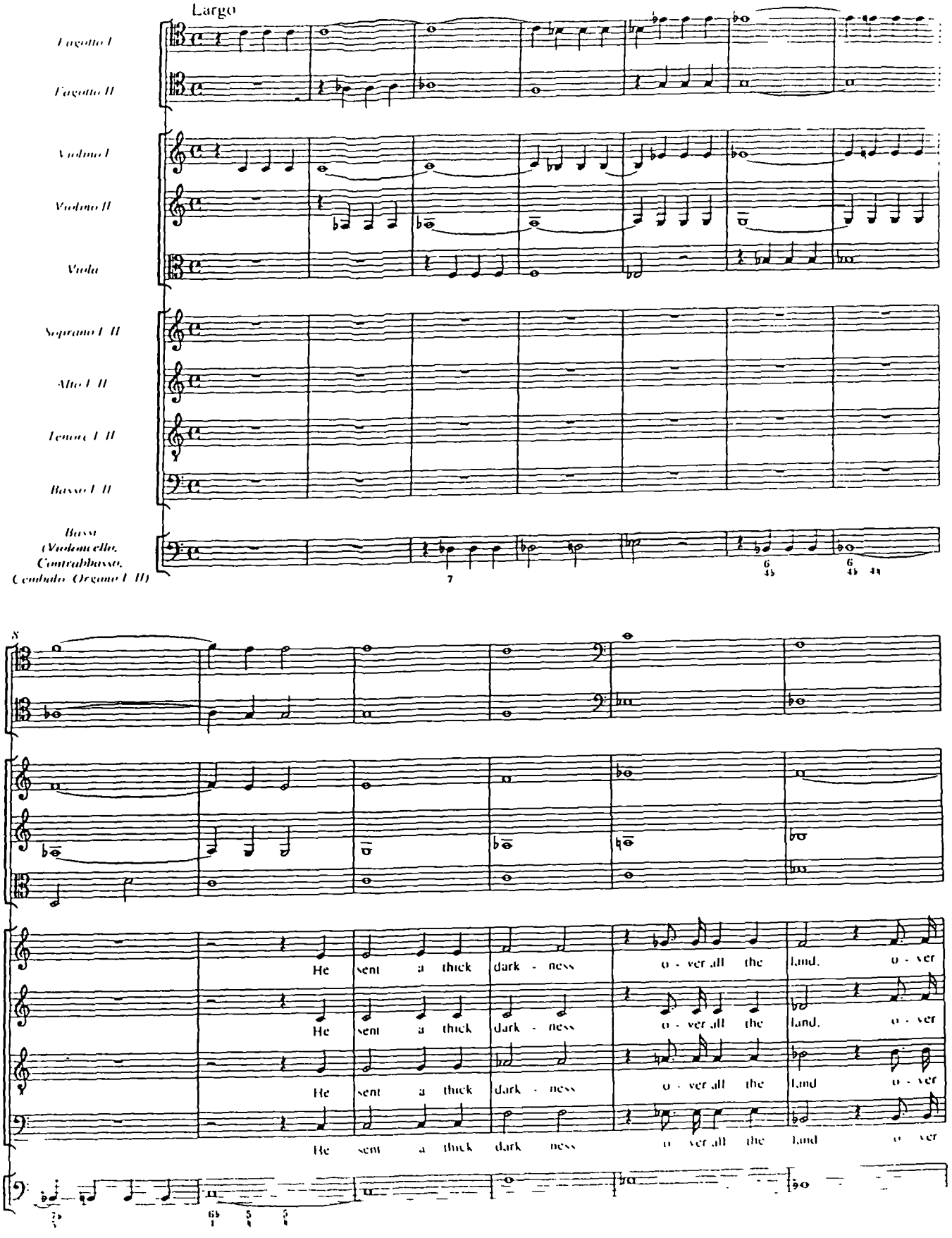
Handel

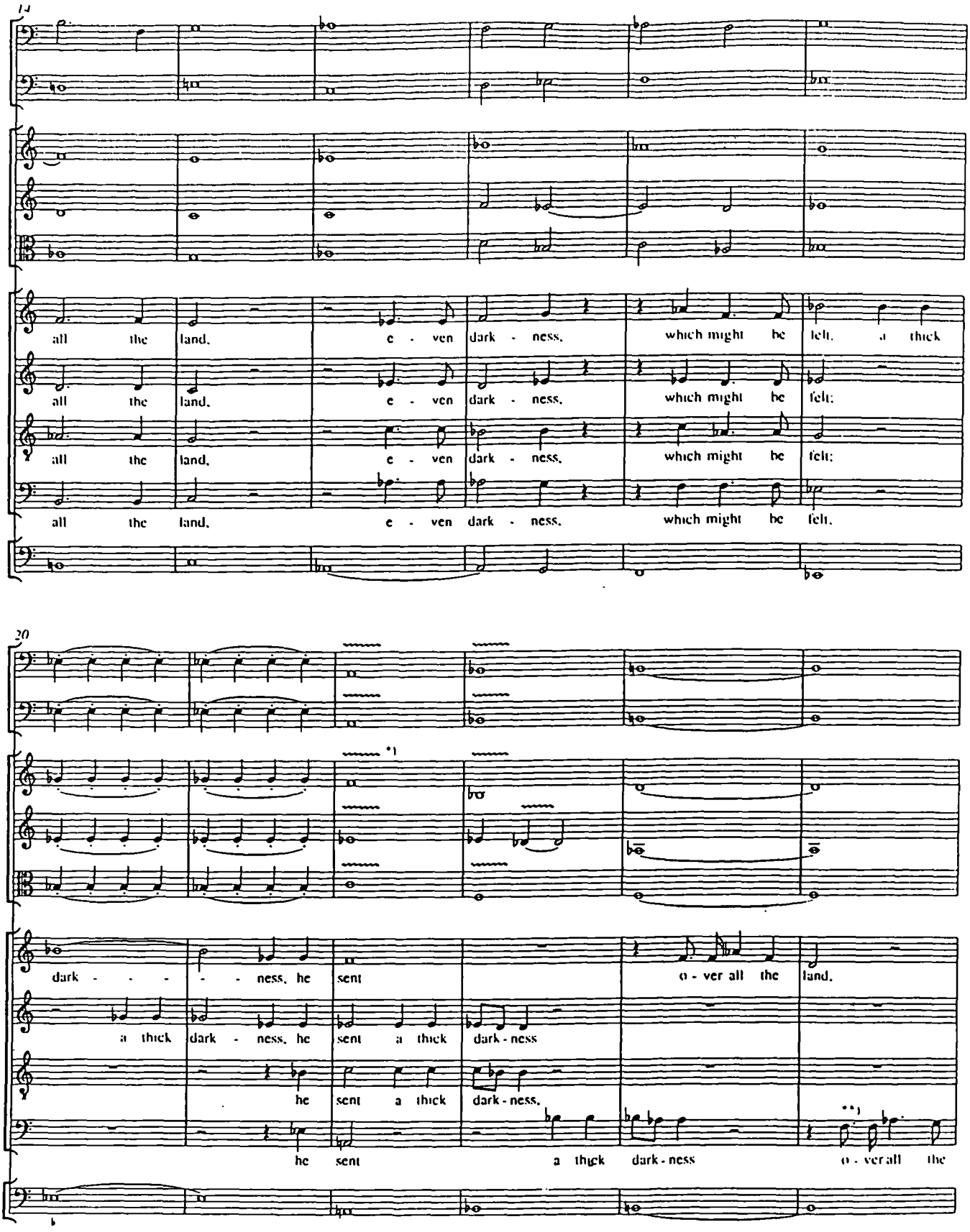
No. 19

'He sent a thick darkness'

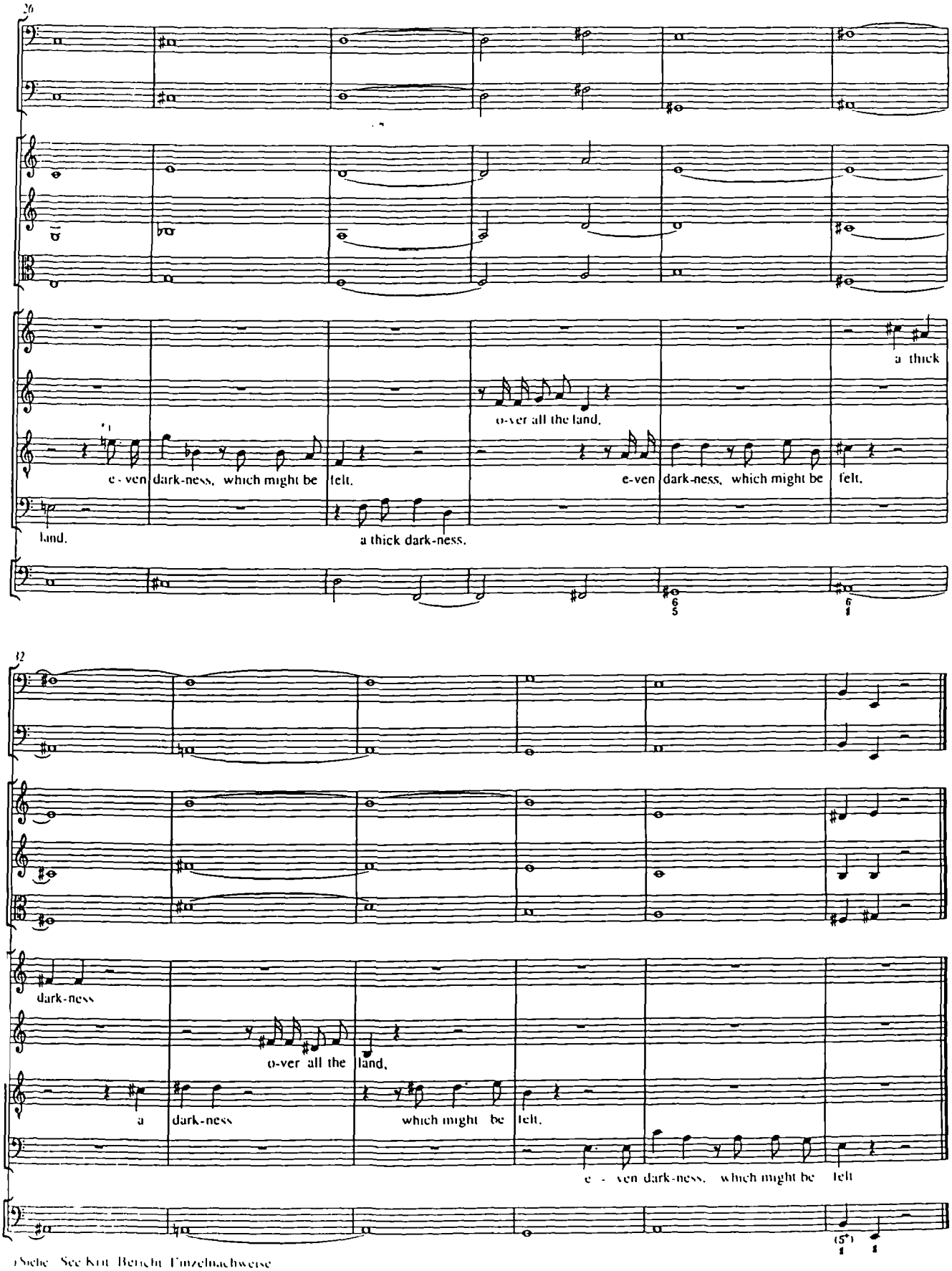
19. Chorus

Largo





*) Ausführungsvorschlag / Suggested performance ♩♩♩♩. vgl. Vorwort / see Preface.
**) Siehe / See Krit. Bericht, Einzelnachweise



(1) Siehe: See Krit. Bericht Einzelnachweise

Ode on the Spirits of Shakespeare

(1776)

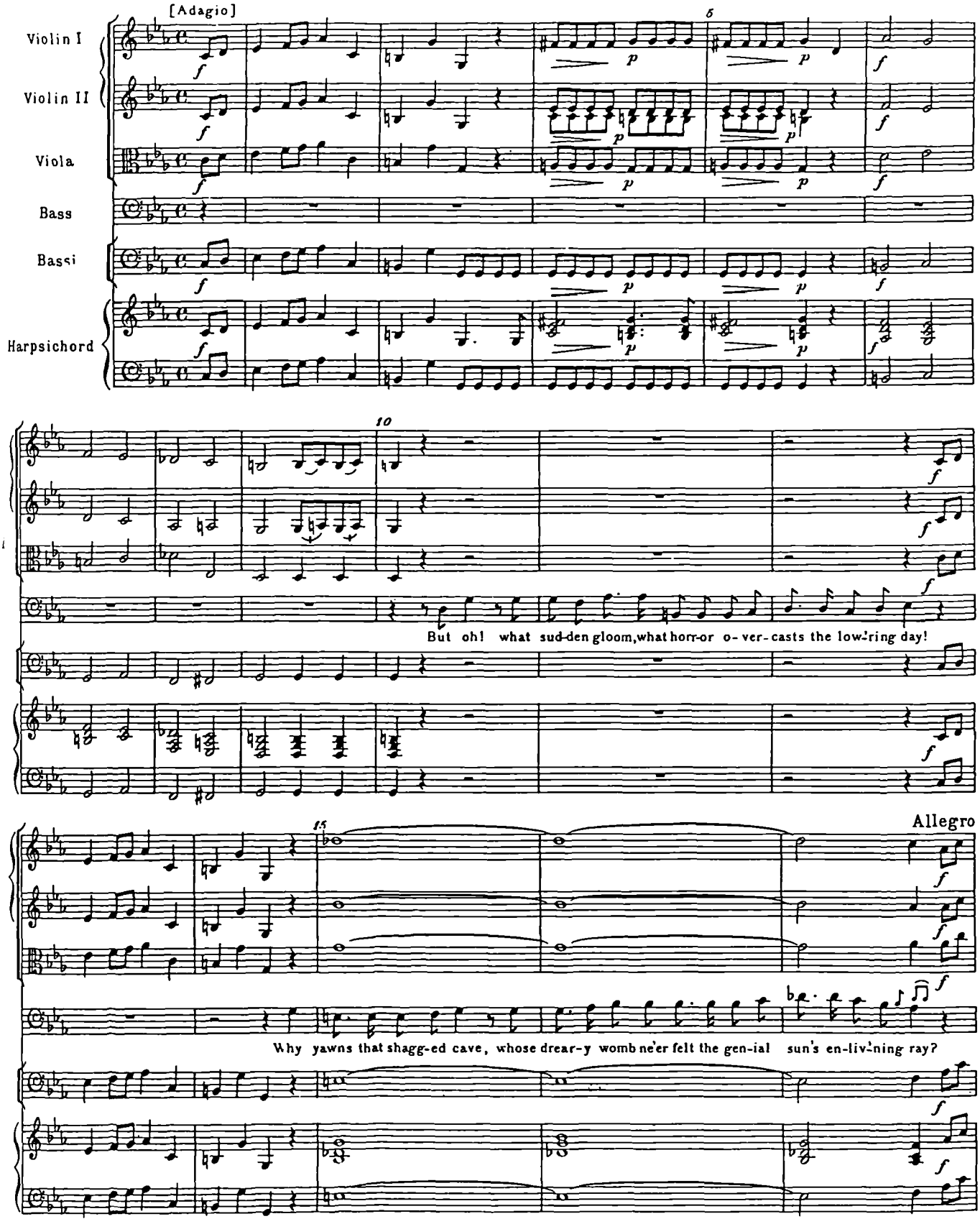
Linley

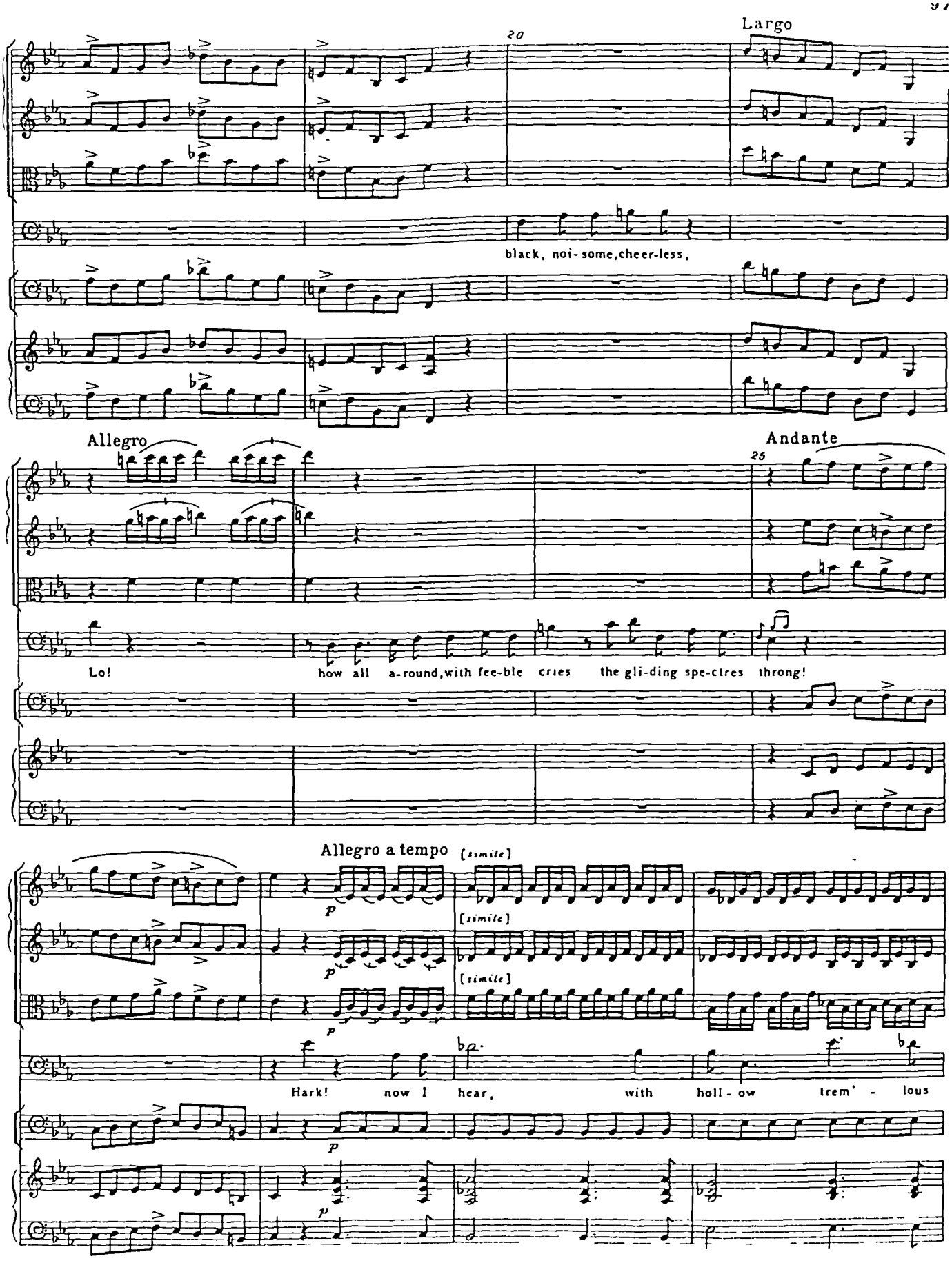
Part II, Nos. 13 & 14

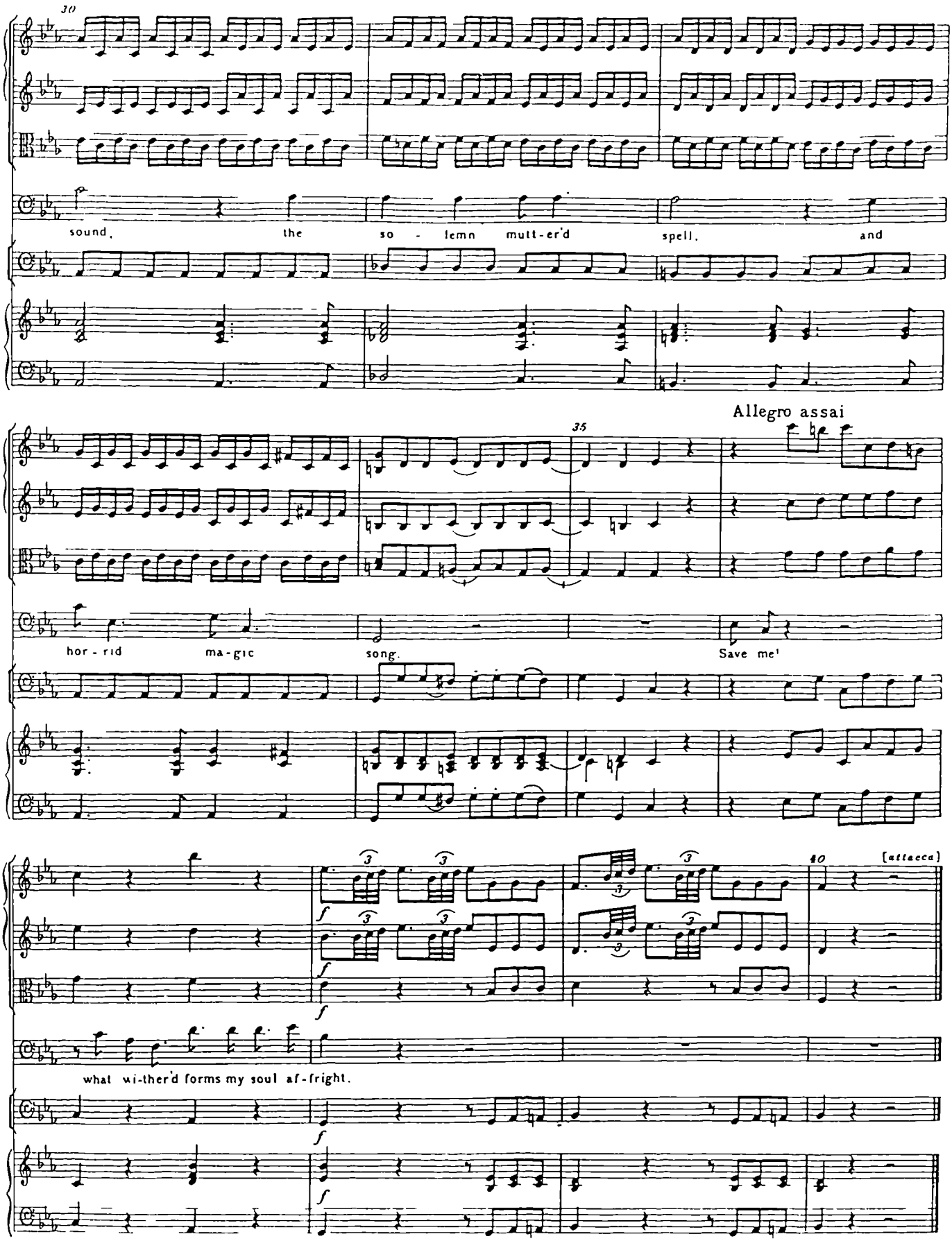
PART TWO

No. 13 RECIT

BUT OH! WHAT SUDDEN GLOOM

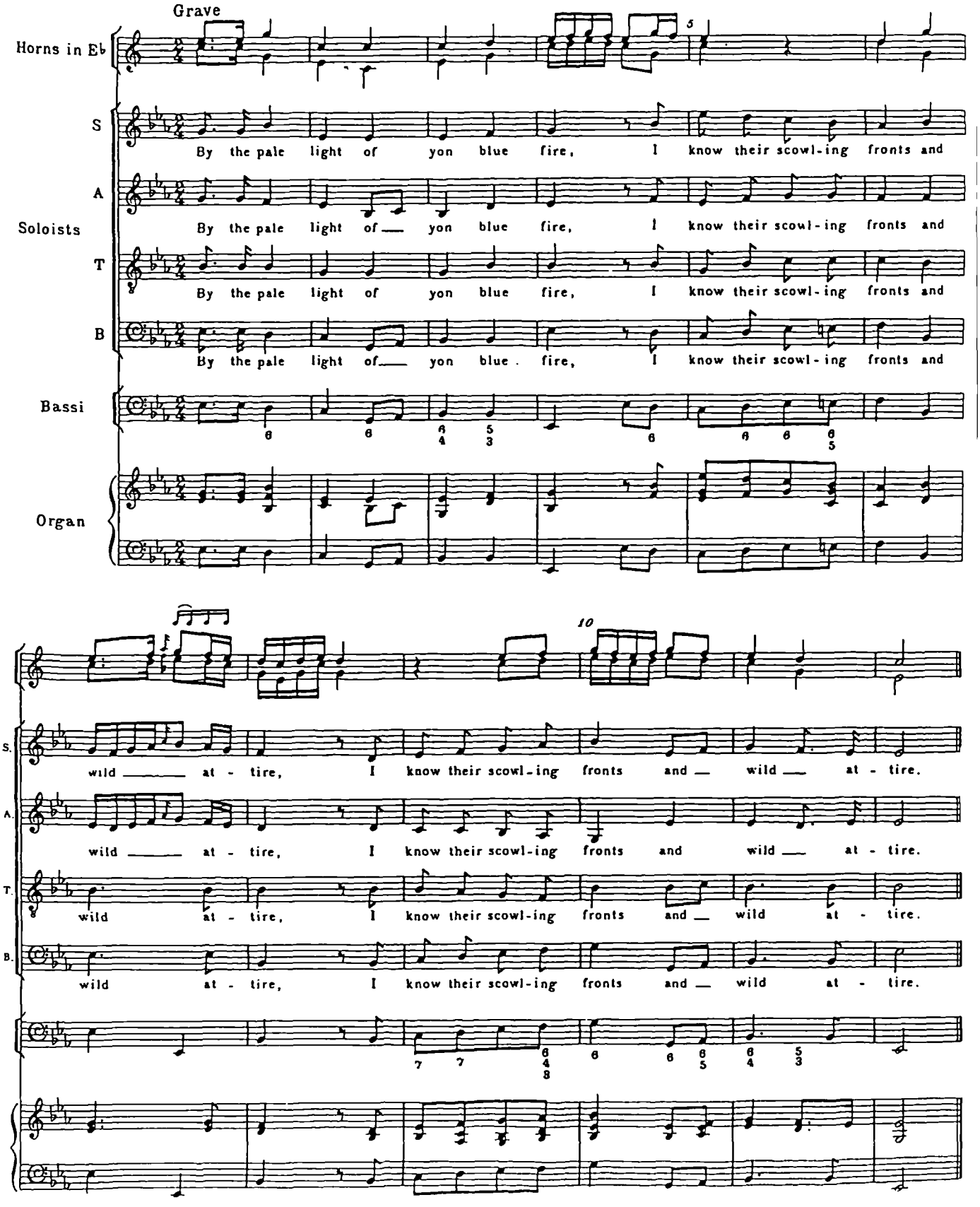



Largo
20
black, noi-some, cheer-less,
Allegro
Andante
25
Lo! how all a-round, with fee-ble cries the gli-ding spe-ctres throng!
Allegro a tempo
[simile]
[simile]
[simile]
Hark! now I hear, with holl-ow trem' - lous


30
sound, the so - lemn mutt-er'd spell, and
Allegro assai
35
hor - rid ma-gic song. Save me!
40
[attacca]
what wi-ther'd forms my soul af-fright.

No. 14 QUARTET

BY THE PALE LIGHT



Missa Cellensis

(?1766)

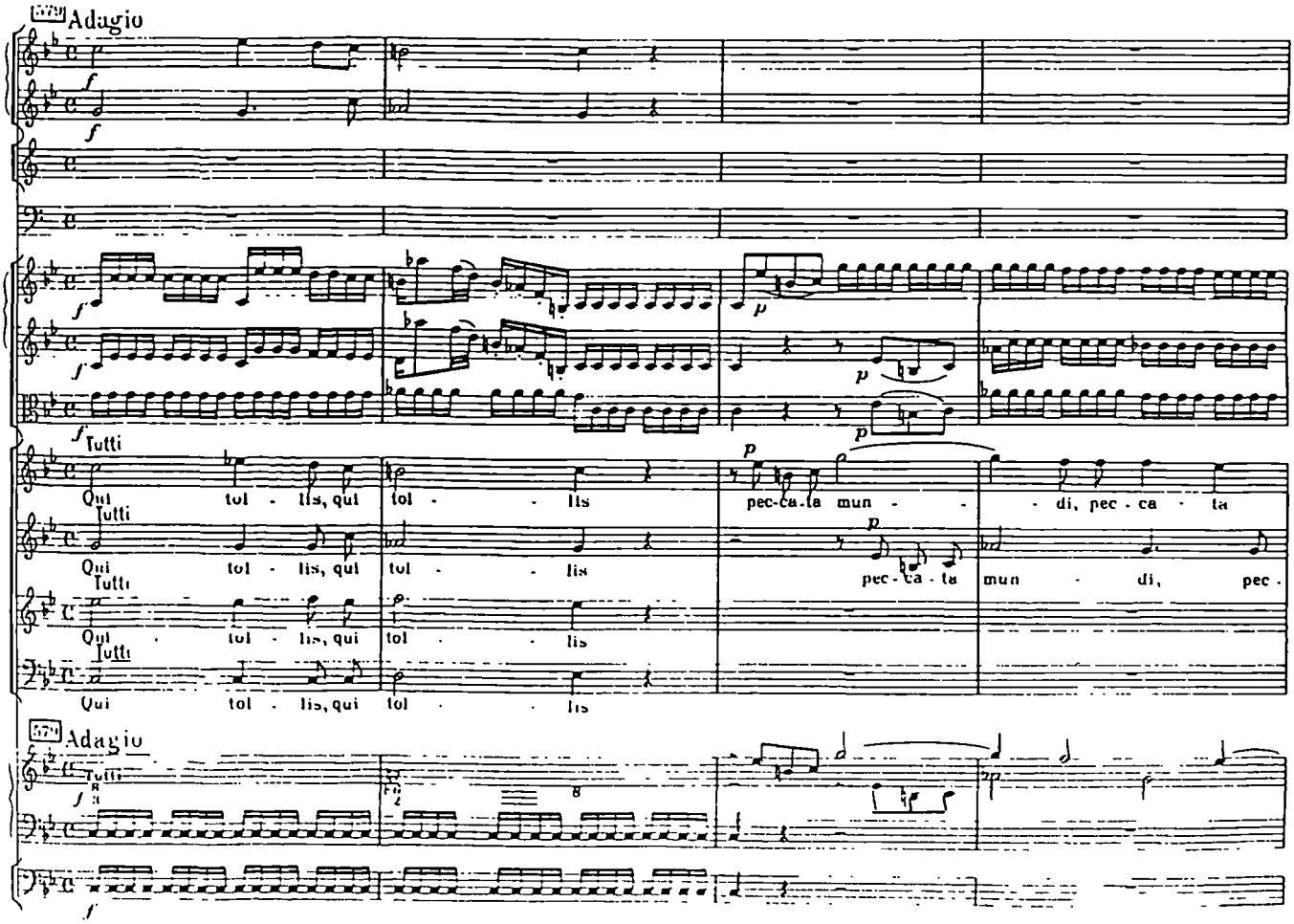
Haydn

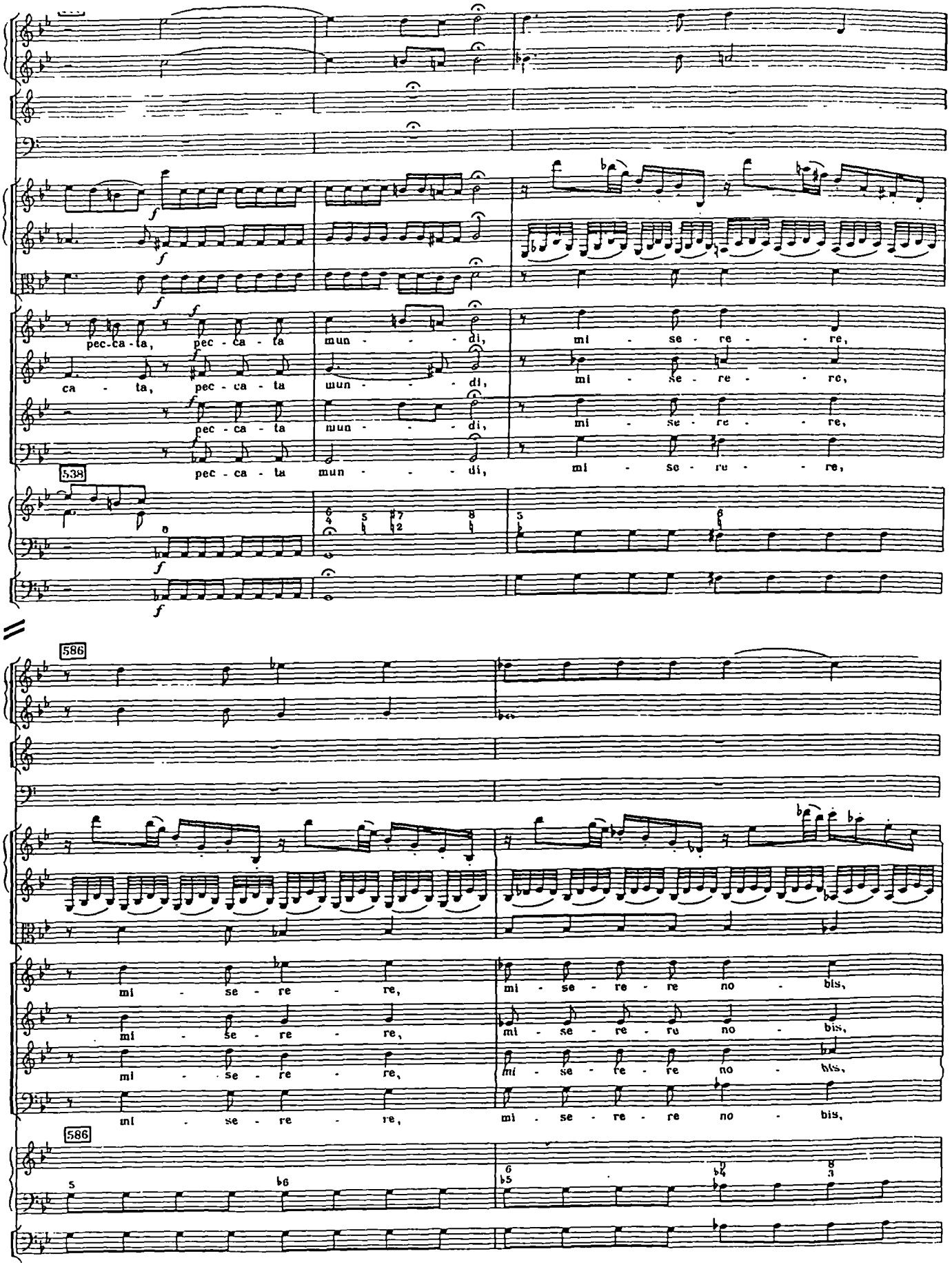
'Qui tollis'

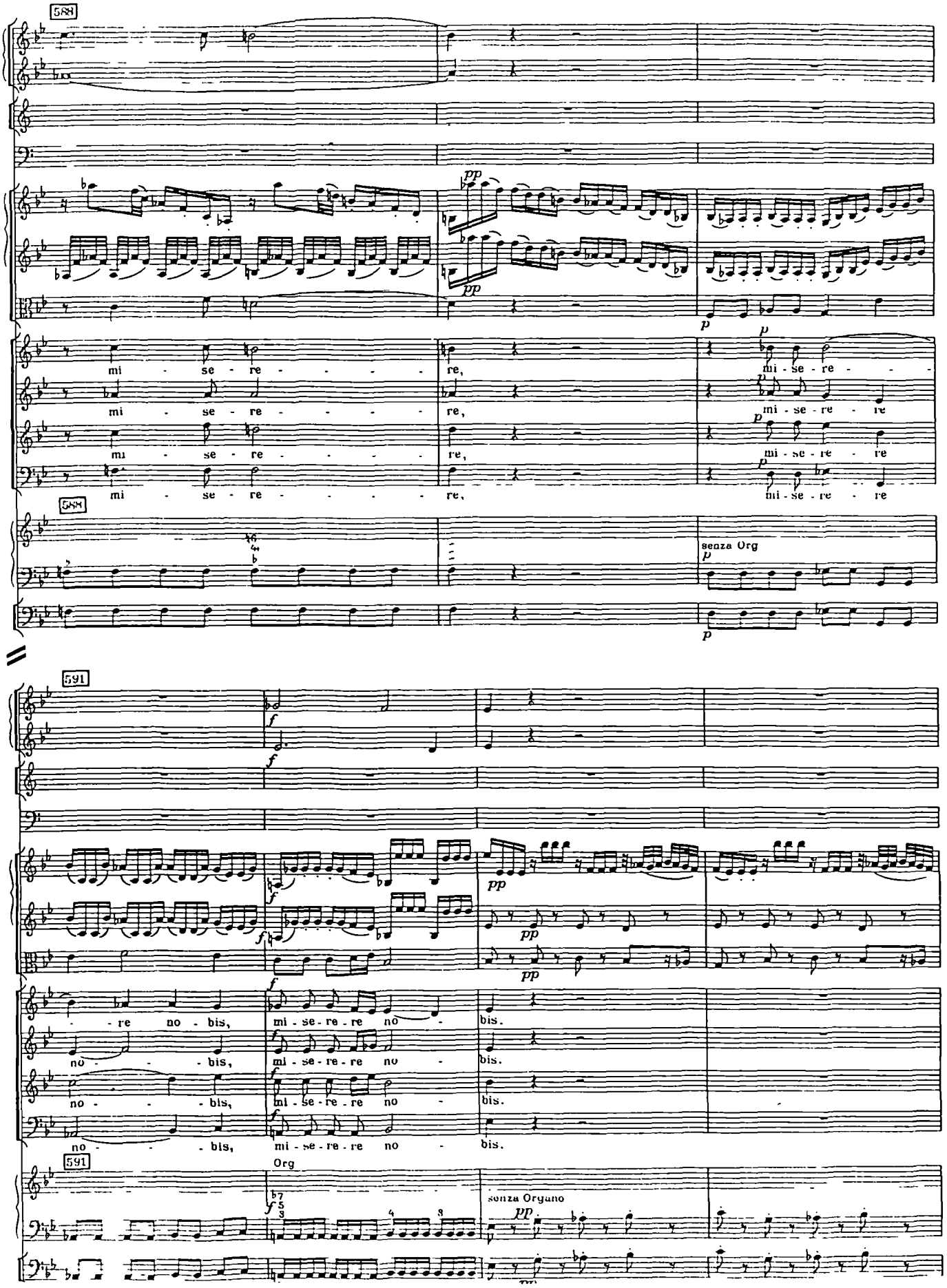
&

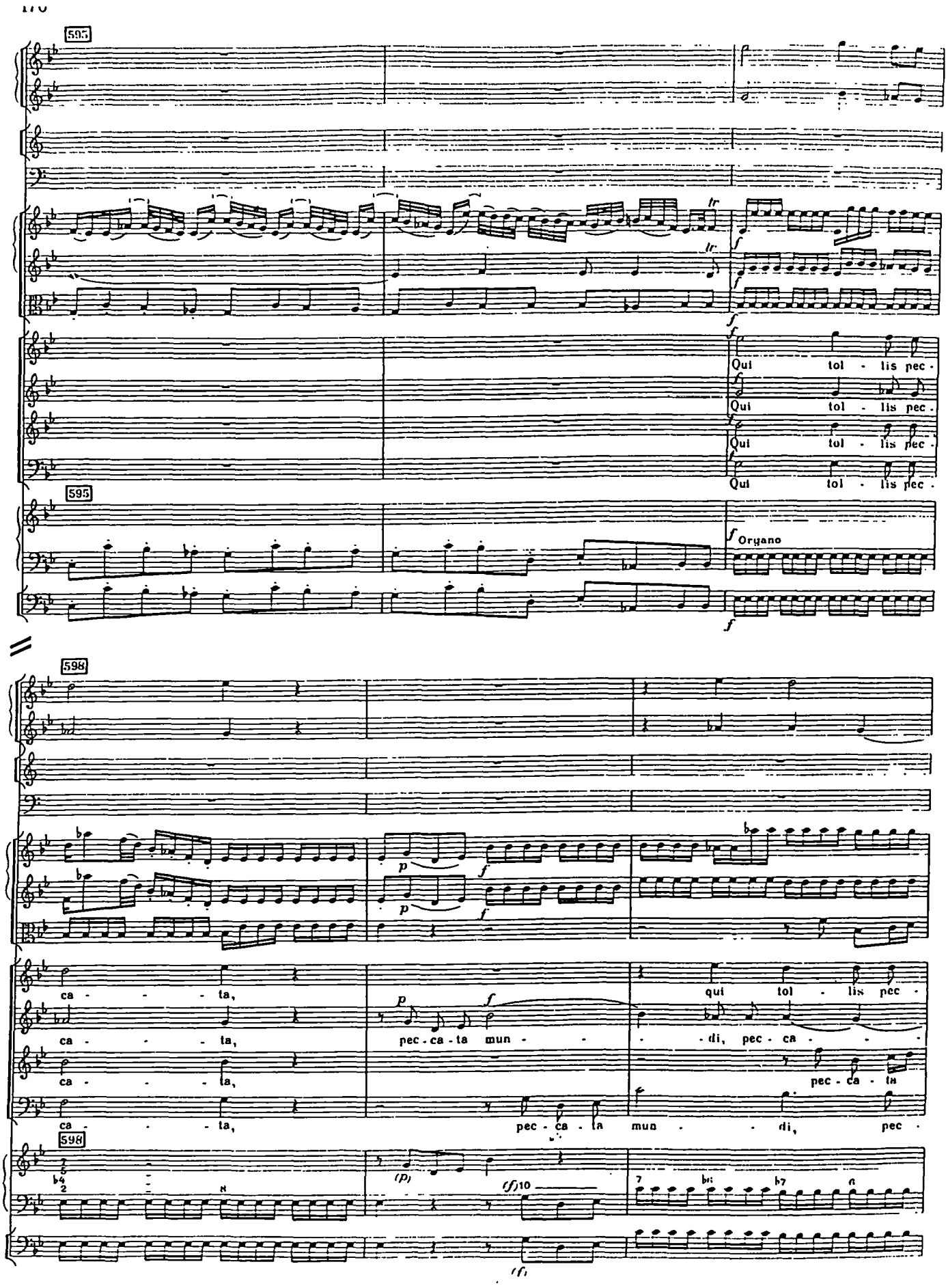
'Et incarnatus'

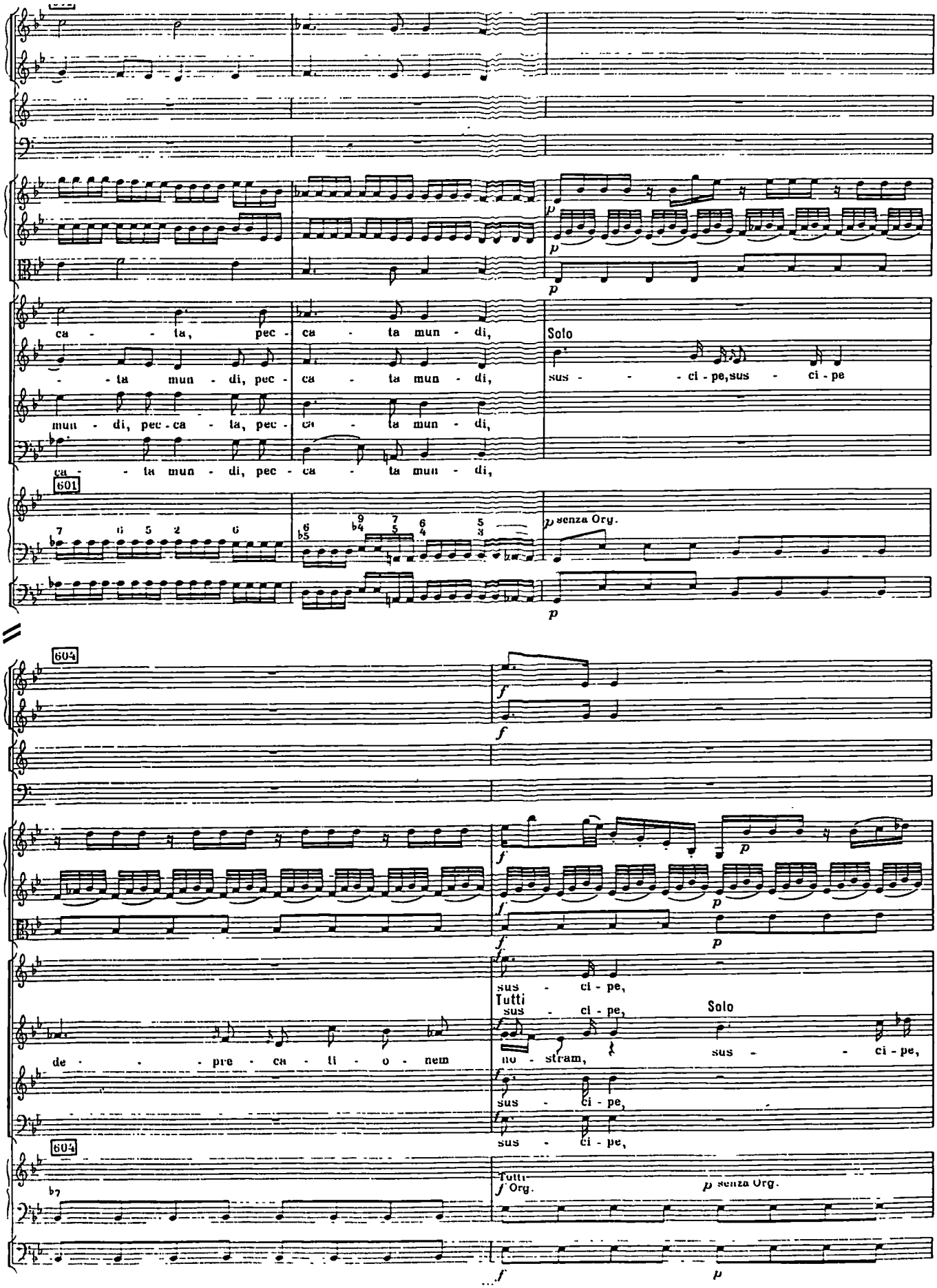
‘Qui tollis’

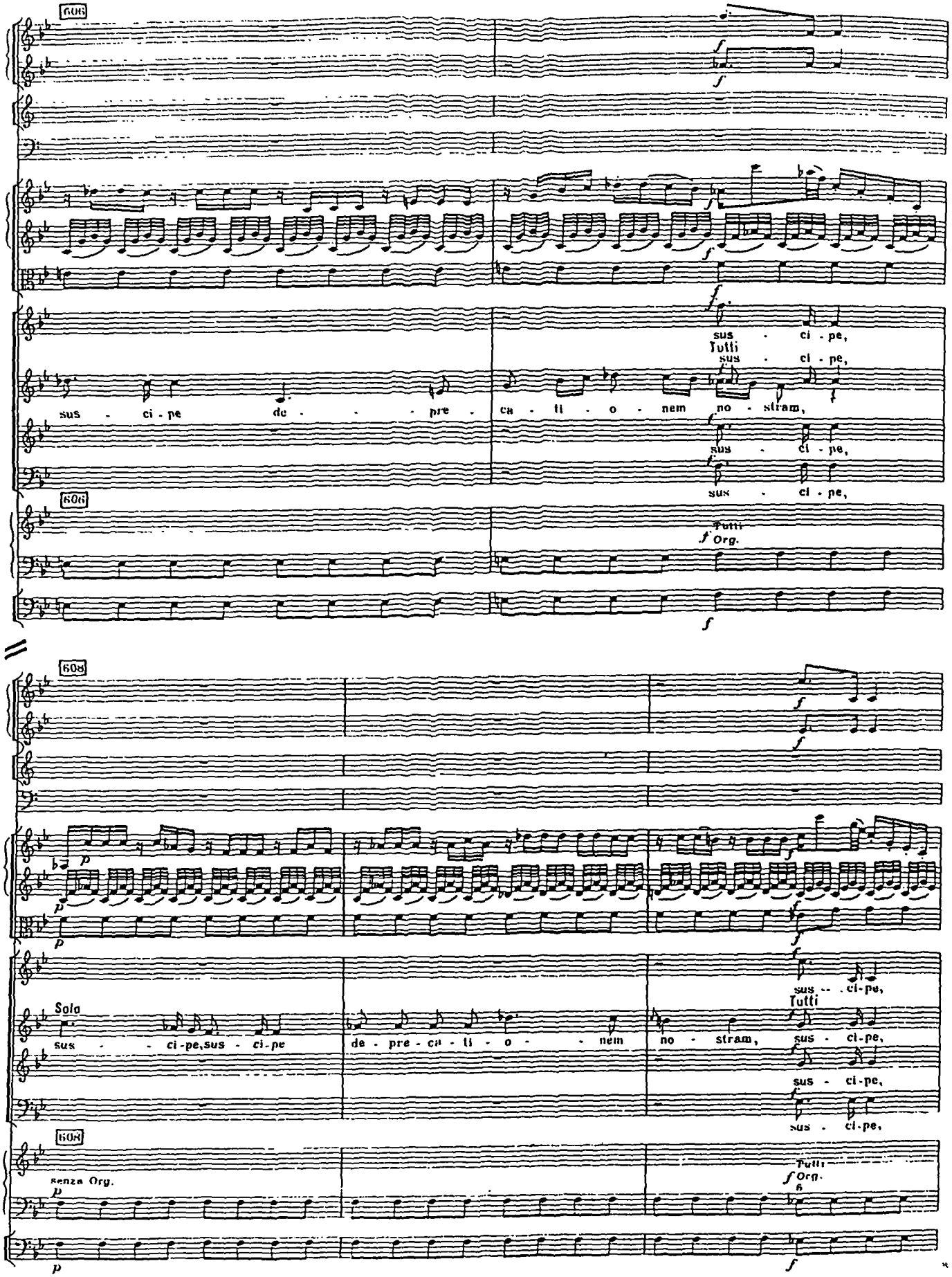

Adagio
Tutti
Qui tol - lis, qui tol - lis
pec-ca-ta mun - di, pec - ca - ta
Qui tol - lis, qui tol - lis
pec - ca - ta mun - di, pec -
Qui tol - lis, qui tol - lis
Qui tol - lis, qui tol - lis
Adagio
Tutti

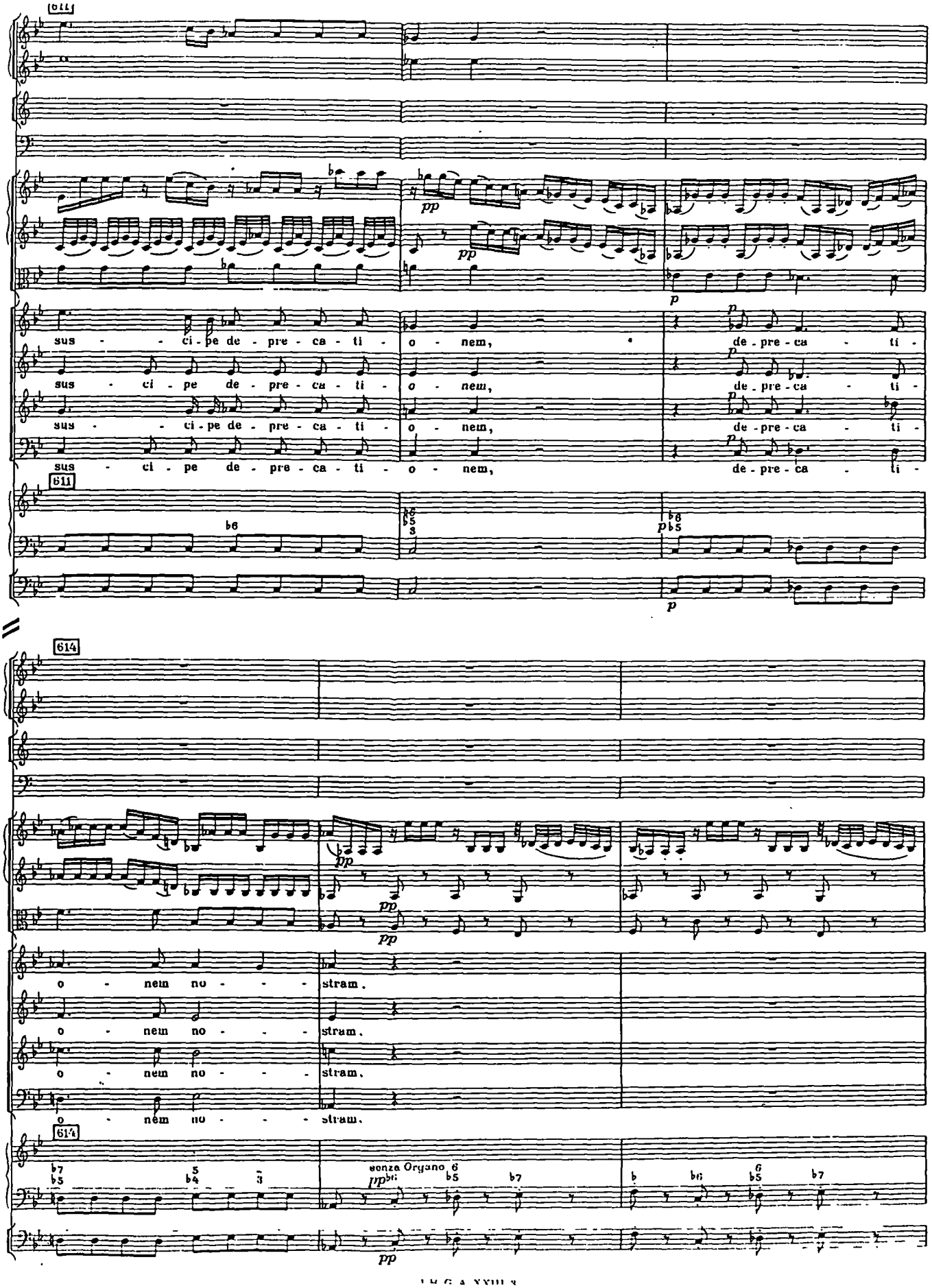

pec-ca-ta, pec - ca - ta mun - - - - di, mi - se - re - - re,
ca - ta, pec - ca - ta mun - - - - di, mi - se - re - - re,
pec - ca - ta mun - - - - di, mi - se - re - - re,
538
pec - ca - ta mun - - - - di, mi - se - re - - re,
586
mi - se - re - re, mi - se - re - re no - bis,
mi - se - re - re, mi - 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,
586

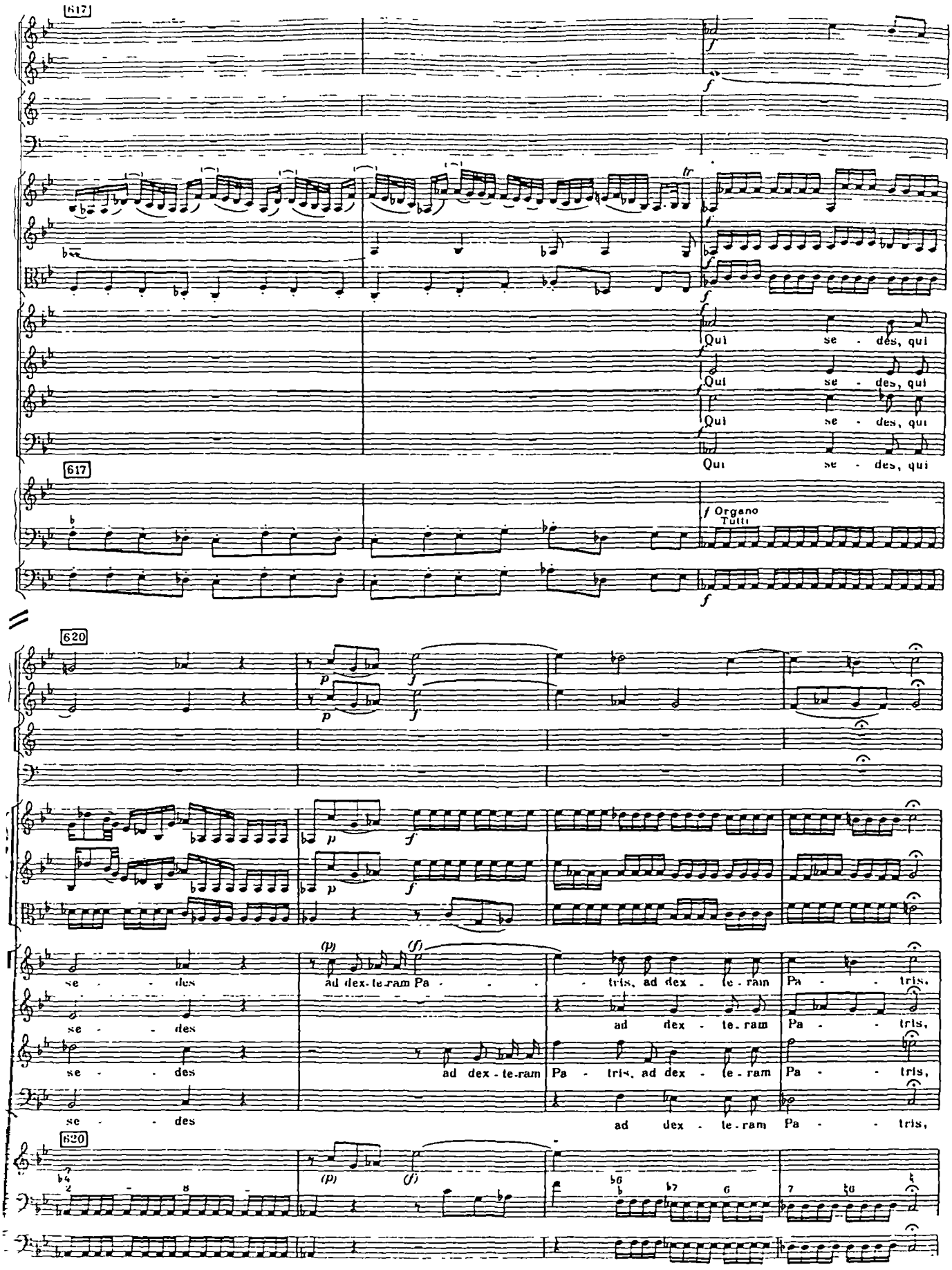

588
mi - se - re - - - - - re,
mi - se - re - - - - - re,
mi - se - re - - - - - re,
mi - se - re - - - - - re,
mi - se - re - - - - - re
mi - se - re - - - - - re
mi - se - re - - - - - re
mi - se - re - - - - - re
588
senza Org
591
- re no - bis,
no - - bis,
no - - bis,
no - - bis,
mi - se - re - re no - bis.
mi - se - re - re no - bis.
mi - se - re - re no - bis.
mi - se - re - re no - bis.
591
Org
senza Organo

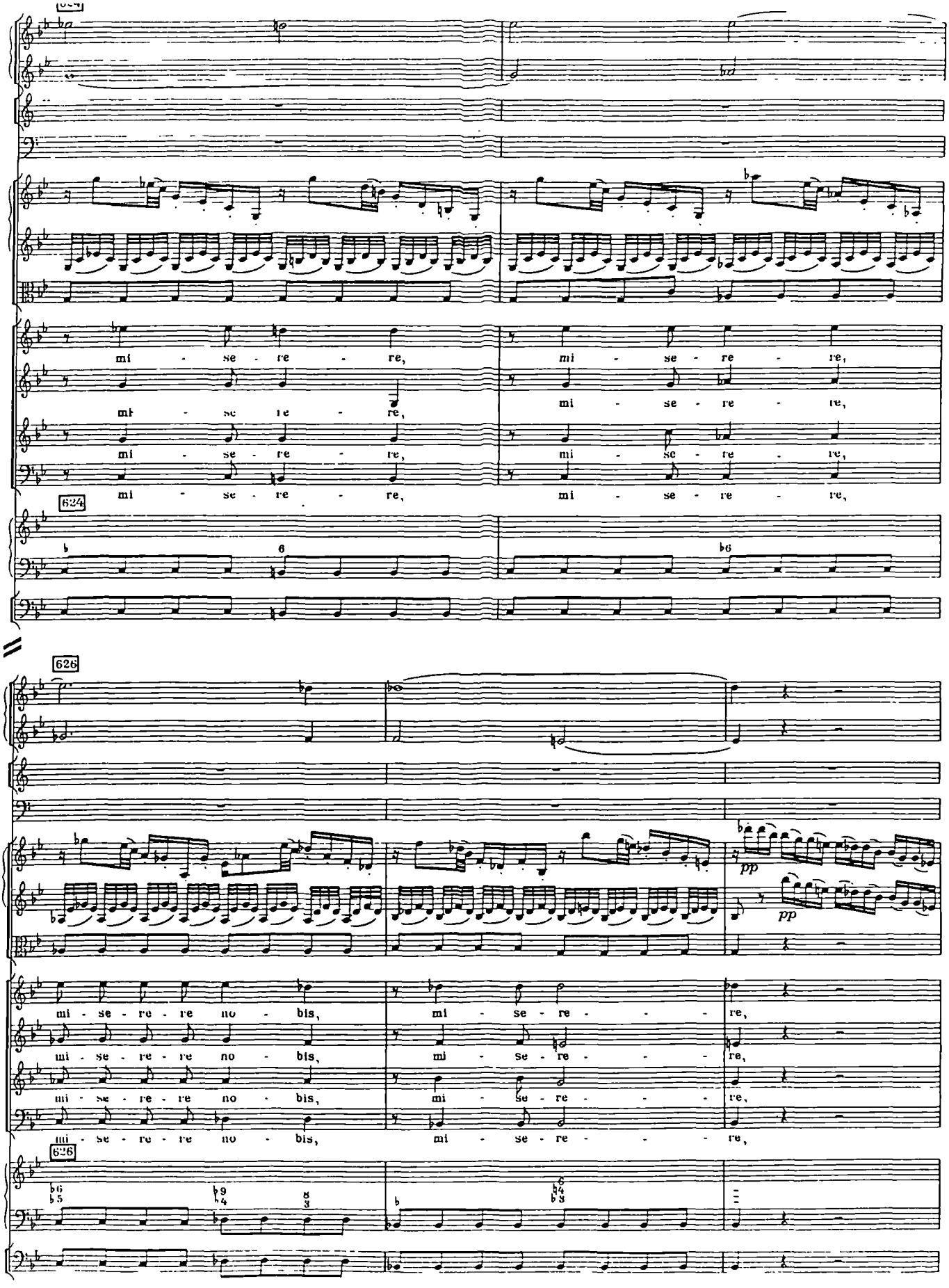

595
Qui tol - lis pec -
Qui tol - lis pec -
Qui tol - lis pec -
Qui tol - lis pec -
595
Organo
598
ca - - - - ta,
ca - - - - ta,
ca - - - - ta,
ca - - - - ta,
pec - ca - ta mun - -
qui tol - lis pec -
- - di, pec - ca - - -
pec - ca - ta
598
pec - ca - ta mun - - di, pec -

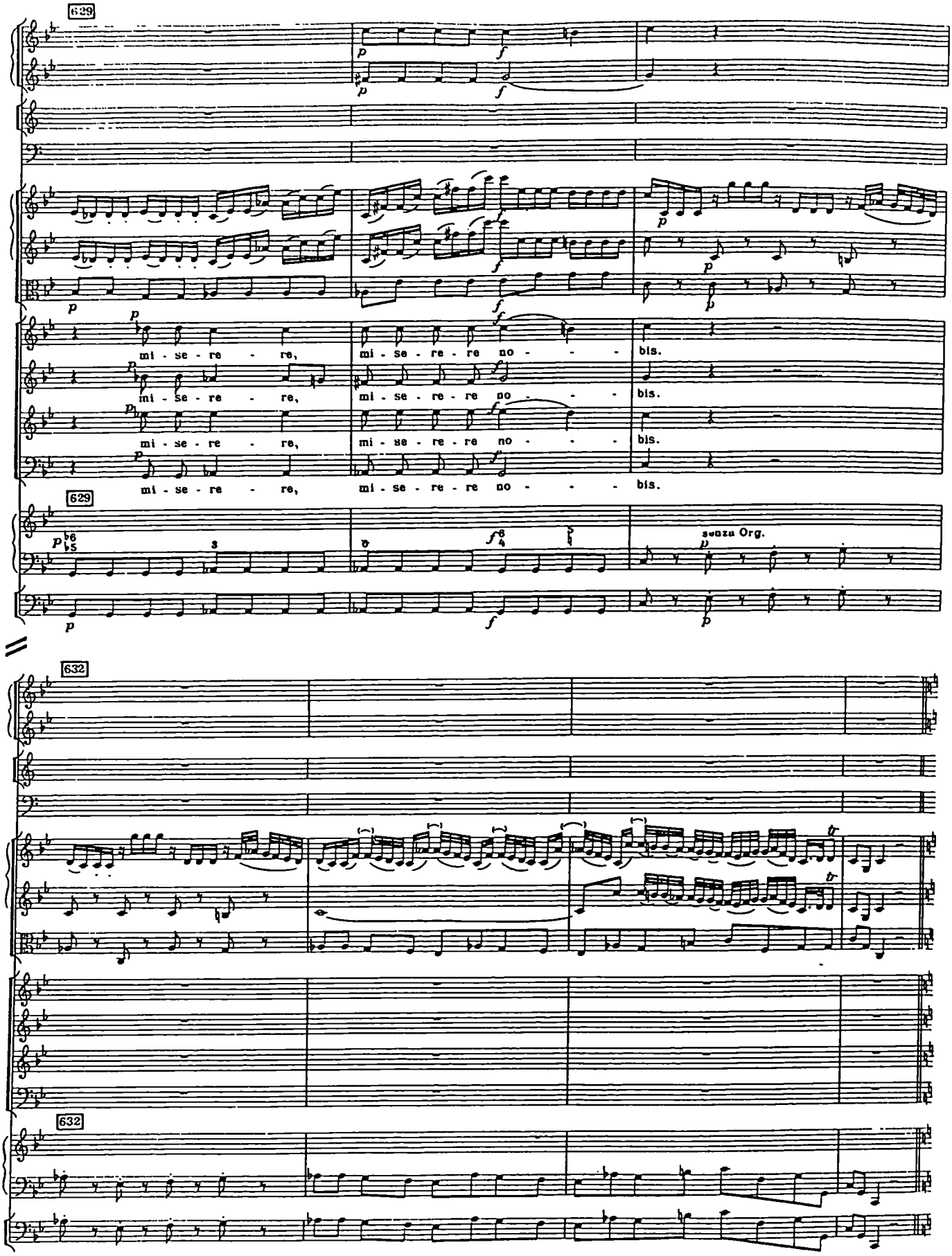

ca - - - ta, pec - ca - ta mun - di,
- - ta mun - di, pec - ca - ta mun - di,
mun - di, pec - ca - ta, pec - ca - ta mun - di,
ca - - ta mun - di, pec - ca - ta mun - di,
Solo
sus - - - ci - pe, sus - ci - pe
601
senza Org.
604
sus - ci - pe,
Tutti
sus - ci - pe,
Solo
de - - - pre - ca - ti - o - nem
no - stram,
sus - - ci - pe,
sus - ci - pe,
sus - ci - pe,
604
Tutti
Org.
senza Org.


606
sus - ci - pe de - - - pre - ca - ti - o - nem no - stram,
sus - ci - pe,
Tutti
sus - ci - pe,
sus - ci - pe,
sus - ci - pe,
606
Tutti
Org.
608
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,
608
senza Org.
Tutti
Org.

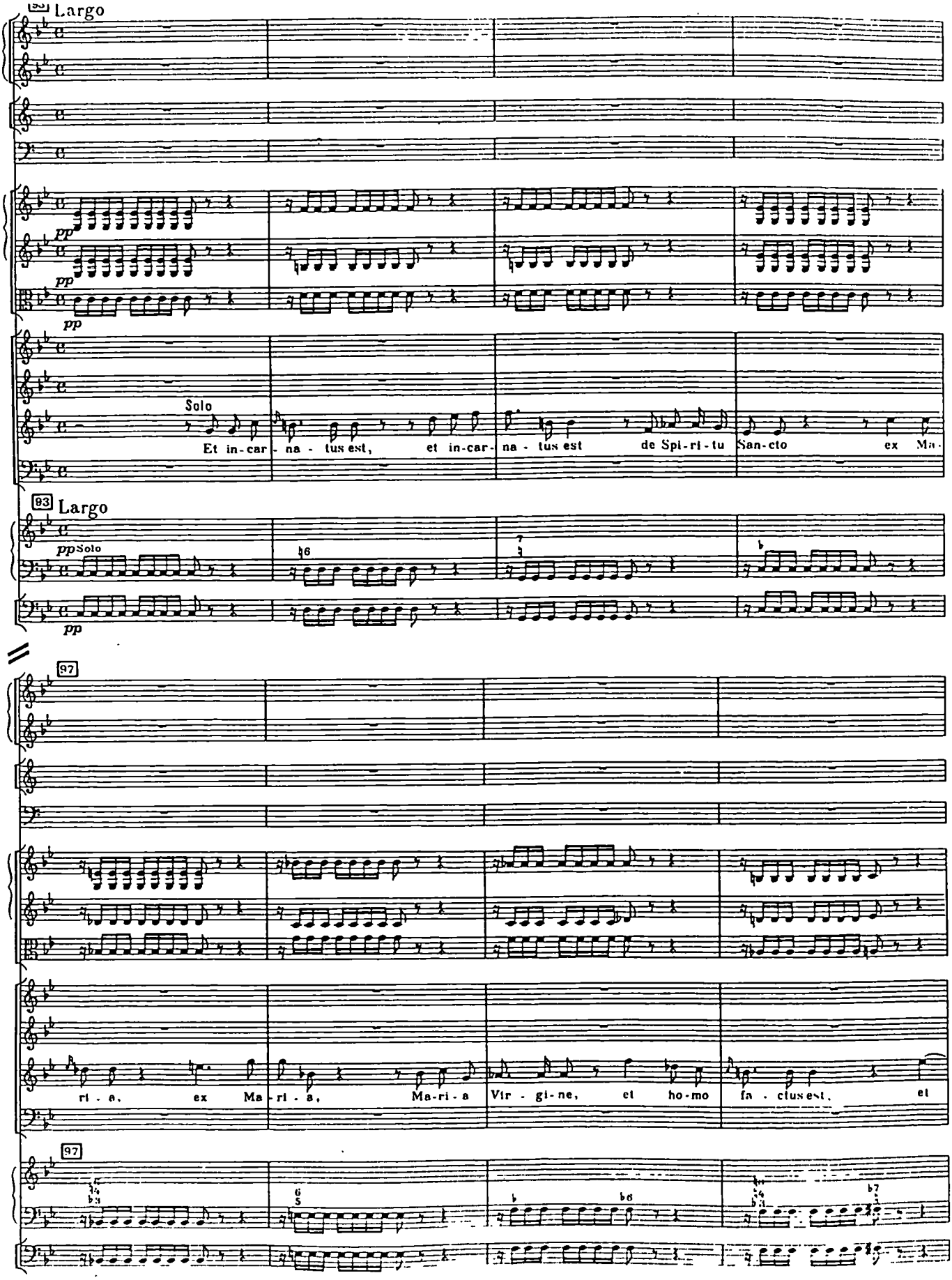

610
sus - ci - pe de - pre - ca - ti - o - nem,
de - pre - ca - ti -
611
614
o - nem no - - - stram.
senza Organo
614

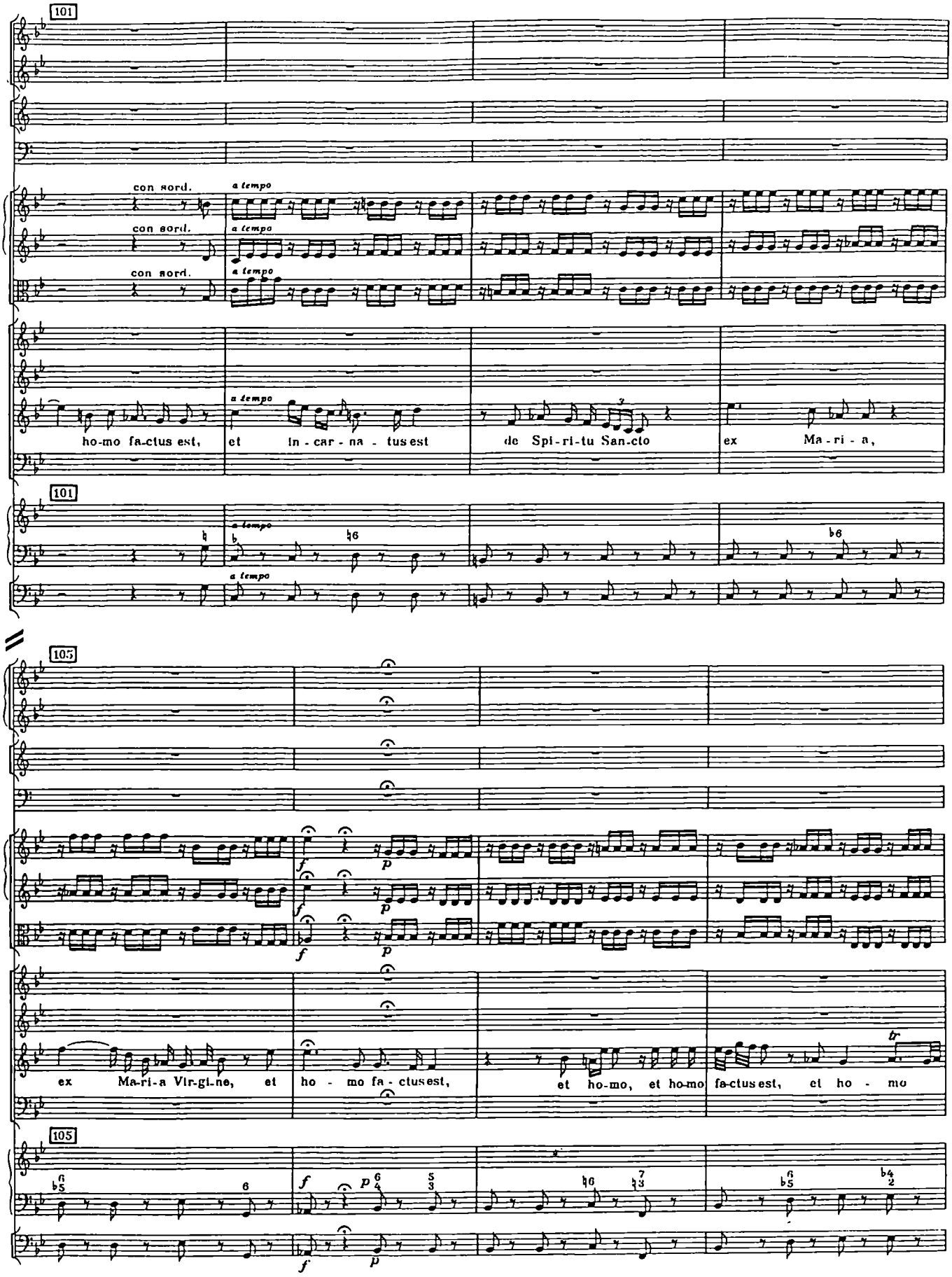

617
Qui se - des, qui
Qui se - des, qui
Qui se - des, qui
Qui se - des, qui
617
Organo
Tutti
620
se - des
ad dex-te-ram Pa - - -
- tris, ad dex - te - ram
Pa - - tris,
se - des
ad dex - te - ram
Pa - - tris,
se - des
ad dex-te-ram
Pa - tris, ad dex - te - ram
Pa - - tris,
se - des
ad dex - te - ram
Pa - - tris,
620

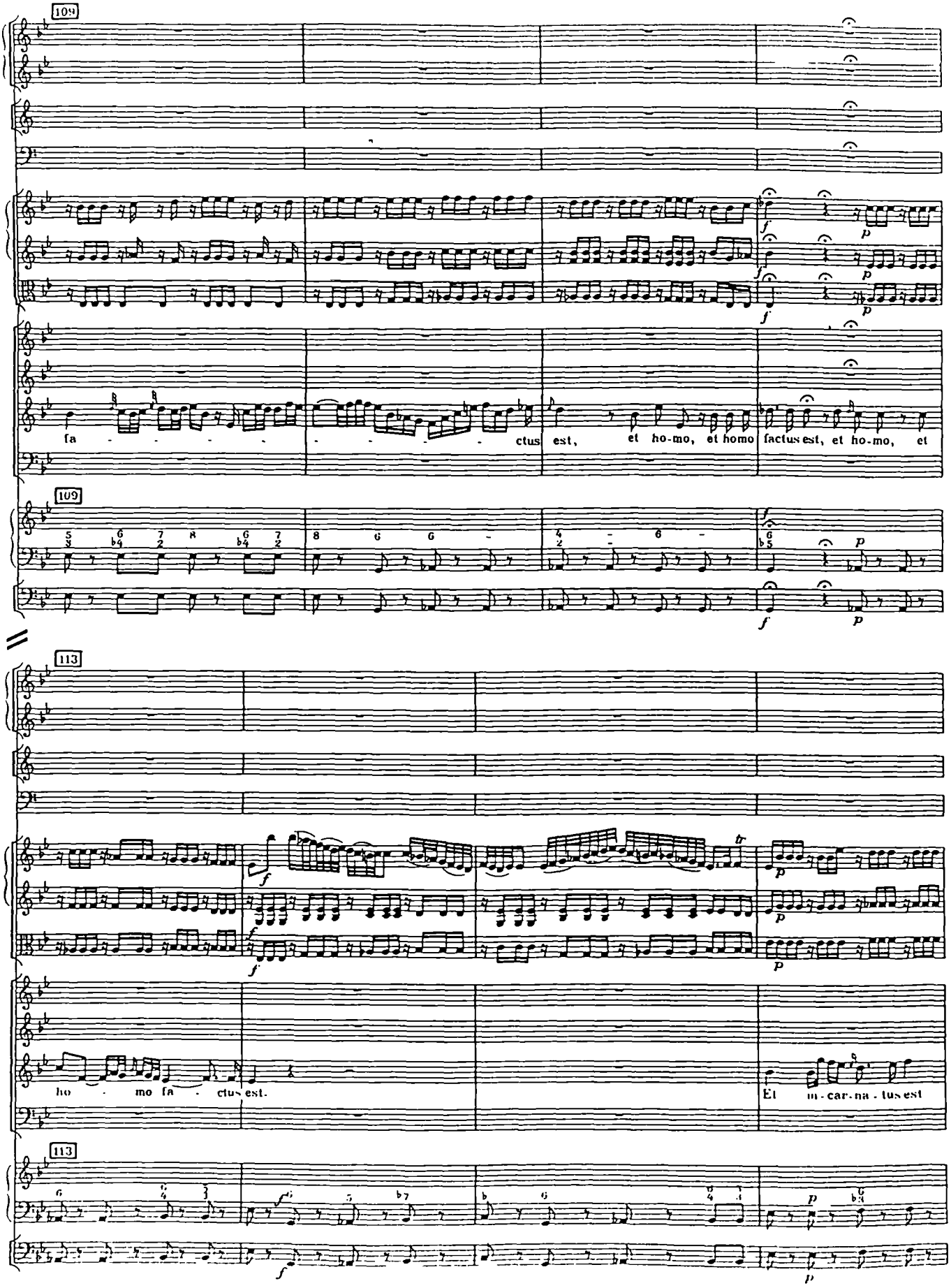

mi - se - re - re,
mi - se - re - re,
mi - se - re - re,
mi - se - re - re,
mi - se - re - re,
mi - se - re - re,
mi - se - re - re,
mi - se - re - re,
624
626
pp
pp
mi - se - re - re no - bis,
mi - se - re - re no - bis,
mi - se - re - re no - bis,
mi - se - re - re no - bis,
mi - se - re - re,
mi - se - re - re,
mi - se - re - re,
mi - se - re - re,
626

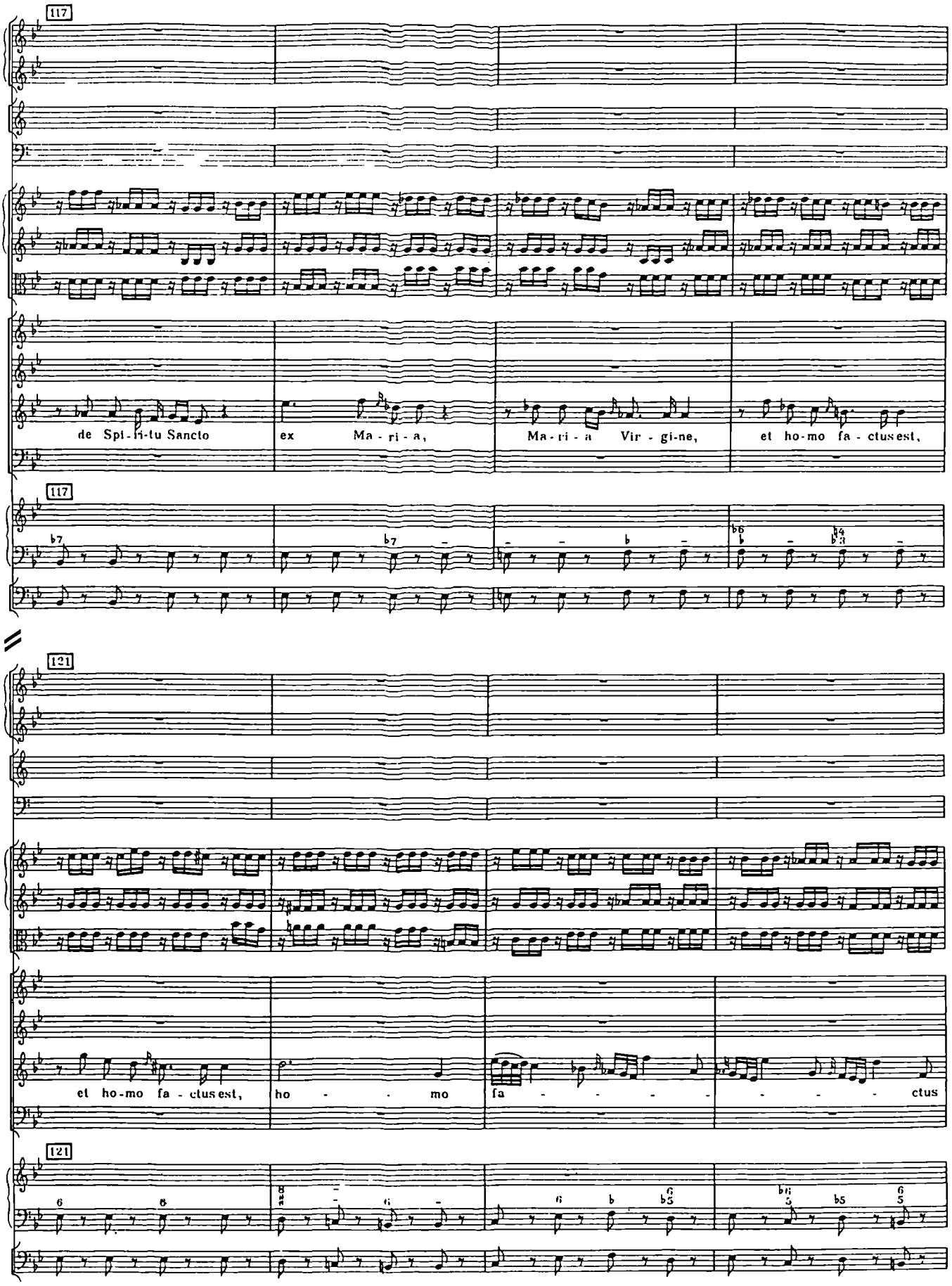

629
mi - se - re - re,
mi - se - re - re,
mi - se - re - re,
mi - se - re - re,
mi - se - re - re no - - -
mi - se - re - re no - - -
mi - se - re - re no - - -
mi - se - re - re no - - -
bis.
bis.
bis.
bis.
629
senza Org.
632
632

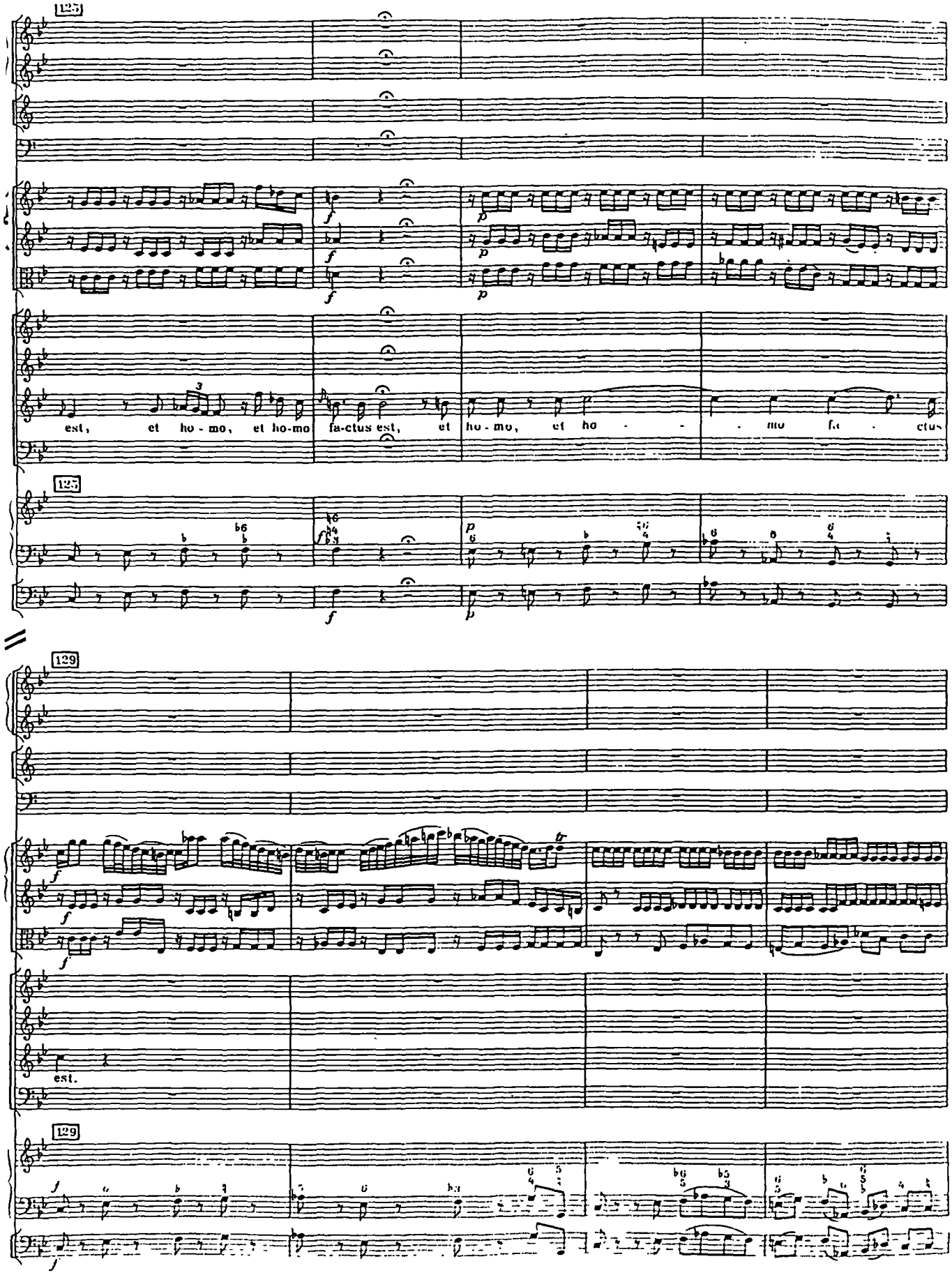
‘Et incarnatus’

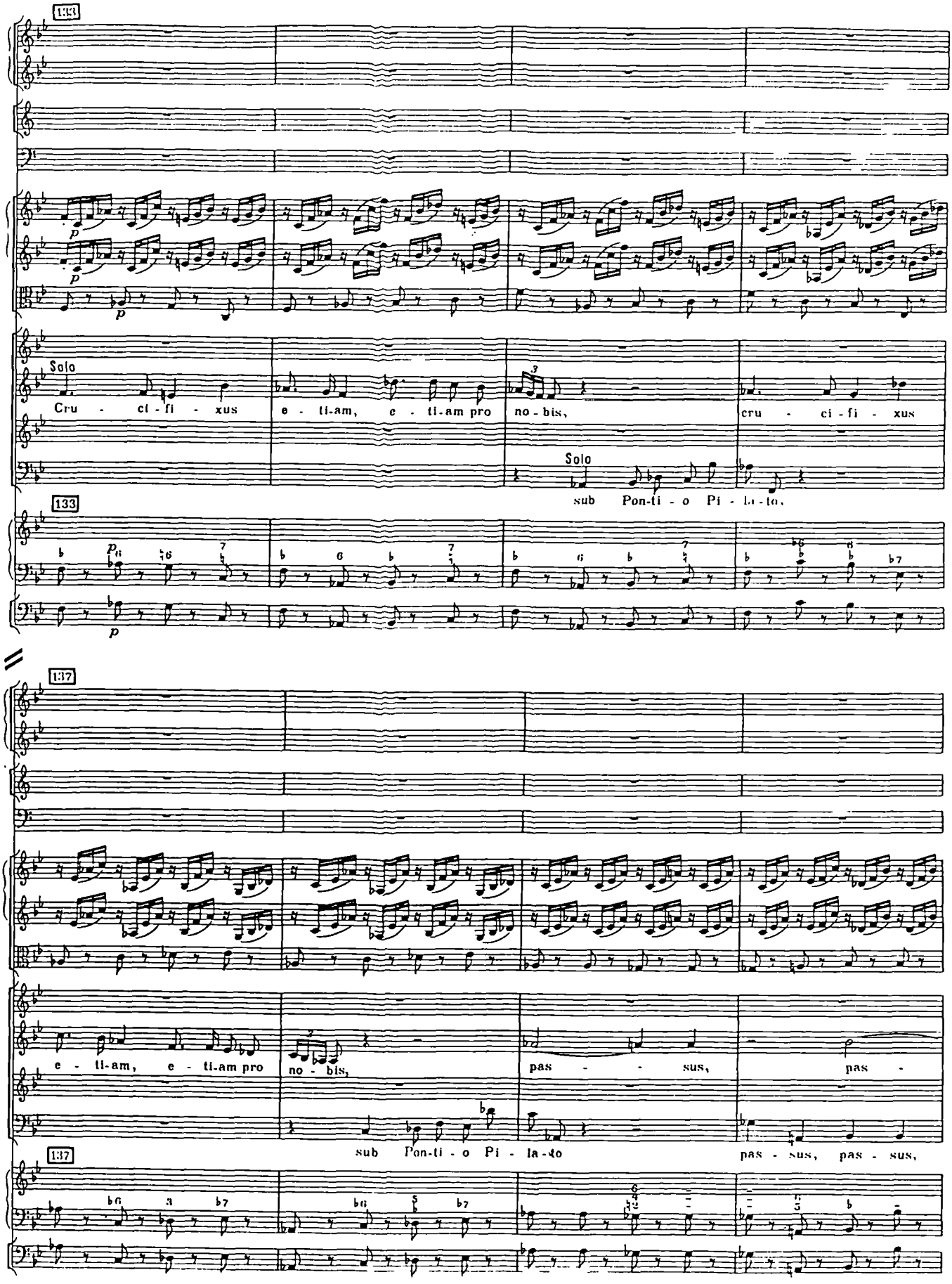

Largo
pp
pp
pp
Solo
Et in-car - na - tus est, et in-car- na - tus est de Spi-ri-tu San-cto ex Ma-
93
Largo
ppSolo
pp
97
ri - a, ex Ma- ri - a, Ma-ri-a Vir - gi-ne, et ho-mo fa - ctus est, et
97

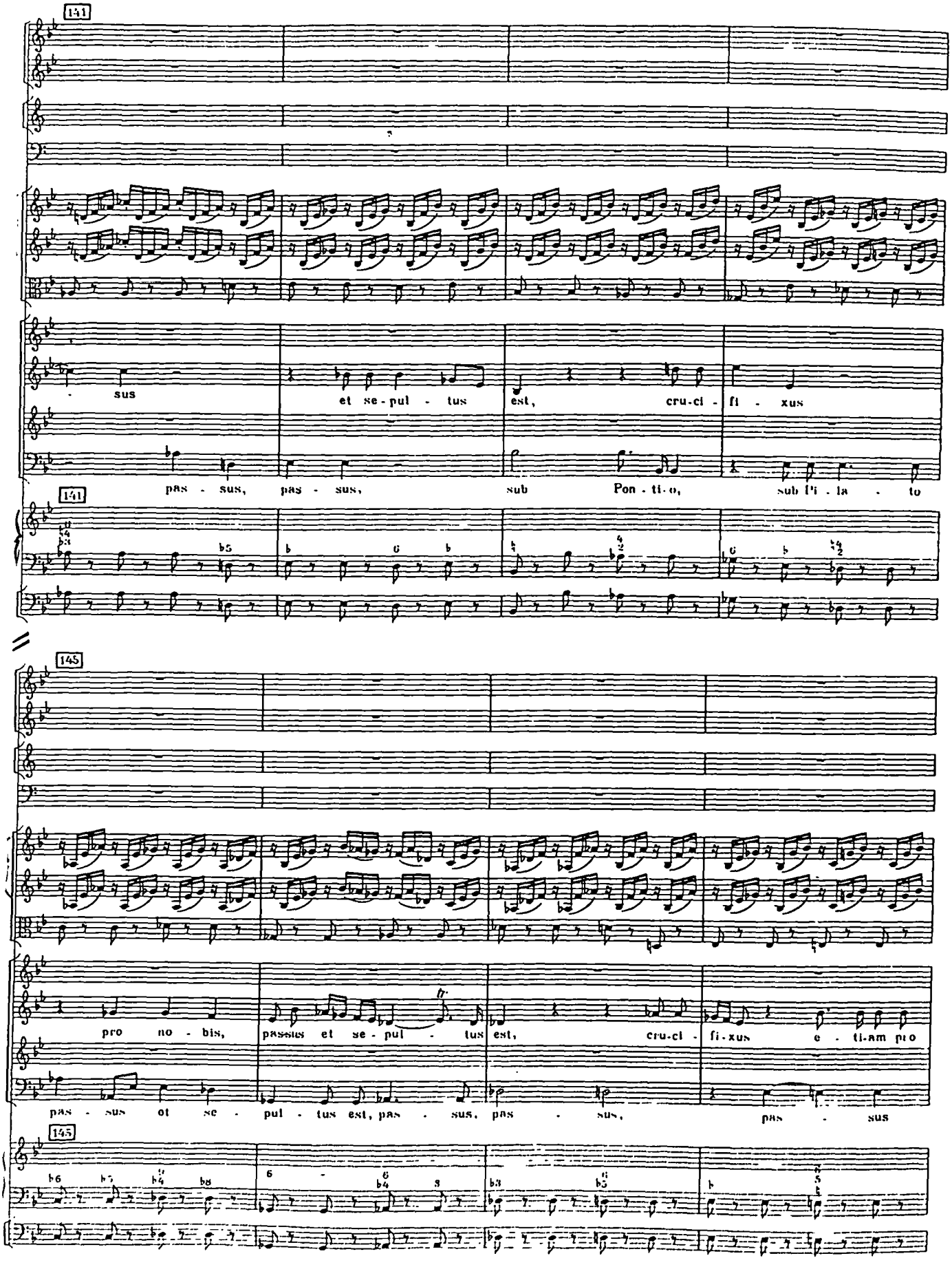

101
con sord.
con sord.
con sord.
a tempo
a tempo
a tempo
ho-mo fa-ctus est,
et In-car-na-tus est
de Spi-ri-tu San-cto
ex Ma-ri-a,
101
a tempo
a tempo
105
ex Ma-ri-a Vir-gi-ne, et
ho-mo fa-ctus est,
et ho-mo, et ho-mo fa-ctus est, et ho-mo
105
f
p
f
p
f
p
f
p

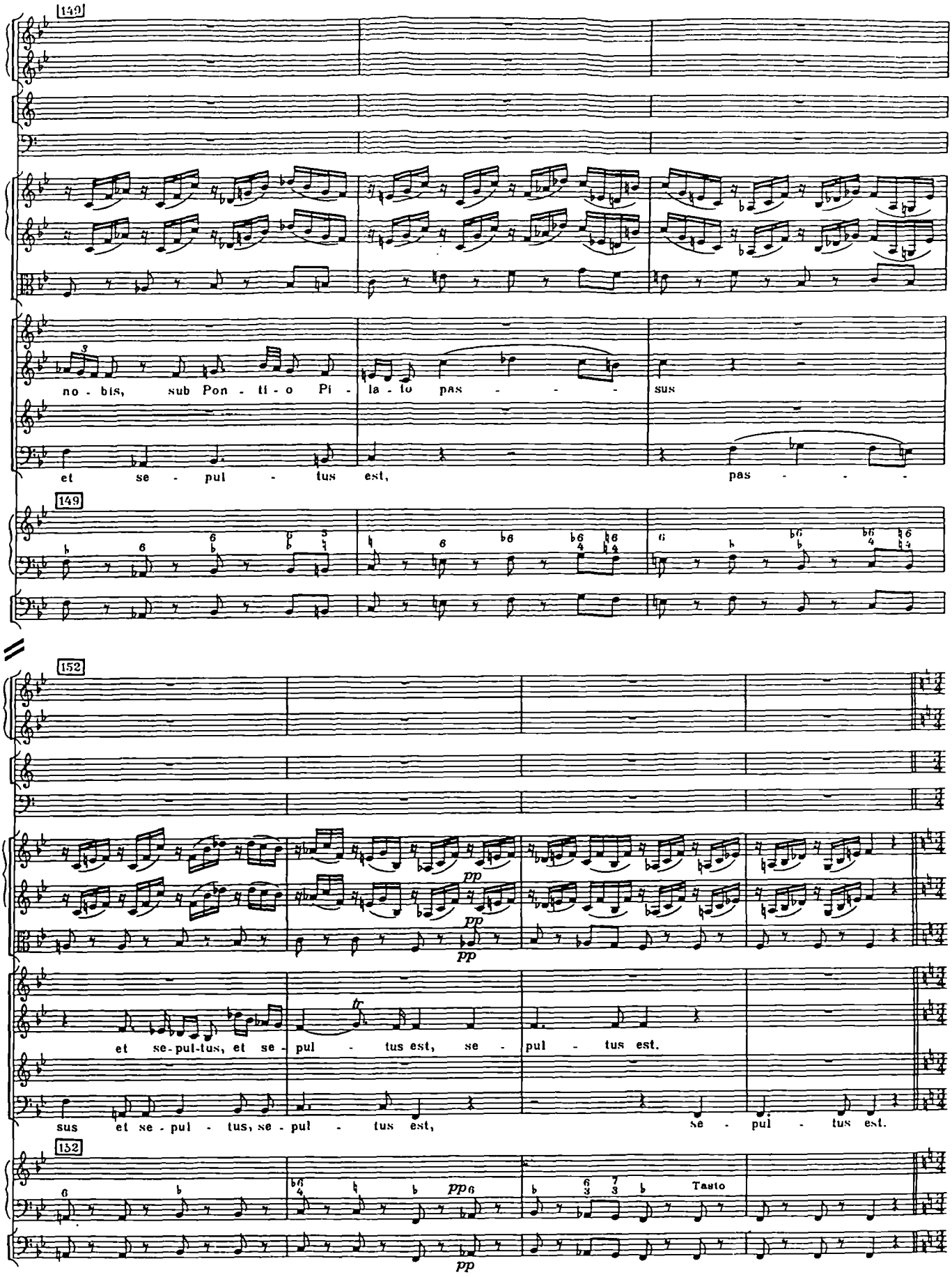

109
fa - - - - - - - - - ctus est, et ho-mo, et homo factus est, et ho-mo, et
109
113
ho - mo fa - ctus est.
Et in-car-na-tus est
113


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 fa - ctus
125
129
est.
129


133
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,
133
137
e - ti-am, e - ti-am pro
no - bis,
pas - - - sus,
pas -
sub Pon-ti - o Pi - la-to
pas - sus, pas - sus,
137


141
sus
et se-pul - tus
est,
cru-ci -
fi - xus
pas - sus,
pas - sus,
sub
Pon - ti-o,
sub Pi - la - to
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


149
no - bis, sub Pon - ti - o Pi - la - to pas - - - - sus
et se - pul - tus est, pas - - -
149
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.
pp
pp
pp
152
Tasto
pp

Mass in C minor

K139 (?1768)

Mozart

'Kyrie', 'Qui tollis'

&

'Crucifixus'

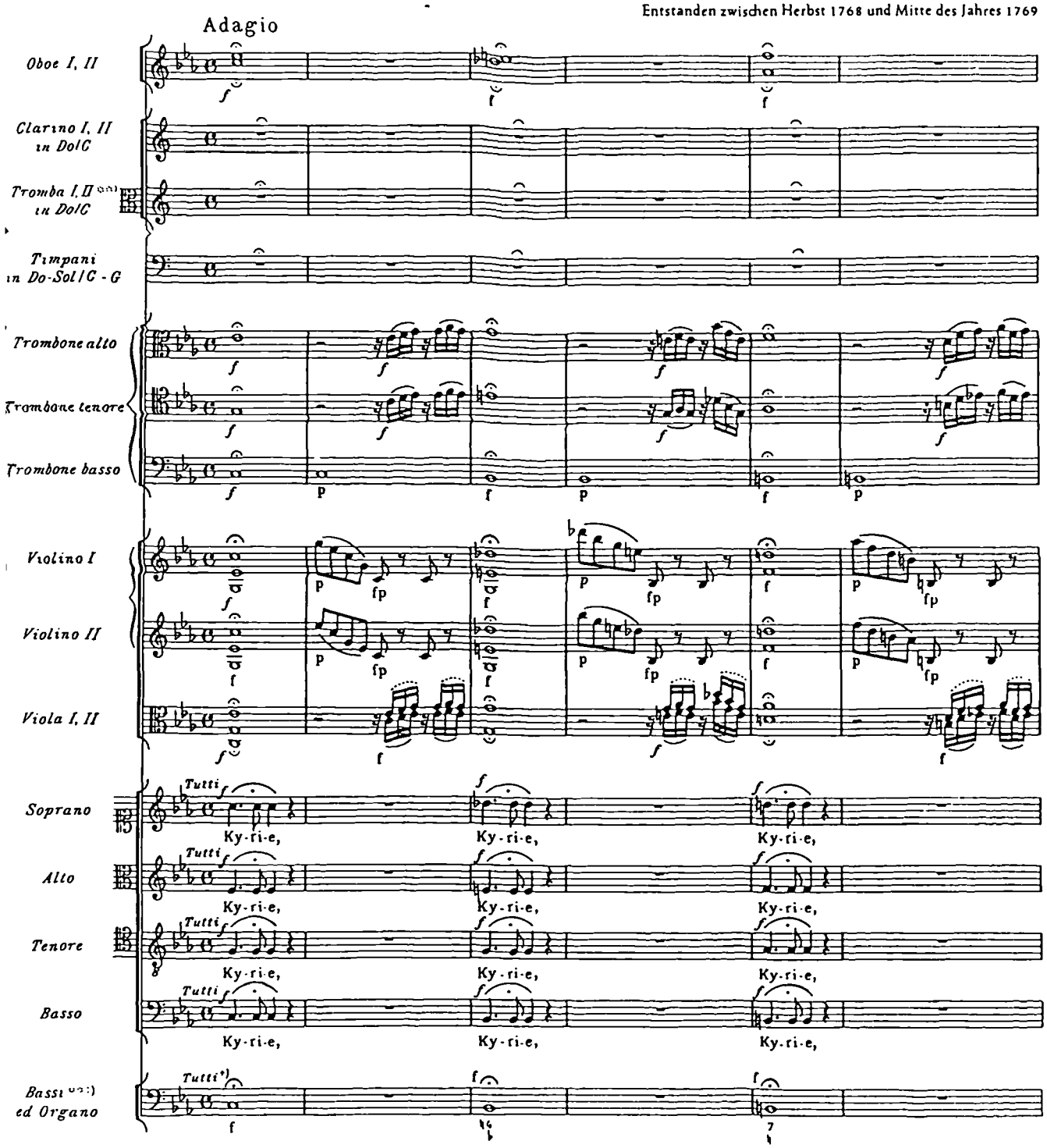
'Kyrie'

2. Missa in c

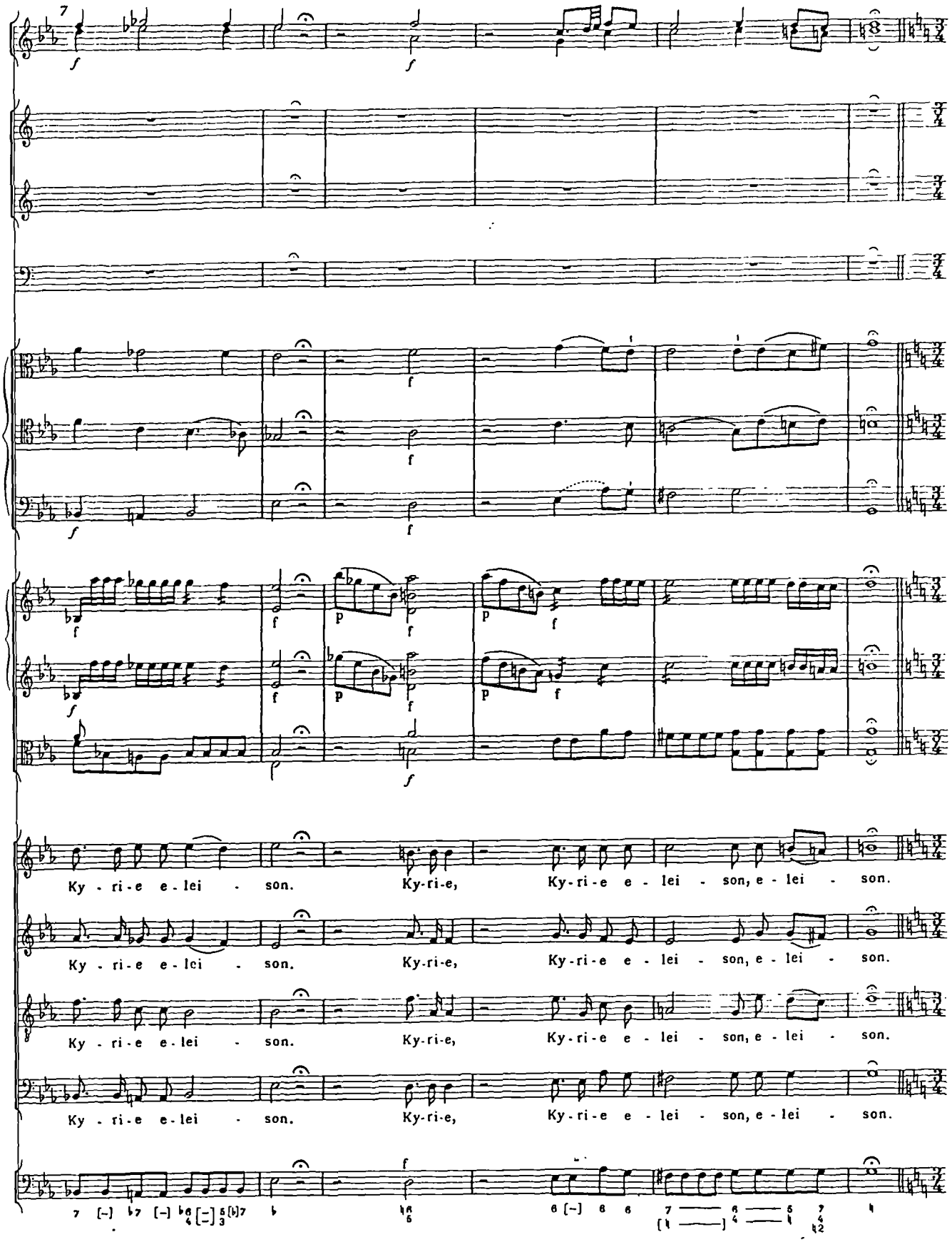
KV 139 (114a = KV^{3a}: 47a) *)

KYRIE

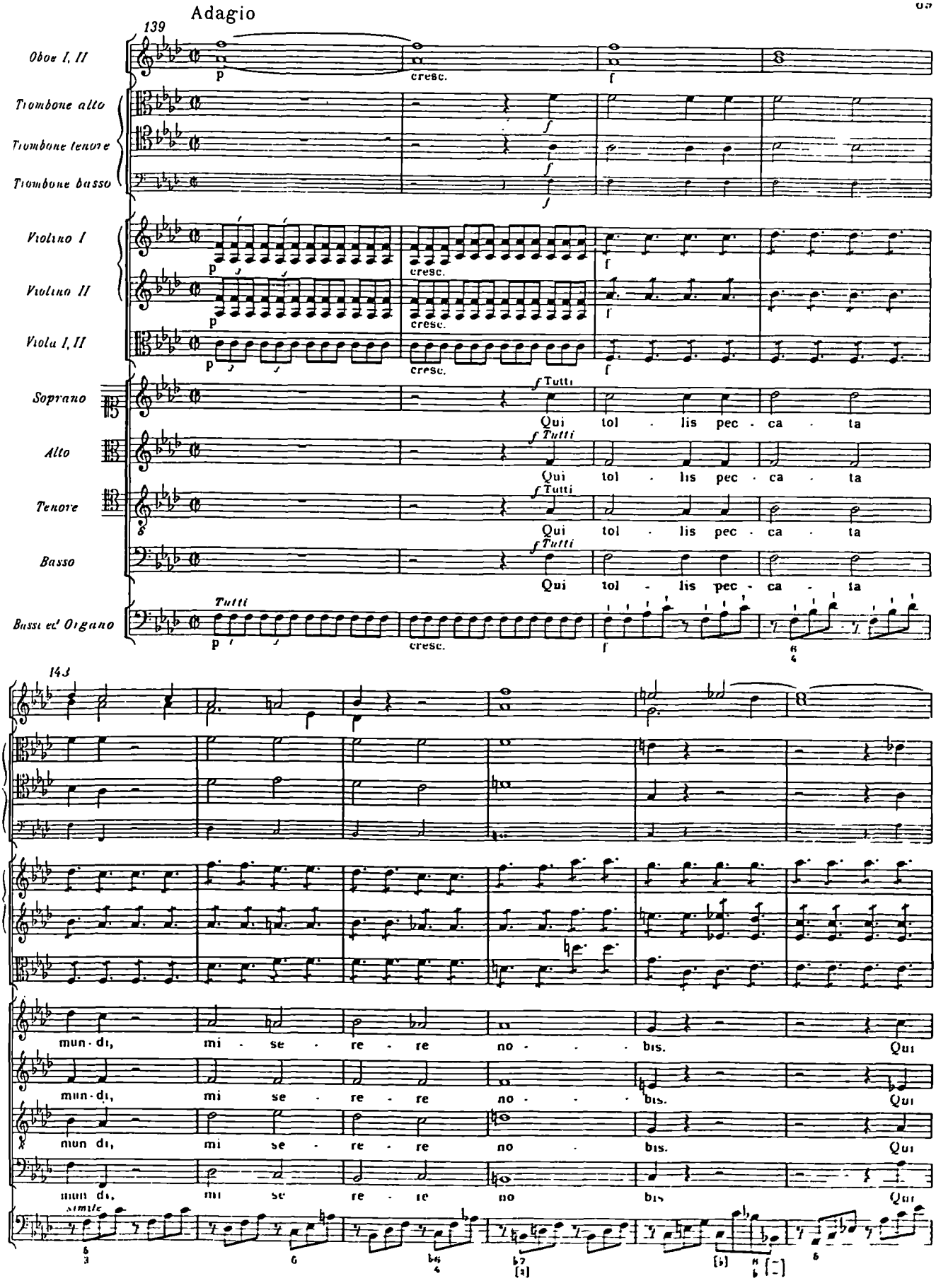
Entstanden zwischen Herbst 1768 und Mitte des Jahres 1769

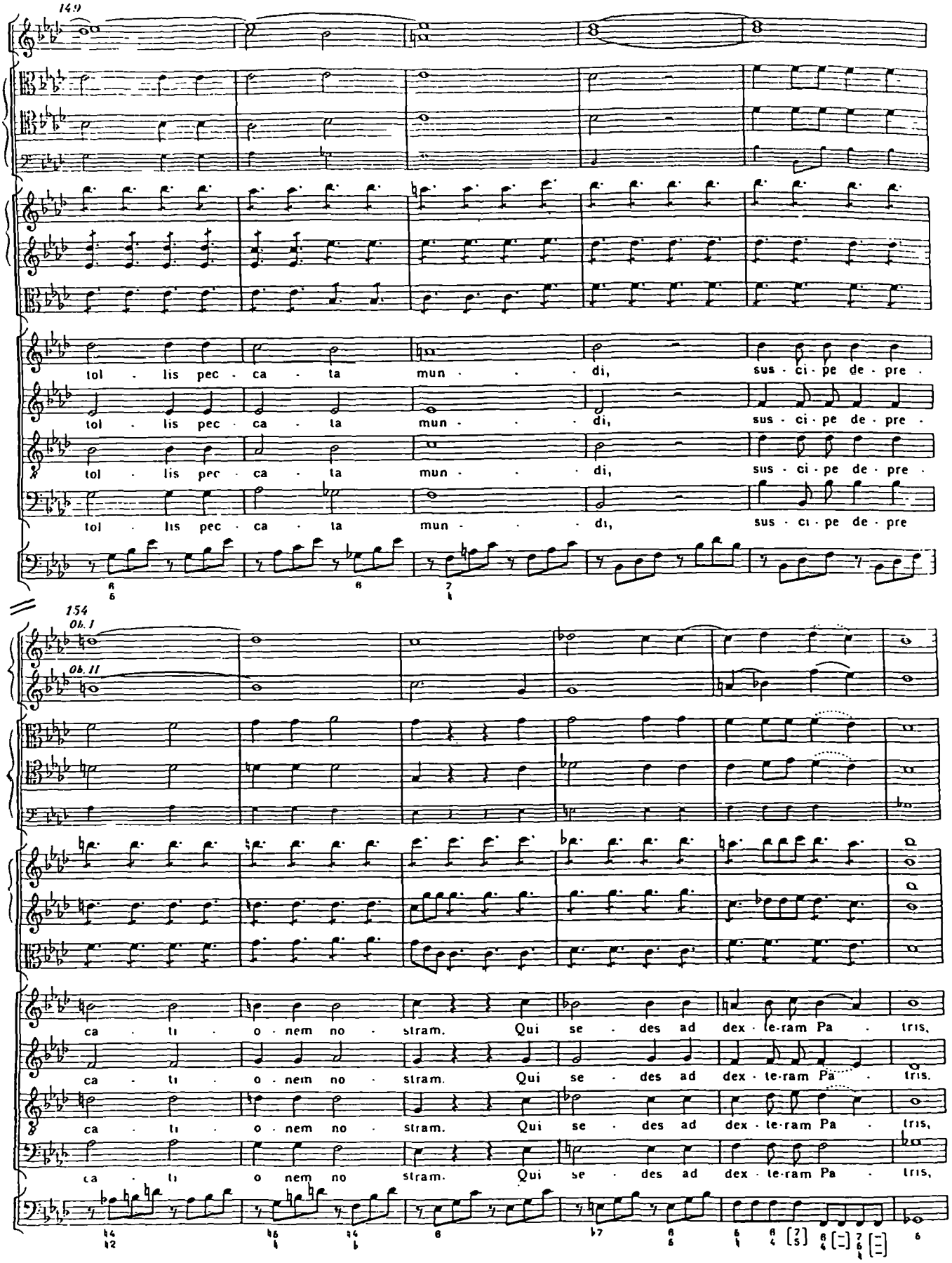


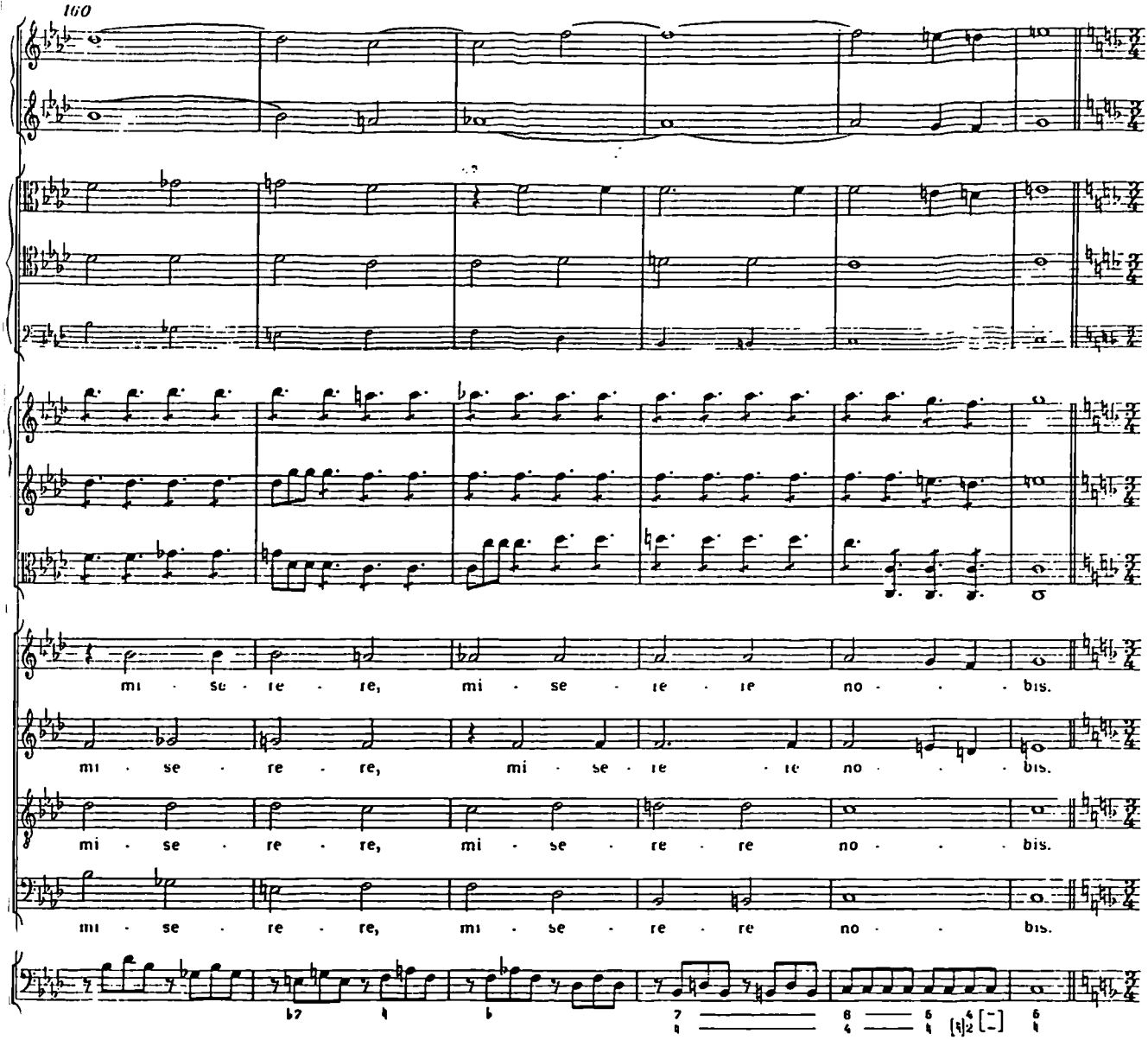
*) Zum Problem der Datierung vgl. Vorwort, S. IX f.
**) Zu der vom Bandbearbeiter in Kleinstich ergänzten Tromba II vgl. Vorwort, S. XI
***) Zur Besetzung vgl. Vorwort, S. XVII.
†) Zur Bedeutung von Tutti und Solo im System Bassi ed Organo vgl. Vorwort S. XVI f.

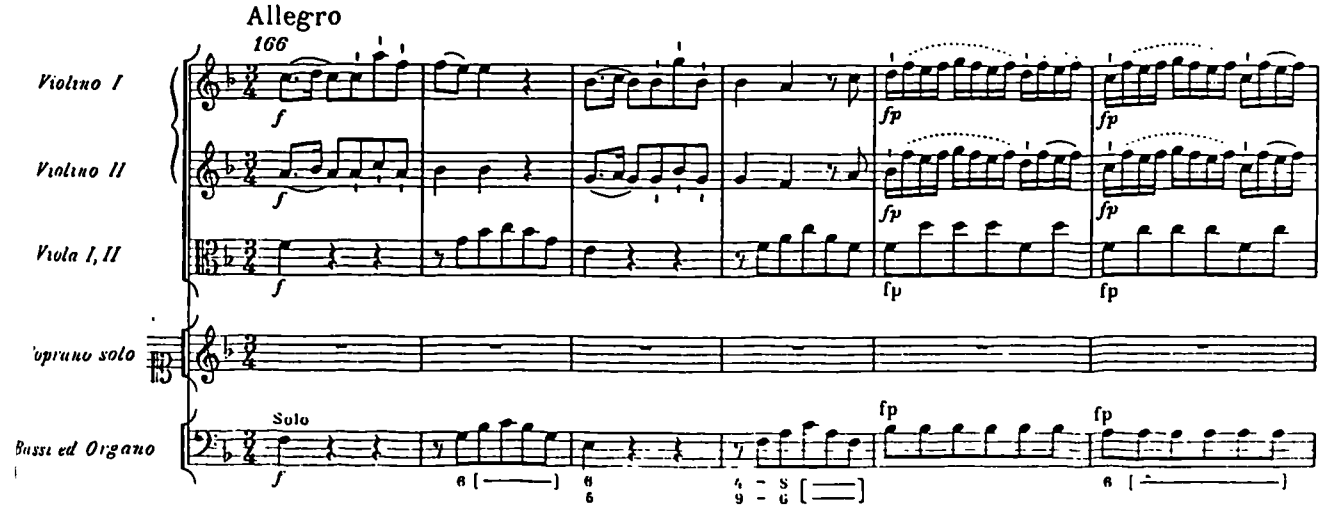

Ky - ri - e e - lei - son. Ky-ri-e, Ky-ri-e e - lei - son, e - lei - son.
Ky - ri - e e - lei - son. Ky-ri-e, Ky-ri-e e - lei - son, e - lei - son.
Ky - ri - e e - lei - son. Ky-ri-e, Ky-ri-e e - lei - son, e - lei - son.
Ky - ri - e e - lei - son. Ky-ri-e, Ky-ri-e e - lei - son, e - lei - son.

‘Qui tollis’


Adagio
139
Oboe I, II
Trombone alto
Trombone tenore
Trombone basso
Violino I
Violino II
Viola I, II
Soprano
Alto
Tenore
Basso
Bassi ed Organo
Tutti
cresc.
Qui tol - lis pec - ca - ta
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


143
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 · ti · o · nem no · stram. Qui se · des ad dex · te·ram Pa · tris,
ca · ti · o · nem no · stram. Qui se · des ad dex · te·ram Pa · tris.
ca · ti · o · nem no · stram. Qui se · des ad dex · te·ram Pa · tris,
ca · ti 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.


Allegro
166
Violino I
Violino II
Viola I, II
Soprano solo
Bassi ed Organo
Solo
f
fp

‘Crucifixus’

110

et ho-mo fa - ctus est.

et ho-mo fa - - ctus est.

116 Adagio

Clarino I, II in Do/C

Tromba I, II in Do/C

Timpani in Do-Sol/C-G

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola I, II

Soprano

Alto

Tenore

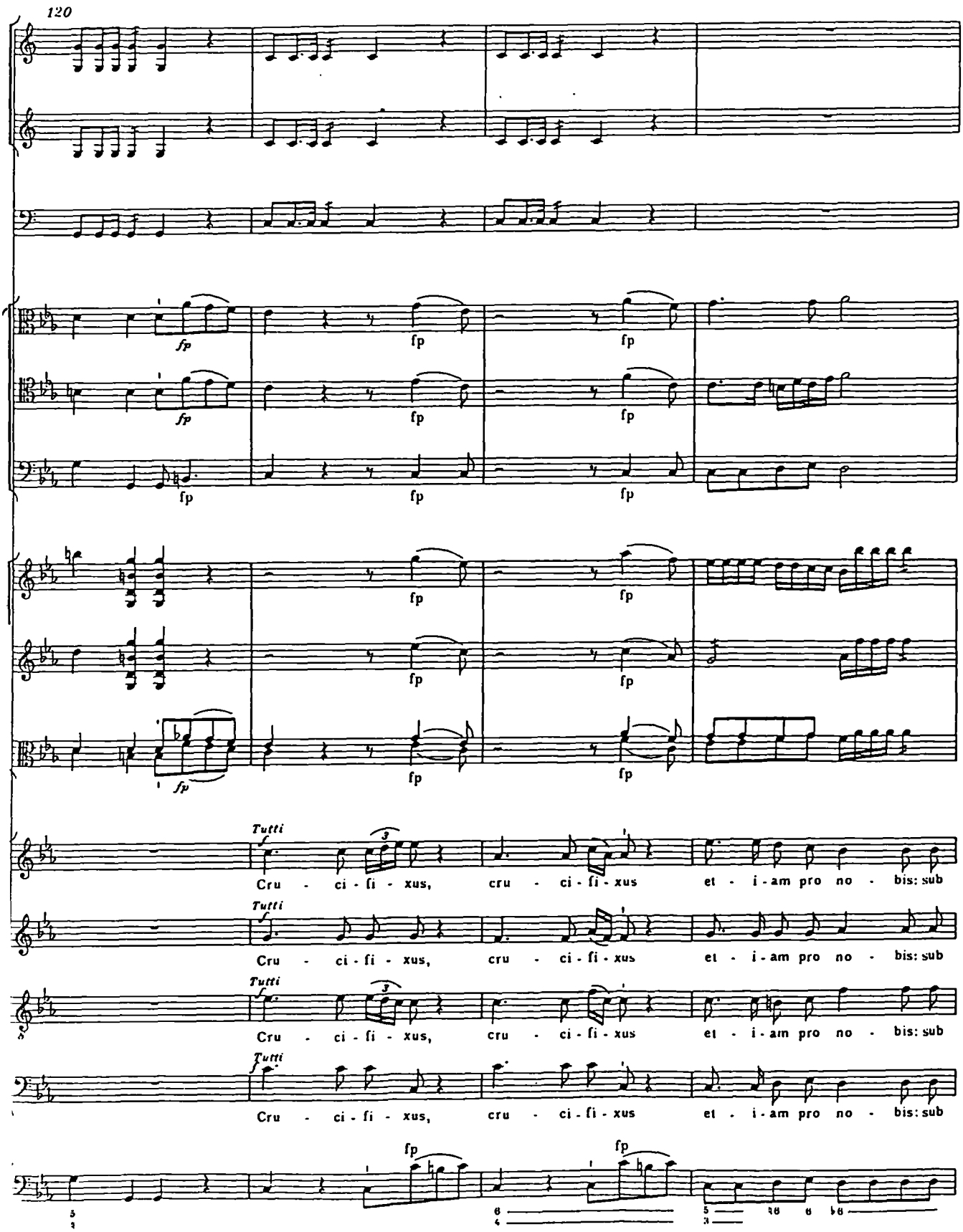
Basso

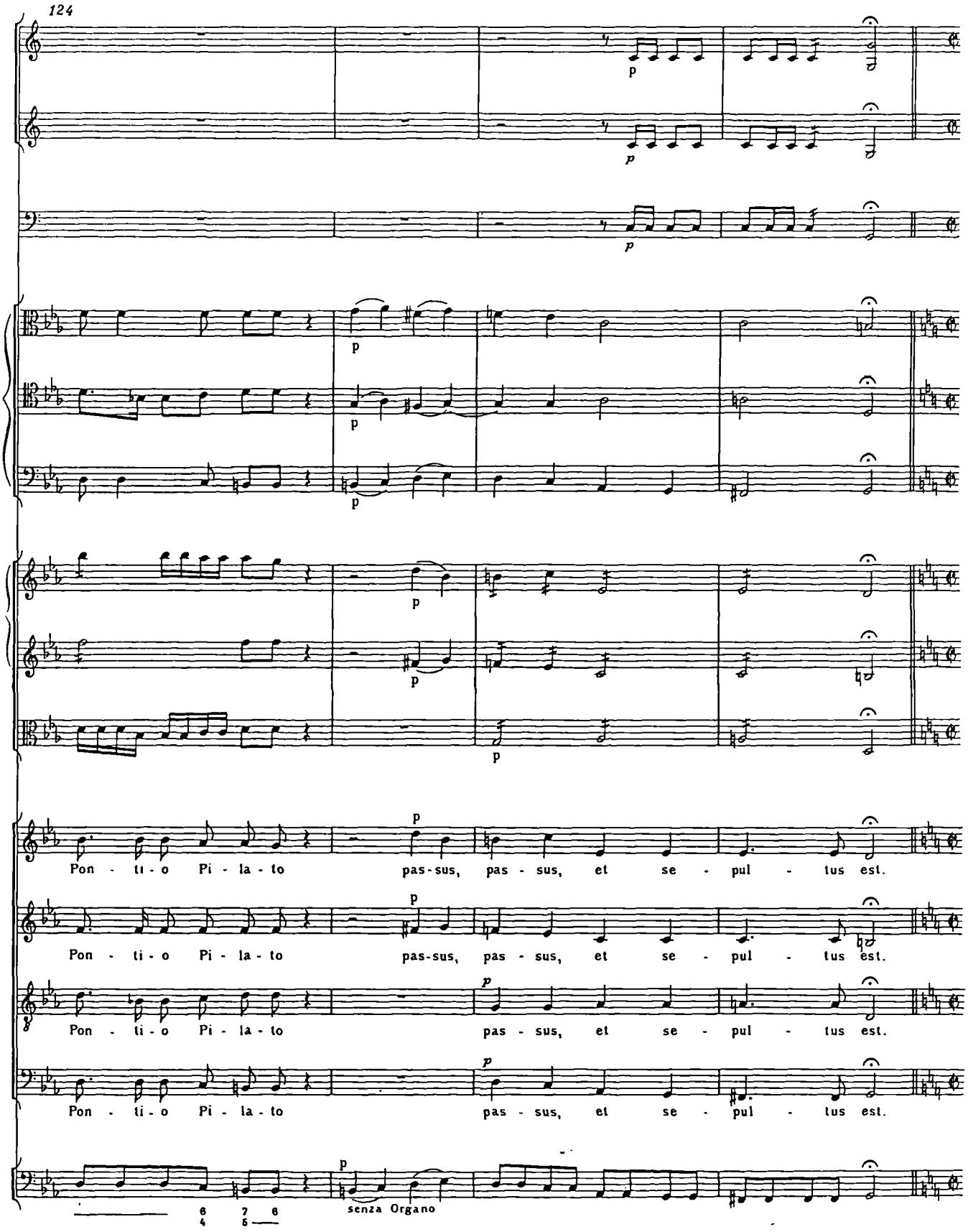
Bassi ed Organo

a 2

con sordini

Tutti


120
fp
Tutti
f
Cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro no - bis: sub
Cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro no - bis: sub
Cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro no - bis: sub
Cru - ci - fi - xus, cru - ci - fi - xus et - i - am pro no - bis: sub


124
Pon - ti - o Pi - la - to pas-sus, pas - sus, et se - pul - tus est.
Pon - ti - o Pi - la - to pas-sus, pas - sus, et se - pul - tus est.
Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.
Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.
senza Organo

Requiem (1753)

Reutter

'Requiem aeternam',

'Dies irae', 'Juste judex'

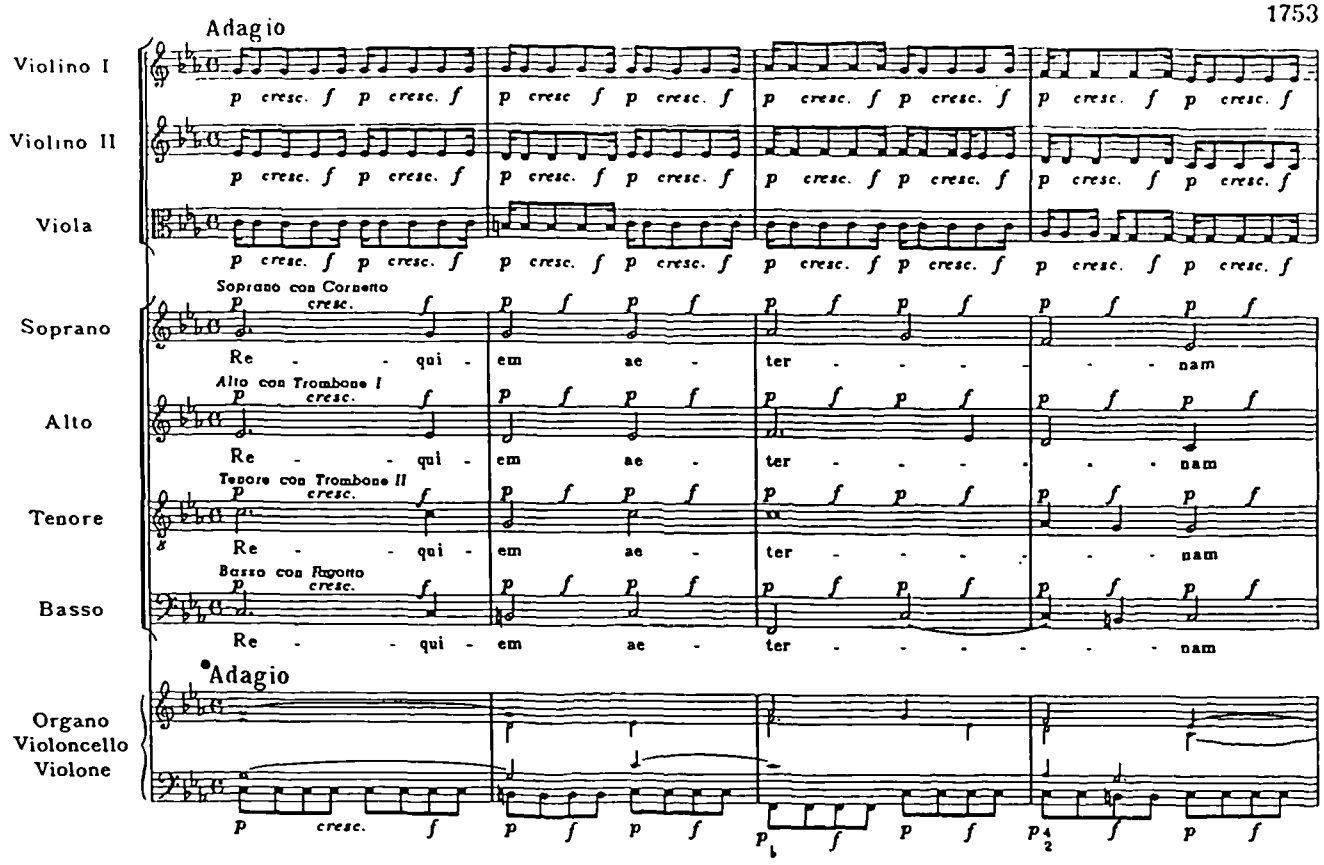
&

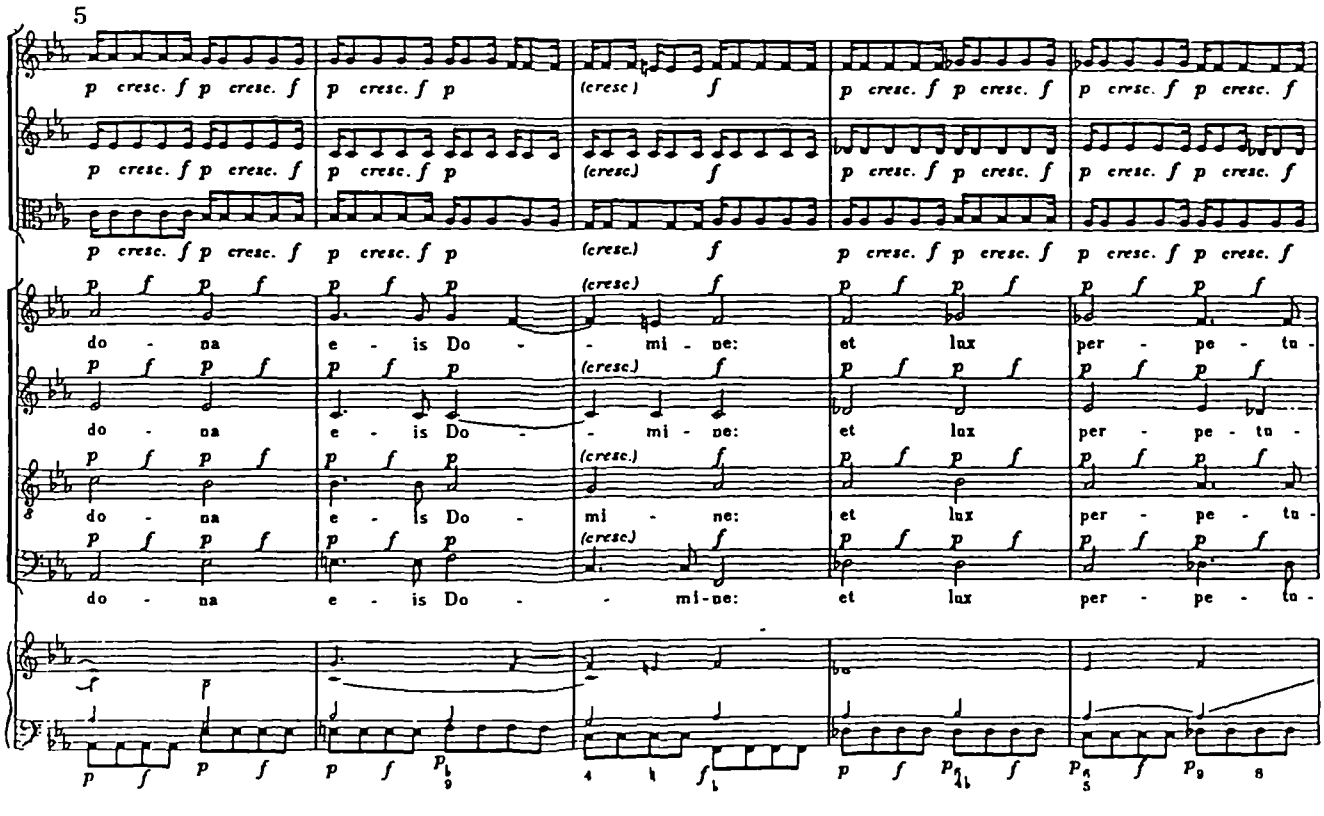
'Domine Jesu Christe'

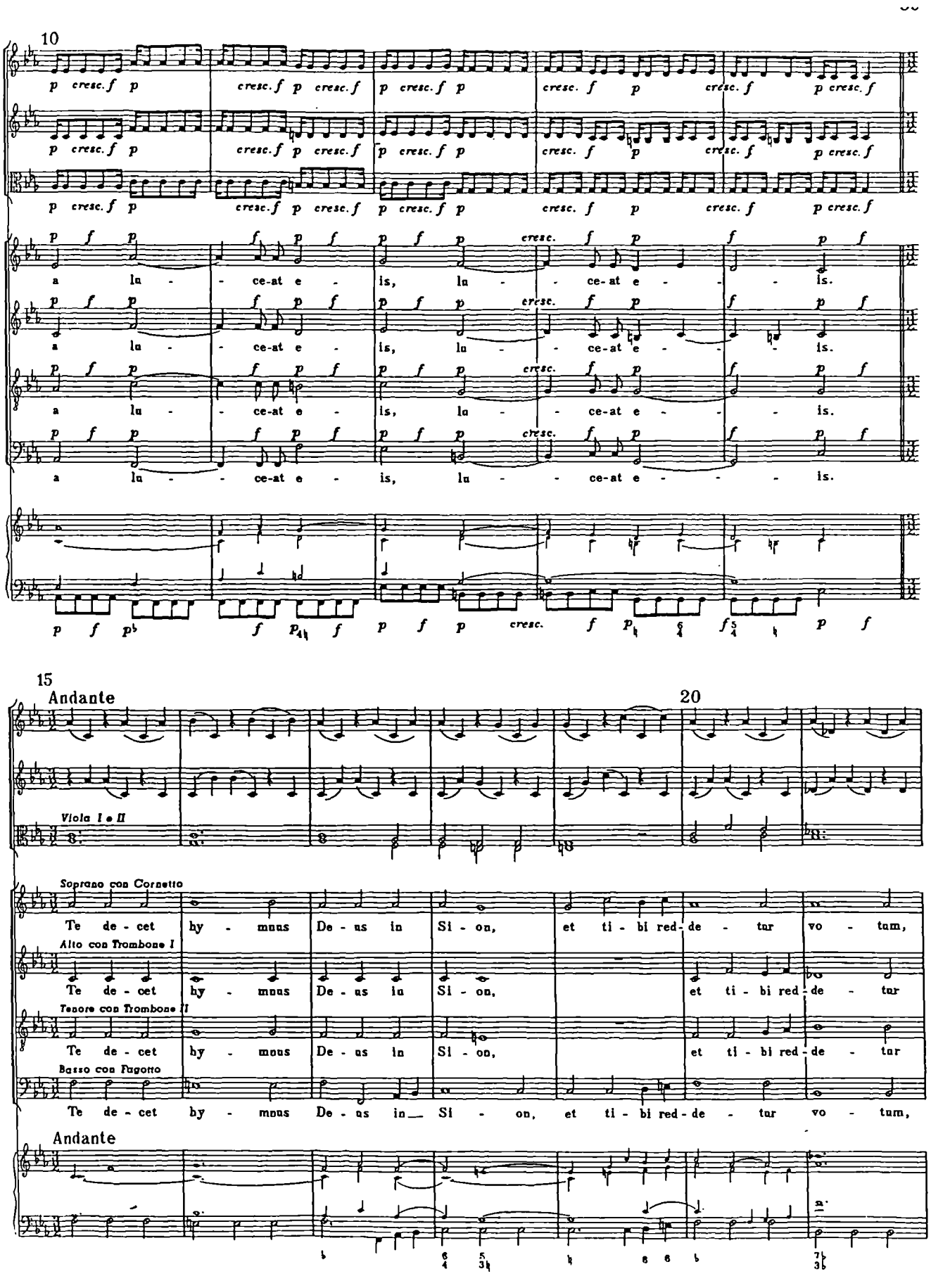
‘Requiem aeternam’

Requiem

1753



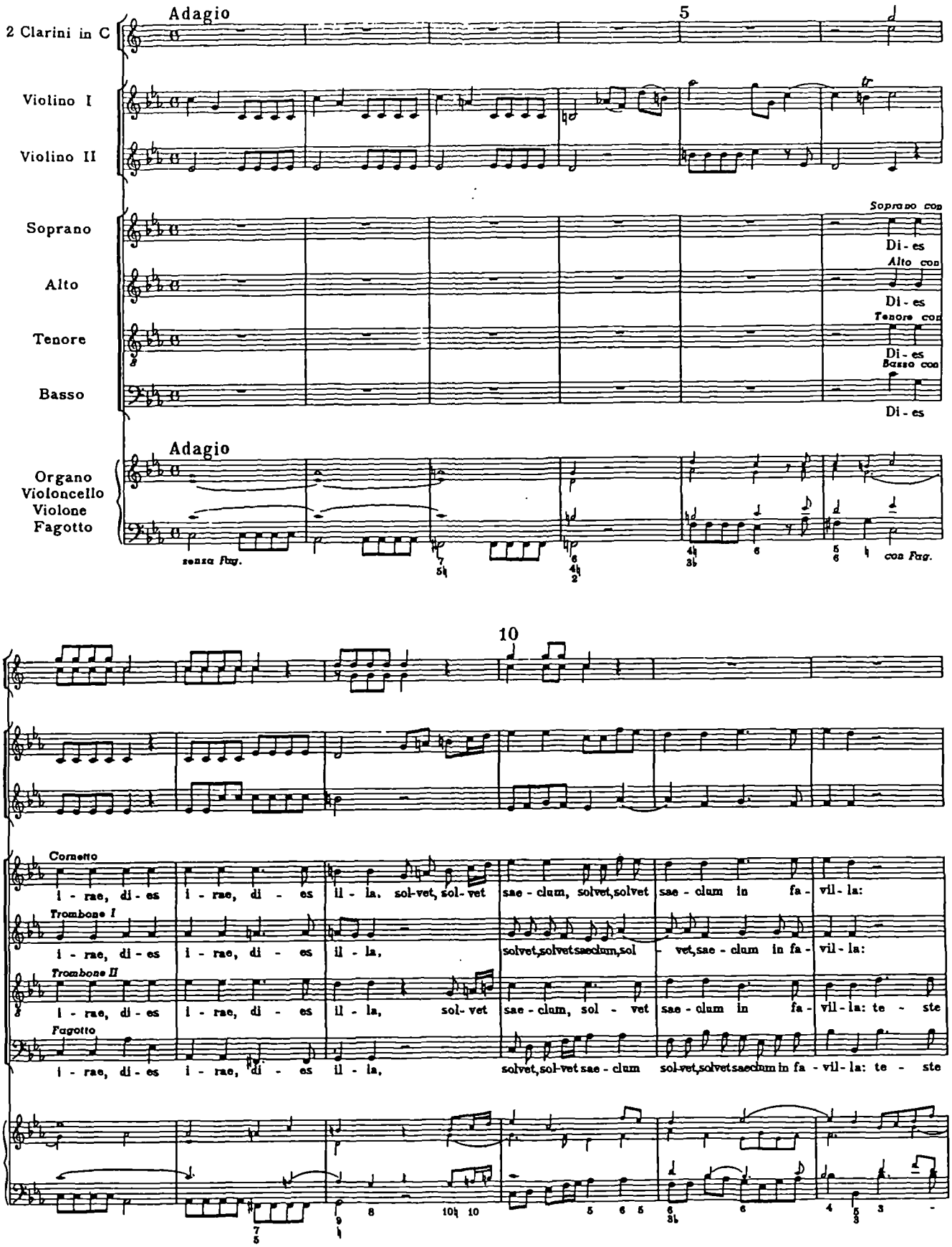


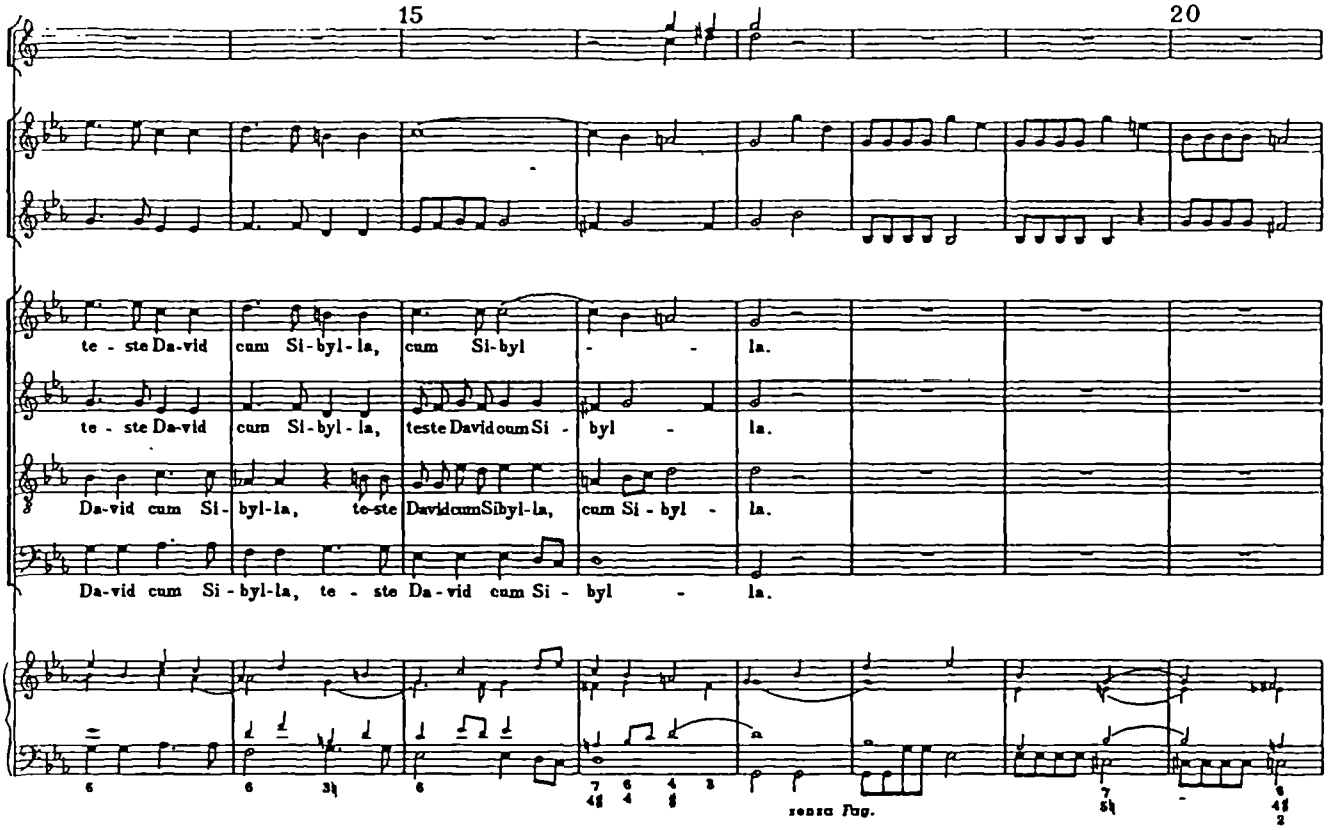

10
15
Andante
20
Viola I e II
Soprano con Cornetto
Te de - cet hy - mnus De - us in Si - on, et ti - bi red - de - tur vo - tum,
Alto con Trombone I
Te de - cet hy - mnus De - us in Si - on, et ti - bi red - de - tur
Tenore con Trombone II
Te de - cet hy - mnus De - us in Si - on, et ti - bi red - de - tur
Basso con Fagotto
Te de - cet hy - mnus De - us in Si - on, et ti - bi red - de - tur vo - tum,
Andante

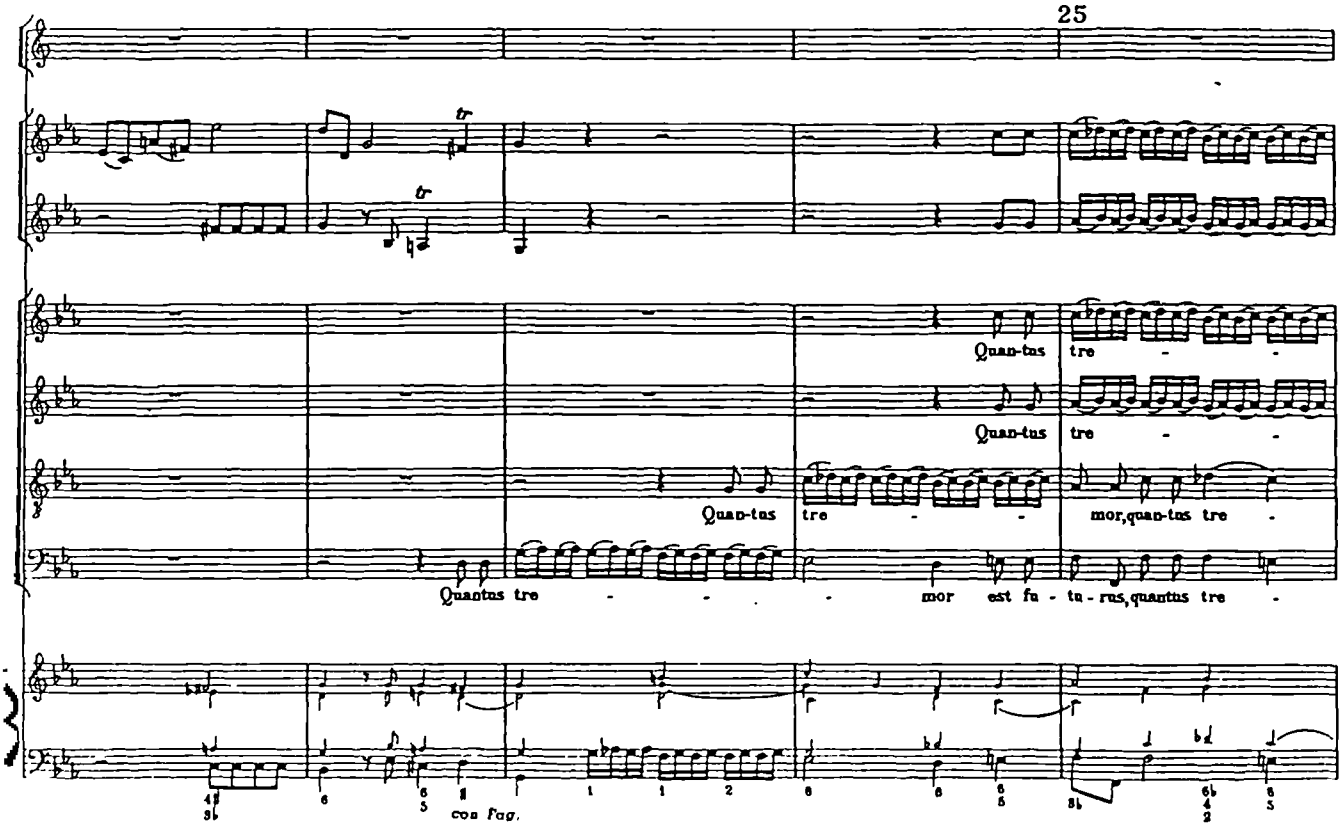
‘Dies irae’

387

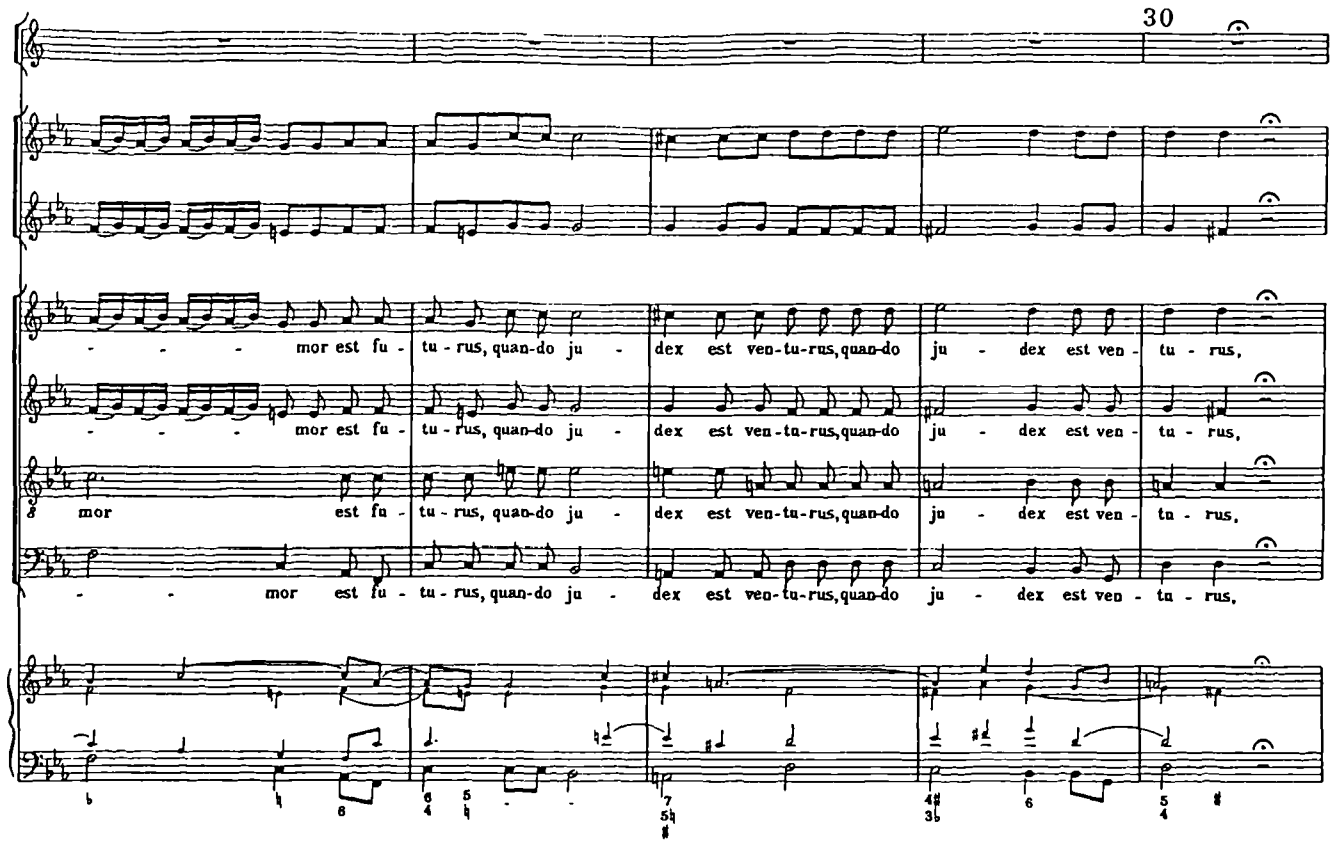
Dies irae

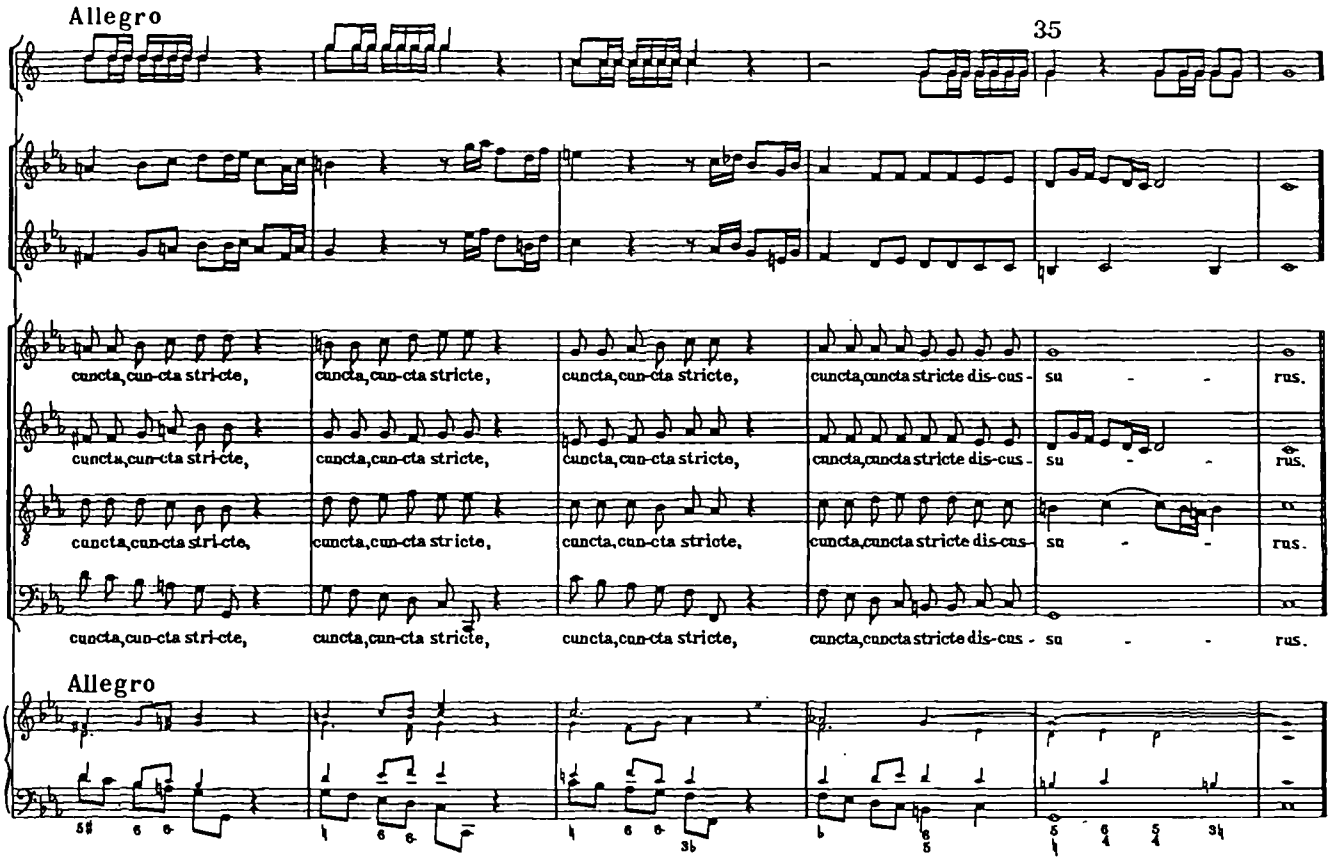



15
20
te - ste Da-vid cum Si-byl-la, cum Si-byl - la.
te - ste Da-vid cum Si-byl-la, teste David cum Si - byl - la.
Da-vid cum Si-byl-la, te-ste David cum Sibyl-la, cum Si-byl - la.
Da-vid cum Si-byl-la, te - ste Da-vid cum Si - byl - la.
senza Fug.

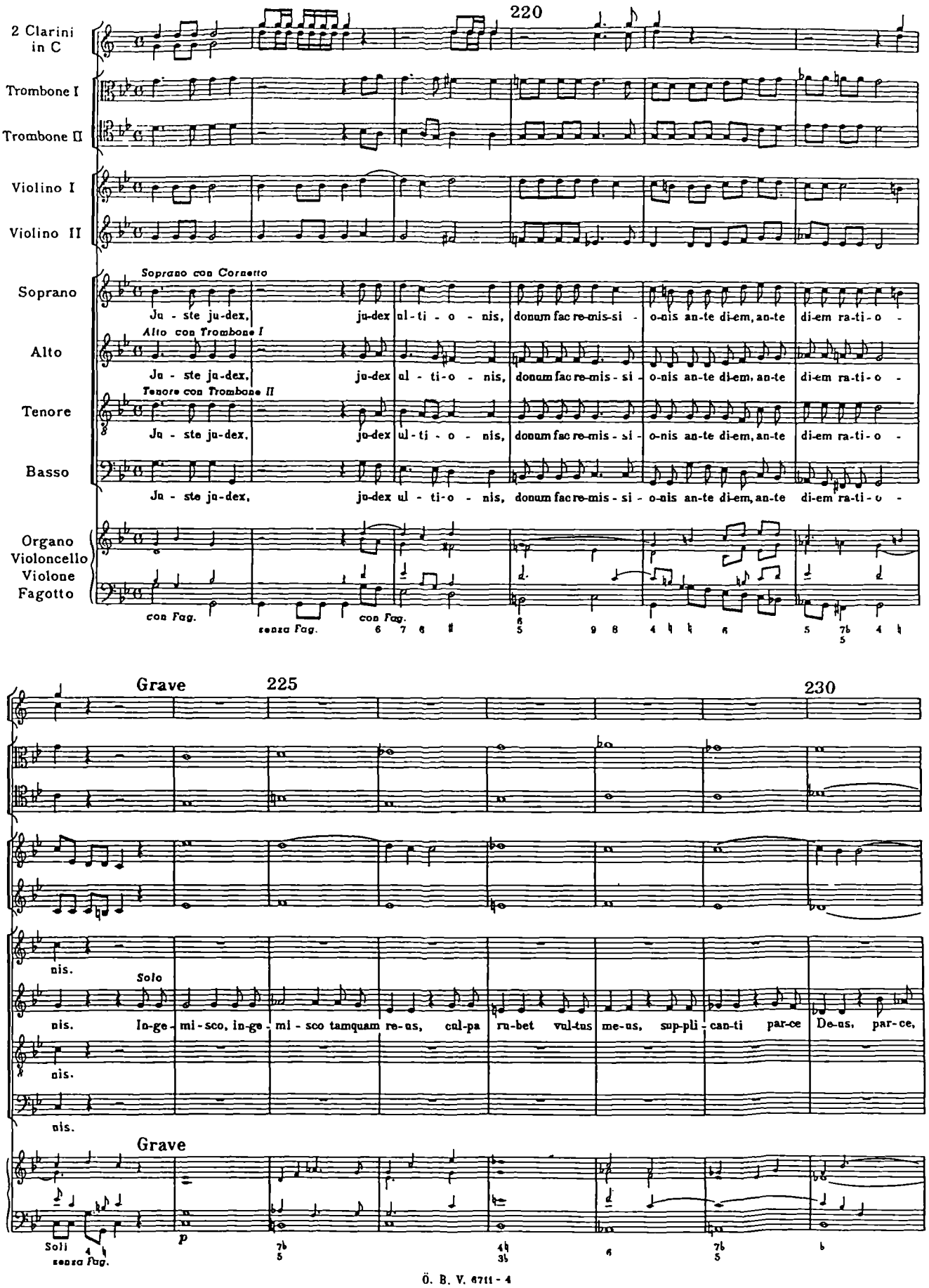

25
Quan-tus tre - - -
Quan-tus tre - - -
Quan-tus tre - - - mor, quan-tus tre -
Quantus tre - - - - mor est fu - tu - rus, quantus tre -
con Fug.

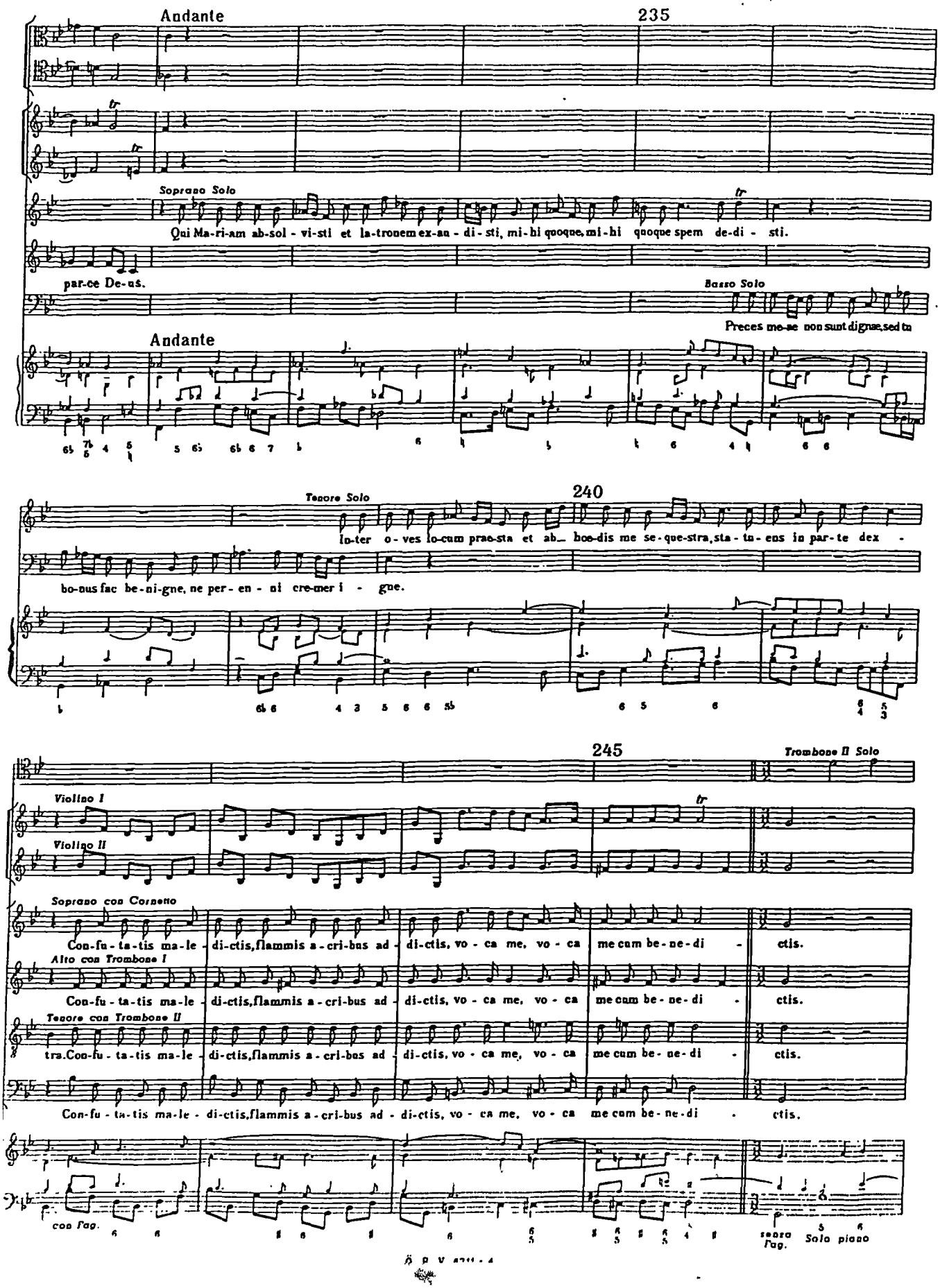
389


30
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-tu-rus, quan-do ju - dex est ven - tu - rus,
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-tu-rus, quan-do ju - dex est ven - tu - rus,


Allegro
35
cuncta, cun-cta stri-cte, cuncta, cun-cta stricte, cuncta, cun-cta stricte, cuncta, cuncta stricte dis-cus - su - - rus.
cuncta, cun-cta stri-cte, cuncta, cun-cta stricte, cuncta, cun-cta stricte, cuncta, cuncta stricte dis-cus - su - - rus.
cuncta, cun-cta stri-cte, cuncta, cun-cta stricte, cuncta, cun-cta stricte, cuncta, cuncta stricte dis-cus - su - - rus.
cuncta, cun-cta stri-cte, cuncta, cun-cta stricte, cuncta, cun-cta stricte, cuncta, cuncta stricte dis-cus - su - - rus.
Allegro

'Juste Judex'

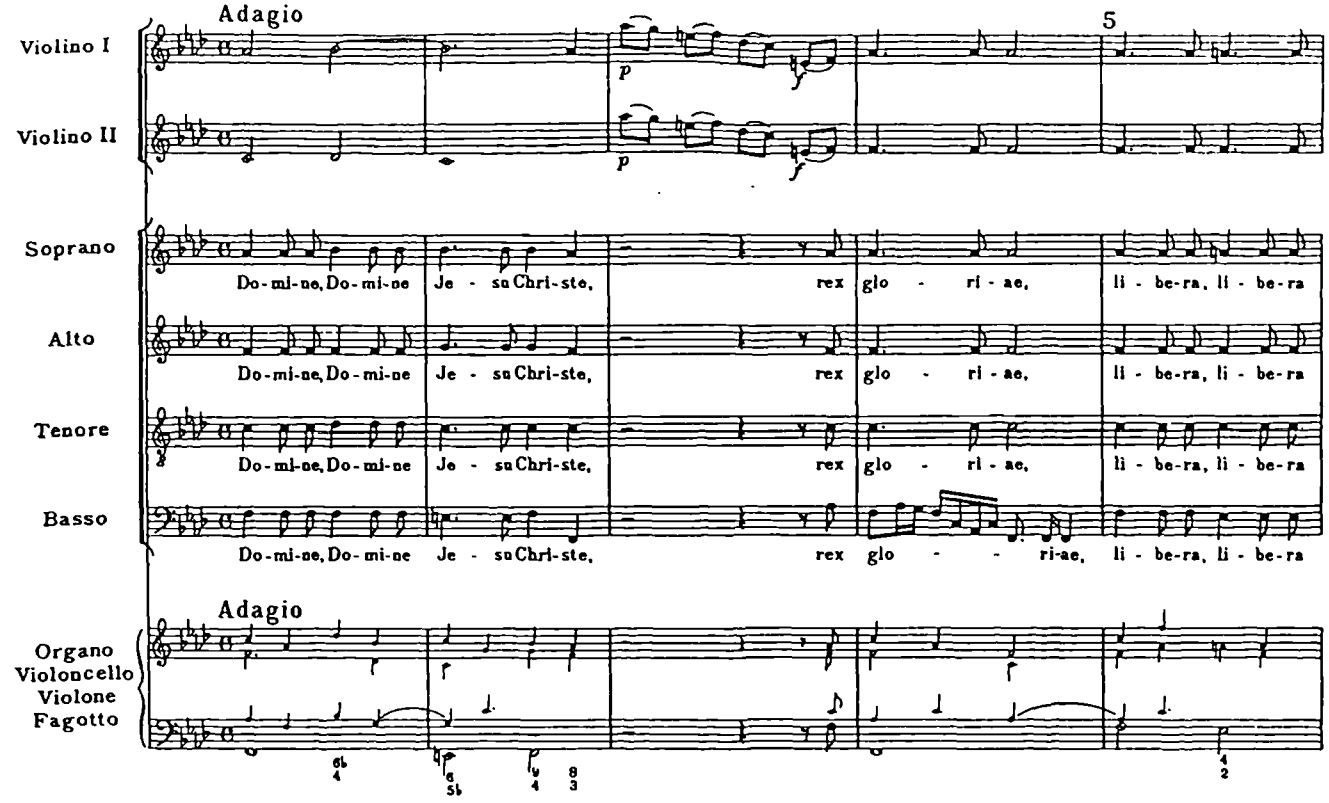

220
2 Clarini in C
Trombone I
Trombone II
Violino I
Violino II
Soprano con Cornetto
Soprano
Ju - ste ju-dex, ju-dex ul - ti - o - nis, donum fac re-mis-si - o-nis an-te di-em, an-te di-em ra-ti-o -
Alto con Trombone I
Alto
Ju - ste ju-dex, ju-dex ul - ti - o - nis, donum fac re-mis - si - o-nis an-te di-em, an-te di-em ra-ti-o -
Tenore con Trombone II
Tenore
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
Violone
Fagotto
con Fag.
senza Fag.
con Fag.
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.
Grave
Soli
senza Fag.
p

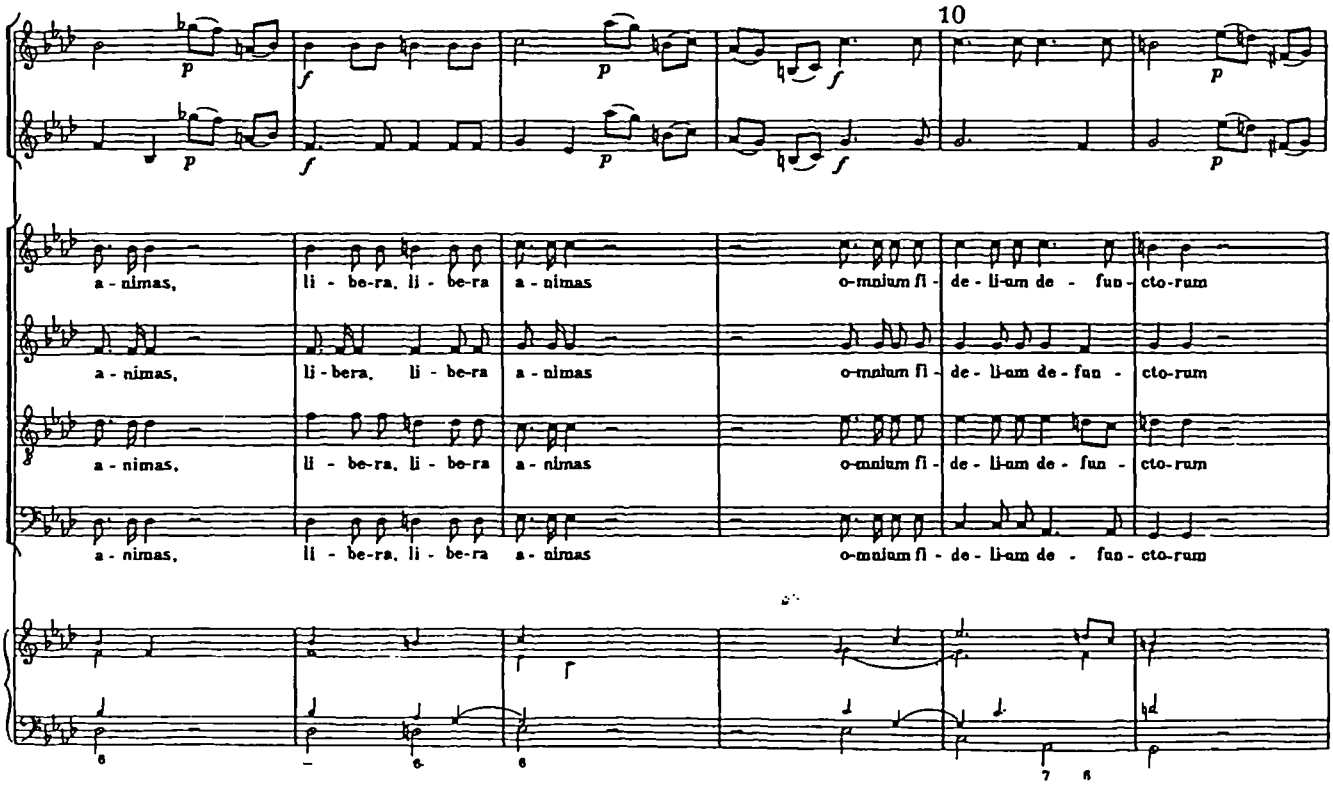

Andante
235
Soprano Solo
Qui Ma-ri-am ab-sol - vi-sti et la-tronem ex-au - di - sti, mi-hi quoque, mi-hi quoque spem de-di - sti.
par-ce De-us.
Basso Solo
Preces me-ae non sunt dignae, sed tu
Andante
240
Tenore Solo
In-ter o-ves lo-cum prae-sta et ab- hoe-dis me se-que-stra, sta-tu-ens in par-te dex -
bo-nus fac be-ni-gne, ne per-en-ni cre-mer i - gne.
245
Trombone II Solo
Violino I
Violino II
Soprano con Corneno
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-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.
senza Fag.
Solo piano

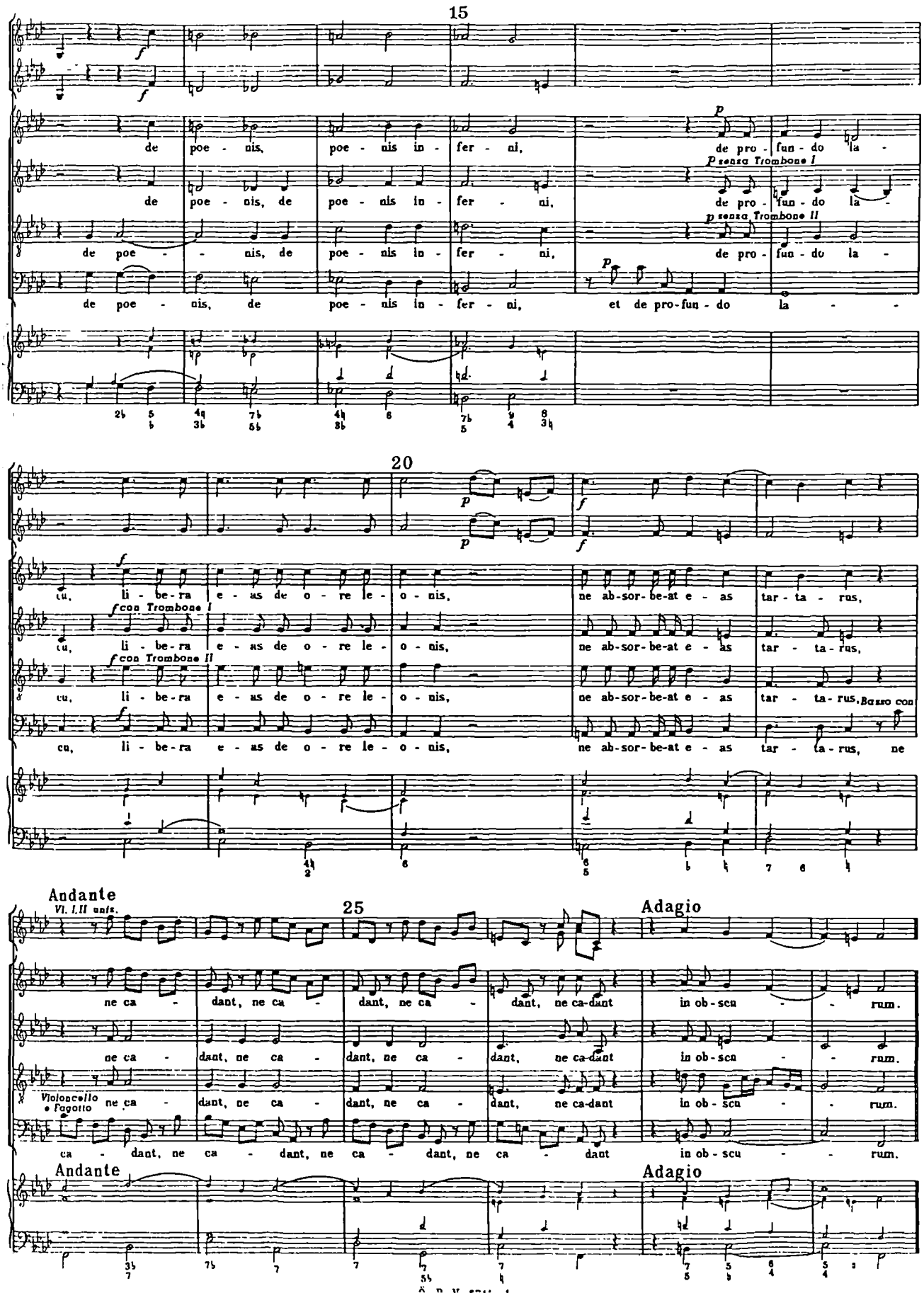
‘Domine Jesu Christe’

80

Offertorium






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 -
p senza Trombone I
p senza Trombone II
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
f con Trombone I
f con Trombone II
Andante
Vl. I. II unis.
25
Adagio
ne ca - dant, 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, ne ca-dant in ob-scu - rum.
Violoncello e Fagotto
ne ca - dant, 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.
Andante
Adagio

Requiem (1791)

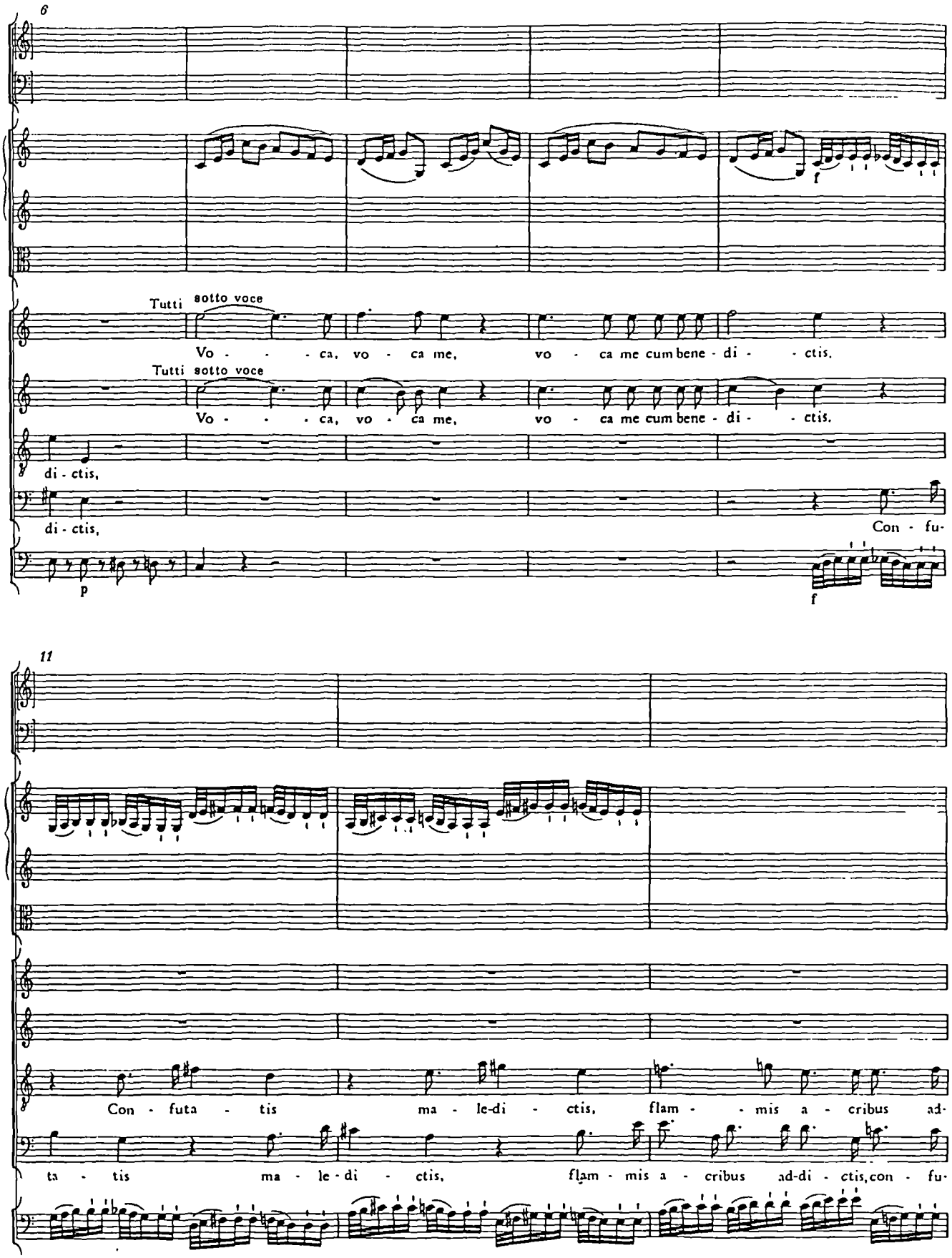
K626

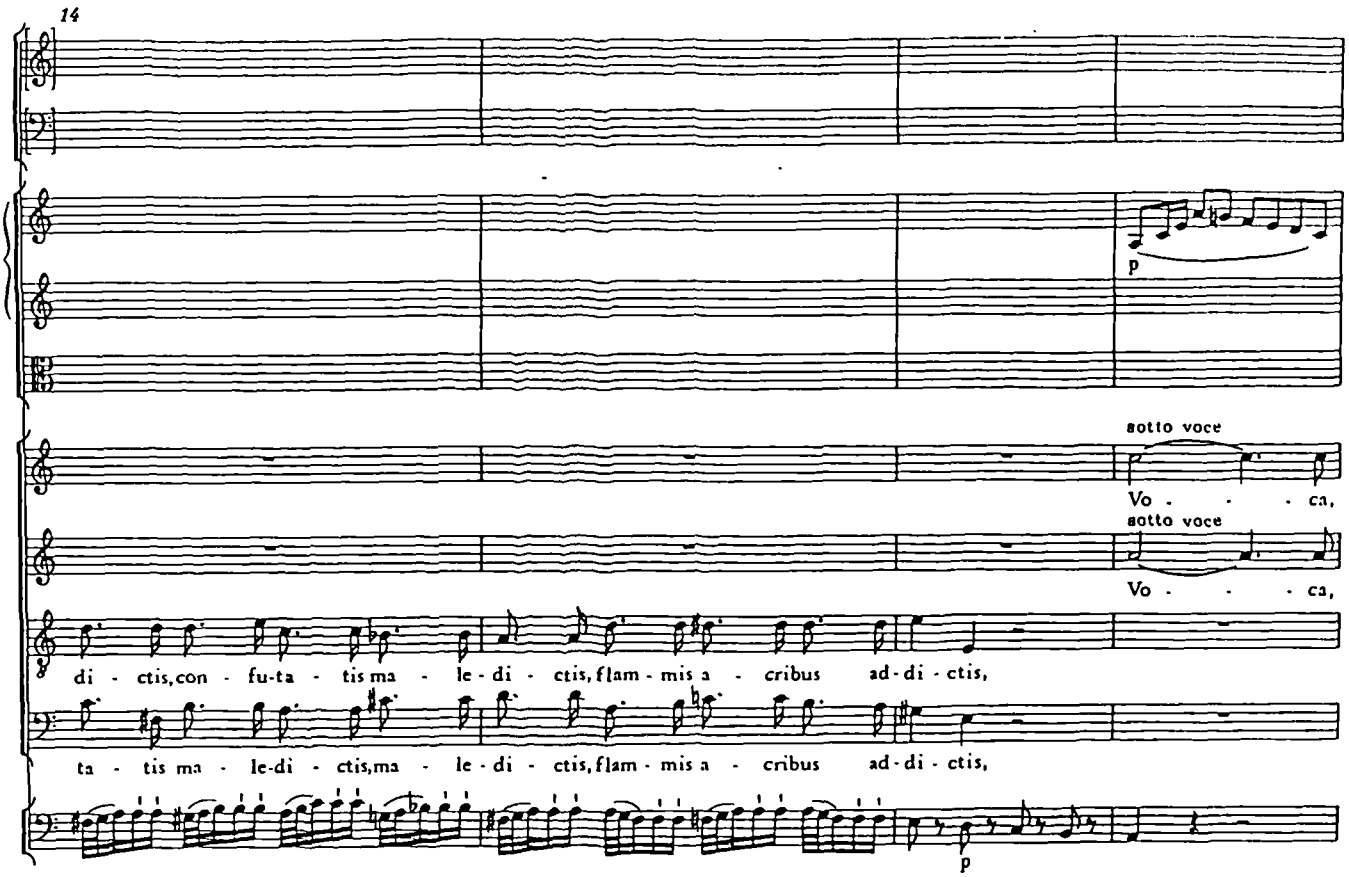
Mozart

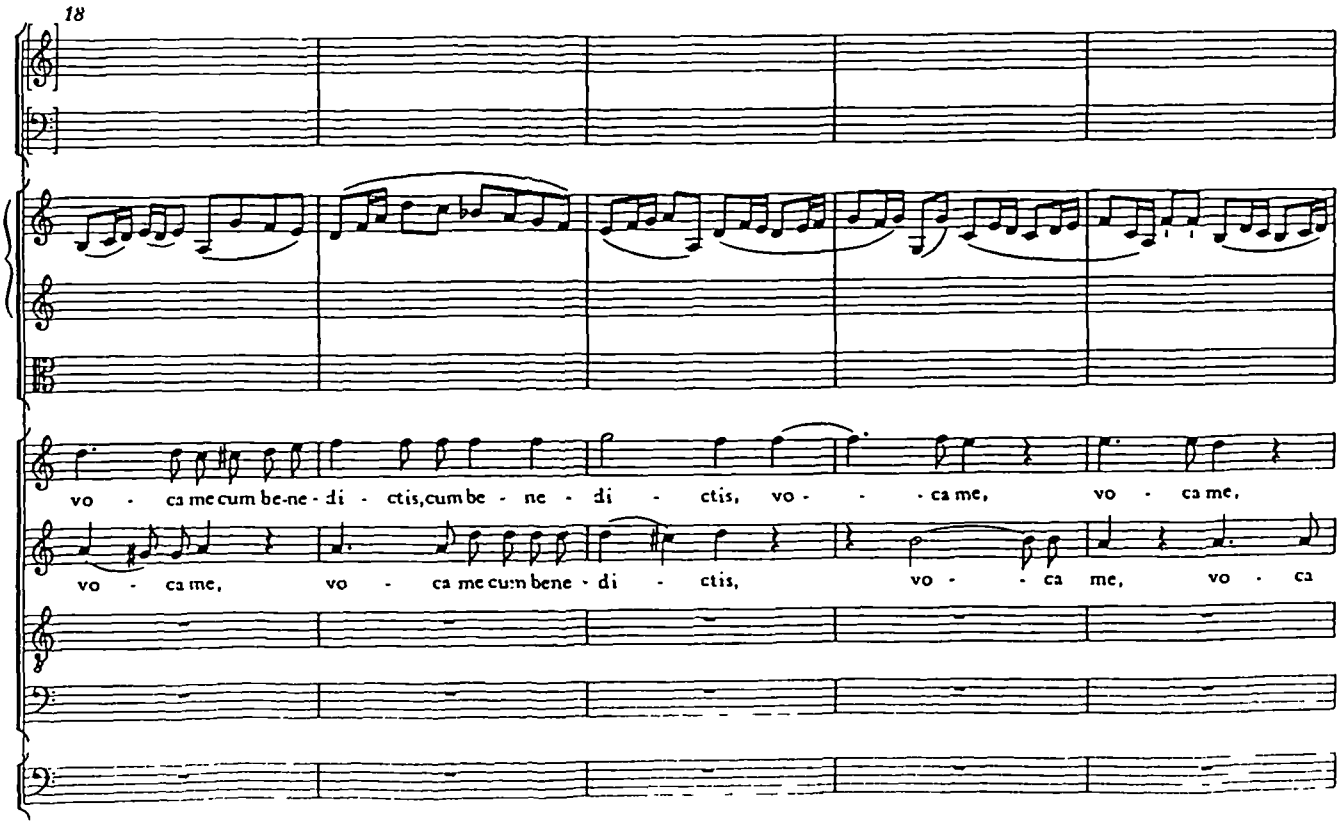
'Confutatis', 'Lacrimosa'

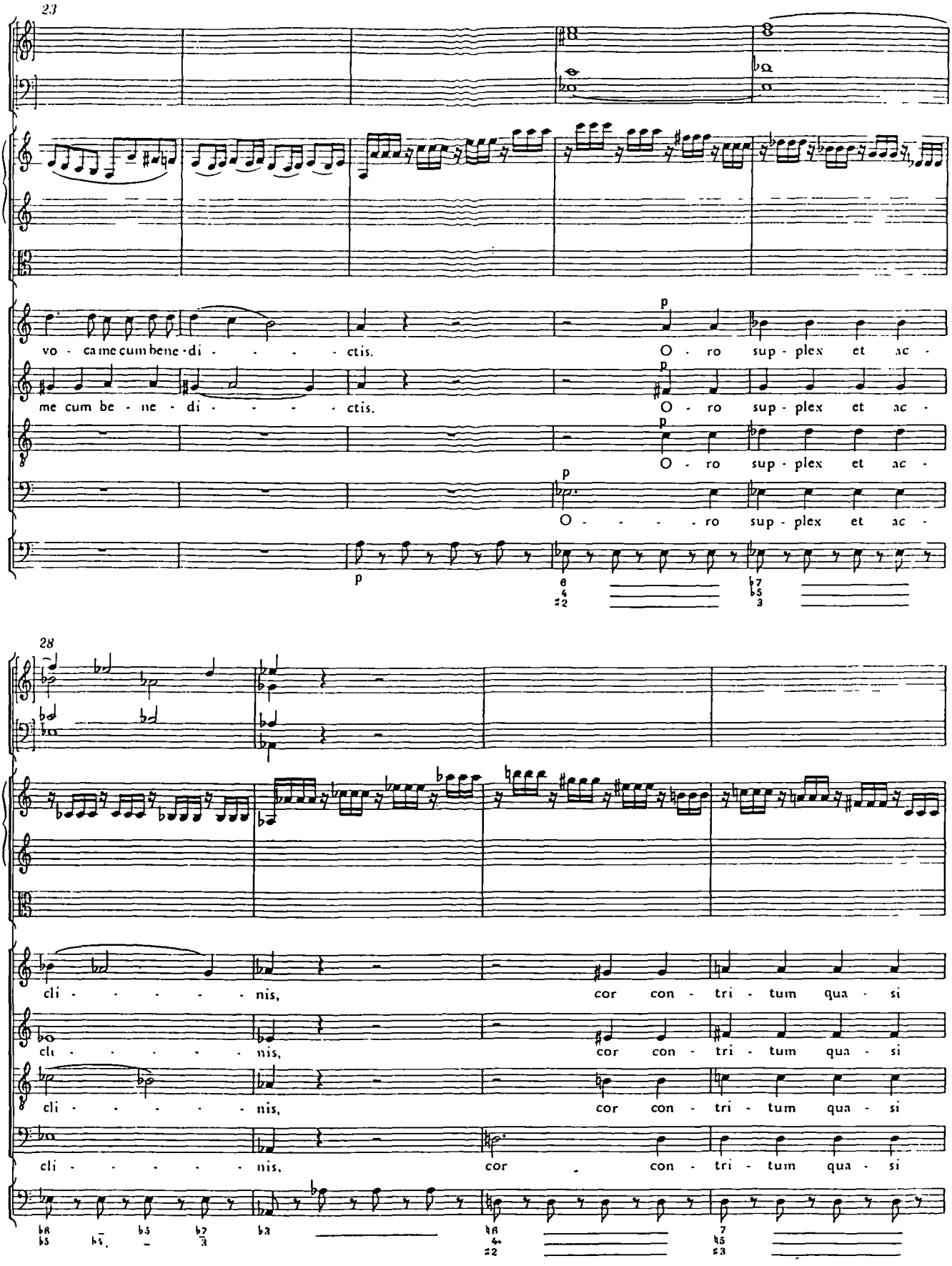
&

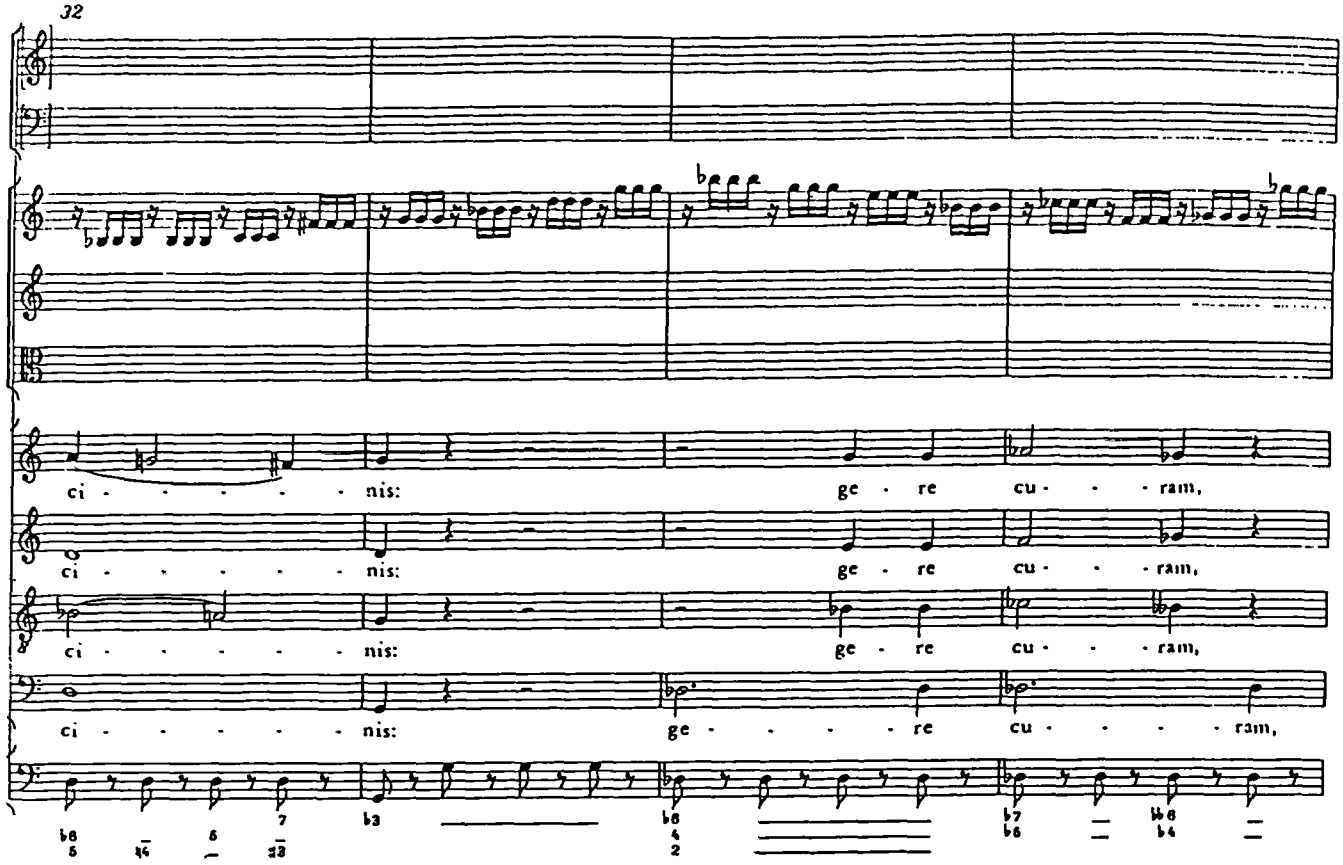
'Domine Jesu Christe'

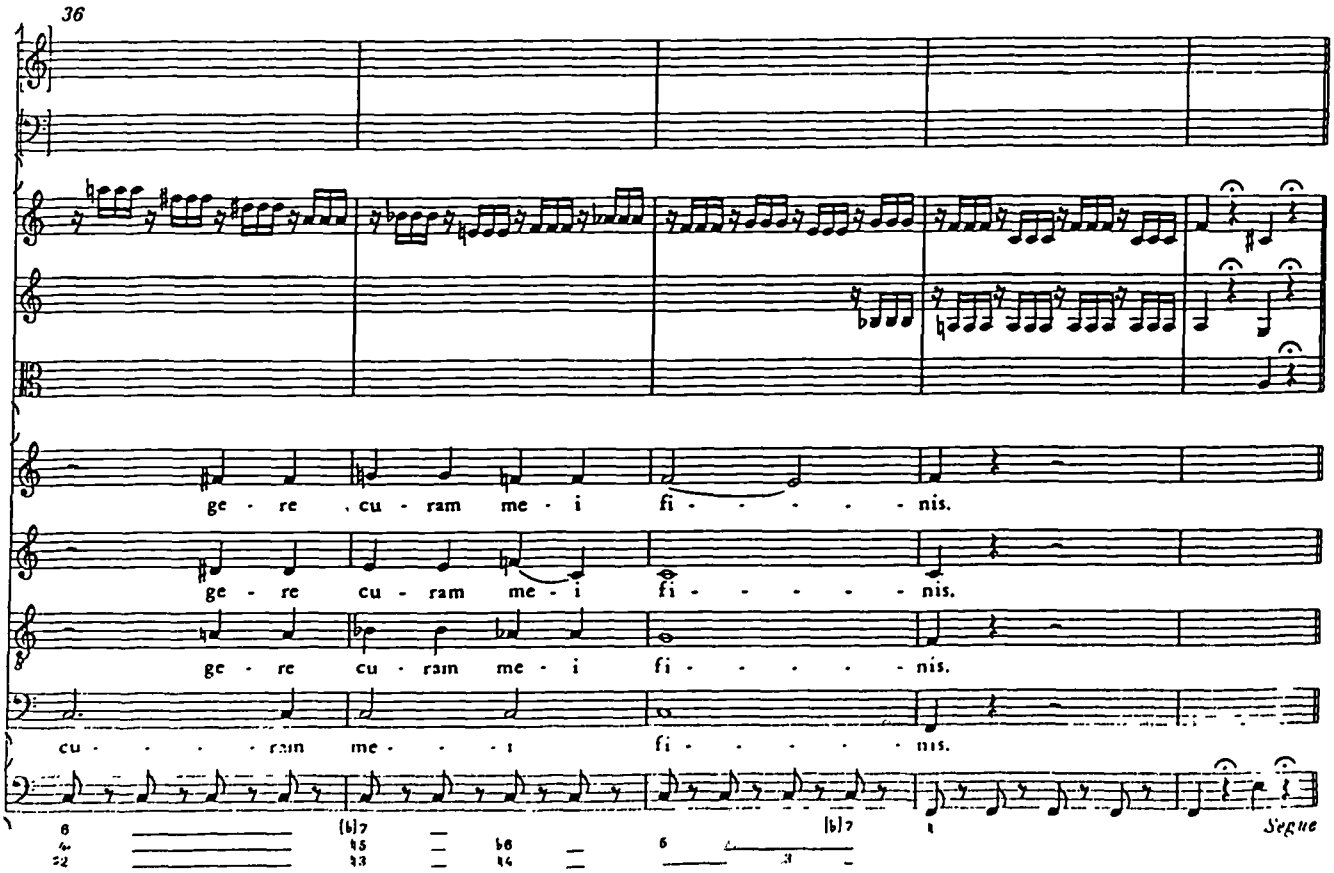

6
Tutti
sotto voce
Vo - - - - ca, vo - ca me, vo - ca me cum bene - di - - ctis,
Tutti
sotto voce
Vo - - - - ca, vo - ca me, vo - ca me cum bene - di - - ctis,
di - ctis,
di - ctis,
Con - fu-
p
f
11
Con - futa - tis ma - le-di - ctis, flam - - mis a - cribus ad-
ta - tis ma - le - di - ctis, flam - mis a - cribus ad-di - ctis, con - fu-


14
p
sotto voce
Vo - - - ca,
sotto voce
Vo - - - ca,
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,
p


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 bene - di - ctis, vo - - ca me, vo - ca

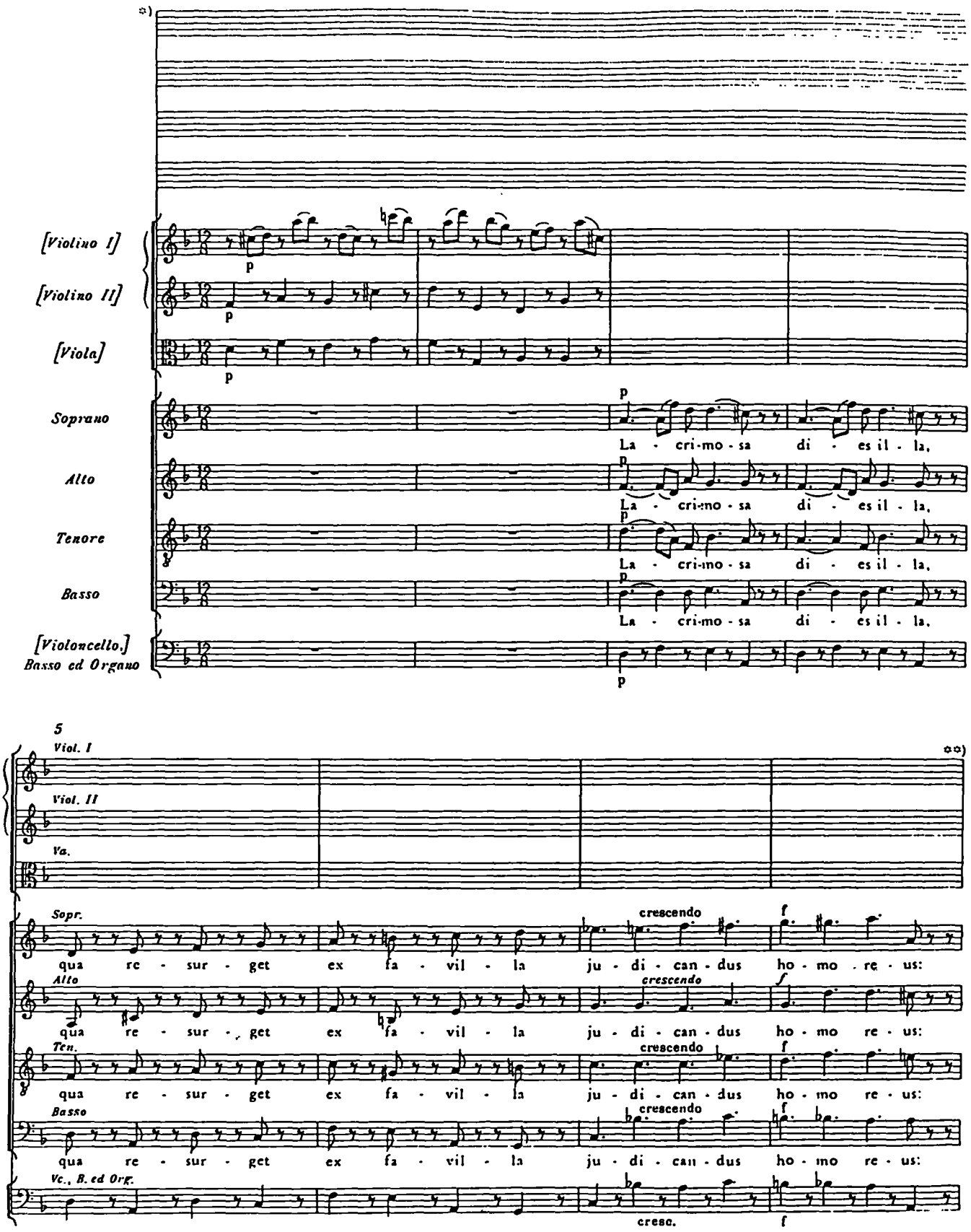

23
vo - ca me cum bene - di - - - - - ctis.
me cum be - ne - di - - - - - ctis.
O - ro sup - plex et ac -
O - ro sup - plex et ac -
O - ro sup - plex et ac -
O - - - - - ro sup - plex et ac -
28
cli - - - - - - - nis, cor con - tri - tum qua - si
cli - - - - - - - nis, cor con - tri - tum qua - si
cli - - - - - - - nis, cor con - tri - tum qua - si
cli - - - - - - - nis, cor con - tri - tum qua - si


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,


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.
Segue

'Lacrimosa'

Lacrimosa



*) Zur fehlenden Instrumentation (Bläser und Pauken) vgl. Vorwort, S. XIV und XV.

'Domine Jesu Christe'

OFFERTORIUM

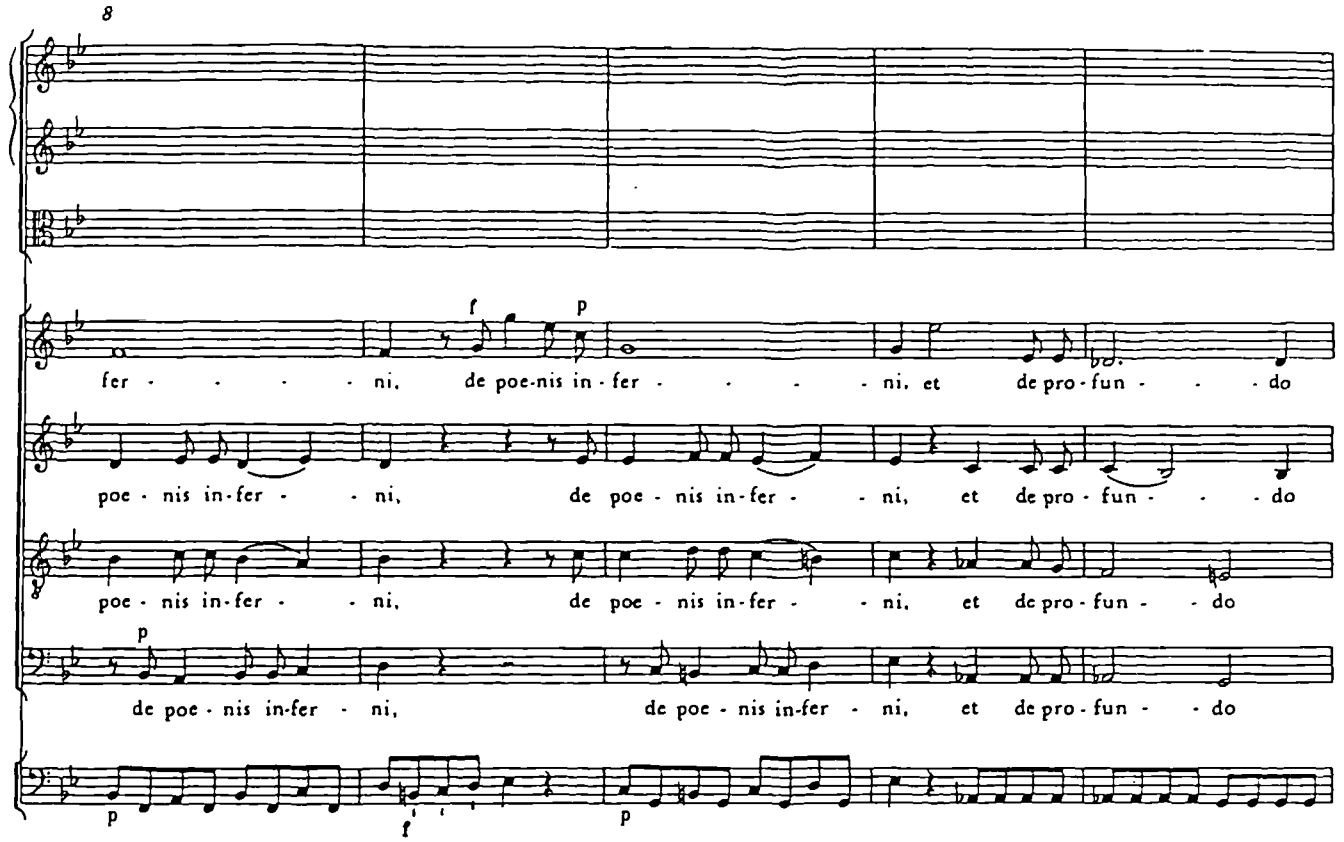
Domine *Jesu*

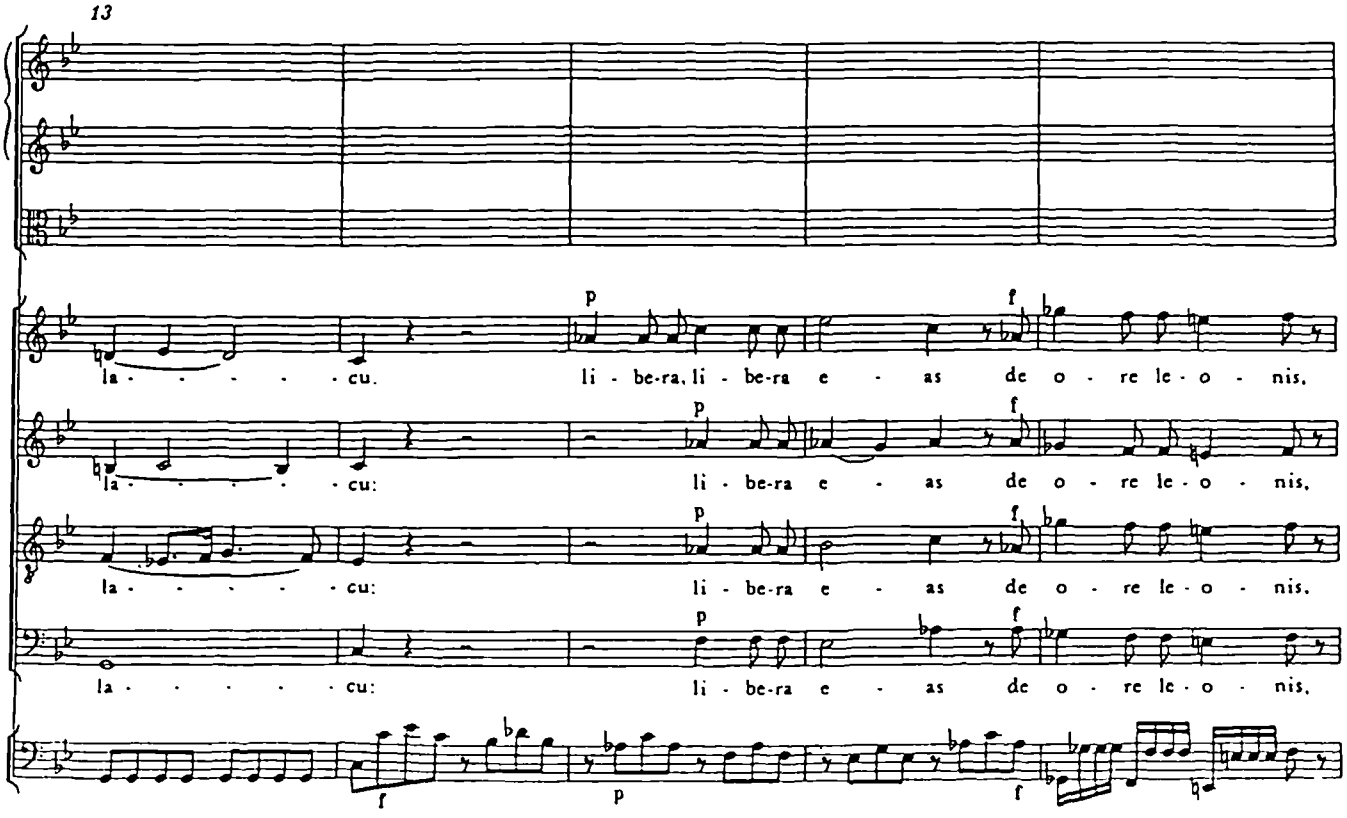
*) Violino I
Violino II
Viola I, II
Soprano — Tutti — Do - mi-ne Je - su Chri - - ste, Rex glo - ri-ae, Rex glo - ri-ae,
Alto — Tutti — Do - mi-ne Je - su Chri - - ste, Rex glo - ri-ae, Rex glo - ri-ae,
Tenore — Tutti — Do - mi-ne Je - su Chri - - ste, Rex glo - ri-ae, Rex glo - ri-ae,
Basso — Tutti — Do - mi-ne Je - su Chri - - ste, Rex glo - ri-ae, Rex glo - ri-ae,
[Violoncello] Basso [ed Organo] — Tutti

4
Viol. I
Viol. II
Va. I, II
Sopr. — li - - - be-ra a-nimas o - mnium fi-de-li-umde - functo - rum de poe-nis in-
Alto — li - be-ra a - nimas o-mni-um fi-de - li-um de-fun-cto - - rum de
Ten. — li - - - be-ra a-nimas o - mnium fi-de-li-umde-fun-cto - - rum de
Basso — li - be-ra a - nimas o-mni-um fi-de - li-um de-functo - - rum
Vc., B. ed Org.

*) 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'

&

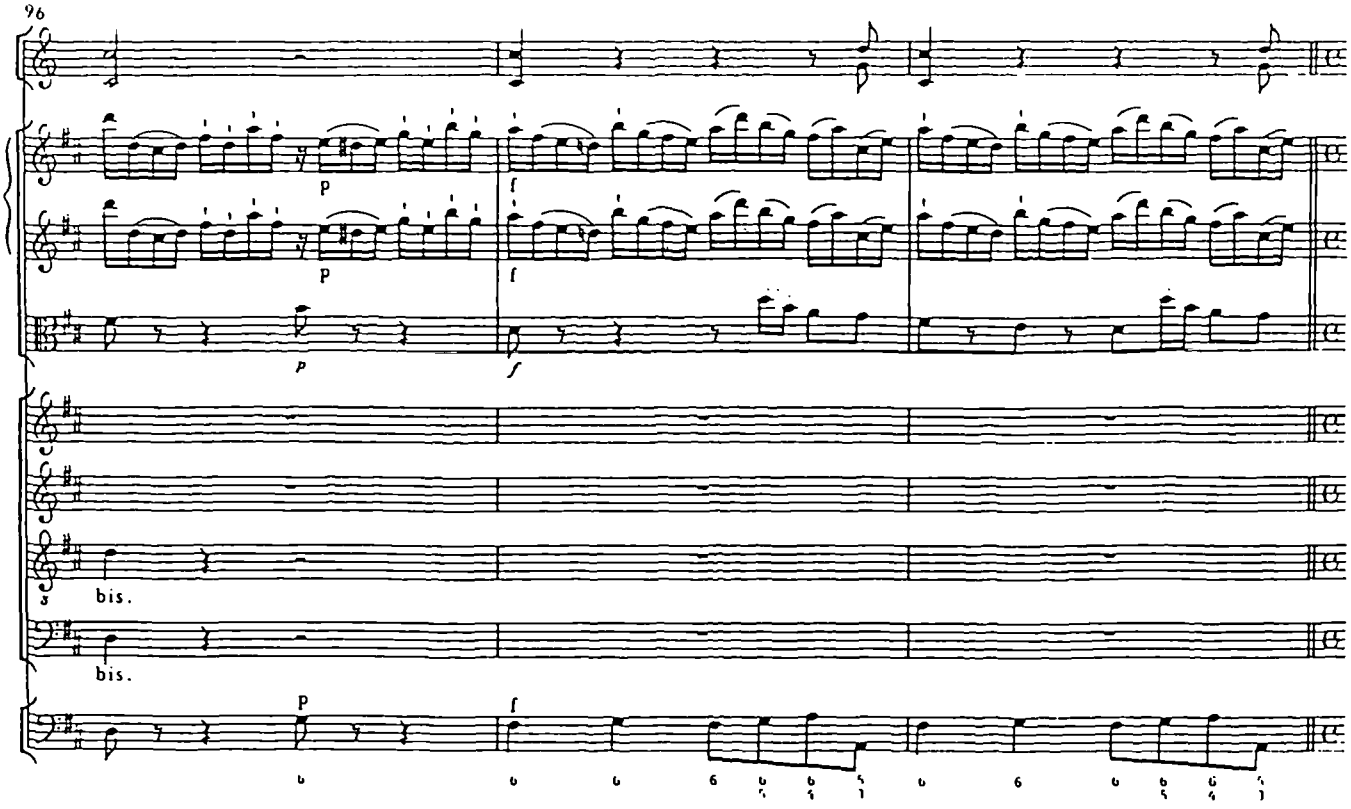
'Viaticum'

Setting 1

'Tremendum'

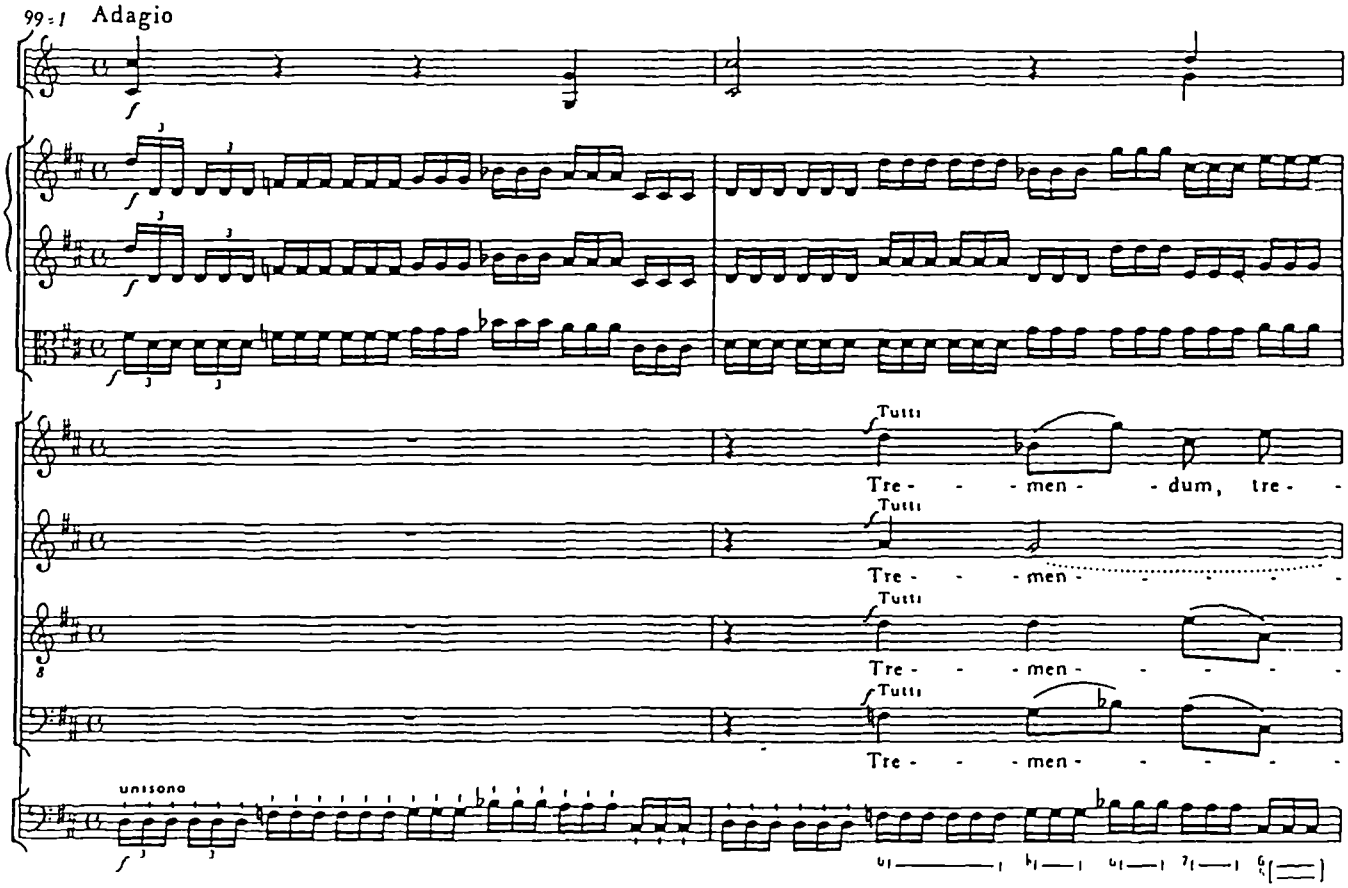
36

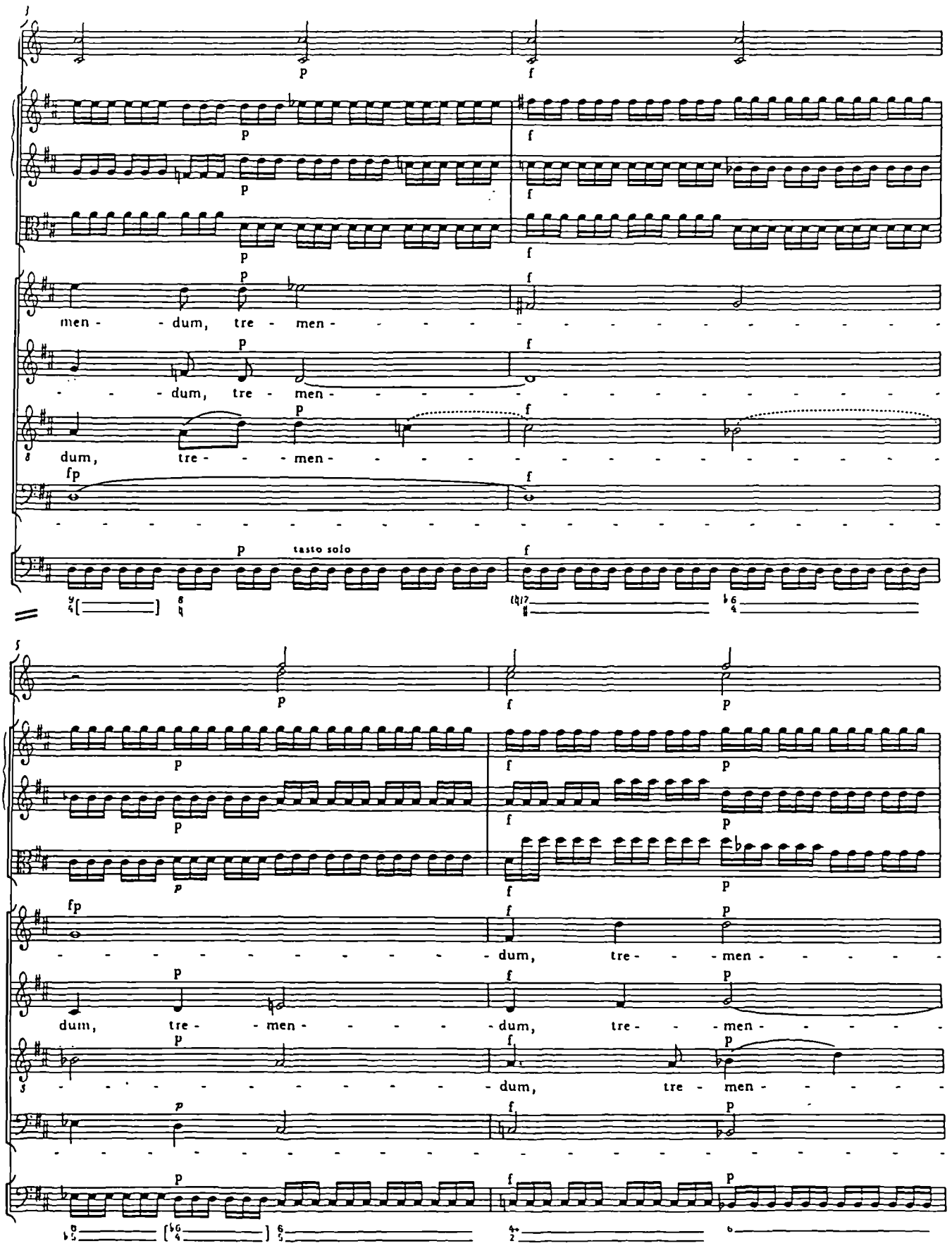
96



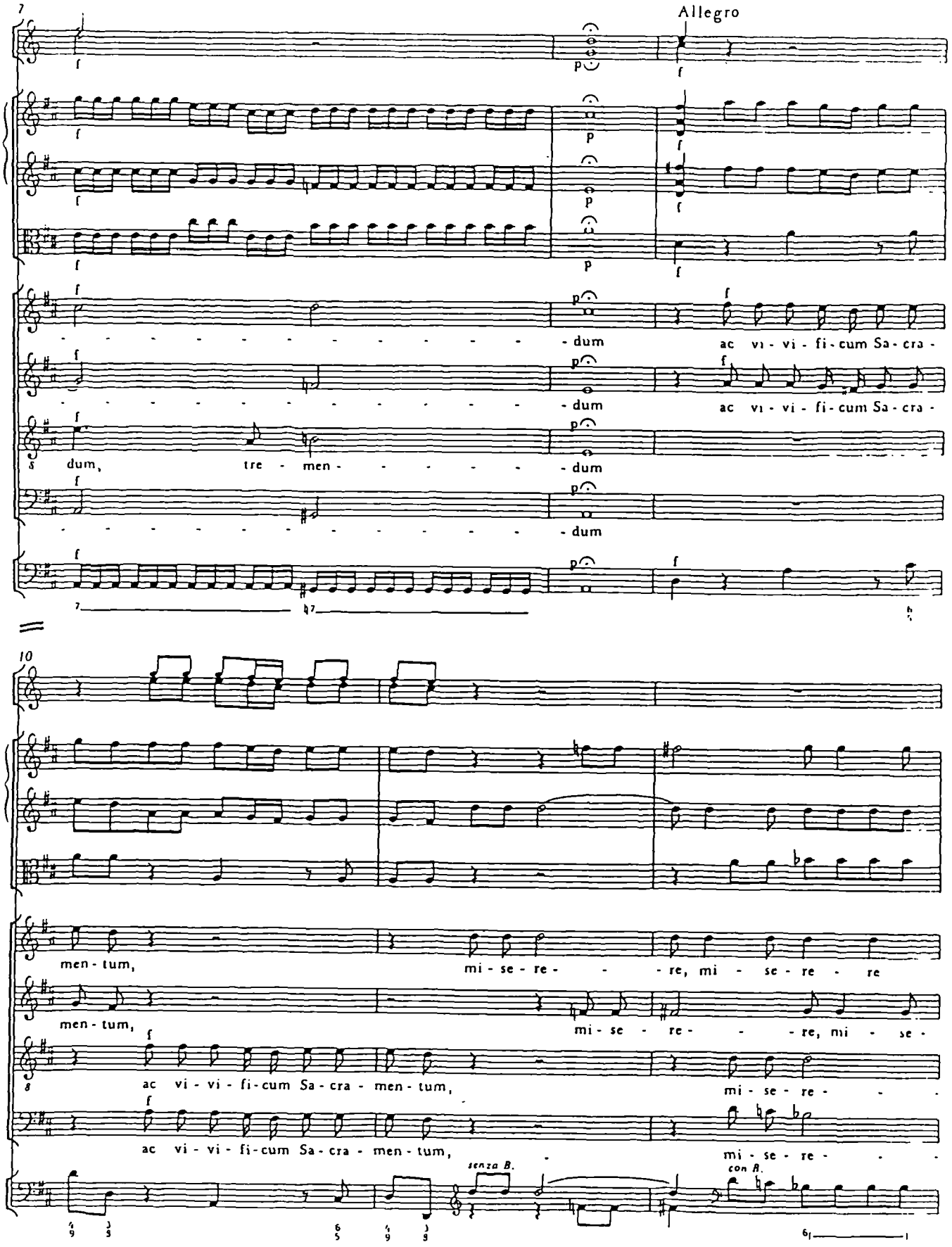
TREMENDUM

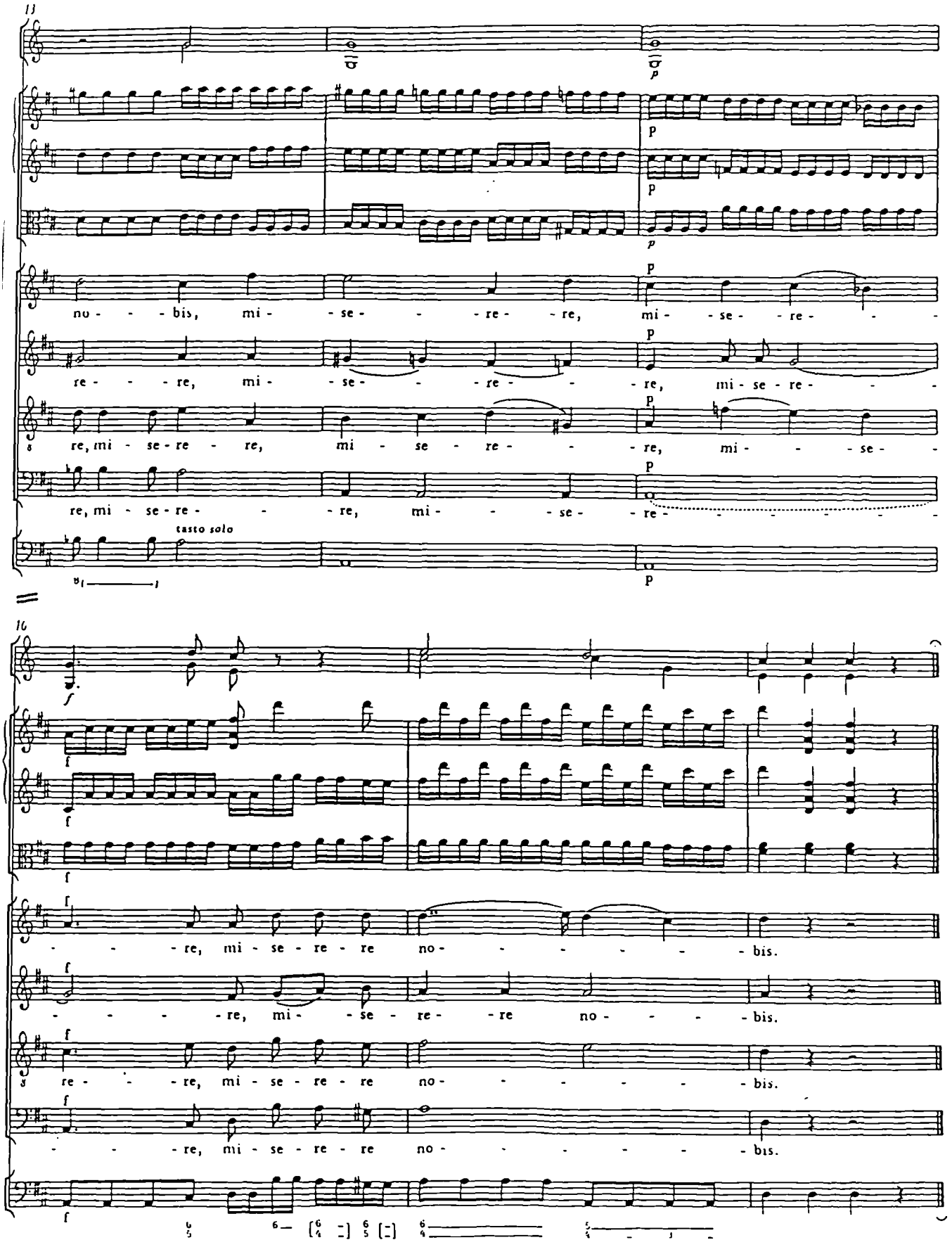
99 = 1 Adagio




men - dum, tre - men -
- dum, tre - men -
dum, tre - men -
tasto solo
dum, tre - men -
dum, tre - men -
dum, tre - men -
dum, tre - men -

38

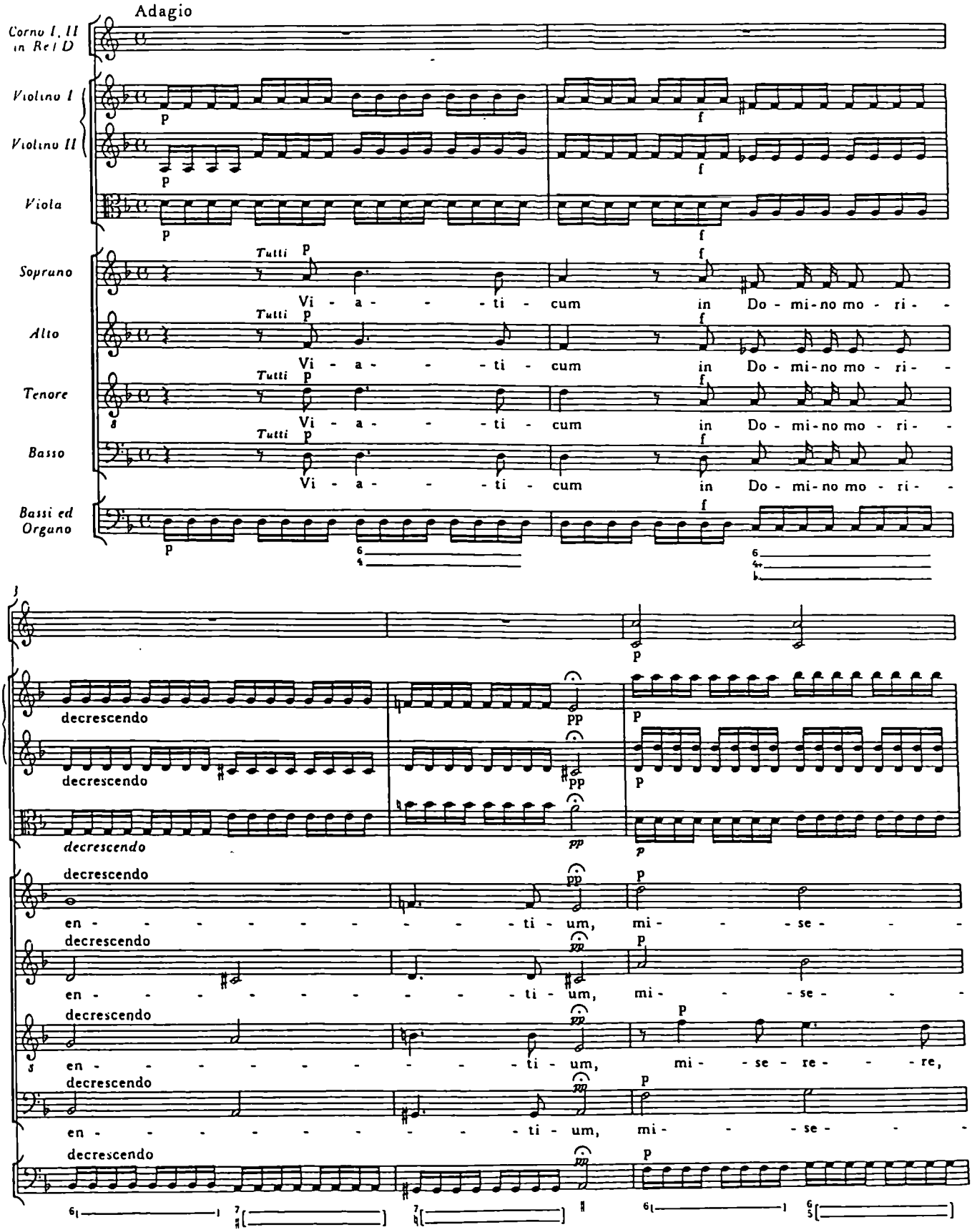

Allegro
- dum
ac vi - vi - fi - cum Sa - cra -
- dum
ac vi - vi - fi - cum Sa - cra -
dum, tre - men - - - - - - - dum
- dum
men - tum, mi - se - re - - - re, mi - se - re - re
men - tum, mi - se - re - - - re, mi - se -
ac vi - vi - fi - cum Sa - cra - men - tum, mi - se - re - - -
ac vi - vi - fi - cum Sa - cra - men - tum, mi - se - re - - -
senza B.
con B.

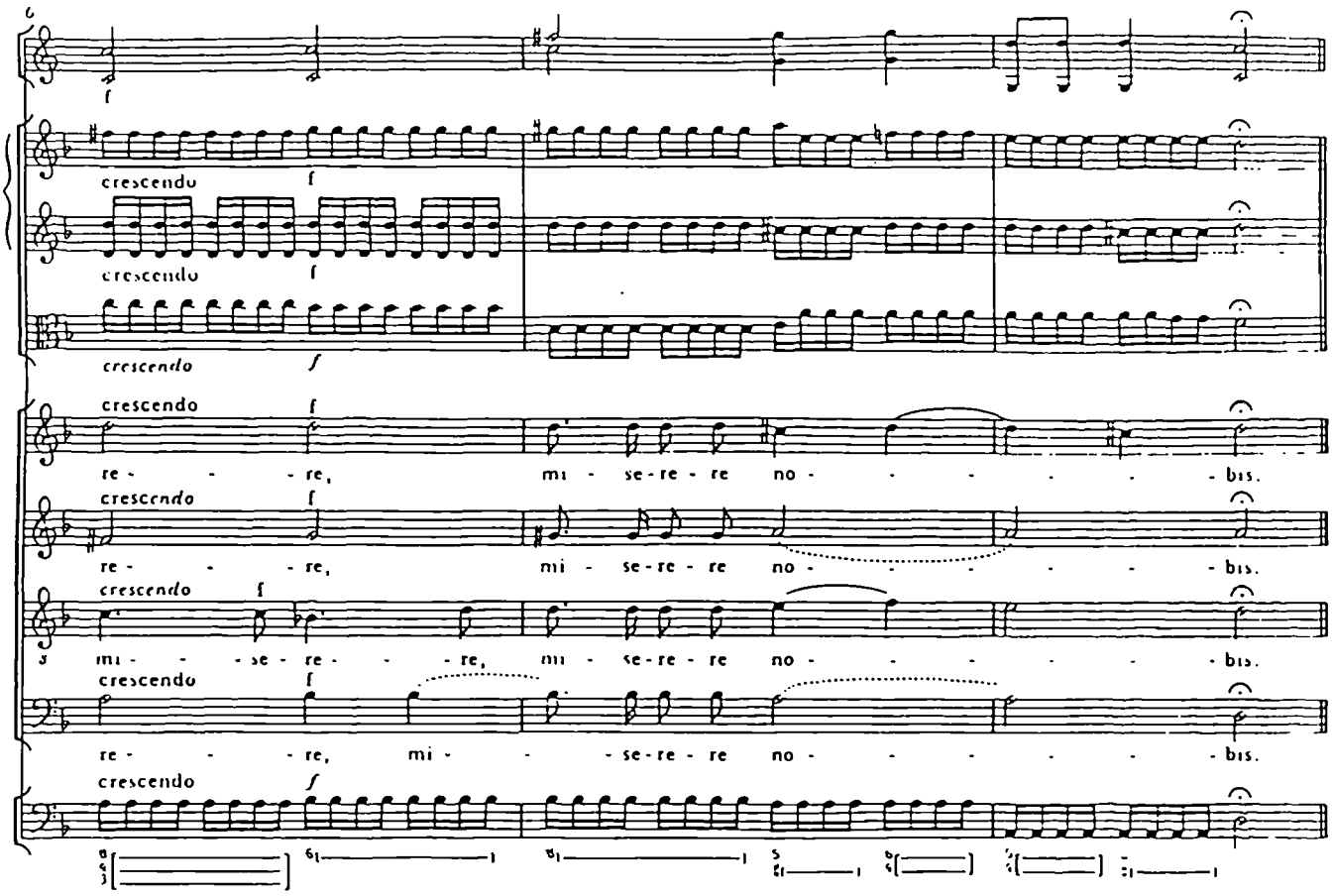

13
no - - - bis, mi - - se - - - re - - re, mi - - se - - re - - -
re - - - re, mi - - se - - - re - - - re, mi - se - re - - -
re, mi - se - re - - re, mi - se - re - - - re, mi - - - se -
re, mi - se - re - - - re, mi - - - se - re - - - - - - -
tasto solo
16
- - - re, mi - se - re - re no - - - - - - bis.
- - - - re, mi - - se - re - - re no - - - - bis.
re - - - re, mi - se - re - re no - - - - - - bis.
- - - re, mi - se - re - re no - - - - - - bis.

Setting 1

'Viaticum'

VIATICUM

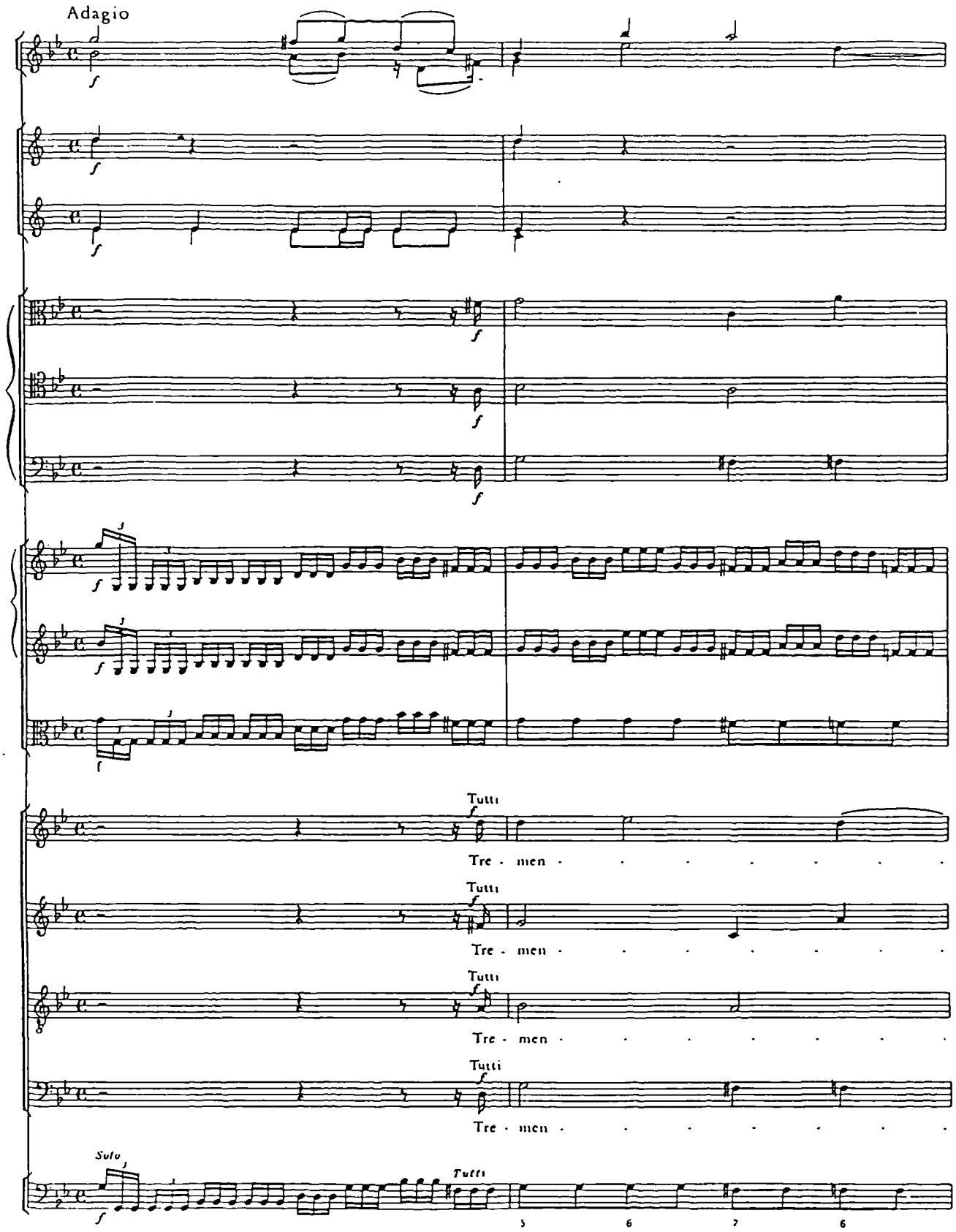

Adagio
Corno I, II in Re / D
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Bassi ed Organo
Tutti
Vi - a - - - ti - cum in Do - mi - no mo - ri -
decrescendo
en - - - - - - - - - ti - um, mi - - - se - - -
en - - - - - - - - - ti - um, mi - - se - re - - - re,


crescendo
f
crescendo
f
crescendo
f
crescendo
f
re - - - re, mi - se-re - re no - - - - - bis.
crescendo
f
re - - - re, mi - se-re - re no - - - - - bis.
crescendo
f
mi - - - se - re - - - re, mi - se-re - re no - - - - - bis.
crescendo
f
re - - - re, mi - - - se-re - re no - - - - - bis.
crescendo
f

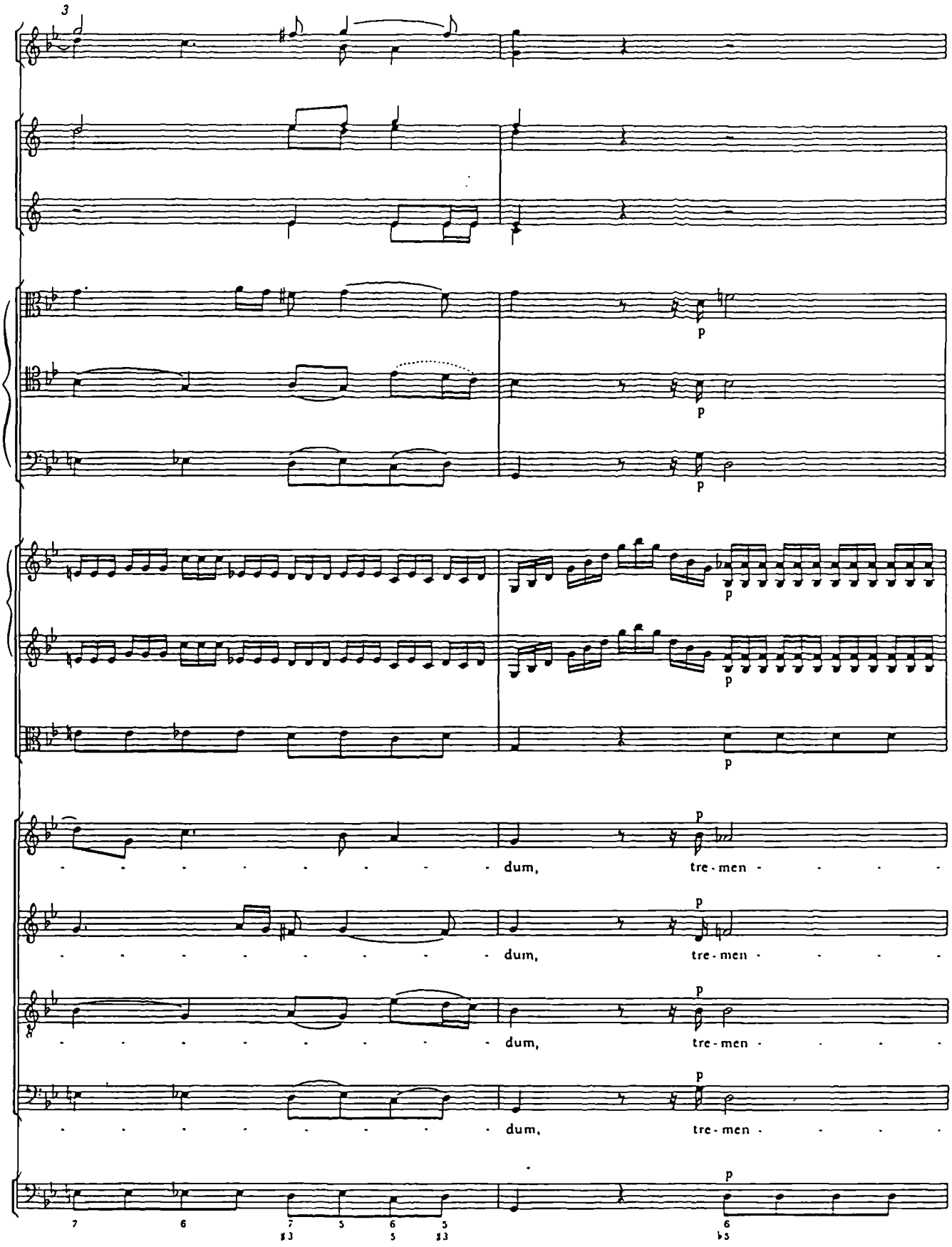
Setting 2

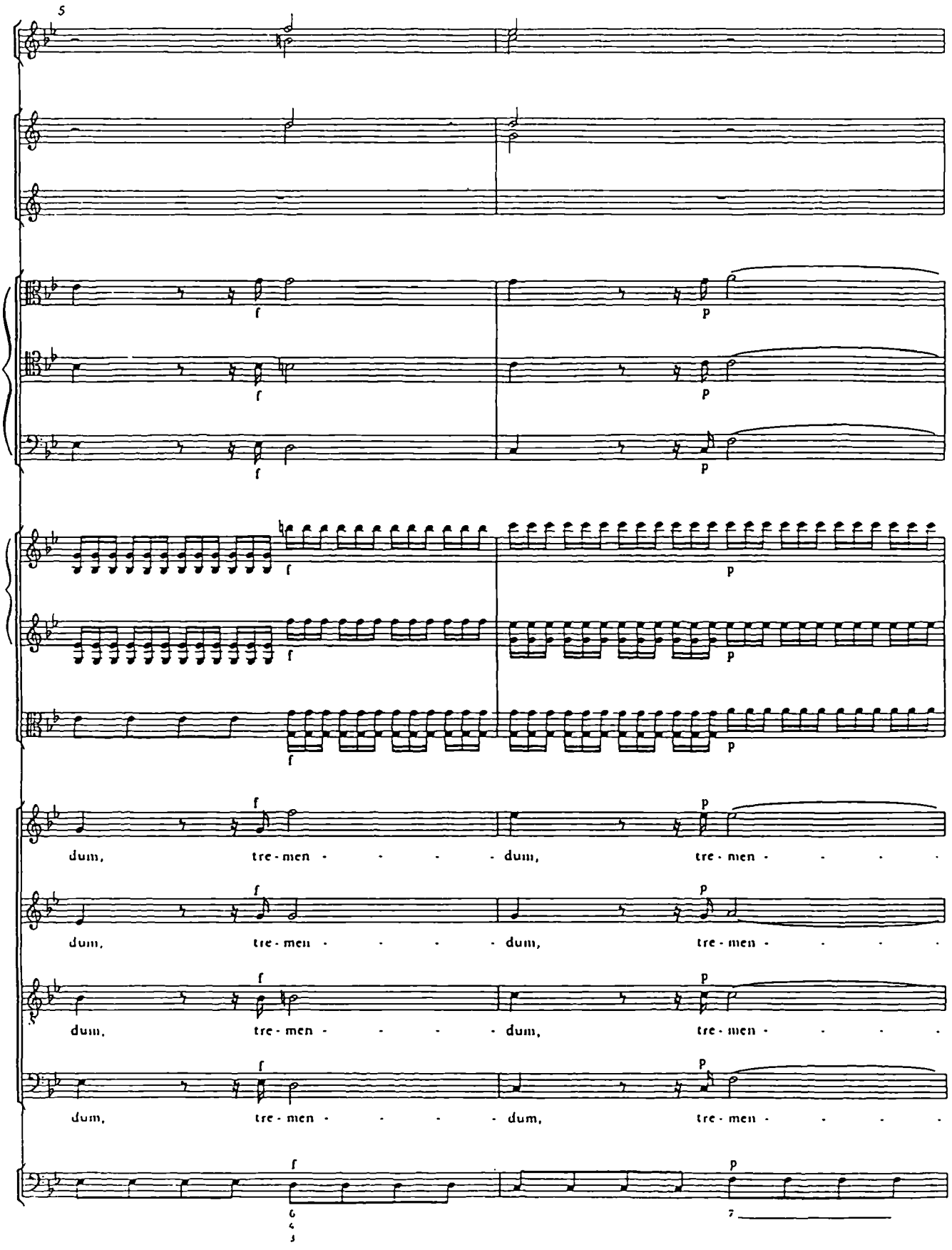
'Tremendum'

TREMENDUM

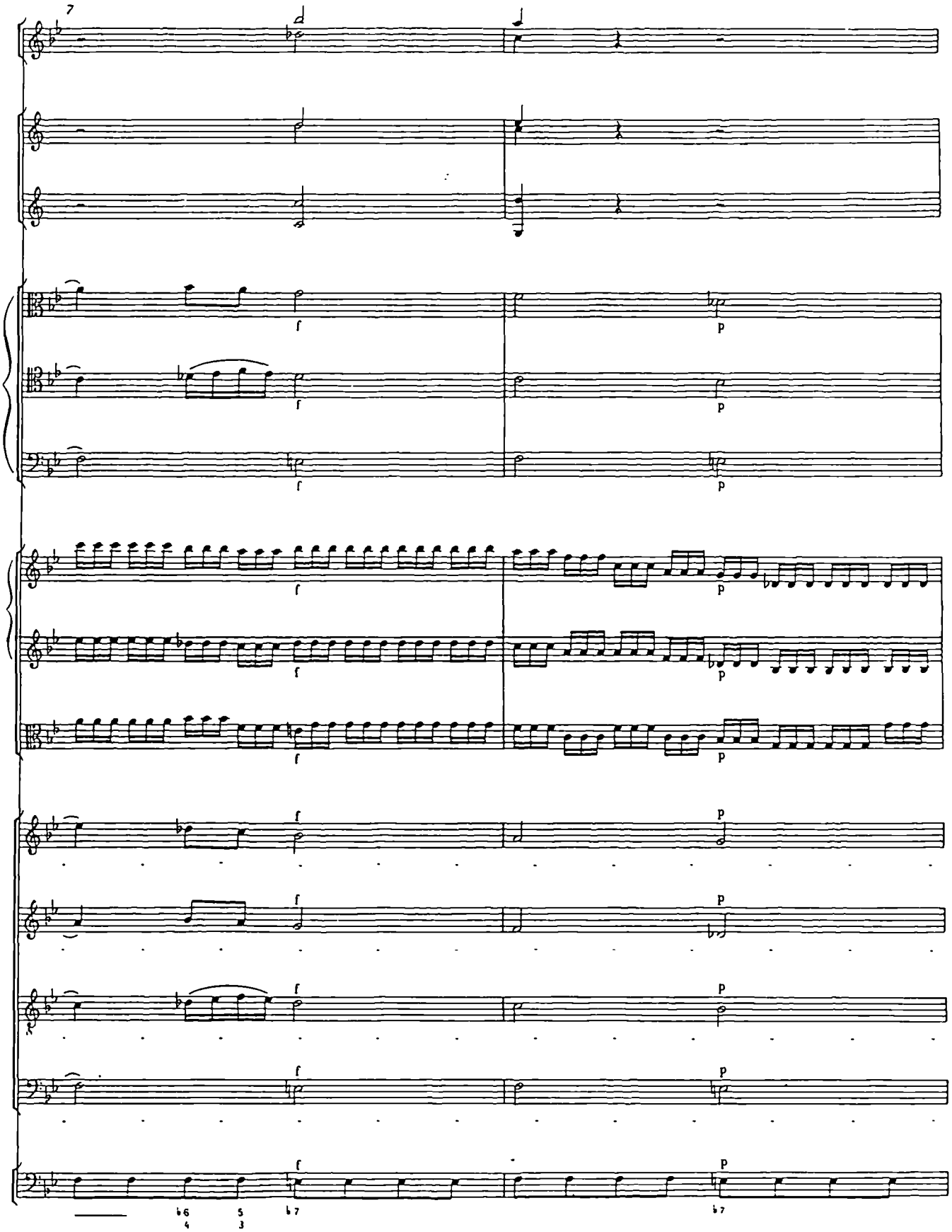

Adagio
Tutti
Tre - men
Tutti
Tre - men
Tutti
Tre - men
Tutti
Tre - men
Solo
Tutti
5
6
7
6

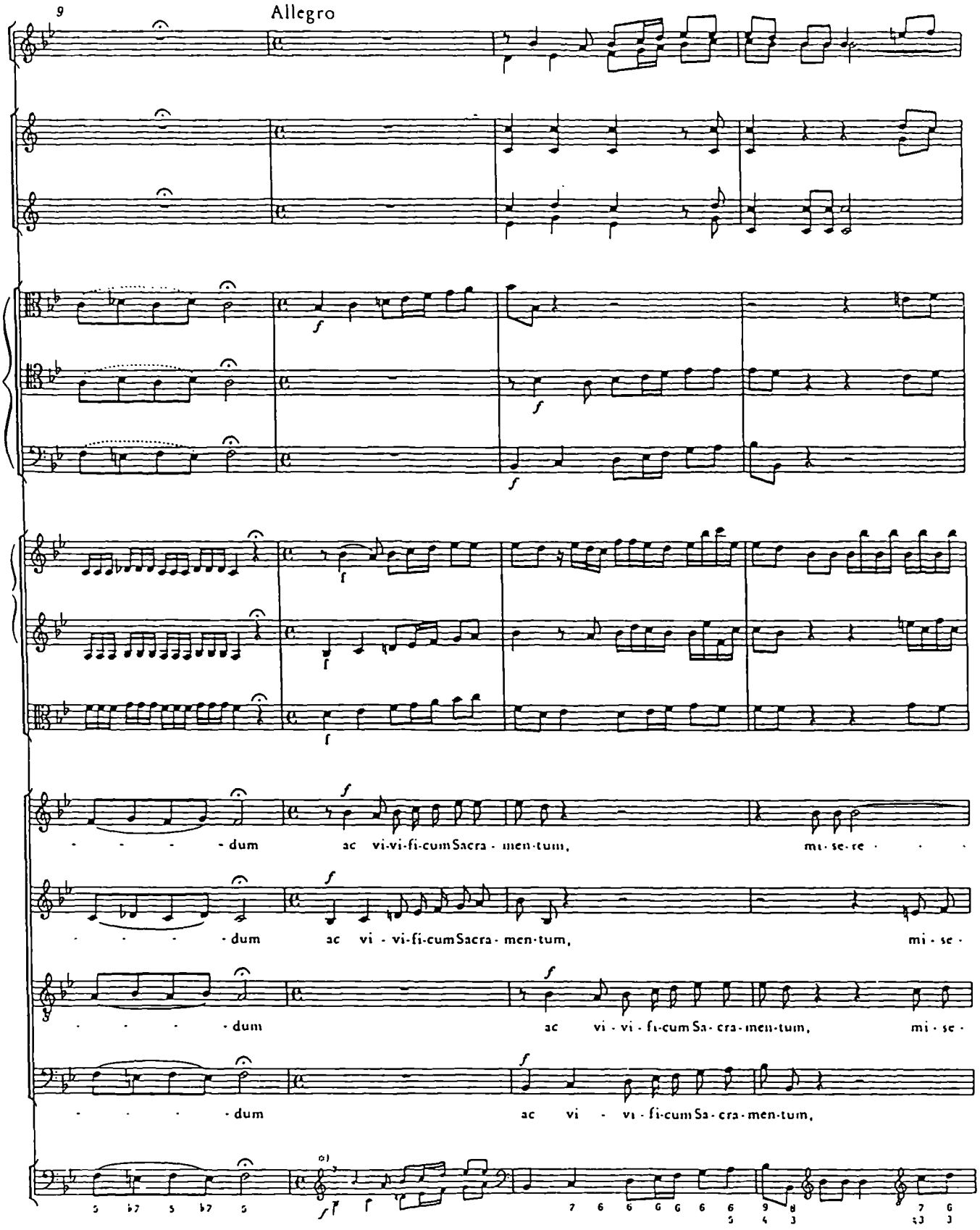
80


3
p
p
p
p
p
p
dum, tre - men - - - -
dum, tre - men - - - -
dum, tre - men - - - -
dum, tre - men - - - -
p
7 6 7 5 6 5
♯3 5 ♯3
6
♭5

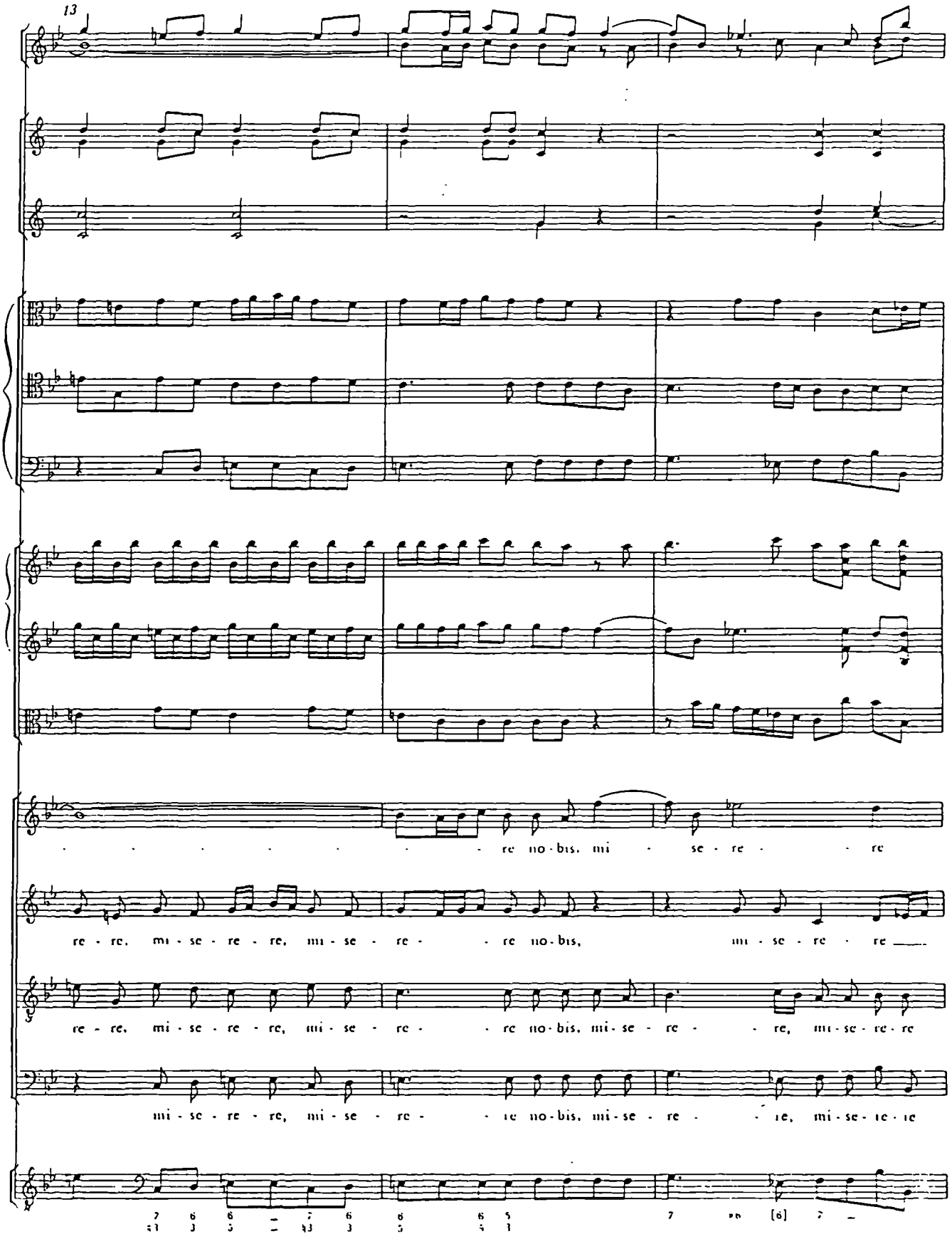

5
f
p
dum, tre - men - - - - dum, tre - men - - - -
dum, tre - men - - - - dum, tre - men - - - -
dum, tre - men - - - - dum, tre - men - - - -
dum, tre - men - - - - dum, tre - men - - - -

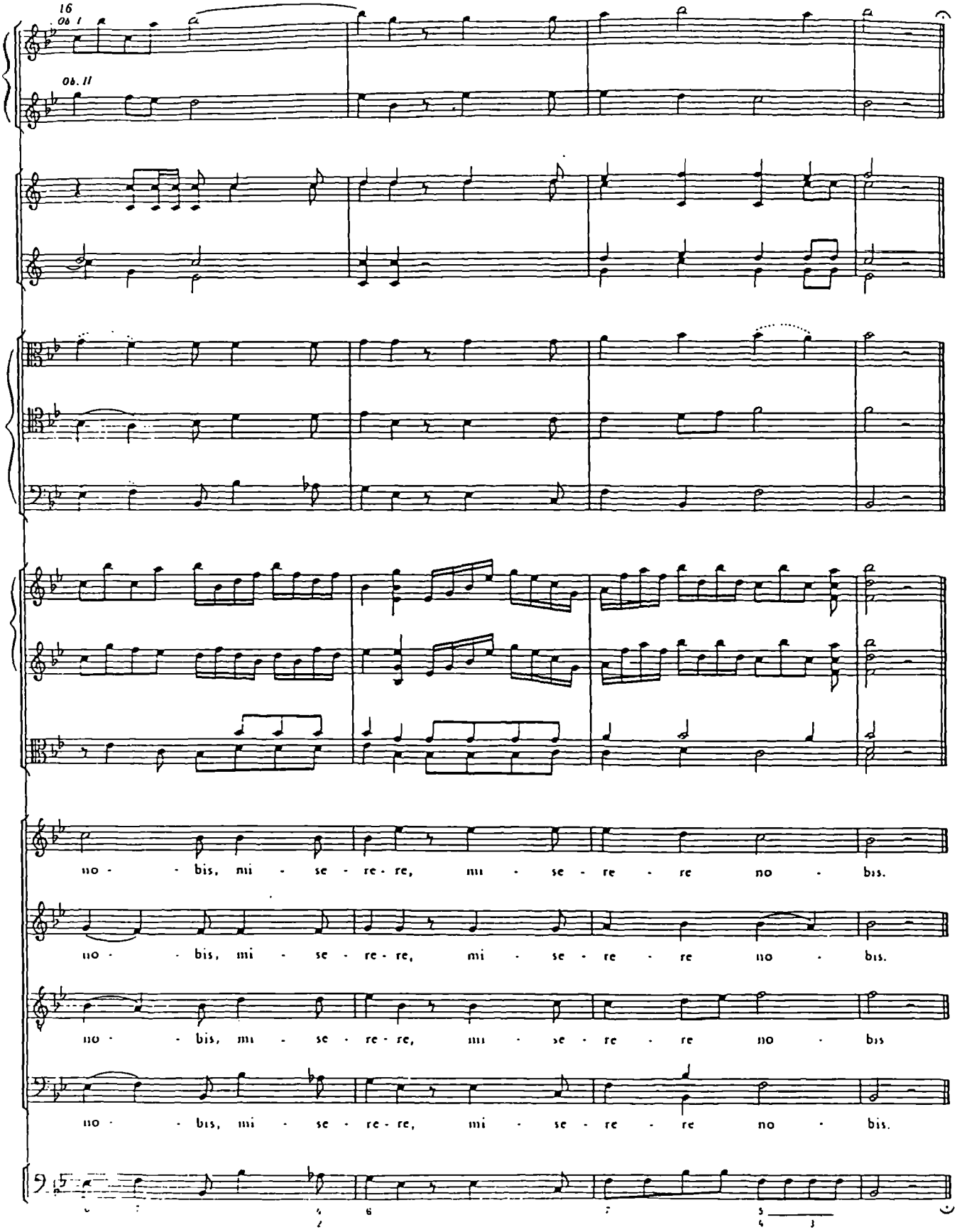
82





*) T 10 Bassi ed Organo im Autograph Ganztaktpause

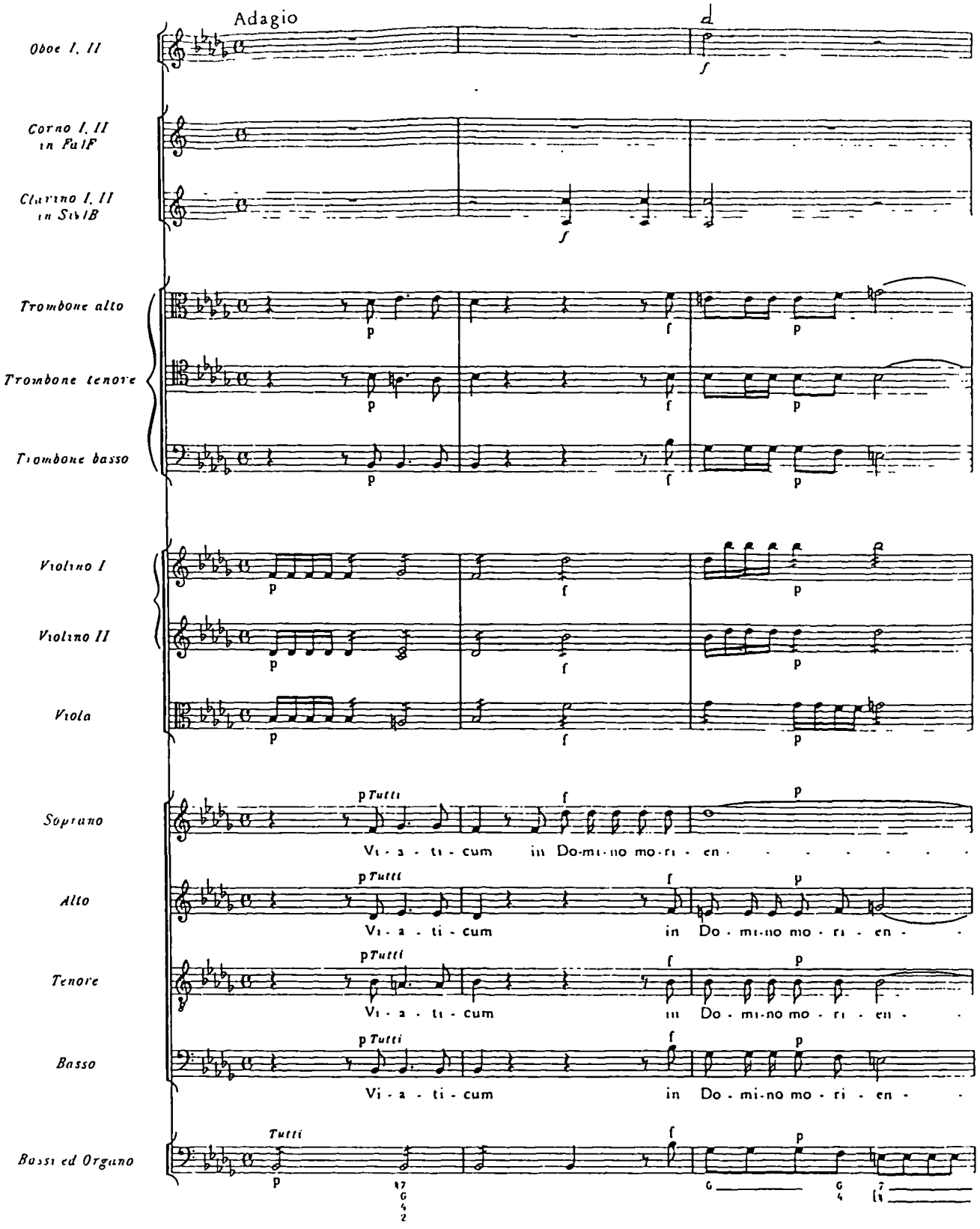

13
re no-bis, mi - se - re - re
re - re, mi - se - re - re, mi - se - re - re no-bis, mi - se - re - re
re - re, mi - se - re - re, mi - se - re - re no-bis, mi-se - re - re, mi-se-re-re
mi - se - re - re, mi - se - re - re no-bis, mi-se - re - re, mi-se-re-re


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.

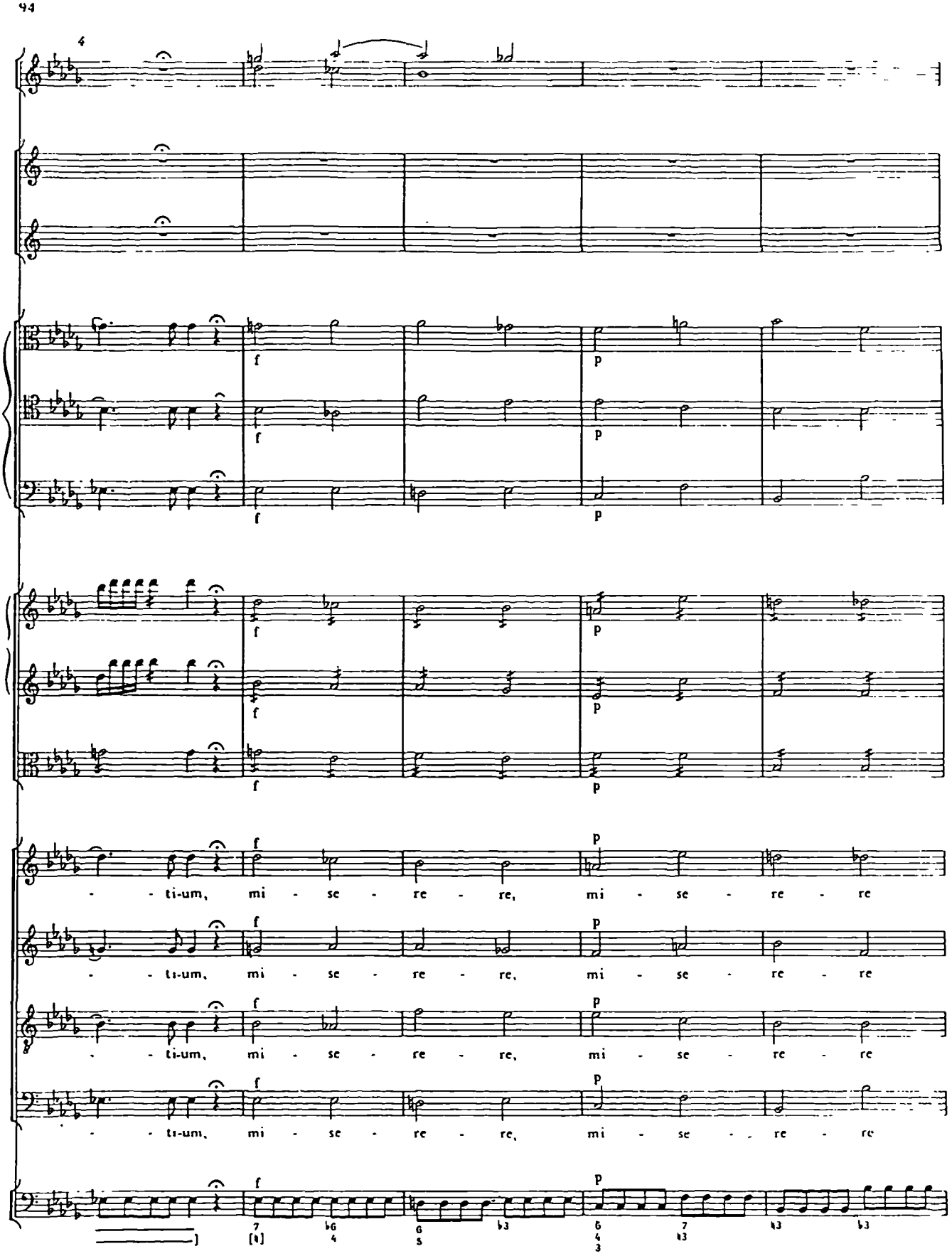
Setting 2

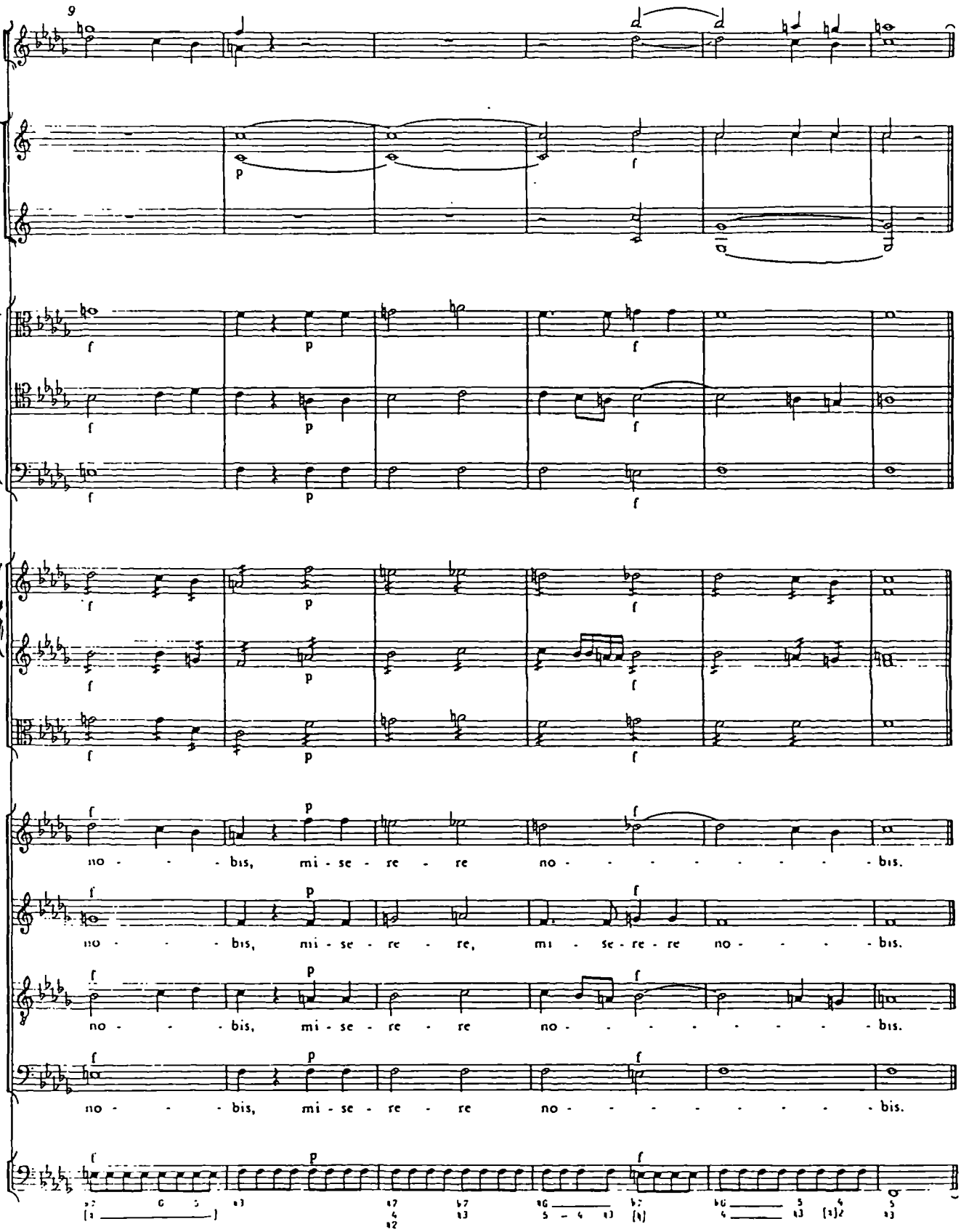
'Viaticum'

VIATICUM*)



*) Eine erste, gestrichene Fassung des Viaticum ist im Anhang als Nr 1, S 375, wiedergegeben

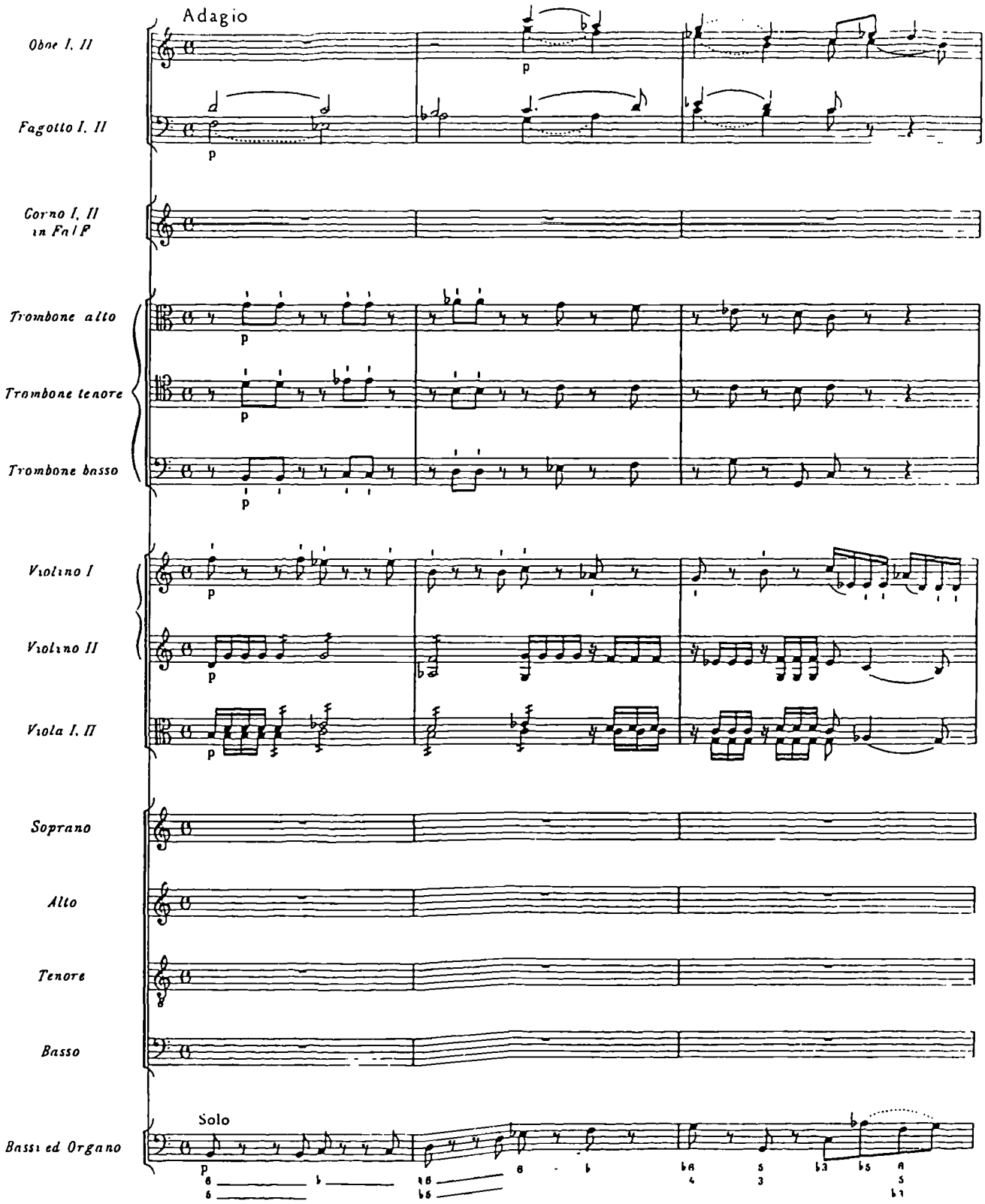

44
4
f
p
- - ti-um, mi - se - re - re, mi - se - re - re
- - ti-um, mi - se - re - re, mi - se - re - re
- - ti-um, mi - se - re - re, mi - se - re - re
- - ti-um, mi - se - re - re, mi - se - re - re

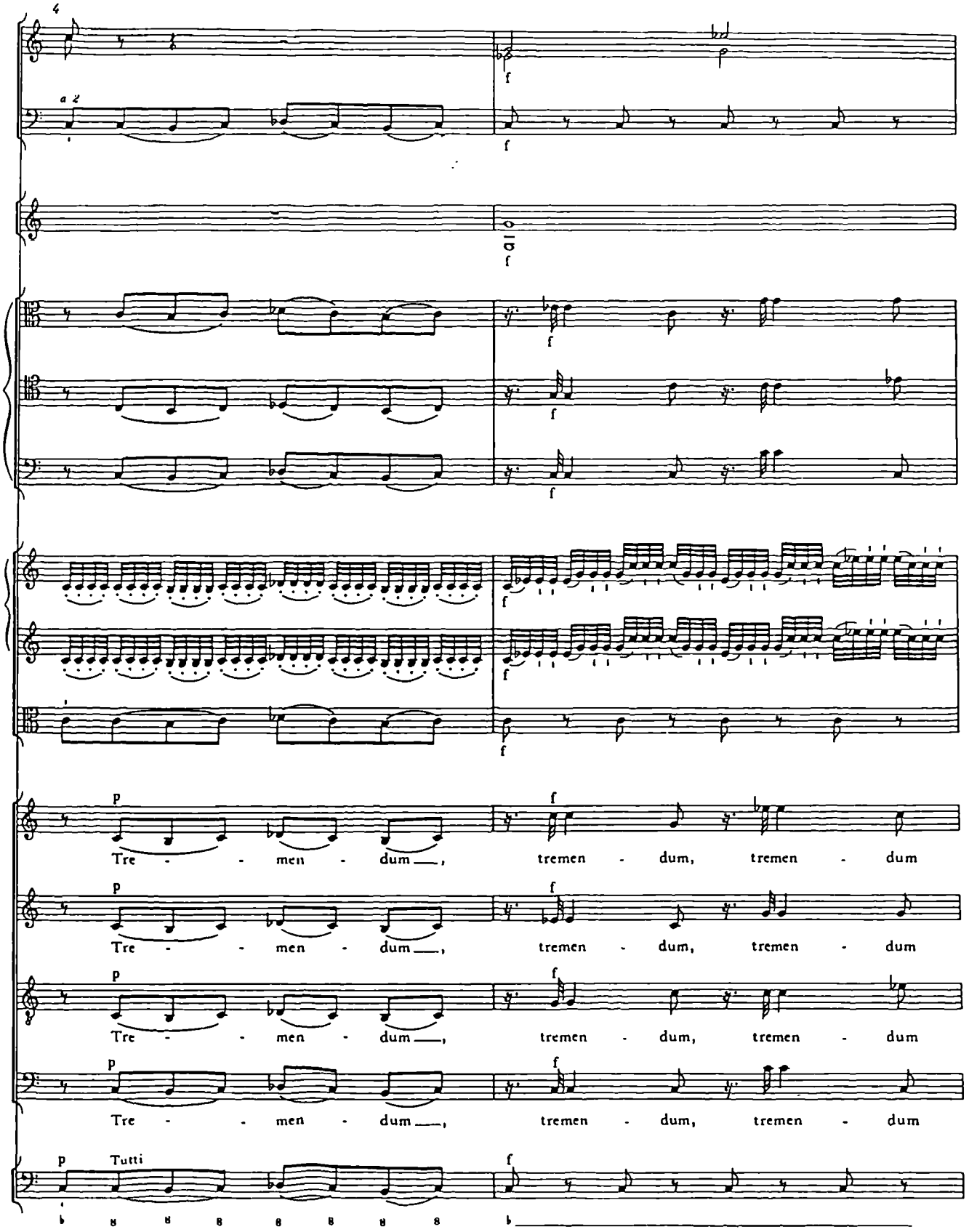

9
no - - - bis, mi - se - re - re no - - - - - - - - - bis.
no - - - bis, mi - se - re - re, mi - se - re - re no - - - - bis.
no - - - bis, mi - se - re - re no - - - - - - - - - bis.
no - - - bis, mi - se - re - re no - - - - - - - - - bis.

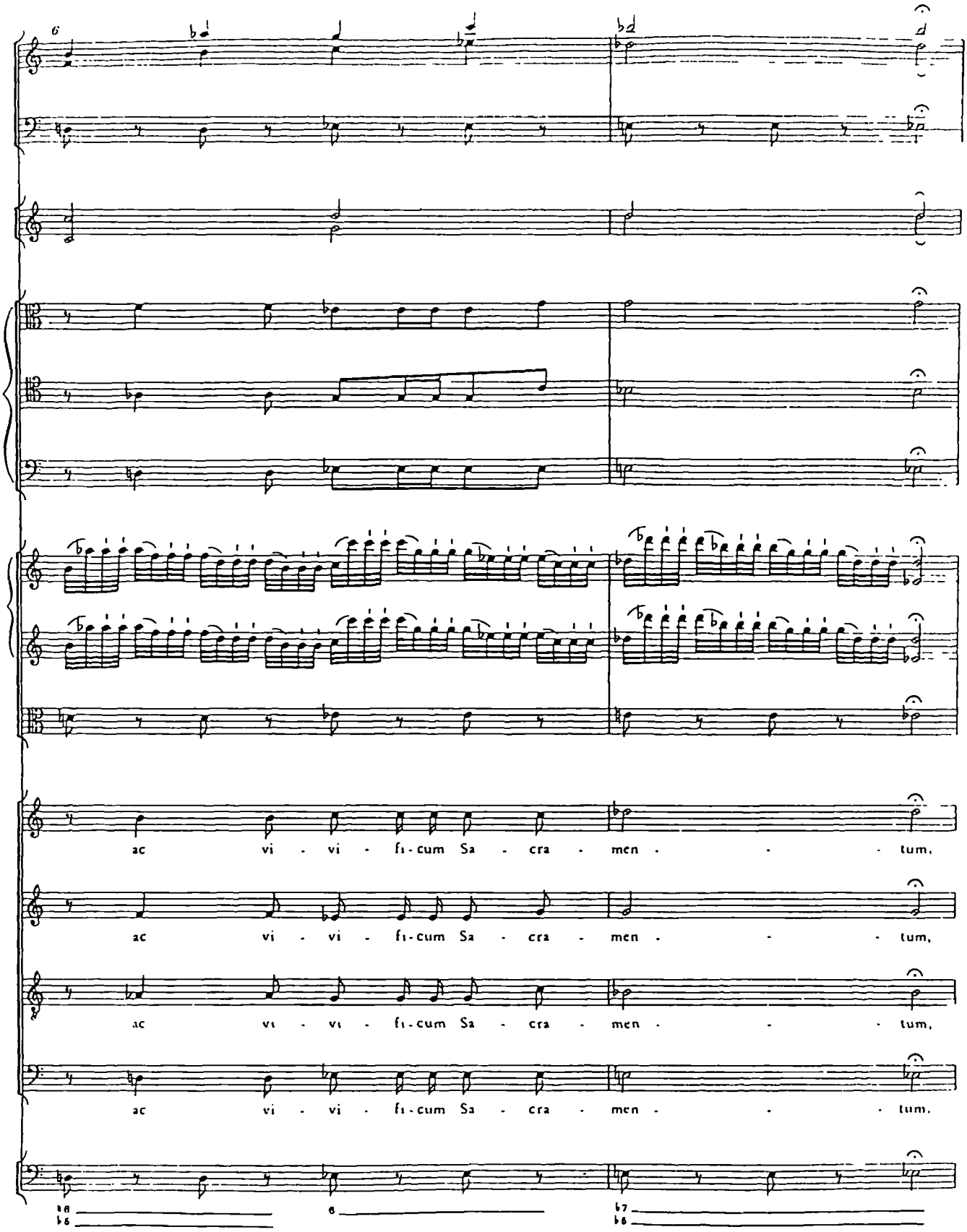
Setting 3

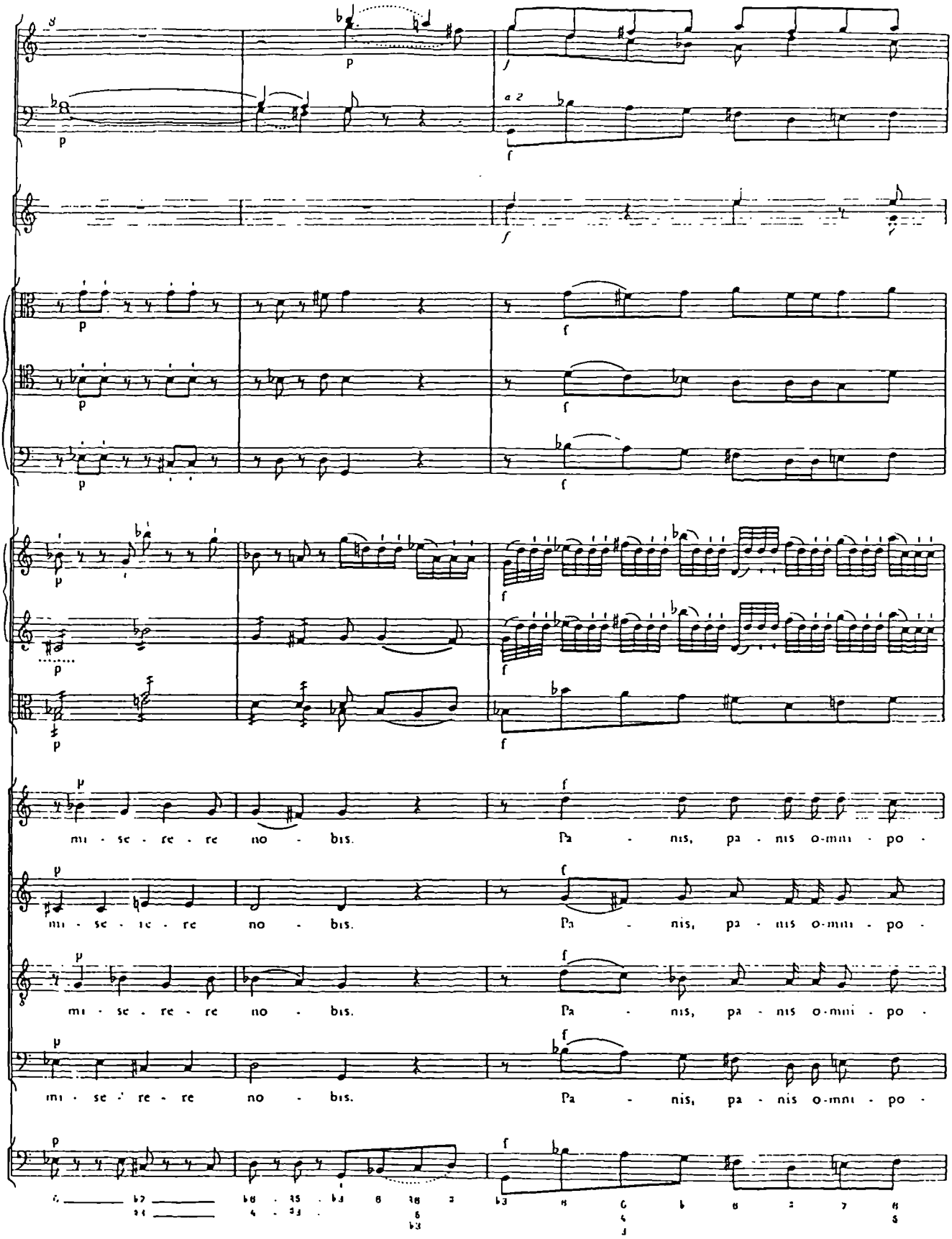
'Tremendum'

TREMENDUM

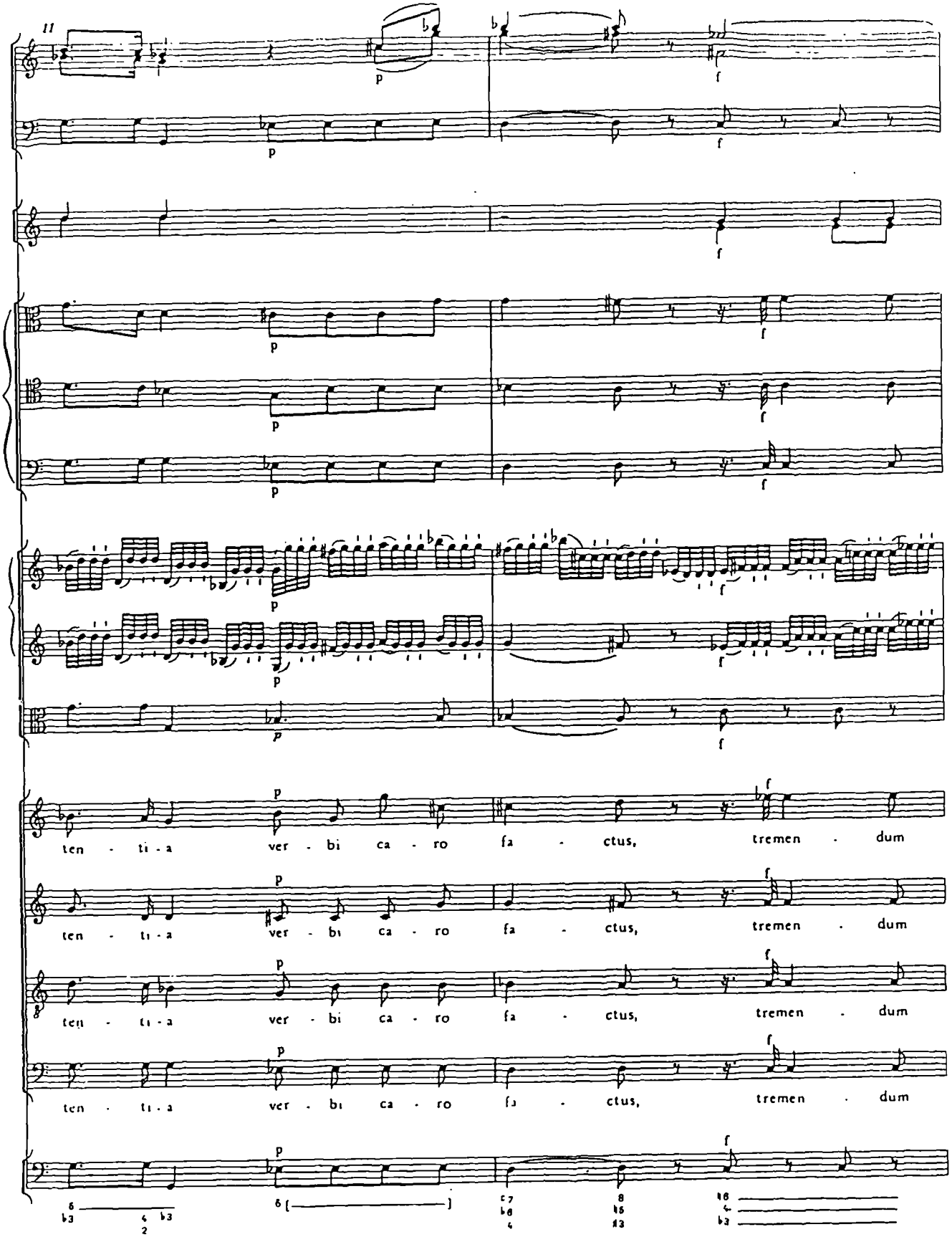

Adagio
Oboe I. II
Fagotto I. II
Corno I. II in Fa / F
Trombone alto
Trombone tenore
Trombone basso
Violino I
Violino II
Viola I. II
Soprano
Alto
Tenore
Basso
Solo
Bassi ed Organo
p


a 2
Tre - - men - dum, tremen - dum, tremen - dum
Tre - - men - dum, tremen - dum, tremen - dum
Tre - - men - dum, tremen - dum, tremen - dum
Tre - - men - dum, tremen - dum, tremen - dum
Tutti

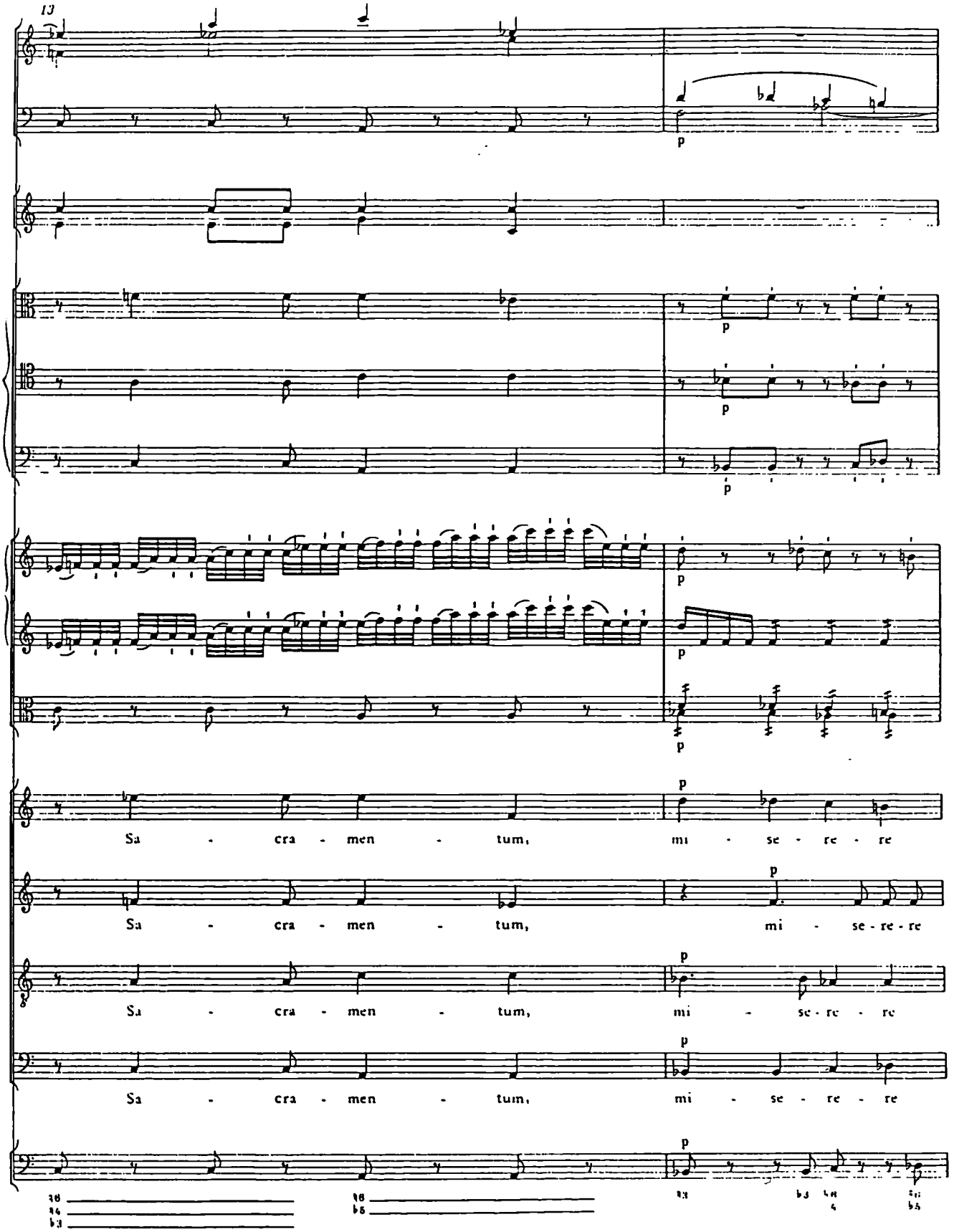

ac vi - vi - fi-cum Sa - cra - men - - - tum,
ac vi - vi - fi-cum Sa - cra - men - - - tum,
ac vi - vi - fi-cum Sa - cra - men - - - tum,
ac vi - vi - fi-cum Sa - cra - men - - - tum.

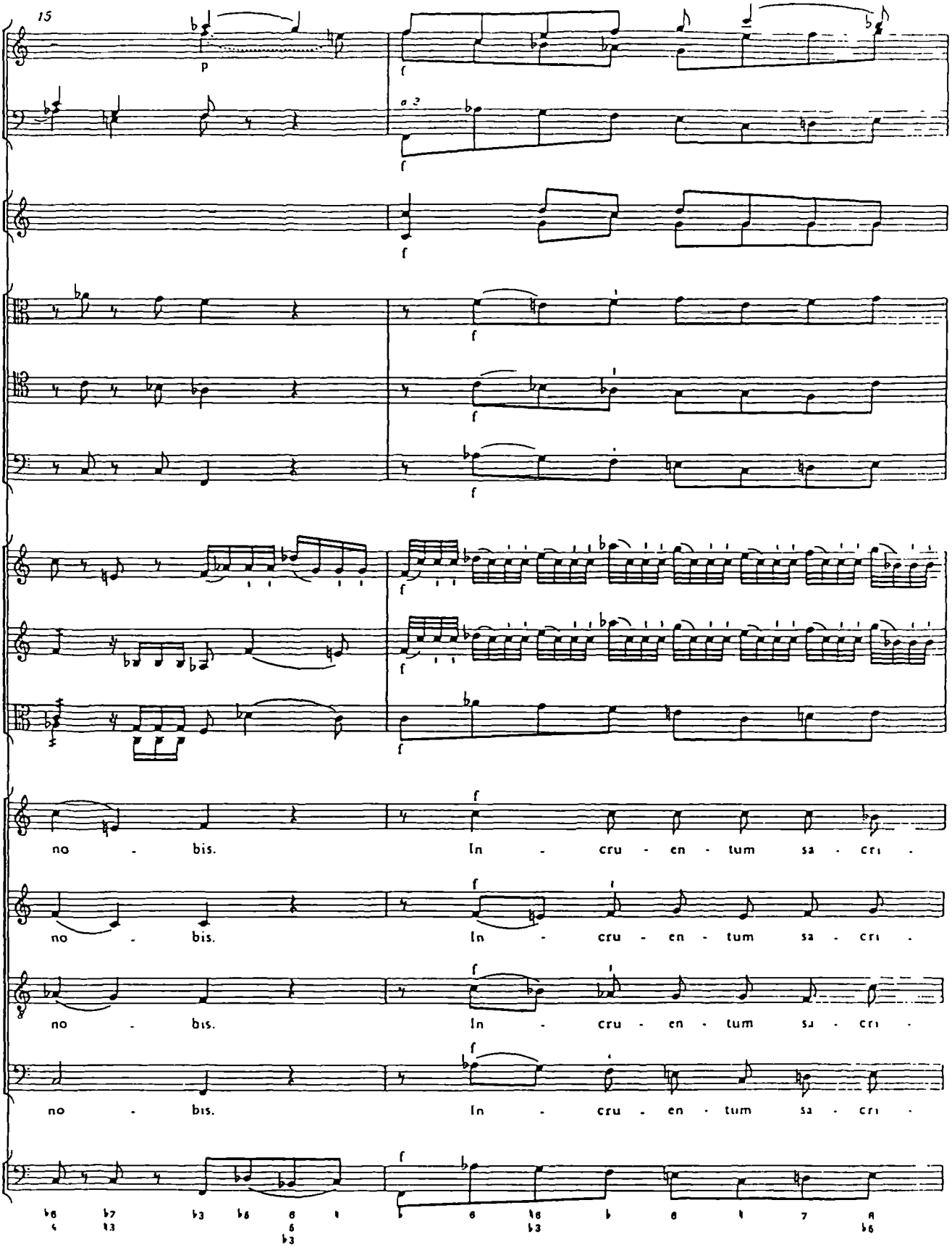

mi - se - re - re no - bis. Pa - nis, pa - nis o-mni - po -
mi - se - re - re no - bis. Pa - nis, pa - nis o-mni - po -
mi - se - re - re no - bis. Pa - nis, pa - nis o-mni - po -
mi - se - re - re no - bis. Pa - nis, pa - nis o-mni - po -

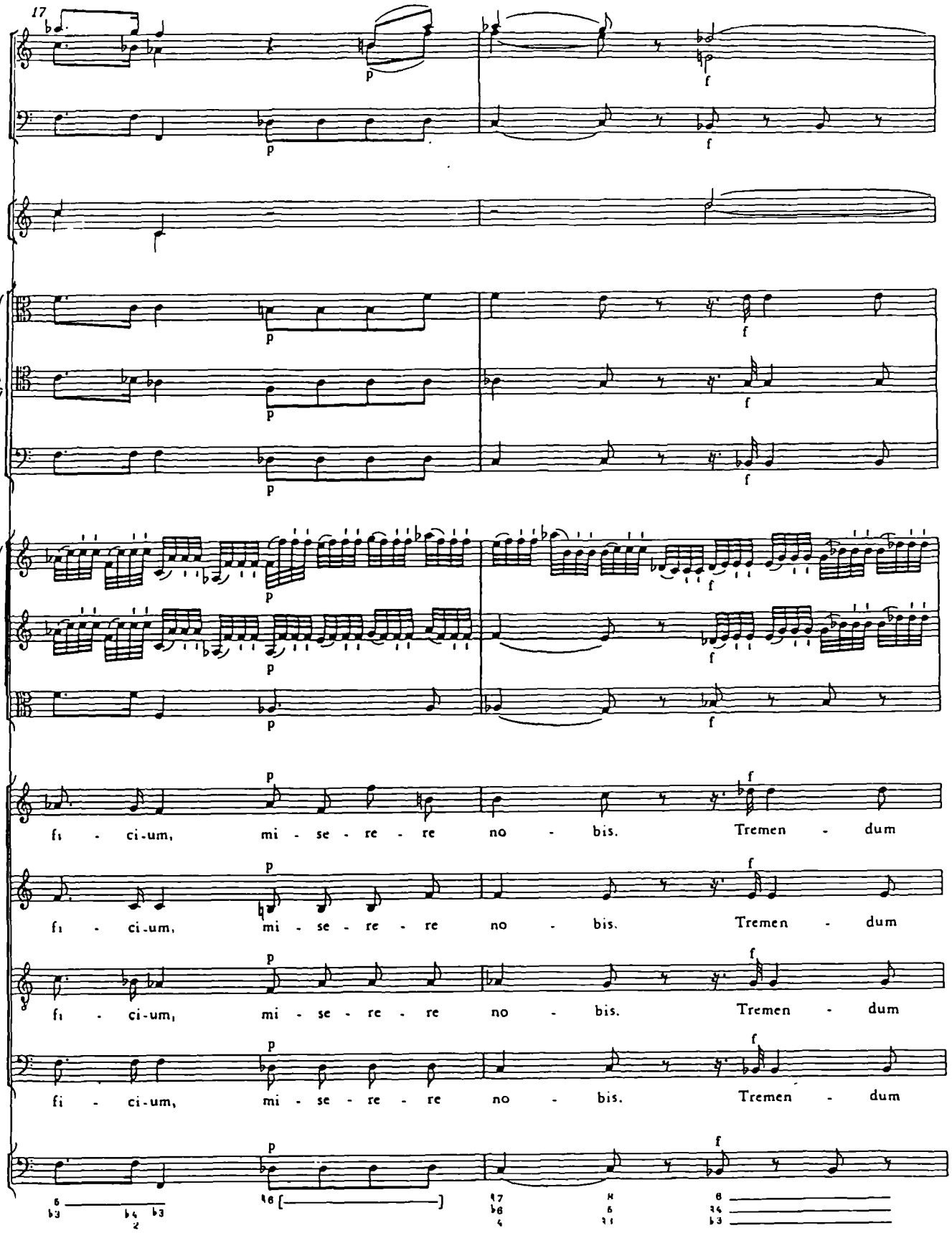
304

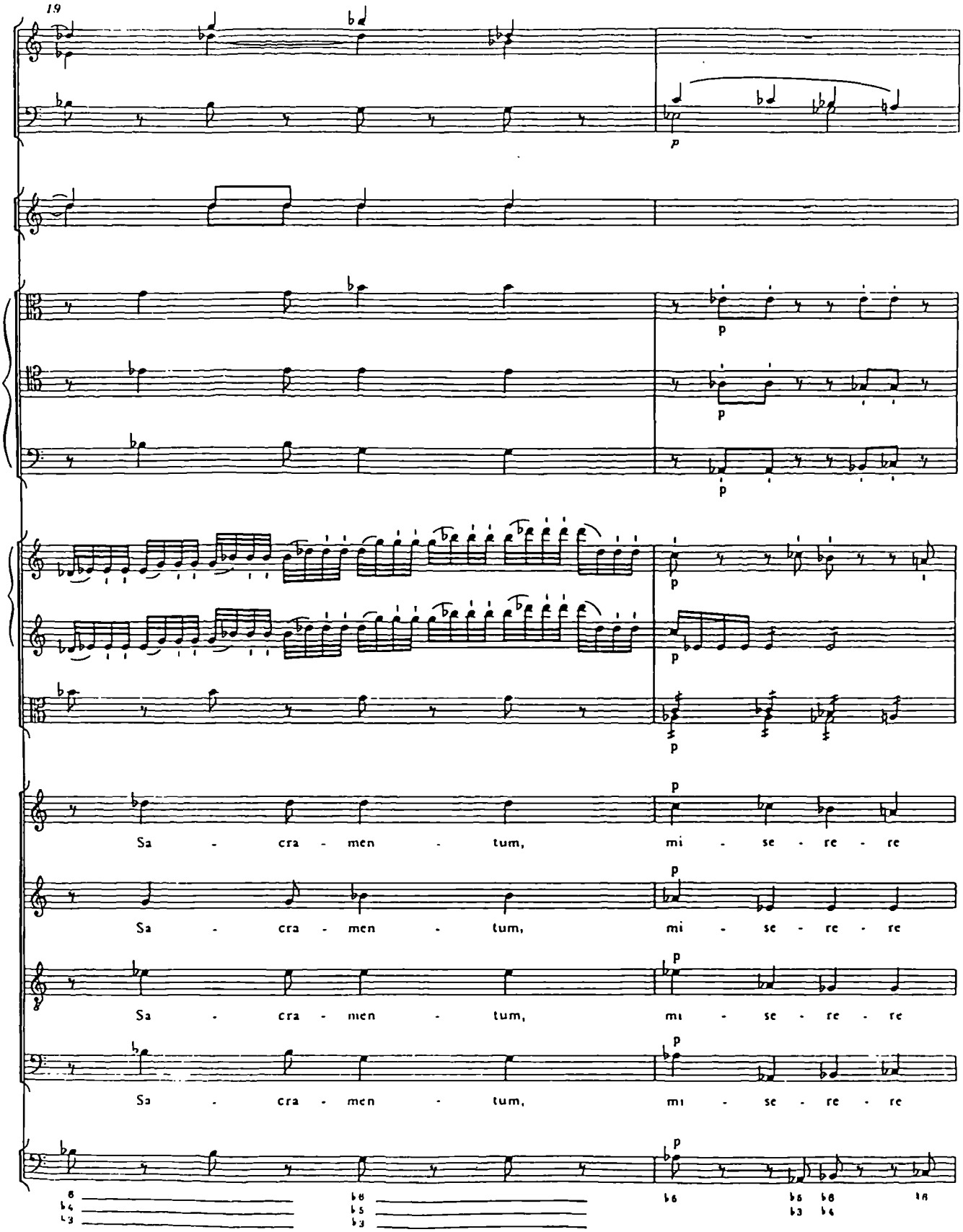

ten - ti - a ver - bi ca - ro fa - ctus, tremen - dum
ten - ti - a ver - bi ca - ro fa - ctus, tremen - dum
ten - ti - a ver - bi ca - ro fa - ctus, tremen - dum
ten - ti - a ver - bi ca - ro fa - ctus, tremen - dum

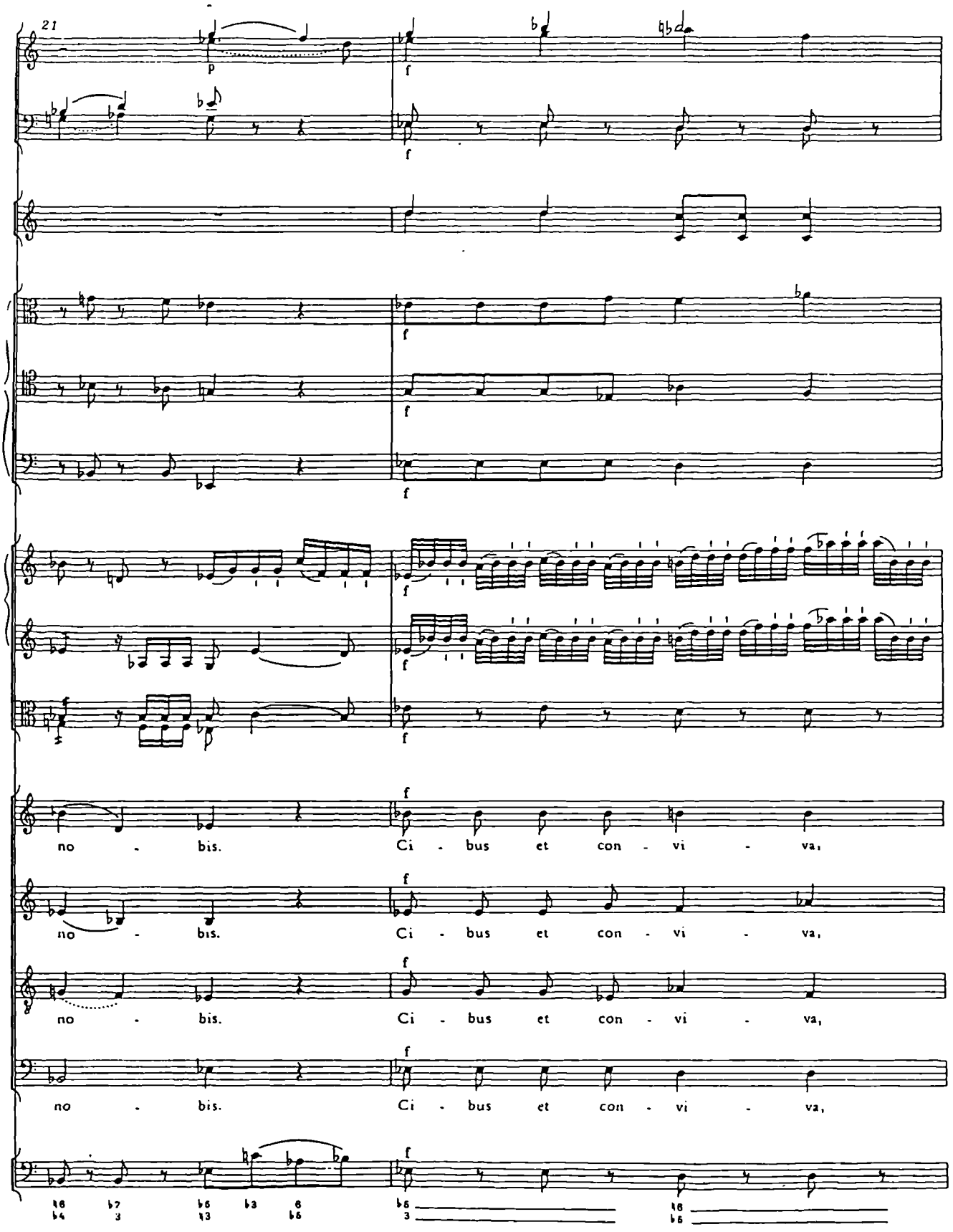
435

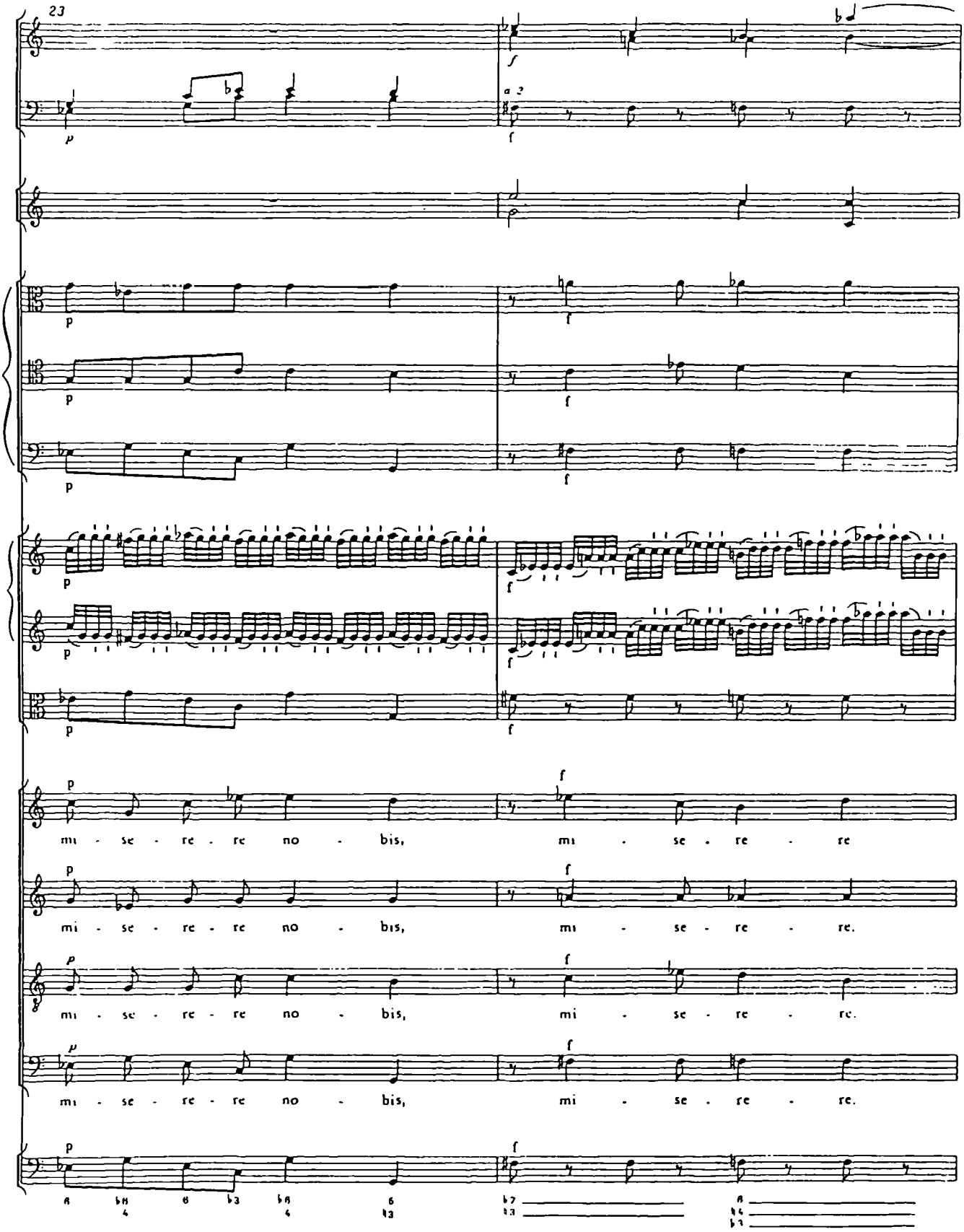

13
p
Sa - cra - men - tum, mi - se - re - re
Sa - cra - men - tum, mi - se - re - re
Sa - cra - men - tum, mi - se - re - re
Sa - cra - men - tum, mi - se - re - re

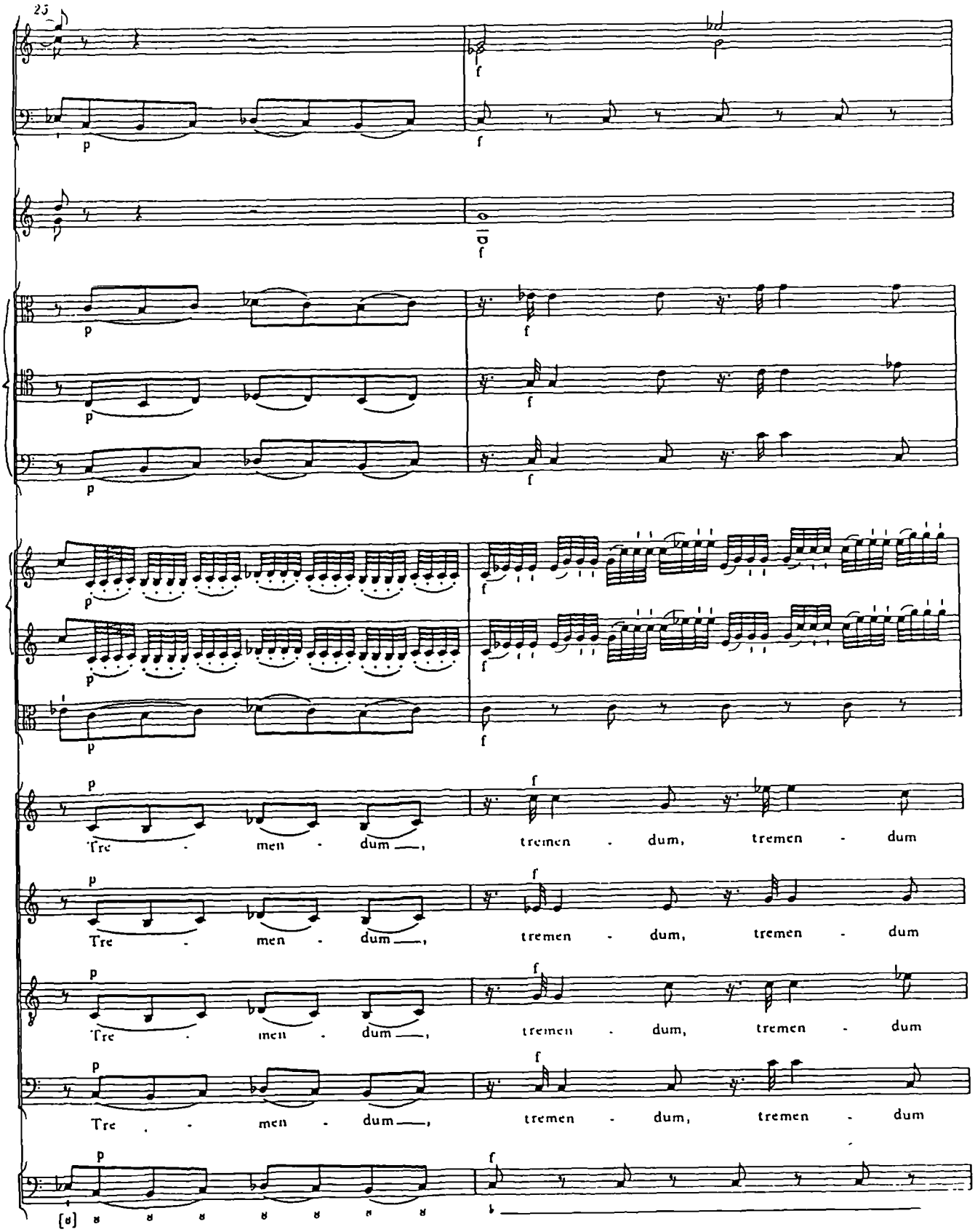

15
p
f
a 2
no - bis. In - cru - en - tum sa - cri -
no - bis. In - cru - en - tum sa - cri -
no - bis. In - cru - en - tum sa - cri -
no - bis. In - cru - en - tum sa - cri -

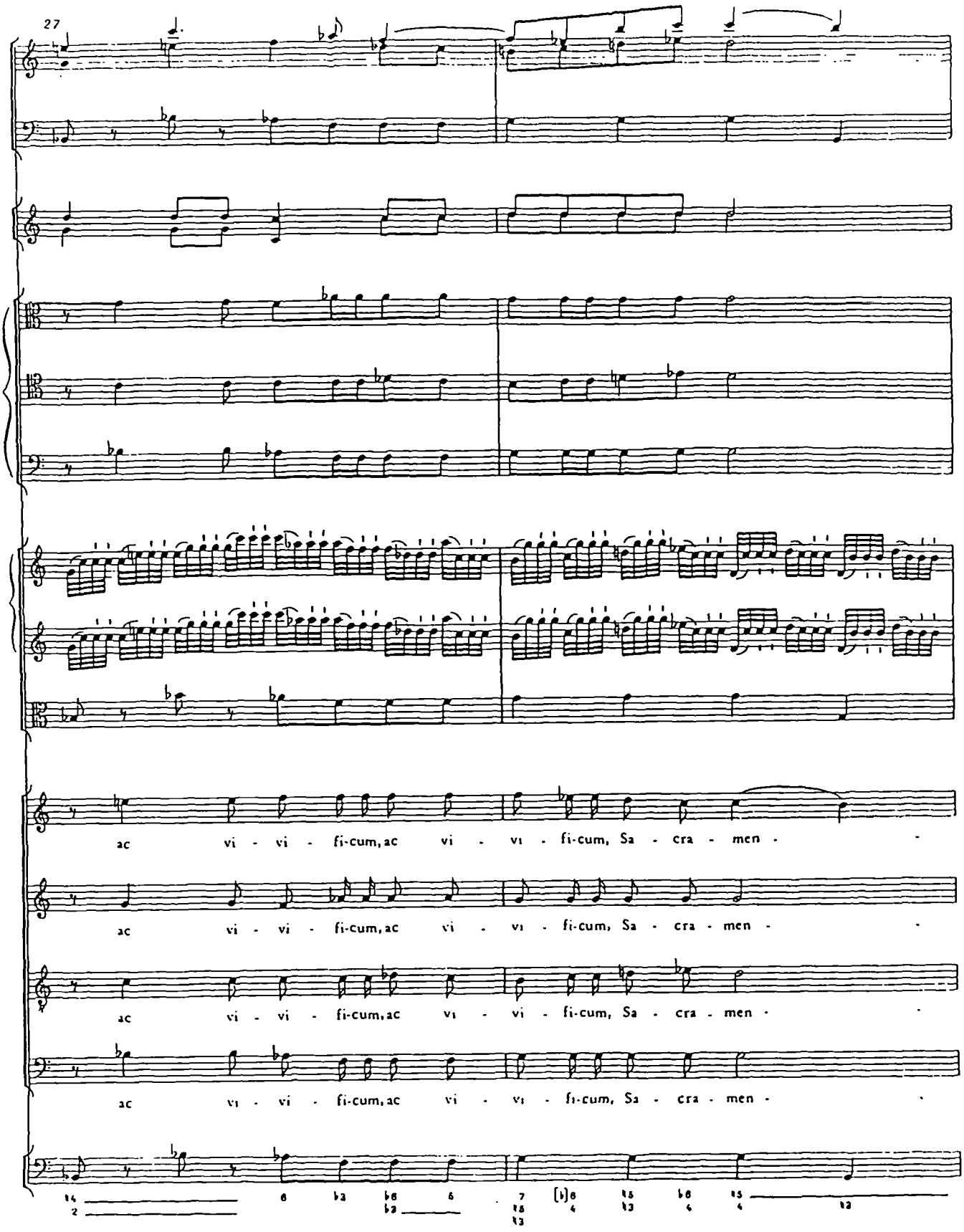

17
fi - ci-um, mi - se - re - re no - bis. Tremen - dum
fi - ci-um, mi - se - re - re no - bis. Tremen - dum
fi - ci-um, mi - se - re - re no - bis. Tremen - dum
fi - ci-um, mi - se - re - re no - bis. Tremen - dum

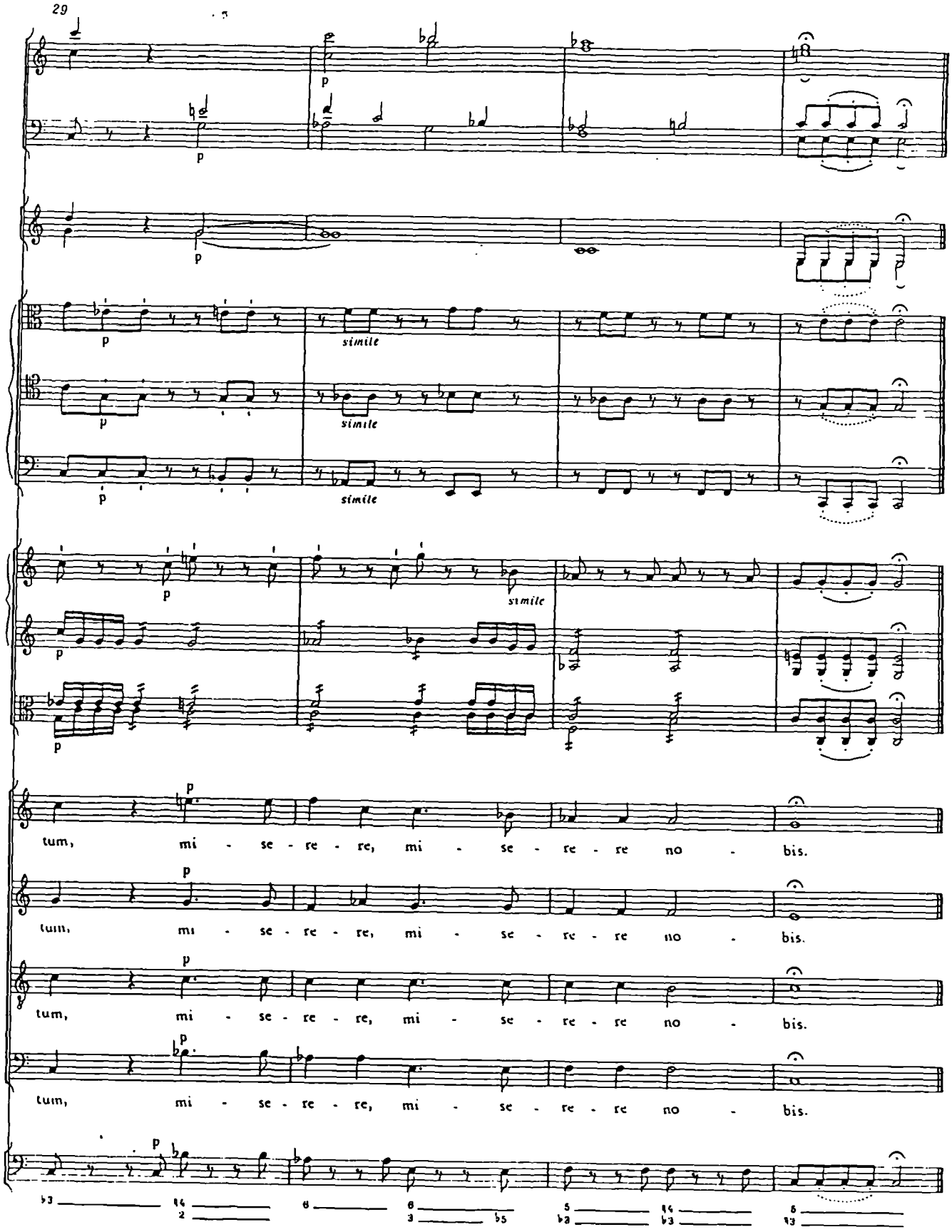

19
p
Sa - cra - men - tum, mi - se - re - re
Sa - cra - men - tum, mi - se - re - re
Sa - cra - men - tum, mi - se - re - re
Sa - cra - men - tum, mi - se - re - re


21
p
f
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,


23
a 2
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.


25
p
f
Tre - men - dum —,
tremen - dum, tremen - dum

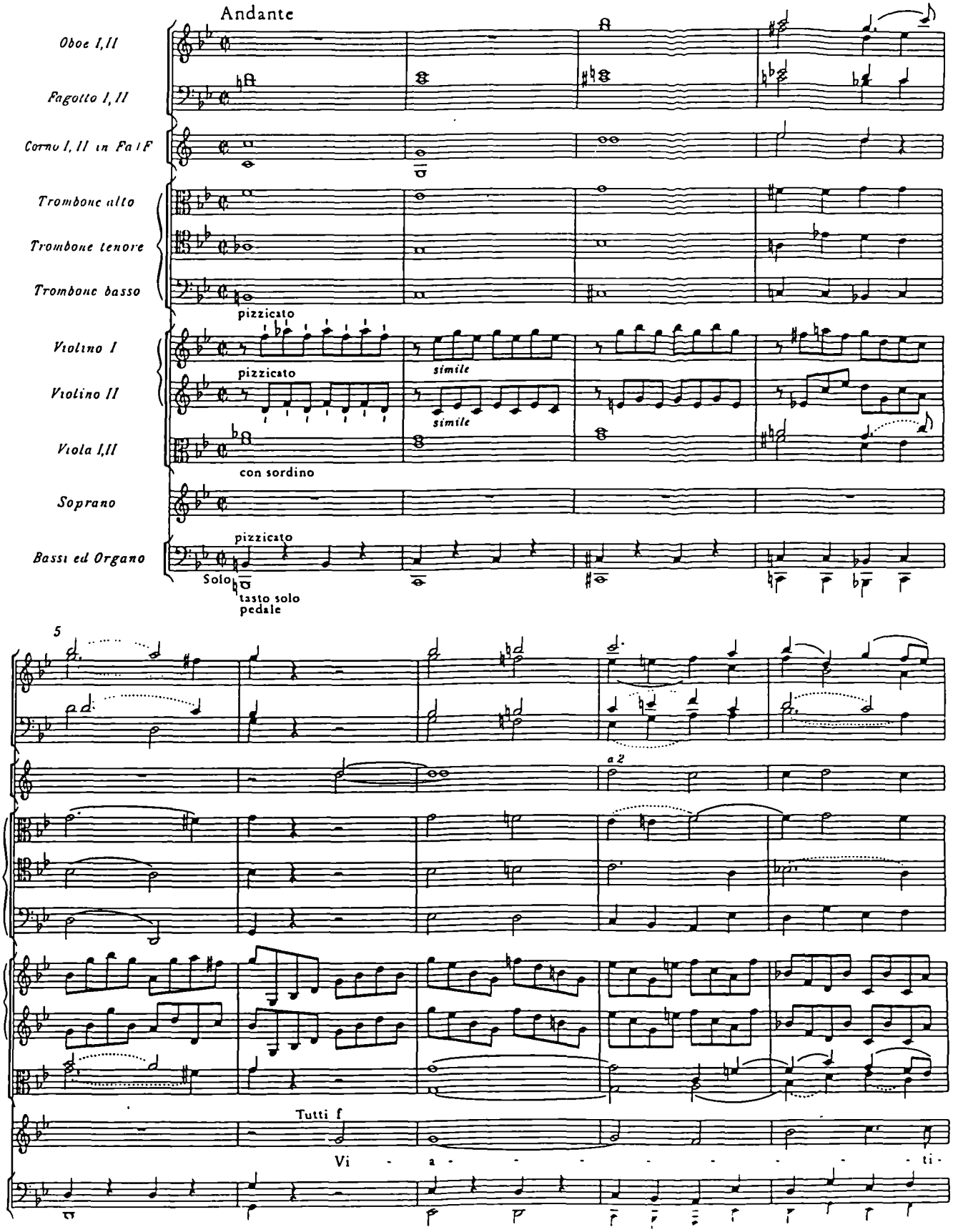

27
ac vi - vi - fi-cum, ac vi - vi - fi-cum, Sa - cra - men -
ac vi - vi - fi-cum, ac vi - vi - fi-cum, Sa - cra - men -
ac vi - vi - fi-cum, ac vi - vi - fi-cum, Sa - cra - men -
ac vi - vi - fi-cum, ac vi - vi - fi-cum, Sa - cra - men -

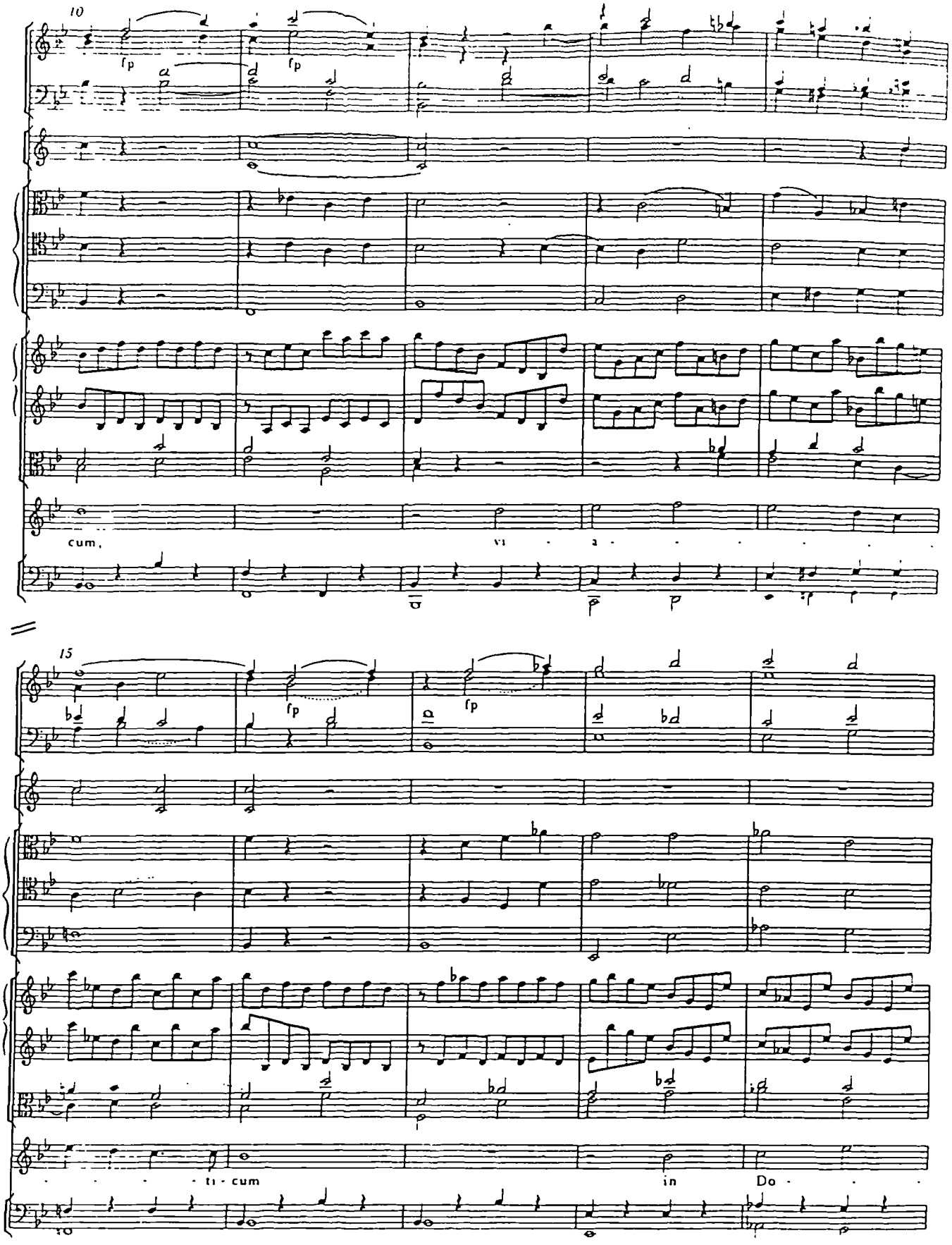

29
p
simile
tum, mi - se - re - re, mi - se - re - re no - bis.
tum, mi - se - re - re, mi - se - re - re no - bis.
tum, mi - se - re - re, mi - se - re - re no - bis.
tum, mi - se - re - re, mi - se - re - re no - bis.

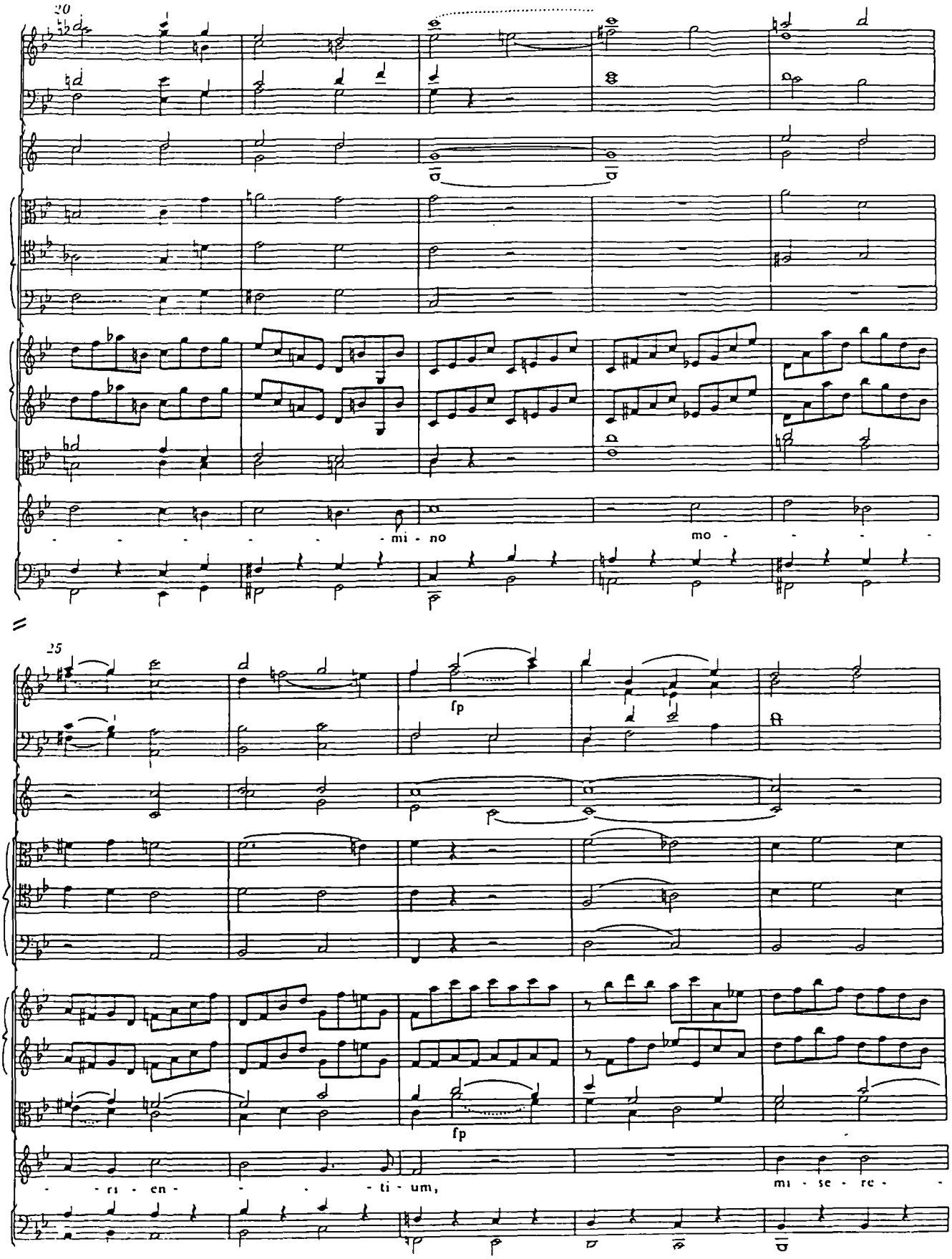
Setting 3

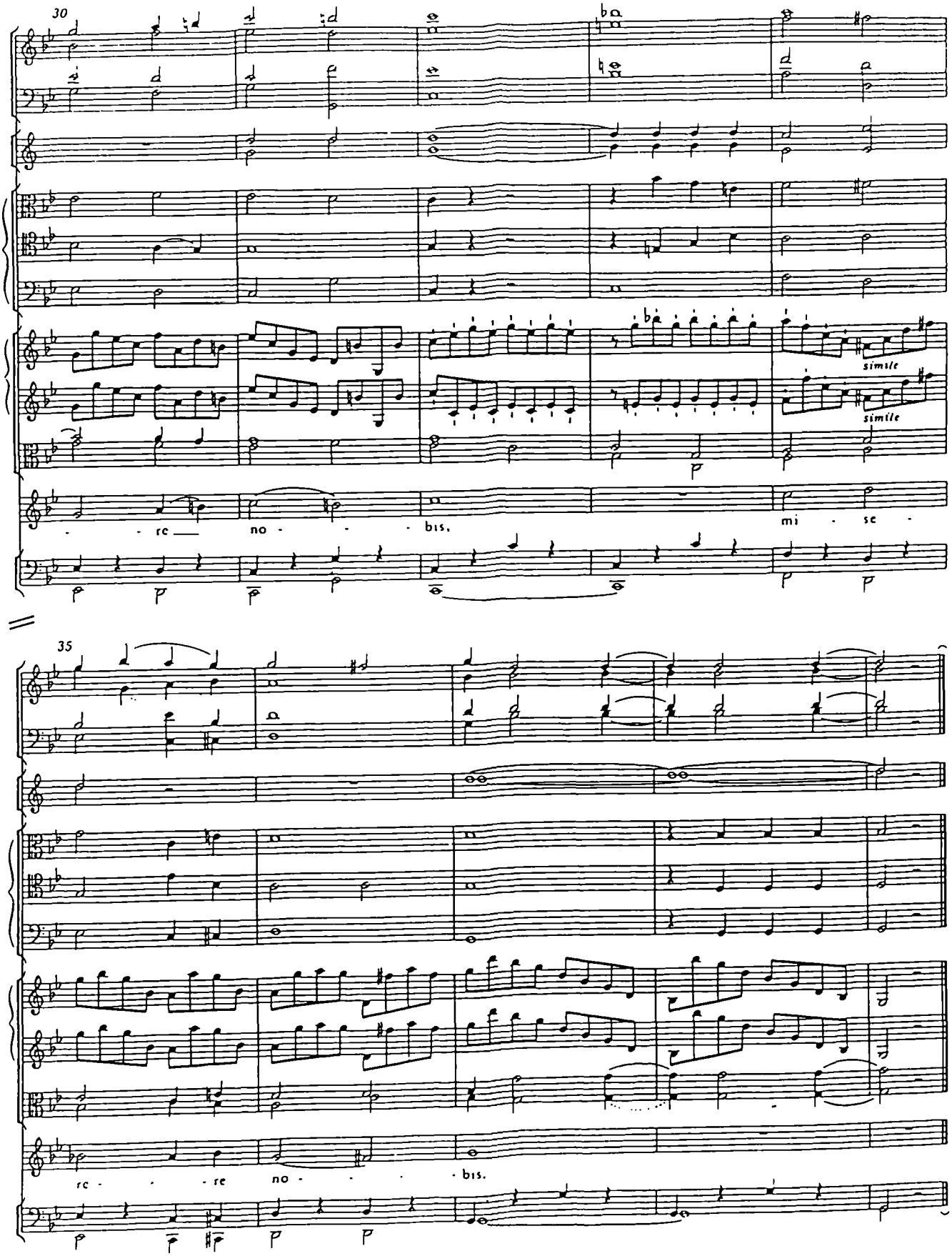
'Viaticum'

VIATICUM


Andante
Oboe I, II
Fagotto I, II
Corno I, II in Fa I F
Trombone alto
Trombone tenore
Trombone basso
pizzicato
Violino I
pizzicato
simile
Violino II
simile
Viola I, II
con sordino
Soprano
Bassi ed Organo
pizzicato
Solo
tasto solo
pedale
5
a 2
Tutti f
Vi - a - - - - - - - ti -


10
fp
fp
cum,
vi - a
15
fp
fp
ti - cum
in
Do

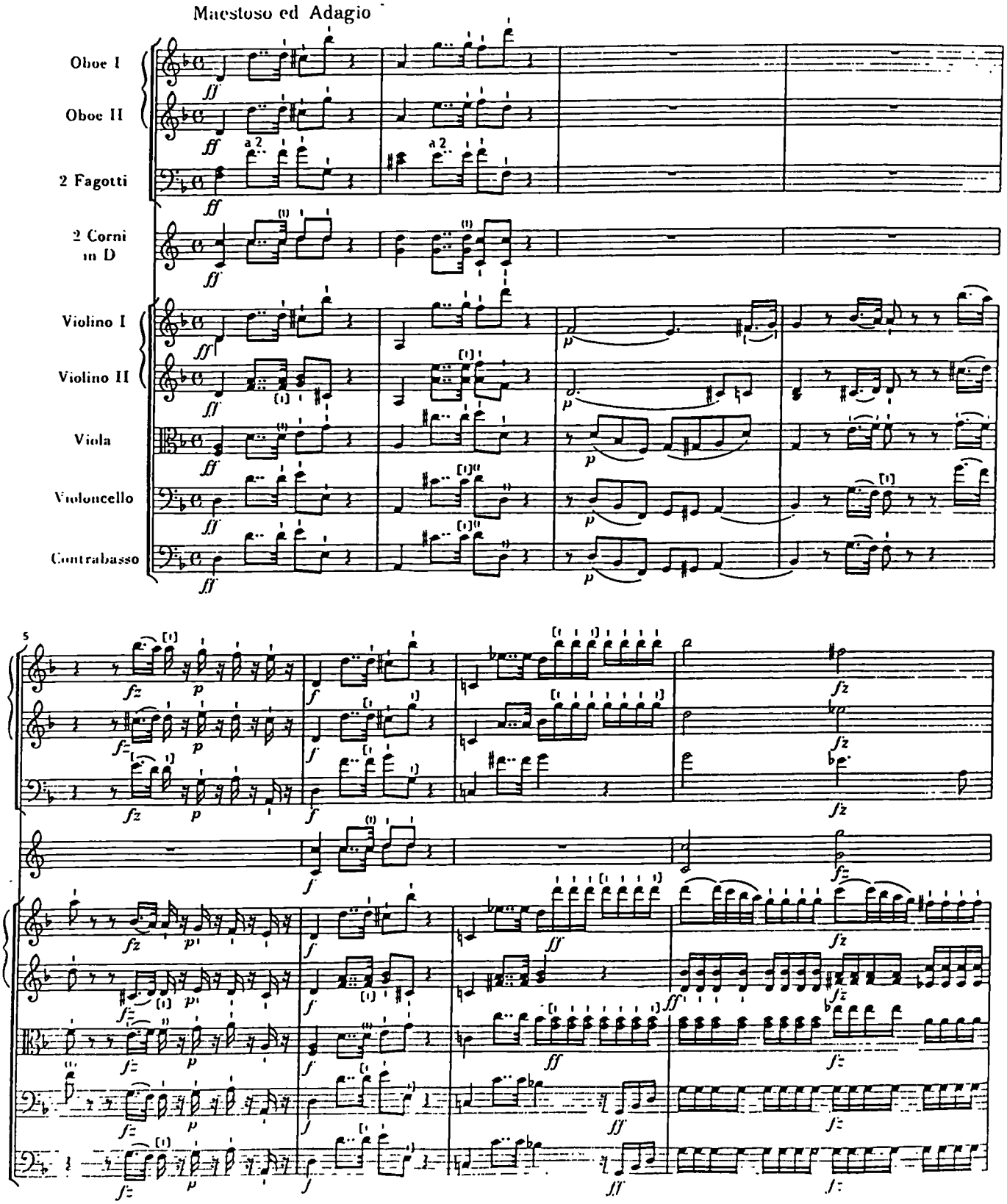

20
mi - no
mo - - - -
25
fp
fp
- ri - en - - - - ti - um,
mi - se - re -

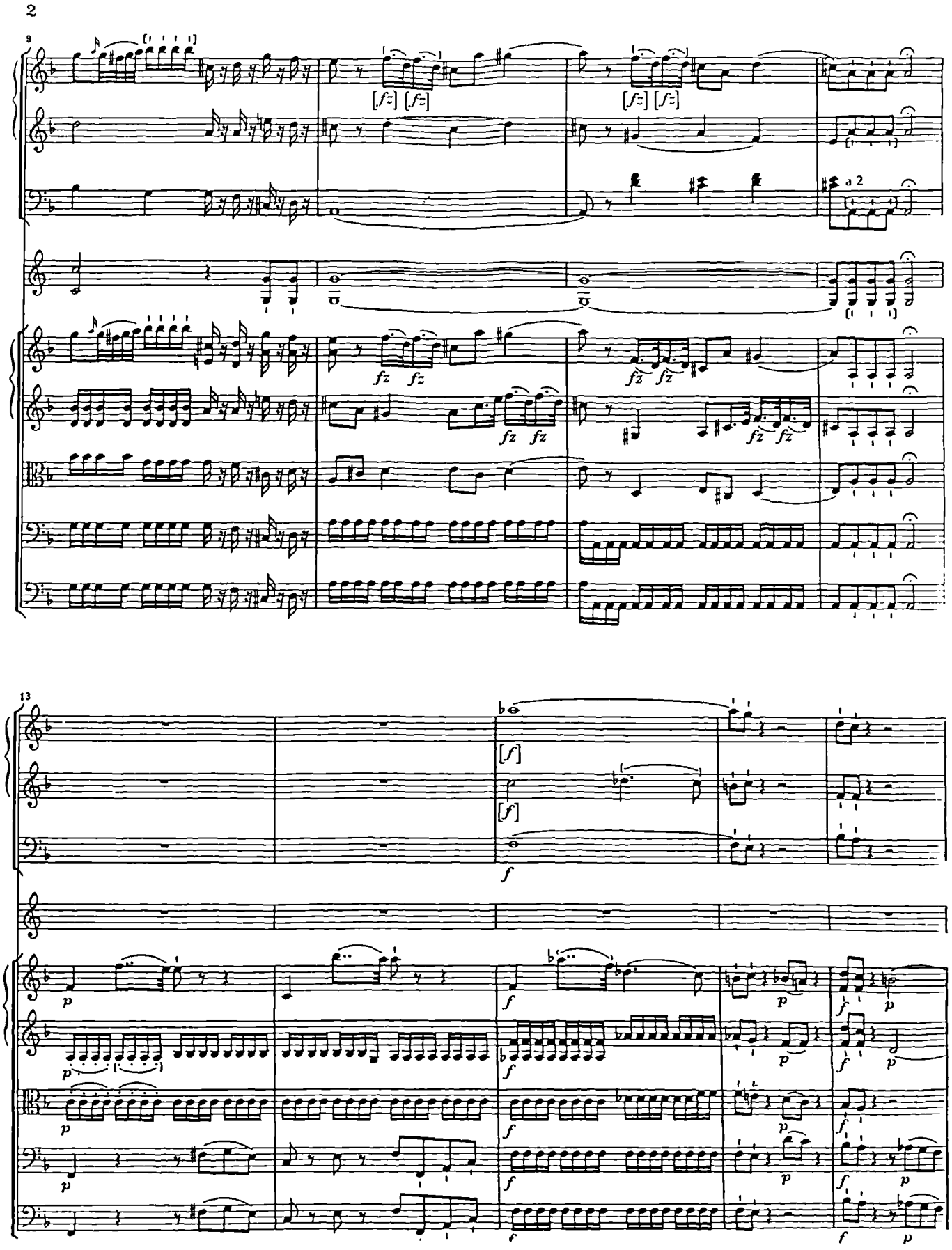

30
simile
simile
re no bis.
mi se
35
re re no bis.

Seven Last Words (1785)

Haydn

INTRODUZIONE

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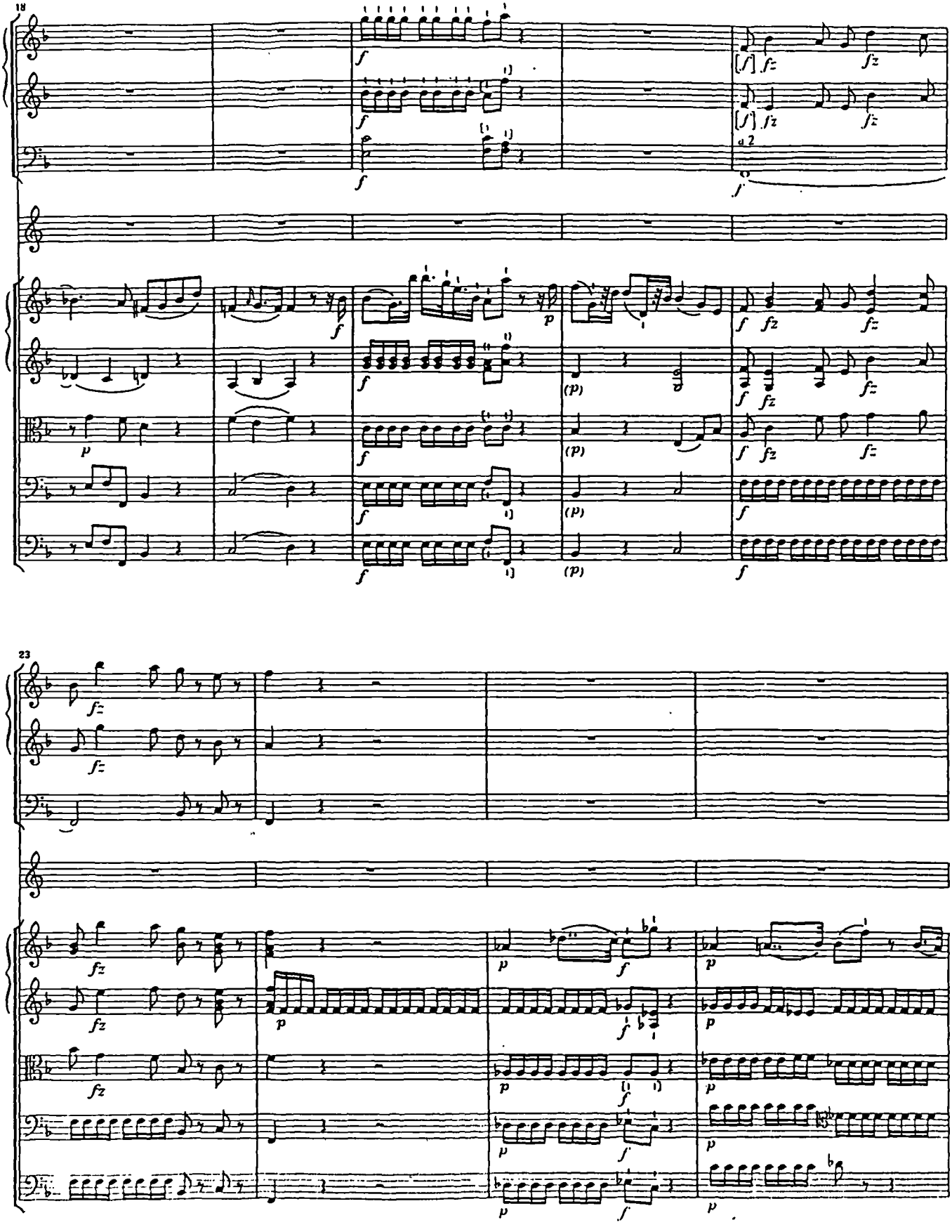
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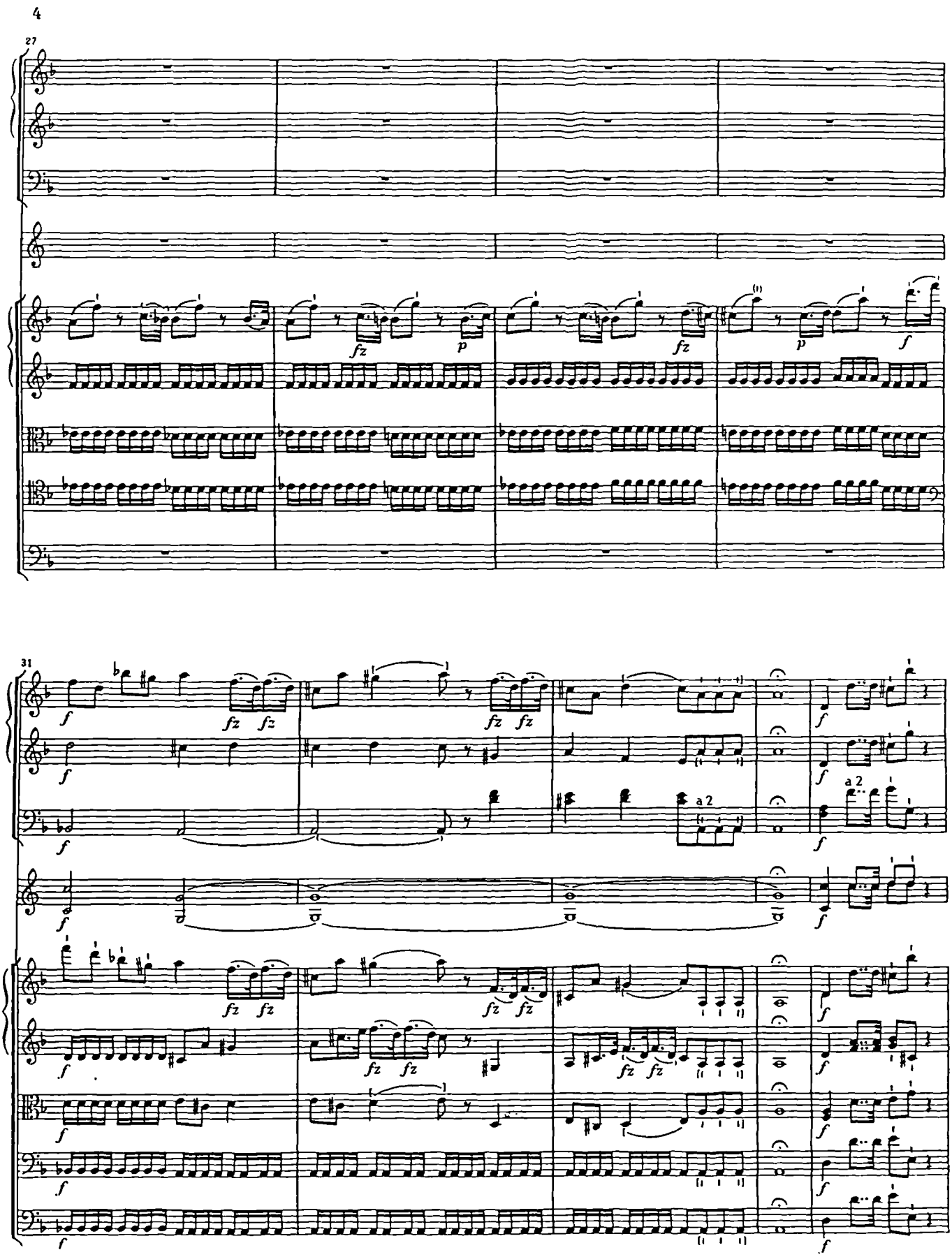
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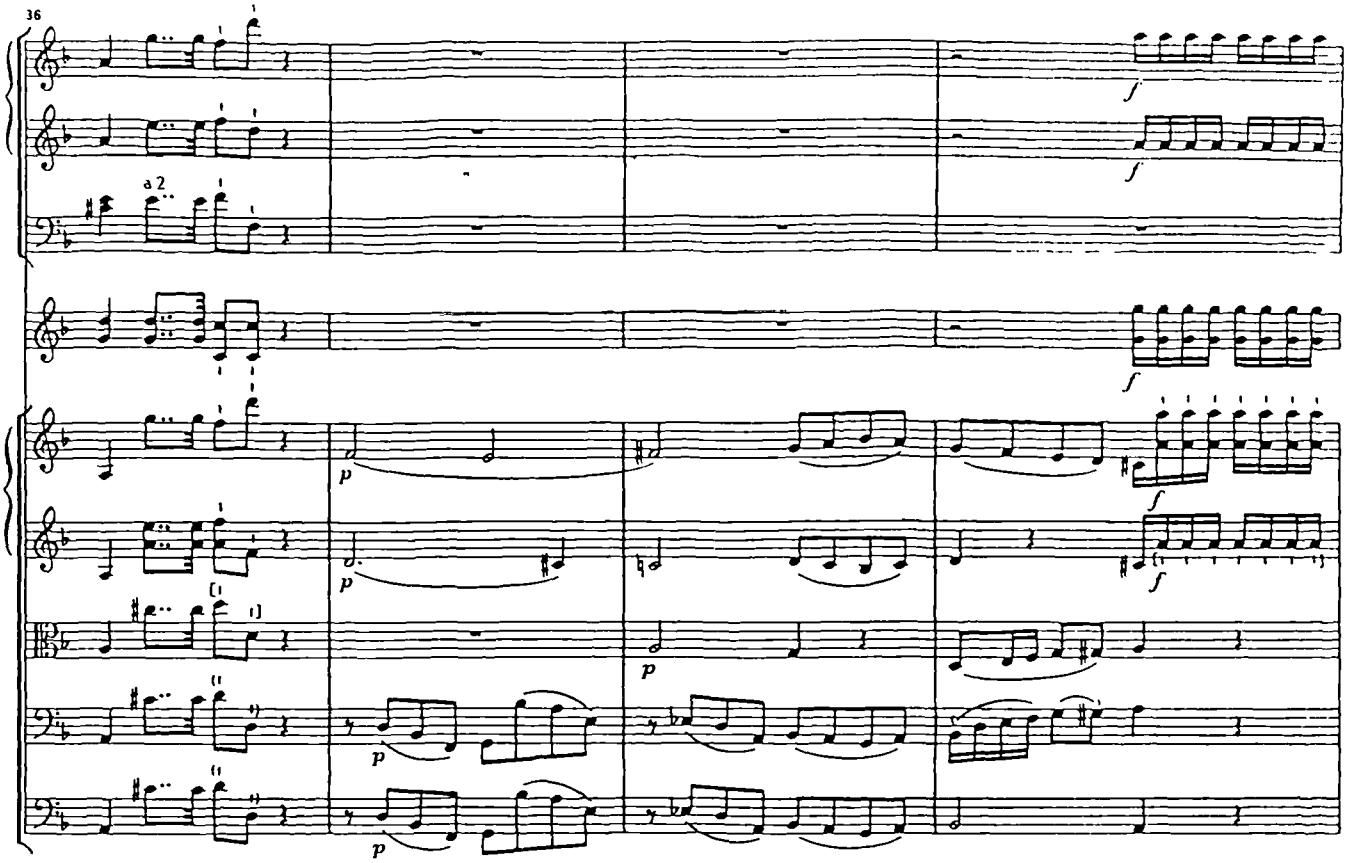
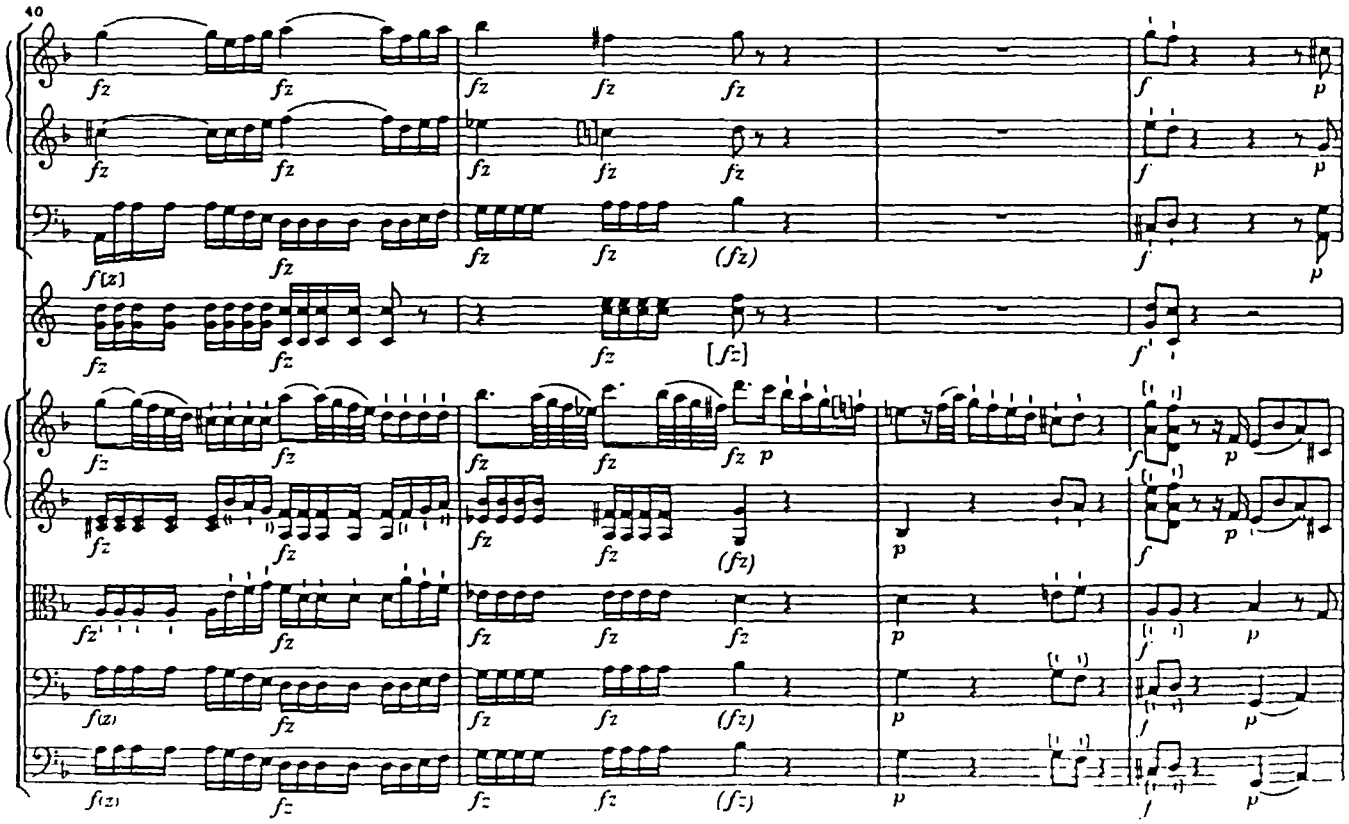
a 2


36
a 2
f
p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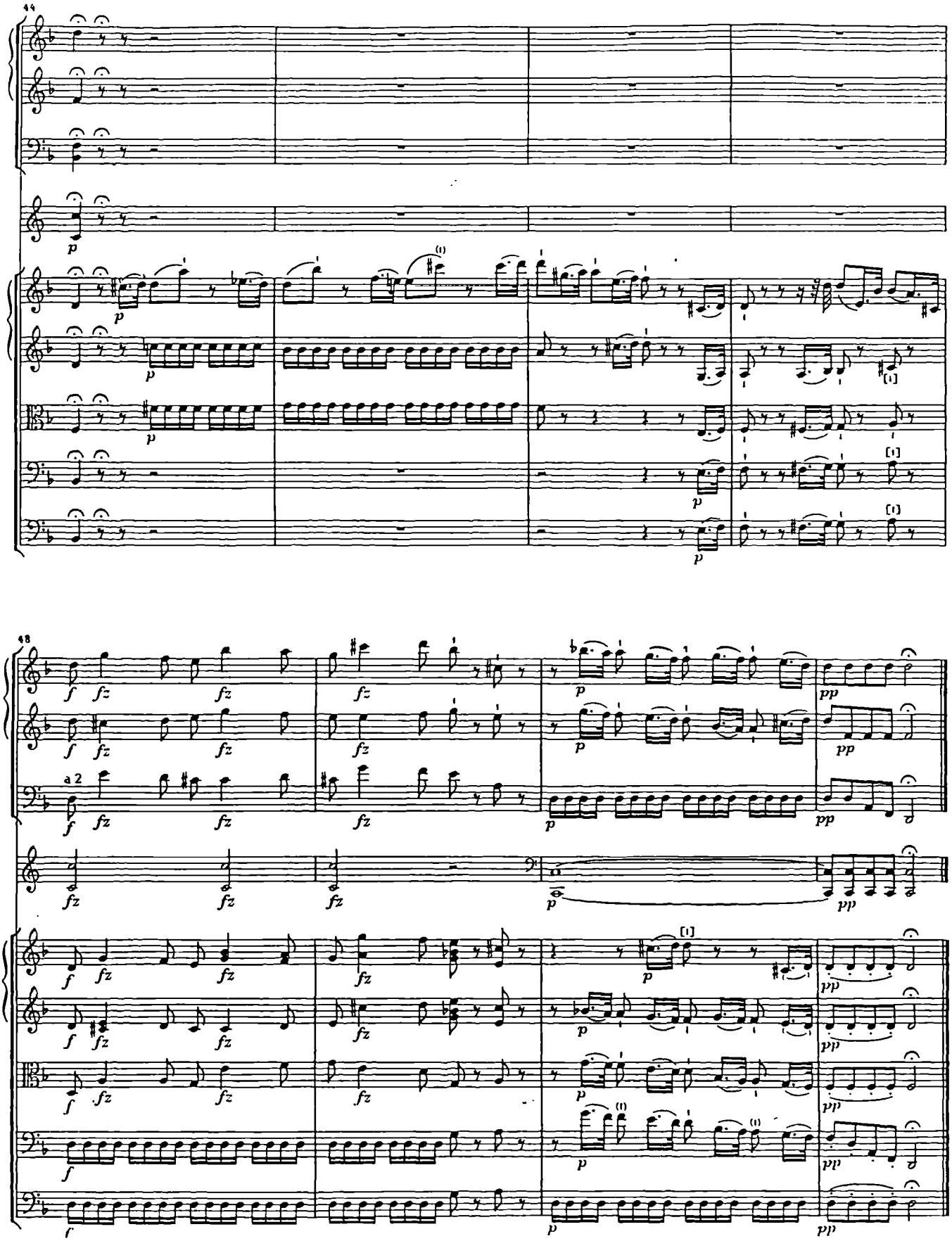
fz
f
p
(fz)
[fz]


44
48
a 2

Masonic

Funeral Music

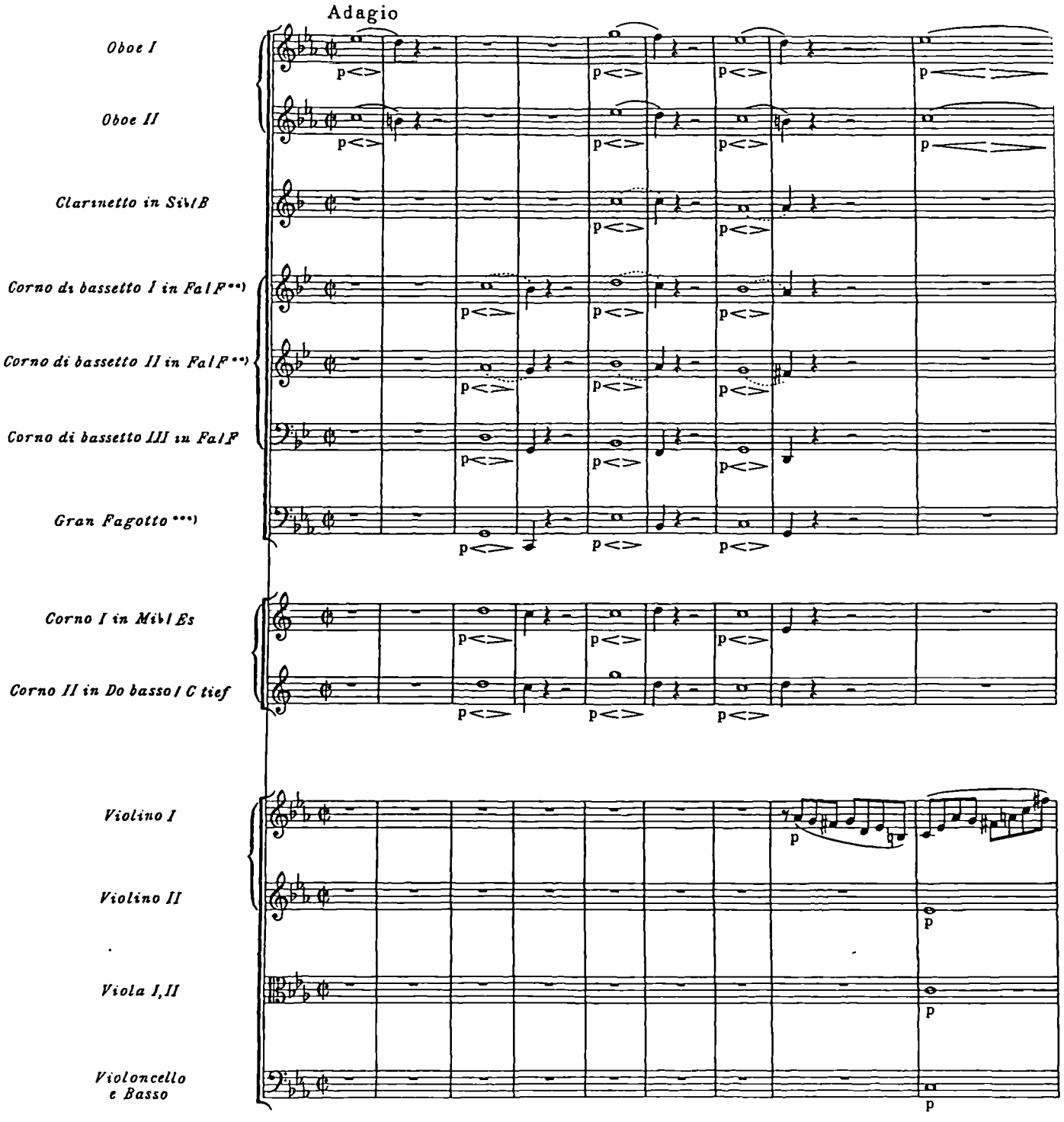
(1785)

Mozart

Mauerische Trauermusik

KV 477 (479a)

Datiert Wien, Juli 1785*



*) recte: November 1785; vgl. Vorwort.
**) Später hinzugefügt; vgl. Vorwort.
***) = Kontrafagott (?); vgl. Vorwort.

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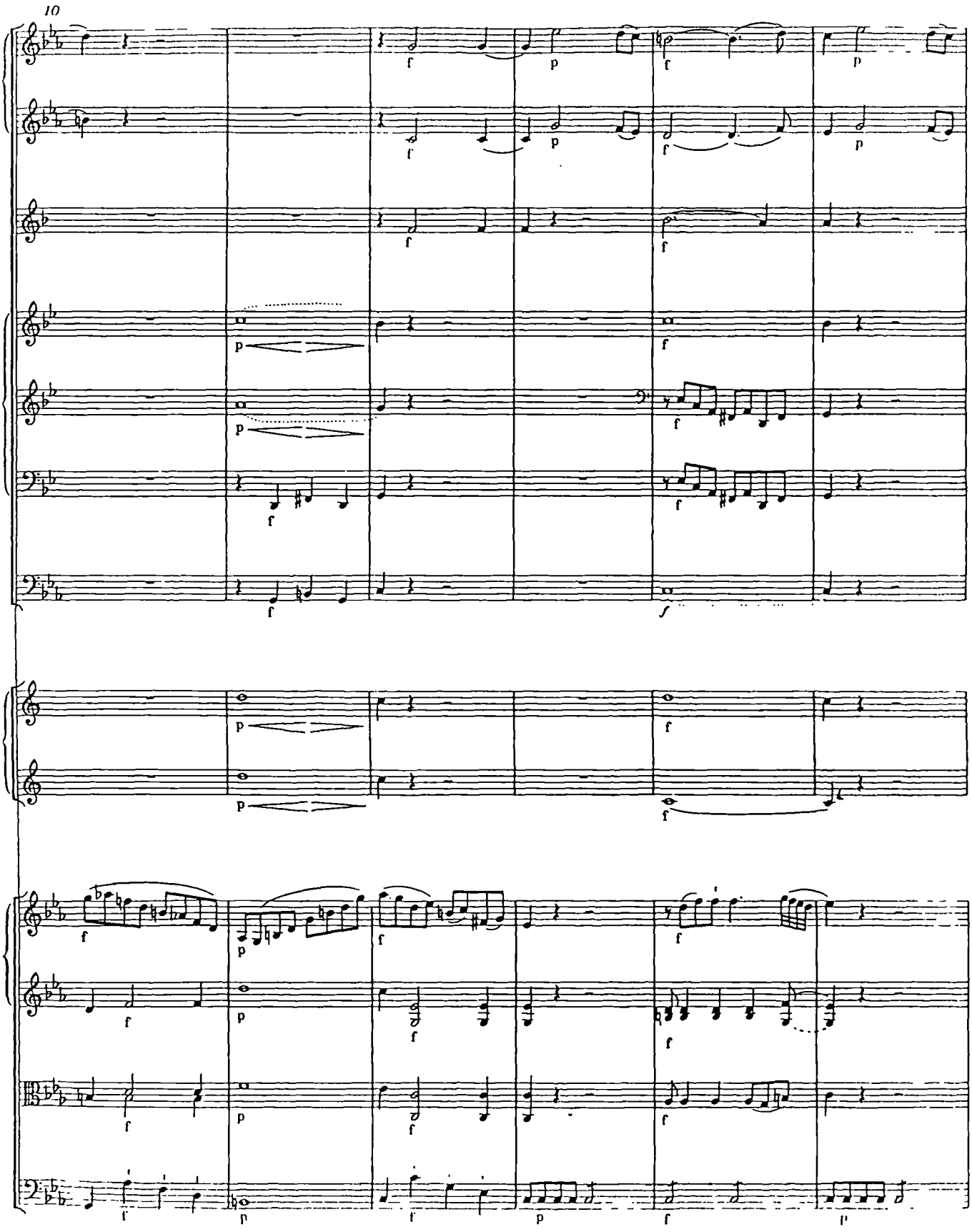
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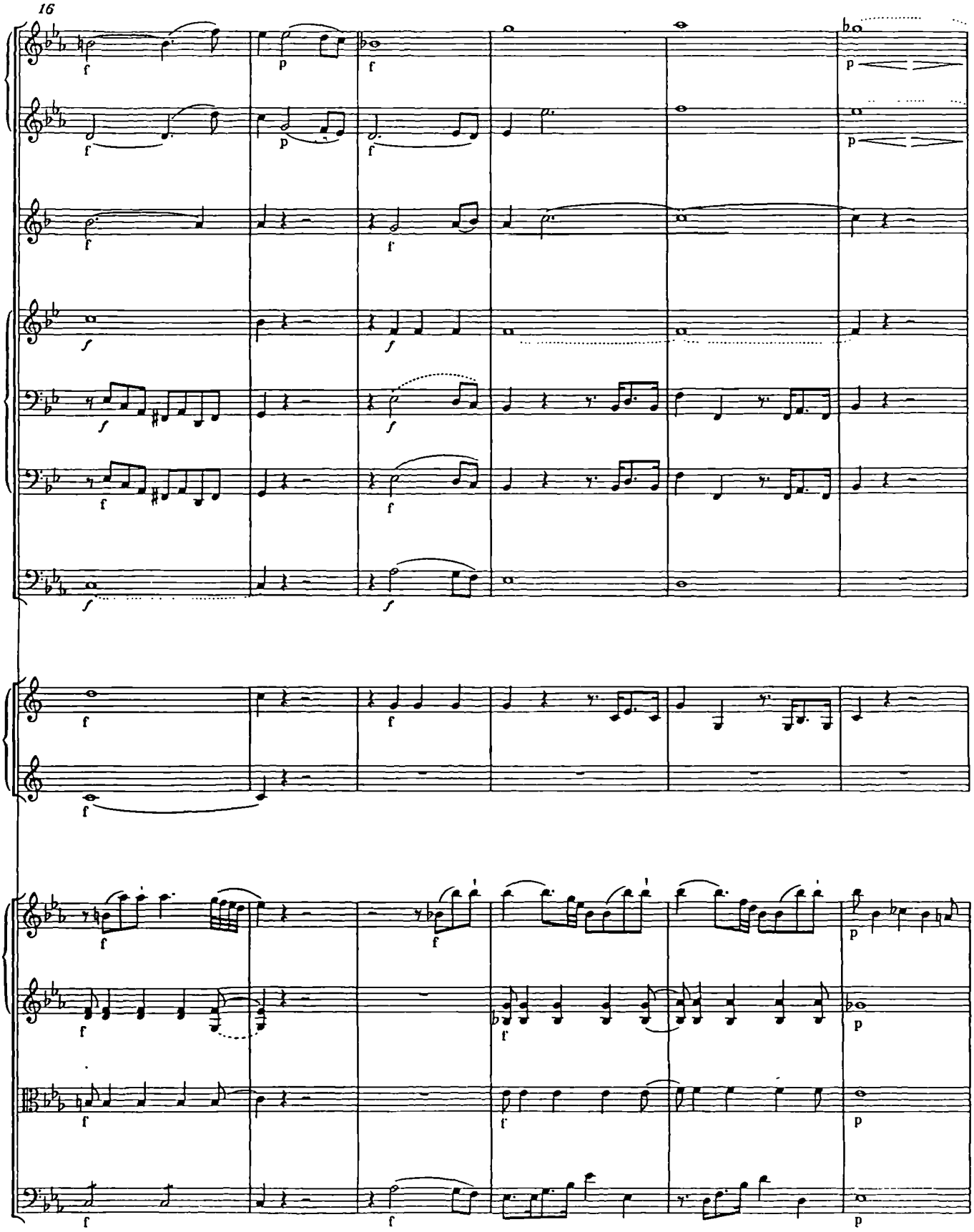
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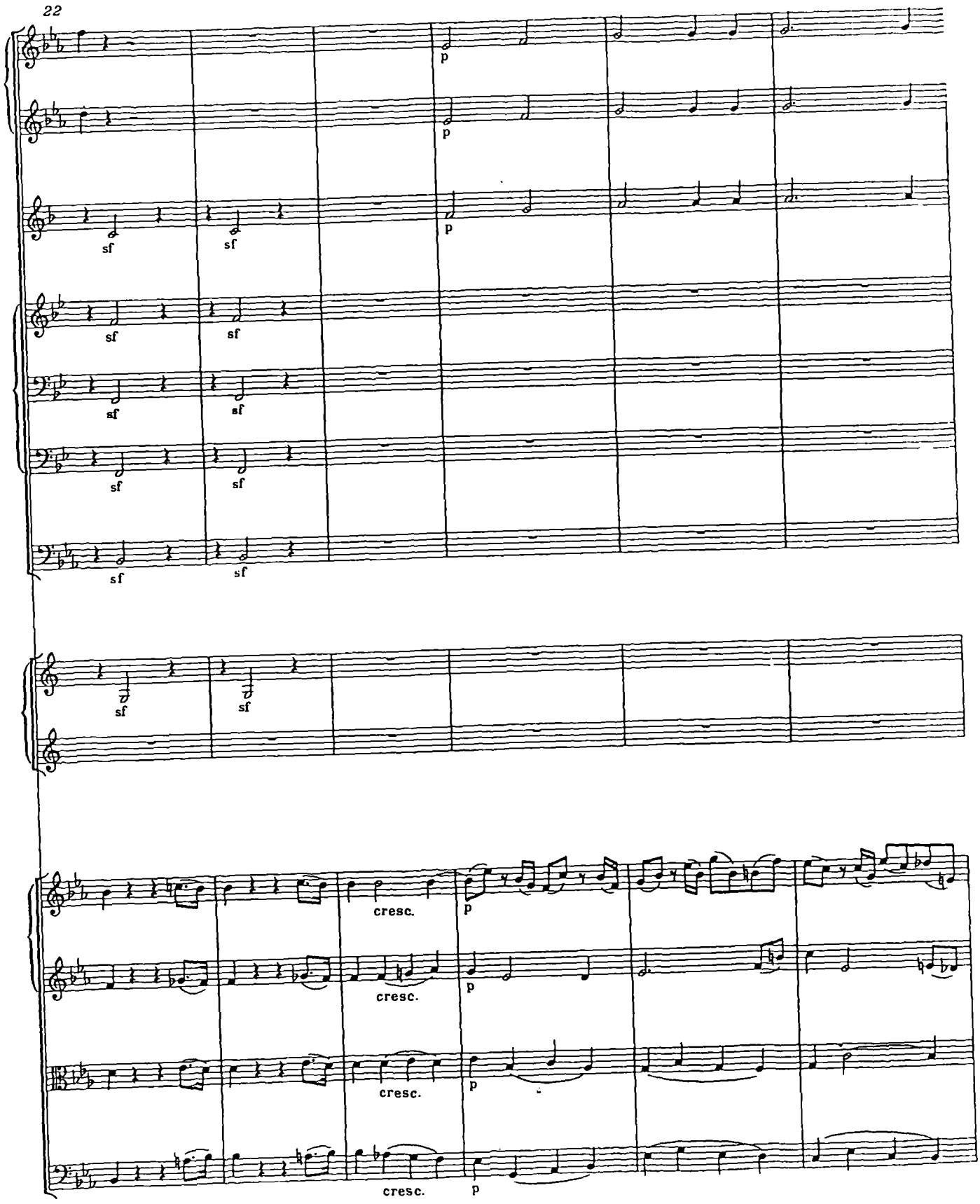
22
p
p
sf
sf
p
sf
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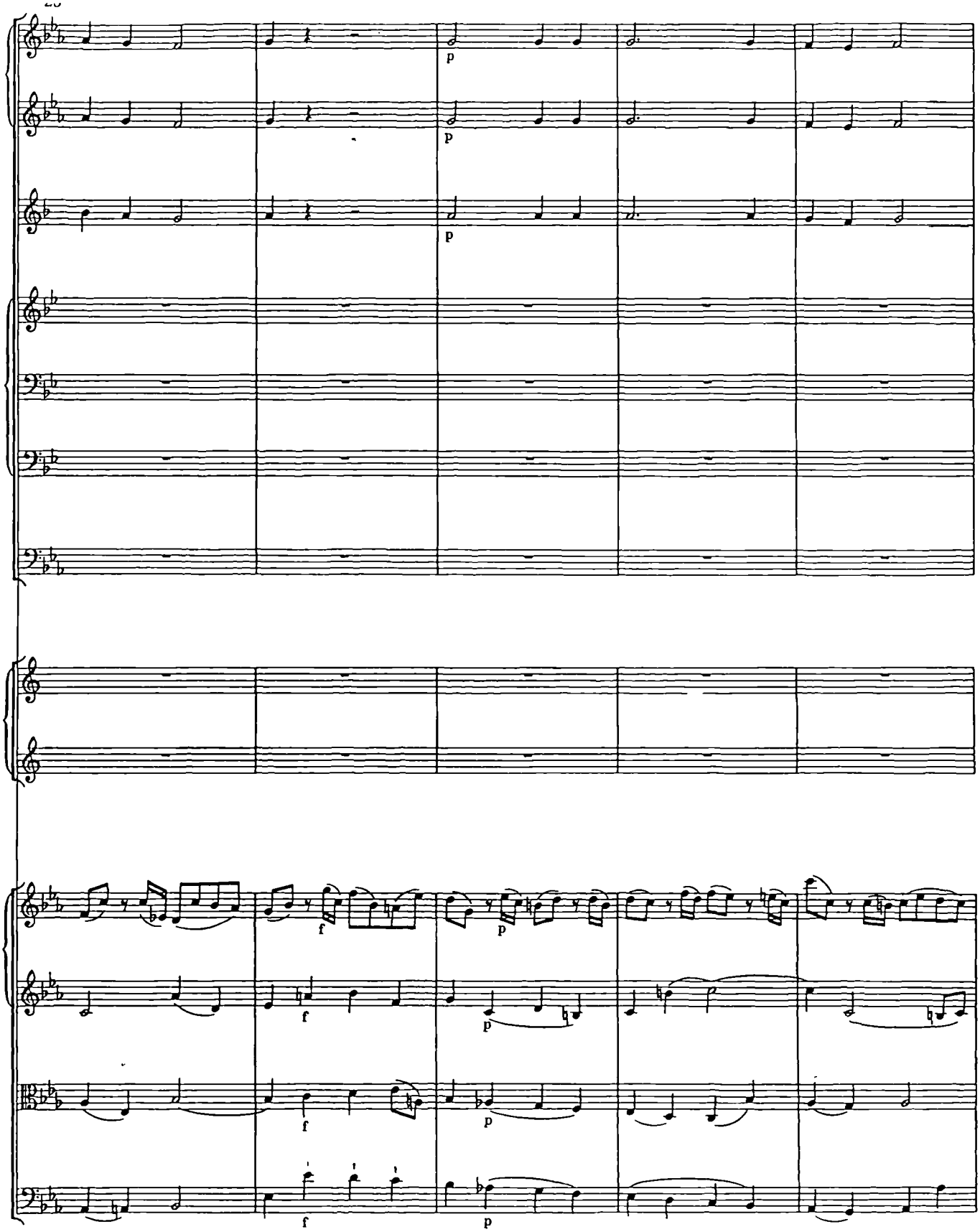
sf
sf
sf
sf
cresc.
p
cresc.
p
cresc.
p
cresc.
p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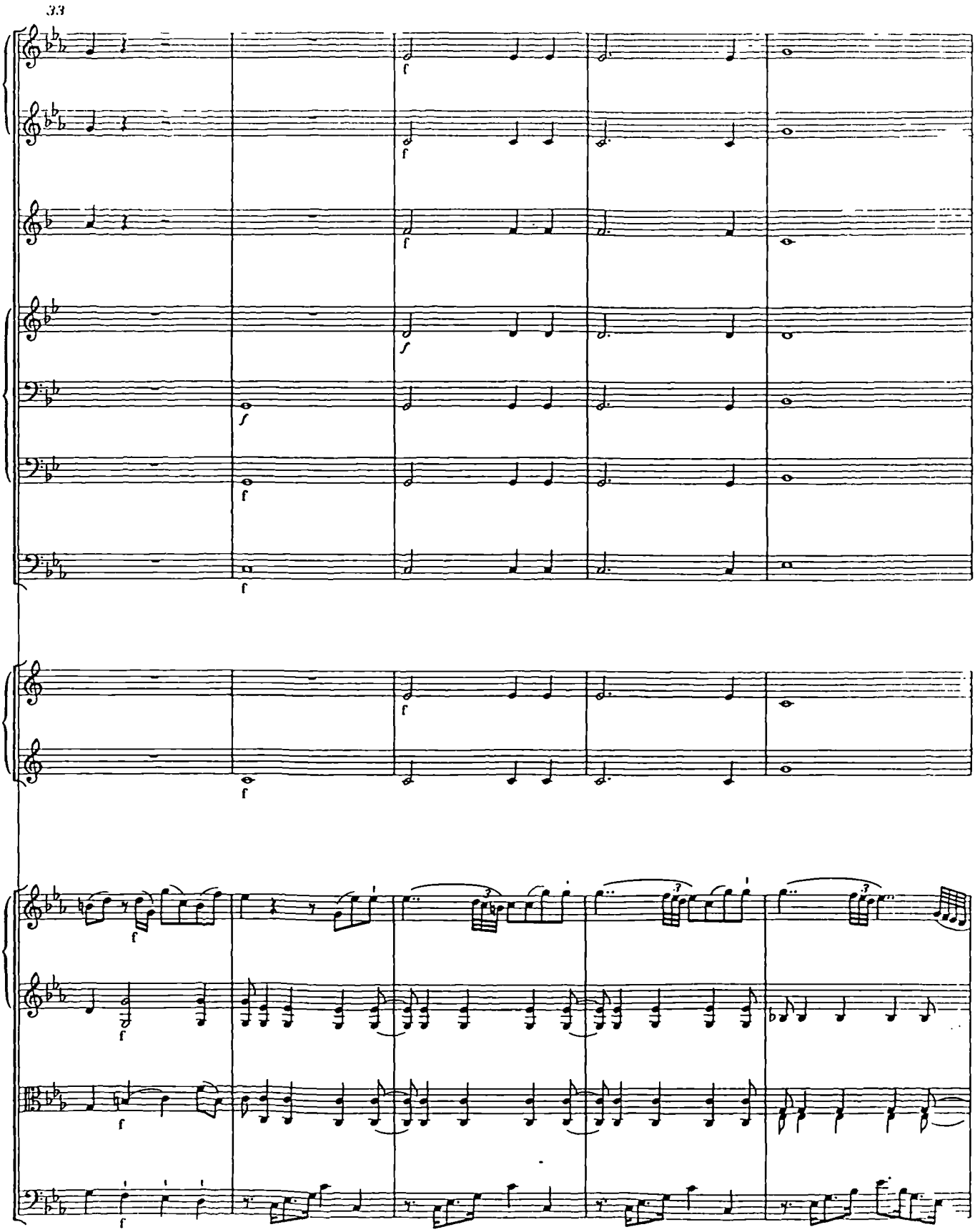
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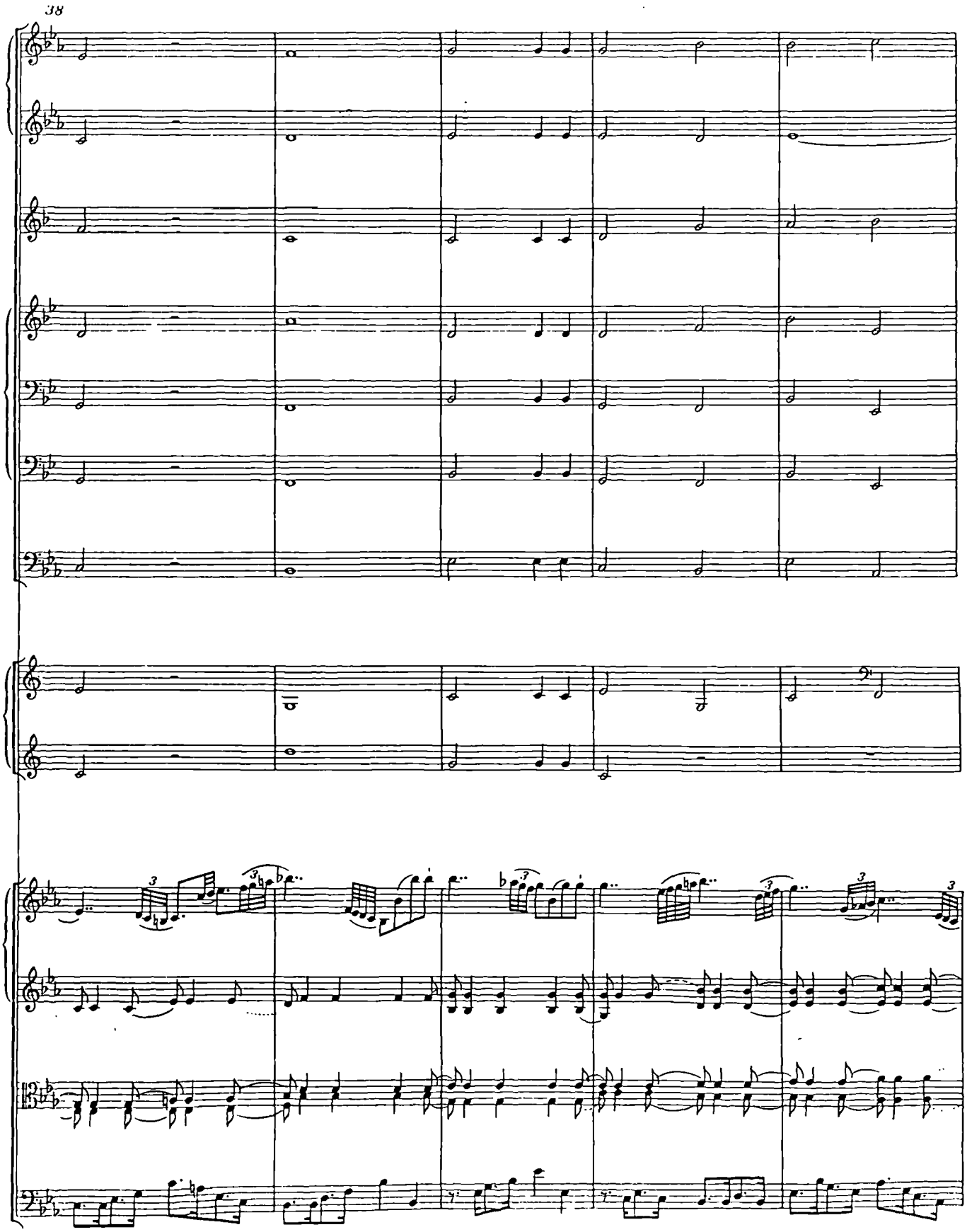
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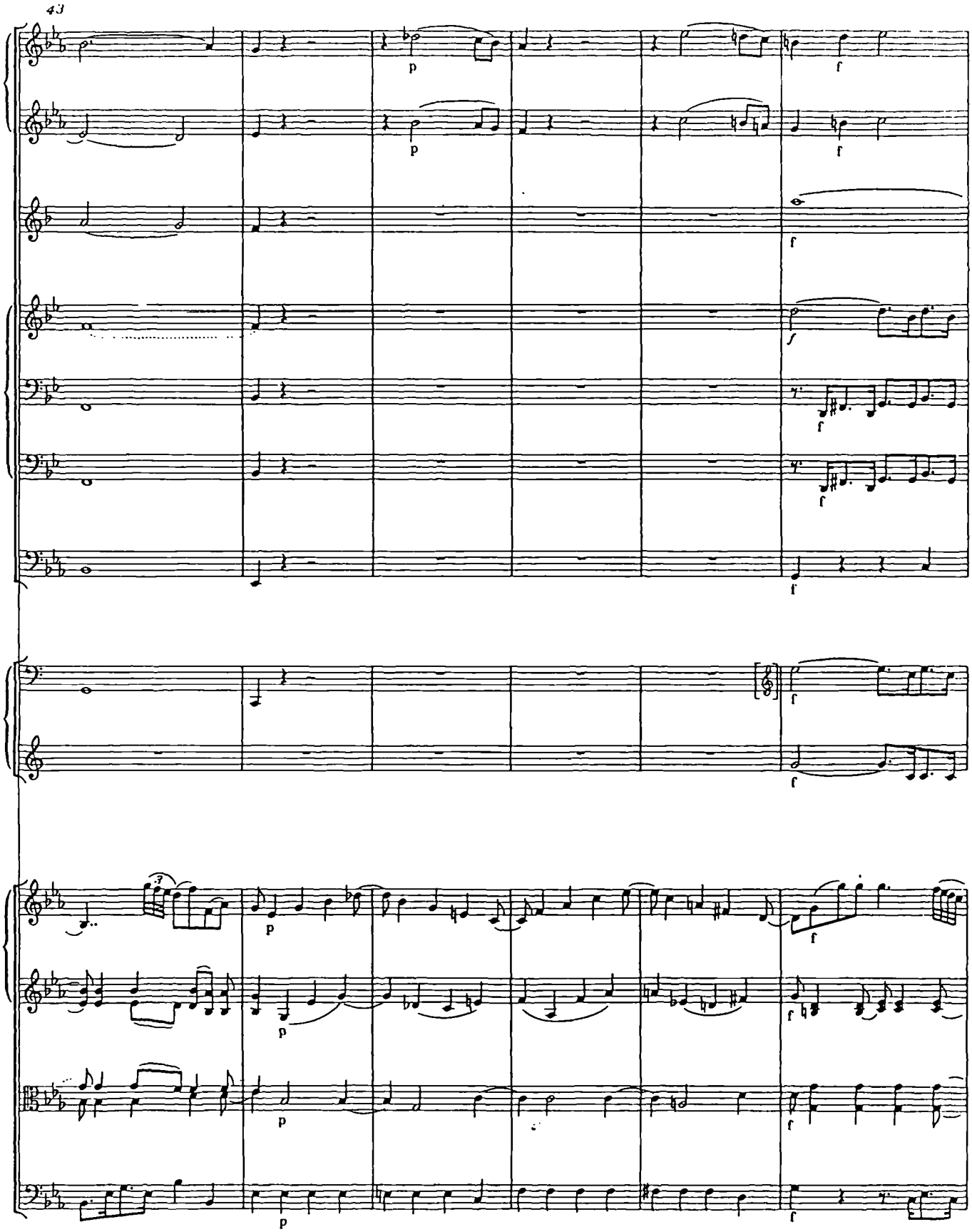
43
p
f
p
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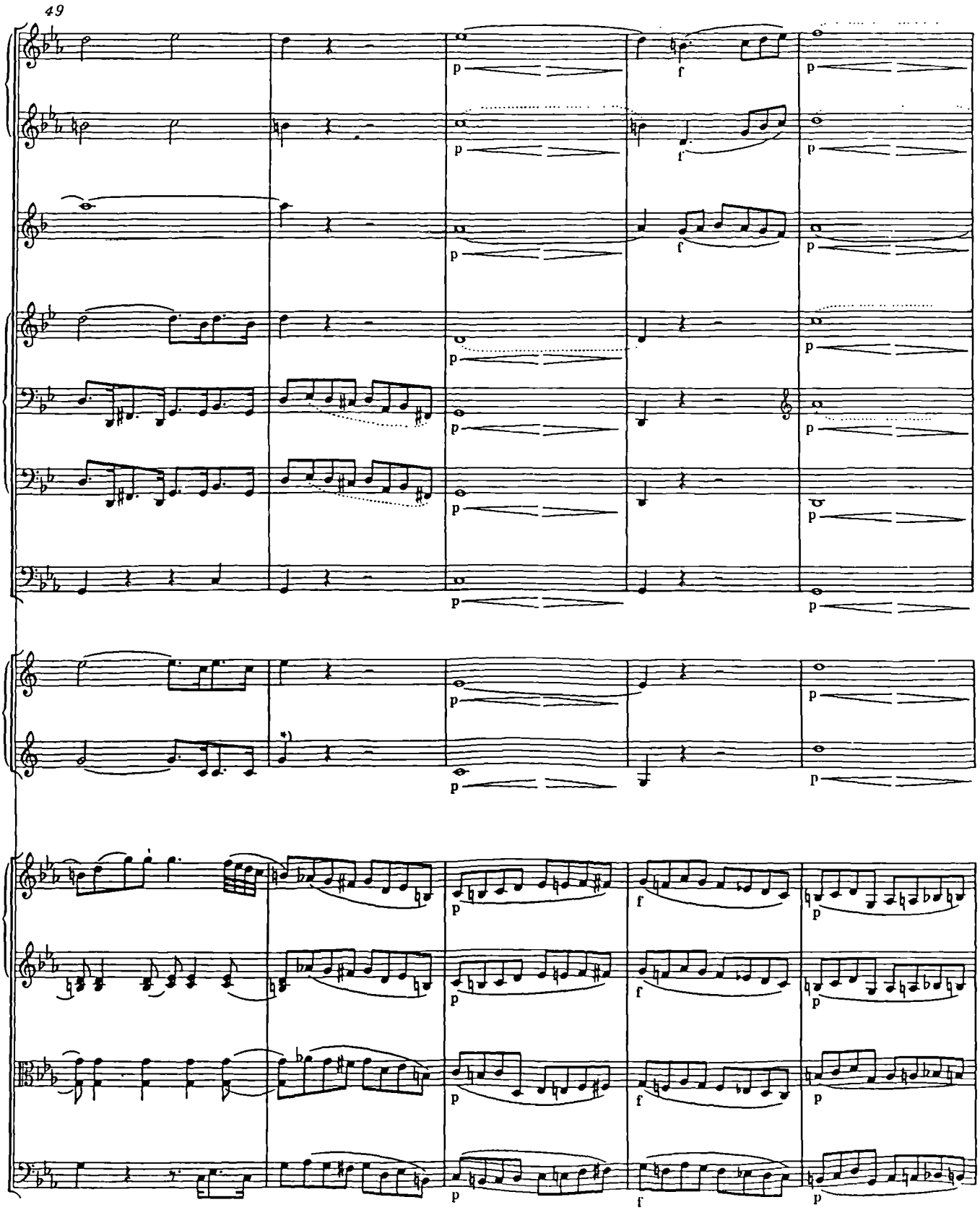
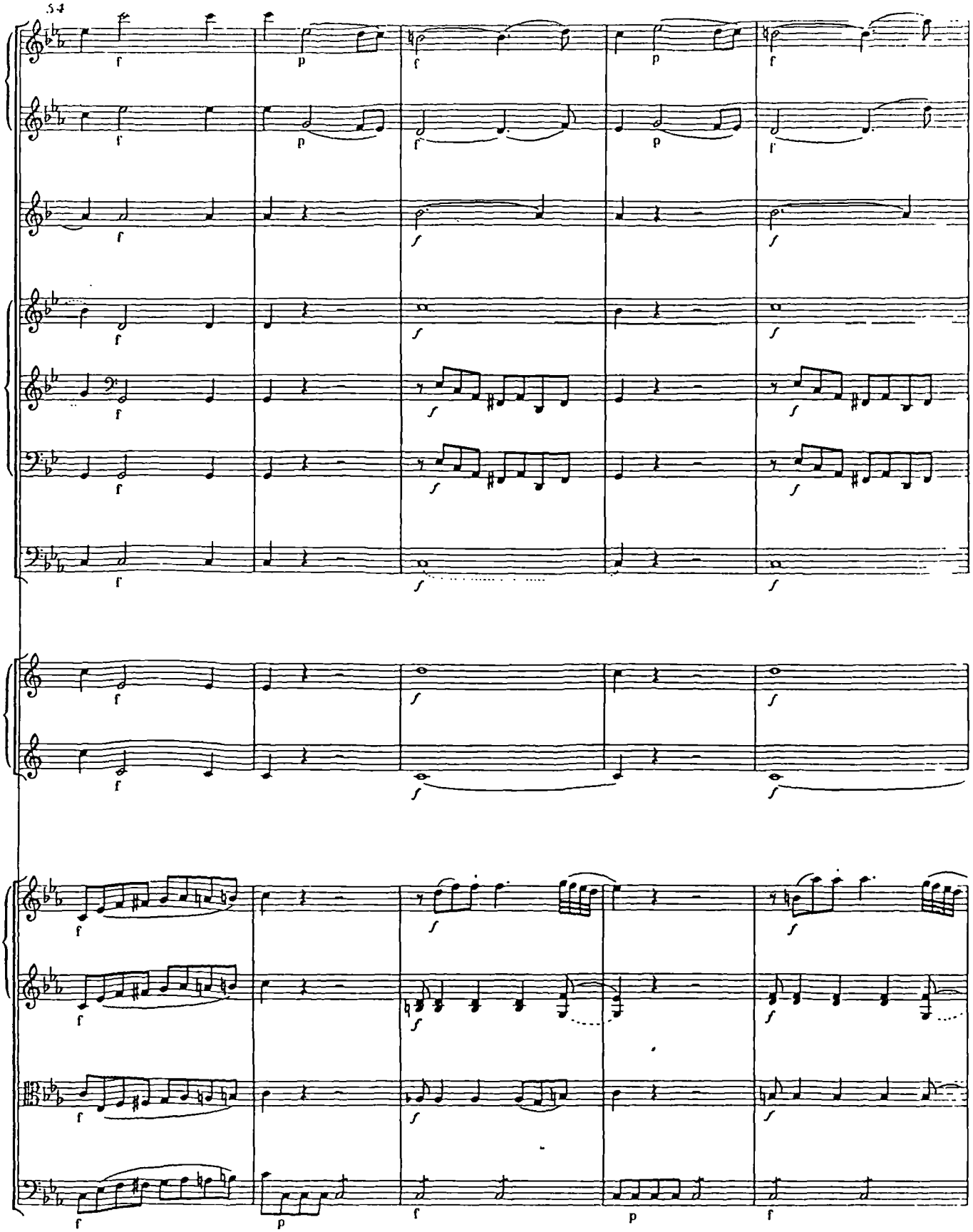


*) T. 50, Horn II: Mozart notiert im Autograph irrtümlich Viertelnote c'.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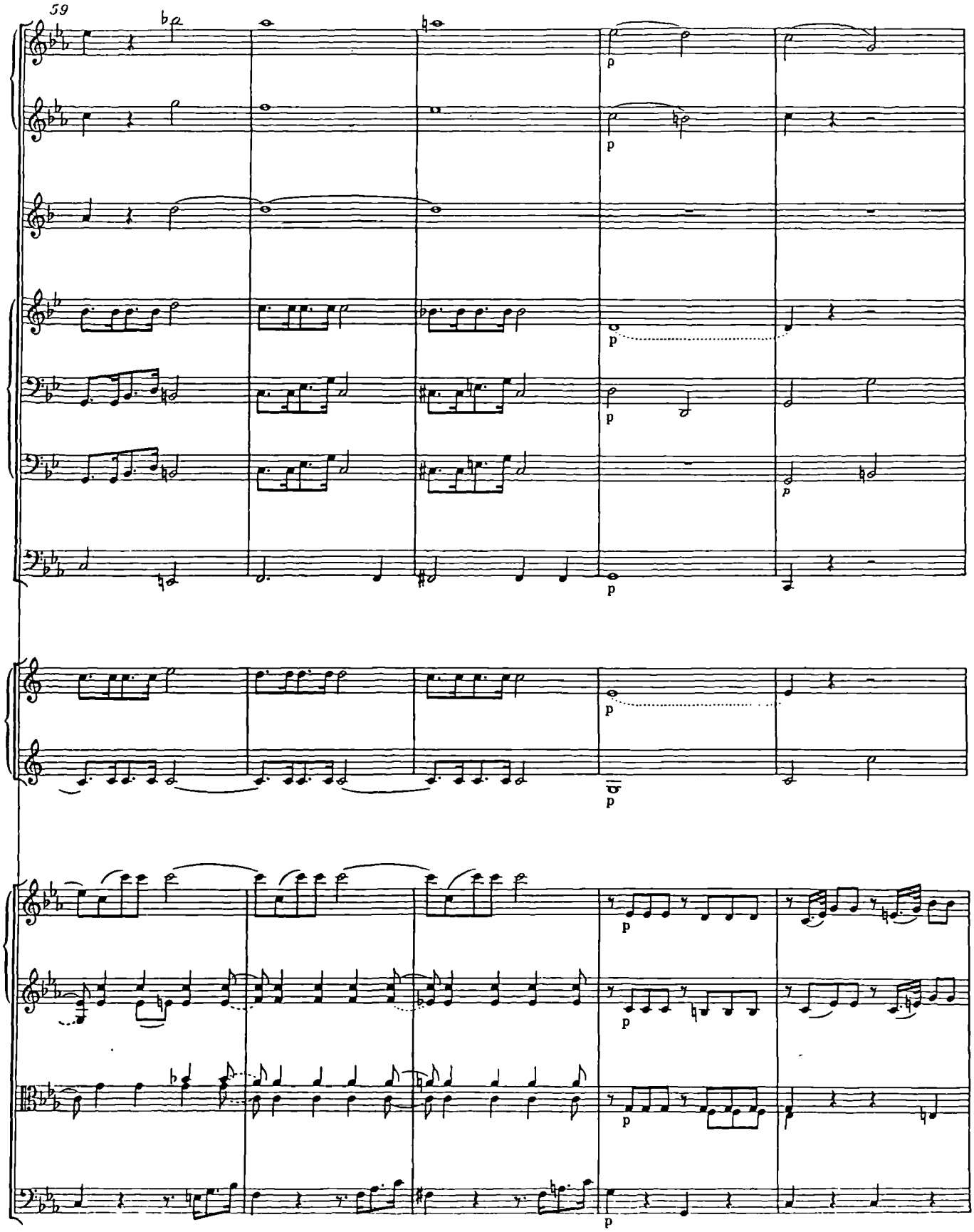
59
p
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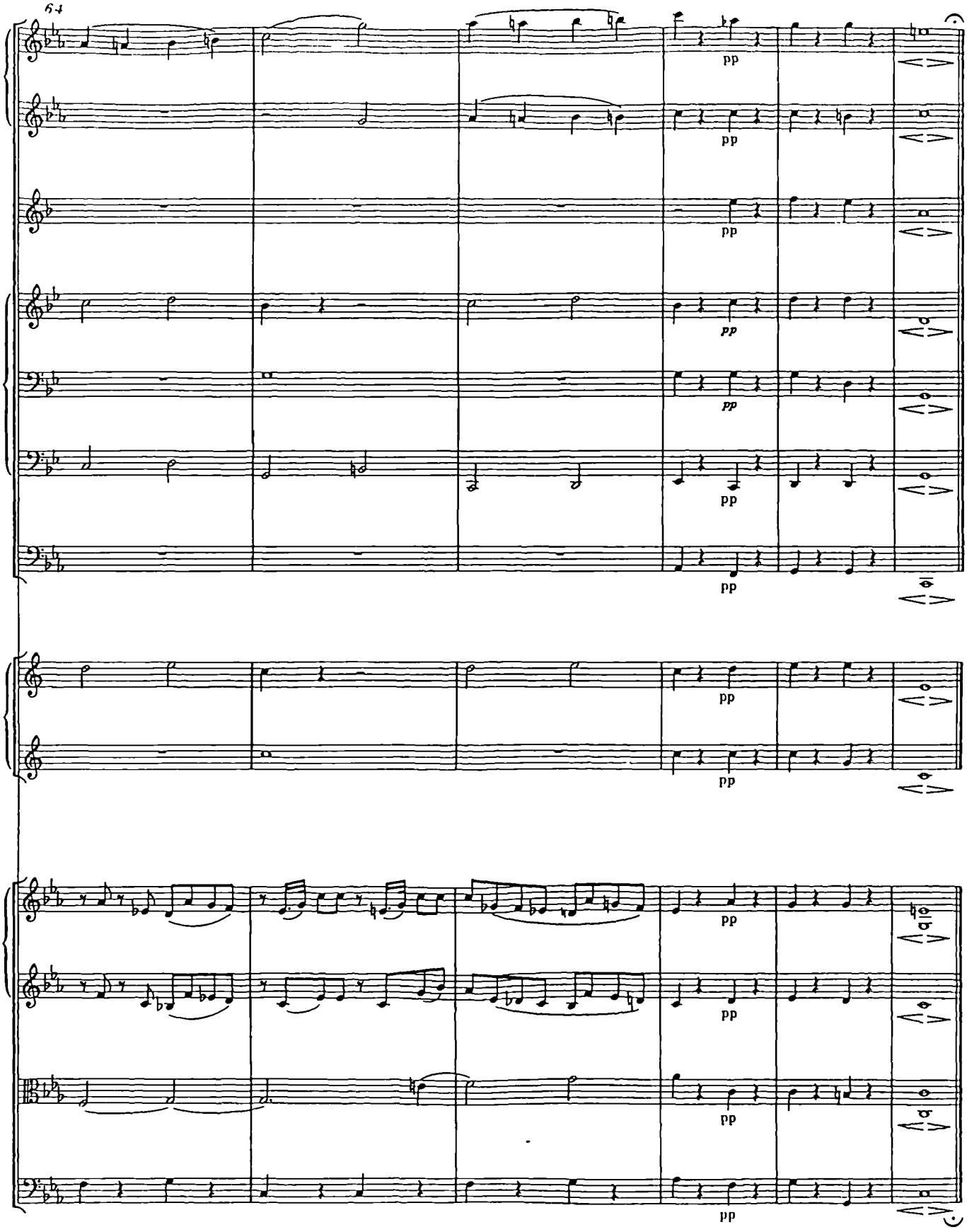
p
p
p


64
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

Symphony

No. 75 in D

(c.1780)

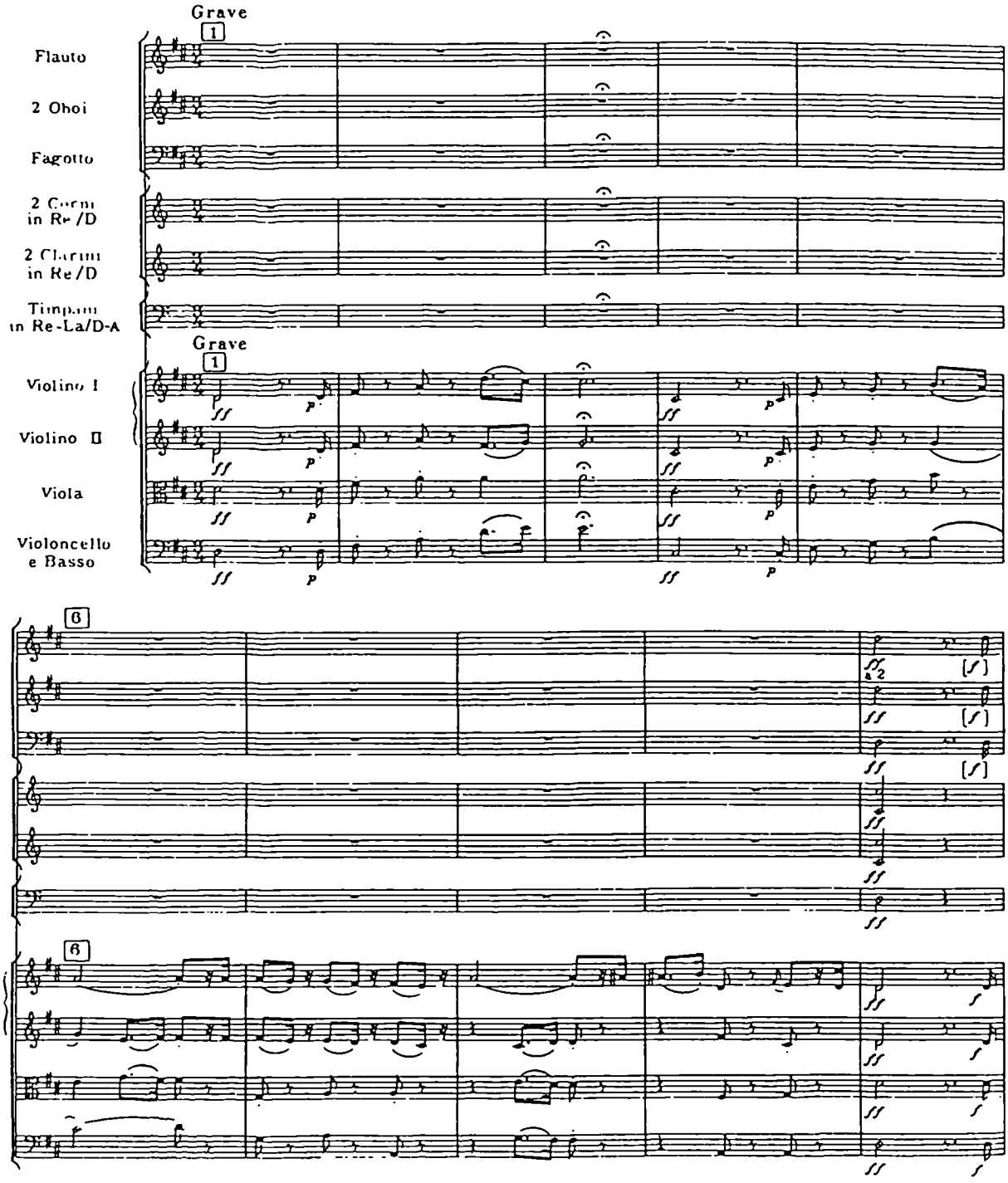
Haydn

SINFONIA No. 75

(ca 1780)

I

Joseph Haydn



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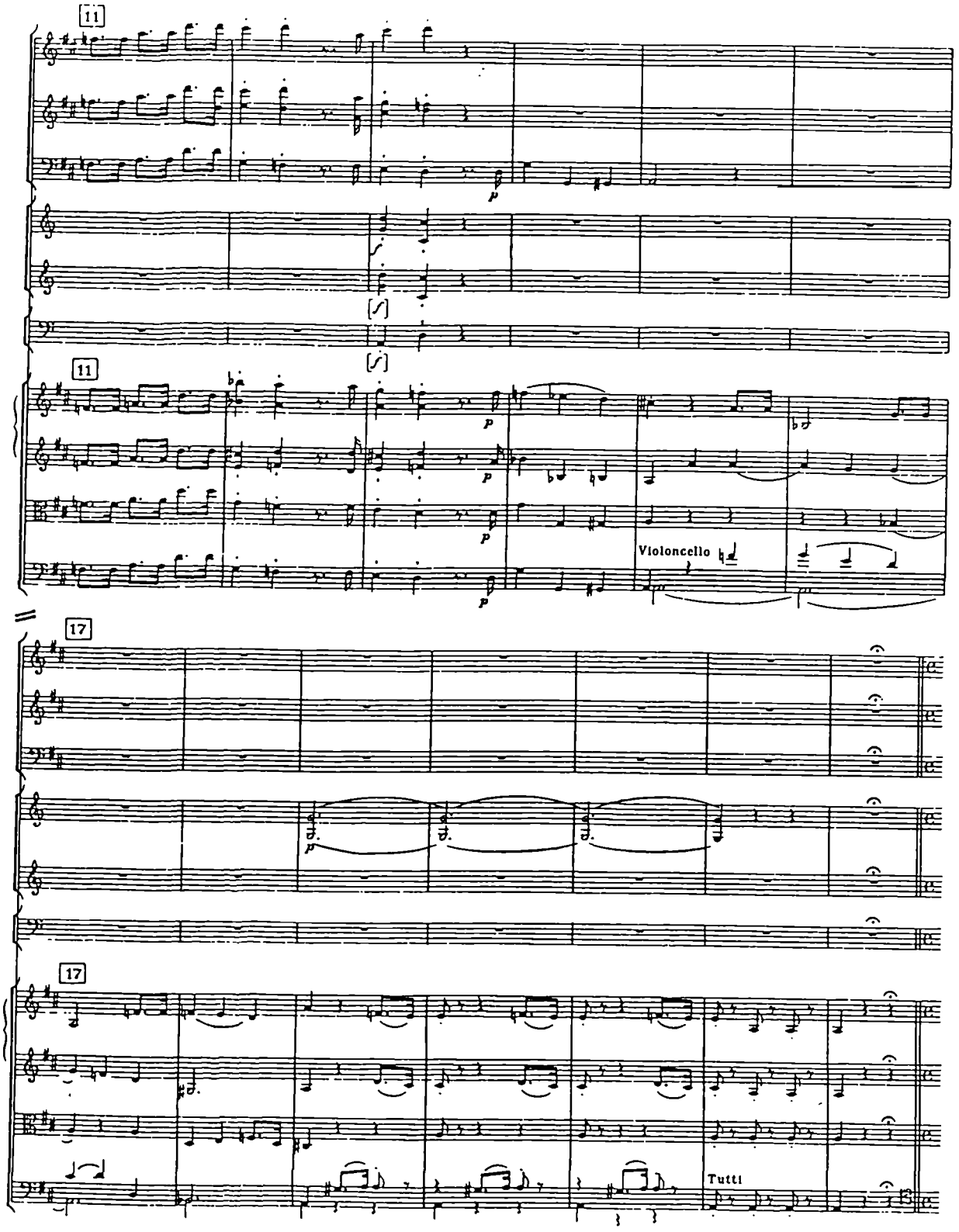

11
11
Violoncello
17
17
Tutti

Symphony in C minor (1783)

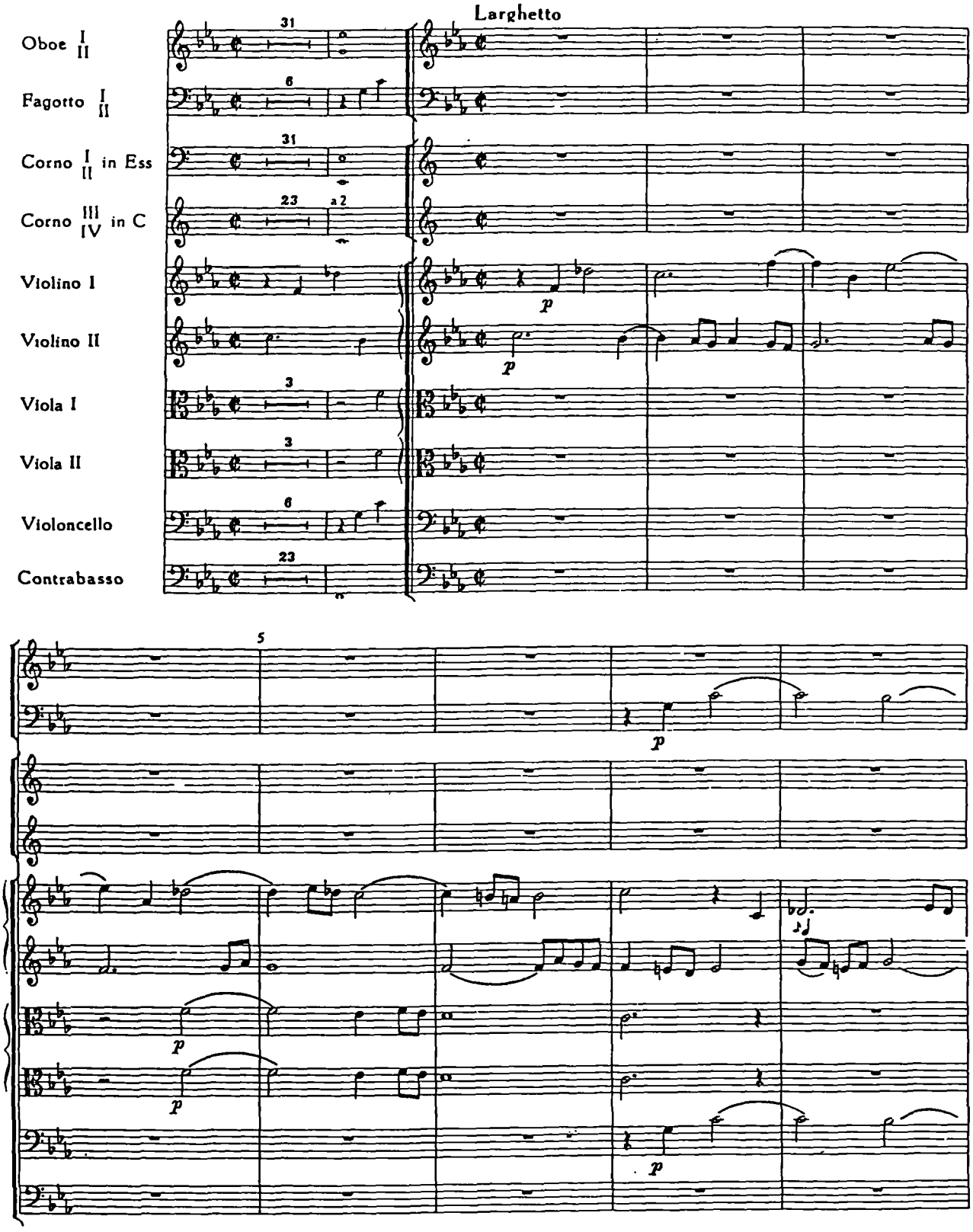
Kraus

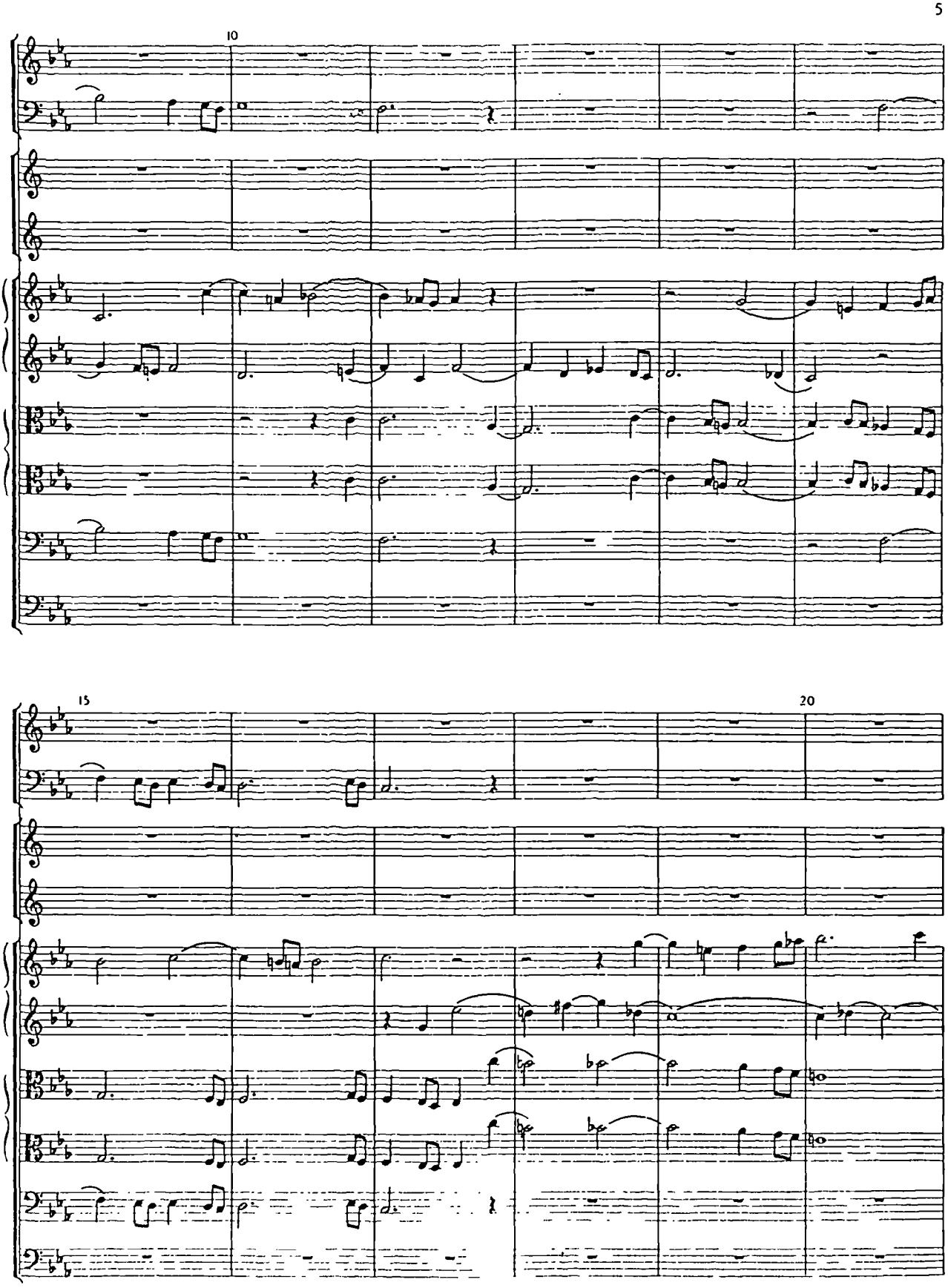
FULL SCORE

J. M. Kraus: Sinfonie c minor / c - Moll

I

Larghetto

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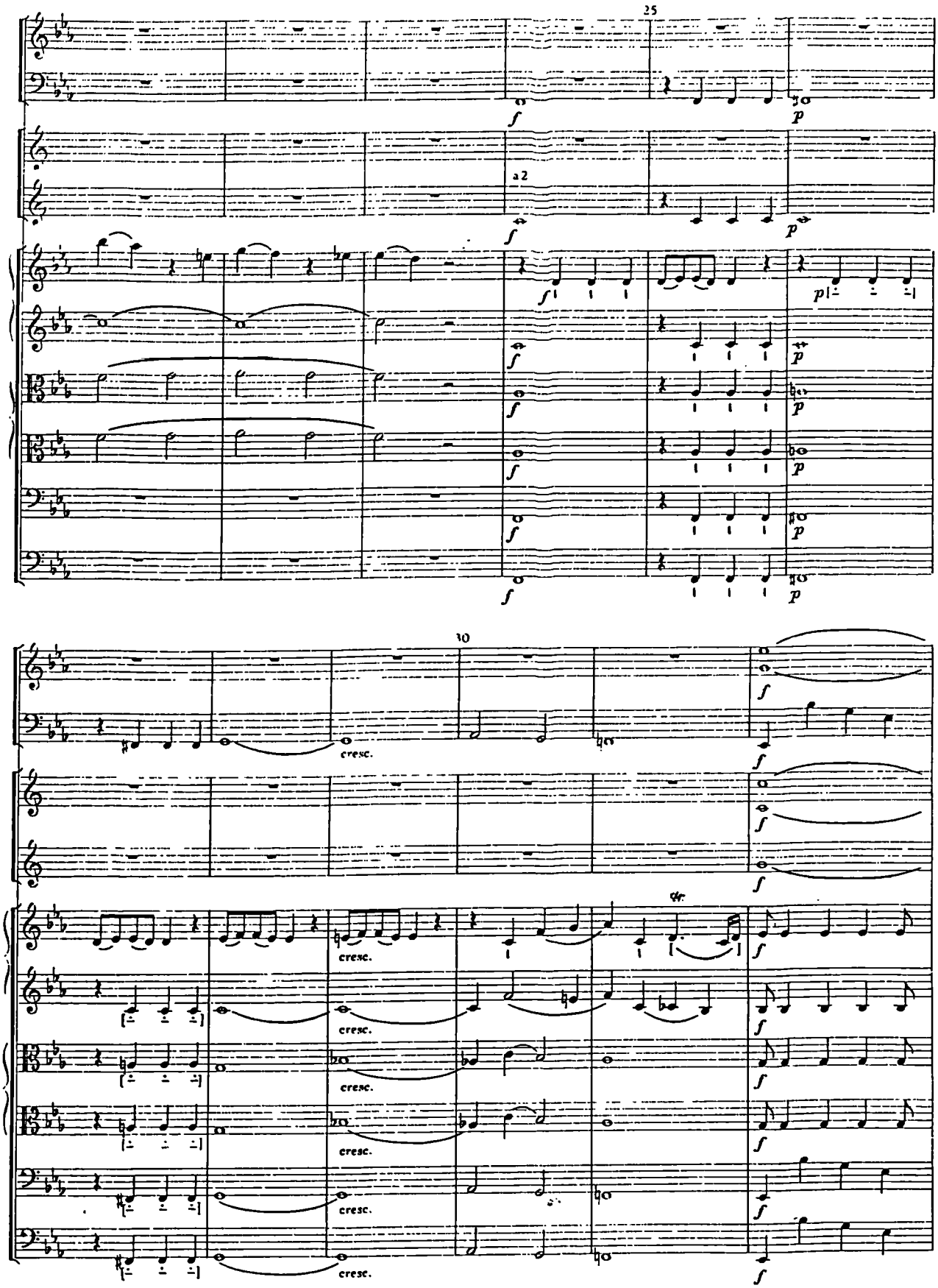
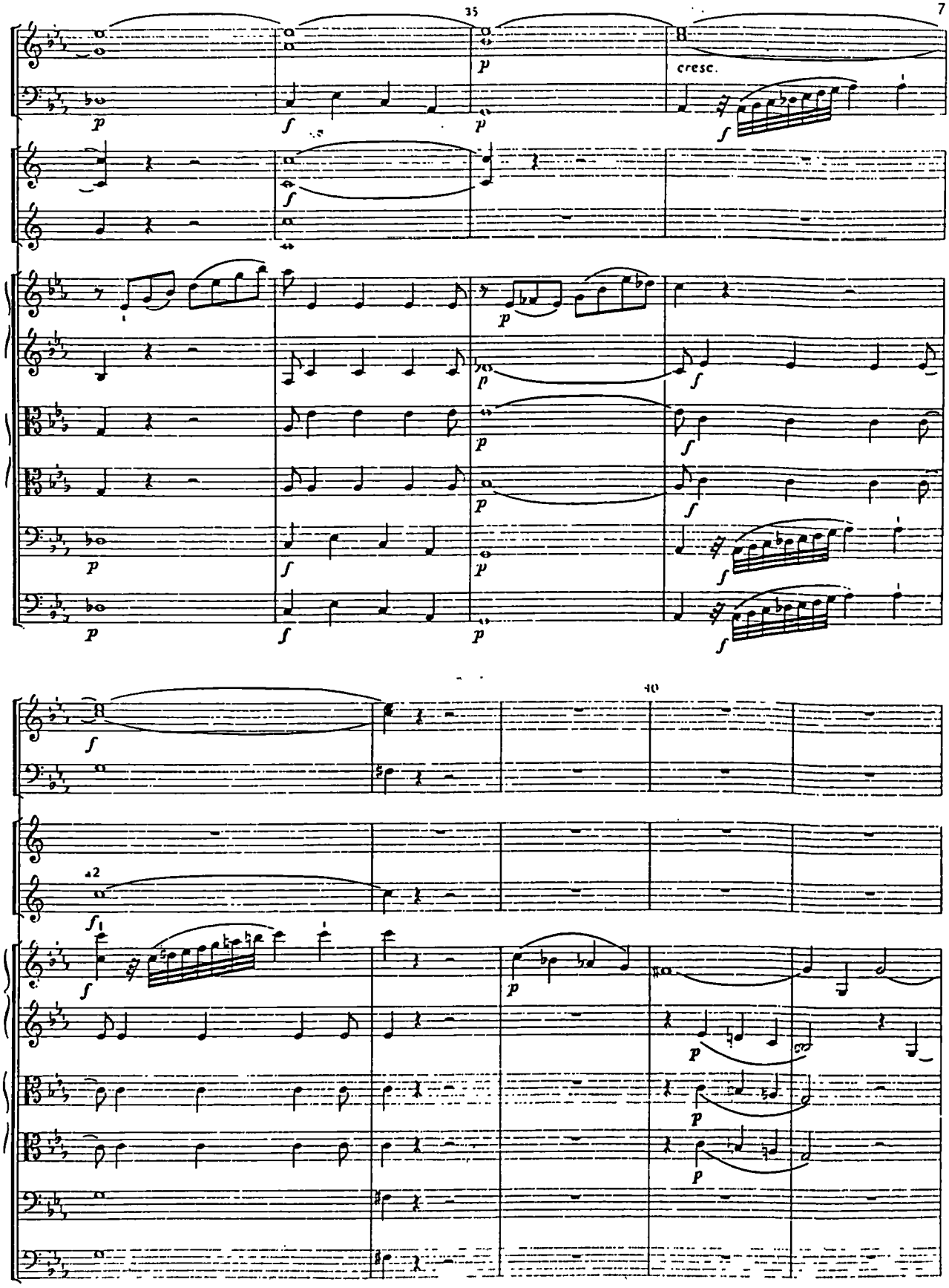
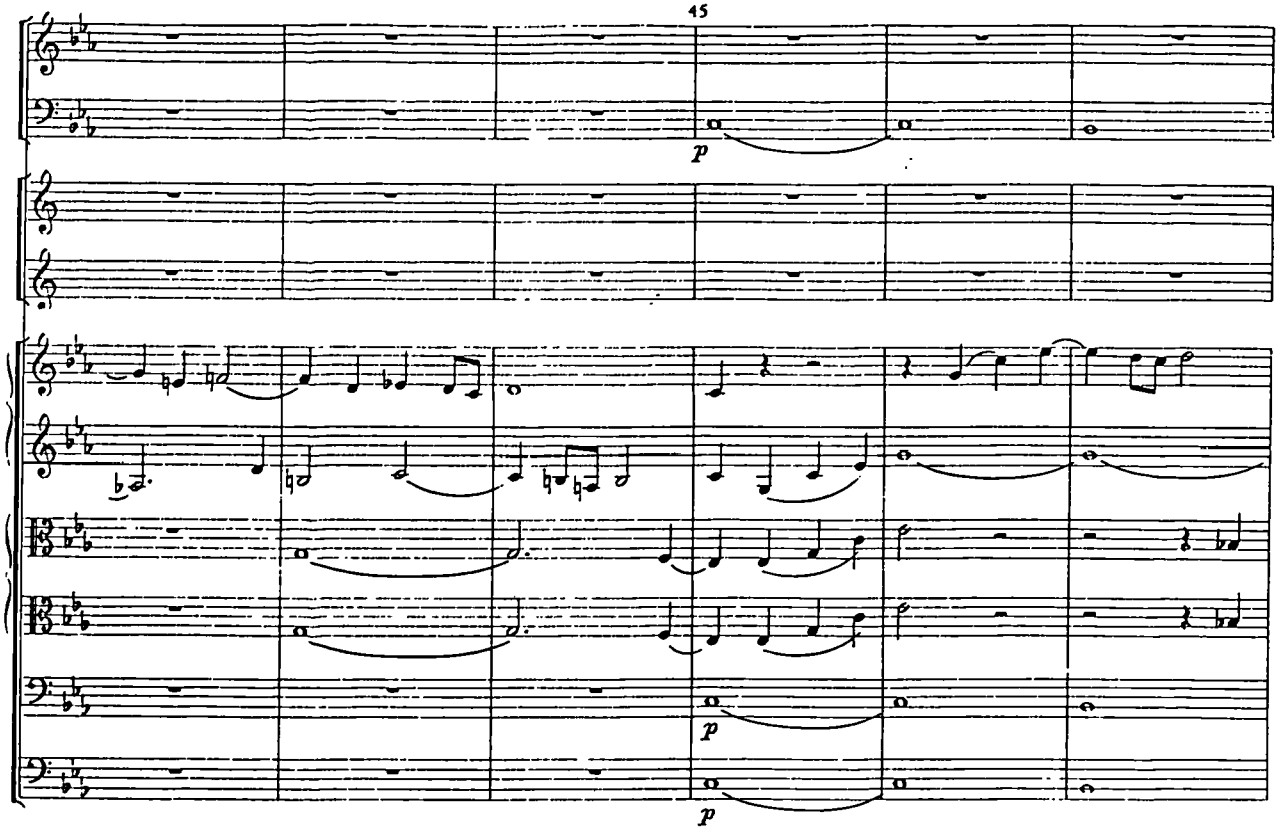
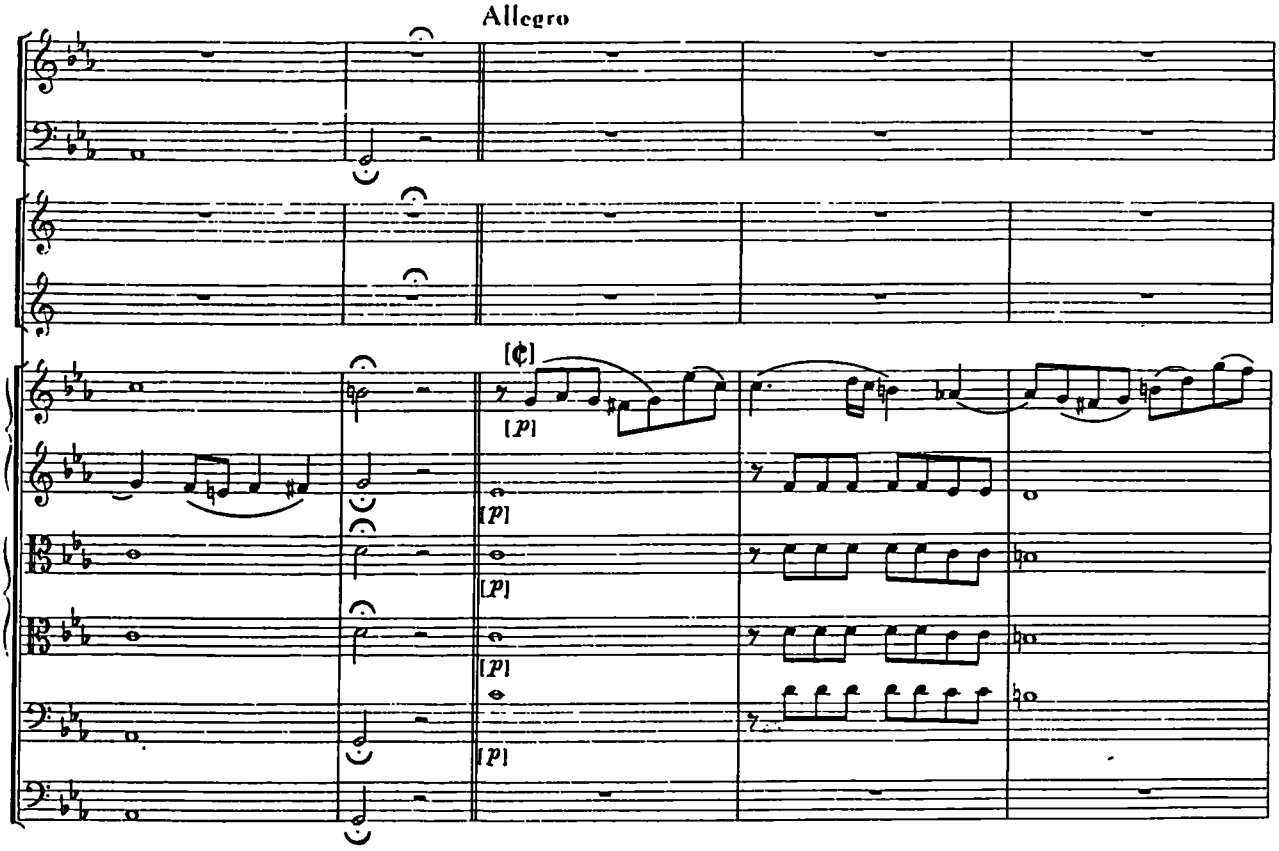

25
a2
f
p
30
cresc.


35
7
cresc.
40
a2


45
p
p
p


Allegro
[¢]
[p]
[p]
[p]
[p]

Symphony

No. 36 in C

(1783)

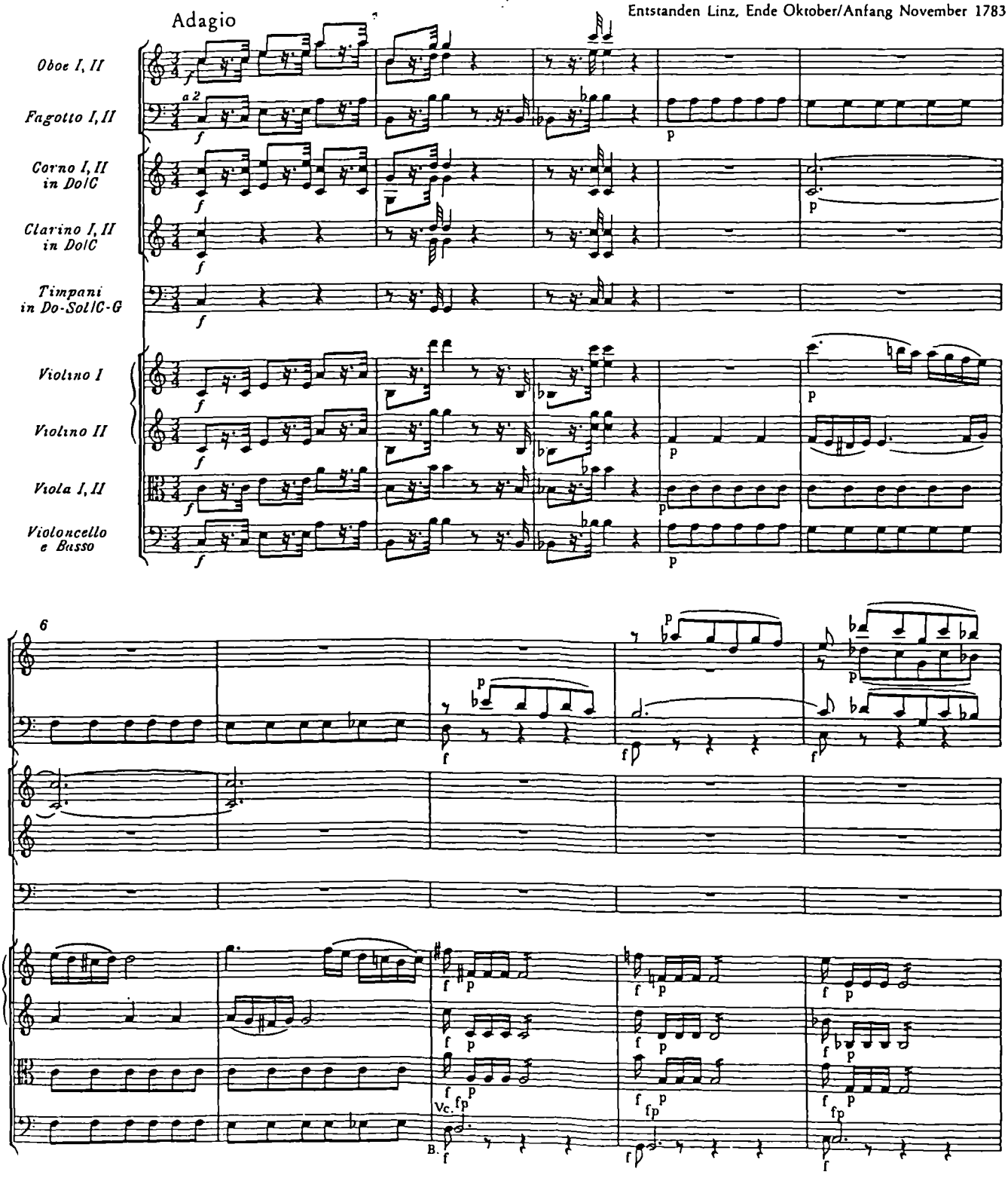
Mozart

Sinfonie in C

(„Linzer Sinfonie")

KV 425

Entstanden Linz, Ende Oktober/Anfang November 1783



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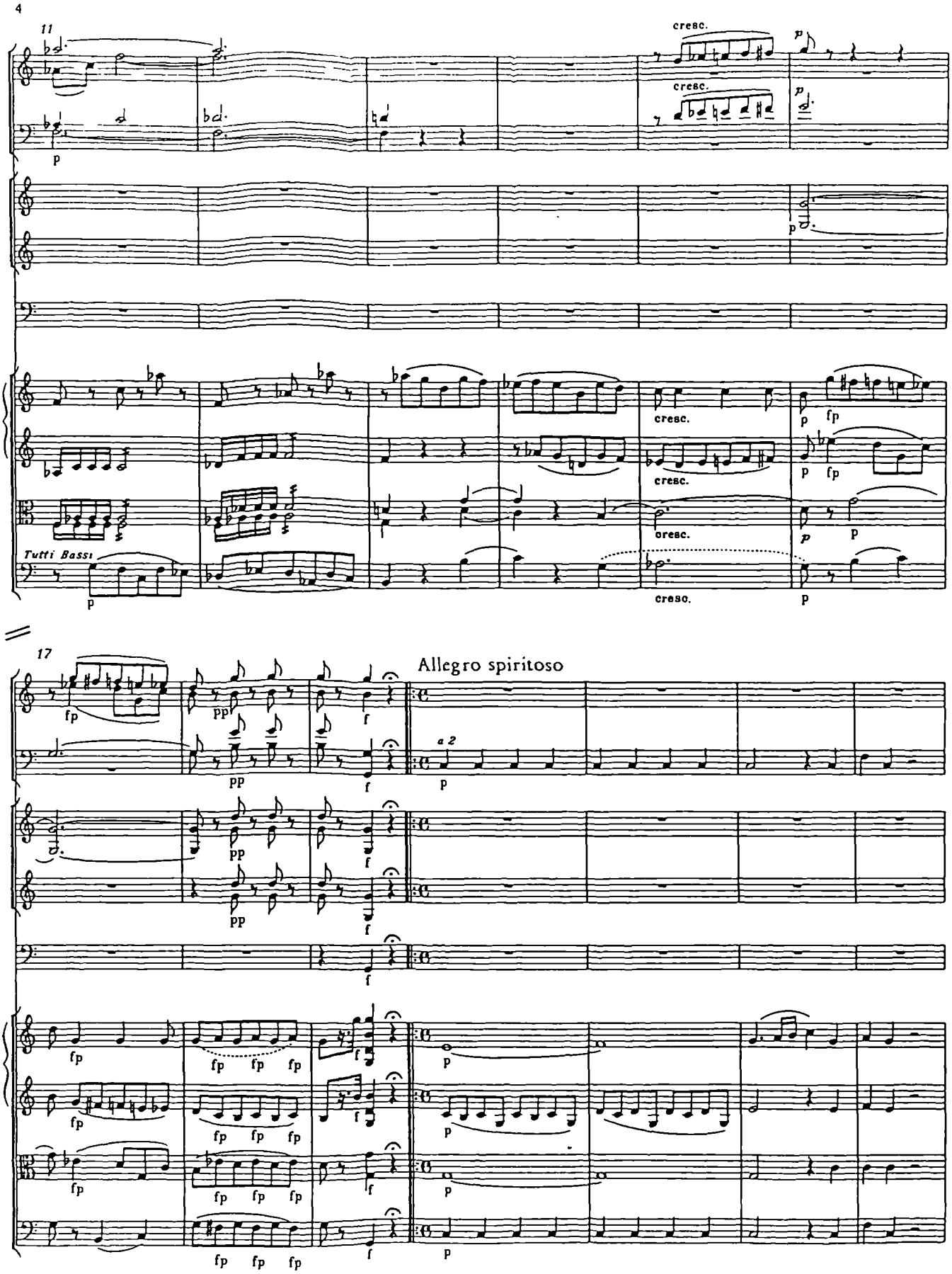

4
11
cresc.
cresc.
Tutti Bassi
cresc.
cresc.
cresc.
cresc.
17
Allegro spiritoso
a 2

Symphony

No. 38 in D

(1786)

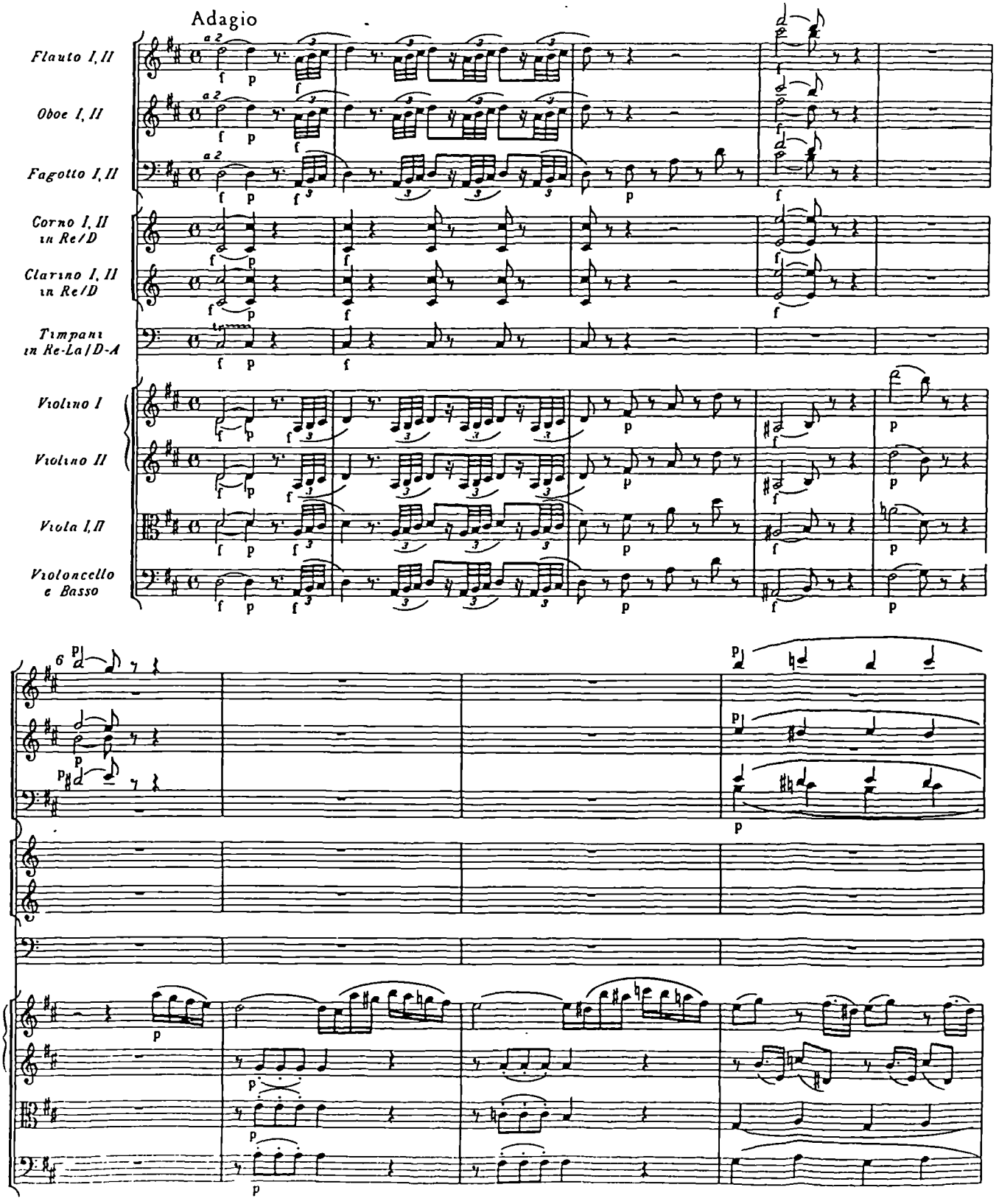
Mozart

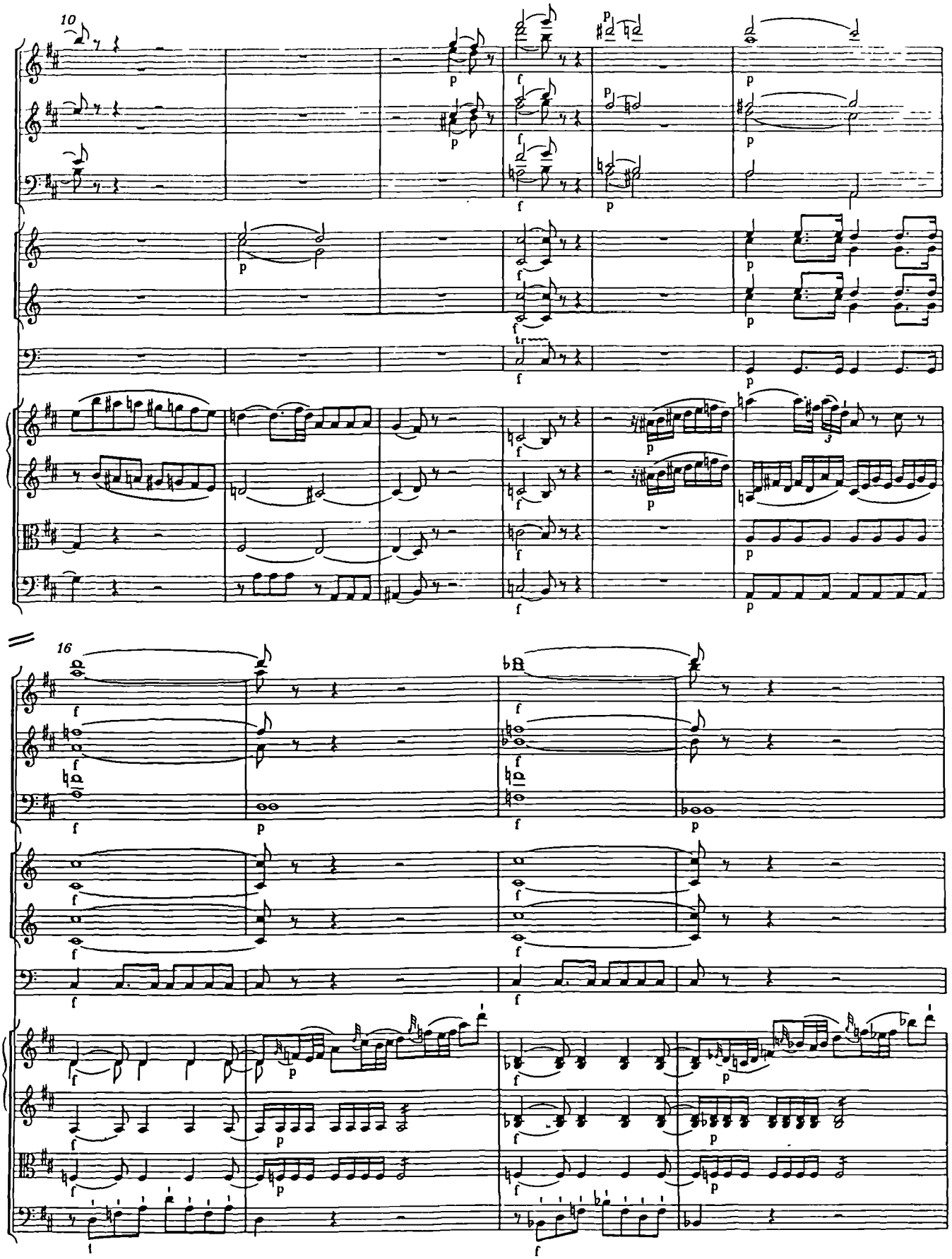
Sinfonie in D

(„Prager Sinfonie")

KV 504

Datiert Wien, 6. Dezember 1786

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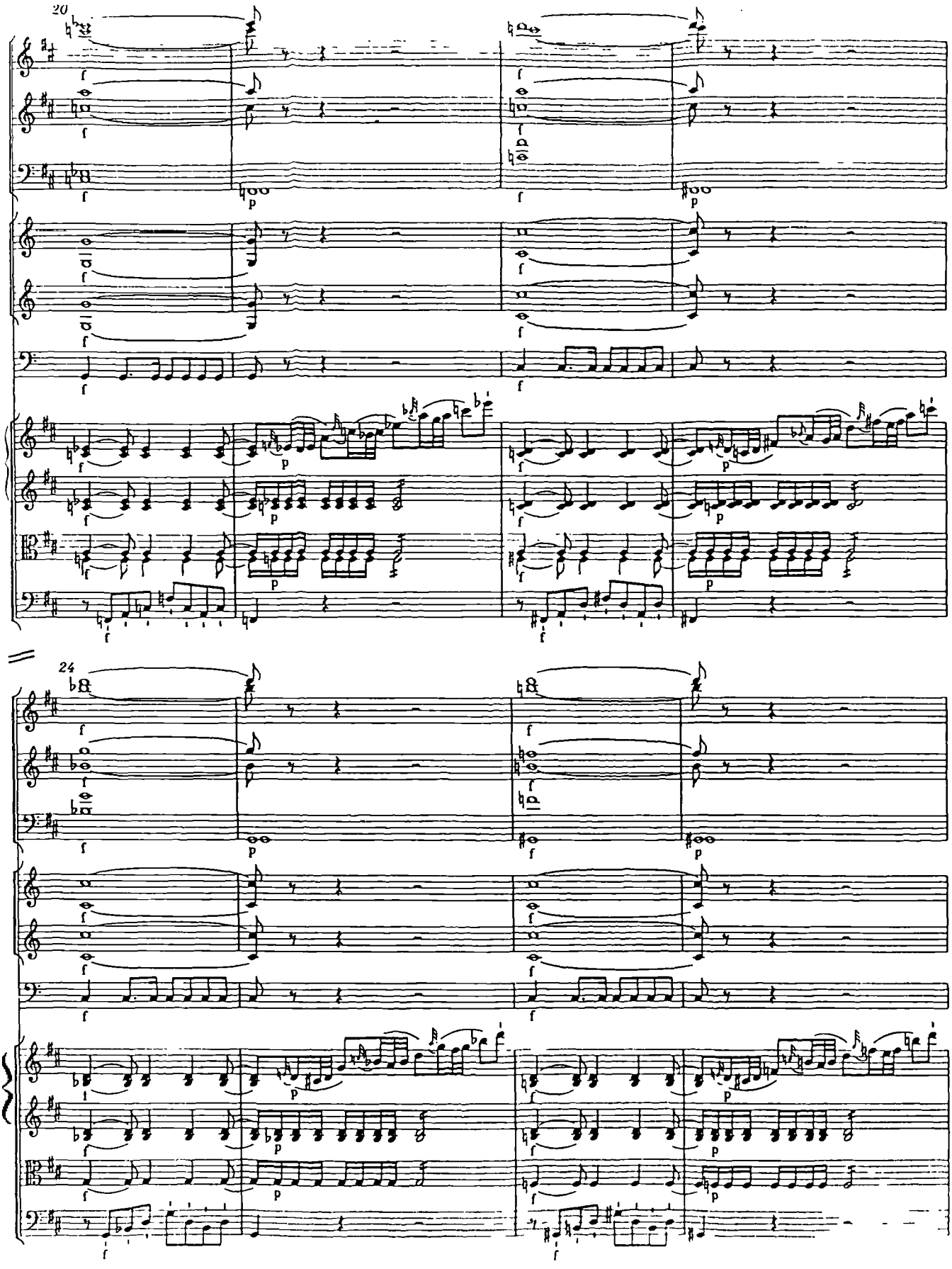
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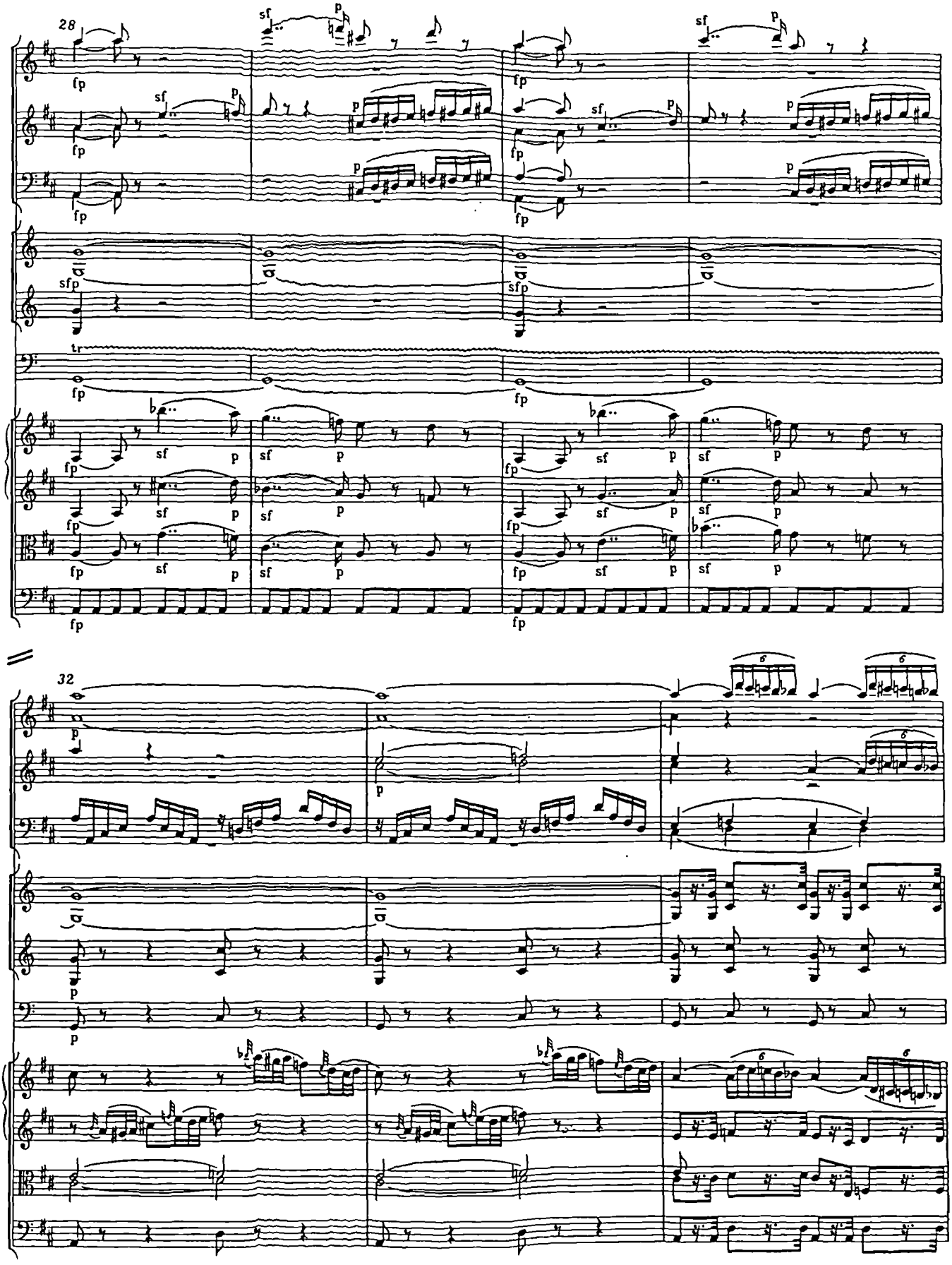
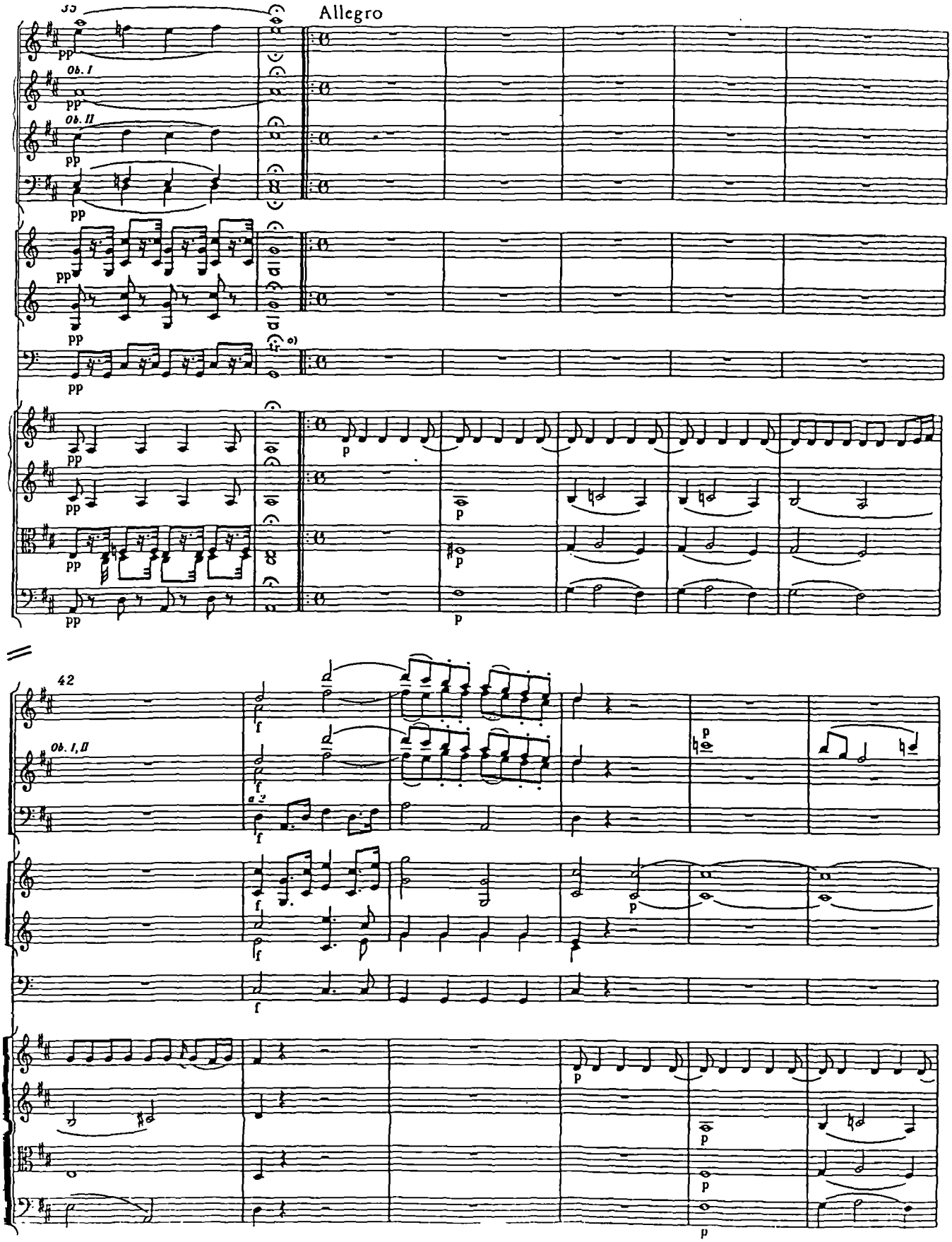

28
32



*) T 36, Pauken Der Triller wurde vom Herausgeber frei ergänzt, vgl Krit Bericht