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L'Incontro Improvviso
Dramma Giocoso
Per Musica

ERSTER HALBBAND

G. HENLE VERLAG MÜNCHEN-DUISBURG

JOSEPH HAYDN

L'INCONTRO IMPROVVISO

DRAMMA GIOCO SO PER MUSICA

AUS DEM FRANZÖSISCHEN ÜBERSETZT

VON

KARL FRIBERTH

(1775)

HERAUSGEGEBEN VON

HELMUT WIRTH

ERSTER HALBBAND

1962

G. HENLE VERLAG MÜNCHEN-DUISBURG

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Zweiter und dritter Akt folgen im II. Halbband

ZUR TEXTGESTALTUNG

Der musikalische und sprachliche Text wird soweit wie möglich den Originalquellen entsprechend wiedergegeben, jedoch mit den für notwendig erachteten Berichtigungen und Ergänzungen.

Berichtigungen sind nicht im Text selbst gekennzeichnet, sondern werden ebenso wie abweichende Lesarten in dem gesondert erscheinenden Kritischen Bericht angeführt.

Ergänzungen (von Vortragszeichen, Noten, Pausen, Akzidenzien, Ornamenten, Überschriften, Besetzungsangaben usw.) stehen, wenn sie aus sekundärer Quelle herühren, in runden Klammern (), wenn sie vom Herausgeber stammen, in eckigen Klammern []. Wo im Original auf eine längere Strecke das Pausieren durch leere Takte ausgedrückt ist, werden die Pausen ohne Klammern hinzugefügt. Im Autograph nicht ausgeschriebene, sondern durch Hinweis auf eine andere Stimme (z. B. durch „col Violino I“ oder durch entsprechende Zeichen, wie //) angegebene Stellen sind in Winkelklammern < > gesetzt.

Gewisse Eigentümlichkeiten der originalen Notierungsweise mußten den heutigen Gepflogenheiten entsprechend geändert werden:

- Die Partituranordnung ist modernisiert,
- die c-Schlüssel sind durch den Violinschlüssel und den oktavierten Violinschlüssel ersetzt,
- die Akzidenziensetzung ist dem heutigen Gebrauch angeglichen,
- die auf *einem* System notierten Stimmenpaare (z. B. Corno I und II) und die Doppelgriffe bei den Streichern sind gewöhnlich zusammengestellt,
- abgekürzte Schreibweisen wie $\acute{}$ und punktierte Pausen wie τ sind aufgelöst,
- die wechselnde Schreibweise der Triolen ist zu 3 oder $\overline{3}$ vereinheitlicht (ähnlich auch bei den Sextolen),
- die Schreibweise der durch Buchstaben oder Worte ausgedrückten Vortragszeichen (z. B. *fz*, *pp*, *dolce*) sowie der Überschriften, Besetzungs- und Personenangaben ist normalisiert,
- die Rechtschreibung und Zeichensetzung des italienischen Textes ist der modernen Schreibweise angepaßt worden.

Im übrigen hält sich die vorliegende Ausgabe auch in der Notierungsart möglichst eng an die Originalpartitur. Das gilt namentlich für:

- die Besetzungsangabe bei dem untersten System („Basso“, „Bassi“),
- die Notierung von Stimmenpaaren auf einem oder zwei Systemen,
- die Staccatonotierung (meistens Strich, in besonderen Fällen Punkt),
- die Notenwerte der Vorschläge, jedoch unter Ausgleich störender Inkongruenzen innerhalb einer Nummer,
- die Balkenziehung, abgesehen von der altertümlichen Form \mathcal{N} sowie einzelnen begründeten Änderungen.

PERSONAGGI

ALI	<i>Principe di Balsóra, amante di Rezia</i>	Tenore
REZIA	<i>Principessa di Persia,</i> <i>favorita di Sultano d'Egitto nel serraglio</i>	Soprano
BALKIS	<i>Schiava, confidente di Rezia</i>	Soprano
DARDANE	<i>Schiava, confidente di Rezia</i>	Soprano
OSMIN	<i>Schiavo d'Ali</i>	Tenore
UN CALANDRO	<i>Inspettore del caravan magazzino</i>	Basso
1 ^{mo} , 2 ^{do} , 3 ^{zo} SUBALTERNO	<i>Calandri</i>	Bassi
IL SULTANO d'EGITTO		Basso
UN UFFICIALE		Tenore

[1.]

OUVERTURE

Adagio maestoso

The musical score is written for a symphony orchestra. It features the following instruments and parts:

- Oboe I:** Starts with a forte (*f*) dynamic, followed by piano (*p*), then forte (*f*), and ends with a piano (*[p]*) dynamic.
- Oboe II:** Starts with a forte (*f*) dynamic, followed by piano (*p*), and ends with a forte (*f*) dynamic.
- 2 Corni in D:** Starts with a forte (*f*) dynamic, followed by piano (*p*), and ends with a forte (*f*) dynamic.
- 2 Clarini in D:** Starts with a forte (*f*) dynamic, followed by piano (*p*), and ends with a forte (*f*) dynamic.
- Timpani in D-A:** Starts with a forte (*f*) dynamic, followed by piano (*p*), and ends with a forte (*f*) dynamic.
- Tambu[ro] Cinelli:** Remains silent throughout the piece.
- Violino I:** Starts with a forte (*f*) dynamic, followed by piano dolce (*p dolce*), then forte (*f*), and ends with piano (*p*).
- Violino II:** Starts with a forte (*f*) dynamic, followed by piano dolce (*p dolce*), then forte (*f*), and ends with piano (*p*).
- Viola:** Starts with a forte (*f*) dynamic, followed by piano (*p*), and ends with a forte (*f*) dynamic.
- Basso:** Starts with a forte (*f*) dynamic, followed by piano (*p*), and ends with a forte (*f*) dynamic.

Musical score for measures 8-15. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate grand staff for the right and left hands. The key signature is one sharp (F#). The tempo is not explicitly marked for this section. Dynamics include *p* (piano) and *[f]* (forte). The music features a melodic line in the upper voice and a more rhythmic accompaniment in the lower voice. There are some performance markings like *[]* and *()* in the lower voice.

Presto

Musical score for measures 16-23, marked *Presto*. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate grand staff for the right and left hands. The key signature is one sharp (F#). The tempo is *Presto*. Dynamics include *f* (forte), *ff* (fortissimo), *p* (piano), and *[f]* (forte). The music is characterized by rapid sixteenth-note passages in the upper voice and a more rhythmic accompaniment in the lower voice. There are some performance markings like *[f]* and *[]* in the lower voice.

21

Musical score for measures 21-25. The score is written for a grand piano with two staves per system. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 21-22) features a melody in the right hand with slurs and a bass line in the left hand. The second system (measures 23-24) continues the melody and bass line. The third system (measures 25) shows a more complex texture with multiple voices in both hands, including a prominent sixteenth-note pattern in the right hand.

26

Musical score for measures 26-30. The score is written for a grand piano with two staves per system. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 26-27) features a melody in the right hand with slurs and a bass line in the left hand. The second system (measures 28-29) continues the melody and bass line. The third system (measures 30) shows a more complex texture with multiple voices in both hands, including a prominent sixteenth-note pattern in the right hand. Dynamics markings *p* and *f* are present throughout the score.

32

Musical score for measures 32-37. The score is written for a grand piano with two staves (treble and bass clef) and a four-staff system (two treble and two bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of textures, including melodic lines, chords, and dense rhythmic patterns. Dynamics include *[p]* (piano) and *p* (piano). The word "Solo" is written above the first two staves in measures 35 and 36. There are also some performance markings like *(p)* and *[p]* in the lower systems.

38

Musical score for measures 38-41. The score continues with the same instrumentation and key signature. Measures 38 and 39 feature a prominent *f* (forte) dynamic. Measures 40 and 41 show a shift in dynamics, including *(fp)* (fortissimo piano) and *p* (piano). The music includes complex textures such as rapid sixteenth-note passages in the upper staves and sustained chords in the lower staves. There are also some performance markings like *[f]* and *[p]*.

42

Musical score for measures 42-46. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate bass line. The key signature has two sharps (F# and C#). The time signature is 4/4. Dynamics include *fp* (fortissimo piano), *f* (forte), and *p* (piano). There are several *fp* markings in the first system. The second system has *f* and *p* markings. The third system has *f* and *p* markings. The fourth system has *f* and *p* markings. The fifth system has *f* and *p* markings. There are also some *(p)* markings in the fifth system.

47

Musical score for measures 47-51. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate bass line. The key signature has two sharps (F# and C#). The time signature is 4/4. Dynamics include *f* (forte), *[f]* (forte), *pp* (pianissimo), *[pp]* (pianissimo), and *f* (forte). There are several *f* markings in the first system. The second system has *[f]* markings. The third system has *f* markings. The fourth system has *pp* and *[pp]* markings. The fifth system has *f* markings. There are also some *(i)* and *(r)* markings in the fifth system.

*) Siehe Vorwort

53

Musical score for measures 53-57. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate grand staff for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth-note runs and chords, with some measures containing rests.

58

Musical score for measures 58-62. The score continues from the previous system and includes a grand staff and a separate grand staff for the right and left hands. The key signature remains one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth-note runs and chords, with some measures containing rests.

63

Musical score for measures 63-67. The score is written for a grand piano with two staves per system. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 63-65) features a melody in the right hand with eighth-note patterns and a bass line with quarter notes. The second system (measures 66-67) continues the melody with more complex rhythmic patterns, including sixteenth-note runs in the right hand and eighth-note patterns in the left hand.

68

Musical score for measures 68-72. The score is written for a grand piano with two staves per system. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 68-70) shows a melody in the right hand with a long note in the first measure and a sixteenth-note run in the fifth measure. The second system (measures 71-72) continues the melody with eighth-note patterns and sixteenth-note runs in both hands.

Musical score for measures 74-78. The score is written for a grand piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. Measures 74-75 show a sustained chord in the right hand and a rhythmic pattern in the left hand. Measures 76-77 feature a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 78 concludes with a piano (*p*) dynamic marking.

Musical score for measures 79-83. The score is written for a grand piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. Measures 79-80 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measures 81-82 feature a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 83 concludes with a forte (*f*) dynamic marking.

85

Solo

Musical score for measures 85-88. The system includes a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features a dense sixteenth-note texture in the left hand. Dynamics include *[fp]*, *f*, and *fp*. The word "Solo" is written above the first staff.

Musical score for measures 89-92. The system includes a grand staff and a piano accompaniment. The piano part continues with a sixteenth-note texture. Dynamics include *p*, *f*, and *f p*.

89

Musical score for measures 93-96. The system includes a grand staff and a piano accompaniment. The piano part features a sixteenth-note texture. Dynamics include *fp* and *[f]*.

Musical score for measures 97-100. The system includes a grand staff and a piano accompaniment. The piano part features a sixteenth-note texture. Dynamics include *p*, *f*, and *p*.

Musical score for measures 94-98. The first two systems (measures 94-95 and 96-97) consist of empty staves for the upper and lower parts. The third system (measures 98-100) begins with musical notation in the upper and lower parts.

Musical score for measures 98-100. The upper part features a melodic line with slurs and accents, including a triplet in measure 99. The lower part provides harmonic support with chords and moving lines. A fermata is present in the lower part of measure 98.

Musical score for measures 101-104. The upper part contains a complex melodic line with slurs and dynamic markings of *f* and *p*. The lower part features a rhythmic accompaniment with chords and moving lines, also marked with *f* and *p*.

Musical score for measures 105-108. The upper part continues with a melodic line, including a triplet in measure 105 and dynamic markings of *f* and *p*. The lower part provides a rhythmic accompaniment with chords and moving lines, marked with *f* and *p*.

104

Musical score for measures 104-107. The score is written for piano and includes a vocal line. The piano part features a complex texture with multiple staves, including a grand staff with treble and bass clefs, and a separate staff for the right hand. The vocal line is in the upper staff. Dynamics include *f* (forte) and *p* (piano). The key signature has two sharps (F# and C#).

108

Musical score for measures 108-111. The score continues with piano and vocal parts. The piano part shows a change in texture, with some measures featuring sustained chords. Dynamics include *p* (piano) and *f* (forte). The key signature remains two sharps (F# and C#).

Musical score for measures 113-116. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line features a melodic line with some rests and a final phrase. The piano accompaniment includes chords and some melodic fragments. Dynamic markings include *[f]* and *f*.

Musical score for measures 117-120. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line continues with a melodic line. The piano accompaniment features a more active bass line and chords. Dynamic markings include *f*.

Musical score for measures 121-124. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line includes a section marked "Solo" with dynamic markings *p* and *f*. The piano accompaniment includes chords and some melodic fragments. Dynamic markings include *p* and *f*.

Musical score for measures 125-128. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line includes a section marked "(p)" and a final phrase. The piano accompaniment features a more active bass line and chords. Dynamic markings include *p* and *f*.

122

Musical score for measures 122-125. The score is in G major (one sharp) and 4/4 time. It features a piano and a double bass. The piano part has a melodic line in the right hand and a bass line in the left hand. The double bass part has a simple bass line. Dynamics include *[fp]* and *p*. There are first and second endings marked with '1.' and '2.'.

126

Musical score for measures 126-129. The score is in G major (one sharp) and 4/4 time. It features a piano and a double bass. The piano part has a melodic line in the right hand and a bass line in the left hand. The double bass part has a simple bass line. Dynamics include *fp*, *f*, and *p*.

Musical score for measures 130-134. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate grand staff for the right and left hands. The key signature is one sharp (F#). The music features a variety of textures, including rapid sixteenth-note passages, sustained chords, and dynamic markings such as *f* (forte) and *[pp]* (pianissimo). The right hand in the lower system has fingering numbers 1, 1, 1, 1. The left hand in the lower system has a *[pp]* marking.

Musical score for measures 135-138. The score continues from the previous system and includes a grand staff and a separate grand staff for the right and left hands. The key signature changes to natural (F). The music features complex textures with rapid sixteenth-note passages, sustained chords, and dynamic markings such as *f* (forte). The right hand in the lower system has fingering numbers 1, 1, 1, 1. The left hand in the lower system has a *[pp]* marking.

139

Musical score for measures 139-142. The score is written for a grand piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is one sharp (F#). Measures 139-140 feature a melody in the right hand with a long slur, while the left hand plays a simple accompaniment. Measures 141-142 show a more complex texture with rapid sixteenth-note passages in both hands.

143

Musical score for measures 143-146. The score continues with four staves. Measures 143-144 feature a melody in the right hand with a slur and a fermata, while the left hand plays a simple accompaniment. Measures 145-146 show a more complex texture with rapid sixteenth-note passages in both hands. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

148 Andantino

Musical score for measures 148-152. The score is for a string quartet and two oboes. The tempo is Andantino. The key signature has one sharp (F#) and the time signature is 3/4. The instruments are Oboe I, Oboe II, Violino I, Violino II, Viola, Violoncello Solo, and Basso. Dynamics include *p*, *[p]*, *cresc.*, and *fz*. The strings play a rhythmic pattern of eighth notes, while the oboes have melodic lines.

Musical score for measures 153-157. This system shows the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *p* and *[p]*. The piano part features a complex rhythmic texture with many sixteenth and thirty-second notes.

Musical score for measures 158-162. This system shows the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *pizz.*. The piano part continues with intricate rhythmic patterns.

162

Musical score for measures 162-165. The score is written for a grand piano with four staves: two for the right hand (treble and alto clefs) and two for the left hand (alto and bass clefs). The key signature has one sharp (F#). The music features a complex texture with multiple voices in both hands, including sixteenth-note patterns and sustained chords. The notation includes various articulations such as slurs and accents.

166

Musical score for measures 166-170. This section includes dynamic markings such as *cresc.* (crescendo) and *fz* (forzando). It also features the instruction *coll'arco* (col legno), indicating that the strings should be played with the bow. The notation includes slurs, accents, and various rhythmic patterns across the four staves.

171

Musical score for measures 171-175. This section continues with dynamic markings including *cresc.* and *fz*. The notation is dense, featuring intricate sixteenth-note passages and complex rhythmic structures. The score includes various articulations and slurs throughout the four staves.

176

Musical score for measures 176-179. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The first violin part has a melodic line with slurs and accents. The second violin part has a similar melodic line. The word "pizz." is written above the first and second violin staves in the second measure.

180

Musical score for measures 180-183. The score continues in G major and 3/4 time. The piano accompaniment remains consistent. The violin parts have more complex melodic lines with slurs and accents. The word "pizz." is written above the first and second violin staves in the second measure.

184

Musical score for measures 184-187. The score continues in G major and 3/4 time. The piano accompaniment remains consistent. The violin parts have more complex melodic lines with slurs and accents. The word "coll' arco" is written above the first and second violin staves in the third measure.

188

Musical score for measures 188-192. The score includes parts for Oboe I, Oboe II, 2 Corni in D, [2 Clarini in D] *, [Timpani in D-A] *, [Tamburo Cinelli] *, Violino I, Violino II, Viola, and Basso. The music is in 2/4 time with a key signature of one sharp (F#). Dynamics include *f*, *p*, and *(f)*. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass play chords and melodic lines.

193

Musical score for measures 193-196. This section features a piano accompaniment with a complex, flowing melody in the right hand and a steady eighth-note bass line in the left hand. The piano part is in 2/4 time with a key signature of one sharp (F#).

*) Siehe Vorwort

Musical score for measures 197-200. The score is written for piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex texture with multiple staves, including a grand staff with treble and bass clefs, and a separate staff for the right hand. The vocal line is in the upper staff, featuring a melodic line with a long note in measure 198 and a phrase in measure 199. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Musical score for measures 201-204. The score is written for piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex texture with multiple staves, including a grand staff with treble and bass clefs, and a separate staff for the right hand. The vocal line is in the upper staff, featuring a melodic line with a long note in measure 201 and a phrase in measure 202. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ATTO PRIMO

SCENA I

Magazzino di varie cose mercantili e commestibili

Il CALANDRO con i suoi SUBALTERNI, che sedendo intorno ad una tavola fumano tabacco e bevono allegramente del vino. Uno schiavo, che non parla.

[2.]

[Introduzione]

Allegro ⁽¹⁾

Musical score for the introduction, measures 1-4. The score includes parts for Oboe I, Oboe II, 2 Corni in D, Violino I, Violino II, Viola, Tutti CALANDRI unisoni, and Bassi. The tempo is marked Allegro (1). Dynamics include [f], fz, and f.

Musical score for the introduction, measures 5-8. The score includes parts for Oboe I, Oboe II, 2 Corni in D, Violino I, Violino II, Viola, Tutti CALANDRI unisoni, and Bassi. Dynamics include p, f, and p.

10

Musical score for measures 10-13. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a strong bass line and a melodic line in the right hand. The piano part includes a trill in the right hand and a steady eighth-note bass line. The vocal line (treble clef) has a melodic line with a trill in measure 11. Dynamics include *f* and *[f]*.

14

Musical score for measures 14-17. The score continues in G major and 2/4 time. It features a piano accompaniment with a strong bass line and a melodic line in the right hand. The piano part includes a trill in the right hand and a steady eighth-note bass line. The vocal line (treble clef) has a melodic line with a trill in measure 15. Dynamics include *f* and *[f]*. The text "Tutti" and "Che be - van - da, che li -" is written below the vocal line in measure 17.

19

quo - re! La dol - cez - za ed il sa - po - re fan - no ral - le - gar il cor,

24

la dol - cez - za ed il sa - po - re

28

Musical score for measures 28-31. The score is in G major and 4/4 time. It features a vocal line with lyrics, a piano accompaniment with a busy right hand and a steady left hand, and a cello/bass line. Dynamics include piano (*p*) and forte (*f*). The lyrics are: fan - - no ral - - le - - grar il cor,

32

Musical score for measures 32-35. The score continues in G major and 4/4 time. It features a vocal line with lyrics, a piano accompaniment with a busy right hand and a steady left hand, and a cello/bass line. Dynamics include piano (*p*) and forte (*f*). The lyrics are: la dol - cez - za ed il sa - po - re

36

fan - no ral - le - grar il cor.

40

Su be - via-mo, ev-vi-va Bac - co,

46

vi - va il vi - no ed il ta - bac - co, vi - va il

50

ma - gaz - zi - no an - cor, vi - va il vi - no ed il ta -

63

Musical score for measures 63-67. The score includes a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line contains the lyrics: "dol-ce e gra-ta in ve-ri-tà, dol-ce e gra-ta in ve-ri-". The piano accompaniment features dynamic markings *p*, *fz*, and *p*.

68

Musical score for measures 68-72. The score includes a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line contains the lyrics: "tà. Noi fin-gia-mo po-ver-ta-de per de-". The piano accompaniment features dynamic markings *p* and the instruction "1^{mo} Subalterno".

73

sta - re l'a - mi - sta - de de' vi - ven - ti e la pie - tà,

78

de' vi - ven - ti e la pie - tà. E frat - tan - to il ma - gaz -

2^{do} Subalterno

zi - no ad - em - piam col pa - ne e vi - no e la bor - sa con de - nar, e la

bor - sa con de - nar. Di - ce be - ne il ca - me - ra - da, noi sap -

3^o Subalterno

93

pian tro - var la stra - da di truf - far e d'in - gan - nar, di truf -

97

far e d'in - gan - nar. **Tutti** Su be - via - mo, su be - via - mo, ev - vi - va Bac - co,

102

vi - va il

106

vi - no ed il ta - bac - co, vi - va il ma - gaz - zi - no an - cor,

110

p

p

p

p

p

p

vi - va il vi - no ed il ta - bac - co, vi - va il ma - gaz - zi - no an -

p

114

pp

pp

pp

ppp

pp

pp

pp

s'alzano tutti Calandro solo

cor. Miei col - le - ghi su — fi - nia - mo. Cor-re il

pp

tem - po, e noi — dob - bia - mo ri - cer - car — la ca - ri - tà,

ri - cer - car — la ca - ri - tà. *uno schiavo porta via la tavola e sedie* Tutti Dun - que an -

128

diam gi - rar in - tor - no e gri - da - re tut - - to il

131

gior - no col dri - ling, ting, col dri - ling, ting, Il - lah, ha _____ Su be -

136

Recitativo

volendo riprendere i bicchieri Calandro solo

via - mo, ev - vi - va... Oh, oh! Si-gno-ri miei, non c'è più nien-te. Voi ber - re - ste in-

140

140

fi - no a per - de - re l'a - ni-ma e l'in - tel - let - to. An-da-te a fa - re i fat - ti vo - stri, m'u - di - ste? An-

143

143

[f]

[f]

tutti partono inchinandosi a Calandro

da - te.

[p]

[p]

147

147

[f]

[f]

[f]

[f]

[f]

[f]

[f]

[f]

[3.]

SCENA II
CALANDRO *solo*
Calandro

[Recitativo]

An - cor io la mia par - te fa - rò: ché il van - tar a - gli uo - mi - ni la mi - se - ria e po - ver - ta - de,

lor - ché go - do fe - li - ci - tà si - cu - ra, è l'u - ni - co mio pia - cer, l'u - ni - ca mia bra - vu - ra.

[4.]

Canzonetta

Andantino

Musical score for the first system of the Canzonetta. The score is in 6/8 time and B-flat major. It features the following parts:

- Oboe I: [p]
- Oboe II: [p]
- 2 Corni in B: [p], pp
- Violino I: sotto voce
- Violino II: [sotto voce]
- Viola: [p]
- OSMIN: 8
- Bassi: [p]

Musical score for the second system of the Canzonetta. The score is in 6/8 time and B-flat major. It features the following parts:

- Piano: fz
- Bassi: 8

10

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

8 L'a - mo - re è un gran bric - co - ne che il

15

pp

8 cor pia - gan - do va: l'af - flit - to mio pa - dro - - ne lo sen - te, a - mor lo

8 sa ———, lo sen - te, a - mor lo sa ———, lo sen - te, a - mor lo sa.

8 Ma scoc - chi un sa - et - to - ne, da

31

me non giun - ge, no: si ri - da del pa - dro - ne, d'a - mor mi ri - de -

p[*p*]

36

8 rò _____, d'a - mor mi ri - de - rò _____, d'a - mor mi ri - de - rò.

f

[Recitativo]

[5.]

Osmin

8 Ec - co - ci fi - nal - men - te do - po tan - te fa - ti - che nel gran Cai - ro ar - ri - va - ti; que - sta cit -

4
8 tà è gran - de as - sai, e tro - ve - rò con fa - ci - li - tà la vi - a di mi - glio - ra - re sta - to: per - ché

7
8 già nel - la bor - sa del mi - se - ra - bi - le mio pa - dron - ci - no non ve - do più né sol - do, né quat -

SCENA IV

OSMIN ed il CALANDRO

Calandro *gridando*

Osmin

il Calandro lo saluta con lazzi e canta

10
8 tri - no. Il - lah, Il - lah, ha! Il - lah, Il - lah, ha! 8 Che fi - gu - ra mai que - sta "sa - rà?

[6.]

Aria

Allegretto

Oboe I
Oboe II
2 Corni in E
Violino I
Violino II
Viola
CALANDRO
Bassi

6

6

f

f

f

f

f

f

12

12

f

f

f

f

p

f

p

f

Ca - sta - gno, ca - sta - gna, pi - sta fa - na - che,

f

ri - ma - gno, ri - ma - gna, mu - sti li -

ma - che ————— Chich, blich, lu - lu - ga - gne, mec - sa - che - sa ton - fi - lù;

33

chich, blich, lu - lu - ga - gne, mec - sa - che - sa ton - fi - lù. Fir - li, mir - li - ma - gne, Se - li - man - ca

40

ron - zi tu. *si gira* Le - ri, la - ri, li - re lu, le - ri, la - ri, li - re lu, le - ri, la - ri, li - re

lu lu lu lu lu, le - ri, la - ri, li - re lu lu lu lu lu. Se - li - man - ca ron - zi

tu tu tu tu tu, le - ri, la - ri, li - re lu lu lu lu lu.

60

Ca - sta - gno, ca - sta - gna,

67

pi - sta fa - na - che, ri - ma - gno, ri - ma - gna,

74

mu - sti li - ma - che Chich, blich, lu - lu - ga - gne,

82

mec - sa - che - sa ton - fi - lù; chich, blich, lu - lu - ga - gne, mec - sa - che - sa ton - fi - lù. Fir - li, mir - li - ma - gne,

90

fir - li, mir - li - ma - gne, Se - li - man - ca ron - zi tu. Le - ri, la - ri, li - re lu, le - ri,

97

la - ri, li - re lu, le - ri, la - ri, li - re lu lu lu lu lu, le - ri, la - ri, li - re lu lu lu lu

lu, Se - li - man - ca ron - zi tu tu tu tu tu, le - ri, la - ri, li - re lu lu lu lu

f

[f]

f

f

f

Osmin contraffacendo il giro del Calandro e cantando con lui il lire lu, casca

lu.

f

[7.]

[Recitativo]

Osmin

8 Che il dia-vo-lo vi por-ti con il vo-stro le-ri, la-ri, li-re, li-re lu lu lu lu lu,

Calandro

8 io non in-ten-do u-na pa-ro-la. Co-me? Che di-te? Voi non m'in-ten-

Osmin

Calandro

de-te? 8 No: per Di-a-na! No. Nem-men io. E u-na vec-chia can-zo-ne o-

10 *presenta ad Osmin il dindaruolo*

scu-ra di Ma-o-met-to, trat-ta d'Al-co-ra-no. Noi la can-tia-mo per le stra-de cer-can-do la ca-ri-

Osmin

8 tà. Bur-la-te? Da me non c'è da ri-scuo-te-re un to-po. An-zi vo-

Calandro

8 le-vo di-man-dar voi per un po-co d'e-le-mo-si-na. Tan-to bas-sa sa-

(8)

Osmin

Calandro

8 reb-be la vo-stra con-di-zio-ne? Si bas-sa, che non so, da che man-gia-re. Ma-le: ma sa-pe-te

23 **Osmin** **Calandro**

far qual- che co - sa? 8 Si- gnor si: io so man- giar e be- ve- re per die - ci. Ma - le: co - si

26 **Osmin**

voi mo- ri- re - te di fa - me e di ma - lin- co- nia. 8 No, si - gno- re, la na - tu - ra è più

29

8 sa - via, es - sa u - ni - sce sem- pre al - la mi - se - ria u - na vi - va - ci - tà di co - re;

32

8 io la go - do per- fet - ta - men - te, e per- ciò sfi - do tut - ti i gran Sul - ta - ni d' a - ver, com'

35 **Calandro** **Osmin** **Calandro**

8 io, un si bell' u - mo - re. Sa - re- ste in- na- mo- ra - to? 8 Si- gnor no. Bel- le qua- li - tà: gran mangia-

38

to - re, e nien- te a- man- te; mol- to pol- tro- ne, ed i- gno- ran- te; po - ve- ro in de- na - ri, ma sem- pre al-

41 **Osmin**

le - gro. A - mi - co! Fa - te - vi Ca - lan - dro. 8 Sa - reb - be - ro po - che le mie en -

44 **Calandro**

8 tra - te; per- ché mi pa - re, che dal - le bu - sca - te voi po - co v' in- gras - sa - te. Oh, v' in- gan - na - te.

[8.]

Aria

Allegro moderato

Musical score for the first system, measures 1-5. The score includes parts for Oboe I, Oboe II, 2 Corni in F, Violino I, Violino II, Viola, CALANDRO, and Bassi. Dynamics include *p*, *pp*, *f*, *[f]*, and *ff*. Performance markings include accents, slurs, and a triplet in measure 3. The CALANDRO part is silent.

Musical score for the second system, measures 6-9. It features piano accompaniment and vocal parts for CALANDRO and Bassi. The piano part includes sixteenth-note patterns and chords. The vocal parts have lyrics: "Noi pa-ria-mo San-ta-rel-li,". Dynamics include *p* and *[f]*. Performance markings include accents, slurs, and a triplet in measure 7.

10

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

p *f* *f*

p *f* *f* *f*

f *p* *f* *f*

[div.] *f* *p* *f*

f *p* *f*

e truf-fa-mo que-st'e quel-li, que - st'e quel - li

f *p* *f*

14

p *fz* *p*

p *p* *p* *p*

p *p* *p* *p*

di - mo-stran - do po - ver-tà, di - mo-stran - do po - ver-tà. Ma la bor-sa in-tan-to a -

p

19

van-za, e man - gia-mo in ab-bon-dan-za, in ab - bon-dan-za, in ab - bon-dan-za, e be - via - mo, co-me

23

va, e be - via - mo, co - me va. Ben for - ni - ta è la cu -

ci - na, ben em - pi - ta la can - ti - na, tan - - to

ba - - sta in ve - - - ri - tà _____, tan - - to ba - - sta in ve - - - ri -

32

Musical score for measures 32-34. The piano accompaniment features complex textures with sixteenth-note patterns and dynamic markings like *f*, *p*, and *ff*. The vocal line has lyrics: "tà, in ve - ri - tà, in ve - ri - tà."

35

Musical score for measures 35-37. The piano accompaniment features complex textures with sixteenth-note patterns and dynamic markings like *p*, [*p*], [*f*], and [*div.*]. The vocal line has lyrics: "Noi pa-ria-mo San - ta-rel - li, e truf-fia-mo quest'e quel-li, que-st'e"

40

p *p* *p*

fz *p* *[6]*

fz *p* *[6]*

fz *p* *[1]*

quel - li, quel - lie que - sti di - - mo - stran - - do po - - ver - tà.

[1] *fz* *[1]* *[p]*

43

[f p] *f p* *f*

[f p] *f p* *f*

f p *f p* *f*

Ma la bor - sa in - tan - to a - van - za, e man - gia - mo in ab - bon - dan - za,

f p *f* *[1]* *[1]* *[1]* *[1]* *f*

46

ma la bor-sa in-tan-to a-van-za, e be-via-mo, co-me va, co-me va, come va, come

49

va, e be-via-mo, co-me va. Ben for-ni-ta è la cu-

52

ci - na, ben em - pi - ta la can - ti - na, tan - - to

55

tan - - - to ba - sta in ve - ri - tà, in ve - ri - tà. Noi pa - ria - mo

59

[p] [f]

[p] [f]

[p]

[div.] [6]

f p f p f p f p f p f p f p ff f p

San - ta - rel - li, e truf - fia - mo que - st'e quel - li, que - st'e

[6]

f p f p f p f p ff f p

63

[f]

f p f p f p p

f p f p f p p

f p f p f p p

quel - li, quel - li e que - sti di - - mo - stran - do po - ver - tà, di - - mo - stran - do

f p f (p) [f] p

po - ver - tà. Ma la bor - sa in - tan - to a - van - - za, e man - gia - mo in ab - bon -

dan - - za, e be - via - mo, co - me va. Ben for -

76

ni-ta è la cu - ci - na, ben em - pi - ta la can - ti - na,

79

tan - - to ba - sta in ve - - - ri - tà, tan - - to ba - sta in

Vi -

p

p

82

ve - - ri - tà. Ben for-ni-ta è la cu-ci-na, ben em-pi-ta la can-ti-na,

85

noi mangia-mo in ab-bon-dan-za, e be-via-mo, co-me va, ma noi pa-ria-mo San - ta -

89

rel - li, San - ta - rel - li, e truf - fia - mo que - st'e quel - li, que - st'e quel - li,

93

- de

tan - to ba - sta in ve - ri - tà ,

95

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

tan - - to ba - - - sta in ve - - - ri - tà, in ve - ri - tà, in ve - ri - tà, in ve - ri -

f p f p f p f p f p ff

98

[6] *[4]*
(6) *[4]*

[6] *[4]* *[4]*

[4]

[4]

tà.

[4]

[9.]

[Recitativo]

Calandro

Osmin *con eccesso d'allegria*

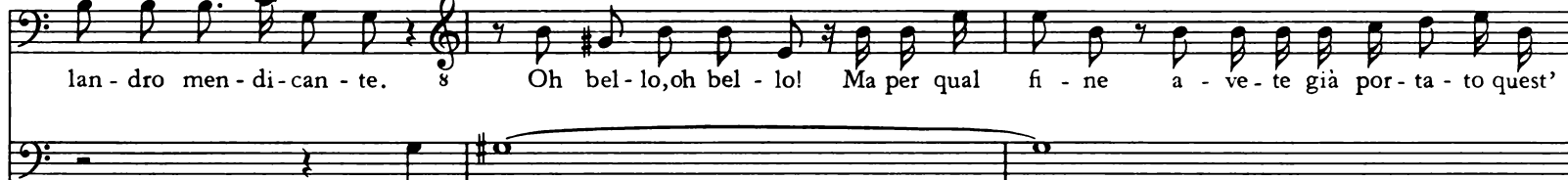

Via dun-que, sior buf-fo - ne! A-ve-te gu - sto d'es - se-re fra' no-stri? 8 Vo - len-tie - ris - si - me-vol-men - te.

4 Calandro



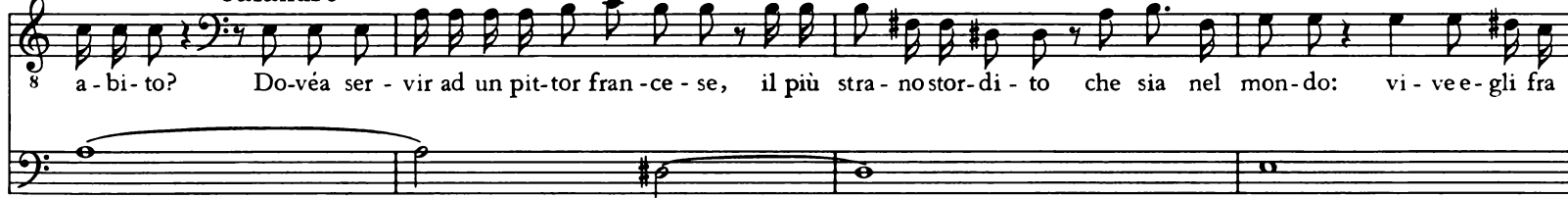
Get - ta - te-vi que-sta to-na-ca, le - ga - te-vi col - la cin-to-la, pas - si što cap-puc-cio il tur-ban-te, ed ec-co-vi un Ca -

8 Osmin




lan - dro men - di-can - te. 8 Oh bel - lo, oh bel - lo! Ma per qual fi - ne a - ve-te già por - ta - to quest'

11 Calandro



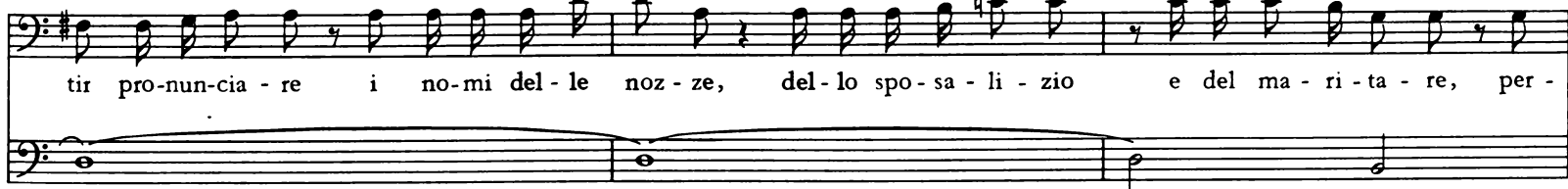
a - bi - to? Do-ve'a ser - vir ad un pit-tor fran - ce - se, il più stra - nostor - di - to che sia nel mon-do: vi - ve e-gli fra

15



noi per o - ra ve-do-vo, l'al - le-gria sua ci di-ver - te as - sa - i, ma di-ven-ta u - na fu - ria nel sen -

18

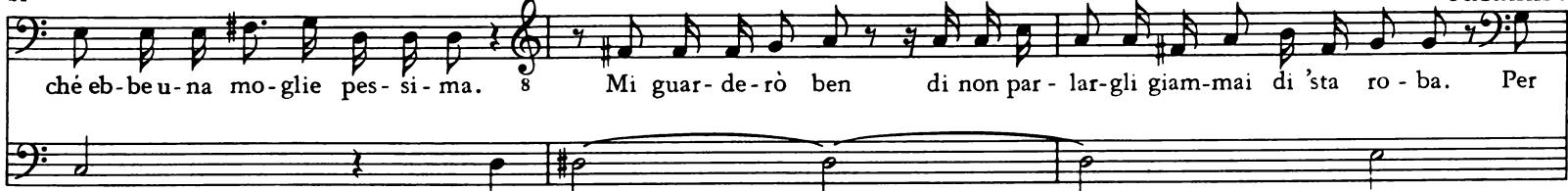


tir pro-nun-cia - re i no-mi del - le noz - ze, del - lo spo - sa - li - zio e del ma - ri - ta - re, per -

21

Osmin

Calandro



ché eb-be u - na mo-glie pes - si - ma. 8 Mi guar - de - rò ben di non par - lar-gli giam-mai di 'sta ro - ba. Per

24 Osmin

al - tro è un sog - get - to ec - cel - len - te. Vo - glio ch' a - des - so an - dia - mo a ri - tro - var - lo. ⁸ Ma se s' in -

27 Osmin Rezia *allegro*
partono schiavo...

⁸ fu - ria... Par - le - re - mo di co - lo - ri e pit - tu - ra, ch' a mo - men - ti di - ven - ta a - gnel - lo. ⁹ Quan - d' è co - si, an - dia - mo bel bel - lo. Lo tro -

SCENA V
Sala
REZIA, BALKIS, DARDANE *con due schiave ed uno schiavo*

31

Violino I [f] p

Violino II [f] p

Viola [f] p

REZIA va - sti? Il ve - de - sti? Pos - so fi - dar - mi? Par - ti. Ah, che del pia - *...che parte*

Bassi [f] p

34

ce - re mi per - do all' a - spet - to, e di gio - ia il cor mi pal - pi - ta in pet - to.

[10.]

[Aria]

Andante

Musical score for the first system, measures 1-7. The score includes parts for Oboe I, Oboe II, Fagotto I, Fagotto II, 2 Corni in A, Violino I, Violino II, Viola, REZIA, and Bassi. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Andante'. Dynamics include *[f]*, *fz*, and *[fz]*. The REZIA part is a whole rest.

Musical score for the second system, measures 8-11. The score includes parts for Piano and Bassi. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Dynamics include *p*, *f*, and *[f]*. The Piano part features complex rhythmic patterns with slurs and accents.

12

Musical score for measures 12-18. The score is in G major (one sharp) and 3/4 time. It features a grand staff with piano accompaniment and a vocal line. The piano part includes triplets and dynamic markings like *f*, *[f]*, *[p]*, and *[p f]*. The vocal line has lyrics: "Quan - to af - fet - to mi - sor - pren - de!".

19

Musical score for measures 19-25. The score is in G major (one sharp) and 3/4 time. It features a grand staff with piano accompaniment and a vocal line. The piano part includes dynamic markings like *[f]*, *[fz]*, and *[p]*. The vocal line has lyrics: "Or - con - ten - to, or vi - ta ren - de, or vi - ta".

26

ren - de: qual si chia - mi quel de - sti - no, che ra - pi - sce,

33

che ra - pi - sce e fa - lan - guir, e fa

39

lan - guir. Ah, mio Pren - ce, in

45

tai vi - cen - de al - - la spo - sa il ciel ti ren - de: fac - cia, oh

51

51

Dio, che a te vi - ci - no, che a te vi -

fz *p*

[*p*]

[*p*]

[*p*]

58

58

ci - no pos - sa i gior -

Musical score for measures 63-67. The score is in G major (one sharp) and 3/4 time. It features a grand staff with piano accompaniment and a vocal line. The piano part includes a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line has lyrics "ni miei fi".

Vi -

Musical score for measures 68-72. The score is in G major (one sharp) and 3/4 time. It features a grand staff with piano accompaniment and a vocal line. The piano part includes a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line has lyrics "nir, cheate vi - ci - no pos - sa i gior".

73

Musical score for measures 73-76. The score is written for piano and voice. The piano accompaniment consists of a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The vocal line has lyrics "ni miei".

77

Musical score for measures 77-80. The score is written for piano and voice. The piano accompaniment consists of a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The vocal line has lyrics "- de" and "fi - nir.". Dynamics include *p*, *f*, and *tr.*.

*) Die klein gestochene Note gilt bei Anwendung der Kürzung.

Vi -

81

Musical score for measures 81-86. The score includes piano accompaniment (right and left hands) and a vocal line. The piano part features complex textures with trills and dynamic markings such as *[p]*, *[f]*, and *p*. The vocal line includes the lyrics "Quan-to af - fet - to,". The key signature is two sharps (F# and C#).

87

Musical score for measures 87-92. This section features piano accompaniment and a vocal line. The piano part includes dynamic markings such as *fz* and *[fz]*. The vocal line includes the lyrics "quan - to af - fet - to mi - sor - pren - del Or - con - ten - to, or vi - ta". The key signature remains two sharps (F# and C#).

94

f [*fz*]
fz
f fz
[f]
[fz]
[f] fz *p* *f* *p*
fz *p* *f* *p*
fz *[p]* *f* *p*
 ren - de, or vi - ta ren - de: qual si chia - mi
f *p* *f* *p*

101

[p]
[p]
f *[p]*
f *[p]*
 quel de - sti - no, che ra - pi - sce, che ra - pi - sce e fa lan - guir, e
f *[p]*

- de

107

fa lan - guir. Ah, mio Pren-ce, in tai vi - cen-de al - la

Vi -

114

spo-sa il ciel ti ren - de: fac-cia, oh Dio, che a te vi - ci - no, vi - ci - no

122

pos - sai gior - ni

127

mie - i fi - nir.

132

Musical score for measures 132-136. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings of *p* (piano) and *f* (forte). The vocal line has lyrics: "Quan - - to af - fet - to mi sor - pren - de! Fac - - cia, oh".

137

Musical score for measures 137-141. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings of *f* (forte) and *p* (piano). The vocal line has lyrics: "Di - o, cheate vi - ci - no pos - sai gior - - - -".

143

Musical score for measures 143-147. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamic markings include *fz* and *p*. The lyrics for measure 147 are: "ni miei fi -".

148

Musical score for measures 148-152. The score continues in G major and 4/4 time. The piano accompaniment features a prominent sixteenth-note figure in the right hand and eighth-note patterns in the left hand. Dynamic markings include *f* and *p*. The lyrics for measure 152 are: "nir, i gior - ni miei fi - nir." A trill (*tr*) is marked above the final note of the vocal line in measure 152.

tr

tr

tr

tr

p

f

p

f

p

f

[11.]

[Recitativo]

Rezia

Ah, Bal - kis a - mi - ca, Dar - da - ne! Il cre - de - re - ste, che la mia gio - ia

4

Balkis

giun - ge fi - no all' ec - ces - soe - stre - mo? Con - fes - so, che in og - gi - di su quel - la fron - te si scuo - pre un in - so - li - to

7

Dardane

Rezia

gra - do di le - ti - zia e di pia - cer. For - se, che al - fi - ne l'a - mor e gli spa - si - mi di Sul - ta - no...Ta - ci, non mo - le -

11

a Balkis con amorevolezza BalkisRezia *a Dardane*

star-mi: un al-tro og-get-to oc-cu-pa que-sto co-re. Mi sei fe-de-le? Fi-no al-la mor-te. E tu mi sa-rai

15

Dardane

Rezia

Balkis

Dardane

Rezia

fi - da? La-sce-rò per te san-guee vi - ta. Giu - ra-te per il Di-o re-gnan-te. Lo giu-riam per Gio-ve tuo-nan-te. U -

20

di - te. So-no due an - ni, che in - va - no so - spi-rai di ri-ve - de - re giam-mai l'a-do-ra-bil spo-so

23

mio: voi sa-pe-te, oh Di-o, quan-to, ah, quan-to pe - nai. Ma tut-te, si tut-te per or le pe-ne so-no fi -

27

Balkis

Dardane

Balkis

ni - te. Prin - ci - pes - sa a - ma - bi - le! Re - zia fe - li - ce! Par - la, non con-dan-nar un

30

Rezia con dolcezza

trop-po cu-ri-o - so de-sio. Ca - re, en - tram-be a - mi - che mie, leg - ge - te - lo ne-gli oc - chi

33

Balkis

Dardane

Rezia

miei. Giun-seal fi - ne dal pa - trio suo - lo in que - sta ter - ra... Chi? Il Re - al

36

Balkis

Rezia

Dardane

Balkis

Pren - ce... Di Per - sia? Di Bal - só - ra l'a - ma - bil A - li. O gio - ie e - stre - me! O de -

22

Musical score for measures 22-26. The score is in 3/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a complex rhythmic pattern with many sixteenth notes. The left hand has a simpler pattern with quarter notes and rests. The key signature has two flats. Dynamics include *p* and *[p]*. There are also some square brackets around notes in the first system.

27

Musical score for measures 27-31. This system continues the piece with similar notation to the previous system. It includes a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a complex rhythmic pattern with many sixteenth notes. The left hand has a simpler pattern with quarter notes and rests. The key signature has two flats. Dynamics include *p*. There are also some square brackets around notes in the first system.

32

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

Mi sem - bra un so - gno,
 Mi sem - bra un so - gno,
 Mi sem - bra un so - gno,

[*p*]

39

che di - let - ta la spe - ran - za che m'al - let - ta,
 che di - let - ta la spe - ran - za che t'al - let - ta,
 che di - let - ta la spe - ran - za che t'al - let - ta,

che mi tra - e fuor di me_, che mi tra - e fuor di
 che ti tra - - - - - e, che ti tra - e fuor di
 che ti tra - e fuor di te_, che ti tra - e fuor di

[Vc.] [Cb.] [Tutti]

me, che mi tra - e, che mi tra - e fuor di
 te, che ti tra - e, che ti tra - e fuor di
 te, che ti tra - e, che ti tra - e fuor di

[Vc.] [Cb.] [Tutti]

*) Die von Haydn durch die obige Zweitfassung ersetzte Urfassung von Takt 58-80 ist auf Seite 179 wiedergegeben.

63

me. Si gra - - - - ta sor - te chi a - spet - ta - va?

te. Si gra - - - - ta sor - te chi a - spet - ta - va?

te. Si gra - - - - ta sor - te chi a - spet - ta - va?

71

Tal - - - ven - tu - ra chi pen - sa - va, chi pen - sa - va?

Tal - - - ven - tu - ra chi pen - sa - va, chi pen - sa - va?

Tal - - - ven - tu - ra chi pen - sa - va, chi pen - sa - va?

Io no cer - to per mia fé, io

Io no cer - to, cer - to per mia fé, io

[Io no,] cer - to no, cer - to no, per mia fé, io

no cer - - - to per mia

cer - to no, no, per mia

no cer - - - to per mia

crescendo *f*

92

Musical score for page 92. The score includes piano accompaniment for the right and left hands, and three vocal staves. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. The vocal lines are in a low register, with lyrics in French. The lyrics are:
 fé. Si
 fé. Si gra - - - ta
 fé. Si gra - - - ta

96

Musical score for page 96. The score includes piano accompaniment for the right and left hands, and three vocal staves. The piano part continues with the same rhythmic pattern as on page 92. The vocal lines have the following lyrics:
 gra - - - ta sor - te chi a - spet - - ta - va?
 sor - te chi a - spet - ta - va? Tal ven -
 sor - te chi a - spet - ta - va? Tal ven -

Tal ven - tu - ra chi pen - sa - - - -
 tu - ra chi pen - sa - va, chi pen -
 tu - ra chi pen - sa - va, chi pen -

- - va? Io no cer - to per mia fé,
 sa - va? Io no cer - to, cer - to per mia fé,
 sa - va? Io no cer - to per mia fé,

111

Musical score for measures 111-116. The score includes piano accompaniment and vocal lines. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *pp* (pianissimo). The vocal lines are in Italian, with lyrics: "io no cer - - - to" and "io no cer - to per".

117

Musical score for measures 117-122. The piano accompaniment becomes more complex with sixteenth-note patterns in the right hand and a steady bass line. Dynamics include *f* (forte). The vocal lines continue with the lyrics: "per mia fé." and "mia fé.".

121

Musical score for measures 121-125. The score is in a key with two flats and a 4/4 time signature. It features a grand staff with piano accompaniment and vocal lines. The piano part includes a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The vocal lines are currently silent.

126

Musical score for measures 126-130. The score is in a key with two flats and a 4/4 time signature. It features a grand staff with piano accompaniment and vocal lines. The piano part includes a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The vocal lines contain the lyrics "Si gra - ta sor - te chi a - spet - ta - va?". Dynamic markings include *p* (piano) and *f* (forte).

Si gra - ta sor - te chi a - spet - ta - va?
 Si gra - ta sor - te chi a - spet - ta - va?
 Si gra - ta sor - te chi a - spet - ta - va?

134

Tal ven - tu - ra chi pen - sa - va? Io no, no.
 Tal ven - tu - ra chi pen - sa - va? Io no, no.
 Tal ven - tu - ra chi pen - sa - va? Io no, no.

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

141

Mi sem - - bra un so - gno, che di - let - ta
 Mi sem - - bra un so - gno, che di - let - ta
 Mi sem - - bra un so - gno, che di - let - ta

p [*Tutti*]

Violoncello
 [Cb.]

la spe - ran - za che m'al - let - ta, che mi tra - e
 la spe - ran - za che t'al - let - ta, che ti tra - e
 la spe - ran - za che t'al - let - ta, che ti tra - e

[Vc.]
[Cb.]

fuor di me_, che mi tra - e fuor di me,
 - - - - e, che ti tra - e fuor di te,
 fuor di te_, che ti tra - e fuor di te,

[Tutti] [Vc.] [f]
[Cb.] [f]

166

che mi tra - - - - -
 che ti tra - - - - - e fuor di te,
 che ti tra - - - - -

[Tutti]

174

e fuor di
 ti tra - - - - - e fuor di
 e fuor di

181

me. Si gra - ta sor - te chi a - spet -
 te. Si gra - ta sor - te chi a - spet -
 te. Si gra - ta sor - te chi a - spet -

189

ta - va? Tal ven - tu - ra chi pen - sa - va? Io
 ta - va? Tal ven - tu - ra chi pen - sa - va? Io no,
 ta - va? Tal ven - tu - ra chi pen - sa - va? Io no, cer - to

*) Der Abschnitt Takt 181-205 ist im Original nicht nur mit „Vi-de“ bezeichnet, sondern auch durchgestrichen. Er hatte vielleicht nur im Zusammenhang mit der Urfassung von Takt 58-80 Gültigkeit.

no cer - to per mia fé, io no cer - to per mia
 cer - to no, per mia fé, io no cer - to per mia
 no, per mia fé, per mia fé, io no cer - to per mia

fé.
(me.)*) Si
 fé.
(te.)*) Si gra - - - ta
 fé.
(te.)*) Si gra - - - ta

*) Die klein gestochenen Noten und Textworte gelten bei Anwendung der Kürzung.

gra - - - ta sor - te chi a - spet - ta - va?
 sor - te chi a - spet - ta - va? Tal ven - -
 sor - te chi a - spet - ta - va? Tal ven - -

Tal ven - tu - ra chi pen - - - - sa - va?
 tu - ra chi pen - sa - va, chi pen - sa - va?
 tu - ra chi pen - sa - va, chi pen - sa - va?

219

Io no cer - to per mia fé, io

Io no cer - to, cer - to per mia fé, io

Io no cer - to per mia fé, io

226

no

no

no

231

per mia fé.
per mia fé.
per mia fé.

tr. f partono

237

SCENA VI
Piazza
ALI solo

[13.]

Recitativo l'accompagnato

Adagio

Violino I

Violino II

Viola

ALI

Bassi

In - dar - no m'af - fan - no di ve - der Os - min:

ab - ban - do - na - to, af -

flit - to, sen - za con - tan - ti, e sen - za a - mi - co, co - sa son di - ven - ta - to?

p

f

f

22 *Allegro tr*

f *tr* *tr* *f* *tr* *tr* *f*

8 vi - di, t'a-ma-i. Bar - ba-ro Mo - gol! Per-ché ve-ni-sti a chie-de-re in i -

27

f *tr* *tr* *f* *tr* *tr* *f* *[f]*

8 spo-sa l'u-ni-co mio ben? Pa-dre cru-del! Per-ché la fi-glia in -

(*f*)

32

f *tr* *tr* *f* *tr* *tr* *f* *tr* *tr* *f*

8 vi - ta sì to-sto vo-ler sa-cri-fi - car ad un tor-men-to - so I - me - neo?

36

risoluto

8 E-ra ne-ces-sa-rio l'in-vo-lar-ci a voi. E quan-do c'in-vo-

41

8 lam-mo, più bar-ba-ro an-cor, pi - ra-ta tra-di-to-re! Per-ché ra-pir-mi Re-zia? Sor-te in-u-

45

p

8 ma-na! A tan-to fie-ra ti-ran-nia lo spir-to mio si per-de, lan-gui-sce l'al-ma mia.

p

[14.]

[Aria]

Adagio

Oboe I *[f]*

Oboe II *[f]*

2 Corni in C *[f]*

Violino I *[f] cantabile*

Violino II *[f]*

Viola *[f]*

Alti

Bassi *[f]*

Deh! Se in

7

p

8 ciel pie - ta - - de a - ve - te, giu - - sti Nu-mi, se pie - ta - - de a - ve - te, ri-pren-

14

de-te que-sta vi-ta e l'al - - ma mia, che più vi-ver già non sa, non sa. O ren-

21

de - - - te-mi il mio be - ne, oil mio cor - - da tan-te pe - ne,

25 b_2

8 stan - - - co del - - - la sor-te ria, mai più, mai più — non re-spi - re -

30

8 rà, mai più, mai più non — re - - - - - *mancando*

47

p

p

8 rà, no. Deh! Se in ciel pie - ta - - de a - ve - te, se pie - ta - - de a -

f

54

p

[p]

p

8 ve - te, ri-pren-de-te que-sta vi - ta; o ren-de-te-mi il mio ben, o il mio cor da tan - te pe-ne mai

f

61

pp

(pp)

p

8 più non re - spi - - re - rà; o ren - de - - te-mi il mio

65

p

pp

8 be - ne, o il mio cor da tan - - te pe - ne, stan - - - co

69

8 del - - - - la sor - te ri - - a, mai più, mai più non re - spi - re -

73

8 rà

[15.] [Recitativo]

Calandro Osmin Calandro

Eh ben, fra-tel - lo, che ne di - te di que-sto mat - to pit - tor? & Fa ri-deras-sai. Oh que-st'è nien - te:

5

scom-met - to, che in un pa - io d'o - re un al - tro ci fa - rà ve - de - re stam-bot-to as - sai più ri -

8 Osmin

di-co-lo. & Ho pia-ce - re. Per o - ra in - se - gna - te-mi il se - cre - to del - la con - fra - ter - ni - ta e del do -

12 Calandro

ve - re de' Ca - lan - dri. Be - nis - si - mo. Ec - co - vi in i - scrit - to la can - zo -

15 Osmin

net - ta; ac-com-pa-gna - te - la col dri - ling, dri - ling, gri - da - te Il - lah, ha! Il - lah, ha! e tut - t'è det - to. & A ma - ra -

19

vi - glia. Oh che pia - cer, oh che cre - an - za! Slar - ga - ti bor - sa, con - so - la - ti pan - za. Ma ec - coil mio pa -

(5)

23 *a* Calandro

dro - ne, gri - dia - mo. Il - lah, Il - lah, ha! Il - lah, Il - lah, ha! Sof - fia - te - mi la can - zo - net - ta.

[16.]

[Duetto]

[Allegretto]

Oboe I

Oboe II

2 Corni in E

Violino I

Violino II

Viola

OSMIN

CALANDRO

Bassi

8

p

p

p

p

p

8

Sta - fra - gno, sta - fra - gna. Li - sta fi -

Ca - sta - gno, ca - sta - gna. Pi - sta fa - na - che.

p

16

ne - stra. Sta - fra - gno, sta - fra - gna.

Ca - sta - gno, ca - sta - gna. Pi - sta fa -

23

Recitativo

f

f

f

Ali da sé **Osmin a Calandro**

Li - sta fi - ne - stra. Que - st'è Os - min, lo schia - vo mio. Ehi di die - tro! Sof - fia - te.

na - che _____.

f

31

a tempo

p

[p]

8 Fez-za que-sta ton-fa - lù, fez-za que-sta ton-ton-ton-fa - lù.

Mec-sa-che-sa ton-fi - lù, mec-sa-che-sa ton-ton-ton-fi - lù. Fir - li, mir-li

[p]

40

8 Par - li, pir - li, bra - ghe. Tu - li - pan - ca ron - zi tu,

ma - gne. Se - li - man - ca ron - zi tu,

49

[p]

8 Tu-li-pan-ca ron - zi tu. Le-ri, la-ri, li-re lu, le-ri,
Se-li-man-ca ron - zi tu. Le-ri, la-ri, li-re lu, le-ri,

57

[p]

8 la-ri, li-re lu, le-ri, la-ri, li-re lu lu lu lu lu, le-ri, la-ri, li-re lu lu lu lu
la-ri, li-re lu, le-ri, la-ri, li-re lu lu lu lu lu, le-ri, la-ri, li-re lu lu lu lu

64

lu. Se - li - - man - ca ron - zi tu tu tu tu tu, le - ri, la - ri, li - re lu lu lu lu

lu. Se - li - - man - ca ron - zi tu tu tu tu tu, le - ri, la - ri, li - re lu lu lu lu

70

lu.

lu.

[17.]

[Recitativo]

Ali Osmin Ali

8 Os - min! Io ti co - no - sco. Eh si - cu - ro, son io. Que - sta ma - sche - ra co -

4 Osmin Calandro *conoscendo Ali* Ali

8 s'è? È u - na pre - ser - va - ti - va con - tro la fa - me. Cie - li! Che ve - do? 8 Che vuol co -

7 Calandro Ali *l'interrompe* Calandro

8 stui? È des - so; ah Pren - ce, sof - fri, che a' pie - di tuoi... 8 Chi sei? Fi - glio d'un fi - nan - zie - re di Bal -

10

só - ra. Io per un cer - to af - fa - re, di cui tac - cio la cau - sa, la - sciai la pa - tria mia al -

13 Ali

8 quan - ti gior - ni do - po, quan - do in - si - dia - to dal fu - ror del fra - tel - lo in Per - sia ti sal - va - sti. 8 Che a -

16

8 ma - ra ri - mem - bran - za! Ma non è que - sta il gran do - lo - re, che m'op - pri - me e m'uc -

18

ci - de! È un a - mor in - fe - li - ce, la mia po - ver - tà, di tut - to man - can - za. C'è ri -

21

me - dio, pa - dro - ne, per far - ne u - na quan - ti - tà di so - stan - za. Fa - te - vi an - co - ra

24

Ali con disprezzo **Osmin**

voi Ca - lan - dro. Io Ca - lan - dro? Quan - do si muor di fa - me, la fie - rez - za non ser - ve. Per ca - ri -

28

Ali **Osmin a Calandro**

tà! Fa - te - vi Ca - lan - dro. La - scia - mi. An - da - te a ca - sa, pre - pa - ra - te - ci u - na to - na - ca,

31

io lo con - dur - rò da voi: di per - sua - der - lo l'im - pe - gno sa - rà

33

Calandro parte **Osmin** **Ali**

mio. Ad - di - o. Eh ben, si - gno - re, a - ve - te ri - so - lu - to? Ho ri - so - lu - to, che non

36

Osmin

vo - glio as - so - ciar - mi ad u - na fol - la di paz - zi. Paz - zi? Di - stin - guo.

[18.]

[Aria]

[Moderato]

Oboe I

Oboe II

2 Corni in G

Violino I

Violino II

Viola

OSMIN

Bassi

8 Che sian i Ca-lan-dri fi - lo - so-fi paz-zi, che vi - va-no stu-pi-di,

[p]

[p]

[p]

[1]

[1]

[p]

6

8 co-me pa-iaz-zi, lo ne-go, si - gno-re, ch'a-des-so di - rò, lo ne-go, si - gno-re, ch'a-des-so di -

12

8 rò. Son paz - zi fi - lo - so - fi, e sag - gi pol - tro - ni,

16

8 di fuor Ca - lan - dro - ni, di den - tro ba - ro - ni, lo pro - vo, si -

20

8 gno - re, che cer - to lo so, lo pro - vo, si - gno - re, che cer - to lo so.

24

Presto

8 *parlante*
Guar-da-te la cu - ci - na: ve - dre - te cer - vot - ti, pa - stic - ci, bec-

8 cac - ci, fa - ri - na, de' ri - si, sa - la - mi, spi - na - ci. *parlante* Mi - ra - te la can - ti - na: *a tempo* tro - va - te d'es-

8 sen - ze, li - quo - ri e de' vi - ni, in sac - chi i de - na - ri, ro - so - li di - vi - ni. Que - sta paz - zia fin -

41

8 or — co - si —, co - si —, co - si —, co - si —, co - si —

48

8 tan - ti Ca - lan - dri già n'ar - ric - chi, tan - ti Ca - lan - dri già

54

8 n'ar - ric - chi, n'ar - ric - chi, n'ar - ric - chi.

60

8 Che sian i Ca - lan - dri fi - lo - so - fi

66

8 paz-zi, che vi-va-no stu-pi-di, co-me pa-iaz-zi, lo ne-go, si-gno-re, ch'a-des-so di-

72

8 rò, lo ne-go, si-gno-re, ch'a-des-so di-rò. Son paz-zi fi-lo-so-fi,e

78

8 sag-gi pol-tro-ni, di fuor Ca-lan-dro-ni, di den-tro ba-ro-ni, lo pro-vo, si-gno-re, che cer-to lo

84

8 so, che cer-to lo so. Guar-da-te la cu-ci-na: ve-dre-te cer-

90

8 vot-ti, pa-stic-ci, bec-cac-ci, fa-ri-na, de' ri-si, sa-la-mi, spi-na-ci. Mi-ra-te la can-ti-na:

96

8 tro-va-te d'es-sen-ze, li-quo-ri e de' vi-ni, in sac-chi i de-na-ri, ro-so-li di-vi-ni. Que-sta paz-

102

8 zia fin - or - co - si, co - si, co - si, co - si, co - si

110

8 tan - ti Ca - lan - dri già n'ar - ric - chi, tan - ti Ca - lan - dri già

116

f

f

ff

ff

f(f)

ff

8 n'ar - ric - chi. Non so - no i Ca - lan - dri fi -

122

f

ff

8 lo - so - fi paz - zi, non vi - vo - no stu - pi - di, co - me pa - iaz - zi, lo ne - go, si - gno - re, lo ne - go, si - gno - re, lo

127

ne- ne- ne- ne- ne- ne- ne- ne- ne- ne- ne- - - go; son paz- zi fi- lo- so- fi, e sag- gi pol- tro- ni, di

133

fuor Ca- lan- dro- ni, di den- tro ba- ro- ni, lo pro- vo, si- gno- re, lo pro- vo, si- gno- re, che cer- to lo so, lo

139

8 pro-vo, si-gno-re, lo pro-vo, si-gno-re, che cer-to lo so; guar-da-te la cu-ci-na, mi-

145

8 ra-te la can-ti-na, mi-ra-te, guar-da-te; ve-dre-te cer-vot-ti, pas-tic-ci, bec-

151

8 cac - ci, fa - ri - na, de' ri - si, sa - la - mi, spi - na - ci, tro - va - te d'es - sen - ze, li - quo - rie de' vi - ni, in sac - chi de -

156

8 na - ri, ro - so - li di - vi - - ni; que - sta paz - zia fin - or - co - si -

164

—, co - sì, co - sì, co - sì, co - sì, co - sì tan - ti Ca - lan - dri già

fp *fp* *fp* *fp* *fp* *fp*

171

n'ar - ric - chi, tan - ti Ca - lan - dri già n'ar - ric - chi, n'ar - ric -

fp *fp* *f* *fp* *fp* *f* *fp* *fp* *f* *fp* *fp* *f*

8

vo - stro, la vo - stra bel - lez - za vin - se u - na da - ma, che d'un' a - mo - ro - sa pe - na lan -

11

Osmin

Balkis

gui - sce. ⁸ Oh la buo - na for - tu - na. La bel - la, che ar - de per voi, for - tu - na - to mor - ta - le, ve - de il Sul -

14

Osmin

ta - no a' pie - di suoi in - van so - spi - rar per lei. ⁸ Pro - fit - tia - mo - ci, si - gnor.

17

Balkis

Es - sa da u - na fi - ne - stra ve - den - do pas - sar - vi, se ben l'in - ten - do, te - ne - ra -

19

men - te so - spi - ra - va; a mo - men - ti gri - dò: Cie - li, che ve - do? È des - so, è des - so,

22

Ali

ec - co - lo qui. ⁸ Tu scher - zi, mia fan - ciul - la. Se ciò fos - se ver, che mi ser - vi -

25

Balkis

⁸ reb - be l'es - se - re a - ma - to da u - na fem - mi - na chiu - sa nel ser - ra - gliò? Que - sta

27

qui per vo-lon-tà di Sul-ta - no go-de d'u-na mas - si-ma li - ber-tà, ed ec-co-vi un te - sti-mo - nio:

30

eb-be u - no schia-vo ie-ri l'or-di-ne di se - guir - vi sul pas - so, io di fis - sa - re que - sta, che ve -

33

de - te, ca-sa mo-bi - lia - ta per vo - i, di cui ren - do le chia - vi. È là, do - ve la da - ma per un vi -

36

a - le se-cre-to de' giar-di - ni del gran ser - ra-glio og-gi an-cor ver-rà da voi. Cre - de - te - mi, si -

Osmin

39

gno - re, non bi - so-gna ri - cu - sa - re le gra - zie d'u - na da - ma co - si gar - ba - ta; en - tria - mo in ca - sa. A

Ali

42

ciò ri - sol - ver - mi non pos - so. Cor - po di sa - ta - nas - so! Vo - gliò en - trar io. Da - te qua le chia - vi a

Osmin

45

me; son cu - rio - so a ve - de - re den - tro co - sa ci pas - si. Vo - gliam se - guir - lo? Non pos - so.

parte **Balkis** **Ali**

49 **Balkis** **Ali**

Sen-za al-cun ri-guar-do al-la da-ma? ⁸ Al più vi-vo mi toc-ca la sua bon-tà: ma a por-tar-le dell' a-mor

52

⁸ no, che non può que-sto cor. Un' al-tra a-do-ro, quel-la mi fu ra-pi-ta, ed io

56 *sospirando* **Balkis con risentimento**

⁸ pria che d'es-ser-le in-fe-del, la-sce-rò que-sta vi-ta. Scu-sa-te. Pren-ce, pen-sa-te!

[20.]

[Aria]

[Andantino]

Oboe I

Oboe II

2 Corni in B

Violino I

Violino II

Viola

BALKIS

Bassi

6

Musical score for measures 6-10. The score is written for piano and includes a vocal line. The piano part features complex textures with multiple voices, including sixteenth-note patterns and dynamic markings of *p* and *f*. The vocal line is present in the lower staves, with some notes marked with *[f]*. The key signature has one flat, and the time signature is 4/4.

11

Musical score for measures 11-15. This section includes a vocal line with the lyrics: "Siam fem-mi-ne buo-ni-ne, di co-re te-ne-". The piano accompaniment features a steady eighth-note bass line and chords in the upper staves. Dynamic markings include *p* and *f*. The key signature has one flat, and the time signature is 4/4.

18

ri - ne, siam fem - mi - ne buo - ni - ne, siam - buo - ni - ne, te - ne - ri - ne; ma a -

25

mor da voi vo - glia - mo, se a voi por - tia - mo a - mor. —.

31

Non ir-ri-tar chi v'a - ma, no, chi v'a-ma, è bel - la la mia da - ma: con-

37

vien che ri-spet-tia-mo l'of - fer-ta e tan-too - nor, e tan - - - to o - nor, con-

44

44

vien che ri - spet - tia - mo l'of - fer - ta e tan - to o - nor, l'of - fer - ta e

[p]

51

51

tan - to, e tan - to o - nor, l'of - fer - ta e

57

tan - - - - - to o - nor.

62

È bel - la la mia da - ma, è bel - la, è

69

bel-la, con-vien che ri-spet-tia-mo l'of-fer-tae tan-to o-nor. Non ir-ri-

75

tar chi v'a-ma, è bel-la la mia da-ma, è bel-la, è bel-la,

81

si, è bel-la. Siam fem-mi-ne buo-ni-ne, di co-re te-ne-ri-ne, siam fem-mi-ne buo-

88

ni-ne, siam buo-ni-ne, te-ne-ri-ne; ma a-mor da voi vo-

94

glia-mo, se a voi por-tia-mo a-mor... Non ir-ri-tar chi v'a-ma,

99

non ir-ri-tar chi v'a-ma, no, chi v'a-ma, è bel-la la mia da-ma: con-vien che ri-spet-

106

tia-mo, si, che ri-spet - tia-mo l'of - fer - ta e tan - to, e tan - to o - -

112

nor —, l'of - fer - ta e tan - to, e tan - - - - -

118

to o

tr

124

nor, e tan - to o - nor, e tan - - to o -

f

f

f

f

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

nor.

[21.]

Recitativo

Balkis

Ve - ni - te, si - gnor, non sia - te tan - to ri - tro - so. I ca - va - lie - ri, ben - ché non a -

4

Ali

Balkis

man - ti, bra - ma - no dè - se - re ga - lan - ti. En - tre - rò in ca - sa, ma non per que - sto... Ri - sol -

7

Ali da sé

partono

via - mo. È for - za com - pia - cer - la, an - dia - mo, an - dia - mo.

SCENA IX

Camera con tavola apparecchiata, vari rinfreschi da mangiare e bere

OSMIN con schiavi e schiave, poi ALI e BALKIS

[22.]

(Finale)

[Andante]

The musical score is for the finale of Scene IX, marked [Andante]. It features the following instruments and parts:

- Oboe I**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes.
- Oboe II**: Treble clef, 2/4 time, starting with a forte (*f*) dynamic. The melody is similar to Oboe I but with some variations in phrasing.
- 2 Corni in C**: Treble clef, 2/4 time, with a whole rest throughout the passage.
- 2 Clarini [in C]**: Treble clef, 2/4 time, with a whole rest throughout the passage.
- Timpani in C-G**: Bass clef, 2/4 time, with a whole rest throughout the passage.
- Violino I**: Treble clef, 2/4 time, playing a melody with alternating forte (*f*) and piano (*p*) dynamics. It includes first and second endings.
- Violino II**: Treble clef, 2/4 time, playing a rhythmic accompaniment of eighth notes with alternating forte (*f*) and piano (*p*) dynamics.
- Viola**: Alto clef, 2/4 time, playing a simple harmonic accompaniment with alternating forte (*f*) and piano (*p*) dynamics.
- BALKIS**: Treble clef, 2/4 time, with a whole rest throughout the passage.
- OSMIN**: Treble clef, 2/4 time, with a whole rest throughout the passage.
- ALI**: Treble clef, 2/4 time, with a whole rest throughout the passage.
- Bassi**: Bass clef, 2/4 time, playing a simple harmonic accompaniment with a forte (*f*) dynamic.

13

rà, ché do - man ci ser - vi - rà. Pas - si in sac - co 'sto pa -

17

nuc - cio, il sa - la-me e 'sto co - suc - cio, ché il pa - dron lo man - ge -

Com-pia - ce - te - vi, si -
 8 rà, ché il pa - dron lo man - ge - rà.

gno - re, non è gran - de an - cor — l'o - no - re, ma di più ne se - gui -

29

29

rà.

8 Non in - ten - do i vo - stri det - ti: che vo - le - te, an - cor — ch'a -

33

33

Ob. I

Ob. II

Cor.

Cln.

Timp.

In sa - lu - te, via da

8 spet - ti di stra - nie - ro in qua - li - tà.

37

8 bra - vi del - le schia - ve e de - gli schia - vi. Zit - to, zit - to, ché il pa - dron è

41

8 qua, zit - to, zit - to, ché il pa - dron è qua. *si leva* Via, go - dia - mo - ne, se -

53

Musical score for measures 53-56. The score is written for piano and voice. The piano part features a complex texture with six staves: two for the right hand and four for the left hand. The right hand has a melodic line with a fermata and a first ending bracket. The left hand has a dense accompaniment of sixteenth notes. The voice part has two staves with lyrics: "gnar - vi. Via, se - dia - mo in ta - vo - la." and "Via, se - de - te in ta - vo - la." The dynamic marking *p* is present.

Musical score for measures 57-60. The score is written for piano and voice. The piano part features a complex texture with six staves: two for the right hand and four for the left hand. The right hand has a melodic line with a fermata and a first ending bracket. The left hand has a dense accompaniment of sixteenth notes. The voice part has two staves with lyrics: "gnar - vi. Via, se - dia - mo in ta - vo - la." and "Via, se - de - te in ta - vo - la." The dynamic marking *p* is present.

Musical score for measures 61-64. The score is written for piano and voice. The piano part features a complex texture with six staves: two for the right hand and four for the left hand. The right hand has a melodic line with a fermata and a first ending bracket. The left hand has a dense accompaniment of sixteenth notes. The voice part has two staves with lyrics: "gnar - vi. Via, se - dia - mo in ta - vo - la." and "Via, se - de - te in ta - vo - la." The dynamic marking *p* is present.

61 Presto

Cor.

[p]

[p]

[p]

8 Son — ga - lan - te e son ci - vi - le e del ses - so fem - mi - ni - le so sti - mar la ci - vil -

p

67

f

ff

p

fz

p

fz

p

fz

p

8 Ho — man - gia - to per tre - cen - to, ho be -

8 tà, so sti - mar la ci - vil - tà.

fz

p

vu - to e son con - ten - to: quai sa - la - mi, oh che bon - tà, quai sa - la - mi, oh che bon - tà.

Si co - no - sce e già si ve - de, che fa - ce - ste il Ga - ni - me - de al - le da - me, co - me

85

va, al - le da - me, co - me va. Ehi, del ma - ra - schin ren -

ai schiavi trattenendo Ali

vuol levarsi

Tal non so - no, m'of - fen - de - te.

Violoncello

91

de - te. Or _____ be -

Già di qui più non ver - rà, non ver - rà, non ver - rà.

[Tutti]

via-mo in al - le - gri - a di - con - cer - to e d'ar - mo - ni - a al - la no - stra sa - ni - tà, al - la

no - stra sa - ni - tà. Vi - va il cor d'o - gn'al - ma

f si sente strepito di trombe e timpani

f Tutti

(Coro) Tutti

Tutti

Tutti

109

fi - da, do - ve un bel pia-cer s'an - ni - da: vi - va, vi - va, vi - va la gio - con-di-

8 fi - da, do - ve un bel pia-cer s'an - ni - da: vi - va, vi - va, vi - va la gio - con-di-

8 fi - da, do - ve un bel pia-cer s'an - ni - da: vi - va, vi - va, vi - va la gio - con-di-

114

tà, vi - va la gio - con - di - tà.

8 tà, vi - va la gio - con - di - tà.

8 tà, vi - va la gio - con - di - tà. (Ali) Solo In sa -

lu - te a te fan - ciul - la, e d'ò - gnun, che si tra - stul - la di van - tar sin - ce - ri - tà, di van -

Cor. I/II *Intrada*
 Cln. I/II *Intrada*
 Timp. *Intrada*

strepito di trombe e timpani

Tutti
 Vi - va il cor d'o - gn'al - ma
 Tutti
 Vi - va il cor d'o - gn'al - ma
 Tutti
 Vi - va il cor d'o - gn'al - ma

tar sin - ce - ri - tà.

131

fi - da, do - ve un bel pia-cer s'an - ni - da: vi - va, vi - va, vi - va la gio - con - di -

fi - da, do - ve un bel pia-cer s'an - ni - da: vi - va, vi - va, vi - va la gio - con - di -

fi - da, do - ve un bel pia-cer s'an - ni - da: vi - va, vi - va, vi - va la gio - con - di -

136

tà, vi - va la gio - con - di - tà. (Osmin) Solo
ad Ali con ironia

tà, vi - va la gio - con - di - tà. In sa -

tà, vi - va la gio - con - di - tà.

lu - te del - le da - me, dell' a - mor e del sa - la - me, de' de - na - ri in quan - ti - tà.

(Ali) Solo lo spinge e si leva

In - so - len - te! Schia - vo in -

de - gno! To - sto pro - ve - rai lo sde - gno, che a pu - nir - ti s'ar - me - rà, che a pu - nir - ti s'ar - me - rà.

Mi - o si -

155

(Balkis)

Deh pla - ca - te! Que - sta mal si fi - ni - rà, que - sta

gno - re! Deh per - do - no! Que - sta mal si fi - ni - rà, que - sta

I - ra - to so - no. Que - sta mal si fi - ni - rà, que - sta

161

Cor.

mal si fi - ni - rà. Pas - sin quel - le nu - bi ne - re.

mal si fi - ni - rà.

mal si fi - ni - rà.

con adulazione

Que - sto

Sia; ma sol per com - pia - ce - re que - sto

cor si pla che - rà, que - sto cor si pla - che

cor si pla - che - rà, que - sto cor si pla - che

rà. Po - ve - rel - lo!
 E l'Os - mi - no? No, mai più non par - le -
 rà. Mai non par - li que - st'o quel - lo.

rà _____, mai più non par - le - rà.

191

191

[*f*]

[*f*]

Cln.

[*f*]

Timp.

[*f*]

[*f*]

[*f*]

[*f*]

Tutti

Via can - tiam in lie - to co - ro, è la pa - ce un

[Tutti]

(Coro)

Via can - tiam in lie - to co - ro, è la pa - ce un

[Tutti]

Via can - tiam in lie - to co - ro, è la pa - ce un

[*f*]

Piano accompaniment for the first system, featuring two staves with melodic lines and arpeggiated chords.

Piano accompaniment for the second system, featuring two staves with block chords and rhythmic patterns.

Bass line for the second system, featuring a single staff with a rhythmic bass line.

Piano accompaniment for the third system, featuring two staves with complex textures and arpeggiated figures.

bel_ ri - sto - ro, èu - na gio - ia in ve - ri - tà, in

bel ri - sto - ro, èu - na gio - ia in ve - ri - tà, in

bel ri - sto - ro, èu - na gio - ia in ve - ri - tà, in

Bass line for the third system, featuring a single staff with a rhythmic bass line.

205

Musical notation for the first system, featuring two staves with treble clefs and a grand staff bracket on the left. The music includes quarter notes, eighth notes, and rests.

Musical notation for the second system, featuring two staves with treble clefs and a grand staff bracket on the left. The music includes half notes and quarter notes.

Musical notation for the third system, featuring a single bass staff with a bass clef. The music includes quarter notes and eighth notes.

Musical notation for the fourth system, featuring a grand staff with two treble staves and one bass staff. The music includes eighth notes and quarter notes.

ve - - - ri - - - tà;
8 ve - - - ri - - - tà;
8 ve - - - ri - - - tà;

Musical notation for the sixth system, featuring a single bass staff with a bass clef. The music includes quarter notes and eighth notes.

via can - tiam_ in lie - to co - ro, è la pa - ce un bel_ ri -

via can - tiam_ in lie - to co - ro, è la pa - ce un bel_ ri -

via can - tiam in lie - to co - ro, è la pa - ce un bel ri -

218

First system of piano accompaniment. It consists of two staves (treble and bass clef). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with a slur over the first two measures, while the left hand provides a harmonic accompaniment.

Second system of piano accompaniment. It consists of two staves (treble and bass clef). The music continues with a forte (*f*) dynamic. The right hand has a melodic line with a slur and a fermata over the first measure, while the left hand provides a harmonic accompaniment.

Third system of piano accompaniment, consisting of a single bass clef staff. The music continues with a forte (*f*) dynamic, featuring a melodic line with a slur and a fermata over the first measure.

Fourth system of piano accompaniment. It consists of three staves (treble, middle, and bass clef). The music continues with a forte (*f*) dynamic. The right hand has a melodic line with a slur and a fermata over the first measure, while the left hand provides a harmonic accompaniment.

Fifth system of music, featuring vocal lines and piano accompaniment. It consists of four staves (three vocal staves and one bass clef staff). The lyrics are: "sto - ro, è u - na gio - ia in ve - ri - tà, è u - na". The music continues with a forte (*f*) dynamic. The vocal lines are in treble clef, and the piano accompaniment is in bass clef.

224

gio - ia in ve - ri - tà, in ve - ri - tà, in ve - ri -

gio - ia in ve - ri - tà, in ve - ri - tà, in ve - ri -

gio - ia in ve - ri - tà, in ve - ri - tà, in ve - ri -

230

First system of piano accompaniment, consisting of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment, consisting of two staves. The right hand continues the melodic development with chords and slurs, and the left hand maintains the accompaniment pattern.

Third system of piano accompaniment, consisting of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

First system of vocal staves, consisting of three staves. Each staff begins with the syllable "tà." followed by a long rest for the remainder of the system.

Fourth system of piano accompaniment, consisting of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

(Fine dell' atto primo)

Urfassung von Takt 58-80

58 a

che mi tra - e, che mi tra - e fuor di me. Si gra - ta
 che ti tra - e, che ti tra - e fuor di te. Si gra - ta
 che ti tra - e, che ti tra - e fuor di te. Si gra - ta

[Tutti]

69 a

sor - te chi a-spet - ta - va? Tal ven - tu - ra chi pen - sa - va?
 sor - te chi a-spet - ta - va? Tal ven - tu - ra chi pen - sa - va? Io
 sor - te chi a-spet - ta - va? Tal ven - tu - ra chi pen - sa - va? Io no,

[Folgt Takt 81]

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ATTO SECONDO

SCENA I

Camera con un sofà

ALI ed OSMIN

[23.]

[Recitativo]

Osmin Ali

8 Che ne di - te, si-gnor, di quel-le fi-nez - ze ga-lan - ti? Rin - gra - zie-rò la da - ma del-la sua bon-

4 Osmin

8 tà to-sto che la ve-drò. Bel - la dav - ve - ro. Che for - se co - sì gli uo-mi-ni d'o - no - re

7 Ali

8 pa-gan i lor de-bi-ti? Be-stia sen - za cer-vel - lo, quan-te vol - te ri-dir - ti do-vrò, che i tuoi con-

10 Osmin *s'inginocchia*

8 si - gli o trop - po mi son im-por - tu - ni o trop-po te-me-ra - ri so - no? Pie-tà, si-gnor! Per -

13 Ali

8 do - no! Ti pas - si, ma sia per l'ul - ti - ma vol - ta. Va per o - ra, por-ta-mi un'

16

qui parte Osmin

8 li - bro, vuò dis-si-par-mi un po - co. Pen-san-do al-lo sta - to mio par-mi un a - bis-so te - ne -

19

8 bro - so; ma pur in mez-zo al - le te - ne - bre sen-to un cer - to, che non in -

21

8 ten - do, rag-gio di spe-ran - za, che mi con - for - ta. Ec - co, si-gnor, il li - bro. Tu in - tan - to qui t'ar -

24

8 re - sta, ad ar - bi - trio puoi pen - sa - re o so - gna - re, dor - mi - re o ve - glia - re; ma quan-do

27

8 leg - go non tur-bar-mi. Sa - rò com' u - na tal - pa, che non ve - de, com' u - na mum-mia, che non o - de, com' un mer -

30

8 luc - cio, che non sa par-lar. Ma vuò pen-sa-re a' fat-ti miei; un toc-chet-to del pa - ne e del sa -

33

8 la - me vuò man-giar - mi. Oh che di - vin su - bli - mi - tà de' car - mi.

Andante

Oboe I

Oboe II

Fagotto I

Fagotto II

2 Corni in F

Violino I

Violino II

Viola

ALI

OSMIN

Bassi

5

leggendo

Qui - vi in un se - ren gen - ti - le la sta - gion, la sta - gion si spie - ga o -

11

gnor; ha l'ar - su - rae il gel a vi - le, non la

17

tur - ba, non la tur - ba ac - quo - so u - mor. Ri - de sem - pre un ver - de a -

23

Musical score for measures 23-28. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "pri-le, un ver - de a - pri - le, ri - de un can - di - det - to a - mor, ri - de". The piano accompaniment features various dynamics: *f*, *p dolce*, *p*, and *[f]*.

29

Musical score for measures 29-34. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "sem - pre, ri - de un can - di - det - to a - mor, un can - di - det - to a - mor,". The piano accompaniment features various dynamics: *p*, *fz*, *p*, and *[f]*.

ri - de un can - di - det - to a - mor. *Siede per terra e mangia*
 M'è fred - doe cal - do u - gua - le, la mia sta - gion è

ta - le, è ta - le, è ta - le, è ta - le, d'a - mo - re non mi ca - le, non vo - glio de - li -

47

rar non vo - glio de - li - rar, no.

53

Gli a - ni - ma - li in pa - ce ac - cop - pia, può si - cu - ro, può si - cu - ro o - gnun dor-

59

mir. Qui-vi u - ni - sce vol - pe dop-pia con il

65

pol-lo, con il pol - lo i suoi de - sir. Qui l'au - gell' in dol-ce

71

cop-pia, in dol - ce cop-pia, con il nib - bio va a gar - rir, con il

77

nib - bio, con il nib - bio va a gar - rir, col nib - bio va a gar - rir,

83

[fz] p
 [fz] p
 fz
 fz
 fz p
 [fz] p
 con il nib-bio va a gar - rir.
 Non en - tro in quest' af - fa - ri, per me cam - mi - nin

89

pa - ri po - da - gra ed i ca - tar - ri, io so - lo vuo' man - giar, io so - lo vuo' man -

95

gitar. io so - lo vuo' man - giar, si.

101

Ah, po - tes - si an - ch'io tro - va - re un si gra - to, un si gra - to, a - me - no
Ma di - man che ma - sti - ca - re? Lo sa - rà, lo sa - rà be - ni - gno

107

ciel, mil-le vol-te re - pli - ca - re al mio
 ciel: sio-ra pan-za non gri - da - re, già non

113

ben, al mio ben, che son fe - del! Ma non ser - ve
 so - no, già non so - no un in - fe - del: stril - le - rem,

118

ciò bra - ma - re, ciò bra - ma - re, trop-po è il mio de - stin cru - del,
 se vuol man - ca - re, se vuol man - ca - re, am - bi in sul de - stin cru - del,

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

124

trop-po è il mi - o, trop-po è il mio de - stin cru - del, il mio de - stin cru -
 am - bi in sul, am - bi in sul de - stin cru - del, in sul de - stin cru -

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

129

8 del, trop - po è il mio de - stin cru - del, il mio de - stin cru -
 8 del, am - bi in sul de - stin cru - del, in sul de - stin cru -

135

8 del, il mio de - stin cru - del.
 8 del, in sul de - stin cru - del.

SCENA II

DARDANE, *che sostenuta da schiavi*
lentamente s'avvanza, ALI ed OSMINAli *gli dà il libro*

Osmin

8 Pren-di, Os-min, non pos-so più. Tut-to m'in-que-ta, ve-nis-se pre-sto... Hem, si - gnor, co-spet-to, che bel

5 Dardane *ad Ali*
8 vi - so! Di voi dol-ce-men-te so - gnan - do par - ve - mi di ve - der - vi a' pie - di miei;

8 Cie - li, che gran con-ten-to! S'io vi pre-go d'a-mar-mi, sia det - to fra noi, ri-cu-se-re-te voi l'a - mor

11 Ali
8 mio. Trop-po glo-rio - so son io dell' of-fer - ta del vo - stro co - re; voi so-mi-glia-te al-la ro - sa na -

14 8 scen-te, all' au - ro - ra bril-lan-te; ma l'al-ma mia ag-gra-va - ta d'u-na in-vin - ci - bi-le tri - stez-za non

18 Osmin
8 sa più nul-la a-ma-re. Cre-de, il mio Pren-ce, il dan-no del-la per-du-ta a-man-te im-pos - si-bil a ri-sar-ci-re.

22 Dardane Ali
8 Un' o-sti - na - zi - o - ne sì stra-va - gan - te è de-gna del - la mia cu-ri - o - si - tà. 8 Voi po -

25

8 te-te sod-di-sfar - la, si-gno - ra. Ma bel - la co-me sie - te, mi sem-bra, che la fe-del-tà non do-vreb-be

28

Dardane

8 pa - rer - vi tan - to stra - va - gan - te. Se un per - fi-do m'ab-ban-do - nas - se per in - co-stan - za, con -

31

8 fes - so, che sa-rei mor-ti - fi - ca - ta. Ma se qual - che sven - tu - ra da me se-pa-ras - se l'a -

34

8 man - te sen - za spe-ran - za di ve - der - mi giam - mai, cri - me non lo cre - de - rei, se ri - pa - ras - se il dan - no. 8

37

Ali

8 Voi dun-que non cre - de - te di far un'im-pres-sio - ne mol - to vi - va so - pra i co - ri, che cat - ti -

40

Dardane con ironia risoluta

8 va - te? Gra-zie del com-pli - men-to; ma sen-ti - te, io son buo-na, e vo - gliò sot - trar - vi dall'im - ba - raz - zo.

44

Osmin

8 Voi mi cre-de-te vo-stra a-man-te? Con-so - la - te-vi, io non so - no che la sua schia - va. 8 Oh bra - va!

47

Ali **Dardane**

8 Voi sie-te in ma-li - zia ben i - stru - i - ta. Sì, ma voi mà - ve - te an - cor as - sa - i pu - ni - ta.

[26.]

Aria

Allegro

Oboe I *[f]* *p* (1)

Oboe II *[f]* *p* [1] [1]

2 Corni in A *[f]*

Violino I *[f]* *p* *tr*

Violino II *[f]*

Viola *[f]* [1] [1] [1]

DARDANE

Bassi *[f]*

5

Violino I *[f]*

Violino II *[f]*

Viola *[f]*

DARDANE

Bassi *p* *f*

11

p *tr* *tr* *tr* *tr*

15

p *tr* *[tr]* *[tr]*

Ho pro - mes - - so o - prar de - strez - za,

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

21

per cal - ma - re la tri - stez - za e l'af - flit - to vo - - stro cor ,

27

la tri - stez - za e l'af - flit - to vo - - stro cor. Fin - - sia -

33

mor per ub - bi - dien - za, e so - gnan - do

p
 II do

38

d'ap - pa - ren - za in - spi - rar, in - spi - rar do - ve - vo ar -

43

Musical score for measures 43-46. The score includes a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and slurs. Dynamics range from forte (*f*) to piano (*p*). The vocal line has lyrics in Italian.

Lyrics: dor. Ma non mer - to un tal fa - vo - re, non

47

Musical score for measures 47-50. The score includes a vocal line and a piano accompaniment. The piano part continues with complex textures. Dynamics range from forte (*f*) to piano (*p*). The vocal line has lyrics in Italian.

Lyrics: mer - to, no, e ri - ser - ba il Dio d'a - mo - re a ___ mia da - ma, a ___ mia

52

da - ma, a mia da - - - ma quest' o - - - nor, e - ri -

57

ser - ba a mia da - - - - ma quest' o - - - nor, a mia

61

p *f*

[*p*] *f*

f

f

f

da - - - - - ma quest' o - - - - - nor.

f

65

tr

tr

tr

69

Fin - - si a - mor per ub - bi -

74

dien - za, e so - gnan - do d'ap - pa - ren - - za

79

in - - spi - rar do - ve - voar - dor.

84

Ho pro - mes - - so o - prar de - strez - za, per cal - ma - re la tri -

90

stez - za e l'af - flit - to vo - - stro cor____, per cal -

97

ma - - re la tri - stez - za e l'af - flit - to vo - - stro cor.

103

Fin - - sia - mor

109

per ub - bi - dien - za, e so - gnan - do d'ap - pa - ren - za

115

in - - - spi - rar do - ve - - - vo ar - dor. Ma non mer - to un

121

Vi-

tal_ fa - vo - re, e ri - ser - bai Dio d'a - mo - re a__ mia da - ma, a__ mia da - ma, a mia

127

da - - - - ma quest' o - - - nor; ma non

131

mer - to un tal fa - vo - re, e ri -

135

-de

ser - ba il Dio d'a - mo - re a mia da - ma, a mia da - ma, a mia da - - - ma

141

quest' o - - - nor, a mia da - - - ma quest'_____

145

Musical score for measures 145-148. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment and a vocal line. The piano part includes a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand. The vocal line has a trill in measure 145 and a melodic line in measure 146. The lyrics "o - - - - - nor." are written below the vocal line in measure 146. The instruction "parte ridendo con i schiavi" is placed above the vocal line in measure 146. Dynamics include *f* (forte) and *tr* (trill).

149

Musical score for measures 149-152. The score continues in G major and 2/4 time. The piano accompaniment features intricate sixteenth-note patterns in the right hand and a consistent eighth-note bass line. The vocal line includes trills (*tr*) in measures 149 and 151. The piano part has trills (*tr*) in measures 150 and 151. The score concludes with a double bar line in measure 152.

[Recitativo]

[27.]

SCENA III
ALI ed OSMINOsmin *con flemma*

8 Ev - vi - va! Ma io per me cre - do, che po - co a po - co a - vre - mo un' ar -

3 ma - ta di don - ne del ser - ra - glio in que - sta ca - sa. La con - se - guen - za è net - ta,

5 *va verso la porta Ali*
8 che la fa - vo - ri - ta si ri - de di noi. C'è tut - ta l'ap - pa - ren - za, che di noi si di -

8 ver - ta, bi - so - gna sof - frir; e sa - rà quel che dal la - to no - stro far pos - sia - mo l'u - ni - co, che

11 *Osmin sorpreso fortemente grida* Ali
8 ci ri - dia - mo an - cor di lei. Ah! ah! ah! Mi - ra - co - lo! Che c'è? Che cos'

14 *Osmin come sopra* Ali Osmin
8 hai? Vi - vat, ca - ro pa - dro - ne. Ma par - la, ma spie - ga - ti. Non sa - reb - be già u - na vi -

17 Ali Osmin
8 sio - ne? Al - le - gri, oh che for - tu - na! Non stan - car - mi, fi - ni - sci. Ma ve - ni - te, gio -

20 *fatto l'inchino a Rezia parte correndo Ali* *abbracciando Rezia*

8 i - te, poi mo - ri - te. Giu - sti Cie - li! Che mi - ro? A - ni - ma di mia

23 *Rezia*

8 vi - ta! Son i - o, Pren - ce a - ma - bi - le, son io. Ah che il mio cor si squa - glia di te - ne -

26 *Ali gli bacia la mano* *Rezia*

rez - za e d'a - mor. 8 Quan - to, Re - zia di - vi - na, ah quan - to già pe - nai. A - ma - to

29 *Ali*

Pren - ce, con - so - la - ti: io del - la tua fe - del - tà so - no con - ten - ta ap - pie - no. 8 Ma

32 *con sorriso* *Rezia*

8 tu, se non m'in - gan - no, l'hai an - co - ra be - ne pro - va - ta. Con - fes - so, che la mia fan - ta -

35

8 sia trop - poe - si - ge - va da te; ma cre - di - an - co - ra che, se un' al - tra po - te - va mai pia - cer - ti, non

38 *Ali*

8 so, se più de - si - a - vo di ve - der - ti. Me - ri - ta - to a - vrei di per - der - ti per sem - pre. Or

*) Im Autograph von fremder Hand zu a verbessert.

41

Balkis

8 dim-mi, qual sor-te pro-pi-zia ti ren-de al mio te - ne-ro co-re? Il più stra-no ed in-a-spet-ta-to az-

(6)

44

Ali

zar-do e l'a-va-ri-zia del cor-sa-ro in - i - quo, che ci se-pa-rò da voi. 8 Che or-ri-bil ri-mem-

47

Rezia

8 bran-za! Noi a-vrem-mo com-mos-so ma-re e ter-ra nel-lo sta-to, in cui ra-pir-ci ve-de-sti;

50

ma l'a-ve-va-mo a far con pi-ra-ti. Per ven-di-car-ci in qual-che par-te, in-ven-

52

tam-mo e di-cem-mo mil-le in-giu-rie a quel ca-pi-tan scel-le-ra-to. Vuoi sa-per, co-sa ci ri-

6

55

spo-se? Rin-tuz-zan-do - si il na-so u-na pi-pa ci pre-sen-

57

ta-va, e vol-ta-to-si a noi co-si can-ta-va:

[28.]

Canzonetta

Andantino

Oboe I *[f]*

Oboe II *[f]*

2 Corni in B *[f]*

Violino I *f* *dolce* *poco fz* *p* *poco fz* *p* *fz* *p*

Violino II *f* *dolcé* *poco fz* *p* *poco fz* *p* *fz* *p*

Viola *f* *p*

REZIA
Non pian - ge - te, put - te ca - re, ché nis - su - na mo - ri -

Bassi *f* *p*

6

poco fz *fz* *fz* *f*

[poco] fz *fz* *fz* *f*

f

rà, son tran - quil - le l'on - de e il ma - re, v'è nel ciel se - re - ni - - tà.

f

11

[f] [f]

p *f* *f*

p *f* *f*

Deh fu-ma-te, deh ri - de-te, c'è ta-bac-co in quan-ti - tà,

p *f*

16

p *poco fz* *fz* *fz* *p*

p *poco fz* *fz* *fz* *p*

[p]

non pian-ge-te, voi ve - dre-te, che quel gril - lo pas-se - rà. Non pian-ge-te, put - te ca - re, ché nis - su - na mo - ri -

p

22

rà, son tran - quil - le l'on - de e il ma - re, v'è nel ciel se - re - ni - tà. Deh fu - ma - te, deh ri -

28

de - te, c'è ta - bacco in quan - ti - tà, non pian - ge - te, voi ve - dre - te, che quel gril - lo pas - se - rà. Non pian - ge - te, put - te

34

ca - re, ché nis - su - na mo - ri - rà, son tran - quil - le l'on - de e il ma - re, v'è nel ciel se - re - ni -

40

tà. Deh fu - ma - te, deh ri - de - te, c'è ta - bac - coin quan - ti - tà,

45

Musical score for page 45, measures 45-49. The score includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat). The vocal line has the following lyrics:

non pian-ge-te, voi ve-dre-te, che quel gril-lo pas-se - rà

The piano accompaniment features dynamic markings: *p* (piano) and *f* (forte). There are also some markings like *[p]* and *[f]* in the bass line.

50

Musical score for page 50, measures 50-54. The score continues the vocal line and piano accompaniment from page 45. The key signature remains one flat (B-flat). The vocal line has the following lyrics:

—, che quel gril-lo pas-se - rà —, che quel gril-lo pas-se -

The piano accompaniment continues with dynamic markings: *p* (piano) and *f* (forte).

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

rà, che quel gril - lo pas - se - rà, che quel gril - lo pas - se - rà.

Ah, se l'infame non era corsaro,
 Come gli avremmo graffiato il viso;
 Ma questi brutali sono troppo grossi
 Per soffrir civilmente
 Le graffiate delle femmine.
 Altro far non potemmo
 Che oppor disprezzo
 Alle iniquità del briccone.

ALI Ma come arrivaste qui in Cairo ?

BALKIS Quel maledetto cane di corsaro
È di tutto colpa e cagione.

REZIA L'avarizia sua
Ci ha fatto quasi per due anni
Correr il mondo,
Or per terra or per mare.

ALI E finalmente . . .

BALKIS Finalmente qui sul mercato
Come due pappagalli freschi
Eravamo vendute al Sultano.

REZIA E così diventate schiave.

ALI Amabil Rezia!

Io dunque ti ritrovo
 Sol per perderti un'altra volta ?
 Tu sei di Sultano . . .

REZIA Non tormentarti invano:
 Egli è più mio schiavo che mio padrone,
 E sono già sei mesi scorsi,
 Che saputo abbiám sempre
 Alienare l'amor suo
 Dalle nostre conversazioni.

ALI Ma il Sultano alla fine
 Lasso d'un tal rigore si stancherà
 Di questa vostra indifferenza.

REZIA Sia; ché già pensai
 Di prevenirlo colla fuga,
 Essendo lui partito
 Alla caccia per otto giorni.
 Decideremo assieme
 I mezzi e la maniera;
 Converremo in pochi momenti
 Nel giardino sotto il viale frondoso,
 Dove un mio schiavo ti guiderà.
 Addio frattanto;
 Conservati fedele a questo core,
 Tosto ritornerò, ma tutta amore.

[29.]

Aria

Allegro spiritoso

Musical score for the first system (measures 1-5). The score includes parts for Oboe I, Oboe II, 2 Corni in C, Violino I, Violino II, Viola, REZIA (soprano), and Bassi (bass). The tempo is *Allegro spiritoso*. Dynamics include *[f]* (forte) and *p* (piano). The key signature has one flat (B-flat), and the time signature is common time (C). The Oboe and Violino parts feature melodic lines with slurs and accents, while the Bassi part has a rhythmic accompaniment. The REZIA part is silent.

Musical score for the second system (measures 6-10). The score continues with the same instruments as the first system. Dynamics include *[f]* (forte) and *f* (forte). The key signature changes to two flats (B-flat and E-flat) starting in measure 6. The Oboe and Violino parts continue their melodic development, and the Bassi part maintains its rhythmic accompaniment. The REZIA part remains silent.

11

[p]

p

[p]

[p]

[p]

[p]

15

[f]

[f]

[f]

f

(f)

[f]

f

tr

(tr)

tr

tr

f

19

Or vi - ci - - na a te___, mio cuo - re,

25

già mi par più dol - - ce a - mo - re, già es-ser

31

par-mi in li - ber - tà, in li - ber - tà.

37

Sma-nii il tur - co al suo ri - tor - no e mi cer - chi at-tor - no at-

41

tor - no. Re - - zia più non tro - - ve - rà,

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

45

[1]

[p] staccato

[p] (staccato)

p

non tro - ve - rà

(p)

49

Musical score for measures 49-52. The score consists of six staves. The first two staves are for the right hand, and the last four are for the left hand. Dynamics include *f*, *p*, and *[f]*. The music features a mix of chords and melodic lines.

53

Musical score for measures 53-56. The score consists of six staves. The first two staves are for the right hand, and the last four are for the left hand. Dynamics include *p*, *(p)*, and *non*. The music features a mix of chords and melodic lines.

57

Musical score for page 57, measures 57-61. The score includes a vocal line and a piano accompaniment. The piano part features a complex sixteenth-note figure in the right hand and a steady eighth-note bass line in the left hand. Dynamics range from forte (*f*) to piano (*p*). A trill (*tr*) is marked above the first note of the vocal line in measure 58.

tro - - ve - - rà, Re - zia più non tro - - ve - -

62

Musical score for page 62, measures 62-66. The score continues the vocal and piano parts from the previous page. The piano accompaniment maintains its intricate texture. Dynamics include forte (*f*), piano (*p*), and piano fortissimo (*ff*). The vocal line concludes with a long note in measure 66.

rà, Re - zia più non tro - - ve - - rà _____,

67

Musical score for measures 67-70. The system includes a vocal line and piano accompaniment. The vocal line has the lyrics "più non tro - - - ve - - - rà." The piano accompaniment features complex rhythmic patterns. Dynamics include *f*, *ff*, *fz*, *(fz)*, *poco f*, and *(ff)*.

71

Musical score for measures 71-74. The system includes a vocal line and piano accompaniment. The vocal line has the lyrics "Sma - - - nii il". The piano accompaniment features complex rhythmic patterns. Dynamics include *p* and *[p]*.

75

tur - co al suo ri - - tor - no e mi

(p)

79

cer - chi at - tor - - no at - - tor - no. Re - - zia

83

Musical score for measures 83-86. The score includes a vocal line and a piano accompaniment. The piano part features a harpsichord-like texture with rapid sixteenth-note runs. Dynamics range from forte (*f*) to piano (*p*). The vocal line includes the lyrics: *più non tro - ve - rà.*

87

Musical score for measures 87-90. The score includes a vocal line and a piano accompaniment. The piano part continues with harpsichord-like textures. Dynamics range from piano (*p*) to forte (*f*). The vocal line includes the lyrics: *Or vi - ci - - - na a te, mio cuo - re,*

93

già mi par più dol - - ce a - mo - re, già

99

es - ser par - mi in li - - ber - tà. Sma - - - nii il

104

tur - co al suo ri - tor - no e mi cer - chi at - -

108

tor - - - no at - - tor - no. Re - zia più non tro - - ve - -

113

Musical score for measures 113-116. The score consists of five systems of staves. The first two systems are for the piano, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The third system is for the vocal line, with lyrics: "rà, piú non". The fourth system is for the vocal line with a complex rhythmic accompaniment. The fifth system is for the piano, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

117

Musical score for measures 117-120. The score consists of five systems of staves. The first two systems are for the piano, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The third system is for the vocal line, with lyrics: "rà, piú non". The fourth system is for the vocal line with a complex rhythmic accompaniment. The fifth system is for the piano, with the right hand playing chords and the left hand playing a rhythmic accompaniment. Dynamics markings include *f* and *[f]*.

121

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

, non tro - - ve - -

125

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

rà. Sma - nii il tur - co al suo ri -

129

tor - no e mi cer - chi at - tor - no at -

133

tor - no. Re - zia più non tro - - ve - - rà.

138

Musical score for measures 138-141. The score includes vocal lines and piano accompaniment. The vocal line in measure 141 contains the lyrics: , [non] tro - - ve - - - rà, non. A trill (tr) is indicated above the final note of the vocal line. The piano accompaniment features complex rhythmic patterns, including sixteenth-note runs and chords.

142

Musical score for measures 142-145. The score includes vocal lines and piano accompaniment. The vocal line in measure 145 contains the lyrics: tro - - - - ve - - - - - rà. The piano accompaniment features complex rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings [f] (forte) are present in several places, including the piano accompaniment and the vocal line.

146

Tra scherzi d'amore
 Con gioia e valore
 Andrem per deserti,
 Per terra e per mar.
 Del viaggio l'asprezze
 Tra mille carezze
 Per guida d'esperti
 Sapremo passar.
 (*parte con i schiavi e schiave*)

SCENA V

Ali e Balkis

ALI Venite pur a gara,
 Amanti, se volete;
 E udite,
 Se felicità s'avvicini alla mia?

BALKIS Prence, si può dir,
 Che siete in cima alle vostre speranze.
 Chi mai creduto avrebbe
 Un sì fortunato, improvviso incontro?
 L'allegria richiede una festa,
 E perciò m'impegnerò io.

ALI Amica!
 Quanto ti devo?
 Non ricusarci inoltre
 Quella assistenza,
 Che a Rezia finora prestasti
 Con tanta diligenza.
 Unisci la tua
 Con la nostra fortuna.
 Merita la virtude,
 Se vuol restar illesa,
 D'essere ancor da noi difesa.

[30.]

[Allegro]

Aria

Oboe I

Oboe II

2 Corni in D

2 Clarini in D

Timpani [in D-A]

Violino I

Violino II

Viola

ALI

Bassi

5

Il guer - -

f

p

p

p

p

p

p

p

*) Es empfiehlt sich, die klein gestochene Note zu spielen; siehe Krit. Bericht.

10

8 rier con ar-mi av-vol-to va a di-fen-der la for-

16

8 tez-za, la for-tez-za; va l'e-ro-e

21

8 per la bel - lez - za con va - lo - re a con - tra - star.

26

8 Sal - va con su - dor in vol - to

31

8 il noc - chier te - so - rie na - ve: tro - - va o - gnun l'e - spor - - si

37

8 soa - ve sen - - za mol - to va - - cil - lar.

42

Musical score for measures 42-45. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern of sixteenth notes in the right hand and a bass line in the left hand. Dynamics range from forte (*f*) to piano (*p*).

The vocal line begins in measure 42 with a rest. In measure 45, the lyrics "Sal - - - - va" are written under the notes.

46

Musical score for measures 46-49. The score continues with the vocal line and piano accompaniment. The piano part maintains the sixteenth-note rhythmic pattern. Dynamics range from forte (*f*) to piano (*p*).

The vocal line begins in measure 46 with the lyrics "con su - dor in vol - to". In measure 48, the lyrics "il - - - - noc - chier te - so - rie" are written under the notes.

50

na - ve: tro - va o - gnun l'e - spor-si soa - ve sen - - za

55

mol-to va - cil - lar, sen - za mol - - - to va - - - cil - - -

60

Musical score for measures 60-65. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The vocal line begins at measure 60 with the lyrics "lar" and continues through measure 65 with "sen - za mol - - - to".

lar _____, sen - za mol - - - to

66

Musical score for measures 66-71. The score continues in G major and 3/4 time. The piano accompaniment features prominent sixteenth-note passages in the right hand and eighth-note patterns in the left hand. The vocal line begins at measure 66 with the lyrics "va - - - - cil - lar." and includes a trill (tr) in measure 70. Dynamic markings of *f* (forte) are present throughout the piano part.

va - - - - cil - lar.

70

Musical score for measures 70-73. The score is in G major (two sharps). It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. The key signature has two sharps (F# and C#).

74

Musical score for measures 74-77. The score is in G major (two sharps). It features a vocal line with lyrics and a piano accompaniment. The piano part includes chords and a rhythmic pattern. The key signature has two sharps. Dynamics include "p" (piano).

Sal - - va con su - dor in vol - to il noc - -

79

8 chier te - so - rie na - ve: tro - - va o - gnun l'e - spor - - - si

Violoncello

84

8 soa - ve sen - - za mol - - to va - - - cil - lar,

[Tutti]

89

89

f *f* *f* *f*

fz *p* *fz* *p*

f

tro - - - va o -

fz *p*

93

93

f *f* *f* *f*

[*f*]

fz *p* *fz* *p*

f

8 gnun le - spor - si soa - ve sen - - - za mol - to va - cil -

fz *p*

97

8 lar. Il guer - rier

103

8 — con ar-mi av-vol-to va a di-fen-der la for-tez-za, la for-

118

Musical score for measures 118-121. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with a steady eighth-note accompaniment. The vocal line enters at measure 118 with the lyrics: "roe per la bel - lez - za con va - lo - re con-tra -". The dynamic marking *p* (piano) is present at the beginning of the vocal line.

122

Musical score for measures 122-125. The score continues in G major and 4/4 time. The piano accompaniment features a complex texture with sixteenth-note patterns in both hands. The vocal line enters at measure 122 with the lyrics: "star _____, con va - lo - re a con-tra -". A trill (*tr.*) is indicated above the final note of the vocal line in measure 125. The dynamic marking *p* is also present.

126

126

f

f

f

[*f*]

[*f*]

fz *p*

fz *p*

fz

8 star.

fz *p*

130

130

f

f

f

f

[*f*]

[*f*]

fz *p*

fz *p*

fz *p*

[*fz*]

8 Sal - - - va con su - dor in vol - to il - - - noc -

fz *p*

fz *p*

134

8 chier te - so - rie na - ve: tro - - va o - gnun lè - spor - si

138

8 soa - ve sen - - za mol - to va - cil - lar, sen - - za

143

Musical score for measures 143-147. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The vocal line begins at measure 143 with the lyrics "mol - - - to va - - cil - - lar".

148

Musical score for measures 148-152. The score continues in G major and 4/4 time. The piano accompaniment features intricate sixteenth-note patterns in both hands. The vocal line resumes at measure 148.

[31.]

[Recitativo]

Balkis

Fe - li - cia - man - ti, an - da - te, il Ciel v'as - si - sta; io com - por - te -

rò con l'a - ni - ma e vi - ta per sol - le - ci - ta - re la no - stra fu - ga. Ha! Ser - va di

vo - stra ec - cel - len - za, si - gnor Sul - ta - no; schia - va di vo - stra ma - e - stà del gran Cai - ro:

ma non più schia - va nel ser - ra - gliò. Di ve - der la mia pa - tria, di tor - nar in li - ber - tà, è mio ber - sa - gliò.

[32.]

Aria

Allegretto

Oboe I
Oboe II
2 Corni in Es
Violino I
Violino II
Viola
BALKIS
Bassi

6

Musical score for measures 6-11. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate bass line. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *f* (forte). There are also some performance markings like *[]* and *[]* in the first two staves.

12

Musical score for measures 12-17. The score continues from the previous system. It features a grand staff and a separate bass line. The key signature remains two flats. The music includes dynamic markings *p* (piano) and *f* (forte). There are also some performance markings like *[]* and *[]* in the first two staves.

18

18

pp

p[*p*]

[*pp*]

Ad ac - qui - star già vo - lo

[*pp*]

24

24

fz

p

fz

p

fz

p

fz

p

la dol - ce li - - ber - tà, la dol - ce

fz

p

fz

p

30

li - - ber - tà; e mi di - let - - to so - - lo

36

po-ter fug-gir, fug-gir di qua, fug-gir di qua,

41

di qua. Il cor mi bat - te in

46

se - no, si, mi bat - te in se - no,

51

Musical score for measures 51-55. The score is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with eighth-note chords. The vocal line has lyrics: "se pen - - so a di - - ser - tar".

56

Musical score for measures 56-60. The score is in the same key and time signature as the previous page. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings: *f* (forte) and *p* (piano). The vocal line has lyrics: "se pos - - so in".

61

61

ciel a - me - no, in ciel a - me - no la schia - vi -

p

67

67

tù, la schia - - -

fz *p*

fz *p*

fz *p*

83

83

p

p

p

p

II

88

88

[p]

[p]

p

[p]

p

cor mi bat - te in se - no, si, mi

p

bat - te in se - no, se pen - so, se pen - so a di - ser -

tar Ad ac - qui - star

105

Musical score for page 105, measures 105-110. The score includes piano accompaniment and a vocal line. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line has lyrics: già vo - lo la dol - ce li - - ber - . Dynamic markings include *fz* and *p*. A circled 'i' is present in the piano part.

111

Musical score for page 111, measures 111-116. The score includes piano accompaniment and a vocal line. The piano part continues with the eighth-note accompaniment and melodic lines. The vocal line has lyrics: tà, la dol - ce li - - ber - tà; . Dynamic markings include *fz*, *p*, and *f*. A bracketed *f* is also present.

116

e mi di - let - - to so - lo po-ter fug - gir di qua, po-ter fug-

122

gir, fug-gir di qua, fug-gir di qua,

126

di qua. Il cor mi bat - te in

131

se - no, sì, mi bat - te in se - no,

136

Musical score for measures 136-140. The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line enters in measure 136 with the lyrics "se pen - so a di - ser - tar".

se pen - so a di - ser - tar

141

Musical score for measures 141-145. The score continues in the same key signature and time signature. The piano accompaniment continues with its characteristic eighth-note pattern. The vocal line is silent in these measures, with rests in the vocal staff. The piano part features some melodic development in the right hand, including a phrase with a slur and a fermata in measure 144.

biar, la schia - vi - tù cam - biar

170

la schia - - - - - vi - - -

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

175

tù cam - - - - - biar.

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

[33.]

[Recitativo]

Osmin

8 Di-co e ri-di-co, che quell' in-fe-li-ce a-mor, di cui poc' an-zi par-lò mio pa-

Calandro Osmin Calandro

8 dro-ne, è Re-zia i-stes-sa. Hum, e che ne spe-ra-te? 8 Tut-to. Hum, ma che

Osmin Calandro Osmin

7 fa-re? 8 Scap-pa-re. Hum, con quai mez-zi? 8 Hum, con quei del ma-re e del-la

10

8 ter-ra. Poi som-mi-ni-stre-rà an-cor la bor-sa di Sul-ta-no, che già Re-zia per la me-tà pos-

13

8 sie-de. Sa-re-mo già ar-ri-va-ti in Per-sia, fin' a che dal-la cac-cia il Sul-ta-no ri-tor-ni. Oh che

16

8 gio-ia, oh che viag-gio! La-scia-te, che un po-co ce-la-go-dia-mo; voi a-ve-te del

19 Calandro *guarda intorno*

8 vi-no? Del vi-no?... Di-rò... A-des-so... Non vor-rei, che al-cu-no ci ve-

22 *cava fuora una bottiglia e bicchiere* Osmin

des - se. Be - ve - te. ⁸ Vuo' far un brin - di - si a voi: Ev - vi - va gli a - mi - ci, ev - vi - va

25 *beve* Calandro

⁸ voi. È per - fet - tis - si - mo, stu - pen - do. Squi - si - tis - si - mo, fra - tel - lo mi - o, e met - te ben in

28 *beve*

fe - sta. Be - ve - rò an - cor i - o: Ev - vi - va chi par - te, ev - vi - va chi re - sta.

[34.]

[Canzonetta]

Andantino

Oboe I *[f]*

Oboe II *[f]*

2 Corni in F *[f]*

Violino I *[f] semplice*

Violino II *[f] semplice*

Viola *[f]*

CALANDRO

Bassi *[f]*

5

tr.

fz

tr.

p

fz

tr.

p

tr.

p

Il Pro - fe - ta Ma - o - met - to non a -

p

11

f

f

p

f

p

f

p

f

p

tr.

tr.

vea cer - vel - lo net - to, quan - do c'in - ter - dis - se il

[f]

[p]

27

io lo tro - vo sì per - fet - to, lor - ché be - vo che - to, che - to que - sto

p

[*p*]

32

bon li - quor di - vin; io lo tro - vo sì per - fet - to, lor - ché be - vo che - to,

p

[*p*]

[35.]

[Recitativo]

Osmin *tr*

8 Bra - vo, fra - tel - lo! In a - ni - ma mia, bra - vo, bra - vo! Non so - no

4

8 sem - pre tut - te le ve - ri - tà nell' Al - co - ra - no, si do - vreb - be met - ter - vi an - co - ra que - sta can - zo - ne.

7 Calandro

8 Un al - tro po - co del - la bot - ti - glia, se vo - le - te. Vo - lon - tie - ri, be - ve - te; vi bi -

10

8 so - gne - rà ben del - lo spi - ri - to, se già pen - sa - te di scap - pa - re e pas - sar - ve - la con giu - di - zio.

13 Osmin

8 Ba - sta; non du - bi - ta - te. Ma vor - rei, che an - co - ra voi pren - de - ste par - te del - le no - stre al - le - grie. Ve -

16

8 ni - te, fa - re - mo de' gran fa - got - ti per la par - ten - za; all' o - scu - ro poi del - la not - te ve -

19

8 dre - te, fra - tel - lo mio, far - ci quel grand' ad - dio al - la Tur - chia e co - me uc - cel - li scam - par via.

[36.]

[Aria]

Adagio

Oboe I

Oboe II

2 Corni in C

Violino I

Violino II

Viola

OSMIN

Bassi

pp

p(p)

p(p)

pp

Sen-ti, al bu - io pian, pia-

4

8 ni - no, al bu - io pian, pia - ni - no qual fu - ga - ce, fu - ga - ce ca - prio - li - no, qual fu - ga - ce ca - prio -

7

8 li - no noi sa-prem - ce-ne scap - par, noi sa-prem - ce-ne scap - par. Con fa-got-ti ca - ri -

10

8 ca - ti, con de-na - ri ben con - ta - ti viag-ge-rem per ter - ra e mar, viag-ge-rem per ter - ra e

Allegro assai

13

8 mar, per ter-rae mar, per ter-rae mar. Per ter-ra cor-re - re

16

8 - mo, per ma-re vo-ghe - re

20

8 - - - - - mo con gran ve - lo - ci - tà, con gran ve - lo - ci -

23

8 tà, con gran ve - lo - ci - tà. La pa - tria poi ve - dre-mo, ed an - che ac-qui - ste -

28

[p] [fz]

[p] [fz]

fz p fz p fz p

8 re - mo la dol - ce, la dol - ce li - ber - tà,

33

[fz] [fz]

fz p fz p fz p

8 la dol - ce, la dol - ce li - ber - tà, la

38

Musical score for measures 38-41. The score includes vocal lines and piano accompaniment. The piano part features a complex texture with multiple staves, including a double bass line. Dynamics include *f* and *p*. The vocal line has lyrics: "li - ber - - tà, la li - ber - - tà, la li - ber -".

42

Musical score for measures 42-45. The score includes vocal lines and piano accompaniment. The piano part features a complex texture with multiple staves, including a double bass line. Dynamics include *f*, *p*, and *ff*. The vocal line has lyrics: "tà, la li - ber - - tà.".

46

fz

fz

fz

fz *p*

fz *p*

fz *p*

8 Sen - ti, al bu - io pian, pia - ni - no qual fu - ga - ce, qual fu - ga - ce ca - prio -

fz *p*

52

p

p

p

8 li - no noi sa - prem - ce - ne scap - par, qual ca - prio - li - no sa - prem scap - par, sa - prem scap -

57

fz *fz* *fz* *fz* *fz* *fz*

[*fz*] *fz* *fz*

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

fz *p* [*i*] [*i*] [*i*] [*i*] *fz* *p* [*i*] [*i*]

fz *fz*

8 par. Confa - got - ti ca - ri - ca - ti, con de - na - ri ben con - ta - ti viag - ge - rem per ter - ra e

fz *fz*

63

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

p *fz* *p*

8 mar. viag - ge - rem per ter - ra e mar. Per ter - ra cor - re

p *fz* *p*

67

re

69

- mo, per ma - re vo - ghe - re

73

- mo, la pa - - tria poi ve - dre - mo, ed an - - che ac - qui - ste - re - mo la

78

dol - - ce li - ber - tà, la dol - ce li - ber - tà.

83

p

p

p

p

p

8 Per ter - ra cor - re - re - mo, per ma - re vo - ghe - re - mo, per ter - ra cor - re - re - mo, per ma - re vo - ghe -

87

8 re - mo con gran ve - lo - ci - tà _____; la pa - tria poi ve -

92

f [*p*] *fz*

f [*p*] *fz*

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

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

f *p*

8 dre - mo, ed an - che ac - qui - ste - re - mo la — dol - ce —, la —

f *p*

97

fz

fz

fz *p* *fz* [*p*]

fz *p* *fz* *p*

8 dol - ce li - ber - tà —, la — dol - ce —, la — dol - ce li - ber -

102

f

f

f p

f p

f p

f p

8 tà, la dol - ce li - ber - tà, la dol - ce li - ber - tà, la li - ber -

f p

f p

107

f

f

f

f

f

8 tà, la li - ber - tà.

f

partono

[37.]

[Recitativo]

Rezia

Co - me già dis - si: ci ser - vi - re - mo dun - que del - le gio - ie, in -

3 Ali

te - so il con - tan - te ch'a - van - zo; cre - do, che ba - sti per il viag - gio. 8 Que - sta te - ne -

6 Rezia

8 rez - za mi pas - sai il cuo - re, io non ve - do che la mia fe - li - ci - tà. Ho di più da - to or - di - ne ai

9

fi - di schia - vi miei, che pre - pa - ri - no tut - to per la par - ten - za an - co - ra in que - sta

12 Ali

not - te. Ab - bin in Per - sia poi la li - ber - ta - de, que - sto pro - mi - si. 8 In Per - sia?

15 Rezia

8 E non ti sov - vie - ni del pa - dre of - fe - so? Pen - se - re - mo a pla - car - lo. Non più; vuo - le per or quest'

18

al - ma so - lo oc - cu - par - si del pia - ce - re d'a - ver - ti ri - tro - va - to all' a - mor mio fe - del.

21

Dim - mi, so - no an - cor bel - la? Più d'u - na stel - la. Vi - sto - sa? As - sai gra - zio - sa. Que - sta

Ali Rezia Ali Rezia

24

ma - no non ti sem - bra ne - glet - ta? È, qual sem - pre fu, ma - no a - ma - bi - le e mor - bi - det - ta. E di quest'

Ali Rezia

27

oc - chi che ti pa - re? So - no an - cor le stes - se pu - pil - le ca - re: quel - le pu - pil - le,

Ali

30

di cui un gior - no can - tai... Ah sì, ram - men - tar mi fai; deh ri - tor - na a can - ta - re, non c'è per

Rezia

33

o - ra, chi di - stur - bi la no - stra pa - ce. Can - te - rò, i - dol mio, per - ché co - sì ti pia - ce.

Ali

[38.] [Andantino]

Duetto

Oboe I [f]

Oboe II [f]

Fagotto I [f]

Fagotto II [f]

2 Corni in E [f]

Violino I con sordini [f] *cantabile* *fz*

Violino II [f] *[cantabile]*

Viola [f]

REZIA

ALI

Bassi [f]

7

8

p

p

p

p

p

p

p

p

p

p

11

8 Son quest' oc - chi un stral_ d'a - mo - re, stel - le

18

8 più del sol — lu - cen - ti: bel - - li so - no, e son — pun - gen - ti,

25

fan pia - ce - re, e fan do - lor, fan pia - ce - re, e fan

32

do - - lor. Se in quest' oc - chi tro - vi a -

39

mo-re, non_ far tor - to ai rai_ lu - cen - ti: fan_ gua - rir, non

46

son_ pun-gen - ti, fan pia - cer, e non do - lor, fan_ pia -

53

ce - re, e non do - - - lor. Qual de - li - - zia al-lor nel

59

Qual de - li - - zia al-lor nel co - re io pro - -
co - re io pro - - vai

63

63

vai, lo san-no i Nu - mi, sì, lo san - no i

8 —, lo san-no i Nu - mi, sì, lo san - no i

67

67

f *fz* *f* *p*

Nu - mi; deh — tor - na - te, o ca - ri lu - mi,

8 Nu - mi; vuo' — tor - na - re, o ca - ri lu - mi,

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

73

mil - le vol - te a dir - lo an - cor, mil - le vol - te, mil - le
 mil - le vol - te a dir - lo an - cor, mil - le vol - te, mil - le

79

vol - - - te a dir - - - lo an - - - cor.
 vol - - - te a dir - - - lo an - - - cor.

84

Qual de - li - - zia al-lor nel co - re

Qual de -

89

li - - zia al-lor nel co - re io pro - va - i, lo

io pro - - va - i, pro - - vai, lo

93

san - - - no i Nu - mi, si, lo san - no;
 san - - - no i Nu - mi, si, lo san - no;

fz

97

deh - - - tor - na - te, o ca - ri lu - mi, mil - le
 vuo' - - - tor - na - re, o ca - ri lu - mi, mil - le

f

103

vol - te, mil - le vol - te a dir - lo an - cor;
 vol - te, mil - le vol - te a dir - lo an - cor;

rinf. *p* *f*

109

deh — tor - na - te, o ca - ri lu - mi, mil - le vol - te a
 vuo' — tor - na - re, o ca - ri lu - mi, mil - le vol - te a

p [*p*]

115

dir - - lo an - cor, mil - le vol - te, mil - le vol - - te a

dir - - lo an - cor, mil - le vol - te, mil - le vol - - te a

120

dir - - lo an - cor, mil - le vol - te, mil - le vol - te a

dir - - lo an - cor, mil - le vol - te, mil - le vol - te a

125

dir - lo an - cor, mil - le vol - te a dir - lo an -

dir - lo an - cor, mil - le vol - te a dir - lo an -

131

cor.

8 cor.

attacca subito Finale

[39.]

(Finale)

[Allegro moderato]

Oboe I *[f]*

Oboe II *[f]*

2 Corni in G *[f]*

Violino I *[f]* *p*

Violino II *[f]* *p*

Viola *[f]* *p*

REZIA

BALKIS
È in or - di - ne la fe - sta, la ban - daan - cor è le - sta il

DARDANE

ALI
OSMIN

CALANDRO

Bassi *[f]* *p*

4

[f] [f] [f]

fz *p* [1]

[f] [p]

bal-lo a co-min-ciar, il bal-lo a co-min-ciar.

An-dre-mo pri-ma a ce-na, del bal-lo poi la

8

sce-na sta-re-mo ad am-mi-rar, sta-re-mo ad am-mi-rar.

qui parte Balkis

Ali con piacevolezza

Vuol spes-so ad un bal-let-to com-pa-gno del ban-

[f] [p]

12

8 chet-to a-mo-re, a-mo-re sub-en-trar, a-mo-re, a-mo-re sub-en-

16

8 Di-scendi, a-mor, da Gio-ve, ma non vo-lar al-tro-ve, fra noi, fra noi tu dei re-

20

gnar, fra no - i, fra no - i tu dei re - - gnar.

gnar, fra noi, fra noi tu dei re - - gnar.

M'in-chi-no ri - ve - ren-te, di-vo-to ed ub - bi -

24

Ca-lan-dro, vi ca - pi-sco.

Ali
Ad-di-o, vi ri-ve-ri-sco. Che co-sa può cer -

dien-te i cen-ni ad a - spet - tar.

28

Ob. I

Ob. II

Cor.

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

f [*p*]

f [*p*]

Osmin

8 car? Per far di ro-baun pli-co s'è u-ni-toa me l'a - mi-co, pos-siam-cia lui fi -

f *p*

Detailed description: This page of a musical score (page 310) features a woodwind section and a vocal line. The woodwinds include two Oboes (Ob. I and Ob. II), a Cor Anglais (Cor.), and a Bassoon (B♭). The woodwinds play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and alternating with piano (*p*) dynamics. The vocal line is for the character Osmin, who enters at measure 28 with the lyrics "car? Per far di ro-baun pli-co s'è u-ni-toa me l'a - mi-co, pos-siam-cia lui fi -". The vocal melody is in a major key and features a mix of eighth and quarter notes. The bass line provides a steady accompaniment of eighth notes, also alternating between *f* and *p* dynamics.

32

Musical score for page 32, featuring piano accompaniment and vocal lines. The score is in G major and 3/4 time. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth-note chords. The vocal part includes a vocal line with lyrics and a basso continuo line.

[ad Osmin]

Per o-ra va di rat-to, sein ta-vo-la è por-ta-to, voglia-mo a ce-na an-

dar, possiam-ci a lui fi-dar.

36

dar, vo-glia-mo a ce-na an - dar.

Osmin
Qual uc-cel-lin a - la-to, qual Pe-ga-so pen - na-to ve-dre-te Os-min tor-nar, ve-dre-te Os-min tor-

39

parte correndo Ali
nar, ve-dre-te Os-min tor-nar. È l'ot-ti - mo figlio-lo, ch'è - si-ster pos-sa al suo-lo, che sap-pi ri - cre - ar, che

43

Tal ser-vo, qual pa-dro-ne, si cre-de con ra-gio-ne, si de-ve com-pro-var, si

8 sap-pi ri-cre-ar.

Tal ser-vo, qual pa-dro-ne, si cre-de con ra-gio-ne, si de-ve com-pro-var, si

47

de-ve com-pro-var. Ma che fa-re - mo ad o-ra?

Ali

8 Bon - tà, che m'in - na-mo-ra, che m'in - na-mo-ra. Po -

de-ve com-pro-var.

51

Ob. I

Ob. II

Cor.

f *p*

f *p*

f *p*

f *p*

f *p*

Go - diam il fre-sco in-tan-to, e

tre - mo spas - seg - giar, po - tre - mo spas - seg - giar. Go - diam il fre-sco in-tan-to, e

Go - diam il fre-sco in-tan-to, e

f *p*

Detailed description of the musical score: The score is for page 314, starting at measure 51. It features five staves: two for woodwinds (Ob. I and Ob. II), one for horns (Cor.), and two for the vocal line. The woodwinds and horns play rhythmic patterns, with dynamics of *f* and *p*. The vocal line consists of two parts: a soprano part and a bass part. The soprano part has lyrics: "Go - diam il fre-sco in-tan-to, e" and "tre - mo spas - seg - giar, po - tre - mo spas - seg - giar. Go - diam il fre-sco in-tan-to, e". The bass part has lyrics: "Go - diam il fre-sco in-tan-to, e". The score includes various musical notations such as notes, rests, and dynamic markings.

55

Two staves of piano introduction. The upper staff contains a melodic line with a fermata over the final note. The lower staff contains a bass line with a dynamic marking *[p]* and a fermata over the final note.

Two staves of piano accompaniment. The upper staff features a series of chords, and the lower staff features a rhythmic accompaniment of eighth notes.

Four staves of piano introduction. The upper staff contains a melodic line with a fermata over the final note. The lower three staves contain a complex rhythmic accompaniment with sixteenth and thirty-second notes.

Single staff of vocal line with lyrics: de-gliau-gel-li il can-to an - dia-moad a - scol-tar, an - dia-moad a - scol - tar; go - diam il fre-sco in-tan-to, e

Empty vocal staff for the first system.

Empty vocal staff for the first system.

Single staff of vocal line with lyrics: de-gliau-gel-li il can-to an - dia-moad a - scol-tar, an - dia-moad a - scol - tar; go - diam il fre-sco in-tan-to, e

Single staff of vocal line with lyrics: de-gliau-gel-li il can-to an - dia-moad a - scol-tar, an - dia-moad a - scol - tar; go - diam il fre-sco in-tan-to, e

Single staff of piano accompaniment with a rhythmic accompaniment of eighth notes.

59

spasleggiano intorno

de-gliau-gel-li il can-to an - dia-moad a - scol-tar, an - dia-moad a - scol-tar.

8 de-gliau-gel-li il can-to an - dia-moad a - scol-tar, an - dia-moad a - scol-tar.

de-gliau-gel-li il can-to an - dia-moad a - scol-tar, an - dia-moad a - scol-tar.

Presto

63

Musical score for the first system, measures 63-66. It features a grand staff with piano and bass clefs. The music is in 3/4 time and G major. Dynamics include 'f' (forte) and 'ff' (fortissimo).

Musical score for the second system, measures 67-70. It features a grand staff with piano and bass clefs. The music is in 3/4 time and G major. Dynamics include 'ff' (fortissimo) and 'p' (piano).

Musical score for the third system, measures 71-74. It features vocal staves and piano accompaniment. The music is in 3/4 time and G major. The vocal line includes the lyrics "Deh! Fug-gi - - te in quest' i - stan - te, il Sul - ta - - no mi - nac -". The piano accompaniment includes the instruction "Balkis e Dardane intravvengono affannate".

Musical score for the fourth system, measures 75-78. It features a grand staff with piano and bass clefs. The music is in 3/4 time and G major. Dynamics include 'ff' (fortissimo) and 'p' (piano).

68

Musical score for the first system, measures 68-72. It consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in treble clef. Dynamics include 'f' (forte) in measures 70 and 72.

Musical score for the second system, measures 73-77. It consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Dynamics include 'ff' (fortissimo) and 'p' (piano) in measures 73-77.

Musical score for the third system, measures 78-82. It consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The lyrics "cian - te al ser - ra - - glio ri - tor - nò." are written under the first two staves. The word "Co - me?" appears in the fifth staff in measure 82.

Musical score for the fourth system, measures 83-87. It consists of one staff in bass clef with a key signature of one sharp (F#). Dynamics include 'ff' (fortissimo) and 'p' (piano) in measures 83-87.

73

78

Musical notation for the first system, measures 78-81. It consists of two staves with treble clefs and a key signature of one sharp (F#). The music features melodic lines with slurs and rests.

Musical notation for the second system, measures 78-81. It consists of three staves: two treble clefs and one bass clef. Dynamics include *[f]*, *p*, and *f*.

Musical notation for the third system, measures 78-81. It consists of five staves. The first staff has the word "su." and the last staff has "Per le". The bottom two staves contain lyrics.

Da chi sa - pe - ste?

Tal men - zo - - gna chi in - ven - tò?

Musical notation for the fourth system, measures 78-81. It consists of one bass clef staff with dynamics *f* and *p*.

83

The musical score is arranged in four systems. The first system consists of two staves with whole rests. The second system features a piano accompaniment with a treble and bass clef, showing a melodic line in the treble and a bass line in the bass. The third system contains a vocal line with the lyrics "stra - de par-la o - gnu - no." and a piano accompaniment. The fourth system contains a vocal line with the lyrics "Non lo cre - - der a nis - su - no, è la ple - - be, che ciar -" and a piano accompaniment. The piano accompaniment includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

stra - de par-la o - gnu - no.

Non lo cre - - der a nis - su - no, è la ple - - be, che ciar -

The first system of music consists of five staves. The top two staves are grouped by a brace on the left. All five staves contain whole rests, indicating that the instruments are silent during this section.

The second system of music features piano accompaniment. It consists of five staves. The top two staves are grouped by a brace on the left. The music includes various rhythmic patterns, including sixteenth-note runs and chords, with some notes marked with accents.

The third system of music includes vocal lines and piano accompaniment. It consists of five staves. The top two staves are grouped by a brace on the left. The bottom two staves contain the vocal melody. The piano accompaniment continues with rhythmic patterns. The text "Con quest'" is written at the end of the system.

lò; non lo cre - - der a nis - su - no, è la ple - - be, che ciar - lò.

The fourth system of music features piano accompaniment. It consists of five staves. The top two staves are grouped by a brace on the left. The music includes various rhythmic patterns, including sixteenth-note runs and chords, with some notes marked with accents.

93

Two staves of musical notation, both containing rests for the duration of the system.

One staff of musical notation containing rests for the duration of the system.

Three staves of musical notation. The top two staves are piano accompaniment, and the bottom staff is a vocal line. The piano part features arpeggiated chords and rhythmic patterns. The vocal line begins with a melodic phrase.

Five staves of musical notation. The top staff is a vocal line with lyrics. The second staff is another vocal line. The remaining three staves are piano accompaniment. The lyrics are: "Ahi dis - gra - zia, ahi dis - gra - zia! oc - chi l'ho ve - du - to."

One staff of musical notation, likely a continuation of the piano accompaniment from the previous system.

Musical score for page 99, featuring piano accompaniment and vocal lines. The score is in G major and 4/4 time. The piano part consists of two systems of staves. The first system has two staves, both starting with a forte (*f*) dynamic. The second system has three staves (treble, middle, and bass clefs), all starting with a forte (*f*) dynamic. The piano part includes various rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as [*p*] (piano) and [*f*] (forte).

The vocal lines are in G major. The first system shows a vocal line with lyrics: "E che fa - - re più non so, e che". The second system shows a vocal line with lyrics: "Or - - son per - - du - - to, e che fa - - re più non so, e che". The vocal line is marked with a forte (*f*) dynamic and includes a fermata over the first note of the second line.

The piano part includes a bass line with lyrics: "Or - - son per - - du - - to, e che fa - - re più non so, e che". The bass line is marked with a forte (*f*) dynamic and includes a fermata over the first note of the second line.

fa - - re più non so.

Con fla - - gel - li e pe-ne in boc - ca, con la mor-te, che vi

fa - - re più non so.

f *p* *f* *p*

Two staves of piano accompaniment, both containing rests for the duration of the system.

A single staff of piano accompaniment containing rests.

Two systems of piano accompaniment. The first system includes a vocal line with notes and rests, and two piano accompaniment staves. The second system continues the piano accompaniment with various rhythmic patterns and slurs.

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "me! Qual con - si - glio? D'af - fan - - - - no mo - ro." The piano accompaniment consists of two staves with rests.

A single staff of piano accompaniment with a rhythmic pattern of eighth notes.

122

Musical score for piano and voice, page 328, measure 122. The score is in G major and 4/4 time. It features piano accompaniment and two vocal lines.

Piano Accompaniment:

- Right hand: Treble clef, G major. Measures 1-2 are rests. Measures 3-4 feature a melodic line with dynamics *f* and *p*.
- Left hand: Bass clef, G major. Measures 1-2 are rests. Measures 3-4 feature a melodic line with dynamics *f* and *p*.

Vocal Lines:

- Upper voice: Treble clef, G major. Lyrics: "Ah — che spe - me più — non". Dynamics: *f* in measure 3, *p* in measure 4.
- Lower voice: Bass clef, G major. Lyrics: "Qual ri - sto - ro? Ah — che spe - me più non". Dynamics: *f* in measure 3, *p* in measure 4.

Additional Elements:

- Measures 5-6 of the piano accompaniment feature a dense texture of sixteenth notes in both hands.
- Measures 7-8 of the piano accompaniment feature a melodic line in the bass clef with dynamics *f* and *p*.

128

Two staves of piano accompaniment, both containing rests for the duration of the system.

A single staff for the vocal line, containing rests for the duration of the system.

Three staves of piano accompaniment. The top two staves (treble clef) contain active musical notation, including sixteenth-note runs and chords. The bottom staff (bass clef) contains a steady eighth-note accompaniment. The dynamic marking *pp* is present in the second and third measures.

Vocal line with lyrics: "ho, no, non ho." The lyrics are written under the first four measures of the system. The piano accompaniment continues with rests in the upper staves and active notation in the lower staves.

Di bur - ra - sca già pre - ve - do, e per - ciò pian piancon-

A single staff of piano accompaniment (bass clef) containing active musical notation, including sixteenth-note runs and chords. The dynamic marking *pp* is present at the end of the system.

140

145

Musical notation for the first system, featuring two staves with treble clefs and a grand staff bracket on the left. The music includes dynamic markings 'p.' and 'f'.

Empty musical staff with a treble clef.

Musical notation for the second system, featuring a grand staff with piano accompaniment. It includes dynamic markings 'poco f' and 'f'.

Musical notation for the third system, featuring vocal staves and a grand staff. It includes the lyrics "Deh fug - gi - te," and "parte non osservato".

ciò pian pian con - ge - do da co - sto - ro pi - glie - rò.

Musical notation for the fourth system, featuring a grand staff with piano accompaniment. It includes dynamic markings 'poco f' and 'f'.

151

The musical score is set in G major (one sharp) and 4/4 time. It consists of a piano accompaniment and two vocal parts. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with dynamic markings of *p* and *f*. The vocal parts enter in the second measure with the lyrics "deh fug-gi - te, ca - ri a - man - ti, pro - fit - ta - - te i po - chi i -". The first vocal line has a dynamic marking of *p* at the start and *f* during the phrase "ca - ri a - man - ti". The second vocal line follows a similar pattern. The piano accompaniment includes dynamic markings of *p* and *f* corresponding to the vocal dynamics. The score concludes with a final bass line in the piano part marked with *p*, *f*, and *p*.

[*f*]
 [*f*]

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

deh fug-gi - te, ca - ri a - man - ti, pro - fit - ta - - te i po - chi i -
 deh fug-gi - te, ca - ri a - man - ti, pro - fit - ta - - te i po - chi i -

p *f* *p*

The musical score consists of several systems. The first system shows a grand staff with two treble clefs and one bass clef, all containing whole rests. The second system features a grand staff with a piano accompaniment. The right hand has a melodic line with slurs and accents, and a more active line starting with a forte (*fz*) dynamic. The left hand has a steady eighth-note accompaniment. The third system continues the piano accompaniment with similar dynamics. The fourth system introduces two vocal staves. The top vocal staff has the lyrics: "stan - ti, al - - tro non vi re - - sta, no,". The bottom vocal staff has the lyrics: "stan - ti, al - - tro non vi re - - sta, no,". The piano accompaniment continues below the vocal staves. The final system shows the piano accompaniment concluding with a forte (*fz*) dynamic.

pensosi
p

Oh che gior - no di sven - tu - re! Che rac - col - ta di scia -

p

no. Oh che gior - no di sven - tu - re! Che rac - col - ta di scia -

p

no. Oh che gior - no di sven - tu - re! Che rac - col - ta di scia -

p

8 Oh che gior - no di sven - tu - re! Che rac - col - ta di scia -

[Basso]
p

Oh che gior - no di sven - tu - re! Che rac - col - ta di scia -

gu - re, giu - - - sti Dei, giu - - - sti Dei, si

gu - re, giu - - - sti Dei, giu - - - sti Dei, si

gu - re, giu - - - sti Dei, giu - - - sti Dei, si

gu - re, giu - - - sti Dei, giu - - - sti Dei, si

gu - re, giu - - - sti Dei, giu - - - sti Dei, si

177

Musical notation for the first system, consisting of two staves. The first staff has a forte (*f*) dynamic marking. The second staff also has a forte (*f*) dynamic marking. The music is in a key with one sharp (F#) and a common time signature.

Musical notation for the second system, consisting of a single staff. It features a forte (*f*) dynamic marking and a slur over a series of notes.

Musical notation for the third system, consisting of three staves. The first two staves have piano (*p*) dynamic markings, while the third staff has a forte (*f*) dynamic marking. The music is highly rhythmic with many sixteenth notes.

Vocal notation for the fourth system, consisting of five staves. The lyrics are: "pre - - - sen - to, giu - - - sti". The first four staves are vocal lines, and the fifth is a bass line. The lyrics are repeated across the staves.

Musical notation for the fifth system, consisting of a single staff. It features a forte (*f*) dynamic marking in the first half and a piano (*p*) dynamic marking in the second half.

182

Piano accompaniment for the first system, measures 182-187. The music is in G major and 4/4 time. It features a simple harmonic accompaniment with a piano (*p*) dynamic marking. The right hand plays a series of chords, while the left hand provides a steady bass line.

An empty musical staff, likely a placeholder for a vocal line or a specific instrument part.

Piano accompaniment for the second system, measures 182-187. This system features a more complex texture with rapid sixteenth-note passages in the right hand and a steady bass line in the left hand. The dynamic remains piano (*p*).

Vocal staves for the first system, measures 182-187. The lyrics are: "Dei, si pre - - - sen - - - tò?". The music is in G major and 4/4 time. The vocal line consists of a simple melody with a piano (*p*) dynamic marking. There are five vocal staves shown, likely representing different voices or parts.

Piano accompaniment for the second system, measures 182-187. This system features a steady bass line in the left hand and a simple harmonic accompaniment in the right hand. The dynamic remains piano (*p*).

188

Osmin *arriva lento stuzzicandosi i denti*

O - ra a ce - na an - dar po - te - te, sì, an - dar po - te - te.

Two staves of music, both containing rests, representing the piano accompaniment for the first system.

A single staff of music containing rests, likely for a vocal line.

Two staves of music. The upper staff contains a vocal line with lyrics: "Co-me, co-me? Voi pian-ge-te? Co-sa ma-i vi s'av-ven-". The lower staff contains piano accompaniment.

Two staves of music. The upper staff contains a vocal line with lyrics: "Co-me, co-me? Voi pian-ge-te? Co-sa ma-i vi s'av-ven-". The lower staff contains piano accompaniment.

A single staff of music containing rests, likely for a vocal line.

204

Piano accompaniment for the first system, measures 1-4. The music is in G major and 2/4 time. The right hand has a melody starting on F4, and the left hand has a bass line starting on G3. Dynamics include *[f]* and *f*.

Piano accompaniment for the second system, measures 5-8. The music continues with the same melodic and bass lines. Dynamics include *[f]* and *f*.

Piano accompaniment for the third system, measures 9-12. This system includes a variety of dynamics: *f*, *p*, *pp*, *ff*, and *f(f)*. There are also some performance markings like *[1]* and *[2]* above notes.

Vocal lines for the third system, measures 9-12. The lyrics are: "V'è il Sul - ta - no dal - la cac - cia." and "E la mor - te a noi mi - nac - cia." The characters Osmin and Ali are identified. The lyrics for Osmin are "Hi!" and "Ha!".

Piano accompaniment for the fourth system, measures 13-16. The music continues with the same melodic and bass lines. Dynamics include *f*, *p*, *pp*, and *f(f)*.

212

[f] [f]

ff p pp

Am-bia tru - ci-dar giu - rò.

Am-bia tru - ci-dar giu - rò.

Am-bia tru - ci-dar giu - rò.

Ali **Osmin**

Am-bia tru - ci-dar giu - rò. Hu, che ca - so, hu, che com - me - dia, hu, che ca - so, che com -

f[f] p pp

220

225

Qui ri - flet - ter po - - - - - co va - le; dà con -

Qui ri - flet - ter po - - - - - co va - le; dà con -

Qui ri - flet - ter po - - - - - co va - le; dà con -

Ali

lar. Qui ri - flet - ter po - - - - - co va - le; dà con -

Qui ri - flet - ter po - - - - - co va - le; dà con -

Piano accompaniment for the first system, measures 1-6. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

An empty musical staff, likely intended for a vocal line or a second instrument.

Piano accompaniment for the second system, measures 7-12. The right hand continues the melodic development with some sixteenth-note passages, and the left hand maintains the bass line.

si - glio, non mo - ra - le; par - la, par - la, co - sa ab - biam da far, co -

si - glio, non mo - ra - le; par - la, par - la, co - sa ab - biam da far, co -

si - glio, non mo - ra - le; par - la, par - la, co - sa ab - biam da far, co -

si - glio, non mo - ra - le; par - la, par - la, co - sa ab - biam da far, co -

si - glio, non mo - ra - le; par - la, par - la, co - sa ab - biam da far, co -

Vocal and piano accompaniment for the third system, measures 13-18. The vocal line is written in four parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The piano accompaniment continues in the bottom two staves.

Piano accompaniment for the third system, measures 13-18. The right hand continues the melodic line, and the left hand provides the bass line.

239

Piano accompaniment for the first system, measures 239-242. The music is in G major and 4/4 time. The right hand plays a simple melody with quarter notes and rests, while the left hand provides harmonic support with chords and single notes.

Piano accompaniment for the second system, measures 239-242. This system shows the bass line of the piano accompaniment, featuring a melodic line with eighth notes and rests. A dynamic marking of *[f]* is present at the beginning of the system.

Piano accompaniment for the third system, measures 239-242. This system contains the treble and bass staves of the piano accompaniment. The treble staff features a complex texture with sixteenth-note runs and chords. The bass staff continues the melodic line from the previous system. Dynamic markings include *p* and *[f]*.

Vocal staves with lyrics for the first system, measures 239-242. The lyrics are: "sa ab - biam da far?". There are four vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are aligned with the notes on the staves.

Vocal staves with lyrics for the second system, measures 239-242. The lyrics are: "sa ab - biam da far?". There are four vocal staves. The fourth staff includes the character name "Osmin" and the lyrics "È la fu - ga il".

Piano accompaniment for the fourth system, measures 239-242. This system shows the bass line of the piano accompaniment, featuring a melodic line with eighth notes and rests. A dynamic marking of *p* is present at the end of the system.

245

Piano accompaniment for the first system, consisting of two staves with rests.

Piano accompaniment for the second system, consisting of two staves with rests.

Piano accompaniment for the third system, including vocal lines and piano accompaniment.

Vocal lines for two voices with lyrics:

Mat - to, mat - to! Co - me fug - gi - re - mo? Di', per

Ali

mez - zo e - stre - mo. Mat - to, mat - to! Co - me fug - gi - re - mo? Di', per

Piano accompaniment for the fourth system, consisting of two staves.

Piano accompaniment for the first system, consisting of two staves with rests.

Piano accompaniment for the second system, consisting of one staff with rests.

Piano accompaniment for the third system, consisting of three staves with musical notation.

do - ve ab - biam d'an - dar, di', per do - ve ab - biam d'an - dar.

Piano accompaniment for the fifth system, consisting of one staff with musical notation.

260

Two staves of piano accompaniment, mostly empty with rests.

One staff of piano accompaniment, mostly empty with rests.

Three staves of piano accompaniment with musical notation. Dynamics include *pp* in the first two staves and *pp* in the third staff.

Vocal line for Osmin with lyrics: "Os - ser - vai — se - cre - ta sca - la da' Ca - lan - dri per la". Includes piano accompaniment staves and a dynamic marking *[pp]*.

[pp]

267

This musical score page contains measures 267 through 272. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs with a key signature of one sharp (F#). The vocal line is in a soprano clef with the same key signature. The lyrics are: "sa - la, là pos - siam - ci noi — sal - var." The piano accompaniment includes chords and melodic lines in both hands, with some notes marked with accents. The vocal line consists of a single melodic line with lyrics underneath. The score concludes with a double bar line and repeat dots.

(273) [Allegro di molto]

(273) [Allegro di molto]

(pp)

(pp)

(pp)

f (pp)

f (pp)

(pp)

Ha ra - gio - ne, pre - sto an - dia - mo, pre - sto an - dia - mo, pre - sto an - dia - mo, il pa -

Ha ra - gio - ne, pre - sto an - dia - mo, pre - sto an - dia - mo, pre - sto an - dia - mo, il pa -

Ha ra - gio - ne, pre - sto an - dia - mo, pre - sto an - dia - mo, pre - sto an - dia - mo, il pa -

Ali
 8 Ha ra - gio - ne, pre - sto an - dia - mo, pre - sto an - dia - mo, pre - sto an - dia - mo, il pa -

Ha ra - gio - ne, pre - sto an - dia - mo, pre - sto an - dia - mo, pre - sto an - dia - mo, il pa -

(pp)

*) Die klein gestochenen dynamischen Zeichen von hier bis T. 311 fehlten ursprünglich; siehe Krit. Bericht.

277

rer d'Os - min se - gua - mo, là po - trem - ci con - sul - tar;

rer d'Os - min se - gua - mo, là po - trem - ci con - sul - tar;

rer d'Os - min se - gua - mo, là po - trem - ci con - sul - tar;

rer d'Os - min se - gua - mo, là po - trem - ci con - sul - tar;

rer d'Os - min se - gua - mo, là po - trem - ci con - sul - tar;

[f]

281

The first system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains four measures, each with a long horizontal line and a curved line above it, suggesting a sustained or glissando effect. The lower staff has a bass clef and a key signature of one sharp (F#), also containing four measures with long horizontal lines and curved markings below them.

The second system consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains four measures, each with a long horizontal line and a curved line above it. The lower staff has a bass clef and a key signature of one sharp (F#), also containing four measures with long horizontal lines and curved markings below them.

The third system consists of three staves. The upper staff has a treble clef and a key signature of one sharp (F#), featuring a continuous sixteenth-note rhythmic pattern. The middle staff has a treble clef and a key signature of one sharp (F#), with four measures of quarter notes. The lower staff has a bass clef and a key signature of one sharp (F#), with four measures of quarter notes.

The fourth system is a vocal setting with five staves. The lyrics are: "ha ra - gio - ne, pre - sto an - dia - mo,". The first four staves are vocal parts, and the fifth is a bass line. The lyrics are: "ha ra - gio - ne, pre - sto an - dia - mo,". The lyrics are: "ha ra - gio - ne, pre - sto an - dia - mo,". The lyrics are: "ha ra - gio - ne, pre - sto an - dia - mo,". The lyrics are: "ha ra - gio - ne, pre - sto an - dia - mo,".

The fifth system consists of a single staff with a bass clef and a key signature of one sharp (F#), featuring a continuous sixteenth-note rhythmic pattern.

285

là po-trem-ci con-sul-tar, là po-trem-ci con-sul-

là po-trem-ci con-sul-tar, là po-trem-ci con-sul-

là po-trem-ci con-sul-tar, là po-trem-ci con-sul-

là po-trem-ci con-sul-tar, là po-trem-ci con-sul-

là po-trem-ci con-sul-tar, là po-trem-ci con-sul-

289

(p)

(p)

(p) (f)

tar; ha ra-gio-ne,pre-sto an-dia-mo, il pa-rer d'Os-min se-guia-mo, là po-trem-ci con-sul-

tar; ha ra-gio-ne,pre-sto an-dia-mo, il pa-rer d'Os-minse-guia-mo, là po-trem-ci con-sul-

tar; ha ra-gio-ne,pre-sto an-dia-mo, il pa-rer d'Os-minse-guia-mo, là po-trem-ci con-sul-

tar; ha ra-gio-ne,pre-sto an-dia-mo, il pa-rer d'Os-minse-guia-mo, là po-trem-ci con-sul-

tar; ha ra-gio-ne,pre-sto an-dia-mo, il pa-rer d'Os-minse-guia-mo, là po-trem-ci con-sul-

(p) (f)

293

Piano accompaniment for measures 293-296. The score consists of five staves. The first two staves are the right hand, the third is the left hand, and the last two are the right hand with a more complex texture. Dynamics include *f* and *p(p)*.

Vocal line for measures 293-296. It consists of five staves with lyrics in Italian. Dynamics include *p*.

tar —————, là po-trem-ci con-sul - tar; ha ra-gio-ne, pre-sto an-

tar —————, là po-trem-ci con-sul - tar; ha ra-gio-ne, pre-sto an-

tar —————, là po-trem-ci con-sul - tar; ha ra-gio-ne, pre-sto an-

tar —————, là po-trem-ci con-sul - tar; ha ra-gio-ne, pre-sto an-

tar —————, là po-trem-ci con-sul - tar; ha ra-gio-ne, pre-sto an-

Piano accompaniment for measures 297-300. It consists of one staff in bass clef. Dynamics include *p(p)*.

297

Musical notation for the first system, including piano and vocal staves. The piano part features a melody with accents and a dynamic marking of *f*. The vocal part is a single line with a dynamic marking of *f*.

Musical notation for the second system, including piano and vocal staves. The piano part features a melody with accents and a dynamic marking of *f*. The vocal part is a single line with a dynamic marking of *f*.

Musical notation for the third system, including piano and vocal staves. The piano part features a complex texture with multiple voices and a dynamic marking of *f*. The vocal part is a single line with a dynamic marking of *f*.

Musical notation for the fourth system, including piano and vocal staves with lyrics. The piano part features a complex texture with multiple voices and a dynamic marking of *f*. The vocal part is a single line with a dynamic marking of *f*. The lyrics are: "dia-mo, il pa-rer d'Os-min se-guia-mo, là po-trem-ci con-sul-tar _____, là po-trem-ci con-sul-".

Musical notation for the fifth system, including piano and vocal staves. The piano part features a melody with accents and a dynamic marking of *f*. The vocal part is a single line with a dynamic marking of *f*.

301

tar.	-	-	Su, fug-gia-mo tut-ti as - sie-me, e go-diam di quel-la	spe-me, che ci pos-sa con - so -
tar.	-	-	Su, fug-gia-mo tut-ti as - sie-me, e go-diam di quel-la	spe-me, che ci pos-sa con - so -
tar.	-	-	Su, fug-gia-mo tut-ti as - sie-me, e go-diam di quel-la	spe-me, che ci pos-sa con - so -
8 tar.	-	-	Osmin ed Ali Su, fug-gia-mo tut-ti as - sie-me, e go-diam di quel-la	spe-me, che ci pos-sa con - so -
tar.	-	-	Su, fug-gia-mo tut-ti as - sie-me, e go-diam di quel-la	spe-me, che ci pos-sa con - so -

306

Piano accompaniment for the first system, measures 306-310. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Piano accompaniment for the second system, measures 306-310. This system shows a block of chords in the right hand, providing harmonic support for the vocal parts.

Piano accompaniment for the third system, measures 306-310. This system includes dynamic markings: *p* (piano) and *f* (forte) in both hands, and *pp* (pianissimo) in the right hand. It features intricate sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

Vocal staves for the first system, measures 306-310. Five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) are shown. The lyrics are: "lar _____ ; su, fug - gia - mo,". The vocal lines are mostly sustained notes with long horizontal lines indicating breath or sustained tones.

Piano accompaniment for the fourth system, measures 306-310. This system continues the piano accompaniment with dynamic markings *p*, *f*, and *pp*.

311

Piano accompaniment for measures 311-314. The first system (measures 311-312) features a grand staff with two staves, both marked *(pp)*. The second system (measures 313-314) features a grand staff with two staves, both marked *[f]*, and two single staves below, both marked *f*. The piano part includes a complex rhythmic pattern of sixteenth notes in the right hand and a steady eighth-note accompaniment in the left hand.

Vocal parts for measures 311-314. The lyrics are: "su, fug-gia-mo tut-ti as-sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so-lar, che ci". The vocal parts are arranged in five staves, with the first four staves having lyrics. The piano accompaniment is shown at the bottom, marked *p* and *f*.

315

pos - - - - - sa con - - - - - so - - - - - lar; su, fug-gia-mo tut-ti as-

pos - - - - - sa con - - - - - so - - - - - lar; su, fug-gia-mo tut-ti as-

pos - - - - - sa con - - - - - so - - - - - lar; su, fug-gia-mo tut-ti as-

8 pos - - - - - sa con - - - - - so - - - - - lar; su, fug-gia-mo tut-ti as-

pos - - - - - sa con - - - - - so - - - - - lar; su, fug-gia-mo tut-ti as-

319

sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so - lar, che ci pos-sa con-so -
 sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so - lar, che ci pos-sa con-so -
 sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so - lar, che ci pos-sa con-so -
 8 sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so - lar, che ci pos-sa con-so -
 sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so - lar, che ci pos-sa con-so -

323

f

f

f

p

p

p

f

p

f

p

f

lar; su, fug-gia-mo tut-ti as-sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so-

lar; su, fug-gia-mo tut-ti as-sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so-

lar; su, fug-gia-mo tut-ti as-sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so-

lar; su, fug-gia-mo tut-ti as-sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so-

lar; su, fug-gia-mo tut-ti as-sie-me, e go-diam di quel-la spe-me, che ci pos-sa con-so-

p

f

331

Musical score for two staves, measures 331-335. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. Dynamics include piano (p) and forte (f).

Musical score for one staff, measures 331-335. Treble clef, key signature of one sharp (F#). Dynamics include piano (p) and forte (f).

Musical score for three staves, measures 331-335. The top two staves have treble clefs and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. Dynamics include piano (p) and forte (f).

Musical score for six staves, measures 331-335. All staves have treble clefs and a key signature of one sharp (F#). The first five staves are marked "lar." and contain rests. The bottom staff has a bass clef and the same key signature.

Musical score for one staff, measures 331-335. Bass clef, key signature of one sharp (F#).

Fine dell'atto (secondo)

ATTO TERZO

[40.]

[Recitativo]

SCENA I

Notte. Magazzino del Calandro. Sedie, tavolino con due candelieri e lumi.

REZIA, ALI, BALKIS e CALANDRO

Ali

Calandro

8 A - mi - co! Ec - co - ci dun - que nel - le vo - stre ma - ni; di - te, siam noi si - cu - ri in que - sto lo - co? L'af -

5 fa - re è de - li - ca - to, ma ve - dre - te, fin' a quan - to m'è - spon - go. Sen - ti - te; cre - de - te

8 voi, che il Sul - ta - no non ci fac - cia cer - ca - re in que - sta ca - sa? No, ma pu - re un lun - gò sog - gior - no fu -

11 ne - sto es - ser - vi po - tria; bi - so - gna dun - que pro - fit - tar del - la ca - ro - va - na, di cui ca - pi - ta - no m'è mol - to a - mi - co;

15 e - gli è qui den - tro al - la mia stan - za. An - da - te da lui, par - la - te - gli per de - ci - de - re se - co in -

18 sie - me le mi - su - re più co - mo - de del viag - gio. Re - spi - ro; oh qual con - ten - to! 8 Vo - lo a par - lar - gli,

SCENA II

OSMIN ed i precedenti

22 8 Re - zia, ad - dio. *parte* Balkis Co - me ra - pi - sce un im - pen - sa - to pia - cer! Rezia Ad ac - qui - sta - re la li - ber -

25 **Balkis** **Rezia**

tà l'im-pre-sa è trop-po dol-ce. È ve-ro. Ec-co Os-min, che s'av-vi-ci-na. Ve-dia-mo. Ehi, qual nuo-va rap-

30 **Osmin**

por-ti? ⁸ La vo-stra fu-ga fa un chias-so del di-a-vo-lo. Da per tut-to si sen-te gri-dar e ven-der le po-liz-ze:

33 *imita il grido*

⁸ «Ec-co l'or-di-ne di Sul-ta-no toc-can-te u-na fan-ciul-la scap-pa-ta dal ser-ra-glio. A un sol-do, a un

37 **Rezia** **Balkis**

⁸ sol-do. Chi vuol com-pra-re? Die-ci mi-la zec-chi-ni per un sol-do.» Oh Di-o, che af-fan-no! Che pa-

41 **Calandro** **Osmin** **Balkis**

u-ra! A-vre-ste per cu-ri-o-si-tà com-pra-to u-na si-mil po-liz-za? ⁸ Si-cu-ro, ec-co-la. Si-

44 *piano a Rezia* **Calandro da sé** **Rezia**

gno-ra, la som-ma è gran-de as-sai. Giu-di-zio, Ca-lan-dro, giu-di-zio. Os-min, cre-di tu, che il Ca-lan-dro sia

48 **Osmin**

l'uo-mo dis-in-ter-es-sa-to a non la-sciar-si se-dur-re dal-la som-ma? ⁸ Gli fa-te tor-to: è il mi-glior

51 **Rezia**

⁸ uo-mo, che pos-sa e-si-ste-re. Con qual co-re non m'of-fri del soc-cor-so, sen-za a-ver-mi-giam-ma-i ve-du-to? Hai ra-

55

Calandro

gion, tu mi ras - si - cu - ri. Per qual - che mo - men - to de - vo la - sciar - vi, ché un af - fa - re di pre - mu - ra mi chia - ma;

SCENA III

REZIA, BALKIS, OSMIN, poi ALI

59

al - le - gri vi di - co, ad - di - o. ^{parte} Al - la bon' o - ra. Bal - kis, re - ca - mi la car - ta geo -

62

gra - fi - ca; vo - glio, fin - ché ri - tor - ni il Pren - ce a que - sto lo - co, per qual - che mo - men - to di - strar - mi un po - co.

[41.]

Canzonetta

Adagio

Solo

Oboe I *dolce* *fz* *fz*

Oboe II

2 Corni in B

Violino I [*p*] [*fz*] [*fz*]

Violino II *p*

Viola *p*

REZIA

Bassi *p*

7

Musical score for measures 7-12. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate treble clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *fz* (forzando) and *[dolce]* (dolce). The piece concludes with a double bar line.

13

Musical score for measures 13-18. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate treble clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *fz* (forzando), *[fz]*, and *(p)* (piano). The piece concludes with a double bar line.

18

S'e - - - gli è ve - ro, che da - gli a - stri,

25

che da - gli a - stri la for - tu - na - ed i di - sa - stri si pre - su - ma pre - sa - gir,

31

la for - tu - na - ed i di - sa - stri si pre - su - ma pre - sa - gir, si pre -

p

37

su - ma pre - sa - gir, si pre - su - ma pre - sa - gir:

f

43

pre - go la mi - a — buo-na stel-la, che ri - splen-da gra - ta e bel - la, che ri -

49

splen-da gra-ta e bel - la, chia - ra, il - lu - stre al mio de -

55

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[fz] [fz]

[fz] [fz]

[p]

fz *fz* *p*

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66

Musical score for measures 66-71. The score includes a vocal line and a piano accompaniment. The vocal line has lyrics: "mio de - sir, al mio de - sir, al mio de - sir." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *pp* (pianissimo) and *[p]* (piano).

72

Musical score for measures 72-77. The score includes a vocal line and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *fz* (forzando), *[p]* (piano), and *[fz]* (forzando).

79

Musical score for measures 79-83. The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *[fz]* and *fz*. The notation includes various articulations such as slurs and accents.

84

Musical score for measures 84-88. The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The music continues with a similar complex rhythmic pattern. Dynamic markings include *fz*. The notation includes various articulations such as slurs and accents.

89

89

[p]

[pp]

[pp]

[pp]

Suo - - - - - le

[pp]

95

95

fz [p]

fz [p]

do - pou n rio do - lo - re sus - se - guir pia - cer al co - re, suo - le do - po - un rio do - lo - re ri - tor -

101

nar tran-quil-li - tà, suo - le do - po un rio do - lo - re ri - tor - nar tran-quil-li -

107

tà, ri - tor - nar _____, ri - tor -

112

Musical score for measures 112-117. The score includes piano accompaniment and vocal lines. Dynamics include *f*, *p*, and [*p*]. The vocal line has lyrics: "nar tran-quil-li - tà. Ah, s'è ve - ro, vuo'spe - ra - re, che fi -"

118

Musical score for measures 118-123. The score includes piano accompaniment and vocal lines. Dynamics include *pp* and *p*. The vocal line has lyrics: "ni - sca di - pe - na - re, che fi - ni - sca di pe -"

123

na - re, che ri - tor - ni, che ri - tor - ni in li - ber - tà, che ri -

129

tor - ni, che ri - tor - - - ni in li - - ber - tà

134

_____, che ri - tor - ni in li - ber -

139

tà, in li - ber - tà, in li - ber - tà.

[42.]

[Recitativo]

Ali

8 Prin - ci - pes - sa a - ma - bi - le! L'o - ra fe - li - ce s'av - vi - ci - na del - la no - stra par -

Rezia Ali

4 8 ten - za. Oh con - ten - to mag - gior d'o - gni con - ten - to! 8 Io col ca - pi - ta - no di tut - to par -

7

8 lai, l'è il più ga - lant - uo - mo del mon - do: a dir - lo bre - ve - men - te, da qua in un' o - ra par - ti - re - mo di

10 Rezia

8 tut - ta co - mo - di - tà e si - cu - rez - za pre - mu - ni - ti. I - dol mio, non più, ché dal pia - ce - re qua - si

14 Ali

8 mo - ro. Ah mio te - so - ro! Giu - ro di sof - frir piut - to - sto mil - le mor - ti, che di se - pa - rar - mi più dal tuo

SCENA IV
DARDANE e detti

18 Dardane *frettolosa*

8 la - to. Cie - li! Siam ro - vi - na - ti. Ar - ri - va già la guar - dia per cir - con - dar il ma - gaz -

21 Rezia Balkis Osmin *da sé*

8 zi - no. Or siam per - du - ti. Tra - di - ti sia - mo. 8 Sa - re - mo im - pa - la - ti, ma sen - za pie - tà.

24 Ali Rezia Ali

8 Que-sto col-po mor-ta-lean-cor man-ca-va. Pren-ce, mo-ri - re-mo senz'al-tra spe-me. 8 I - dol mio, sì;

28 Osmin *vedendo gli abiti* Ali Rezia Osmin

8 ma mo-ri-re-mo in-sie-me. Al-le-grez-za, mio pa-dro-ne, al-le-grez-za! Di', per-ché? Cos'hai? 8 C'è ri-

32 Ali Rezia Osmin

8 me-dio, sì, l'ho tro-va-to. Ma fi-ni-sci. Che far pos-sia-mo? 8 Quest'è l'a-bi-to del pit-tor fran-

35

8 ce-se; ve-sti-te-vi con es-so, pren-de-te que-sto qua-dro, i-mi-ta-te le sue stram-be-rie; io vi pro-

39

8 met-to, che ce-la scam-pe-re-mo be-ne. Voi don-ne, met-te-te-vi gli a-bi-ti de' Ca-

42

8 lan-dri; più che il cap-puc-cio ab-bas-se-re-te, me-no co-no-sciu-te sa-re-te. Per me? Uom di ca-ro-

45

8 va-na mi fin-ge-rò, e co-si di tut-to, che ac-ca-de, u-no spet-ta-tor sa-rò.

48 Rezia Ali Balkis Osmin

Co-rag-gio, Pren-ce! 8 Ec-co-mi pron-to. Nu-mi, as-si-sten-za! 8 Spic-cia-te-vi, io sen-to ru-mo-re.

52 **Rezia** **Ali**

Spa - ri - te, af - fan - ni, va - le per or la vi - ta e la li - ber - tà. ⁸ Deh se - con -

55 **Balkis** *vedendo i soldati*

⁸ da - te - mi, pen - sie - ri, di co - rag - gio non mi man - che - rà. Ahi - me! Io mo - ro di pa -

58 **Osmin**

u - ra. ⁸ Zit - to! Ec - co già la guar - dia; all' o - pra, met - te - te - vi in po - si -

SCENA V
UN UFFICIALE con guardia, IL CALANDRO e detti

61 **Balkis** **Calandro** *a Balkis* *ad Ali*

⁸ tu - ra. Co - me? Voi, Ca - lan - dro, con lo - ro? Non te - mer, ta - ce - te; fin - ge - te.

[43.]

Aria

Vivace

Oboe I *[f]*

Oboe II *[f]*

2 Corni in G *[f]*

Timpani [in D-G]

Violino I *[f]* *p* *f* *p* *f* *p*

Violino II *[f]* *p* *f* *p* *f* *p*

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

ALI ⁸ Ec - coun splen - di - do ban - chet - to, un splen - di - do ban - chet - to, unsplen - di - do ban -

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

6

f [*f*] [*f*]

8 chet-to. Ec-co, che gran be-re, che man-gia-re, che gran be-re, che man-gia-re, che gran be-re, che man-gia-re!

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

11

tr *tr* *tr*

8 Dal bic-chier si ve-de net-to, net-to, net-to, net-to, net-to, che

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

16

8 si - a vin di Tri-po-li, di Tri-po-li, di Tri-po-li - li - li - li. Tren-ta suo-na-to-ri u-bri - a-chi s'af-fat-ti-can a suo-

staccato assai

staccato assai

staccato assai

staccato assai

21

8 na-re; tren-ta suo-na-to-ri s'af-fat - ti-can a suo-na-re, a suo - na-re; si co-no-sce da-gli at-tac-chi, si co-

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

*) Klammern gemäß Autograph; vgl. Krit. Bericht.

no-sce da-gli at-tac-chi, si co - no-sce da-gli at-tac-chi, tac-chi, tac-chi, tac-chi, ch'è ar-mo - ni - a, ch'è ar-mo - ni - a, ch'è ar - mo -

[pp]

[pp]

[pp]

[pp]

ni - a di Na - - po-li, di Na - po-li, ch'è ar - mo - ni - a di Na - -

f

f

f

f

f

p

p

f

p

36

8 - - po-li, di Na - po-li. Un ru - scel - lo vuo' mo - stra - re, vuo' mo -

41

8 stra - re: ve - - - - di

45

Musical score for measures 45-47. The score is in G major and 3/4 time. It features a piano accompaniment with a flowing eighth-note melody in the right hand and a bass line in the left hand. The vocal line enters in measure 45 with the lyrics "l'ac - - - - qua ser - peg - gia - re,". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is in the soprano register.

48

Musical score for measures 48-50. The score is in G major and 3/4 time. It features a piano accompaniment with a flowing eighth-note melody in the right hand and a bass line in the left hand. The vocal line enters in measure 48 with the lyrics "dol - - - - ce - - men - - - - te mor - mo - ra - re:". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is in the soprano register. A "pizz." marking is present in the piano accompaniment in measure 50.

51

8 cla cle cli clo clu cla clu, cla cle cli clo clu cla clu; dol - ce - men - te mor - mo -

54

8 ra - re: cla cle cli clo clu cla clu, cla cle cli clo clu cla clu. Ma il con - flit - to

Solo
p
(Solo)
p
Soli
p

[p] coll' arco
[p] coll' arco
[p]

coll' arco
[p]

58

qui mi - ra - te, qui mi - ra - te: pin pan pon le mo-schet - ta - te, le mo-schet-ta - te,

poco f

63

flin flic flac flan sa - bla - te, flan sa-bla-te, flan sa - bla - te, flan sa-bla - te, flin flic flac,

poco f

67

8 bom - be psci - - - - - puh

70

8 puh psci puh psci

73

8 puh puh puh.

77

8 Ec-co un splen-di-do ban-chet-to. Che gran be-re, che man-gia-re!

81

81

[pp] pizz. [pp] pizz. [pp]

8 Ve - di l'ac - qua ser - peg - gia - re, dol - ce - men - te mor - mo - ra - re: cla cle cli clo clu cla

pizz. [pp]

84

84

Solo *p* Solo *p* Solo *p*

[p] coll' arco [p] coll' arco [p]

8 clu, cla cle cli clo clu cla clu, cla cle cli clo clu cla clu. Ma il con - flit - to coll' arco [p]

88

88

qui mi-ra-te, qui mi-ra-te: pin pan pon le mo-schet-ta-te, le mo-schet-ta-te,

poco f

93

93

8 flin flic flac flan sa-bla-te, flan sa-bla-te, bom-be psci - - - - -

pp

97

Musical score for measures 97-100. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes complex textures with sixteenth-note runs and sixteenth-note chords, often marked with '6' and 'pp' or 'ff'. The vocal line has lyrics: 'puh', 'puh [psci]', and 'puh [psci]'. Dynamics range from *pp* to *ff*.

101

Musical score for measures 101-104. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes complex textures with sixteenth-note runs and sixteenth-note chords, often marked with 'f' and 'p'. The vocal line has lyrics: 'puh', 'puh', and 'puh'. Dynamics range from *p* to *f*.

al finire del chiasso delle bombe l'ufficiale alza l'abito ad Ali

8 puh.

[44.]

[Recitativo secco ed accompagnato]

Ufficiale *cava fuori un biglietto* **Ali**

8 Stra-nie-ro! Voi già sie-te tut-ti sco-per-ti. Ec-co un or-di-ne di Sul-ta-no. Ah sor-te tra-di-

6 *getta via gli abiti, e le donne ancora* **Osmin** **Ali**
all' Ufficiale

8 to-ra! A ter-ra a-bi-ti in-de-gni. Os-min, dam-mi il tur-ban-te. Ec-co-lo. Or sa-re-mo im-pa-la-ti dav-ver. Re-

10

Violino I *p tenuto*

Violino II *p ten.*

Viola *p ten.*

legge

8 ca - te. «So - no le fug - gi - ti - ve del ser - ra - glio con i lo - ro com - pli - ci de - gne di mor - te.

Bassi *p ten.*

13

f

f

f

8 Mo - ra - no tut - ti: Sul - ta - no.»

Rezia

Ali

8 Spo - so in - fe - li - ce!

8 Po - ve - ra Prin - ci -

16

[f]

[f]

[f]

p

(p)

(p)

8 pes - sal

Ufficiale *gli dà un altro biglietto*

Rezia

8 Leg - ge - te que - sto an - co - ra. Che di noi sa - rà, lo sa - pran - no i Nu - mi.

f

[p]

19

Ali *legge*

8 «Per pro-var la vo - stra co - stan - za fin - si ri - go - re, ma vi per - do - no: io so, che

22

8 Re - zia è Re - al Prin - ci - pes - sa di Per - sia; so an - co - ra, che A - li è Prin - ci - pe di Bal - só - ra.»

25

f

Rezia *ad Ali*

Dei cle - ment - ti! Ah non è un mor - ta - le, no, è un Nu - me, che co - si ci par - la. La - scia, che a' pie - di

f

30

7 *p* [.]
 8 *p*
 9 *p*

Ufficiale **Ali leggendo**
 suoi... 8 Vol - ta - te, si - gnor, con - ti - nua - te. «Per ab - brac - ciar - vi ne - gli ap - par - ta - men - ti

10 *p* [.]

33

8 miei v'a - spet - to. Ab - bi il Ca - lan - dro la som - ma pro - mes - sa; è co - stu - i, che di

36

8 *f*
 9 *f*
 10 *f*

Calandro **Rezia**
 8 Re - zia m'ha in - for - ma - to.» Si, per ser - vir - la, son i - o. Tra - di - tor, scel - le - ra - to! 8

11 *f*

39

Ali *leggendo*

8 «Ma per a-ver tra-di-to il ger-ma-no del suo Re, sia vi-vo scor-ti-ca-to ed im-pa-

42

Calandro

Balkis, Dardane,
Osmin *ed i soldati*

8 la-to.» Ahi-me! Mi-se-ri-cor-dia! Scor-ti-ca-to, im-pa-la-to, scor-ti-ca-to, im-pa-

45

Ali

Rezia

la-to. 8 Ci im-pe-gne-re-mo per voi. Spe-ra-te, ben-ché non lo me-ri-ta-te. 8


48 Ali

Rezia

8 Spo-sa! Si-gnor, an-dia-mo? Sì, e al-le brac-cia del Sul-ta-no vo-

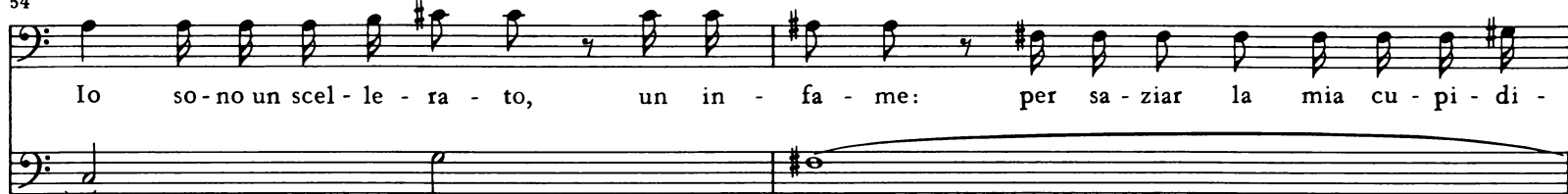
51 *partono tutti* *partendo beffeggiano il Calandro* **Calandro** *verso la scena*

Balkis Dardane Osmin



lia - mo. Pah! Pih! Poh! La ma - lo - ra a vo - i! Ma han - no ra - gio - ne.

54



Io so - no un scel - le - ra - to, un in - fa - me: per sa - ziar la mia cu - pi - di -

56



tà, per trop - po vo - ler in - nal - zar - mi di - ven - tai tra - di - to - re. Or so - no a

59 *parte con guardie*



mor - te con - dan - na - to e vi - li - pe - so. Co - sì va: l'ar - co si rom - pe, quan - do è trop - po te - so.

[45.]

[Intermezzo]

Moderato



Oboe I

Oboe II

2 Corni in G

Triangolo
Tamburino
Cinelli

Violino I

Violino II

Viola

Bassi

9

SCENA VII

Sala illuminata d'alcuni lustri, credenze qua e là.

IL SULTANO, REZIA, ALI, BALKIS, DARDANE, OSMIN,

poi CALANDRO

[46.]

[Recitativo accompagnato]

Presto

Oboe I *[f]*

Oboe II *[f]*

2 Corni in C *[f]*

2 Clarini [in C] *[f]*

Timpani [in C-G] *[f]*

Violino I *[f]*

Violino II *[f]*

Viola *[f]*

REZIA *inginocchiandosi*
Ah si-gnor!
inginocchiandosi

ALI
Ah si-gnor!

Bassi *[f]*

6

V.I.
p ten.

V.II
p

Va.
p

Sultano

Le - va - te - vi, al mio pet - to am - bi ve - ni - te, ca - ri fi - gliuo - li miei:

Bs.
p

[*p*]

10

Andante

f

p

p

go - de - te di quel be - ne, che i Nu - mi vi man - da - ron; a - ma - te - vi tran - quil - li, vi -

f

p

14

f

f

f

f

f

f

sospira

Rezia *con tenerezza*

ve - te for - tu - na - ti. Fi - glia, mol - to con - vien - mi o - bli - a - re. Mio Re, per -

[*f*]

f

17

do - no! ⁸ Com-pas - sio - ne, mio si - gnor! Non più, te - ne - ri a - man - ti, ve - ni - te:

20

vo - gliu u - nir - vi in e - ter - no le - ga - me. In - to - ni Cai - ro in - ni d'I - me -

23

ne - o, ab - bon - di il mio Re - gno tut - ta - vi - a di pom - pa e d'al - le - gri - a.

26 Presto

Ob. I

Ob. II *f*

Cor. (*f*)

Cl. *f*

Timp. *f*

V. I *f*

V. II *f*

Va. *f*

Bs. *f*

Rezia
Tu sa-rai sem-pre no-stro

30

Andante

Ali
pa-dre e a-mo-re, 8 fe-li-ci-tà, for-tu-na, Re e si-gno-re.

p *f* [*f*]

p [*f*]

p [*f*]

(attacca subito Finale)

[47.]

Coro (Finale)

Presto

Oboe I
[f]

Oboe II
[f]

2 Corni in C
[f]

2 Clarini (in C)
[f]

Timpani [in C-G]
[f]

Tambur(ino)
Cinelli

Violino I
[f]

Violino II
[f]

Viola
[f]

REZIA
BALKIS
DARDANE

Alto

OSMIN
ALI

SULTANO
CALANDRO

Bassi
[f]

Tutti
Or gli af -

Tutti
Or gli af -

[Basso]
Or gli af -

6

fan - - ni son sva - ni - ti, i pe - ri - - gli son fug -
 fan - - ni son sva - ni - ti, i pe - ri - - gli son fug -
 8 fan - - ni son sva - ni - ti, i pe - ri - - gli son fug -
 fan - - ni son sva - ni - ti, i pe - ri - - gli son fug -

12

The musical score consists of two systems of piano accompaniment and a vocal line. The piano accompaniment is written in treble and bass clefs. The first system (measures 12-16) features a piano accompaniment with trills (tr) and a vocal line. The second system (measures 17-21) features a piano accompaniment with trills (tr) and a vocal line. The lyrics are: gi - ti, sol con - ten - to, sol con - ten - to, sol con - ten - to re - gna qui, gi - ti, sol con - ten - to, sol con - ten - to, sol con - ten - to re - gna qui, gi - ti, sol con - ten - to, sol con - ten - to, sol con - ten - to re - gna qui, gi - ti, sol con - ten - to, sol con - ten - to, sol con - ten - to re - gna qui.

gi - ti, sol con - ten - to, sol con - ten - to, sol con - ten - to re - gna qui,

gi - ti, sol con - ten - to, sol con - ten - to, sol con - ten - to re - gna qui,

gi - ti, sol con - ten - to, sol con - ten - to, sol con - ten - to re - gna qui,

gi - ti, sol con - ten - to, sol con - ten - to, sol con - ten - to re - gna qui,

17

tr

tr

[f]

[f]

[f]

tr

tr

8

sol con - ten - to, sol con - ten - - to re - gna qui.

sol con - ten - to, sol con - ten - - to re - gna qui.

sol con - ten - to, sol con - ten - - to re - gna qui.

sol con - ten - to, sol con - ten - to re - gna qui.

p *f* *p* *f*

[*p*] *f*

p *f* *p* *f*

p *f*

Il mar - - ti - - re ad o-gni co - re e l'a - spet - to del ti -

Il mar - - ti - - re ad o-gni co - re e l'a - spet - to del ti -

8 Il mar - - ti - - re ad o-gni co - re e l'a - spet - to del ti -

Il mar - - ti - - re ad o-gni co - re e l'a - spet - to del ti -

p *f*

27

mo - re ad ogn' al - ma, ad ogn' al - ma già spa - ri, ad ogn' al - - - - ma

mo - re ad ogn' al - ma già spa - ri, ad ogn' al - - - ma

⁸ mo - re ad ogn' al - ma, ad ogn' al - ma, ad ogn' al - - - - ma

mo - re ad ogn' al - ma, ad ogn' al - - - ma

First system of the musical score. It consists of two piano staves (treble and bass clef) and two vocal staves (treble and bass clef). The piano part features a melody with a *p* dynamic and a *[f]* dynamic. The vocal part has a single line with a *[f]* dynamic marking.

Second system of the musical score. It consists of two piano staves and two vocal staves. The piano part features a complex texture with a *p* dynamic and a *f* dynamic. The vocal part has a single line with a *p* dynamic marking.

Third system of the musical score, featuring lyrics. It consists of two piano staves and two vocal staves. The piano part features a melody with a *p* dynamic and a *f* dynamic. The vocal part has a single line with a *p* dynamic marking.

Lyrics for the vocal line:

già spa - - - ri, ad ogn' al - ma, ad ogn' al - ma già spa - ri, ad ogn'
 già spa - - - ri, ad ogn' al - ma già spa - ri, ad ogn'
 8 già spa - - - ri, ad ogn' al - ma, ad ogn' al - ma, ad ogn'
 già spa - - ri, ad ogn' al - ma, ad ogn'

Fourth system of the musical score. It consists of two piano staves and two vocal staves. The piano part features a melody with a *p* dynamic and a *f* dynamic. The vocal part has a single line with a *p* dynamic marking.

38

al - - - - ma già spa - - - - rì, ad ogn' al - - - - ma

al - - - - ma già spa - - - - rì, ad ogn' al - - - - ma

8 al - - - - ma già spa - - - - rì, ad ogn' al - - - - ma

al - - - - ma già spa - rì, ad ogn' al - - - - ma

tr.
già spa - - - ri. **Rezia** Tan - - - ta gio-ia e tan - to be - ne

già spa - - - ri.

8 già spa - ri. **Ali** Tan - - - ta gio-ia e tan - to be - ne

già spa - ri.

The musical score consists of several systems. The first system shows the beginning of the piano accompaniment with a treble and bass clef. The second system shows empty staves for the vocal parts. The third system shows the vocal melody in a soprano voice with lyrics: "l'al - - - ma mia su quest' a - re - ne non spe - ra - va ri - tro - var,". The fourth system shows the vocal melody in an alto voice with lyrics: "8 l'al - - - ma mia su quest' a - re - ne non spe - ra - va ri - tro - var,". The fifth system shows the piano accompaniment continuing with a treble and bass clef.

l'al - - - ma mia su quest' a - re - ne non spe - ra - va ri - tro - var,
 8 l'al - - - ma mia su quest' a - re - ne non spe - ra - va ri - tro - var,

non spe - ra - va ri - tro - var. *f* Spes - - - so in - tor - bi - dar si suo - le *p*
 non spe - ra - va ri - tro - var. *f* Spes - - - so in - tor - bi - dar si suo - le *p*
 non spe - ra - va ri - tro - var. *f* Spes - - - so in - tor - bi - dar si suo - le *p*
 non spe - ra - va ri - tro - var. *f* Spes - - - so in - tor - bi - dar si suo - le *p*

Balkis
Dardane

Osmin
Sultano

d'a - - - tre e ne - re nu - bi il so - le, ma si de - - ve ri - schia -
 d'a - - - tre e ne - re nu - bi il so - le, ma si de - - ve ri - schia -
 d'a - - - tre e ne - re nu - bi il so - le, ma si de - - ve ri - schia -

65

65

rar, ma si de - ve ri - schia - rar. Si, quel

8 rar, ma si de - ve ri - schia - rar. Il Ca - lan - dro vien por - ta - to.
il Calandro arriva tra guardie

rar, ma si de - ve ri - schia - rar.

Balkis

71

71

dia - vol in - car - na - to. Or sen - tiam quel che vor - rà, or sen - tiam quel che vor - rà.

8

Dardane

Sultano

Mo - ri, in - de - gno tra - di

78

Rezia

Dch per - do - no, mi - o si - gno - re!

Ali

Im - plo - riam la tua bon - tà, im - plo - riam la tua bon -

to - re, tra - di - to - re.

Sultano

L'ab - bia: ma di Cai - ro fuo - ri con - fi - na - to lui di - mo - ri, l'uom di tan - ta in - i - qui -

91

fz

fz

p

[fz p]

8

Calandro

tà, l'uom di tan-tain-i - qui - tà. Non ne man-che-rò, si - gno-re, e de

fz [p]

97

p

p

8

Rezia

Pa - - - dre a -

Ali

Pa - - - dre a -

poi di tut - to co - re vuo' stu - diar la pro - bi - tà, vuo' stu - diar la pro - bi - tà.

Musical notation for the piano introduction, consisting of two staves with treble clefs. The first staff contains a melodic line with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with chords and moving lines.

Two empty vocal staves, one for the soprano and one for the alto, positioned above the piano accompaniment.

Two empty bass staves, one for the tenor and one for the bass, positioned below the vocal staves.

Musical notation for the piano accompaniment, consisting of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

Balkis
Dardane

ma-bil, Re a - do - ra - to! Oh che

Osmin

8 ma-bil, Re a - do - ra - to! Oh che

Sultano

Fi - - glia ca - ra, fi - - glio a - ma - to!

Vocal and piano musical notation for the lyrics. It includes staves for the soprano (Balkis Dardane), alto (Osmin), and tenor/bass (Sultano), along with the piano accompaniment. The lyrics are written below the vocal staves.

Musical notation for the piano accompaniment at the bottom of the page, consisting of two staves with bass clefs.

gran fe - li - ci - tà, oh che gran fe - li - ci - tà!
 8 gran fe - li - ci - tà, oh che gran fe - li - ci - tà!

116

Piano accompaniment for measures 116-121. The score consists of five systems of staves. The first system has two staves. The second system has two staves with dynamics *p* and *f*. The third system has two staves with dynamics *p* and *f*. The fourth system has two staves. The fifth system has three staves.

Tutti

Vocal entry for the "Tutti" section, measures 122-127. The score consists of five systems of staves. The first system has two staves with lyrics. The second system has two staves with lyrics. The third system has two staves with lyrics. The fourth system has two staves with lyrics. The fifth system has two staves.

Ces - si l'om - - bra o - mai di pian-to, can - gi
 Ces - si l'om - - bra o - mai di pian-to, can - gi -
 Ces - si l'om - - bra o - mai di pian-to, can - gi -
 Ces - si l'om - - bra o - mai di pian-to, can - gi -

123

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with several trills (tr) and slurs. The bass staff provides a harmonic accompaniment.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains chords and a piano dynamic marking (*p*). The bass staff provides a harmonic accompaniment.

Third system of musical notation, featuring a bass staff with a piano dynamic marking (*p*). The staff contains a simple harmonic accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with several trills (tr) and slurs. The bass staff provides a harmonic accompaniment.

Fifth system of musical notation, including lyrics and a piano dynamic marking (*p*). The lyrics are: "si in giu - - li - - - vo can-to, in pia - ce - ri, in pia - ce - ri, in pia -".

Sixth system of musical notation, featuring a bass staff with a piano dynamic marking (*p*). The staff contains a simple harmonic accompaniment.

128

ce - ri ed in a - mor, in pia - ce - ri, in pia - ce - ri ed in a - -

ce - ri ed in a - mor, in pia - ce - ri, in pia - ce - ri ed in a - -

8 ce - ri ed in a - mor, in pia - ce - ri, in pia - ce - ri ed in a - -

ce - ri ed in a - mor, in pia - ce - ri, in pia - ce - ri ed in a - -

The musical score consists of several systems. The first system includes a grand piano (G.P.) section with two staves (treble and bass clef) and a vocal line (treble clef). The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The vocal line has a rest followed by a melodic phrase. The second system continues the piano accompaniment and the vocal line. The third system shows the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The fourth system features the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The fifth system includes the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The sixth system features the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The seventh system includes the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The eighth system features the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The ninth system includes the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The tenth system features the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The eleventh system includes the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The twelfth system features the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The thirteenth system includes the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The fourteenth system features the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The fifteenth system includes the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The sixteenth system features the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The seventeenth system includes the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The eighteenth system features the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The nineteenth system includes the piano accompaniment with a *p* dynamic marking and the vocal line with a rest. The twentieth system features the piano accompaniment with a *p* dynamic marking and the vocal line with a rest.

mor. Sian fra noi le te - ne - rez - ze, e ri - tor - ni con dol -

mor. Sian fra noi le te - ne - rez - ze, e ri - tor - ni con dol -

8 mor. Sian fra noi le te - ne - rez - ze, e ri - tor - ni con dol -

mor. Sian fra noi le te - ne - rez - ze, e ri - tor - ni con dol -

p

cez - ze il sor - - ri - - - - - so ad o - - - - gni cor;

cez - ze il sor - - ri - - - - - so ad o - - - - gni cor;

8 cez - ze il sor - - ri - - - - - so ad o - - - - gni cor;

cez - ze il sor - - ri - - - - - so ad o - - - - gni cor;

sian fra noi le te - ne - rez - ze, e ri - tor - ni con dol - cez - ze il sor - -
 sian fra noi le te - ne - rez - ze, e ri - tor - ni con dol - cez - ze il sor - -
 8 sian fra noi le te - ne - rez - ze, e ri - tor - ni con dol - cez - ze il sor - -
 sian fra noi le te - ne - rez - ze, e ri - tor - ni con dol - cez - ze il sor - -

ri - - - so ad o - - - gni cor _____ , ad

ri - - - so ad o - - - gni cor _____ , ad

8 ri - - - so ad o - - - gni cor _____ , ad

ri - - - so ad o - - - gni cor _____ , ad

Two staves of piano accompaniment. The upper staff contains a series of chords, and the lower staff contains a bass line with quarter notes and rests.

Two staves of piano accompaniment. The upper staff contains chords, and the lower staff contains a bass line with quarter notes and rests.

Two staves of piano accompaniment. The upper staff contains chords, and the lower staff contains a bass line with quarter notes and rests. A dynamic marking *[f]* is present in the second measure of both staves.

Three staves of piano accompaniment. The upper two staves feature a complex texture with sixteenth-note runs and chords. The lower staff contains a bass line with quarter notes and rests. A key signature change to one flat is indicated at the end of the system.

Vocal system with four staves. The top three staves are vocal lines with lyrics: "o - - - gni cor, il sor - ri - so, il sor - ri - so ad". The bottom staff is a bass line. A key signature change to one flat is indicated at the end of the system.

Two staves of piano accompaniment. The upper staff contains chords, and the lower staff contains a bass line with quarter notes and rests.

o - - - - gni, ad o - - - gni cor, ad o - gni cor, ad o - gni

o - - - gni, ad o - - - gni cor, ad o - gni cor, ad o - gni

8 o - - - - gni, ad o - - - gni cor, ad o - gni cor, ad o - gni

o - - - gni, ad o - - - gni cor, ad o - gni cor, ad o - gni

161

The musical score for page 161 consists of several systems of staves. The first system includes a grand piano (Gp) with two staves (treble and bass clef) and a double bass (Cb) with two staves (treble and bass clef). The second system features a grand piano with two staves and a double bass with two staves. The third system includes a grand piano with two staves and a double bass with two staves. The fourth system consists of four staves for cori (cornets), labeled 'cor.', with a '8' indicating the number of parts. The fifth system features a double bass with two staves. The score concludes with the text 'Fine del dramma'.

Fine del dramma