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WERKE

HERAUSGEGEBEN VOM
JOSEPH HAYDN-INSTITUT, KÖLN
UNTER DER LEITUNG VON
GEORG FEDER

REIHE XXV · BAND 5

L'Infedeltà Delusa
Burletta Per Musica
In Due Atti

G. HENLE VERLAG MÜNCHEN-DUISBURG

JOSEPH HAYDN

L'INFEDELTÀ DELUSA

BURLETTA PER MUSICA

IN DUE ATTI

NACH EINEM LIBRETTO VON

M. COLTELLINI

(1773)

HERAUSGEGEBEN VON

DÉNES BARTHA

UND

JENŐ VÉCSEY

1964

G. HENLE VERLAG MÜNCHEN-DUISBURG

INHALT

	<i>Seite</i>
Vorwort	VII
Zur Gestaltung der Ausgabe	XI
Personen	XII
Verwandlungen	XII

<i>Nr.</i>	<i>Seite</i>
1. OUVERTURE	1

ATTO PRIMO

Scena I

2. Introduzione VESPINA, SANDRINA, NENCIO, FILIPPO, NANNI	25
Bella sera ed aure grate	
3. Recitativo .. FILIPPO, SANDRINA	79
Sì figliola	
4. Aria FILIPPO	83
Quando viene a far l'amore	

Scena II

5. Recitativo .. SANDRINA, NANNI	99
Povera me! Povero Nanni!	
6. Aria SANDRINA	102
Che imbroglio è questo!	

Scena III

7. Recitativo .. NANNI	118
Ora intendo cos'è	
8. Aria NANNI	120
Non v'è rimedio	

Scena IV

9. Aria VESPINA	136
Come piglia sì bene la mira	
10. Recitativo .. VESPINA	151
Ecco fatto da cena	

Scena V

11. Duetto VESPINA, NANNI	153
Son disperato	

<i>Nr.</i>	<i>Seite</i>
12. Aria NENCIO	173
Chi s'impaccia di moglie cittadina	
13. Recitativo .. VESPINA, NANNI, FILIPPO, NENCIO, SANDRINA	186
È qui l'amico	
14. Finale..... VESPINA, SANDRINA, NENCIO, FILIPPO, NANNI.	191
O piglia questa!	

ATTO SECONDO

Scena I

15. Recitativo .. NANNI, VESPINA	226
Ma che farai	

Scena II

(Recitativo). FILIPPO, SANDRINA, VESPINA	227
Sbrigati!	
16. Aria VESPINA	237
Ho un tumore in un ginocchio	

Scena III

17. Recitativo .. SANDRINA, FILIPPO	252
Che ne dite?	

Scena IV

(Recitativo). NENCIO, FILIPPO	253
Ehi Filippo! Sandrina!	
18. Aria FILIPPO	255
Tu sposarti alla Sandrina?	

Scena V

19. Recitativo .. NENCIO, VESPINA	275
Che faccenda è cotesta?	
20. Aria VESPINA	278
Trinche vaine allegramente	

VI

Scena VI	
21. Recitativo ..	NENCIO, VESPINA 285
	Ora ho scoperto tutto
22. Aria	NENCIO 291
	Oh che gusto!

Scena VII	
23. Recitativo ..	NANNI, VESPINA 308
	Il negozio comincia
24. Aria	VESPINA 310
	Ho tesa la rete

Scena VIII	
25. Recitativo ..	FILIPPO, SANDRINA 323
	Tira in qua quella tavola
26. Aria	SANDRINA 326
	È la pompa un grand'imbroglio

Scena IX	
27. Recitativo ..	NANNI, SANDRINA, FILIPPO, VESPINA 342
	Servo di Vosustrissima
28. Finale.....	VESPINA, SANDRINA, NENCIO, FILIPPO, NANNI. 343
	Nel mille settecento

ZUR GESTALTUNG DER AUSGABE

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 besonderen Kritischen Bericht angeführt.

Zusätze der Herausgeber (von Vortragszeichen, Akzidenzien, Ornamenten, einzelnen Noten oder Pausen, von Überschriften, Besetzungsangaben, Regieanweisungen, Satznummern usw.) stehen in eckigen Klammern [], die wenigen Ergänzungen nach sekundären Quellen (einige Vortragszeichen in der Ouvertüre und etliche Regiebemerkungen) in runden Klammern (). Gewisse Abweichungen von dem Prinzip der Einklammerungen werden im Kritischen Bericht angegeben. Im Gesangstext haben runde Klammern keine quellenkritische Bedeutung, sondern besagen soviel wie *da sé*. Im Autograph nicht ausgeschriebene, sondern durch Hinweis auf eine andere Stimme (z. B. durch „col Basso“ oder entsprechende Zeichen, wie //) angegebene Stellen sind in Winkelklammern < > gesetzt.

Gewisse Eigentümlichkeiten der originalen Notierungsweise mußten geändert werden:

Die Partituranordnung ist modernisiert,
in den Singstimmen ist der Sopranschlüssel durch den Violinschlüssel, der Tenorschlüssel durch den oktavierten Violinschlüssel ersetzt,
die Auf- oder Abwärtsstielung der Noten ist nach der geltenden Stichregel gehandhabt,
die auf einem System notierten Stimmenpaare (z. B. Corno I und II) sind gewöhnlich zusammengestellt, bei Unisonoführung ist Doppelstielung durchgeführt oder *a 2* vermerkt,
Doppelgriffe in den Streichinstrumenten sind ebenfalls zusammengestellt, abgekürzte Schreibweisen wie \mathcal{J} sind aufgelöst,
nach heutiger Notierungsweise überflüssige Akzidenzien sind weggelassen,
die Schreibweise der durch Buchstaben oder Wörter ausgedrückten Vortragszeichen (z. B. „for:“, „forz.:“, „rinfor:“ statt *f, fz, rinf.*) sowie der Besetzungs- und Personenangaben ist normalisiert,
die wenigen Generalbaßziffern (im Autograph über dem System) sind unter das System gerückt,
die Rechtschreibung und Zeichensetzung des italienischen Textes ist der modernen Schreibweise angenähert worden.

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

die Notierung von Stimmenpaaren auf einem oder zwei Systemen,
die Staccatonotierung (meistens Strich, manchmal Punkt),
die Notenwerte der Vorschläge, jedoch unter Ausgleich eindeutiger Inkongruenzen innerhalb einer Nummer,
die Balkenziehung, abgesehen von der altertümlichen Form \mathcal{N} und von einzelnen begründeten Änderungen.

INTERLOCUTORI

VESPINA .	<i>Giovane spiritosa, sorella di Nanni, ed amante di Nencio</i>	Soprano
SANDRINA	<i>Ragazza semplice, ed amante di Nanni</i>	Soprano
FILIPPO ..	<i>Vecchio contadino, e padre di Sandrina</i>	Tenore
NENCIO ..	<i>Contadino benestante</i>	Tenore
NANNI ..	<i>Contadino, amante di Sandrina</i>	Basso

MUTAZIONI DI SCENE

Nel Primo Atto

Campagna con alcune case di contadini.

Camera con gli attrazzi di cucina, ed altre cose.

Nel Secondo Atto

Campagna, come sopra.

Stanza da contadino.

OUVERTURE

Allegro

Musical score for the first system, measures 1-4. The instruments and their parts are:

- Oboe I: Treble clef, starting with a forte (*f*) dynamic.
- Oboe II: Treble clef, starting with a forte (*f*) dynamic.
- 2 Corni in C: Treble clef, playing chords, starting with a forte (*f*) dynamic.
- Timpani [in C-G]: Bass clef, playing a rhythmic pattern, starting with a forte (*f*) dynamic.
- Violino I: Treble clef, starting with fortissimo (*ff*) and then piano (*p*).
- Violino II: Treble clef, starting with fortissimo (*ff*) and then piano (*p*).
- Viola: Bass clef, playing a rhythmic pattern, starting with a forte (*f*) and then piano (*p*).
- Basso: Bass clef, playing a rhythmic pattern, starting with a forte (*f*) and then piano (*p*).

Musical score for the second system, measures 5-8. The instruments and their parts are:

- Oboe I: Treble clef, starting with a forte (*f*) dynamic.
- Oboe II: Treble clef, starting with a forte (*f*) dynamic.
- 2 Corni in C: Treble clef, playing chords, starting with a forte (*f*) dynamic.
- Timpani [in C-G]: Bass clef, playing a rhythmic pattern, starting with a forte (*f*) dynamic.
- Violino I: Treble clef, starting with piano (*p*) and then fortissimo (*ff*).
- Violino II: Treble clef, starting with piano (*p*) and then fortissimo (*ff*).
- Viola: Bass clef, playing a rhythmic pattern, starting with a forte (*f*) and then piano (*p*).
- Basso: Bass clef, playing a rhythmic pattern, starting with a forte (*f*) and then piano (*p*).

10

Musical score for measures 10-13. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate bass line. The piano part features a melody in the right hand and a bass line in the left hand. The bass line consists of a steady eighth-note accompaniment. Dynamics include *f* and [*f*].

14

Musical score for measures 14-17. The score continues with the piano and bass line. Dynamics include [*p*], [*f*], *p*, [*f*], (*p*), and (*f*). The piano part shows a dynamic shift from *p* to *f* in the final measure.

18

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

[p] [p]

(p) p p f

p p f f

23

[f]

fz fz fz fz

[f] [f]

Musical score for measures 28-32. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music features a complex melodic line in the right hand with many slurs and ties, and a rhythmic accompaniment in the left hand consisting of eighth-note patterns. Dynamic markings include *fz* and *[f]*.

Musical score for measures 33-37. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music continues with complex melodic lines and rhythmic accompaniment. Dynamic markings include *[f]*.

37

Musical score for measures 37-40. The score is written for a grand piano with four staves. The first system (measures 37-38) features a treble clef with a few notes and a piano (*p*) dynamic marking. The second system (measures 39-40) contains a complex piano accompaniment with sixteenth-note patterns in the right hand and a bass line in the left hand. Dynamic markings include *p* and *(p)*.

41

Musical score for measures 41-44. The score is written for a grand piano with four staves. The first system (measures 41-42) shows a melodic line in the treble clef with a slur and a piano (*p*) dynamic marking. The second system (measures 43-44) continues the melodic line and includes a bass line with a piano (*p*) dynamic marking. The score concludes with a final chord in the right hand.

Musical score for measures 46-50. 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 major key with a 2/4 time signature. The dynamic marking *f* (forte) is present throughout. The right hand features a melodic line with some grace notes and slurs. The left hand provides a rhythmic accompaniment with chords and moving lines.

Musical score for measures 51-55. 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 major key with a 2/4 time signature. The dynamic marking *p* (piano) is used in measures 51-54, and *f* (forte) is used in measure 55. The right hand features a melodic line with long slurs. The left hand provides a rhythmic accompaniment with chords and moving lines.

56

Musical score for measures 56-60. The score is written for piano and includes five systems of staves. The first system (measures 56-57) features a melody in the right hand with a forte (*f*) dynamic. The second system (measures 58-60) continues the melody and includes a piano accompaniment with a forte (*f*) dynamic. The piano part consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

61

Musical score for measures 61-65. The score is written for piano and includes five systems of staves. The first system (measures 61-62) is mostly empty, with only a few notes in the right hand. The second system (measures 63-65) features a melody in the right hand with a piano (*p*) dynamic. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

Musical score for measures 66-70. The score is arranged in two systems. The first system consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The second system also consists of four staves: two grand staves and two single staves. Dynamics include *[f]*, *f*, *p*, and *fz*. The music features complex rhythmic patterns and melodic lines.

Musical score for measures 71-75. The score is arranged in two systems. The first system consists of three staves: two grand staves and one bass staff. The second system consists of four staves: two grand staves and two single staves. Dynamics include *(f)*, *f*, and *[f]*. The music features complex rhythmic patterns and melodic lines.

75

Musical score for measures 75-78. The score is written for a grand piano with two staves per system. The first system (measures 75-76) features a melodic line in the right hand with a *p* dynamic and a simple accompaniment in the left hand. The second system (measures 77-78) continues the melodic line with a *p* dynamic and a more active accompaniment. The key signature has one sharp (F#).

79

Musical score for measures 79-82. The score is written for a grand piano with two staves per system. The first system (measures 79-80) features a melodic line in the right hand with a *p* dynamic and a simple accompaniment in the left hand. The second system (measures 81-82) continues the melodic line with a *p* dynamic and a more active accompaniment. The key signature has one sharp (F#). A dynamic marking of *[f]* appears in the second system.

Musical score for measures 83-87. The score is written for a grand staff with five systems. The first system consists of two staves with dynamics *f* and *f*. The second system consists of two staves with dynamics *(f)* and *[f]*. The third system consists of two staves with dynamics *p* and *[f]*. The fourth system consists of two staves with dynamics *p* and *f*. The fifth system consists of two staves with dynamics *p* and *(f)*.

Musical score for measures 88-92. The score is written for a grand staff with five systems. The first system consists of two staves with dynamics *[f]* and *f*. The second system consists of two staves with dynamics *[f]* and *[f]*. The third system consists of two staves with dynamics *(p)* and *f*. The fourth system consists of two staves with dynamics *p* and *p*. The fifth system consists of two staves with dynamics *f* and *p*.

94

Musical score for measures 94-99. The score is written for piano and includes a vocal line. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The vocal line consists of a series of eighth notes with some grace notes. Dynamics include *p* (piano) and *fz* (forzando) *p* (piano).

100

Musical score for measures 100-104. The score is written for piano and includes a vocal line. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The vocal line consists of a series of eighth notes with some grace notes. Dynamics include *[f]* (forte) and *f* (forte).

105

Musical score for measures 105-108. The system consists of five staves. The top two staves are treble clef, and the bottom two are bass clef. The middle staff is a grand staff. Dynamics include *p* and *[p]* in the first two measures, and *[f]* in the last two measures.

Musical score for measures 109-112. The system consists of five staves. The top two staves are treble clef, and the bottom two are bass clef. The middle staff is a grand staff. Dynamics include *p* and *f* throughout the system.

109

Musical score for measures 113-116. The system consists of five staves. The top two staves are treble clef, and the bottom two are bass clef. The middle staff is a grand staff. The music is mostly whole notes and rests.

Musical score for measures 117-120. The system consists of five staves. The top two staves are treble clef, and the bottom two are bass clef. The middle staff is a grand staff. The music features dense sixteenth-note passages in the upper staves.

113

Musical score for measures 113-116. The score is written for piano and includes a vocal line. The piano part features a complex texture with multiple staves. The vocal line is in the upper staff. Dynamics include *fz* (forzando) and *f* (forte). The piano part includes a dense texture of sixteenth notes in the right hand and a steady eighth-note accompaniment in the left hand.

117

Musical score for measures 117-120. The score is written for piano and includes a vocal line. The piano part features a complex texture with multiple staves. The vocal line is in the upper staff. Dynamics include *[f]* (forte) and *f* (forte). The piano part includes a dense texture of sixteenth notes in the right hand and a steady eighth-note accompaniment in the left hand.

123

Musical score for measures 123-126. The score is arranged in two systems. The first system contains measures 123-124, and the second system contains measures 125-126. Each system has four staves: two grand staves (treble and bass clef) and two smaller staves (treble and bass clef). The music features a complex texture with many sixteenth-note passages and rests.

127

Musical score for measures 127-130. The score is arranged in two systems. The first system contains measures 127-128, and the second system contains measures 129-130. Each system has four staves: two grand staves (treble and bass clef) and two smaller staves (treble and bass clef). The music features a complex texture with many sixteenth-note passages and rests. A dynamic marking *[p]* is present in the first system, and *p* is present in the second system.

131

Musical score for measures 131-135. The score is written for voice and piano. The vocal line (top staff) features a melodic line with various ornaments and phrasing. The piano accompaniment (bottom two staves) includes a right-hand line with chords and a left-hand line with a rhythmic pattern of eighth notes. Dynamics include *p* (piano) and *f* (forte).

136

Musical score for measures 136-140. The score is written for voice and piano. The vocal line (top staff) features a melodic line with various ornaments and phrasing. The piano accompaniment (bottom two staves) includes a right-hand line with chords and a left-hand line with a rhythmic pattern of eighth notes. Dynamics include *f* (forte) and *[f]* (forte).

Poco adagio

Oboe I *Solo*
(p) *fz* *crescendo*

Violino I *p cantabile* *fz* *crescendo*

Violino II *p*

Viola *p*

Basso *p*

10

18

24

Musical score for measures 24-29. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic contour with some rests. The word "crescendo" is written below the vocal line at the end of measure 29.

30

Musical score for measures 30-38. The score continues from the previous system. The piano part has a more active right hand with sixteenth-note patterns. The vocal line has a melodic line with some grace notes. Dynamics include *p* (piano) and *fz* (forzando). The word "crescendo" is written below the vocal line at the end of measure 38.

39

Musical score for measures 39-44. The piano part features a more complex right hand with sixteenth-note patterns and a bass line. The vocal line has a melodic line with some grace notes. Dynamics include *crescendo*, *[p]* (piano), and *fz* (forzando). The word "crescendo" is written below the vocal line at the end of measure 39.

49

Musical score for measures 49-54. The score is in G major and 2/4 time. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. The piano part has a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

55

Musical score for measures 55-64. The score is in G major and 2/4 time. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. The piano part has a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *crescendo*, *p*, *fz*, *p*, and *[ff]*. The piano part has a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

65

Musical score for measures 65-74. The score is in G major and 2/4 time. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth notes. The piano part has a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *p*, *f*, *p*, and *pp*. The piano part has a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

74

Musical score for measures 74-81. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. Dynamics include *[crescendo]*, *p*, *fz*, and *[p]*. There are also trills and triplets in the piano part.

82

Musical score for measures 82-88. The score continues in G major and 4/4 time. The piano part features a consistent eighth-note accompaniment in the left hand and a more active right-hand melody. Dynamics are *fz* and *p*. There are trills and triplets in the piano part.

89

Musical score for measures 89-95. The score continues in G major and 4/4 time. The piano part features a consistent eighth-note accompaniment in the left hand and a more active right-hand melody. Dynamics include *fz*, *p*, and *pp*. There are trills and triplets in the piano part.

Presto

Musical score for Oboe I, Oboe II, 2 Corni in C, Violino I, Violino II, Viola, and Basso. The score is in 2/4 time and marked Presto. The Oboe I part starts with a forte [f] dynamic. The Oboe II part starts with a forte [f] dynamic. The 2 Corni in C part starts with a forte [f] dynamic. The Violino I part starts with a forte f dynamic. The Violino II part starts with a forte [f] dynamic. The Viola part starts with a forte [f] dynamic. The Basso part starts with a forte [f] dynamic.

Musical score for Violino I, Violino II, Viola, and Basso. The score is in 2/4 time and marked Presto. The Violino I part starts with a piano p dynamic. The Violino II part starts with a piano p dynamic. The Viola part starts with a piano p dynamic. The Basso part starts with a piano [p] dynamic. The score includes triplets and accents.

17

Musical score for measures 17-25. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate treble clef staff. Measure 17 begins with a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature has one sharp (F#).

26

Musical score for measures 26-34. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate treble clef staff. Measure 26 begins with a dynamic marking of *p*. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature has one sharp (F#). Dynamic markings include *p*, *f*, and *[p]*.

34

Musical score for measures 34-41. The score is written for a grand piano with two staves per system. The first system (measures 34-35) features a melodic line in the right hand with slurs and a dynamic marking of *[f]* at the end. The second system (measures 36-37) shows a more active right hand with slurs and a dynamic marking of *p*. The third system (measures 38-39) continues the melodic development with a dynamic marking of *f*. The fourth system (measures 40-41) shows a return to a more active right hand with a dynamic marking of *p*. The left hand provides a steady accompaniment throughout.

42

Musical score for measures 42-49. The score is written for a grand piano with two staves per system. The first system (measures 42-43) features a melodic line in the right hand with slurs and a dynamic marking of *[f]*. The second system (measures 44-45) shows a more active right hand with slurs and a dynamic marking of *[f]*. The third system (measures 46-47) continues the melodic development with a dynamic marking of *p*. The fourth system (measures 48-49) shows a return to a more active right hand with a dynamic marking of *f*. The left hand provides a steady accompaniment throughout.

53

Musical score for measures 53-61. The score is written for piano and includes a grand staff (treble and bass clefs) and two single staves. The music features a complex texture with multiple voices. Measure 53 begins with a forte (*f*) dynamic and a triplet of eighth notes in the upper voices. The piece continues with intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The dynamic remains forte throughout this section.

62

Musical score for measures 62-66. The score is written for piano and includes a grand staff (treble and bass clefs) and two single staves. The music features a complex texture with multiple voices. Measure 62 begins with a melodic line in the upper voice, followed by a series of chords and rhythmic patterns. The piece continues with intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The dynamic remains forte throughout this section.

[Abschluß der Opernfassung]

68a

Musical score for measures 68a-71. The score is in G major and 4/4 time. It features a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment starts with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical score for measures 72-75. The score is in G major and 4/4 time. It features a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line begins with a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment starts with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

[Segue Introduzione]

ATTO PRIMO

SCENA I

(Campagna con la casa di Filippo, ed altre case di contadini in lontananza)

FILIPPO, VESPINA, NENCIO, NANNI, *indi* SANDRINA

[2.]

[Introduzione]

Moderato

2 Oboi *p*

Fagotti *p*

2 Corni in F *p*

Violino I *p*

Violino II *p* *fz*

Viola *p* *fz*

VESPINA

NENCIO

FILIPPO

NANNI

Violoncello *p*

Basso *p*

5

Musical notation for the first system, measures 5-6. Treble clef with a 5 above the staff. Bass clef. Dynamics include 'f'.

Musical notation for the second system, measures 7-8. Treble clef. Dynamics include 'f'.

Musical notation for the third system, measures 9-12. Treble and bass clefs. Dynamics include 'f' and 'fz'.

Musical notation for the fourth system, measures 13-16. Treble and bass clefs. All notes are rests.

Musical notation for the fifth system, measures 17-20. Treble and bass clefs. Dynamics include 'f'.

11

Musical staff 1: Treble clef with notes and chords, and Bass clef with a rhythmic accompaniment.

Musical staff 2: Treble clef with a few notes and a long sustained note.

Musical staff 3: Grand staff with piano accompaniment, including treble and bass clefs with notes and dynamics.

Musical staff 4: Empty musical staves for vocal or other instruments.

Musical staff 5: Bass clef with a rhythmic accompaniment.

15

Musical notation for the first system, measures 15-19. It consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, some beamed together, and some notes with slurs. The bass staff has a rhythmic accompaniment of eighth notes in the first measure, followed by rests and then eighth notes in the final measure.

Musical notation for the second system, measures 15-19. It is a single treble staff containing a chordal accompaniment with block chords and some eighth-note patterns.

Musical notation for the third system, measures 15-19. It consists of four staves: two treble staves and two bass staves. The top two staves have a melodic line with eighth and sixteenth notes. The bottom two staves have a rhythmic accompaniment of eighth notes.

Musical notation for the fourth system, measures 15-19. It consists of four empty staves: two treble staves and two bass staves.

Musical notation for the fifth system, measures 15-19. It consists of two bass staves. The top staff has a rhythmic accompaniment of eighth notes in the first measure, followed by rests and then eighth notes in the final measure. The bottom staff has a similar rhythmic accompaniment.

21

First system of musical notation, measures 21-24. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a dotted quarter note, an eighth note, and a quarter note in the first measure, followed by chords. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, measures 21-24. It consists of a single treble clef staff containing chords and rests.

Third system of musical notation, measures 21-24. It consists of four staves: two treble clef staves and two bass clef staves. The top two staves contain a complex melodic line with many sixteenth notes and slurs. The bottom two staves contain a rhythmic accompaniment.

Fourth system of musical notation, measures 21-24. It consists of four empty staves (two treble clef and two bass clef).

Fifth system of musical notation, measures 21-24. It consists of two bass clef staves. Both staves contain a rhythmic accompaniment of eighth notes.

25

Musical notation for the first system, measures 25-28. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and rests, while the bass staff contains a rhythmic accompaniment of eighth notes.

Musical notation for the second system, measures 25-28. It consists of a single treble clef staff with chords and rests. A *pp* dynamic marking is present at the end of the system.

Musical notation for the third system, measures 25-28. It consists of three staves: two treble clef staves and one bass clef staff. The top two staves feature intricate melodic lines with trills (*tr*) and slurs. The bottom staff provides a rhythmic accompaniment. Dynamic markings include *p* and *pp*.

Musical notation for the fourth system, measures 25-28. It consists of four staves: three treble clef staves and one bass clef staff. The top three staves are mostly empty, with the word "Bel - - la" written below them. The bottom staff contains a melodic line with the word "Bel - - la" written below it. A dynamic marking of *p* is present.

Musical notation for the fifth system, measures 25-28. It consists of two staves: a treble clef staff and a bass clef staff. Both staves contain rhythmic accompaniment. Dynamic markings include *p*.

30

Musical notation for the first system, including treble and bass staves. Dynamic markings include *p* and *[p]*.

Musical notation for the second system, featuring a long melodic line with a slur.

Musical notation for the third system, including piano accompaniment with dynamic markings like *fz*.

Vocal staves with lyrics: se - ra ed au - - re gra - te, bel - la se - ra ed au - re

Musical notation for the final system, including piano accompaniment.

36

First system of musical notation. Treble clef staff contains rests. Bass clef staff contains a rhythmic pattern of eighth notes. Dynamics: *f* and [*p*].

Second system of musical notation. Treble clef staff contains long notes and rests. Dynamics: *f* and *p*.

Third system of musical notation. Grand staff with piano accompaniment. Dynamics: *f*, *fz*, and *p*.

Vocal line musical notation with lyrics: gra - te, che del gior - no, che del gior - no can - cel -

Fourth system of musical notation. Grand staff with piano accompaniment. Dynamics: *f* and [*p*].

41

la - te l'ec - ces - si - - - vo e gran ca -

la - te l'ec - ces - si - vo e gran ca -

la - te l'ec - ces - si - - - vo e gran ca - - -

la - te l'ec - ces - si - - - vo e gran ca - - -

45

f *p* *f* *p*

p

[a2]

fz *p* *fz* *p*

fz *p* *fz* *p*

lor. Bel - - la se - ra ed au - - re gra - te,

8 lor. Bel - - la se - ra ed au - - re gra - te,

8 lor. Bel - - la se - ra ed au - - re

lor. Bel - - la se - ra ed au - - re

50

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

Second system of musical notation, primarily piano accompaniment.

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

Fourth system of musical notation, including vocal lines with lyrics and piano accompaniment.

che del gior - no can - cel - la - te, che del
 8 che del gior - no can - cel - la - te, che del
 8 gra - te, che del gior - no can - cel - la - te
 gra - te, che del gior - no can - cel - la - te

Fifth system of musical notation, primarily piano accompaniment.

Musical notation for the first system, including a treble clef staff with a whole rest and a bass clef staff with a melodic line.

Musical notation for the second system, consisting of a single treble clef staff with a whole rest.

Musical notation for the piano accompaniment, including two treble clef staves and one bass clef staff.

gior - no can - cel - la - te l'ec - ces - si - vo e

gior - no can - cel - la - te l'ec - ces - si - vo e

l'ec - ces - si - vo, l'ec - ces - si - vo e

l'ec - ces - si - vo, l'ec - ces - si - vo e

Musical notation for the final system, including two bass clef staves with melodic lines.

59

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The piano accompaniment is in a bass clef and features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note chord, and then a quarter note chord. The piano accompaniment continues with its characteristic eighth-note patterns.

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note chord, and then a quarter note chord. The piano accompaniment continues with its characteristic eighth-note patterns.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note chord, and then a quarter note chord. The piano accompaniment continues with its characteristic eighth-note patterns.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note chord, and then a quarter note chord. The piano accompaniment continues with its characteristic eighth-note patterns.

The sixth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note chord, and then a quarter note chord. The piano accompaniment continues with its characteristic eighth-note patterns.

The seventh system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note chord, and then a quarter note chord. The piano accompaniment continues with its characteristic eighth-note patterns.

The eighth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note chord, and then a quarter note chord. The piano accompaniment continues with its characteristic eighth-note patterns.

tr
gran ca - - - lor,

l'ec - - ces - si - - vo e

8 gran ca - - - lor,

l'ec - - - ces - si - - vo e

8 gran ca - - - lor,

l'ec - - - ces - si - - vo e

gran ca - - - lor,

l'ec - - ces - si - - vo e

First system of musical notation. Treble clef staff contains chords with dynamic markings $[f]$, $[p]$, and $[ff]$. Bass clef staff contains a rhythmic accompaniment with dynamic markings f , p , and ff .

Second system of musical notation. Treble clef staff contains chords with dynamic markings $[f]$, $[p]$, and $[ff]$. Bass clef staff contains a rhythmic accompaniment with dynamic markings f , p , and ff .

Third system of musical notation. Piano part (treble and bass clefs) features intricate melodic lines with dynamic markings f , p , and ff . Bass clef staff contains a rhythmic accompaniment with dynamic markings f , p , and ff .

Vocal notation for the fourth system. It includes four staves with lyrics: "gran ca - - - lor, e gran ca - - - lor, e gran ca - - - lor, e gran ca - - - lor, e". The notation includes triplets and a trill (*tr*) over the final notes.

Fifth system of musical notation. Piano part (treble and bass clefs) features intricate melodic lines with dynamic markings f , p , and ff . Bass clef staff contains a rhythmic accompaniment with dynamic markings f , p , and ff .

67

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes. The lower staff is in bass clef and contains a continuous eighth-note accompaniment.

The second system consists of a single treble staff containing a series of chords.

The third system consists of four staves. The top two staves are for the piano, featuring intricate sixteenth-note patterns and slurs. The bottom two staves are in bass clef and contain a steady eighth-note accompaniment.

The fourth system contains vocal lines and lyrics. The top staff is a vocal line with a trill (tr) above the first measure. The lyrics are: "gran ca - - - lor." The second staff is another vocal line with lyrics: "e gran ca - lor." The third staff is a vocal line with lyrics: "gran ca - - - lor." The bottom staff is a bass line with lyrics: "gran ca - lor." The lyrics are aligned with the notes in each staff.

The fifth system consists of two bass staves. Both staves contain a continuous eighth-note accompaniment.

71

tr

p

This system contains measures 71 through 75. The upper staff features a melodic line with a trill (tr) in measure 71. The lower staff provides a rhythmic accompaniment. A piano (*p*) dynamic marking is present at the end of the system.

p

This system contains measures 71 through 75, continuing the accompaniment from the first system. A piano (*p*) dynamic marking is present at the end of the system.

tr

p

p

p

This system contains measures 71 through 75. It features a grand staff with two treble clefs and one bass clef. The upper two staves have intricate melodic lines with trills (tr) and slurs. The lower staff continues the accompaniment. Piano (*p*) dynamic markings are present in measures 73, 74, and 75.

8

8

This system contains measures 71 through 75. It consists of four empty staves, with the number '8' written below the first and third staves, likely indicating a page or system number.

p

p

This system contains measures 71 through 75. It consists of two empty staves, with piano (*p*) dynamic markings at the end of each staff.

76

Più se - re - ne an - cor spi - ra - te, an - cor spi - ra - te, i

8 Più se - re - ne an - cor spi - ra - te, an - cor spi - ra - te, i

8 Più se - re - - ne an - cor spi - ra - te, i no - stri

Più se - re - ne an - cor spi - ra - te, i no - stri

82

no - stri vo - ti se - con - da - te, se - con - da - te,

no - stri vo - ti se - con - da - te, se - con - da - te,

vo - ti se - con - da - te, se - con - da - te, ral - le -

vo - ti se - con - da - te, se - con - da - te, ral - le -

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

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

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

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

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

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

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

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

92

Musical notation for the first system, including piano and bass staves with dynamic markings *[f]* and *p*.

Musical notation for the second system, including piano and bass staves with dynamic markings *f* and *p*.

Musical notation for the third system, including piano and bass staves with dynamic markings *f* and *p*.

Vocal staves with lyrics: no - - stro cor. Più se -

Musical notation for the fourth system, including piano and bass staves with dynamic markings *[f]* and *p*.

96

The musical score consists of several systems. The first system shows the vocal line and piano accompaniment. The second system features a long melisma in the vocal line. The third system continues the vocal and piano parts, with dynamic markings *fz* and *p*. The fourth system contains the vocal lines with lyrics: "re - ne an - cor spi - ra - te, i no - stri vo - ti". The fifth system shows a vocal line with a long melisma and a piano accompaniment line. The sixth system continues the vocal and piano parts.

re - ne an - cor spi - ra - te, i no - stri vo - ti

8 re - ne an - cor spi - ra - te, i no - stri vo - ti

8 re - - - - - ne an - cor spi - ra - - - te, an -

re - ne an - cor spi - ra - te, i no - stri

Musical notation for the first system, including treble and bass staves. Dynamic markings include *[f]* and *[p]*.

Musical notation for the second system, including treble and bass staves. Dynamic markings include *f* and *[p]*.

Musical notation for the third system, including treble and bass staves. Dynamic markings include *f*, *fz*, and *p*.

Vocal notation with lyrics: se - con - da - te, ral - - le - gra - te, ral - - le - se - con - da - te, ral - - le - gra - te, ral - - le - cor spi - ra - te, ral - - le - gra - te, ral - - le - vo - ti se - con - da - te, ral - - le - gra - te, ral - - le -

Musical notation for the fourth system, including treble and bass staves. Dynamic markings include *f* and *[p]*.

gra - te, ral - le - gra - te il no - stro cor

⁸ gra - te, ral - le - gra - te il no - stro cor

⁸ gra - te, ral - le - gra - te il no - stro cor

gra - te, ral - le - gra - te il no - stro cor

110

ral - le - gra - te il no - stro cor

ral - le - gra - te il no - stro cor

ral - le - gra - te il no - stro

ral - le - gra - te il no - stro

Detailed description: This page of a musical score contains measures 110 through 113. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "ral - le - gra - te il no - stro cor". The piano part includes a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. The score is written in a key with one flat and a common time signature.

115

First system of musical notation. The vocal line (treble clef) begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment (bass clef) features a steady eighth-note pattern in the left hand and chords in the right hand.

Second system of musical notation, primarily piano accompaniment. The vocal line is mostly silent, with a few notes appearing in the final measure.

Third system of musical notation, featuring piano accompaniment. The vocal line is mostly silent, with a few notes appearing in the final measure.

Fourth system of musical notation, including vocal line with lyrics. The lyrics are: —, ral - le - gra - te, ral - le - gra - - - te il no - - stro

Fifth system of musical notation, including vocal line with lyrics. The lyrics are: —, ral - le - gra - te, ral - le - gra - - te il no - - - stro

Sixth system of musical notation, including vocal line with lyrics. The lyrics are: cor, ral - le - gra - te, ral - le - gra - - - te il no - - stro

Seventh system of musical notation, including vocal line with lyrics. The lyrics are: cor, ral - le - gra - te, ral - le - gra - - - te il no - - stro

Eighth system of musical notation, primarily piano accompaniment. The vocal line is mostly silent, with a few notes appearing in the final measure.

Ninth system of musical notation, primarily piano accompaniment. The vocal line is mostly silent, with a few notes appearing in the final measure.

Musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic marking. The bass staff also begins with a forte (*f*) dynamic marking. The music consists of a few notes in the treble and a single note in the bass.

Musical notation for the second system, featuring a treble staff with a forte (*f*) dynamic marking. The staff contains a few notes, possibly representing a horn part.

Musical notation for the third system, featuring a grand piano (*ff*) dynamic marking and a piano (*p*) dynamic marking. The system includes a grand staff with two treble staves and a bass staff. The grand staff contains a complex, fast-moving melodic line. The bass staff contains a few notes.

Vocal notation for four voices (Soprano, Alto, Tenor, Bass) with lyrics: cor, ral - le - gra - te, ral - le -

Musical notation for the final system, featuring a forte (*f*) dynamic marking. The system includes a grand staff with two treble staves and a bass staff. The grand staff contains a few notes, possibly representing a horn part.

122

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and single notes, while the bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, consisting of a single treble staff with chords and notes.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff features a complex melodic line with many sixteenth notes and trills (tr) at the end of phrases. The bass staff provides a rhythmic accompaniment.

Vocal notation for the fourth system, consisting of a treble staff and a bass staff. The treble staff contains the vocal line with lyrics, and the bass staff contains the accompaniment. The lyrics are: "gra - - - teil no - - stro cor, il no - - stro".

8 gra - - - teil no - - - stro cor, il no - - - stro

8 gra - - - teil no - - stro cor, il no - - stro

gra - - teil no - - stro cor, il no - - stro

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains chords and notes, and the bass staff contains a rhythmic accompaniment of eighth notes.

Musical notation for the first system, including treble and bass staves. The bass line features a piano (*p*) dynamic marking.

Musical notation for the second system, consisting of a single treble staff.

Musical notation for the third system, including treble and bass staves. The bass line features a piano (*p*) dynamic marking.

Vocal and choral notation for the fourth system. It includes lyrics and a piano (*p*) dynamic marking.

cor.

cor.

8 cor.

8 cor.

cor.

a Nencio

Ehi! si - gnor, ci sia-mo in - te - si,

Si, si-

Musical notation for the fifth system, including treble and bass staves. The bass line features a piano (*p*) dynamic marking.

132

First system of musical notation. The treble clef staff contains a whole rest. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff contains a whole rest.

Third system of musical notation. It features a grand staff with piano accompaniment. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with quarter notes and slurs.

Fourth system of musical notation. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "gnor, il tut - to ap - pre - si, non oc - cor - re più par - lar, non oc - non oc - cor - re più par - lar, non oc -".

Fifth system of musical notation. It features a bass clef staff with a rhythmic accompaniment of eighth notes.

Par - - te sen - - za dir - - mi ad - di - o!

parte
8 cor - re più par - lar.

8 cor - re più par - lar.

Do - ve

141

Già co - min - cio a so - spet - tar, già co -

mai sa-rà il ben mi - o? Già co - min - cio a so - spet - tar, già co -

Musical notation for the first system. The bass line contains rhythmic patterns of eighth and sixteenth notes, while the treble line consists of whole rests.

Musical notation for the second system. The treble line consists of whole rests, and a dynamic marking 'p' is present at the end of the system.

Musical notation for the third system, featuring a grand staff with piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment.

Musical notation for the fourth system, featuring a vocal line with lyrics: "min - cio a so - spet - tar. Il ciel _____".

Musical notation for the fifth system. The treble line consists of whole rests, and a dynamic marking '8' is present at the beginning.

Musical notation for the sixth system. The treble line consists of whole rests, and a dynamic marking '8' is present at the beginning.

Musical notation for the seventh system, featuring a vocal line with lyrics: "min - cio a so - spet - tar. Il ciel co -".

Musical notation for the eighth system, featuring a grand staff with piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment.

151

151

[p]

fz [p]

fz [p]

il ciel co - spi - ri al mio di -

spi - ri al mio — di - se - gno, il ciel co - spi - ri al mio di -

spi - ri al mio — di - se - gno, il ciel co - spi - ri al mio di -

157

First system of musical notation. Treble clef staff: [f] *f* *[p]*. Bass clef staff: *f* *[p]*.

Second system of musical notation. Treble clef staff: [f] *f* *[p]*. Bass clef staff: *f* *[p]*.

Third system of musical notation. Treble clef staff: *f* *fz* *p* *fz* *p*. Bass clef staff: *f* *fz* *p* *fz* *p*.

Fourth system of musical notation. Treble clef staff: se - gno, ché d'un' o - pra già m'im - pe - gno con giu -

Fifth system of musical notation. Treble clef staff: *f* *[p]*. Bass clef staff: *f* *[p]*.

182

First system of musical notation. Treble clef staff: starts with a whole rest, followed by a half note chord (D4, F4) marked *p*, then a half note chord (D4, F4) marked *pp*, and finally a half note chord (D4, F4) marked *f*. Bass clef staff: starts with a half note chord (D3, F3) marked *p*, then a half note chord (D3, F3) marked *pp*, and finally a half note chord (D3, F3) marked *f*.

Second system of musical notation. Treble clef staff: starts with a whole rest, followed by a half note chord (D4, F4) marked *f*, and finally a half note chord (D4, F4) marked *f*.

Third system of musical notation. Treble clef staff: contains a complex piano accompaniment with sixteenth-note patterns and slurs, marked *f*. Bass clef staff: contains a piano accompaniment with quarter notes and slurs, marked *f*. A dynamic marking *[f]* is placed below the bass staff.

Fourth system of musical notation. Treble clef staff: contains a vocal line with lyrics "di - zio a tri - on - far" and a long note, marked *f*. Bass clef staff: contains a vocal line with lyrics "di - zio a tri - on - far" and a long note, marked *f*. A dynamic marking *[f]* is placed below the bass staff.

Fifth system of musical notation. Treble clef staff: contains a piano accompaniment with quarter notes and slurs, marked *f*. Bass clef staff: contains a piano accompaniment with quarter notes and slurs, marked *f*.

167 Allegro

V. I
p

V. II
p

Va.
p

Sandrina

Ah pa - dre, che ta - le mi sie - te e ma - ma - - te, su di - te - mi il

Vc. e Bs.
p

175

re - sto, bel bel - lo par - la - - te, ch'or o - ra per me, per me, ch'or

183

o - ra per me non c'è nien - te da far, non c'è nien - te da far,

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

f *p*

190

[p] [p] f p

f [p] f p

non c'è nien-te da far. Ah pa-dre, ah pa-dre,

f [p] f p

198

fz fz p [3]

fz fz p

fz fz [p]

bel bel-lo par-la-te, bel bel-lo par-la-te, ch'or o-ra per

fz fz p

206

me non c'è nien-te da far, ch'or o-ra per me, ch'or o-ra per me non c'è

215

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

nien - te da far, non c'è nien-te da far, non c'è nien-te da far.

f *p* *f* *p*

228

Solo

Ob. I *p*

Solo

Ob. II *p*

Fg. *a2* [*p*]

Cor. Soli *p*

Filippo

8 A - - des - so, mia fi - glia, ta - ce - re con - vie - - ne, di - scor - si se - gre - ti non

232

8 sem-pre si tie - - ne. Ca - pi-sci? M'in - ten-di? M'in - ten-di? Ca - pi - sci? M'in - ten - di? Non

241

8 o - so par - lar, non o - so, non o - so par - lar. M'in - ten - di? Non o - so par - lar.

249

8 Ca - - pi - soi? M'in - - ten - di? Di - scor - si se -

257

8 gre-ti non sem-pre si tie - ne, ta - ce - re con - vie - ne, non o - so par - lar.

266

8 A - des - so, mia fi - glia, ta - ce - re con - vie - ne, non o - so par - lar, non o - so, non

274

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

Vespina

In ve - ro sa - reb - be grand'

Nanni

8 o - so par - lar. M'in - ten - di? Non o - so par - lar. In ve - ro sa - reb - be grand'

p

282

in - ci - vil - ta - - de pri - var - vi dell' a - gio, e la li - ber - ta - -

in - ci - vil - ta - - de pri - var - vi dell' a - gio, e la li - ber - ta - -

290

de: an - dia - mo, fra - tel - lo, an - dia - mo, an - dia - mo, fra - tel - lo, per o - ra a ce -

de: an - dia - mo, so - rel - la, an - dia - mo, an - dia - - mo per o - ra a ce -

298

nar, an - dia - mo per o - ra a ce - nar, an - dia - mo per o - ra a ce - nar.

nar, an - dia - mo per o - ra a ce - nar, an - dia - mo per o - ra a ce - nar.

306

Pri - var - vi dell' a - gio in ve - ro sa - reb - be grand'

Pri - var - vi dell' a - gio in ve - ro sa - reb - be grand'

314

in - ci - vil - ta - de, an - dia - mo, fra - tel - lo, per o - ra a ce - nar,

in - ci - vil - ta - de, an - dia - mo, so - rel - la, per o - ra a ce - nar,

322

an - dia - mo, fra - tel - lo, an - dia - mo, fra - tel - lo, per o - ra a ce - nar, an - dia - mo per

an - dia - mo, so - rel - la, an - dia - mo, so - rel - la, per o - ra a ce - nar, an - dia - mo per

330

First system of musical notation. It consists of two staves: a vocal staff (treble clef) and a piano staff (bass clef). The piano staff features a dynamic marking of *f* and includes a triplet of eighth notes marked *a2*. The vocal staff has a dynamic marking of *[f]*.

Second system of musical notation, primarily piano accompaniment. It consists of two staves: a vocal staff (treble clef) and a piano staff (bass clef). The piano staff has a dynamic marking of *f*. The vocal staff has a dynamic marking of *[f]*.

Third system of musical notation, featuring piano accompaniment. It consists of three staves: two vocal staves (treble clef) and one piano staff (bass clef). The piano staff has a dynamic marking of *f* and includes several triplet markings. The vocal staves also have dynamic markings of *f*.

Vespina
si levano Sandrina

o-ra a ce - nar, an - dia - mo per o-ra a ce - nar. Cia - scu - no si ser - va, s'ac -

[Tenore]
Cia - scu - no si ser - va, s'ac -

[Filippo]
Cia - scu - no si ser - va, s'ac -

o-ra a ce - nar, an - dia - mo per o-ra a ce - nar. Cia - scu - no si ser - va, s'ac -

Detailed description: This system contains the vocal parts and piano accompaniment for the lyrics. It includes four staves: two vocal staves (treble clef) for Vespina and Sandrina, and two piano staves (bass clef). The lyrics are written below the staves. The piano accompaniment includes dynamic markings of *f* and triplet markings.

Fourth system of musical notation, primarily piano accompaniment. It consists of two staves: a vocal staff (treble clef) and a piano staff (bass clef). The piano staff has a dynamic marking of *f* and includes triplet markings.

338

Musical notation for the first system, featuring treble and bass staves with various musical symbols such as triplets and slurs.

Musical notation for the second system, primarily a treble staff with some rests.

Musical notation for the third system, including treble and bass staves with complex rhythmic patterns.

co - mo - di o - gnu - - no, po - - tre - mo ve - der - ci col tem - po op - por - tu - -

8 co - mo - di o - gnu - - no, po - - tre - mo ve - der - ci col tem - po op - por - tu - -

8 co - mo - di o - gnu - - no, po - - tre - mo ve - der - ci col tem - po op - por - tu - -

co - mo - di o - gnu - - no, po - - tre - mo ve - der - ci col tem - po op - por - tu - -

Musical notation for the fourth system, including vocal lines with lyrics and a bass line.

Musical notation for the fifth system, primarily a bass staff with triplets and slurs.

346

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with eighth and sixteenth notes, some beamed together. The bass staff contains corresponding bass notes and rests.

Musical notation for the second system, primarily a treble staff. It features long, sustained notes with horizontal lines above them, indicating a slow or held duration. There are some rests and shorter notes interspersed.

Musical notation for the third system, including a treble staff and a bass staff. The treble staff has several triplet markings [3] over groups of notes. The bass staff has a steady rhythm of eighth notes.

Vocal and piano accompaniment for the fourth system. It includes four staves: a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics are: "no, po - tre - mo con - ten - ti, po - tre - mo con - ten - ti tra noi con-ver-". The piano accompaniment features a steady eighth-note bass line and a treble line with various note values.

no, po - tre - mo con - ten - ti, po - tre - mo con - ten - ti tra noi con-ver-

no, po - tre - mo con - ten - ti, po - tre - mo con - ten - ti tra noi con-ver-

no, po - tre - mo con - ten - ti, po - tre - mo con - ten - ti tra noi con-ver-

no, po - tre - mo con - ten - ti, po - tre - mo con - ten - ti tra noi con-ver-

354

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music, including eighth notes, quarter notes, and chords. The lower staff is in bass clef and contains corresponding bass notes and rests.

The second system of music consists of a single treble staff. It contains several measures of music, primarily consisting of chords and rests, likely serving as a harmonic accompaniment for the vocal parts.

The third system of music consists of four staves. The top two staves are in treble clef and feature complex rhythmic patterns, including triplets and sixteenth notes. The bottom two staves are in bass clef and provide a bass line for the system.

The fourth system of music consists of four staves. The top three staves are in treble clef and contain vocal lines with lyrics. The bottom staff is in bass clef and contains a bass line. The lyrics are: "sar, tra noi _____, tra noi con-ver - sar, tra noi _____, tra noi con-ver - sar." The lyrics are repeated for three different vocal parts.

The fifth system of music consists of a single bass staff. It contains several measures of music, primarily consisting of notes and rests, likely serving as a bass line for the vocal parts.

361

Musical notation for the first system, featuring a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment.

Musical notation for the second system, consisting of a single treble clef staff with chords.

Musical notation for the third system, including a grand staff with piano accompaniment and a bass clef staff with a rhythmic accompaniment.

Cia - - - scu - no si ser - va, po -
 Cia - - - scu - no si ser - va, po -
 Cia - - - scu - no si ser - va, po -

Musical notation for the fourth system, consisting of a single bass clef staff with a rhythmic accompaniment.

368

Musical notation for the first system, featuring treble and bass staves. It includes various musical symbols such as triplets, slurs, and dynamic markings.

A single treble staff with musical notation, possibly a vocal line or a specific instrument part.

Musical notation for the second system, featuring treble and bass staves. It includes various musical symbols such as triplets, slurs, and dynamic markings.

tre - mo ve - der - ci col tem - po op - por - tu - no, po - - - tre - mo con - ten - ti tra

8 tre - mo ve - der - ci col tem - po op - por - tu - no, po - - - tre - mo con - ten - ti tra

8 tre - mo ve - der - ci col tem - po op - por - tu - no, po - - - tre - mo con - ten - ti tra

tre - mo ve - der - ci col tem - po op - por - tu - no, po - - - tre - mo con - ten - ti tra

Musical notation for the third system, including treble and bass staves with lyrics and musical symbols like triplets and slurs.

375

First system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment consists of chords and moving lines in both hands.

Second system of musical notation, primarily piano accompaniment. It shows a series of chords and melodic fragments in the right hand, with a more active bass line in the left hand.

Third system of musical notation, primarily piano accompaniment. This system is characterized by the use of triplets in both the right and left hands, creating a rhythmic pattern of three notes beamed together.

Fourth system of musical notation, featuring three vocal lines with lyrics. The lyrics are: "noi con-ver-sar, po-tre-mo con-ten-ti, po-tre-mo con-". The vocal lines are arranged in a three-part setting, with the bottom line starting on a lower pitch than the others.

noi con-ver-sar, po-tre-mo con-ten-ti, po-tre-mo con-

8 noi con-ver-sar, po-tre-mo con-ten-ti, po-tre-mo con-

8 noi con-ver-sar, po-tre-mo con-ten-ti, po-tre-mo con-

noi con-ver-sar, po-tre-mo con-ten-ti, po-tre-mo con-

Fifth system of musical notation, primarily piano accompaniment. It continues the accompaniment from the previous systems, ending with a final chord and a fermata.

382

ten - ti tra noi con-ver - sar, po - tre - mo tra noi con-ver - sar, tra noi _____, tra

8 ten - ti tra noi con-ver - sar, po - tre - mo tra noi con-ver - sar, tra noi _____, tra

8 ten - ti tra noi con-ver - sar, po - tre mo tra noi con-ver - sar, tra noi _____, tra

ten - ti tra noi con-ver - sar, po - tre - mo tra noi con-ver - sar, tra noi, tra

389

Musical notation for the first system, including treble and bass staves. Dynamics include *[ff]* and *f[f]*.

Musical notation for the second system, including treble and bass staves. Dynamic includes *[ff]*.

Musical notation for the piano accompaniment, including treble and bass staves. Dynamics include *ff* and *[ff]*.

Vocal notation with lyrics for three voices: Soprano, Alto, and Bass.

noï con-ver - sar, tra noi con - ver - sar, tra
 8 noï con-ver - sar, tra noi sar, con - ver - sar, tra
 8 noï con-ver - sar, tra noi con - ver - sar, tra
 noï con-ver - sar, tra noi con - ver - sar, tra

Musical notation for the final system, including bass staff. Dynamic includes *f[f]*.

396

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by a quarter rest, then a quarter note G4, and a quarter note F#4. The lower staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

The second system continues the vocal line from the first system, with notes G4, F#4, E4, D4, and C4, interspersed with rests.

The third system is dominated by piano accompaniment. It features 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 continues with notes G4, F#4, E4, D4, and C4.

Vespina e Nanni partono

The fourth system contains four vocal staves with the lyrics "noi con - ver - sar." written below each staff. The notes are G4, F#4, E4, D4, and C4. The first two staves have a small '8' below the first note. The piano accompaniment continues with a steady eighth-note bass line and chords in the treble.

The fifth system continues the piano accompaniment from the previous system, featuring sixteenth-note runs and a steady eighth-note bass line.

[3.]

[Recitativo]

8 Filippo Si fi-glio-la, al-la fi-ne t'ho tro-va-to ma-ri-to. E quan-do? 8 Sandrina A-des-so s'è con-

4 8 chiu-so il ne-go-zio. Sandrina Con Nan-ni? Filippo 8 Oh Nan-ni ap-pun-to! Il po-ve-rac-cio si

7 8 può spaz-zar la boc-ca. Sandrina Filippo Per que-sta vol-ta a lui non glie-ne toc-ca. Ma... 8 Non c'è tan-ti

10 8 ma, fi-glio-la mia, Sandrina Filippo Nan-ni è po-ve-ro. Ed io, che son ric-ca? 8 Il sa-

13 8 rai. Sandrina Filippo Co-sa m'im-por-ta quan-do ric-ca sa-rò, se non sa-rò con-ten-ta? 8 E per-ché

6

16 Sandrina Filippo

8 no? Per - ché vo' be - ne a lui. 8 Tu mi fai ri - de - re. Or vor - rai be - ne a que - sto.

19 Sandrina Filippo

E che si puo - le vo - ler ben, quan - do tor - na a chi si vuo - le? 8 Si - cu - ro. Le ra - gaz - ze non

22 Sandrina Filippo

8 han - no vo - lon - tà. Ma quan - do vien da sé, co - me si fa? 8 S'ub - bi - di - sce, e si ta - ce.

25

8 Oh que - sta è bel - la! Io ti tro - vo ma - ri - to, un ot - ti - mo par - ti - to, un gio - va -

23

8 not - to che la - vo - ra sul suo, che il dì di fe - sta ha il cap - pel - lo di fel - tro, e car - ne al

81 Sandrina Filippo

8 fuo - co. E fai la schiz - zi - no - sa, e ti par po - co? Ma il mio Nan - ni? 8 Al tuo

34 **Sandrina**

8 Nan-ni non ci pen-sar più. Non è pos-si-bi-le. Io lo veg-go o-gni gior-no, io lo

37

so-gno o-gni not-te, e non vo-len-do mi ci ver-rà pen-sa-to; an-zi nel men-tre

40

che pro-por-rò scor-dar-me-ne, che ub-bi-dir-vi vor-rò co-me con-vien-si, bi-so-gne-rà per

43 **Filippo**

8 rab-bia ch'i-o ci pen-si. Sai tu, ch'io so-no strac-co di sta-re a tu per

46 **Sandrina** **Filippo**

8 tu? Che an-da-te in col-le-ra? 8 Oh cap-pi-ta! Mi scap-pa! Do-vrò a-ver u-na li-te per

49 **Sandrina**

8 far la tua for-tu-na? Eb-ben sen-ti-te! Fac-ciam co-si. Da-te-mi voi ma-

52

ri - to, io lo ter - rò per ub - bi - dir - vi, e poi, e poi — vor - rò be - ne al mio

55

Filippo

Nan - ni. Oh no fi - glio - la. Non s' u - sa che in cit -

57

8 tà co - te - sta scuo - la, è co - mo - do il com - pen - so, e fra si -

59

8 gno - ri s' è in - tro - dot - to, e si lo - da; ma fra noi u - na don - na, che tien co - te - sta re - go - la, si bat -

62

Sandrina

8 tez - za per fra - sca, e per pet - te - go - la. Ma co - sa de - vo far, se Nan - ni

65

Filippo

8 vie - ne con tan - ta lèg - gia - dria... Gli si vol - tan le spal - le, e si va via.

7

8 dir, gli ha da dir, gli hai da dir sem-pre di no; quan-do vie - ne, gli hai da

10

8 dir sem-pre di no. Mi vuoi be-ne? No si-gno-re. Vuoi spo-sar-mi? Si-gnor

13

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

8 no. Io so ben quel che mi fo, io so ben quel che mi fo —, son tuo pa - - dre, son tuo

16

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

8 pa - - dre, e vo' co - si, son tuo pa-dre, e vo' co - si, e vo' co-si.

19

8 Per non sta-re a tu per tu, al-la fin si la-scia li, per non sta-re a tu per

21

8 tu, a tu per tu, a tu per tu. Guar - da ben di dir di sì, ché pen-

23

8 tir - te - ne fa - rò —, guar - da ben di dir di sì, di dir di sì, di dir di sì, guar - da

p, *rinf. p*, *fz*

26

8 ben, ché pen - tir - te - ne fa - rò. Son tuo pa - dre, e vo' co -

p, [*p*]

28

Musical score for measures 28-29. The score is in G major and 2/4 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. The vocal line begins at measure 28 with the lyrics: "si, son tuo pa - dre, e vo' co - si, e vo' co-si, e vo' co-".

30

Musical score for measures 30-31. The score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano part continues with complex textures, including sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line begins at measure 30 with the lyrics: "si, e vo' co - si." The dynamic marking *f* (forte) is present throughout the piano accompaniment.

32

Guar - - da, guar-da ben — di dir di sì. Quan-do

35

vie-ne a far l'a - mo - re, gli hai da dir, gli hai da dir, gli hai da dir — sem-pre di no;

38

Musical score for measures 38-40. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line enters in measure 38 with the lyrics: "quan-do vie - ne, gli hai da dir - sem-pre di no. Mi vuoi be - ne? No si -". Dynamics include *f*, *p*, and *fz*.

41

Musical score for measures 41-43. The piano accompaniment continues with intricate sixteenth-note and eighth-note patterns. The vocal line resumes with the lyrics: "gno - re, si-gnor no. Vuoi spo-sar-mi? Si-gnor". Dynamics include *p*, *fz*, and *rinf.*

44

p

[p]

8 no. io so ben quel che mi fo, son tuo

47

8 pa - dre, e vo' co - si, e vo' co-si; io so ben quel che mi fo, son tuo

50

pa-dre, e vo' co - si. Per non sta - re a tu per tu, al - la fin si la - scia li. Guar - da ben di dir di

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

52

si, ché pen - tir - te - ne fa - rò, ché pen - tir - te - ne fa -

p *p* *p*

54

8 rò, ché pen - tir - - te - ne fa - rò, guar - - da ben, son tuo

56

8 pa - dre, tuo pa - - dre son, e vo' co - sì. Quan-do

8 vie - ne a far l'a - mo - re, gli hai da dir sem - pre no. Mi vuoi

60

8 be - ne? No si - gno - re. Vuoi spo - sar - mi? No si - gno - re, si - gnor no, si - gnor no.

62

8 Guar - da ben di dir di si, ché pen - tir - - te - ne fa - rò ,

64

8 guar - da ben di dir di si, ché pen - tir - te - ne fa - rò, guar - da ben di dir di si, son tuo

8 pa - dre, son tuo pa - dre, son tuo

8 pa - dre, e vo' co-si. Per non sta-re a tu per tu, a tu per tu,

70

[f] [p]

[f] [p]

[f] [p]

f *p*

f *p*

f [p]

8 guar - da ben di dir di si, ché pen - tir - - te - ne fa - rò. Son tuo

72

[f] [p]

[f] [p]

[f] [p]

[f] [p]

[f] [p]

[f] [p]

8 pa - dre, e vo' co - si, son tuo pa - dre, e vo' co - si, e vo' co -

74

si, e vo' co-si, e vo' co-si. *parte*

76

SCENA II
SANDRINA *sola*, e poi NANNI

[5.]

[Recitativo]

Sandrina

Po-ve-ra me! Po-ve-ro Nan-ni! A lui co-me po-trò co-sì dir-gli sem-pre di no, quan-do sem-pre vor-

5

rei dir-gli di sì? Mi vo-lea tan-to be-ne! È tan-to tem-po che fac-cia-mo all' a -

8

mo-re, e la-sciar-lo co-sì? Mi scop-pia il co-re. Ep-pur mi con-ver-rà ub-bi-di-re, e cre-

11

par. Che ca-ri-tà! Ec-co-lo; è qua-si me-glio ch'io me-ne va-da. Do-ve vai, San-

14

dri-na? Non lo so nem-men' io. Sei for-se in col-le-ra? No. Ma tu sei tur-

17

ba - ta. Hai gli oc - chi ros - si. Sem - bri qua - si pian - gen - te. Dim - mi, ca - ri - na, che c'è

20

Sandrina Nanni Sandrina Nanni
sta - to? Nien - te. Ma per - ché non mi guar - di? Ma per - ché non mi par - li? Per - ché no? Co - me?

23

Sandrina Nanni
Che mai t'ho fat - to? Non lo so. Po - ve - ro me! Che vuol dir que - sto? Ah for - se tu non mi vuoi più

26

Sandrina
be - ne? Non hai per me più a - mo - re? (Ep - pur con - ver - rà dir - lo.) No si - gno - re.

29

Nanni
Co - me? Non son più quel - lo che tu a - ma - sti fi - no - ra, che sì fe - del t'a - mò, che do - ve - va spo -

32

Sandrina Nanni
sar - ti? Si - gnor no. Co - sì mi par - li, e pian - gi? A - ni - ma ne - ra!

85

Per-fi-da, ma-lan-dri-na, tu vuoi la mia ro-vi-na, tu vuoi la mor-te mia. Sa-rai con-ten-ta. Cor-re -

88

rò ad af-fo-gar-mi in qual-che fos-so, o giù da qual-che bal-za an-de-rò a rom-pi-col-lo. Con tal spi-na nel

41

co-re già più vi-ver non pos-so. *(vuol partire)* Sandrina *(lo trattiene)* Nanni
Ah, no, si-gno-re! Ma per-ché mi trat-

44

tie-ni? Che t'im-por-ta di me? Non mi di-scac-ci? Quel cor non m'in-gan-nò? Non mi

47

la-sci, cru-de-le? Si-gnor no. Io son per im-paz-zir. Chi t'ha in-se-gna-to co-te-sta si-gno-

50

ri-a? *(s'allontana lentamente)* Sandrina Nanni Sandrina *(si ferma)*
(È me-glio in ve-ri-tà, ch'io va-da via.) Te-ne vai? No.

58 Nanni Sandrina Nanni Sandrina Nanni

Mi scac - ci? Ho da la - sciar - ti? No. Sei di - sgu - sta - ta? No. Ma - le - det - to

56 Sandrina Nanni

no! (Son di - spe - ra - ta.) Ma di', ma par - la, ma ri - sol - vi al - fi - ne.

59

M'a - mi, o non m'a - mi? Ho da par - ti - re, o re - sto? Son tuo spo - so, o non

[6.] [Aria]

Presto

Oboe I *p* [*f p*] [*f p*]

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

2 Corni in A [*f*]

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

Violino II *p* [*f p*] [*f p*]

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

SANDRINA Nanni
so - no?

Basso *p* *f* *f*

6

[f] p

ff p

Che im-bro-glio è que - sto! Che vuoi che ti di - ca? Che vuoi che ti fac - cia? Il

p

11

pp

[f]

fz p

fz p

fz p

fz [p]

pa - dre ne - mi - co mi sgri - da e mi - nac - cia, s'io par - lo d'a - mar - ti, s'io di - co di sì, s'io

Violoncello

fz [p]

15

par - lo d'a - mar - ti, s'io di - co di sì. Co - man - da, e mi di - ce che ha

[Tutti]

20

tro - vo il ma - ri - to, che op - por - si non li - ce, che op - por - si non li - ce, ch'è me - - - glio par -

24

dolce

dolce

[*pp*]

ti - to, ch'è me - glio par - ti - to. Io de - - vo la - sciar - ti, non

29

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

f *p* *f* *p*

pos - - so par - lar - ti, e cre - po d'af - fan - no, ti ba - sti co - si, e

cre - po d'af-fan - no, ti ba - sti co-sì. Che vuoi che ti di-ca? Che

vuoi che ti fac-cia? Che vuoi, che vuoi? Il pa-dre ne-mi-co mi sgrì-da e mi-nac-cia, s'io

42

par - lo d'a-mar-ti, s'io di - co di sì, mi sgrida e mi-nac-cia, s'io par - lo d'a-mar-ti, s'io

47

di - co di sì, s'io par - lo d'a-mar-ti, s'io di - co di sì, s'io par - lo d'a-mar-ti, s'io di - co di sì, s'io

52

di - co di sì, s'io di - co di sì.

57

Io de - - - vo la -

Violoncello

62

sciar - ti, non pos - so par - lar - ti, che op - por - si non li - ce, che op -

67

por - si non li - ce, no, non li - ce, il pa - dre ne - mi - co mi

[Tutti]

72

sgrida e mi-nac-cia, che vuoi che ti fac-cia, che vuoi? Il

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

77

pa-dre ne-mi-oo co-man-da, e mi di-ce, che op-por-si non li-ce, che ha tro-vo ma-ri-to, ch'è

[p] *p*

81

me - glio par - ti - to, che vuoi che ti fac - cia, che ti di - ca, che ti fac - cia, che ti di - ca?

85

Che, che im - bro - - - glio è que - sto! Che im -

88

bro - - glio è que - sto! Io de - - vo la -

92

sciar - ti, non pos - - so par - lar - ti, e cre - pod'af - fan - no, ti ba - sti co - si, e

97

cre - po d'af - fan - no, ti ba - sti co - sì. Che vuoi che ti di - ca? Che

101

vuoi che ti fac - cia? Che vuoi, che vuoi? Il pa - dre ne - mi - co mi sgrì - da e mi - nac - cia, s'io

106

par - lo d'a - mar - ti, s'io di - co di si. Il pa - dre ne - mi - co co -

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

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

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

110

man - da, e mi di - ce che op - por - si non li - ce, che ha tro - vo il ma - ri - to, ch'è me - glio par - ti - to.

p *p* *p*

p

114

Che vuoi che ti di - ca? Che vuoi che ti fac - cia? Io

119

de - vo la - sciar - ti, non pos - so par - lar - ti, e cre - - po d'af - fan - no, ti ba - sti co -

124

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

si; io de - vo la - sciar-ti, non pos - so par-lar - ti, e

f *p*

129

[*p*]

[*p*]

fz *p*

fz *p*

fz *p*

fz *p*

cre - - po d'af-fan - no, ti ba - sti co - sì, ti ba - sti co -

fz *p*

134

[f]

[f]

[f]

[f]

[f]

parte

si, ti ba - sti co - si.

[f]

138

[p]

[f]

SCENA III
NANNI solo

[7.]

[Recitativo]

Nanni

O - ra in - ten - do cos' è. Quel bab - bu - i - no, quel stre - go - ne di vec - chio im - per - ver -

3

sa - to mi fa que - sta so - len - ne ba - ro - na - ta. Ma l'ho a ve - de - re an - ch'io,

6

vo' sa - pe - re a chi toc - ca a ve - nir - mia le - va - re il pan di boc - ca. San - dra è mia. Sen - za

9

lei già vi - ver non po - trei. Po - ve - ro Nan - ni! Son già più di tre an - ni ch'io gli

12

ven - go d'in - tor - no, ch'io gli re - co o - gni gior - no i frut - ti o il maz - zo - li - no, e che o - gni

15

not - te sot - to la fi - ne - stra gli ven - go a strim - pel - la - re il chi - tar -

17

ri - no; e un al - tro bel - lim - bu - sto in - tan - to dal ve - de - re al non ve -

20

de - re ver - rà a rom - per - mi l'uo - va nel pa - nie - re? Vo - glio andar da suo pa - dre,

22

vo' sa - per chi è co - stui, vo' che mi di - ca dall' A si - no al - la

24

Ze - ta: e quan - do poi ri - ve - la - to m'a - vrà tut - to il mi - ste - rio,

26

un di no - i due gli ha a i - re al ci - me - te - rio.

[8.]

[Aria]

Allegro di molto

Musical score for measures 1-5. The score includes parts for Oboe I, Oboe II, 2 Corni in F, Violino I, Violino II, Viola, NANNI, and Basso. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Allegro di molto'. Dynamics include *[f]* and *p*. Fingerings are indicated with numbers 1-3. The NANNI part is a whole rest. The Basso part has a *[f]* dynamic.

Musical score for measures 6-9. The score includes parts for Oboe I, Oboe II, 2 Corni in F, Violino I, Violino II, Viola, NANNI, and Basso. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Dynamics include *[f]*, *fz*, and *f*. Fingerings are indicated with numbers 1-3. The NANNI part is a whole rest. The Basso part has a *f* dynamic.

12

fz [*fz*]

fz [*fz*]

fz [*fz*]

fz [*fz*]

p [*p*]

fz [*fz*]

p [*p*]

Non v'è ri - me - di - o, non v'è com - pen - so,

fz [*fz*]

p [*p*]

19

fz [*fz*]

fz [*fz*]

fz [*fz*]

fz [*fz*]

fz [*fz*]

non v'è ri - me - di - o, non v'è com - pen - so, non v'è ri - me - di - o, non v'è com -

fz [*fz*]

fz [*fz*]

pen - so, non v'è, mi sen - to ro - - de - re quan - do ci

pen - so. Son tut - to fie - - le, tut - to ve -

34

le - - no, m'ar - don le vi - see-re, mi bru-cia il se - no, pri - ma di

40

per - der-la vo - glio cre - par. Non v'è ri - me - dio, mi sen-to

45

Musical score for measures 45-49. The score includes vocal lines and piano accompaniment. The vocal line begins with the lyrics: "ro - de-re quan-do ci pen - so, non v'è com - pen - so, son tut-to fie - le, tut-to ve -". The piano accompaniment features a steady eighth-note bass line and a more active treble line with sixteenth-note patterns.

50

Musical score for measures 50-54. The score includes vocal lines and piano accompaniment. The vocal line begins with the lyrics: "le - no, m'ar - don le vi - sce - re, mi bru - cia il se - - no,". The piano accompaniment continues with a steady eighth-note bass line and a treble line with various melodic phrases and slurs.

55

[f]
 [f]
 f
 f
 p
 p
 f
 p
 pri - ma di per - der-la vo - glio cre - par, pri - ma di

61

[f]
 [f]
 f
 f
 p
 p
 f
 p
 per - der-la vo - glio cre - par, pri - ma di

66

per - - der - la vo - glio cre - par, vo - glio cre - par,

71

vo - glio cre - par.

77

Non v'è ri - me - di - o, non v'è com - pen - so, mi sen - to

84

ro - de - re quan - do ci pen - so; non v'è ri - me - di - o,

91

non v'è com - pen - so, mi sen - to ro - de - re quan - do ci pen - so. Son tut - to

97

fi - le, tut - to ve - le - no, m'ar - don le vi - sce - re, mi bru - cia il se - - no,

108

pri - ma di per - der-la vo - gliò cre - par. Non v'è ri - me - di-o, non v'è com-

109

pen - so, mi sen-to ro - de-re quan-do ci pen - so. Son tut-to fie - le, tut-to ve - le - no, son tut-to,

114

tut - to, tut-to, tut-to fie - le, m'ar-don le vi - sce-re, mi bru - cia il se - no,

120

pri - ma di per - der-la vo - gliò cre - par, pri - ma di

126

per - der - la vo - glio cre - par,

130

pri - ma di per - der - la vo - glio cre - par, vo - glio cre -

135

par, vo - glio cre - par.

141

Quel - lo vec - chiac - cio, quel - lo stre - go - ne, che non è al - tro ch'os - sa e pel - lo - ne, ha da pen -

148

[f] [f]

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

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

tir-se-ne,s'ha d'im-pic-car, ha da pen-tir-se-ne,s'ha d'im-pic-car. Quel-lo vec-chiac-cio, quel-lo stre-

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

155

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

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

go - ne, che non è al - tro ch'os-sa e pel - lo - ne, ha da pen-tir-se-ne,s'ha d'im-pic-car, ha da pen-tir-se-ne,s'ha d'im-pic-

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

car; quel-lo vec- chiac - cio, quel-lo stre- go - ne, s'ha d'im-pic-

Violoncello

car, quel - lo vec - chiac - cio s'ha d'im-pic-car,

[cresc.]

172

quell - lo stre - go - ne s'ha d'im-pic - car, s'ha d'im-pic - car, s'ha d'im-pic -

177

parte
car.

[9.]

[Aria]

Moderato assai

Oboe I

Oboe II

2 Corni in B

Violino I

Violino II

Viola

VESPINA

Basso

6

12

[rinf. p] p f p

[rinf. p] p f p

[f]

rinf. p f p

rinf. p f p

p rinf. p f p

p rinf. p f p

18

[p]

pp

[1] pp

[1] p[p] [1] f

[1] f

Co-me pi-glia si be - ne la mi - ra, s'ha la ben - da sug - gli oc - chi l'a - mor,

pp f

24

co-me pi - glia sì be - ne la mi - ra, s'ha la ben - da su - gli oc - chi l'a - mor,

30

s'ha la ben - da su - gli oc - chi l'a - mor _____, s'ha la ben - da su - gli oc - chi l'a - mor?

85

Co-me ha l'a - li, co-me ha l'a - li, e d'in - tor - - - no s'ag-

89

gi - ra, co-me ha l'a - li, e d'intor - no s'ag-gi - - ra, se mi sta sem - pre

43

fit - to nel cor, se mi sta, se mi sta fit - to nel cor?

48

Com'è fan - ciul-lo ch'ama il tra - stul-lo, se per di - let - to c'im-pia - ga il'

54

pet - to, c'im - pia - ga il pet - to, e poi si ri - de del no - stro do - lor_, e poi si

fz

fz

fz

fz

59

ri - de del no - stro do - lor, e poi si ri - de del no - stro do - lor_, e poi si ri - de, e

p

p

p

fz

p

65

Musical score for measures 65-69. The score includes a grand staff (piano) and a vocal line. The piano part features a complex texture with multiple voices, including a prominent eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand. The vocal line enters in measure 65 with the lyrics "poi si ri - de del no - stro do - lor, del".

poi si ri - de del no - stro do - lor, del

70

Musical score for measures 70-74. The piano part continues with a similar texture, featuring a strong eighth-note accompaniment in the left hand and a more active right hand. The vocal line enters in measure 70 with the lyrics "no - stro do - lor, del no - stro do - lor?". The score includes dynamic markings such as *f* (forte) and *f* (forte).

no - stro do - lor, del no - stro do - lor?

75

tr

p

80

f

p

f

p

Mi di - cean, mi di - cean ch'è u - na pec - chia l'a - mo - re, che dà il me - le, che dà il

me - le, che dà il me - le, ma piz - zi - ca il cor, ma piz - zi - ca il cor, ma piz - zi - ca il cor; ei m'ha

pun - to, ei m'ha pun - to, ne sen - to il bru - cio - re,

94

ma _____ del me - le, ma del me - le non por - ge - mi an - cor; ei m'ha pun - to, ne sen - to il bru -

99

cio - re, ne sen - to il bru - cio - re, ma _____ del

103

me - le __, ma del me - le non por - ge - mi an - cor, ma del me - le non por - ge - mi an -

108

cor __, ma del me - le non por - ge - mi an - cor. Mi di - cean ch'è u - na pec - chia l'a -

114

mo - re, che dà il me - le, ma piz - zi - ca il cor, ma piz - zi - ca il cor, ma piz - zi - ca il cor;

119

ei m'ha pun - to, ne sen - - - to il bru - cio - re, ne sen - to il bru -

123

cio - re, ma del me - le, del me - le non por - ge-mi an - cor,

128

ma del me - le, ma del me - le non por - ge-mi an - cor,

133

ma del me - le, del me - - le non por - - ge-mi an-cor, no, no, ma del

139

me - le non por - ge-mi an - cor, ma del me - le non por - ge-mi an - cor, non por - - ge - mi an -

144

Musical score for measures 144-148. The score is in 3/4 time with a key signature of two flats. 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. Dynamics include *poco f* and *f*. The vocal line has lyrics: "cor, non por - - ge - mi an - cor."

149

Musical score for measures 149-153. The score is in 3/4 time with a key signature of two flats. 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. Dynamics include *p* and *tr* (trills). The vocal line is silent in this section.

[10.]

[Recitativo]

Vespina

Ec - co fat - to da ce - na, ac - qua di fon - te, un po' d'in - sa - la - ti - na, e pan mar -

4

roc - co so - no un pa - sto da re. Ma i re non han - no, per ren - der sa - po - ri - ti i pa - sti

7

lo - ro, la sal - za del di - giu - no, e del la - vo - ro. Cap - pi - ta! Or o - ra è not - te, e

10

Nen - cio an - cor non vie - ne. Io non vor - rei che il dia - scol ci met - tes - se lo zam - pi - no per

13

far - me - lo svi - a - re. In tut - to il gior - no non è com - par - so mai. Ier -

16

se - ra l'os - ser - vai tut - to me - sto e con - fu - so, ri - spon - der - mi a ro - ve - scio, e far - mi

19

mu-so. Per-ch'io son po-ve-ri-na, per-ché e-gli è ric-co, e ha qual-che co-sa al so-le, o -

23

guu-na me l'in-vi-dia, o-guu-na il vuo-le. Se non a-ves-se nul-la io non av-rei ri -

26

va-li, e sa-rei più con-ten-ta. A che mai ser-vo-no que-ste tan-te ric -

29

chez-ze? For-se ad a-ver più guai, e a non sa-ziar-si ma-i. Chi non pa-ti-sce o la fa-me o la

32

se-te, a chi non man-ca-no con-tro la piog-gia e il gel pan-ni e ri-co-ve-ro, chi ha brao-cia e sa-ni -

35

tà, non è mai po-ve-ro. Ma sen-to gen-te. Ec-co-lo. Ah non è

38

lui, è il mio Nan-ni, che tor-na tut-to me-sto e af-fan-na-to. Che do-min ci sa-rà?

SCENA V
NANNI e detta

[11.]

[Duetto]

Presto

Oboe I [f] [p]

Oboe II [f] [p]

2 Corni in D [f] [p]

Violino I [f] p

Violino II [f] p

Viola [f] p

VESPINA

NANNI

Basso [f] p

Son di - spe -

5

ra - to, son di-spe - ra - to: ho un dia - vol per ca - pel - lo; mi

9

p

p

vo' pre-ci - pi - tar, mi vo' pre-ci - pi - tar.

Par - la, par - la. Cos'è, fra-

14

tel - lo? Ah tu mi fai tre-mar, ah tu mi fai tre - mar! Che cos'è

19

sta - to? Par - la. Cos' è, fra - tel - lo? Co - me? Per -
 Son ro - vi - na - to.

23

ché?
 La mia San - dri - na non è — per me, la mia San - dri - na non è — per

f p

27

Chi t'ha fat-to la ci - lec-ca? Il mio Nen - cio?

me. Il tuo Nen-cio me l'az - zec - ca. Si-gnor

31

Oh che rab - bia, oh che ro -

si. Oh che rab - bia, oh che ro - vel - la,

p

34

p

vel - la, oh che rab - bia! Sen - - - to il
 oh che rab - bia, oh che ro - vel - la!

37

b

cor, che mi mar - tel - la,
 Sen - - - to il cor, che mi mar - tel - la, che mi mar -

40

la _____ non vuol fi - nir co - sì. Oh che ro -
 tel - la, la non vuol fi - nir co - sì. Oh che ro -

f *p*

44

vel - la! Sen-to il cor, che mi mar - tel - la, la _____ non
 vel - la! Sen-to il cor, che mi mar - tel - la, la _____ non

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

48

vuol fi - nir co - sì, la — non vuol — fi - nir — co -
 vuol fi - nir co - sì, la — non vuol — fi - nir — co -

53

si. Oh che rab - bia, oh che ro - vel - la! Sen - to il
 si. Oh che rab - bia, oh che ro - vel - la!

56

cor, che mi mar - tel - la, la non vuol fi -
 Sen-to il cor, che mi mar - tel - la, la non vuol fi -

60

nir co - si, la non vuol fi - nir co - si, la non
 nir co - si, la non vuol fi - nir co - si, la non

64

vuol fi - nir co - si.
vuol fi - nir co - si.

68

E dov' è quel tra - di - to - re?
Con San-

78

Co - me? Con San - dri - na? Par - la,
dri - na a far l'a - mo - re, con San - dri - na a far l'a - mo - re.

77

par - la. Il mio Nen - cio? Quel tra - di - to - re!
Il tuo Nen - cio. Si - gnor sì, con San - dri - na a far l'a -

81

Co - me? Con San - dri - na a far l'a - mo - re. Ah mi fai, mi fai tre -
 mo - re. Si-gnor si, si si-gno - re.

85

mar! Oh che rab - bia,
 Son ro - vi - na - to, son di - spe -

88

oh che ro - vel - la! Sen - to il cor, che mi mar -
ra - to. Oh che rab - bia, che mi mar -

91

tel - la. Son di - spe - ra - ta,
tel - la. Son di - spe - ra - to,

95

son ro - vi - na - ta. Oh che rab - bia, oh che ro -
 son ro - vi - na - to. Oh che

99

vel - la, oh che rab - bia, oh che ro -
 rab - bia, oh che ro - vel - la, oh che rab - bia!

102

vel - la, che mi mar -
 Sen - - - to il cor, che mi mar - tel - - -

105

tel - la, che mi mar - tel - la, la non vuol fi - nir co -
 la, la non vuol fi - nir co -

108

si. Oh che ro - vel - la! Sen-to il cor, che mi mar - tel - la,
 si. Oh che ro - vel - la! Sen-to il cor, che mi mar - tel - la,

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

113

la — non vuol fi - nir co - sì, la — non vuol — fi -
 la — non vuol fi - nir co - sì, la — non vuol — fi -

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

118

nir co - si. Oh che rab - bia, oh che ro - vel - la! Sen-to il
 nir co - si. Oh che rab - bia, oh che ro - vel - la!

122

cor, che mi mar - tel - la, la non vuol fi -
 Sen-to il cor, che mi mar - tel - la, la non vuol fi -

126

126

fz *f*

nir — co - si, la non vuol fi - nir co - si, la non

nir — co - si, la non vuol fi - nir co - si, la non

f

130

130

f

vuol fi - nir co - si.

vuol fi - nir co - si.

134

Presto

Pre-sto, pre-sto, pre - sto an - diam-lo a ri - tro - var, an -

Pre-sto, pre-sto, pre - sto an - diam-lo a ri - tro - var, an -

p

140

diam - lo a ri - tro - var: io gli vo' strap - pa - re il co - re, io lo

diam - lo a ri - tro - var: io gli vo' strap - pa - re il co - re, io lo

f *p*

146

[p]

[p]

pp

vo - glio sbu - del - lar; io gli vo' strap-pa - re il co - re, io lo

vo - glio sbu - del - lar; io gli vo' strap-pa - re il

152

p

[p]

[p]

vo - glio sbu - del - lar, io lo vo - glio, io lo vo - glio, io lo vo - glio sbu - del - lar;

co - re, io lo vo - glio sbu - del - lar, io lo vo - glio, io lo vo - glio sbu - del - lar;

[p]

io lo vo-glio sbu-del-lar, io gli vo' strap-pa-re il co-re, io lo vo-glio sbu-del-

io lo vo-glio sbu-del-lar, io gli vo' strap-pa-re il co-re, io lo vo-glio sbu-del-

165

[f]

[f]

[f]

[f]

[f]

[f]

[partono]

lar, sbu-del-lar, sbu-del-lar.

lar, sbu-del-lar, sbu-del-lar.

[f]

[12.]

[Aria]

Adagio

Oboe I
[f] p [f]

Oboe II
[f] p [f]

2 Corni in Es
[f] p [f]

Violino I
[f] p f

Violino II
[f] pizzicato p f

Viole
[f] pizzicato p f

NENCIO

Violoncello
[f] pizzicato p [f]

Bassi
[f] p f

7

[p] [p] p [f] coll'arco

[p] [p] [f]

[p] [f]

[p] [f]

12

f *p* *f* *p* *pizz.* *p*

Chi s'im-pac-cia di mo-glie cit - ta -

18

p *p* *p*

8 di-na, chi s'im-pac-cia di mo-glie cit - ta - di-na, va cer-can-do di do-te,

24

p

[*p*]

8 va cer-can-do di do-te, va cer-can-do di do-te, e tro-va guai, e tro-va guai: la

coll'arco

pizz.

30

8 not - - - te è a zon-zo, a zon-zo, e in let-to la mat-ti-na; ha

35

8 po - ca pol - pa, ed ap - pa - ren - za as - sa - i, ha po - ca pol - pa, ed ap - - - pa - ren - za as - sa - i, as - sai, as -

41

8 sa - i, as - sa - i. Se ti mo - stra u - na guan - cia scar - na - ti - na, fa - gli la - va - re il

47

vi - so, fa - gli la - va - re il vi - so, e lave-drai, e la ve - drai, e la ve-drai, e la ve-

coll'arco

51

dra - i; le - vagli il bu-sto, i fron-zo-li, e il ton-ti-glio, e il ton-ti-glio,

coll'arco

se la co-no-sci più, mi ma-ra - vi - glio, se la co-no-sci più,

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

mi mi mi mi mi mi ma-ra - vi - glio.

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

65

[p] *[f]* *p*
[p] *[f]* *p*
p *[f]*
p *pizz.* *f* *[p] coll'arco*
[p] *pizz.* *[f]*
p *pizz.* *f* *p*
p *f* *p*

71

pp
[pp]
pp
[p] pizz.
 Il li - scio del - le no - stre è l'ac - qua fre - sca, l'ac - qua
[pizz.]

75

fre - sca; lo spec - chio è la fon - ta - na op - pur la va - sca, op - pur la

79

va - sca; non han mo - sco - ni, non han mo - sco - ni, non han mo - sco - ni, no, no, no, no,

coll'arco *f*

82

p
p pizz.
f coll'arco
p pizz.
p pizz.
f coll'arco
p pizz.

e non a - man la tre - sca, la tre - sca, la tre - sca; san - no più

p pizz.
f coll'arco
p pizz.
f
p

86

f
f coll'arco
[f] coll'arco
[f] coll'arco
f

la - vo - rar, che far la fra - sca, che far la fra - sca, che far la fra - sca.

89

Ma se u - na don - na di cit - tà - t'in - ve - sca, se t'in - ve - sca, guar - da - ti, guar - da - ti, per - ché

94

guai per chi ci ca - sca, guar - da - ti ben, guar - da - ti ben da lor, tien - ti all' av -

99

vi - so, ch'han - no po - stic - cio il cor ———, com' han - no il vi - - -

tenuto

tenuto

104

p

p

pizz.

pizz.

so. Ma se u - na don - na di cit - tà — t'in - ve - sca, ma se u - na don - na di cit -

pizz.

*) Ausführung etwa:

109

p *f* *p*
p *f* *p*
p *f* *p*
f *p*
coll'arco *crescendo* *f* *p*
coll'arco *f* *p*
 8 tà - t'in-ve-sca, se t'in-ve-sca, guar-da-ti, guar - da-ti, guar - da-ti, per-ché
coll'arco *f* *p*
f *p*

114

p *f*
p *f*
p *f*
f *p*
 8 guai per chi ci ca-sca, per chi ci ca-sca, guar - da-ti ben, guar - da-ti ben da

119

8 lor____, tien-ti all' av - vi - - so, ch'han-no po-stie-cio il oor____, com' han - - no il

tenuto

tenuto

124

8 vi - - so, guar-da-ti ben, guar-da-ti ben.

p

p

[i]

[p]

pizz.

pizz.

pizz.

pizz.

pizz.

*) Vgl. Fußnote S. 183

[13.]

[Recitativo]

Vespina Nanni Vespina

È qui l'a-mi-co. Hai tu sen-ti-to? È tem-po di far la mia ven-det-ta. No, la-scia far a

4 Filippo Nencio

me, che-ta-ti, ed a-spet-ta. Sei tu Nen-cio? Son io. Dov' è la

7 Filippo Nanni Nencio

8 spo-sa? È là che pian-ge. (Po-ve-ri-na.) 8 For-se non mi vuol per ma-

10 Filippo

8 ri-to? Eh no! Ma sai co-me son le ra-gaz-ze, han-no co-me le gat-te un stra-no u-

13 Nanni Nencio

8 mo-re: le sen-ti mi-au-la-re, e fan l'a-mo-re. Ne vuoi di più? 8 Per ca-ri-

16 Filippo Nencio

8 tà, Fi-lip-po, par-la-te-gli per me. Non du-bi-ta-re. A voi mi rac-co-

19 Filippo Nanni a Vespina Vespina

8 man-do. S'io po-tes-si par-lar-gli! Or te la man-do. Ma la sen-ti? La

esce dalla finestra

22 Nanni

sen - to. Ho il fuo - co ad - dos - so; mi di - vo - ra la rab - bia e la sa - et - ta; non

25 Vespina Sandrina Nencio

facendosi alla finestra, e parlando verso la stanza a suo padre

so fre - nar - mi più. Che - ta - ti, e a - spet - ta. Che co - sa gli ho da dir? Sei

28 Sandrina Nencio Sandrina Nencio

tu San - dri - na? Son i - o, sì. Per - ché pian - gi? Per - ché n'ho vo - glia. Non t'ha det - to

31

pa - dre che do - man s'ha da fa - re il toc - ca - ma - no, ch'io spa - si - mo per

33 Sandrina

te, ch'io non ho pa - ce, se de - lu - so ri - man - go, se mia spo - sa non sei? Per que - sto

36 Nencio Sandrina

pian - go. Dun - que non mi vuoi be - ne? Il Fi - lip - po vuol ch'io di - ca di sì.

39 Nencio

Ma tu, San - dri - na, se po - tes - si par - lar con li - ber - tà, mi di - re - sti di no?

42

Sandrina Nencio

8 Dim-me - lo schiet - ta - men - te. Non lo so. 8 Sen - ti - mi. Io non in - ten - do di pi - gliar - ti per

45

8 for - za. Ov' io mi vol - ga, av - rò cen - to par - ti - ti, u - no me - glio dell'

48

8 al - tro, e fa - cil - men - te, se que - sto ma - tri - mo - nio a te non pia - ce, po - trò tro - var - ne un'

51

8 al - tra, e dar - mi pa - ce, per - ché po' poi non vo' per ma - ri - tar - mi a - ver a tri - bo -

54

Sandrina Nencio

8 lar. Pos - so fi - dar - mi? 8 Fi - da - ti, e par - la chia - ro. Io ti pro - met - to

57

Sandrina

8 di non far - ne la - men - ti, di non par - lar nem - me - no all' a - ria. Or sen - ti: mio pa - dre vuol per

60

8 for - za ob - bli - gar - mi a spo - sar - ti, e tan - to tan - to far - lo po - trei. Ma vuol ch'io

63

t'a - mi; e in que-sto ub - bi - dir - lo non so. Mi son pro - va - ta, ma pur, me - ne rin - cre - sce,

66

cre - di - lo, Nen - cio mio, non mi rie - sce. (Ca - ra sem - pli - ci - tà.) Cer - ca - ti un' al - tra

69

e più bel - la, e più ric - ca, e più ac - cor - ta di me. Spo - sa Ve - spi - na, che per le tue ric -

72

chez - ze t'a - me - rà quan - to vuoi, ch'an - zi t'a - do - ra; for - se an - cor i - o ti vor - rò be - ne al -

75

lo - ra. (Que - sta va - le u - no mi - lio - ne.) Ah so - pra tut - to, non ti ve - nis - se mai det - to a mio pa - dre

78

ch'lo ti par - lo co - sì: vor - ria per rab - bia far - ti spo - sa - re a me, mi sgrì - de - reb - be, mi bus - se -

81

reb - be for - se an - cor, vor - ria far - mi - ti dir per for - za, ch'lo ti vo' ben, che son con - ten - ta; ed

84

io per la pa - ce di ca - sa, e per la mia, di - rei per ub - bi - dir - lo u - na bu - gi - a.

87 Vespina

Nencio

(Que - sto si chia - ma par - lar chia - ro.) Ep - pu - re io non cre - do, San - dri - na, che tu mi di - ca il

90

Sandrina

Nencio

ve - ro. Oh mi fai tor - to! Lo giu - re - rò se vuoi. No, vo' pro - var - mi,

93

Vespina

Nencio

vo - glio far - ti mia spo - sa. A - ma - vo anch' io Ve - spi - na, or più non l'a - mo. (Tra - di - tor!) Tu po -

96

Sandrina

Nencio

tre - sti can - giar - ti an - cor. Non lo spe - ra - re. Al - me - no vo' ten - tar - lo. Chi sa? Le

99

noz - ze, l'u - so, il tem - po, le ca - rez - ze ti fa - ran - no mu - ta - re in - cli - na - zi -

102

Sandrina

Nencio

o - ne, mi vor - ra - i ben. Ma que - sta è o - sti - na - zi - o - ne. Tan - to è. So che per Nan - ni,

8 per quel guit - to di Nan - ni tu mi di - sprezz - zi, e mi son fit - to in te - sta di pi - gliar - ti per for - za.

[14.]

[Finale]

[Allegro di molto]

Oboe I [f]

Oboe II [f]

2 Corni in G [f]

Violino I f p [1]

Violino II f [p] [1]

Viola f p [1]

VESPINA *accostandosi, e dandogli uno schiaffo*
O pi - glia que - sta! In - fe - del _____, co - sì tra - dir - mi?

SANDRINA

NENCIO

FILIPPO

NANNI

Bassi f p [1]

La mia

5

Two staves of piano accompaniment, both containing rests for the duration of the system.

Two staves of piano accompaniment, both containing rests for the duration of the system.

Three staves of piano accompaniment with active musical notation. The top staff has a melodic line with slurs and accents. The middle staff has a similar melodic line. The bottom staff has a bass line with a circled '1' under a note in the second measure.

Vocal line and piano accompaniment for the fourth system. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves with rests. The lyrics are: "Scel-le - ra - to in - gan - na - - tor, scel - - le -".

Vocal line and piano accompaniment for the fifth system. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves with rests. The lyrics are: "San - dra tu ra - pir - mi? Scel-le - ra - to in - gan - na - - tor, scel - - le -".

Two staves of piano accompaniment with active musical notation, continuing from the previous system.

9

The musical score consists of several systems. The first system shows the piano accompaniment with dynamics *[f]* in the upper staves and *f* in the lower staves. The second system continues the piano accompaniment with dynamics *f*, *fz*, and *p*. The third system introduces the vocal line with the lyrics "ra - to in - gan - na - tor," and "scel - le - ra - to in - gan - na -". The piano accompaniment continues below with dynamics *f*, *fz*, and *p*. The final system shows the piano accompaniment with dynamics *f*, *fz*, and *p*.

13

Musical score for the first system, measures 13-16. It consists of two staves for the piano. The first staff has dynamics *[f]* and *p*. The second staff has dynamics *[f]* and *p*.

Musical score for the second system, measures 13-16. It consists of three staves for the piano. The first staff has dynamics *[f]* and *[p]*. The second staff has dynamics *[f]* and *[p]*. The third staff has dynamics *[f]* and *[p]*.

Musical score for the third system, measures 13-16. It includes vocal staves and piano accompaniment. The vocal staves have lyrics: "tor!", "O - là! Gen - tel Io son per - du - to, nis-sun". The piano accompaniment has dynamics *[f]* and *[p]*.

Musical score for the fourth system, measures 13-16. It consists of a single bass staff for the piano with dynamics *[f]* and *[p]*.

17

The musical score consists of several systems. The first system shows the piano accompaniment for measures 17-20, with a treble and bass clef. The second system shows a vocal line with lyrics: "vie - ne a dar - mi a - iu - to. O - là! Gen - te! Io". The third system shows the piano accompaniment for measures 17-20, with a treble and bass clef. The fourth system shows the piano accompaniment for measures 17-20, with a treble and bass clef. The fifth system shows the piano accompaniment for measures 17-20, with a treble and bass clef.

Two staves of piano accompaniment in G major. The right hand starts with a half note G4, followed by rests. The left hand starts with a half note G3, followed by rests.

Two staves of piano accompaniment, both containing whole rests for measures 1-4.

Three staves of piano accompaniment. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with slurs. The middle and left hands play sustained chords with some movement.

Vocal and piano accompaniment for the fourth system. The vocal line (soprano and bass) has lyrics: "Io ti vo' strap - pa - - re il cor, io ti son per - du - to." The piano accompaniment continues with sustained chords and a rhythmic bass line.

One staff of piano accompaniment in the bass clef, featuring a rhythmic eighth-note pattern.

25

Musical score for page 25, featuring piano accompaniment and vocal lines. The score is in G major and 4/4 time. The piano part includes a complex melodic line in the right hand and a steady bass line in the left hand. The vocal lines are in Italian.

Lyrics:
 vo' strap - pa - - re il cor. Tu tra - dir - mi?
 Ah no, è in - gan - ni,
 vo' strap - pa - - re il cor. Tu bur-

29

Ah me - schi - na, ah me - schi - na! C'è il mio
 ah no, t'in - gan - ni.
 lar - mi?

34

This musical score page contains measures 34, 35, and 36. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with eighth-note accompaniment. The vocal line includes the lyrics: "Nan - ni, c'è il mio Nan - ni, ah ch'io". The score is written in a key with one sharp (F#) and a common time signature. The piano part is written on a grand staff (treble and bass clefs), and the vocal part is on a single treble clef staff. There are also empty staves for a second piano part and a second vocal part.

Nan - ni, c'è il mio Nan - ni, ah ch'io

37

The musical score consists of several staves. At the top, there are two grand staves (treble and bass clef) for the piano, which are mostly empty. Below these are two more grand staves, also mostly empty. The main piano accompaniment is shown in a grand staff with treble, middle, and bass clefs, featuring a complex rhythmic pattern of eighth and sixteenth notes. The vocal line is on a single treble clef staff, with lyrics: "cre - po di ti - - mor, ch'io cre - po di ti - -". Below the vocal line are two more grand staves, mostly empty. At the bottom of the page, there is a single bass clef staff with a rhythmic line of notes.

40

mor!

escendo fuori col lume

Che im-per-ti - nen - za, che pre-po-

44

p

p

p

p

p

8

8 ten - za, che chias - so è que - sto, che qui si fa, che chias - so è

p

47

Piano accompaniment for the first system, measures 47-49. The music is in G major and 3/4 time. The right hand features a melodic line with a fermata over the final measure. The left hand provides harmonic support with a steady eighth-note bass line.

Empty vocal line for the first system, measures 47-49.

Piano accompaniment for the second system, measures 47-49. The music continues with a more active piano texture, featuring sixteenth-note patterns in the right hand and a consistent eighth-note bass line in the left hand.

Empty vocal line for the second system, measures 47-49.

Vocal line for the second system, measure 49. The note is a G5, with the lyrics "Ah me -" written below it.

Vocal line for the second system, measure 49. The notes are G5, A5, and B5, with the lyrics "Io son per -" written below it.

Vocal line for the second system, measures 47-49. The lyrics "que - sto, che qui si fa, che qui si fa?" are written below the notes.

Vocal line for the second system, measure 49. The notes are G5, A5, and B5, with the lyrics "La mia San - - - dra tu ra -" written below it.

Piano accompaniment for the third system, measures 47-49. The music concludes with a final cadence, featuring a sustained chord in the right hand and a final eighth-note bass line in the left hand.

50

Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.

Piano accompaniment for the second system, including treble and bass staves with chords and melodic lines.

Vocal line with lyrics and piano accompaniment for the third system.

In - fe - del _____, co - sì tra - dir - mi?
 schi - na, ah ch'io cre - po,
 8 du - to, nis - sun vie - ne a dar - mi a - iu - to,
 8 Che im - per - ti - nen - za, che pre - po -
 pir - mi? Scel - le - ra - - - - to in - gan - na -

53

Scel - le - ra - - - - to in - gan - na - tor! Io ti
 ah me - schi - na, ah ch'io
 io son per - du - to, ah ch'io
 ten - za, che chias - so è que - sto, che chias - so è
 tor! Io ti vo', io ti

The musical score consists of several systems. The first system shows the piano accompaniment with two staves (treble and bass clef) and dynamic markings of *f*. The second system continues the piano accompaniment with more complex rhythmic patterns. The third system introduces the vocal line with lyrics in Italian. The lyrics are: "vo' strap - - pa - - re il cor, io ti cre - - po di ti - - mor, ah ch'io cre - - po di ti - - mor, ah ch'io que - - sto, che qui si fa, che chias-so è vo' strap - - pa - - re il cor, io ti". The piano accompaniment continues below the vocal lines, ending with a dynamic marking of *f*.

59

The first system of the score features a grand staff with two treble clefs and one bass clef. The upper right treble staff contains a melodic line with quarter and eighth notes. The lower treble staff contains a complex accompaniment with sixteenth-note patterns. The bass staff provides a steady accompaniment with quarter notes.

The second system contains vocal lines and piano accompaniment. It includes lyrics in Italian. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "vo' strap - - pa - - re il cor, strap - pa - re il cre - - po di ti - - mor, di ti - cre - - po di ti - - mor, di ti - que - - sto, che qui si fa, che qui si vo' strap - - pa - - re il cor, strap - pa - re il".

62

Piano accompaniment for the first system, measures 62-64. The music is in G major and 4/4 time. The right hand plays a simple melody, while the left hand provides harmonic support with chords and single notes.

Piano accompaniment for the second system, measures 62-64. This system continues the piano accompaniment from the first system, showing the right and left hand parts.

Piano accompaniment for the third system, measures 62-64. 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. A piano (*p*) dynamic marking is present.

Vocal line for the first system, measures 62-64. The lyrics are: cor, strap - pa - re il cor.

Vocal line for the second system, measures 62-64. The lyrics are: mor, di ti - mor!

Vocal line for the third system, measures 62-64. The lyrics are: mor, di ti - mor!

Vocal line for the fourth system, measures 62-64. The lyrics are: fa, che qui si fa? Che im - per - ti - nen - za,

Vocal line for the fifth system, measures 62-64. The lyrics are: cor, strap - pa - re il cor.

Piano accompaniment for the sixth system, measures 62-64. This system shows the bass line of the piano accompaniment, featuring a steady eighth-note pattern. A piano (*p*) dynamic marking is present.

65

Two staves of piano accompaniment, both containing rests for the duration of the system.

Two staves of piano accompaniment, both containing rests for the duration of the system.

Three staves of piano accompaniment with active musical notation. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.

Vocal line with lyrics: Co - me c'en - tra - te, brut - ta fi -
che pre - po - ten - za!

The vocal line is written in a single staff with a treble clef. The lyrics are placed below the notes. The first part of the system contains the lyrics "Co - me c'en - tra - te, brut - ta fi -" and the second part contains "che pre - po - ten - za!".

One staff of piano accompaniment in bass clef with active musical notation, continuing the rhythmic patterns from the previous system.

Co - me c'en - tra - te, brut - ta fi -

68

73

Piano introduction for measures 73-76. The music is in G major and 4/4 time. Measures 73 and 74 are whole rests. Measures 75 and 76 feature a piano (*p*) accompaniment with a sustained chord in the right hand and a moving bass line in the left hand.

Piano accompaniment for measures 73-76. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, starting with a forte (*f*) dynamic in measure 75 and moving to piano (*p*) in measure 76. The left hand provides a steady eighth-note bass line.

Vocal lines for measures 73-76. The vocal parts enter in measure 75. The lyrics are: "Brut - - to vec-chiac - cio, vat - te - ne" in the upper voice and "rà, ché la giu - sti - zia si chia - me - rà." in the lower voice. The music is in G major and 4/4 time.

Piano accompaniment for measures 73-76. The bass line continues with eighth notes, marked with forte (*f*) in measure 75 and piano (*p*) in measure 76.

77

Piano introduction for measures 77-81. The music is in G major and 4/4 time. It features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand. The piece concludes with a *p* (piano) dynamic marking.

Piano accompaniment for measures 77-81. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady bass line with eighth notes.

Vocal and piano accompaniment for measures 77-81. The vocal line is in G major and 4/4 time, with lyrics in Italian. The piano accompaniment continues with a steady bass line. The piece concludes with an *escendo* (crescendo) marking and a long note in the vocal line.

via, se no, di peg - gio ti se - gui - rà, di peg - gio ti se - gui - rà.

escendo
Oh _____

via, se no, di peg - gio ti se - gui - rà, di peg - gio ti se - gui - rà.

82

Piano accompaniment for the first system, measures 1-6. The right hand features a melodic line with a long slur over the first four measures, followed by a rest in the fifth and sixth measures. The left hand provides a harmonic accompaniment with a similar slur and rests.

An empty vocal staff for the first system, measures 1-6.

Piano accompaniment for the second system, measures 7-12. The right hand has a more active melodic line with eighth and sixteenth notes. The left hand continues with a steady accompaniment, including a bass line with eighth notes.

Vocal line and piano accompaniment for the third system, measures 13-18. The vocal line contains the lyrics: "Dio, fer - ma - te! Ah pa - - dre mio, ah pa-dre mio, tor-na - te in ca - sa per ca - ri -". The piano accompaniment includes a vocal line with rests and a bass line with eighth notes.

Piano accompaniment for the fourth system, measures 19-24. The bass line continues with eighth notes, providing a rhythmic foundation for the piece.

tà __, tor-na - te in ca - sa per ca - ri - tà.

Eh vi - a, non fa - te tan - - - ta bra - vu - ra, ché la giu-

Eh vi - a, non fa - te tan - - ta bra - vu - ra, ché la giu-

The musical score is arranged in a system with five staves. The top two staves are for the piano accompaniment, and the bottom three staves are for the vocal parts. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. The vocal parts consist of two voices, both with lyrics in Italian. The lyrics are: "sti - zia si chia - - me - rà, ché la giu - sti - zia si chia - - me -". The score is marked with dynamic indications of *f* (forte) and *p* (piano) throughout. The key signature is one sharp (F#), and the time signature is 8/8.

Musical score for page 96, featuring piano accompaniment and vocal lines. The score is in G major and 4/4 time. The piano part consists of a grand staff with treble and bass clefs. The vocal part consists of four staves, each with a different clef (treble, alto, tenor, and bass). The lyrics are:

Dal-la sa - et - ta sen - to che l'a - ni-ma man-
 Dal-la pa - u - ra sen - to che l'a - ni-ma man-
 rà. Dal-la pa - u - ra sen - to che l'a - ni-ma man-
 rà. Dal-la pa - u - ra sen - to che l'a - ni-ma man-
 Dal-la sa - et - ta sen - to che l'a - ni-ma man-

The piano accompaniment includes dynamic markings *f* (forte) and *p* (piano), and articulation marks such as accents and slurs. There are also performance instructions like *[1]* and *[2]* in the piano part.

107

The musical score consists of several systems. The top system shows the piano accompaniment for the first five measures, which are mostly rests, followed by a sixteenth-note arpeggiated figure in both hands starting at measure 6, marked *f*.
 The second system continues the piano accompaniment, with the vocal line entering in measure 1. The vocal line is marked *mancando* and *pp*. The piano accompaniment has *pp* and *ff* markings.
 The third system shows the vocal line with lyrics: "sen - to che l'a - ni - ma man - can - do va, man - can - do va. Dal - la sa -". The piano accompaniment has *p*, *pp*, and *f* markings.
 The fourth system continues the vocal line with the same lyrics. The piano accompaniment has *p* and *pp* markings.
 The fifth system continues the vocal line with the same lyrics. The piano accompaniment has *p* and *pp* markings.
 The sixth system continues the vocal line with the same lyrics. The piano accompaniment has *p* and *pp* markings.
 The seventh system shows the vocal line with the same lyrics. The piano accompaniment has *p*, *pp*, and *f* markings.
 The eighth system shows the piano accompaniment for the final five measures, marked *perdendosi*, *pp*, and *ff*.

mancando
mancando
mancando
p
pp
f
p
pp
p
pp
p
pp
p
pp
p
pp
f
perdendosi
pp
ff

sen - to che l'a - ni - ma man - can - do va, man - can - do va. Dal - la sa -
 sen - to che l'a - ni - ma man - can - do va, man - can - do va.
 8 sen - to che l'a - ni - ma man - can - do va, man - can - do va.
 8 sen - to che l'a - ni - ma man - can - do va, man - can - do va.
 sen - to che l'a - ni - ma man - can - do va, man - can - do va. Dal - la sa -

113

mancando

et-ta sen - to che l'a - ni-ma man-
 Dal-la pa - u - ra sen - to che l'a - ni-ma man-
 Dal-la pa - u - ra sen - to che l'a - ni-ma man-
 Dal-la pa - u - ra sen - to che l'a - ni-ma man-
 et-ta sen - to che l'a - ni-ma man-

[Vc.]

[Tutti]

mancando

119

Piano accompaniment for the first system, measures 1-8. The right hand has whole rests, and the left hand has whole notes.

Piano accompaniment for the second system, measures 1-8. The right hand has whole rests, and the left hand has whole notes.

mancando
pp
 [mancando]
pp
pp

p *pp*
 can - do va, man - can - do va, man - can - do va.
p *pp*
 can - do va, man - can - do va, man - can - do va.
p *pp*
 8 can - do va, man - can - do va, man - can - do va.
p *pp*
 8 can - do va, man - can - do va, man - can - do va.
p *pp*
 can - do va, man - can - do va, man - can - do va.

pp

127 Presto

First system of piano introduction, measures 1-8. Treble and bass staves with forte (f) dynamic marking.

Second system of piano introduction, measures 9-16. Treble staff with forte (f) dynamic marking.

Third system of piano introduction, measures 17-24. Treble and bass staves with forte (f) dynamic marking.

Vocal line 1, measures 1-8. Lyrics: Se non met - ti più giu - di-zio, vuol se - gui - re un pre - ci - pi-zio, do - mat - ti - na si ve -

Vocal line 2, measures 1-8. Lyrics: Se non met - ti più giu - di-zio, vuol se - gui - re un pre - ci - pi-zio, do - mat - ti - na si ve -

Vocal line 3, measures 1-8. Lyrics: Se non met - ti più giu - di-zio, vuol se - gui - re un pre - ci - pi-zio, do - mat - ti - na si ve -

Vocal line 4, measures 1-8. Lyrics: Se non met - ti più giu - di-zio, vuol se - gui - re un pre - ci - pi-zio, do - mat - ti - na si ve -

Vocal line 5, measures 1-8. Lyrics: Se non met - ti più giu - di-zio, vuol se - gui - re un pre - ci - pi-zio, do - mat - ti - na si ve -

Final system of piano accompaniment, measures 1-8. Bass staff with forte (f) dynamic marking.

138

drà; se non met - ti più giu - di - zio, vuol se - gui - re un pre - ci -

drà; se non met - ti più giu - di - zio, vuol se - gui - re un pre - ci -

⁸ drà; se non met - ti più giu - di - zio, do - mat - ti - na

⁸ drà; se non met - ti più giu - di - zio, vuol se - gui - re un pre - ci -

drà; se non met - ti più giu - di - zio, do - mat - ti - na

146

154

di - zio, vuol se - gui - re un pre - ci - pi - zio, do - mat - ti - na si ve -

di - zio, vuol se - gui - re un pre - ci - pi - zio, do - mat - ti - na si ve -

⁸ più giu - di - zio. do - mat - ti - na si ve - drà, do - mat - ti - na si ve -

⁸ di - zio, vuol se - gui - re un pre - ci - pi - zio, do - mat - ti - na si ve -

più giu - di - zio, do - mat - ti - na si ve - drà, do - mat - ti - na si ve -

162

Piano introduction for measures 162-171. The music is in G major and 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand, with chords in the middle register.

Piano accompaniment for measures 162-171, consisting of chords and arpeggiated figures in the middle register.

Piano introduction for measures 172-181. The music continues with a similar melodic and harmonic structure to the previous section.

Vocal staves with lyrics for measures 172-181. The lyrics are:
 drà _____, si ve - drà _____, si ve - drà.
 drà _____, si ve - drà _____, si ve - drà.
 8 drà, si ve - drà, si ve - drà.
 8 drà, si ve - drà, si ve - drà.
 drà, si ve - drà, si ve - drà.

Piano accompaniment for measures 172-181, featuring a bass line in the left hand and chords in the right hand.

ATTO SECONDO

[15.]

[Recitativo]

SCENA I

Campagna con la casa di Filippo, ed altre case di contadini in lontananza

VESPINA in abito da vecchia cadente, e NANNI

Nanni

Ma che fa-rai con tan-ti pan-ni ad-dos-so, che par ch'ab-bia spo-glia-ta la bot-te-ga d'un ri-gat-

4

Vespina

tie-re? Oh fra-tel mio, sta-not-te io non ho fat-to co-me te, che ier-

7

se-ra fa-ce-vi tan-to chias-so, e te la sei dor-mi-ta co-me un tas-so. Io non ho chiu-so un

10

oc-chio, e in-nan-zi gior-no tan-to ho di qua e di là gi-ra-to e fat-to che, se non at-tra-ver-sa-ci il de-

13

mo-nio, spe-ro di fra-stop-na-re il ma-tri-mo-nio. Eh, chi dor-me, lo sai, non pi-glia

16

Nanni

Vespina

pe-sci. Ba-sta, sei u-na grandon-na, se rie-sci. Cre-di tu, che Fi-lip-po mi pos-sa rav-vi-

19 Nanni Vespina Nanni

sar? Nemmen per om-bra. Ci sto be - ne? D'in-can - to. In que-sti pan-ni sem-bri pro-prio u-na vec-chia d'ot - tant'

22 Vespina Nanni

an - ni. E coll' al - tro ve - sti - to? In quel - lo poi il vo - ler far da uo - mo u - na don - na mi

25 Vespina

pa - re un po' ri - di - co - lo, e ti po - tria man - car qual - che am - mi - ni - co - lo. Che - ta - ti, sen - to

28 Nanni si ritira Vespina

gen - te. Al con - cer - ta - to ba - da di sta - re at - ten - to. Ri - ti - ra - ti. Son le - sto. Ec - co il ci -

SCENA II
FILIPPO e SANDRINA *escendo di casa, e VESPINA in disparte*

81 Filippo Sandrina Filippo

men - to. Sbriga - ti! Ven - go. E do - ve an - dia - mo? Al giu - di - ce a da - re u - na que - re - la

84 Sandrina

a quel bric - con di Nan - ni. Ah pa - dre mio, spi - ri - to di pa - u - ra, e voi ve -

87

dre - te, che se il no - ta - io e - sa - mi - nar mi vo - glia, co - min - ce - rò a tre -

89

mar com' u - na fo - glia. ⁸ Tre - ma, spi - ri - ta, cre - pa. Tan - to ci hai da ve -

42

⁸ nir. Di - te, si - gnor, in cor - te - sia, sta - reb - be qui di ca - sa un cer - to Nen - cio Sgar - ra? ⁸ No so -

45

⁸ rel - la. Po - ve - ra me! Mi ci man - ca - va que - sta d'a - ver sba - glia - ta la stra - da. Son quattr'

48

o - re che cam - mi - no, si - gno - re, e cer - co, e chie - do, e m'in - for - mo, e do - man - do, e non lo

51

ve - do. Cre - do d'a - ver gi - ra - to tut - to il pia - no. ⁸ Io ve l'in - se - gne - rò, non è lon -

54 Vespina Filippo

8 ta - no. Ah co - si ri - fi - ni - ta, e in que - st' e - tà, sa - rà lon - tan pur - trop - po. 8 Ec - co - lo

57 Vespina

8 là. Il ciel ve - lo ri - me - ri - ti. Oh fra - tel - lo, mi ren - de - te la vi - ta. Se sa -

60

pe - ste, se sa - pe - ste in che guai mi ri - tro - vo per que - sto bel sog -

62

[Violino I] *p*

[Violino II] *p*

[Viola] [*p*]

get - to! Ma bi - so - gna in - goz - za - re e ta - cer, di - ce il pro - ver - bio, e chi non ha giu -

[Basso] tenuto

64

Piano accompaniment for measures 64-65, consisting of three staves: right hand (treble clef), left hand (treble clef), and bass (bass clef).

Filippo

di - zi - o, bi - so - gna ch'ab - bia gam - be. ⁸ E che in - te - res - se a - ve - te voi con lui?

Vocal line for Filippo and piano accompaniment for measures 64-65. The vocal line is in treble clef, and the piano accompaniment is in bass clef.

66

Vespina Sandrina Filippo

Par - lar non pos - so, mi con - vie - ne star zit - ta, e ro - der l'os - so. Po - ve - ri - na! ⁸ (Mi met - te in gran cu - rio - si -

Vocal lines for Vespina, Sandrina, and Filippo and piano accompaniment for measures 66-68. The vocal lines are in treble clef, and the piano accompaniment is in bass clef.

69

Vespina Filippo Vespina

⁸ tà.) Con me po - te - te par - lar li - be - ra - men - te. (Quel - lo è il ma - ri - to!) ⁸ Co - sa di - te? Oh

Vocal lines for Vespina and Filippo and piano accompaniment for measures 69-71. The vocal lines are in treble clef, and the piano accompaniment is in bass clef.

72

[V. I.]

[V. II.]

[Va.]

nien - te. Pa - ro - la trat - ta non ri - tor - na in boc - ca, di - ce il pro - ver - bio, e chi non sa ta -

tenuto

Piano accompaniment for measures 72-75, consisting of three staves: right hand (treble clef), left hand (treble clef), and bass (bass clef). The first three staves are labeled [V. I.], [V. II.], and [Va.].

74

ce - re, non sa vi - ver, lo so. Non son pet - te - go - la... tut - te buo - ne ri -

76

Filippo

cet - te! Ma pe - rò, chi ha gran guai, gran stri - da met - te. Par - la - te pur, ché non ri - schia - te

79

Vespina

nul - la a sfo - gar - vi con me. Mi scap - pa il pian - to quan - do ci pen - so. Po - ve - ra mia fi - glia!

82

Po - ve - re cre - a - tu - re! An - co - ra voi a - ve - te, a quel che ve - do, u - na fi - glia - la: il

85

ciel ve - la con - ser - vi e gran - de, e bel - la, e mo - de - sta, e da ca - sa! A - pri - te gli

88

oc - chi, po - ve - ra di - sgra - zia - ta, non fa - te co - me me, che l'ho af - fo - ga - ta. Ell'

91

e - ra al par di voi ra - gaz - za mi - a, e sa - via, e bel - la, e in tut - to il vi - ci - na - to se ne fa -

94

[V.I.]

[V.II]

[Va.]

cean le ma - ra - vi - glie, tan - to ch'e - ra un pia - cer. Ma fin - ché hai den - ti in boc - ca, non

[tenuto]

97

[V.I.]

[V.II]

[Va.]

sai quel che ti toc - ca, di - ce il pro - ver - bio, e chi non fa, non fal - la. Ma pur la ve - ri - tà sta sem - pre a

114

dò, stan-cos-si af-fat - to. A - des-so son tregior-ni, fra-tel - lo, che non si fa ve - de - re, e l'ha pian-

117

ta - ta, sen-za pan, sen-za car - ne, e so-lain let - to, con due bam-bi - ni in cul - la, ed u-no al

120

Sandrina Filippo Vespina
pet - to. Pa - dre mio! Che bric-co - ne! E voi vo - le - vi...⁸ Che - ta - ti! Ad al - lat -

128

[V. I]
[V. II]
[Va.]
ta - re quel po-ve-ro bam-bi - no, im - ma-gi - na - te voi co - me si fa. Per-ché la bot - te dà del vin che
[tenuto]

126

ha, di-ce il pro-ver-bio, chi man-gia rab-bia e tos-si-co, non pi-glia son-no nem-men col pa-

129

Filippo

pa-ve-ro, s'è pie-no di me-tri-to, e fuo-co scia-ve-ro. ⁸ Oh che fior di mo-nel-lo! Al-la giu-

132

Vespina

⁸ sti-zia ri-cor-re-re-te, ma-don-na. Io vo' ve-de-re di ri-dur-lo, se pos-so, col-le

184

Filippo Vespina

buo-ne. ⁸ Non me-ri-ta pie-tà que-sto bric-co-ne. Ah fra-tel-lo, le li-ti e i tri-bu-

137

[V. I]
[V. II]
[Va.]

na-li non son per me: Quat-tri-ni ed a-mi-ci-zia fan-no rom-pe-re il col-lo al-la glu-sti-zia, di-ce il pro-

[tenuto]

140

Presto

ver-bio, e chi non ha da un-ge-re, ha sem-pre tor-to, e poi mes-si, pre-cet-ti, ap-pel-li, ci-ta-

148

zio-ni, con-tra-di-zio-ni, e - sa - mi, e te-sti-mo-ni, fra - tel - lo mio,

146

non si fi-ni-sce mai. Ed io son vec-chia, e son pie-na di gua-i.

Siegue Aria

[16.]

[Aria]

Adagio

Oboe I

Oboe II

2 Corni in A

Violino I

Violino II

Viola

VESPINA

Basso

6

12

f p f p f p

f p f p p p

f p f p p [p]

f p p [p]

f p f p p [p]

Ho un tu - mo-re in un gi - noc- chio, che mi sfor- za a_ zop- pi -

f p f p p [p]

18

[f]

[f]

[f]

f p p

f p

car, che mi_ sfor-za a zop-pi - car. U-na fi - sto-la in quest'

f p

24

oc - chio mi fa sem - pre la - cri - mar, mi fa sem - pre la - cri - mar. Ho u - na

29

[p]
 [p]

tos - se, ah, che m'am - maz - za, ah, ho u - na tos - se, ah, ah, che m'am - maz - za, ah, ah, e pa - ti - - sco a re - spi -

34

rar _____, e pa-ti - sco a re - spi - rar; ho u-na tos-se, ah, ah, che m'am-

40

maz-za. ah, ah, ah, ah, ah, ah, ah, e pa - ti - sco, pa - ti - sco a re - spi - rar.

57

cas-se a le - ti - car, mitoc-cas-se a le - ti - car, a le - ti-car; ah ____ di

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

68

me, ah ____ di me ____ che sa-ri - a mai, se per giun-ta a tan-ti guai mitoc-

fz p *pp* *crescendo* *fz p* *pp* *crescendo* *f p* *pp* *crescendo* *f p* *pp* *crescendo*

69

cas - se a le - ti - car, a le - ti - car, a le - ti - car.

75

Ho un tu - mo-re in un gi - noc - chio, che mi sfor - za a zop - pi -

81

car, che mi sfor-za a zop-pi - car. U-na fi-sto-la in quest'

87

oc - chio mi fa sem - pre la - cri - mar, mi fa sem - pre la - cri -

91

mar. Ho u - na tos - se, ah, ah, ah, che n'am-maz-za, ho u - na tos - se, ah, ah, ah, che n'am-

97

maz-za, e pa - ti - sco, pa - ti - sco a re - spi - rar, a re - spi - rar.

103

Quel - la po - ve - ra ra - gaz - za sta lì lì per di - le - fiar, per di - le - fiar. Ah di

108

me, ah — di me che — sa - ri - a mai, se per giun - ta à tan - ti guai, se per

113

giun-ta a tan-ti guai mi toc-cas-se a le-ti-car, mi toc-cas-se a le-ti-

118

car, a le-ti-car. Ho un tu-mo-re in un gi-noc-chio, che mi sfor-za a zop-pi-

128

car. U - na fi - sto - la in quest' oc - chio mi fa sem - pre la - cri -

127

mar. Ho u - na tos - se che m'am - maz - za, ah, ah, ah, ah, ah, ah, ah, e pa - ti - sco, pa - ti - sco a'

133

re - spi - rar. Quel - la po - ve - ra ra - gaz - za sta li li per di - le -

138

fiar, sta li li per di - le - fiar. Ah di me, ah di me che sa - ri - a

143

mai, se per giun-ta a tan-ti guai mi toc-cas-se a le-ti-car, a le-ti-

148

car; ah di me che sa-ri - a

158

- de

mai, se per giun - ta a tan - ti guai mi toc - cas - se a le - ti -

157

car, a le - ti - car, a le - ti - car.

si ritira

[17.]

[Recitativo]

SCENA III
FILIPPO e SANDRINA

Sandrina Filippo Sandrina

Che ne di-te? Ah fi-glio-la, son qua-si fuor di me. Se Nen-cio ha mo-glie,

Filippo

non mi po-trà spo-sar? Lo man-de-re-mo a spo-sar la ber-li-na. Ga-

8 leot-to! Fur-fan-te! Guai a lui, se mi-ca-pi-ta da-van-te.

Sandrina Filippo

Ep-pur di-te ch'è ric-co. Oh le ric-chez-ze son for-se per chi ha

Sandrina

tri-sta in-cli-na-zi-o-ne un pri-vi-le-gio a di-ven-tar brie-co-ne. Dun-que è me-glio es-ser

Filippo

po-ve-ro. Si-cu-ro. Me-glio me-schin che tri-sto. Ah se il dia-vo-lo me-lo por-ta d'in-tor-no un'al-tra

17

Sandrina Filippo

8 vol - ta, non so quel che fa - rò con quell' in - de - gno. Ec - co - lo. È

SCENA IV
NENCIO, e poi FILIPPO

19

*entrano in casa
serrando la porta* Nencio

8 me - glio, che sfug - giam l'im - pe - gno. Ehi Fi - lip - po! San - dri - na! Non ser - ra - te, sen -

22

8 ti - te! Che si - gni - fi - ca que - sto bel gar - bo? M'han pur vi - sto, e

24

8 san - no che mo - ti - vo di lor mi me - na in trac - cia, e mi sbat - ton co -

26

batte alla porta *batte di nuovo*

8 si la por - ta in fac - cia. Vo'un po' sa - per cos' è... Nis - sun ri - spon - de... Ehi di ca - sa!

29

batte più forte *Filippo di dentro
nell'aprire* Nencio

8 Nem - men? Cor - po di bac - co! Ehi di ca - sa! Chi è? Son

32

8 i - o, Fi - lip - po, son Nen - cio, a - pri - te. Non mi co - no - sce - te? Cap - pi - ta, ch'e - ri

35

8 sor - do? E che vo - le - te? Oh bel - la! Co - sa vo - glio? Ho fat - to

37

8 tut - to. Ho tro - va - to il no - ta - io. Ho in - vi - ta - toi pa - ren - ti, e se vo - le - te, lo spo - sa -

40

8 li - zio si può far sta - se - ra. Tu puoi an - da - re a spo - sar - ti a u - na ga - le - ra. Bir -

48

8 ban - te, ma - scal - zo - ne, scia - gu - ra - to brie - co - ne, vaa tro - var la tua mo - glie, vaa sfa - ma - rei tuoi fi -

46

8 glio - li, in - de - gno. Le - va - mi - ti di - nan - zi, o pi - glio un le - gno.

[18.]

[Aria]

Presto

Oboe I *[f]*

Oboe II *[f]*

2 Corni in C alto *[f]*

Timpani [in C-G] *[f]*

Violino I *[f]*

Violino II *[f]*

Viola *[f]*

FILIPPO

Basso *[f]*

5

p

p

p

p

8

Tu, tu spo-

p

10

8 sar-ti, tu spo-sar-ti al-la San-dri-na? Tu spo-sar-ti al-la San-

15

8 dri-na? Te lo puoi le-var di te-sta, te lo puoi le-var di

19

8 te - sta, o la for - ca, o la ber - li - na for - se un di ti spo - se - rà, for - se un di ti spo - se -

25

8 rà, o la for - ca, o la ber - li - na for - se un

30

8 di ti spo-se - rà, for-se un dì ti spo - se - rà. Non ve - nir - mi più da -

36

8 van - ti, ve - ra schiu - ma de' fur - fan - ti, non ve - nir - mi più da -

41

8 van - ti, ve - ra schiu - ma de' fur - fan - ti, pien di

45

8 vi - zie di pec - ca - ti,

48

8 pien di vi - - zie di pec -

51

8 ca - ti, sen - za a - mor - - né ca - ri - tà, sen - - za a -

dolce

[dolce]

57

8 mor né ca - ri - tà, sen - za a - mor né

64

8 ca - ri - tà, pien di vi - zie di pec -

69

8 ca - ti, sen - za a - mor — né ca - - ri - tà — , sen - - za a -

75

8 mor né ca - ri - tà, sen - za a - mor — né

82

8 ca - ri - tà, sen - za a - mor né ca - ri - tà, sen - za a - mor né ca - ri - tà, né

88

8 ca - - ri - - tà, né ca - ri - - tà.

93

Musical score for measures 93-98. The score includes a vocal line and a piano accompaniment. The piano part features several triplet figures in both hands. The vocal line has lyrics: "Tu spo - sar - ti al - la San - dri - na?". Dynamic markings include *p* and *pp*.

98

Musical score for measures 98-103. The piano accompaniment consists of sustained chords in both hands. The vocal line has lyrics: "I fi - gli pian - go - no, i fi - gli pian - go - no.". Dynamic markings include *p*.

106

8 La gen - te mor - mo-ra, la gen - te mor - mo-ra.

111

8 La mo-glie mi - se-ra, la mo-glie mi - se-ra chie - de pie - tà. La sven-tu - ra - ta

8 ab-ban-do - na - ta non ha soe - cor - so, pa - ne non ha, pa - ne non

8 ha. Non ve - nir - mi più da - van - ti, ve - ra schiu - ma de' fur - fan - ti,

133

8 non ve - nir - mi più da - van - ti, ve - ra schiu - ma de' fur - fan - ti, pien di

p *poco f* *poco f* *poco f*

139

8 vi - zie di pec - ca - ti, sen - za a - mor né ca - ri - tà.

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

146

Musical score for measures 146-150. The piano accompaniment consists of several staves with triplets and is marked with *p*. The vocal line includes the lyrics: Tu, tu spo-sar-ti,

151

Musical score for measures 151-155. The piano accompaniment consists of several staves with triplets and is marked with *f*. The vocal line includes the lyrics: tu spo-sar-ti al-la San-dri-na? Tu spo-sar-ti al-la San-dri-na? Te lo

166

o la for - ca, o la ber - li - na for-se un di ti spo-se - rà, forse un

172

di ti spo - se - rà. Non ve - nir - mi più da - van - ti, ve - ra

177

8 schiu - ma de' fur - fan - ti, non ve - nir - mi più da - van - ti, ve - ra

f *p*

f *p*

182

8 schiu - ma de' fur - fan - ti, pien di vi - zie di pec - ca - ti,

pp

pp

p

p

dolce
[*dolce*]

8 sen - za a - mor - né ca - ri - tà, sen - - za a -

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

f *p*
f *p*

f *p*
f *p*

8 mor - né ca - - ri - tà, pien di
f *p*

200

vi - zie di pec - ca - ti, sen - za a - mor — né ca - ri - tà — ,

207

sen - - za a - mor — né ca - ri - tà, sen - za a - mor né ca - ri - tà, sen - za a -

[19.]

[Recitativo]

Nencio

8 Che fac - cen - da è co - te - sta? È mat - to? È bril - lo? È spi - ri - ta - to?

4

8 Io non so do - ve io sia. E mi ser - ra la por - ta, e scap - pa via! Che

7

8 mo - glie? Che fi - glio - li? Che so - gni? Che ri - bo - bo - li? Ah vec - chiac - cio!

10

8 Que - sta è u - na fur - be - ria, que - sto è un ri - gi - ro per ri - der - si di me, per stra - paz - zar - mi. Ne

*va per battere
alla porta*

13

8 vo' ve - de - re il fin, vo' sin - ce - rar - mi. Pae - san! ⁸ Chi è co - stui? Tu töl - ple paur,

17

ah tu gar - sti - gher cher - le! Non ri - spon - der? ⁸ Si - gno - re, io non in - ten - do. Io par - la - to ta -

20 Nencio Vespina Nencio

lia - no. ⁸ Si, par - la - te cri - stia - no, e al - lor v'in - ten - de - rò. Do - ve star mio pa - tro - ne? ⁸ E che ne

23 Vespina

⁸ so? Star fe - nu - to a spo - sar ain jon - ghe medd - le der paur Fi - lip - po. Mi fer - ma - to a po - ne

26 Nencio Vespina

trin - che, e non tro - far. Tu po - te - re in - se - gnar. ⁸ Io non in - ten - do nem - me - no u - na pa - ro - la. Ah star bri -

29 Nencio Vespina

a - co? ⁸ Bra - vo! Co - si va det - to. Mi co - no - sciu - to tua fi - so - no -

31 Nencio Vespina

mia. Fe - nir me - co tor - na - re all' o - ste - ria. ⁸ Oh giu - sto, ho al - tra vo - glia. Ah tu pric - co - ne a -

34 Nencio Vespina

fer be - u - te tro - po, star rausch? ⁸ Ci man - ca - va que - sto in - top - po. Pi -

36

Nencio Vespina Nencio Vespina

gliar star po - ne trin - che. ⁸ Eh non s'in - co - mo - di. Tar - tai - fle! non fol - ler. ⁸ Che sto - ria è que - sta? Mi fol -

39

Nencio Vespina

ler dar bot - ti - glia sul - la te - sta. ⁸ Eh non fac - cia; ber - rò. Ah gu - te

42

fraind! Ah gu - te pae - san! Quan - do pa - tro - ne San - dri - na a - fer spo - sa - ta, fol - ler dar po - ne

45

trin - che, fol - ler im - pria - car in com - pa - gnia, fol - ler bal - la - re, e sta - re in al - le -

48

Nencio Vespina

gria. ⁸ Co - me? Il vo - stro pa - tro - ne de - ve spo - sar San - dri - na? Sì bel - la pic -

51

Nencio Vespina

cli - na. ⁸ E si fa - rà og - gi lo spo - sa - li - zio? Ja hai - te, ja, ja.

[20.]

[Aria]

Presto

Oboe I *[f]*

Oboe II *[f]*

2 Corni in F *[f]*

Violino I *[f]*

Violino II *[f]*

Viola *[f]*

VESPINA

Basso *[f]*

6

p

p

p

Trin - che vai - ne al - le - gra - men - te, ché pa - tro - ne

p

12

p *p*

og-gi spo-sar, trin - che vai - ne al - le - gra-men-te, ché pa-tro - ne

18

p *p* [*p*]

og-gi spo-sar, og-gi spo-sar. Tu bal-la - re,

24

tu can-tar, tu can-tar, je, fol - ler im - bria-

30

car, je, fol - ler im - bria-car. Lu - stig, lu - stig, pa - e - san, lu - stig, lu - stig, pa - e -

86

p [*f*] *f*

san _____

42

p *p* *p*

Spai-sen vuol, non paghar niente, nien-te, nien-te, spai-sen vuol,

49

p

p

non pa-ghar niente. Pa - e - san, al - le - gra - men - te, ché pa - tro - ne far scia-

56

p

[*p*] [*f*]

f

lar Je, lu - stig, lu - stig, pa - e -

62

san. Spai-sen vuol, non paghar nien-te, nien-te, nien-te, non pa-ghar nien-te.

69

Pa - e - san, al - le - gra - men - te, ché pa - tro - ne far scia-lar. Je, tu bal-la - re,

75

je, tu can-tar. Lu - stig, lu - stig, pae - san, lu - stig, lu - stig, pae - san —

81

parte

[21.]

[Recitativo]

Nencio

8 O - ra ho sco-per - to tut - to. O - ra ca - pi - sco l'e - sci - ta di Fi - lip - po. E - gli ha tro -

4
8 va - to me - glio par - ti - to, e per non com - pa - ri - re, o gi - rel - la - io! o paz - zo! ha

7
8 fin - ta quel - la scu - sa, e mi stra - paz - za: ma l'ag - giu - ste - rò io. Più non m'im - por - ta di

10
8 quel - la sci - mu - ni - ta. Per me è bel - la e fi - ni - ta, ma vo' al - me - no dir - le un po' fuor de'

13
8 den - tiil fat - to mio, far - le ve - der, che so can - tar anch' io. Non mi

16
8 cu - ro di quel - la pet - te - go - la, ma non vo - gli - o pas - sar per ri - di - co - lo. Vo' le co - se che va - da - no in

19

8 re-go-la, non mi vo-glio la-sciar so-praf-far. Non mi pre-me, non c'è più pe-ri-co-lo

22

8 ch'io con vec-chi ri-tor-ni a im-pic-ciar-mi; ma vo' di-re, ma vo-glio sfo-gar-mi, ma vo'al-

25

va verso la porta

8 me-no, che im-pa-ria trat-tar. *Vespina* Ga-lan-tuo-mo! *Nencio* Lu-stris-si-mo! *Vespina* Che

28

Nencio *Vespina* *Nencio*
 fai? ⁸Nul-la, si-gno-re. Co-me nul-la? Che cer-chi da quel-la ca-sa? ⁸An-da-vo per par-la-re a Fi-

31

Vespina *Nencio* *Vespina* *Nencio*
 8 lip-po u-na pa-ro-la. Lo co-no-sci? ⁸Si-cu-ro. E me? ⁸Non cre-do d'a-ver-la vi-sta

34

Vespina
 8 mai. Sen-ti-mi vil-lan-zo-ne, e lo sa-prai. Il Mar-che-se son io di Ri-pa-

37

frat-ta, che ha feu-di,e mar-che-sa-ti, ba-ro-nie, e prin-ci-pa-ti, e che di no-bil-

60

8 Ven-go que-sta mat-ti - na per spo - sar - la se-con-do il con-cer-ta - to, e mi ha cac-cia - to via, co-me un fru-

63

8 sta - to. Ah, ah, tu mi fai ri - de - re. E lo so che la San - dri - na

65

8 og - gi si spo - sa a Lei. Ma vor - rei ri - cat - tar - mi con co - lui. Con chi? Con quel - lo

68

8 vec - chio. E tu t'im-ma-gi - ni che il no-stro ma - tri - mo-nio è bell' e fat - to. Oh pur-trop-po lo so.

71

8 Po - ve - ro mat - to! Cre - di che av - vi - li - rei tan - ti ti - to - li miei, e no - bil - tà si

74

8 ran-ci-da e so-vra-na, per spo-sar u-na po-ve-ra vil-la-na. Ma un suo ser-vo te-de-sco... Ei se lo cre-de,

77

e lo cre - de Fi - lip - po, e in - fat - ti per San - dri - na io sen - to dell' a - mo - re, ma a

80

far-gli un grand' o - no - re, la spo - se - rò al mio moz - zo di cu - ci - na. ⁸ Nencio Vo - les - se il ciel, che fos - se

83

⁸ ve - rol Al - me - no ven - di - ca - to sa - rei di quel - lo stol - to, di que - sto vec - chio ma - lan - dri - no. Vespina A -

86

scol - ta. Mi sem - bri un uom di gar - bo, e vo' fi - dar - ti tut - to il se - gre - to. A

89

lui da - to ho ad in - ten - de - re, col pre - te - sto d'un vo - to da me fat - to, che • vo' San - dri - na in mo - glie,

92

ma nel fa - re il con - trat - to si cam - bie - ran - no i no - mi, e un mio do - me - sti - co sub - en - tre -

95

Nencio

rà per far lo spo-sa - li - zio. E lei sa-rà mia don-na di ser - vi - zio. ⁸ Oh bel - la!

98

Vespina

⁸ Ma sco-perta la fac-cen-da, Fi-lip-po che di - rà? Che vuoi che di - ca? La San-dri-na è d'ac-cor-do, e quan-do

101

Nencio

sia sot-to-scri-tto il con-trat-to, non v'è ri - me-dio, e quel-ch'è fat-to è fat - to. ⁸ Co-me vuol re-star brut-ta. Oh

104

Vespina

⁸ quan - to pa - ghe - rei d'es-ser pre - sen-te a que-sto ma-tri-mo-nio. Vie-ni, po-trai ser-vir di te - sti -

107

Nencio Vespina Nencio Vespina

⁸ mo-nio. Ah fa-te-lo, si-gnor, per ca-ri - tà! Do-ve stai tu di ca-sa? ⁸ Ec-co-la là. Vat-te-ne, ed i - via-

110

entra in casa di Filippo Nencio

spet - ta. Io man-de - rò un ser-vi - to - re ad av - vi - sar - ti. ⁸ I' vo.

[22.]

[Aria]

(Allegro)

Musical score for measures 1-5. The score includes parts for Oboe I, Oboe II, 2 Corni in D, Violino I, Violino II, Viola, NENCIO, and Basso. The key signature is two sharps (F# and C#) and the time signature is common time (C). The tempo is marked (Allegro). Dynamics include *pp* and *p*[*p*].

Musical score for measures 6-11. The score includes parts for Oboe I, Oboe II, Bassoon (Basso), Violino I, Violino II, Viola, and NENCIO. The key signature is two sharps (F# and C#) and the time signature is common time (C). Dynamics include *[p]*. The lyrics "Oh che gu-sto!" are written under the NENCIO part in measures 8 and 10.

14

Se mi toc - ca a ve - der que - sto vec - chiac - cio

crescendo *f*

crescendo *f*

crescendo *f*

p crescendo *f*

22

spu - tar ba - va dal - la boc - ca, spu - tar ba - va dal - la boc - ca, ar - rab -

p

p

p

p

p

27

8 biar - si, ar - ra - pi - nar, ar - rab - biar - si, ar - ra - pi - nar, ar - rab -

31

8 biar - si, ar - ra - pi - nar, ar - rab - biar - si, ar - ra -

35

8 - - pi - nar. La mar - che - sa cu - ci - nie - ra, cu - ci - nie - ra, quan - do al - fin si sco - pri -

43

8 rà, che gri - dar _____, che brut - ta ce - ra, che brut - ta ce - ra, che brut - ta ce - ra, quel stre -

51

[f]
f

f

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

8 go - ne che fa - rà? Io mi cre - do dal - le ri - sa già d'a - ver - - mi a

[p]

58

p *p*

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

8 sbel - - li - car, già d'a - ver - - mi a sbel - - li -

64

8 car, io mi cre - do dal - le ri - sa, ah ah ah ah ah ah ah ah ah ah ah ah ah ah

70

8 ah, già d'a - ver - mi a sbel - li - car, già d'a - ver - mi a sbel - li - car.

75

Musical score for measures 75-79. The score is written for piano and voice. The piano accompaniment consists of a right hand with a complex rhythmic pattern of eighth and sixteenth notes, and a left hand with a steady bass line. The vocal line is a single melodic line of quarter notes.

80

Musical score for measures 80-84. The score is written for piano and voice. The piano accompaniment features dynamic markings: *f*, *p*, [*f*], and [*p*]. The vocal line includes the lyrics: "Che gri - dar, che brut - ta ce - ra, quel stre - go - ne che fa -".

87

8 rà _____? La mar- che- sa cu- ci - nie- ra, quan- do al - fin si sco- pri - rà, lo mi

94

8 cre - do dal - le ri - sa, ah ah ah ah ah ah ah ah ah ah ah ah ah ah

99

8 ah ah ah ah ah ah ah ah ah ah ah ah ah ah

105

8 ah, già d'a - ver - mia sbel - li - car, già d'a - ver - mia sbel - li - car.

Musical score for measures 110-115. The score is in D major (two sharps) and 4/4 time. It features a piano accompaniment with a treble and bass clef. The piano part includes a melodic line in the right hand and a rhythmic bass line in the left hand. The vocal line is in the treble clef and contains rests for all six measures. A dynamic marking of *p* (piano) is present in the first measure of the piano part.

Musical score for measures 116-121. The score is in D major (two sharps) and 4/4 time. It features a piano accompaniment and a vocal line. The piano part includes a melodic line in the right hand and a rhythmic bass line in the left hand. The vocal line is in the treble clef and contains the lyrics: "Oh che gu - sto! Oh che gu-sto! Se mi —". The piano part includes a melodic line in the right hand and a rhythmic bass line in the left hand. The vocal line is in the treble clef and contains the lyrics: "Oh che gu - sto! Oh che gu-sto! Se mi —".

123

8 toc - ca a ve - der que - sto vec - chiac - cio

crescendo *f*

crescendo *f*

crescendo *f*

crescendo *f*

130

8 spu - tar ba - va dal - la boc - ca, spu - tar ba - va dal - la boc - ca, ar - rab -

p

p

p

p

p

8 biar - si, ar - ra - pi - nar, ar - rab - biar - si, ar - ra - pi - nar, ar - rab - biar - si, ar - ra - pi -

8 nar, che gri - dar _____, che brut - ta ce - ra, quel stre -

144

8 go - ne che fa - rà? La mar - che - sa cu - ci - nie - ra, quan - do al -

150

8 fin si sco - pri - rà, io mi cre - do dal - le ri - sa già d'a - ver - - mi a sbel - - li -

157

p

p

p

8 car. Oh che gu-sto! Se mi toc-ca a ve -

168

8 der que - sto vec - chiac-cio spu-tar ba - va dal - la boc - ca, ar - rab-biar-si, ar - ra - pi - nar, che gri - dar, che brut - ta

167

ce - ra, quel stre-go-ne che fa - rà? Quan - do al - fin si sco - pri - rà, la mar - che - sa cu - ci - nie - ra...

f

173

Oh che gu - sto! Io mi cre - do dal - le ri - sa già d'a - ver - mi a sbel - li -

p

179

p

p

8 car, già d'a - ver - - mia sbel - - li - car, io mi

185

p

p

8 cre - do dal-le ri - sa, ah ah ah ah ah ah ah hi hi hi he he he he ah, già d'a -

191

8 ver - mi a sbel - li - car, già d'a - ver - mi a sbel - li - car. *parte*

[f]

[f]

[f]

[f]

[f]

[f]

196

[f]

[f]

[f]

[f]

[f]

[f]

[23.]

[Recitativo]

Nanni

Il ne - go - zio co - min - cia a pi - gliar buo - na pie - ga, e anch' i - o co - min - cio a ri - tro - var il ban - do - lo. O che

4

te - sta! Oh che gran don - na è quel - la mia so - rel - la! Ve - ra - men - te co - lui non e - ra un

6

ca - vo - lo, che dis - se quel pro - ver - bio, che le don - ne han - no un pun - to più del

8

dia - vo - lo. Ma non ca - pi - sco an - cor co - me fa - rà a sbro - gliar la ma -

10

tas - sa: io per me cre - do ch'ab - bia in te - sta di bin - do - li un ve - spa - io, e più bu -

12

gie e rag - gi - ri d'un no - ta - io. Il ciel sa, co - là den - tro a quel - le don - ne co - sa da - rà ad in -

15

ten - de - re! Fi - no - ra ve - do gran car - ne al fuo - co, ma non ve - do se ne po - trò ca -

17

var qual - che co - strut - to. **Vespina** Vie - ni, sbri - ga - ti **Nanni** Nan - ni, è fat - to tut - to. **Vespina** Co - me? Il vec - chio è in

20

trap - po - la, **Nanni** an - dia - mo pre - sto. **Vespina** E do - ve? A mu - ta - re un al - tro

22

a - bi - to. **Nanni** Se di - ci che la co - sa è ag - giu - sta - ta? **Vespina** Non è fi - ni - ta an - cor la ma - sche -

24

ra - ta. **Nanni** Ma dim - mi al - men qual - co - sa. **Vespina** Per or non pos - so. **Nanni** Al - me - no

26

Vespina dim - mi co - me sa - rà la con - clu - sio - ne? Vie - ni pri - ma a stu - diar la tua le - zio - ne.

Siegue Aria

[24.]

[Aria]

Allegretto

Oboe I

Oboe II

2 Corni in E

Violino I

Violino II

Viola

VESPINA

Basso

Musical score for measures 1-5. The score includes parts for Oboe I, Oboe II, 2 Corni in E, Violino I, Violino II, Viola, VESPINA, and Basso. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegretto'. Dynamics include *[f]* and *con sordini*. There are first endings marked with (1) in measures 1, 2, 3, 4, and 5.

Musical score for measures 6-10. This section continues the orchestral accompaniment. It includes parts for Violino I, Violino II, Viola, VESPINA, and Basso. The key signature and time signature remain the same. Dynamics include *[f]*. There are first endings marked with (1) in measures 6, 7, 8, and 9.

12

[p]

p

p

p (1)

Ho te - sa la re - te, ho

p

19

p

mes - so il zim - bel-lo, e ve - do bel bel - lo che più d'un uc - cel - lo chiap - par - ci po - trò, e

27

ve - do bel bel - lo che più d'un uc - cel - lo chiap - par - ci, chiap -

33

par - - - - ci, chiap - par - ci po - trò. Non sei per - sua - so,

40

che se mi tra-stul-lo, se a tem-po non ti-ro, se s'al - za - no a frul-lo, sco-

48

per-toil ri - gi-ro, con tan - to di na - so al - fin ri-mar - rò, con

56

tan - to di na - so al - fin ri - mar - rò. Ho te - sa la

62

re - te, ho mes - so il zim - bel - lo, e ve - do bel - lo che più d'un uc - cel - lo chiap -

67

par

fz

fz

74

ei po-trò.

f

fz

f

p

f

fz

[f]

[f]

[f]

[f]

fz

f

p

[f]

81

Non sei per - sua-so, che se mi tra - stul-lo, mi tra - stul-lo,

89

se a tem - po non ti - ro, se s'al - za - no a frul - lo, sco-per - to il ri-gi-ro, con tan - to di

97

na - so al - fin ri - mar - rò. Ho te - sa la re - te, ho mes - so il zim-

105

bel-lo, e ve - do bel bel - lo che più d'un uc - cel - lo chiap - par - ci po - trò, e

112

ve - do bel bel - lo che più d'un uc - cel - lo chiap - par - ci, chiap -

118

Vi -

par - - - - ci, chiap - par - ci po - trò. Non sei per - sua - so, con tan - to di

125

na - so al - fin ri - mar - rò, che se mi tra - stul - lo, se a tem - po non

130

ti - ro, se s'al - za - no a frul - lo, sco - per - to il ri - gi - ro, con tan - to di na - so al - fin ri - mar -

137

rò, con tan - to di na - so al - fin ri - mar - rò.

144

Ho te - sa la re - te, ho mes - so il zim - bel - lo, e ve - do bel bel - lo che più d'un uc -

149

[p]

[p]

[p]

cel - lo chiap - par -

156

- de

[p]

[p]

[p]

- de - - ci, chiap - par - ci po - trò. Non sei per - sua - so, con tan - to di

163

na - so al - fin ri - mar - rò, al - - fin — ri - mar - rò, al - - fin — ri - mar -

[f]

f

f

f

169

[f]

p

p

p

p

partono

rò.

p

[25.]

[Recitativo]

Filippo

8 Ti-ra in qua quel-la ta-vo-la. Sten - dia - mo-ci so-pra que-sta co - per-ta. Qua u-na se-dia.

4

8 Qua un' al - tra. U - no sga - bel - lo. Un al-tro qua. Va be - ne. Oh fi-glia mia,

7

8 tu sei na - ta ve-sti - ta. Sandrina Cer-to u-na gran for - tu - na! Filippo 8 Oh sei-mu - ni - ta! Ec - co-la li! Si

10

8 trat - ta di di - ven - tar u - na gran da - ma. Sandrina E per - de - re

12

8 l'u - so di la - vo - ra - re, Filippo e di star sa - na. 8 An-dar sem-pre in car-roz-za o in por-tan-ti - na.

15

Sandrino 8 Quan-do ho si buo - ne gam - be Filippo mi par - reb - be di sta-re al-la ber - li - na. 8 Ve -

17

Sandrina

Filippo

8 stir sem - pre di stof - fae di vel - lu - to. For - se pa - ran più il fred - do - lo. 8 A - ve - re il

19

Sandrina

8 gu - sto di por - tar sem - pre il guar - din - fan - te. Oh cer - to, il pia -

21

Filippo

cer non è pic - co - lo di sba - tac - chiar li stin - chi in quel tra - bic - co - lo! 8 A -

23

Sandrina

8 ver tan - te per - so - ne al suo ser - vi - zio. E far sa - pe - re al

25

Filippo

pub - bli - co tut - ti i fat - ti suoi. 8 A - ve - re o - gni dì in ta - vo - la non un

27

Sandrina

8 pran - zo, un con - vi - to. Bo - nis - si - ma in - ven - zio - ne ap - pun - to per far per - de - re l'ap - pe -

30

Filippo

Sandrina

ti - to. ⁸ Che-ta-ti, paz-za-rel-la, ché or or ti pic-chie-rei. Co-me vo-le-te ch'io mi

33

Filippo

pos-sa ad-dat-ta-re a far da da-ma? ⁸ Che? Sei for-se la pri-ma? Eh fi-glia

35

⁸ mia, al-lor che la for-tu-na ha fat-to il re-sto, il fu-mo e le paz-zie si pi-glian

38

⁸ pre-sto. Ma zit-to. Sen-to gen-te. Sa-rà for-se il mar-che-se, che

41

⁸ tor-na col no-ta-io per for-mar la scrit-tu-ra. Or or ve-drai che co-sa vo-glia

43

Sandrina

⁸ di-re cam-biar di pan-ni. Eh no! Pa-ne e ci-pol-la, ed il mio Nan-ni.

[26.]

[Aria]

Allegro

Oboe I

Oboe II

2 Corni in Es

Violino I

Violino II

Viola

SANDRINA

Basso

5

10

11

12

13

14

15

16

17

18

19

È la pom - - pa un grand' im - bro-glio

21

per un' al - ma, che di - sprezz-a fa - sto, o -

26

nor, e la ric-chez-za, fa - sto, o - nor, e la ric - chez - za. Io non

32

cer - co, ed io non vo - glio che la - pa - - ce

37

del mio cor, io non cer - co, ed io non

42

vo - glio che la pa - - ce del mio cor ,

47

del mio cor, che la pa - - -

52

57

- ce, la pa - - - - ce del mio cor.

62

Musical score for measures 62-66. 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 (treble and bass clefs) and a separate treble clef staff. The vocal line is in a single treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by flowing sixteenth-note passages and sustained chords.

67

Musical score for measures 67-71. The score continues with piano and vocal parts. The piano accompaniment includes a grand staff and a separate treble clef staff. The vocal line is in a single treble clef staff. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a prominent sixteenth-note accompaniment in the bass clef. The vocal line includes the lyrics "È la pom-pa un grand' im -". The dynamic marking *p* (piano) is used throughout the section.

È la pom-pa un grand' im -

[*p*]

72

bro - glio, un grand' im - bro - glio per un'

76

al - ma, che di - sprezz - za fa - - - - sto, o - nor, e la ric -

80

chez - za, io non cer - co, ed io non vo - glio che la

85

pa - ce del mio cor, io non cer - co, ed io non

90

Musical score for measures 90-94. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line and a piano accompaniment. The piano part consists of a right hand with a flowing sixteenth-note melody and a left hand with a steady eighth-note bass line. The vocal line enters in measure 90 with the lyrics "vo - glio che la pa -".

vo - glio che la pa -

95

Musical score for measures 95-99. The score continues from the previous page. The piano accompaniment remains consistent with the previous measures. The vocal line enters in measure 95 with the lyrics "ce, la pa -".

ce, la pa -

99

- - - ce del mio cor.

104

È la pom - - pa un grand' im - bro - glio

109

per un' al - ma, che di - sprezz-a fa - sto, o -

114

nor, e la ric - chez - za. Io non cer - co, ed

119

Musical score for measures 119-124. The score is in a minor key (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody with slurs and a left-hand accompaniment of eighth notes. The vocal line has lyrics: "io non vo-glio che la pa - - ce del mio cor - - ,".

125

Musical score for measures 125-130. The score continues from the previous page. It features a vocal line and a piano accompaniment. The piano part has a right-hand melody with slurs and a left-hand accompaniment of eighth notes. The vocal line has lyrics: "del mio cor, che la pa - - -". Dynamic markings include *[p]* in the piano part and *[p]* in the vocal line.

130

Musical score for measures 130-134. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a grand staff with piano accompaniment and a vocal line. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. The vocal line consists of a single melodic line with various note values and rests.

135

Musical score for measures 135-139. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a grand staff with piano accompaniment and a vocal line. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. The vocal line consists of a single melodic line with various note values and rests. The lyrics are: "ce del mio cor, io non vo - glio".

140

Musical score for measures 140-144. The score includes vocal lines and piano accompaniment. The lyrics are: "che la pa - - - - - ce del mio". A trill (tr.) is indicated above the final note of the vocal line in measure 144.

145

Musical score for measures 145-149. The score includes vocal lines and piano accompaniment. The lyrics are: "cor, del mio cor, del mio cor." Dynamic markings include [p] (piano) and f (forte).

150

Musical score for measures 150-154. The score is written for a grand piano with two staves per system. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The music features a complex texture with multiple voices. The right hand contains several melodic lines, some with slurs and ties. The left hand features a steady eighth-note accompaniment in the bass register. A dynamic marking of *mf* is present in measure 152. A first ending bracket is indicated in measure 153.

155

Musical score for measures 155-159. The score continues from the previous system. The key signature remains three flats. The music features a complex texture with multiple voices. The right hand contains several melodic lines, some with slurs and ties. The left hand features a steady eighth-note accompaniment in the bass register. A dynamic marking of *p* is present in measure 157. A first ending bracket is indicated in measure 158.

[27.]

[Recitativo]

Nanni Sandrina Filippo Nanni

Ser-vo di Vo-su-stris-si-ma. A chi par-la? ⁸ Con te, ché non lo ve-di? Il mio pa-dro-ne mi man-da

qui con il si-gnor no-ta-io per far la scrit-ta del suo ma-tri-mo-nio, e m'ha det-to, ch'io me-ni un te-sti-

mo-nio. ⁸ Oh bel-la, oh bel-la! Ed il si-gnor mar-che-se non de-ve es-ser pre-

Nanni

⁸ sen-te a que-sto fat-to? Ver-rà per sot-to-scri-ve-re il con-trat-to; o-ra è an-da-to a di-spor-re

glior-di-ni per la par-ten-za, gli a-bi-ti per la spo-sa, le car-roz-ze di ga-la, ed o-gni

Filippo Nanni

co-sa. ⁸ Oh fi-glia mia, che gran for-tu-na è que-sta! Eb-ben, si-gnor no-

Vespina

ta-io, io fa-rei qua-si con-to che in-co-min-cia-ste a scri-ve-re. Son pron-to.

[28.]

[Finale]

Poco adagio

Oboe I
 Oboe II
 2 Corni
 in C alto
 Timpani
 [in C-G]
 Violino I
 Violino II
 Viola
 VESPINA
 SANDRINA
 NENCIO
 FILIPPO
 NANNI
 Bassi

Musical score for the finale, starting at measure 28. The score is in 2/4 time and marked "Poco adagio". The instruments and parts shown are: Oboe I, Oboe II, 2 Corni in C alto, Timpani [in C-G], Violino I, Violino II, Viola, VESPINA, SANDRINA, NENCIO, FILIPPO, NANNI, and Bassi. The woodwinds and strings play sustained notes or simple rhythmic patterns, while the vocalists have rests. The Violino I part has a melodic line starting with a piano (*pp*) dynamic, and the Viola and Bassi parts have rhythmic accompaniment starting with a piano (*p*) dynamic.

6

8

8

Nel mil - le set - te - cen - to con pub-bli-co i - stru-men-to, pre - sen - tied ac - cet-

12

8

8

Nel mil - le set - te - cen - to con pub-bli-co i - stru-men-to, pre - sen - tied ac - cet-

18

tan-ti, vo - len - tie con - sen - zien-ti si spo-sa-no i se - guen-ti.

24

I no-mi chi gli sa?
Il no-me del-la fi - glia è San-dra di Mu - gno - ne.

29

Piano accompaniment for measures 29-32, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and a steady eighth-note bass line in the left hand.

Vocal and piano accompaniment for measures 29-32. The vocal line includes the lyrics: "Il no-me del pa - dro - ne?" and "Il ser-vo lo di - rà." The piano accompaniment continues with the same rhythmic pattern as in the previous system.

33

Piano accompaniment for measures 33-36, continuing the complex rhythmic pattern from the previous system.

Vocal and piano accompaniment for measures 33-36. The vocal line includes the lyrics: "è prin-ci-pe, è mar - che - se." and "(Or o - ra si ve - drà, or o - ra si ve - drà, or o - ra si ve - drà, or o - ra si ve - drà)". The piano accompaniment continues with the same rhythmic pattern.

37

drà, or o - ra si ve - drà.)

drà, or o - ra si ve - drà.)

drà, or o - ra si ve - drà.)

42

Cos' è la do - te?

È u - na fan - ciul - la ch'è po - ve - ri - na, che non ha nul - la, che si ma -

È u - na fan - ciul - la ch'è po - ve - ri - na, che non ha nul - la, che si ma -

47

ri - ta per ca - ri - tà.

Nien - te di do - te né di cor - re - do; que - sto lo

ri - ta per ca - ri - tà.

Nien - te di do - te né di cor - re - do; que - sto lo

51

Co - si pro - met - to - no, co - si si

cre - do, que - sto lo cre - do, que - sto si sa.

cre - do, que - sto lo cre - do, que - sto si sa.

55

Piano accompaniment for measures 55-58, featuring a right-hand melody with eighth-note patterns and a left-hand bass line with steady eighth-note accompaniment.

spo-sa-no, non a-strin-gen-do-si, ed ob-bli-gan-do-si; ba-sta co-si, ba-sta co-

Vocal line and piano accompaniment for measures 55-58. The vocal line is in a soprano register, and the piano accompaniment consists of multiple staves, including a grand staff and a separate bass line.

59

Piano accompaniment for measures 59-62, continuing the musical texture from the previous system.

si. Co-sti. I te-sti-mo-ni?

Si sot-to-scri-vi-no. Do-ve, do-ve? Ec-co-li

Si sot-to-scri-vi-no. Do-ve, do-ve? Ec-co-li

Vocal line and piano accompaniment for measures 59-62. The vocal line includes two parts, with lyrics in Italian. The piano accompaniment continues with the same instrumental parts as in the previous system.

64

qui, ec - co-li qui. O - ra ver -

Dov'è lo spo - so?

qui, ec - co-li qui. O - ra ver -

Dov'è il mar - che - se?

qui, ec - co-li qui. O - ra ver -

68

rà, o - ra ver - rà. (Mi vien da ri - de-re in ve - ri - tà.) Ma quan-do

rà, o - ra ver - rà. (Mi vien da ri - de-re in ve - ri - tà.) Ma quan-do

rà, o - ra ver - rà. (Mi vien da ri - de-re in ve - ri - tà.) Ma quan-do

72

Ob. I

Ob. II

Musical score for two oboes (Ob. I and Ob. II) and piano accompaniment. The piano part consists of three staves: right hand (treble clef) and left hand (bass clef). The oboe parts are in treble clef. The score shows a series of rhythmic patterns and melodic lines across four measures.

scoprendosi

Ec - co - lo quà, ec - co - lo quà.

vie - ne, ma quan - do vie - ne?

Questo è il mio

vie - ne, ma quan - do vie - ne?

scoprendosi

Ec - co - lo quà, ec - co - lo quà.

A single bass line musical staff at the bottom of the page, continuing the accompaniment from the piano part above.

80

[f] [f] p [crescendo]

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

Co-sì ca - sti-ga-si, co-sì ca - sti-ga-si l'in - fe - - del -

na - ta, che im-bro-glio è que - sto?

na - ta, che im-bro-glio è que - sto?

Co-sì ca - sti-ga-si, co-sì ca - sti-ga-si l'in - fe - - del -

f f p [crescendo] f

85 Presto

Right hand (treble clef):
 Measure 85: Quarter rest, quarter rest.
 Measure 86: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
 Measure 87: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
 Measure 88: Quarter note E4, quarter note D4, quarter note C4, quarter note B3.
 Dynamic: *p*

Left hand (bass clef):
 Measure 85: Quarter rest, quarter rest.
 Measure 86: Quarter note B3, quarter note A3, quarter note G3, quarter note F3.
 Measure 87: Quarter note E3, quarter note D3, quarter note C3, quarter note B2.
 Measure 88: Quarter note A2, quarter note G2, quarter note F2, quarter note E2.
 Dynamic: *p*

Vocal (Soprano):
 Measure 85: *tà.*
 Measure 86: *Non m'ac - cor - do a ve - run*
 Measure 87: *pat - to, so ben io*
 Measure 88: *quel che fa -*

Vocal (Alto):
 Measure 85: *tà.*
 Measure 86: *Non m'ac - cor - do a ve - run*
 Measure 87: *pat - to, so ben io*
 Measure 88: *quel che fa -*

Piano accompaniment (Right hand):
 Measure 85: Quarter rest, quarter rest.
 Measure 86: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
 Measure 87: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
 Measure 88: Quarter note E4, quarter note D4, quarter note C4, quarter note B3.
 Dynamic: *p*

Piano accompaniment (Left hand):
 Measure 85: Quarter rest, quarter rest.
 Measure 86: Quarter note B3, quarter note A3, quarter note G3, quarter note F3.
 Measure 87: Quarter note E3, quarter note D3, quarter note C3, quarter note B2.
 Measure 88: Quarter note A2, quarter note G2, quarter note F2, quarter note E2.
 Dynamic: *p*

89

Il con - trat - to è bell' e fat - to, che più scio - - glier non si

Il con - trat - to è bell' e fat - to, che più scio - - glier non si

8 rò.

8 rò.

Il con - trat - to è bell' e fat - to, che più scio - - glier non si

93

a Nencio

può. Tu mio ma - ri - to. Que - sto è fi - ni - to, e co - si

può.

a Sandrina

può. Tu sei mia mo - glie.

97

Piano accompaniment for measures 97-100. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

Vocal and piano accompaniment for measures 101-104. The vocal line begins with a rest and then enters with the lyrics. The piano accompaniment continues with a steady eighth-note bass line. Performance markings include *va.*, *a Nencio con sdegno*, *mesto*, and *Nis*.

va.

a Nencio con sdegno

mesto

Nis

Sior Gab - ba - gen - te, sior Va - ga - bon - do, par - ti - te di

101

Piano accompaniment for measures 101-104. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

Vocal and piano accompaniment for measures 105-108. The vocal line continues with the lyrics. The piano accompaniment continues with a steady eighth-note bass line. Performance markings include *qua.*

qua.

sun per me sen - te pie - ta - - de al

105

mon - do, di me che sa - rà?

a Nencio

A -

109

Mi fa - te gran tor - to.

scol - ta, ga - leot - to.

La

113

Musical score for measures 113-116. The score includes a piano accompaniment with three staves (treble, middle, and bass clefs) and a vocal line with two staves (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes. The vocal line includes the lyrics: "Bu - gi - a fi - ni - ta. mo - glie tra - di - ta! I".

117

Musical score for measures 117-120. The score includes a piano accompaniment with three staves (treble, middle, and bass clefs) and a vocal line with two staves (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes. The vocal line includes the lyrics: "Sen - ti - te, ta - Rig - gi - ri in - ven - ta - ti. fi - gli pian - ta - ti!".

122

ce - te, sen - ti - te, ta - ce - te, or o - ra ve - dre - te il ver, co - me

128

sta. Io fin - si la vec - chia col «di - ce il pro - ver - bio», il ser - vo te - de - sco, «der

f *pp* *f* *pp* *f* *pp*

136

taif - le, star rausch».

Ba - sta, ch'e-ri tu, Ve - spi - na, don-na la più fi-na, fi - na; ci sa -

Ba - sta, ch'e-ri tu, Ve - spi - na, don-na la più fi-na, fi - na; ci sa -

142

pe - sti gi-rel - lar. Ci vuol pa - zien - za, è un' in - so - len - za. Ma che si fa?

pe - sti gi-rel - lar. Ci vuol pa - zien - za, è un' in - so - len - za. Ma che si fa?

147

Ob.

Cor.

Timp. Solo

f

f

f

p

f

p

f

p

f

Quel ch'è fat - to, fat - to si - a.

Quel ch'è fat - to, fat - to si - a.

⁸ ma che si fa? Quel ch'è fat - to, fat - to si - a.

⁸ ma che si fa? Quel ch'è fat - to, fat - to si - a.

Quel ch'è fat - to, fat - to si - a.

p

f

Stia - mo dun - que in al - le -
Stia - mo dun - que in al - le -
Stia - mo dun - que in al - le -
Stia - mo dun - que in al - le -

gri - a, ch'in un dop - pio ma - tri - mo - nio og - gial - men — si

gri - a, ch'in un dop - pio ma - tri - mo - nio og - gial - men — si

⁸ gri - a, ch'in un dop - pio ma - tri - mo - nio og - gial - men — si

⁸ gri - a, ch'in un dop - pio ma - tri - mo - nio og - gial - men — si

gri - a, ch'in un dop - pio ma - tri - mo - nio og - gial - men — si

scia - le - rà, ch'in un dop - pio ma - tri - mo - nio og - gi al -

scia - le - rà, ch'in un dop - pio ma - tri - mo - nio og - gi al -

⁸ scia - le - rà, ch'in un dop - pio ma - tri - mo - nio og - gi al -

⁸ scia - le - rà, ch'in un dop - pio ma - tri - mo - nio og - gi al -

scia - le - rà, ch'in un dop - pio ma - tri - mo - nio og - gi al -

177

The musical score for page 177 consists of several systems. The first system includes a vocal line and two piano accompaniment lines. The second system features a grand piano accompaniment with three staves. The third system contains four vocal parts (Soprano, Alto, Tenor 1, Tenor 2) and a bass line, with the lyrics "men — si scia - le - rà, si scia - - -" written below. The fourth system continues the vocal parts and bass line with the same lyrics. The fifth system shows the piano accompaniment for the vocal parts.

Musical staff 1: Treble clef, piano part. It features a series of chords in the right hand and a bass line in the left hand. The dynamics are marked *[ff]*.

Musical staff 2: Treble clef, piano part. It features a series of chords in the right hand and a bass line in the left hand. The dynamics are marked *[ff]*.

Musical staff 3: Bass clef, piano part. It features a series of chords in the right hand and a bass line in the left hand. The dynamics are marked *[ff]*.

Musical staff 4: Grand staff (piano). It consists of three staves: two treble clefs and one bass clef. The texture is complex, featuring rapid sixteenth-note passages in the upper staves and a steady bass line. The dynamics are marked *[ff]* and *ff*.

Musical staff 5: Treble clef, vocal line. The lyrics are: le - - - rà, si scia - - - le - - -

Musical staff 6: Treble clef, vocal line. The lyrics are: le - - - rà, si scia - - - le - - -

Musical staff 7: Treble clef, vocal line. The lyrics are: le - - - rà, si scia - - - le - - -

Musical staff 8: Treble clef, vocal line. The lyrics are: le - - - rà, si scia - - - le - - -

Musical staff 9: Bass clef, piano part. The lyrics are: le - - - rà, si scia - - - le - - -

Musical staff 10: Bass clef, piano part. It features a steady bass line. The dynamics are marked *ff*.

187

The first system of music consists of three staves. The top two staves are vocal lines in treble clef, featuring a melody with eighth and sixteenth notes. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and a steady bass line.

The second system of music consists of three staves, all part of a piano accompaniment. The top staff is in treble clef and features a melodic line with eighth notes. The middle staff is in treble clef and contains a dense texture of sixteenth-note chords. The bottom staff is in bass clef and provides a steady bass line with eighth notes.

The third system of music consists of five staves. The top four staves are vocal lines in treble clef, each with the lyric "rà." written below the first note. The bottom staff is a piano accompaniment in bass clef, providing a steady bass line with eighth notes.

[Fine]