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WOLFGANG AMADEUS

MOZART

COSI FAN TUTTE

An Opera in 2 Acts

VIOLA

Così fan tutte.

So machen's Alle.
Oper in 2 Akten.

Viola.

Ouverture.

W. A. Mozart. Werk 588.

Andante.

12

Presto.

21

30

39

51

67

76

85

93

104

113

Viola.

125 *p* *f*

Musical staff 125-131: Viola part starting at measure 125. It features a melodic line with slurs and fingerings (1, 2). Dynamics range from *p* to *f*.

132 *p* *f* *p*

Musical staff 132-144: Viola part starting at measure 132. It includes slurs, fingerings (1), and dynamic markings *p*, *f*, and *p*.

145 2 1 2 1 2 3

Musical staff 145-152: Viola part starting at measure 145. It features slurs and fingerings (2, 1, 2, 1, 2, 3).

153 4 5 V 1 2 3 4 5

Musical staff 153-162: Viola part starting at measure 153. It includes slurs, fingerings (4, 5), a *V* marking, and fingerings (1, 2, 3, 4, 5).

163 V *f* V *p*

Musical staff 163-172: Viola part starting at measure 163. It features slurs, *V* markings, and dynamic markings *f* and *p*.

173 *p* 1 2 3 4 5 6 7

Musical staff 173-182: Viola part starting at measure 173. It includes slurs, fingerings (1, 2, 3, 4, 5, 6, 7), and a *p* dynamic marking.

183 *f* *p* 1 2

Musical staff 183-195: Viola part starting at measure 183. It features slurs, dynamic markings *f* and *p*, and fingerings (1, 2).

196 3 4 5 1 2 3 4 5

Musical staff 196-206: Viola part starting at measure 196. It includes slurs and fingerings (3, 4, 5, 1, 2, 3, 4, 5).

207 *f*

Musical staff 207-217: Viola part starting at measure 207. It features slurs and a *f* dynamic marking.

218

Musical staff 218-227: Viola part starting at measure 218. It includes slurs and a *f* dynamic marking.

228 *p* G.P. *f*

Musical staff 228-240: Viola part starting at measure 228. It features slurs, a *p* dynamic marking, a *G.P.* marking, and a *f* dynamic marking.

241 *p* *cresc.* *f*

Musical staff 241-251: Viola part starting at measure 241. It includes slurs, a *p* dynamic marking, a *cresc.* marking, and a *f* dynamic marking.

252 *ff*

Musical staff 252-258: Viola part starting at measure 252. It features slurs and a *ff* dynamic marking.

in 4

ERSTER AKT. ATTO PRIMO.

Scene 1. Scena I.

Allegro.

7 *f p* *p* *mf p mf p*

14 *mf p mf p*

21 *mf p mf p*

27 *mf p mf p cresc. p*

34 *f f p*

40

45

51 *f p cresc.*

57 *f*

Recit. 23

So ab-ge-drosch-ne Fa-bel-n glaubt Ihr auf's Neu?
 Quan-to mi pia-ci mai, sem-pli-ci-ta?

N° 2. Terzetto.
Allegro.

112

Musical score for Viola, N° 2. Terzetto. Allegro. The score consists of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features various dynamics including *p*, *pp*, *cresc.*, *f*, and *pp*. There are several slurs and phrasing marks. A *Recit.* (recitative) section begins at measure 37.

Doch was fan-gen wir an mit den hun-dert Ze-
E de' cen-to zec-chi-ni che fu-

N° 3. Terzetto.
Allegro.

114

Musical score for Viola, N° 3. Terzetto. Allegro. The score consists of five staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features various dynamics including *f*, *p*, *cresc.*, *f*, and *p*. There are several slurs and phrasing marks. A *tr* (trill) is indicated above a note in measure 8.

chinen?
remo?

Viola.

40 *div.*
p cresc. f *unis.* *p* *1* *div.* *p cresc. f*

56 *unis.* *p* *f*

65

70 *f* *p* *V*

N° 4. Duetto.

Scene 2.

Scena II.

Andante. *p* *f* *fp* *fp*

9 *mfp*

20 *mfp* *p* *f* *2*

35 *stacc.* *f* *p*

43 *f* *p*

56 *mfp* *f* *cresc.* *f*

66 *div.* *p* *cresc. f* *Allegro.* *p* *3* *div.* *p*

79 *div.* *2* *V* *2* *div.*

92 *4*

Viola.

6
104
114
128
137
146

Scene 3.

Scena III.

Recit. 20 7

Mein Bräut'gam— Mein Ge-lieb-ter— Grau-sa-mes attacca
 du-man-te— Li-dol mi-o— Bar-ba-ro

in 2 N° 5. Aria.
 Allegro agitato.

Recit. 21

Bassi.

Ihr Freun-de, kommt nä-her!
 A-mi-ci, en-tra-te!

in 4 N° 6. Quintetto.
 Andante

Scene 4.

Scena IV.

Viola.

10 *V V*
17
24 *V V*
31
39 *f p*
46
52 *p* *cresc.*
58 *f p* *cut*
63 *f p*
75
81 *f p* *cresc.*
87 *f p*
95
102 *p f* *V V* *p* *f*

Detailed description of the musical score: The score is for a Viola part, spanning measures 10 to 102. It is written in a 3/8 time signature with a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *sf* (sforzando) are used throughout. Performance instructions include *cresc.* (crescendo) and a *cut* instruction with a double-headed arrow pointing to a section of the score between measures 58 and 87. The score is divided into systems, with measure numbers 10, 17, 24, 31, 39, 46, 52, 58, 63, 75, 81, 87, 95, and 102 marking the beginning of each system. The notation includes various articulations like accents and slurs, and some measures contain complex rhythmic figures or chords.

Viola.

Recit. 16 Bassi.

mich gnä - dig be - schüt - zen. attacca
 cor ne' gior - ni mi - ei.

N° 7. Duettino.

Andante.

Recit. 7

Bassi.

Ich ster - be!
 Io mo - ro.

N° 8. Coro.

Scene 5.

Scena V.

Maestoso.

Recit. 10

49

Noch ei-nen Kuss, Ge-lieb-te! Ach, ich ver-
 Ab-braccia mi, idol mi-o! Mio-jo d'af-
 attacca

N° 9. Quintetto. in 4
 Andante.

Coro.
 Maestoso.

Scena 6. Scena VI.

Recit. 16 Bassi.

die Lieb- sten und mir die Freun- del
 a- man- ti ea me- gli a- mi- ci.

N° 10. Terzettino. in 4
 Andante.

Viola. 174

Scene 7.

Scena VII.

Allegro moderato.

Recit. 12

Schon habt ihr die Ze - chi - nen halb ver -
per femmi - na gio - car cen - to zec -

16 *f* *p* *cresc.* *ff* *pp*

22 *cresc.* *f* auf Weiber - treu - e setzt *f*
in cordi femmi - na.

Scene 8. Scena VIII.

Scene 9. Scena IX.

Recit. 13

Ei was! ich will sie kos - ten: wie vor -
per Bac - co vo assagiar - lo: com' è

8 trefflich! Mein Fräulein, bit - tel!
buo - no! Pa - dro - ne di - co!

Nº 11. Recit. ed Aria.

Allegro assai.

Entferne dich! *f* rasen - der Ver - *f* Schliesse schnell dieses Fenster *f*
Ah scosta - ti! *p* d'un disperato af - chiu - di quel - le fi - nes - tre -

ich hasse den Tag, *f* hasse die Luft, die ich athme - *f* hasse mich selber - *f*
o - dio lu - ce, o - dio lu - ria, che spiro - o - dio me stessa -

33 Viol. I. *p* meinen Schmerz? *f* wer kann mich
1 il mio duol, chi mi con -

Maestoso.

fliehe weit hinweg, lass mich allein sein.
f fuggi, per pietà, la - scia - mi so - la.

Aria. 172

Allegro agitato.

p

8 *f*

16 *f* *f* *p* *f* *p* *f* *p* *f* *p*

Viola.

24

mf p mf p

32

mf p cresc.

41

f p mf

50

mf p f p p f

58

p f p f p f p

60

mf p mf p cresc. f p

74

cresc. f p

82

cresc. f p

94

p

Recit.

53

Mär-chen macht man selbst kleinen Kindern nicht mehr weis.
 tem- pi da spae-ciär questo fu-vo-leai bam-bini.

Nº 12. Aria. *in 2*
 Allegretto.

p

10

17

mf

Viol. II.

1 2 3

Viola.

24 Allegretto.

Handwritten: *div. V. V. V. V.*

87 *in tempo*

Scene 10.

Scena X.

Recit.

63

las - se sie her - ein? Ich sag' nicht nein.
 pos - so fur en - trar? Di - rei di si.

Nº 13. Sestetto.

Allgro.

Scene 11.

Scena XI.

22

28

37 *fp* *fp* *f* *p* *cresc. f*

44 *p* *cresc. f* *p*

53 **Allegro.** $\frac{3}{4}$ *f*

59 *p* *cresc.* *f*

70 *p* *f* *p*

79 *f* *p* **Clar. I.** 18 19 20 21 *p*

107 *cresc.* *f* 1 1 3

121 *p* **Molto Allegro.** $\frac{2}{4}$ *f* *f* *p* **G.P.**

134 *p* 1

144 *f* 2 #2

154 *f* 2 6

170

179

188

196

207

208

214

220 **Recit.** **10** **Allegretto.**

nach dem trauri-gen Falle!
do - po il ca - so fu - nesto?

meine theuersten Freun -
mei dolciissimi a - mi -

225

er - flehn zwei Ver - bre - cher Ih-re Ver -
due rei, due de - linquen - ti, ec - co Mu -

232

zeih - ung! Gott A - mor - Him - mel! was hör' ich! Ja, A - mor, der Gött. li - che, der durch
Na - me! A - mor - Nu - mi! - che sen - to? A - mor, il un - me, si pos -

Sempre a tempo colla parte.

238

Euch uns be - herrscht, hat uns ge - lei - tet. Schon der Strah - len - rer Au - gen durch - zück - te uns mit
sen - te per voi, qui ci con - du - ce. Vi - sta ap - pe - nu - la lu - ce di vos - tre ful - gi -

brün-stig heis-sen Glu-then- gleich dem lie-ben-den-Fal-ter, der vom Lich-te ge-ble-n-det sei-nen
dis-si-me pu-pil-le- che alle vi-ve fa-pil-le- fur-fal-let-te a-mo-ro-so e ago-niz-

244 *p* *fp*

Tod sucht- such-te ich eu-re Nä-he, flat-tert'ich hin und wie-der, und fle-he nun um
zan-ti- vi vo-lia-mo da-van-ti- ed ai la-tied a re-tro per in-plo-rar pie-

247 *fp*

250 *cresc.* *f* ach, und Er-barmen! *f* Ha, welche Kühnheit! *f* ach Schwester, sag, was
in fle-bil metro! Stelle! che ar-dir! So-rel-la! che fue-

attacca

Nº 14. Recitativo ed Aria. *COME SCOGLIO FROM COSI' FAN TUTTE*

Allegro.

254 thun wir? *f* Ihr Ver-wegnen! aus unsrer Nähe! entweicht nicht *p* frevelhaften
cia-mo? Te-me-rari, di questo loco! e non pro- degli in-fami

258 Zunge *p* *cresc.* *f* und alle Sitte! *f* *fp* *f*
detti e nostri affetti!

p wir sind Ver-lob-*f*
ai cari a-man-

und wir wahren die Treu' fest bis zum To-de,
saprem loro ser-bar in-fi-na a morte,

wir verachten das Leben, *attacca*
a dispetto del mondo e del-la sor-te.

Aria.

Andante maestoso.

f *p* *f*

f *f*

in 4

Viola.

Allegro.

15 *p*

29 *cresc. f p f*

36 *f*

42 *p fp fp cresc. p*

51 *p cresc. f*

57 *Felsen, f scoglio Schrecken f resto*

63 *Wellen, f venti* *bewahren è forte* *p*

74 *Più Allegro. in 2* *cresc. fp f*

84 *f p*

93 *f*

102 *p*

107 *f p f*

113

p *sf* *p*

Musical staff 113-120. Treble clef, 2/4 time. Measures 113-120. Dynamics: *p*, *sf*, *p*. Fingerings: 3, 3, 6.

121

fp fp fp fp cresc. f

Musical staff 121-128. Treble clef, 2/4 time. Measures 121-128. Dynamics: *fp fp fp fp cresc. f*. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3.

Recit.

21

Basso continuo staff with notes and a double bar line. Bass clef, common time.

Bassi.

Lie - bes - gluth ver - ge - hen.
 più fe - de - li a - man - ti.

in 2 N^o 15. Aria.
 Andantino.

p

Musical staff 1-6. Treble clef, 2/4 time. Measures 1-6. Dynamics: *p*.

7

p

Musical staff 7-12. Treble clef, 2/4 time. Measures 7-12. Dynamics: *p*.

13

Musical staff 13-18. Treble clef, 2/4 time. Measures 13-18.

19

Musical staff 19-24. Treble clef, 2/4 time. Measures 19-24.

25

Musical staff 25-32. Treble clef, 2/4 time. Measures 25-32.

33

cresc. p

Musical staff 33-41. Treble clef, 2/4 time. Measures 33-41. Dynamics: *cresc. p*. A circled measure 33 is marked with a '1'.

42

Musical staff 42-50. Treble clef, 2/4 time. Measures 42-50.

51

cresc. p

Musical staff 51-58. Treble clef, 2/4 time. Measures 51-58. Dynamics: *cresc. p*.

59

cresc. p f p

Musical staff 59-66. Treble clef, 2/4 time. Measures 59-66. Dynamics: *cresc. p f p*. A circled measure 59 is marked with a '1'.

in |

Viola.

Nº 16. Terzetto.
Molto Allegro.

Scene 12.

Scena XII.

p *sempre stacc.*

cresc.

f *p*

p *cresc.*

f *p*

p *cresc.* *p*

cresc. *f*

Recit.

25

Bassi.

Mahl - zeit uns bes - ser noch be - ha - gen.
ce - na per noi più sa - po - ri - ta.

Nº 17. Aria.
Andante cantabile.

f *p*

f *p* *cresc.*

20 *f* *p*

31 *cresc.* *mf* *p*

40

50 *cresc.* *p*

60 *f* *p*

67 *mf* *p* *cresc.* *f*

75 *p*

Scene 13.

Scena XIII

63 *Bassi.*

ha_bendann die Won_ne und ich den Spass da_von.
 es_si avranno il gus-to ed io la glo-ri-a.

Nº 18. Finale. $\text{in } 4$
 Andante.

Scene 14.

Scena XIV.

mezza voce

8 *fp* *fp*

16 *fp* *fp*

144

152

157

169

175

183

193

202

211

222

234

246

257

264

Detailed description: This page contains ten staves of musical notation for the Viola part. The music is in 3/4 time and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings are placed throughout the score, including *cresc.*, *f*, *p*, *sfz*, and *sf*. Some measures feature first endings, indicated by a '1' above the staff. The page number '21' is in the top right corner, and the instrument name 'Viola.' is centered at the top.

Viola.

273 *p*

282 *p* *V*

Scene 16. Scena XVI.

292 Allegro. *f*

308 *p*

317 *fp* *fp* *fp* *fp* *fp* *cresc.* *f*

330 *f* *p* *f* *p* *fp*

341

349 *mf* *p* *mf* *p* *mf* *p*

361 *p*

371 *cresc.* *f*

379 *mf* *p* *Viol. II.*

390 *fp* *sf* *3 Fag. I.* *p*

402 *cresc.* *p*

Viola.

410 *cresc. f p cresc. p cresc. p cresc. f*

421 *p*

430 *V V*

439 *Andante. f p f p*

445 *cresc. f*

451 *p*

461 *V cresc. f*

468 *p*

475

481

491 *Allegro. p*

497

503 *f*

Viola.

510 *p* *fp* *fp* *fp*

520 *fp* *fp* *fp* *fp* *f* *p*

530 *f* *sf* *p*

539 *f* *p* *f* *p* *cresc.*

545 *f* *p* *f* *p* *f*

552 *p* *cresc.* *f* *p*

559

567 *fp* *fp*

577 *p* *p* *fp*

577 *fp* *fp* *fp* *fp* *f* *p*

588 *sf* *p*

597 *f* *p* *f* *p*

615 *cresc.* *f* *p* *f*

622
p f p f p cresc. f p

629

638
cresc. f fp fp

647
fp fp p

655
cresc. f fp fp fp p

663
Presto. f

671

679
p

686
cresc. f

691

697

702

Ende des ersten Aktes.
Fine dell' Atto primo.

ZWEITER AKT. ATTO SECONDO.

Scene 1. Scena I.

Recitativo. 83

Musical staff for Recitativo, measures 83-84.

wol. len. Sind sie denn vom Stamme E - va's, o - der von Stein?
vo - let - te. Sie - te d'os - sa, e di car - ne o co - sa sie - te?

in 2 N° 19. Aria.
Andante.

Musical staff for N° 19. Aria, measures 1-6. Includes dynamic markings *f* and *p*, and articulation marks *V*.

Musical staff for N° 19. Aria, measures 7-13.

Musical staff for N° 19. Aria, measures 14-19.

Musical staff for N° 19. Aria, measures 20-26. Includes tempo marking *Allegretto* and dynamic marking *p*. Handwritten *in 3* and *in 2* are present.

Musical staff for N° 19. Aria, measures 27-32.

Musical staff for N° 19. Aria, measures 33-38. Includes dynamic markings *f p*.

Musical staff for N° 19. Aria, measures 39-43. Includes dynamic markings *f p*.

Musical staff for N° 19. Aria, measures 44-50. This section is crossed out with a large diagonal line.

Musical staff for N° 19. Aria, measures 51-56. This section is crossed out with a large diagonal line.

Musical staff for N° 19. Aria, measures 57-62. This section is crossed out with a large diagonal line.

Viola.

64

70

75

81

88

94

f p *f p* *f p*

fp *fp* *fp*

cresc. *f*

p *6-8 p*

Scene 2.

Scena II.

Recitativo. 39

Bassi.

Schwesterchen, wähl' du nur! Ist schon ge - sche - hen.
 De - ci - di tu, so - rel - la. Io già de - ci - si.

Nº 20. Duetto.

Andante

in 4

7

13

21

28

p

cresc.

div.

2

35

42

48

54

62

69

Scene 3.

Scena III.

Recit. 7

Bassi.

75

Gleich soll'n sie sehen.
Tosto ve - dre - te.

X **N° 21** Duetto con Coro.
Andante. 23

Scene 4.

Scena IV.

43

Recitativo. 21

Bassi.

was ich mit Do - ra - bel - la.
quel ch'io fa - rò con ques - ta.

172 **N° 22.** Quartetto.
Allegretto grazioso.

8

16

24

32 *mfp* *mfp* *mfp* *mfp*

38

45 *Allegro*

52 *Recit.* *a tempo*

Nichts von vergang'nen Dingen, geschehen ist ge_schehen.
 Quello ch'è stato, è stato, scordiamci del pas_sato.

57 *f* *p* *Tempo I.* *Viol. I.*

64

70 *Presto.* *p*

76

81 *p*

86

Scene 5. *pp* Scena V.

Recitativo. 59 Bassi.

O wel - che Won - ne!
 O che di - let - to!

173

Viola.

Nº 23. Duetto.
Andante grazioso

The musical score is written for Viola in 3/8 time. It begins with a treble clef and a key signature of one flat. The tempo is marked "Andante grazioso". The score consists of 12 staves of music, with measure numbers 7, 11, 15, 19, 23, 27, 31, 35, 39, 43, 47, 51, 55, 59, 63, 67, 71, 75, 79, 83, 87, 91, 95, 99, and 103 indicated. The music features various dynamics including *p*, *mf*, *f*, *cresc.*, and *pizz.*, along with articulations such as accents, slurs, and breath marks. The piece concludes with a double bar line and a common time signature.

74
Recit.

Scene 6.

Scena VI.

Allegro.

arco
f
Grausame, warum
Barbara, perchè
Ich seh' den Schlangenblick,
Ho visto un' aspide,

1
ich verstehe!
ti capisco!
Schlangenblick,
L'aspide,

1
lybischen p willst in mir du er- f
handi più in me solo tu So
E

8
Adagio.
ist es, so ist
re-ro, è re- er-
ch'un

Allegro
fleh'ich.
guardo. f p mf
was deine Seufzer?
e poi so-spiri?

Nº 24. Aria.
Allegretto.

cut.

p mf p mf p mf p mf p
mf p mf p
p mf p mf p mf p
p mf p

The musical score for the Viola part, measures 1 through 14, is shown. It is crossed out with a large 'X'. The notation includes various dynamics such as *p*, *mf*, *sf*, *f*, *cresc.*, and *Allegro.* The key signature is one flat (B-flat) and the time signature is 3/8.

Recit. *in 4*
Allegretto.

Scene 7.

Scena VII.

The recitative section begins with the lyrics "Er flieh. Ei par" and continues with "Wait!". The music is in 4/4 time and includes a dynamic marking of *f*.

Er flieh.
Ei par
Wait!

mag er nur ge - hen, aus mei - ner Nä - he flie - hen, dem mei - ne Schwäche zu er - lie - gen Ge -
 par - tir si la - sci, si tolga ai squar - di mie - i l'infau - sto og - get - to del - la mia de - bo -

p

fahr läuft. Welch' her - be Qua - len hat er mir nicht be - rei - tet! ge - rech - te Strafe leid' ich nun für mein
 lez - za. A qual ci - men - to il bar - ba - ro mi po - se! un premio è questo ben do - vu - to a mie

p *f* *p* *p*

Un - recht. War's nicht Ver - bre - chen, mit ihm hier zu ver - weilen, sein Ge - ständniss zu hören?
 col - pe! In ta - le is - tan - te do - vea di nuo - vo amante, i so spiri - a - scol - tar?

f *p* *f*

That ich nicht besser, sei - ner Seuf - zer zu spotten? Ach, die - sem Her - zen drohen furcht - ba - re Lei - den, Lei - den der
 l'al trui que - re - le do - vea vol - ger in gio - co? Ah que - sto co - re a ra - gio - ne con - dannì, o giusto a -

p *sfz*

Lie - be! Ich glü - he, doch ist dies Feu - er nicht die Regung eines wah - ren Ge -
 mo - re! Io ar - do e lar - dor mio non è più effr - to d'un a - mor vir - tu -

p

füh - les: sist Wahnsinn, ist Thor - heit, Ver - zweiflung, bitt - re Reue, schnöder
 o - so: è smania, af - fan - no, ri - mor - so, pen - ti - mento, leg - ge -

Leichtsinn, ist Mein - eid, schänd - li - cher Treubruch!
 rez - za per - fi - dia, è tra - di - men - to!

cresc. *f* *p*

Nº 25. Rondo. 178

Viola.

Adagio.

Viol. II.

Allegro moderato.

100
1
fp
108
rallentando colla parte
a tempo
fp
115
cresc.
f
122
V V

in 4
Recit. 60
Scene 8. Scena VIII.
senza tempo

ih-rer Treu, ih-rer Lie-be gab siemir hier dies al-ler.lieb.ste
di sua a-mor, di sua fe-de questo bel ri-trat-ti-noella mi

Allegro. V V
f
Wohineilst du? Ich will zu aus der Brust zu
Ore-ra-i? A trarleil mio tradito af-

reissen. f Nein, nein, Bist du rasend? f Weibes willen, das dein nicht f willst du dich ver-
fetto. No, mi Sei tu pazzo? precipi-tarti per u-na che non val dur

derben? f Thorheit zu begehen! fp so viel Verspre. p in nur
soldi? corbel-le-ri-a!. tante promes- in si

Andante.

wenigen fp Was nun be- p Mitleid, Freund, ich thun soll!
pocchi mo- Che fareor f me pie-tà, consi-glio!

Allegro.

was ich dir rathens soll! f s'ist zum Erstaunen. f
qual consiglio a te dar! da far stupore. attacca

N° 26. Aria.

Allegretto.

f p cresc.
12 3

Viola.

The musical score for Viola on page 36 is written in G major (one sharp) and 3/4 time. It consists of 13 staves of music. The dynamics and markings are as follows:

- Staff 1: *fp*, *fp*, *fp*, *f*
- Staff 2: *fp*, *fp*, *fp*
- Staff 3: *cresc.*, *fp*
- Staff 4: *f*
- Staff 5: *f*, *f*, *p*
- Staff 6: *f*
- Staff 7: *f*
- Staff 8: *f*
- Staff 9: *f*
- Staff 10: *f*
- Staff 11: *f*
- Staff 12: *cresc.*, *f*
- Staff 13: *p*, *cresc.*

Violin and Viola musical staves for the first section of the score. The music is in G major and 3/4 time. It features a variety of dynamics including *f*, *p*, *cresc.*, and *f p*. There are also markings for *V* (Violin) and *3* (triplets).

Scene 9. Scena IX.

Allegro. **Recit.**

fp Ha, welch schrecklichen Aufruhr *p* Hoffnung fühllich im
In qual fie - ro con - trasto, *affetti io mi ri -*

fp Unerhört, unbegreiflich ist dies Er - *p*
Tanto insali - to e no - vo è il ca - so

je wird ergründen können... *fp* Alfonso, Al- *p* schedich trium-
bas - to per con - si - gliarmi... *Alfonso, Al - della mia stupi -*

fp Doch, sie soll es be- *f* **div.** *fp*
Ma, mi ven - diche -

Andante.

aus meinem Busen *f* ich verbannen *f* das Bild der Ver- *p* es ver-
sa - prò dal se - no *quell'i - ni - qua* *sa - prò cancel - cancel -*

bannen? *lar - la?* für die Theure. *lei mi par - la.*

Nº 27. Cavatina.

Allegro.

Violin and Viola musical staves for the Cavatina section. The music is in G minor and 3/4 time. It features dynamics such as *p* and *cresc.*. There are also markings for *4* and *3* (fingerings).

sfz *sfz* *f* *p* *f* *p*
cresc. *f*
 2 4 3
p *f* *p*
sfz *sfz* *sfz*
p

Recitativo. 29

Vogel kauft, der noch auf dem Dach sitzt.
frasca ancor ven. de l'uc - cel - lo.

Scene 10. Scena X.

Recitativo. 59

Bassi.

Schwester, auch du wirst noch er - lie - gen!
sorel - la, è me - glio che tu ce - da.

Nº 28. Aria. *in 2*
 Allegro vivace.

6 8
 1
 7 3
sfz *sfz* *sfz* *sfz* *f* *p*
 55
f *f* *f* *p* *f* *f* *f* *p*
 62
 6 1 1 1
 2
 78
 2

88

107

Scene 11. Scena XI.

Recitativo.

44

scheint ist's bei der Don - na nicht recht ge -
don - na mi par di senno u -

Scene 12. Scena XII.

17

heuer.) ja wahr-haf_tig, kaum kenn'ich mich selbst noch wieder.
sci.ta.) come ap-pe-na io me - des - ma or mi rav-vi-so!

Bassi.

Nº 29. Duetto. in 4

Adagio.

8

14

19

27

35

42

49

58

Con moto.

Allegretto.

cresc. sf p cresc. sf p cresc.

f p cresc. f p

cut

cresc. p cresc. p

sf sf p cresc. f

1

40

Viola.

in tempo

67 *p* *f* *fp*

76 *Larghetto.* *cresc. p*

88 *cresc. f* *p*

98 *Andante. in 4* *mf* *p* *mf* *p*

105

111 *mf* *p*

118

124

130 *mf* *mf* *fp* *fp*

136 *p* *cresc.* *f*

Scene 13. Scena XIII.

Recitativo. 52

geh'n, wenn ihr's be - her - zigt. Bassi.
voi, se la im - pa - ra - te.

Nº 30. *in 2*
Andante.

f *p* *f* *p*

9 *f* *p* *cresc.* *p* *cresc.*

Viola.

16 *f* *p* *cresc. f* *p* *f*

in 4

Scene 14. Scena XIV.

24 *f*

Racit. 43

dannerreicht mansicher das Ziel. Bassi.
la Despi - na in un pro - get - to.

Nº 31. Finale.

Allegro assai.

in 4

Scene 15.

Scena XV.

6 *p* *f*

12 *p*

20 *f*

28 *f*

34 *p*

41 *f*

48 *f* *p*

55 *cresc.* *f* *pp*

61 *f*

in 4

Scene 16.

Scena XVI.

66 *f* *p* 1

Andante.

72 *p* *f*

77 *p* *f*

86 *p*

96 *p*

104

111 *p* 3

120 *p* 1 1

130 *p* *f*

135 *p* *f*

144 *pizz.*

151 *pizz.* 2

159 *arco* *p cresc. fp* *pizz.*

167

11/11

wait!!

173 *Larghetto.* $\text{III } 3$
arco
p

Musical staff 173-183: Treble clef, 3/4 time signature, key signature of two flats. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note B4. The piece is marked *Larghetto.* and *arco*. A handwritten $\text{III } 3$ is written above the staff.

183

Musical staff 183-197: Continuation of the melodic line from the previous staff. It features a series of eighth notes and quarter notes, ending with a triplet of eighth notes. Three 'V' marks are written above the staff.

197 *pizz.* *Allegro.*

Musical staff 197-205: Treble clef, 3/4 time signature, key signature of two flats. The staff contains a rhythmic pattern of eighth notes. It is marked *pizz.* and *Allegro.*

205 *arco* $\text{III } 2$ Scene 17. Scena XVII.
p *cresc.* *f*

Musical staff 205-217: Treble clef, 3/4 time signature, key signature of two sharps. The staff contains a melodic line starting with a half note G4. It is marked *arco* and *p*. A handwritten $\text{III } 2$ is written above the staff. The scene is labeled "Scene 17. Scena XVII.".

217
p *f* *p* *cresc.* *f* *p*

Musical staff 217-225: Continuation of the melodic line with dynamic markings *p*, *f*, *p*, *cresc.*, *f*, and *p*.

225

Musical staff 225-237: Continuation of the melodic line with a *cresc.* marking.

237
cresc. *f* *p*

Musical staff 237-244: Continuation of the melodic line with dynamic markings *cresc.*, *f*, and *p*.

244 IV

Musical staff 244-254: Continuation of the melodic line with a handwritten IV above the staff.

254
f *p*

Musical staff 254-262: Continuation of the melodic line with dynamic markings *f* and *p*.

262

Musical staff 262-270: Continuation of the melodic line.

270

Musical staff 270-280: Continuation of the melodic line.

280 *f* *cresc.* 2

Musical staff 280-288: Continuation of the melodic line with dynamic markings *f*, *cresc.*, and a final *2*.

290 *Maestoso.* $\text{in } 4$

Handwritten measure numbers 290 and 295. The staff contains a melodic line in 4/4 time with a *pp* dynamic marking.

Handwritten measure numbers 296 and 303. The staff continues the melodic line, ending with a *cresc.* marking.

304

Handwritten measure number 304. The staff features a triplet of eighth notes and a *f* dynamic marking.

310 *Allegro.* $\text{in } 3$

Handwritten measure numbers 310 and 318. The staff is in 3/4 time and includes dynamics *f*, *p* *cresc.*, *p*, *fp*, *fp*, *fp*, and *p*.

319

Handwritten measure number 319. The staff continues the *Allegro* section with dynamics *cresc.*, *f*, and *p*.

329

Handwritten measure number 329. The staff features a series of eighth notes with a *sf* dynamic marking.

338

Handwritten measure number 338. The staff includes dynamics *sf*, *p*, *cresc.*, *f*, *p*, *sf*, *sf*, and *sf*.

347

Handwritten measure number 347. The staff includes dynamics *sf*, *sf*, *p*, *cresc.*, *f*, *p*, and *f*.

356

Handwritten measure number 356. The staff includes dynamics *p* and *fp*.

365

Handwritten measure number 365. The staff includes dynamics *fp* and *fp*.

$\text{in } 4$ *Andante.* Letzte Scene. Scena ultima.

Handwritten measure numbers 372 and 400. The staff is in 4/4 time and includes a *f* dynamic marking. The final measures are circled.

377

382 *p* *cresc.* wie kam das? *p*
e quando?

388

392

396 *p*

402

408

412

418 *f* *Con più moto. in 4* was ist qui che

426 *p* das? sa?

431 *cresc.* *f* *p*

436 Ei, das un em *fp*

441 Allegro. *in 2 v^{tr}*

f *p cresc.* *f*

448

p *cresc.* *f* *p* *cresc.*

453

f

458

467 Andante. *in 4*

p

472

p

dieses Ei.
con quel fer.

481

482

487

492 *in 4* Allegretto.

f *p*

497 Andante.

p *mf* *p*

505 *in 3* Allegretto.

mf *p*

513

Handwritten number 513 above the staff. The staff contains a melodic line with trills (tr.) and dynamic markings *f*, *sf*, and *p*.

522

Handwritten number 522 above the staff. The staff contains a melodic line with a first ending bracket (1) and dynamic markings *f* and *sf*.

531 *Andante con moto.*

Handwritten number 531 above the staff. The tempo marking is *Andante con moto.* The staff contains a rhythmic pattern of eighth notes with a dynamic marking *p*.

536

Handwritten number 536 above the staff. The staff contains a rhythmic pattern of eighth notes with triplets (3) and dynamic markings *f* and *sf*.

541

Handwritten number 541 above the staff. The staff contains a rhythmic pattern of eighth notes with a first ending bracket (1) and dynamic markings *f* and *fp*.

546

Handwritten number 546 above the staff. The staff contains a rhythmic pattern of eighth notes with dynamic markings *f* and *fp*.

551

Handwritten number 551 above the staff. The staff contains a rhythmic pattern of eighth notes with dynamic markings *f* and *fp*.

557

Handwritten number 557 above the staff. The staff contains a rhythmic pattern of eighth notes with dynamic markings *cresc.*, *p*, and *fp*.

562

Handwritten number 562 above the staff. The staff contains a rhythmic pattern of eighth notes with dynamic markings *cresc.* and *fp*.

567

Handwritten number 567 above the staff. The staff contains a rhythmic pattern of eighth notes with dynamic markings *cresc.*, *p*, and *fp*.

572 *Allegro molto.* F.I.I.

Handwritten number 572 above the staff. The tempo marking is *Allegro molto.* The staff contains a rhythmic pattern of eighth notes with dynamic markings *f* and *fp*. The page number 10 is centered below the staff, and the numbers 11, 12, 13, 14, and 15 are positioned below the staff.

Viola.

The musical score for Viola on page 48 is written in 3/4 time. It begins with a treble clef and a key signature of one flat. The first staff starts with a forte (*f*) dynamic. The second staff features a piano (*p*) dynamic and includes a triplet of eighth notes. The third staff has a slur over the first four notes. The fourth staff returns to a forte (*f*) dynamic. The fifth and sixth staves contain complex rhythmic patterns with slurs and accents. The seventh staff has a piano (*p*) dynamic and a fourth finger marking. The eighth staff features a piano (*p*) dynamic and a fourth finger marking. The ninth and tenth staves continue with rhythmic patterns. The eleventh and twelfth staves conclude the piece with a double bar line.

Ende der Oper.