

66 *p* *f* *f* *f* *f*

83 *p* *f*

92 *p*

102 *p*

115 *f*

129 *pp*

140

145 Vc. 1-9 *ff* *ff*

B.

156 *p* Tutti Bassi

162 *f*

Violoncello e Basso

171 *p* *f* *f* *f*

195

206 *p*

218 1-5 2 3 4 5 1-5 2 3 4 5

236 1-12 2 3 4 5 6 7 8 9 *pp* *CRASC.*

245 10 11 12 *f*

255 *trm*

265

274 *trm* *trm*

284 Vc. 1-6 2 3 4 5 6 B. 1-6 2 3 4 5 6 *attacca subito*

ATTO PRIMO

Scena I

No. 1 Duettino

Allegro assai

Recitativo: *tacet*

No. 2 Duettino

Allegro

1-16 *p* 3

17-30 *f p* 3

31-46 *f p* 4

47-62 *p* 4

63-74 *sfzp* 1-8

75-83 *cresc. f* 1

84-95 *p Tutti Bassi p cresc. f* 1

96-107 *p* 1

108-121 *sfzp p* 1

122-132 *cresc. f p* 1

133-144 *dim. pp* 1

Recitativo: *tacet*

Scena II

Recitativo: *tacet*

No. 3 Cavatina

Allegretto

1
pizz. *p*

12
p

23
f

34
f *p* *f* *p*

46
f *p* *f* *p* *f* *p* *f* *p* *fp*

57
p **Presto**

68
f *cresc.* *f*

81
f *p* *sf* *p*

97
f *cresc.* *f* **Tempo Primo** *pizz.* *p*

110

120
Presto *arco* *f*

Scena III
Recitativo: *tacet*

No. 5 Duettino

Allegro

No. 6 Aria

Allegro vivace

9 *p* *f* *p* *f* *p*

18 *mf* *p* *mf* *p* *cresc.* *p*

27

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

45 *mf* *p* *mf* *p*

54 *f* *p* *f* *p* *fp*

66 *f* *p* *1-8* *2* *3* *4* *5* *6* *7* *8*

80 *cresc.* *f* *p*

91 *Adagio* *Primo tempo* *cresc.* *f* *p* *f*

Recitativi: tacet

Scena VI - VII
Recitativi: tacet

No. 7 Terzetto

Allegro assai

8 *f* 1 *p*

14 *p* *f*

24 *f* *p*

32 *f* *p* *sf* *p*

41 *f* *p* *sf* *p*

52 *cresc.* *p* *sfz* *cresc.* *p*

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

81 *p* *cresc.* *p* *cresc.* *p* 1-8

93 *sfz* *cresc.* *p* *cresc.* *f* *p* *nel* *f*

104 1 *f* *p* 2

116 IL CONTE *Recitativo*
Da tua cu - gi - na
Bei dei - ner Ba - se.

1-5 2 3 4 5 *p*

123

*I'u - scio ier to-vai rin-chiu - so;
fand ich ges-tern die Thür ver-schlos-sen;*

*pic - chio,
Klopf - te,*

*m'a-pie Bar-ba-ri - na pau-ro-sa fuor del -
Bar - ba - ri - na öff - net, ver - le - ge - ner als*

126

*I'u - so.
ib - lich.*

*Io dal mu-so in-so-spet-ti - to,
Ihr Be-tra-gen ist ver-däch-tig,*

*guar - do, cer-co in o-gni si - to,
ich durch - su - che je-den Win - kel,*

f

129

in tempo

p

139

p

1

ppp

149

1

cresc.

f

p

160

1-7 2 3 4 5 6 7

cresc.

f

cresc.

p

170

cresc.

f

cresc.

p

sfp

cresc.

180

1-8 2 3 4 5 6 7 8

cresc.

f

cresc.

p

sfp

cresc.

190

p

cresc.

p

sfp

cresc.

200

p

cresc.

p

sfp

cresc.

206

p

cresc.

f

212

calando

cresc.

f

pp

Recitativo: tacet

No. 8 Coro

Allegro

Musical score for No. 8 Coro, measures 9-17. The score is in 6/8 time with a key signature of one sharp (F#). It features dynamic markings of *f*, *p*, *cresc.*, and *f*. Measure 9 starts with a *f* dynamic. Measures 10-11 show a *p* dynamic. Measure 12 has a *f* dynamic. Measure 13 includes a *cresc.* marking. Measure 14 has a *f* dynamic. Measure 15 has a *p* dynamic. Measure 16 has a *f* dynamic. Measure 17 has a *p* dynamic.

No. 9 Coro

Allegro

Musical score for No. 9 Coro, measures 9-33. The score is in 6/8 time with a key signature of one sharp (F#). It features dynamic markings of *f*, *p*, *cresc.*, and *f*. Measure 9 starts with a *f* dynamic. Measures 10-11 have a *p* dynamic. Measure 12 has a *f* dynamic. Measure 13 includes a *cresc.* marking. Measure 14 has a *f* dynamic. Measure 15 has a *p* dynamic. Measure 16 has a *f* dynamic. Measure 17 has a *p* dynamic. Measure 18 has a *f* dynamic. Measure 19 has a *p* dynamic. Measure 20 has a *f* dynamic. Measure 21 has a *p* dynamic. Measure 22 has a *f* dynamic. Measure 23 has a *p* dynamic. Measure 24 has a *f* dynamic. Measure 25 has a *p* dynamic. Measure 26 has a *f* dynamic. Measure 27 has a *p* dynamic. Measure 28 has a *f* dynamic. Measure 29 has a *p* dynamic. Measure 30 has a *f* dynamic. Measure 31 has a *p* dynamic. Measure 32 has a *f* dynamic. Measure 33 has a *p* dynamic.

Recitativo: *tacet*

No. 10 Aria

Allegro vivace

Musical score for No. 10 Aria, measures 9-17. The score is in 6/8 time with a key signature of one sharp (F#). It features dynamic markings of *f*, *p*, *ten.*, and *mf/p*. Measure 9 starts with a *f* dynamic. Measure 10 has a *p* dynamic. Measure 11 has a *ten.* marking. Measure 12 has a *ten.* marking. Measure 13 has a *mf/p* dynamic. Measure 14 has a *f* dynamic. Measure 15 has a *ten.* marking. Measure 16 has a *ten.* marking. Measure 17 has a *mf/p* dynamic.

ATTO SECONDO

Scena I

No. 11 Cavatina

Larghetto

8 *f*
 15 *p*
 23 *f*
 34 *f*
 44 *f*

Recitativo

85

LA CONTESSA

FIGARO

Allegretto

pizz.

E po-i?... E po-i...
 Und uei-ter... Und uei-ter...

attacca subito

91

No. 12 Arietta

Scena II Recitativo: *tacet*

Andante
pizz.

9 *p*
 18 *p*

27

36

45

54

63

72

Recitativo: *tacet*

No. 13 Aria

Allegretto

arco

9

19

28

38

48

No. 13a Arietta
(Fassung Wien 1789/1791)

Allegretto moderato

The musical score is written for Violoncello and Bass in G major, 3/8 time. It consists of seven systems of staves. The first system (measures 8-17) features a Cello staff with a dynamic of *p* and a Bass staff with a dynamic of *f*. The second system (measures 17-27) includes a staff for 'Tutti Bassi' with a dynamic of *p*, and Cello and Bass staves with dynamics of *p* and *fp* respectively. The third system (measures 27-37) has Cello and Bass staves with dynamics of *p* and *fp*. The fourth system (measures 37-48) includes a staff for 'Vc. B.' with a dynamic of *p*, and Cello and Bass staves with dynamics of *p* and *f*. The fifth system (measures 48-56) features a staff for 'Tutti Bassi' with a dynamic of *f*, and Cello and Bass staves with dynamics of *f* and *f*. The sixth system (measures 56-65) includes a staff for 'Vc. B.' with a dynamic of *p*, and Cello and Bass staves with dynamics of *p* and *fp*. The seventh system (measures 65-75) has Cello and Bass staves with dynamics of *p* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Recitativo: *tacet*
Scena III
Recitativo: *tacet*

No. 14 Terzetto

Allegro spiritoso

Musical notation for measures 1-11, featuring a single staff with dynamics *f* and *p*.

Musical notation for measures 12-20, featuring two staves (Vc. and B.) with dynamics *f*, *p*, and *cresc.* markings.

Musical notation for measures 21-31, featuring a single staff labeled "Tutti Bassi" with dynamic *p*.

Musical notation for measures 32-39, featuring two staves (Vc. and B.) with dynamics *f* and *p*.

Musical notation for measures 40-49, featuring a single staff labeled "Tutti Bassi" with dynamics *f* and *p*.

Musical notation for measures 50-59, featuring a single staff with dynamics *f* and *p*.

61 *f p* 1-9 2 3 4 5 6 7 8 9 *f p cresc. f*

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

81 *cresc. f p*

92 Vc. B. 1-7 2 3 4 5 6 7 *f p*

102 Tutti Bassi *f p* *f p* *f p* *f p* *f p* *f p*

113 *f p* *f* *p*

Recitativo

IL CONTE LA CONTESSA SUSANNA

Giu - di - zio! Giu - di - zio! Oh
 Ich bit - tel! Ich bit - tel! O

124 *a tempo* *f* *f p* *f p* *f p* *f p* *f p* *f* *p*

135 *f*

Recitativo: tacet

No. 15 Duettino

Allegro assai

Scena IV

7 *pp*

13

19 Tutti Bassi

25 Vc.

31 Tutti Bassi

36 Vc.

43 Tutti Bassi

49 Vc.

B.

cresc. *f*

cresc. *f*

Recitativo: *tacet*

Scena V

Recitativo: *tacet*

126 **Molto andante**
p

133

145 1-9 2 3 4 5 6 7 8 9

158

Scena VIII
Allegro

167

175

185

195

204

215

227

237

498 *f*

10

503 1-5 2 3 4 5 *f*

10

511 *p* *f* *p* *f*

10

516 *p* *f*

10

525 *f*

10

531 1-8 2 3 *p*

10

541 4 5 6 7 8 *cresc.* *f* *p* *f*

10

550 *p* *f* *p* *fp* *f* *p*

10

562 *f* *p* *f* *p* *cresc.* *fp* *f*

10

570 *p*

10

579 1-10 2 3 4 5 6 7 8 9

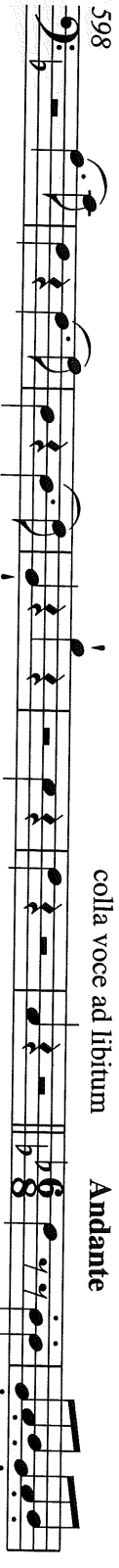
10

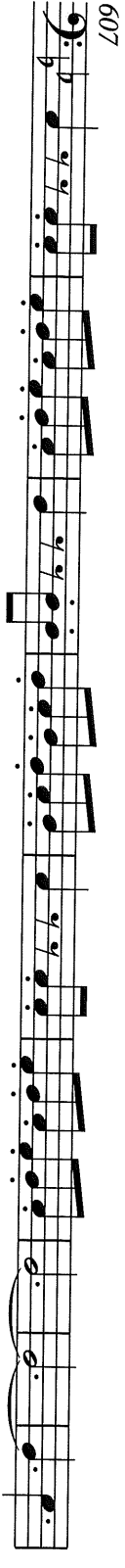
588 10 1-8 2 3 4 5 6 7 8 *f* *p*

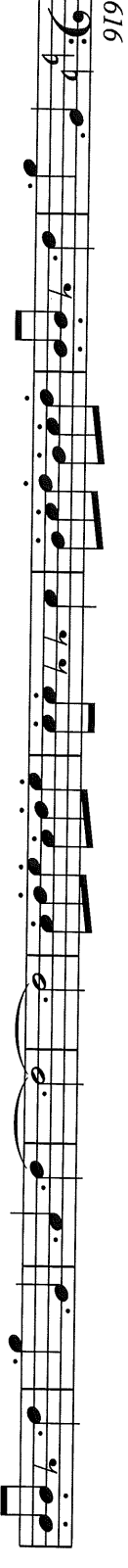
10

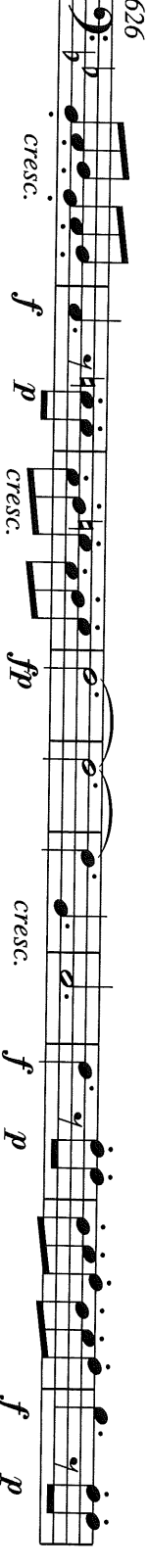
colla voce ad libitum

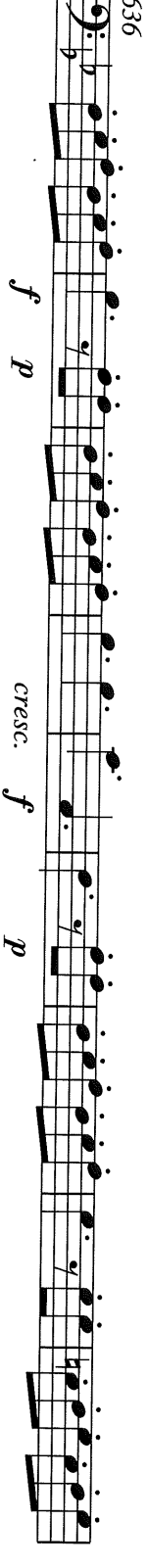
Andante

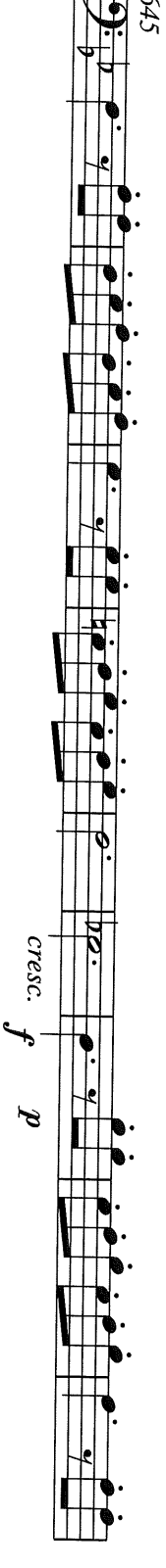
598  *f* *p*

607  *f* *p*

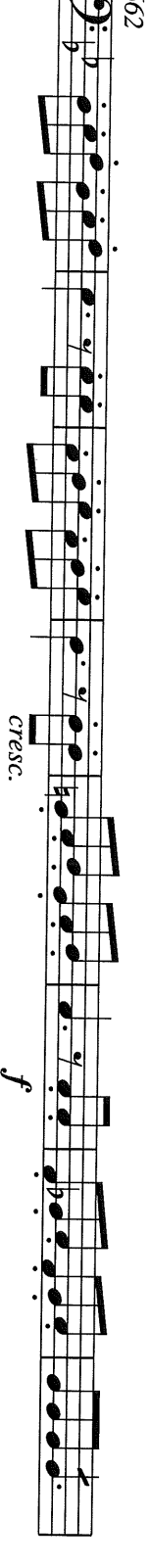
616 

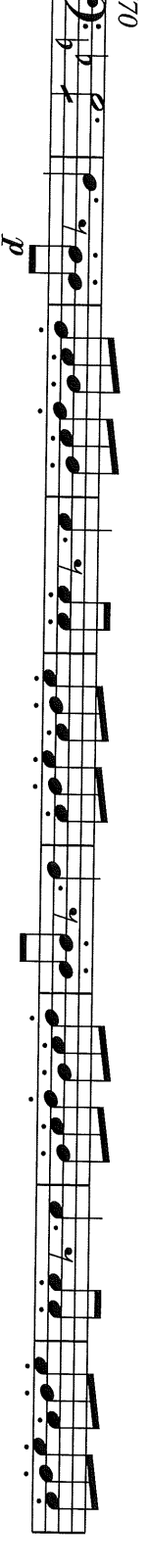
626  *cresc.* *f* *p* *fp* *cresc.* *f* *p* *f* *p*

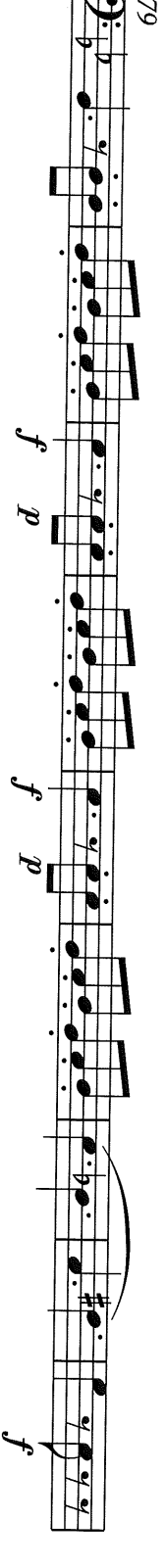
636  *f* *p* *cresc.* *f* *p*

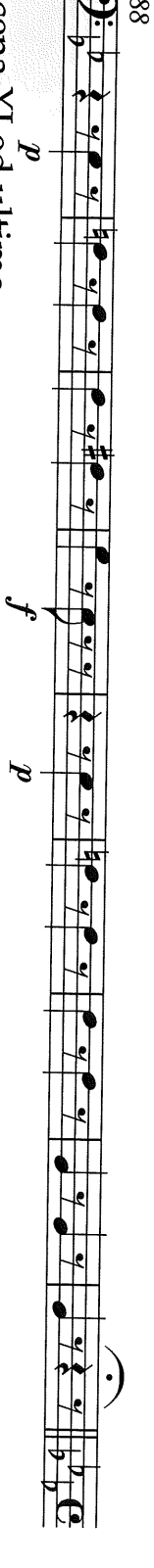
645  *cresc.* *f* *p*

654 

662  *cresc.* *f*

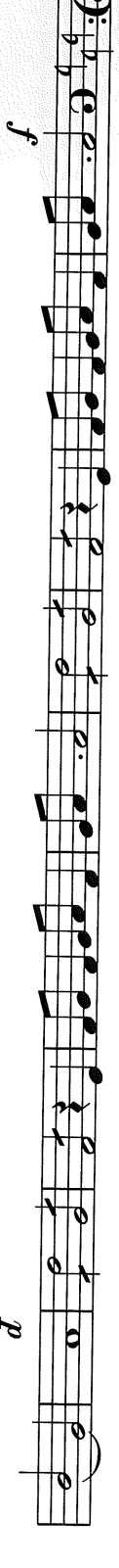
670  *p*

679  *f* *p* *f* *p* *f*

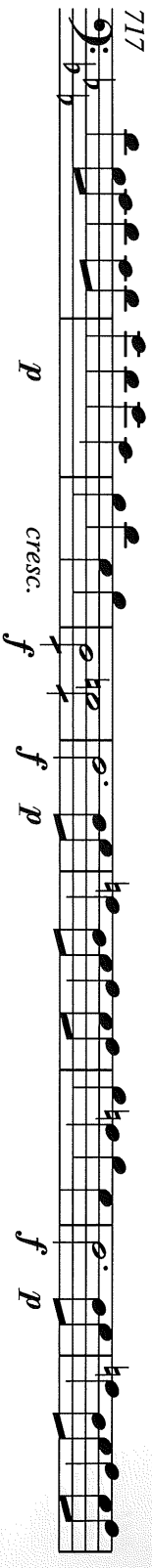
688  *f* *p* *f* *p*


Scena XI ed ultima

Allegro assai

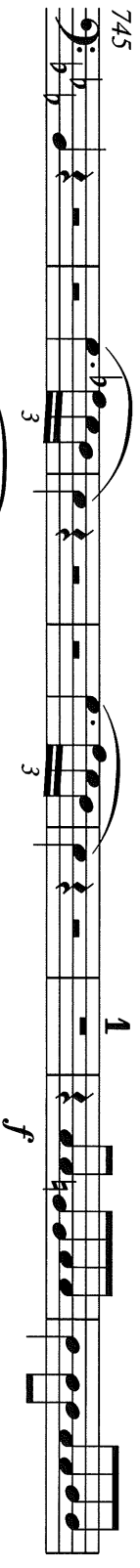
697  *f* *p* *f* *p*

707  *f* *p* *f*

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

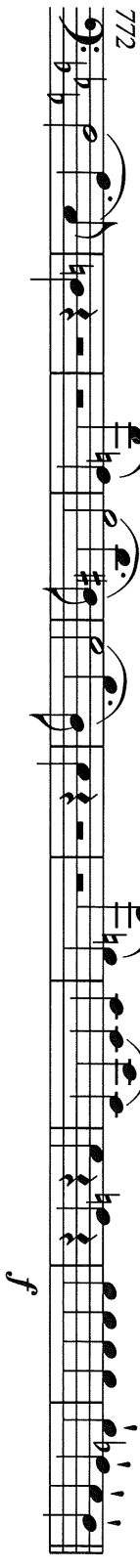
726  *cresc. f* *p* *3* *1* *f*

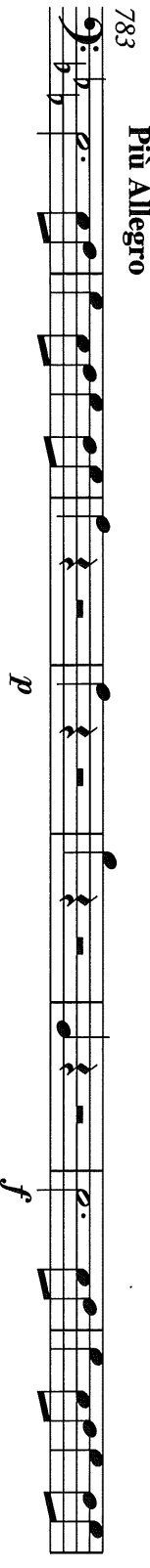
736  *p* *3* *f*

745  *p* *3* *1* *f*

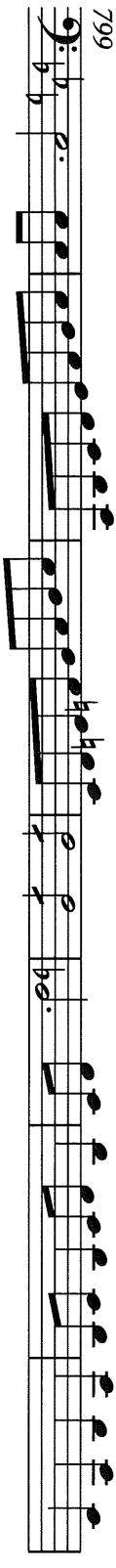
753  *p* *3* *f*

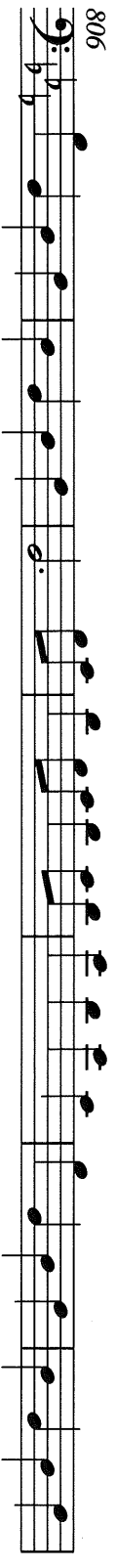
762  *3* *1* *f* *p*


772  *f*

783 **Più Allegro**  *p* *f*

791  *p* *f*

799  *f*

806 

813  *5*

825 *p* *f* *p*

841 *sf p*

857 *f*

864

871 *p*

879

889 *f*

896

904 *Prestissimo* *sf p* *cresc.* *f*

914 *sf p* *cresc.* *f*

924

932

Fine dell' Atto secondo

ATTO TERZO

Scena I - II

No. 17 Duettino

Recitativo: *tacet*

Andante

11 *f* *p* *sfz* *p* *cresc.*

22 *p* *fp* *fp* *sf p* *cresc. p*

33 *fp* *fp* *sf p* *cresc. p*

44 Vc. Tutti Bassi *sf p* *sf p*

52 *sf p* Tutti Bassi *sf p*

62 *p* *sf* *p* *cresc. p* *sfz* *sfz* *f*

cresc.
Recitativo: *tacet*

Scena III
Recitativo: *tacet*
Scena IV

No. 18 Recitativo strumentato ed Aria

Recitativo strumentato

Maestoso

5 *f* *f* *sfz*

IL CONTE
Hai già vin - ta la cau - sai
Der Pro-zess schon ge-won-nen!
co - sa sen - toi
hal tuas hör ich?
In qual lac - cio io ca - de - al
Und ich ging in die Fal - le?
sfz

Presto

9 *f* *sfz*

nir - vi...
stra - fen...
a pia - cer mi - o
nach mei-nem Wil-len
la sen - ten - za sa - rà...
Wird das Utr - teil ge - fällt...
io vo - glio...
ich will euch...
io vo - glio di tal mo - do pu -
ich will euch auf das strengs - te be -

14 Andante

Primo tempo

Ma s'ei pa - gas - se
Doch wenn sie wirk - lich

la vec - chia pre - ten - den - te?
die Al - te nun be - zahl - te?

Pa - gar - lai!
Be - zahl - len!

19

in qual ma - rie - ral
auf wel - che Wei - se?

E poi v'è An - to - nio,
Auch gibt An - to - nio

che a un in - co - gnito Fi - ga - ro ri - cu - sa
nach dem Ar - ger mit Fi - ga - ro noch lang nicht

di
Su -

23

da - re - na ni - po - te in ma - tri - mo - nio.
san - na, sei - ne Nich - te, ihm zur E - he.

Col - ti - van - do l'or -
Ich be - stät - ke den

29

go - glio
Schwackkopf
di que - sto men - te - cat - to ...
in sei - nem dum - men Din - kel ...

tut - to gio - va a un rag -
al - les dient mei - nem

35

gi - ro ...
Pla - ne ...

il col - po è fat - to.
ich bin ent - schlos - sen.

Aria

Allegro maestoso

41=1

No. 18 Aria mit der späteren Fassung des zweiten Teils (Wien 1789/1791)

Allegro maestoso

41=1
f p *trm*

6 *cresc.* f p *trm*

11 *cresc.* *sfz* p

16 f p *cresc.*

22 *sfz* p *cresc.*

27 f p *sfz* *cresc.* f p

32 p

38 p

45 *Allegro assai* f p f p

51 f p f p f

58 *p* *sf p*

66 1-8 2 3 4 5 6 7 *cresc.*

73 8 *f p sf p*

79 1' 1' *f p*

86 *sf p*

93 1-8 2 3 4 5 6 7 *cresc.*

100 8 *f p f*

106 *p f*

114 *p cresc.*

119 *f*

Scena V
Recitativo: *tacet*

77

83

89

94

101

112

119

126

133

Scena VI - VII
Recitativi: *tacet*

Scena VIII

No. 20 Recitativo strumentato ed Aria
Recitativo strumentato

LA CONTESSA

Andante

E Su-san-na non vieni!
Wo Su-san-na nur bleibst!

so-no an-sio-sa di sa-per co-me il Con-te
Ich bin be-gie-rig, ob mein Gat-te den Vor-schlag zum Stell-dich-ein wohl an-nahm.

p

Al-quan-to ar-di-to il pro-get-to mi par,
All-zu ver-we-gen schenkt mir jetzt un-ser Plan,

e ad u-no spo-so bei ei-nem Gat-ten, s'è vi-va-ce der so hef-tig, e ge-lo-sol so toll Arg-wohn!

f

Allegretto

Ma che mal c'è?
Was ist dran schlimmi?

can-gian-do i miei ve-si-ti
Ich wechs-le mei-ne Klei-der

con quel li di Su-san-na, e i suoi co'mè-i...
mit de-nen von Su-san-na, sie nimmt die mei-nen...

p

al fa-vor del-la not-te...
und die Nacht ist uns güns-tig...

oh cie-lo, a qual u-ni-sta-to fa-ta-le
o Him-mel, zu welch ei-ner nie-dri-gen Kol-le

io son ri-dot-ta da un con-sor-te cru-
bin ich ge-zun-gen durch des Treu-lo-sen

sfp

che do-po a-ver-mi con un mi-sto in-au-di-to d'in-fe-del-tà,
o die-se un-er-hör-te Mi-schung von ei-fer-sich-ti-gem Stolz,

di ge-lo-si-a di sde-gni,
Ver-rat und Täu-schung, Miss-ach-tung

pri-ma a-

f

ma-ta, in di-of-fe-sa e al-fin tra-di-ta,
vor-ben, dann be-lei-digt, zu-letzt ver-ra-ten,

fam-mi or cer-da u-na mia ser-va-a-i-tai
ach, mir bleibt eins nur, mei-ner Zo-fe Hil-fe!

f *fp*

Aria

Andantino

10 *p*

19

29 *fp*

38

47 *sf* **Allegro**

55 *p*

64 *f*

74 *p* **4** (**)

87 *p*

96 *fp*

103 *fp* *fp* *fp* *p* *cresc.*

111 *f*

*) Spätere Fassung (Wien 1789?) ersetzt T. 36-57. / Later version (Vienna 1789?) replaces mm. 36-57.

Allegro

36a=111

cresc.

***) Spätere Fassung (Wien 1789?) ersetzt T. 84-96. / Later version (Vienna 1789?) replaces mm. 84-96.

f

No. 21 Duettino

Allegretto

7 *p*

13

19

24

31

37

43

50

56

Recitativo: *tacet*

No. 22 Coro

Grazioso

Scena XI

1-6 2 3 4 5 6 *p* 1-5 2 3 4

13 5

26

Musical staff for measures 26-33. The key signature has one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests and slurs.

Recitativo: *tacet*

Scena XII - XIII

Recitativi: *tacet*

No. 23 Finale

Marcia

9

Musical staff for measures 9-17. The music is marked *pp* and consists of a rhythmic march pattern with eighth and sixteenth notes.

Scena XIV

18

Musical staff for measures 18-25. The music continues the rhythmic march pattern.

un poco cresc.

26

Musical staff for measures 26-33. The music is marked *f* and continues the rhythmic march pattern.

34

Musical staff for measures 34-42. The music continues the rhythmic march pattern.

43

Musical staff for measures 43-51. The music continues the rhythmic march pattern.

52

Musical staff for measures 52-60. The music continues the rhythmic march pattern.

attacca subito

61

Musical staff for measures 61-68. The music is marked *p* and begins with a new rhythmic pattern.

Allegretto

70


Musical staff for measures 70-77. The music continues the new rhythmic pattern.

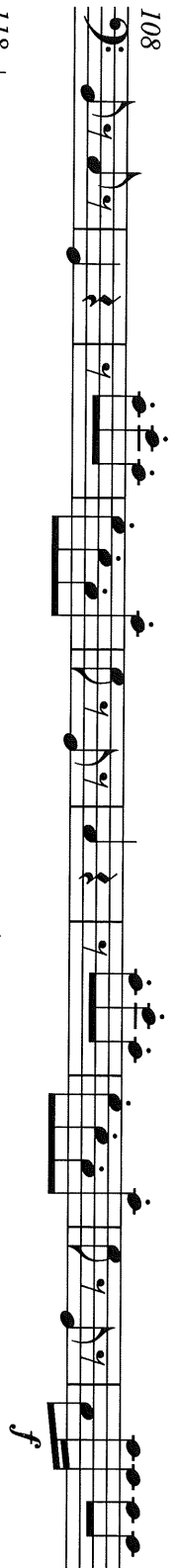
78

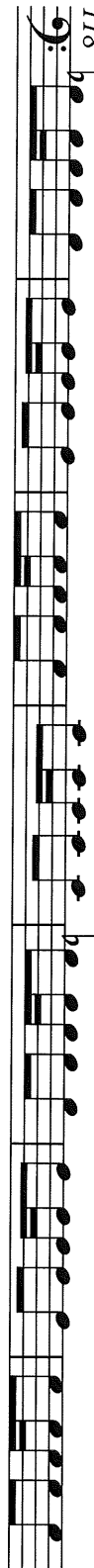
Musical staff for measures 78-86. The music continues the new rhythmic pattern.

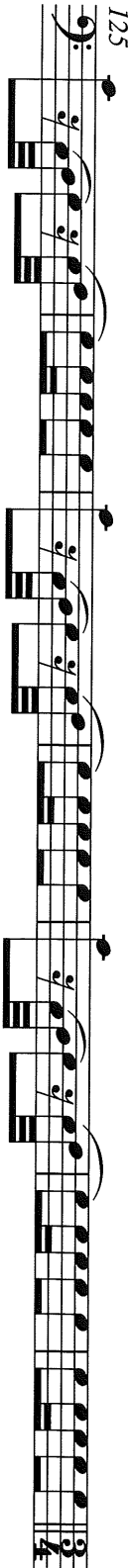
87

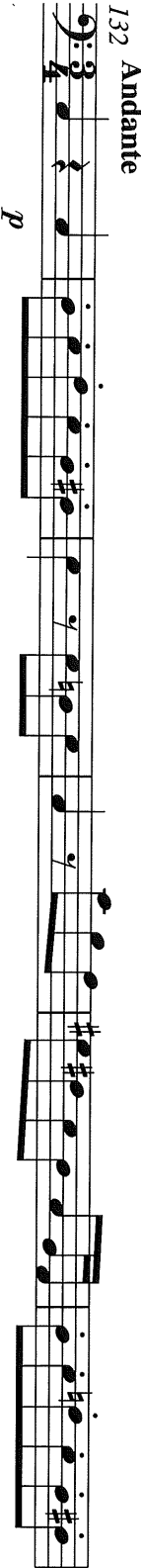
Musical staff for measures 87-94. The music continues the new rhythmic pattern.

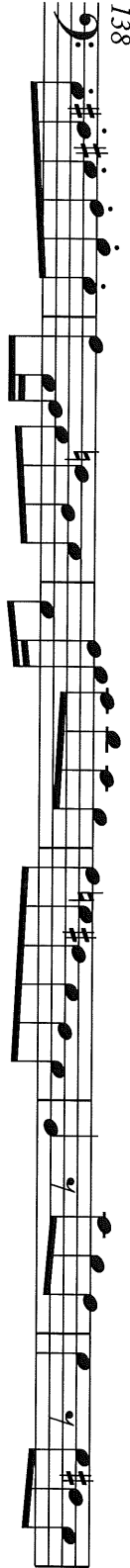
98 

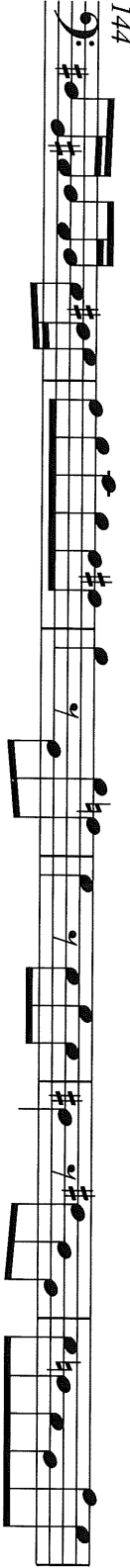
108 

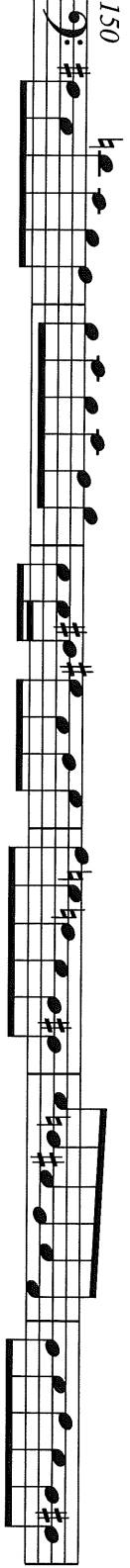
118 

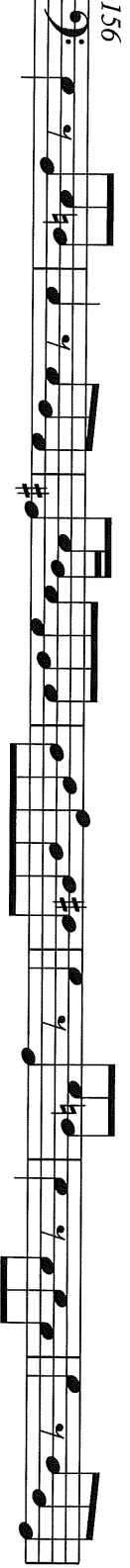
125 

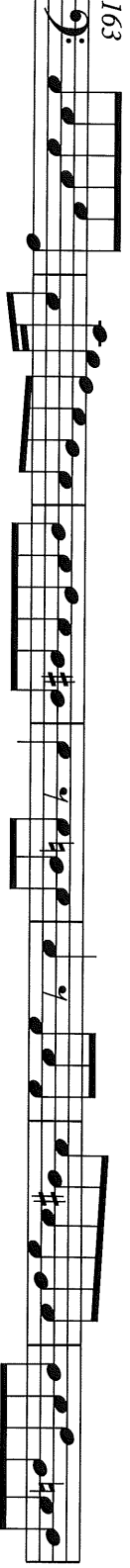
132 *Andante* 

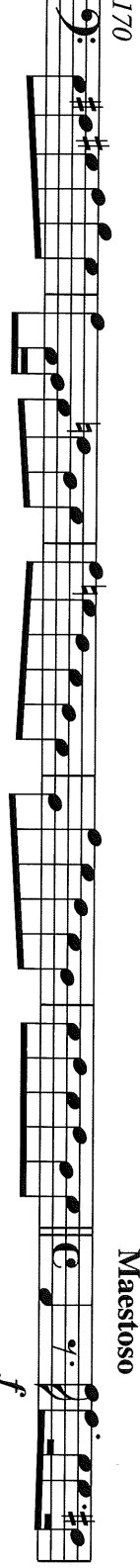
138 

144 

150 

156 

163 

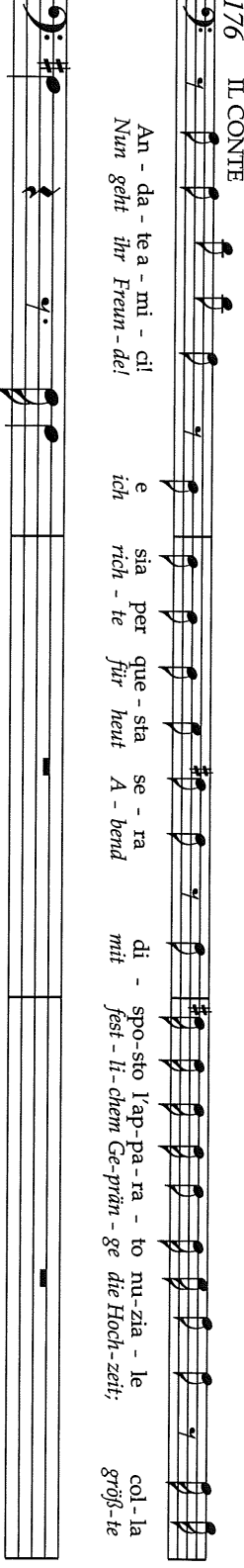
170 

Maestoso

Recitativo

176 **IL CONTE**

An - da - tea - mi - ci
 Nun geht ihr Freun - de!
 e
 sia per que - sta
 rich - te für heut A - bend
 di - spo - sto l'ap - pa - ra - to nu - zia - le
 mit fest - li - chem Ge - prän - ge die Hoch - zeit;
 col - la
 größ - te



179
 più ric - ca pom - pa io vo' che si - a ma - gni - fi - ca la fe - sta,
 Precht soll da herr - schen, ich la - de al - le zu die - ser fro - hen Fei - er, e zur can - ti e fuo - chi,
 e zum Ver -

182
 ce - na, e gran bal - lo: e o - gnu - no in - pa - ri com' io trat - to co - lor, che a me son ca - ri
 gnü - gen und zum Tan - ze: heut soll man se - hen, wie ich al - le euch ehr als mei - ne Gä - ste.
 attacca subito

186 Allegretto
 196 *p*

206
 214 *f*

221
 Fine dell' Atto terzo

No. 23 Finale: Fassung ohne Fandango (Wien 1786)

11321
 Maestoso
 Recitativo
f
 1

11421 Marcia
 11511 attacca subito *f*

11591

11681

ATTO QUARTO

Scena I

No. 24 Cavatina

Andante

pizz.

Scena II - IV
Recitativi: *tacet*

No. 25 Aria

Tempo di Minuetto

Allegro
Vc.
B.
p

58

63

69 Tutti Bassi

75 Vc.
Tutti Bassi
p *f* *p*

82

88

Scena V - VII
Recitativo: *tacet*

No. 26 Aria

Andante

12 *f* *p* *f*

21 3 4 5

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

34 *f*

Tempo di Menuetto

42 *f*

50 *p* *cresc.* *f*

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

60

66 *sfp* *f*

73 *f* *p* *f*

79 *p*

84

93 *f* *p* *f* 1 *p* 1

101 *Allegro* *f*

107 *p* *f*

115 *d* *f*

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

132 *f*

Detailed description: This page of a musical score for Violoncello and Bass, measures 66 to 132. The music is written in a single staff with a bass clef and a key signature of one flat. The tempo is marked 'Allegro' starting at measure 101. The score features various dynamics including *sfp*, *f*, *p*, and *cresc.*. There are several slurs and accents throughout. Measure 93 includes first endings marked with '1'. The piece concludes with a final measure (132) marked with a forte (*f*) dynamic.

No. 27 Recitativo strumentato ed Aria

FIGARO

Tut - to è di - spo - sto:
Al - les ist rich - tig:
I'o - ra do - vreb - bees - ser
je - den Mo - ment muss sie vi - ci - na;
io sen - to
ich hö - re

Andante

gen - te. È des - sa ... non è al - cun ... bu - ia è la not - te...
Schrift - te. Sie ist es ... nein, noch nicht ... die Nacht ist dun - kel ...

ed iò co - min - cio o - ma - i, a fa - re il sci - mu - ni - to me - stie - ro di ma - ri - to. In -
und ich be - gin - ne heu - te das al - ber - ne Ge - wer - be des ei - fer - sicht' - gen Gät - ten.

gra - tal Nel mo - men - to del - la mia ce - ri - mo - nia ei go - de - va leg - gen - do: e nel ve - der - lo io ri -
Fal - sche! Als er vor - hin ihr den Braut - schlei - er reich - te, las er lä - chehd ihr Brief - chen: ich lach - te mit ihm, ahn - te

de - va di me sen - za sa - per - lo. Oh Su - san - na, Su - san - na, quan - ta pe - na mi co - sti, con
nicht, dass ich sel - ber mich be - lach - te. O Su - san - na, Su - san - na, wel - chen Schmerz du mir an - tust, die

quell' in ge - na fac - cia ... con que - gli oc - chi in - no - cen - ti ... chi cre - du - to l'a - vri - a?
un - schuld's - voll - len Mie - nen ... dei - ne zärt - li - chen Au - gen ... ist das wirk - lich zu glau - ben?

20

Ah che il fi - dar - si a don - na,
Acht, traut man die - sen Wei - bern,
a don - na den Wei - bern,
è o - gnor fol - li - a.
wird man zum Nar - ren.

attacca subito

Aria

Moderato

10 *p*

10-5 2 3 4 5

21 *sf p* *f* *pizz.* *p*

29 *arco*

36 *cresc.* 3 3 3 3 3

42 *f* *p* *cresc.* *fp*

52 *cresc. f* *p* *cresc.* *fp*

65 *cresc.* 3 3 3 3 *f* *p*

72 *fp*

81 *f*

Scena IX - X

Recitativo: *tacet*

No. 28 Recitativo strumentato ed Aria

Allegro vivace assai

SUSANNA

p

Giun-se al-fin il mo-men-to che go-
 End-lich nahit nun die Stun-de da ich

6

p

drò senz'af-fan-no in brac-cio all'i-dol mi-o.
 Ihn, den Ge-lieb-ten, um-ar-me oh-ne Bann-gen.

12

p

Ti-mi-de cu-re, u-sci-te dal mio pet-to, a tur-bar non ve-ri-te il mio di-let-to!
 Ängst-li-che Sor-gen, ent-flieht aus mei-nem Her-zen, stört nicht ihn-ger das Glück er-sehn-ter Freu-den!

16

p

Oh co-me par che al-l'a-mo-ro-so fo-co
 Oh, die Na-tur, sie spie-gelt, was ich fühl-le,
 l'a-me-ni-tà del
 tum-der-bar ist der

20

p

lo-co, la ter-ra e il ciel ri-spon-da, co-me la not-te i fur-ti miei se-con-dai
 A-bend, die Er-de, der Him-mel lä-chelt, komm, dank-le Nacht, be-günst'-ge die List der Lie-be!

attacca subito

Andante

pizz.

11
21
31
41

Andante
pizz.
arco

Scena XI
Recitativo: *tacet*

Detailed description: This section of the score contains measures 11 through 41. It begins with a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante'. The dynamics range from piano (p) to forte (f). There are several crescendos and decrescendos. A 'pizz.' (pizzicato) instruction is present at measure 41, and an 'arco' instruction is present at measure 31. The key signature has one sharp (F#) and the time signature is 3/4.

7
7

No. 29 Finale
Andante
arco

Atto quarto, in Scena XI: Gesticchene Arietta (Cherubino) vor No. 29 Finale
Andante
pizz.

Detailed description: This section of the score contains measures 7 through 33. It is titled 'No. 29 Finale' and 'Atto quarto, in Scena XI: Gesticchene Arietta (Cherubino) vor No. 29 Finale'. The tempo is marked 'Andante'. The dynamics range from piano (p) to forte (f). There are several crescendos and decrescendos. An 'arco' instruction is present at measure 7, and a 'pizz.' instruction is present at measure 7. The key signature has one sharp (F#) and the time signature is 3/4.

7
14
20
27
33

Scena XII

Detailed description: This section of the score contains measures 7 through 33. It is titled 'Scena XII'. The tempo is marked 'Andante'. The dynamics range from piano (p) to forte (f). There are several crescendos and decrescendos. The key signature has one sharp (F#) and the time signature is 3/4.

41 *cresc.* *f* *p* *sf* *p* *cresc.*

46 *f* *p* *Con un po' più di moto*

51 *f* *p*

56

61

66

71 *cresc.* *f* *p*

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

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

87 *f* *p* *sf* *p* *sf* *p*

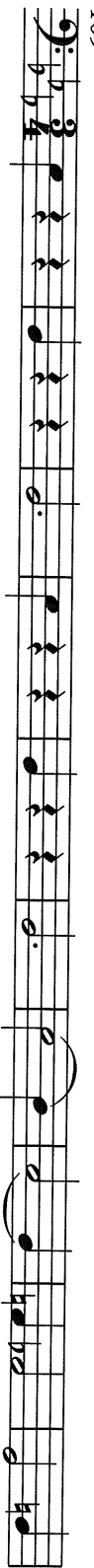
93 *sf* *p*

98 *f* *p*

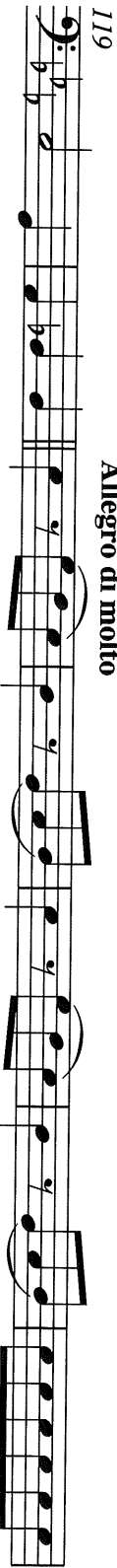
Detailed description: This page contains the musical score for measures 41 through 98 of a piece for Violoncello and Bass. The music is written in a single staff with a key signature of one sharp (F#) and a common time signature. The score is divided into systems of five measures each. Measure numbers are printed at the beginning of each system. Dynamic markings include *cresc.* (crescendo), *f* (forte), *p* (piano), and *sf* (sforzando). The instruction "Con un po' più di moto" is placed above measures 51 and 52. The notation includes various note values, rests, and slurs.

103  Musical notation for measures 103-108. Measure 103 starts with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Dynamics include *f* and *p*. Measure 108 ends with a double bar line.


Scena XIII
Larghetto


109  Musical notation for measures 109-118. The music is in 3/4 time. It features a melodic line with quarter and eighth notes, and a bass line with quarter notes. Dynamics include *f*, *p*, and *sf*. Measure 118 ends with a double bar line.


Allegro di molto


119  Musical notation for measures 119-125. The music is in 3/4 time. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Dynamics include *sf* and *p*. Measure 125 ends with a double bar line.

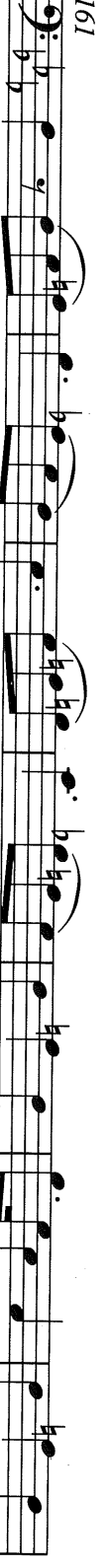
126  Musical notation for measures 126-132. The music is in 3/4 time. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Dynamics include *f* and *p*. Measure 132 ends with a double bar line.

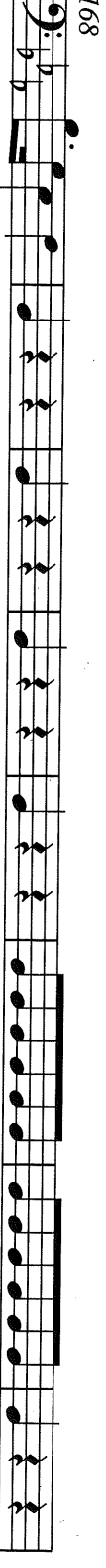
133  Musical notation for measures 133-140. The music is in 3/4 time. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Dynamics include *sf* and *p*. Measure 140 ends with a double bar line.

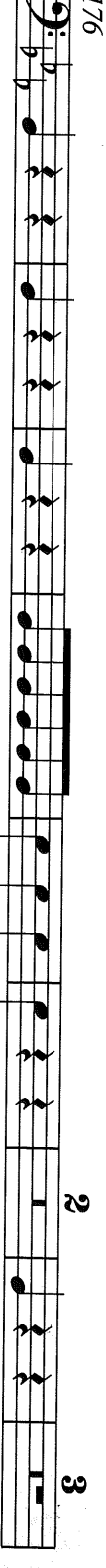
141  Musical notation for measures 141-147. The music is in 3/4 time. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Dynamics include *sf* and *p*. Measure 147 ends with a double bar line.

148  Musical notation for measures 148-154. The music is in 3/4 time. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Dynamics include *fp*. Measure 154 ends with a double bar line.

155  Musical notation for measures 155-160. The music is in 3/4 time. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Measure 160 ends with a double bar line.

161  Musical notation for measures 161-167. The music is in 3/4 time. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Dynamics include *f* and *d*. Measure 167 ends with a double bar line.

168  Musical notation for measures 168-175. The music is in 3/4 time. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Dynamics include *cresc.* and *f*. Measure 175 ends with a double bar line.

176  Musical notation for measures 176-182. The music is in 3/4 time. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Dynamics include *p*, *cresc.*, *f*, and *d*. Measure 182 ends with a double bar line.

Scena XIV

275 Andante

Musical staff 275-283. The staff begins with a dynamic marking of *f*. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a group of four notes marked with a '4'. The staff concludes with a measure marked with a '5'.

Musical staff 284-292. The staff begins with a dynamic marking of *p*. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a group of four notes marked with a '4'. The staff concludes with a measure marked with a '5'.

Musical staff 293-308. The staff begins with a dynamic marking of *f*. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a group of four notes marked with a '4'. The staff concludes with a measure marked with a '5'.

Musical staff 309-316. The staff begins with a dynamic marking of *p*. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a group of four notes marked with a '4'. The staff concludes with a measure marked with a '5'.

Musical staff 317-322. The staff begins with a dynamic marking of *f*. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a group of four notes marked with a '4'. The staff concludes with a measure marked with a '5'.

Musical staff 323-327. The staff begins with a dynamic marking of *f*. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a group of four notes marked with a '4'. The staff concludes with a measure marked with a '5'.

Scena ultima
Allegro assai

Musical staff 328-336. The staff begins with a dynamic marking of *f*. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a group of four notes marked with a '4'. The staff concludes with a measure marked with a '5'.

Musical staff 337-345. The staff begins with a dynamic marking of *p*. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a group of four notes marked with a '4'. The staff concludes with a measure marked with a '5'.

Musical staff 346-354. The staff begins with a dynamic marking of *sf*. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a group of four notes marked with a '4'. The staff concludes with a measure marked with a '5'.

353 *p*

361 *f p sf p sf p sf p sf p*

368

373 *cresc. sf p sfpp sfpp*

379 *cresc. f p f*

386 *p f f*

394 *f sf sf sf sf sf p pp*

403

411

420 *Andante* *Vc.* *Tutti Bassi* *p*

431 *cresc. p f p f*

441 *p f p pp*

448 **Allegro assai**

Musical notation for measures 448-455. Measure 448 starts with a forte (*f*) dynamic. Measure 455 ends with a fermata.

Musical notation for measures 456-464. Measure 456 starts with a piano (*p*) dynamic. Measure 464 ends with a fermata.

Musical notation for measures 465-470. Measure 465 starts with a piano (*p*) dynamic. Measure 470 ends with a fermata.

Musical notation for measures 471-476. Measure 471 starts with a piano (*p*) dynamic. Measure 476 ends with a fermata.

Musical notation for measures 477-482. Measure 477 starts with a piano (*p*) dynamic. Measure 482 ends with a fermata.

Musical notation for measures 483-488. Measure 483 starts with a forte (*f*) dynamic. Measure 488 ends with a piano (*p*) dynamic.

Musical notation for measures 489-493. Measure 489 starts with a piano (*p*) dynamic. Measure 493 ends with a forte (*f*) dynamic.

Musical notation for measures 494-499. Measure 494 starts with a piano (*p*) dynamic. Measure 499 ends with a piano (*p*) dynamic.

Musical notation for measures 500-504. Measure 500 starts with a piano (*p*) dynamic. Measure 504 ends with a forte (*f*) dynamic.

Musical notation for measures 505-511. Measure 505 starts with a piano (*p*) dynamic. Measure 511 ends with a fermata.

Musical notation for measures 512-517. Measure 512 starts with a piano (*p*) dynamic. Measure 517 ends with a fermata.

Fine dell' Opera