

IV.

Wolfgang Amadeus Mozart

Lo Sposo Deluso K 430

**Ricostruzione Integrale dell' opera a cura di Mario G. Genesi
sulla base dei frammenti superstiti mozartiani
e del libretto attribuito a Lorenzo Da Ponte**

PARTI PER ORCHESTRA

Violoncello

Piacenza, *Pro Manuscripto*, 2014

PARTI D' ORCHESTRA / INSTRUMENTE DES ORCHESTERS

I-Violini I
II-Violini II
III-Viole
IV-Violoncelli
V-Contrabbassi

Erste Violinen
Zweite Violinen
Bratschen
Violoncelli
Kontrabasse

VI-Flauto I
VII-Flauto II

2 Grosse Floten

VIII-Oboe I
IX-Oboe II

2 Oboen

X-Clarinetto I / Corno di Bassetto I
XI-Clarinetto II / Corno di Bassetto II

2 Klarinetten (und "Corni di Bassetto")

XII-Fagotto I
XIII-Fagotto II

2 Fagotte

XIV-Tromba I
XV-Tromba II
XVI-Tromba III

3 Trompeten

XVII-Corno I
XVIII-Corno II
XIX-Corno III
XX-Corno IV

4 Horner

XXI-Timpani

1 Paar Pauken

XXII-Chitarra Spagnola

Spanish Gitarre

Clavicembalo (*in tutti i Recitativi Secchi e come Continuo*): *Segue lo*
SPARTITO PER CANTO & PIANOFORTE / *Follows the Canto & Piano Version*

GENERAL GUIDE AND COMPLETE LISTING /
SCHEMA ESECUTIVO GENERALE DELL' OPERA

A T T O P R I M O

1. Ouverture

2. **Quartetto** "*Ah, ah, ah, ah! Oh che ridere !* "
(Bettina , Don Asdrubale, Pulcherio , Bocconio)
3. Recitativo Secco "*Io sposo antico ?* " (Bocconio ,Don Asdrubale)
4. **Aria** "*Nacqui all' aura trionfale*" (Eugenia)
5. Recitativo Secco "*E' rabbiosa ,ma bella*" (Bocconio,Eugenia,Gervasio)
6. Recitativo Secco "*Signora,io vengo*" (Pulcherio, Eugenia ,Bocconio ,Gervasio)
7. Recitativo Secco "*Allegramente amico*" (Pulcherio)
- 7 Bis. **Aria** "*Dove mai trovar quel ciglio?* " (Pulcherio)
8. Recitativo Secco "*Non si è comportato male*" (Eugenia , Bocconio ,
Gervasio)
9. **Aria** "*A voi sposina affabile*" (Bocconio)
10. Recitativo Secco "*Signor tutore*" (Eugenia sola)
11. Recitativo Accompagnato "*Oh, questa si ch'è bella*" (Gervasio)
- 11 Bis. **Aria** "*Pesto l'acqua nel mortaio*" (Gervasio)
12. Recitativo Secco "*Ah signora Bettina*" (Bettina ,Pulcherio ,
Don Asdrubale)
13. Recitativo Secco "*Si, che tutti hanno un cor*"
(Bettina ,Pulcherio ,Don Asdrubale)
14. **Recitativo Secco** "*Lei sposa ,lei padrona?*"
(Bettina)
- 14 Bis. **Aria** "*Serva sua m'inchino a lei*" (Bettina)
15. Recitativo Secco "*Soddisfarla io vorrei*" (Don Asdrubale ,Pulcherio)
16. Recitativo Secco "*Delle future nozze*" (Metilde , Gervasio)
17. **Aria** "*Le virtuose che son famose*" (Metilde)
18. Recitativo Secco "*O che gran virtuosa !*" (Gervasio solo)
19. Recitativo Secco "*No,non mi persuade*" (Bettina , Eugenia , Bocconio ,
Don Asdrubale)
20. **Terzetto** "*Che accidenti! Che tragedia*"
(Eugenia,Don Asdrubale,Bocconio)
21. Recitativo Secco "*Ma spiegatemi un poco*"
(Bocconio, Don Asdrubale ,Eugenia)
22. Recitativo Secco "*Si,si,finalmente* (Bocconio,Don Asdrubale)
23. **Recitativo Accompagnato** "*Le dame straniere* "
(Bettina,Eugenia)].
24. **Aria en Rondeau** "*Non mentisco ,son sincera*" (Eugenia)
25. Recitativo Accompagnato "*Con Eugenia istessa*"
(Pucherio, Bettina ,Don Asdrubale)
26. **Aria** "*Hanno una grazia affabile*" (Don Asdrubale)
27. Recitativo Secco "*Par ch'abbia detto troppo*" (Bettina sola)
28. Recitativo Secco "*Eugenia,Eugenia mia*" (Bocconio,Pulcherio,
Don Asdrubale)

29. **Scena (Terzettino) del Finto Spettro** "*Attento, amico*"
(Bocconio, Pulcherio, Don Asdrubale)
30. **Terzetto del Giardino** "*Degli Elisi fortunati*"
(Eugenia, Bocconio, Don Asdrubale) *con versione strumentata
alternativa delle misure da 16 a 23*
31. **Finale primo** "*Ferma! Indegna mancatrice*" (Eugenia,
Metilde, Bettina, Don Asdrubale, Pulcherio, Gervasio, Bocconio)

A T T O S E C O N D O

32. **Aria** "*Alfin giunge quel bramato istante*" (Don Asdrubale)
33. **Recitativo Secco** "*Ma ecco qui Metilde*" (Don Asdrubale, Metilde)
34. **Aria** "*Non son chi son*" (Metilde)
35. **Recitativo Secco** "*Io non amo*" (Pulcherio, Bettina)
36. **Rondò** "*Hanno quei cari occhietti*" (Pulcherio)
36 Bis. **Rondò in altro tono e con altra strumentazione**
"*Hanno quei cari occhietti*" (Pulcherio)
37. **Terzettino** "*Son disperato affatto*" (Bocconio, Bettina, Pulcherio)
38. **Recitativo Secco** "*Il caro Don Asdrubale*" (Bettina, Bocconio, Pulcherio)
39. **Recitativo Accompagnato** "*Sappi, talora*" (Bettina, Bocconio) e
39 Bis. **Aria** "*Un leggiadro giovinetto*" (Bettina)
40. **Recitativo Secco** "*Che ciarliera*" (Bocconio, Pulcherio, Don
Asdrubale)
40 Bis. **Scena Accompagnata** "*Dunque, sappiate amico*"
(Bocconio, Pulcherio, Don Asdrubale)
40 Ter. **Recitativo Secco** "*Per carità signore*" (Bocconio, Pulcherio,
Don Asdrubale)
41. **Recitativo accompagnato** "*Dirò bel bello*" (Bocconio)
42. **Aria** "*Bocconio, figlio maschio*" (Bocconio)
43. **Recitativo Secco** "*Olà, non lo temo*" (Pulcherio solo)
44. **Recitativo Secco** "*Ormai sarebbe tempo*" (Gervasio, Metilde)
45. **Terzettino coi Corni di Bassetto** "*S'egli vi manca*" (Gervasio,
Metilde, Pulcherio)
46. **Recitativo Secco** "*Così mi lasci?*" (Gervasio solo)
47. **Recitativo Secco** "*Vorrei persuadere la cara sposa*" (Don Asdrubale,
Bettina seguita da un Servo muto in disparte, Eugenia)
47 Bis. **Recitativo Secco** "*Questa dunque, spietato*" (Eugenia)
48. **Aria** "*Dove vado, chi mi consiglia*" (Eugenia)
49. **Recitativo Accompagnato indi Secco** "*Ah, sentimi, mio bene*"
(Don Asdrubale, Pulcherio)
49 Bis. **Recitativo Secco** "*Amico, buone nuove*" (Don Asdrubale,
Pulcherio)
49 Ter. **Recitativo Secco** "*Alfin, cara Metilde*" (Gervasio)
50. **Aria** "*Sebben per farmi un merito*" (Metilde)
51. **Recitativo Secco** "*Pur non farete nulla*" (Metilde, Gervasio)
52. **Arietta** "*No che non merita*" (Gervasio)
53. **Recitativo Secco** "*Bella fu la lezione*" (Metilde sola)
54. **Recitativo Secco** "*Questi i capitoli*" (Bocconio, Pulcherio, Bettina)
55. **Marcia di Sbarco e d' Entrata dei Finti Spagnoli**
55 Bis- Eventuale CORO AGGIUNTIVO DELLA CIURMA nella

- MARCIA "*Al grande capitano*" (Coro Virile à 4 vv. Dispari)
56. Recitativo Secco "*Signori , io son Don Ercole*"
(Don Asdrubale, Bocconio, Pulcherio, Bettina, Eugenia)
57. Recitativo Secco "*Mi farebbe il piacer*" (Eugenia, Don Asdrubale ,
Bocconio, Pulcherio)
58. **Aria Militaresca** " Ah , cavròn , con quella faccia "
(Don Asdrubale)
59. Recitativo Secco "*Siete contenta*" (Pulcherio, Eugenia, Bettina
abbigliata alla zingaresca, Don Asdrubale)
- 59 Bis. **Canzonetta** "**Ecco la zingarella**" di Bettina nel Recitativo
- 59 Ter. Seguito del Recitativo Secco "*Pare tutta Bettina*" (Detti)
60. **Duetto** "*Senza te ben mio*" (Eugenia, Don Asdrubale)
61. Recitativo Secco "*Eugenia non si trova*" (Bocconio , Gervasio ,
Pulcherio)
62. **Finale Secondo** "*Sposa alfin*" (Tutti)

LO SPOSO DELUSO

N. 1 - OUVERTURE

W. A. MOZART

1756-1791

VIOLONCELLO

Allegro 8.

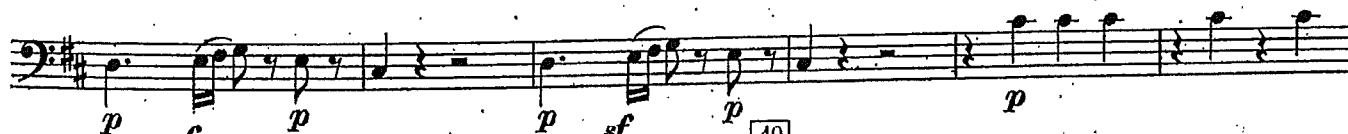
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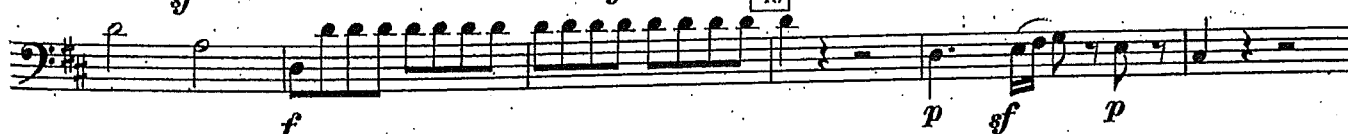
20



30



40



50



60



VIOLONCELLO

2

70

80

90

100

110

2

sf *f* *p* *sf* *p* *f* *p* *sf* *p* *f* *p* *sf* *p* *sfz*

H.31736.

VIOLONCELLO

3

120



Andante

p

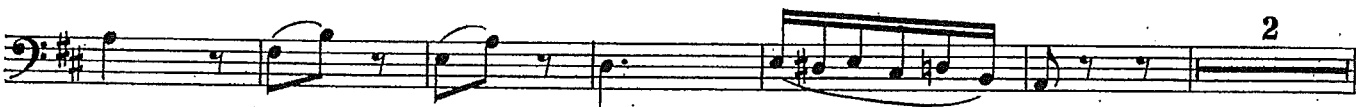
130



140



2



150

5



160

fp



170



ATTO I - N. 2 - QUARTETTO

VIO LONCELLO

PRIMO TEMPO

Handwritten musical score for Violoncello, Act I, No. 2, Quartet. The score is written in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked "PRIMO TEMPO". The score includes various dynamics such as *p* (piano), *sf* (sforzando), *f* (forte), *fp* (fortissimo), and *cresc.* (crescendo). The score is divided into measures, with measure numbers 9, 14, 18, 23, 28, 33, 38, 42, 45, 50, and 54 marked in circles. A section labeled "CANTO" is indicated above the staff starting at measure 18. The score ends with a double bar line and a final measure.

59

VIOLONCELLO

cresc.

63

67

73

79

82

87

91

95

99

102

106

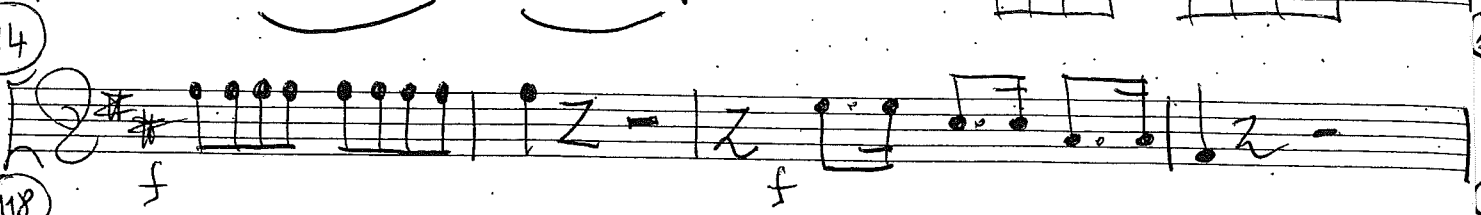
Handwritten musical score for Violoncello, measures 59 to 106. The score is written on ten staves in 2/4 time with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics include crescendo (cresc.), fortissimo (f), piano (p), sforzando (sf), and fortissimo-piano (fp). The piece concludes with a 'pizzicato' instruction.

VIOLONCELLO

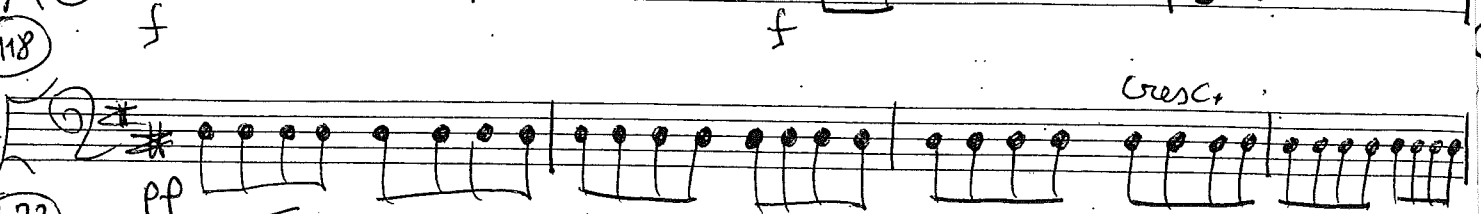
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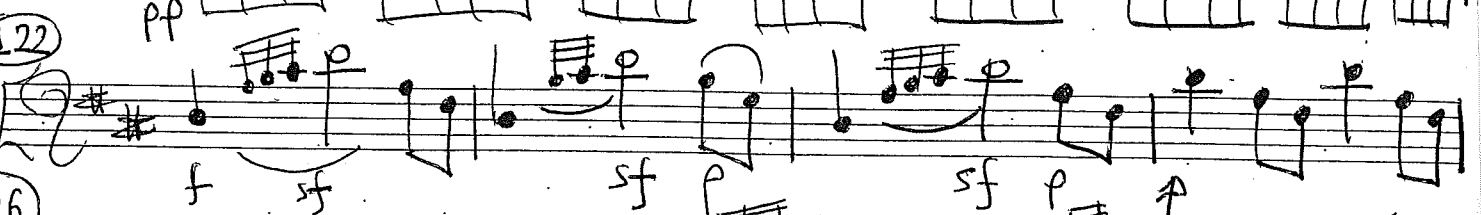
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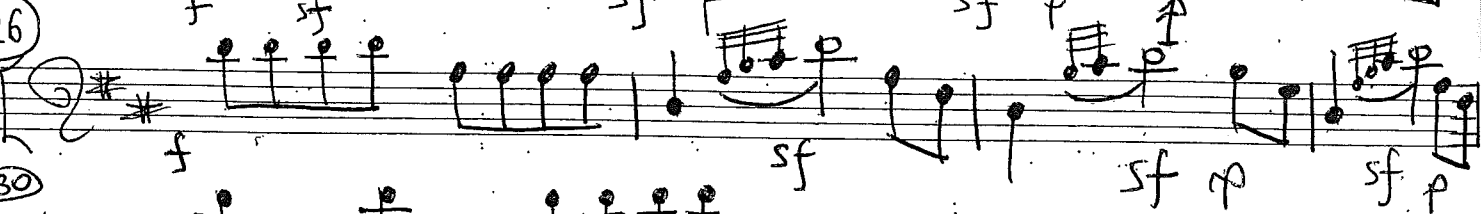
118



122



126



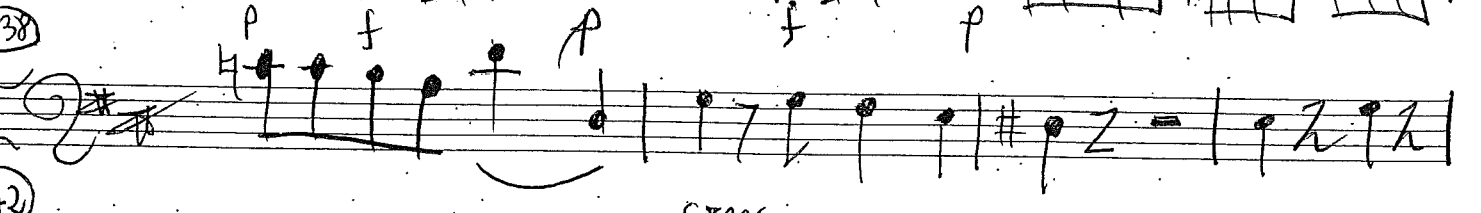
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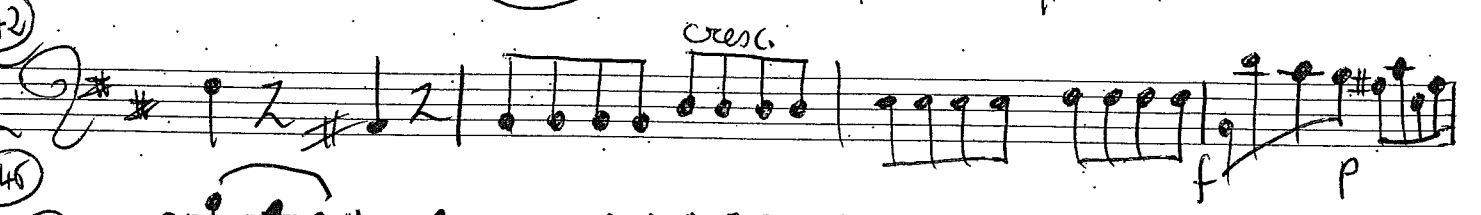
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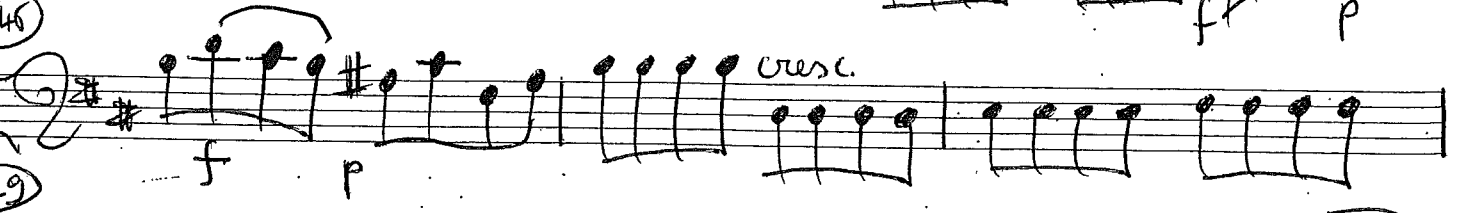
138



142



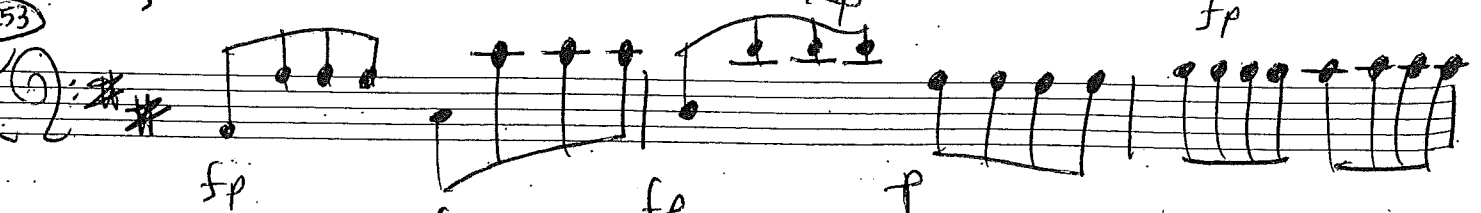
146



150



154



156

VIOLONCELLO

cresc.

f

p

cresc.

159

f

f

164

171

p

172

sf

p

176

sf

p

sf

179

f

p

f

182

p

p cresc.

f

188

p

sf

p

p

sf

192

p

sf

p

p

sf

196

cresc.

p

f

202

204

p

f

208

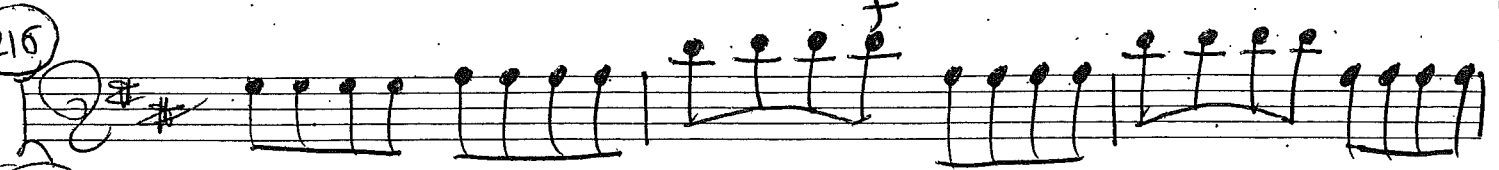
f

VIOLONCELLO

212



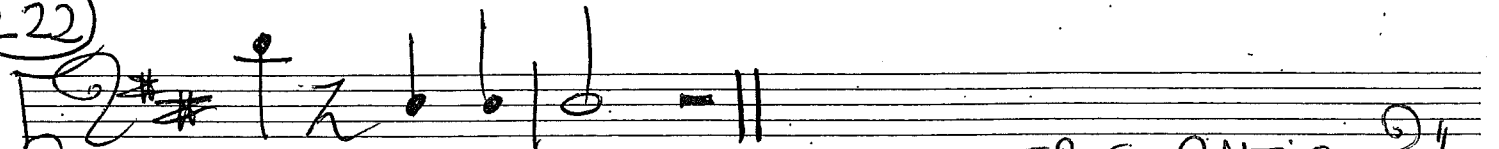
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219



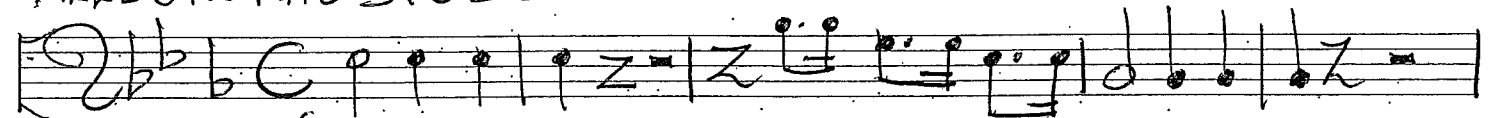
222



N. 3 - RECITATIVO SECCO "IO, SPOSO ANTICO?"

N. 4 - ARIA "Nacqui all'aura" (EUGENIA)

ALLEGRO MAESTOSO



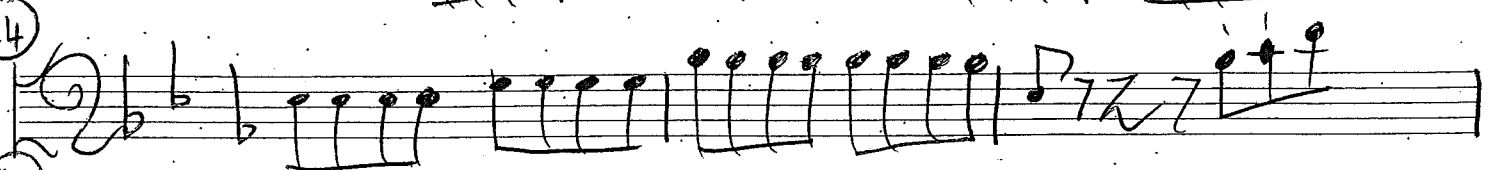
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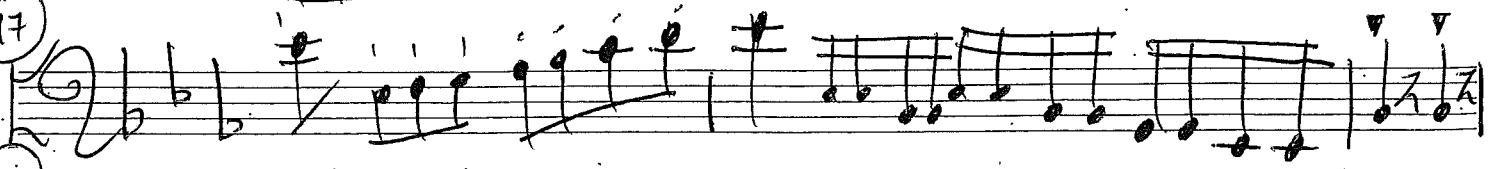
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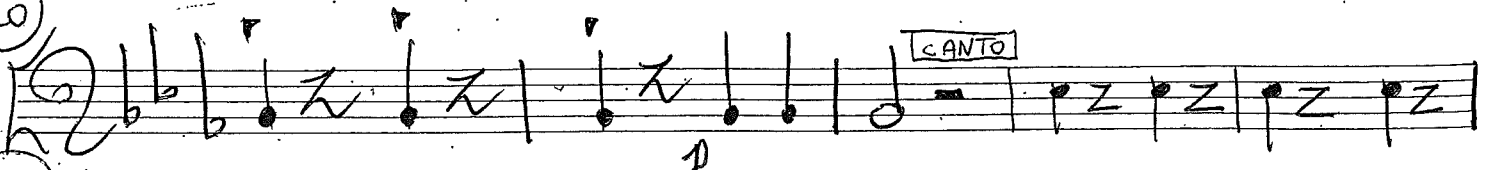
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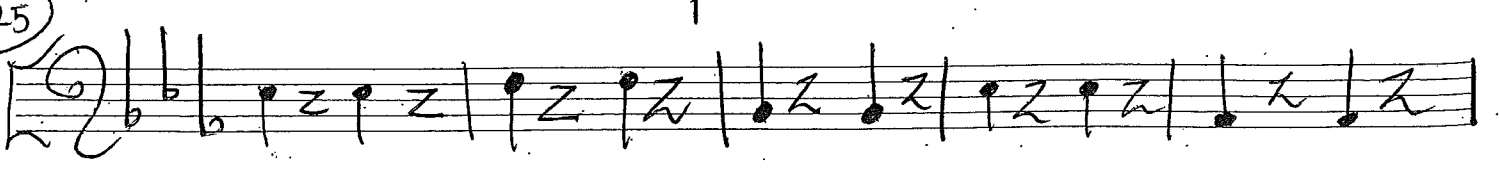
17



20



25



VOLONCELLO

30

35 (sola) (tutti)

40

44

47

52

56

62

63

68

74 (senza accel.)

79

Here choose; Repeat from bar 23 to 62 (with VOCAL VARIATIONS by EUGENIA/SOPRANO) or go forward;

ALLEGRO

f

sf sf

VIOLONCELLO

Handwritten musical score for Violoncello, measures 83 to 118. The score is written on a single staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *fp* (fortissimo piano). The score concludes with a double bar line and the instruction "DIVISI".

Measures 83-86: Melodic line with eighth and sixteenth notes.

Measures 87-90: Rapid sixteenth-note passages.

Measures 91-94: Chords and rests.

Measures 95-98: Melodic line with eighth notes.

Measures 99-102: Chords and rests.

Measures 103-106: Melodic line with eighth notes, marked *fp*.

Measures 107-110: Chords and rests.

Measures 111-114: Rapid sixteenth-note passages.

Measures 115-118: Melodic line with eighth notes.

Measure 119: Double bar line and instruction "DIVISI".

||
NN. 5-6-7 - RECITATIVI SECCHI"

N. 7 BIS) - ARIA "DOVE MAI TROVAR"

VIO LONCELLO

ALLEGRO Moderato

(PULchero)

Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on ten staves, each beginning with a circled measure number. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *sp* (sforzando) and *pp* (pianissimo). The score concludes with a double bar line and a repeat sign.

VIOLONCELLO

56



59



62



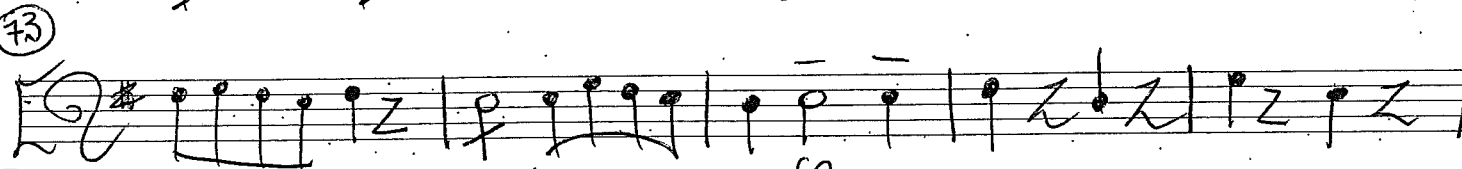
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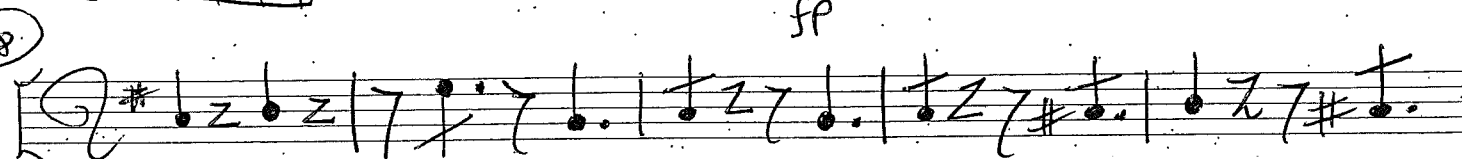
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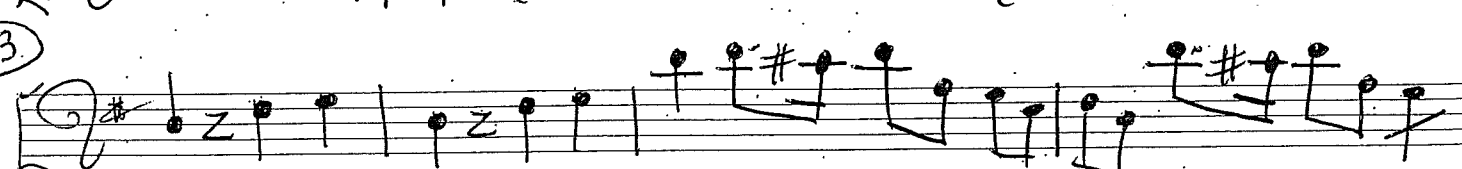
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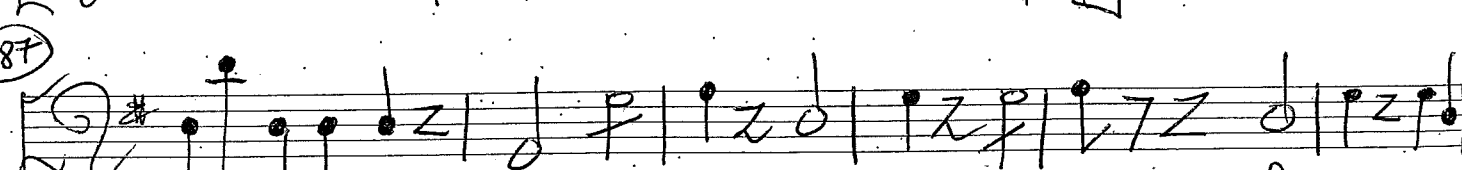
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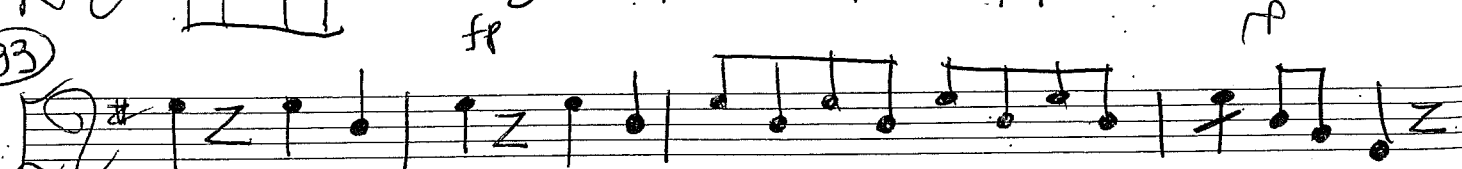
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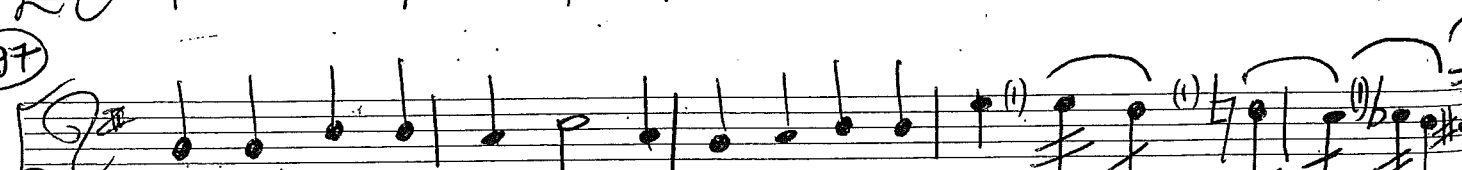
87



93



97

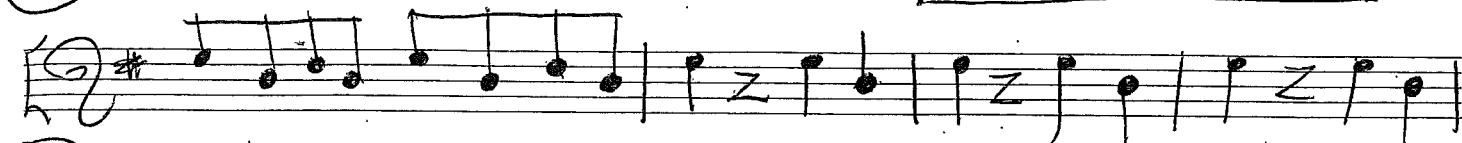


102



105

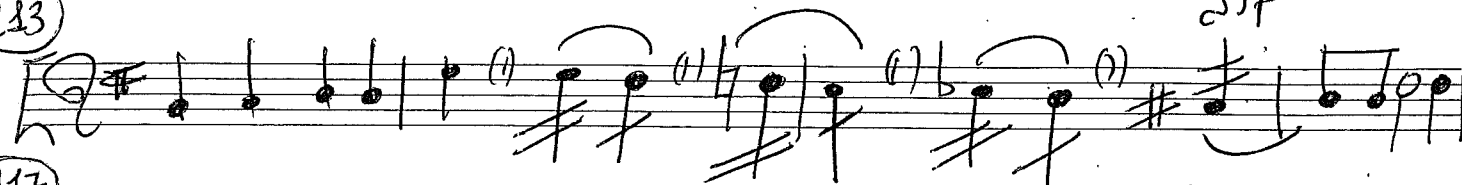
VIOLONCELLO



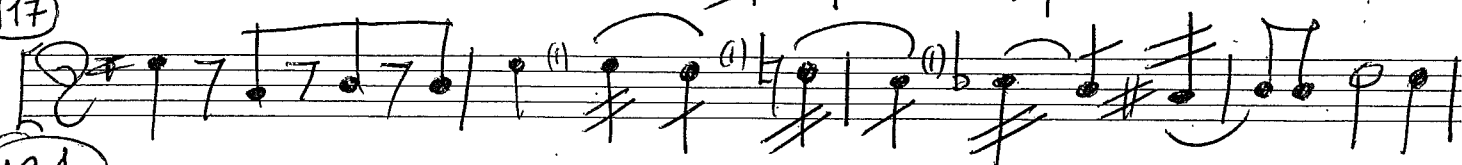
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113



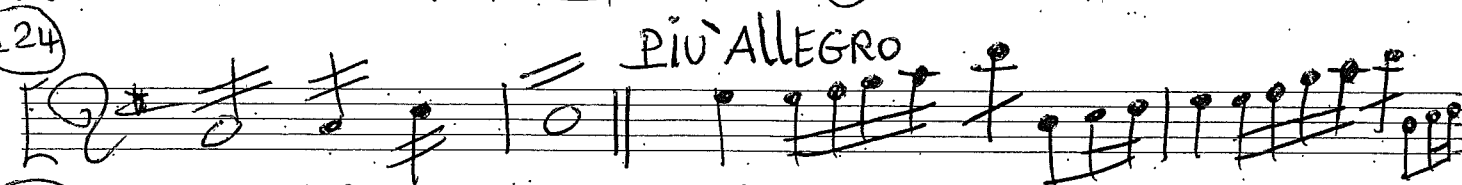
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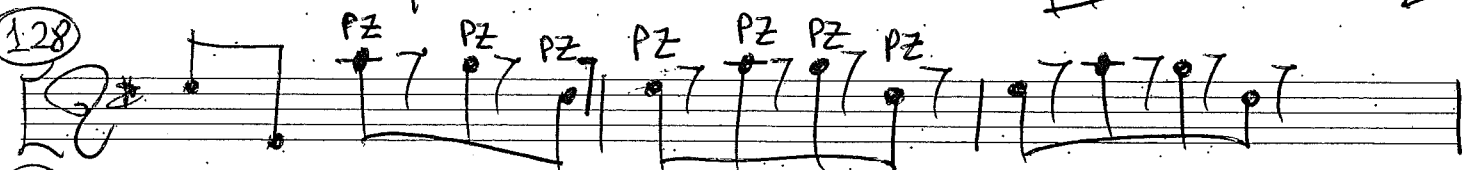
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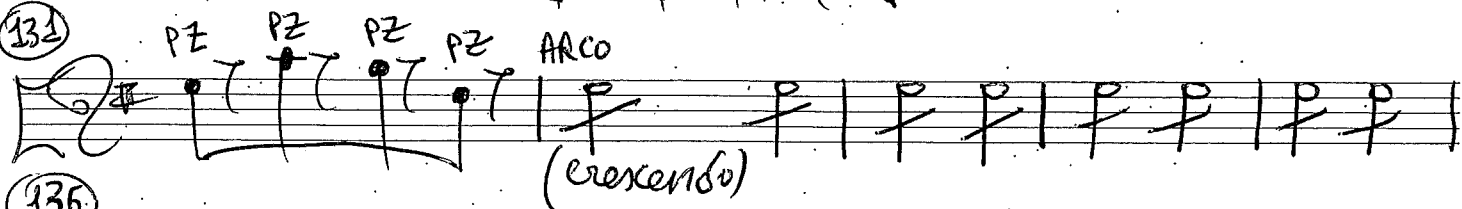
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128



131



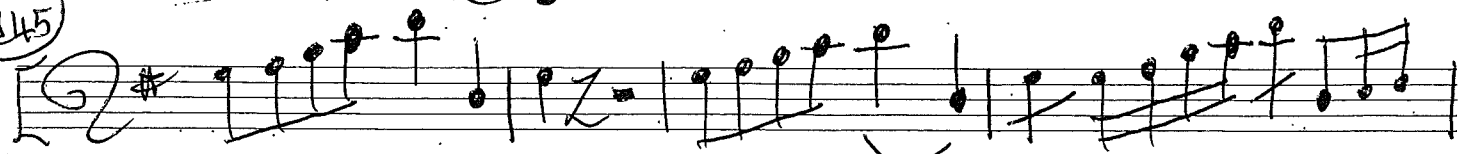
136



141



145



149



N. 8 - RECITATIVO "NON SI È comportato"

VIOLONCELLO

56

N. 9 - ARIA "A VOI, SPOSINA AFFABILE" (BOCCONIO)

ADAGIO

Handwritten musical score for Violoncello, N. 9 - ARIA "A VOI, SPOSINA AFFABILE" (BOCCONIO). The score is in 2/4 time, key of B-flat major, and marked ADAGIO. The notation includes various dynamics (p, f, sf, fp, mf) and articulation marks (accents, slurs). The score is divided into measures, with measure numbers 5, 11, 16, 20, 25, 31, 34, 40, 47, and 52 circled. A section labeled "CANTO" is indicated between measures 11 and 16.

VOLONCELLO

56

60

63

67

71

75

81

86

89

95

99

106

(CADENZA
VOCALE)

VOLONCELLO

111

114

(Cadenza Voledì Bocconio)

p f p f

N. 10 RECITATIVO Seco "SIGNOR TUTORE"

N. 11 - Recitativo Accompagnato

ANDANTE SOSTENUTO

7

12

DIVISI

sf pp mf sf

Attacca Subito
el Anz di
Gervasio

N. 11 Bis - ARIA "Pesto l'acqua nel mortaro" (GERVASIO)

Andante Sostenuto

31

17

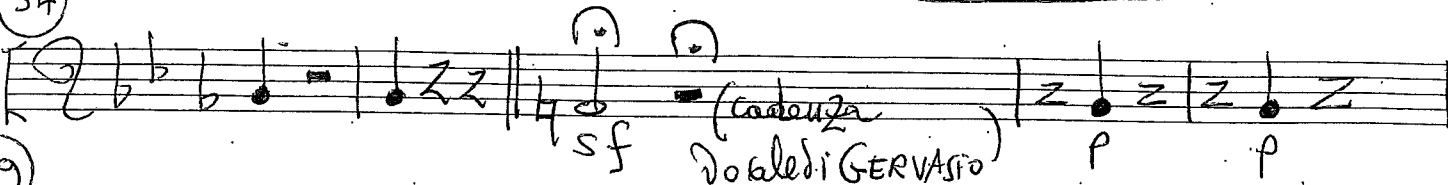
25

p sf p

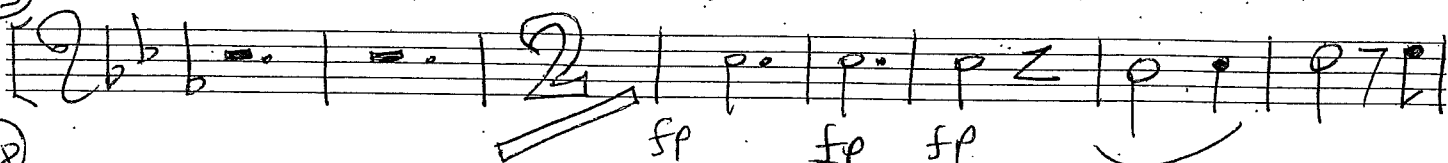
cres. p

VOLONCELLO

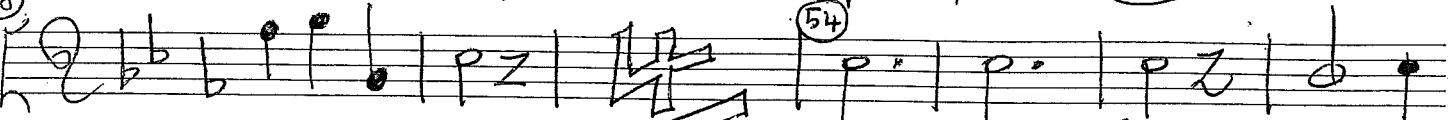
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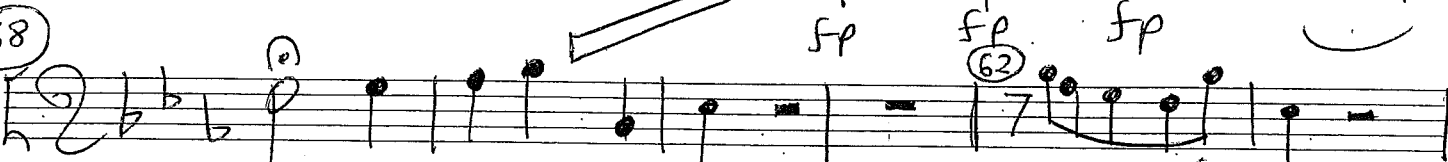
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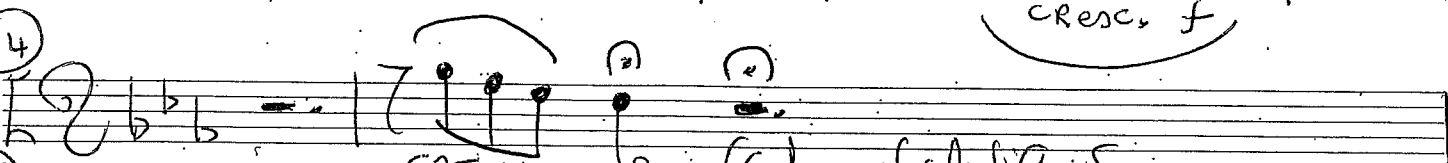
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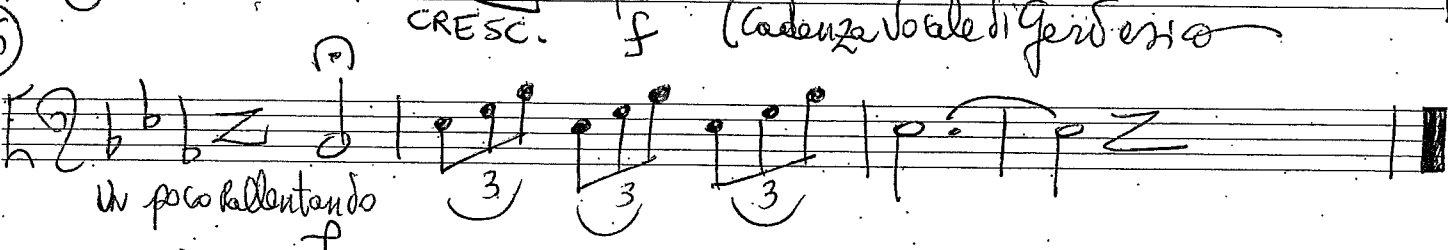
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(64)



(66)



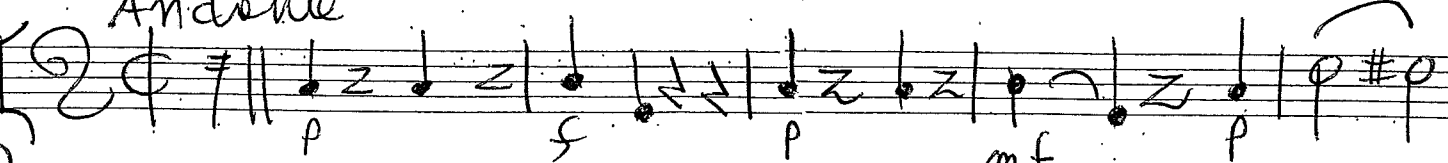
Un poco rallentando

[N. 12 e 13 - Recitativi Sechi

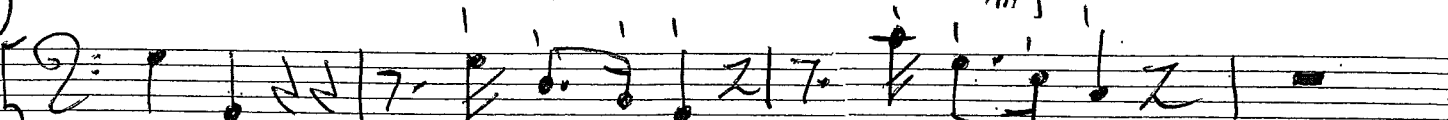
{ N. 14 - RECITATIVO SECCO "LEI SPOSA?"

N. 14 BIS - ARIA "SERVA SUR" (BETTINA)

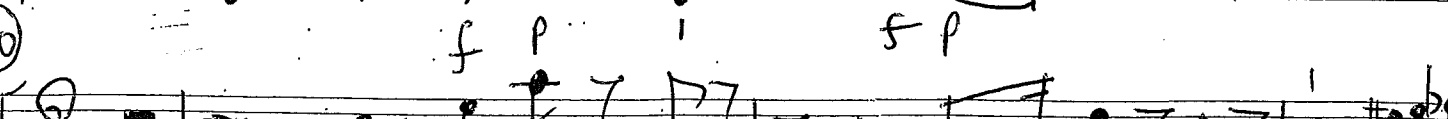
Andante



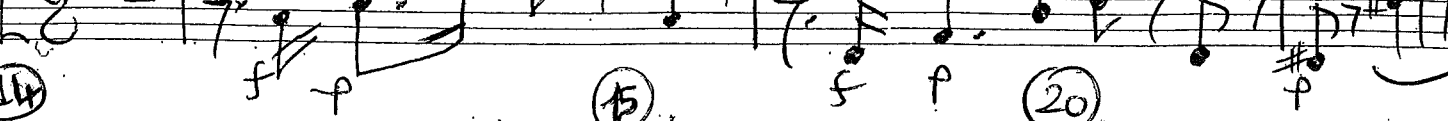
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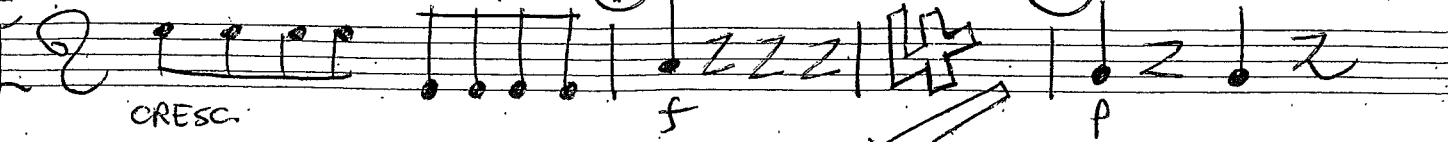
(10)



(14)



(20)



CRESC.

VOLONCELLO

Handwritten musical score for Violoncello, measures 21 to 72. The score is written on a single staff with a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures and markings:

- Measure 21: sp
- Measure 25: sp
- Measure 30: sp
- Measure 35: sp
- Measure 40: p , mf , p , f
- Measure 44: f , p
- Measure 45: f , p
- Measure 47: f , p , $CELLI SOLI$
- Measure 53: mf , $seve' celli soli$
- Measure 57: mf , $TUTTI I BASSI$
- Measure 60: mf
- Measure 62: p , mf
- Measure 64: mf
- Measure 72: p

Other markings include $CRESC.$, f , sp , mf , p , and $CELLI SOLI$.

VIOLONCELLO

Handwritten musical score for Violoncello, measures 76 to 86. The score is written on five staves. Measure 76 is circled. Measure 80 is circled. Measure 83 is circled and includes the instruction "Crescendo". Measure 86 is circled. The score includes various musical notations such as notes, rests, and dynamic markings. The text "Solo i celi" is written above measure 83, and "TUTTI BASI" is written above measure 84. The text "Solo i celi" is also written below measure 80.

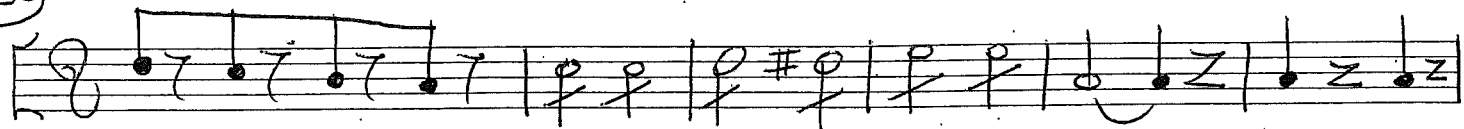
N. 15 - RECITATIVO SECCO "SODDISFARLO"
 N. 16 - RECITATIVO SECCO "DELLE FUTURE NOZZE" (METILDE, GERVASIO)

ALLEGRO N. 17 - ARIA "Le Virtuose" (METILDE)

Handwritten musical score for N. 17 - ARIA "Le Virtuose" (METILDE). The score is written on three staves. Measure 8 is circled. Measure 13 is circled and includes the instruction "CANTO". The score includes various musical notations such as notes, rests, and dynamic markings.

VIOLONCELLO

20



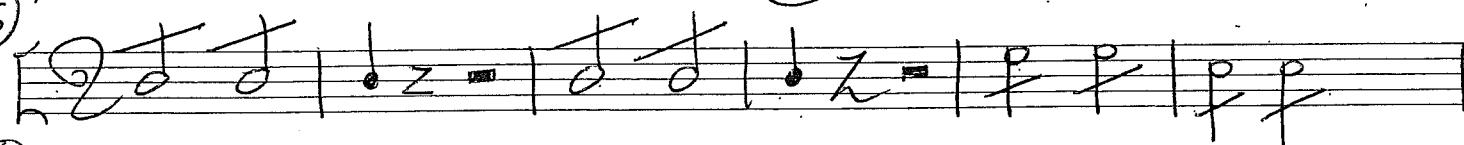
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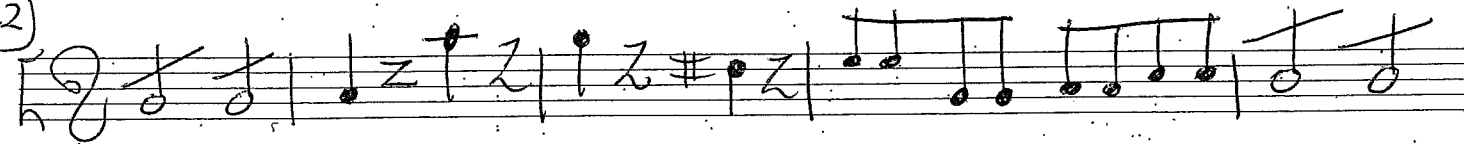
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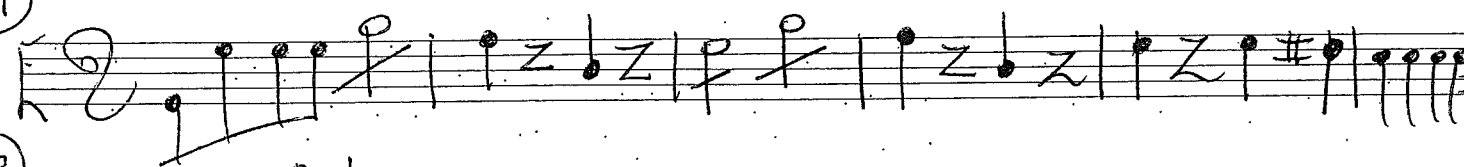
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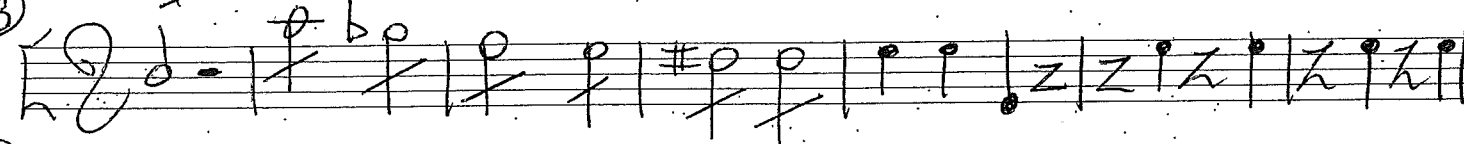
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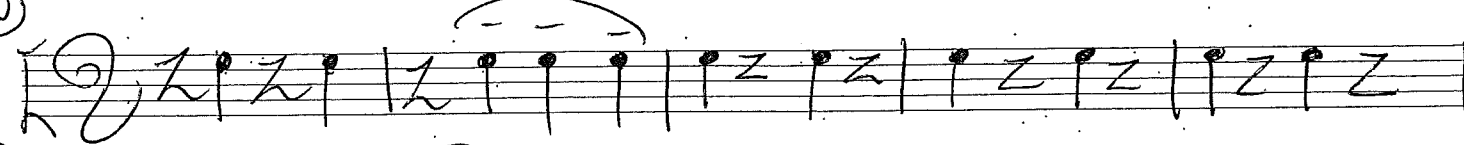
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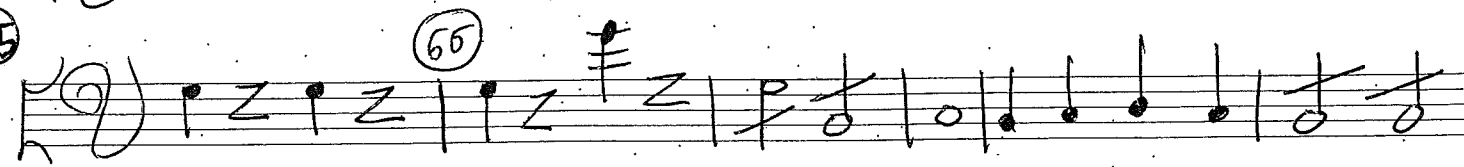
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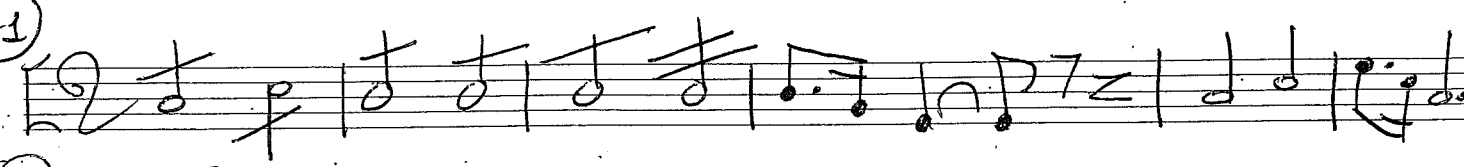
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65



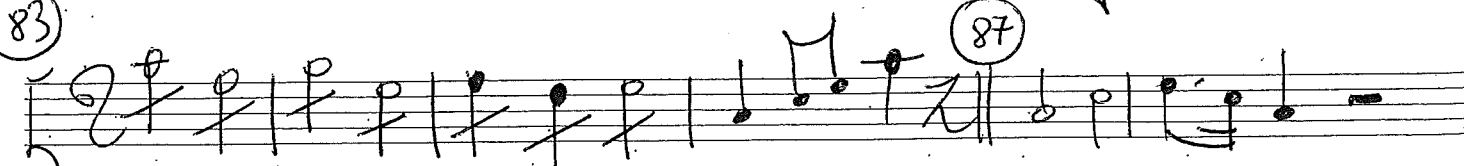
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77



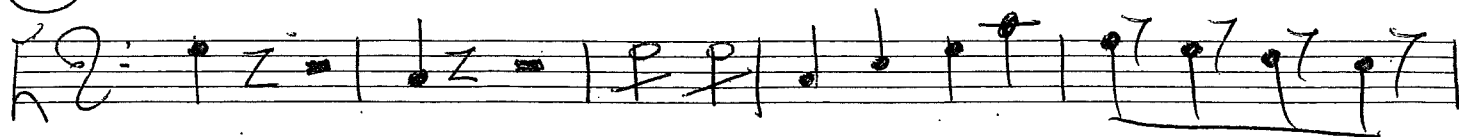
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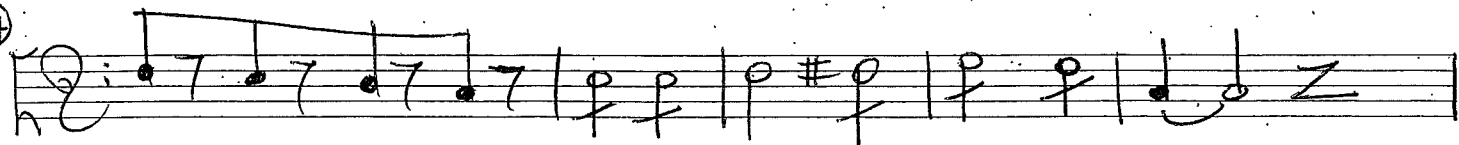
87

VIOLONCELLO

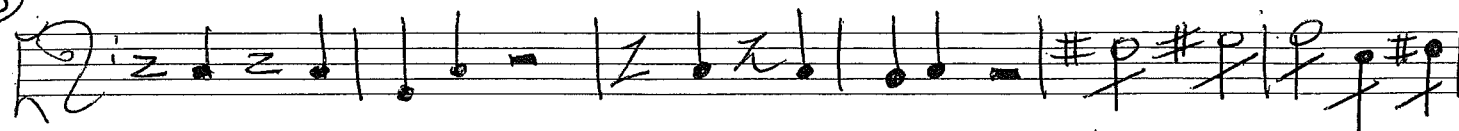
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(94)



(99)



(105)



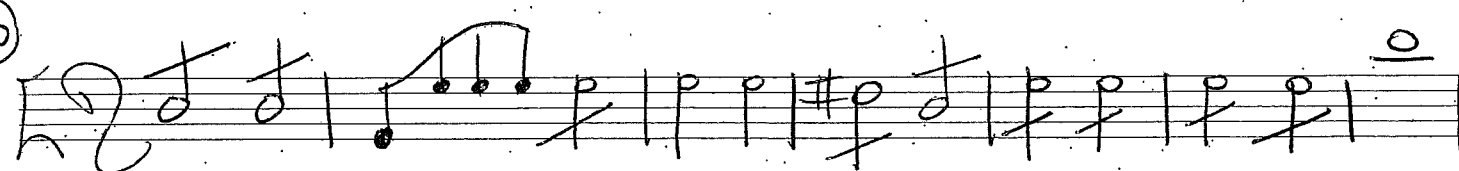
(110)



(116)



(120)



(127)



(131)



NN. 18 e 19 - RECITATIVI Secchi

N. 20 - TERZE T' 110

VIOLONCELLO

Andantino

Handwritten musical score for Violoncello, N. 20 - TERZE T' 110, Andantino. The score consists of 11 staves of music in 2/4 time, featuring various dynamics (p, fp, f, p) and articulations (accents, slurs). The key signature has two flats (B-flat and E-flat). The score is numbered 7, 10, 15, 18, 22, 26, 35, 38, 42, 46.

VIOLONCELLO

Handwritten musical score for Violoncello, measures 51 to 84. The score is written on ten staves, each beginning with a circled measure number. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

Measures and dynamics:

- 51: *f*, *p*, *f*
- 53: *f*, *p*, *f*
- 58: *f*, *p*, *f*
- 60: *p*, *fp*
- 63: *fp*
- 65: *f*, *p*
- 68: *f*, *p*
- 71: *f*, *p*, *f*, *p*, *f*
- 75: *f*, *p*, *f*, *p*, *f*
- 78: *p*, *fp*, *fp*
- 81: *f*
- 84: *p*, *fp*

The score concludes with a double bar line and a final dynamic marking of *fp*.

Violoncello

88

pp

92

NN. 21 & 22 - "Recitativi Secchi"

No 23 - Recitativo Accompagnato (Bettina, mdr Eugenio)

ANDANTE

5

8

13

16

20

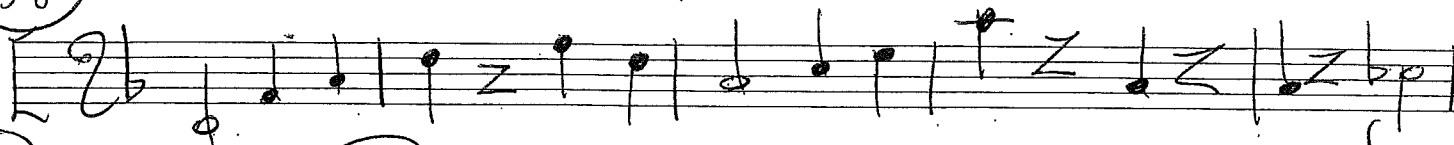
24 Andante Moderato

28

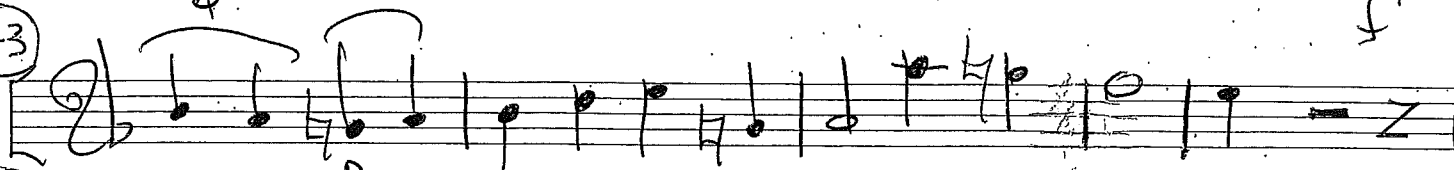
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VOLONCELLO

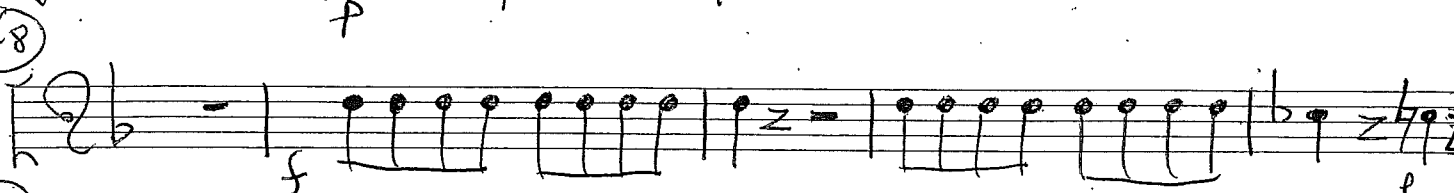
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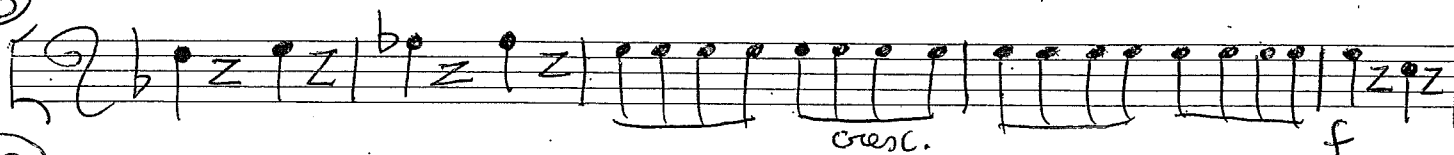
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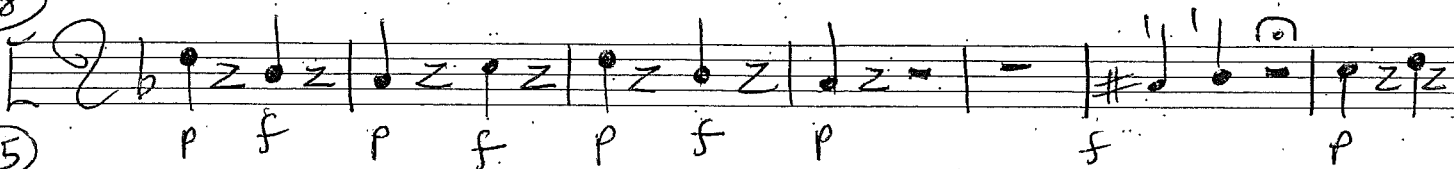
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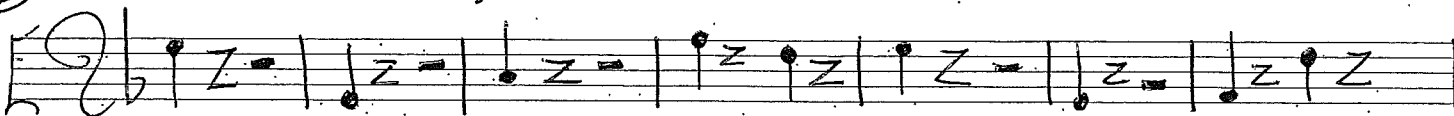
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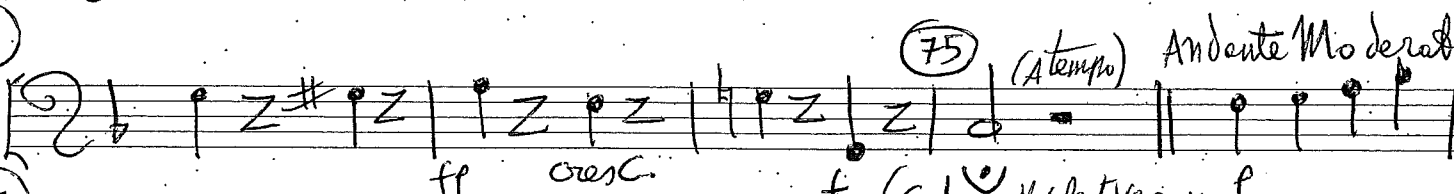
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65



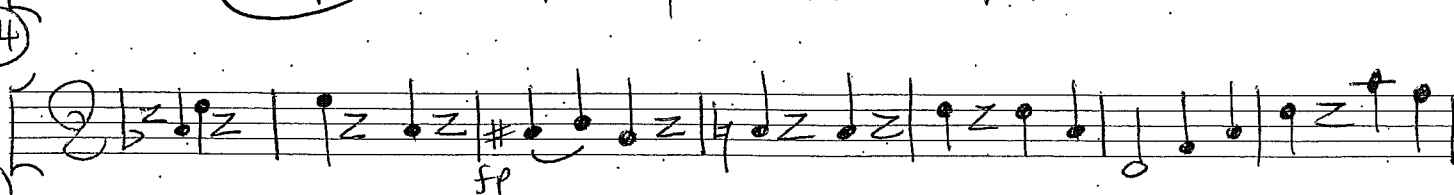
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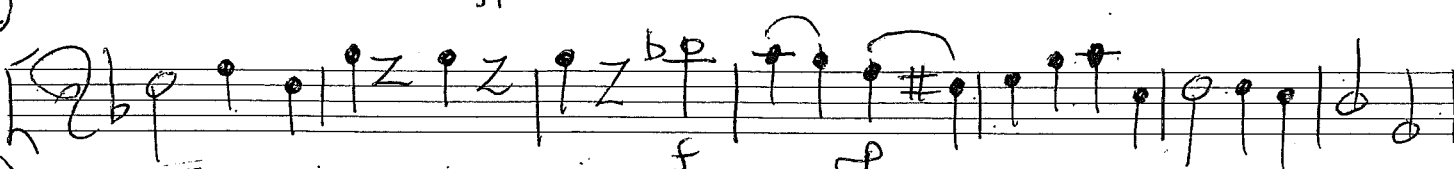
77



84



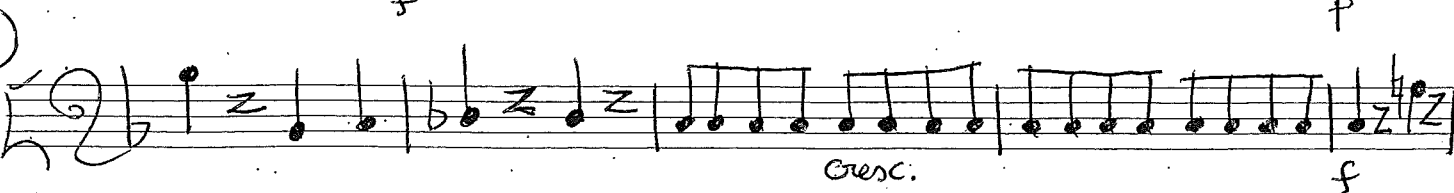
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98



104

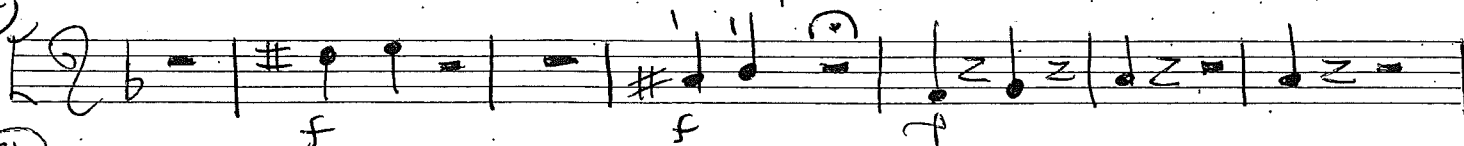


Violoncello

109



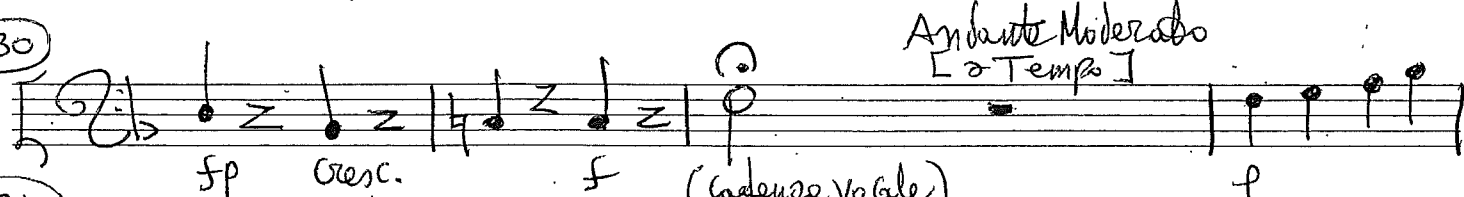
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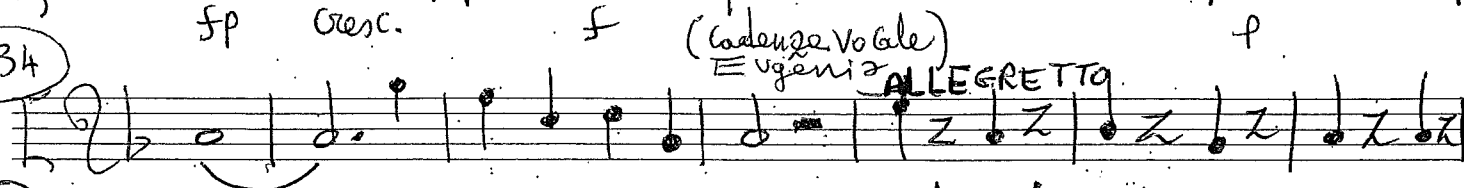
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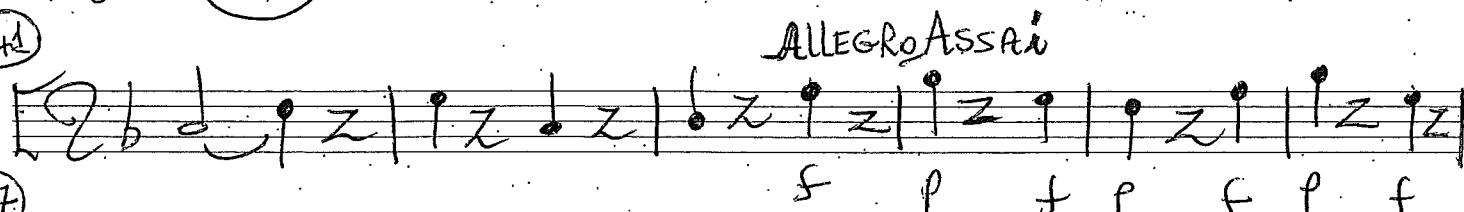
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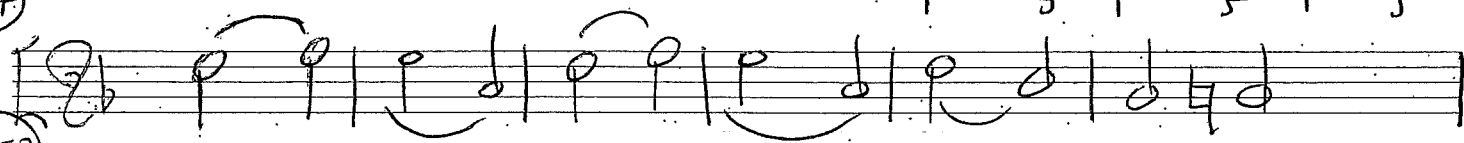
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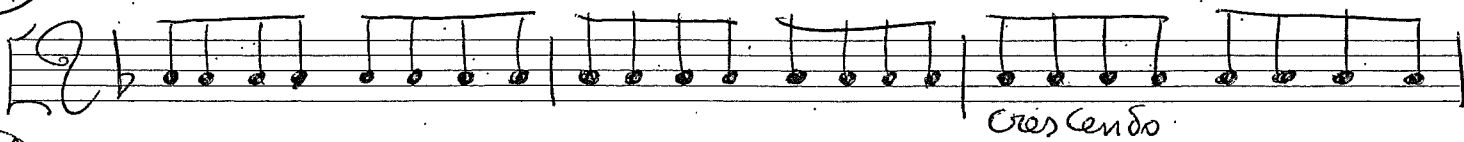
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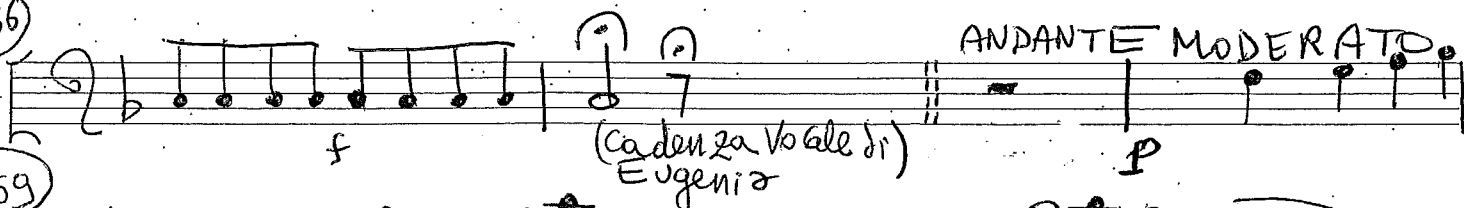
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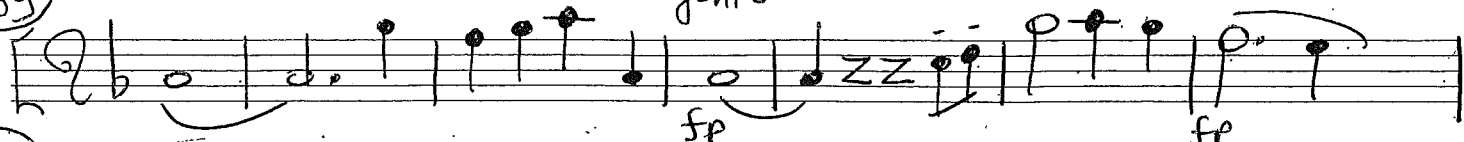
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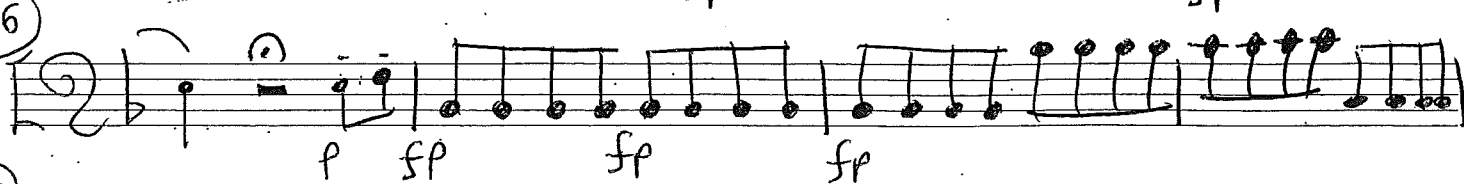
156



159



166



170



VOLONCELLO

176

◆ N. 25- RECITATIVO ACCOMPAGNATO "Con Eugenio istem
ALLEGRO Maestoso

ALLEGRO Maestoso

10)

14

17.

21.

25

②

(3)

MA ESTOSO

ANDANTE

MAESTOSO

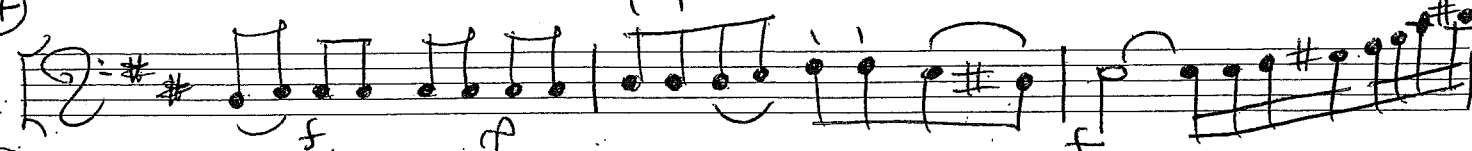
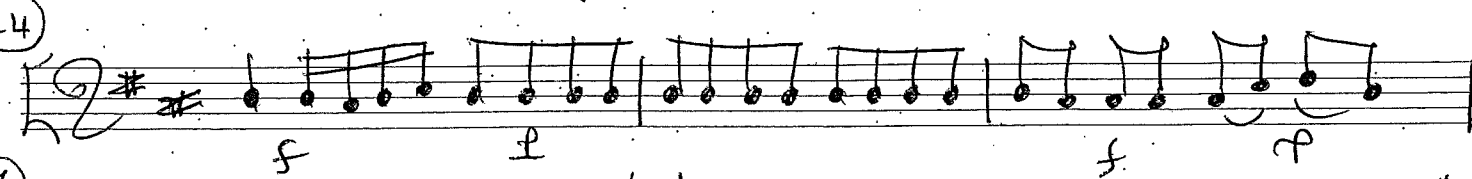
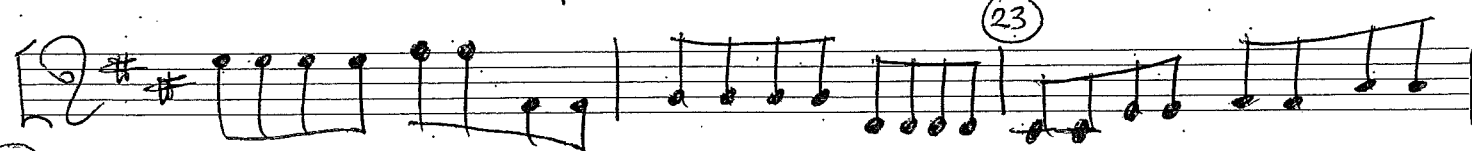
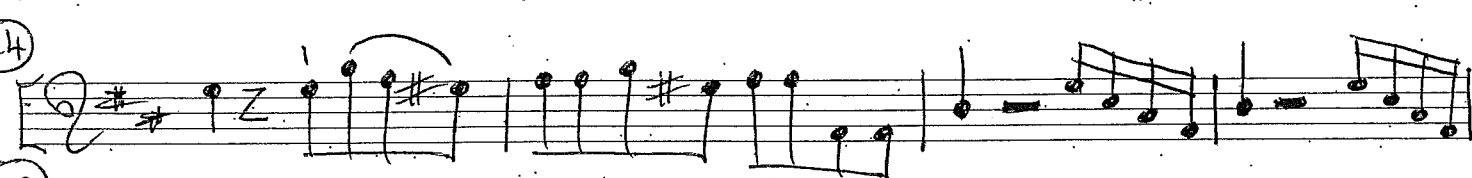
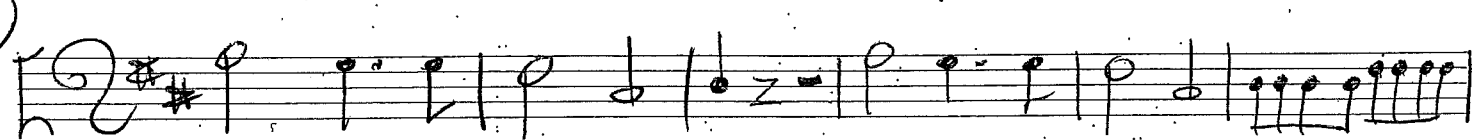
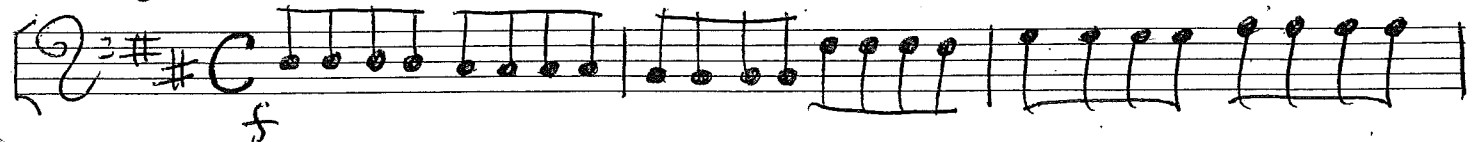
ANDANTE

VIOLONCELLO



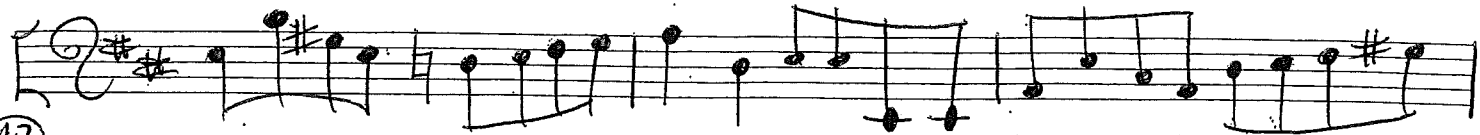
N. 26 - ARIA (Don ASDRUBALE)

ALLEGRO

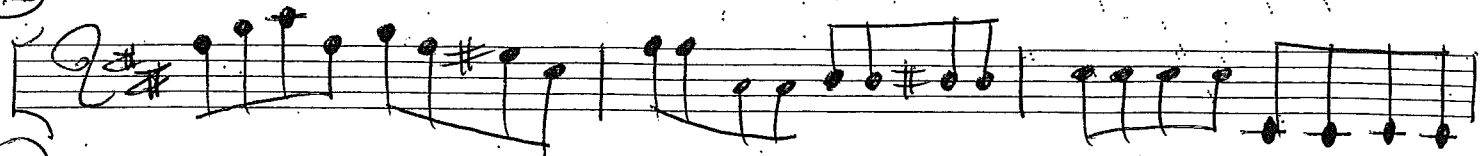


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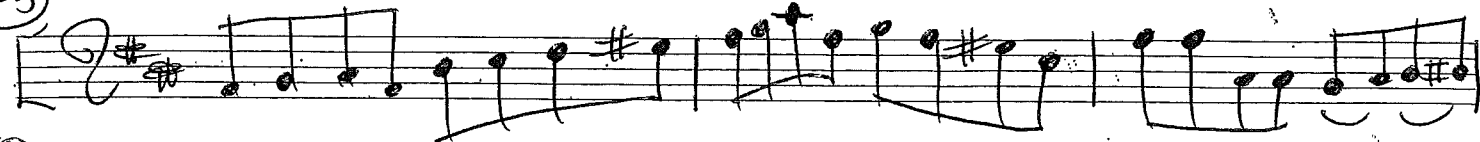
VIOLONCELLO



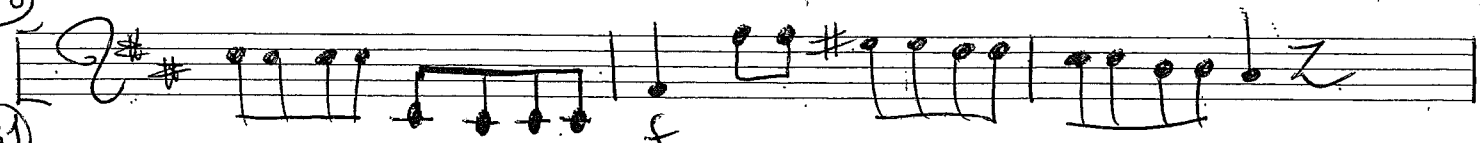
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45



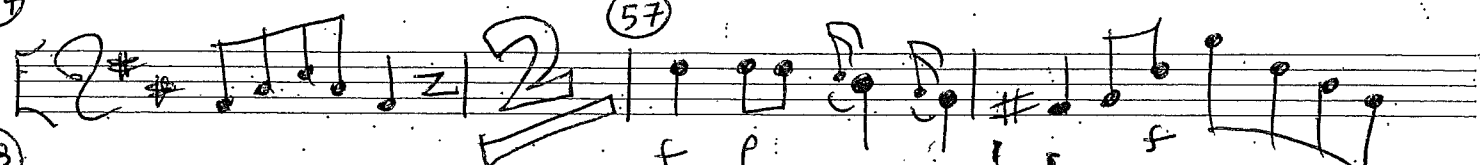
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51



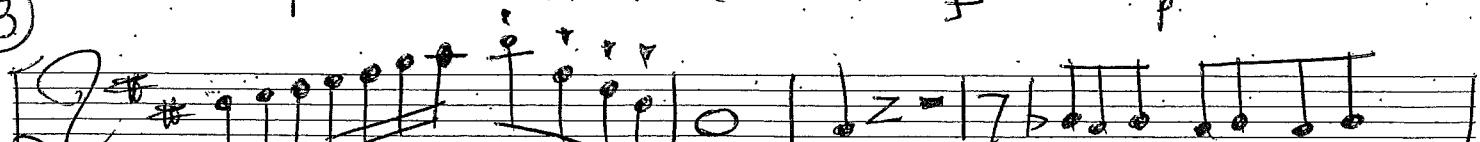
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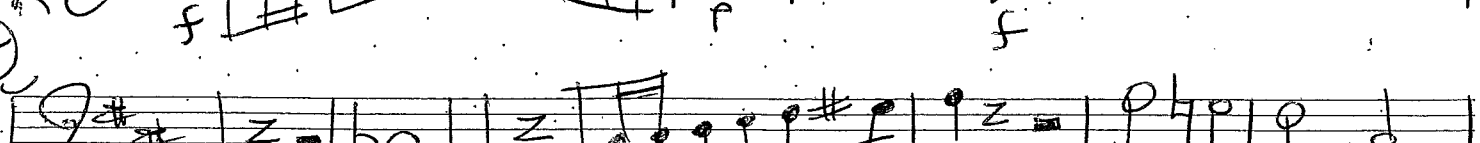
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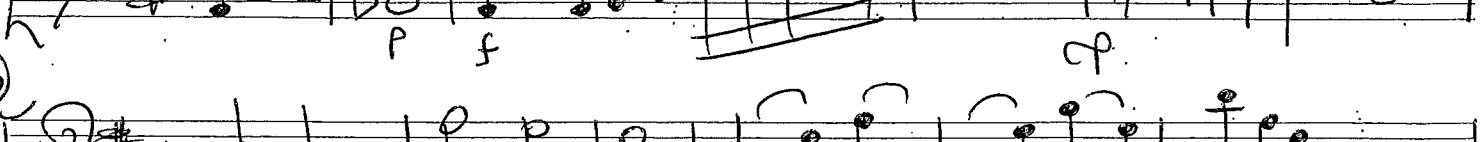
60



63



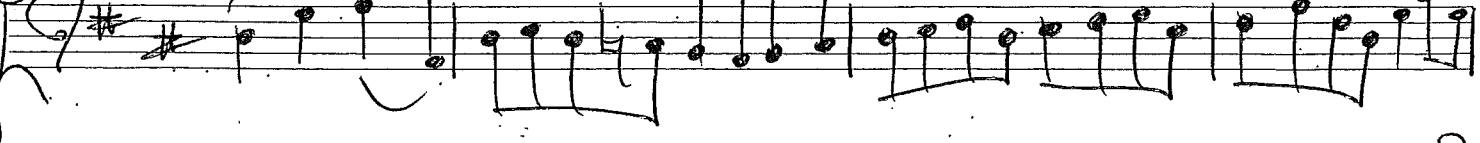
66



69



72



75



78

VOLONCELLO

87



90



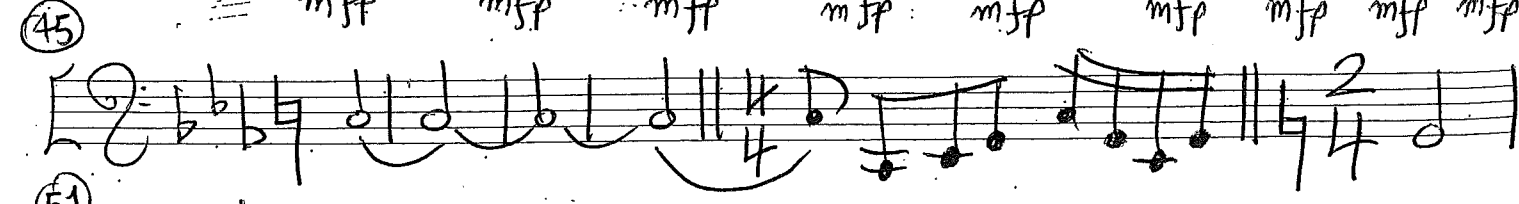
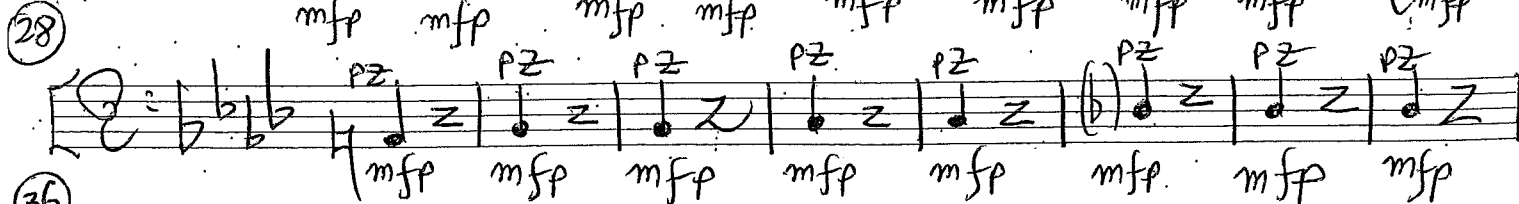
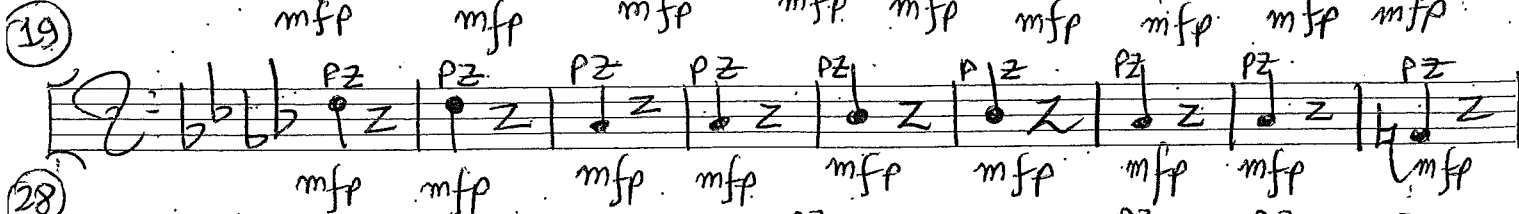
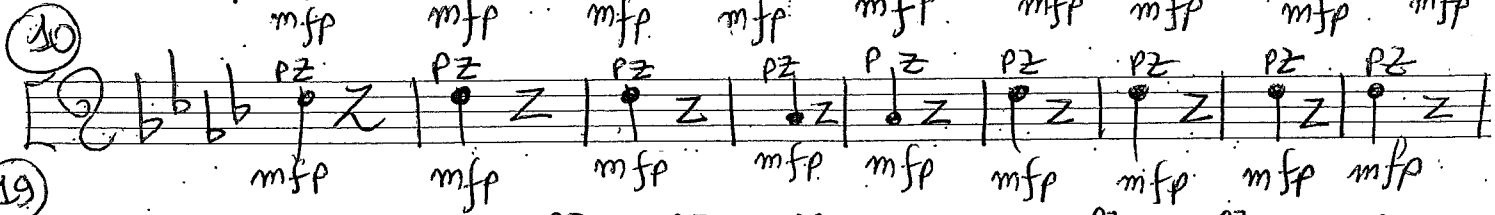
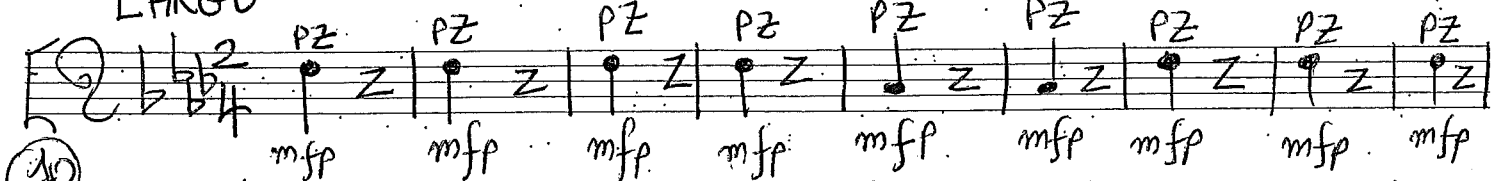
92



{ N. 27 - RECITATIVO SECCO "PAR C'HABBIÀ DETTO"
N. 28 - RECITATIVO SECCO "EUGENIA, EUGENIA MIA..."

◆ N. 29 - SCENA DEL FINITO SPETTRO (O: TERZETTINO)

LARGO



VOLONCELLO

Handwritten musical score for Violoncello, measures 62 to 132. The score is written on ten staves, each beginning with a circled measure number. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values, rests, and dynamic markings.

Measures 62-67: First staff, measures 62-67.

Measures 68-75: Second staff, measures 68-75.

Measures 76-82: Third staff, measures 76-82.

Measures 83-87: Fourth staff, measures 83-87.

Measures 88-92: Fifth staff, measures 88-92. Measure 93 is marked with a circled '93'.

Measures 93-101: Sixth staff, measures 93-101. Measure 95 is marked with a circled '95' and a dynamic marking '(f)'.

Measures 102-108: Seventh staff, measures 102-108.

Measures 109-113: Eighth staff, measures 109-113.

Measures 114-120: Ninth staff, measures 114-120. Measures 115-120 are marked with a circled '114' and dynamic markings 'sf sf sf sf sf sf sf sf'.

Measures 121-123: Tenth staff, measures 121-123.

Measures 124-131: Eleventh staff, measures 124-131. Measure 124 is marked with a circled '124' and the tempo marking 'PIU LENTO'.

Measures 132: Twelfth staff, measure 132. The staff ends with the instruction 'ATTACCA subito il N. 30'.

N. 30 - TERZETTO

VIOLONCELLO

Allegro Moderato

Handwritten musical score for Violoncello, N. 30 - TERZETTO, Allegro Moderato. The score is written on ten staves, with measures numbered 8, 17, 25, 33, 43, 50, 55, 63, 71, 80, and 86. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, beams, and slurs. There are also performance markings like *p* (piano), *f* (forte), and *arco* (arco). A double bar line is present at measure 23, with a note below it: * ODER BAR 23 :

* ODER BAR 23 :

f



93

Violoncello

PZ PZ PZ PZ PZ

N. 31 - FINALE PRIMO

Allegretto

(mf)

5

9

13

17

21

25

29

DIVISI

32

UNITI

36

VIOLONCELLO

(UNITI)

DIVISI

UNITI

40 (UNITI) 44

48

51

54

57

60

63

66

72

72

72

72

VOLONCELLO

78

81

85

91 UNITI

92

98

101 DIVISI

107 UNITI

VIOLONCELLO

113 DIVISI

118 UNITI

24 DIVISI

130

136

140 UNITI

144 UNITI

147 UNITI

VOLONCELLO

153 DIVISI

160

164

167

171

174

UNITI/QUASI ADAGIO

177 DIVISI

VOLONCELLO

180 UNITI

184

186 DIVISI

UN POCO PIU' LENTO, Maestrosamente

191

199

206

VIOLONCELLO

214

220

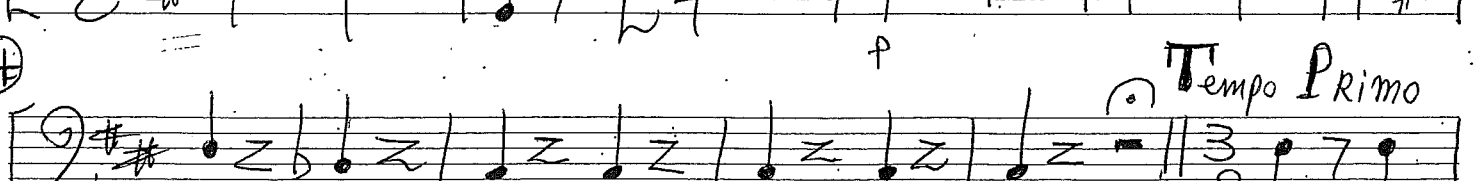
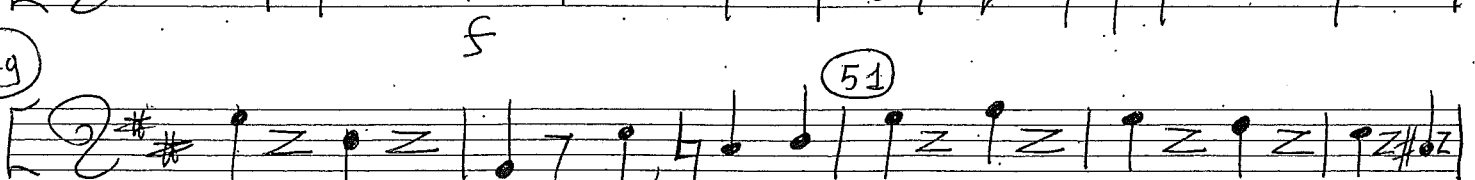
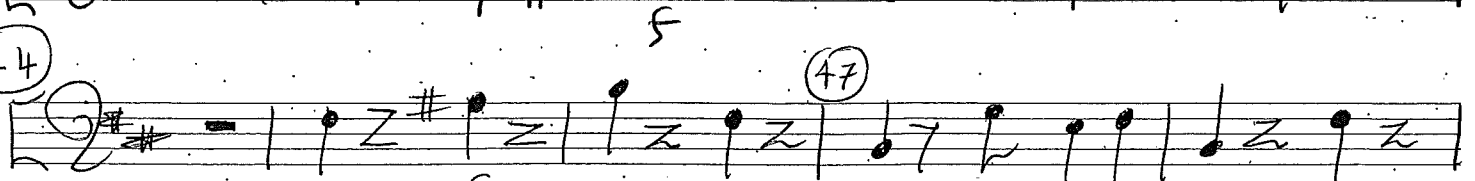
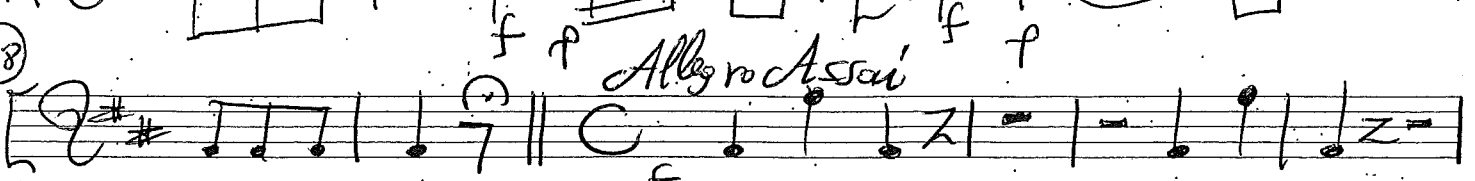
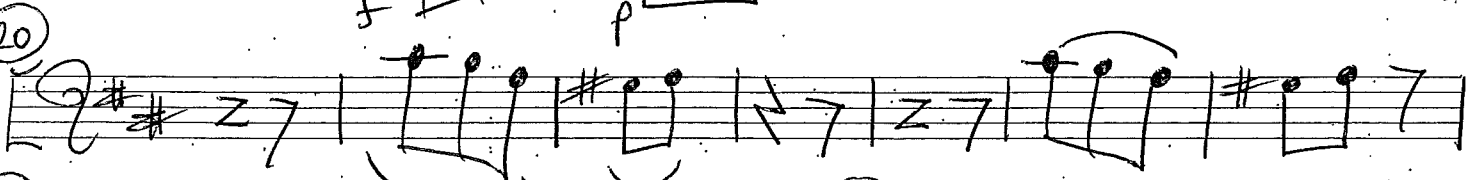
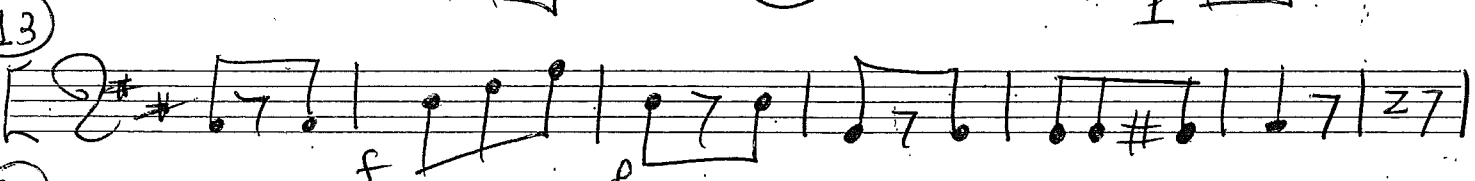
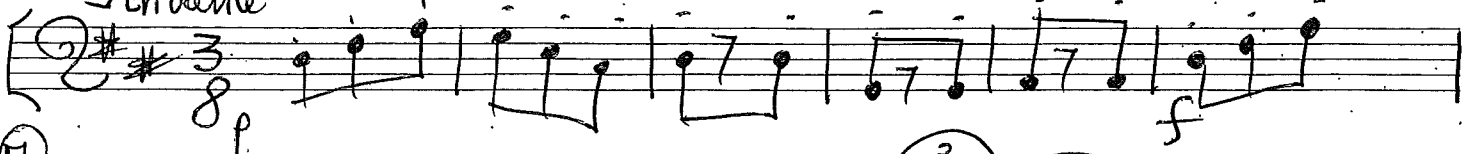
END OF ACT ONE

ACT II

VIOLONCELLI

N. 32 = ARIA "Alfin giunge quel" (Don Asdrubale)

Andante



VOLONCELLI

Handwritten musical score for Violoncelli, measures 60 to 87. The key signature is two sharps (F# and C#). The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 60-67: First system, measures 60 to 67. Measure 60 is circled.

Measures 68-73: Second system, measures 68 to 73. Measure 68 is circled.

Measures 74-79: Third system, measures 74 to 79. Measure 74 is circled.

Measures 80-85: Fourth system, measures 80 to 85. Measure 80 is circled.

Measures 86-87: Fifth system, measures 86 to 87. Measure 86 is circled.

Dynamic markings: *f*, *p*, *cresc.*, *crescendo*.

Articulation: *tr* (trill), *acc.* (accents).

N. 33-RECITATIVO SECCO "MA ECCO QUI"

N. 34-ARIA "NON SON CHI SON"

ANDANTE

Handwritten musical score for N. 34-ARIA "NON SON CHI SON". The key signature is two sharps (F# and C#). The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 1-5: First system, measures 1 to 5. Measure 1 is circled.

Measures 6-9: Second system, measures 6 to 9. Measure 6 is circled.

Measures 10-13: Third system, measures 10 to 13. Measure 10 is circled.

Measures 14-17: Fourth system, measures 14 to 17. Measure 14 is circled.

Measures 18-21: Fifth system, measures 18 to 21. Measure 18 is circled.

Measures 22-24: Sixth system, measures 22 to 24. Measure 22 is circled.

Dynamic markings: *p*, *pf*, *f*, *crescendo*, *sf*, *p*.

Articulation: *tr* (trill), *acc.* (accents).

Performance instructions: *(coll'arco)*, *(Metilde's Vocal Cadenza)*.

* = Here: D. Asdrubale's Vocal - 41-

VOLONCELLI

Handwritten musical score for Violoncelli, measures 29 to 74. The score is written on ten staves, each beginning with a circled measure number. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Measure numbers: 29, 34, 39, 44, 49, 57, 61, 66, 69, 74.

Dynamic markings and performance instructions:

- p* (piano)
- sfp* (sforzando piano)
- f* (forte)
- cresc.* (crescendo)
- p2* (piano 2)
- (coll'arco)* (col legno)
- (Metilde's vocal Cadenza)*
- p, cresc.*
- sf* (sforzando)

N. 35-RECITATIVO SECCO

"IO NON AMO"

N. 36- RONDO "ANNO QUEI CARI" (PULCHERIO)
 VERSION A WITHOUT WIND INSTRUMENTS IN A

ADAGIO

Handwritten musical score for Violoncelli, Version A, without wind instruments. The score is in 2/4 time, key of A major (two sharps), and marked ADAGIO. It consists of 29 measures, with measures 3, 6, 9, 11, 14, 17, 20, 21, 23, 26, 28, and 29 circled. The score includes various dynamics (p, f, mf, sf, cresc.) and articulations (accents, slurs). A vocal cadenza for Pulcherio is indicated in measures 14-17 and 28-29. The score ends with a boxed label "VOLONCELLI".

Measures and markings:

- Measure 1: *p*
- Measure 2: *f*
- Measure 3: *p*
- Measure 4: *f*
- Measure 5: *f*
- Measure 6: *p*
- Measure 7: *mf*
- Measure 8: *mf*
- Measure 9: *f*
- Measure 10: *p*
- Measure 11: *f*
- Measure 12: *f*
- Measure 13: *f*
- Measure 14: *p*, *cresc.*
- Measure 15: *p*
- Measure 16: *p*
- Measure 17: *p*
- Measure 18: *p*
- Measure 19: *p*
- Measure 20: *f*
- Measure 21: *f*
- Measure 22: *f*
- Measure 23: *p*
- Measure 24: *p*
- Measure 25: *p*
- Measure 26: *p*
- Measure 27: *p*
- Measure 28: *p*
- Measure 29: *p*

Annotations:

- Measure 14: *co. Rall.!*
- Measure 15: *(Vocal cadenza Pulcherio)*
- Measure 28: *(Cadenza Pulcherio)*
- Measure 29: *CADENZA Pulcherio*

Boxed label: **VOLONCELLI**

VIOLONCELLI

Handwritten musical notation for Violoncelli, measures 31-37. The notation is in 2/4 time with a key signature of one sharp (F#). Measures 31-32 are marked *mf* and *p*. Measures 33-34 are marked *mf* and *p*. Measure 35 is marked *f*. The notation ends with a double bar line and repeat dots.

N. 36 Bis-Rondo G VERSION (with Wind Instrum.)

ADAGIO

Handwritten musical notation for N. 36 Bis-Rondo G VERSION (with Wind Instrum.), measures 1-20. The notation is in 2/4 time with a key signature of one sharp (F#). Measures 1-2 are marked *f*. Measures 3-4 are marked *p*. Measures 5-6 are marked *f*. Measures 7-8 are marked *p*. Measures 9-10 are marked *f*. Measures 11-12 are marked *p*. Measures 13-14 are marked *f*. Measures 15-16 are marked *p*. Measures 17-18 are marked *f*. Measures 19-20 are marked *p*. The notation includes a section labeled (CANTO) and a section labeled (PULCHERIO'S CADENZA).

VOLONCELLI

Handwritten musical score for Violoncelli, measures 21 to 37. The score is written on five staves in 2/4 time with a key signature of one sharp (F#). Measure numbers 21, 23, 26, 27, 30, 33, and 35 are circled. Dynamics include *f*, *p*, *cresc.*, *sf*, *mf*, and *f*. A star symbol (*) is placed above measure 27.

N. 37 - TERZETTINO "SON DISPERATO AFFATTO UN Poco Allegro

Handwritten musical score for Terzettino "Son Disperato Affatto" (N. 37), measures 1 to 7. The score is written on five staves in 2/4 time with a key signature of two flats (Bb, Eb). Measure numbers 2, 4, 5, and 7 are circled. The notation includes various rhythmic patterns and slurs.

* = Pulcherio's Vocal cadenza.

Violoncelli

Handwritten musical score for Violoncelli, measures 9 through 26. The score is written on ten staves, each beginning with a circled measure number. The key signature is B-flat major (two flats). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Measures 9-10: First staff, measures 9 and 10. Measure 9 starts with a treble clef and a key signature of two flats. Measure 10 has a treble clef and a key signature of two flats.

Measures 11-12: Second staff, measures 11 and 12. Measure 11 has a treble clef and a key signature of two flats. Measure 12 has a treble clef and a key signature of two flats.

Measures 13-14: Third staff, measures 13 and 14. Measure 13 has a treble clef and a key signature of two flats. Measure 14 has a treble clef and a key signature of two flats.

Measures 15-16: Fourth staff, measures 15 and 16. Measure 15 has a treble clef and a key signature of two flats. Measure 16 has a treble clef and a key signature of two flats.

Measures 17-18: Fifth staff, measures 17 and 18. Measure 17 has a treble clef and a key signature of two flats. Measure 18 has a treble clef and a key signature of two flats.

Measures 19-20: Sixth staff, measures 19 and 20. Measure 19 has a treble clef and a key signature of two flats. Measure 20 has a treble clef and a key signature of two flats.

Measures 21-22: Seventh staff, measures 21 and 22. Measure 21 has a treble clef and a key signature of two flats. Measure 22 has a treble clef and a key signature of two flats.

Measures 23-24: Eighth staff, measures 23 and 24. Measure 23 has a treble clef and a key signature of two flats. Measure 24 has a treble clef and a key signature of two flats.

Measures 25-26: Ninth staff, measures 25 and 26. Measure 25 has a treble clef and a key signature of two flats. Measure 26 has a treble clef and a key signature of two flats.

Measures 27-28: Tenth staff, measures 27 and 28. Measure 27 has a treble clef and a key signature of two flats. Measure 28 has a treble clef and a key signature of two flats.

Measures 29-30: Eleventh staff, measures 29 and 30. Measure 29 has a treble clef and a key signature of two flats. Measure 30 has a treble clef and a key signature of two flats.

Measures 31-32: Twelfth staff, measures 31 and 32. Measure 31 has a treble clef and a key signature of two flats. Measure 32 has a treble clef and a key signature of two flats.

Measures 33-34: Thirteenth staff, measures 33 and 34. Measure 33 has a treble clef and a key signature of two flats. Measure 34 has a treble clef and a key signature of two flats.

Measures 35-36: Fourteenth staff, measures 35 and 36. Measure 35 has a treble clef and a key signature of two flats. Measure 36 has a treble clef and a key signature of two flats.

Measures 37-38: Fifteenth staff, measures 37 and 38. Measure 37 has a treble clef and a key signature of two flats. Measure 38 has a treble clef and a key signature of two flats.

Measures 39-40: Sixteenth staff, measures 39 and 40. Measure 39 has a treble clef and a key signature of two flats. Measure 40 has a treble clef and a key signature of two flats.

Measures 41-42: Seventeenth staff, measures 41 and 42. Measure 41 has a treble clef and a key signature of two flats. Measure 42 has a treble clef and a key signature of two flats.

Measures 43-44: Eighteenth staff, measures 43 and 44. Measure 43 has a treble clef and a key signature of two flats. Measure 44 has a treble clef and a key signature of two flats.

Measures 45-46: Nineteenth staff, measures 45 and 46. Measure 45 has a treble clef and a key signature of two flats. Measure 46 has a treble clef and a key signature of two flats.

Measures 47-48: Twentieth staff, measures 47 and 48. Measure 47 has a treble clef and a key signature of two flats. Measure 48 has a treble clef and a key signature of two flats.

Measures 49-50: Twenty-first staff, measures 49 and 50. Measure 49 has a treble clef and a key signature of two flats. Measure 50 has a treble clef and a key signature of two flats.

Measures 51-52: Twenty-second staff, measures 51 and 52. Measure 51 has a treble clef and a key signature of two flats. Measure 52 has a treble clef and a key signature of two flats.

Measures 53-54: Twenty-third staff, measures 53 and 54. Measure 53 has a treble clef and a key signature of two flats. Measure 54 has a treble clef and a key signature of two flats.

Measures 55-56: Twenty-fourth staff, measures 55 and 56. Measure 55 has a treble clef and a key signature of two flats. Measure 56 has a treble clef and a key signature of two flats.

Measures 57-58: Twenty-fifth staff, measures 57 and 58. Measure 57 has a treble clef and a key signature of two flats. Measure 58 has a treble clef and a key signature of two flats.

Measures 59-60: Twenty-sixth staff, measures 59 and 60. Measure 59 has a treble clef and a key signature of two flats. Measure 60 has a treble clef and a key signature of two flats.

Measures 61-62: Twenty-seventh staff, measures 61 and 62. Measure 61 has a treble clef and a key signature of two flats. Measure 62 has a treble clef and a key signature of two flats.

Measures 63-64: Twenty-eighth staff, measures 63 and 64. Measure 63 has a treble clef and a key signature of two flats. Measure 64 has a treble clef and a key signature of two flats.

Measures 65-66: Twenty-ninth staff, measures 65 and 66. Measure 65 has a treble clef and a key signature of two flats. Measure 66 has a treble clef and a key signature of two flats.

Measures 67-68: Thirtieth staff, measures 67 and 68. Measure 67 has a treble clef and a key signature of two flats. Measure 68 has a treble clef and a key signature of two flats.

Measures 69-70: Thirty-first staff, measures 69 and 70. Measure 69 has a treble clef and a key signature of two flats. Measure 70 has a treble clef and a key signature of two flats.

Measures 71-72: Thirty-second staff, measures 71 and 72. Measure 71 has a treble clef and a key signature of two flats. Measure 72 has a treble clef and a key signature of two flats.

Measures 73-74: Thirty-third staff, measures 73 and 74. Measure 73 has a treble clef and a key signature of two flats. Measure 74 has a treble clef and a key signature of two flats.

Measures 75-76: Thirty-fourth staff, measures 75 and 76. Measure 75 has a treble clef and a key signature of two flats. Measure 76 has a treble clef and a key signature of two flats.

Measures 77-78: Thirty-fifth staff, measures 77 and 78. Measure 77 has a treble clef and a key signature of two flats. Measure 78 has a treble clef and a key signature of two flats.

Measures 79-80: Thirty-sixth staff, measures 79 and 80. Measure 79 has a treble clef and a key signature of two flats. Measure 80 has a treble clef and a key signature of two flats.

Measures 81-82: Thirty-seventh staff, measures 81 and 82. Measure 81 has a treble clef and a key signature of two flats. Measure 82 has a treble clef and a key signature of two flats.

Measures 83-84: Thirty-eighth staff, measures 83 and 84. Measure 83 has a treble clef and a key signature of two flats. Measure 84 has a treble clef and a key signature of two flats.

Measures 85-86: Thirty-ninth staff, measures 85 and 86. Measure 85 has a treble clef and a key signature of two flats. Measure 86 has a treble clef and a key signature of two flats.

Measures 87-88: Fortieth staff, measures 87 and 88. Measure 87 has a treble clef and a key signature of two flats. Measure 88 has a treble clef and a key signature of two flats.

Measures 89-90: Forty-first staff, measures 89 and 90. Measure 89 has a treble clef and a key signature of two flats. Measure 90 has a treble clef and a key signature of two flats.

Measures 91-92: Forty-second staff, measures 91 and 92. Measure 91 has a treble clef and a key signature of two flats. Measure 92 has a treble clef and a key signature of two flats.

Measures 93-94: Forty-third staff, measures 93 and 94. Measure 93 has a treble clef and a key signature of two flats. Measure 94 has a treble clef and a key signature of two flats.

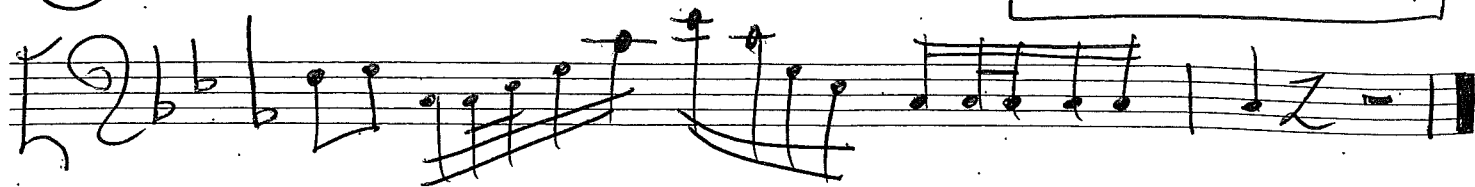
Measures 95-96: Forty-fourth staff, measures 95 and 96. Measure 95 has a treble clef and a key signature of two flats. Measure 96 has a treble clef and a key signature of two flats.

Measures 97-98: Forty-fifth staff, measures 97 and 98. Measure 97 has a treble clef and a key signature of two flats. Measure 98 has a treble clef and a key signature of two flats.

Measures 99-100: Forty-sixth staff, measures 99 and 100. Measure 99 has a treble clef and a key signature of two flats. Measure 100 has a treble clef and a key signature of two flats.

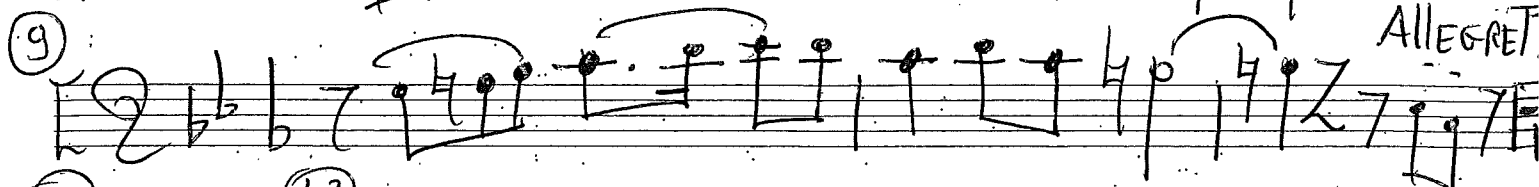
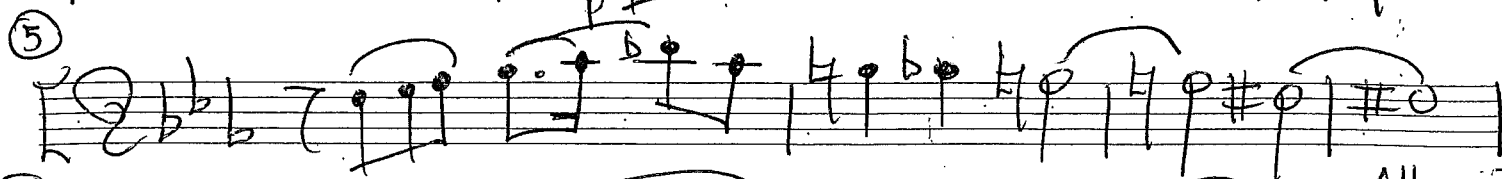
28

VOLONCELLI



N. 38 - RECITATIVO SECCO "Il caro Don..."

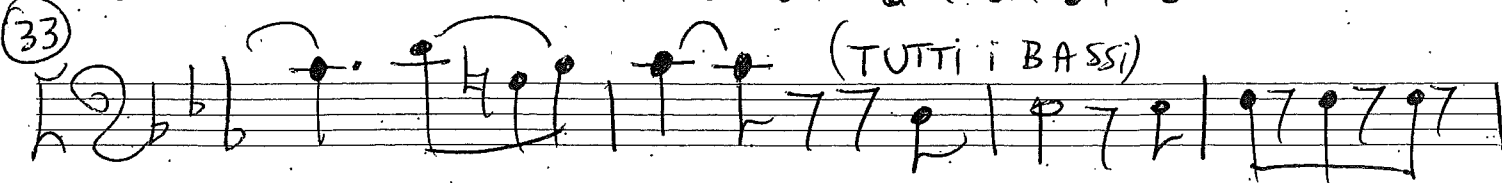
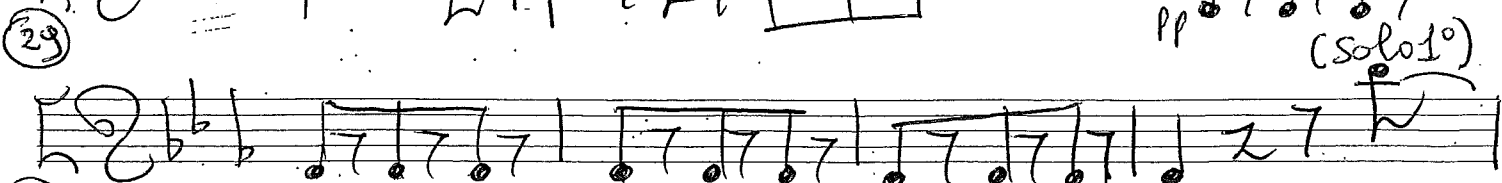
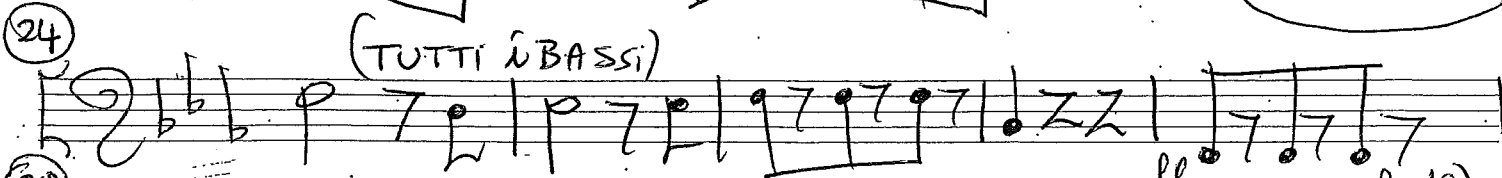
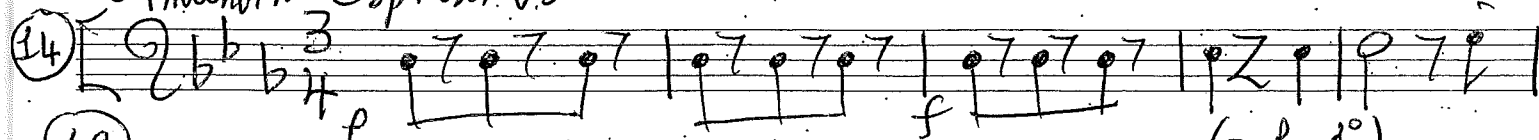
N. 38 - RECITATIVO ACCOMPAGNATO "SAPPI, TALORA"
T. DI RECITATIVO



ATTACCA SUBITO L'ARIA, IN the follo-
wing N. 39-BIS), the Bar numbers
follow from N. 39-SIMPLEX).

N. 39-BIS) ARIA IN RONDO (BETTINA)

Andantino Espressivo



(Solo 1°)

VOLONCELLI

TUTTI I BASSI

Handwritten musical score for Violoncelli, measures 37 to 82. The score is written on ten staves, with measure numbers circled at the beginning of each staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics markings include *mf*, *p*, *f*, and *pp*. Performance instructions include *Allegretto*, *RECITATIVO*, and *Tempo Primo*. The score concludes with the instruction *TUTTI I BASSI*.

Measures: 37, 41, 46, 50, 53, 58, 59, 64, 68, 72, 73, 75, 78, 81, 82.

Dynamics: *mf*, *p*, *f*, *pp*.

Tempo/Style: *Allegretto*, *RECITATIVO*, *Tempo Primo*.

Performance: *TUTTI I BASSI*.

VOLONCELLI

85 (1° Solo) (tutti a Bassi)

90 (1° Solo) mf

95 TUTTI I BASSI p

99 mf p f p

103 f p cresc.

108 f p pp

111

N. 40 - RECITATIVO SECCO "che ciarliera"

N. 40-Bis) - Scena Accompagnata "Dungre"

(The bar numbers go on from the former Recitativo with non interruption DURING the performance)

20 Allegretto

24 mf

27 mp

(28)

VIO LONCELLI

(32)

(36)

(41)

(44)

(48)

(52)

(56)

Cattacca subito il
Recitativo Secco

N. 40 - TER) - Recitativo Secco "Per Carità, signore"
 N. 41 - Recitativo A accompagnato "Dirò bel bello"

(5)

ANDANTE

(8)

(10)

11

VOLONCELLI

Handwritten musical notation for Violoncelli, measures 11 through 18. The notation is in G major (one sharp) and 2/4 time. Measures 11-12 show a melodic line with eighth and sixteenth notes. Measures 13-14 continue the melody. Measures 15-18 feature a complex passage with sixteenth-note runs and triplets, indicated by a '6' above the notes.

N. 42- ARIA "Bocconio, Figlio maschio"

Handwritten musical notation for the Aria "Bocconio, Figlio maschio", measures 20 through 45. The notation is in G major and 2/4 time. Measure 20 is marked with a star and the tempo "Allegro, Ma non Troppo". Measures 21-25 show a melodic line with eighth notes and rests. Measures 26-30 continue the melody. Measure 31 is marked "RECITATIVO A TEMPO" and features a change to common time (C). Measures 32-35 show a melodic line with eighth notes and rests. Measures 36-40 continue the melody. Measure 41 is marked "RECITATIVO" and features a change to common time (C). Measures 42-45 show a melodic line with eighth notes and rests. Dynamics include *f*, *p*, *cresc*, *fp*, and *ff*.

*= IN SECTION 42 The BAR NUMBERS CONTINUE DIRECTLY FROM SECTION 41

Handwritten musical score for Violoncelli, measures 49 to 69. The score is in 2/4 time and G major. It includes various musical notations such as triplets, slurs, and dynamic markings (f, p, ff). The tempo marking "Allegro" is present above measure 53. The score ends with a double bar line and a repeat sign.

49

51

53

56

62

65

67

69

Allegro

f

p

ff

cre... scando

N. 43 - Recitativo Seco

"Ora, non lo temo" (Lulcherio alone)

N. 44 - Recitativo seco "Ormai sarebbe tempo"

(Gervasio, Metilde)

N. 45 - TERZETTO coi Corni di Bassetto
 Andantino Mosso "S'Egli di manca"
 (con sordini)

VIOLONCELLI

Handwritten musical score for Violoncelli, measures 1 to 53. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked "Andantino Mosso". The score includes various musical notations such as notes, rests, and slurs. A bracket under the first few measures is labeled "e legato Assai". Measure numbers 5, 13, 15, 20, 26, 31, 36, 41, 46, 50, and 53 are circled. The score ends with a double bar line and a repeat sign.

N. 45 - RECITATIVO SECCO "Così mi Lasci?"
 N. 47 - RECITATIVO SECCO "VORREI PERSUADERE"
 N. 47-BIS) RECITATIVO SECCO "QUESTA DUNQUE"

N. 48-ARIA "DOVE VADO?" (EUGENIA)

ALLEGRO

VIOLONCELLI

Handwritten musical score for Violoncelli, N. 48-Aria "DOVE VADO?" (EUGENIA). The score is in 2/4 time, key of B-flat major, and consists of 57 measures. The tempo is marked ALLEGRO. The score includes various musical notations such as notes, rests, dynamics (p, f, sf, cresc.), and performance instructions like "solo i'celli" and "tutti i bassi".

Measures 1-57 are numbered in circles. The score includes various musical notations such as notes, rests, dynamics (p, f, sf, cresc.), and performance instructions like "solo i'celli" and "tutti i bassi".

Violoncelli

Handwritten musical score for Violoncelli, measures 63 to 114. The score is written in 2/4 time and includes various dynamics and performance markings.

Measures 63-68: Initial melodic line with dynamics *p*, *fp*, and *cresc.*

Measure 69: Continuation of the melodic line with dynamic *f*.

Measures 72-82: Rests and melodic fragments, including a large bracketed section.

Measure 86: Tempo change to **Allegro Assai** (marked with a large '2').

Measures 86-96: Melodic line with dynamics *p*, *f*, *p*, *f*, and *cresc.*

Measures 97-100: Melodic line with dynamics *f*, *p*, *f*, and *fp*. Marking *simili* is present.

Measures 103-108: Melodic line with dynamics *f*, *p*, *f*, and *fp*.

Measures 114-118: Melodic line with dynamics *p*, *cresc.*, *f*, and *fp*. Marking *simili* is present.

VOLONCELLI

117

121

128

132

136

141

144

147

cresc.

f

cresc.

sfp

f

p

sfp

sfp

sfp

sfp

f

p

cresc...

f

N. 48 - RECITATIVO PRIMA ACCOMPAGNATO e Poi secco

"Ah, sentimi, mio bene"

ANDANTINO

3

mp

Follows immediately.

N. 49 Bis) - Recitativo Secco "Amico, buone nuove"

N. 49 TER) Recitativo Secco "Alfin, cara Metilde"

N. 50 - ARIA "Sebben per..." (Metilde)

VIOLONCELLI

Adagio

PZ

f

f

p

f

p

(17)

(18)

(21)

f

mf

(24)

f

p

(30)

(33)

(35)

(40)

(45)

mf

p

f

(49)

f

f

mf

(Vocal Cadence)

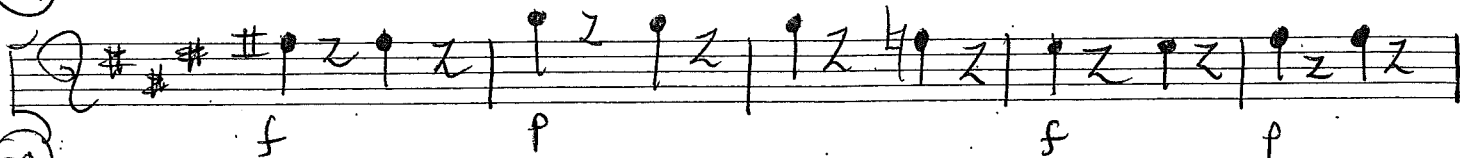
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p

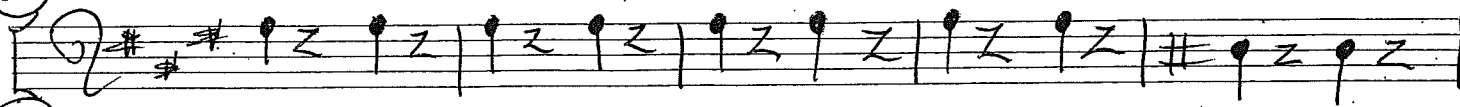
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VOLONCELLI

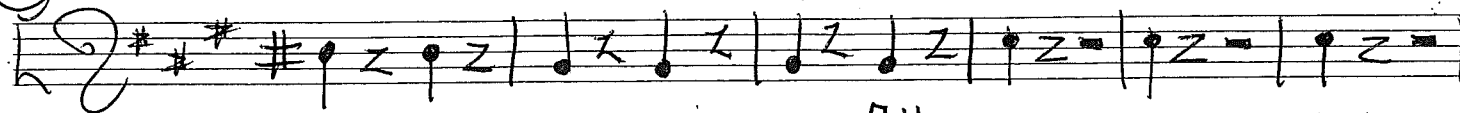
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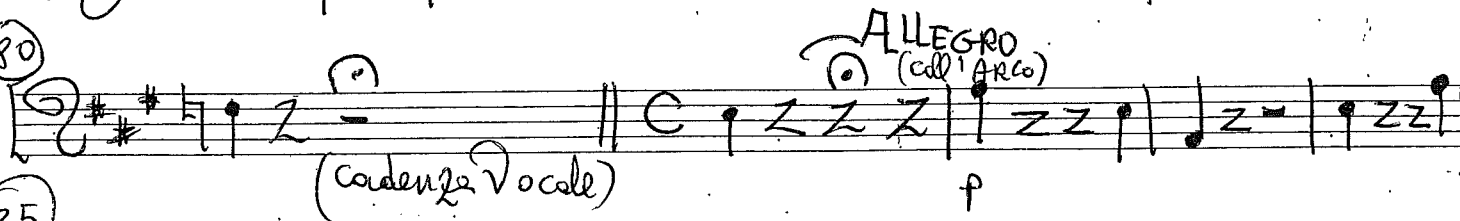
69



74



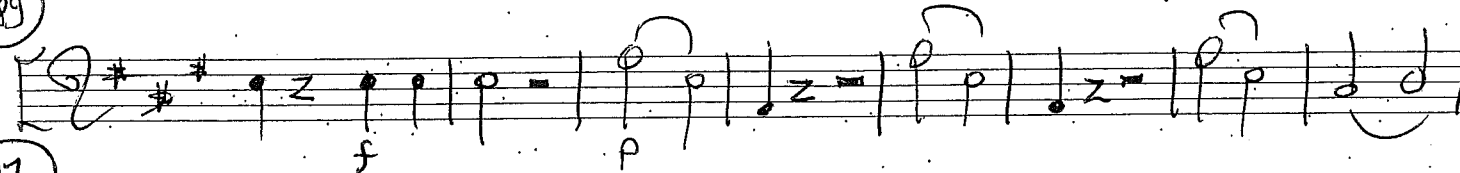
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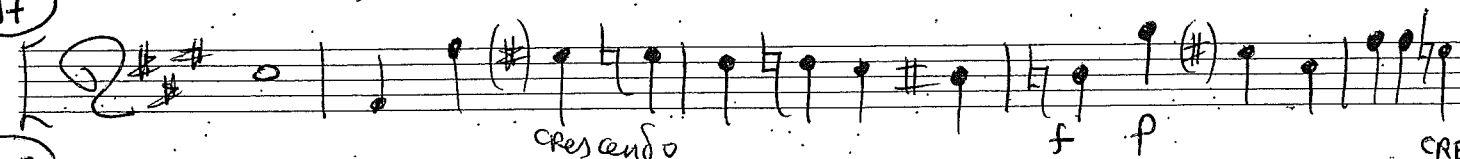
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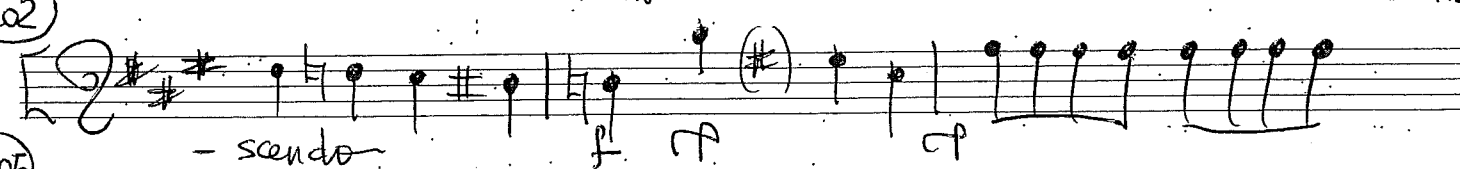
89



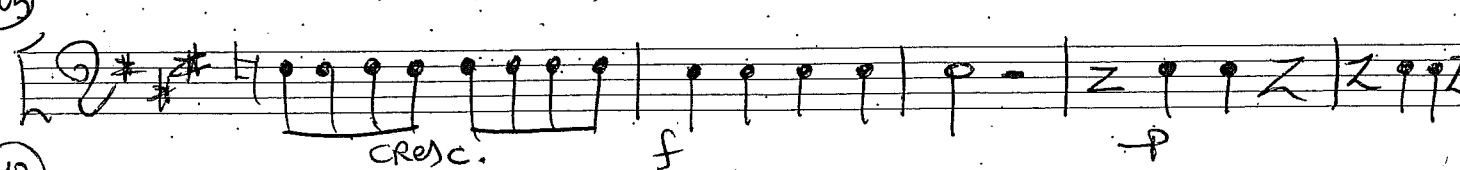
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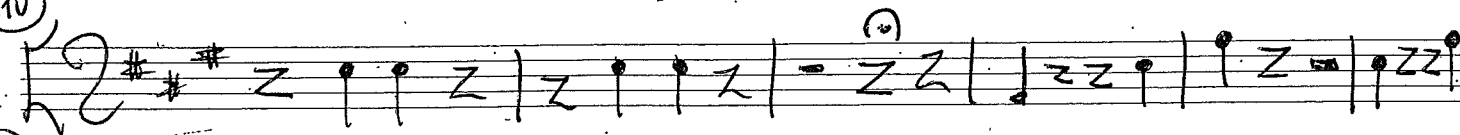
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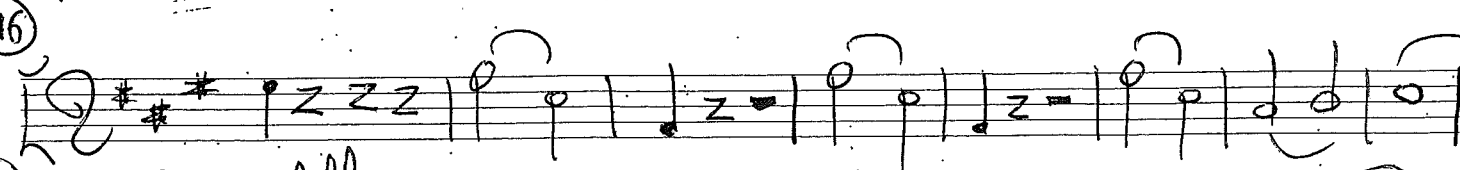
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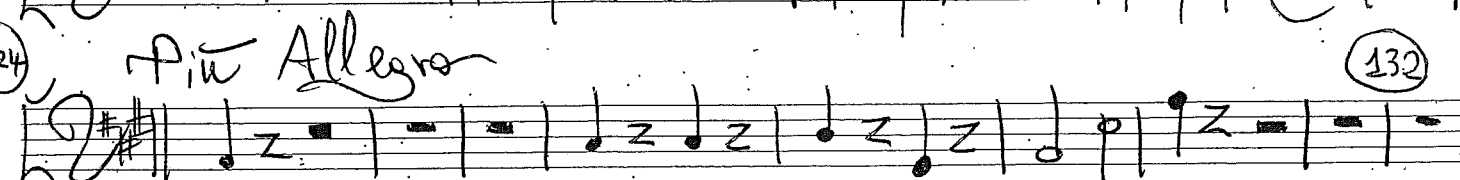
110



116



124



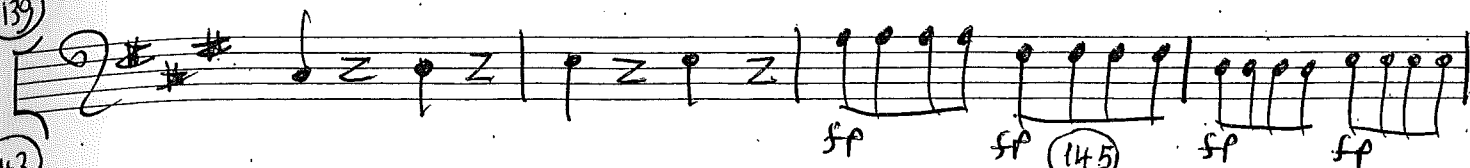
132

VOLONCELLI

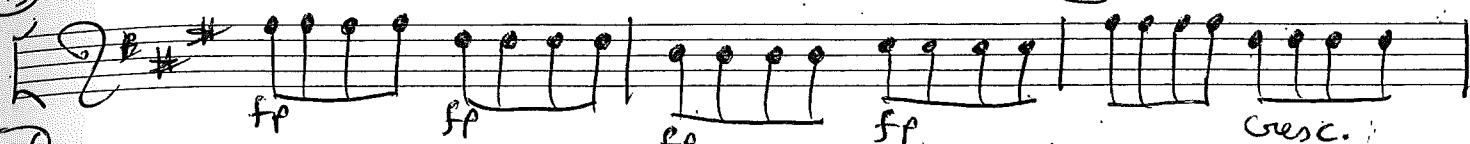
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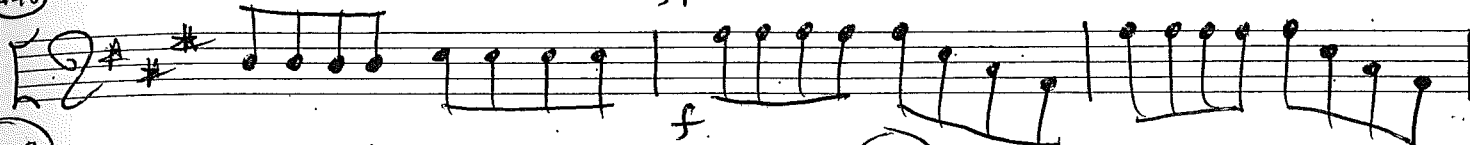
139



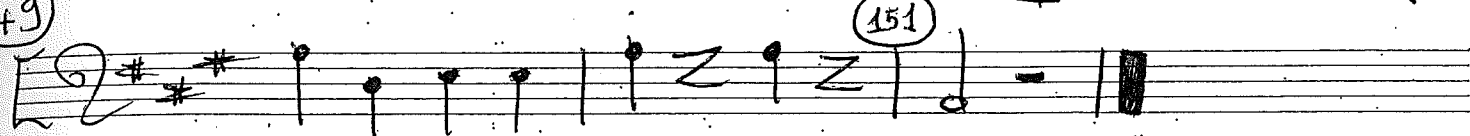
143



146



149



151

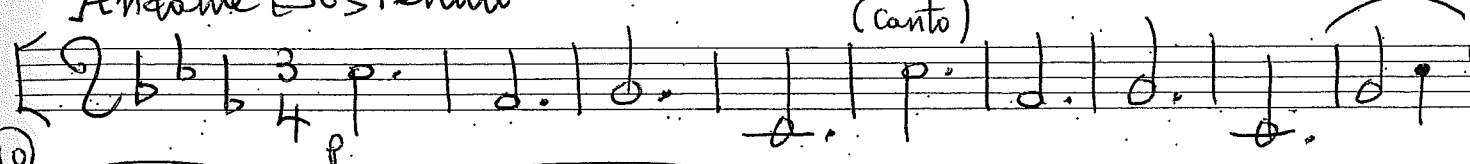
N. 51 - Recitativo Seco "Per non farete nulla"

N. 52 - AR: ~~ella~~ "No, che non merita" (GERVASIO)

Andante Sostenuto

(canto)

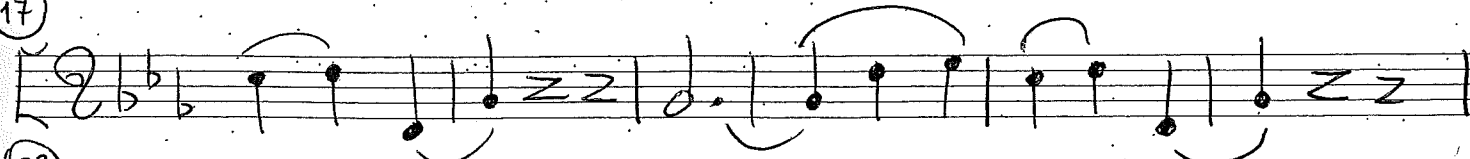
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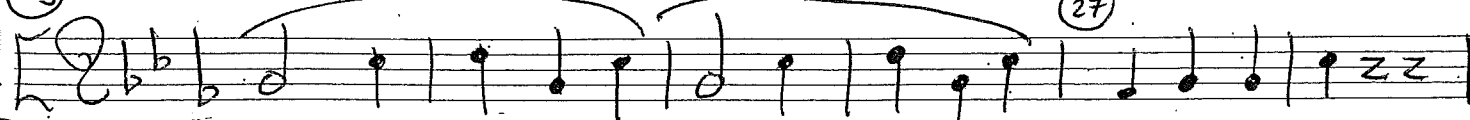
17



23



27



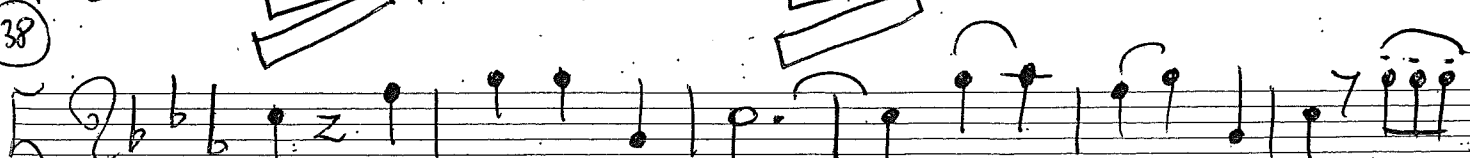
29



31

35

38



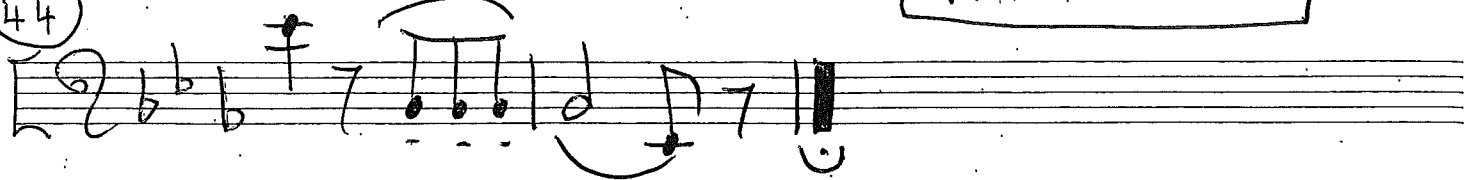
Crescendo

f

VOLONCELLI

44

45

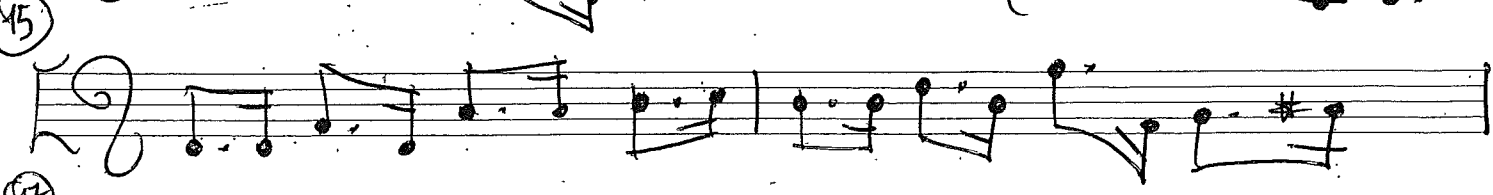
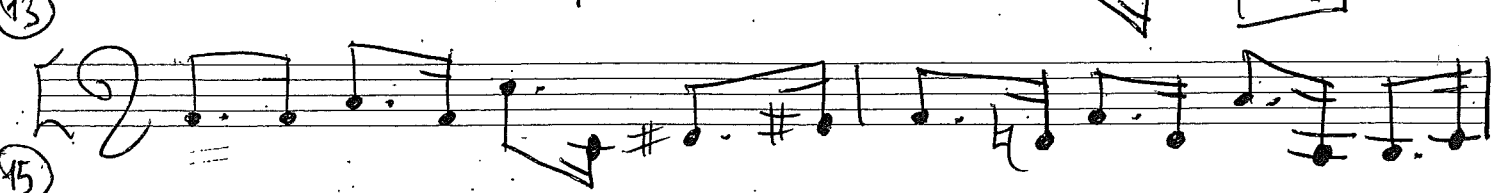
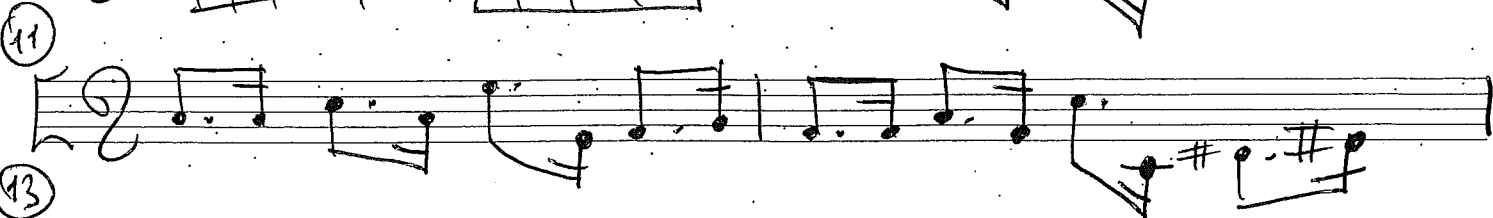
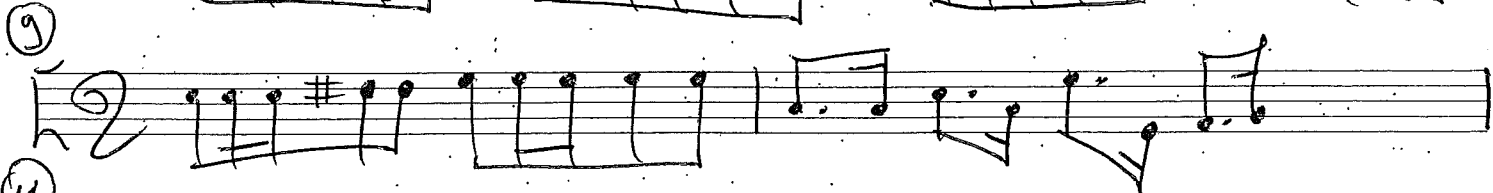


N. 53 - Recitativo Secco: "Belle fu la lezione"

N. 54 - Recitativo Secco: "Questi i Capitoli"

N. 55 - Marcia di sbarco e d'Entrata
dei Finti Spagnoli // ENTRANCE MARCH
OF THE FAUX SPANISH SOLDIERS

Allegro Lento e Militaresco

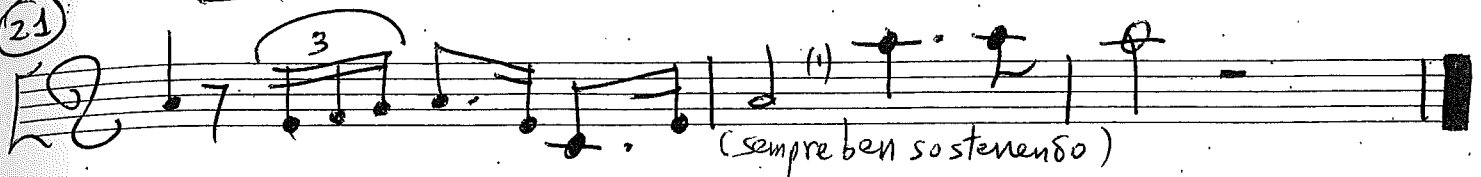


Violoncelli

19



21

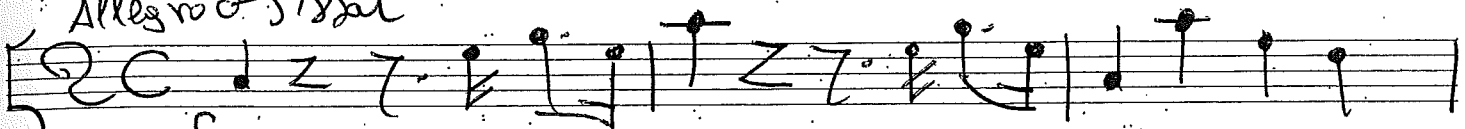


N. 56 - Recitativo Secco "Signori, io son l'Ercole"

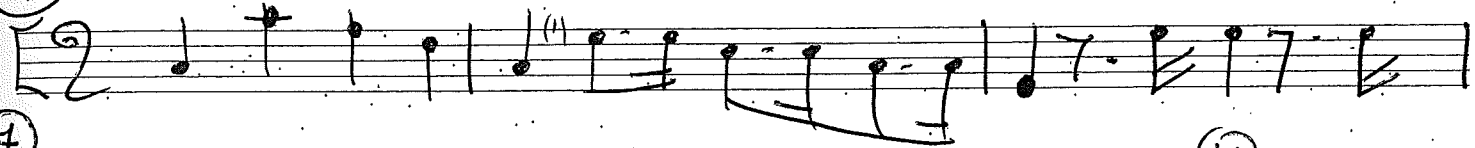
N. 57 - Recitativo Secco "Mi farebbe il piacer"

N. 58 - ARIA MILITARESCA "Ah! Castron!"

Allegro Assai



4



7



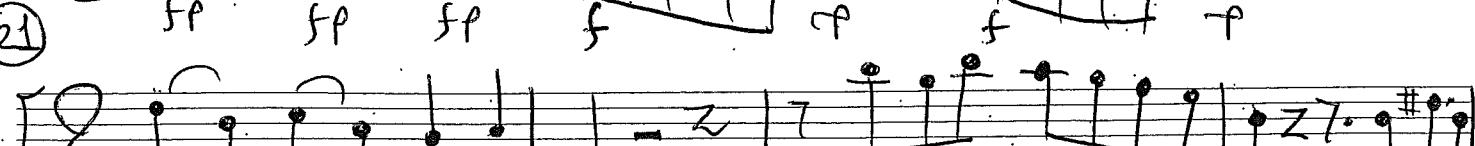
11



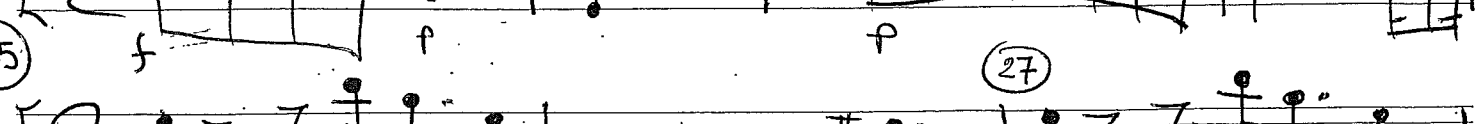
16



21



25



27



28



VIOLONCELLI

Handwritten musical score for Violoncelli, measures 31 to 90. The score is written on ten staves, each beginning with a circled measure number. The music is in 2/4 time and includes various dynamics and performance markings.

Measures and markings:

- 31: *p*, *f*, crescendo, *f*
- 34: *p*, crescendo, *f*
- 39: *p*, crescendo, *f*
- 45: *p*, crescendo, *f*
- 49: *f*, *f*
- 56: *f*, *fp*, *fp*, *fp*, *fp*, *f*, *p*
- 59: *f*, *p*, *f*, *p*, *f*, *p*
- 62: *f*, *p*, *f*
- 63: *p*, *f*, *f*, *f*, *f*, *f*
- 67: *p*, *f*, *f*, *f*, *f*, *f*
- 70: *p*, crescendo, *f*, *p*
- 72: *f*, *f*
- 78: *p*, crescendo, *f*, *f*, *fp*, *fp*, *fp*, *cresc.*
- 87: *f*
- 90: *f*

N. 59 Bis) CANZONETTA di Bologna

VOLONCELLI

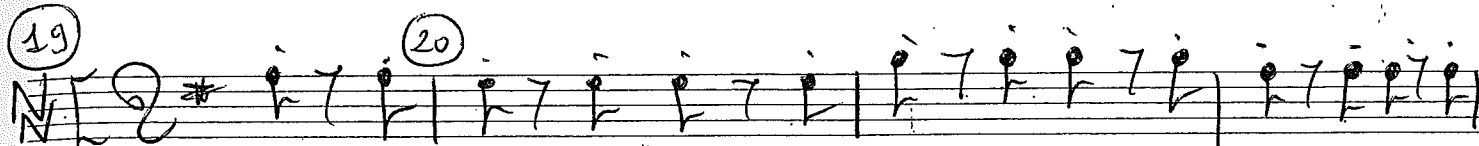
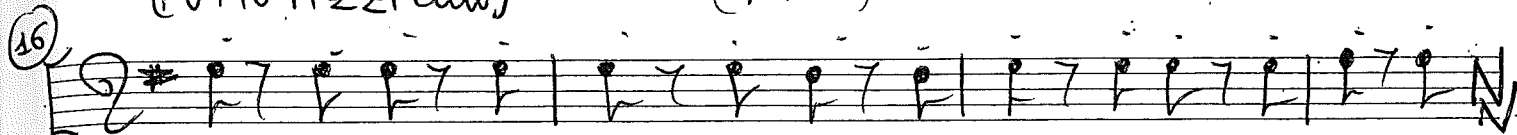
che si trova all'interno del

(13) N. 59 simplex) Recitativo secco "Siete Contenta" (1)

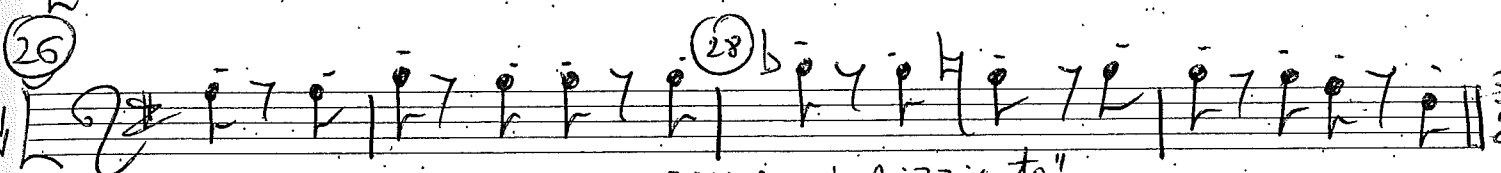
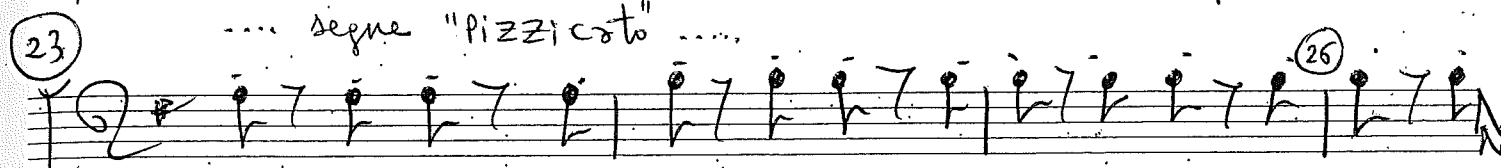
ANDANTE GRAZIOSO

(TUTTO PIZZICATO)

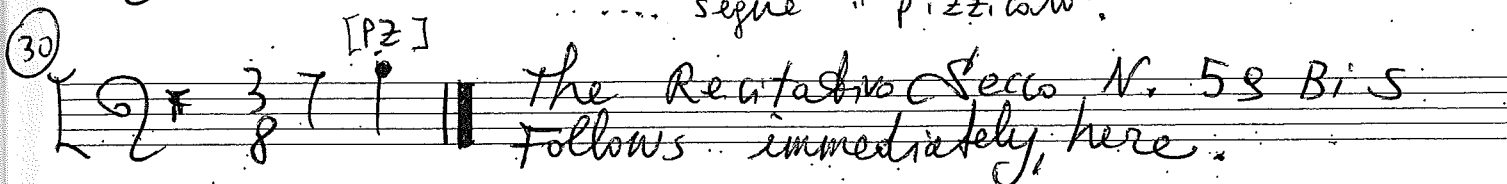
PZ ... (segue...)



.... segue "Pizzicato"



.... segue "pizzicato".

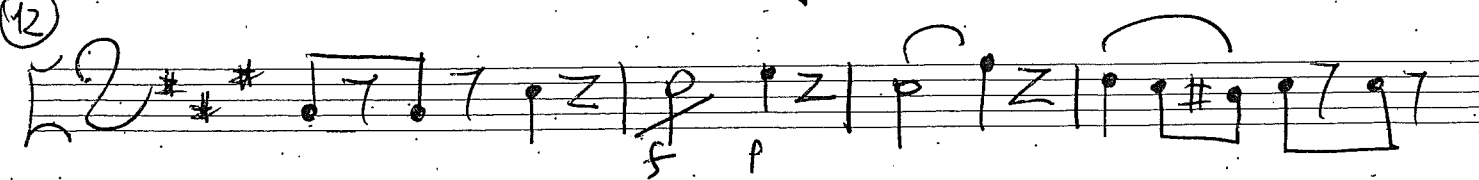
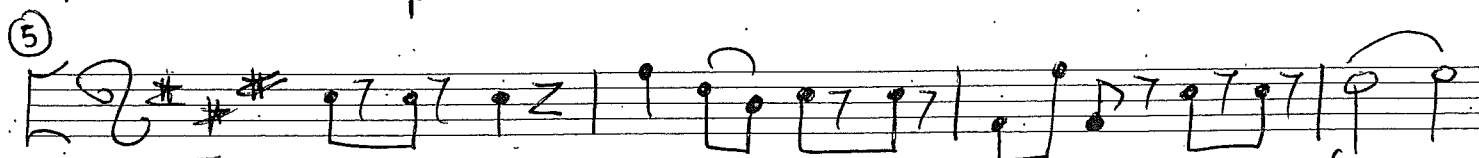
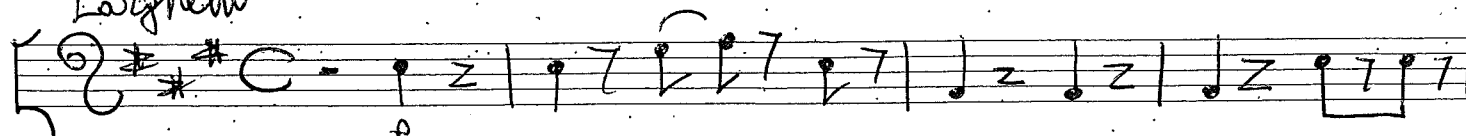


[PZ]

The Recitativo secco N. 59 Bis follows immediately here.

N. 60 - Duetto "Senza Te ben mio"

Larghetto



(1) The BAR Numbers of the "Canzonetta", begin in the former "Recitativo secco" N. 59

VIOLONCELLI

Handwritten musical score for Violoncelli, measures 16 to 38. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Measures 16-38 are numbered in circles at the beginning of each line. The score includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

N. 61 - Recitativo Seco "Eugenia non s'
Trova" (Bocconio, Gerbasio, Pulcherro)

◆ N. 62- FINALE SECONDO

Andante Mosso

VIOLONCELLI

Handwritten musical score for Violoncelli, measures 6 to 58. The score is written on ten staves. The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The tempo is Andante Mosso. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 6-10: Initial notation with a *p* dynamic marking.

Measures 11-14: Continuation of the melodic line.

Measures 15-19: Continuation of the melodic line.

Measures 20-24: Continuation of the melodic line.

Measures 25-29: Continuation of the melodic line, marked *REC. VO* and *fp*.

Measures 30-33: Continuation of the melodic line, marked *3* and *2*.

Measures 34-40: Continuation of the melodic line, marked *2* and *4*.

Measures 41-46: Continuation of the melodic line.

Measures 47-52: Continuation of the melodic line.

Measures 53-57: Continuation of the melodic line.

Measure 58: Final measure of the section.

Handwritten annotations include: *Accord*, *Subito*, and *2*.

VIOLONCELLI

Handwritten musical score for Violoncelli, measures 63 to 133. The score is written on ten staves, each beginning with a circled measure number. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various note values, rests, and dynamic markings.

Measures 63-70: First staff, measures 63 to 70. Measure 70 ends with a double bar line and repeat signs.

Measures 71-75: Second staff, measures 71 to 75. Measure 75 ends with a double bar line and repeat signs.

Measures 76-81: Third staff, measures 76 to 81. Measure 81 ends with a double bar line and repeat signs.

Measures 82-87: Fourth staff, measures 82 to 87. Measure 87 ends with a double bar line and repeat signs.

Measures 88-92: Fifth staff, measures 88 to 92. Measure 92 ends with a double bar line and repeat signs.

Measures 93-98: Sixth staff, measures 93 to 98. Measure 98 ends with a double bar line and repeat signs.

Measures 99-103: Seventh staff, measures 99 to 103. Measure 103 ends with a double bar line and repeat signs.

Measures 104-108: Eighth staff, measures 104 to 108. Measure 108 ends with a double bar line and repeat signs.

Measures 109-114: Ninth staff, measures 109 to 114. Measure 114 ends with a double bar line and repeat signs.

Measures 115-120: Tenth staff, measures 115 to 120. Measure 120 ends with a double bar line and repeat signs.

Measures 121-125: Eleventh staff, measures 121 to 125. Measure 125 ends with a double bar line and repeat signs.

Measures 126-130: Twelfth staff, measures 126 to 130. Measure 130 ends with a double bar line and repeat signs.

Measures 131-133: Thirteenth staff, measures 131 to 133. Measure 133 ends with a double bar line and repeat signs.

Più lentamente

134 Andante Più Mosso Come Prima

VOLONCELLI

Handwritten musical score for Violoncelli, measures 134 to 174. The score is written on ten staves. Measure numbers are circled at the beginning of each staff: 134, 138, 144, 147, 150, 153, 156, 159, 163, 166, 170, 174. The music is in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Andante Più Mosso Come Prima'. The dynamics include 'sf' (sforzando) at measure 138. The score features various musical notations including eighth notes, quarter notes, half notes, and rests. There are several double bar lines and repeat signs. The final measure (174) ends with a double bar line and a repeat sign.

VIOLONCELLI

177

180

183

186

189

192

195

199

ADAGIO

(Rall....)

ALLEGRO

202

mf

206

211

(solo celli)

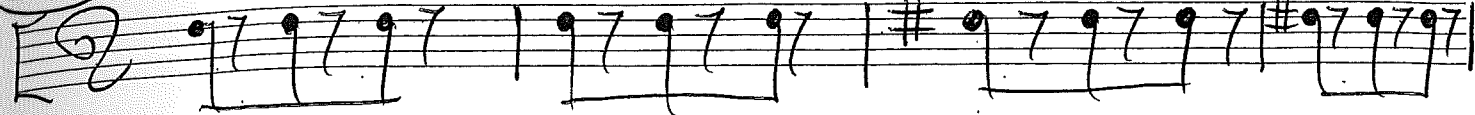
217

p

f

VIOLONCELLI

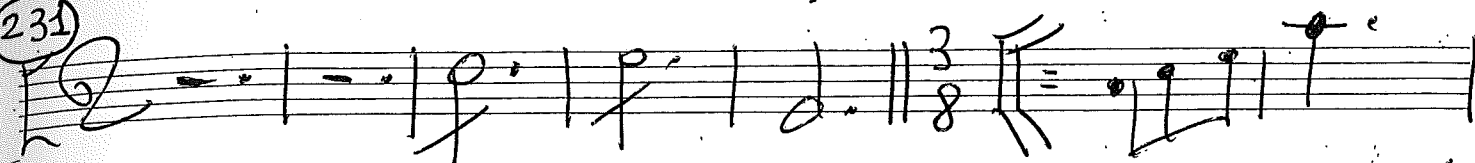
221



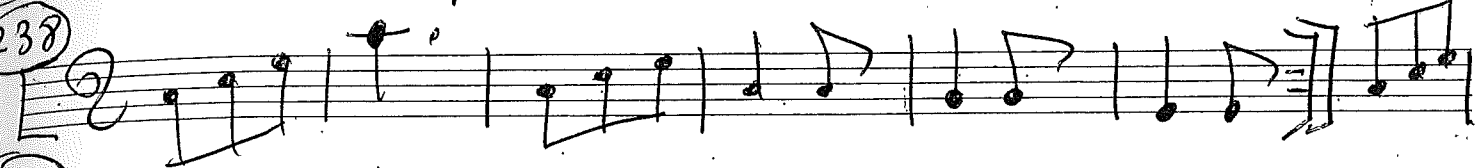
225



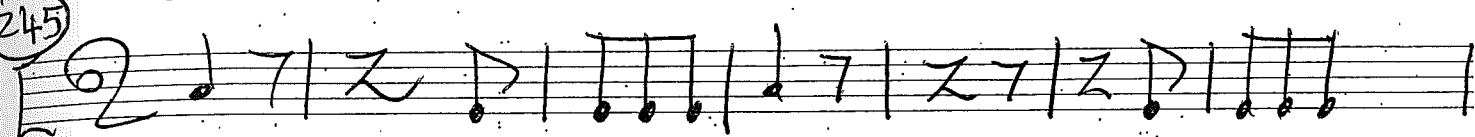
231



238



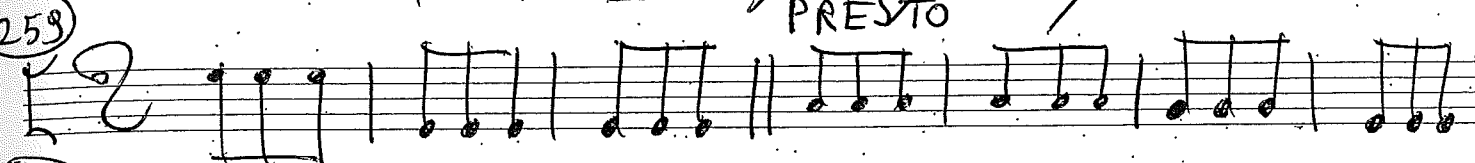
245



252



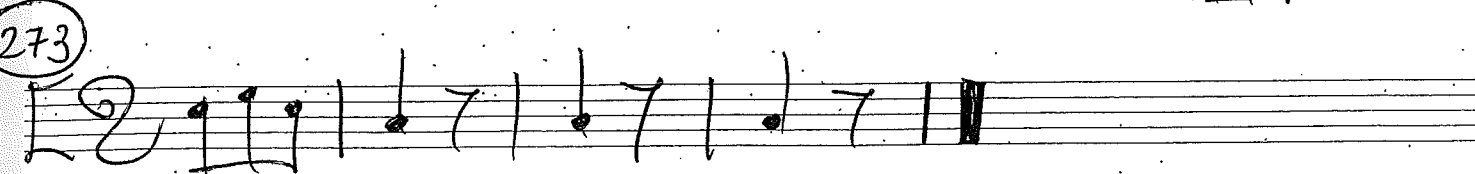
258



266



273



/// END OF OPERA ///

Atto Primo / *Act One*

N.1 - Ouverture.....	1
N.2 - Quartetto.....	4
N.4 - Aria (Eugenia)	8
N.7 Bis - Aria (Pulcherio) "Dove mai trovar?"	11
N.9 - Aria (Bocconio) "A voi sposina"	14
N.11- Recitativo Accompagnato "Oh, questa sì!"	16
N.11 Bis-Aria di Gervasio.....	16
N. 14 Bis - Aria (Bettina) <i>Serva sua</i>	17
N.17-Aria (Metilde) <i>Le virtuose</i>	19
N.20 -Terzetto <i>Che accidenti</i>	22
N.23-Recitativo Accompagnato <i>Le dame</i>	24
N.24- Aria <i>en Rondeau</i> (Eugenia)	24
N.25-Recitativo Accompagnato	27
N. 26 - Aria (Don Asdrubale) <i>Hanno una grazia</i>	28
N.29- Scena del Finto Spettro	30
N.30-Terzetto del Giardino.....	32
N. 31- Finale Primo	33

Atto Secondo / *Act Two*

N.32-Aria di sortita di Don Asdrubale.....	40
N.34-Aria (Metilde) <i>Non son chi son</i>	41
N.36-Rondò di Pulcherio-Version A in A Major	43
N.36 Bis-Rondò/Cavatina di Pulcherio-Version B in G Major ...	44
N.37-Terzettino <i>Son disperato affatto</i>	45
N.39-Recitativo Accompagnato <i>Sappi, talora</i>	47
N.39-Bis- Aria <i>in Rondò</i> (Bettina).....	47
N.40 Bis- Scena Accompagnata <i>Dunque</i>	49
N.41-Recitativo Accompagnato <i>Dirò bel bello</i>	50
N.42-Aria o Rondò (Bocconio).....	51
N.45- Terzettino coi corni di bassetto <i>S' egli vi manca</i>	53
N.48-Aria (Eugenia) <i>Dove vado, chi mi consiglia ?</i>	54
N. 49- Recitativo Accompagnato.....	56

N.50-Aria (Metilde) <i>Sebben per</i>	57
N.52-Arietta (Gervasio) <i>No che non</i>	52
N.55- Marcia d'entrata e sbarco dei finti spagnoli	60
N. 58- Aria Militaresca <i>Ah!Cavròn con quella faccia!</i>	61
N. 59 Bis- Canzonetta di Bettina nel Recitativo secco.....	63
N.60-Duetto (Eugenia, Don Asdrubale) <i>Senza te ben mio</i> ...	63
N. 62- Finale Secondo	65
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