

W. A. MOZART

Il dissoluto punito ossia il
Don Giovanni

Dramma giocoso in due atti
Libretto: Lorenzo da Ponte

KV 527

Urtext der Neuen Mozart-Ausgabe
Urtext of the New Mozart Edition

Fagotto I

Don Giovanni

Dramma giocoso in due atti

KV 527

Ouvertura

Andante

Wolfgang Amadeus Mozart

15

f *p* *p*

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

27

Molto Allegro

f *p* *f* *p*

43

f [etc.]

53

60

f

76

sf sf f p f p

89

f p p f

103

f

114

120

f p p

135

147

f p f

159 *2* *2* *2* *2* *2*

179 *2* *3* *7*

p *f* *f*

201 *1* *5*

p *f*

212 *1*

220 *1* *1*

p *f*

229 *2*

sf

242 *2* *5*

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

258 *p* *f*

272

280 *1* *Vi - **

p

segue Introduzione (No. 1)

286 *-de* *1*

p *f*

293

*) Vi-de gilt für anderen (Konzert-) Schluss. / The Vi-de indication concerns the Concert ending.

ATTO PRIMO

Scena I

No. 1 Introduzione

Molto Allegro

Musical score for Bassoon I, Act I, Scene I, No. 1 Introduction. The score is in bass clef with a key signature of one flat and a common time signature. It consists of ten staves of music with various dynamics and articulations.

Dynamics and articulations include: *p* (piano), *f* (forte), *f³* (triple forte), *sfp* (sforzando piano), *cresc.* (crescendo), and *n* (normal).

Fingerings and slurs are indicated throughout the score. The piece begins with a piano (*p*) dynamic and features several triplets and slurs. The tempo is marked "Molto Allegro".

104 

111 

121 

128 

133 

138 

145 

153 

161 

170 

180 

189 

Scena II - III
Recitativi: tacet

No. 2 Recitativo accompagnato e Duetto

Allegro assai

DONNA ANNA

Ma qual mai s'of-fre, oh Dei, spet -
Ach, welch schreck - li - che Tat, welch

f

7

ta - co - lo fu - ne - sto a - gli oc - chi mie - i!
grau - en - vol - les Schau - spiel vor mei - nen Au - gen!

f

II
Der

13

DON OTTAVIO

DONNA ANNA

pa - dre ... pa - dre mi - o ... mio ca - ro pa - dre ... Si - gno - re ... Ah l'as - sas - si - no mel tru - ci - dò.
Va - ter ... ach mein Va - ter ... mein teu - rer Va - ter ... O Him - mel ... Ach, die - ser Mör - der er - schlug ihn mir.

f

17

Quel san - gue ... quel - la pia - ga ... quel vol - to ...
Dies Blut sieh ... die - se Wun - de ... dies Ant - litz ...

p

24

tin - to e co - per - to dei co - lor di mor - te ...
bleich und ent - stellt von den Far - ben des To - des ...

p

30

ei non re - spi - ra più ... fred - de ha le mem - bra ... Pa - dre mi - o ... ca - ro pad - re ...
kein Hauch von sei - ner Brust ... kalt sind die Gli - ed - er ... O mein Va - ter ... teu - rer Va - ter ...

p

36

pa - dre a - ma - to ... io man - co, io mo - ro ...
 mein liebs - ter Va - ter ... ich sin - ke ... ich ster - be ...

f

44 DON OTTAVIO **Maestoso**

Ah soc - cor - re - te, a - mi - ci, il mio te - so - ro! Cer - ca - te - mi ... re - ca - te - mi ... qual - che o -
 Ach, eilt zu Hil - fe, Freun - de, der teu - ren Lie - ben! O sucht mir doch ... und bringt her ... et - was

47 **Andante**

dor ... qual - che spir - to ... ah non tar - da - te ... Donn' An - na ... spo - sa ... a - mi - ca ... il duo - lo e - stre - mo
 Wein ... ei - ne Stür - kung ... ach, oh - ne Säu - men ... Donn' An - na ... Teu - re ... Ge - lieb - te ... des Un - glücks Schmer - zen

52 DONNA ANNA DON OTTAVIO

la me - schi - nel - la uc - ci - de ... Ahi ... Già rin - vie - ne ... da - te - le nuo - vi a - iu - ti ...
 iö - ten die Tief - ge - troff - ne ... Ach ... Sie kommt zu . sich ... gebt ihr noch neu - e Stür - kung ...

55 DONNA ANNA DON OTTAVIO

Pa - dre mi - o ... Ce - la - te, al - lon - ta - na - te a - gli occhi suo - i quell' ogg - et - to d'or -
 O mein Va - ter ... Ver - bergt doch, ent - fernt nur schnell aus ih - ren Au - gen die - sen An - stoß des

58

ro - re. A - ni - ma mi - a ... con - so - la - ti ... fa' co - re ...
 Schre - ckens. Du mei - ne See - le ... so fas - se dich ... sei tap - fer ...

p attacca

Duetto

Allegro

63 8 Ob. I, II *p*

82 *sfp p p cresc. f*

99 *p p cresc. f p*

119 *f* Recitativo Maestoso Adagio in tempo

133 *p* Primo tempo Vc. e B.

143 *sfp sfp*

154 *f f f p*

169 *sfp p sfp p*

180 *p sfp sfp p*

196 *p f f p*

214 *cresc. f*

Scena IV

Recitativo: tacet

No. 3 Aria

Allegro

f p f p f p f p f p
 8 *f p f p f p*
 18 *f p cresc. f*
 25 *p cresc. fp fp fp fp fp fp f p*
 39 *fp fp fp fp fp fp p f*
 51 *p f f p*
 63 *f p cresc.*
 68 *f p cresc. fp fp fp fp fp fp p*
 81 *f p*
 92 *f f*
 102 *p cresc. f p cresc. f*

Recitativo: tacet

No. 4 Aria

Allegro

Viol. I

12 *f* *f*³

18 *f*³ *p*

23 *f*³ *p*

27 *sfp* *p* *sfp* 1

35 *p*

42 *cresc.* *f*

48 *p* *sfp* Viol. I

66 1 *p* *f*³ *p*

73 *f*³ *p* *cresc.* *f* *f* *p*

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

Andante con moto

Viol. I

83 *f* 8 *f* 3 3

96 *p* 3 *cresc.*

106 *p* *cresc.* *p* *cresc.* *p* *cresc.* *f* 1

117 *p* Vi-*)

124 *p* *f* *p* *p* 1

131 - de **) *tr*

137 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *cresc.* *f* 4

147 *p*

153 3 *mf* *p*

161 *p*

167 *f*

Scena VI

Recitativo: tacet - cui

*) Alle Vi-des gelten für die Wiener Fassung. / All Vi-de indications concern the Vienna version.

**) Gilt nur für Sprung! / Concerns the Vi-de!

No. 5 Coro

Allegro

Musical score for Bassoon I, No. 5 Coro, Scena VII. The score consists of ten staves of music in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The music features various dynamics including forte (*f*), piano (*p*), sfz (*sf*), and sfz sfz. It includes first and second endings and fermatas.

Scena VIII
Recitativo: tacet

No. 6 Aria

Allegro di molto

Musical score for No. 6 Aria, Fagotto I part, measures 1-90. The score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features various dynamics including *f*, *p*, *cresc.*, *sf*, *ten.*, and *simile*. Fingerings and slurs are indicated throughout the piece.

Scena IX Recitativo: tacet

No. 7 Duetto

Andante

Musical score for No. 7 Duetto, Fagotto I part, measures 1-39. The score is written in bass clef with a key signature of two sharps (D major) and a 2/4 time signature. It features dynamics such as *p cresc.*, *p*, *mf*, and *sfp*. Fingerings and slurs are indicated throughout the piece.

Allegro

49 *p*

57

65 *2*

77 *f* *p* *f* *tr.* *tr.*

Scena X

Recitativo: *tacet*

No. 8 Aria: *tacet*

Scena XI - XII

Recitativo : *tacet*

No. 9 Quartetto

Andante Viol. I

1 *p*

14 *p cresc. mfp* *p*

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

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

48 *1* *1* *1*

58 *1* *sf* *f*

67 *3* *f* *p*

78 *f* *p* *pp*

Recitativo: *tacet*

Scena XIII

No. 10 Recitativo accompagnato ed Aria

Allegro assai

DONNA ANNA

DON OTTAVIO

Vc. e B. *p*

Don Ot-ta-vio, son mor-ta! Co-sa è sta-to?
 Don Ot-ta-vio, ent-setz-lich! Sag, was meinst du?

f

7 DONNA ANNA DON OTTAVIO DONNA ANNA

Per pie-tà, soç-cor-re-te-mi! Mio be-ne... fa-te co-rag-gio! Oh De-i!
 Ich be-schwö-re euch, helft mir doch! Mein Le-ben... schenkt mir Ver-trau-en! O Göt-ter!

12

Oh De-i!
 O Göt-ter!

Que-gli è il car-ne-fi-ce del pa-dre mi-o.
 Sein ist die Mör-der-hand, sie traf den Va-ter.

17 **Andante** **Andante** **stringendo il tempo**

7 8 2 DONNA ANNA

scio-gler-mi cer-co, ei più mi
 ich will mich weh-ren, er greift mich

Viol. I

37 **Primo tempo** **Andante**

13 13 DONNA ANNA

strin-ge; gri-do:
 fes-ter; Hil-fe!

Al-lo-ra rin-for-zo i stri-di
 Jetzt schrei-e ich mit noch laut'-rer

f

54 **Primo tempo**

mie-i, chia-mo soc-cor-so, fug-ge il fel-lon, ar-
 Stim-me, ru-fe um Hil-fe, feig will er fliehn, ich

f

59

di - ta - men - te il se - guo fin nel - la stra - da per fer - mar - lo, - e so - no as - sa - li - tri - ce d'as - sa -
 fol - ge kühn vors Haus ihm nach, um ihn dort noch auf - zu - hal - ten, - und bin so Ver - fol - ge - rin, nicht mehr Ver -

62

li - ta. Il pa - dre v'ac - cor - re, vuol co - no - scer - lo, e l'i - ni - quo, che del po - ve - ro
 folg - te. Her - bei eilt der Va - ter, der ihn stel - len will, und der Feig - ling, der viel stär - ker war,

66

vec - chio e - ra più for - te, com - pie il mis - fat - to su - o, com - pie il mis - fat - to su - o col dar - gli mor - te.
 als der kraft - lo - se Al - te, führt sei - ne Tat zu En - de, führt sei - ne Tat zu En - de: mor - det den Va - ter.

attacca subito

Aria

70

Andante

86

Cor. I

98

105

Ob. I

121

128

Scena XIV
Recitativo: tacet - cut

No. 10a Aria
(„Wiener Fassung“)

Andantino sostenuto

Viol. I

15 *p*

21 *p* *f*

52 *p* *cresc.* *mf* *f*

61 *p* *cresc.* *f*

Scena XV

Recitativo: tacet

No. 11 Aria

Presto

Fl. I

15 *f*

28 *fp* *fp* *f*

43 *p*

56 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *f*

79 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *f* *fp*

106 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *f* *p*

127 *fp* *fp* *f*

145 *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *f*

Scena XVI

Recitativo: tacet

No. 12 Aria

Andante grazioso Viol. I

6 *p*

13 1 2

23 4 1 2

36 6

48

57 *Allegretto* 3 *cresc.* *f* *p*

68 2

75 Vi - 3

85 - de

92 1 1 *p*

Recitativo : tacet

No. 13 Finale

Allegro assai

p

10 **1** **7** *f*

26 **2** **1** *p*

37 **1**

48 **Scena XVII** *f p f*

56 **1** *f p f p*

66 *f*

73 **3** **3**

81 **1-9** **2** **3** **4** **5** **6** **7** *a poco a poco*

90 **8** **9** **Andante** **2** **1** *p p f*

100 **3** **2** **1** *p*

111

116 **3**

125

Musical staff for measures 125-131. The staff is in bass clef with a key signature of one flat. It features a series of eighth notes with slurs, followed by a few quarter notes.

132

Allegretto $\frac{4}{8}$ **Fag. II** *p*

(Orch. I sopra il teatro) *p*

Musical staff for measures 132-150. It begins with a 4/8 time signature and a dynamic marking of *p*. The music consists of eighth notes with slurs. A double bar line appears at measure 140. The staff ends with a 3/8 time signature and a dynamic marking of *p*.

151

cresc. *f*

Musical staff for measures 151-159. It starts with a dynamic marking of *cresc.* and a *f* dynamic. The music features eighth notes with slurs and a few quarter notes.

160

Musical staff for measures 160-168. The staff contains a continuous line of eighth notes with slurs.

169 **Scena XIX**

p

Musical staff for measures 169-185. It begins with a dynamic marking of *p*. The music consists of eighth notes with slurs and a few quarter notes.

186

Musical staff for measures 186-208. It features eighth notes with slurs and a few quarter notes.

209

MENUETTO **33**

(Orch. I sopra il teatro)

Musical staff for measures 209-250. It begins with a 3/4 time signature and a dynamic marking of *p*. The music consists of eighth notes with slurs. A double bar line appears at measure 240. The staff ends with a 3/4 time signature and a dynamic marking of *p*.

251

Adagio **Viol. I** *p*

Musical staff for measures 251-258. It starts with a dynamic marking of *p*. The music features eighth notes with slurs and a few quarter notes.

259

Musical staff for measures 259-269. The staff contains a continuous line of eighth notes with slurs.

270

Scena XX **Allegro** *sfp* *f*

Musical staff for measures 270-274. It begins with a dynamic marking of *sfp* and a *f* dynamic. The music consists of eighth notes with slurs and a few quarter notes.

275

Musical staff for measures 275-281. The staff contains a continuous line of eighth notes with slurs.

282

p cresc. *f*

Musical staff for measures 282-289. It starts with a dynamic marking of *p cresc.* and a *f* dynamic. The music features eighth notes with slurs and a few quarter notes.

298 *p*

314

324 *cresc. f*

332 *p*

340 *f p f p cresc.*

348 *f p f p cresc. p*

356 *Maestoso f tr 2*

365 *p f tr 1 fp*

375 *f p*

384 *mf f*

393

402 **MENUETTO** 58 *Viol. I* *tr*

(Orch. I-III sopra il teatro)

Allegro assai

468 *sfp* *f p* *f p* *f p* *f p* *p cresc.* *p*

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

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

493 *f* *Andante maestoso*

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

508 *f* *p* *fp* *p*

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

528 *f* *Allegro*

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

547 *f*

554 *p*

560 *f*

570

1 #

580

587

1 #

p *f*

597

1 #

607

614

1

p *f*

621

1

p *f* *ff* ³

628

³

634

³

640

1-5 2 3 4 5

647

Fine dell' Atto primo

ATTO SECONDO

Scena I

No. 14 Duetto: *tacet*

Recitativo: *tacet*

Scena II

No. 15 Terzetto

Andantino

Viol. I

Cor. I

Viol. I

Cor. I

9

16

27

35

49

59

68

73

79

p *tr* *p* *sf*

mf *p cresc.* *p*

mf *p* *sf*

mf *p* *fp fp fp fp fp fp*

cresc. *p* *mf* *p*

sf *mf* *p*

cresc. *f* *p*

sf *p* *mf* *p*

cresc. *p* *p cresc.* *p* *pp*

Recitativo: *tacet*

Scena III

Recitativo: *tacet*

No. 16 Canzonetta: *tacet*

Recitativo: *tacet*

Scena IV
Recitativo: *tacet*

No. 17 Aria

Andante con moto

Vc. e B.

6 *p*

13 *f* *f p f*

25 *p f p f p cresc. p*

34 Fl., Ob. *p*

52 *f f p cresc. f*

57 *p*

65

72

79 *f*

Scena V
Recitativo: *tacet*

No. 18 Aria

Grazioso

26

6 8 2 2

p

25

34

2 2

44

2 2

54

60

1

p

67

1

74

1

81

cresc. *f*

89

tr

p

97

pp

Scena VII
Recitativo: *tacet*

No. 19 Sestetto

Andante

1 *p* *sfp* *p* *mf* *mfp*

12 *p*

19 *p*

30 *p*

46

Scena VIII

59 *f*

73 *p* *f*

89 *p* *f* *p* *f*

97 *p* *cresc.* *p* *cresc.* *p*

104 *cresc.* *p* *cresc.* *p* *cresc.*

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

Molto Allegro

127 *p* *f* *f*

138 *f*

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

158 *f* *sf* *sf*

166 *p* *p*

178 *f* *f*

190 *p cresc.* *f*

199 *p* *f*

207 *sf* *sf* *p* *p*

219 *f* *p*

231 *f* *f* *f*

250 *f* *p* *f* - de

261

269

Scena IX

Recitativo: *tacet*

No. 20 Aria

(entfällt in der „Wiener Fassung“ / *not in the Vienna version*)*Allegro assai*

fp *fp* *p* 7

15 *p* 4

32 2

42 *f* *p*

51 *fp* 2

64

72 *mf* *p* *mf* *p* *mf* *p*

80 *p* 8 11 *p*

Recitativo: *tacet*(in der „Wiener Fassung“ anstelle der Aria Nr. 20) / (*in the Vienna version instead of Aria no. 20*)

No. 21 Aria

(entfällt in der „Wiener Fassung“ / *not in the Vienna version*)

Andante grazioso

Musical score for Bassoon I, No. 21 Aria, Scena X. The score is in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music, each starting with a measure number. The music features various dynamics (p, mf, f, cresc.) and articulations (accents, slurs).

Staff 1: Measures 1-6. Dynamics: *p*, *mf*, *p*.

Staff 2: Measures 7-14. Dynamics: *p*, *mf*, *p*.

Staff 3: Measures 15-27. Dynamics: *p*, *mf*, *p*.

Staff 4: Measures 28-36. Dynamics: *p*, *cresc.*, *f*, *p*.

Staff 5: Measures 37-43. Dynamics: *f*, *p*, *f*, *p*, *cresc.*, *p*, *cresc.*, *f*.

Staff 6: Measures 44-51. Dynamics: *p*.

Staff 7: Measures 52-65. Dynamics: *f*, *p*.

Staff 8: Measures 66-71. Dynamics: *f*, *p*.

Staff 9: Measures 72-88. Dynamics: *f*, *p*, *cresc.*, *f*.

Staff 10: Measures 89-95. Dynamics: *f*, *f*.

Staff 11: Measures 96-100. Dynamics: *p*, *f*.

Scena Xa

Recitativo: („Wiener Fassung“): *tacet*

No. 21a Duetto („Wiener Fassung“)

Allegro moderato

3
f
p
8
f
23
p cresc. f p sfp
39
sf p p
47
10 f p sf p
66
cresc. p p
75
2 3
85
90
1
cresc. f

Scena Xb - Scena Xc

Recitativi: („Wiener Fassung“): *tacet*

Scena Xd

No. 21b Recitativo accompagnato ed Aria (Es-dur-Fassung) („Wiener Fassung“)

Allegro assai

Aria

Allegretto

Clar. I

31
3
attacca
39
p cresc. p cresc.
47
mf sf 2 2 4

62 3 5

75 1 1 1 *cresc.*

81 3 2 *p cresc. mfp sfp*

91 1 9

106 4

116 2 *cresc.*

123 3 2 *p cresc. mfp sfp sf*

133 1 3 *sf sf sf sf sf p*

143 3 *sf p*

151 1 3 *sf p cresc.*

160 1 *f f*

segue Scena XI

Scena Xd

No. 21b Recitativo accompagnato ed Aria (D-dur-Fassung)

(„Wiener Fassung“)

Allegro assai

Aria

Allegretto

Clar. I

31

3

1

attacca

p

40

cresc.

p cresc.

mfp

sfp

51

2

4

3

67

5

1

78

cresc.

p cresc.

mfp

87

2

1

sfp

95

9

110

4

2

121

cresc.

p cresc.

mfp

sfp

sf

133

1

3

sf

sf

sf

sf

sf

p

144

3

1

sf

p

sf

p

154

3

1

cresc.

f

f

Recitativo

LEPORELLO

DON GIOVANNI

Adagio *)

Ma se fos - se co - stei sta - ta mia mo - glie? Me - glio an co - ra!
 Wenn das Mäd - chen am En - de mei - ne Frau. war? Noch viel bes - ser!

53

Adagio

23

No. 22 Duetto

Allegro

*) Ausführung häufig sopra il teatro / Usually performed sopra il teatro

pp

Scena XII
Recitativo: *tacet*

No. 23 Recitativo accompagnato e Rondo

Rondo

Risoluto **2** **Larghetto** **12** **Larghetto**

attacca dolce

19 **7** **3** *p*

33 **3** **2**

41 **1**

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

52 **8** **1** **Allegretto moderato** *f* *p mfp* *p*

68 **2** **1** **2**

79 **7** **3** *p*

95 **2** **2** **p** *sf* *sf*

104 **1** *fp* *p* *cresc.*

112 *f*

Recitativo: *tacet* - C. 1

No. 24 Finale
Allegro vivace

f
 6
p *f* *p* *f* *p* *cresc.*
 11
f 2
 19
p 1
 25
f *p* *cresc.* *f* *p* *cresc.* *f* *p*
 30
f *p* *cresc.*
 37
f *p* *cresc.* *f* *p*
 45
cresc. *)
 52
 59
 65 [♩]

*) T. 47-199 üblicherweise sopra il teatro / Mm. 47-199 usually sopra il teatro

72 *1*

80 *p pp fp fp*

87 *p fp fp p cresc. f p sf p*

93 *sf p sf p sf p*

100 *2 p 2 p*

110 *5 f*

121

127

134 *2 f 1 f*

143

149 *4 f 3*

Detailed description: This is a page of a musical score for the first Bassoon (Fagotto I). The score consists of ten staves of music, each beginning with a measure number. The key signature is one sharp (F#), and the time signature is 3/4. The music features various dynamics such as *p* (piano), *pp* (pianissimo), *fp* (fortissimo piano), *sf* (sforzando), and *f* (forte). There are also markings for *cresc.* (crescendo). Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above notes. The score includes slurs, accents, and rests. The final measure (149) ends with a double bar line and a repeat sign.

162 *f p*

Musical staff 162-167. The staff begins with a bass clef and a key signature of one flat. It contains six measures of music. The first measure has a dynamic marking of *f*, and the second measure has a dynamic marking of *p*. The music consists of eighth and sixteenth notes, some with slurs and accents.

168 *mfp f p f p*

Musical staff 168-175. The staff contains seven measures of music. The first measure has a dynamic marking of *mfp*. The second measure has a dynamic marking of *f*, the third of *p*, the fourth of *f*, and the fifth of *p*. The music features eighth notes and slurs.

176 *cresc. f p* 1-5 2

Musical staff 176-184. The staff contains nine measures of music. The first measure has a dynamic marking of *cresc.*, the second of *f*, and the third of *p*. There are fingerings 1-5 and 2 indicated above the notes. The music includes sixteenth-note runs and slurs.

185 *cresc. f p p* 3 4 5

Musical staff 185-192. The staff contains eight measures of music. The first measure has a dynamic marking of *cresc.*, the second of *f*, the third of *p*, and the fourth of *p*. There are fingerings 3, 4, and 5 indicated above the notes. The music features eighth notes and slurs.

193 *mfp mfp*

Musical staff 193-199. The staff contains seven measures of music. The first measure has a dynamic marking of *mfp*, and the sixth measure has a dynamic marking of *mfp*. The music consists of eighth notes with slurs.

Scena XIV

200 *Allegro assai f p f p f p f p*

Musical staff 200-208. The staff begins with a 3/4 time signature. It contains nine measures of music. The dynamic markings are *f p f p f p f p*. The music features eighth-note patterns and slurs.

209 *p cresc. f* 3 1

Musical staff 209-223. The staff contains fifteen measures of music. The first measure has a dynamic marking of *p*, and the eighth measure has a dynamic marking of *cresc. f*. There are fingerings 3 and 1 indicated above the notes. The music includes eighth notes and slurs.

224 *fp fp p cresc. f* 1 9

Musical staff 224-242. The staff contains nineteen measures of music. The first measure has a dynamic marking of *fp*, the second of *fp*, the third of *p*, and the eighth of *cresc. f*. There are fingerings 1 and 9 indicated above the notes. The music features eighth notes and slurs.

243 *p* 3

Musical staff 243-258. The staff contains sixteen measures of music. The first measure has a dynamic marking of *p*. There is a fingering of 3 indicated above the notes. The music consists of eighth notes with slurs.

259 *p cresc. p cresc. fp f* 7 1 2

Musical staff 259-276. The staff contains eighteen measures of music. The first measure has a dynamic marking of *p cresc.*, the fourth of *p cresc.*, the eighth of *fp*, and the ninth of *f*. There are fingerings 7, 1, and 2 indicated above the notes. The music includes eighth notes and slurs.

277 *p* 7

Musical staff 277-293. The staff contains sixteen measures of music. The first measure has a dynamic marking of *p*. There is a fingering of 7 indicated above the notes. The music consists of eighth notes with slurs.

294 *f p cresc. p*

Musical staff 294-300. The staff contains seven measures of music. The first measure has a dynamic marking of *f*, the second of *p*, and the sixth of *cresc. p*. The music features eighth notes and slurs.

304 *cresc.* *f*

320 *fp fp fp fp p cresc. f*

340 *f f f fp fp fp fp fp p cresc.*

358 *f p fp fp fp fp fp p cresc.*

371 *f*

379 **Molto Allegro** *p*

390 *cresc.*

399 *f p cresc. f*

405 *3 3 3 3*

413 *3 3 3 3 p*

421 *cresc. f p*

Scena XV
Andante

428 *f ff*

441 *p f p f p f p*

452 *f p p fp fp*

467 *Vi-*

480 *- de* *fp cresc. fp*

493 *1-5 2 3 4 5* *cresc. fp fp cresc. p* *Vi - de*

508 *f p f p f f pp sf p*

Più stretto

521 *f p f f p f p f p f p f*

540 *p f fp fp f fp fp f fp fp f f p*

554 **Allegro** *f f f f*

570 *1 2*

585 *sf p sf p*

598 *cresc. f*

Scena ultima

603 **Allegro assai** *f*

617 *p*

626

638

651

663

676

689

701

712 **Larghetto**

722

740

747

weiter T. 756 (Presto) / Continued at m. 756 (Presto)

Gekürzte Fassung der Takte 689-749 / Shortened version of mm. 689-749

689a=[1]

[9]

time

Presto

756 **6** *f* *f* *tr*

776 *tr* 1-6 2 3

783 4 5 6 1 1 1 *f*

793 *p*

806 1-6 2 3 4 5 6 1 1 1 *f*

819 *p*

833 **6** *p* *f*

846

853

860 3 *p* *f*

Fine dell' Opera