

APOLLO et HYACINTHUS

seu

Hyacinthi Metamorphosis

Lateinische Comoedie

von

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Köch. Verz. N^o 38.

Mozarts Werke.

Serie 5. N^o 2.

Intrada.

PROLOGUS.

Componirt im Mai 1767 zu Salzburg.

Allegro.

Oboi.

Corni in D.

Violino I.

Violino II.

Viola I.

Viola II.

Violoncello e Basso.

The first system of the musical score is for the Intrada. It consists of six staves: Oboe, Horns in D, Violin I, Violin II, Viola I, and Viola II. The Cello and Bass parts are indicated by a bracket on the left. The music is in 3/4 time and D major. The Oboe part begins with a trill (marked 'a. 2.') and a forte (f) dynamic. The strings play a rhythmic accompaniment with various dynamics including forte (f) and piano (p).

The second system of the musical score continues the Intrada. It features the same instrumentation as the first system. The Oboe part continues with melodic lines. The strings provide a steady accompaniment with dynamic markings such as piano (p) and forte (f). The overall texture is characteristic of a classical orchestra.

First system of musical notation, featuring six staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet. The fifth and sixth staves are for a piano and bass. Dynamics include *p* and *f*.

Second system of musical notation, featuring six staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet. The fifth and sixth staves are for a piano and bass. Dynamics include *p* and *f*.

Third system of musical notation, featuring six staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet. The fifth and sixth staves are for a piano and bass. Dynamics include *p*, *sp*, and *f*.

22.



First system of musical notation, measures 1-8. It features a grand staff with five staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The bottom staff has a bass clef. The music is marked with a forte *f* dynamic in the first half and a piano *p* dynamic in the second half. The notation includes complex rhythmic patterns with many sixteenth and thirty-second notes.



Second system of musical notation, measures 9-16. It continues the grand staff from the first system. The dynamics alternate between *f* and *p* across the staves. The bottom two staves show a steady eighth-note accompaniment.

22.



Third system of musical notation, measures 17-24. It continues the grand staff. The top staff features a long, sustained note in the final measure, marked with a piano *p* dynamic. The bottom staves continue with rhythmic accompaniment.

First system of musical notation, featuring a grand staff with five staves. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first staff contains a melodic line with a long note in the first measure. The second staff has a similar melodic line. The third and fourth staves are piano accompaniment with rhythmic patterns. The fifth staff is the bass line. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation, continuing the piece. It features the same grand staff structure. The music shows more complex rhythmic patterns and melodic development. Dynamics include *p*, *f*, and *sp* (sforzando).

Third system of musical notation, concluding the page. It features the same grand staff structure. The music includes a section marked *tr* (trill) in the first staff. Dynamics include *f*, *sp*, and *sp2*.

HYACINTHUS.

A-mice! jam pa-ra-ta sunt o-mnia. Ad-e-rit, ut spero, cum so-ro-re di-le-eta meus ad sa-cra, quae con-

ZEPHYRUS.

HYACINT. ZEPHYRUS.

sti-tu-it, a-eternum pater. Ni fallor, est A-pol-lo, quem co-li-tis. Hic est. A-pol-li-ni er-go tan-ta sa-cri-

fi-ci-a parat Oe-ba-lus? an a-li-os nescit in coelis Deos? An Se-me-les er-go na-tus, an Ju-no, Venus, Di-

HYACINTHUS.

a-na, Mars, Vul-ca-nus, an Su-pe-rum po-tens pa-ter at-que princeps tu-re nil ve-stro in-digent? Qui-bus-que con-se-

eramus, o Ze-phyre! Di-is, nul-lus-que nostris va-cu-us a templis ab-it: at so-lus i-stud A-pol-lo si-bi templum su-o

ZEPHYRUS.

vin-di-cat ho-no-ri. Ge-ni-tor hunc magnum De-um ve-ne-ra-tur, et e-go ve-ne-ror ex-emplo pa-tris. 0

HYACINTHUS.

ca-re! quam libe-ter of-ferrem i-li-a pectus-que, si ta A-pol-lo mihi meus fo-res! Di-le-ete quid me Ze-phyre! per-misceas

Di-is? ho-no-re non me dignor: at no-vi be-ne; ex-tor-sit i-sta ni-mi-us in Hy-a-cinthum amor. Sed

OEBALUS.

eu! so-ro-re co-mi-te nunc ge-ni-tor ve-nit. Die na-te! num pa-ra-ta sa-cri-fi-ci-o ho-sti-a et

HYACINTHUS.

OEBALUS.

i-gnes? Ec-ce ge-ni-tor! ad nu-tum o-mni-a pa-ra-ta prae-sto-lan-tur ad-ventum tu-um. Be-ne: er-go succen-

da-tur a fla-mi-ne fo-cus, et tu-re plu-ri-mo a-ra prae-gravis gemat, fumus-que sa-cri-fi-cantis in nubes e-at.

MELIA.

OEBALUS.

Heu ge-nitor! a-tra an-bre tem-pestas minax ingru-it, et omnis glomerat hac noctem polus. Ad-e-ste! longi-o-ris impa-tiens

morae A-pul-lo tus et hosti-am a nobis petit. Fu-gi-et ad istas sae-va tem-pestas preces, et blanda fa-ci-es

so-lis his i-te-rum pla-gis re-di-bit. A-gi-te! fun-di-te et me-cum pre-ces.

Nº 1. Chorus.

Andante. Alla breve.

Oboi. *fp*

Corni in D. *fp*

Violino I. *p*

Violino II. *fp*

Viola. *fp*

SOPRANO.

ALTO.

TENORE.

BASSO.

Violoncello e Basso. *fp*

Nu_men o La - to - nium! au - di vo - ta sup - plicum, au - di
 Nu_men o La - to - nium! au - di vo - ta sup - plicum,

vo - ta, au - di vo - ta sup - pli - cum, au - - di, au - di vo - ta
 au - di vo - ta, au - di vo - ta sup - pli - cum, au - - di, au - di vo - ta
 au - di vo - ta, audi vo - ta sup - pli - cum, au - - di, au - di vo - ta

sup - - pli - cum, qui ter di - gno te ho - no - re certant
 sup - pli - cum,
 sup - pli - cum, qui ter di - gno te ho - no - re certant
 sup - - pli - cum,

certant sancte co - lere: hos be - nigno tu fa - vo - re
 certant sancte co - lere: hos be - nigno tu fa.

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "sub - di - tos pro - se - que - re sub - di - tos pro -". The second staff is a piano accompaniment line with lyrics: "vo - re sub - di - tos pro - se - que - re sub - di - tos pro -". The third and fourth staves are piano accompaniment lines. The fifth staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 2/4. The dynamic marking *fp* (forzando piano) is used throughout the piano accompaniment.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "se - que - re." The second staff is a piano accompaniment line with lyrics: "se - que - re." The third and fourth staves are piano accompaniment lines. The fifth staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 2/4. The dynamic marking *fp* (forzando piano) is used throughout the piano accompaniment, with a *f* (forte) marking appearing in the final measures.

Tempo moderato.

Violino I.

Violino II.

Viola.

OEBALUS.

Violoncello e Basso.

O A-pol-lo, o A-pol-lo cre-di-tam ti-bi sem-per

pro-te-ge et di-gnare lu-mine Oe-bali La-co-ni-am. O A-pol-lo semper

pro-te-ge, o A-pol-lo di-gnare lu-mine. Oe-ba-li, Oe-ba-li La-co-ni-am,

ti-bi cre-ditam La-co-ni-am.

Chorus.

Andante. Alla breve.

Oboi. *fp*

Corni in D. *fp*

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

SOPRANO.
Nu - men o La - to - nium! au - di vo - ta sup - plicum, au - di vo - ta,

ALTO.
Nu - men o La - to - nium! au - di vo - ta sup - plicum,

TENORE.
Nu - men o La - to - nium! au - di vo - ta sup - plicum,

BASSO.
Nu - men o La - to - nium! au - di vo - ta sup - plicum,

Violoncello e Basso. *fp*

fp

fp

fp

fp

fp

fp

au - di vo - ta sup - pli - cum, au - di - di, au - di vo - ta

au - di vo - ta, au - di vo - ta sup - pli - cum, au - di, au - di vo - ta

au - di vo - ta, au - di vo - ta sup - pli - cum, au - di, au - di vo - ta

fp

sup - pli - cum, qui ter di - gno te ho - no - re certant

sup - pli - cum,

sup - pli - cum, qui ter di - gno te ho - no - re certant

sup - pli - cum,

certant sancte co - lere: hos be - nigno tu fa - yo - re

certant sancte co - lere: hos be -

fp *f* *tr* *fp*

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The vocal lines are in a single staff with lyrics. Dynamics include *fp* (fortissimo piano) and *tr* (trills).

sub - di - tos pro - se - - que - re sub - di - tos pro -
 nigno tu fa - vo - re sub - di - tos pro - se - - que - re sub - di - tos pro -

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with complex textures and dynamics. The vocal lines are in a single staff with lyrics. Dynamics include *fp* (fortissimo piano) and *f* (forte).

se - - que - re.
 se - - que - re.
 se - que - re.

MELIA.

OEBALUS.

Heu me! per_i - i - mus! Numen heu - nostras preces re_spu - it! Au a - liquis fors - au ex vobis

MELIA.

HYACINTHUS.

De - um vi - o - la - vit? Haud me ge - nitor ul - li - us re - am in - ve - ni - o culpae. Semper hunc co - lu - i Deum. (O Zephyre! quantum

ZEPHYRUS.

time - o, ne verbis tu - is haec i - ra sit succen - sa, quae di - xi - sti pri - us) (Hy - a - cinthe! si me di - li - gis, ce - la patrem, et

OEBALUS.

verba pro - la - ta pri - us a no - bis ta - ce! Ex - tin - ctus i - gnis, a - ra subver - sa, ho - sti - a con - tem - ta no - bis

HYACINTHUS.

grande praesa - git malum. Heu - to - tus hoc con - cus - sus a ful - mi - ne tremo! E - rigeret mentem ge - ni - tor! in - sontem geris

a - nimum, quid er - go Numine a bono mali metu - as? ab i - sto fulmine es laesus ni - hil, no - strum - que nemo, quot - quot ad - sumus,

ru - it. Vi - vimus, et omnes pri - sti - nus vi - gor be - at: hinc ter - ru - is - se - vo - lu - it hoc ful - mi - ne De - us ter - ras, po -

te - stas pa - te - at ut mun - do magis, ma - ne - at - que cum fi - du - ci - a in no - bis ti - mor.

Nº 2. Aria.

Allegro moderato.

Oboi.

Violino I.

Violino II.

Viola.

HYACINTHUS.

Violoncello e Basso.

p dolce

f

ff

p dolce

f

p

f

p

f

p

f

p

f

Saepe terrent Numina,

p

f

sur - gunt, sur - gunt et mi - nantur, fin - gunt bella quae nos angunt,

quae nos angunt, mit - tunt te - la quae non tangunt; at post ficta nubila

ri - dent et io - can - - - tur, rident et io - can - - - tur.

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamics such as *f*, *ff*, *p*, and *f*, along with trills (*tr*) and a triplet of eighth notes. The bass part includes dynamics *f*, *ff*, *p*, and *f*. The system concludes with the instruction *Saepeterrent Numina,*

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features dynamics *p*, *f*, and *p*, with a *p dolce* marking. The vocal line includes the lyrics: *sur - gunt, sur - gunt, surgunt et mi - nan - tur, fingunt bel - la,*

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features alternating dynamics of *p* and *f*. The vocal line includes the lyrics: *quae nos angunt, quae nos angunt, mit - tunt te - la quae non tangunt;*

at post ficta nubila rident et io - can - tur, rident et io - can -

p *f* *dolce* *p* *f* *p* *f* *p* *f* *p*

This system contains the first five staves of music. The vocal line is on the bottom staff, with lyrics 'at post ficta nubila rident et io - can - tur, rident et io - can -'. The piano accompaniment consists of four staves above. Dynamics include *p*, *f*, and *dolce*.

This system contains the next five staves of music, continuing the piano accompaniment from the first system. It features intricate sixteenth-note patterns in the upper staves and a steady bass line.

tur, at post ficta nubila rident et io - can - tur, rident et io.

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

This system contains the final five staves of music on the page. The vocal line continues with lyrics 'tur, at post ficta nubila rident et io - can - tur, rident et io.'. Dynamics include *p*, *f*, and *tr*.

can - tur, et io - can - tur.

Et a - more et tre - mo

- re gen - tes strin - gunt sub - di - tas: nunc a - mando, nunc mi - nando sal - va stat au - cto - ri.

tas, sal - va stat au - cto - ri - tas. sal - va stat au -

This system contains the first system of a musical score. It features a vocal line at the bottom with lyrics and piano accompaniment above. The piano part includes a grand staff with treble and bass clefs. Dynamics include *f* (forte) and *fz* (forzando). The key signature has one sharp (F#).

cto - ri - tas.

This system contains the second system of the musical score. It continues the vocal line and piano accompaniment. The piano part features complex textures with triplets and trills. Dynamics include *f*, *p* (piano), and *fz*. The key signature changes to two flats (Bb, Eb).

p dolce

This system contains the third system of the musical score. The piano part is characterized by trills and dynamic contrasts. Dynamics include *f*, *ff* (fortissimo), and *p dolce* (piano dolce). The key signature remains two flats.

First system of musical notation. It consists of five staves. The top four staves are for the piano, and the bottom staff is for the bass. Dynamics include *p* (piano) and *f* (forte). There are trills (*tr*) and triplets (*3*) in the piano part.

Saepe terrent Numina,

Bass line for the first system, corresponding to the lyrics 'Saepe terrent Numina,'.

Second system of musical notation. It consists of five staves. The top four staves are for the piano, and the bottom staff is for the bass. Dynamics include *p* (piano) and *f* (forte).

sur - gunt, sur - gunt et mi - nantur, fin - gunt bella quae nos

Bass line for the second system, corresponding to the lyrics 'sur - gunt, sur - gunt et mi - nantur, fin - gunt bella quae nos'.

Third system of musical notation. It consists of five staves. The top four staves are for the piano, and the bottom staff is for the bass. Dynamics include *p* (piano) and *f* (forte).

angunt, quae nos angunt, mit - tunt te - la quae non tangunt; at post ficta

Bass line for the third system, corresponding to the lyrics 'angunt, quae nos angunt, mit - tunt te - la quae non tangunt; at post ficta'.

Musical score system 1. It features a vocal line and a piano accompaniment consisting of four staves. The vocal line includes the lyrics: *nubila rident et io - can - tur, rident et io - can - tur.* The piano accompaniment includes dynamic markings such as *p*, *f*, and *tr*.

Musical score system 2, consisting of four staves for piano accompaniment. It includes dynamic markings such as *f*, *p*, and *ff*, along with trills (*tr*).

Musical score system 3. It features a vocal line and a piano accompaniment consisting of four staves. The vocal line includes the lyrics: *Saepe terrent Nu - mina, sur - gunt, sur - gunt, surgunt et mi -*. The piano accompaniment includes dynamic markings such as *p*, *f*, and *tr*.

p dolce

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

nan - tur, fingunt hel - la, quae nos angunt, quae nos angunt,

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

mit - tunt te - la quae non tangunt; at post ficta nubila rident et io -

f *p dolce* *f* *p* *f* *p*

can - tur, rident et io - can -

First system of musical notation, including vocal line and piano accompaniment. The vocal line has lyrics: "tur, at post ficta".

Second system of musical notation, including vocal line and piano accompaniment. The vocal line has lyrics: "nubi-la rident et io-can-tur, rident et io-can-tur,". The piano part includes dynamic markings like *p*, *f*, and *tr*. A second ending bracket labeled "a2." is present at the end of the system.

Third system of musical notation, including vocal line and piano accompaniment. The vocal line has lyrics: "et io-can-tur." The piano part includes dynamic markings like *p*, *f*, and *ff*.

OEBALUS.

APOLLO.

Ah nate! vera loque_ris: at me_tu_o tamen, A_pol_lo ne fors perdat hoc i_gne Oe_ba_lum. A_pol_lo vestras

audit, o cre_di_te, preces su - amque pol_li_ce_tur his ter_ris o_pem, re_cei_pe_re si ve - li_tis hunc modo ex_sulem i -

OEBALUS.

ramque fulmi_nantis ex_osum Jovis. Quid?_ Numen hac sub veste pasto_ris latens in nostra praesens regna sus_cipi cupit?

HYACINTHUS.

Eu geni_tor! ut lu - sisse nos Su_pe_ri solent! jam ti_bi me_de_lam sae_va post vul_ne_ra De_us ad_fert, tu_am_que

MELIA.

re_gi_am praesens be_at. O quam be_a_to si_de_re haec nu_bila di_es nos re_cre_at, i - pse A - pol_lo dum

nostros la_res o_pta_tus hospes vi_si_tat!_ O quantus decor! quae forma!_ quanta digni_tas!_ quanta omnibus glori_

APOLLO.

MELIA.

a_que membris atque majestas sedet! Me_li_a! quid in pa_sto_re tam dignum vi_des sus_pensa quod mi_re_re? Vi_de_o_

APOLLO.

MELIA.

APOLLO.

Et quid, vides? e - lo_que_re pul_era! Vi_de_o pulcrum A_pol_linem, cui cum pa_rente corda jam du_dum ob_tu_li. Quod

ZEPHYRUS.

ob_tu_listi pectus, haud re_vo_ca amplius; hoc inter orbis dona prae primis placet. (Hy_a - cinthe! quantum ti_me_o praesentem

HYACINTHUS.

APOLLO.

De-um!) (Me quo-que tremen-da di-gui-tas ti-midum fa-cit.) Hy-a-cinthe! a-micum semper ad-dictum ti-bi ha-

MELIA.

ZEPHYRUS.

be-bis in me, a-mare si De-um po-tes. O quan-ta res, di-li-gere si Hy-a-cinthum potes! (Heu! nunc a-matum A-

OEBALUS.

pol-lo mi-hi pu-e-rum rapit!) Be-a-ta di-es! Numen o sanctum! me-os, ma-ne-re si di-gnaris, in-

APOLLO.

gre-de-re lares, di-u-que me ro-gante, nobiscum ma-ne. Ha-bebis in me, crede, ti-bi fa-ci-lem Deum.

Nº 3. Aria.
Andantino.

Corni in E.
Violino I.
Violino II.
Viola.
APOLLO.
Violoncello e Basso.

Jam pastor A-pollo cu-

pp p p

sto - di - o greges nixus et ba - culo vi - gilans sto: jam pascere nolo et

pp p

f p f p f p

vi - si - to reges, jam medi - cinas mor - ta - libus do, jam pa - scere no - lo et vi - si - to reges, jam medi -

f p

f p f p f p

cinas mor - ta - libus do. Jam pastor A - pollo cu -

f p

sto-di-o greges, cu-sto-di-o greges, nixus et ba-culo vi-gilans sto: jam pa-scere

nolo et vi-sito reges, jam medi-cinas mortali-bus do.

Moestos le-vare, aegros ju-vare est so-la tangens A-pol-li-nem res: hinc me manente, vobis fa-vente

rex omni re-ge be-a-tior es, be-a

- tior es, rex omni re-ge be-

a-tior es, rex omni re-ge be-a-tior es, be-a-tior

es.

CHORUS I^{mus}.

OEBALUS.

MELIA.

A - mare num quid fi - li - a, haud dubi - to, Deum, fa - vo - re qui ter dignus est nostro, potes? Quid lo - que - re pater? - A -

OEBALUS.

pollo mortalem si - bi me conju - gali cu - pi - at ad - jungi thoro? Dubi - ta - re noli, A - pollo te sponsam petit, meum - que, liber -

MELIA.

tate sed nata u - tere tu - a, roganti pla - cidus ad - sensum de - di. Ne - gare num me genitor! ad - sensum putes? quae virgo con - tem -

sisse di - vinum virum tau - tos - que ho - nores, stul - ta ni - si et a - ni - mi im - potens fu - e - rit et ob - sti - tisse for - tu - nae

OEBALUS.

velit? Prudenter istud nata! conju - gi - um e - li - gis; sic namque per te frater et ge - nitor tu - us, sic et ne - potes for - te di -

MELIA.

vi - na e - miment, sic nostra di - va ef - fi - ci - tur his fa - cibus domus. Dic, u - bi mo - ra - tur A - pol - lo? col - lo - qui - o il -

OEBALUS.

li-us o ut li-ce-ret. o - ptimo a-ctutum fru-i! Cum fratre di-seo lu-dit et Zephyro simul in ne-mo-re. At huc re-

MELIA.

dit, ut spero citus tu - um-que me praesen-te con-sensum petet. O petat! ha-bebit omne, quod pectus cupit.

Nº 4. Aria.

Allegro.

Oboi.
Corni in D.
Violino I.
Violino II.
Viola.
MELIA.
Violoncello e Basso.

a 2.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a trill (tr) and a fermata. The second staff is also in treble clef and contains a melodic line with eighth notes. The third and fourth staves are in treble clef and feature a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The fifth staff is in bass clef and contains a steady eighth-note accompaniment.

The second system of the musical score features vocal lines and piano accompaniment. It consists of five staves. The top four staves are in treble clef and contain piano accompaniment with a dynamic marking of *p* (piano). The fifth staff is in bass clef and contains the vocal line with the lyrics "Lae - ta - - - - - ri, lae". The piano accompaniment includes a steady eighth-note bass line and chords in the upper staves.

The third system of the musical score continues the vocal and piano parts. It consists of five staves. The top four staves are in treble clef and contain piano accompaniment. The fifth staff is in bass clef and contains the vocal line with the lyrics "ta - - - - - ri, io - ca - - - - - ri fru - i - que di - vinis ho - no - ribus stat, fru - i - que di - vi - nis ho -". The piano accompaniment continues with a steady eighth-note bass line and chords.

no-ri-bus stat, dum hy-men o-ptimus tae-dis et flo-ri-bus grata, be-a-ta, grata, be-

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

a-ta con-nubia iungit et gau-dia dat, et gau-

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

dia dat

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

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a trill in the right hand and a steady eighth-note accompaniment in the left hand. The vocal line begins with the lyrics "Lae - ta - ri, io - ca - ri fru - i - que di -".

Musical score for the second system. The piano accompaniment features a prominent sixteenth-note figure in the right hand. The vocal line continues with the lyrics "vinis ho - no - ri - bus stat, dum hymen o - ptimus tae - dis et flo - ribus grata, be - a - ta,".

Musical score for the third system. The piano accompaniment continues with the sixteenth-note figure. The vocal line concludes with the lyrics "grata, be - a - ta, gra - ta, be -".

a - ta con - nu - bia - iungit et gau - dia dat et gau -

dia dat? et

gaudia dat? Jam

di - va vo - ca - bor, si Nu - mena - mabo; per a - stra va - gabor et nu - bes cal - ca - bo: et urbes, et

p *pp* *p* *fp* *fp*

regna de - vo - veant se, et Fauni ad - orent, et Sa - ty - ri me, et Sa - ty - ri me.

f *f* *f* *f*

15
Lae-ta

p

- ri, lae-ta - - - ri, io-ca - - - ri fru-i-que di-vinis ho-no-ribus stat, fru-

i-que di-vi-nis ho-no-ri-bus stat, dum hy-men o-ptimus taedis et flo-ribus grata, be-

f *p*

a - ta, grata, be - a - ta con - nu - bia - iungit et gau - dia dat, et gau

dia dat.

Lae - ta - ri, io - ca

- - ri fru - i - que di - vi - nis ho - no - ri - bus stat, dum hymen o - ptimus tae - dis et

flo - ribus grata, be - a - ta, grata, be - a - ta, gra

ta be - a - ta con - nu - bia - iungit et gau - dia



Musical score system 1, featuring vocal line and piano accompaniment. The vocal line includes the lyrics "dat et gau". The piano accompaniment includes a dynamic marking *p*.



Musical score system 2, featuring vocal line and piano accompaniment. The vocal line includes the lyrics "dia dat? et gau dia". The piano accompaniment includes dynamic markings *f* and *f₂*, and a second ending marking *a2.*



Musical score system 3, featuring piano accompaniment. The vocal line includes the lyrics "dat?".

ZEPHYRUS.

OEBALUS.

Hex! de sa-lu-te fi-li-i est actum; ja-cet Hy-a-cinthus. Heu-me! nun-ti-um o tri-stem ni-mis!

ZEPHYRUS.

OEBALUS.

ZEPHYRUS. OEBAL.

qua morte ee-ci-dit? I-etus a di-seo ru-it. Quis fi-li-um oc-si-disse non timuit meum? A-pol-lo. Contre-

MELIA.

miseo! Su-peri quid? De-us, qui me be-a-re vo-lu-it, hic fratri necem sit machi-natus? Ista quis credat

ZEPHYRUS.

ti-bi? Ve-ra loquor, et testis e-go per-e-un-tis fu-i. Vix lapsus est Hy-a-cinthus, au-fu-gi, malum ne si-mi-le

OEBALUS.

fe-ri-at fors an et nostrum caput. Sic er-go plectis Numen in-no-cuos?— Favor, quo te re-ce-pi, mortenum na-ti

MELIA.

u-ni-ci dignus e-rat?— Ergo Meli-am et natam quo-que surri-pe-re patri Numen o falsum paras? O absit a me

ge-nitor! ut spon-sum e-li-gam, De-o-que, qui cru-o-re germa-ni madet, nuptu-ra porre-xis-se prae-sumam manus.

ZEPHYRUS.

(Quid au-di-o? an con-ju-gi-a medi-ta-tur De-us? an Me-li-am et ra-pu-is-se mi-hi a-matam cupit?— qui

OEBALUS.

ra-pu-it Hy-a-cin-thi, an-ne et i-stius mi-hi ra-pi-et a-morem?) Zephyre! quae causa improbum ad-egit hoc ad

ZEPHYRUS.

fa-cinus? Haud ullam sci-o. Natus ad amoe-num li-tus Eu-ro-ae stetit, di-seum-que metae pro-ximum ad - spiciens, meus cla-

mabat, ecce discus est vestro prior, metam-que te-ti-git. A - pol-lo tum discum ja-cit, lo - quentis et pro-pel-lit in pu-e-ri

caput, quo lae-sus i-ste pro-nus in ter-ram ru-it. Non du-bi-to, quin ex - tinctus hoc di-sci im-pe-tu

OEBALUS.

fa-e-rit. An sic fu-rè-re non du-bi-tat De-us, ut si-bi be-nignum pri-vet et pro-le Oe-ba-lum?

ex-es-se regno Numen in-visum mi-hi me-is-que ju-be-o. Ze-phyre! fac pellas re-um, ma-jo-ra ne, vel plura mi-hi

ZEPHYRUS.

damna in-fe-rat. Rex! regna tu-a sunt: i-pse tu pelle impi-um. Tu morte na-ti laesus es. Ti-meo Deum, qui

fulmen hoc tor-quet in nostrum caput. (Ex-pellat ut - i-nam! noster ut possit do-lus la - te-re; nam caedis e-go sum factae

OEBALUS.

re-us!) Ab - i-bo. Vos mane-te! si ve-ni-at De-us ad vos, ab - i-re nata! crude-lem ju-be. Ad li-tus Eu-ro-ae

i-bo, num vi-vat, meum vi-de-re natum. Fors-an oc-cur-ret mi-hi A-pol-lo, re-gnis Numen ex-o-sum

ZEPHYRUS.

me-is. (Sue - ce-dit ad me-a vo-ta, suc-ce-dit do-lus, Me-li-a-que me-a di - lecta nunc con-jux manet.) Non

ca-pi-o, cur A-pol-lo ne laesus quidem ne-ca-rit u-ni-ce an-te di-lectum si-bi Hy-a - einthum. A-ma-re qui so-

ZEPHYRUS.

ro-rem me que-at, si fratris an-te pol-lu-at fa-to manus? Di - lecta! ne mi-ra-re, quod tantum scelus A-pol-lo per-pe-

trarit; haud nosti impium: a - stutus est, crude-lis, in - constans, levis: hinc ex-u-la-re jussus est coelis, su-o fu-rore ne tur-

MELIA.

baret un-a-nimes Deos. Me-li-o-ra credi - disse de tan-to De-o mens dietat. (Ast in - certus est a-nimus tamen, ti-

ZEPHYRUS.

morque, spes-que pecto-re al-ternant vices.) Me-li-a! quid a-ni-mo volvis ah sponsum ab-ji-ce, cujus cru-

o-re dex-ter-a fra-ter-no calet, Zephyrum-que, cujus i-psa sat nosti fi-dem, a - more, quo be-a-tus ef-fi-ci-ar

MELIA.

ZEPHYRUS.

be-a. Nunc fa-ta fratris co-gi-to, haud Ze-phyri faces. O dura! num spre-vis-se sic Zephyrum po-tes?

Nº 5. Aria.

Un poco Allegro.

Violino I. *p* *fp* *f* *p*

Violino II. *p* *f* *p*

Viola. *p* *f* *p*

ZEPHYRUS.

Violoncello e Basso. *p* *f* *p*

fp *fp* *f*

p *p* *p*

En! du - os conspicias a - mantemet no - cen - tem, ju - vantem et fu - rentem; cu. i manum porrigis? A.

p *p* *p*

pol - lo te ne - ca - bit: at Ze - phyrus a - ma - bit, fra - ter - no qui dex - teram tinxit cru.

o - re, ten - ta - bit in te - nera plu - ra so - rore: quem prudens e - ligis? quem prudens e - ligis? quem pru - dens

e - li - gis? quem prudens e - li - gis?

En! du - os con - spicis a - mantem et no - centem, ju - vantem et fu -

rentem; cu - i manum porrigis? A - pol - lo te ne - ca - bit: at Ze - phyrus a -

ma-bit, fra-terno qui dexteram tinxit cru-o-re, ten-ta-bit in te-nera plu-ra so-ro-re: quem prudens

e-ligis? quem prudens e-ligis? quem pru-dens e-li-gis? quem prudens e-li-gis?

quem e-li-gis?

ZEPHYRUS.

Hui! Numen! ecce! Numen huc gressum movet; Me-li-a quid a-gimus? in-di-ca ef-fu-gi-i locum! ti-meo fe-

MELIA.

ZEPHYRUS.

rocem. An er-go me so-lam ob-ji-cis? sub-si-stet! num ja-eta-ta sic perstat fi-des? Ne pa-te-re, quae-so, ut

APOLLO.

no - ce - at in - son - ti De - us! Ad - es - ne la - tro! fraudis in - fan - dae ar - ti - fex! Hy - a - cin - thum a - mi - cum

ra - pe - re non fu - e - rat sa - tis? ra - pu - is - se spon - sam num - quid et no - stram simul see - le - ste! tentas? Crimen et mendax

no - vis crimi - ni - bus auges? Im - pi - e! i - ra - tum ti - bi quid possit, ex - pe - ri - re, jam Numen modo! Amantis et no -

centis, et ju - ste qui - dem no - centis ex - pe - ri - re vin - dictam De - i! Ir - ru - i - te ven - ti! claudere see - le -

ZEPHYRUS. MELIA.

ra - tum spe - cu Ae - o - le! Quid? heu me! Quid a - gis o Numen grave! fu - ne - ri - bus an re -

ple - re vis regnum patris? jam fratre caeso oc - ci - dis et Zephy - rum simul? Ty - ranne! nunc et Me - li - am et regem

APOLLO.

MELIA.

APOLLO.

MELIA.

opprimes? O ca - ra! Quid? vo - cas - se me caram audes? cruen - te! Me per - ci - pe - re si non sit grave, — Est

gra - ve, ta - ce! at - que no - stra, sic ge - ni - tor ju - bet, il - li - co re - lin - que - re regna, ne no - ce - as ma - gis!

APOLLO.

(Ah! po - ne tandem fulmen o Su - perum pater! quo - us - que perse - quietur hic mi - serum furor?)

Nº 6. Duetto.

Allegro.

Oboi.

Corni in F.

Violino I.

Violino II.

Viola I.

Viola II.

MELIA.

APOLLO.

Violoncello e Basso.

The first system of the musical score consists of seven staves. The top four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of one flat and a common time signature. It begins with a forte (*f*) dynamic. The second staff is an alto clef, also starting with *f*. The third staff is a treble clef with a melodic line, starting with *f*. The fourth staff is a treble clef with a more active melodic line, also starting with *f*. The fifth staff is a bass clef with a harmonic accompaniment, starting with *f*. The sixth and seventh staves are empty. The system concludes with a fermata over the final measure.

The second system of the musical score consists of seven staves. The top four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of one flat and a common time signature. It begins with a piano (*p*) dynamic. The second staff is an alto clef, also starting with *p*. The third staff is a treble clef with a melodic line, starting with *p*. The fourth staff is a treble clef with a more active melodic line, also starting with *p*. The fifth staff is a bass clef with a harmonic accompaniment, starting with *p*. The sixth and seventh staves are empty. The system concludes with a fermata over the final measure.

Dis - ce - de cru - de - lis! dis - ce - de cru - de - lis! gau - debo, ty - ran - nus si de - serit me!

Vah! inso-len-tem, qui vi-o-lat iu-ra! qui vi-o-lat iu-ra! dis-cede! dis-

cede; nam me-tu-o te. Dis-cede! dis-cede; nam me-tu-o te, nam me-tu-o te.

Est

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a prominent bass line with a steady eighth-note pattern. Dynamics include *p* (piano) and *fp* (fortissimo).

crede! fi - delis, est mitis A - pollo, qui de - perit te, qui de - pe - rit te. Quid? im - mo - centem sic

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part features a complex texture with multiple layers of eighth and sixteenth notes. Dynamics include *fp* (fortissimo) and *p* (piano).

Dis -
 ab - icis dura! sic perdis a - micum, sic perdis a - micum, si re - i - cis me, si re - i - cis me.

ce - de cru - de - lis! dis - ce - de, gau - de - bo, ty - rannus si
 Est crede! fi - delis, est mi - tis A - pollo,

de - se - rit me! *Vah! vah!*
 est mi - tis A - pol - lo, qui de - pe - rit te.

p

Vah! inso - len - - - - - tem, dis - ce - de, dis - ce - de, nam me - tu.o

- - - - - dis a - - mi - cum, si re - - i - cis me, sic perdis a - micum, si re - i - cis

ff *cresc. f* *p*

ff *cresc. f* *p*

cresc. f *p*

cresc. f *p*

cresc. f *p*

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

te, dis - ce - de, dis - ce - de, nam me - - tuo te, dis - ce - de, dis - ce - de,

me, sic perdis a - micum, si re - i - cis me, sic per - dis a - mi - cum,

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

nam me - tuo te.
si re - i - cis me.

Moderato.

Quem coeli premunt in - o - pem, an terris agat ex - su - lem, an terris agat ex - su - lem, an ter - ris agat

ex_sulem? ma - nebo! ma - nebo! quo - usque rese_derit di - ra, quae

pectora sauciat i - ra, la - te - bo, la - te - bo,

la - tebo, la - te - bo.

This system contains a vocal line and piano accompaniment. The vocal line features lyrics "la - tebo, la - te - bo." with dynamic markings *sf*, *p*, and *f*. The piano accompaniment includes a right hand with a complex rhythmic pattern of sixteenth and thirty-second notes, and a left hand with a steady bass line. Dynamic markings such as *sf*, *p*, and *f* are used throughout to indicate volume changes.

Allegro.

This system features a piano accompaniment in a 3/4 time signature, marked "Allegro." The music is characterized by a driving, rhythmic pattern in the right hand, often using sixteenth and thirty-second notes. The left hand provides a solid harmonic foundation with block chords and a steady bass line. Dynamic markings are consistently set to *f* (forte). The piece concludes with a trill (tr) over a final note in the right hand.

Dis - ce - de cru - de - lis! dis - ce - de cru - de - lis! gaudebo, ty - ran - nus si de - serit me! Vah! inso.

lentem, qui vi - o - lat iu - ra! qui vi - o - lat iu - ra! dis - ce - de! dis - cede, nam

me - tu o te. Dis - ce - de! dis - ce - de; nam me - tu o te, nam me - tu o te.

Est

crede! fi - delis, est mitis A - pollo, qui de - perit te, qui de - pe - rit te. Quid? inno - centem sic

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a complex texture with multiple staves. Dynamics include *sp* (sforzando piano) and *p* (piano).

Dis.
 ab - icis dura! sic perdis a - micum, sic perdis a - micum, si re - icis me, si re - icis me.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with complex textures. Dynamics include *p* (piano) and *f* (forte).

ce - de cru - de - lis! dis - cede, gau - de - bo, ty - rannus si
 Est crede! fi - delis, est mi - tis A - pollo,

de - se - rit me! Vah! vah!

est mi - tis A - pol - lo, qui de - pe - rit te.

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line begins with the lyrics 'de - se - rit me!' followed by 'Vah! vah!' and then 'est mi - tis A - pol - lo, qui de - pe - rit te.' The piano accompaniment features a complex texture with multiple staves, including a prominent bass line with sixteenth-note patterns. Dynamic markings such as *fp*, *f*, and *p* are used throughout.

vah! vah! in - so - lentem, qui vi - olat iu - ra!

Quid? in - no - cen - tem sic ab - i - cis du - ra! sic

a2.

Detailed description: This system continues the musical piece. The vocal line starts with 'vah! vah! in - so - lentem, qui vi - olat iu - ra!' and 'Quid? in - no - cen - tem sic ab - i - cis du - ra! sic'. A second ending marking '*a2.*' is present above the vocal staff. The piano accompaniment continues with intricate textures and dynamic contrasts. The system concludes with a final vocal flourish.

Dis - ce - de! dis - ce - de; dis - ce - de, nam me - tuo te, dis -
 per - dis a - mi - cum, sic per - dis a - mi - cum, sic per - - -

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

ce - de, Vah! in - so - len - - - - - tem, dis - ce - de, dis - ce - de, nam
 - dis a - mi - cum, si re - i - cis me, sic perdis a - micum, si

p *p* *f* *p*

me - tuo te, dis - ce - de, dis - ce - de, nam me - tuo te, dis - cede, dis - cede,
re - icis me, sic perdis a - micum, si re - i - cis me, sic per - dis a - mi - cum,

fp *cresc. f* *p*

nam me - tuo te.
si re - i - cis me.

f *tr*