

PROLOGUS

*OEALUS Rex fulmine, aram Apollini sacrificantis destruyente, territus, a suis erigitur et Apollinem exsulem excipit.
OEALUS, MELIA, HYACINTHUS, ZEPHYRUS, APOLLO sacrificuli Apollinis.*

Intrada

Allegro

Oboi

Corni in Re/D

Violino I

Violino II

Viola I

Viola II

Violoncello e Basso

7

*) Zur Dynamik der Violen vgl. Vorwort, S. XXI. und Krit. Bericht.

14

Musical score for measures 14-20. The score is in G major and 3/4 time. It features a piano introduction with a treble clef and a grand staff. The piano part has a steady eighth-note accompaniment. The vocal line enters in measure 14 with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include piano (p) and forte (f).

21

Musical score for measures 21-28. The piano part continues with eighth-note accompaniment. The vocal line has a melodic phrase starting with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include piano (p) and forte (f).

29

Musical score for measures 29-35. The piano part continues with eighth-note accompaniment. The vocal line features a trill (tr) on G4, followed by quarter notes A4, B4, and C5. Dynamics include piano (p) and fortissimo (fp).

Measures 38-46. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The right hand of the piano has a melodic line with some grace notes. The first system includes dynamic markings *f* and *p*. The second system includes *f* and *p*. The third system includes *f* and *p*.

Measures 47-53. The score continues with the piano accompaniment. The right hand has a melodic line with some grace notes. The first system includes dynamic markings *f* and *p*. The second system includes *f* and *p*. The third system includes *fp*, *p*, and *f*.

Measures 54-62. The score continues with the piano accompaniment. The right hand has a melodic line with some grace notes. The first system includes dynamic markings *p* and *f*. The second system includes *p* and *f*. The third system includes *p* and *f*.

61

Musical score for measures 61-67. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Dynamics include 'f' and 'tr' (trills).

68

Musical score for measures 68-75. The system includes a vocal line and a piano accompaniment. The piano part continues with rhythmic patterns and includes trills. Dynamics include 'p', 'fp', and 'tr'.

76

Musical score for measures 76-83. The system includes a vocal line and a piano accompaniment. The piano part features more complex rhythmic patterns, including sixteenth notes. Dynamics include 'fp', 'f', and 'tr'.

HYACINTHUS, ZEPHYRUS, sodann OEBALUS und MELIA

Recitativo

HYACINTHUS

A - mi - ce! jam pa - ra - ta sunt o - mni - a. Ad - e - rit, ut spe - ro, cum so -

ZEPHYRUS

ro - re di - le - cta me - us ad sa - cra, quae con - sti - tu - it, a - ctu - tum pa - ter. Ni fal - lor, est A - pol - lo, quem

HYACINTHUS ZEPHYRUS

co - li - tis. Hic est. A - pol - li - ni er - go tan - ta sa - cri - fi - ci - a pa - rat Oe - ba - lus? an

a - li - os ne - scit in coe - lis De - os? An Se - me - lis er - go na - tus, an Ju - no, Ve - nus, Di - a - na, Mars, Vu - lu - ca - nus, an

HYACINTHUS

Su - pe - rum po - tens ca - put*) at - que Prin - ceps tu - re nil ve - stro in - di - gent. Qui - bus - que con - se -

*) Vgl. Krit. Bericht.

17

cra-mus, o Ze phy-re! Di - is, nul-lus-que no-stris va - cu - us a tem-plis ab - it: at so-lus i - stud A -

20

pol - lo si - bi tem-plum su - o vin - di - cat ho - no - ri. Ge - ni - tor hunc ma-gnum De - um ve - ne -

23

ZEPHYRUS

ra - tur, et e - go ve - ne - ror ex - em - plo Pa - tris. O ca - re! quam li - ben - ter of - fer - rem

26

HYACINTHUS

i - li - a pe - ctus - que, si tu A - pol - lo mi - hi me - us fo - res! Di - le - cte quid me Ze - phy - re! per - mi - sces

29

(Venit OEBALUS et MELIA)

Di - is? Ho - no - re non me di - gnor: at no - vi be - ne; ex - tor - sit i - sta ni - mi - us in Hy - a - cin - thum a - mor. Sed

34

OEBALUS

en! so - ro - re co - mi - te nunc Ge - ni - tor ve - nit. Dic Na - te! num pa - ra - ta sa - cri - fi - ci - o ho - sti - a et

HYACINTHUS

i-gnes? Ec-ce Ge-ni-tor! ad nu-tum o-mni-a pa-ra-ta prae-sto-lan-tur ad-ven-tum tu-um.

41 OEBALUS

Be-ne: er-go suc-cen-da-tur a fla-mi-ne fo-cus, et tu-re piu-ri-mo a-ra prae-gra-vis.

44

MELIA

ge-mat, fu-mus-que sa-cri-fi-can-tis in nu-bes e-at. Heu Ge-ni-tor! a-tra nu-be tem-

47

OEBALUS

pe-stas mi-nax in-gru-it, et o-mnis glo-me-rat huc noc-tem Po-lus. Ad-e-ste! lon-gi-o-ris im-pa-ti-ens.

50

mo-rae A-pol-lo tus et ho-sti-am a no-bis pe-tit. Fu-gi-et ad i-stas sae-va tem-pe-stas.

53

pre-ces, et blan-da 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.

segue chorus

N^o 1 Chorus (mit Solo des OEBALUS)

Andante alla breve

Oboi
fp fp fp fp fp fp

Corni in Re/D
fp fp fp fp fp fp

Violino I
p fp fp

Violino II
fp fp fp

Viola-
fp fp fp

Soprano

Alto

Tenore

Basso

Violoncello
e Basso
fp

7
fp fp fp fp fp fp

fp fp fp fp fp fp

fp fp fp fp fp

fp fp fp fp

Nu - men o La - to - ni-um. Au - di vo - ta

Nu - men o La - to - ni-um. Au - di vo - ta

Nu - men o La - to - ni-um. Au - di vo - ta

Nu - men o La - to - ni-um. Au - di vo - ta

14

fp fp fp fp fp fp

fp fp fp fp fp

fp fp fp fp fp fp

fp fp fp fp fp fp

fp fp

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

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

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

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

fp

22

fp fp

fp

fp fp fp fp fp fp

fp fp fp fp fp fp

fp fp

au - - - di, au - di vo - ta sup - - pli-cum, qui ter di - gno

au - - - di, au - di vo - ta sup - pli - cum, qui ter di - gno

au - - - di, au - di vo - ta sup - pli - cum, qui ter di - gno

au - - - di, au - di vo - ta sup - - pli-cum, qui ter di - gno

fp

29

Te ho - no - re cer - tant, cer - tant san - cte co - le - re:
 Te ho - no - re cer - tant, cer - tant san - cte co - le - re:
 Te ho - no - re cer - tant, cer - tant san - cte co - le - re:
 Te ho - no - re cer - tant, cer - tant san - cte co - le - re:

35

Hos be - ni - gno Tu fa - vo - re sub - - di -
 Hos be - ni - gno Tu fa - vo - re sub - - di -
 Hos be - ni - gno Tu fa - vo - re sub - - di -
 Hos be - ni - gno Tu fa - vo - re sub - - di -

42

fp fp fp

fp fp fp

fp fp fp

fp fp fp

tos pro-se - - que-re, sub-di-tos pro-se - - -

tos pro-se - - que-re, sub-di-tos pro-se - - -

tos pro-se - - que-re, sub-di-tos pro-se - - -

tos pro-se - - que-re, sub-di-tos pro-se - - -

fp fp fp

48

fp fp fp fp fp

fp fp

fp fp

fp fp

fp fp

f

f

f

f

f

f

f

f

f

f

- que-re.

- que-re.

- que-re.

que - - - re.

fp

f

55 Tempo moderato

Violino I *p*

Violino II *p*

Viola *p*

OEBALUS

Violoncello e Basso *p*

62

pro - te - ge et di - gna - re lu - mi - ne Oe - ba - li La - co - ni - am. O A - pol - lo sem - per

69

pro - te - ge, o A - pol - lo di - gna - re lu - mi - ne Oe - ba - li, Oe - ba - li La - co - ni - am,

76

ti - bi cre - di - tam La - co - ni - am.

*) Zur Auszierung der Fermate vgl. Vorwort, S. XIX.

Chorus

84 Andante alla breve

Oboi
 Corni in Re/D
 Violino I
 Violino II
 Viola
 Soprano
 Alto
 Tenore
 Basso
 Violoncello e Basso

90

98

sup - pli - cum, qui ter di - gno Te ho - no - re cer - tant,
 sup - pli - cum, qui ter di - gno Te ho - no - re cer - tant,
 sup - pli - cum, qui ter di - gno Te ho - no - re cer - tant,
 sup - pli - cum, qui ter di - gno Te ho - no - re cer - tant,

105

cer - tant sancte co - le - re: Hos be - ni - gno Tu fa - vo - re
 cer - tant sancte co - le - re: Hos be - ni - gno Tu fa - vo - re
 cer - tant sancte co - le - re: Hos be -
 cer - tant sancte co - le - re: Hos be -

112

sub - di - tos pro - se - que - re, sub - di - tos pro -
 sub - di - tos pro - se - que - re, sub - di - tos pro -
 ni - gno Tu fa - vo - re sub - di - tos pro - se - que - re, sub - di - tos pro -
 ni - gno Tu fa - vo - re sub - di - tos pro - se - que - re, sub - di - tos pro -

120

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

Fulmen ignem et aram destruit

Recitativo

MELIA, OEBALUS, HYACINTHUS, ZEPHYRUS

MELIA

Heu me! per-i - i - mus! Nu-men heu — no - stras pre - ces re - spu - it!

4 OEBALUS

An a - li-quis fors-an ex vo-bis De-um vi - o - la - vit? Haud me Ge-ni-tor ul-li - us re - am in-ve - ni-o

MELIA

7 HYACINTHUS

cul-pae. Sem-per hunc co-lu-i De-um. (O Ze-phy-re! quan-tum ti - me-o, ne ver-bis tu - is haec

10 ZEPHYRUS

i - ra - sit suc-cen - sa, quae di-xi-sti*) pri-us) (Hy-a - cin-the! si me di - li-gis, ce-la Pa-trem, et

13 OEBALUS

ver - ba pro - la - ta pri - us a no - bis ta - ce!) Ex-tin-ctus i - gnis, a - ra sub-ver - sa,

*) Vgl. Krit. Bericht.

16

ho - sti - a con - tem - ta no - bis gran - de prae - sa - git ma - lum. Heu to - tus hoc con - cus - sus a ful - mi - ne

19

HYACINTHUS

tre - mol! E - ri - ge - re men - tem Ge - ni - tor! in - son - tem ge - ris a - ni - mum, quid er - go Nu - mi - ne a

22

bo - no ma - li me - tu - as? ab i - sto ful - mi - ne es lae - sus ni - hil, no - strum - que

24

ne - mo, quot - quot ad - su - mus, ru - it. Vi - vi - mus, et o - mnes pri - sti - nus vi - gor be - at:

27

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

30

ma - gis, ma - ne - at - que cum fi - du - ci - a in no - bis ti - mor.

segue Aria

No 2 Aria

Allegro moderato

Oboi

Violino I

Violino II

Viola

HYACINTHUS

Violoncello e Basso

7

16

27

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

Sae-pe ter-rent Nu-mi-na, sur - gunt, sur - gunt et mi-

p *f* *p*

36

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

nan-tur, fin - - gunt bel-la, quae nos an-gunt, quae nos

f *p*

42

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

an-gunt, mit - tunt te-la, quae non tangunt; at post fi-cta nu-bi-la

f *p* *f*

51

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

60

Sae-pe terrent Nu-mi-na,

70

sur - gunt, sur - gunt, sur - gunt et mi - nan - tur,

78

p dolce

f p p f p f p

p

fin - gunt bel-la, quae nos an-gunt, quae nos an-gunt, mit - tunt

p

85

f p f p f p f p

f p

te - la, quae non tan-gunt; at post fi-cta nu-bi-la ri-dent et io - can -

f p f p f p

f p

tr

95

f p dolce dolce

f p p

tur, ri-dent et io - can -

104

- tur, at post fi-cta

113

nu-bi-la ri-dent et io-can-tur, ri-dent et io-can-tur,

124

et io-can-tur.

Fine

*) Zur Auszierung der Fermate vgl. Vorwort, S. XIX.

134 *Andantino*

Et a-mo-re et tre-mo - - - re gen - tes

145

strin-gunt sub-di-tas: nunc a-man-do, nunc mi-nan-do sal-va stat au-cto-ri-tas, sal-va

157

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

Aria da Capo al Fine

*) Zur Auszierung der Fermate vgl. Vorwort, S. XIX.

Recitativo OEBALUS, dann APOLLO, HYACINTHUS, MELIA, ZEPHYRUS

OEBALUS Accedit
APOLLO

Ah na-te! ve-ra lo-que-ris: at me-tu-o ta-men, A-pol-lo ne fors per-dat hoc i-gne Oe-ba-lum.

5 APOLLO

A-pol-lo ve-stras au-dit, o cre-di-te! pre-ces su-am-que pol-li-ce-tur his ter-ris o-pem, re-ci-pe-re si ve-

9 OEBALUS

li-tis hunc mo-do ex-su-lem i-ram-que ful-mi-nan-tis ex-o-sum Jo-vis. Quid?—Nu-men hac sub ve-ste pa-sto-ris

13 HYACINTHUS

la-tens in no-stra prae-sens re-gnasus-ci-pi cu-pit? En Ge-ni-tor! ut lu-sis-senos Su-pe-ri so-lent! jam

17

ti-bi me-de-lam sae-va post vul-ne-ra De-us ad-fert, tu-am-que re-gi-am prae-sens be-at.

MELIA

O quam be - a - to si - de - re haec nu - bi - la di - es nos re - cre - at, i - pse A - pol - lo dum

23

no - stros la - res o - pta - tus ho - spes vi - si - tat! - O quan - tus de - cor! quae for - ma! - quan - ta di - gni - tas! -

27

quan - ta o - mni - bus glo - ri - a - que mem - bris at - que Ma - je - stas se - det! Me - li - a! quid in pa - sto - re tam di - gnum

31

vi - des sus - pen - sa quod mi - re - re? Vi - de - o - - Et quid vi - des? e - lo - que - re pul - cra!

35

MELIA

Vi - de - o pul - crum A - pol - li - nem, cui cum Pa - ren - te cor - da jam du - dum ob - tu - li. Quod

APOLLO

38

ZEPHYRUS

ob - tu - li - sti pe - ctus, haud re - vo - ca am - pli - us, hoc in - ter or - bis do - na prae - pri - mis pla - cet. (Hy - a -

*) Vgl. Krit. Bericht.

HYACINTHUS

42
cin - the! quan - tum ti - me - o prae - sen - tem De - um!) (Me quo - que tre - men - da di - gni - tas ti - mi - dum fa - cit.)

45
APOLLO

HYACINTHUS

Hy - a - cin - the! a - mi - cum sem - per ad - di - ctum ti - bi ha - be - bis in me, a - ma - re si De - um po - tes. O quan - ta

49

ZEPHYRUS

res, di - li - ge - re si Hy - a - cin - thum po - tes! (Heu! nunc a - ma - tum A - pol - lo mi - hi pu - e - rum

53

OEBALUS

ra - pit!) Be - a - ta di - es! Nu - men o san - ctum! me - os, ma -

56

ne - re si di - gna - ris, in - gre - de - re La - res, di - u - que me ro - gan - te, no - bis - cum

59

APOLLO

ma - ne. Ha - be - bis in me, cre - de, ti - bi fa - ci - lem De - um.

segue Aria

Nº 3 Aria

Andantino

Corni in Mi/E

Violino I

Violino II

Viola I

Viola II

APOLLO

Violoncello e Basso

The first system of the musical score includes parts for Corni in Mi/E, Violino I, Violino II, Viola I, Viola II, APOLLO, and Violoncello e Basso. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andantino'. Dynamics include *f*, *p*, and *f*. The APOLLO part is mostly silent in this system.

10

The second system continues the instrumental parts and includes the vocal line for APOLLO. The vocal line begins with the lyrics "Jam pa-stor A-pol-lo cu-". Dynamics include *p* and *p*. The APOLLO part is silent in this system.

21

The third system continues the instrumental parts and includes the vocal line for APOLLO. The vocal line continues with the lyrics "sto-di-o gre-ges, ni-xus et ba-cu-lo vi-gi-lans sto: jam pa-sce-re no-lo et". Dynamics include *pp*, *p*, and *p*. The APOLLO part is silent in this system.

33

vi-si-to re-ges, jam-me-di-ci-nas mor-ta-li-bus do, jam pa-sce-re no-lo et vi-si-to re-ges, jam me-di-

44

ci-nas mor-ta-li-bus do. Jam pa-stor A-pol-lo cu-

53

sto-di-o gre-ges, cu-sto-di-o gre-ges, ni-xus et ha-cu-lo vi-gi-lans sto: jam pa-sce-re

62



no-lo et vi-si-to re-ges, jam me-di-ci-nas mor-ta-li-bus do.

76 *Allegro*



Moe-stos le-va-re, ae-gros ju-va-re est so-la tan-gens Ä-pol-li-nem res: hinc me ma-nen-te,

86



vo-bis fa-ven-te rex o-mni re-ge be-a-tior es, be-a - - -

- tior es, rex o-mni re-ge be-

a - tior es, rex o-mni re - ge be - a - tior es, be - a - tior

Andantino

es.

*) Zur Auszierung der Fermate vgl. Vorwort, S. XIX.

CHORUS Imus

*APOLLO propter necem HYACINTHO illatam OEBALI Regia discedere iubetur
OEBALUS, MELIA, APOLLO, ZEPHYRUS*

Recitativo

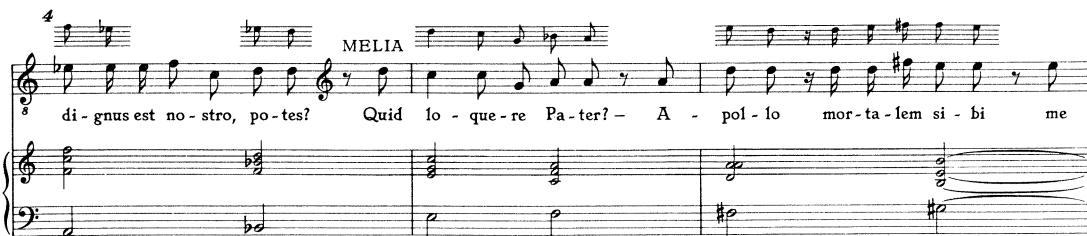
OEBALUS, MELIA

OEBALUS



A - ma - re num - quid fi - li - a, haud du - bi - to, De - um, fa - vo - re qui ter

MELIA



di - gnus est no - stro, po - tes? Quid lo - que - re Pa - ter? - A - pol - lo mor - ta - lem si - bi me

OEBALUS



con - ju - ga - li cu - pi - at ad - jun - gi tho - ro? Du - bi - ta - re no - li, A - pol - lo te spon - sam

MELIA



pe - tit, me - um - que, li - ber - ta - te sed na - ta u - te - re tu - a, ro - gan - ti - pla - ci - dus ad - sen - sum de - di. Ne -



ga - re num me Ge - ni - tor! ad - sen - sum pu - tes? quae vir - go con - tem - sis - se di - vi - num vi - rum tan -

17

tos - que ho - no - res, stul - ta ni - si et a - ni - mi im - po - tens fu - e - rit, et ob - sti - tis - se for - tu - nae

20

OEBALUS

ve - lit? Pru - den - ter i - stud Na - ta! con - ju - gi - um e - li - gis; sic nam - que per te Fra - ter et Ge - ni - tor

23

tu - us, sic et Ne - po - tes sor - te di - vi - na e - mi - nent, sic no - stra di - va ef - fi - ci - tur his fa - ci - bus do - mus.

27

MELIA

Dic, u - bi mo - ra - tur A - pol - lo? - col - lo - qui - o il - li - us o ut li - ce - ret o - pti - mo a - ctu - tum fru - i! Cum

OEBALUS

31

fra - tre di - sco lu - dit et Ze - phy - ro si - mul in ne - mo - re. At huc re - di - bit, ut spe - ro, ci - ti - us tu -

34

MELIA

um - que me prae - sen - te con - sen - sum pe - tet. O pe - tat! ha - be - bit o - mne, quod pe - ctus cu - pit.

segue Aria

Nº4 Aria

Allegro

Oboi

Corni in Re/D

Violino I

Violino II

Viola

MELIA

Violoncello e Basso

The first system of the musical score is for measures 1 through 6. It features six staves: Oboi, Corni in Re/D, Violino I, Violino II, Viola, and Violoncello e Basso. The Oboe part has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The strings play a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

7

The second system of the musical score is for measures 7 through 13. It features six staves: Violino I, Violino II, Viola, Violoncello e Basso, and MELIA. The Violino I part has a melodic line with eighth-note patterns. The strings continue with their rhythmic accompaniment. Dynamics include *f*, *mf*, and *p* (piano).

14

The third system of the musical score is for measures 14 through 17. It features six staves: Violino I, Violino II, Viola, Violoncello e Basso, and MELIA. The Violino I part has a melodic line with eighth-note patterns and trills. The strings continue with their rhythmic accompaniment. Dynamics include *f*, *mf*, and *p*. Trills are marked with 'tr'.

19

Lae - ta -

26

- ri, lae - ta - ri, io - ca -

33

- ri fru - i - que di - vi - nis ho - no - ri - bus stat, fru - i - que di - vi - nis ho - no - ri - bus stat,

*) Zur Auszierung der Fermate vgl. Vorwort, S. XIX.

42

dum hy-men o - pti-mus tae-dis et - flo-ri-bus gra-ta, be-a-ta, gra-ta, be-a-ta con-

51

nu-bi-a - iun-git et gau - - dia dat, et gau - -

59

- dia dat.

66

Lae - ta - - - ri, io - ca - - -

73

- - ri fra - i - que di - vi - nis ho - no - ri - bus stat, dum hy - men o - pti - mus

81

tae - dis et flo - ri - bus gra - ta, be - a - ta, gra - ta, be - a - ta, gra - - -

Musical score for measures 73-96. The system includes a vocal line and a piano accompaniment. The piano part features a trill in measure 88. Dynamics include piano (p) and fortissimo (ff).

- ta, be - a - ta con - nu - bia iun - git et gau -

Musical score for measures 97-103. The system includes a vocal line and a piano accompaniment. Dynamics include piano (p) and fortissimo (ff).

dia dat, et gau -

Musical score for measures 104-111. The system includes a vocal line and a piano accompaniment. Dynamics include piano (p) and fortissimo (ff).

- dia dat. et gau - dia

*) Zur Auszierung der Fermate vgl. Vorwort, S. XIX.

112

dat. Jam

Fine

118

di-va vo-ca-bor, si Nu-men a-ma-bo; per a-stra va-ga-bor et nu-bes cal-ca-bo: et ur-bes, et

127

re-gna de-vo-ve-ant se, et Fau-ni ad-o-rent, et Sa-ty-ri me, et Sa-ty-ri me.

Aria da capo Dal segno al Fine.

Recitativo

ZEPHYRUS, OEBALUS, MELIA

ZEPHYRUS OEBALUS

Rex! de sa-lu-te fi-li-i est a-ctum, ja-cet Hy-a-cin-thus! Heu me! nun-ti-um o

5 ZEPHYRUS OEBALUS

tri-stem ni-mis! Qua mor-te ce-ci-dit? I-ctus a-di-sco ru-it. Quis fi-li-um oc-ci-dis-se non tim-uit

9 ZEPHYRUS OEBALUS MELIA

me-um? A-pol-lo. Con-tre-mi-sco! Su-pe-ri quid? De-us, qui me be-a-re vo-lu-it,

13 ZEPHYRUS

hic fra-tri ne-cem sit ma-chi-na-tus? I-sta quis cre-dat ti-bi? Ve-ra lo-quor, et te-stis e-go per-e-

17

un-tis fu-i. Vix lap-sus est Hy-a-cin-thus, au-fu-gi, ma-lum ne si-mi-le fe-ri-at for-san et no-strum

21 OBBALUS

ca-put. Sic er-go ple-ctis Nu-men in - no-cu-os?- Fa-vor, quo te re - ce - pi, mor-te num Na-ti

25

u - ni-ci di-gnus e - rat? Er-go Me-li-am et Na-tam quo-que sur-ri - pe-re Pa-tri Nu-men o fal-sum

29 MELIA

pa-ras. O ab-sit a me Ge-ni-tor! ut spon-sum e - li-gam, De - o - que, qui cru-o - re Ger-ma - ni

32 ZEPHYRUS

ma-det, nu-ptu-ra por-re - xis-se prae-su-mam ma-nus. (Quid au-di-o? an con - ju-gi - a me-di-ta-tur De-us? An

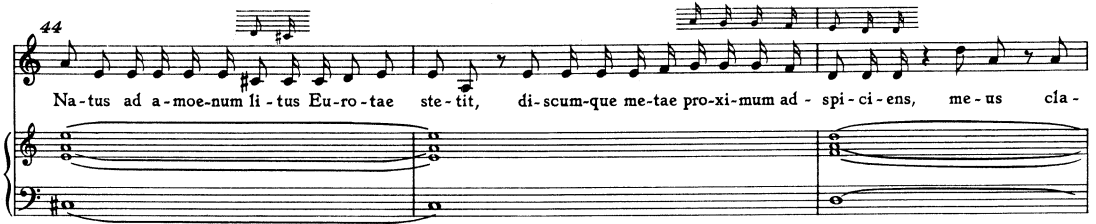
36

Me-li-am et ra-pu-is-se mi-hi a-ma-tam cu-pit?- Qui ra-pu-it Hy-a - cin-thi, an-ne et i - sti-us mi-hi

40 OBBALUS ZEPHYRUS

ra - pi-et a - mo-rem?) Ze-phy-re! quae cau-sa im-pro-bum ad-e-git hoc ad fa-ci-nus? Haud ul-lam sci-o.

44



Na-tus ad a-moe-num li-tus Eu-ro-tae ste-tit, di-scum-que me-tae pro-xi-mum ad spi-ci-ens, me-us cia-

47



ma-bat, ec-ce di-scus est ve-stro pri-or, me-tam-que te-ti-git. A-pol-lo tum di-scum ja-cit, lo-

50



quen-tis et pro-pel-lit in Pu-e-ri Ca-put, quo lae-sus i-ste pro-nus in ter-ram ru-it.

54



Non du-bi-to, quin ex-tin-ctus hoc di-sci im-pe-tu fu-e-rit. An sic fu-re-re non du-bi-tat De-us, ut

58



si-bi be-ni-gnum pri-vet et pro-le Oe-ba-lum? Ex-es-se re-gno Nu-men in-vi-sum mi-hi me-is-que ju-be-o.

62



Ze-phy-re! fac pel-las re-um, ma-jo-ra ne, vel plu-ra mi-hi dam-na in-fe-rat. Rex! re-gna

*) Vgl. Krit. Bericht.

44

66

tu - a sunt: i - pse tu pel - le im - pi - um. Tu mor - te Na - ti lae - sus es. Ti - me - o De - um, qui

70

ful - men hoc tor - que - ret in no - strum ca - put. (Ex - pel - lat ut - i - nam! no - ster ut pos - sit do - lus ia -

73

OEBALUS

te - re; nam cae - dis e - go sum fa - ctae re - us!) Ab - i - bol! Vos ma - ne - te! si ve - ni - at De - us ad vos, ab -

77

i - re, Na - ta! cru - de - lem ju - be. Ad li - tus Eu - ro - tae i - bo, num vi - vat, me - um vi - de - re Na - tum.

81

Abit ZEPHYRUS

Fors - an oc - cur - ret mi - hi A - pol - lo, re - gnis Nu - men ex - o - sum me - is. (Suc - ce - dit ad me - a vo - ta, suc - ce - dit

85

MELIA

do - lus, Me - li - a - que me - a di - le - cta nunc con - jux ma - net.) Non ca - pi - o, cur A - pol - lo ne lae - sus

qui-dem ne-ca-rit u-ni-ce an-te di-le-ctum si-bi Hy-a - cin-thum. A-ma-re qui so - ro-rem me que-at, si

92

ZEPHYRUS

fra-tris an-te pol-lu-at fa-to ma-nus? Di - le-cta! ne mi-ra-re, quod tan-tum sce-lus A-pol-lo per-pe-

96

tra-rit, haud no-sti im-pi-um: a - stu-tus est, cru-de-lis, in - con-stans, le-vis: hinc ex-u-la-re jus-sus est

100

MELIA

coe-lis, su-o fu-ro-re ne tur - ba-ret un-a - ni-mes De-os. Me-li-o-ra cre-di-dis-se de tan-to

103

De - o mens dic-tat. (Ast in - cer-tus est a - ni-mus ta-men, ti - mor-que, spes-que pe-cto-re al-ter-nant vi-ces.)

107

ZEPHYRUS

Me-li - a! quid a - ni-mo vol-vis? ah spon-sum ab - ji-ce, cu-jus cru - o - re dex-tra fra-ter-no

110

MELIA

ca-let, Ze-phyrumque, cu-ius i-psasat no-sti fi-dem, a - mo-re, quo be-a - tus ef-fi - ci-ar, be - a. Nunc

114

ZEPHYRUS

fa - ta fra - tris co - gi - to, haud Ze - phy - ri fa - ces. O du - ra! num sprevis - se sic Ze - phyrum po - tes?

segue Aria

Nº 5 Aria

Un poco Allegro

Violino I

Violino II

Viola

ZEPHYRUS

Violoncello e Basso

tr

p

p

p

En! du-os con-spicis: a-mantem et no-cen-tem, ju-van-tem et fu-ren-tem; cu-i manum porrigis? A-

p

26

fp

p

fp

p

pol-lo te ne-ca-bit: at Ze-phyrus a-ma-bit, fra-ter - no qui dexteram tin-xit cru-o-re, ten-ta-bit in-

fp

p

34

p

te-ne-ra plu-ra so-ro-re: quem pru-dens e-li-gis? quem pru-dens e-li-gis? quem prudens e-li-gis?

43

f

f

f

f

tr

p

p

quem prudens e-li-gis? En! du-os

f

p

*) Vgl. Krit. Bericht.

*) Im Autograph 3. und 4. Achtel gis'-h' (Violine II) bzw. h'-gis' (Viola); vgl. aber <http://www.mozarteum.at/museum/onlinepublications> (2006)

52

conspicis: a - mantem et — no - centem, ju - vantem et — fu - ren-tem; cu - i ma-num porrigis? A - pol - lote ne-

f *p*

60

ca - bit: at Ze - phyrus a - ma - bit, fra - ter-no qui dexteram tinxit cru-o-re, ten-ta-bit in te - nera plura so-ro-re:

fp *p*

69

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

f *p* *tr*

79

gis? quem e - li - gis?

f *p* *tr*

*) Zur Auszierung der Fermate vgl. Vorwort, S. XX.

Recitativo

ZEPHYRUS, MELIA sodann APOLLO

ZEPHYRUS

Heu! Nu-men! ec-ce! Nu-men huc gres-sum mo-vet; Me-li-a quid a-gi-mus? in-di-ca ef-fu-gi-i

MELIA

lo-cum! ti-me-o fe-ro-cem. An-er-gome so-lam ob-ji-cis? sub-si-ste! num ja-cta-ta sic per-stat fi-des?

ZEPHYRUS *accedit* APOLLO

Ne pa-te-re, quae-so, ut no-ce-at in-son-ti De-us! Ad-es-ne la-tro! frau-dis 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 si-mul sce-le-ste!

ten-tas? Cri-men et men-dax no-vis cri-mi-ni-bus au-ges? Im-pi-e! i-ra-tum ti-bi quid

20

pos - sit, ex - pe - ri - re, jam Nu - men mo - do! A - man - tis et no - cen - tis, et ju - ste qui - dem no -

23

cen - tis ex - pe - ri - re vin - di - ctam De - i! Ir - ru - i - te ven - ti! clau - de sce - le - ra - tum spe - cu

27

ZEPHYRUS ZEPHYRUS
in ventum
mutatus
christus MELIA

Ae - o - le! Quid? heu - me! Quid a - gis o Nu - men gra - ve! fu - ne - ri - bus an re -

30

ple - re vis regnum Pa - tris? jam fra - tre cae - so oc - ci - dis et Ze - phyrum si - mul? Ty - ran - ne! nunc et Me - li - am et regem

34

APOLLO MELIA APOLLO MELIA

ob - primes? O Ca - ra! Quid? vo - cas - se me ca - ram au - des? cru - en - te! Me per - ci - pe - re si non sit gra - ve, Est

38

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

*) Vgl. Krit.-Bericht.

42 APOLLO

(Ah! po-ne tan-dem ful-men o Su-pe-rum Pa-ter! Quo-us-que per-se- que-tur hic mi-se-rum fu-ror?)

segue Duetto

N^o 6 Duetto

Allegro

Oboi

Corni in Fa/F

Violino I

Violino II

Viola I

Viola II

MELIA

APOLLO

Violoncello e Basso

9

fp

p

f

p

fp

p

p

p

20

f
 f
 f
 f
 f
 tr
 f

29

p
 p
 p
 p
 p
 p
 p
 p
 f
 f
 f
 tr
 p
 f

Dis-ce-de cru-de-lis! dis-ce-de cru-de-lis! gau-de-bo, ty - ran-nus si de-se-rit me!

39

Vah! in-so-len-tem, qui vi - o-lat iu - ra! qui vi - o-lat iu - ra! Dis - ce - de! dis -

46

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

Est,

55

cre-de! fi-de-lis, est mi-tis A-pol-lo, qui de-pe-rit te, qui de-pe-rit te. Quid? in-no-cen-tem sic

65

ab-i-cis du-ra! sic per-dis a-mi-cum, a-mi-cum, sic per-dis, si re-i-cis me, si re-i-cis me. Dis-

75

ce-de cru - de-lis! dis - ce - de! gau-de - bo, ty - ran-nus si
Est, cre-de! fi - de-lis, est mi-tis A - pol-lo,

84

de - se-rit me! Yah! yah!
est mi - tis A - pol-lo, qui de - pe-rit te.

92

vah! vah-in-so - len-tem, qui vi - o-lat iu-ra! Dis-

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

101

ce - del dis - ce - de; dis - ce - de; nam me - tu-o te, dis - ce - de,

mi - cum, sic per - dis a - mi - cum, sic per -

109

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

117

te, dis-ce-de, dis-ce-de, nam me - tuo te, dis-ce-de! dis-ce-de!
 me, sic per-dis a - mi-cum, si re - i-cis me, sic per-dis a - mi-cum,

128

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

f *tr*

moderato
138

Quem coe-li pre-munt in - o - pem, an ter-ris a-gat ex - su-lem, an ter-ris a-gat ex-su-lem? an ter - ris a-gat

p *fp* *f*

*) Zur Auszierung der Fermate vgl. Vorwort, S. XX.

145

ex-su-lem? Ma-ne-bo! ma-ne-bo! Quo-us-que-re-se-de-rit di-ra, quae

152

pe-cto-ra sau-ci-at i-ra, la-te-bo, la-te-bo,

158

la - te - bo, la - te - bo.

164
Allegro

*) Zur Auszierung der Fermate vgl. Vorwort, S. XX.

173

Dis-ce-de cru-de-lis! dis-ce-de cru-de-lis! gau-de-bo-ty-ran-nus si de-se-rit me!

182

Vah! in-so-len-tem, qui vi-o-lat iu-ra! qui vi-o-lat iu-ra! Dis-ce-de! dis-

189

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

Est,

198

cre-de! fi-de-lis, est mi-tis A-pol-lo, qui de - pe-rit te, qui de - pe-rit te. Quid? in-no-cen-tem sic

208

ab - i-cis du-ra! sic per-dis a - mi-cum, a - mi-cum, sic per-dis, si re - i-cis me, si re - i-cis me.

Dis-

fp *fp* *fp* *fp* *fp* *fp* *fp* *p* *fp* *fp* *fp* *p* *fp*

218

ce-de cru - de-lis! dis - ce - del! gau-de - bo, ty - ran-nus si

Est, cre-de! fi - de-lis, est mi-tis A - pol-lo,

f *p*

227

de - se-rit me! Wah! wah!

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

235

vah! vah! in-so - len-tem, qui vi - o-lat iu-ra! Dis-

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

244

ce - de! dis - ce - de, dis - ce - de, nam me - tu - o te, dis - ce - de,
mi - cum, sic per - dis a - mi - cum, sic per -

252

Vahl in - so - len - - - - tem, dis - ce - de, dis - ce - de, nam me - tu - o
dis a - mi - cum, si re - i - cis me, sic per - dis a - mi - cum, si re - i - cis

260

fp cresc. f p

fp cresc. f p

cresc. f p

cresc. f p

cresc. f p

f p cresc. f p p

tr

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

tr

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

f p cresc. f p p

271

f

f

f

f

f

f

f

tr

nam me-tuo te.

tr

si re-i-cis me.

f

*) Zur Auszierung der Fermate vgl. Vorwort, S. XX.

CHORUS II^{us}

OEBALUS, cognita Apollinis innocentia, hunc benigne recipit, eique filiam conjugem tradit
OEBALUS, MELIA, APOLLO, HYACINTHUS

Recitativo

HYACINTHUS, OEBALUS

Andante sostenuto
con sord.

Violino I *p* *con sord.* *fp*

Violino II *p* *con sord.* *fp*

Viola *p* *con sord.* *fp*

HYACINTHUS Non est. - Zephyrus,-

OEBALUS Quis er-go Na-te! dic, si Pa-trem a-mas, quis te per-e-mit?

Violoncello e Basso *p* *fp*

6

fp *f* *p*

fp *f* *p*

fp *f* *p*

heu me!-si-De-us- ad-es-set!- O Pa-ter!- Pa-ter! mors- est- a-cer-bal Ge-ni-

Heu, jam mo-ri-tur!- Nate!

fp *f* *p*

12

moritur

tor!- Ah! Va-le!-

Hya-cinthe!- na-te!- vi-xit- ex-a-ni-mis ja-cet!--

18

p *pp* *f*

p *pp* *f*

p *pp* *f*

p *pp* *f*

s A-pol-lo, di-xit, in-nocens est, o Pa-ter! Cre-de mi-hi, non

23

senza sord.

senza sord.

senza sord.

pp legato
ten.

f staccato

f staccato

pp legato

f staccato

pp *ten.*

pp *f staccato*

pp *f staccato*

est; Zephyrus est au-ctor ne-cis.

27

pp *f*

pp *f*

pp *f*

s Sic er-go me-cum Ze-phy-re ter-mendax! a-gis? Sic Nu-men i-psum sce-le-ri-s et

30

tan - ti re - um ar - gu - e - re, sic me fal - le - re haud re - gemti - mes?

33

Cru-en-te! fa-xim cri-men hoc pro-pri-o lu-as cru-

37

o - re! - Mor-tem Fi - li - i an in - u - l - tus fe - ram?

N^o 7 Aria

Allegro

Oboi

Corni in Miv/Es

Violino I

Violino II

Viola I/II

OEBALUS

Violoncello e Basso

8

16

*) Vgl. Krit. Bericht.

fp fp fp f

32

tr p p f p f

Ut na-vis in ae-quo-re lu-xu-ri-an-te, per

p f p f

40

p f p f p f p f

mon-tes, per val-les un-dar-um ja-cta-tur, per mon-tes, per val-les un-dar-um ja-cta-tur,

p f p f p f

48

et jam-jam pro - xi-ma nu - bi - bus stat; et jam-jam pro - xi-ma tar - ta - ro - nat: sic

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

56

bi - - - lis a pe - cto-re bel - la mi - nan - te per cor - - - pus, per

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

64

ve - nas, per mem - bra gras - sa - tur; sic bi - lis a pe - cto-re bel - la mi - nan -

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

First system of the musical score, measures 73-82. It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with sixteenth-note patterns. Dynamics include *fp* (fortissimo piano) and *f* (forte).

Second system of the musical score, measures 83-88. The vocal line begins with the lyrics "te per cor - pus, per ve - nas, per". The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a steady bass line. Dynamics include *p* (piano) and *f* (forte).

Third system of the musical score, measures 89-94. The vocal line continues with the lyrics "mem - bra gras - sa - - - - - tur." The piano accompaniment features sixteenth-note runs and trills (tr) in the right hand. Dynamics include *f* (forte), *fp* (fortissimo piano), and *f* (forte).

96

tr

p *f* *p*

f *p* *f* *p*

Ut na-vis in ae-quo-re lu-xu-ri-

104

f *p* *f* *p*

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

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

an-te per mon-tes, per val-les un-dar-um ja-cta-tur, per mon-tes, per val-les un-dar-um ja-

112

f *p* *f* *p*

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

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

cta-tur, et jam-jam pro-xi-ma nu-bi-bus stat; et jam-jam pro-xi-ma tar-ta-ro-

100
f *p* *p* *f*
f *p* *a.2* *f* *p* *f*
f *p* *f* *p* *f*
f *p* *f* *p* *f*
 nat: sic bi - - - lis a pe - cto-re bel - la mi - nan-te per cor-pus,

128
f *f* *p* *f* *p*
p *f* *p* *f* *p*
p *f* *p* *f* *p*
p *f* *p* *f* *p*
 per ve-nas, per membra gras-sa - - - tur; sic bi - lis a pe - cto-re

137
p *p* *a.2*
a.2
p *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*
 bel-la mi - nan -

*) Beide Versionen original (zur Auswahl).

147

te per

155

cor - pus, per ve - nas, per mem - bra gras - sa - - - - - tur,

161

per mem - bra gras - sa - - - - - tur.

*) Vgl. Krit. Bericht.

**) Zur Auszierung der Fermate vgl. Vorwort, S. XX.

170

Fine

176

Fu - ro-re sub-le-vor; do-lo-re de - pri-mor. I-ra, vin-di-cta con-glo - me-rant

183

se, con-glo - me-rant se, at-que quas-sa-re non de-si-nunt me, non de-si-nunt

191

me, at-que quas-sa

199

- re non de - si-nunt me, non, non, non, non, non de - si-nunt me,

208

non, non, non, non, quas-sa - re non de - si-nunt me, non de - si-nunt me.

*) Zur Auszierung der Fermate vergl. Vorwort, S. XX.

Recitativo

MELIA, OEVALUS

MELIA

Quo-cum-que me con-ver-to, cru-de-lis De-i mo-nu-men-ta de-te-stan-da con-

4

spi-ci-o. Pri-us per-i-re Ze-phy-rum vi-de-ram et Fra-trem mo-do vi-de-o na-ta-re

7

san-gui-ne in-son-tem su-o. Quid co-mi-te nul-lo fi-li-a huc in-fers

10

pe-dem? an la-tro jam-jam fu-git? Hunc jus-si il-li-co vi-ta-re no-stra re-gna, nam cae-dem

13

im-pro-bus no-va gra-va-re cae-de non ti-mu-it De-us. Quid lo-que-re? cae-dem Na-ta! quam nar-ras

80

17

MELIA

no-vam? O rex! a-mi-cum ra-pu-it, et Ze-phy-rum qui-dem, ven-tis-que me vi-den-te la-ce-

20

OEBALUS

ran-dum de-dit. O ju-stus est A-pol-lo, dum ple-ctit sce-lus, quod im-pu-ta-vit

24

per-fi-dus et a-trox De-o Ze-phy-rus! hic au-ctor, fi-li-a! est fa-ctae ne-cis. Non est A-

28

pol-lo: Ze-phy-rus in Fra-trem tu-um di-scum a-ge-re non du-bi-ta-vit. Un-de au-tem Pa-ter! haec

MELIA

32

OEBALUS

nos-se po-te-ras? Na-tus haec re-tu-lit mi-hi, nam vi-vus est in-ven-tus a no-bis. Me-is ex-

36

MELIA

tin-ctus est in ma-ni-bus. Heu me! quid? Pa-ter! quid er-go re-gno ex-is-se jus-si-sti De-um?

40
OEBALUS

Fi-li-a! do-lo-re mo-tus, et Ze-phy-ri do-lis de-lu-sus id jus-sis-se me-me-mi-ni.

43
MELIA

Im-pi-um quis ta-le si-bi ti-mu-is set a Ze-phy-ro sce-lus? O Ge-ni-tor! o-mnes per-di-ti jam-jam

46

su-mus! Dis-ces-sit, heu! dis-ces-sit a no-bis De-us! O cre-de, non in-ul-tus id pro-brum fe-ret.

50
OEBALUS
MELIA

Quid? Na-ta, dis-ces-sis-se jam Nu-men pu-tas? Nil du-bi-to, nam-que ex-

53

i-re de-re-gno tu-o A-pol-li-nem i-psi, lin-que-re et nostros la-res jus-si. O ut hunc re-vo-

57
OEBALUS

ca-re nunc pos-sem De-um! Heu! fa-ta quam si-ni-stra nos ho-di-e ob-ru-unt!

segue il Duetto

N^o 8 Duetto

Andante

Corni in Do/C

Violino I *con sordini*

Violino II *pizzicato*

Viola I

Viola II

MELIA

OE BALUS

Violoncello e Basso *pizzicato*

7

14

21

Na - - tus ca - - dit, at - - que De - - us

*) Vgl. Krit. Bericht.

28

me no - len - te, ne-sci-en - te lae - sus ab - it, lae - sus

35

ab - it reg - num si - ne Nu - mi - ne jam non di - u sta - bit: Nu - men! quae - so,

42

fle - cte-re, et ad nos re - ver - te-re, et ad nos re - ver - - - - te -

49

Fra - ter ca - dit, at - que me - us te ju - ben - te

re.

56

me do - len - te spon - sus ab - it. Spon - sa si - ne com - pli - ce quae - so, quid a -

63

ma - bit? no - li spon - sam ple - cte - re, Nu - men! Nu - men! ah! ah! re - gre - de - re,

70

ah! ah! re - gre - - - de - re! Fra - ter ca - dit,
Na - tus ca - dit, at - que

77

at - que me - us spon - sus ab - it, at - que me - us spon - sus ab - - it,
De - us lae - sus ab - - it, at - que De - us lae - sus ab - - it,

84

te ju - ben - te me - do -
me no - len - te ne - sci - en - te

91

len - te, me - us spon - sus ab - it. Spon - sa si - ne
De - us Iae - sus ab - it. Reg - num si - ne Nu - mi - ne

98

com- pli- ce quae- so, quid a- ma- bit? no- li spon- sam ple - - - - -
 jam non di- u sta - bit: Nu- men! quae- so, fle - - - - -

105

- cte-re! Nu - men? ah re - gre - de-re! Nu - men
 - cte-re! et ad nos re - ver - te-re! et ad

113

ah re - gre - de - re, ah re - gre - de -
 nos re - ver - te - re, nos re - ver - te -

121

re!
 re!

Accedit Apollo

*) Zur Auszierung der Fermate vgl. Vorwort, S. XXI.
 **) Vgl. Krit. Bericht.

Recitativo

APOLLO, OEBALUS, MELIA

APOLLO



Rex! me re-di-re co-git in Hy-a-cin-thum a-mor. I-gno-sce, quod

4



Nu-men e-go tu-a re-gna au-de-am prae-sens be-a-re! Di-sce, quid Nu-men que-at!

7 *Andantino*

Corni in Sol/G

Violino I *senza sord.*

Violino II *arco*

Viola

APOLLO

Violoncello e Basso *arco*



11



Hy-a-cin-the sur-ge!

92

15

p tr tr tr

fu-nus et flo-re ae - mu-lo no-men-que prae-fe-ren-te De-fun-cti te-ge.

19 *Subsicens cum funere, tellus Hyacinthos flores germinat.*

p

OEBALUS
Quid

23

MELIA

vi - de-o? Sur-re-xis - se de Na - to me - o con-spi - ci-o flo-res? Nu-men o ni-mi-um po-tens! Pu -

26

do-re me suf-fu - sa pro-fi - te-or re-am. Ad ver-ba Ze-phy-ri, Pa - tris ad jus-sa o - mni-a,*) quae me

30 **OEBALUS**

poe - ni - tet, fe - ci. O - pti - me par - ce De - us! ig - na - rus e - go, quis fu - e - rit ne - cis au - ctor pa -

34 tra - tae, pes - si - mo Ze - phy - ro fi - dem ha - bu - i, me - um - que cre - di - di Na - tum tu - a per - i - is - se

38 frau - de. Ze - phy - rus o quan - ta im - pro - bus in - du - xit in re - gna me - a, ni par - cas,

42 **MELIA**

ma - la! O Nu - men! haud fu - is - se con - temp - tum pu - tes; ab - i - re quod te ius - se - rim, im - pru - dens

45 fu - i cre - du - la - que ni - mi - um, et i - ra mi - hi ver - ba abs - tu - lit, quae de do - lo - re Pra - tris oc -

49 **APOLLO**

ci - si me - ant. Con - fi - de rex! A - pol - lo non fu - gi - et tu - a re - gna. Ma - net, et ma - ne - bit he - ic

94

54

OEBALUS

te-cum, fi-de-jam sta-re si pro-mis-sa de-mon-stres tu-a. In-tel-li-go. Ec-ce

58

MELIA

Na-ta! te spon-sam De-us di-gna-tur e-le-gis-se. Num cre-dam De-um a-ma-re pos-se

61

APOLLO

Me-li-am? O cre-de! i-pse-met Ju-pi-ter a-ma-re sae-pe mor-ta-les so-let; a-

64

MELIA

ma-re nam-que con-ve-nit tan-tum Di-is: vo-bis a-ma-ri. Nu-men! en fa-mu-lam, su-o quae pro Pa-

68

OEBALUS

ren-te pec-tus hoc of-fert ti-bi. En! si pla-ce-re spon-sa mor-ta-lis po-test, A-pol-lo! no-stra Fi-li-am ad-

72

du-ctam ma-nu ac-ci-pe, me-o-que sem-per in re-gno ma-ne. Hy-a-cin-thus ob-i-it: al-ter Hy-a-

cin-thus mi-hi e - ris, ma - ne - re Fi - li - a hac fa - ctus ge - ner, re - gi - o - ne si di -

79 gne - ris in no - stra. APOLLO Oe - ba - le! ac - ci - pi - o lae - tus Me - li - ae ob - la - tae ma - num, re - bus - que sem - per,

83 pla - ci - dus ad - si - stam tu - is. MELIA Ju - sti - ti - a sic tu - a De - us e - lu - cet ma - gis. OEBALUS Sic in - no -

86 cen - tem de - bi - ta haud mer - ces fu - git. APOLLO Sic sae - cla te fu - tu - ra cle - men - tem so - nent.

segue il Terzetto

Nº 9 Terzetto

Allegro

Oboi

Corni in Sol/G

Violino I

Violino II

Viola I

Viola II

MELIA

APOLLO

OEBALUS

Violoncello e Basso

Musical score for measures 9-13. The score is written for a piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line has a melodic line with a trill in measure 13. Dynamics include piano (p) and forte (f).

Musical score for measures 14-18. The score is written for a piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line has a melodic line with a trill in measure 14. Dynamics include piano (p) and forte (f).

23

p

p

p

p

Tan-dem post tur-bi-da ful-mi-na, nu-bi-la, to-nan-tis mur-mu-ra

p

31

fp

fp

fp

fp

fp

fp

fp

pax, pax, pax al-ma vi-re-scit et ex-pli-cat se, pax al-ma vi-re-scit et

fp

39

Post vin-cla do-lo-ris nos jun-git a -
 ex - pli-cat se. Post mon-stra pa - vo-ris nos jun - git a -
 Post bel-la fu - ro-ris vos jun - git a -

48

ma - bi-le pi-gnus a - mo-ris. Post fa-ta be - a - ta nos tae-da co - ro - net et
 ma - bi-le pi-gnus a - mo-ris. Post fa-ta spe - ra - ta nos tae-da co - ro - net et
 ma - bi-le pi-gnus a - mo-ris. Post fa-ta o - pta-ta vos tae-da co - ro - nat et

57

cresc. tr f

cresc. f

cresc. f

cresc. f

cresc. f

e-ri-gat te, nos tae-da co-ro-net et e-ri-gat te.

e-ri-gat te, nos tae-da co-ro-net et e-ri-gat te.

ex-ci-tat me, vos tae-da co-ro-nat et ex-ci-tat me.

cresc. f

65

tr. tr. p p p

Tan-dem post tur-bi-da ful-mi-na, nu-bi-la, to-nan-tis mur-mu-ra

p

75

Post vin-cla do - lo - ris

pax, pax, pax al - ma vi - re - scit et ex - pli - cat - se. Post mon - stra pa -

Post bel - la fu - ro - ris

fp p fp

84

nos jun - git a - ma - bi - le pi - gnus a - mo - ris. Post fa - ta be - a - ta, post

vo - ris nos jun - git a - ma - bi - le pi - gnus a - mo - ris. Post fa - ta spe - ra - ta,

vos jun - git a - ma - bi - le pi - gnus a - mo - ris. Post fa - ta o - pta - ta,

p

93

fa-ta be-a ta nos
post fa-ta spe-ra ta nos
post fa-ta o-pta-ta, o-pta-ta, post fa-ta vos

102

tae-da co-ro-net et e-ri-gat te, nos tae-da co-ro-net et e-ri-gat
tae-da co-ro-net et e-ri-gat te, nos tae-da co-ro-net et e-ri-gat
tae-da co-ro-nat et ex-ci-tat me, vos tae-da co-ro-nat et ex-ci-tat

109

te, nos tae - da co - ro - net et e - ri - gat te, nos tae - da co -
 te, nos tae - da co - ro - net et e - ri - gat te, nos tae - da co -
 me, vos tae - da co - ro - nat et ex - ci - tat me, vos tae - da co -

115

ro - net et e - ri - gat te.
 ro - net et e - ri - gat te.
 ro - nat et ex - ci - tat me.