

CHORUS II<sup>us</sup>

## Recitativo.

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

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

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

HYACINTHUS.  
Non est... Zephyrus;

OEALUS.  
Quis er-go nate! dic si patrem amas, quis te per-emit?

Violoncello  
e Basso. *p* *fp*

*fp* *f* *p*

*fp* *f* *p*

*fp* *f* *p*

heu-me! si Deus ad-esset!... O pater! pater! mors est acerba! Ge-ni-

Heu; jam moritur!... Nate

tor! Ah! Vale!...

Hya-cinthe! nate! vixit ex-a-nimis jacet!

*p* *pp* *f*

Apollo, dixit, innocens est, o pa-ter! crede mihi, non

*p* *pp* *f*

*senza sord.* **Allegro.**

*pp legato* *f staccato*

*senza sord. ten.* *pp* *f staccato*

*senza sord. ten.* *pp* *legato* *f staccato*

est; Zephyrus est auctor necis.

*ten.* *pp* *f staccato*

Sic er-go mecum Ze-phyre ter mendax! a-gis? Sic Numen ipsum sce-le-ris et

tan.ti reum argu\_e-re, sic me fal\_lere haud regem times?

Cruente! faxim crimen hoc pro\_pri\_o lu\_as cru -

o - - re! Mortem fi - li - i an in - ul - tus feram?

# Nº 7. Aria.

Allegro agitato.

Oboi.

Corni in Es.

Violino I.

Violino II.

Viola.

OE BALUS.

Violoncello e Basso.

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *sp* (sforzando) and *f* (forte).

Musical score for the second system, including vocal lines and piano accompaniment. The piano part includes dynamic markings *p* (piano) and *f* (forte).

Ut navis in aequo-re luxu-ri-an-te per montes, per valles un-darum ja-ctatur, per montes, per

Musical score for the third system, including vocal lines and piano accompaniment. The piano part includes dynamic markings *f* (forte) and *p* (piano).

valles un-darum ja-ctatur, et jamjam pro-xima nu-bi-bus stat; et jamjam pro-xima tar-ta-ro

nat: sic bi - - lis a pe - ctore bel - la mi - nante per cor - - pus, per ve - nas, per

membra gras - sa - tur; sic bi - lis a pe - cto - re bel - la mi - nan -

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

tur.

Ut navis in aequo.re lu.xu.ri - an - te per montes, per valles un - darum ja - cta.tur, per montes, per

valles un - darum ja - ctatur, et jamjam pro - xima nu - bi - bus stat; et jamjam pro - xima tar - ta - ro

nat: sic bi - - lis a pe - ctore bel - la mi - nante per corpus, per venas,

per membragras - sa - - tur; sic bi - lis a pecto - re bella mi - nan - - -



First system of musical notation, featuring five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a soprano clef. The third and fourth staves are piano accompaniment with treble and bass clefs. The fifth staff is a bass line with a bass clef. The system includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*.

Second system of musical notation, featuring five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a soprano clef. The third and fourth staves are piano accompaniment with treble and bass clefs. The fifth staff is a bass line with a bass clef. The system includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*. The lyrics are:   
 - te per cor - pus, per ve - nas, per mem - bra gras -

Third system of musical notation, featuring five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a soprano clef. The third and fourth staves are piano accompaniment with treble and bass clefs. The fifth staff is a bass line with a bass clef. The system includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*. The lyrics are:   
 sa - - - tur, per membra gras - sa - tur.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with a key signature of two flats and a 2/4 time signature. The bottom three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part features intricate rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings include *mf* and *f*.

The second system continues the musical score. It features two vocal staves at the top and piano accompaniment below. The lyrics are: "F'u - rore sublevor; do - lore de - primor. I - ra, vin - dicta con - glo - me - rant se, con -". The piano accompaniment includes a grand staff and a bass line, with dynamic markings such as *p*, *f*, and *sf*. The tempo and key signature remain consistent with the first system.

The third system of the musical score continues the vocal and piano parts. The lyrics are: "glo - merant se, atque quas - sa - re non desinunt me, non desinunt me, atque quas - sa -". The piano accompaniment features a grand staff and a bass line, with dynamic markings including *f*, *sf*, and *p*. A rehearsal mark "22." is present above the first staff of this system. The score concludes with a final cadence.

re non de-sinunt me, non,

non, non, non, non de-sinunt me, non, non, non, non, quassa-re non de-sinunt me,

non de - sinunt me.

First system of musical notation, featuring a grand staff with five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are for a keyboard instrument. Dynamics include *fp*, *p*, and *f*. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the grand staff. Dynamics include *fp*, *p*, and *f*. The system concludes with a fermata over the final notes.

Third system of musical notation, continuing the grand staff. Dynamics include *fp*, *f*, and *p*. The system concludes with a fermata over the final notes.

navis in aequo re lu - xu - ri - an - te per montes, per valles un - darum ja - cta - tur, per montes, per

valles un - darum ja - cta - tur, et jamjam pro - xima nu - bi - bus stat; et jamjam pro - xima

tar - ta - ro nat: sic bi - - lis a pe - ctore, bel - la mi - nan - te per cor - -

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

a2.

- te per cor - pus, per ve - nas, per mem - bra gras -

sa - - - tur.

Ut navis in ae-quare lu-xu-ri - an-te per montes, per valles un -

darum ja - ctatur, per montes, per valles un - darum ja - ctatur, et jamjam pro - xima nu - bi - bus stat;

et jamjam pro - xima tar - ta - ro nat: sic bi - lis a pe - ctore bel - la mi - nante per

Detailed description: This system contains the first five staves of music. The vocal line (soprano) begins with a piano (*p*) dynamic. The piano accompaniment features a complex rhythmic pattern with frequent dynamic shifts between *p* and *f*. The lyrics are: "et jamjam pro - xima tar - ta - ro nat: sic bi - lis a pe - ctore bel - la mi - nante per".

corpus, per venas, per membra gras - sa - tur; sic bi - lis a pecto - re

Detailed description: This system contains the next five staves of music. The vocal line continues with a *f* dynamic. The piano accompaniment maintains its intricate texture. The lyrics are: "corpus, per venas, per membra gras - sa - tur; sic bi - lis a pecto - re".

bella mi - nan -

Detailed description: This system contains the final five staves of music on the page. The vocal line concludes with a *f* dynamic. The piano accompaniment continues with its characteristic rhythmic complexity. The lyrics are: "bella mi - nan -".





te per cor - pus, per ve - nas, per

*f* *p*

This system contains the first five staves of music. The vocal line is on the fifth staff, with lyrics starting at the end of the system. The piano accompaniment includes a right-hand part with sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. Dynamics include *f* and *p*.



mem - bra gras - sa - - - tur, per membra gras - sa - -

*f*

This system contains the next five staves of music. The vocal line continues with lyrics. The piano accompaniment features more complex rhythmic patterns in the right hand. Dynamics include *f*.



tur.

This system contains the final five staves of music on the page. The vocal line concludes with the word "tur.". The piano accompaniment continues with its characteristic rhythmic patterns.

## MELIA.

Quocum-que me con-vertō, crudelis De-i monu-menta de-testan-da con-spi-ci-o. Prius per-i-re Zephyrum vi-deram, et

## OEBALUS.

fratrem mo-do vi-de-o na-ta-re san-guine in-son-tem su-o. Quid co-mi-te nul-lo fi-li-a huc in-fers

## MELIA.

pedem? an la-tro jamjam fu-git? Hunc jus-si il-li-co vi-ta-re nostra regna; nam caedem improbus no-va grava-re

## OEBALUS.

## MELIA.

caede non ti-muit Deus. Quid lo-quare? caedem na-ta! quam narras novam? O rex! amicum ra-puit, et Zephyrum quidem,

## OEBALUS.

ventis-que me vi-deu-te la-ce-ran-dum de-dit. O justus est A-pol-lo, dum ple-etit sce-lus, quod im-pu-ta-vit

per-fidus et atrox De-o Zephyrus! hic auctor, fi-li-a! est fa-etiae necis. Non est A-pol-lo: Ze-phyrus in fratrem

## MELIA.

## OEBALUS.

tuam discum a-gere non du-bi-ta-vit. Un-de au-tem pater! haec nos-se po-teras? Natus haec re-tulit mi-hi, nam

## MELIA.

vivus est iuven-tus a nobis. Me-is ex-tinctus est in ma-nibus. Heu-me! quid? pa-ter! quid er-go re-guo ex-

## OEBALUS.

is-se jus-sisti Deum? Fi-li-a! do-lo-re mo-tus, et Ze-phyri do-lis de-lu-sus id jus-sis-se me me-mi-ni.

MELIA.

Im-pium quis ta-le si-bi ti-mu-is-set a Ze-phyro scelus? O ge-nitor! omnes per-di-ti jam jam sumus! discessit, heu! dis-

OEBALUS.

MELIA.

cessit a nobis De-us! o crede, non in-ultus id pro-brum feret. Quid? na-ta, disces-sis-se jam Numen putas? Nil

du-bi-to; nam-que ex-i-re de re-gno tu-o A-pol-li-nem i-psi-a li-que-re et nostros la-res jus-si.

OEBALUS.

o ut huic re-vo-ca-re nunc possem Deum! Heu-fa-ta quam si-ni-stra nos ho-di-e ob-ruunt!

Nº 8. Duetto. Andante.

Corni in C. *p* *con sord.*

Violino I. *p* *pizz.*

Violino II. *p*

Viola I. *p*

Viola II. *p*

MELIA.

OEBALUS.

Violoncello e Basso. *pizz.* *p*

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a vocal line with a bass clef. The third and fourth staves are piano accompaniment for the right and left hands, respectively, both in treble clef. The fifth staff is the bass line for the piano accompaniment in bass clef. The music is in a common time signature and features a variety of rhythmic patterns and melodic lines.

The second system of the musical score continues with five staves. The vocal line in the first staff begins with the instruction *p sempre*. The piano accompaniment in the second and third staves also includes the instruction *p sempre*. The fourth staff is the vocal line with the Latin lyrics: "Na - - tus ca - dit, at - - que De - us me no - len - te, nesci - en - te". The fifth staff is the bass line for the piano accompaniment, also marked *p sempre*.

The third system of the musical score consists of five staves. The vocal line in the first staff continues with the lyrics: "lae - sus ab - it, lae - sus ab.it regnum si - ne Nu - mine jam non di - u sta - bit:". The piano accompaniment in the second and third staves continues with the same rhythmic patterns. The fourth staff is the vocal line, and the fifth staff is the bass line for the piano accompaniment.

Numen! quae - so, fle - ctere, et ad nos re - ver - tere. et ad nos re - ver - -

*a2.*

**MELIA.**

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

me - do - len - te spon - sus ab - it. Sponsa si - ne complice quae so, quid a - mabit?

**MELIA.**  
no-li sponsam ple - ctere! Numen! Numen! ah. ah re - gre - dere, ah. ah re - gre - -

**OEBALUS.**

- - - de - re! Fra - - ter ca - dit, at - - que meus sponsus ab - it.

Na - - tus ca - dit, at - - que De - us laesus ab - - - it,

at - - que meus sponsus ab - - it,

at - que Deus laesus ab - - it, me no - len - te ne - sci - en - te

te ju - ben - te me - - do - len - te, me - us spon - sus ab - - it.

De - us lae - sus ab - - it.





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

gre - de - re!  
 ver - te - re!

**APOLLO.**

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

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

Recitativo.

Corni in G. *p*

Violino I. *p* *senza sord.*

Violino II. *arco* *p*

Viola. *p*

APOLLO.

Violoncello e Basso. *arco* *p*

Hy\_a\_cinthe surge!

funus et flore ae\_mulo nomenque prae\_fe\_rente de\_functi tege.

**OEBALUS.**  
Quid

**MELIA.**  
vi-de-o? Sur-re-xis-se de na-to me-o conspi-ci-o flores? Numen o ni-mium potens! pu-do-re me sub-fu-sa pro-fi-te-or

**OEBALUS.**  
ream. Ad verba Ze-phyri, patris ad jussa o-mni-a quae me poe-nitet, feci. O-ptime par-ce De-us! ignarus e-go, quis

fu-e-rit necis au-ctor pa-tratae, pes-si-mo Ze-phyro fidem ha-bu-i, meum-que cre-di-di natum ta-a per-i-is-se

**MELIA.**  
fraude. Ze-phyrus o quanta im-probus in-du-xit in regua me-a, ni par-cas ma-la! O Numen! haud fu-

is-se contemptum putes; ab-i-re quod te ius-serim, imprudens fu-i cre-du-la-que ni-mium, et i-ra mihi ver-ba abstulit, quae

## APOLLO.

de do-lo-re fratris oc-ci-si-meant. Con-fi-de rex! A-pollo non fu-gi-et tu-a regua Manet, et ma-nabit he-ic

## OEBALUS.

tecum, fi-de-jam sta-re si pro-mis-sa demonstres tu-a. In-tel-li-go. Ec-ce na-ta! te spon-sam De-us di-

## MELIA.

## APOLLO.

gnatur e-le-gisse. Num credam De-um a-ma-re pos-se Me-li-am? O crede i-pse-met Ju-pi-ter a-ma-re sae-pe mor-

## MELIA.

ta-les solet; a-mare namque con-venit tantum Di-is: vo-bis a-ma-ri. Nu-men! en fa-mulam, su-o quae pro pa-

## OEBALUS.

rente pectus hoc offert ti-bi. En! si pla-ce-re spon-sa mor-ta-lis potest, Apol-lo! no-s-tra fi-li-am ad-ductam manu ac-ci-pe,

me-o-que semper in regno mane. Hy-a-cinthus ob-i-it: al-ter Hy-a-cinthus mihi e-ris, ma-nere fi-li-a hoc factus

## APOLLO.

gener, re-gi-o-ne si di-gue-ris in no-s-tra. Oe-ba-le! ac-ci-pi-o lae-tus Me-li-ae ob-la-tae

## MELIA.

## OEBALUS.

manum, rebus-que semper, pla-cidus ad-sistam tu-is. Ju-sti-ti-a sic tu-a De-us e-lu-ct magis. Sic in-no-

## APOLLO.

centem de-bi-ta haud mer-ces fu-git. Sic sae-cla te fu-tu-ra ele-men-tem sonent.

# Nº 9. Terzetto.

Allegro.

Oboi.

Corni in G.

Violino I.

Violino II.

Viola I.

Viola II.

MELIA.

APOLLO.

OEBALUS.

Violoncello e Basso.



Post vin - cla do - loris  
 se, pax al - ma vi - rescit et ex - plicat se. Post  
 Post bella fu - roris

nos jungit a - ma - bile pignus a - moris. Post fata be - a - ta nos  
 monstra pa - voris nos jungit a - ma - bile pignus a - moris. Post fata spe - ra - ta. nos  
 vos jungit a - ma - bile pignus a - moris. Post fata o - ptata vo -

taeda co - ronet et e - rigat te, nos tae - da co - ronet et e - - ri - gat te.  
 taeda co - ronet et e - rigat te, nos tae - da co - ronet et e - - ri - gat te.  
 taeda co - ronat et ex - citat me, vos tae - da co - ronat et ex - - ei - tat me.

*cresc.* *tr.* *f*

Tandem post tur - bida fulmina, nu - bila, tonan - tis

*p* *tr.* *f*



Post vincla do - lo - ris  
 mur - mura pax pax pax al - ma vi - re - scit et ex - pli - cat se. Post monstra pa -  
 Post bel - la fu - roris

nos jungit a - ma - bile pignus a - moris. Post fa - ta be - a - ta post  
 vo - ris nos jungit a - ma - bile pignus a - moris. Post fa - ta spe - ra - ta  
 vos jungit a - ma - bile pignus a - moris. Post fa - ta o - ptata

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

<sup>22.</sup>  
 tae - da co - ro - net et e - - rigat te, nos tae - da co - ronet et e - rigat  
 tae - da co - ro - net et e - ri - gat te, nos tae - da co - ronet et e - rigat  
 tae - da co - ro - nat et ex - ci - tat me, vos tae - da co - ronat et ex - ci - tat

te, nos tae - da co - ro - net et e - - rigat 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 -

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