

N°7. Terzetto.

Allegro assai.

1

Oboi.

Clarineti in B.

Fagotti.

Corni in B.

Violino I.

Violino II.

Viola.

SUSANNA.
SUSANNA.

BASILIO.
BASILIO.

IL CONTE.
DER GRAF.

Violoncello e
Basso.

(a Basilio.)
(zu Basilio.)

Co-sa sen-tol to-sto an-da-te,
Wie? was hör' ich! un-ver-züglich

8

e scac-ciate il se-dut-tor, to - - sto an - da - te e scac-cia-te il se-dut-tor
geh und jage den Bö-se-wicht, geh' und - ja - ge den Bö - sewicht gleich

p

tor. fort.

p

*Che ru-i-na, me me.
Welch ein Zu-fall! o ich*

*In mal punto son qui giunto; per-do-na-te, o mio si-gnor.
Diesmal kam ich un-ge-legen, Sie ver-zeihen, mein gnäd'ger Herr.*

25

f

p

f

p

f

p

f

p

*schi-na, son op-pres-sa dal ter-ror!
Ar-me! ich ver-ge-he fast vor Angst!*

*In mal pun-to
Dies-mal kam ich*

*Tosto an-da-te, an-da-te,
Un-ver-züg-lich geh', ei-le;*

Musical score for measures 31-38. The score includes vocal parts (Soprano, Alto, Tenor/Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. Dynamics range from piano (p) to forte (f), with some passages marked *quasi (halb* (quasi half).

Che ru - i - na, me me - schina, me me - schina! son' op -
 Welch ein Zu fall! o ich Arme! o ich Ar.me! ich ver -

son qui giunto, per - do - na - te, o mio si - gnor,
 un - ge - le - gen, Sie ver - zeihen, mein gnäd' - ger Herr.

e scacciate il se - ditor.
 geh und jag' den Böswicht fort.

Musical score for measures 39-46. The score includes vocal parts and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. Dynamics range from piano (p) to forte (f).

svenuta.
 ohnmüchtig.)

pres - su dal ter -ror son' op - pressa dal ter -ror.
 ge - he fast vor Angst, ich ver - ge - he fast vor Angst.

(sostenendo.)
(sic unterstützend.)

Ah! già s'vien la po - ve - ri - na!
 Ach! das ar - me Mäd - chen zit - tert,

Ah! già s'vien la po - ve - ri - na!
 Ach! das ar - me Mädchen zit - tert,

47

Musical score for measures 47-54. The score includes piano (p), violin (vln), and cello (vcl) parts. Dynamic markings include *cresc.*, *p*, and *sf*. The piano part features a melodic line with some grace notes. The violin and cello parts provide harmonic support with sustained notes and rhythmic patterns.

co - me, oh di - o! le bat - te il cor, co - me, oh di - o! le bat - te il cor, co - me, oh
 wie, o Himmel, das Herz ihr pocht, wie, o Him - mel, das Herz ihr pocht, wie, o

co - me, oh di - o! le bat - te il cor, co - me, oh di - o! le bat - te il cor, co - me, oh
 wie, o Himmel, das Herz ihr pocht, wie, o Him - mel, das Herz ihr pocht, wie, o

cresc. *p* *sf*

55

Musical score for measures 55-66. The score includes piano (p), violin (vln), and cello (vcl) parts. Dynamic markings include *cresc.*, *p*, and *sf*. The piano part continues with a melodic line. The violin and cello parts feature long, sustained notes in the upper register.

(*approssimandosi al sedile.*)
 (nähert sich dem Sessel.)

Do - ve
 Gott! wo

Pian, pian - in su questo seggio...
 Still, ich will den Ses - sel ho - len...

di - o! le bat - te il cor.
 Him - mel, das Herz ihr pocht.

di - o! le bat - te il cor.
 Him - mel, das Herz ihr pocht.

cresc. *p*

The musical score consists of several staves. The top three staves are for piano accompaniment, with dynamic markings such as *p cresc.* and *f*. The middle section contains vocal lines with the following lyrics:

(rinviene) *(staccandosi da tutti due.)*
(erholt sich) *(Beide von sich abwehrend.)*

so no? *Co - sa veggio! che in so - lenza anda - te fuor, an - da - te fuor, an - da - te fuor.*
bin ich? *Wie, was seh ich? welche Kühnheit! lasst mich los, lasst gleich mich los, lasst gleich mich los!*

The bottom staff continues the piano accompaniment with dynamic markings *cresc.*, *fp*, *cresc.*, and *f*.