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JOSEPH HAYDN-INSTITUT, KÖLN
UNTER DER LEITUNG VON
GEORG FEDER

REIHE XXIX · BAND 2

Verschiedene Gesänge
mit Begleitung des Klaviers

G. HENLE VERLAG MÜNCHEN

JOSEPH HAYDN

VERSCHIEDENE GESÄNGE

MIT BEGLEITUNG DES KLAVIERS

HERAUSGEGEBEN VON

MARIANNE HELMS

1988

G. HENLE VERLAG MÜNCHEN

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Arianna a Naxos

Cantata a voce sola

con accompagnamento del Clavicembalo o Forte-Piano

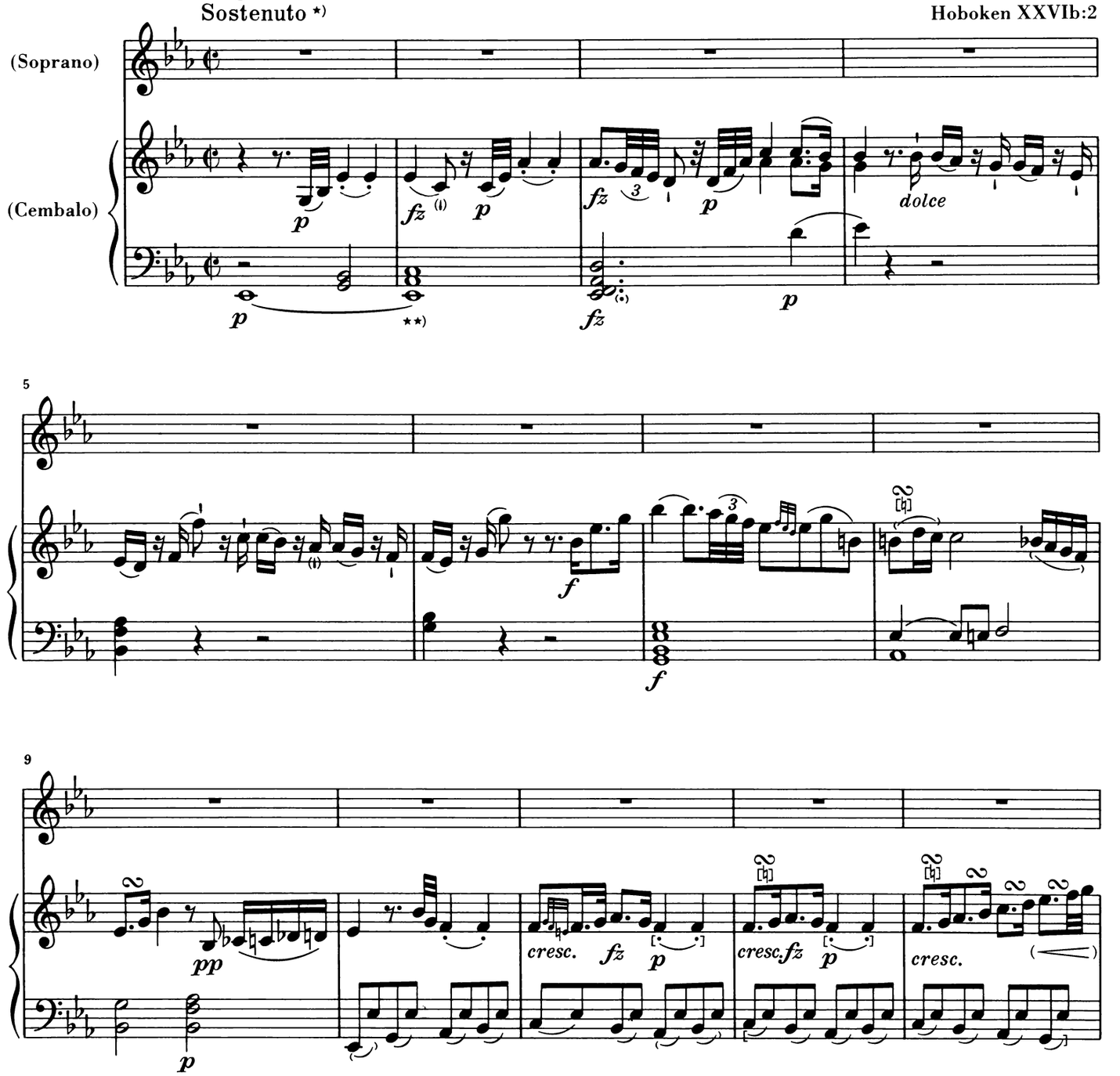
(1789)

L'azione si rappresenta in una spiaggia di mare, circondata di scogli.
Si vede la nave di Teseo che a vele spiegate s'allontana dall'isola
ed Arianna che dorme e si risveglia poco a poco.

Adagio

Sostenuto *)

Hoboken XXVIb:2



*) *ossia*: *Largo e sostenuto* **) *ossia*: Ohne Haltebogen, mit *fz*.

Vervielfältigungen jeglicher Art sind gesetzlich verboten.
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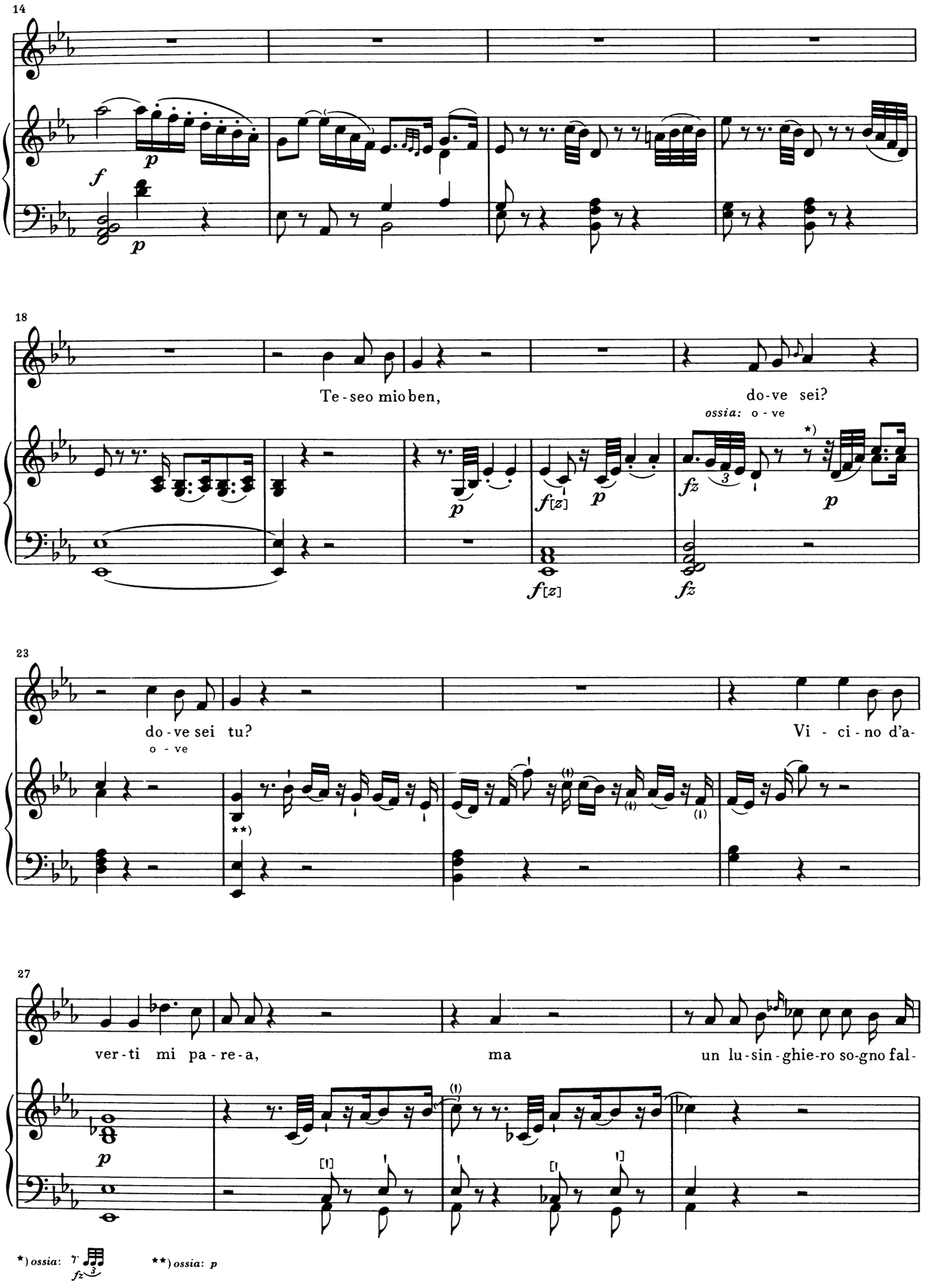
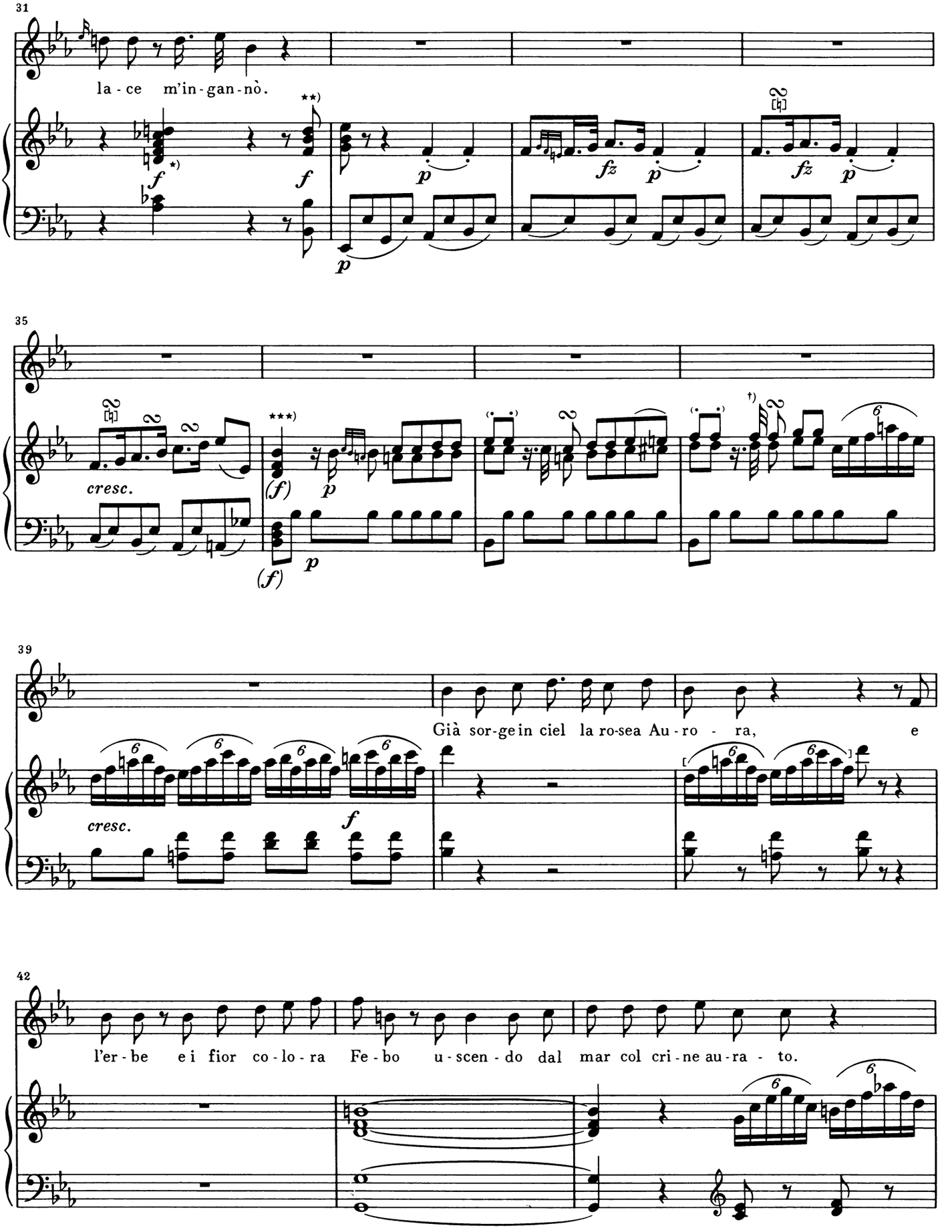
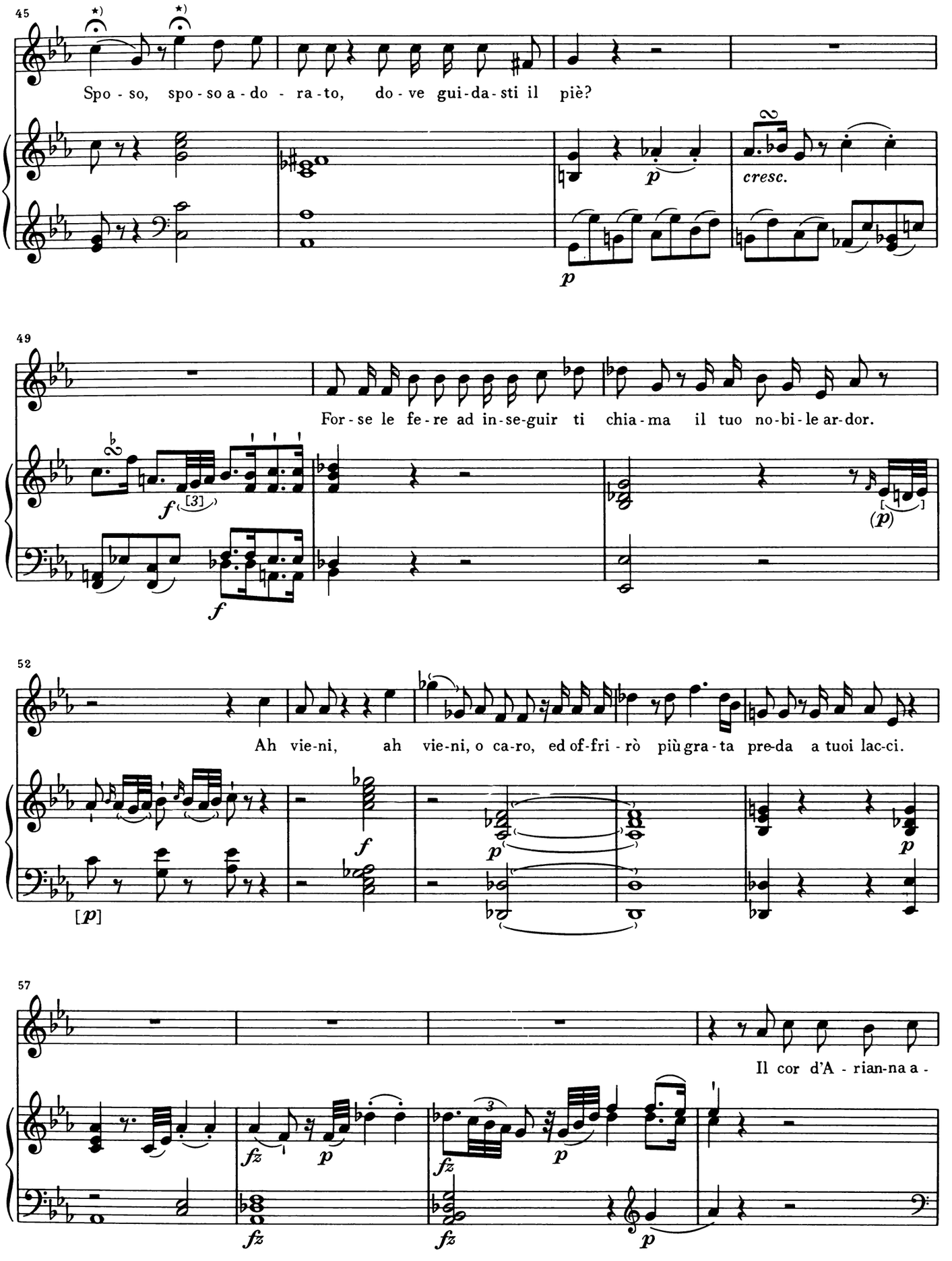
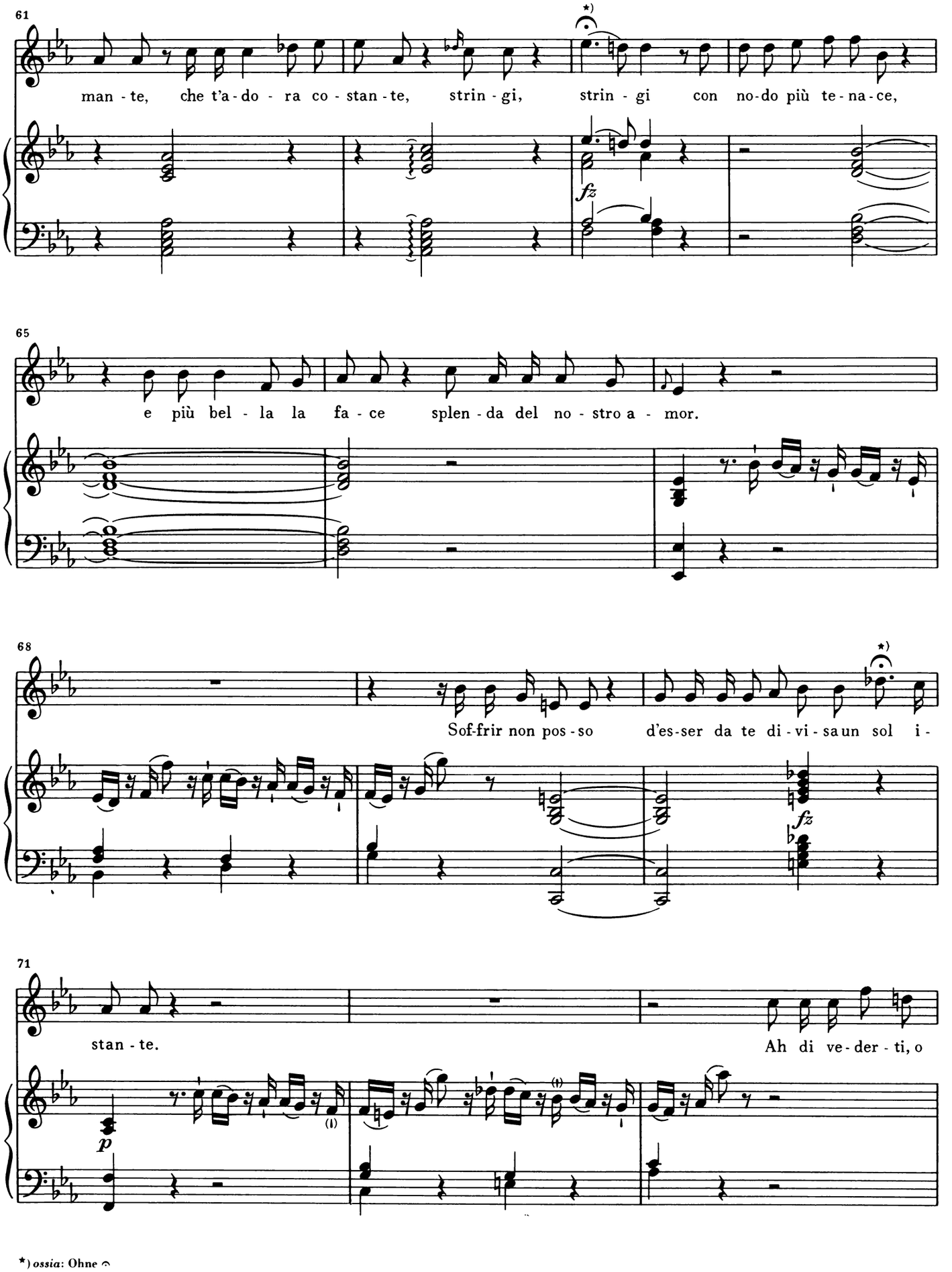

14
18
Te - seo mio ben,
do - ve sei?
ossia: o - ve
23
do - ve sei tu?
o - ve
Vi - ci - no d'a-
27
ver - ti mi pa - re - a,
ma
un lu - sin - ghie - ro so - gno fal -
*) ossia:
**) ossia: p



*) *ossia*: d^1 in der 1. H.
**) *ossia*: Akkord vierstimmig mit as^1.
***) *ossia*: Akkord ohne b^1, nur Terz d^1/f^1.
†) *ossia*: 32stel nur f^2; vgl. Vortakt.


45
Spo - so, spo - so a - do - ra - to, do - ve gui-da-sti il piè?
cresc.
49
For - se le fe - re ad in-se-guir ti chia - ma il tuo no-bi - le ar-dor.
52
Ah vie-ni, ah vie-ni, o ca-ro, ed of-fri - rò più gra - ta pre-da a tuoi lac-ci.
57
Il cor d'A - rian-na a -

*) *ossia*: Ohne 𝄐


61
man - te, che t'a - do - ra co - stan - te, strin - gi, strin - gi con no-do più te - na - ce,
fz
65
e più bel - la la fa - ce splen - da del no - stro a - mor.
68
Sof-frir non pos - so d'es-ser da te di - vi - sa un sol i -
fz
71
stan - te.
Ah di ve-der - ti, o
p

*) *ossia*: Ohne 𝄐

74

ca - ro, già mi strug - ge il de - si - o; ti so - spi - ra il mio

77

cor, vie-ni, vie - ni i-dol mi-o.

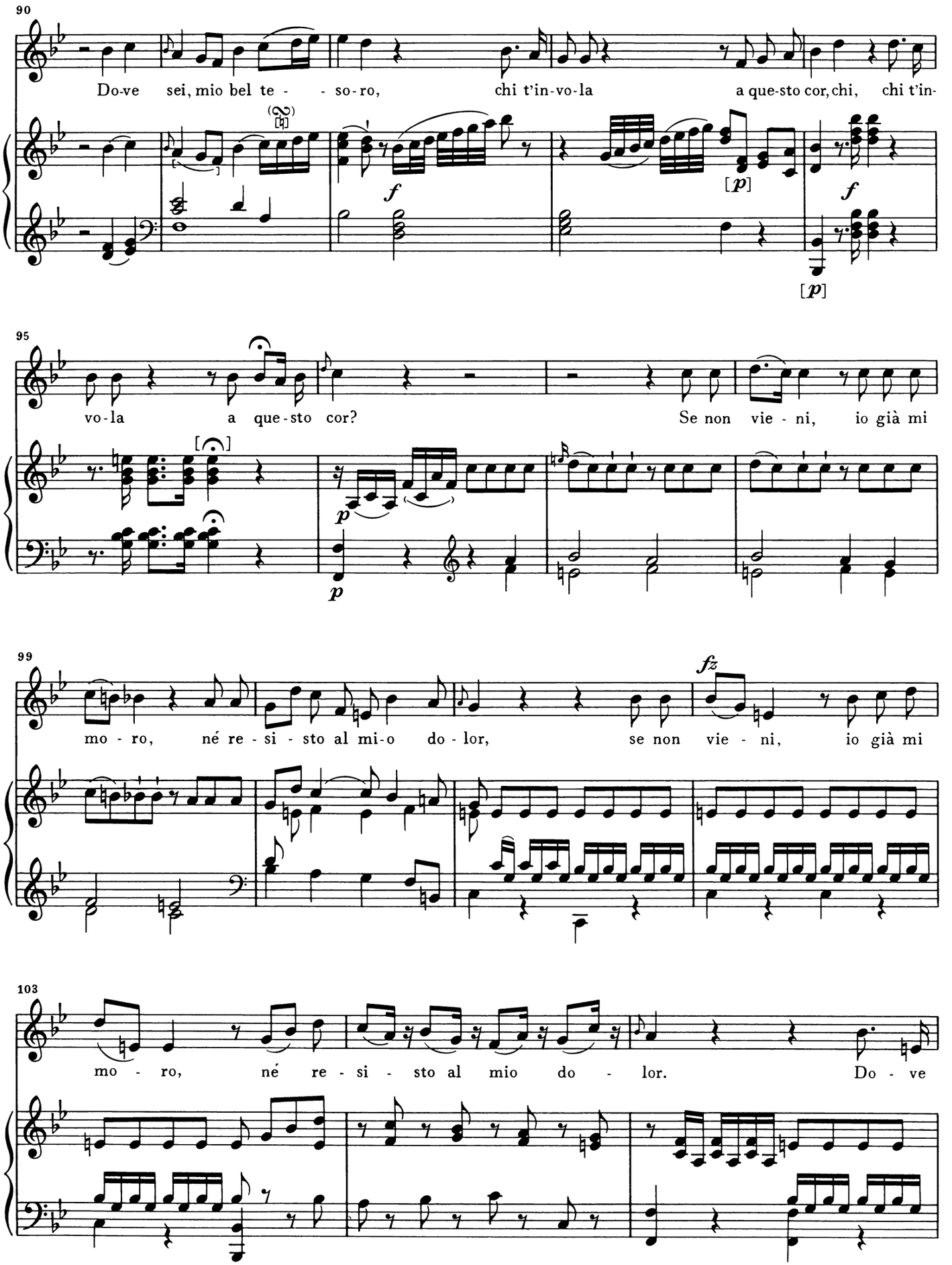
Aria
Largo

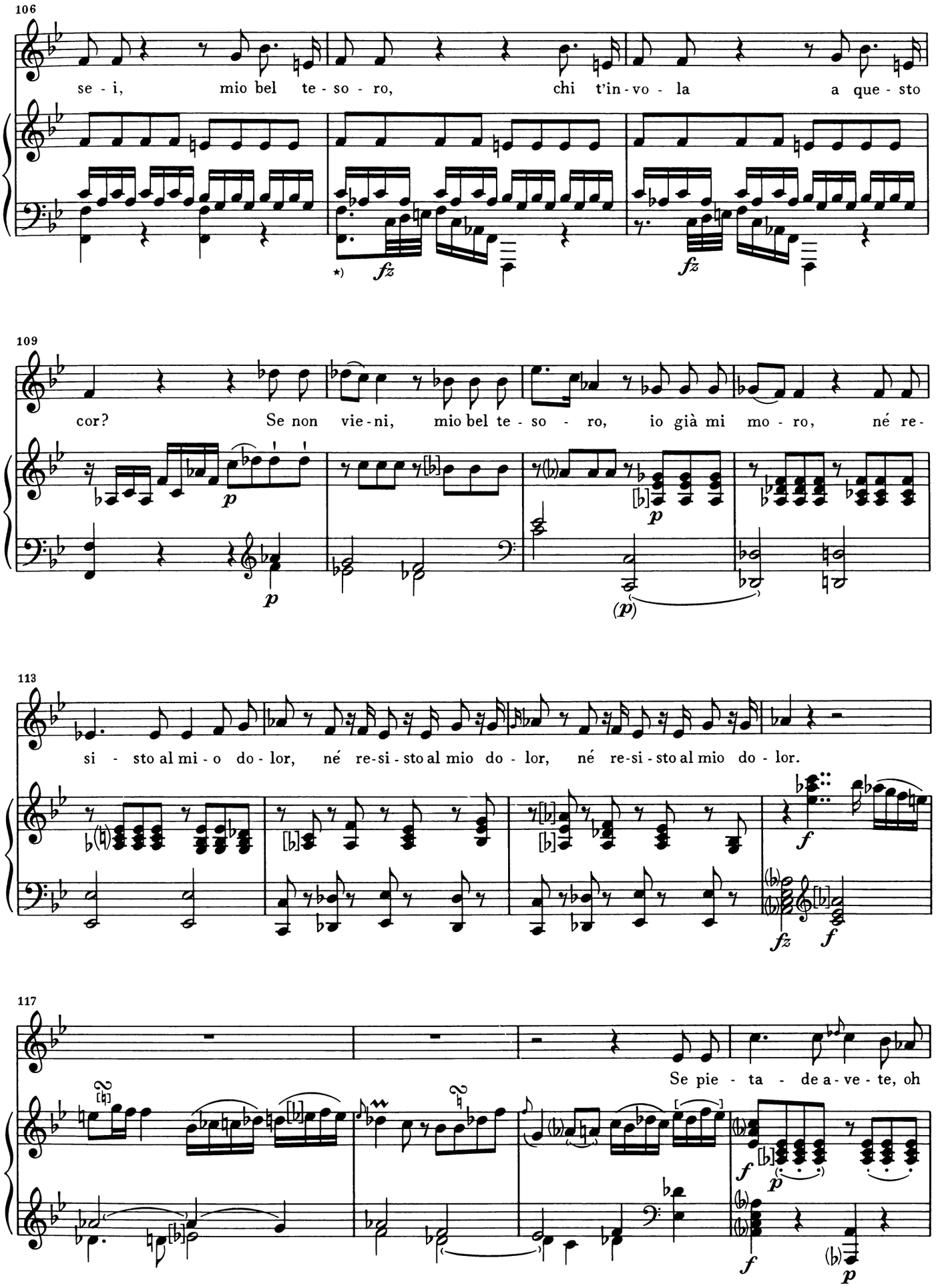
82

86

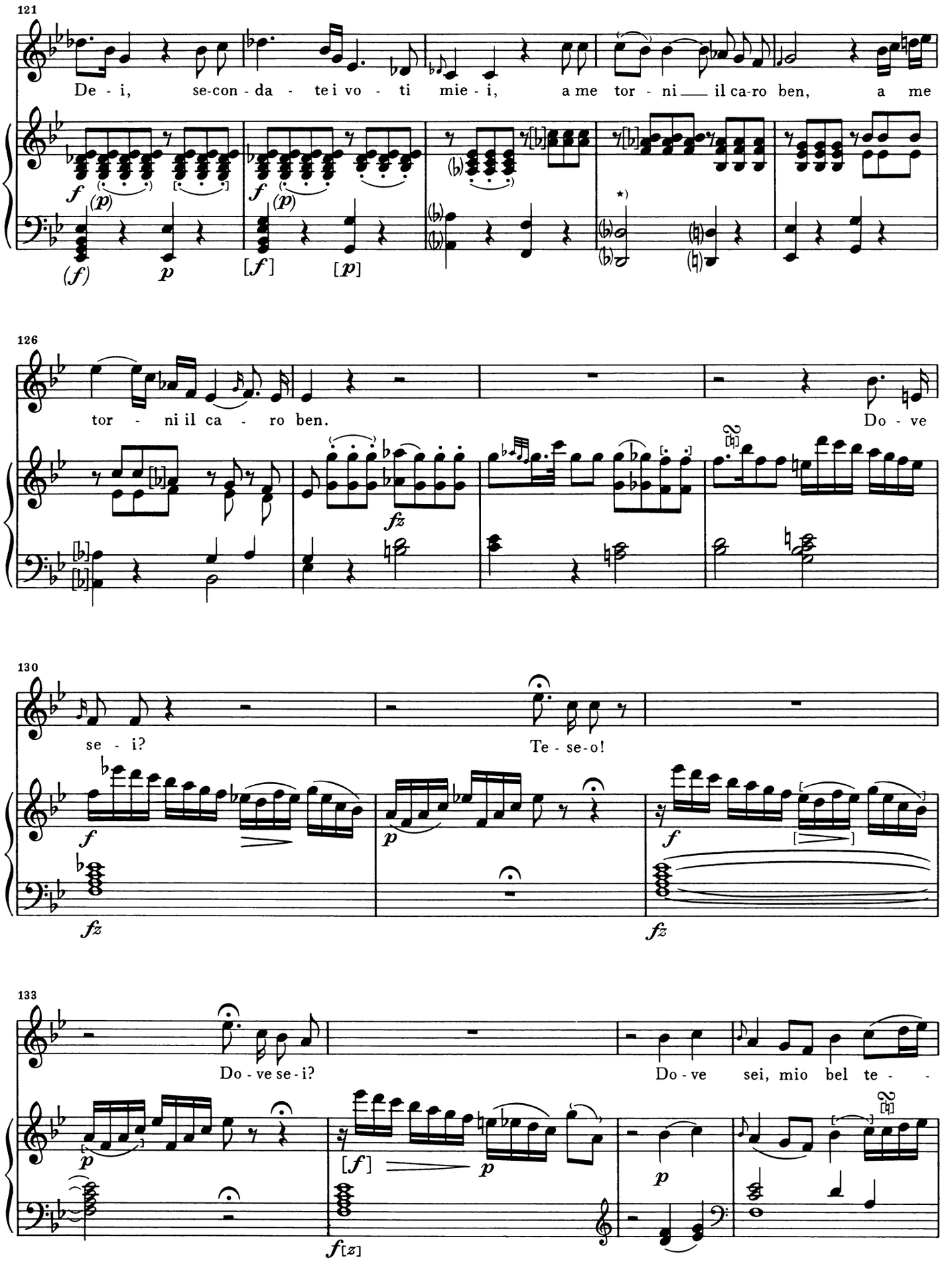
*) Bland: strug-ge il de-; Bruxelles: strug-ge il de-; Artaria: strin-ge il de-; Œuvres complettes: strin-ge il de-

Schellinger: strug-ge il de-

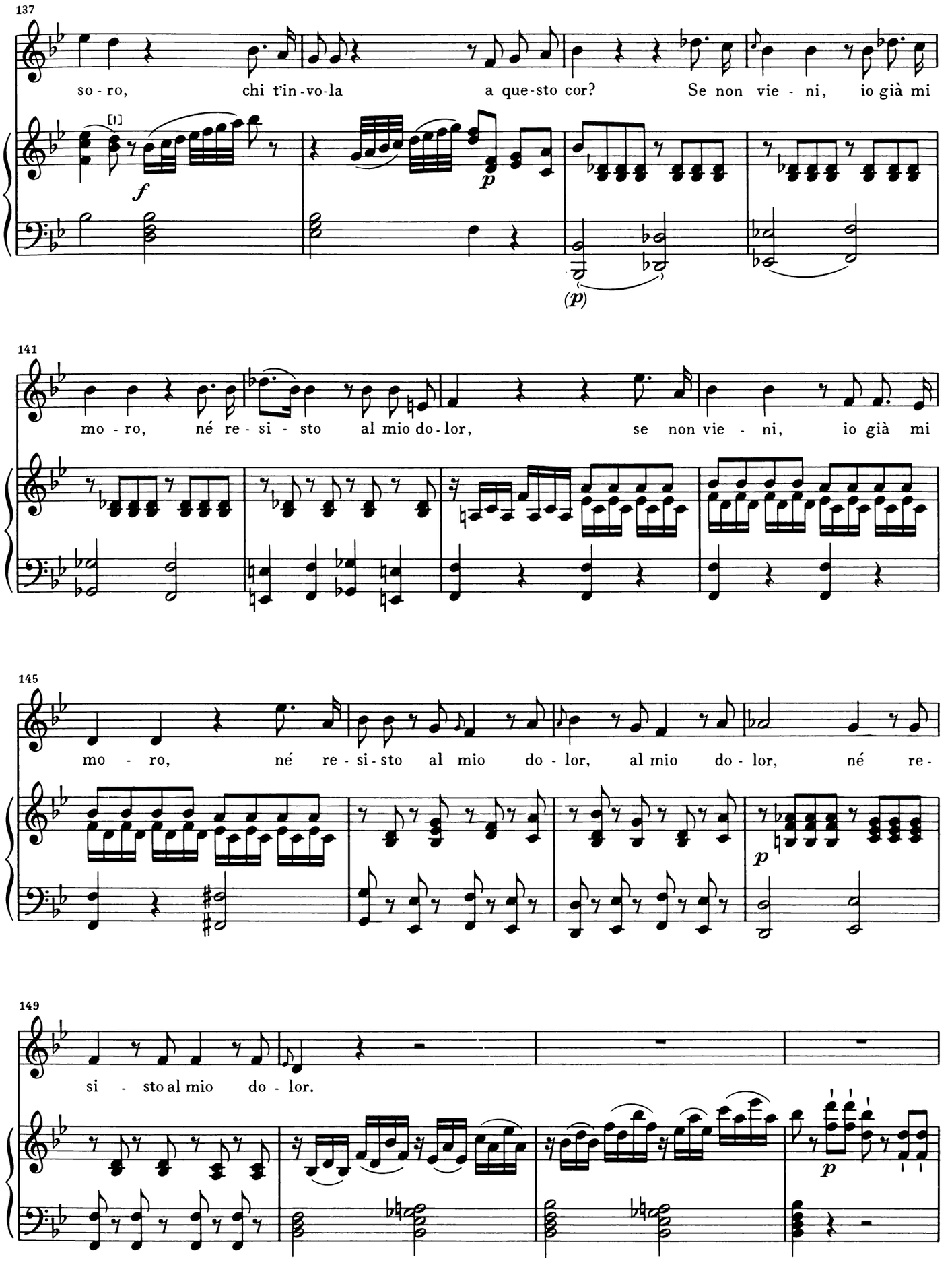

90
Do-ve sei, mio bel te - - so-ro, chi t'in-vo-la a que-sto cor, chi, chi t'in-
f
[p]
f
[p]
95
vo-la a que-sto cor? Se non vie - ni, io già mi
p
p
99
mo - ro, né re - si - sto al mi-o do - lor, se non vie - ni, io già mi
fz
103
mo - ro, né re - si - sto al mio do - lor. Do - ve



*) Siehe Bemerkungen zur Aufführungspraxis, Seite XI.



*) Oder: (siehe Krit. Bericht).


137
so - ro, chi t'in - vo-la a que-sto cor? Se non vie - ni, io già mi
[1]
f
p
(p)
141
mo - ro, né re - si - sto al mio do - lor, se non vie - ni, io già mi
145
mo - ro, né re - si - sto al mio do - lor, al mio do - lor, né re -
p
149
si - sto al mio do - lor.
p

153

Recitativo

Ma, a chi par-lo? Gli ac-cen-ti E-co ri-pe-te sol.

158

Te-seo non m'o-de, Te-se-o non mi ri-spon-de, e por-ta-no le

162

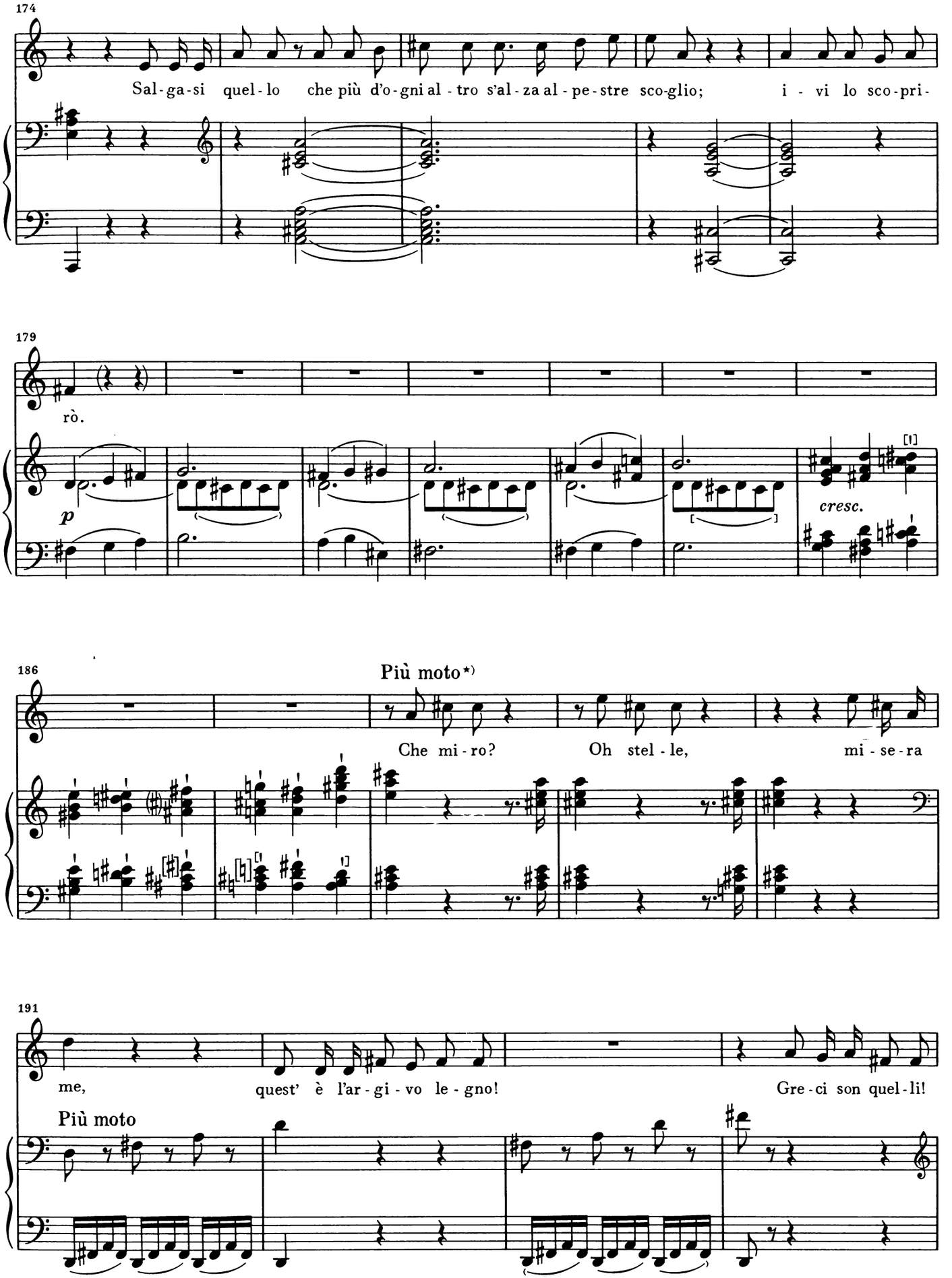
vo-ci e l'au-re e l'on-de.

Andante

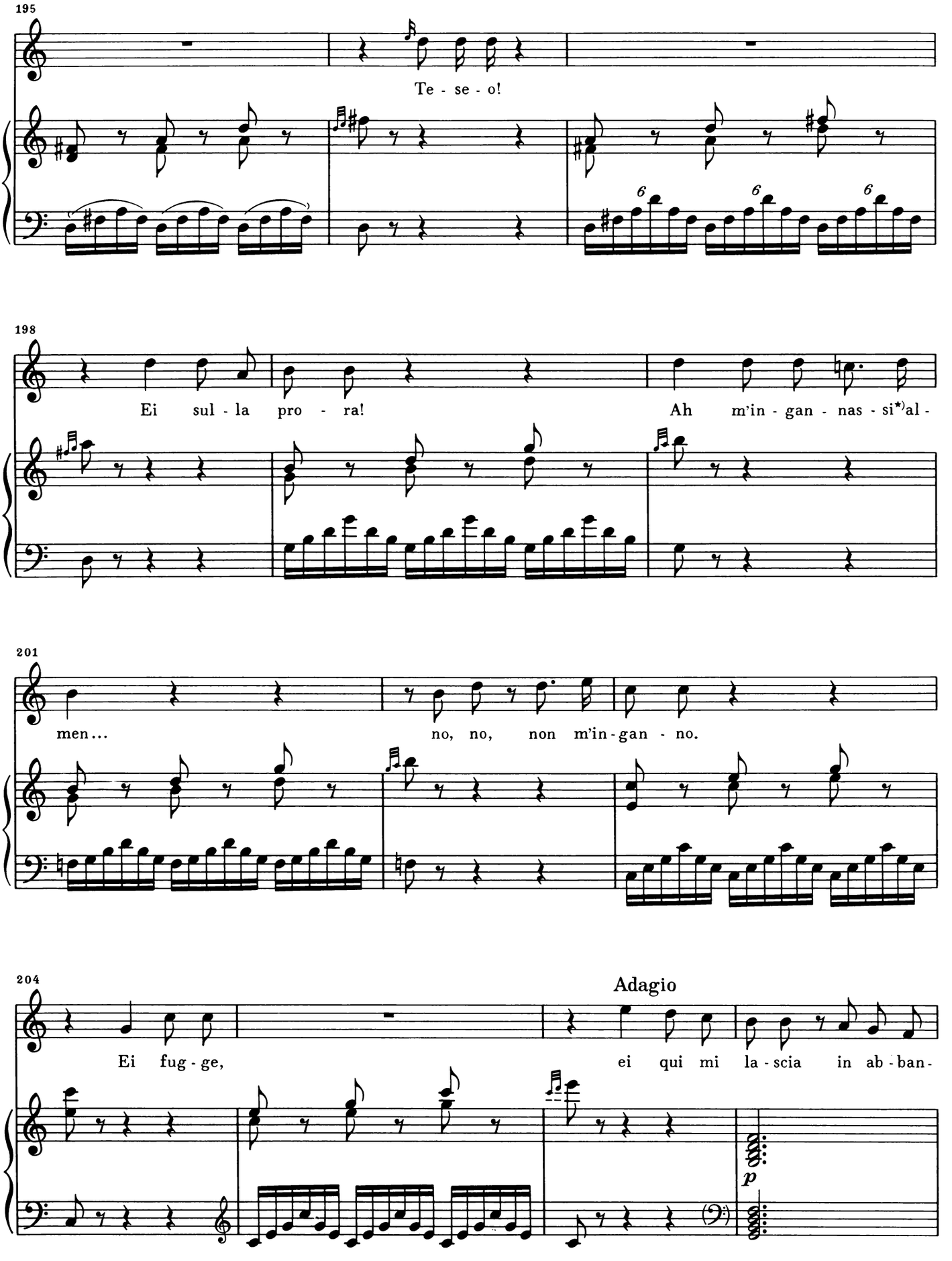
168

Po-co da me lon-ta-no es-ser e-gli do-vri-a.

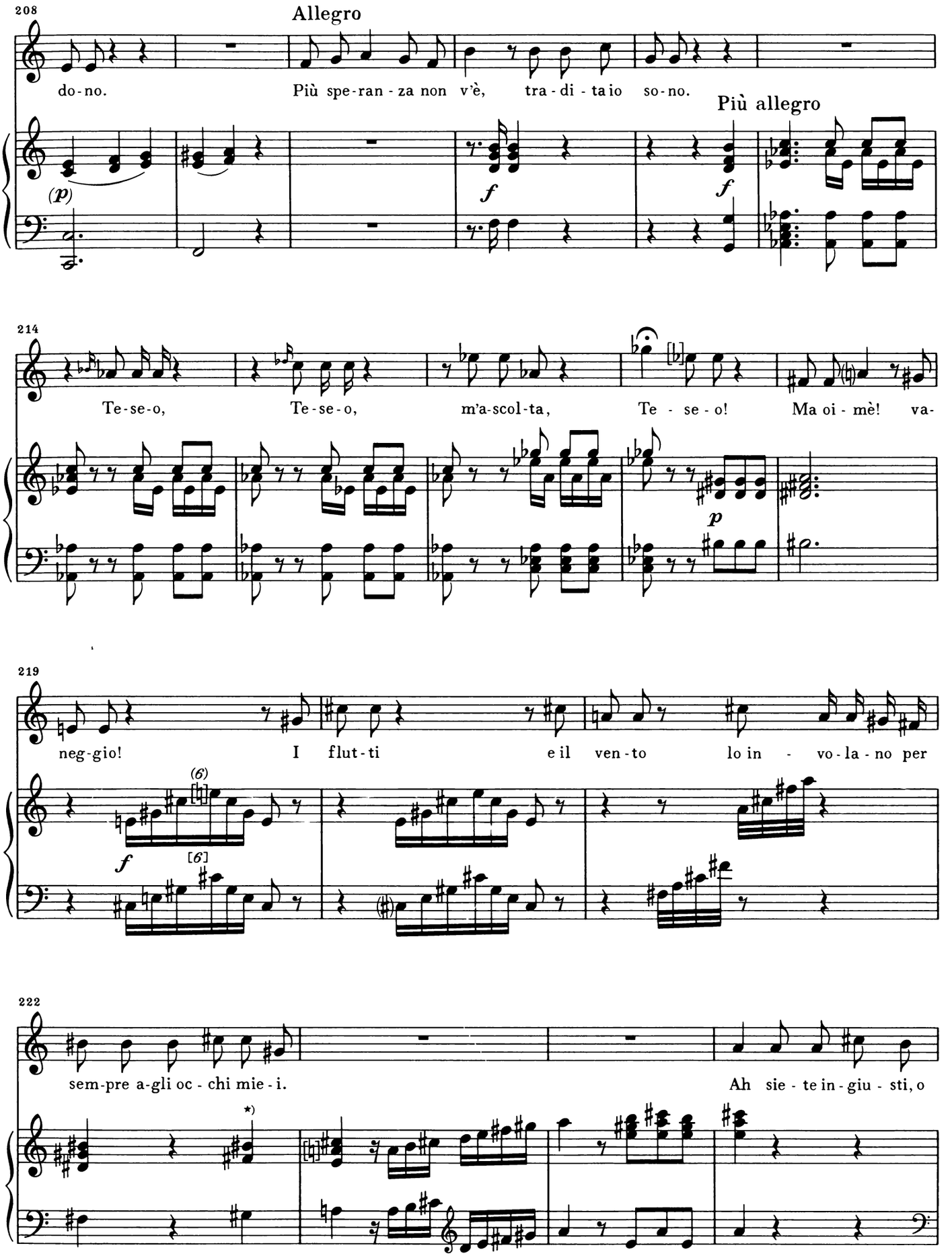
*) *ossia:* por-ta-



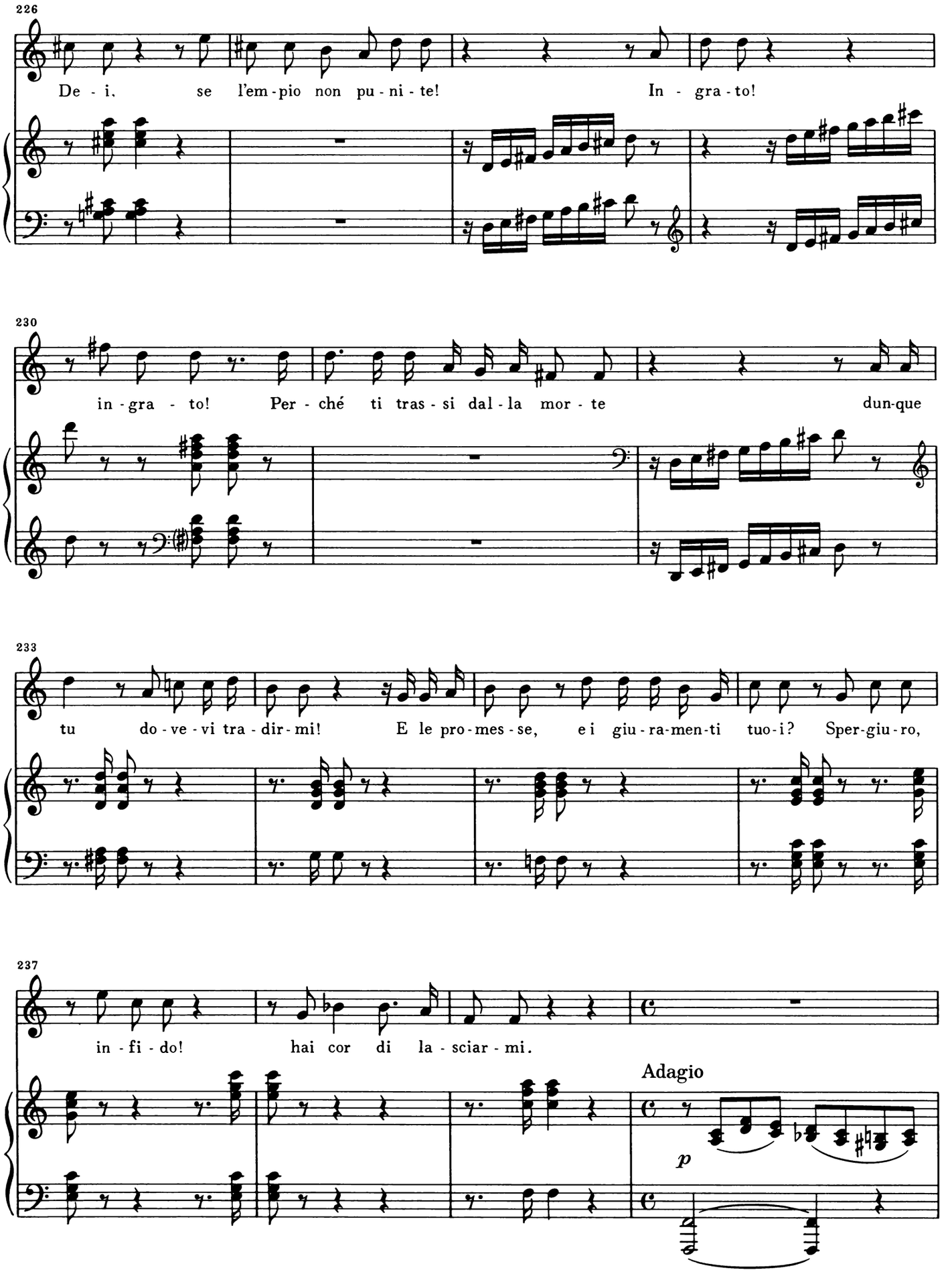
*) *Più moto* hier nur bei Bland, in Takt 191 in allen vier Quellen.



*) In den meisten Quellen: *m'ingannasse*



*) Siehe Bemerkungen zur Aufführungspraxis, Seite XI.


226
De - i, se l'em - pio non pu - ni - te! In - gra - to!
230
in - gra - to! Per - ché ti tras - si dal - la mor - te dun-que
233
tu do - ve - vi tra - dir - mi! E le pro - mes - se, e i giu - ra-men-ti tuo-i? Sper-giu-ro,
237
in - fi - do! hai cor di la - sciar - mi.
Adagio
p

241

A chi mi vol - go, da chi pie - tà, da

244

chi pie-tà spe - rar? Già più non reg - go, il piè va -

a tempo

247

cil - la, e in co - sì a - ma - ro i-stan - te

249

sen - to man-car-mi in sen l'al - ma tre - man - te.

*) ossia:

252 Aria

*)

256

pp

p

260

Ah che mo-rir vor - re - i in sì fa - tal mo - men-to, ma al mio cru-del tor-

f[z]

p

[fz]

p

265

men - to mi ser-ba in - giu - sto il ciel, ma al mio cru-del tor - men - to mi

fz

p

*) Artaria: *Larghetto*, Schellinger: *Cantabile*

270

ser - ba in-giu - sto il ciel. Ah, ah che mo-rir vor - re - i in

274

sì fa - tal mo - men - to, ma al mio cru-del tor - men - to mi

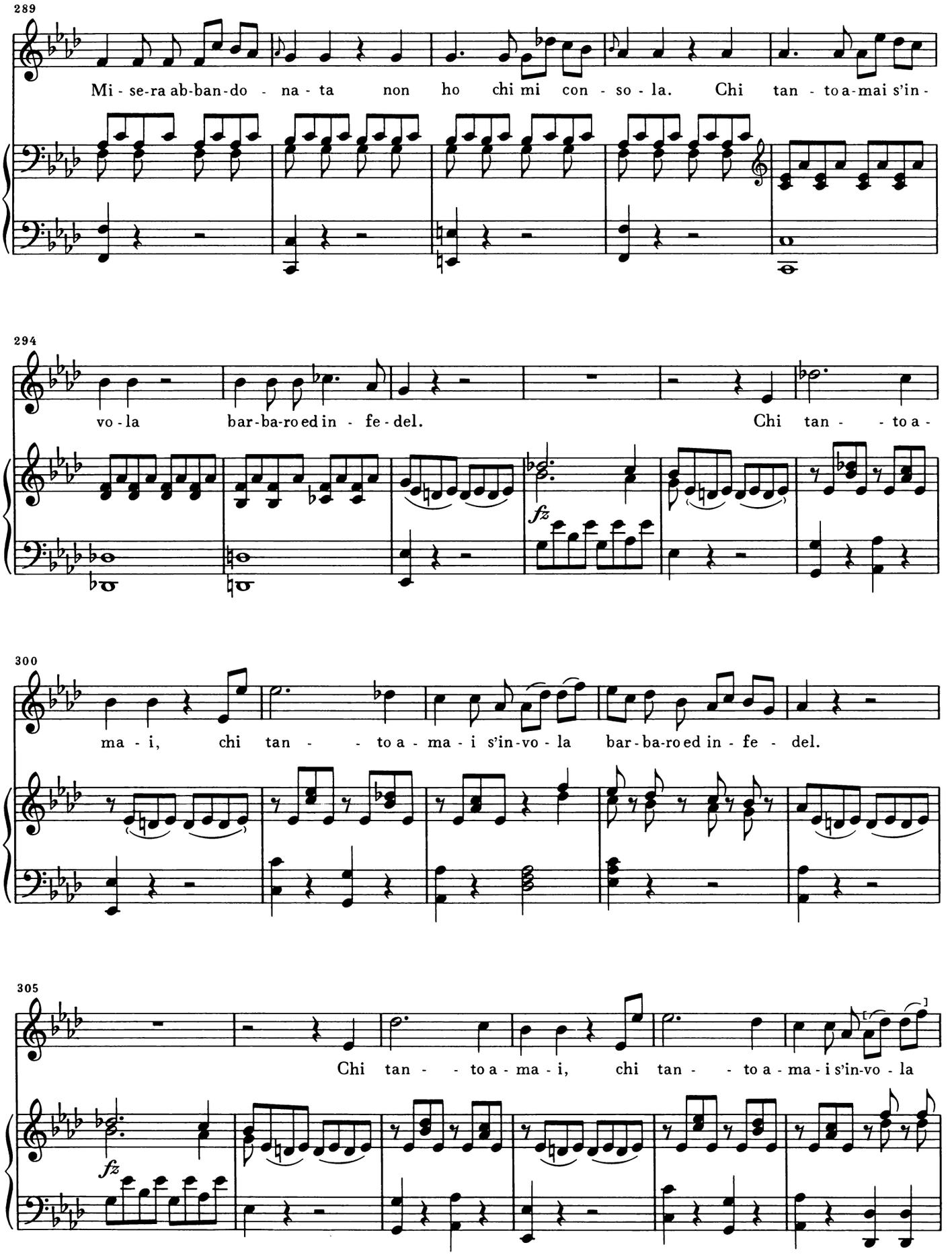
278

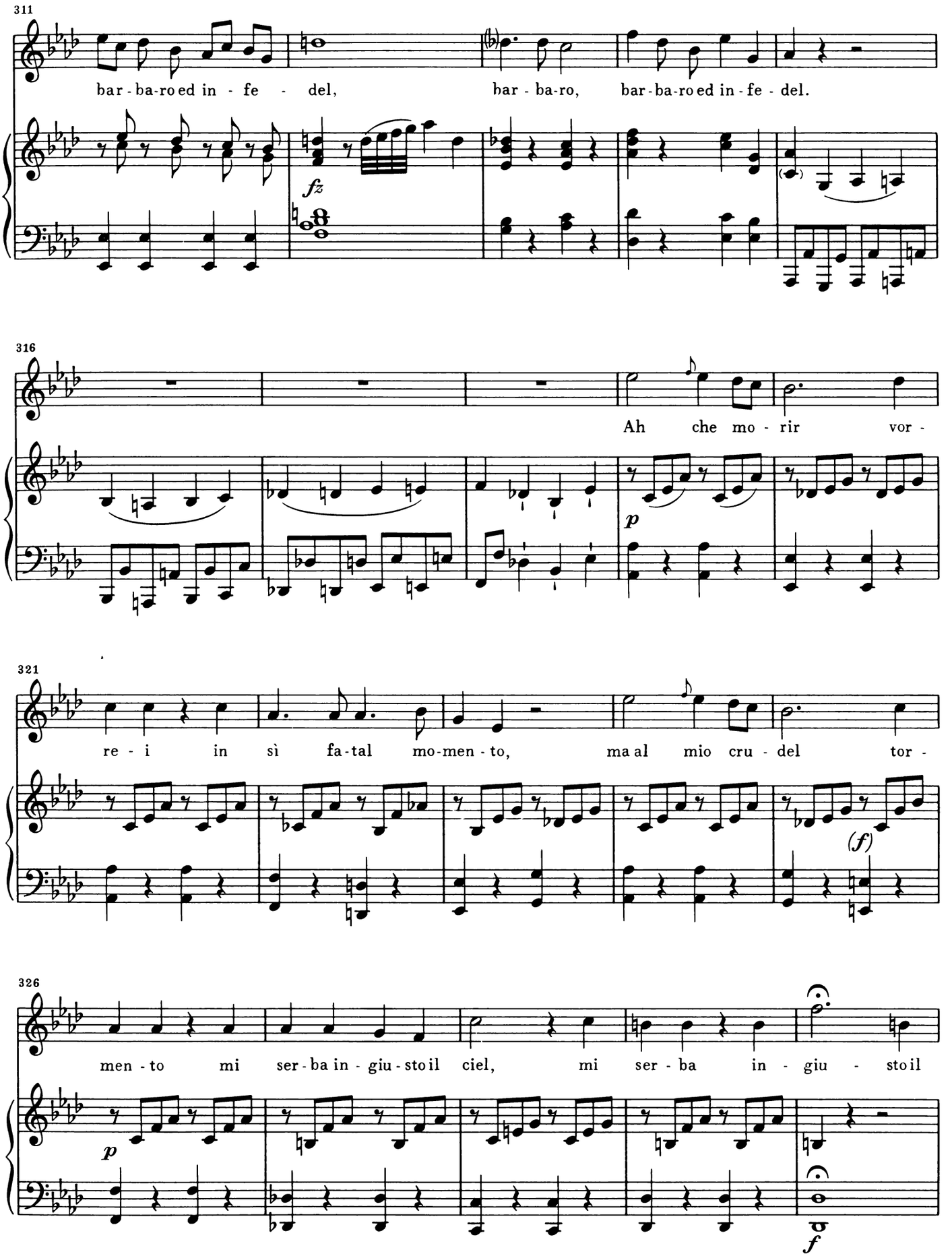
ser - ba in-giu - sto il ciel, mi ser-ba in-giu-sto il ciel.

Presto

283

*) *ossia:* ser - ba in -


289
Mi - se-ra ab-ban-do - na - ta non ho chi mi con - so - la. Chi tan - to a-mai s'in -
294
vo - la bar-ba-ro ed in - fe - del. Chi tan - - to a -
fz
300
ma - i, chi tan - - to a - ma - i s'in-vo - la bar-ba-ro ed in - fe - del.
305
Chi tan - - to a - ma - i, chi tan - - to a - ma - i s'in-vo - la
fz


311
bar - ba-ro ed in - fe - del, bar - ba-ro, bar-ba-ro ed in - fe - del.
fz
316
Ah che mo - rir vor -
p
321
re - i in sì fa-tal mo-men - to, ma al mio cru - del tor -
(f)
326
men - to mi ser - ba in - giu - sto il ciel, mi ser - ba in - giu - sto il
p
f

331

ciel. Mi - se-ra ab-ban - do - na - ta non

336

ho chi mi con - so - - la, non ho, no, no, non

340

ho chi mi con - so - la, bar-ba-ro, bar-ba-roed in - fe - del.

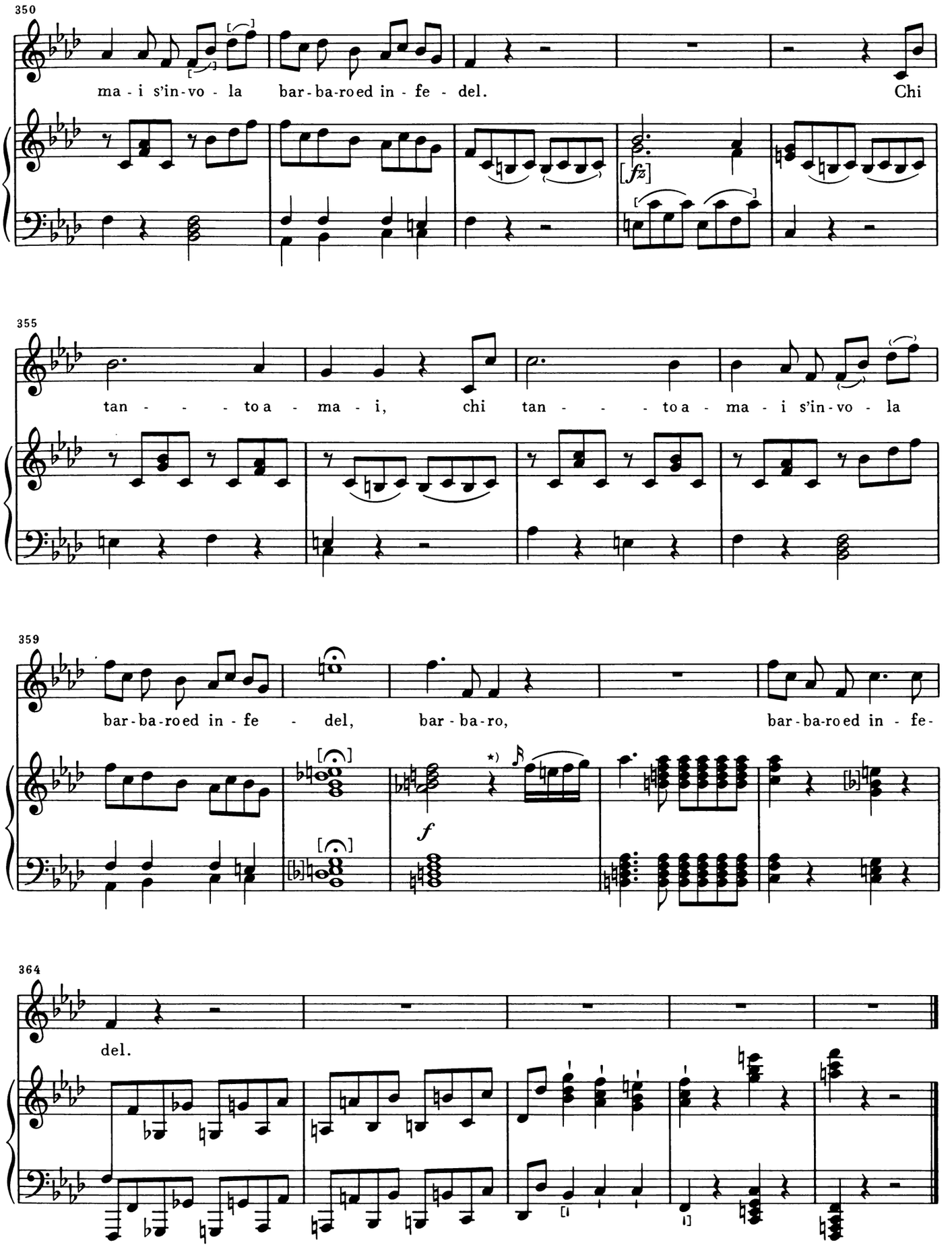
(f) p

345

Chi tan - - toa - ma - i, chi tan - - toa -

[fz] p

*) ossia:



*) *ossia*: Statt 𝄽 Verlängerungspunkt beim vorangehenden Akkord.

Duetto

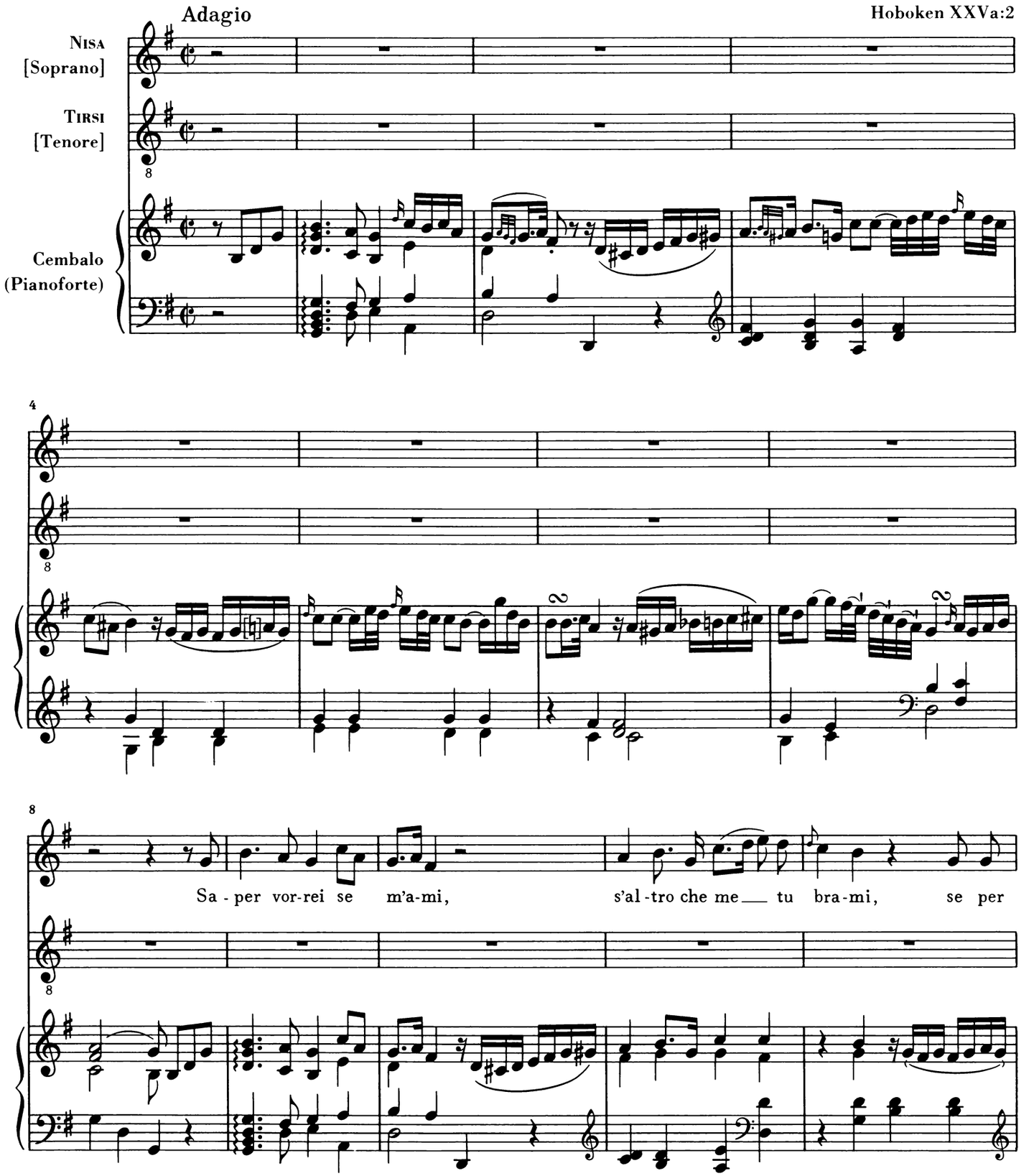
Saper vorrei se m'ami

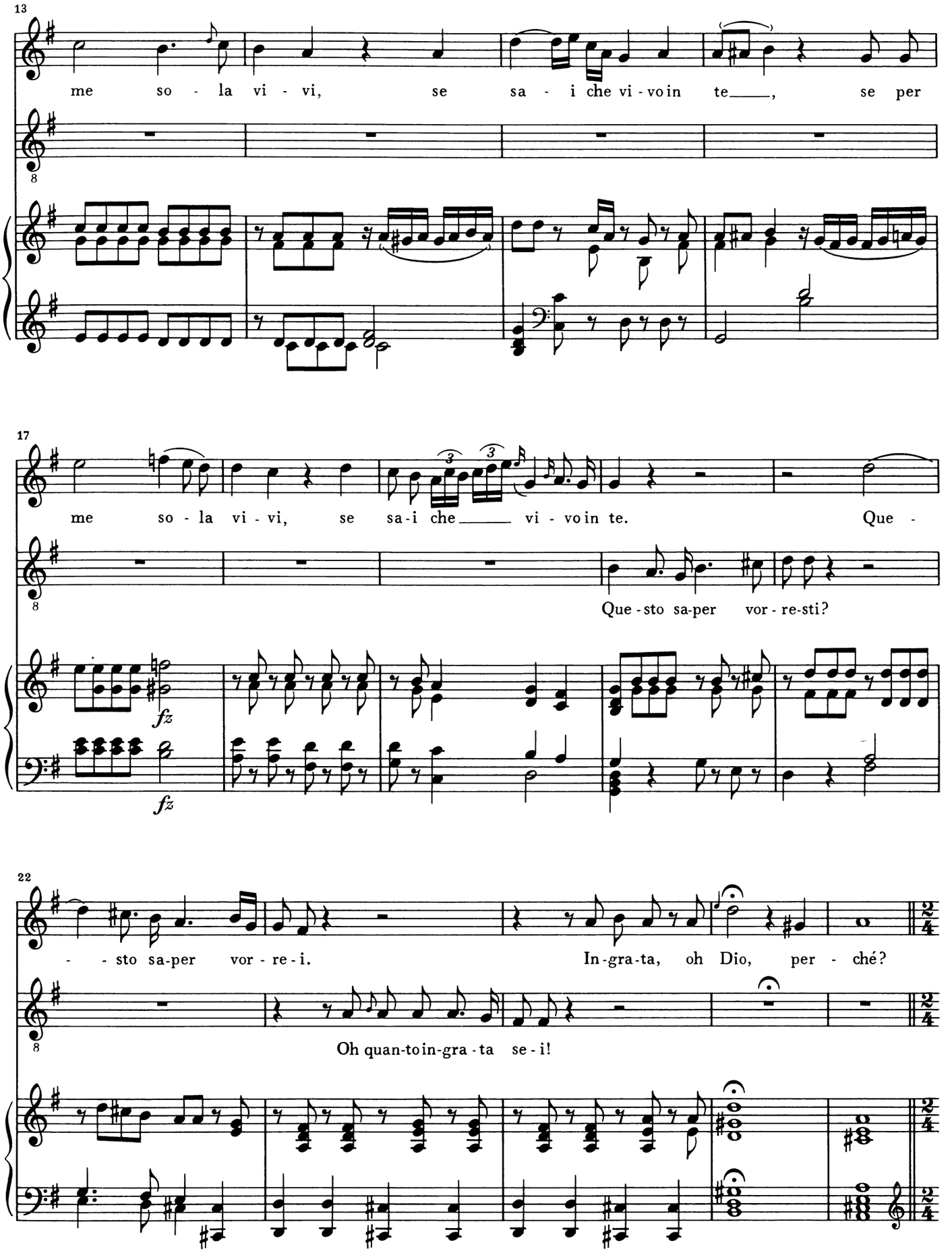
(1796)

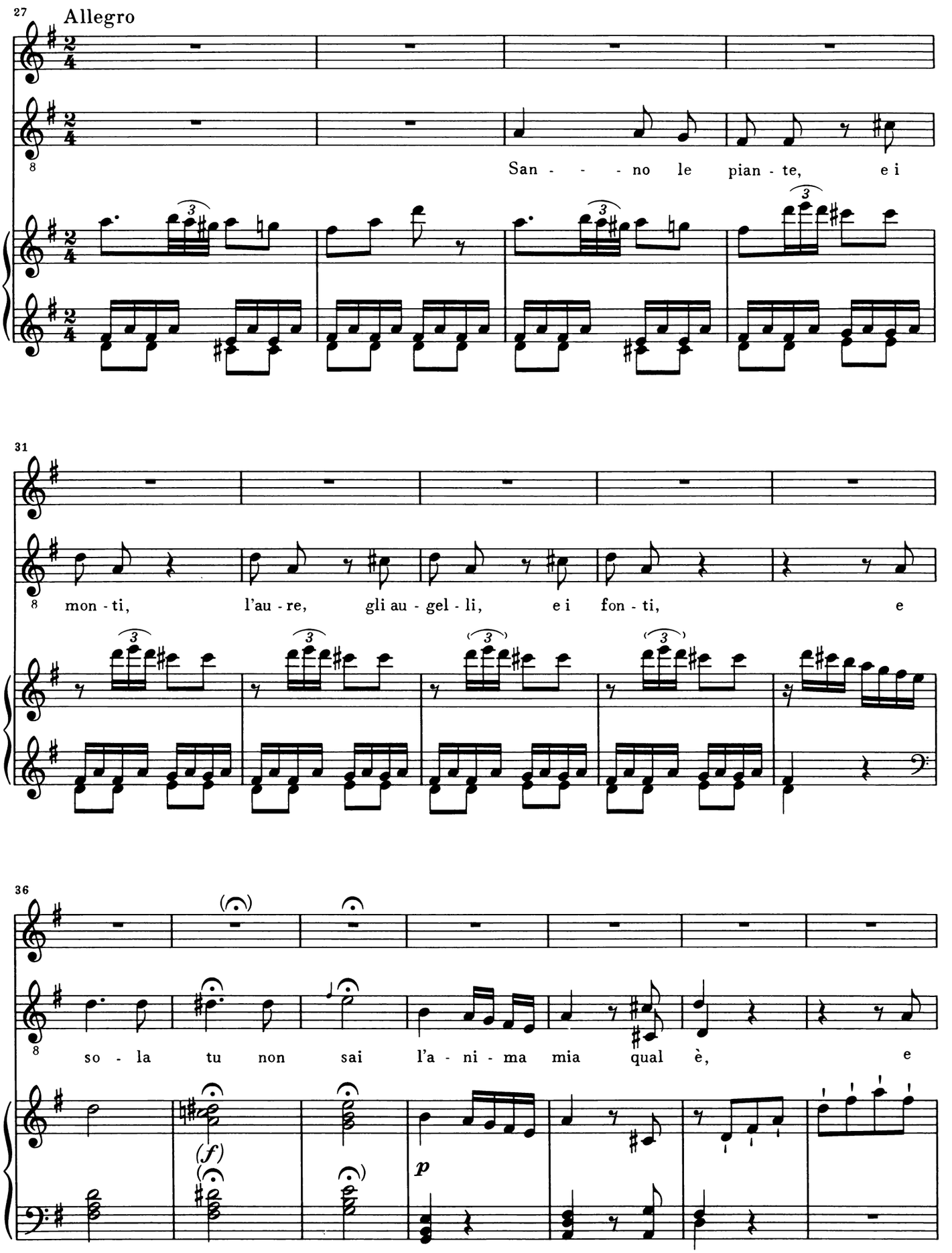
Carlo Francesco Badini

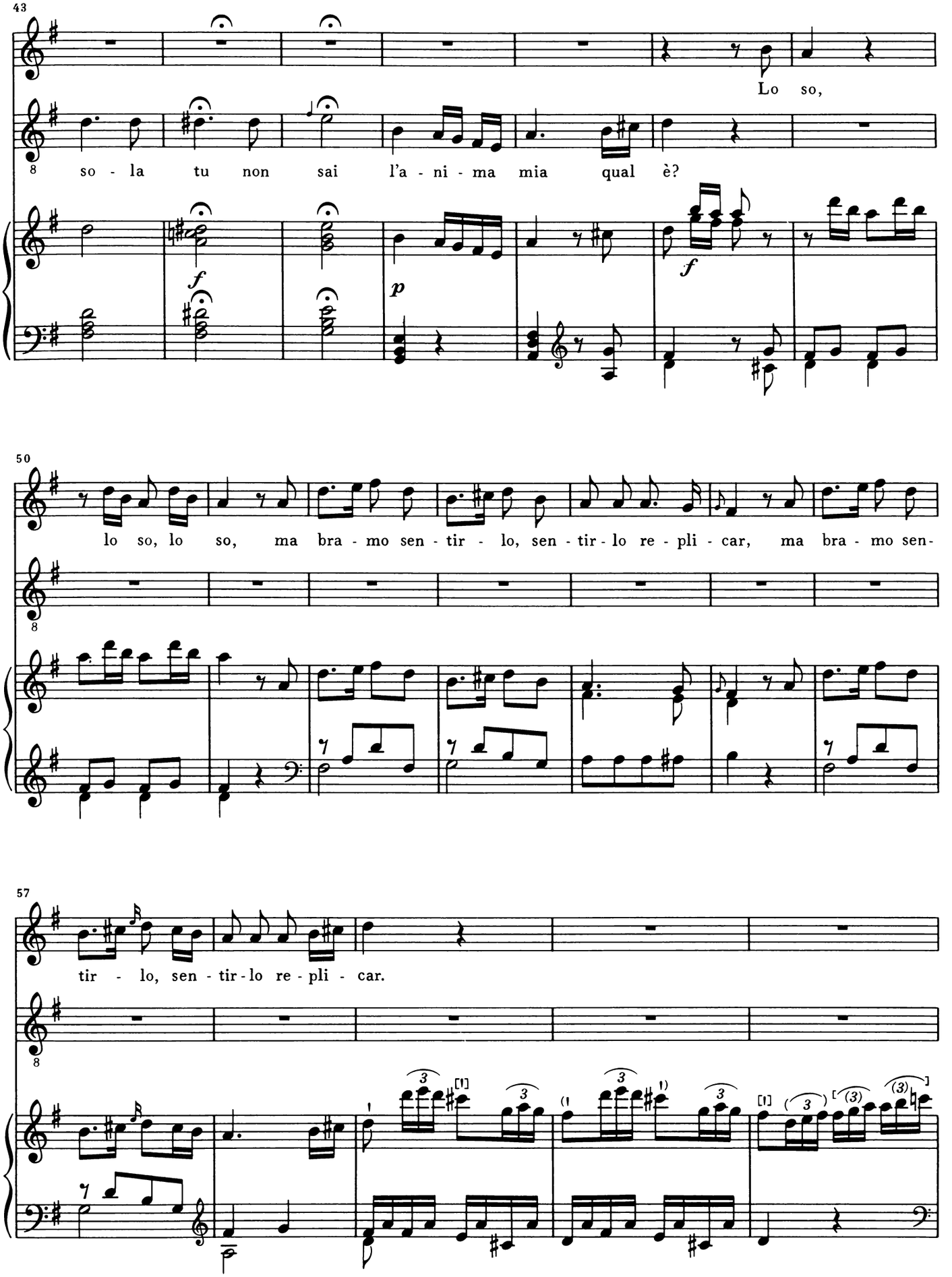
Adagio

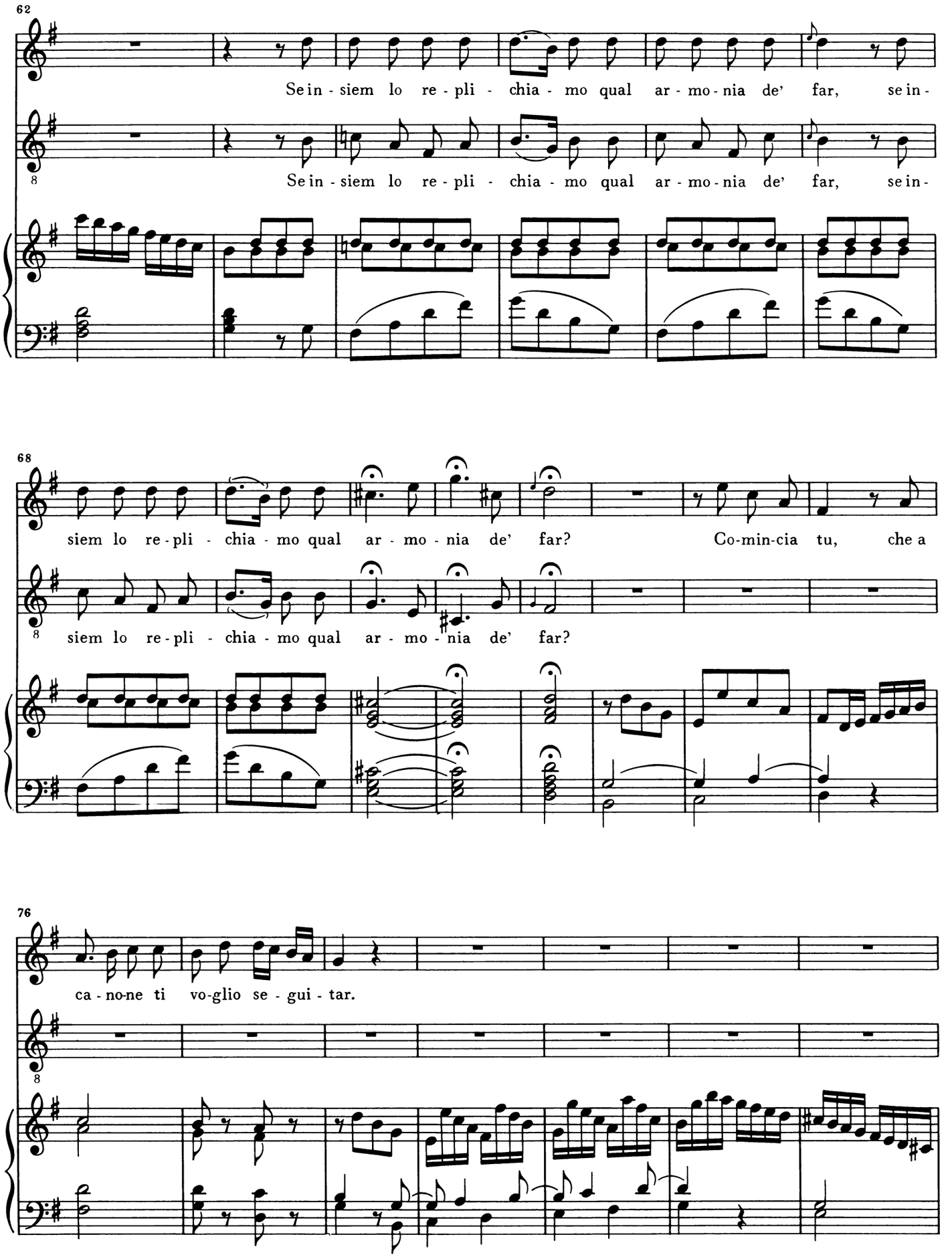
Hoboken XXVa:2

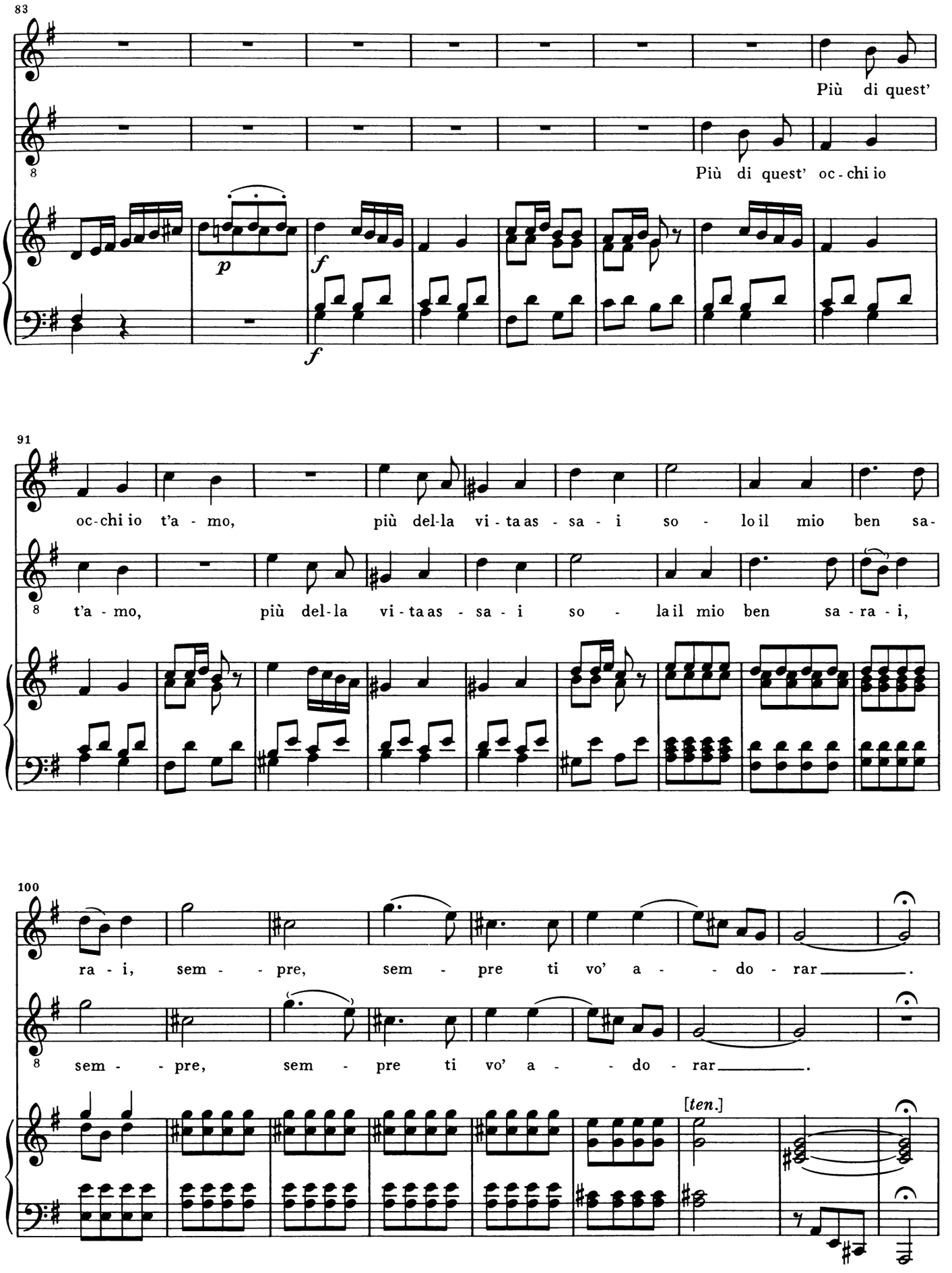


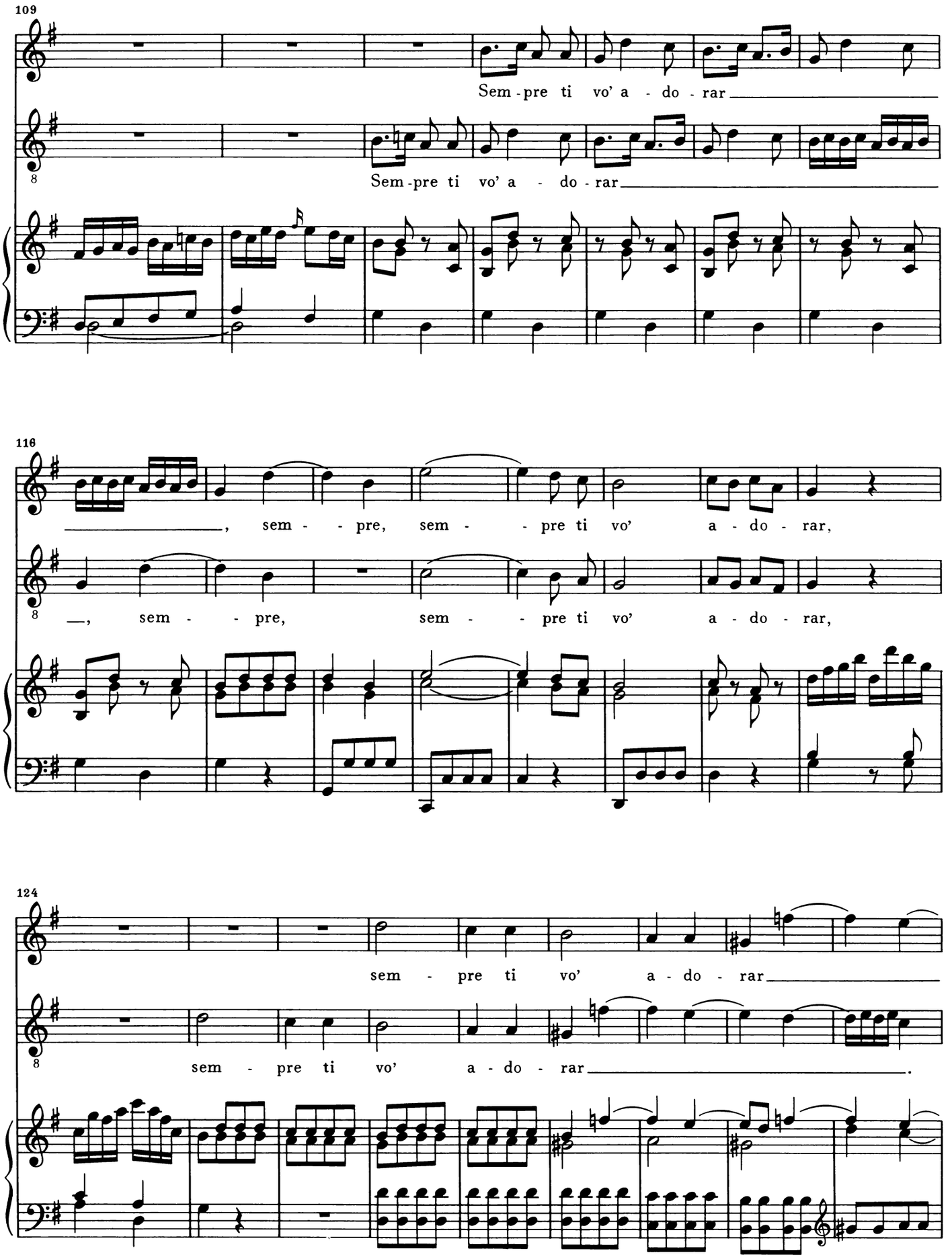

13
me so - la vi - vi, se sa - i che vi - vo in te, se per
17
me so - la vi - vi, se sa-i che vi - vo in te. Que -
Que - sto sa-per vor - re-sti?
fz
fz
22
- - sto sa-per vor - re - i.
In - gra-ta, oh Dio, per - ché?
Oh quan-to in-gra - ta se - i!

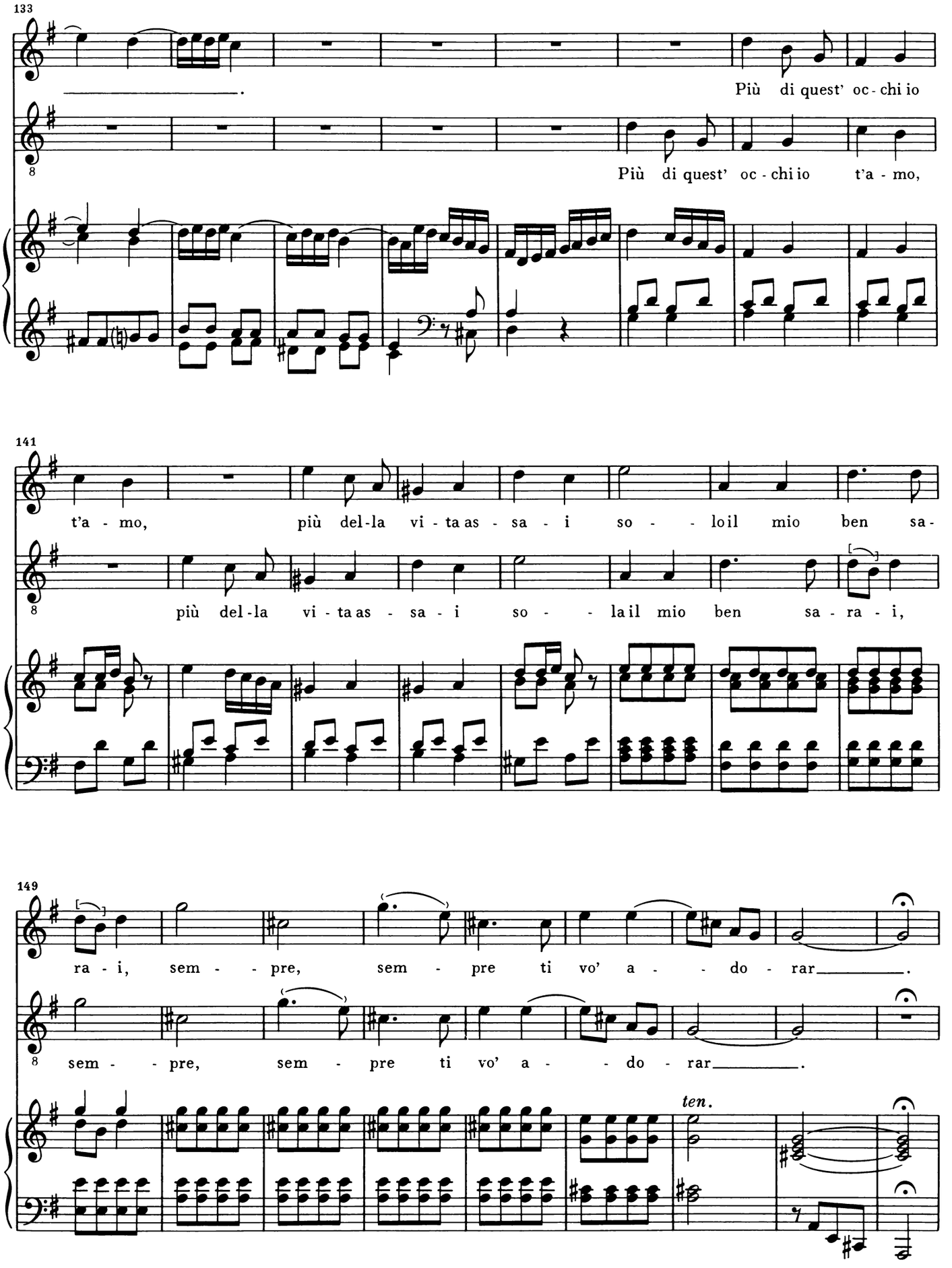

27
Allegro
San - - - no le pian - te, e i
31
mon - ti, l'au - re, gli au - gel - li, e i fon - ti, e
36
so - la tu non sai l'a - ni - ma mia qual è, e
(f)
p

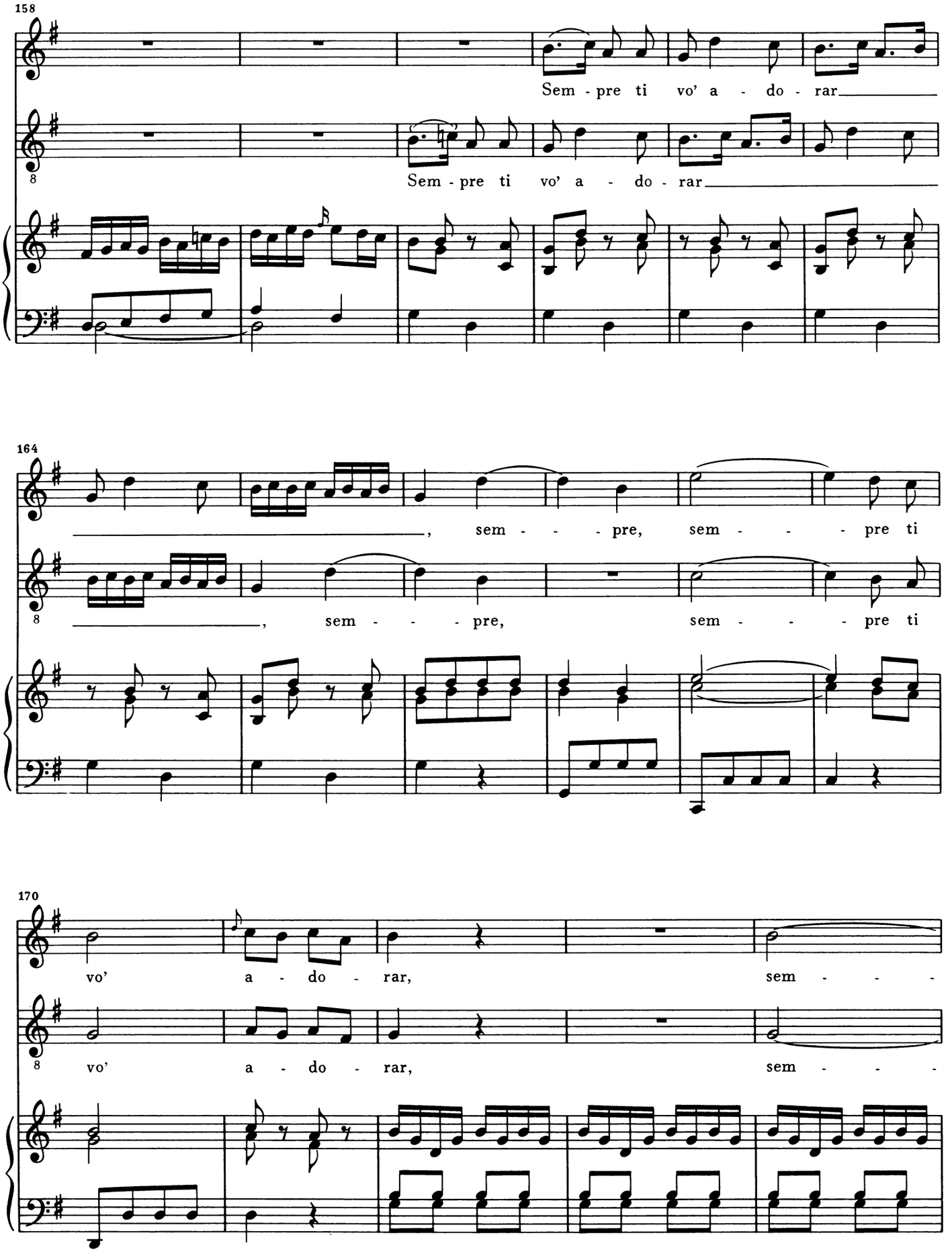

43
Lo so,
so - la tu non sai l'a - ni - ma mia qual è?
f
p
f
50
lo so, lo so, ma bra - mo sen - tir - lo, sen - tir - lo re - pli - car, ma bra - mo sen-
57
tir - lo, sen - tir - lo re - pli - car.

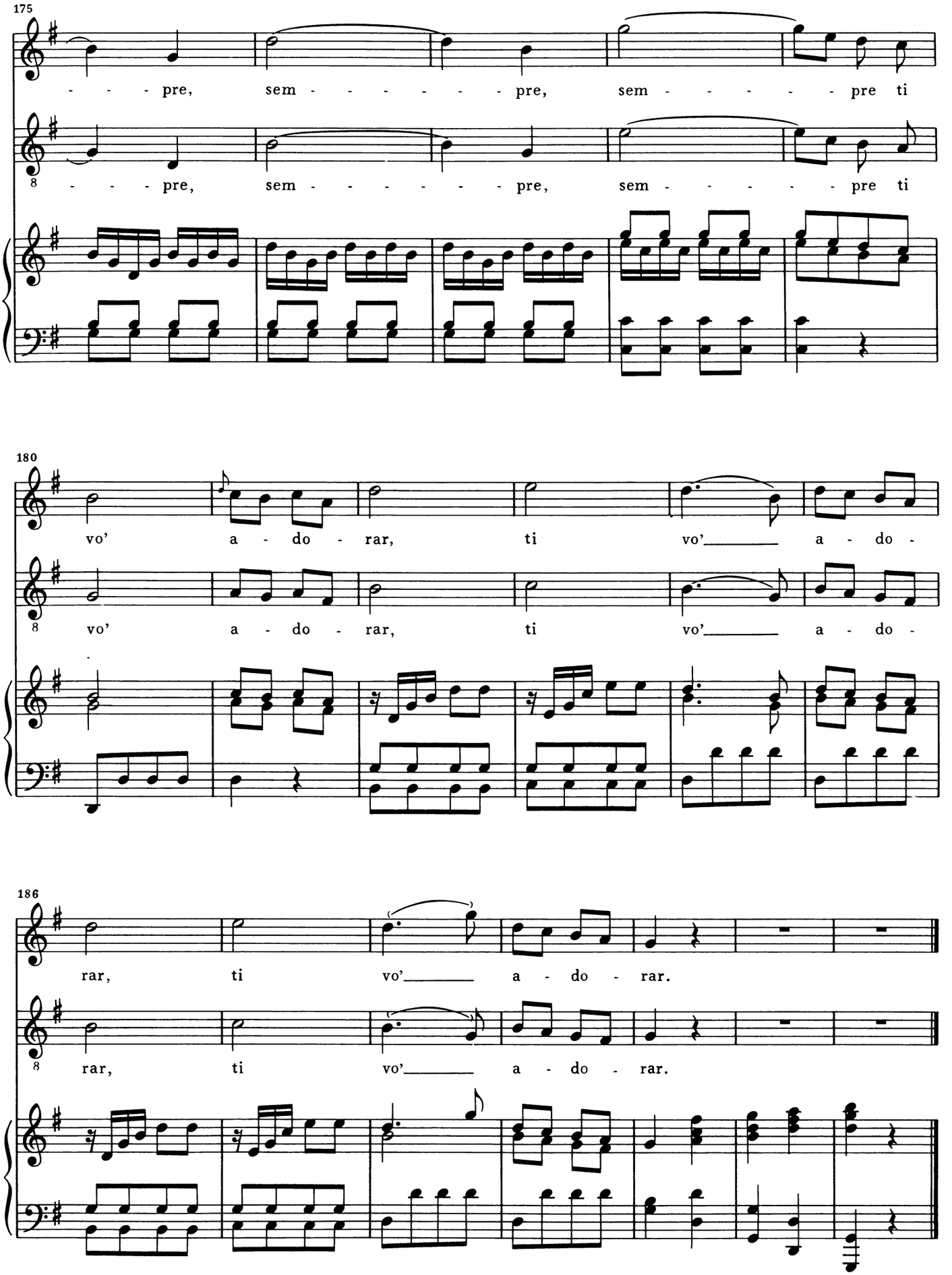

62
Se in - siem lo re - pli - chia - mo qual ar - mo - nia de' far, se in -
8
Se in - siem lo re - pli - chia - mo qual ar - mo - nia de' far, se in -
68
siem lo re - pli - chia - mo qual ar - mo - nia de' far? Co-min-cia tu, che a
8
siem lo re - pli - chia - mo qual ar - mo - nia de' far?
76
ca - no-ne ti vo-glio se - gui - tar.
8


83
Più di quest'
Più di quest' oc-chi io
p
f
f
91
oc-chi io t'a - mo, più del-la vi - ta as - sa - i so - lo il mio ben sa-
t'a - mo, più del-la vi - ta as - sa - i so - la il mio ben sa - ra - i,
100
ra - i, sem - - pre, sem - pre ti vo' a - - do - rar _____.
sem - - pre, sem - pre ti vo' a - - do - rar _____.
[ten.]


109
Sem - pre ti vo' a - do - rar
Sem - pre ti vo' a - do - rar
116
, sem - - pre, sem - - pre ti vo' a - do - rar,
, sem - - pre, sem - - pre ti vo' a - do - rar,
124
sem - pre ti vo' a - do - rar
sem - pre ti vo' a - do - rar.


133
Più di quest' oc - chi io
Più di quest' oc - chi io t'a - mo,
141
t'a - mo, più del-la vi - ta as - sa - i so - - lo il mio ben sa-
più del-la vi - ta as - sa - i so - - la il mio ben sa - ra - i,
149
ra - i, sem - - pre, sem - pre ti vo' a - - do - rar.
sem - - pre, sem - pre ti vo' a - - do - rar.
ten.


158
Sem - pre ti vo' a - do - rar
8
Sem - pre ti vo' a - do - rar
164
, sem - - - pre, sem - - - pre ti
8
, sem - - - pre, sem - - - pre ti
170
vo' a - do - rar, sem - - -
8
vo' a - do - rar, sem - - -


175
- - - pre, sem - - - - - - - pre, sem - - - - - - pre ti
8 - - - pre, sem - - - - - - - pre, sem - - - - - - pre ti
180
vo' a - do - rar, ti vo'_____ a - do -
8 vo' a - do - rar, ti vo'_____ a - do -
186
rar, ti vo'_____ a - do - rar.
8 rar, ti vo'_____ a - do - rar.

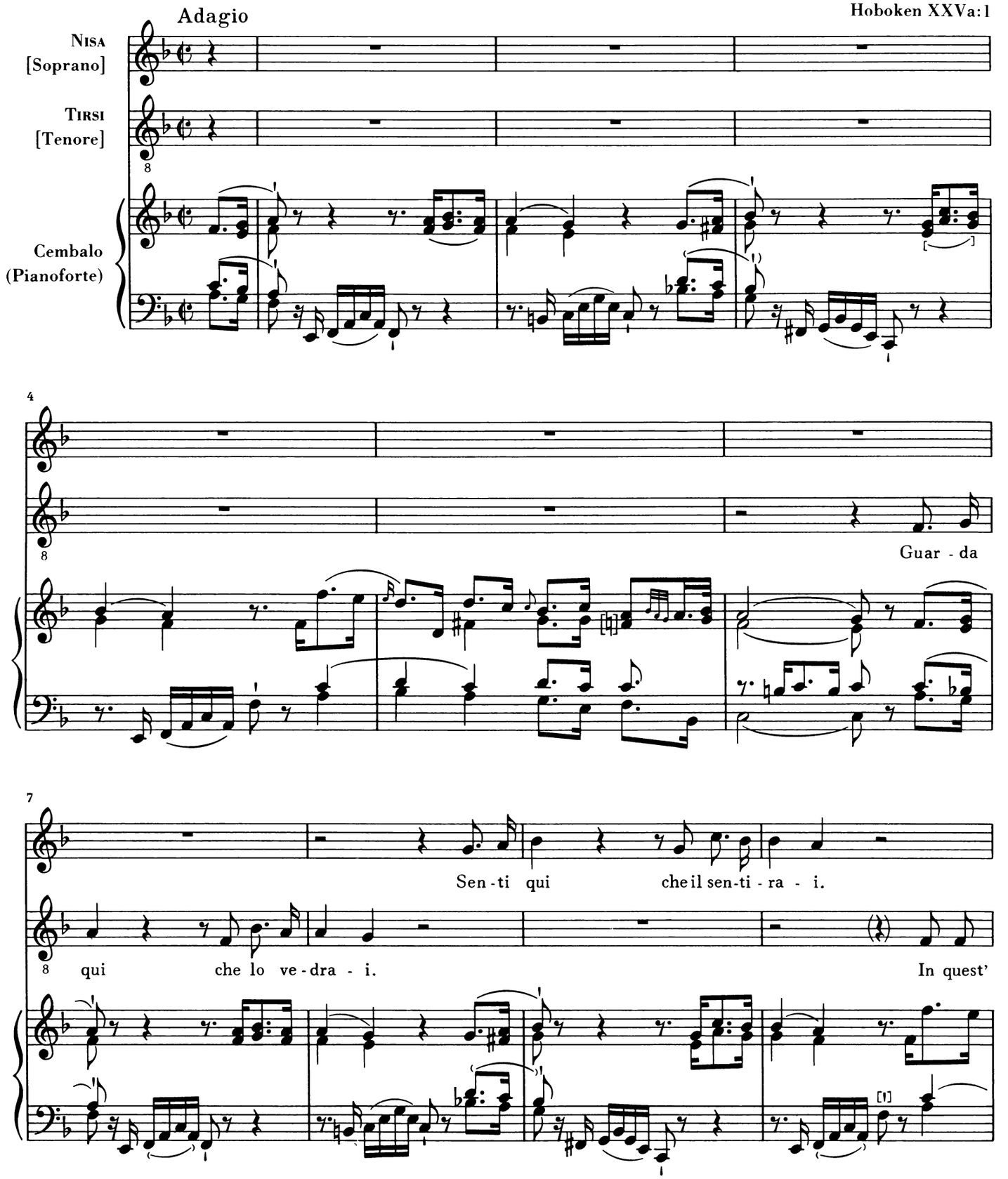
Duetto

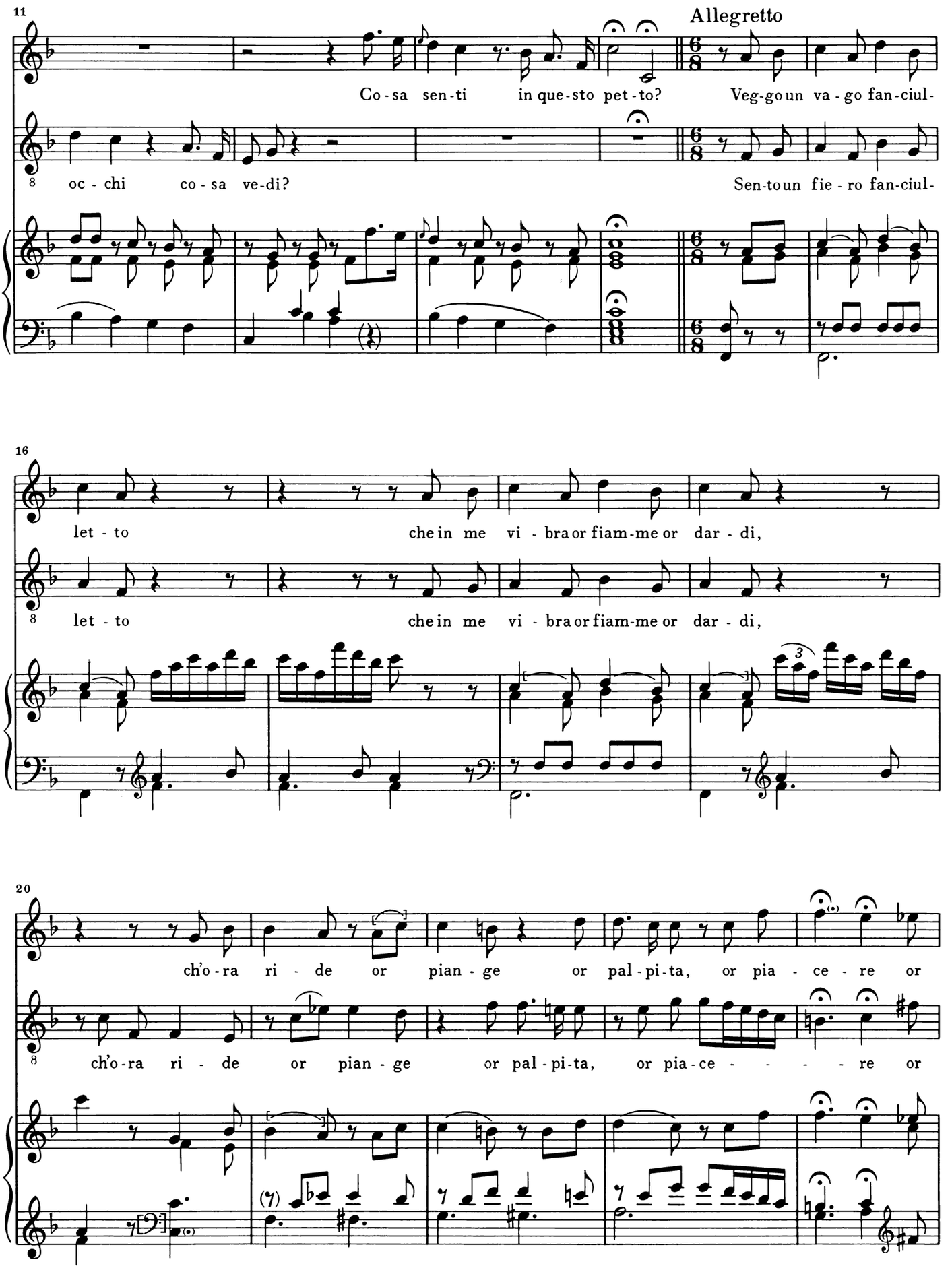
Guarda qui che lo vedrai

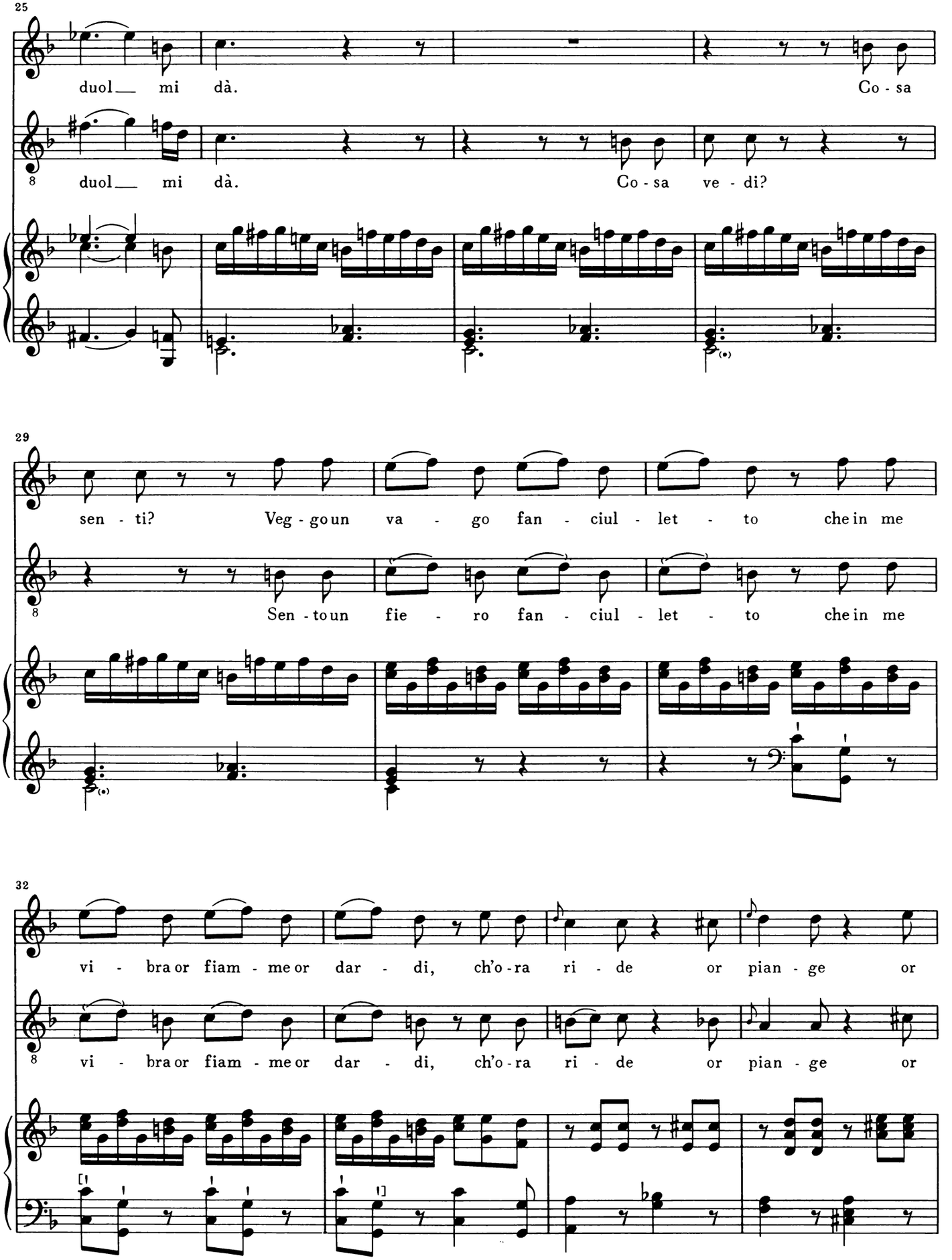
1796

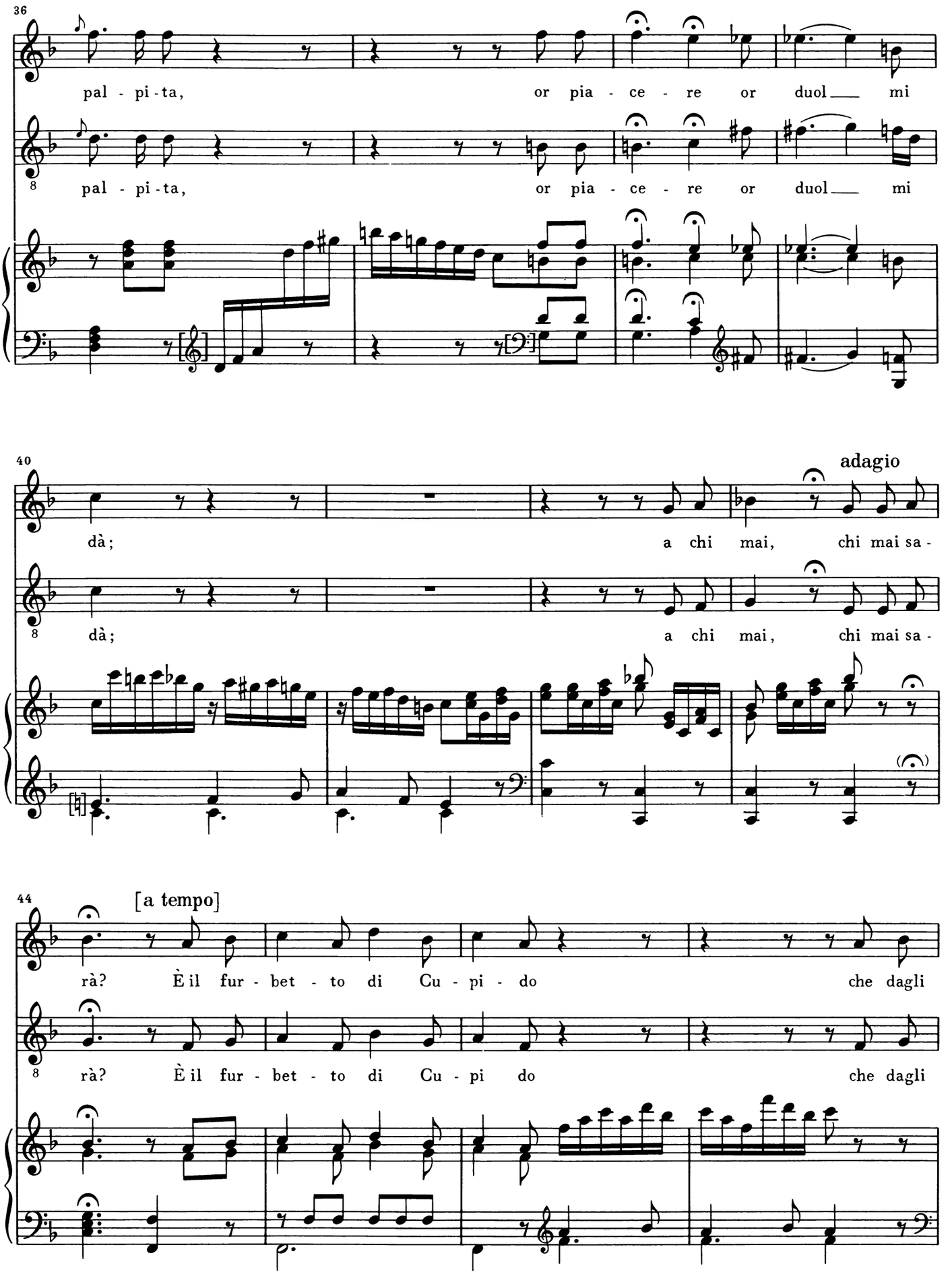
Carlo Francesco Badini

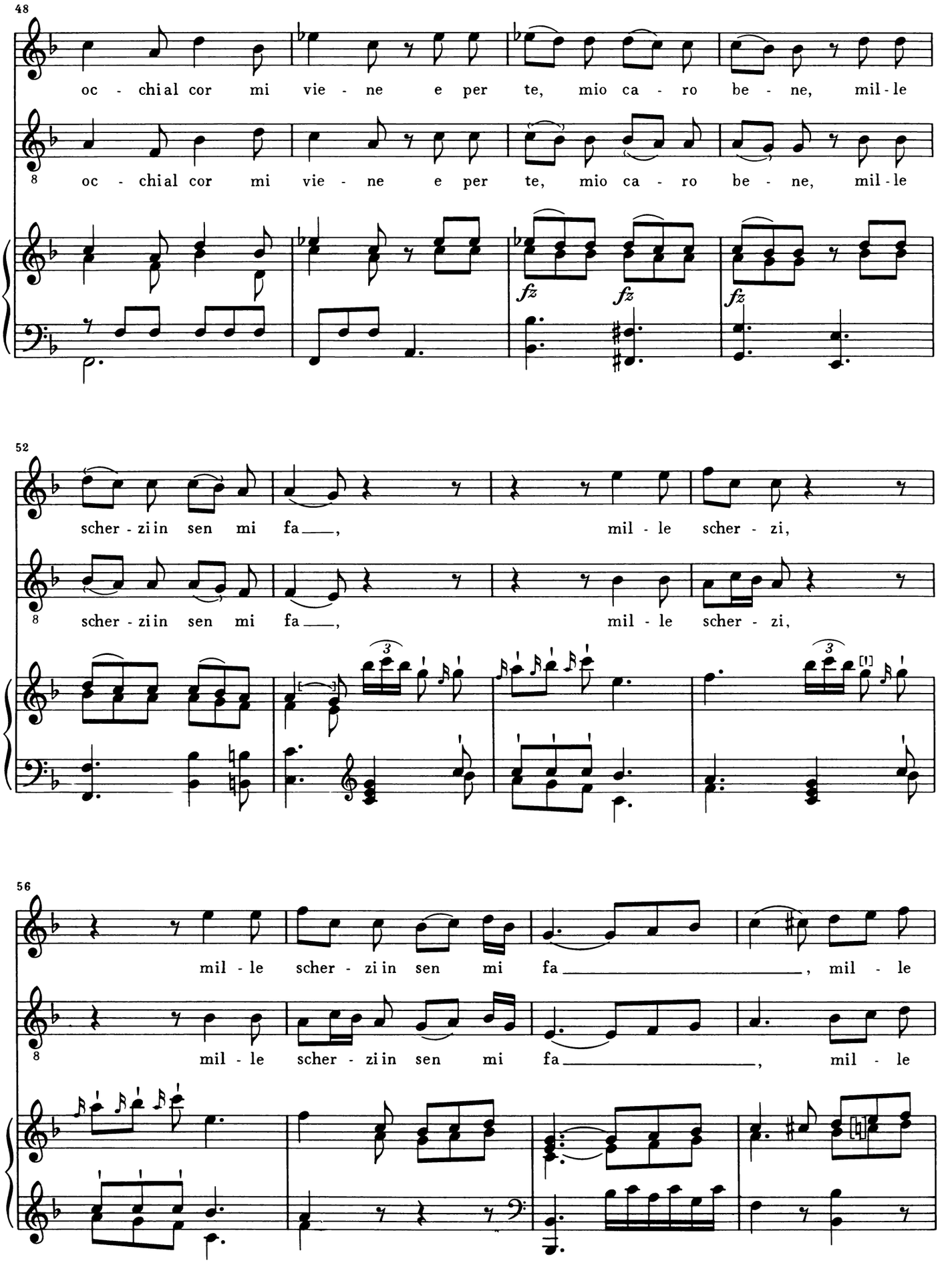
Hoboken XXVa:1

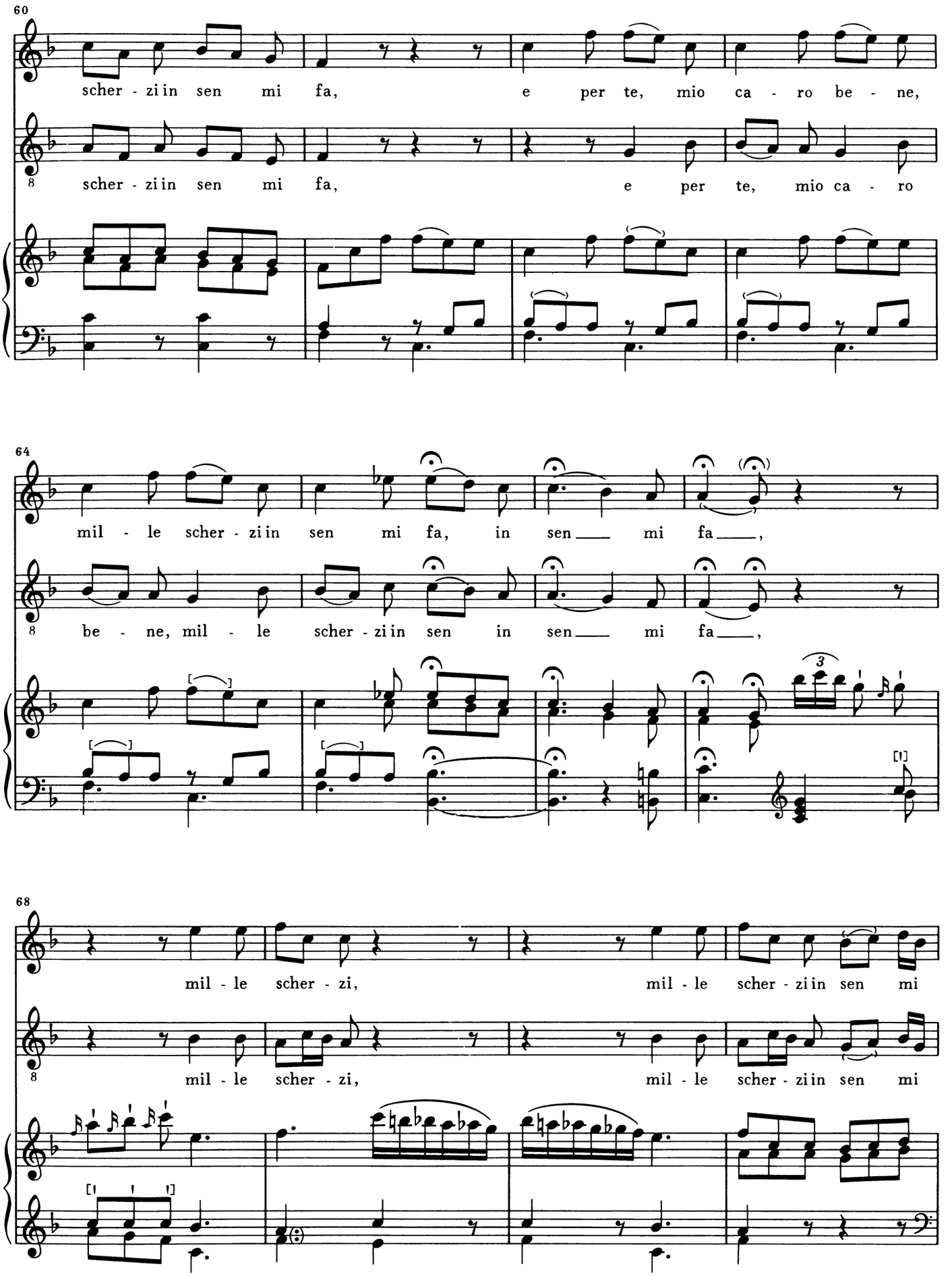


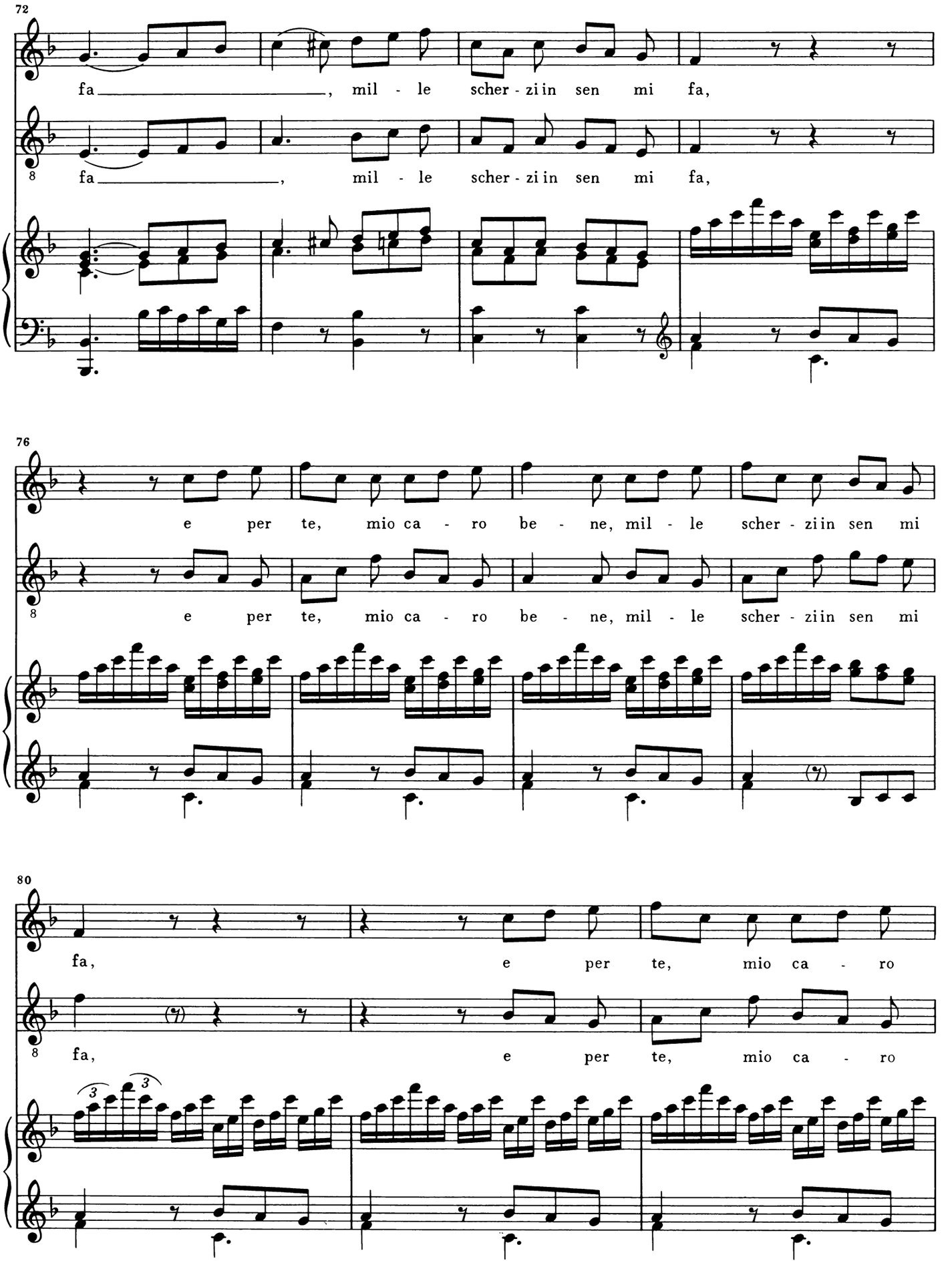

11
Allegretto
Co - sa sen - ti in que - sto pet - to? Veg - go un va - go fan - ciul -
8 oc - chi co - sa ve - di? Sen - to un fie - ro fan - ciul -
16
let - to che in me vi - bra or fiam - me or dar - di,
8 let - to che in me vi - bra or fiam - me or dar - di,
20
ch'o - ra ri - de or pian - ge or pal - pi - ta, or pia - ce - re or
8 ch'o - ra ri - de or pian - ge or pal - pi - ta, or pia - ce - - - - re or

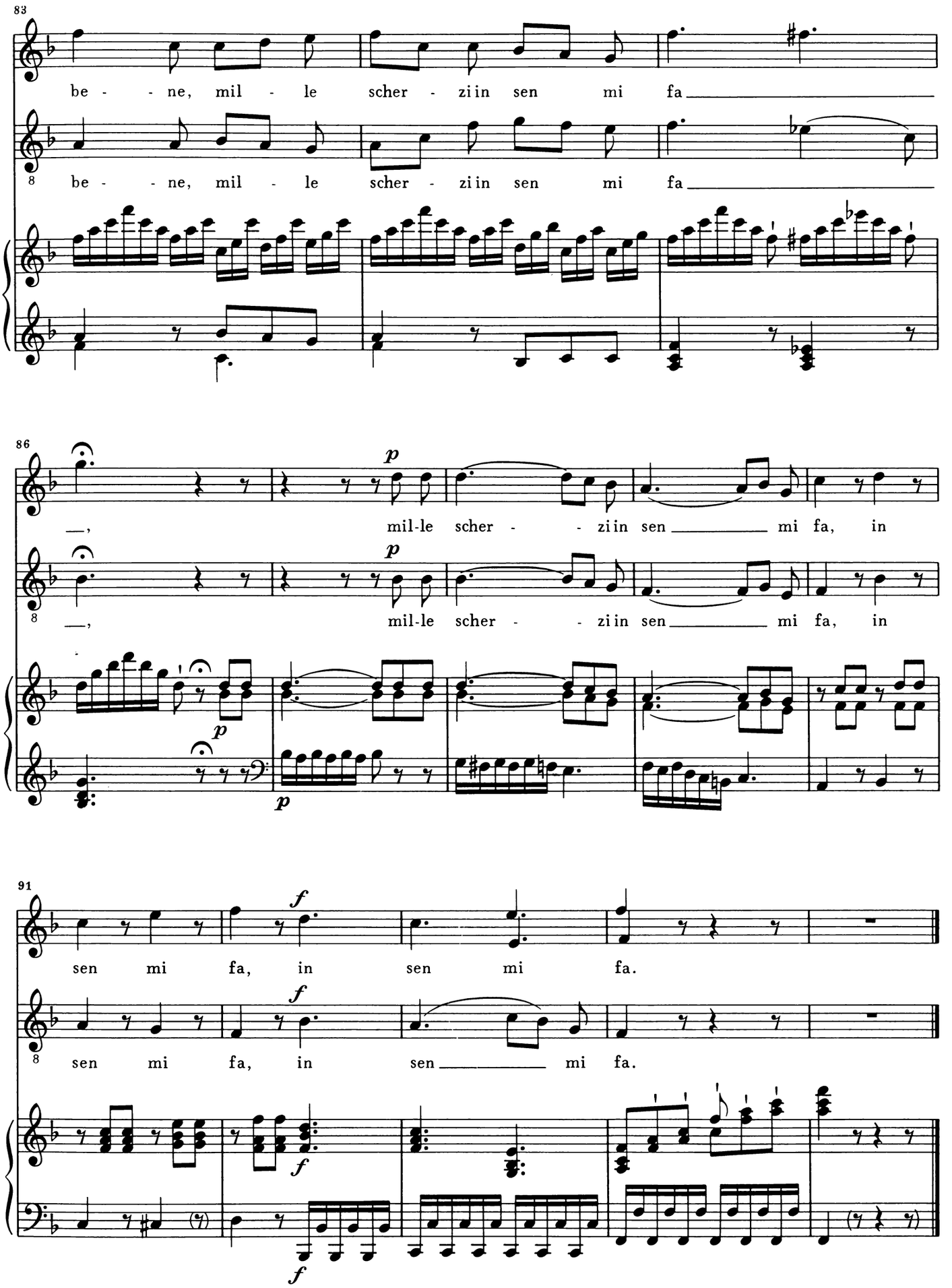

25
duol mi dà.
Co - sa
8
duol mi dà.
Co - sa ve - di?
29
sen - ti?
Veg - go un va - go fan - ciul - let - to che in me
8
Sen - to un fie - ro fan - ciul - let - to che in me
32
vi - bra or fiam - me or dar - di, ch'o - ra ri - de or pian - ge or
8
vi - bra or fiam - me or dar - di, ch'o - ra ri - de or pian - ge or


36
pal - pi - ta, or pia - ce - re or duol mi
8
pal - pi - ta, or pia - ce - re or duol mi
40
adagio
dà; a chi mai, chi mai sa -
8
dà; a chi mai, chi mai sa -
44
[a tempo]
rà? È il fur - bet - to di Cu - pi - do che dagli
8
rà? È il fur - bet - to di Cu - pi do che dagli


48
oc - chi al cor mi vie - ne e per te, mio ca - ro be - ne, mil - le
8
oc - chi al cor mi vie - ne e per te, mio ca - ro be - ne, mil - le
fz
fz
fz
52
scher - zi in sen mi fa ___, mil - le scher - zi,
8
scher - zi in sen mi fa ___, mil - le scher - zi,
3
3
[1]
56
mil - le scher - zi in sen mi fa _____, mil - le
8
mil - le scher - zi in sen mi fa _____, mil - le


60
scher - zi in sen mi fa, e per te, mio ca - ro be - ne,
scher - zi in sen mi fa, e per te, mio ca - ro
64
mil - le scher - zi in sen mi fa, in sen mi fa,
be - ne, mil - le scher - zi in sen in sen mi fa,
68
mil - le scher - zi, mil - le scher - zi in sen mi
mil - le scher - zi, mil - le scher - zi in sen mi


72
fa _____, mil - le scher - zi in sen mi fa,
8
fa _____, mil - le scher - zi in sen mi fa,
76
e per te, mio ca - ro be - ne, mil - le scher - zi in sen mi
8
e per te, mio ca - ro be - ne, mil - le scher - zi in sen mi
80
fa, e per te, mio ca - ro
8
fa, e per te, mio ca - ro


83
be - - ne, mil - le scher - zi in sen mi fa
be - - ne, mil - le scher - zi in sen mi fa
86
p
—, mil-le scher - - zi in sen mi fa, in
p
—, mil-le scher - - zi in sen mi fa, in
p
p
91
f
sen mi fa, in sen mi fa.
f
sen mi fa, in sen mi fa.
f
f

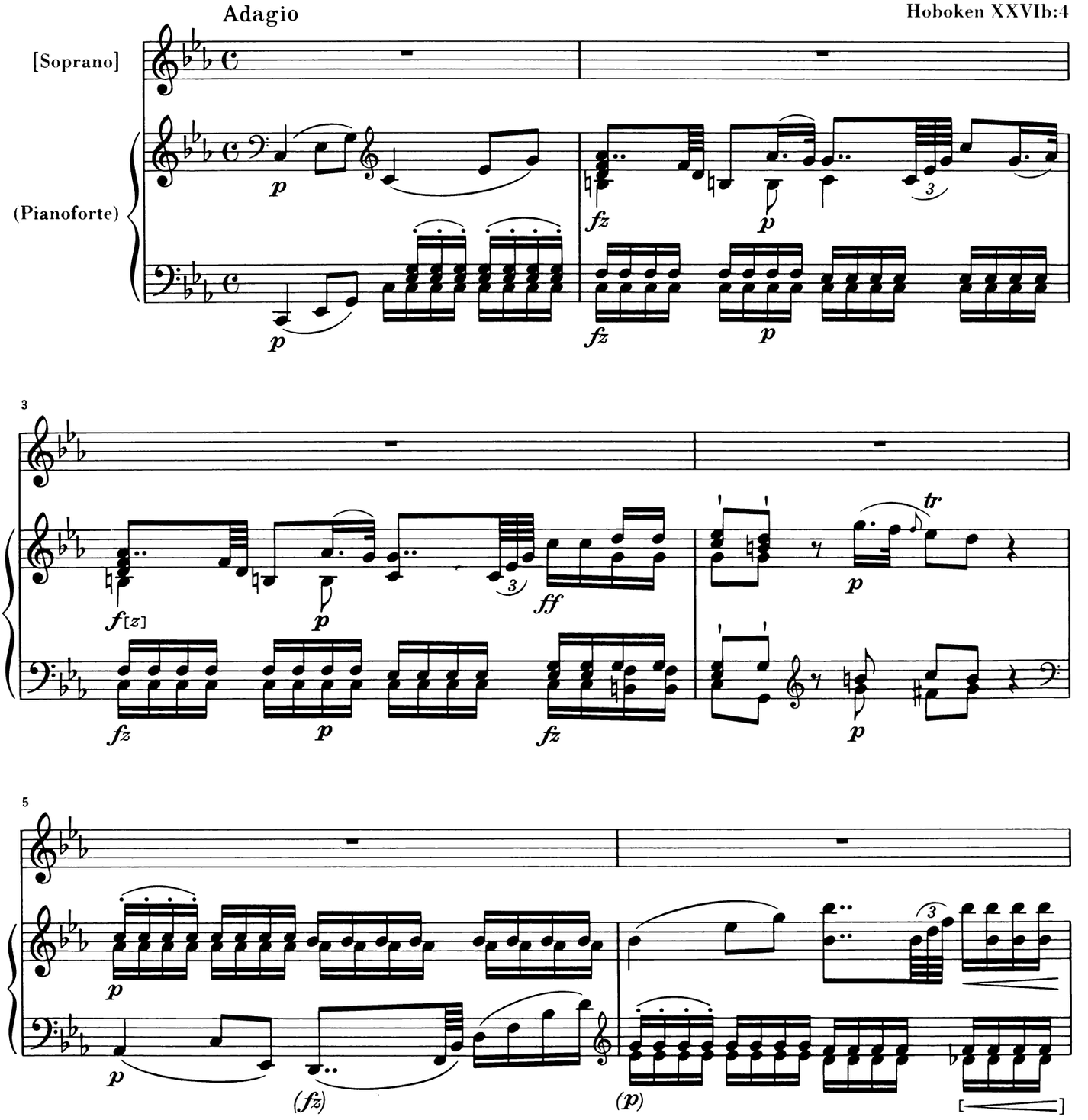
Lines from
The Battle of the Nile

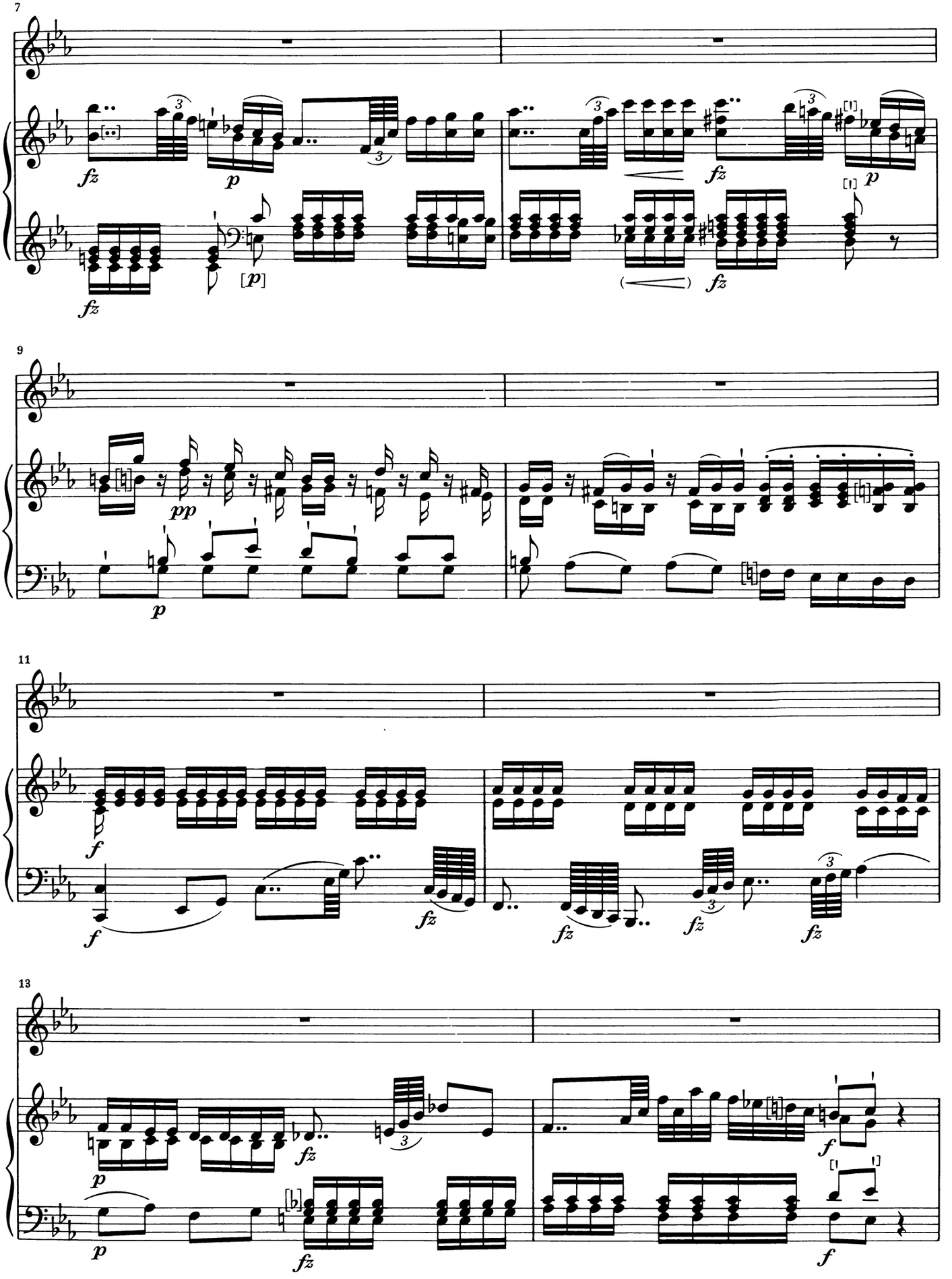
(1800)

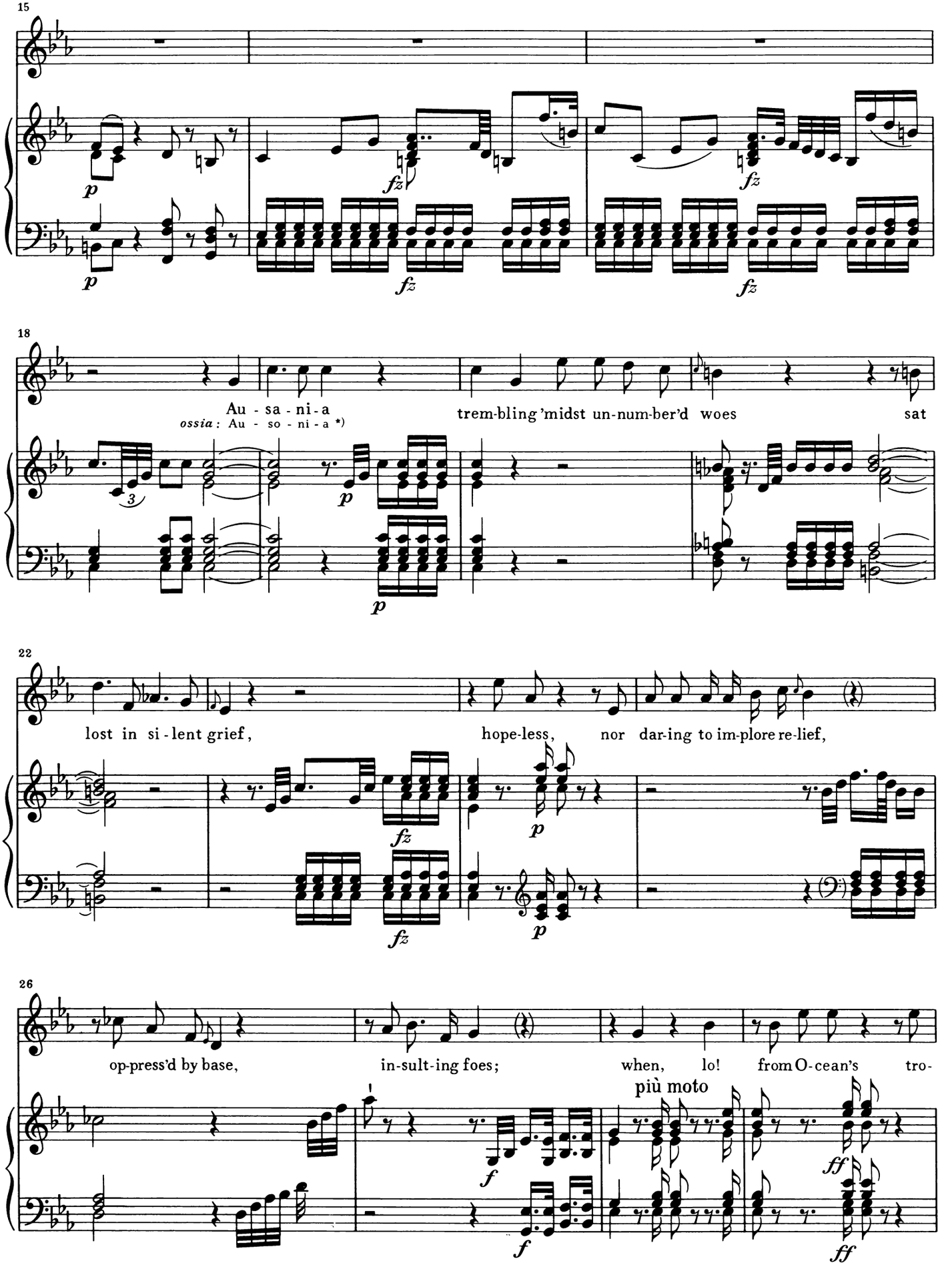
The Words by Mrs. Knight,
The Music Composed and Dedicated to Lady Hamilton,
By Dr. Haydn

Recitativo
Adagio

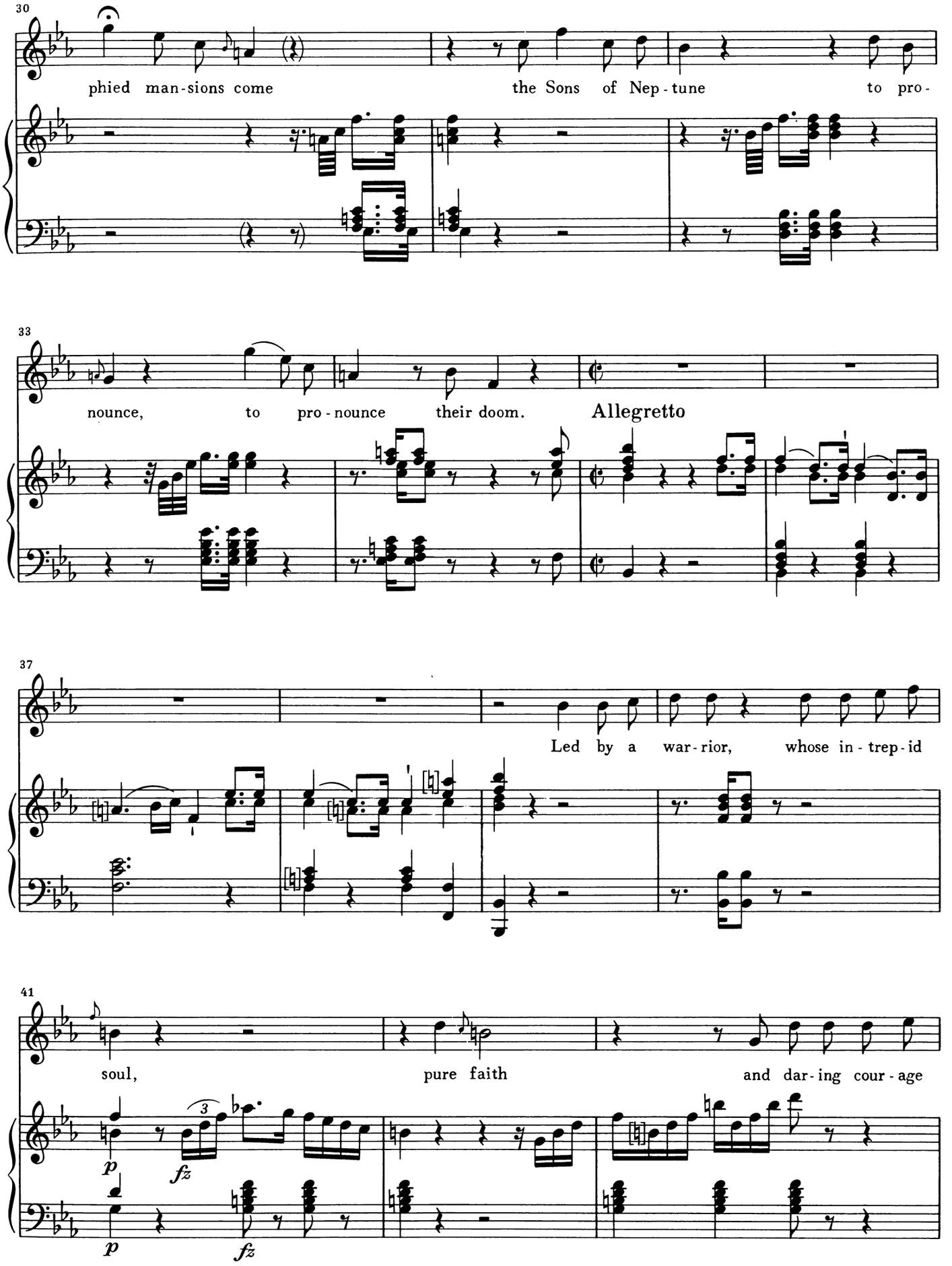
Hoboken XXVIb:4

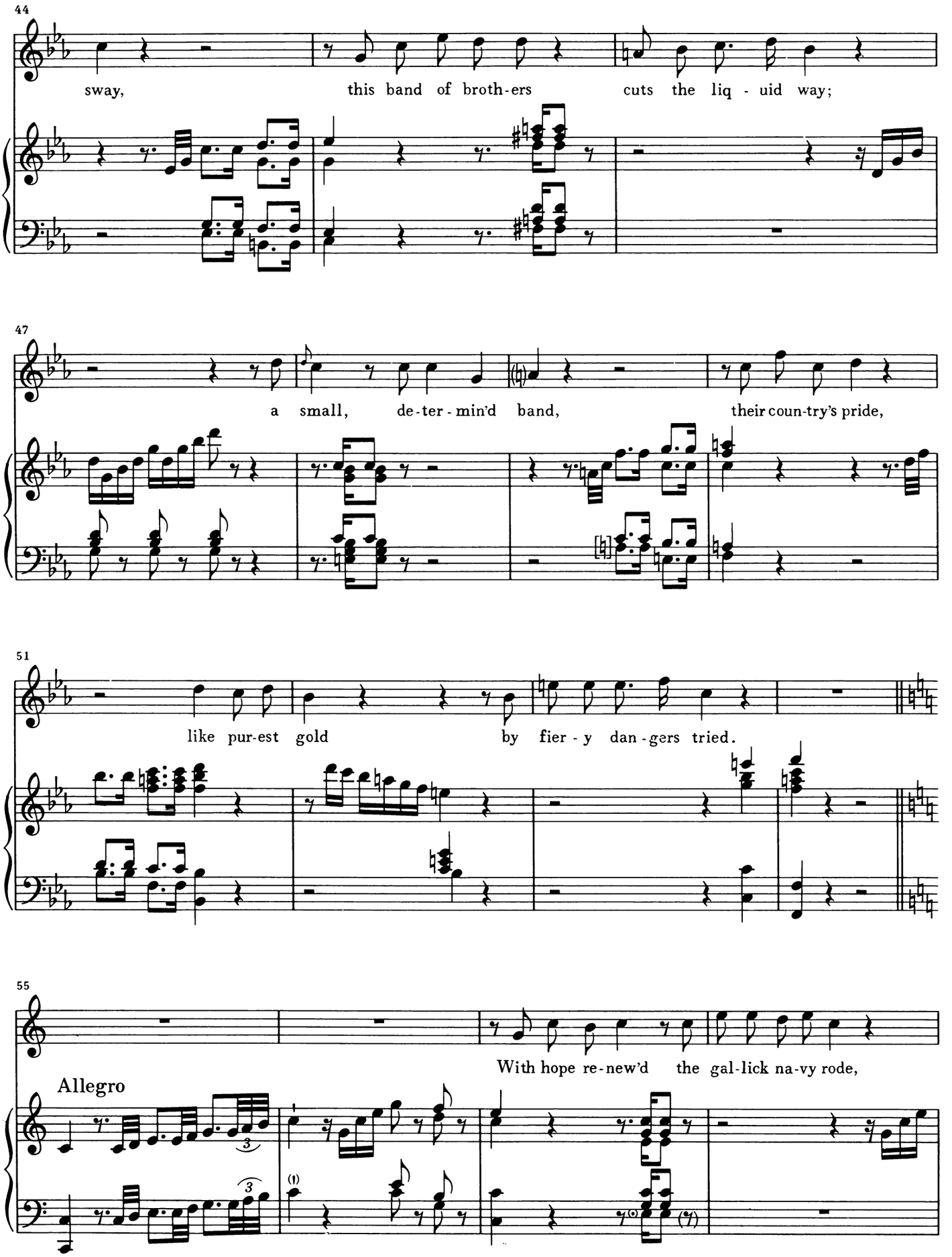


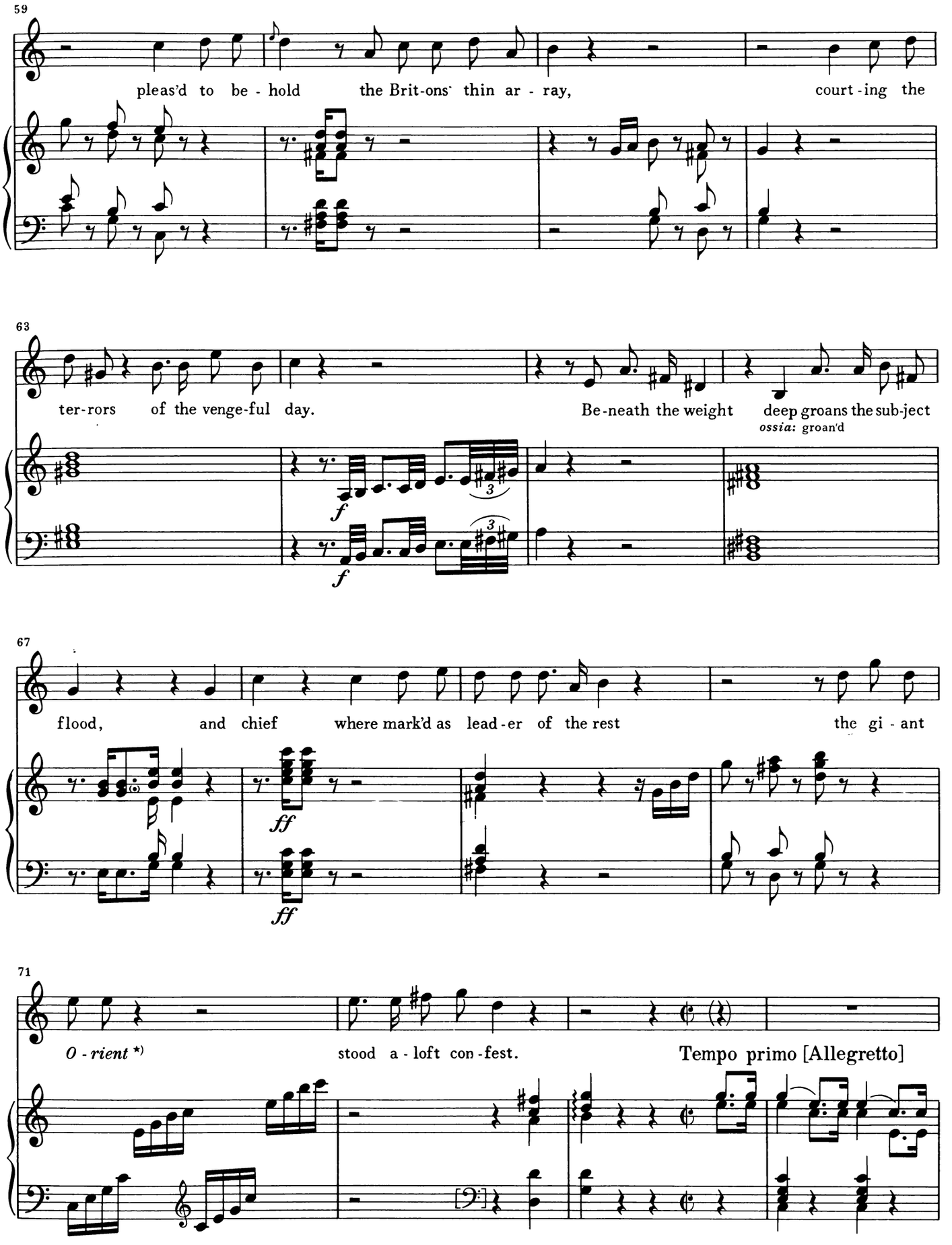

7
9
11
13



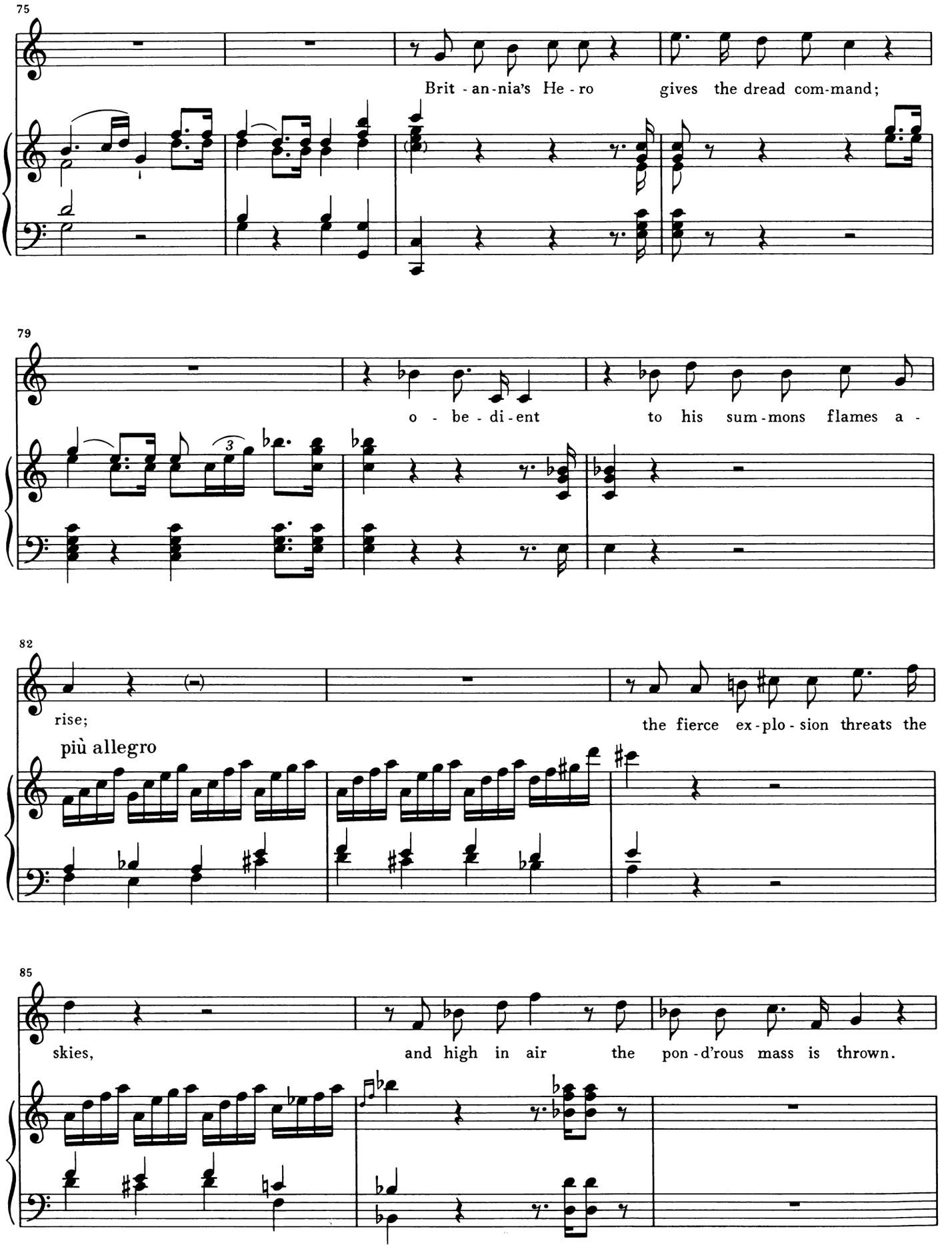
*) Name des prähistorischen Italien südlich von Rom.

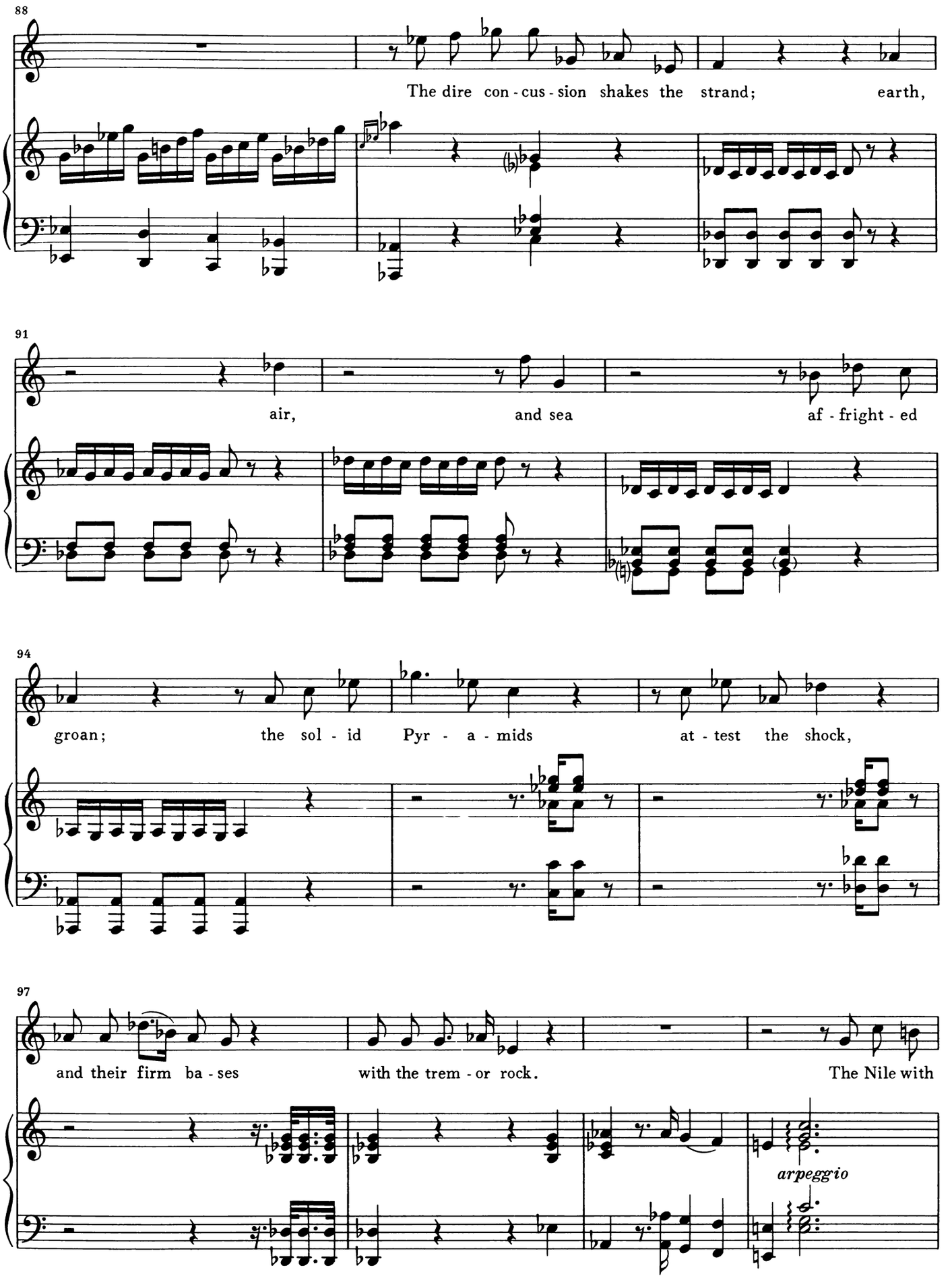

30
phied man-sions come
the Sons of Nep-tune
to pro-
33
nounce,
to pro-nounce
their doom.
Allegretto
37
Led by a war-rior,
whose in-trep-id
41
soul,
pure faith
and dar-ing cour-age
p
fz
p
fz

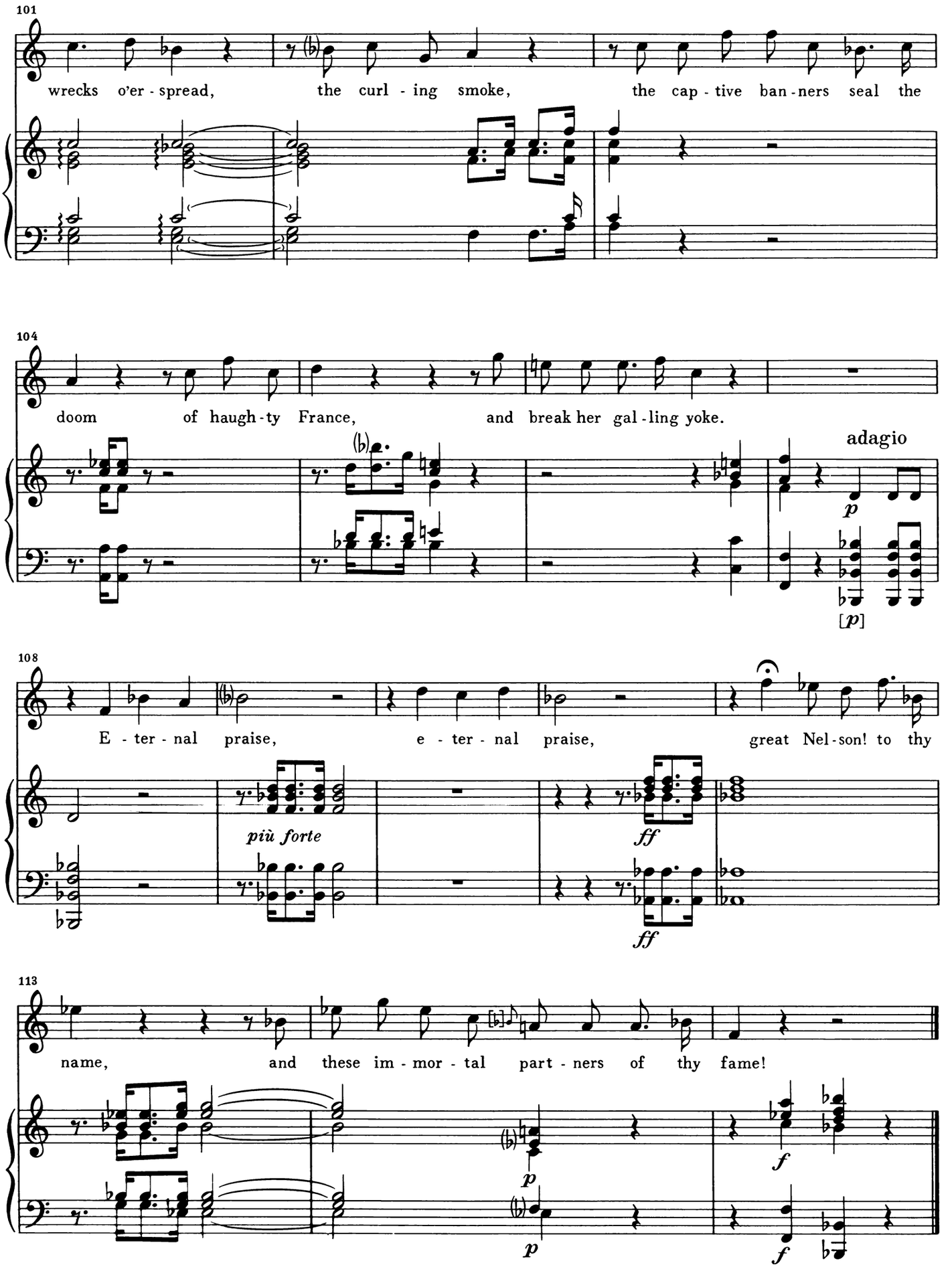

44
sway, this band of broth-ers cuts the liq - uid way;
47
a small, de-ter-min'd band, their coun-try's pride,
51
like pur-est gold by fier - y dan-gers tried.
55
With hope re-new'd the gal-lick na-vy rode,
Allegro



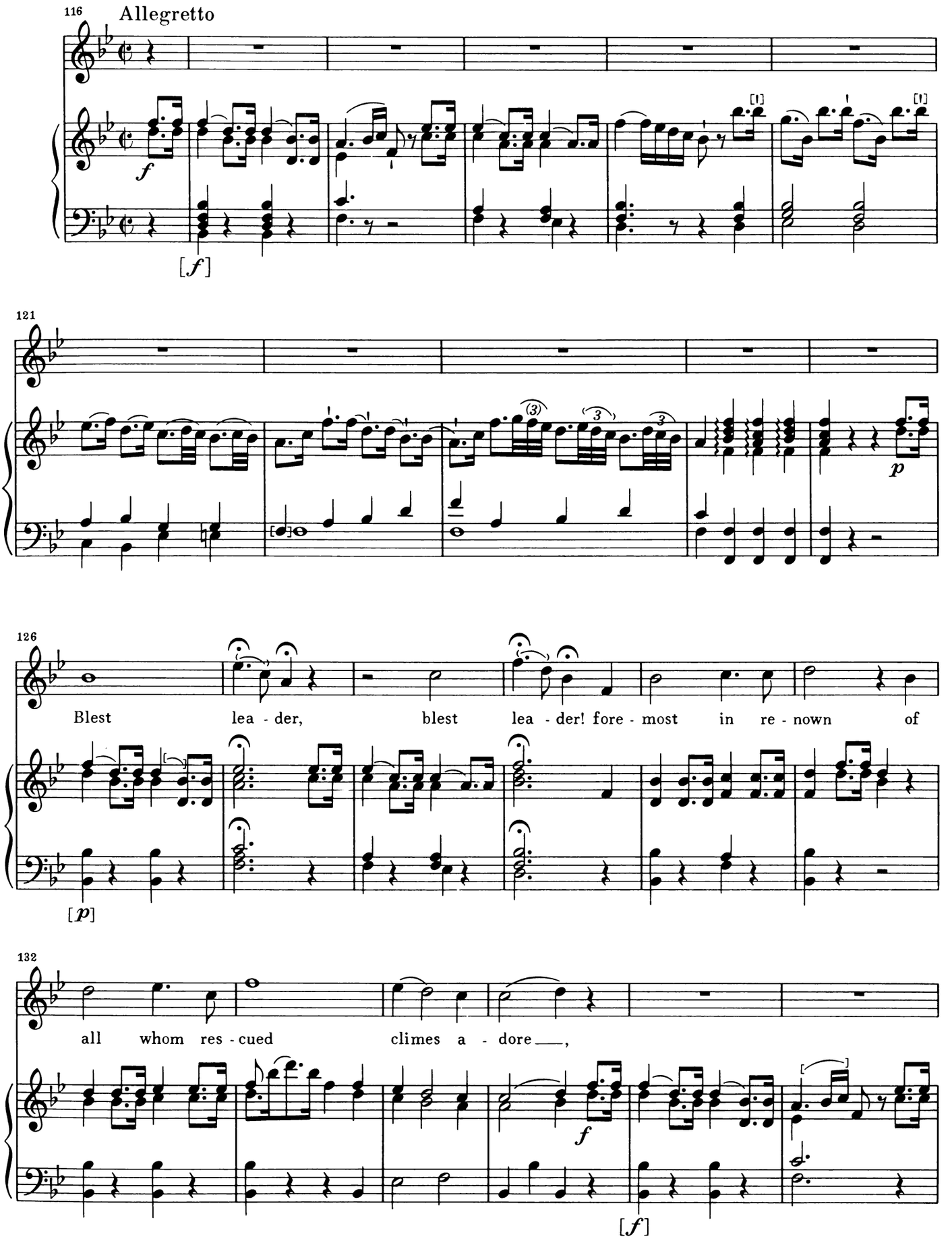
*) Französisches Flaggschiff.

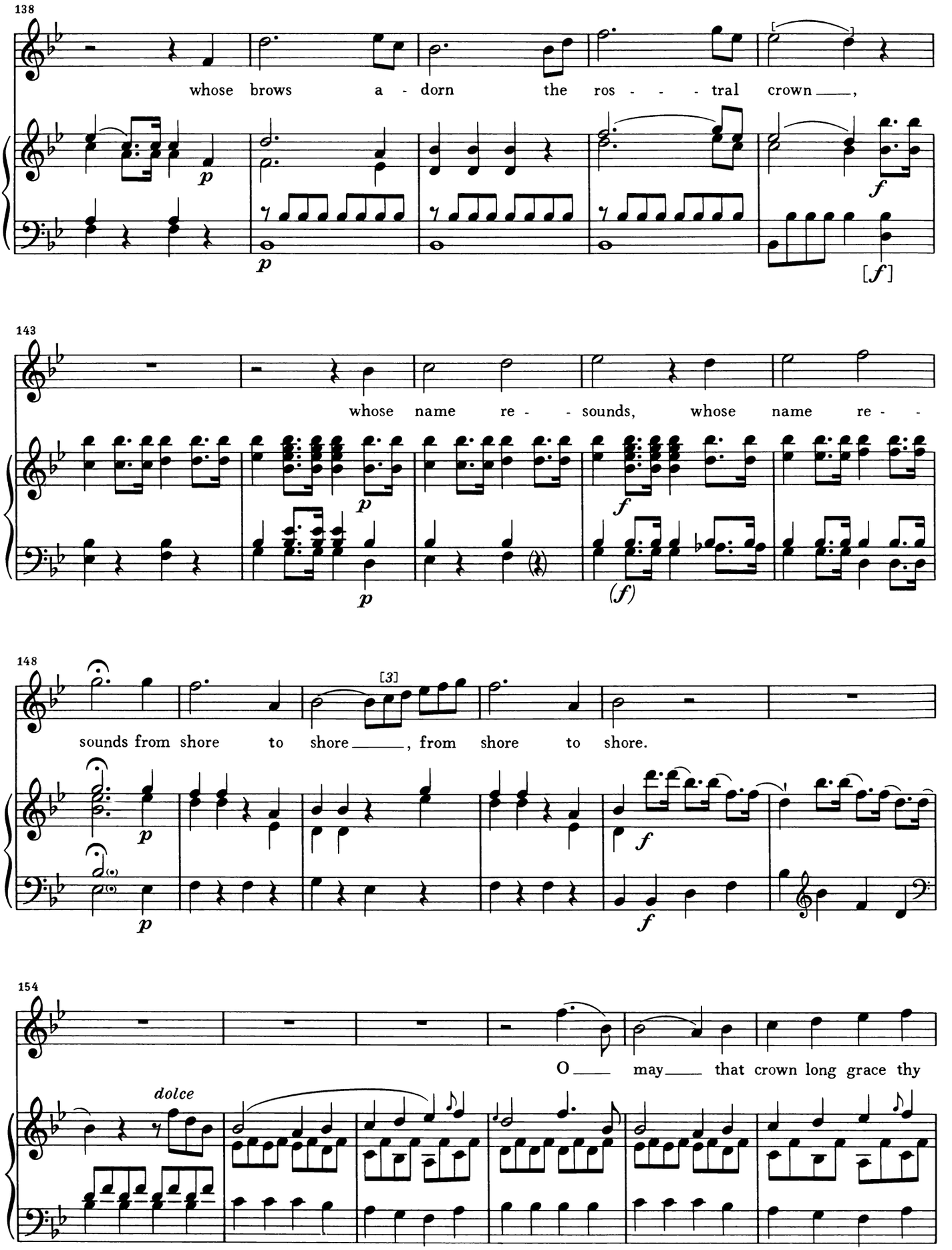

75
Brit - an-nia's He - ro gives the dread com-mand;
79
o - be - di-ent to his sum-mons flames a -
82
rise;
the fierce ex-plo - sion threats the
più allegro
85
skies,
and high in air the pon - d'rous mass is thrown.

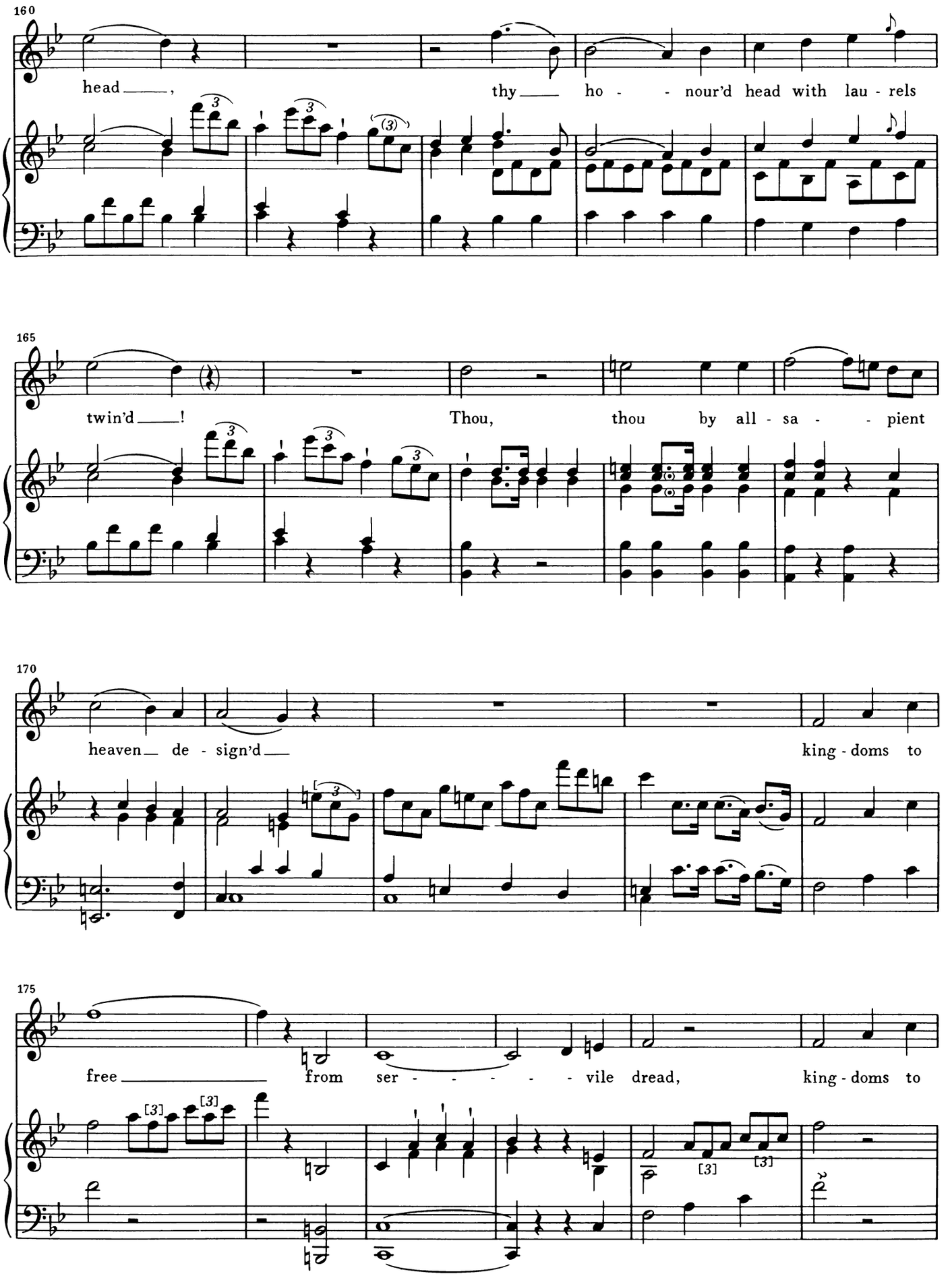

88
The dire con - cus - sion shakes the strand; earth,
91
air, and sea af - fright - ed
94
groan; the sol - id Pyr - a - mids at - test the shock,
97
and their firm ba - ses with the trem - or rock. The Nile with
arpeggio

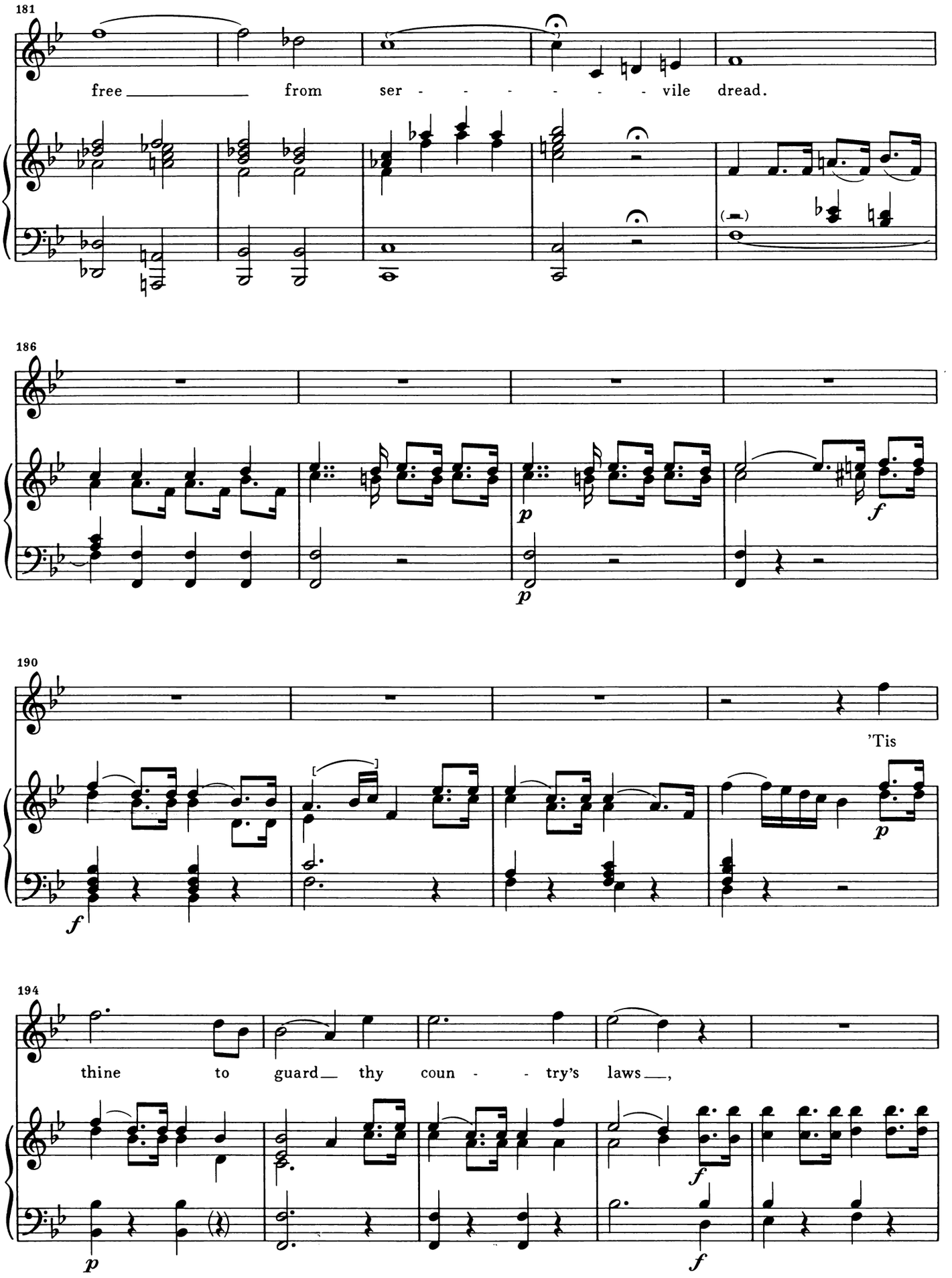

101
wrecks o'er - spread, the curl - ing smoke, the cap - tive ban - ners seal the
104
doom of haugh - ty France, and break her gal - ling yoke.
adagio
p
[p]
108
E - ter - nal praise, e - ter - nal praise, great Nel - son! to thy
più forte
ff
ff
113
name, and these im - mor - tal part - ners of thy fame!
p
p
f
f

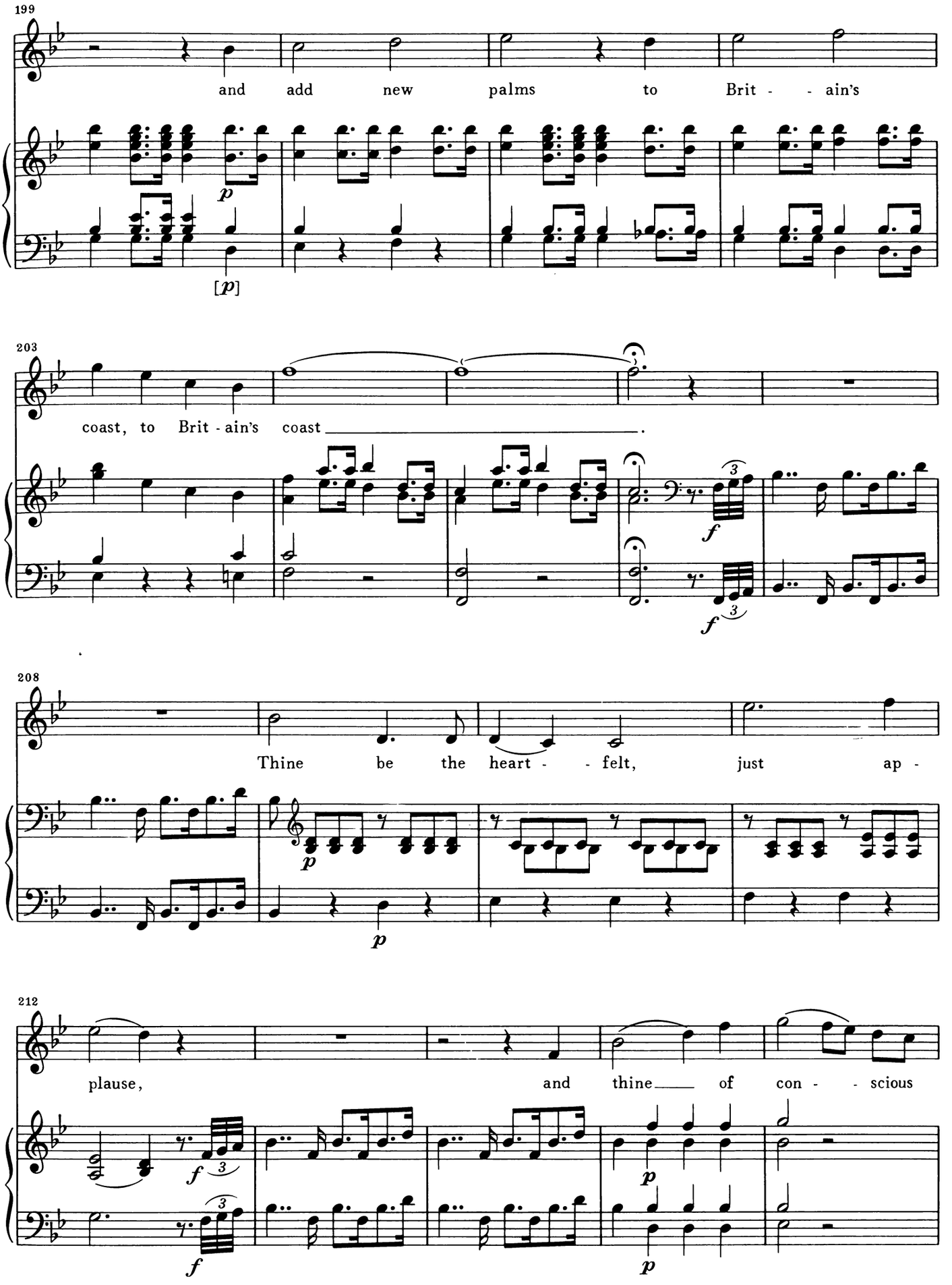
AIR

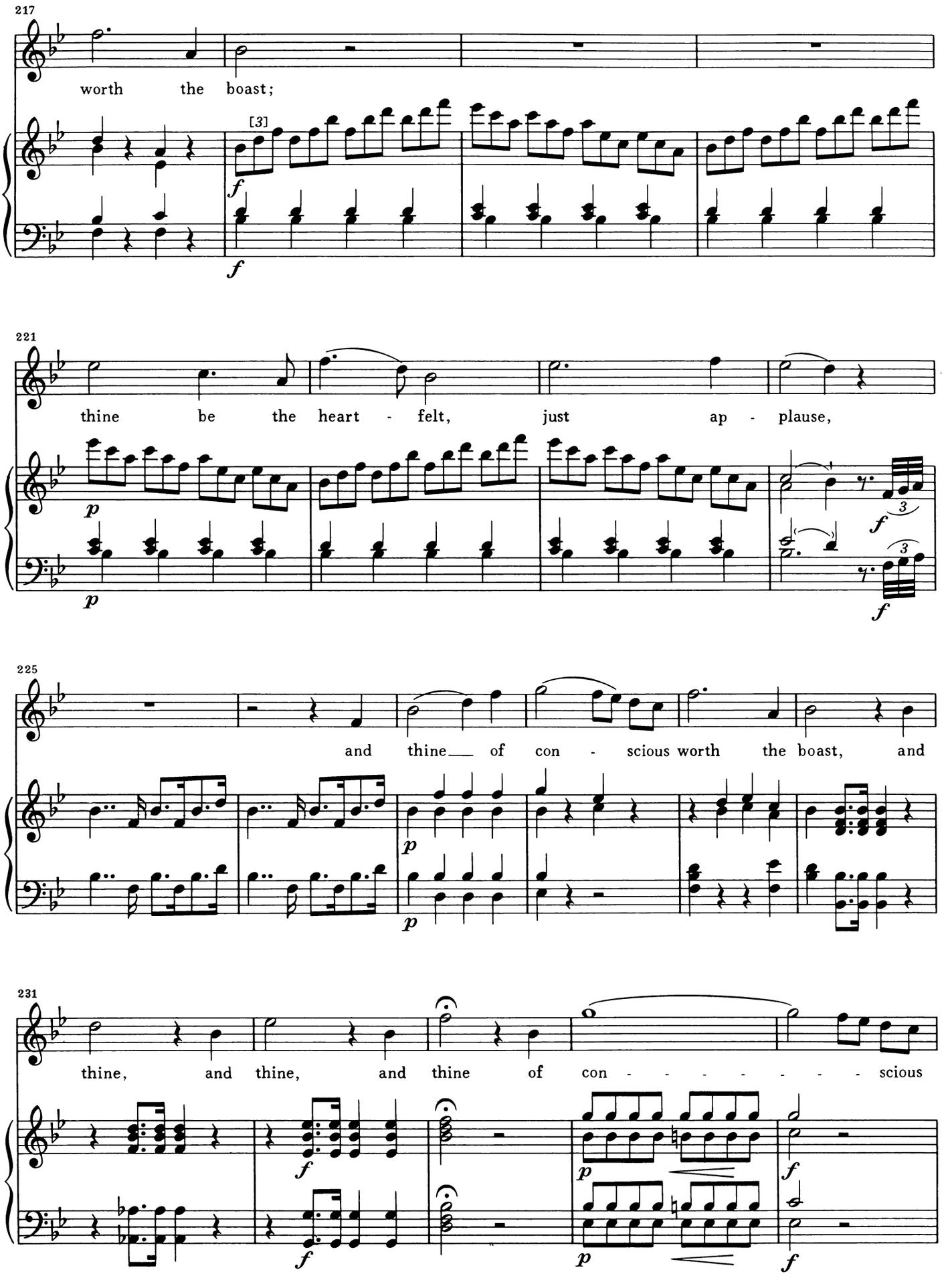

116
Allegretto
f
[f]
121
p
126
Blest lea - der, blest lea - der! fore - most in re - nown of
[p]
132
all whom res - cued climes a - dore ___,
f
[f]

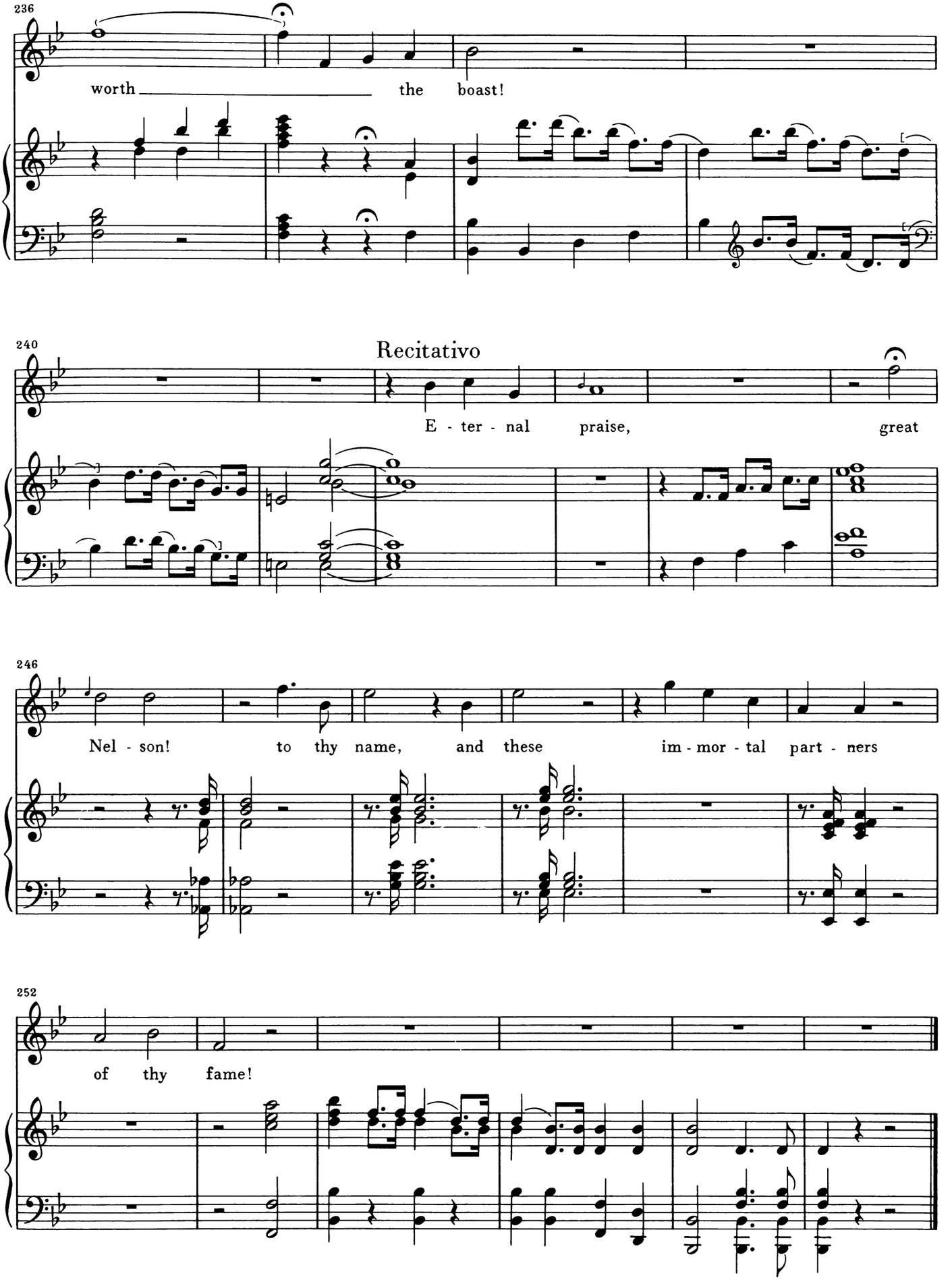

138
whose brows a - dorn the ros - - - tral crown ___,
143
whose name re - - sounds, whose name re - -
148
sounds from shore to shore ___, from shore to shore.
154
O ___ may ___ that crown long grace thy
dolce


160
head ___ ,
thy ___ ho - - nour'd head with lau - rels
165
twin'd ___ !
Thou, thou by all - sa - - pient
170
heaven ___ de - sign'd ___
king - doms to
175
free ___ from ser - - - - - vile dread, king - doms to


181
free from ser - - - - - - vile dread.
186
p
p
f
190
'Tis
f
p
194
thine to guard thy coun - try's laws,
p
f
f


199
and add new palms to Brit - - ain's
p
[p]
203
coast, to Brit - ain's coast
f
f
208
Thine be the heart - - felt, just ap -
p
p
212
plause, and thine of con - - scious
f
f
p
p


217
worth the boast;
[3]
f
f
221
thine be the heart - felt, just ap - plause,
p
p
f
3
f
3
225
and thine of con - scious worth the boast, and
p
p
231
thine, and thine, and thine of con - - - - - - - - scious
f
f
p
p
f
f


236
worth the boast!
240
Recitativo
E - ter - nal praise, great
246
Nel - son! to thy name, and these im - mor - tal part - ners
252
of thy fame!

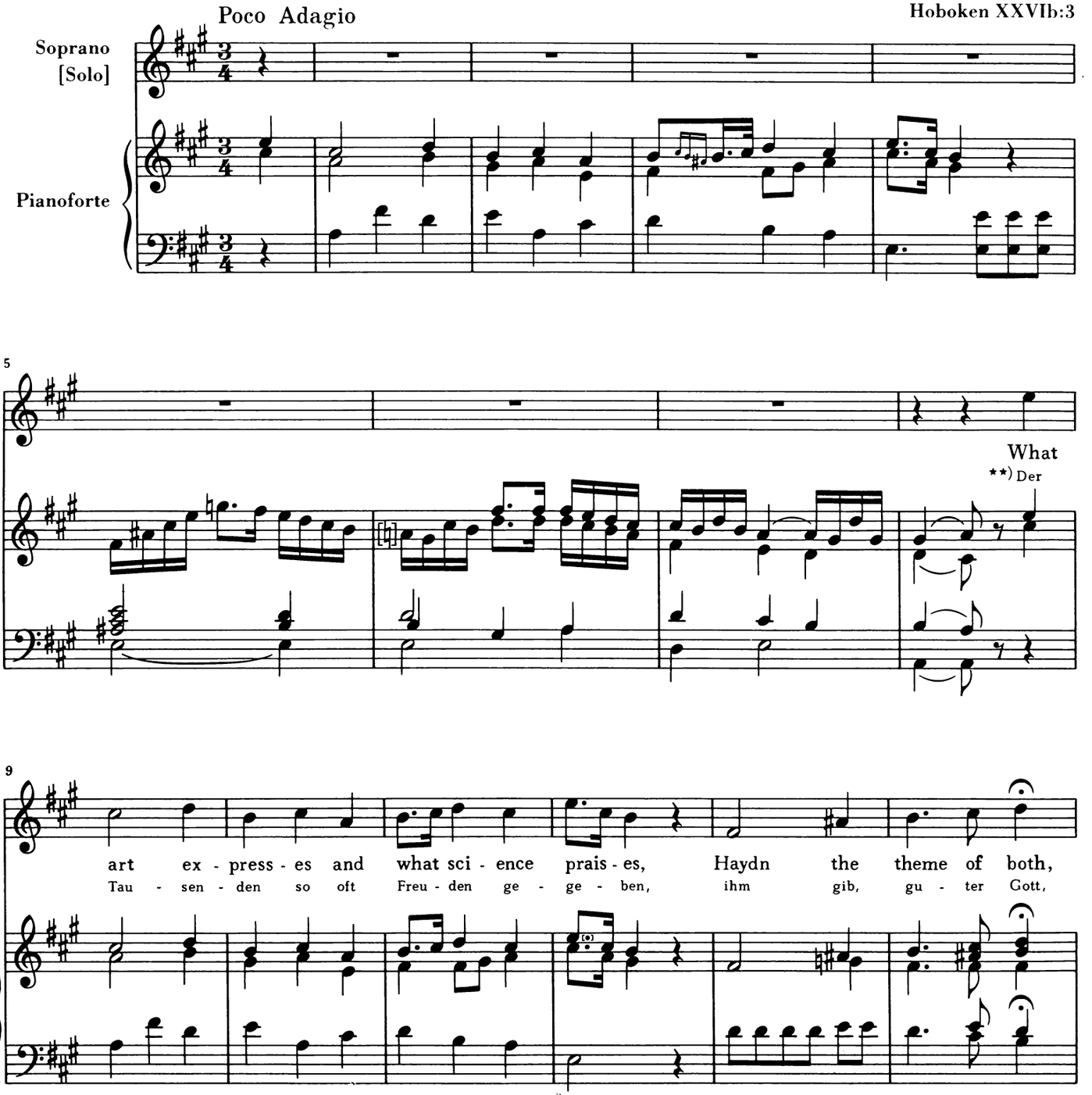
Dr. Harrington's Compliment

(1794)

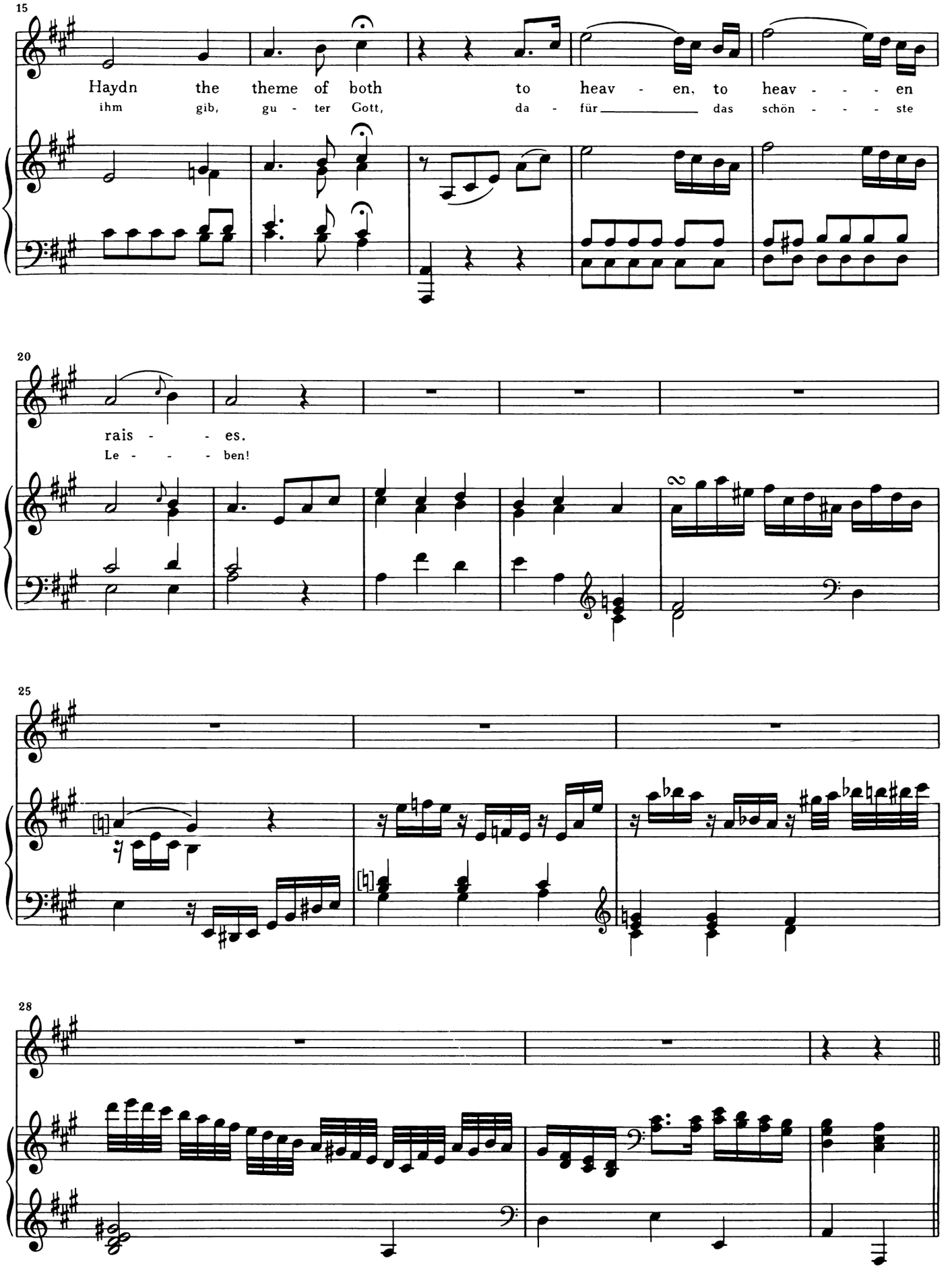
An Doctor Harrington, zu Erwiderung
der von ihm an J. Haydn gerichteten Verse und Musik,
von J. Haydn*)

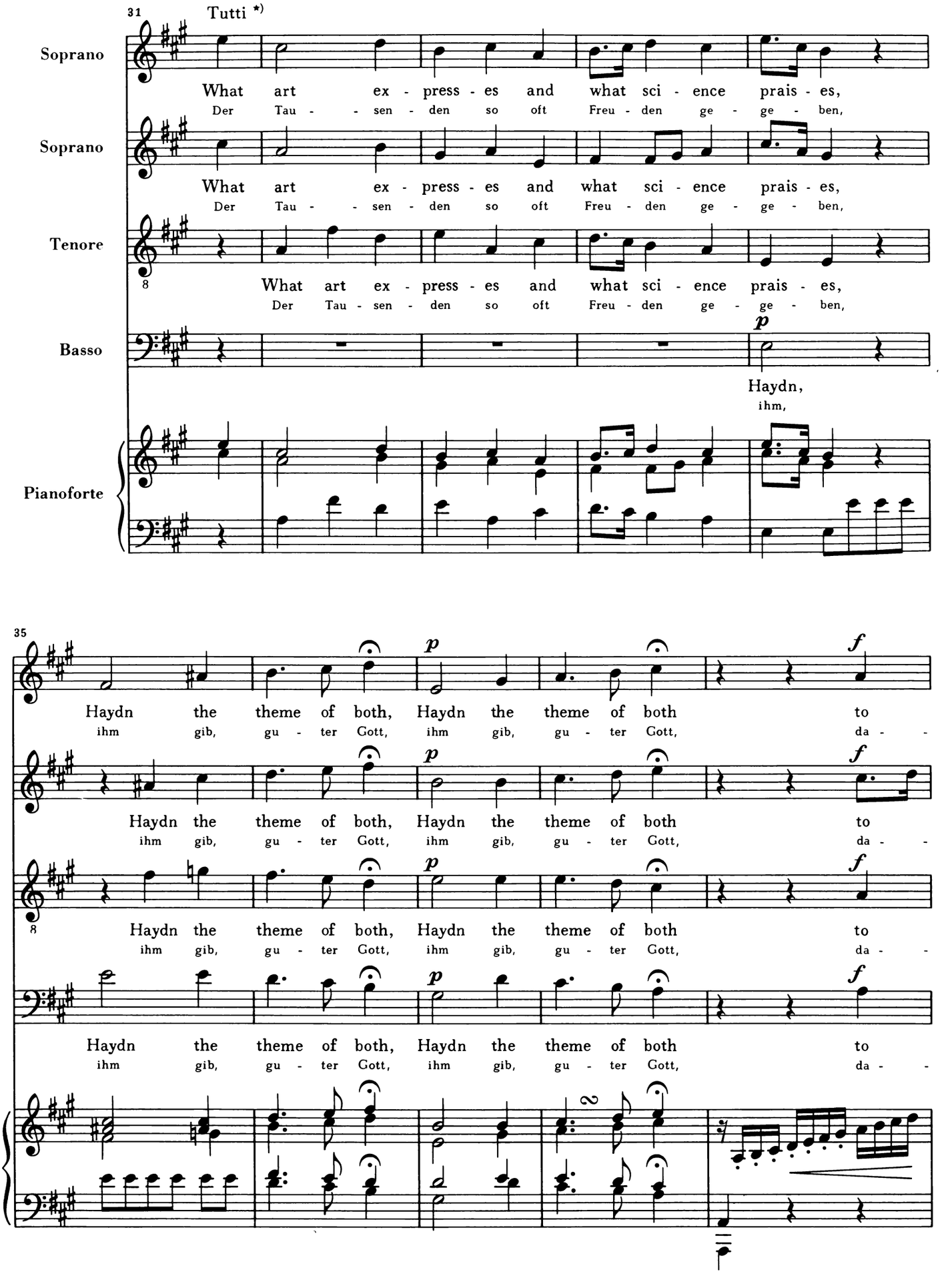
Poco Adagio

Hoboken XXVIb:3

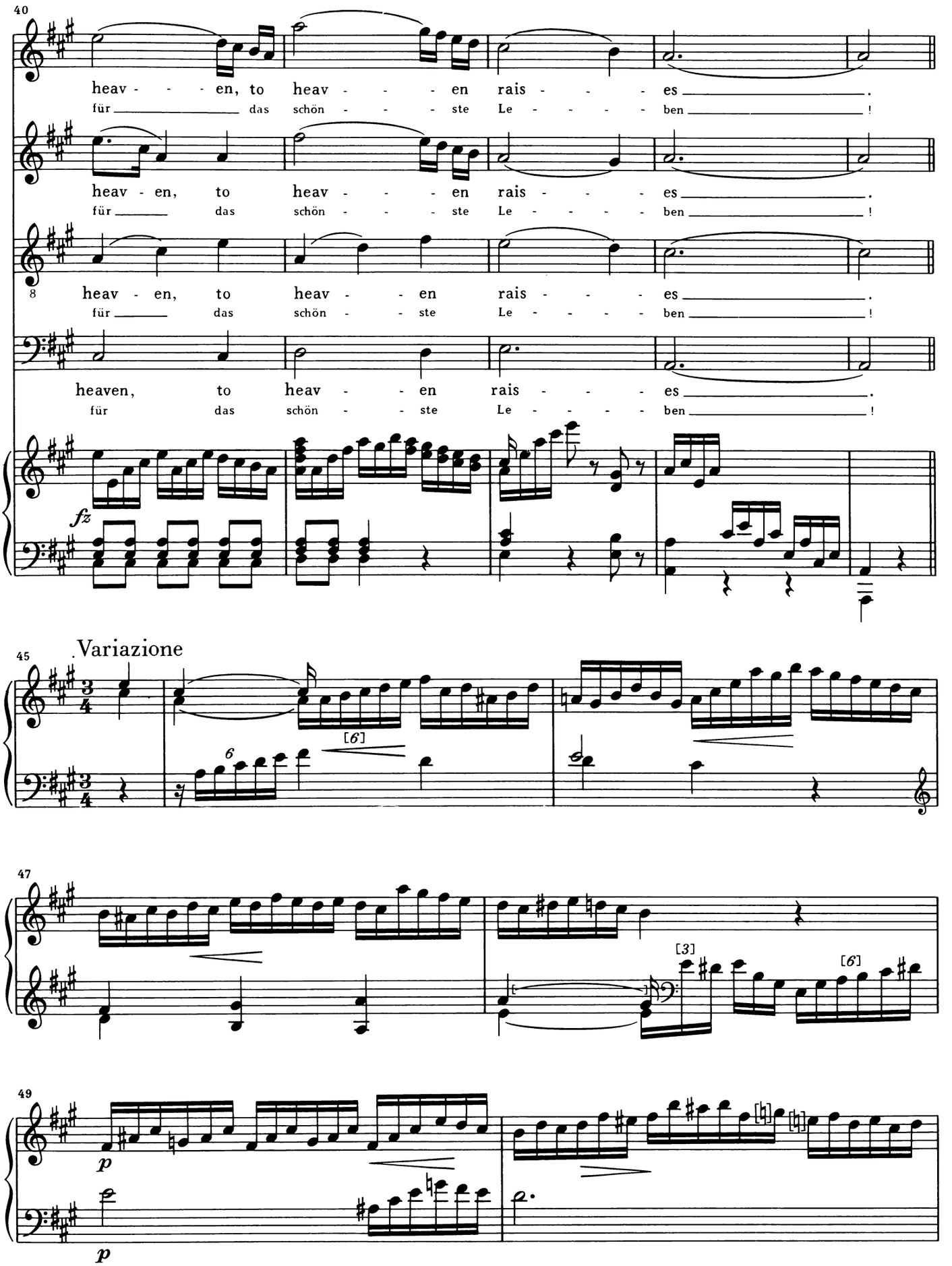


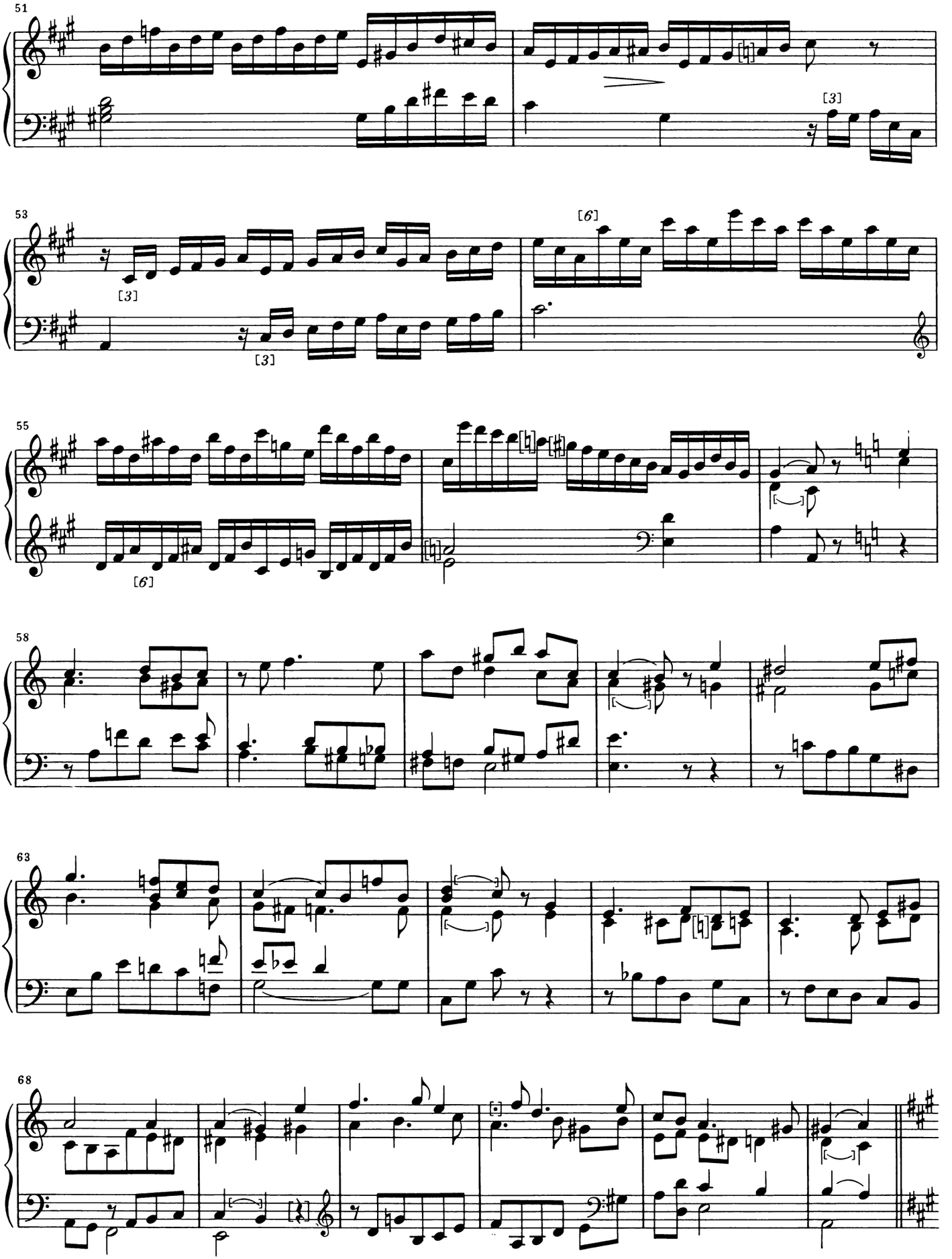
*) Zur Doppelautorschaft Henry Har(r)ington / Joseph Haydn siehe Vorwort.
**) Zum deutschen Text siehe ebenda.

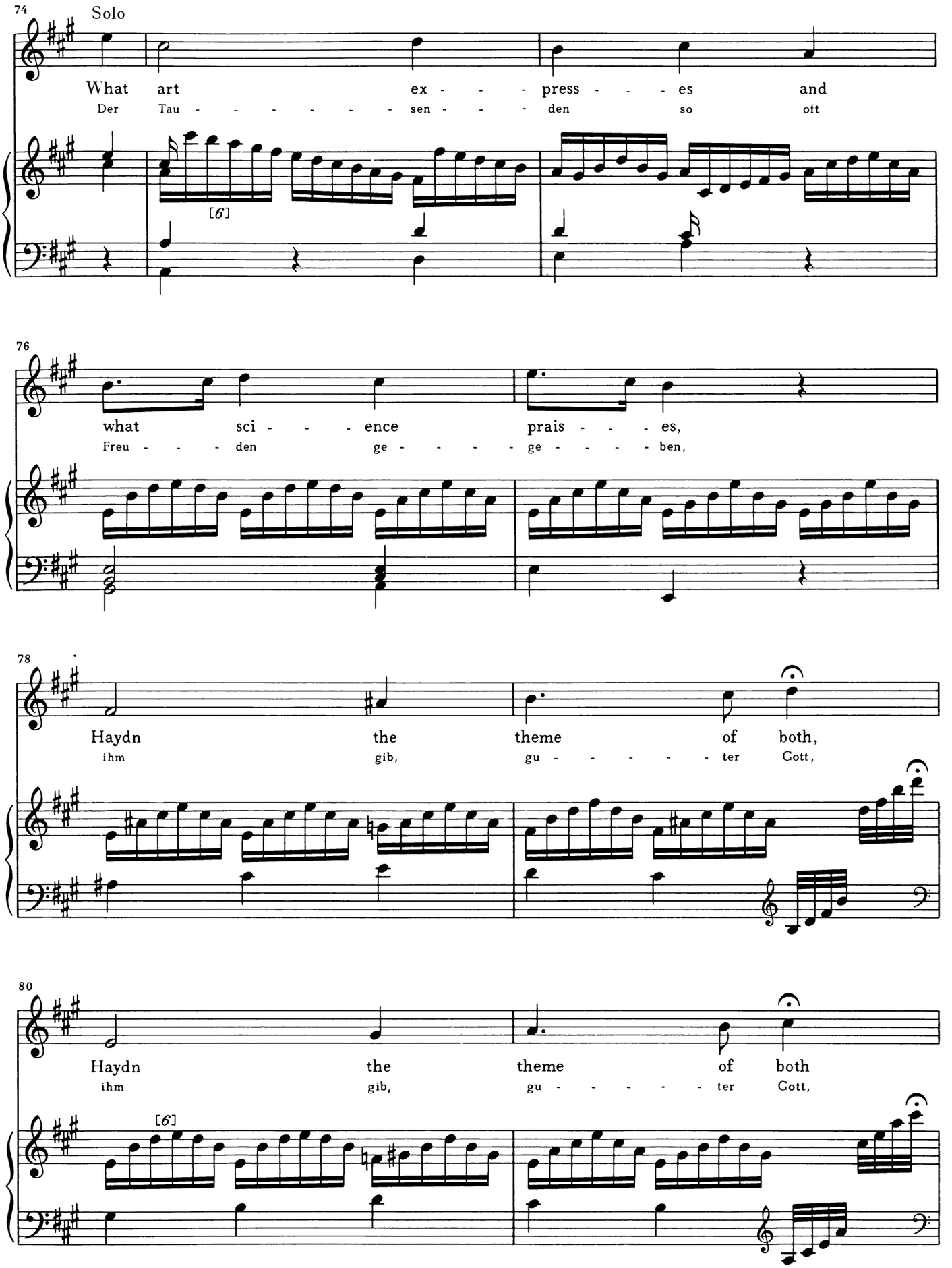

15
Haydn the theme of both to heav - en, to heav - - - - en
ihm gib, gu - ter Gott, da - für das schön - - - - ste
20
rais - - - es.
Le - - - - ben!
25
28

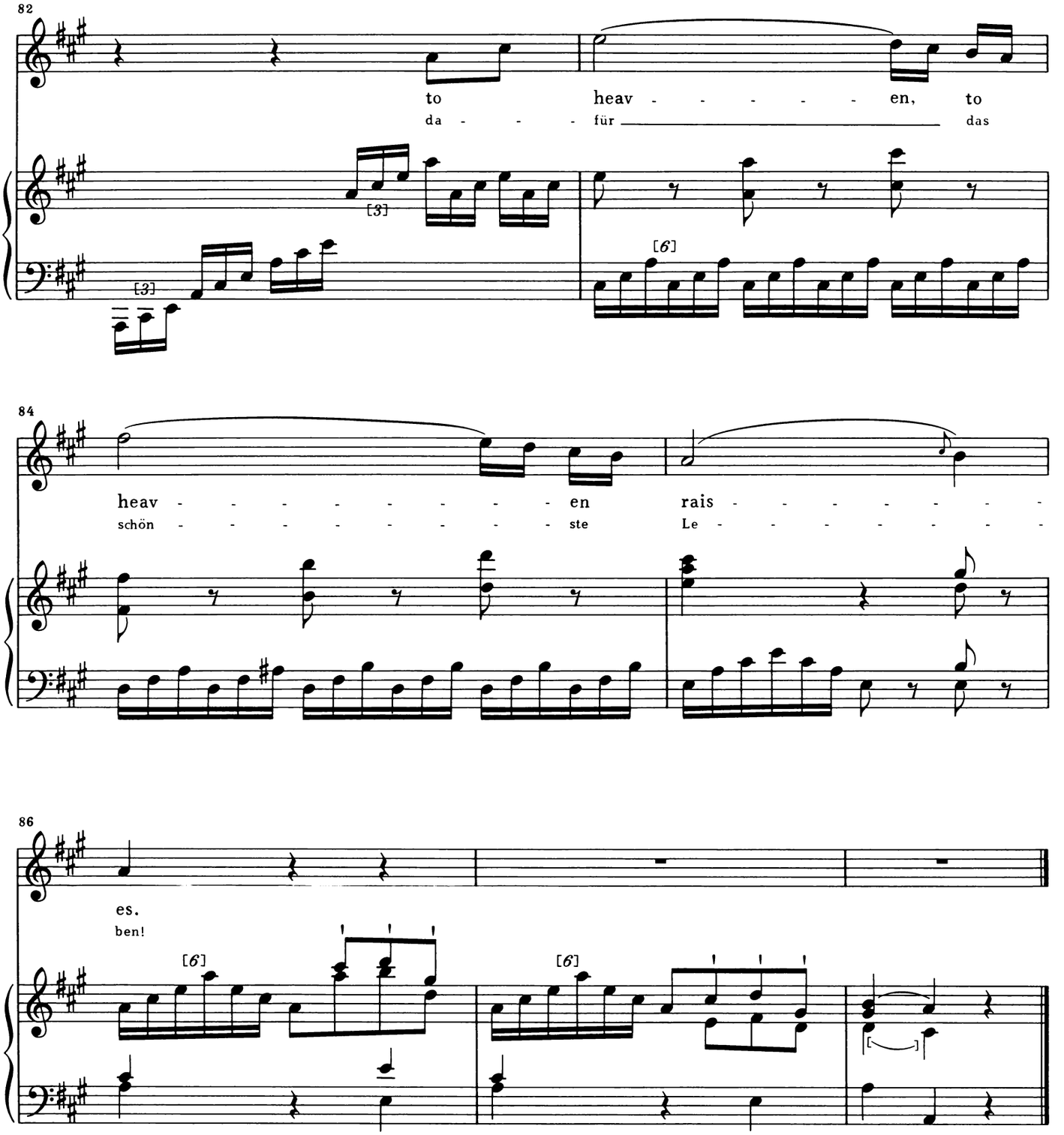


*) Siehe Bemerkungen zur Aufführungspraxis, Seite XI.


40
heav - - - en, to heav - - - - en rais - - - - es
für das schön - - - - ste Le - - - - - ben !
heav - en, to heav - - - en rais - - - - es
für das schön - - - ste Le - - - - - ben !
8
heav - en, to heav - - en rais - - - - es
für das schön - - - ste Le - - - - - ben !
heaven, to heav - - en rais - - - - es
für das schön - - - ste Le - - - - - ben !
fz
45
Variazione
[6]
6
47
[3]
[6]
49
p
p


51
[3]
53
[3]
[3]
[6]
55
[6]
58
63
68


74
Solo
What art ex - - - press - - - es and
Der Tau - - - - - - sen - - - den so oft
[6]
76
what sci - - - ence prais - - - es,
Freu - - - den ge - - - - - ge - - - - - ben,
78
Haydn the theme of both,
ihm gib, gu - - - - - - ter Gott,
80
Haydn the theme of both
ihm gib, gu - - - - - - ter Gott,
[6]


82
to heav - - - - - - en, to
da - - - - für das
[3]
[3]
[6]
84
heav - - - - - - - - - - en rais - - - - - - - -
schön - - - - - - - - - - ste Le - - - - - - - -
86
es.
ben!
[6]
[6]

Twelve Sentimental Catches and Glees,

For Three Voices
Melodized by the Right Honorable
The Earl of Abingdon,
The Accompaniments for the Harp or Piano Forte by
The Celebrated Dr. Haydn

(1795)

Hoboken XXXIc:16

Nº I CATCH

Andantino

1 Know then this truth, e - nough for Man to know; VIR - TUE a -

2 Know then this truth, e - nough for Man to know; VIR - TUE a -

3 Know then this truth, e - nough for Man to know; VIR - TUE a -

Harp or Pianoforte

6

lone is hap - pi - ness be - low. Vir - tue a - lone is hap - pi - ness be - low.

lone is hap - pi - ness be - low. Vir - tue a - lone is hap - pi - ness be - low.

lone is hap - pi - ness be - low. Vir - tue a - lone is hap - pi - ness be - low.

13

*)

2

3

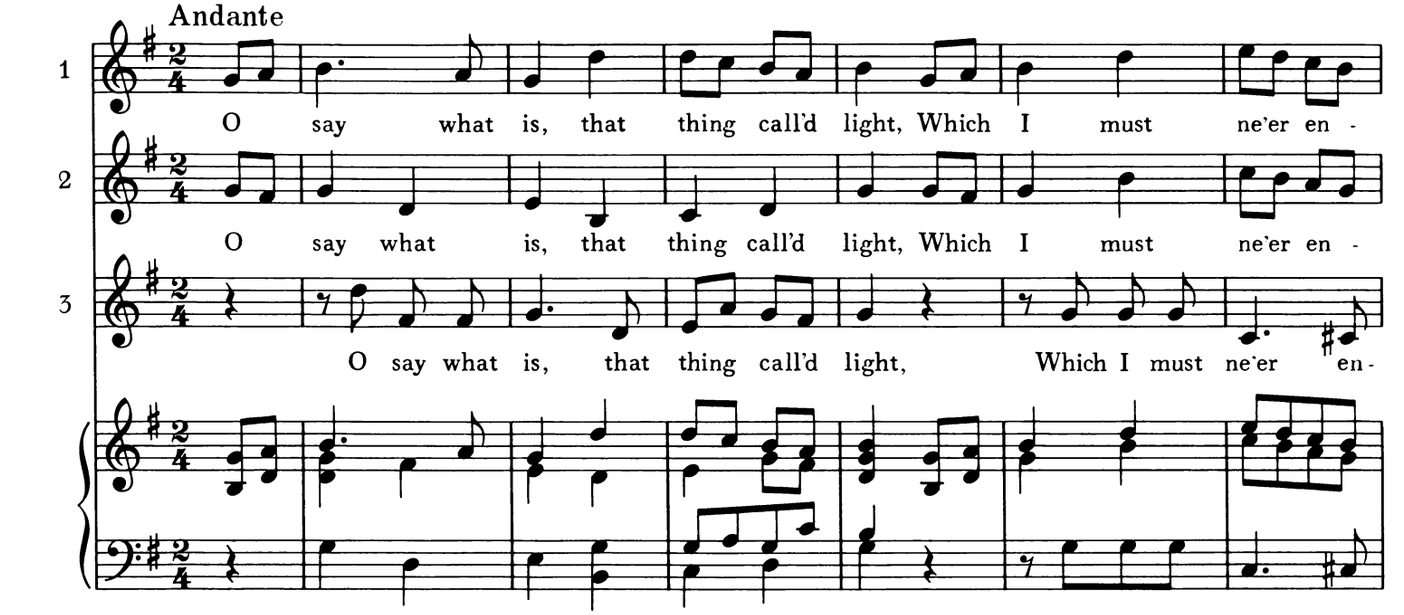
1

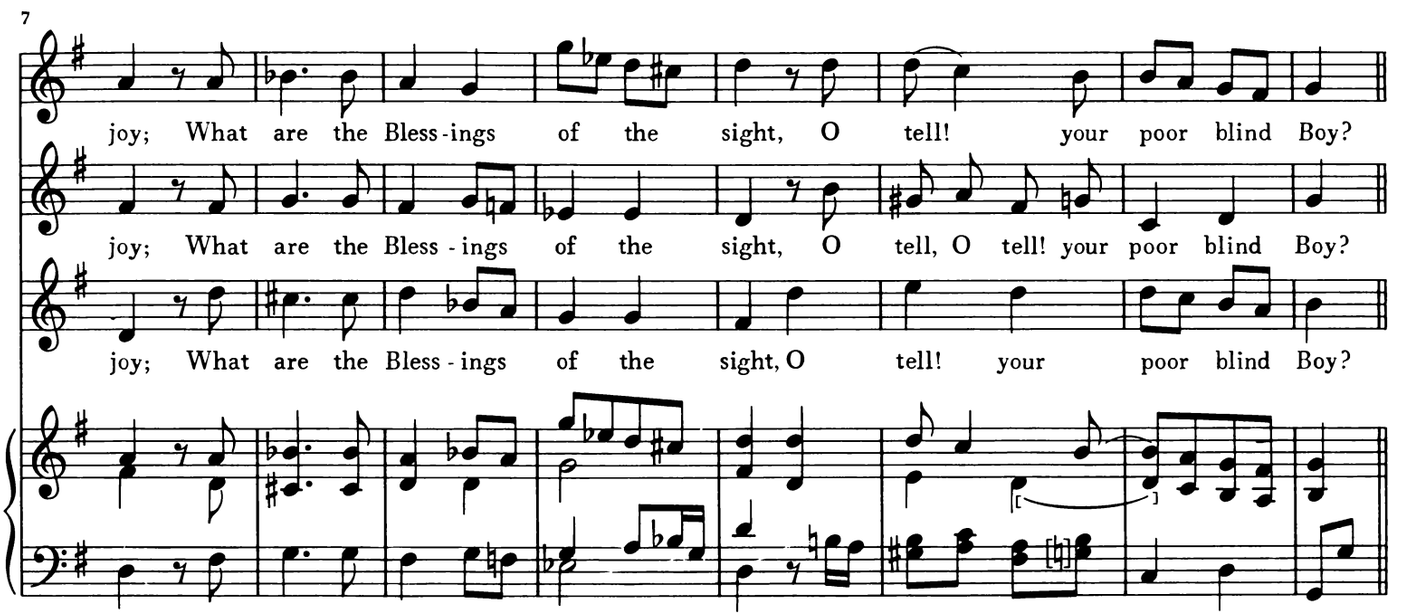
Ritornello

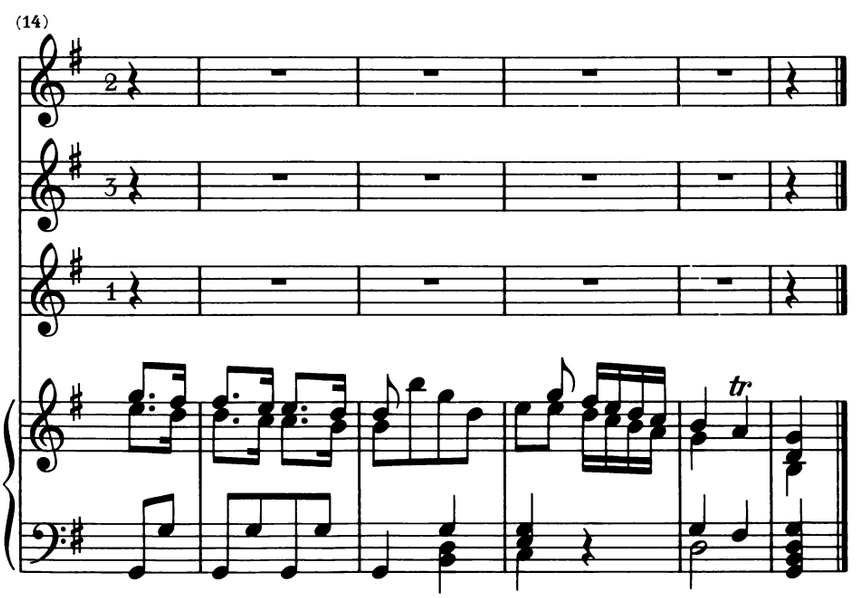
*) Die Ziffern zeigen den Stimmtausch an; siehe Bemerkungen zur Aufführungspraxis, Seite XI.

Nº II CATCH

Andante







2

You talk of wond'rous things you see,
You say the Sun shines bright,
I feel him warm but how can he,
Then make it day or night?

3

My day or night my self I make,
When e'er I wake or play,
And cou'd I ever keep awake,
It wou'd be always day.

4

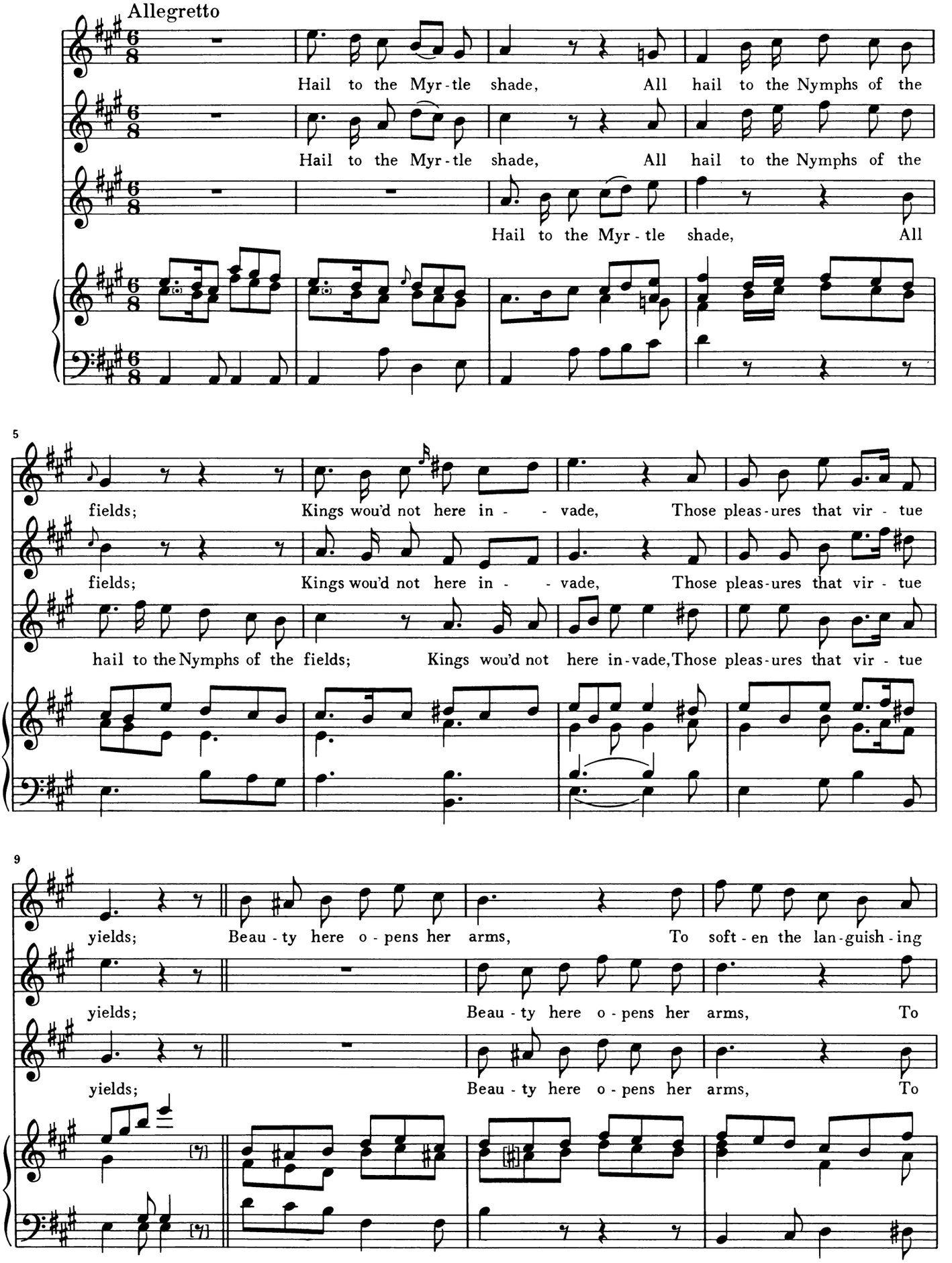
With heavy sighs I often hear,
You mourn my hopeless woe,
But sure with patience I may bear,
A loss I ne'er can know.

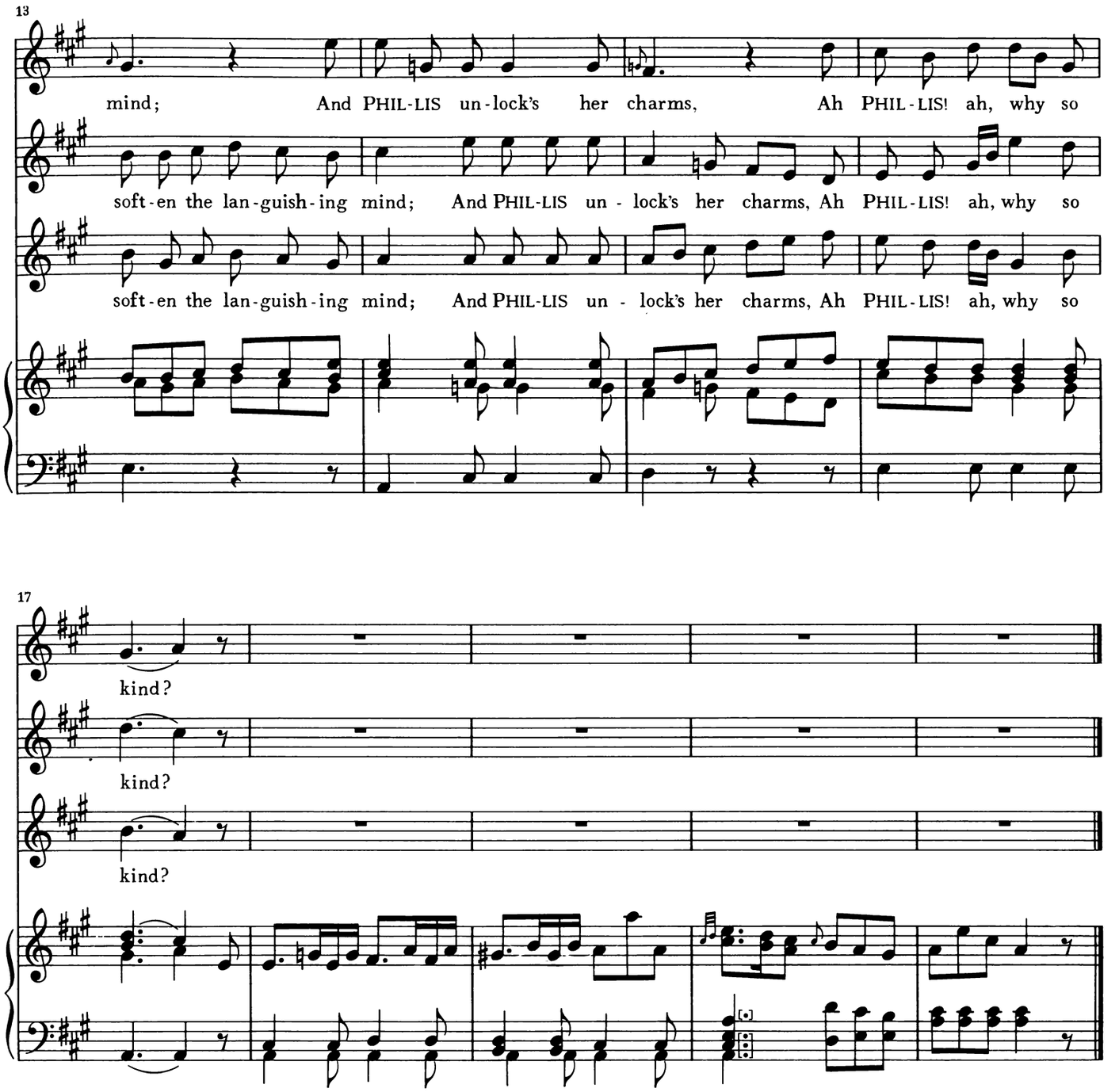
5

Then let not what I cannot have,
My cheer of mind destroy,
Whilst thus I sing I am a King,
Altho a poor blind Boy.

Nº III GLEE

Allegretto





2

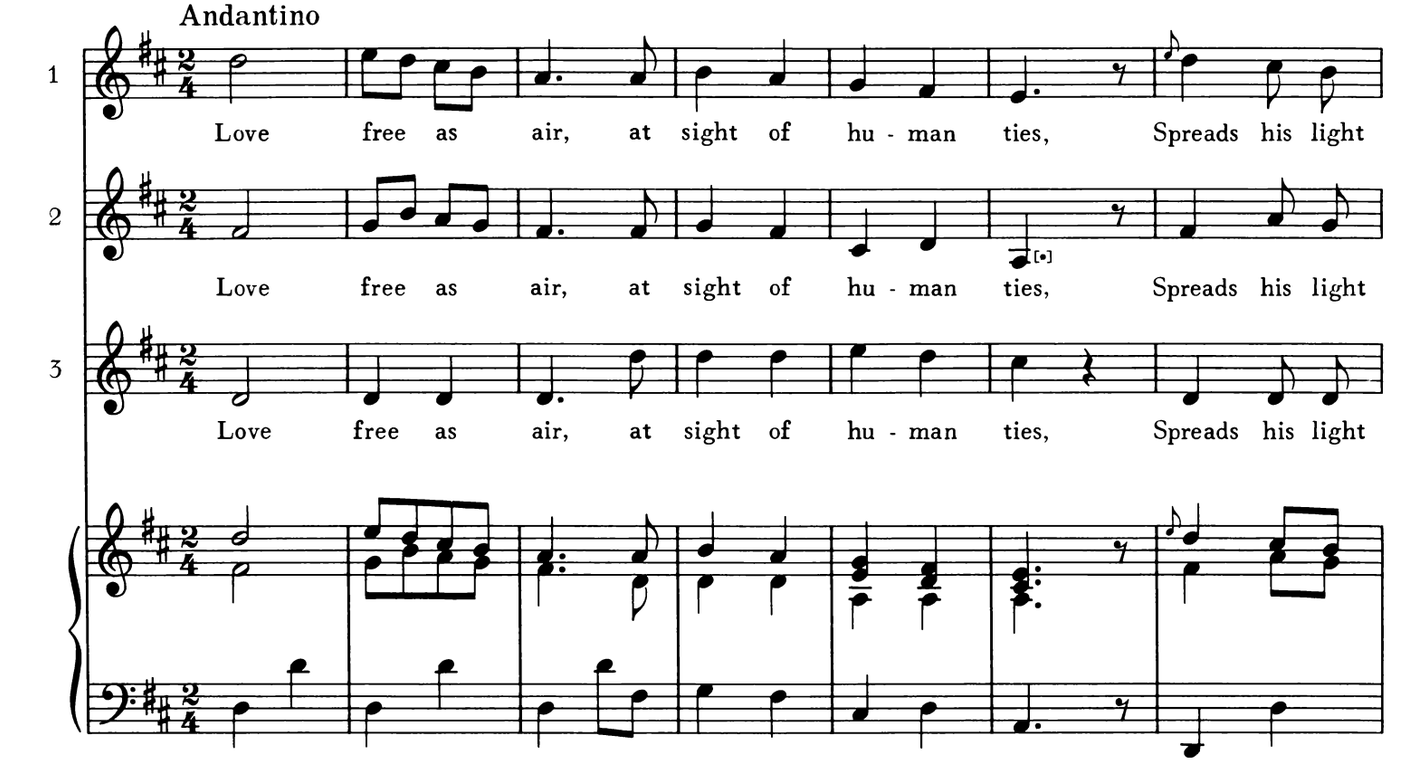
PHILLIS, thou soul of love,
Thou Joy of the neighbouring swains;
PHILLIS that crowns the grove,
And PHILLIS that gilds the plains.
PHILLIS, that ne'er had the skill,
To paint, and to patch, and be fine,
Yet PHILLIS, whose eyes can kill,
Whom nature hath made divine.

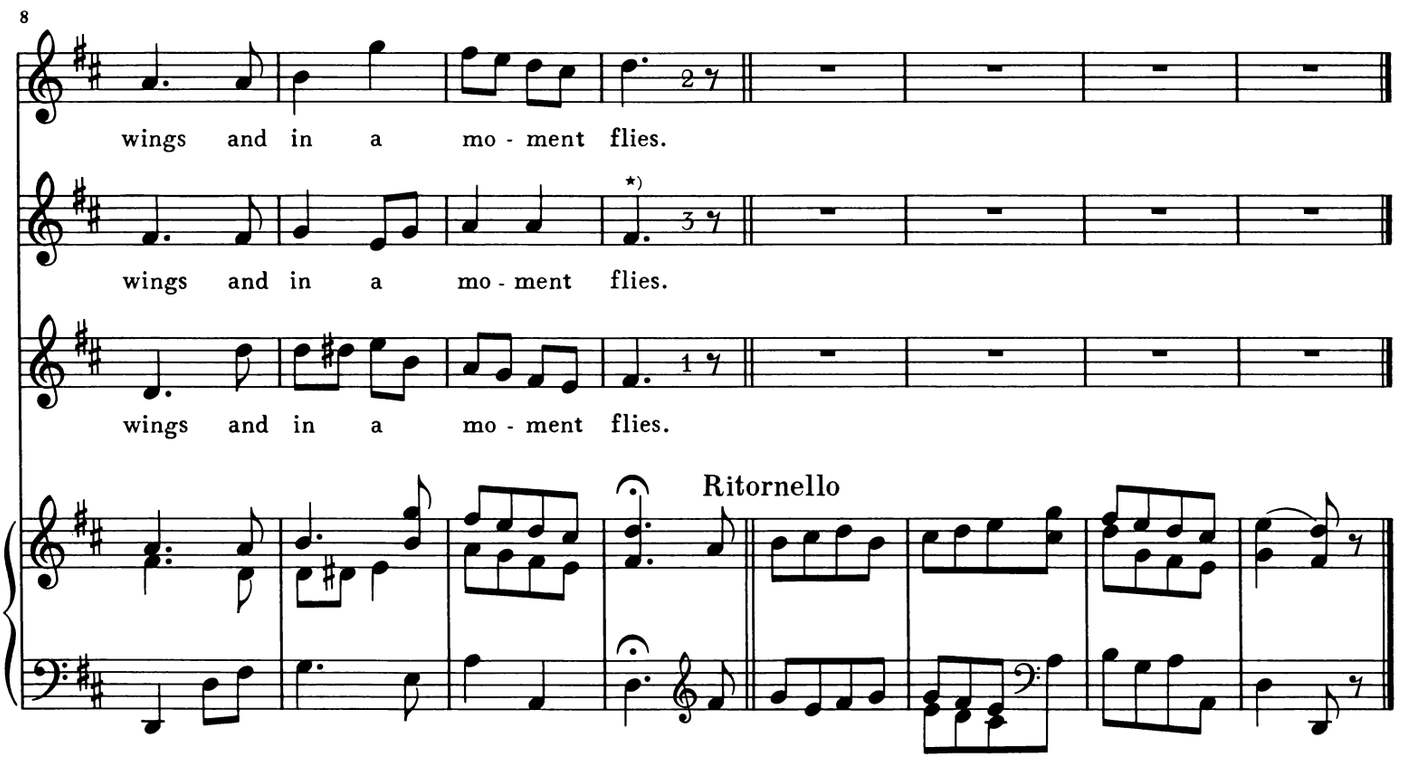
3

PHILLIS, whose charming song,
Makes labour and pains a delight;
PHILLIS, that makes the day young,
And shortens the liv'd long night:
PHILLIS, whose lips like May,
Still laugh at the sweets that they bring;
Where love never knows decay,
But sits with eternal spring.

Nº IV CATCH

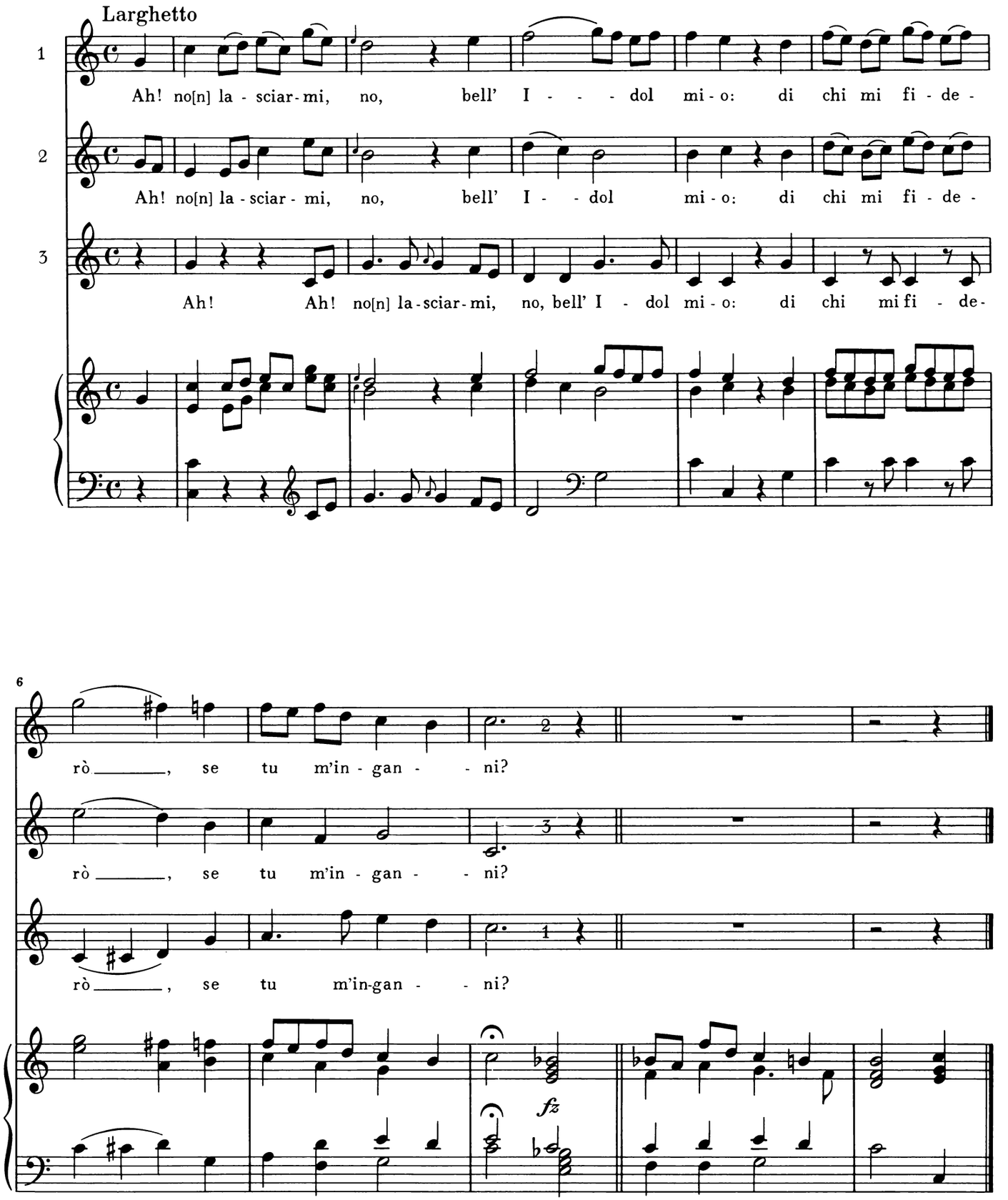
Andantino





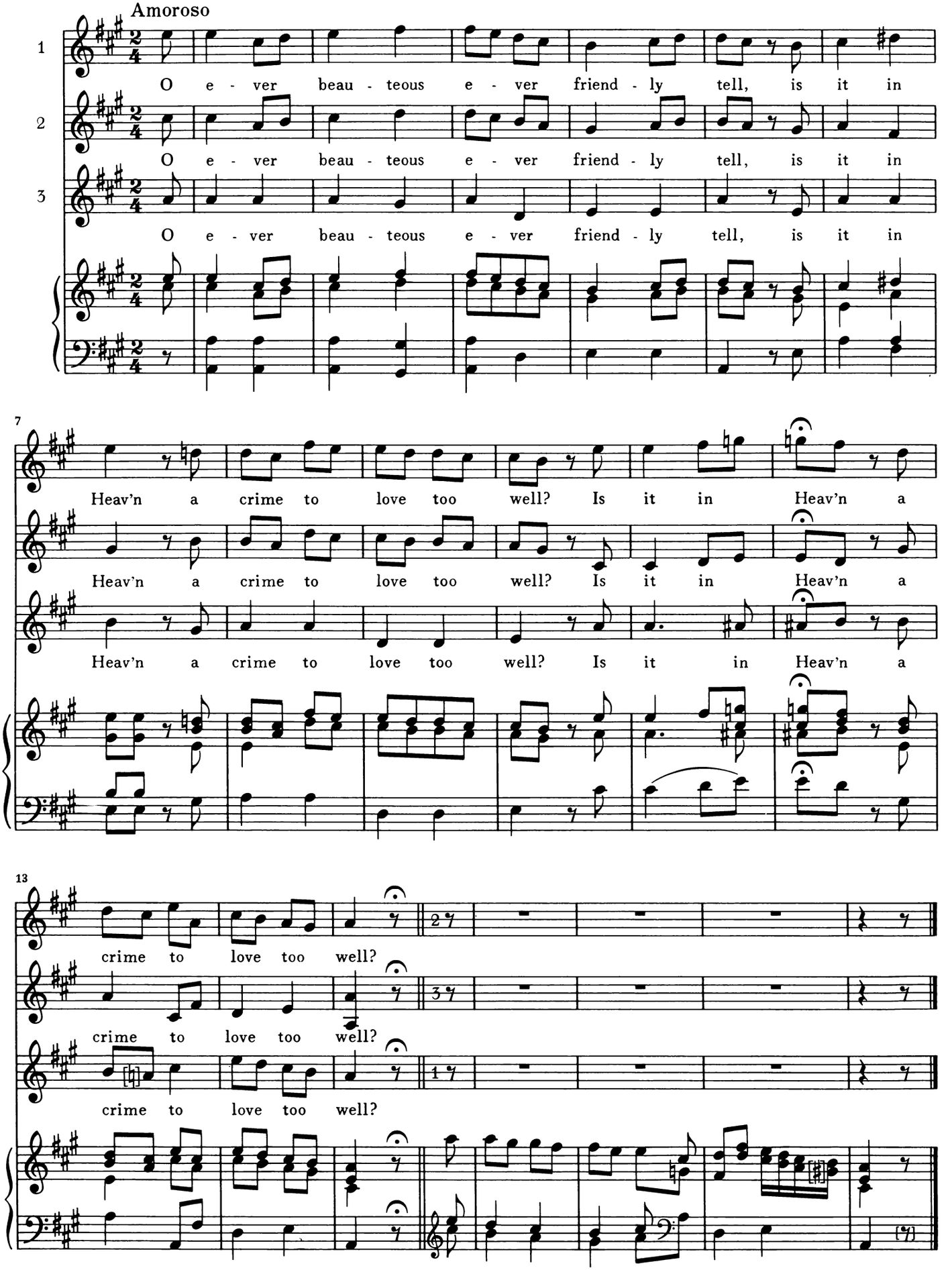
*) Besser d^1?

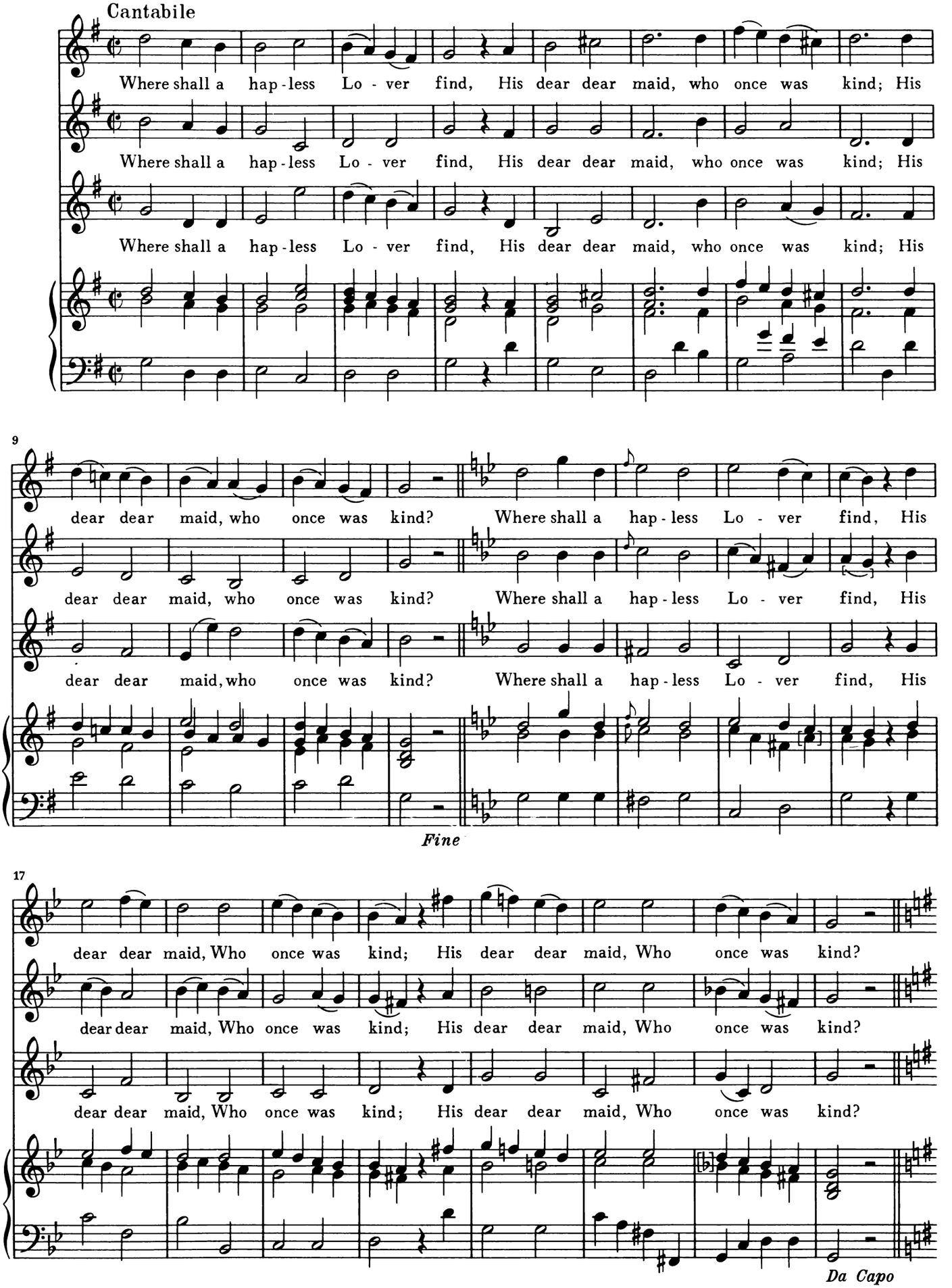
Nº V CATCH


Larghetto
1
Ah! no[n] la - sciar - mi, no, bell' I - - - dol mi - o: di chi mi fi - de -
2
Ah! no[n] la - sciar - mi, no, bell' I - - dol mi - o: di chi mi fi - de -
3
Ah! Ah! no[n] la - sciar - mi, no, bell' I - dol mi - o: di chi mi fi - de -
6
rò _____, se tu m'in - gan - - ni?
rò _____, se tu m'in - gan - - ni?
rò _____, se tu m'in-gan - - ni?
fz

Nº VI CATCH

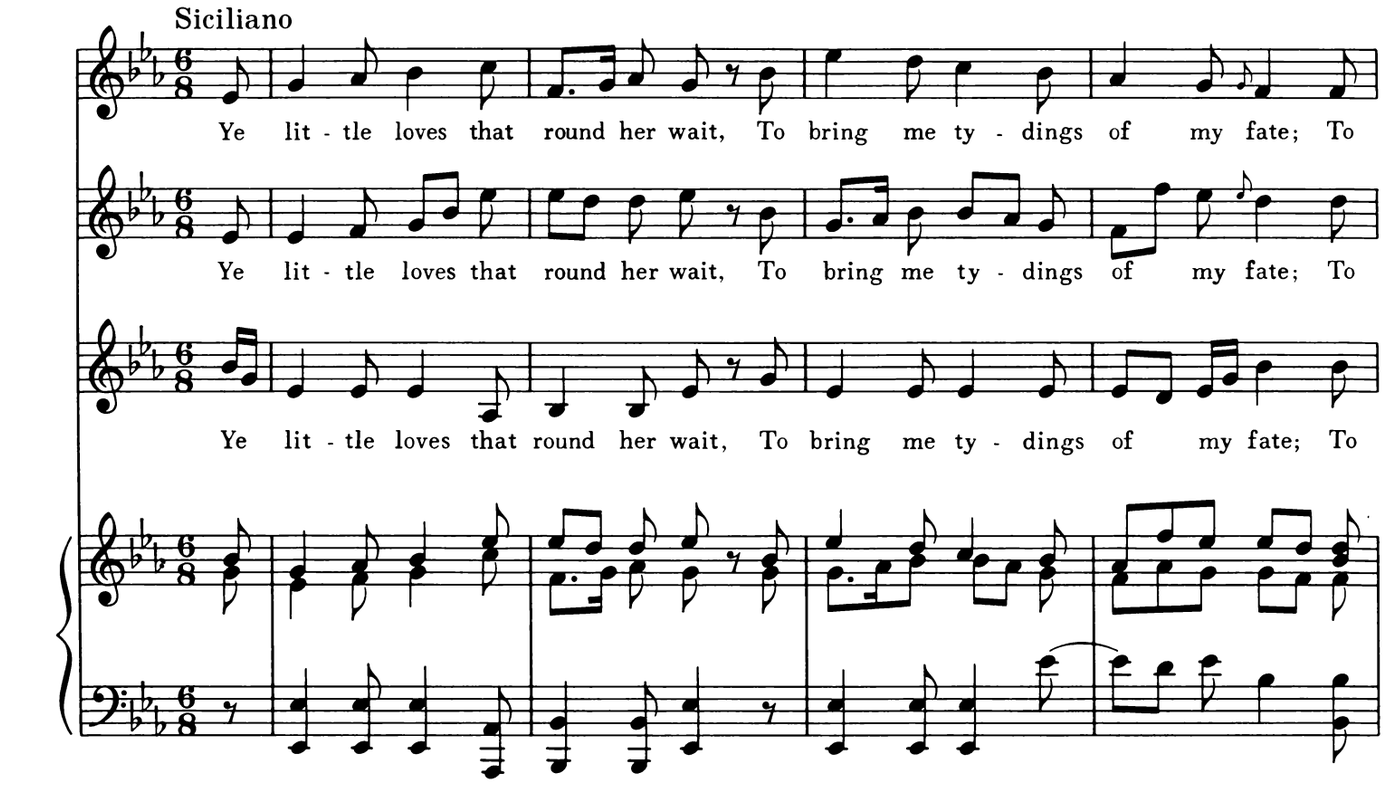
Amoroso

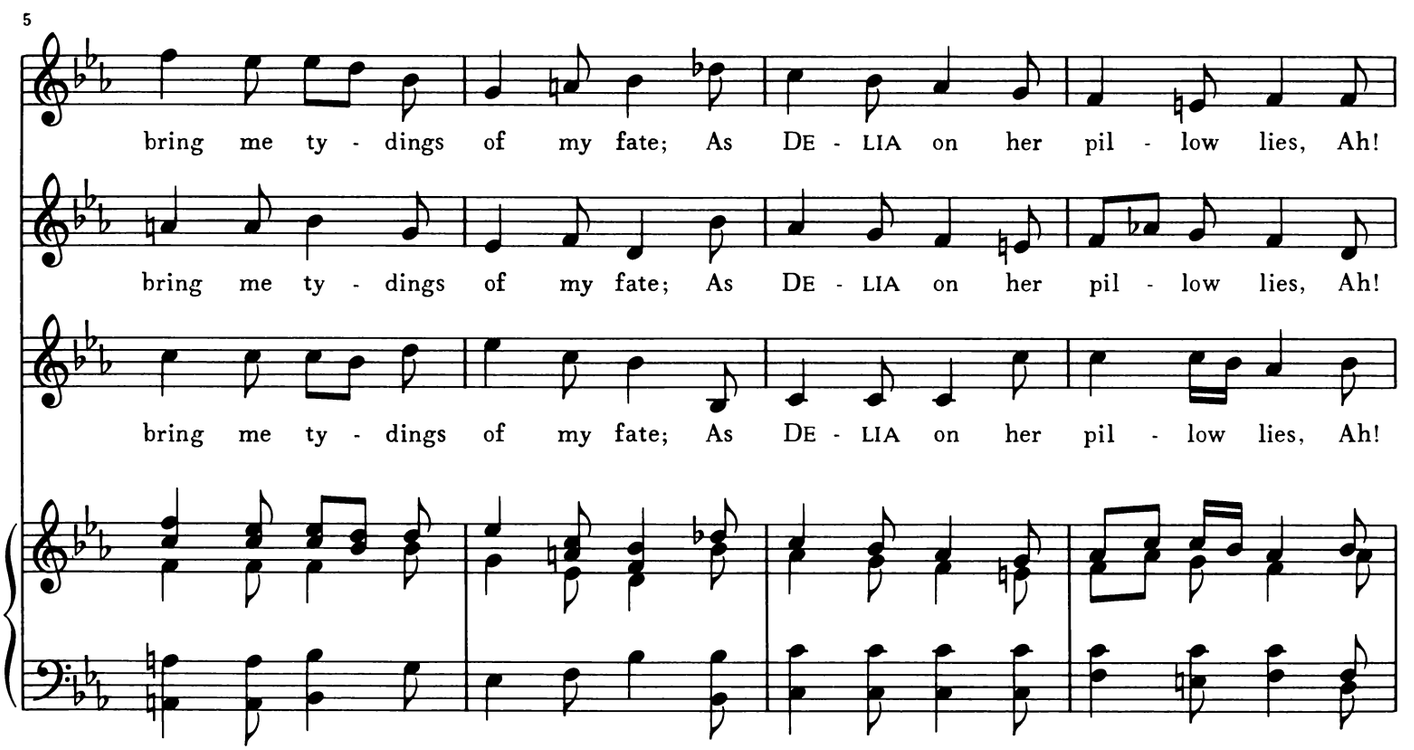


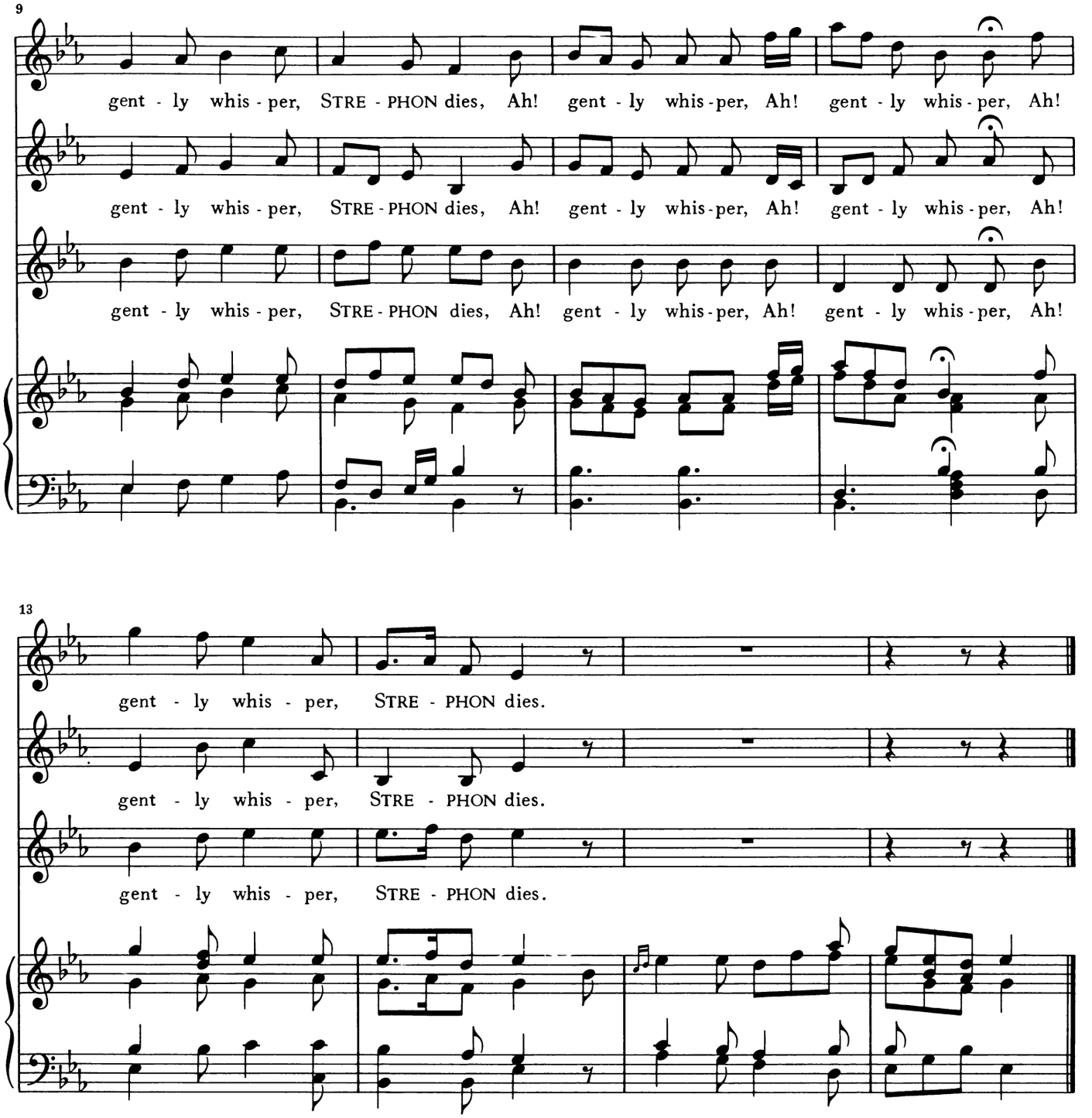

Cantabile
Where shall a hap-less Lo - ver find, His dear dear maid, who once was kind; His
Where shall a hap-less Lo - ver find, His dear dear maid, who once was kind; His
Where shall a hap-less Lo - ver find, His dear dear maid, who once was kind; His
9
dear dear maid, who once was kind? Where shall a hap-less Lo - ver find, His
dear dear maid, who once was kind? Where shall a hap-less Lo - ver find, His
dear dear maid, who once was kind? Where shall a hap-less Lo - ver find, His
Fine
17
dear dear maid, Who once was kind; His dear dear maid, Who once was kind?
dear dear maid, Who once was kind; His dear dear maid, Who once was kind?
dear dear maid, Who once was kind; His dear dear maid, Who once was kind?
Da Capo

Nº VIII GLEE

Siciliano







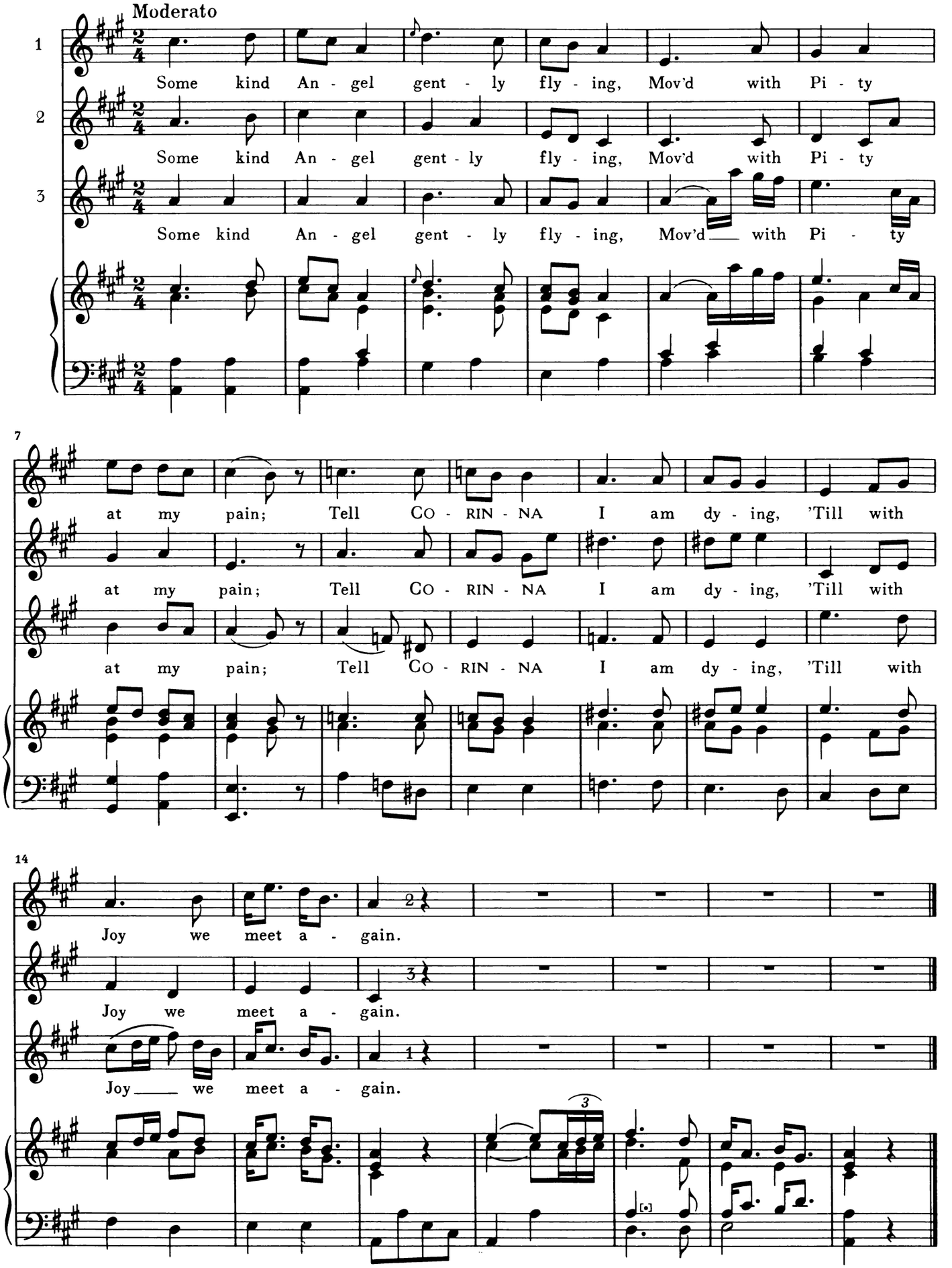
2*)

If this will not her pity move,
And the proud fair disdains to love;
And the proud fair disdains to love:
O! smile and say, 'tis all a lie,
And haughty STREPHON scorns to die,
And haughty STREPHON, and haughty STREPHON;
And haughty STREPHON scorns to die.

*) Zur Versform siehe Krit. Bericht.

Nº IX CATCH

Moderato



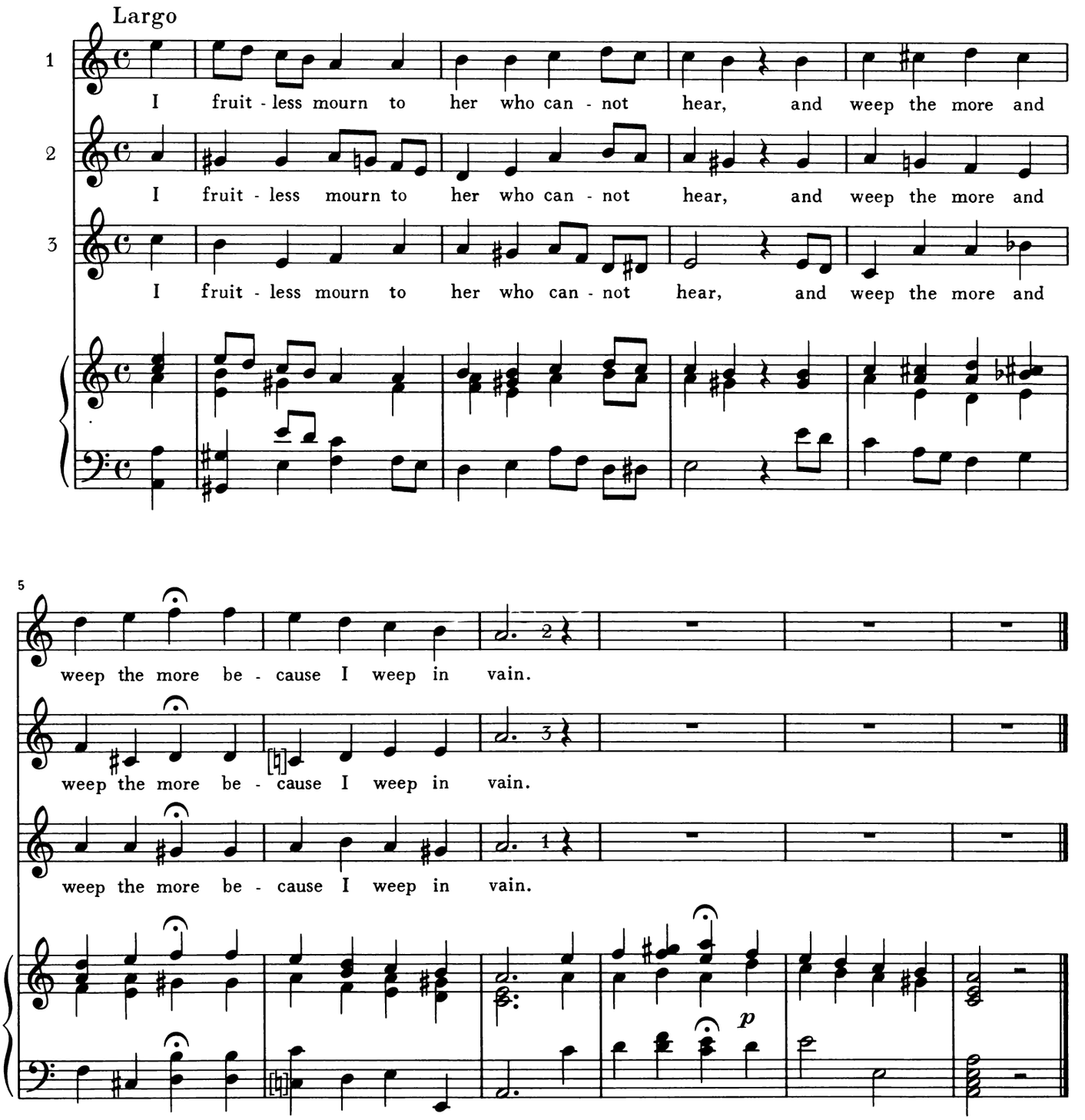
2

Tell CORINNA, since we parted,
I have never known delight;
And shall soon be broken hearted,
If I longer want her sight.

3

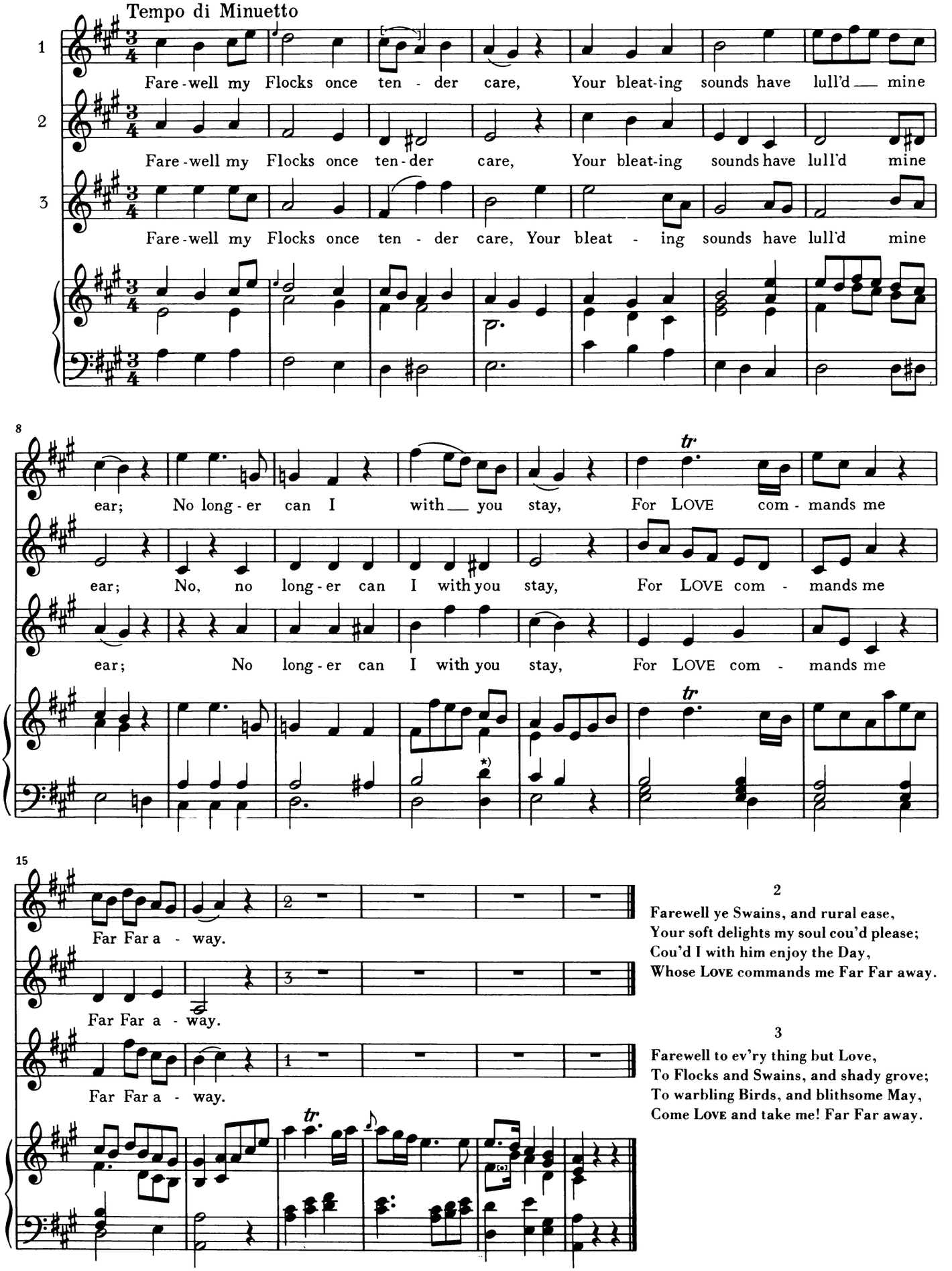
Tell her, how her lover mourning,
Thinks each lazy day a year;
Cursing ev'ry morn returning,
Since CORINNA is not here.

Nº X CATCH



Nº XI CATCH

Tempo di Minuetto



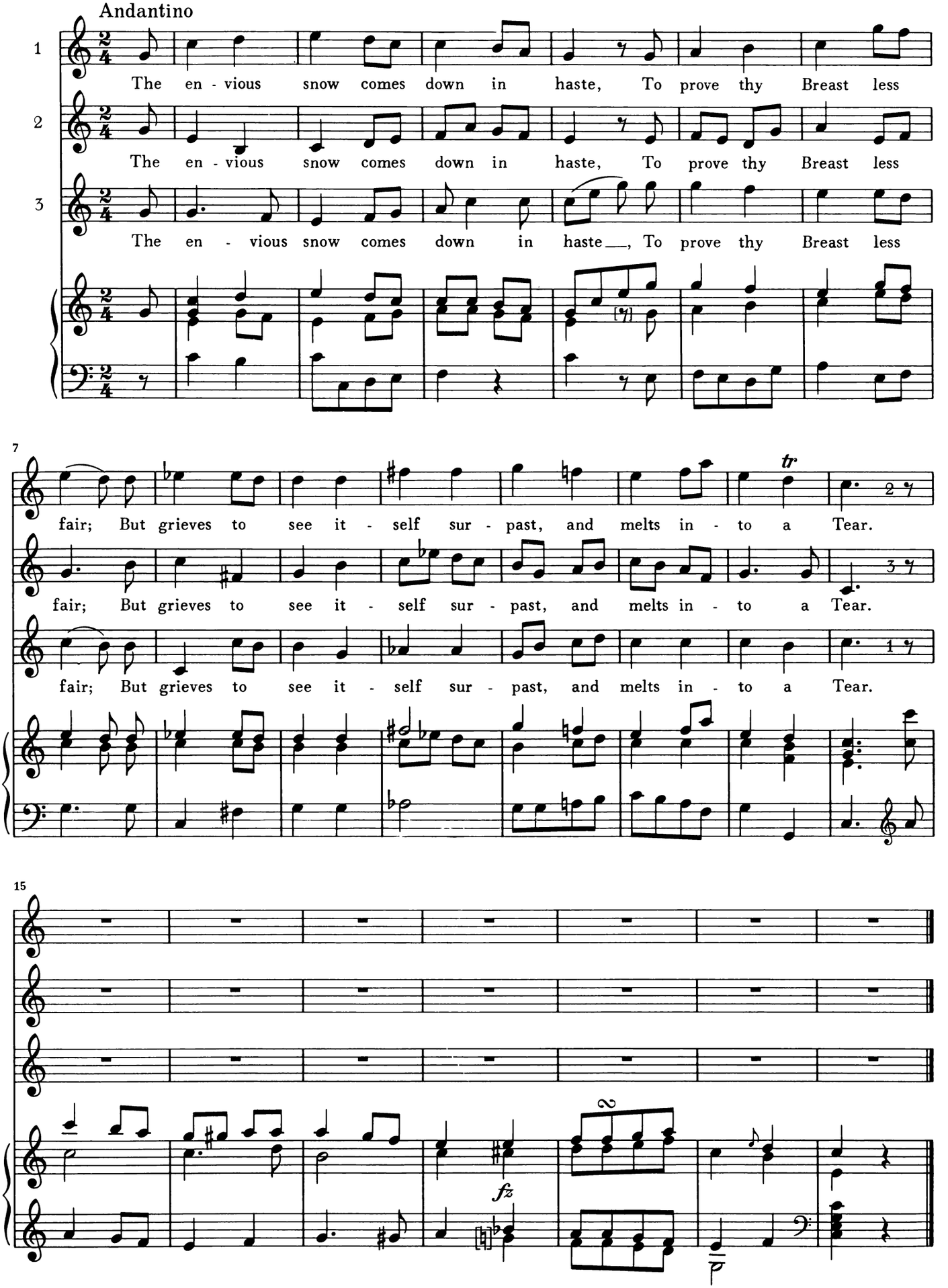
2

Farewell ye Swains, and rural ease,
Your soft delights my soul cou'd please;
Cou'd I with him enjoy the Day,
Whose LOVE commands me Far Far away.

3

Farewell to ev'ry thing but Love,
To Flocks and Swains, and shady grove;
To warbling Birds, and blithsome May,
Come LOVE and take me! Far Far away.

*) Mögliche Verbesserung:

Nº XII CATCH

Andantino