

8. „Fra cento affanni“

Arie für Sopran und Orchester

Text von Pietro Metastasio, „Artaserse“ I,2

KV 88 (73^c)

Datiert Mailand, 1770

Allegro maestoso

Musical score for the beginning of the aria. The score includes parts for Oboe I, II; Horn I, II in D; Tromba I, II in D; Violino I and II; Viola I and II; Soprano; and Violoncello e Basso. The tempo is Allegro maestoso. Dynamics range from *f* (forte) to *p* (piano). The Soprano part is mostly silent in this section.

Continuation of the musical score, starting at measure 7. This section features more active parts for the woodwinds and strings, with dynamic markings of *f* and *p*. The Soprano part begins to sing in this section.

*) Zur Frage der Besetzung vgl. Vorwort, S. XIV.

**) Fagott ad libitum; vgl. Vorwort, S. XVI f.

13

f *p* *f* *p*

ARBACE

Fra cen - to af - fan - ni, e

18

p

f *p* *simile*

cen - to pal - pi-to, tre - mo, e sen - to, pal - pi-to,

f *p* *simile*

24

tre - mo, e sen-to che fred - do dal - le - ve - ne - fug - ge il mio san - gue al

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

29

cor, fug - - ge il mio san - gue al cor, fug - ge il mio san - - -

f *a2* *f* *f* *p* *f* *p* *f* *p*

34

38

gue al cor.

43

p

p

p *simile* *fp*

p *fp*

p *fp*

Fra cen-toaf-fan - ni, e cen-to pal - pi - to, tre - mo, e sen-to, pal - pi - to, tre - mo, e

p *simile* *fp*

49

[*p*]

f *p*

f *p*

f *p*

sen-to che - fred - do - dal - le ve-ne fug-ge, fug - geil mio san - - - gue al

f *p*

55

cor _____, fug - ge il mio san - gue al cor _____,

59

fug - ge il mio san - gue al cor _____, fug - ge il mio

63

san - gue al cor, fug - - geil mio san - - - - -

67

- gue al cor.

72

a 2

p *f* *p* *f*

p *f* *p* *f*

76

p *f* *p* *simile*

p *f* *p* *simile*

p *f* *p* *simile*

Fra cen-to af-fan-ni,e cen-to pal-pi-to, tre-mo,e sen-

p *f* *p* *simile*

83

to, pal - pi-to, tre - mo, e sen - to che fred - do_ dal - le_ ve - ne_ fug - ge il mio

88

san - - gue al cor, fug - ge il mio san -

93

Musical score for measures 93-96. The score is written for a grand piano and includes a vocal line. The vocal line is in treble clef and contains a melodic phrase starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and another quarter note G4. The piano accompaniment consists of a right hand with a rhythmic pattern of quarter notes and eighth notes, and a left hand with a bass line of quarter notes. The key signature has one sharp (F#) and the time signature is 4/4.

97

Musical score for measures 97-100. The score is written for a grand piano and includes a vocal line. The vocal line is in treble clef and contains a melodic phrase starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and another quarter note G4. The piano accompaniment consists of a right hand with a rhythmic pattern of quarter notes and eighth notes, and a left hand with a bass line of quarter notes. The key signature has one flat (Bb) and the time signature is 4/4.

101

Musical score for measures 101-105. The score includes a vocal line and a piano accompaniment. The piano part features a sixteenth-note pattern in the right hand and a steady eighth-note bass line. Dynamics include piano (p) and fortissimo (fp). The vocal line has lyrics: "gue al".

106

Musical score for measures 106-110. The score includes a vocal line and a piano accompaniment. The piano part features a sixteenth-note pattern in the right hand and a steady eighth-note bass line. Dynamics include piano (p) and fortissimo (f). The vocal line has lyrics: "cor. Fra cen - to af - fan - ni, e cen - to pal - pi - to, tre - mo, e sen - to, pal -".

*) T. 106, Viola I. 1. Achtel: zur Vermeidung der Quintparallelen ist hier h' statt g' vorzuziehen.

112

- pi - to, tre - mo, e sen - to che - fred - do dal - le ve - ne fug - ge, fug - ge il mio san - gue al

119

cor _____, fug - ge il mio san - gue al cor _____,

*) T. 112, Viola II, Korrekturvorschlag:

124

fug-ge il mio san-gue al cor _____, fug-ge il mio san-gue al cor, fug - - ge il mio

129

san - - - - - gue al

133

f

f

f

f

f

f

cor,

fug - ge il mio san - gue al cor.

f

139

p

f

p

f

p

f

p

f

p

f

p

* T. 137, Sopran, Vorschlag zur Ausführung der Kadenz: *un poco rit.* *a tempo*
 san gue al cor.

144

Pre-
Fine

150

ve - do del mio be - ne il - bar - ba-ro, il bar - ba-ro, il bar - ba-ro mar - ti - ro,

*) Zu sechs nach T. 144 im Autograph gestrichenen Takten in den Bässen vgl. Krit. Bericht.

157

p

p

p *simile* *fp*

p *fp* *fp*

p *fp*

e la vir-tù so-spi-ro, e la vir-tù so-spi-ro, che per-de, che

p *simile* *fp*

164

f

f

f

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

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

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

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

per-de, che per-de il ge-ni-tor. Pre-ve-do del mio be-ne il bar-ba-ro mar-ti-ro, il

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

171

bar - ba-ro mar - ti - ro, e la_ vir - tù so - spi - ro, che per - deil ge - ni - tor, e la_ vir - tù so -

178

spi-ro, che per - deil ge - ni - tor, che per - deil ge - ni - tor,

185

che per-de il ge-ni-tor.

191

a²

Fra

Da capo dal
segno al Fine

*) T. 186. Sopran. Vorschlag zur Ausführung der Kadenz: