

23. „Ma che vi fece, o stelle“ - „Sperai vicino il lido“

Rezitativ und Arie für Sopran und Orchester
 Text von Pietro Metastasio, „Demofoonte“ I, 4

KV 368

Scena

Entstanden vermutlich München, Januar 1781

Recitativo
 Allegro assai

Violino I
 Violino II
 Viola
 Soprano
 Violoncello e Bass

TIMANTE
 Ma che vi fece, o stel-le, la po-ve-ra Dir-

5
 ce - a, che tan-te u-ni-te sven - tu-re con-tro le - i?

9
 Voi, che in-spi - ra-ste i casti af-fet-ti al-le no-str'al-me; voi, che al pud-i-co i-me - ne - o fo-ste pre-sen-ti, di-fen-

13

de-te-lo, o nu-mi; io mi con-fon-do.

19

M'op-pres-se il colpo a se-gno, miop-pres-se il col-po a

25

se-gno, che il cor mancòmmi, e si smar-ri l'in-ge-gno.

Aria

Andantino

Flauto I, II
Fagotto I, II
Corno I, II in Fa/F
Violino I
Violino II
Viola I, II
Soprano
Violoncello e Basso

Dynamic markings: *p*, *mf*, *tr*, *a 2*

7
Fagotto I, II
Violino I
Violino II
Viola I, II
Soprano
Violoncello e Basso

Dynamic markings: *fp*, *f*, *cresc.*, *p*

12

ra - i vi - ci - no, vi - ci - no il - li - do, cre - de - i cal - ma - to il ven - to, cre -

19

de - i cal - ma - to il ven - to;

25

Allegro

ma tra-spor - tar mi sen - to, ma

31

tra - spor - tar mi sen - to fra le tem - pe - ste, fra le tem - pe - ste an -

36

f p f p f p f p f p
 fp fp fp fp f p
 f p f p f p f p
 f p f p f p f p
 cor, ma traspor - tar

41

p
 f

*) Zu vier im Autograph nach T. 43 gestrichenen Takten in Singstimme und Violoncello/Basso vgl. Krit. Bericht; siehe dazu das Faksimile auf S. XXVI unten.

45

Fl. I
crescendo
f
mf
p

Fl. II
crescendo
f
mf
mf
p

a 2
p
crescendo
fp
fp
fp
fp
fp
fp
fp
fp
p

crescendo
f
p
f
p
f
p
f
p
f
p
f
p
p

crescendo
f
mf
p

mi sen - to fra le tem - pe - stean

crescendo
f
f p
f p
f p
f p
p

51

p

[♪]

[♪]

[♪]

cor, ma tra-spor - tar

56
Fl. I, II

a²
cresc. *f* *fp*

mi sen-to fra le tem -

61

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

pe - ste an - cor, fra le tem -

66

pe - ste an - cor, fra le tem - pe - ste an - cor.

72

a 2
simile

76

f p f p f p f p f p f p

fp fp fp fp fp fp fp fp

simile

fp fp fp fp fp fp

fp simile fp

fp fp fp fp

E da-u-no-sco-glio in-fi-do

81

f p f p f p f p f p f p f p f p

fp fp fp fp fp fp fp fp fp fp fp fp

f p f p

f p f p

men-tre sal-var mi vo-glio, men-tre sal-var mi vo-glio, ur-to in un al-tro

87

f p f p f p f p p f

f p f p f p p f

f p f p f p p f

f p f p p f

scoglio, ur - to in un al - tro scoglio del pri - mo as - sai peg - gior _____, del

f p f p f p f p p f

92

p crescendo f

p crescendo f

p crescendo f

p crescendo f

p crescendo f

pri - mo as - sai peg - gior, as - sai peg - gior _____.

p crescendo f

Recitativo

98 *Andantino*

Mache vi fe-ce, o stelle, la po-ve-ra Dir-ce-a! Spe-ra-i vi-ci-no, vi-ci-no il

104

li-do, cre-de-i cal-ma-to il ven-to, cre-de-i, spe-ra-i, cre-

111

de - i cal - ma - to il ven - to;

Allegro

118

ma tra - spor - tar

123

Musical score for measures 123-126. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a treble line with eighth-note patterns. A violin part enters in measure 123 with a melodic line. A double bar line is present at the end of measure 126.

127

Musical score for measures 127-130. The score continues from the previous system. The piano accompaniment remains consistent. The violin part continues its melodic line. A double bar line is present at the end of measure 130.

131

Musical score for measures 131-134. The system includes a vocal line and piano accompaniment for violin, viola, and cello/bass. The vocal line has the lyric "mi...". The piano accompaniment features dynamic markings such as *f* and *p*.

135

Musical score for measures 135-140. The system includes a vocal line and piano accompaniment for violin, viola, and cello/bass. The vocal line has the lyrics "sen-to fra le tem-pe-ste an-cor. Spe-rai vi-". The piano accompaniment features dynamic markings such as *f*, *p*, and *fp*.

141

ci - - no il li - do, cre - de - i cal - ma - - to il

146

cre - scendo
cre - scendo
ven - to, ma tra - spor - tar

152

mi sento fra le tem-pe-ste an-cor, fra le tem-

158

pe-ste an-cor, fra le tem-pe-ste an-cor,

164

fp fp fp fp fp fp f

f p f p f p f p f p f p f p

f

fp fp fp f p fp f

fp fp fp f p fp f

f p f p f p f p f p f p

tr^(∞)

fra le tem - pe - ste an - cor.

f p f p f p f p f p f p

170

f

f

f

f

f

f

*) T. 166, Vorschlag zur Ausführung der Kadenz:

166 fra le tem - pe - ste an - cor. 167