

FRACASSO

Quan - do è co - sì, so - no di lei si - cu - ro.

This block contains the vocal line for the character FRACASSO. It is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Quan - do è co - sì, so - no di lei si - cu - ro." The music consists of a series of eighth and sixteenth notes, with some rests. There are also piano accompaniment staves for the piano, showing chords and arpeggiated figures.

No. 20 Aria

Grazioso

Corno I, II
in Sib alto /
B hoch

Violino I

Violino II

Viola I, II

FRACASSO

Violoncello
e Basso

This block contains the instrumental and vocal parts for the 'No. 20 Aria'. The tempo is marked 'Grazioso'. The instruments are Corno I, II (in Sib alto / B hoch), Violino I, Violino II, Viola I, II, FRACASSO (vocal), and Violoncello e Basso. The score includes dynamic markings such as *f*, *fp*, and *p*. The vocal part is written in a single staff with a treble clef and a key signature of one flat. The instrumental parts are written in multiple staves with various clefs and key signatures. The vocal line includes the lyrics "Quan - do è co - sì, so - no di lei si - cu - ro." and is marked with *f* and *fp*. The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth notes.

7

This block continues the musical score for 'No. 20 Aria', starting at measure 7. It includes the vocal part and the instrumental accompaniment. The vocal part is marked with *fp* and *f*. The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth notes. The key signature remains one flat. The score includes dynamic markings such as *fp*, *f*, and *p*.

12

fp *tr* *p* *fp* *p* *fp* *p*

In voi, bel - le, è leg - gia - dri - a se ta - lor pre - gar ___ vi

18

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

fa - te, se ta - lor pre - gar vi - fa - te; te; il ne - ga - re è cor - te - si - a se ne - gan - do voi do -

24

a2 *p* *fp* *fp*

na - te; e quan - d'a - - ma u - na fan - ciul - la, non vo - len - - do mai ___ far nul - la, per a -

*) T. 15 ff., T. 24 ff. (und entsprechend T. 52 ff.), Streicher: Es ist unklar, ob Mozart entgegen T. 1 ff. eine andere Artikulation beabsichtigt hat; eine eventuelle Angleichung ist Ermessenfrage.

mor_, per a - mor_, per a - mor, per a - mor tut - to poi fa, per a - mor_, per a -

35

mor, per a - mor tut - to ____ poi fa. In voi,

41

bel - le, è leg - gia - dri - a se ta - lor pre - gar vi __ fa - te; se ta - lor pre - gar vi __ fa - te; il ne -

47 a2

ga - re è cor - te - si - a se ne - gan - do voi do - na - te, se ne - gan - do voi do - na - te; e quan -

53

d' a - ma u - na fan - ciul - la, non vo - len - do mai_ far nul - la, per a - mor_, per a -

58

mor_, per a - mor, per a - mor tut - to poi fa, per a - mor, per a - mor, per a - mor tut -

80 a2

ca - re, voi vi fa - te as - sai pre - ga - re, fa - te be - ne in ve - ri - tà, fan - ciul -

84

let - te, ri - tro - set - te, fa - te be - ne in ve - ri - tà, fa - te be - ne in ve - ri - tà, fan - ciul - let - te, ri - tro - set - te, fa - te

88

be - ne in ve - ri - tà, fa - te be - ne in ve - ri - tà, fa - te be - ne in ve - ri - tà.