

Nº 5 Aria

Allegro⁺⁾

Oboe I, II^{**)}

Corno I, II in Re/D

Tromba I, II in Re/D^{*)}

Timpani in Re-La/D-A

Violino I

Violino II

Viola

SILLA

Violoncello e Basso^{**)}

The first system of the musical score includes parts for Oboe I, II; Horn I, II; Trumpet I, II; Timpani; Violin I; Violin II; Viola; SILLA; and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is common time (C). The dynamic marking is *f* (forte). The Oboe and Horn parts play sustained chords. The Trumpet part has rests. The Timpani part plays a rhythmic pattern. The Violin I part has a melodic line with trills. The Violin II part plays a rhythmic accompaniment. The Viola part plays a rhythmic accompaniment. The SILLA part has rests. The Cello/Double Bass part plays a rhythmic accompaniment.

The second system of the musical score continues the first system. It includes parts for Oboe I, II; Horn I, II; Trumpet I, II; Timpani; Violin I; Violin II; Viola; SILLA; and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is common time (C). The dynamic marking is *f* (forte). The Oboe and Horn parts play sustained chords. The Trumpet part has rests. The Timpani part plays a rhythmic pattern. The Violin I part has a melodic line with trills. The Violin II part plays a rhythmic accompaniment. The Viola part plays a rhythmic accompaniment. The SILLA part has rests. The Cello/Double Bass part plays a rhythmic accompaniment.

*) Im Autograph „Trombe lunghe“.

**) Flöten bzw. Fagott ad libitum.

+) Zur Tempobezeichnung vgl. Vorwort.

Musical score for measures 8-11. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment and a solo line. The piano part consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The solo line has a melodic phrase with a triplet of eighth notes. The first measure is marked with an '8' and a fermata. The second measure has a '2' above the piano part. The third and fourth measures have a '3' above the solo line, indicating a triplet.

Musical score for measures 12-15. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment and a solo line. The piano part has a steady eighth-note bass line in the left hand and a melody in the right hand. The solo line has a melodic phrase with a triplet of eighth notes. The first measure is marked with a '12'. The second measure has a '2' above the piano part. The third and fourth measures have a '3' above the solo line, indicating a triplet. The piano part has a 'P' (piano) dynamic marking in the second, third, and fourth measures.

16

crescendo *f*

crescendo *f*

21

f

f

25

Il de - si - o di ven - det - tae di

29

mor - te si m'in - fiam - ma, si m'in - fiam - ma e si m'a - - gi - ta il

33

pet - to, sì m'in - fiam-ma e sì m'a - gi-ta il pet - to,

37

che in que - st'al - ma o - gni de - bo - le af - fet - to di - sprez-

41

za - to si can - gia in fu - ror. Il de - si - o di ven -

f p f f p f

45

det - - - tae di mor - te sì m'in - fiam - ma e sì m'a - gi - tail pet - to,

p f p f

49

che in que - - - st'al - - - -

53

- - ma o-gni de - bo - le af - fet - to di - sprez - za - to si can - gia in fu - ror, di - sprez -

57

za - - - to si can - - - gia in fu - - - ror.

crescendo *f*

crescendo *f*

crescendo *f*

tr *crescendo* *f*

61

p *crescendo*

p *crescendo*

p *crescendo*

p *crescendo*

65

Il de - si - o di ven - det - - - ta e di mor - te

70

Il de - si - o di ven - det - - - ta e di mor - te

74

si m'in - fiam - ma e si m'a - - gi - ta il pet - to,

78

si m'in - fiam - ma, si m'in - fiam - ma e si m'a - gi - ta il pet - to,

82

che in que - st'al - ma o - gni

86

de - - bo - le af - fet - to di - sprez - za - to si can - gia in fu - ror.

90

Il de - si - o di ven - det - ta e di mor - te sì m'in - fiam-mae sì m'a - gi - ta il pet-to,

96

che in que - - st'al - - - ma o-gni de - bo-le af-

* T. 100 (150), Violoncello/Baß, 1. Viertel: So im Autograph; vgl. Krit. Bericht.

101

cre -
cre -
cre -

8 fet - to di-sprez - za - to si can-gia in fu - ror, di - sprez - za - - - to si can - - -

cre -

106

f

f

f

f

scendo
*)
scendo

scendo

f

tr

8 gia in fu - ror.

scendo

f

*) T. 106 (156), Violine II, 1. Takthälfte: Im Autograph cis" statt d".

110

p *crescendo* *f*

p *f*

115

3 *3*

119

For - se, for - se nel pun - to e - stre - mo del - la fa - tal par - ti - ta, del -

124

- la fa - tal par - ti - ta mi chie - de - rai la vi - ta, mi chie - de - rai la vi - ta,

130

ma sa-rà il pian - to i - nu - ti-le, i - nu - ti-le il do - lor, i - - nu - ti - le il do -

135

lor.

140

Il de - si - o di ven - det - ta e di mor - te sì m'in - fiam - mae sì m'a - gi - ta il pet - to,

146

che in que - - st'al - - - ma o - gni de - bo - le af -

151

cre -
cre -
cre -

fet - to di-sprez - za - to si can-gia in fu - ror, di - sprez - za - - to si can - -

cre -

156

scendo
scendo
scendo

tr [parte colle guardie]
gia in fu - ror.

scendo

160

p *crescendo* *f*

p *crescendo* *f*

p *f*

165

p *f*

Andante^{*)}

Oboe I, II^{**)}
 Violino I
 Violino II
 Viola I, II
 Violoncello e Basso^{**) (Continuo: Cemb., Vc.)^{***)}}

Scena VII

attacca

Atrio magnifico alquanto oscuro, che corrisponde a dei sotterranei
 in cui si alzano i sontuosi monumenti degl' eroi di Roma.

CECILIO solo.

Recitativo

Andante

Oboe I, II^{**) 10=1}
 Fagotto I, II
 Corno I, II in Do/C
 Tromba I, II in Do/C^{*)}
 Violino I
 Violino II
 Viola I, II
 CECILIO
 Violoncello e Basso^{**) (Continuo: Cemb., Vc.)^{***)}}

*) Zu dieser instrumentalen Überleitung in Scena VII vgl. Vorwort.

) Flöten bzw. Fagott ad libitum. *) Vgl. Vorwort.

*) Im Autograph „Trombe lunghe“.

**) T. 3, Oboe I, 4. Viertel: So im Autograph.