

N<sup>o</sup> 11 Aria

## Allegro

Oboe I, II<sup>\*)</sup>

Corno I, II in Sib/B<sup>\*\*)</sup>

Tromba I, II in Sib/B<sup>\*\*)\*)</sup>

Violino I

Violino II

Viola

GIUNIA

Violoncello e Basso<sup>\*)</sup>

\*) Vgl. Vorwort.

\*\*) Im Autograph „Trombe lunghe“.

\*) Flöten bzw. Fagott ad libitum.

9

Oboe I

Oboe II

tr

13

*f*

*f* *P* *f* *P* *f* *P* *f* *P* *f* *P* *f* *P*

*f*

18 Oboe I, II

Musical score for Oboe I, II, measures 18-22. The score includes staves for Oboe I, II, Violin I, Violin II, Viola, Cello, and Bass. Measure 18 shows a rest for the Oboe. Measures 19-22 feature a melodic line for the Oboe with dynamics 'p' and 'f'.

Musical score for Oboe I, II, measures 23-27. The score includes staves for Oboe I, II, Violin I, Violin II, Viola, Cello, and Bass. Measure 23 shows a rest for the Oboe. Measures 24-27 feature a melodic line for the Oboe with dynamics 'f' and 'p'.

29

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

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

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

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

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

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

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

Ah seil cru-

35

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

del, seil cru-del pe - ri-glio del ca - ro ben ram - men - to, del -

<sup>\*)</sup> T.30, Violine II, 3.Note: Im Autograph irrtümlich (?) *f* statt *es*"; vgl. jedoch T.223.

39

ca - ro - ben ram - men - to, del ca -

44

- ro ben ram - men - to,

49

tut - to mi fa spa - ven - to, tut - - to mi fa spa - ven - to, tut - - to ge - lar - - mi

55

fa, tut - to - ge - lar - -

59

63

\*) T. 60, Singstimme, 4. Viertel: 1. Sechzehntel-Note im Autograph e" statt b'.

+) T. 63, Singstimme, 2. bzw. 10. Sechzehntel-Note: So im Autograph; zu erwarten wäre eher h e" bzw. f".

67

mi fa.

73

Ah - se il cru - del pe - ri - glio del ca - ro ben ram -



78

men - to, del ca - ro - ben ram - men - to, tut - to mi fa spa -

*f* *fp* *f* *fp* *f* *fp* *f*

*fp* *f*

83

ven - to, tut - to mi fa spa - ven - to, tut - - to ge - lar mi fa

*p* *fp* *p* *fp* *p* *fp* *p*

*p* *fp* *p* *fp* *p* *fp* *p*

\*) Zu T. 80 in Violine II vgl. Krit. Bericht.

\*\*) T. 85, Streicher: Zur Dynamik vgl. Krit. Bericht.

88

tut - to - ge -

92

lar mi fa, tut - to mi fa - spa - ven - to, tut - to ge - lar mi

97

fa, tut - to - ge - lar mi fa

102

Oboe I

Oboe II

crescendo

crescendo

crescendo

tr

tr

ge - lar mi fa.

crescendo

f

f

f

f

f

107

Musical score for measures 107-110. The score includes a grand staff with piano accompaniment and a vocal line. The piano part features a right-hand melody with grace notes and a left-hand bass line with eighth-note patterns. The vocal line has a melodic phrase with a trill-like ornament.

111 Oboe I, II

Musical score for measures 111-115. The score includes a grand staff with piano accompaniment and an Oboe I, II line. The piano part has a complex rhythmic pattern with dynamic markings (p, f). The Oboe line has a melodic phrase with dynamic markings (f, p, f).

117

Se per si ca - - - ra

122

vi - ta, se per si ca - - - ra vi - ta non

\*) Zu einem im Autograph nach T. 126 gestrichenen Takt (Singstimme und Violoncello/ Baß) vgl. Krit. Bericht.

127

ve - glia l'a - mi - stà, da chi spe - ra - rea - i - ta da

131

chi spe - rar pie - tà? da\_ chi? da\_ chi?

\*) T. 127, Violine II, 1. Viertel: So im Autograph.

135 Oboe I

Oboe II

f p

f p

f p

crescendo

crescendo

crescendo

f p


f p

crescendo

f p

140 Oboe I, II

Ah se il cru-del, se il cru-del — pe - ri - gio del ca - ro ben ram -

\*) T. 143, Violine I, 2. Viertel: ossia  (vgl. T. 36).

145

men - to, del - ca - ro - ben ram - men - to, del ca - - - -

149

ro ben ram - men - to,



154

tut - to mi fa spa - ven - to, tut - - to mi fa - spa -

159

ven - to, tut - - to ge-lar mi fa, tut - to ge - lar

164

Musical score for measures 164-167. The score is in G minor (three flats) and 3/4 time. It features a piano accompaniment with a right hand playing a steady eighth-note pattern and a left hand playing a similar pattern. The right hand has a melodic line with some grace notes. The left hand has a bass line with some rests. The score is written on six staves: two for the piano (treble and bass clef), two for the violin (treble clef), and two for the cello (treble clef).

168

Musical score for measures 168-171. The score is in G minor (three flats) and 3/4 time. It features a piano accompaniment with a right hand playing a steady eighth-note pattern and a left hand playing a similar pattern. The right hand has a melodic line with some grace notes. The left hand has a bass line with some rests. The score is written on six staves: two for the piano (treble and bass clef), two for the violin (treble clef), and two for the cello (treble clef).

172

mi

176

fa. Ah seil cru-del-pe-ri-glio

181

*p*

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

*p*

del ca - ro ben ram - men - to, del ca - ro - ben ram -

186

*f*

*f*

*f*

men - to, tut - to mi fa spa - ven - to,

190

tut - to mi fa spa - ven - to, tut - - - to ge - lar\_ mi\_ fa

*p*

*p*

194

tut - - - to ge - lar\_ mi\_ fa

*p*

198

tut - to - ge - lar — mi fa, tut - to mi fa - spa - ven - to, tut - to ge - lar mi

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

204

fa, tut - to - ge - lar — mi fa

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

209

\_\_\_\_\_ , tut - to - ge - lar \_\_\_\_\_ mi fa,

crescendo  
crescendo  
crescendo

f  
f  
f

tr

crescendo f

214

tut - to ge - lar \_\_\_\_\_ mi

tr

f

\*) T. 217, Singstimme: Hier ist eine Kadenz zu singen.

218

[parte]  
fa.

*p*

222

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

*a2*