

## Nº 1 Aria

## Allegro

Oboe I, II\*)

Corno I, II in Sib/B\*)

Tromba I, II in Sib/B\*\*)

Violino I

Violino II

Viola

CINNA

Violoncello e Basso\*)

\*) Vgl. Vorwort.

\*\*) Im Autograph „Trombe lunghe“.

\*) Flöten bzw. Fagott ad libitum.

11

Musical score for measures 11-14. The score consists of six staves. The top staff is a single melodic line with a long slur over the first two measures. The second and third staves are a pair of staves with chords and some eighth-note patterns. The fourth and fifth staves are a grand staff with a complex piano accompaniment featuring sixteenth-note runs and chords. The bottom staff is a bass line with a steady eighth-note pattern.

15

Musical score for measures 15-18. The score consists of six staves. The top staff has a melodic line with a slur. The second and third staves have chords and eighth-note patterns. The fourth and fifth staves are a grand staff with piano accompaniment, including a piano (*p*) dynamic marking. The bottom staff is a bass line with a steady eighth-note pattern.

20 Oboe I

Oboe II

*p* *f*

25 Oboe I, II

*f*

The musical score is written for Oboe I and Oboe II, and a grand staff (piano/violin/viola/cello/bass). The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4. The score begins at measure 20. The Oboe I part starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The Oboe II part also starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The grand staff includes a piano part with a forte (*f*) dynamic. The score is divided into two systems, with the second system starting at measure 25. The Oboe I and II parts are marked as *f* in the second system. The piano part features a complex rhythmic pattern with many sixteenth notes.

30

Vie - - - ni, vie - ni o - va - mor - - - t'in - vi - ta,

34

vie - ni, che già - mi sen - to,

39

vie - ni, che già mi sen - to

44

del tuo vi-cin con - ten - to, del tuo vi-cin con - ten-to gli al - - ti pre - sa - - - gi in

50

sen, gli al - ti pre - sa -

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

*a 2* *a 2*

54

*p*

58

- gi in sen. Vie - ni,

63

vie-ni o-v'a-mor t'in - vi - ta, vie - ni, che già mi sen - to del tuo vi - cin con - ten - to

69

gial-ti pre-sa-gi in sen, gial-ti pre-

73

sa-gi in sen.



78

Musical score for measures 78-82. The score is in 3/4 time with a key signature of one flat. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line. The piano part includes a double bar line at the end of measure 82.

83

Musical score for measures 83-87. The score is in 3/4 time with a key signature of one flat. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line. The piano part includes a double bar line at the end of measure 87.

87

Vie - - - ni, vie-ni o-và-mor t'in-vi - ta, vie - - - ni,

93

vie - ni, che già mi sen - to del tuo vi - cin con - ten - to, del tuo vi - cin con-

98

ten - to gli al - ti pre - sa - - gi in sen, gli al - ti pre -

f p

103

sa -

p

107

gi in sen.

112

Vie - ni, vie - ni - o - va - mor t' in - vi - ta, vie - ni, che già mi sen - to del tuo vi - cin con -

118

ten - to \_\_\_\_\_ gli al - ti pre - sa - gi in sen \_\_\_\_\_, gli al - - ti pre - -

123

sa - - - - gi in sen, gli al - ti pre - sa - gi in

\*) Zu einer Korrektur der Takte 119 f. vgl. Krit. Bericht.

\*\*) T. 129, Singstimme: Hier ist eine Kadenz zu singen.

130

sen.

135

140

Non è sem-pre il mar cruc - cio - so, non è sem - pre il Ciel tur - ba - to,

145

non è sem - pre, non è sem-pre il mar cruc - cio - so, il Ciel tur - ba - to,

150

ri - - - deal - fin

156

lie-to e pla-ca-to fra la cal-ma, fra la cal-ma ed il se-ren,

\*) T. 158, Violine II, vorletzte Note: So im Autograph; vgl. jedoch T. 161.



162

ri - de lie - to e pla - ca - to fra la cal - ma ed il se - ren.

167

Vi<sup>\*)</sup>

\*) -de: T. 229; vgl. Vorwort.

172

Vie - - - ni, vie - ni o - v'a - mor - - - t'in - vi - ta,

176

vie - ni, che già - mi sen - to,

181

vie - ni, che già mi sen - to

186

del tuo vi-cin con - ten - to, del tuo vi-cin con - ten - to gli al - - ti pre - sa - - gi in

192

sen, glial - ti pre - sa -

*f* *p*

*a*<sup>2</sup>

196

*p*

200

- gi in sen. Vie - ni,

205

vie-ni o-v'a-mor t'in - vi - ta, vie - ni, che già mi sen - to del tuo vi - cin con - ten - to

211

gial-ti pre-sa-gi in sen, gli al-ti pre-

215

sa-gi in sen.

220

Musical score for measures 220-224. The score consists of six staves. The top staff is a single treble clef with a melodic line. The second and third staves are a grand staff (treble and bass clefs) with a piano accompaniment. The fourth and fifth staves are a grand staff (treble and bass clefs) with a piano accompaniment. The sixth staff is a single bass clef with a bass line. The music is in 5/7 time and features complex rhythmic patterns and articulation.

225

Musical score for measures 225-229. The score consists of six staves. The top staff is a single treble clef with a melodic line. The second and third staves are a grand staff (treble and bass clefs) with a piano accompaniment. The fourth and fifth staves are a grand staff (treble and bass clefs) with a piano accompaniment. The sixth staff is a single bass clef with a bass line. The music is in 5/7 time and features complex rhythmic patterns and articulation.

54

-de

229

Vie - - ni, vie-ni o-và-mor t'in-vi - ta, vie - - ni,

235

vie - ni, che già mi sen - to del tuo vi - cin con - ten - to, del tuo vi - cin con -



240

ten - to gli al - ti pre - sa - - gi in sen, gli al - ti pre -

245

sa -

249

gi in sen.

254

Vie - ni, vie - ni o - va - mor t' in - vi - ta, vie - ni, che già mi sen - to del tuo vi - cin con -

260

ten - to — gli al - ti pre - sa - gi in sen — , gli al - - ti pre -

*f p f p f p f p*

265

sa - - - - gi in sen, gli al - ti pre - sa - gi in

*f*

tr \*)

\*) T. 271, Singstimme: Hier ist eine Kadenz zu singen.

272

[parte]  
sen.

277