

Nº 20 Aria *)

Allegro

Oboe I, II (**)

Corno I, II in Re/D

Tromba I, II in Re/D

Violino I

Violino II

Viola I, II

CINNA

Violoncello e Basso (**)

The first system of the musical score is for measures 1 through 4. It features a full orchestral ensemble including Oboe I, II (**), Horns I, II in D, Trumpets I, II in D, Violin I, Violin II, Viola I, II, Cinnamome (CINNA), and Cello/Double Bass (**). The tempo is marked 'Allegro' and the dynamic is 'f' (forte). The Oboe I, II part has a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The strings provide a rhythmic accompaniment with eighth and sixteenth notes. The Cinnamome part is silent in this system.

The second system of the musical score covers measures 5 through 8. It continues the orchestral texture from the first system. The Oboe I, II part has a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The strings provide a rhythmic accompaniment with eighth and sixteenth notes. The Cinnamome part is silent in this system. The dynamic remains 'f'.

*) Zur möglichen Mitwirkung von Pauken vgl. Vorwort.
 **) Flöten bzw. Fagott ad libitum.

10

Musical score for measures 10-13. The score is in G major (one sharp) and 2/2 time. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pattern and a treble line with chords and arpeggiated figures. The vocal line has a melodic line with a fermata over the final note of the first phrase.

14

Musical score for measures 14-17. The score is in G major (one sharp) and 2/2 time. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pattern and a treble line with chords and arpeggiated figures. The vocal line has a melodic line with a fermata over the final note of the first phrase. The second phrase of the vocal line is marked with an *a2* dynamic. The score ends with a double bar line and a fermata over the final note of the vocal line.

De'

18

più su - per - - - bi il co - re, se Gio - ve i - ra - to -

23

ful - mi - na, se Gio - ve i - ra - to ful - mi - na, fred - do spa - ven - to in -

27

gom - bra, fred - - - do spa - ven - to in - gom - bra,

gom - bra, fred - - - do spa - ven - to in - gom - bra,

gom - bra, fred - - - do spa - ven - to in - gom - bra,

31

ma d'un al - lo - ro al - l'om - bra non pal - pi - ta il - pa - stor,

ma d'un al - lo - ro al - l'om - bra non pal - pi - ta il - pa - stor,

ma d'un al - lo - ro al - l'om - bra non pal - pi - ta il - pa - stor,

ma d'un al - lo - ro al - l'om - bra non pal - pi - ta il - pa - stor,

35

ma d'un al - lo - ro al - l'om - bra non pal - pi - ta il pa - stor.

39

De' più su - per - bi il co - re, se Gio - ve - ra - to ful - mi - na,

44

fred - do spa - ven - to in - gom - bra, ma d'un al -

48

lo - - ro al - l'om - bra non pal - pi - ta il pa - stor, non

53

pal - pi - ta il pa - stor, non pal - - pi - ta il pa - stor.

f

f

f

f

f

58

a 2

62

62

63

64

65

66

66

67

68

69

70

De' più su - per - bi il co - re,

72

se Gio - ve i - ra - to ful - mi - na, fred - do spa - ven - to in -

f p

76

gom - bra, de'

f p

80

più su - per - - - bi il co - re, se Gio - ve i - ra - to

85

ful - mi-na, se Gio - ve i - ra - to ful - mi-na, fred - do spa - ven - to in -

89

gom - bra, fred - - do spa - ven - to in - gom - bra,

f

93

ma d'un al - lo - ro al - l'om-bra non pal - pi - ta il pa - stor, ma d'un al - lo - ro al -

p

98

l'om - bra non pal - pi - ta il pa - stor. De'

f

a2

102

più su - per - bi il co - re, se Gio - ve i - ra - to ful - mi - na, fred - do spa - ven - to in -

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

107

gom - bra, ma d'un al - lo - - - ro al -

111

l'om - bra non pal - pi - ta il pa - stor, non pal - pi - ta il pa -

116

stor

120

Non pal - pi - ta il pa - stor.

*) Zu einer Streichung im Autograph nach T. 121 und zu T. 122 (bzw. 196) in der Singstimme vgl. Vorwort und Krit. Bericht.

**) T. 123, Singstimme: Hier ist eine Kadenz zu singen.

125

129

Pa -

133

ven - ti-no i ti - ran - ni le stra - gi e le ri - tor - te, le

137

stra-gi e le_ri - tor - te, sol ri - da in fac-cia a mor-te chi ha sen - za col - pe il cor, chi ha

143

sen - za_ col - pe il cor, chi ha sen - za_ col - pe il cor.

149

De'

154

più su - per - - - bi il co - re, se Gio - ve i - ra - to -

159

ful - mi-na, se Gio - ve i - ra - to ful - mi-na, fred - do spa - ven - to in -

163

a2

f

gom - bra, fred - - do spa - ven - to in - gom - bra,

f

167

p

ma d'un al-lo - ro al - l'om-bra non pal - pi - ta il pa - stor, ma d'un al-lo - ro al-

p

172

l'om - bra non pal - pi - ta il pa - stor. De'

176

più su - per - bi il co - re, se Gio - ve - i - ra - to ful - mi - na, fred - do spa - ven - to in -

181

gom - bra, ma d'un al - lo - - - ro al -

185

l'om - bra non pal - pi - ta il pa - stor, non pal - pi - ta il pa -

190

stor

f

f

f

194

Non pal - pi - ta il pa - stor.

[parte]

tr

*) T. 197, Singstimme: Hier ist eine Kadenz zu singen.

199

Musical score for measures 199-202. The score is in G major and 3/4 time. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line. The piano part includes a treble and bass clef staff. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a treble and bass clef and a key signature of one sharp. The bass line is a steady eighth-note pattern. The piano part has a treble and bass clef and a key signature of one sharp. The piano part has a treble and bass clef and a key signature of one sharp. The piano part has a treble and bass clef and a key signature of one sharp.

203

Musical score for measures 203-206. The score is in G major and 3/4 time. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line. The piano part includes a treble and bass clef staff. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has a treble and bass clef and a key signature of one sharp. The bass line is a steady eighth-note pattern. The piano part has a treble and bass clef and a key signature of one sharp. The piano part has a treble and bass clef and a key signature of one sharp. The piano part has a treble and bass clef and a key signature of one sharp.