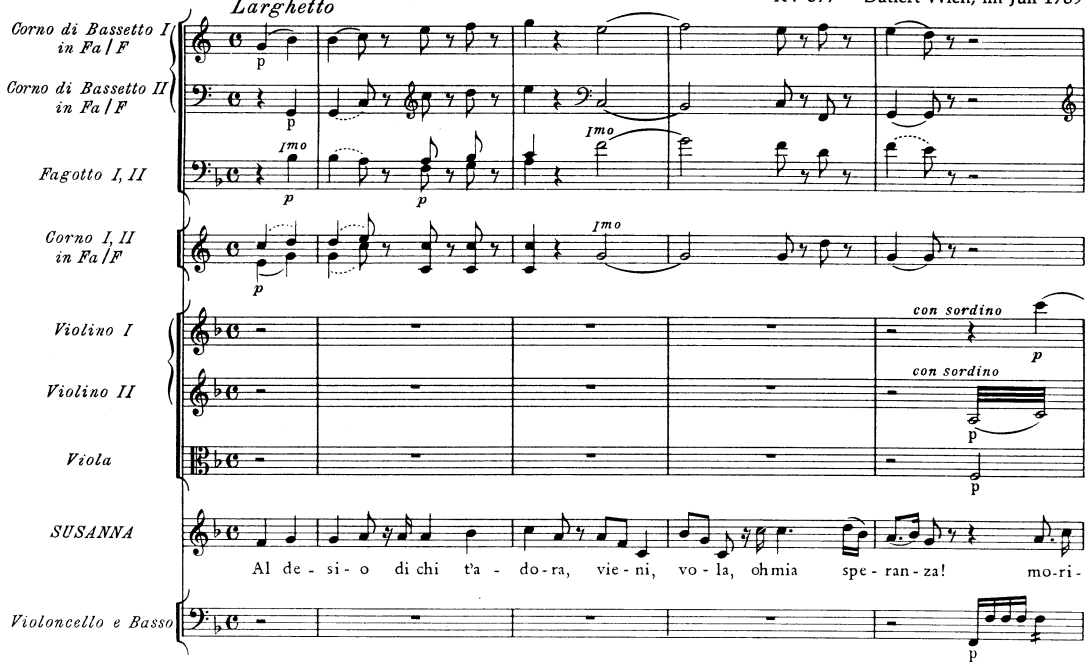
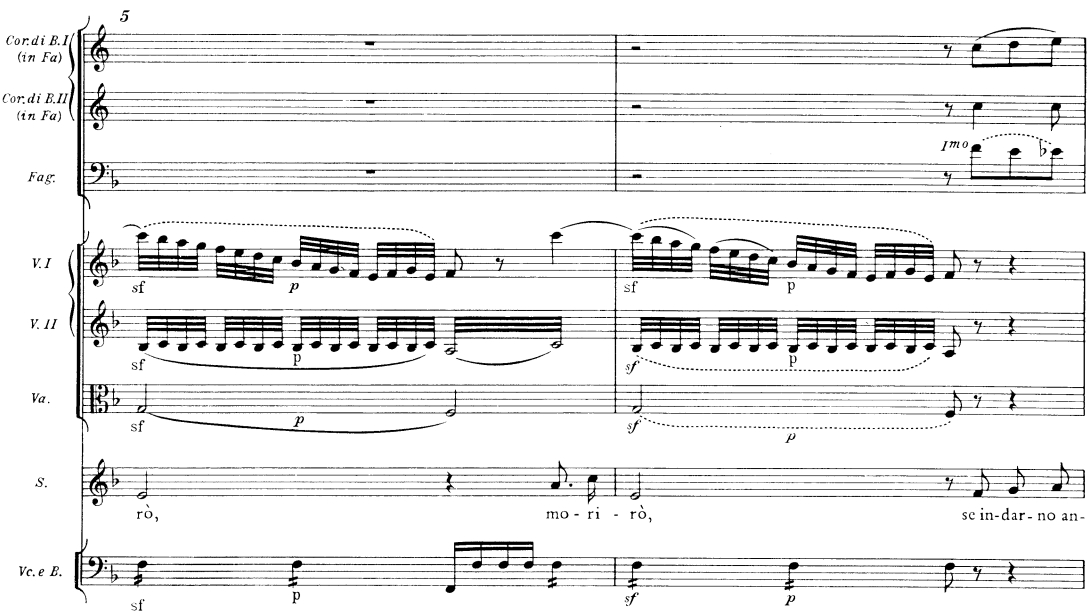
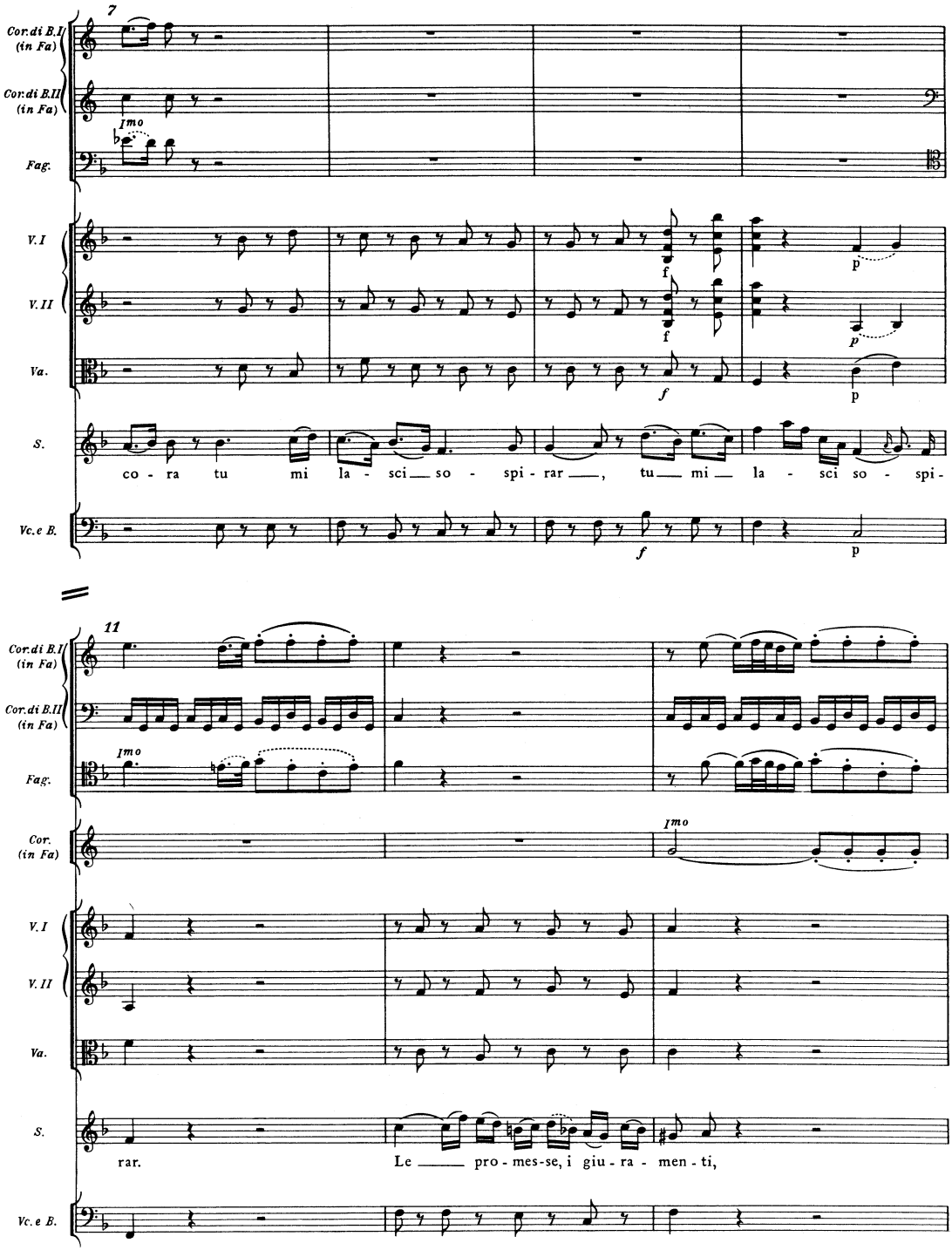
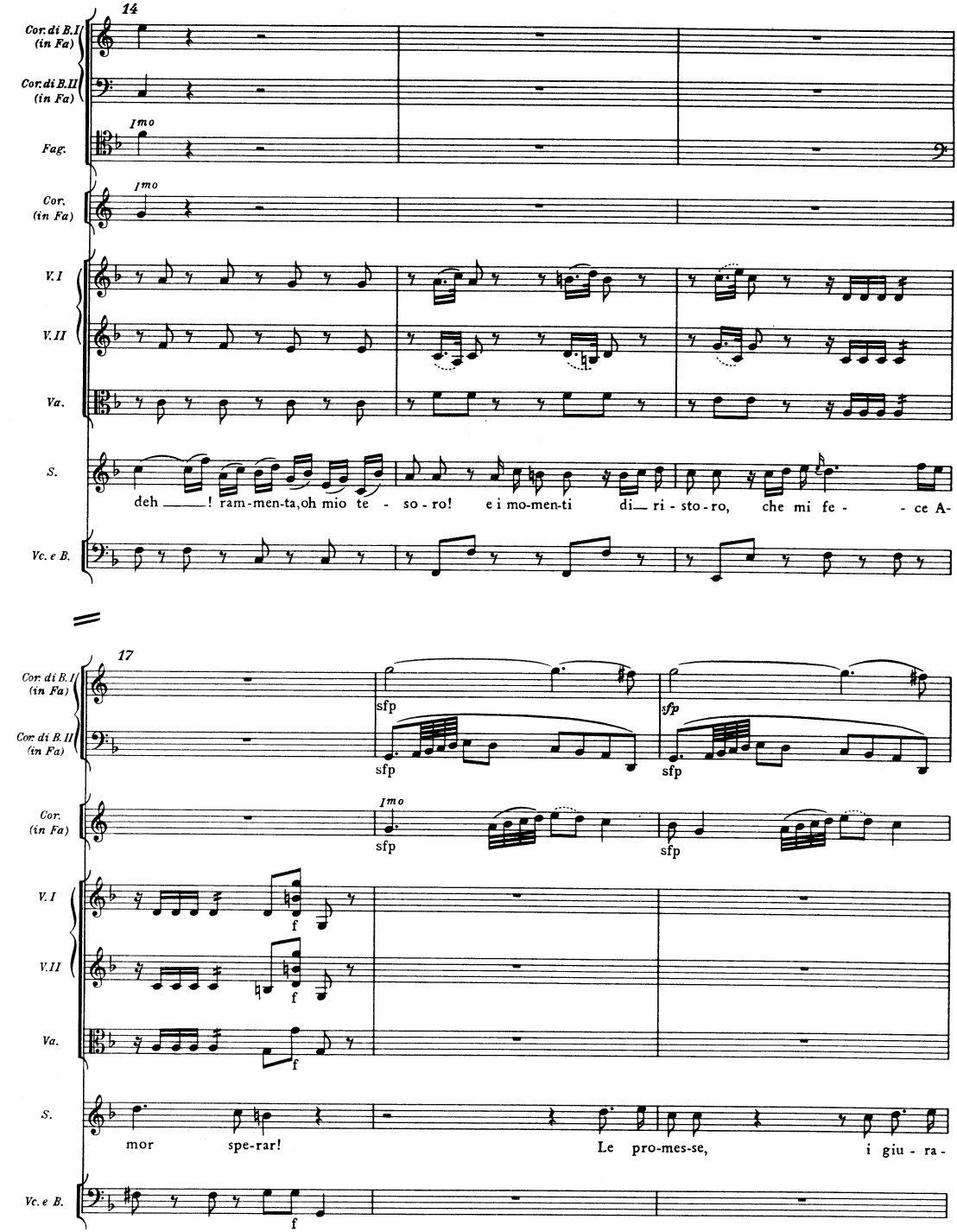
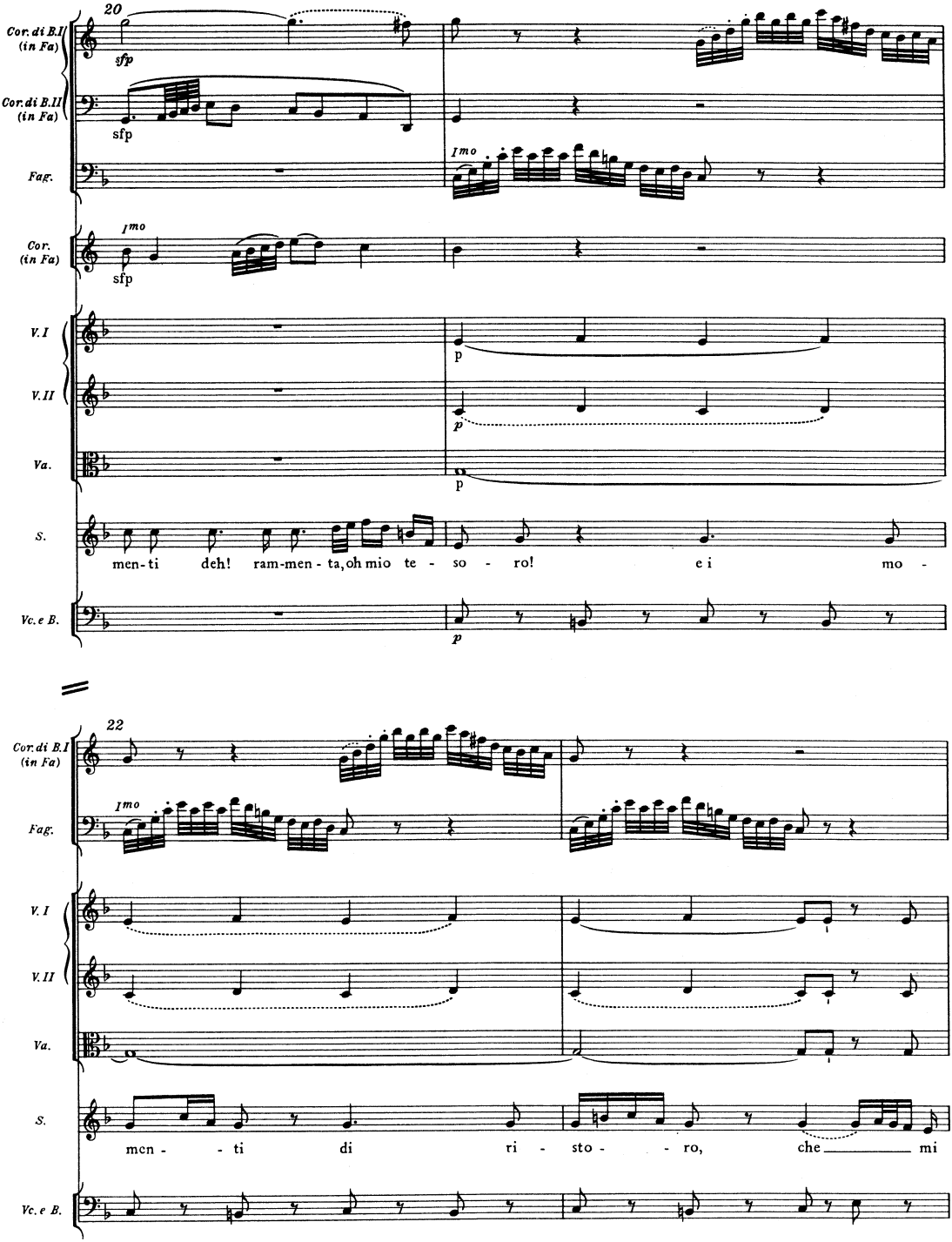
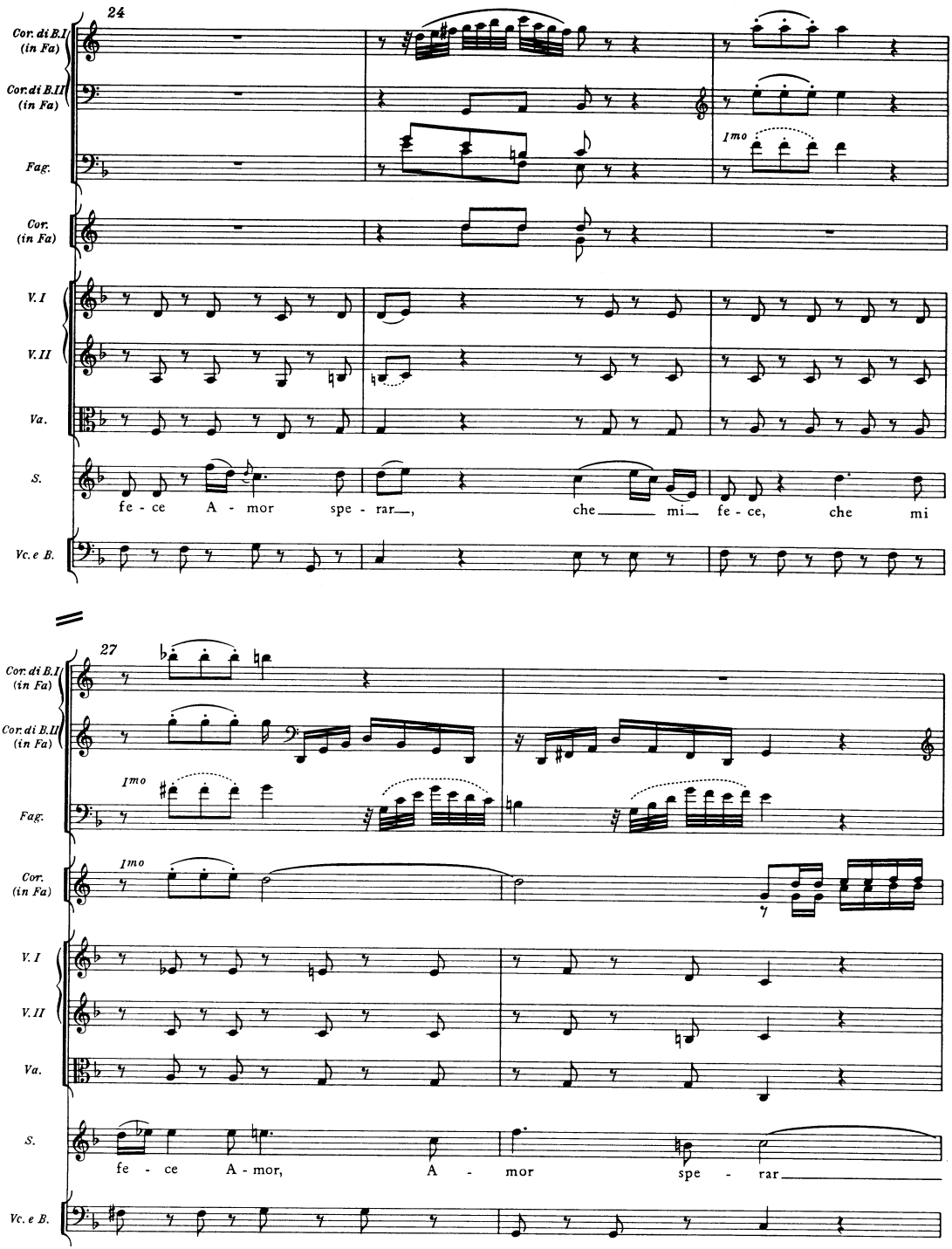
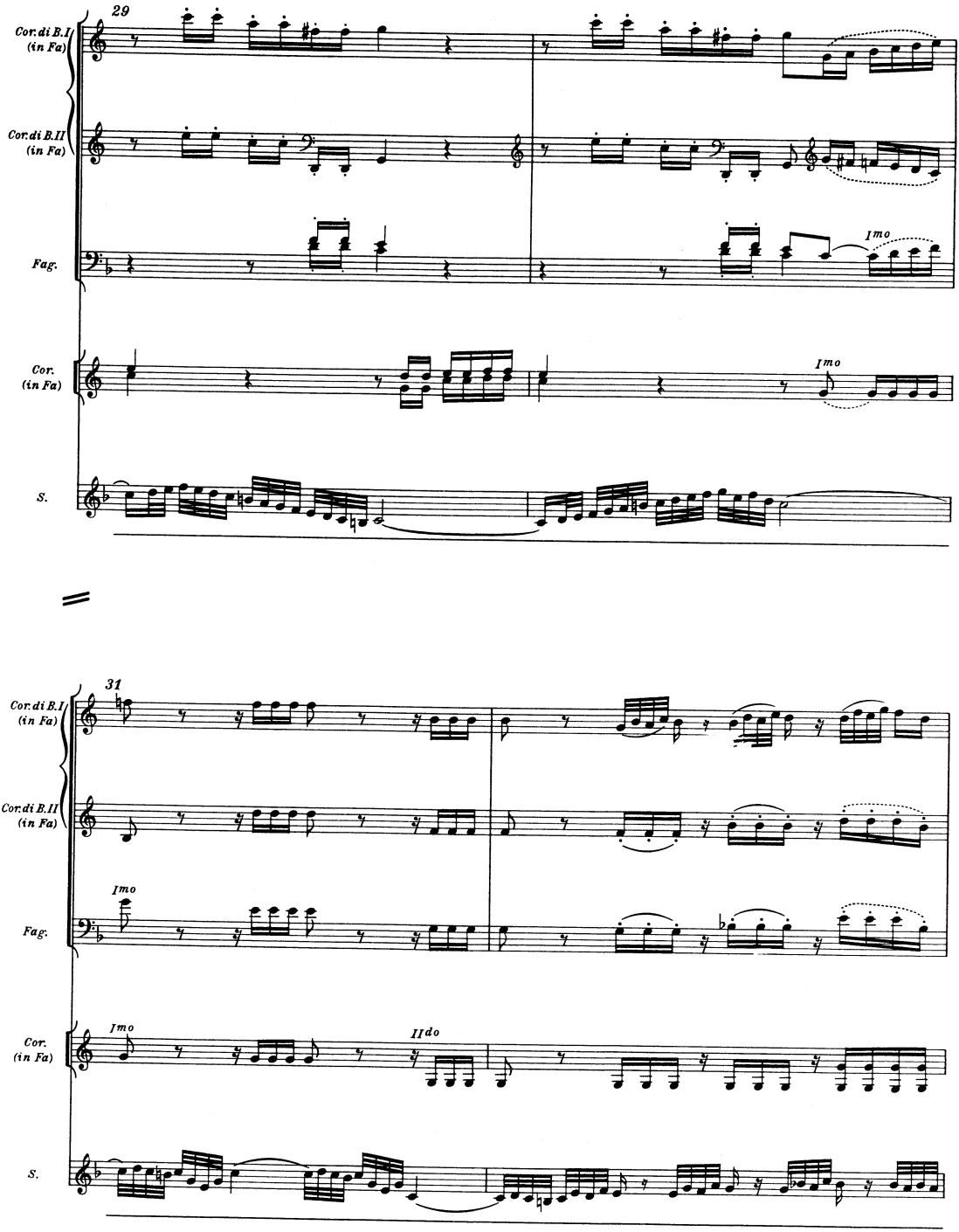
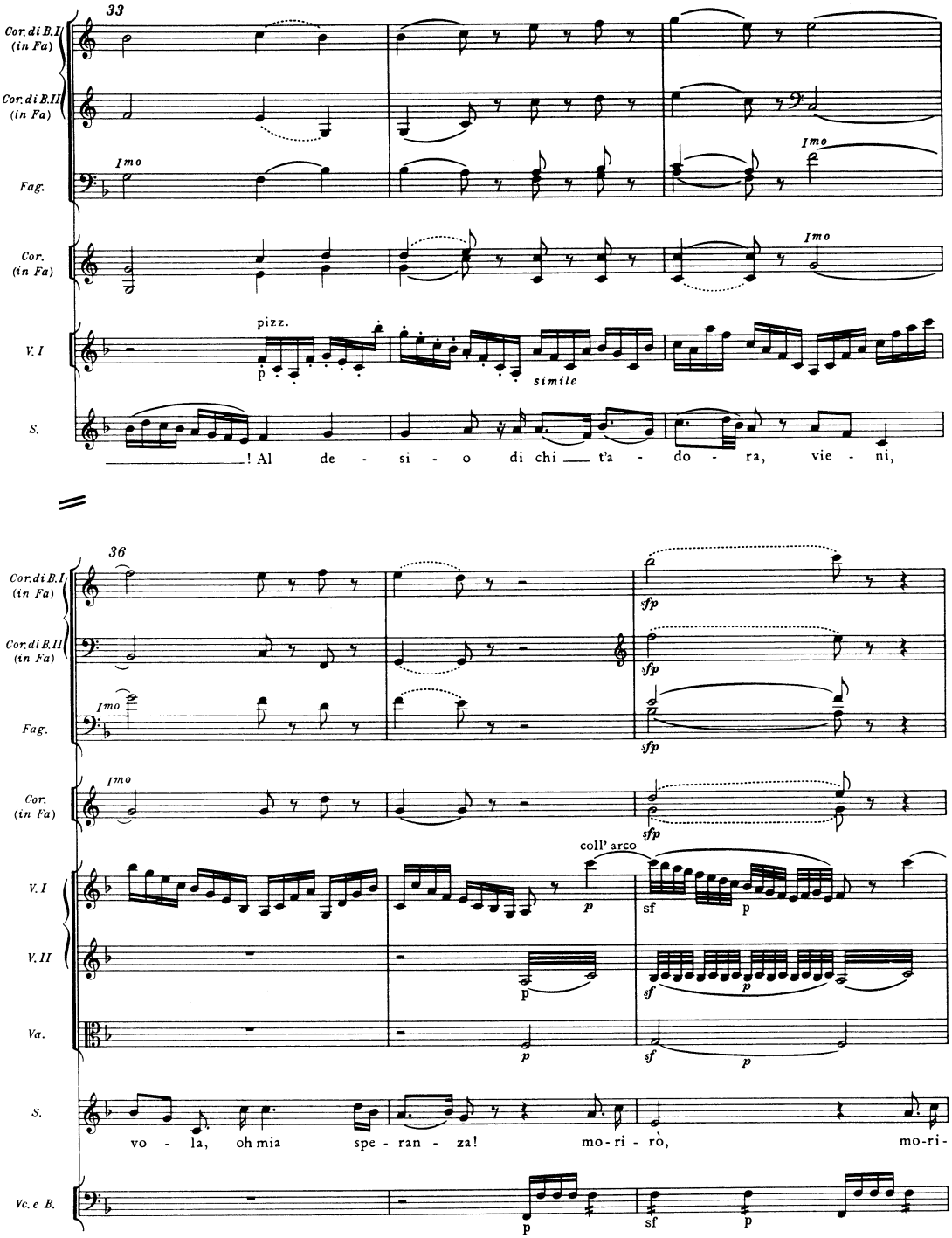
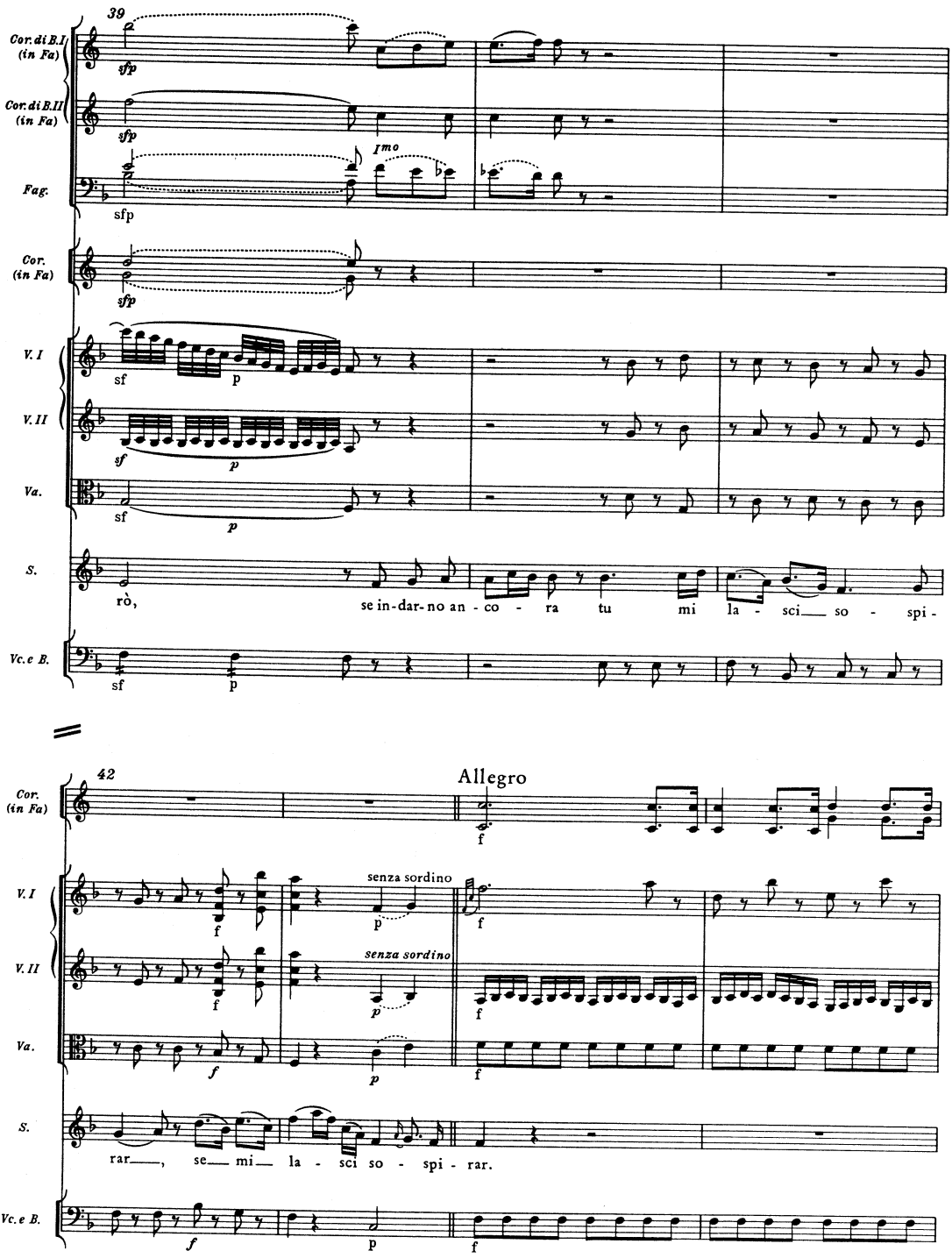
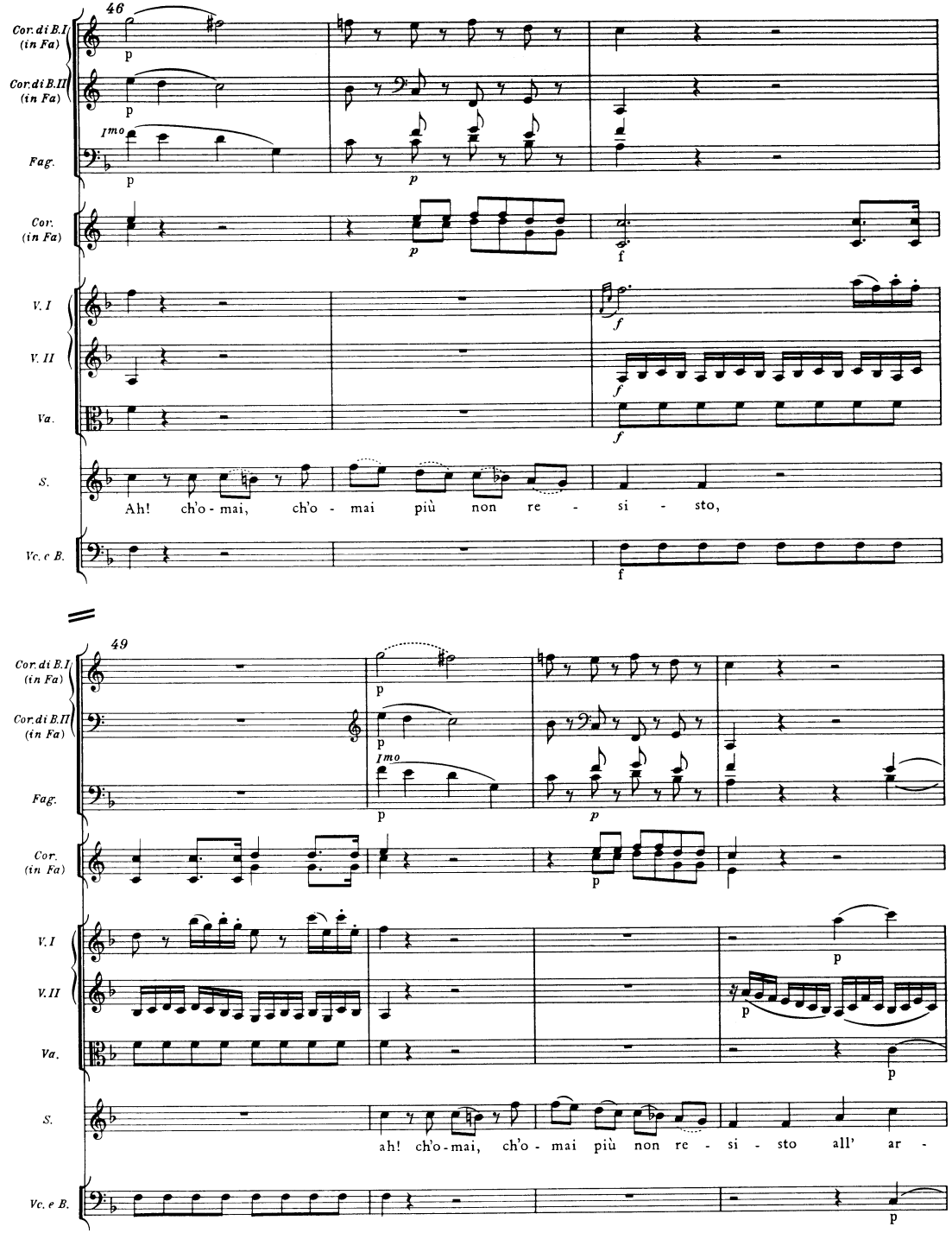
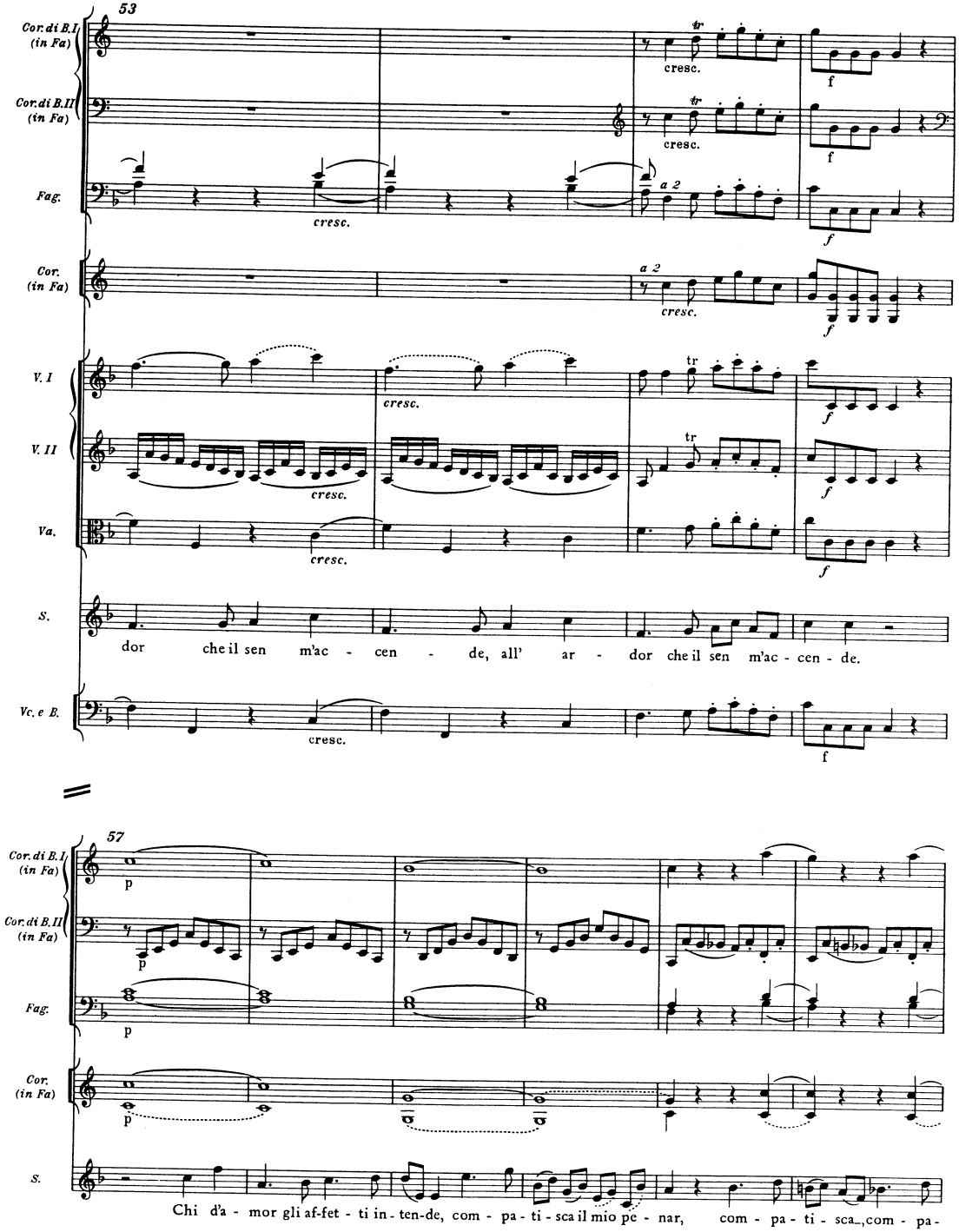
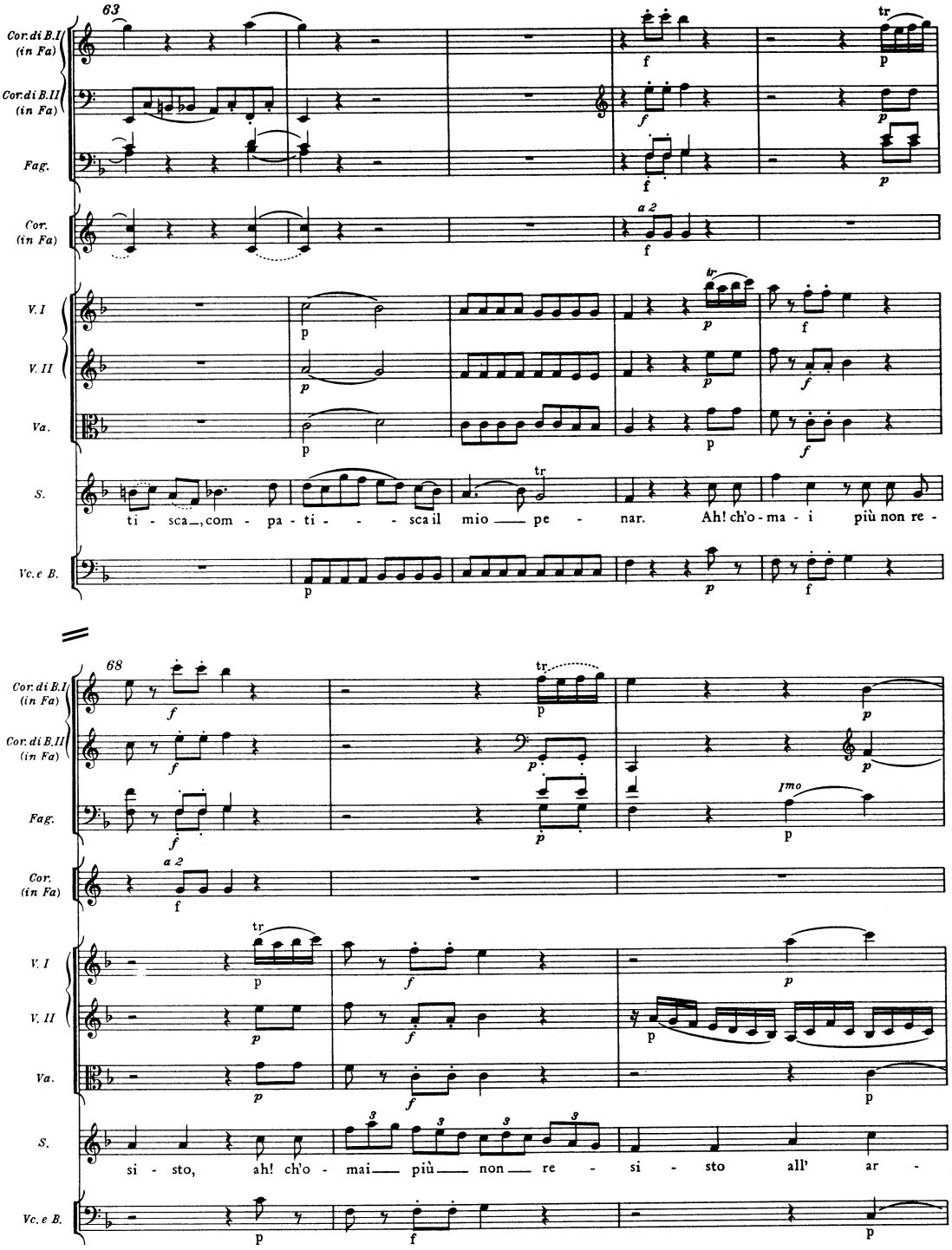
2. Atto quarto, in Scena X*)

Nº 28a Rondo

Larghetto

KV 577 — Datiert Wien, im Juli 1789

*) Vgl. S. 509 und Vorwort (II und III/c/6).

7
Cor.di B.I (in Fa)
Cor.di B.II (in Fa)
Fag.
1mo
V.I
V.II
Va.
S.
Vc.e B.
co - ra tu mi la - sci so - spi - rar, tu mi la - sci so - spi -
11
Cor. (in Fa)
rar.
Le pro - mes-se, i giu - ra - men - ti,

14
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Imo
Cor. (in Fa)
V.I
V.II
Va.
S.
deh ——! ram-men-ta, oh mio te - so - ro! e i mo-men-ti di— ri - sto - ro, che mi fe - - ce A-
Vc. e B.
17
sfp
Imo
f
mor spe-rar! Le pro-mes-se, i giu - ra -

20
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
V.I
V.II
Va.
S.
Vc. e B.
sfp
Imo
p
men-ti deh! ram-men-ta, oh mio te - so - ro! e i mo -
22
men - - ti di ri - sto - - ro, che mi

24
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
V. I
V. II
Va.
S.
Vc. e B.
Imo
fe - ce A - mor spe - rar, che mi fe - ce, che mi
27
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Imo
Cor. (in Fa)
Imo
V. I
V. II
Va.
S.
Vc. e B.
fe - ce A - mor, A - mor spe - rar

29
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
S.
Imo
Imo
31
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
S.
Imo
Imo
IIdo

33
Cor. di B. I (in Fa)
Cor. di B. II (in Fa)
Fag.
Cor. (in Fa)
V. I
S.
Imo
pizz.
p
simile
! Al de - si - o di chi t'a - do - ra, vie - ni,
36
sfp
coll' arco
sf
p
vo - la, oh mia spe - ran - za! mo-ri - rò, mo-ri-

39
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
V. I
V. II
Va.
S.
Vc. e B.
sfp
Imo
sf
p
rò, se in-dar-no an - co - ra tu mi la - sci so - spi -
42
Allegro
senza sordino
rar, se mi la - sci so - spi - rar.

46
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
V. I
V. II
Va.
S.
Vc. e B.
Imo
p
f
Ah! ch'o - mai, ch'o - mai più non re - si - sto,
49
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
V. I
V. II
Va.
S.
Vc. e B.
Imo
p
ah! ch'o - mai, ch'o - mai più non re - si - sto all' ar -

53
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
V. I
V. II
Va.
S.
Vc. e B.
cresc.
f
a 2
tr
dor che il sen m'ac - cen - de, all' ar - dor che il sen m'ac - cen - de.
57
p
Chi d'a - mor gli af-fet - ti in - ten-de, com - pa - ti - sca il mio pe - nar, com - pa - ti - sca, com - pa -

63
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
V. I
V. II
Va.
S.
Vc. e B.
a 2
tr
ti - sca_, com - pa - ti - - - sca il mio — pe - nar. Ah! ch'o - ma - i più non re -
68
si - sto, ah! ch'o - mai — più — non — re - si - sto all' ar -

71

Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
V.I
V.II
Va.
S.
Vc. e B.

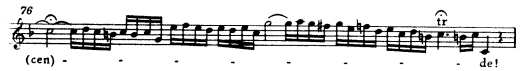
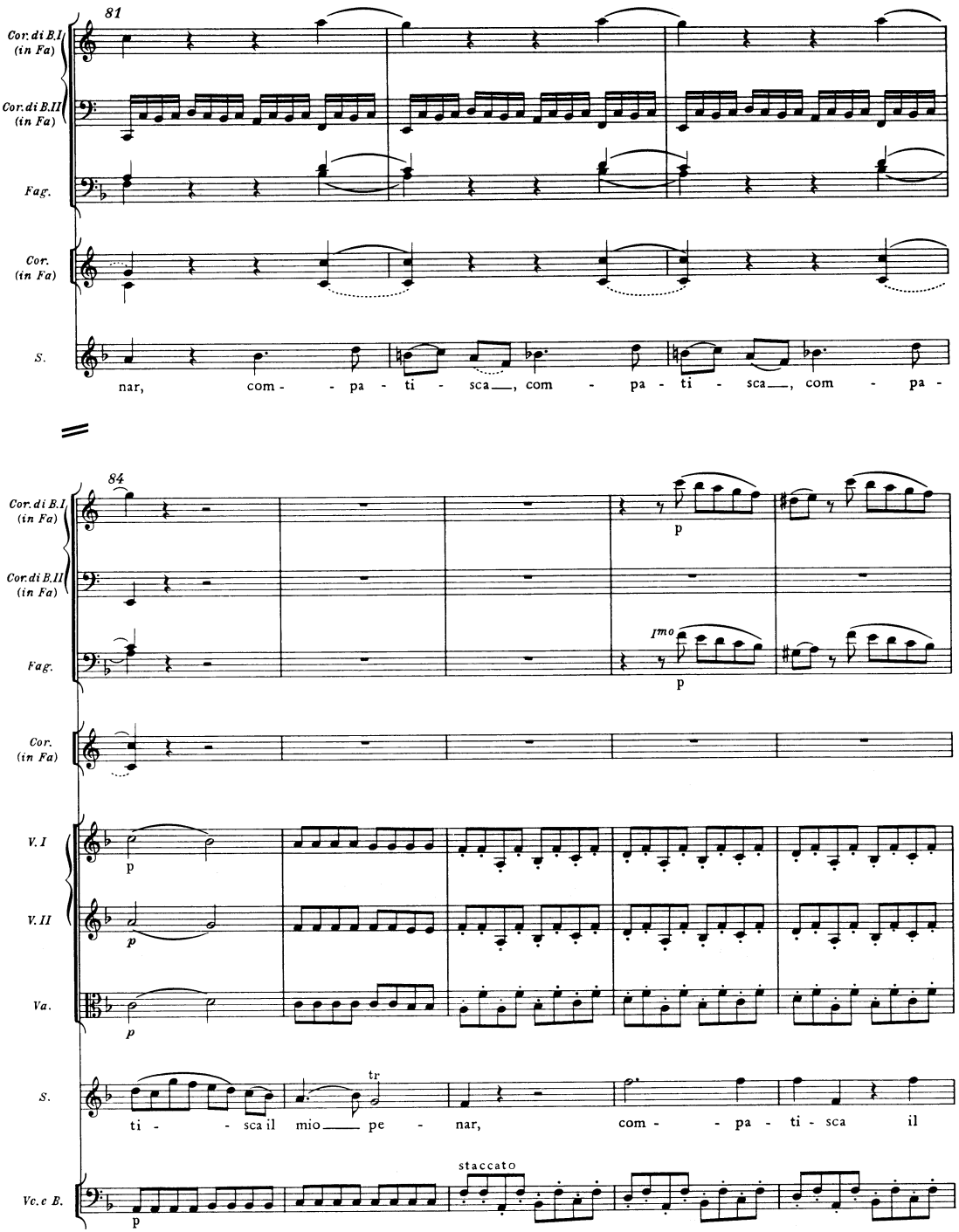
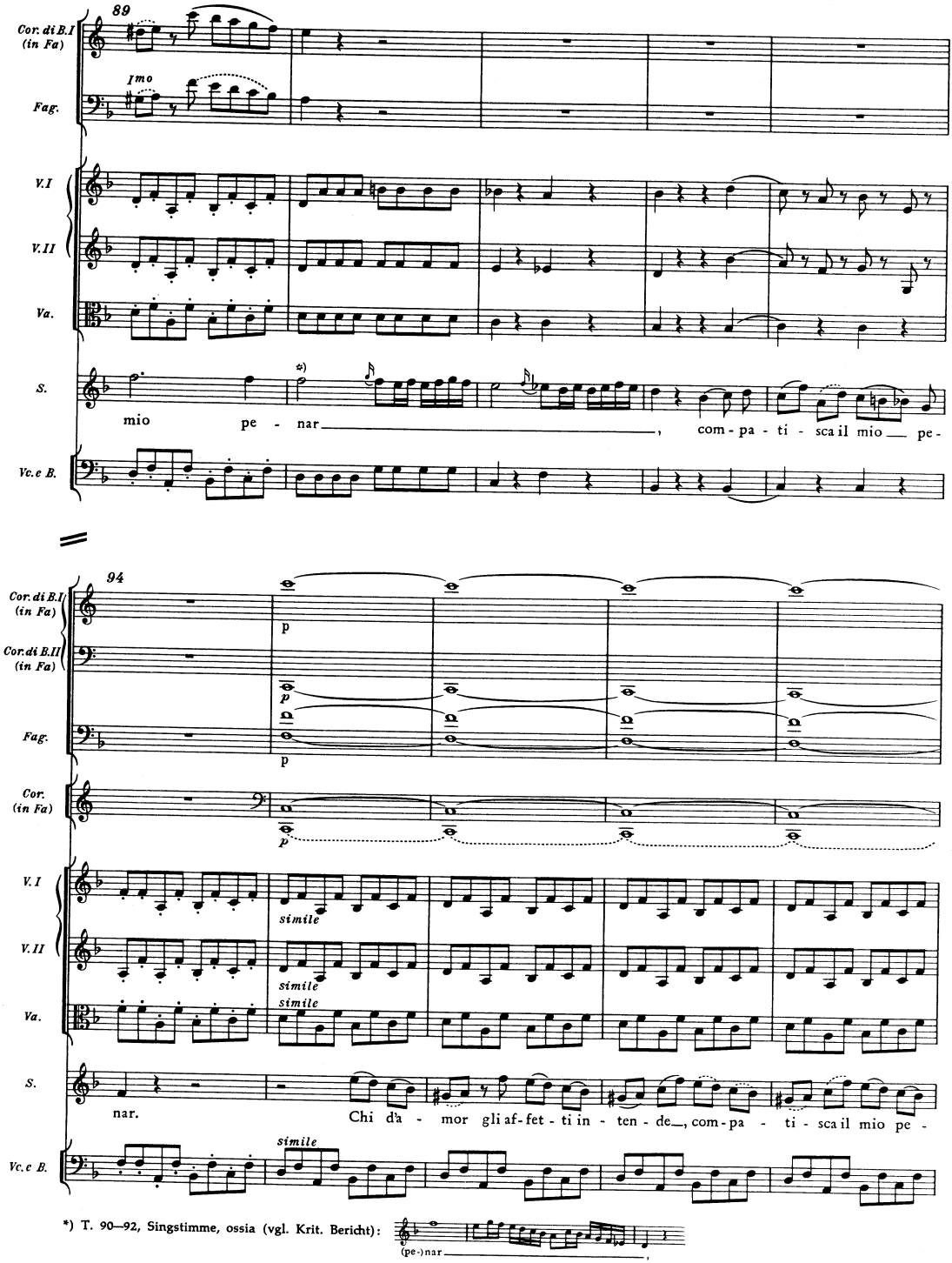
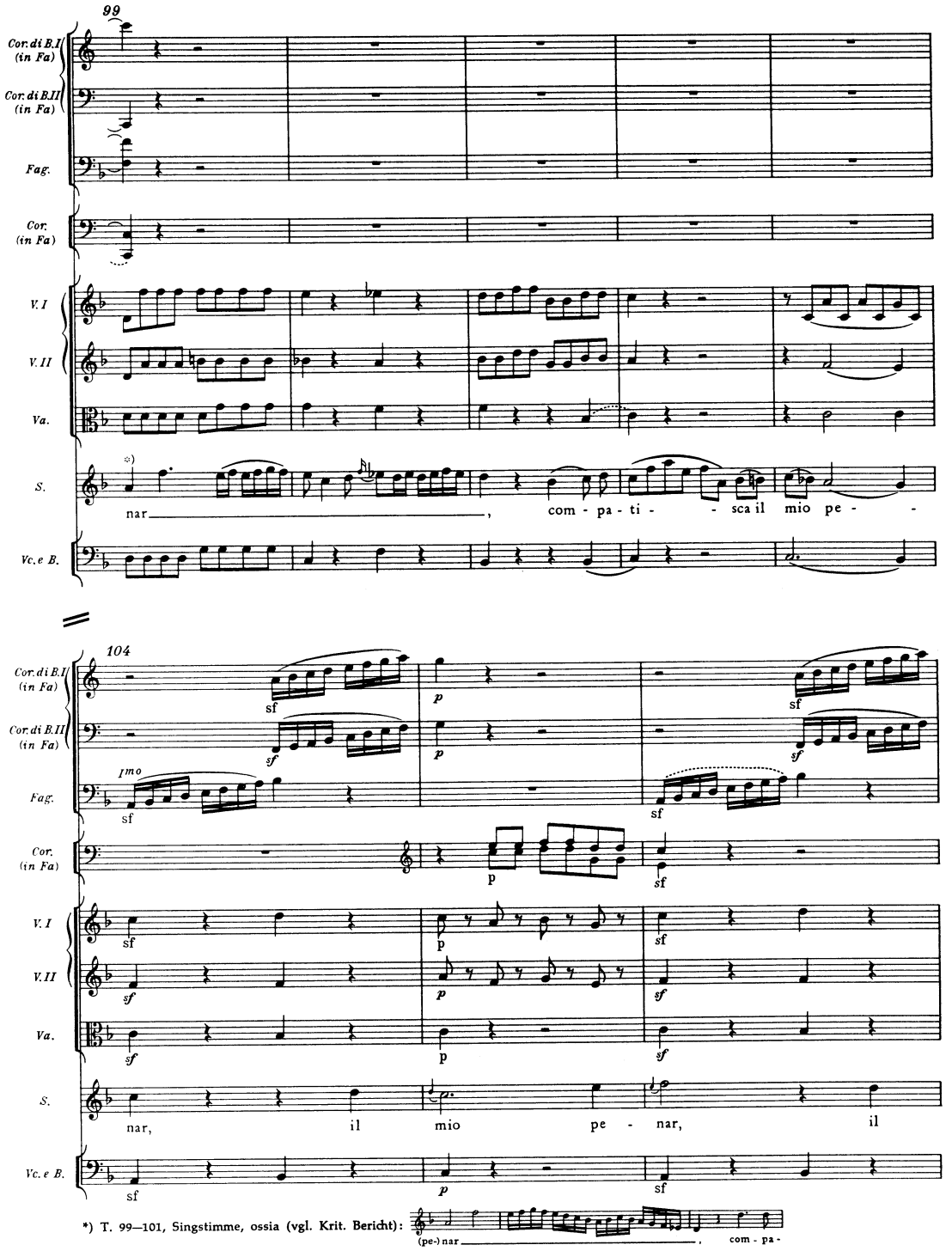
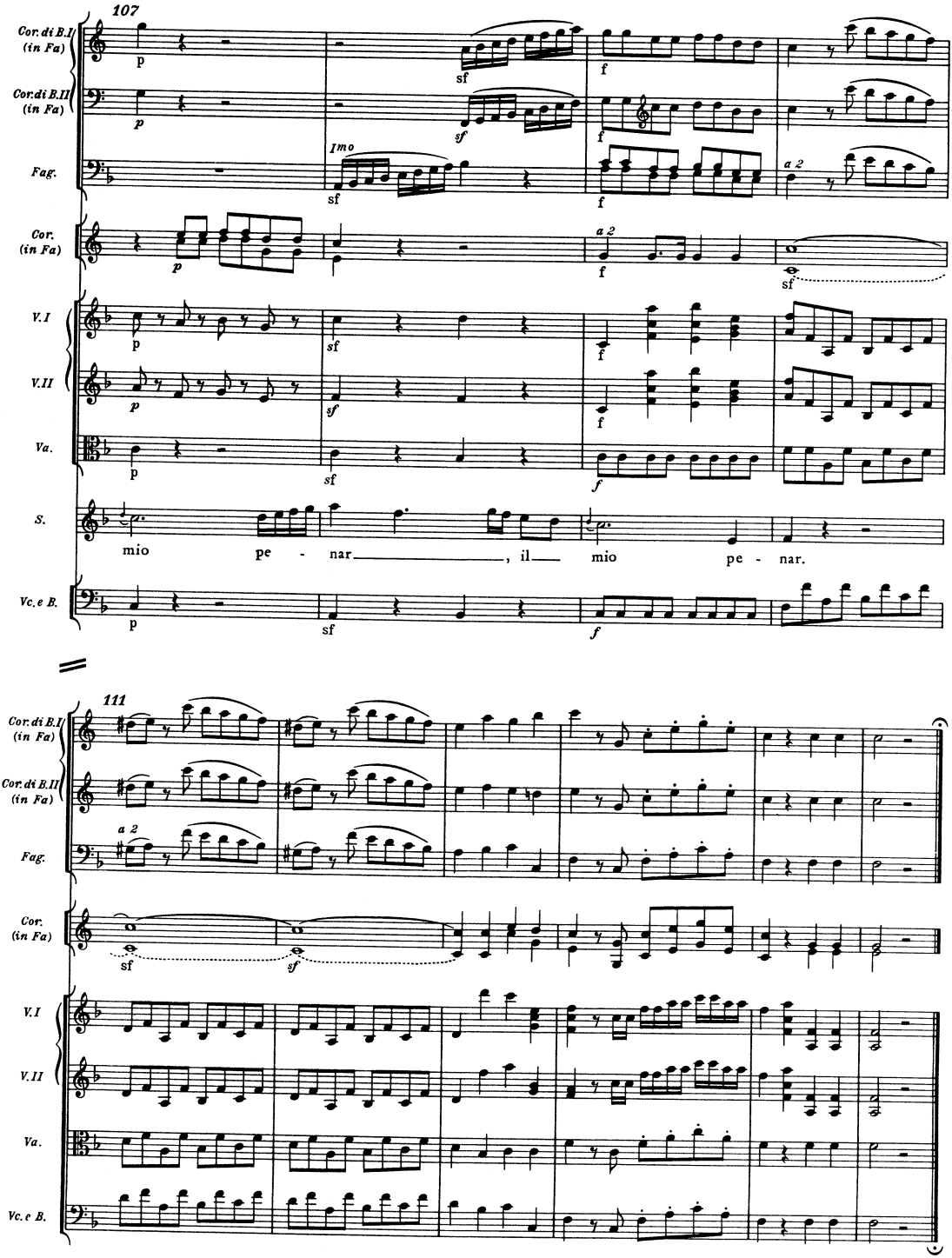
cresc. f

dor che in sen m'ac - cen - de, all' ar - dor che in sen m'ac - cen -

75

p

- - - de! Chi d'a - mor gli af-fet - ti in-ten-de, com - pa - ti - sca il mio pe -

*) In dem aus Mozarts Besitz überlieferten handschriftlichen Klavierauszug der Kopiaturwerkstatt Lausch, Wien, ist die folgende autographe Kadenz eingefügt (vgl. Krit. Bericht):

81
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
S.
nar, com - pa - ti - sca, com - pa - ti - sca, com - pa -
84
p
Imo
V.I
V.II
Va.
tr
ti - sca il mio pe - nar, com - pa - ti - sca il
staccato
Vc. e B.

89
Cor. di B.I (in Fa)
Fag.
I mo
V.I
V.II
Va.
S.
mio pe - nar
*)
com - pa - ti - sca il mio pe -
Vc. e B.
94
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
p
V.I
V.II
Va.
simile
S.
nar.
Chi d'a - mor gli af - fet - ti in - ten - de, com - pa - ti - sca il mio pe -
Vc. e B.
*) T. 90–92, Singstimme, ossia (vgl. Krit. Bericht):
(pe-)nar

99
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
V.I
V.II
Va.
S.
Vc. e B.
*)
nar
com - pa - ti - sca il mio pe -
104
I^mo
sf
p
nar, il mio pe - nar, il
*) T. 99—101, Singstimme, ossia (vgl. Krit. Bericht):
(pe-) nar
com - pa -

107
Cor. di B.I (in Fa)
Cor. di B.II (in Fa)
Fag.
Cor. (in Fa)
V.I
V.II
Va.
S.
Vc. e B.
p
sf
f
Imo
a 2
mio pe - nar, il mio pe - nar.
111
sf
sf