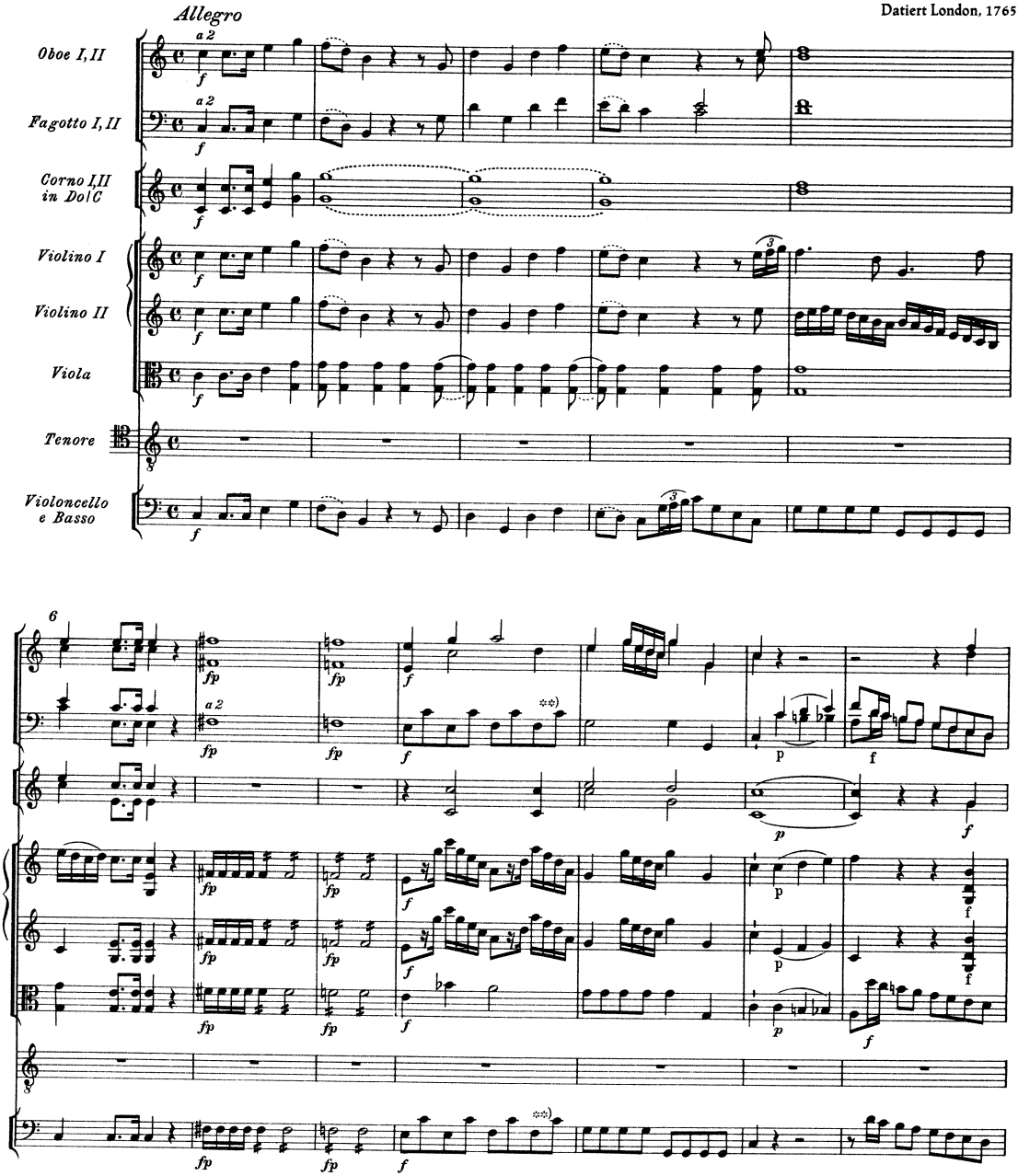
1. „Va, dal furor portata“

Arie für Tenor und Orchester *)

Text von Pietro Metastasio, „Ezio“ II,4

KV 21 (19c)

Datiert London, 1765

*) Eine von Leopold Mozart überarbeitete Fassung dieser Arie ist im Anhang I als Nr. 1 a., S. 163—172, wiedergegeben; vgl. dazu Vorwort, S. X.

**) Fagotte und Bässe, 7. Achtel: vgl. T. 86 und 105, dort fis.

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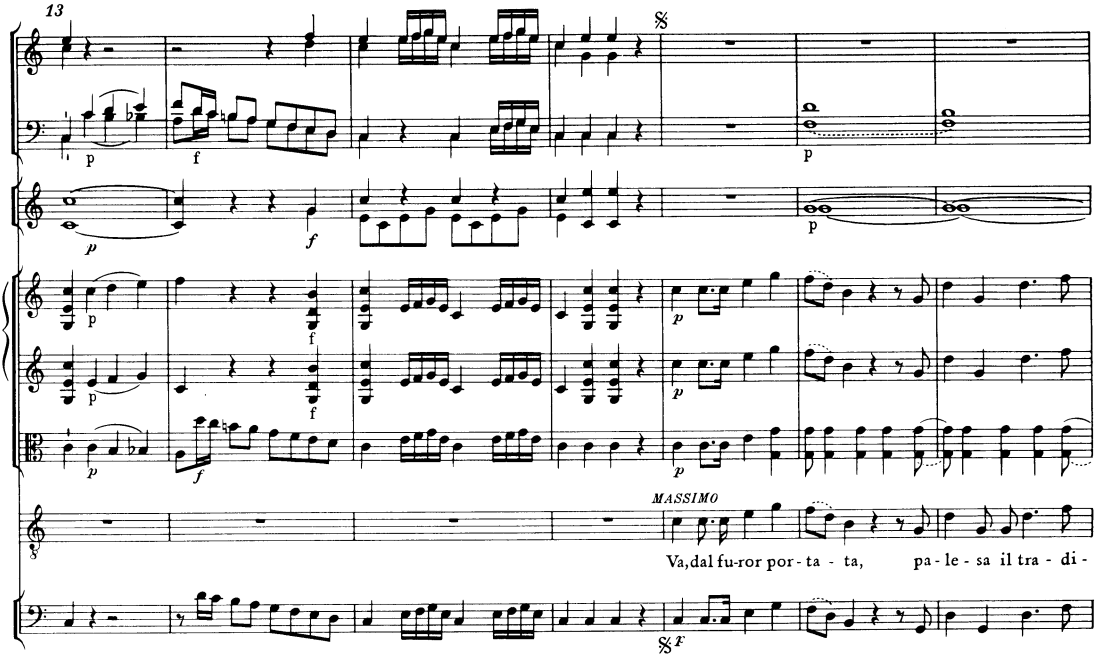
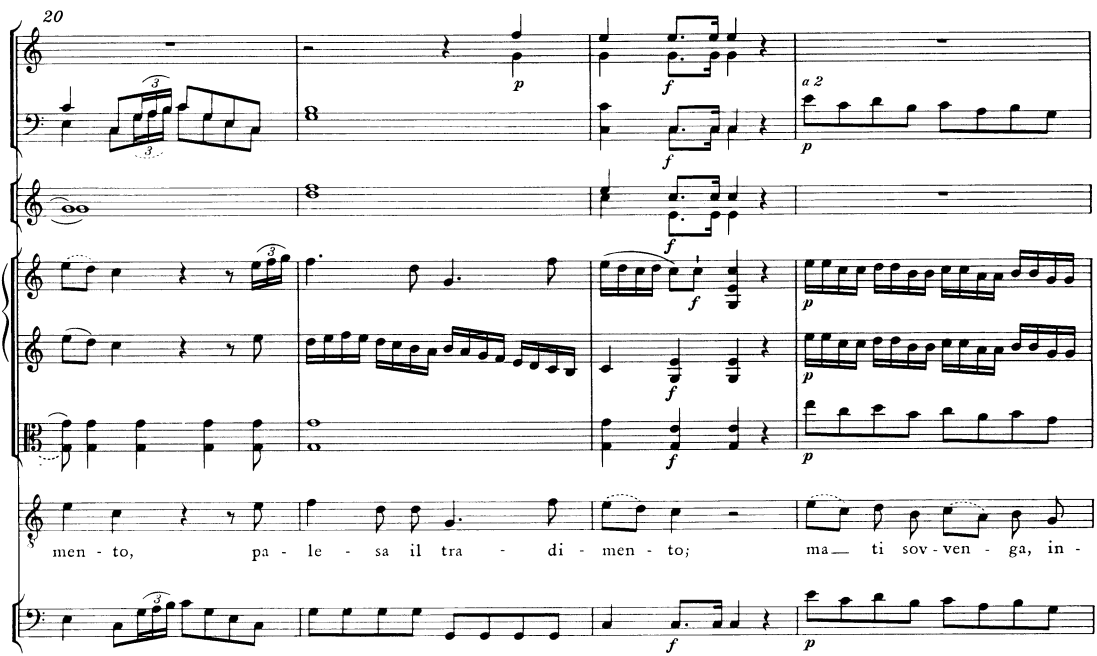
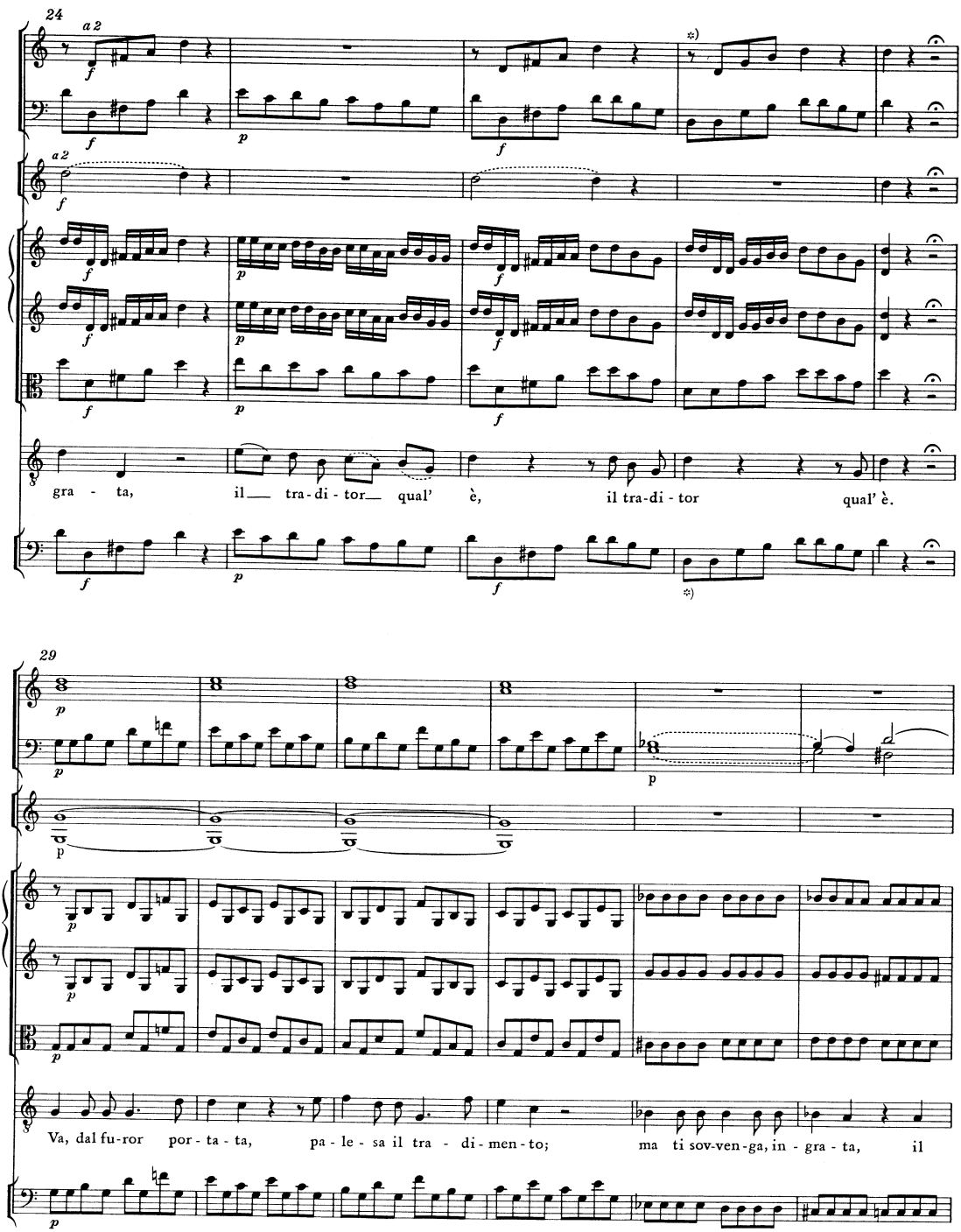
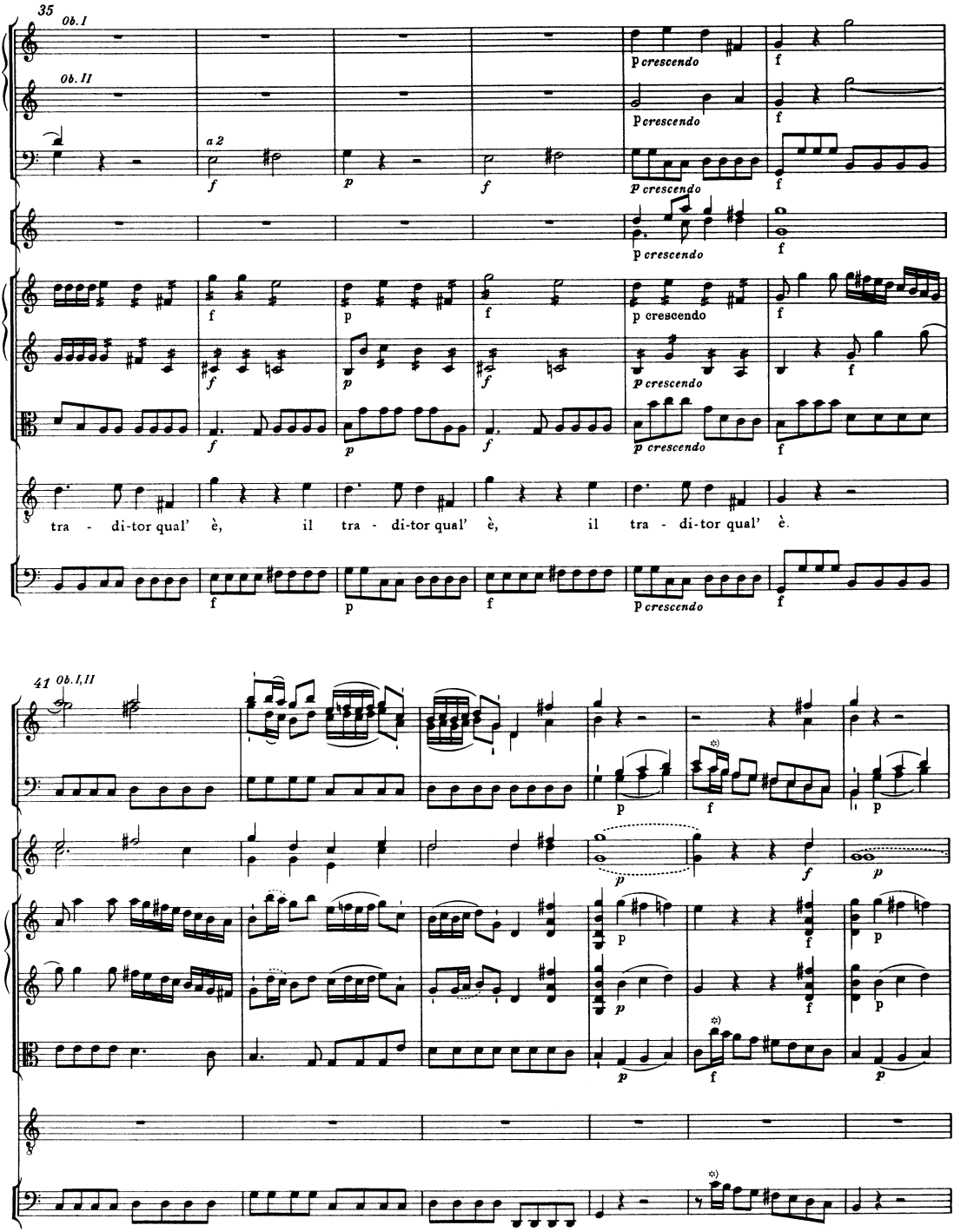
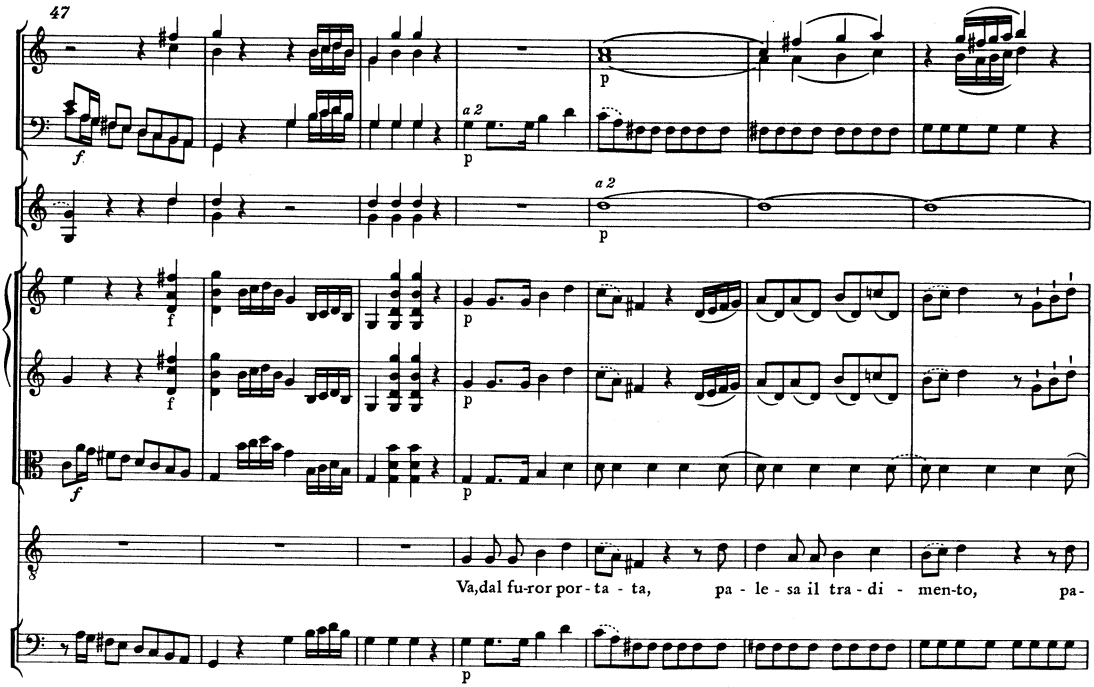
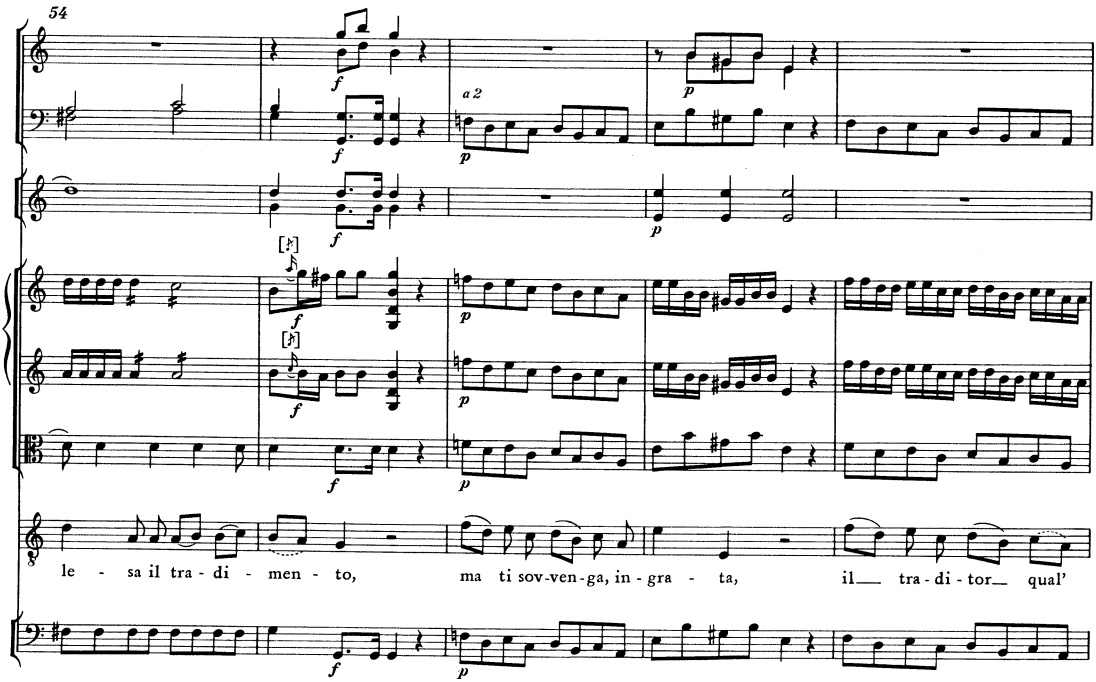
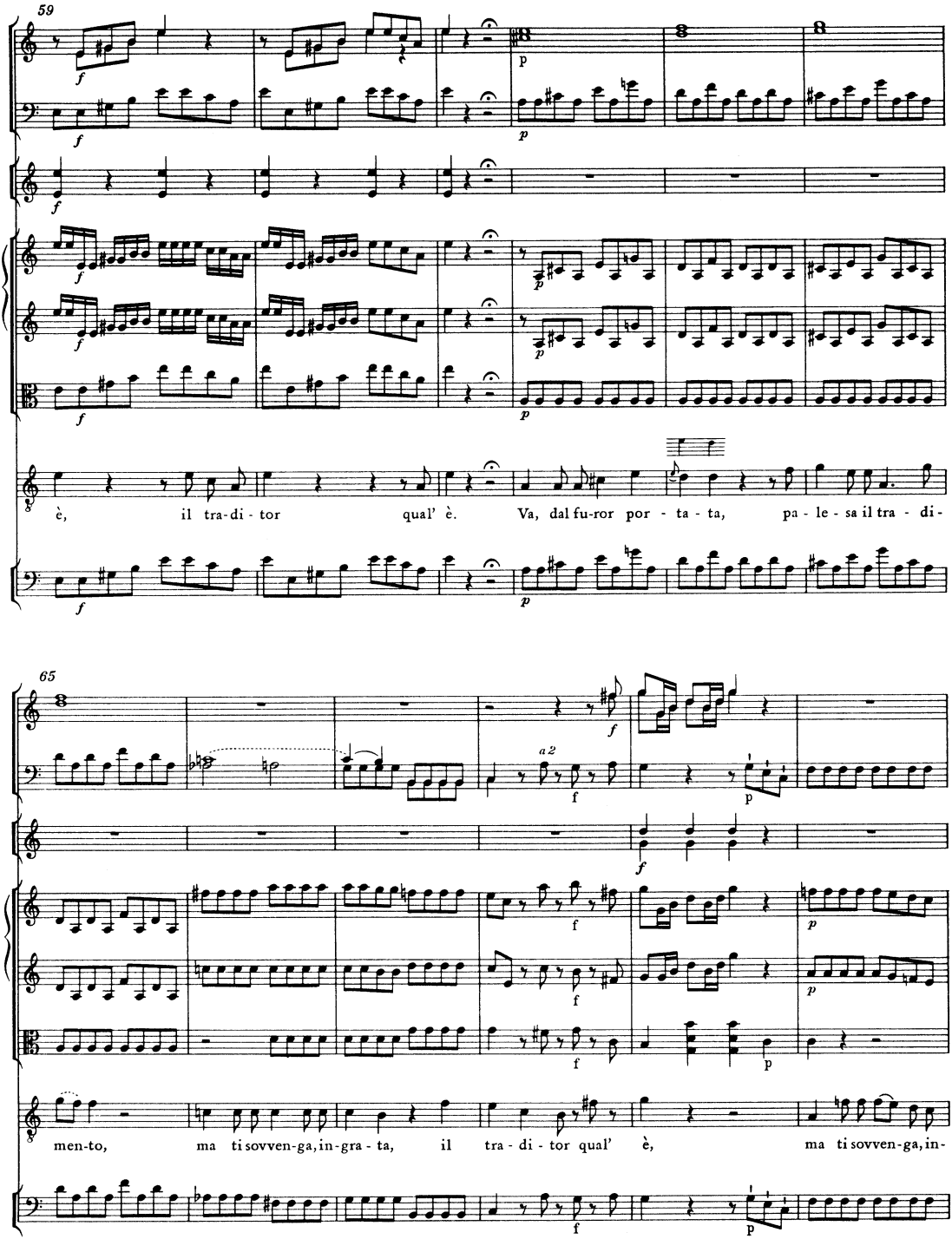
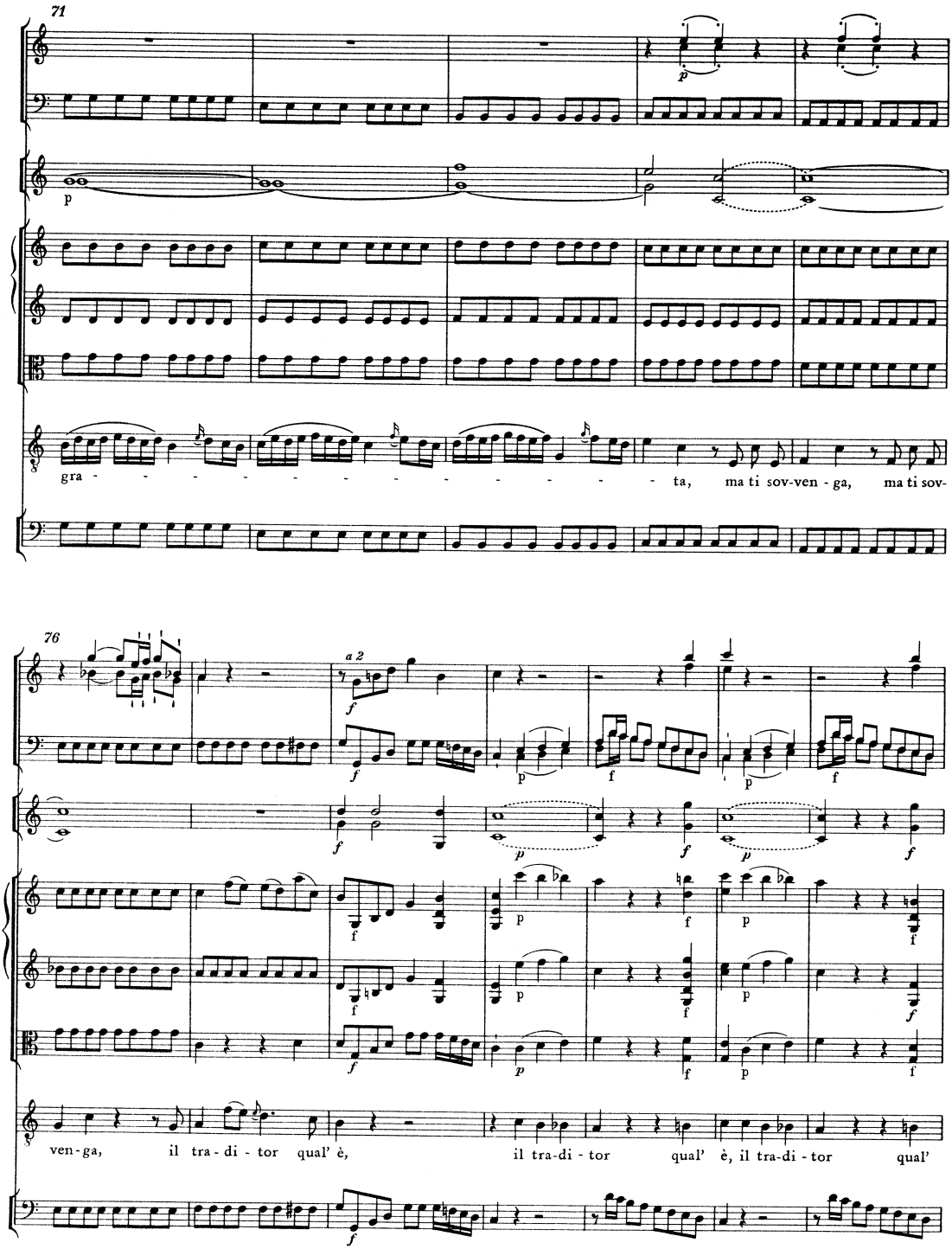
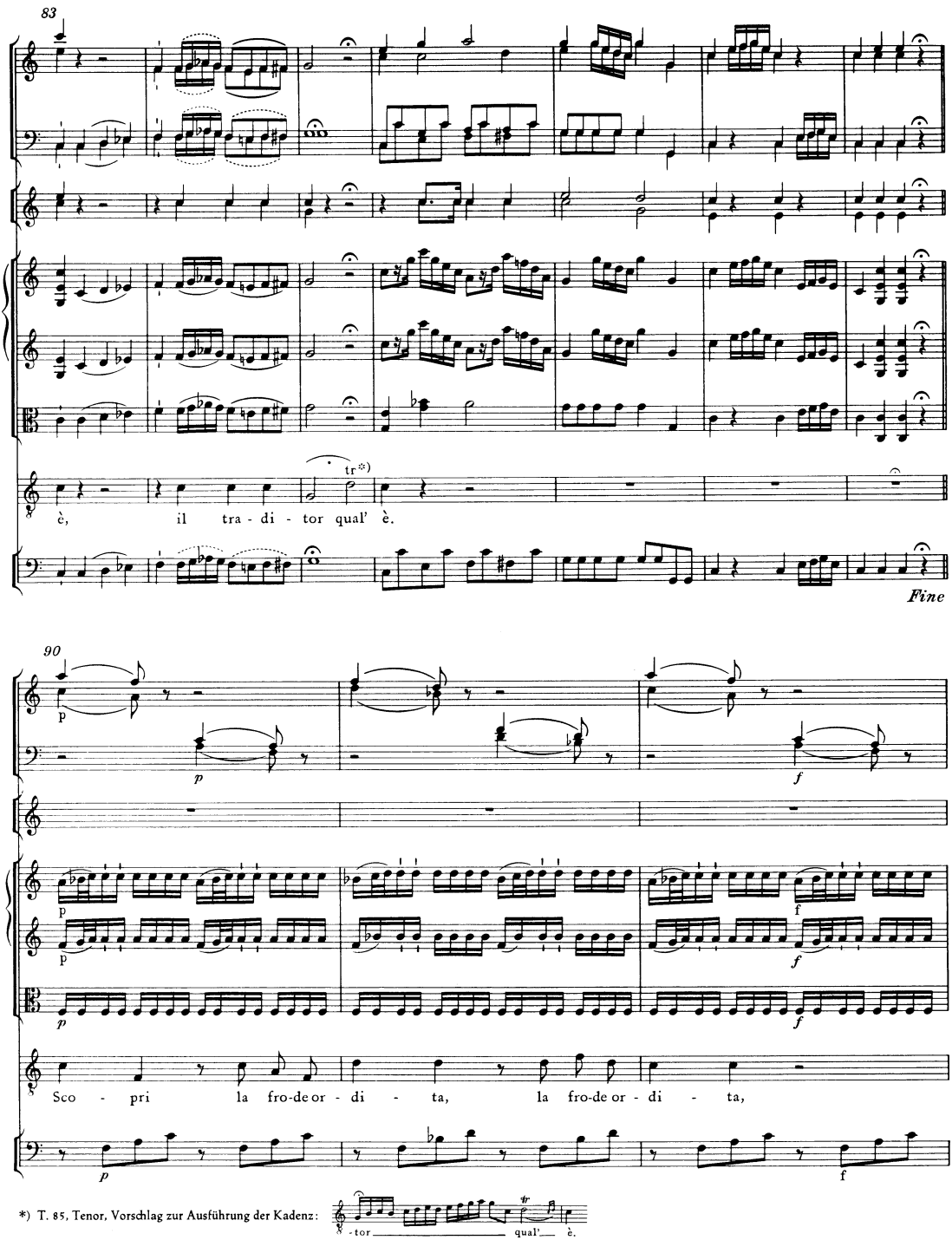
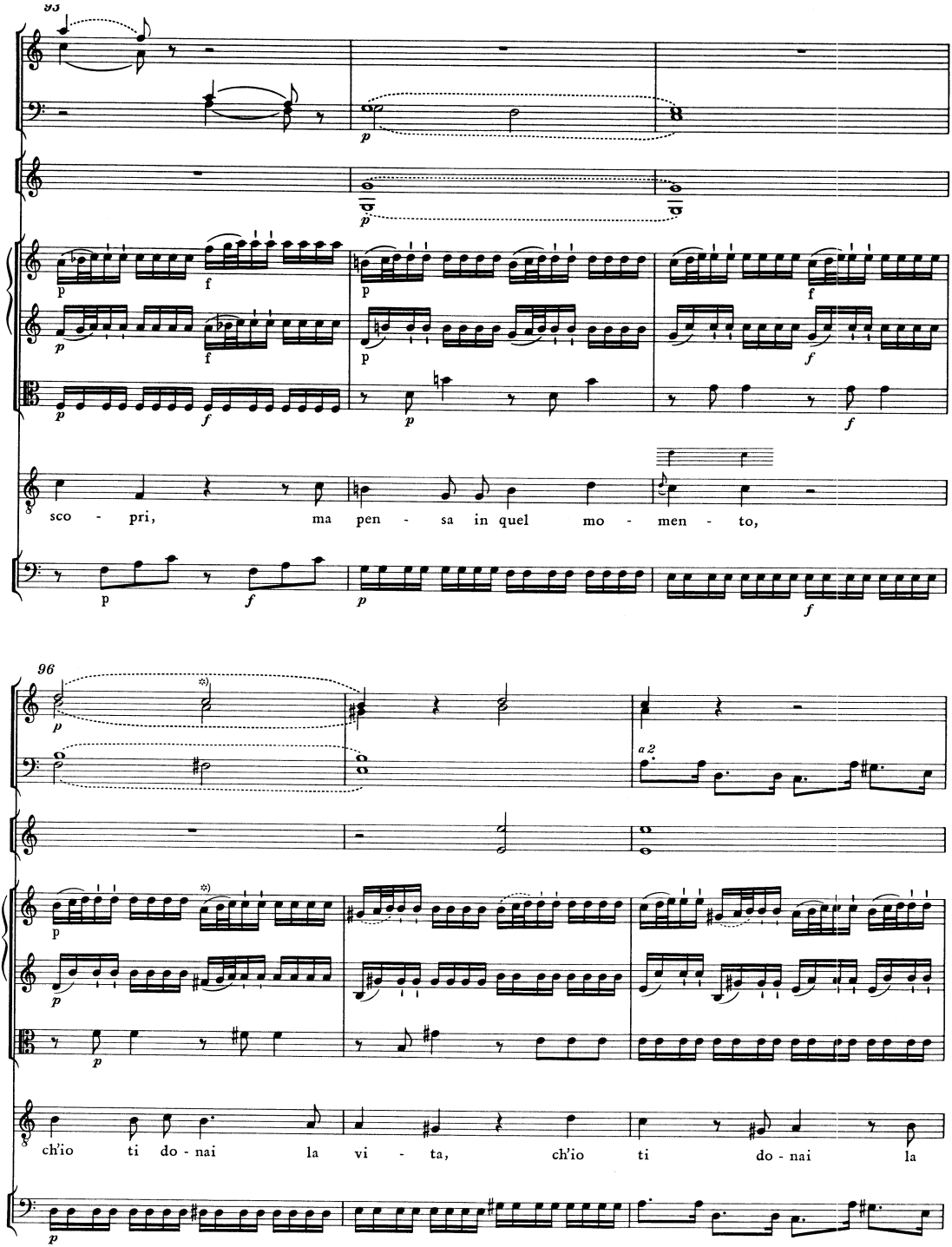
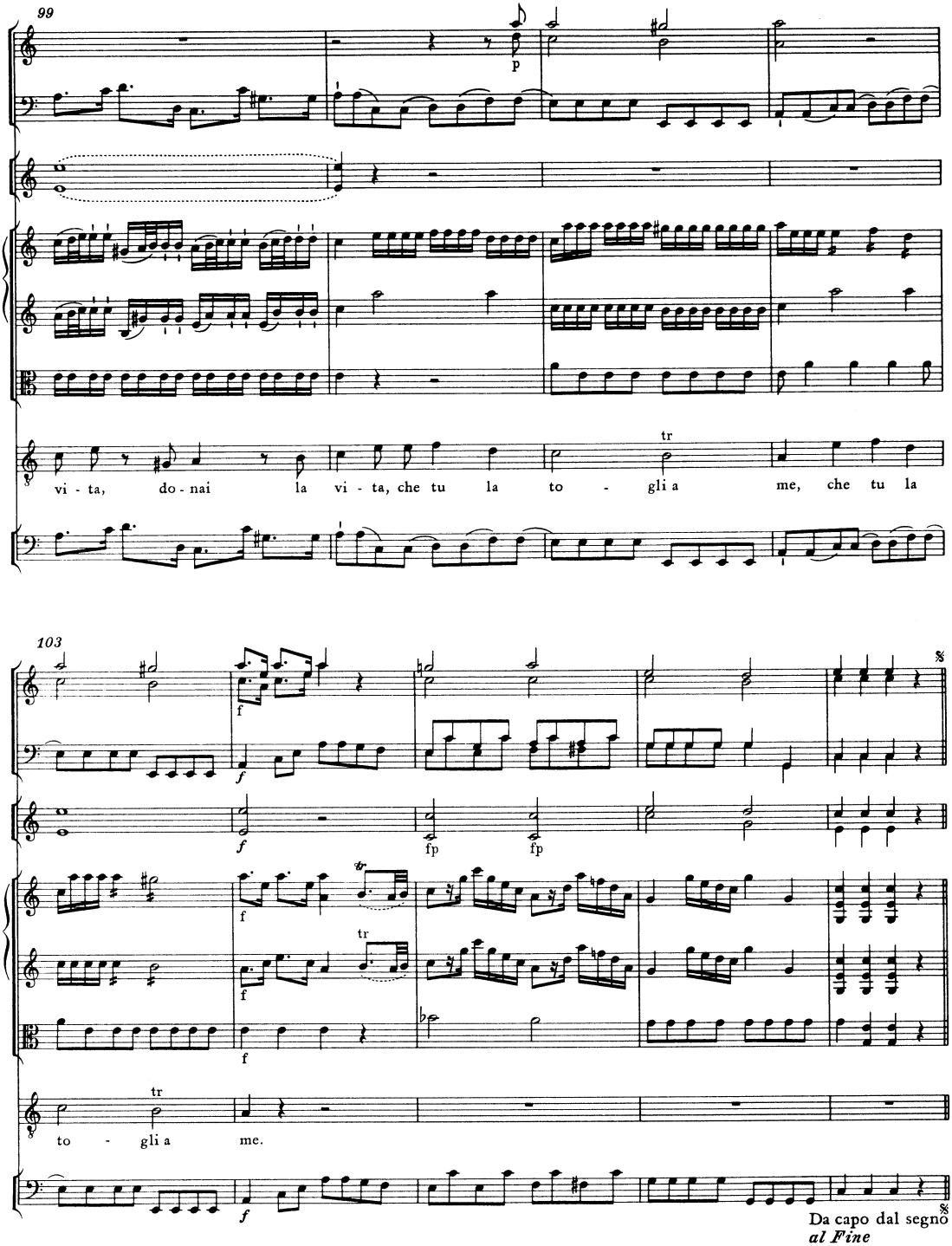
Internationale Stiftung Mozarteum, Online Publications (2006)

13
MASSIMO
Va, dal fu-ror por-ta - ta, pa-le - sa il tra - di -

20
a 2
men - to, pa - le - sa il tra - di - men - to; ma ti sov - ven - ga, in -

*) T. 27, 1. Hälfte: vgl. aber den Paralleltakt 26 (und die Parallelstelle T. 59/60).

*) T. 45, Fagotte, Viola, Bässe: vgl. aber den Paralleltakt 47 (und die Parallelstellen T. 12, 14 und T. 80, 82).

47
a 2
Va, dal fu-ror por-ta-ta, pa-le-sa il tra-di-men-to, pa-

54
a 2
le-sa il tra-di-men-to, ma ti sov-ven-ga, in-gra-ta, il tra-di-tor qual'

59
è, il tra-di-tor qual' è. Va, dal fu-ror por-ta-ta, pa-le-sa il tra-di-
65
a 2
men-to, ma ti sovven-ga, in-gra-ta, il tra-di-tor qual' è, ma ti sovven-ga, in-

71
p
gra - - - - - - - - - - - - - - - - - - ta, ma ti sov-ven - ga, ma ti sov-
76
a 2
ven-ga, il tra - di - tor qual' è, il tra-di - tor qual' è, il tra-di - tor qual'

*) T. 85, Tenor, Vorschlag zur Ausführung der Kadenz:

*) T. 96, Oboe I und Violine I, 2. Takthälfte: zur Aufführung empfiehlt es sich, die Korrektur Leopold Mozarts (vgl. Anhang I, S. 171) zu übernehmen.

99
p
tr
vi - ta, do - nai la vi - ta, che tu la to - gli a me, che tu la
103
f
fp
fp
f
f
f
tr
to - gli a me.
Da capo dal segno
al Fine