30. „Per pietà, non ricercate"

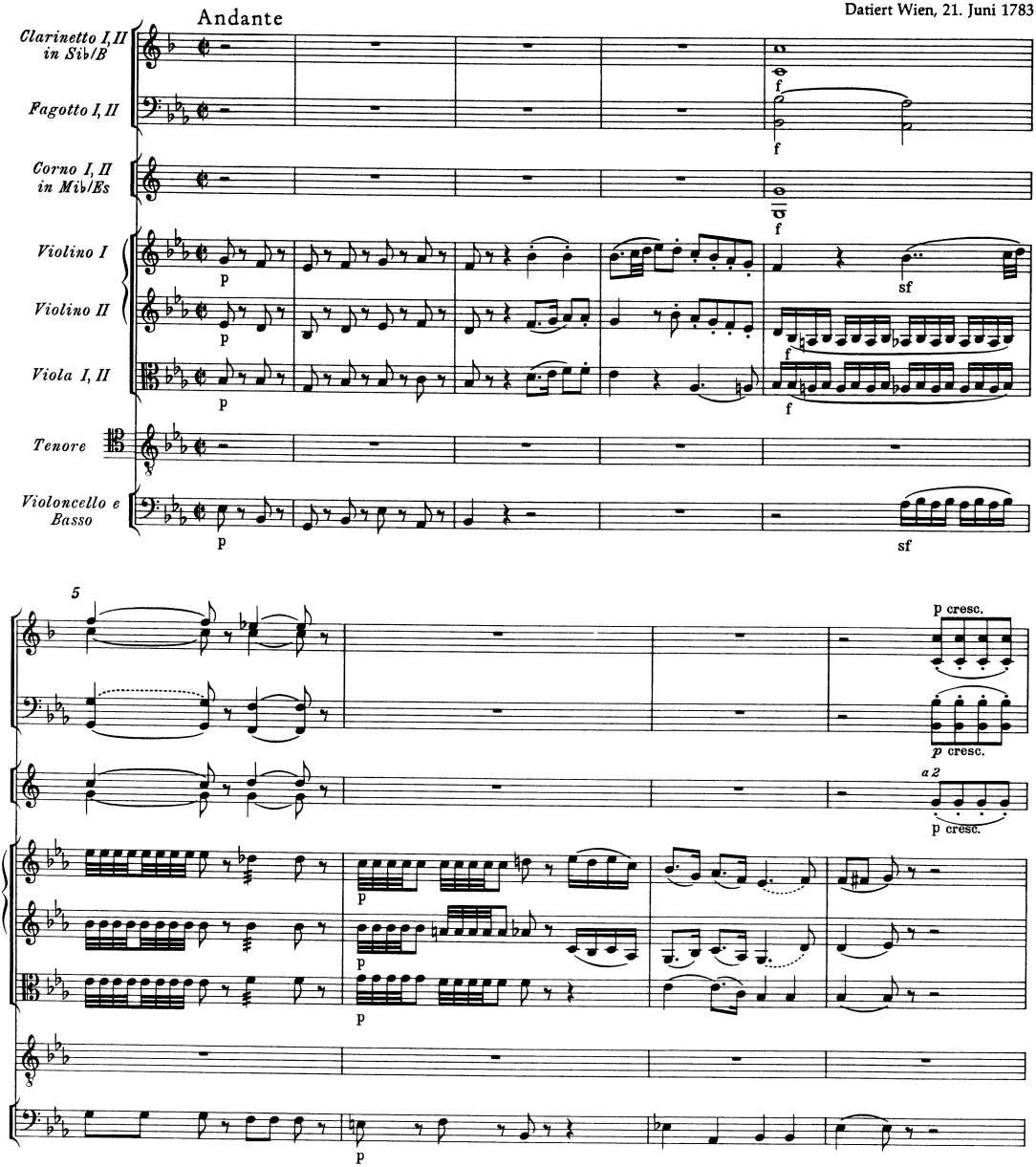
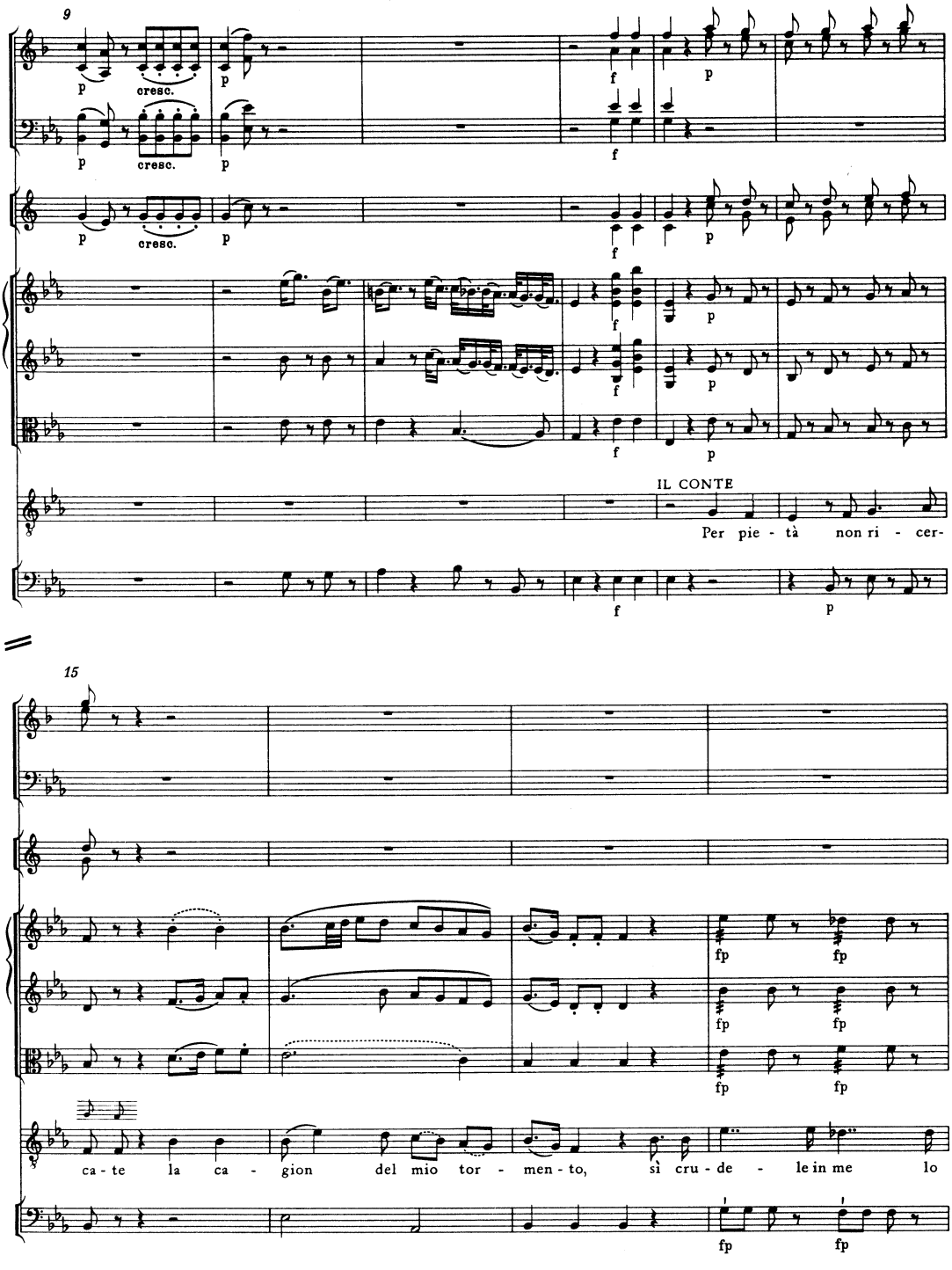
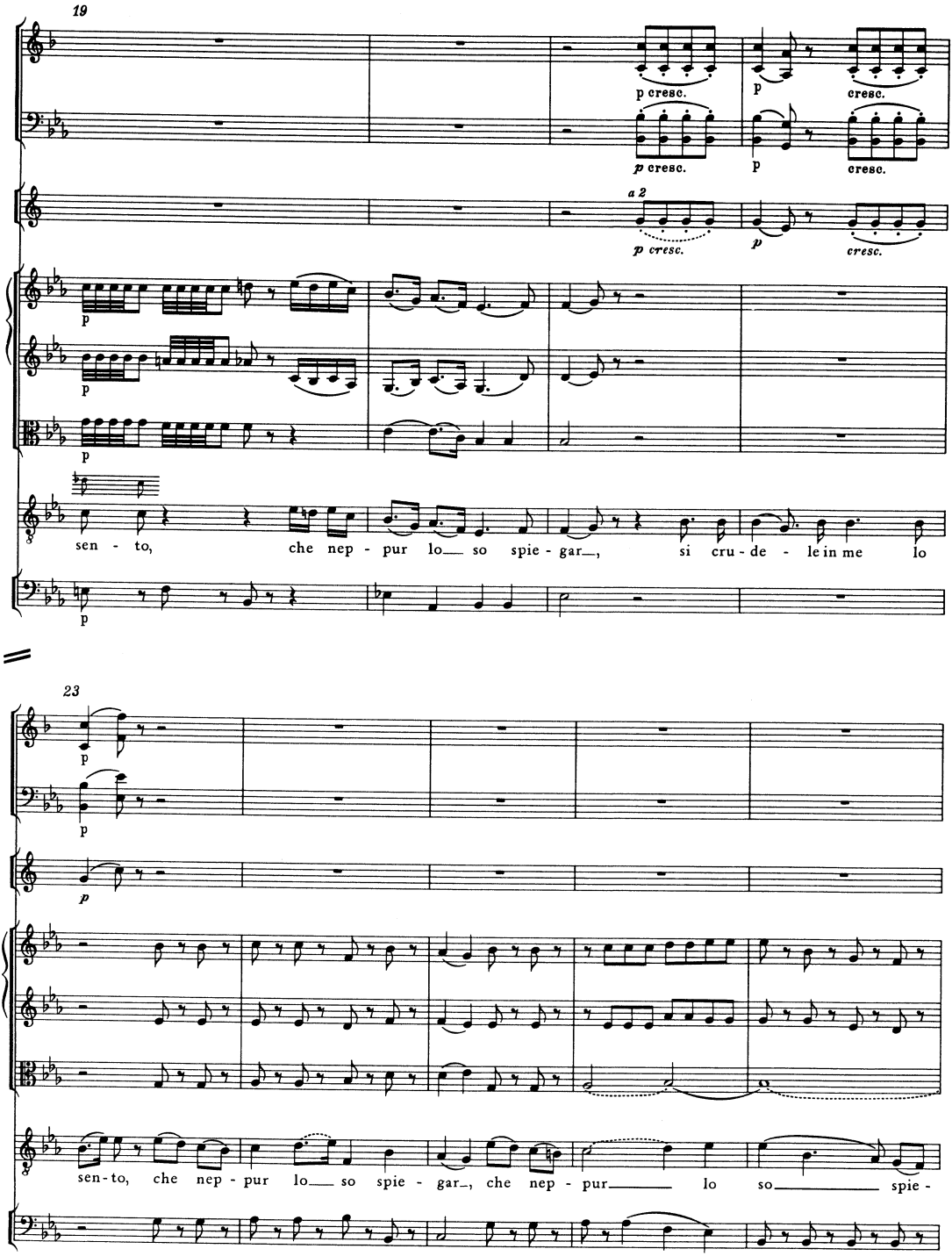
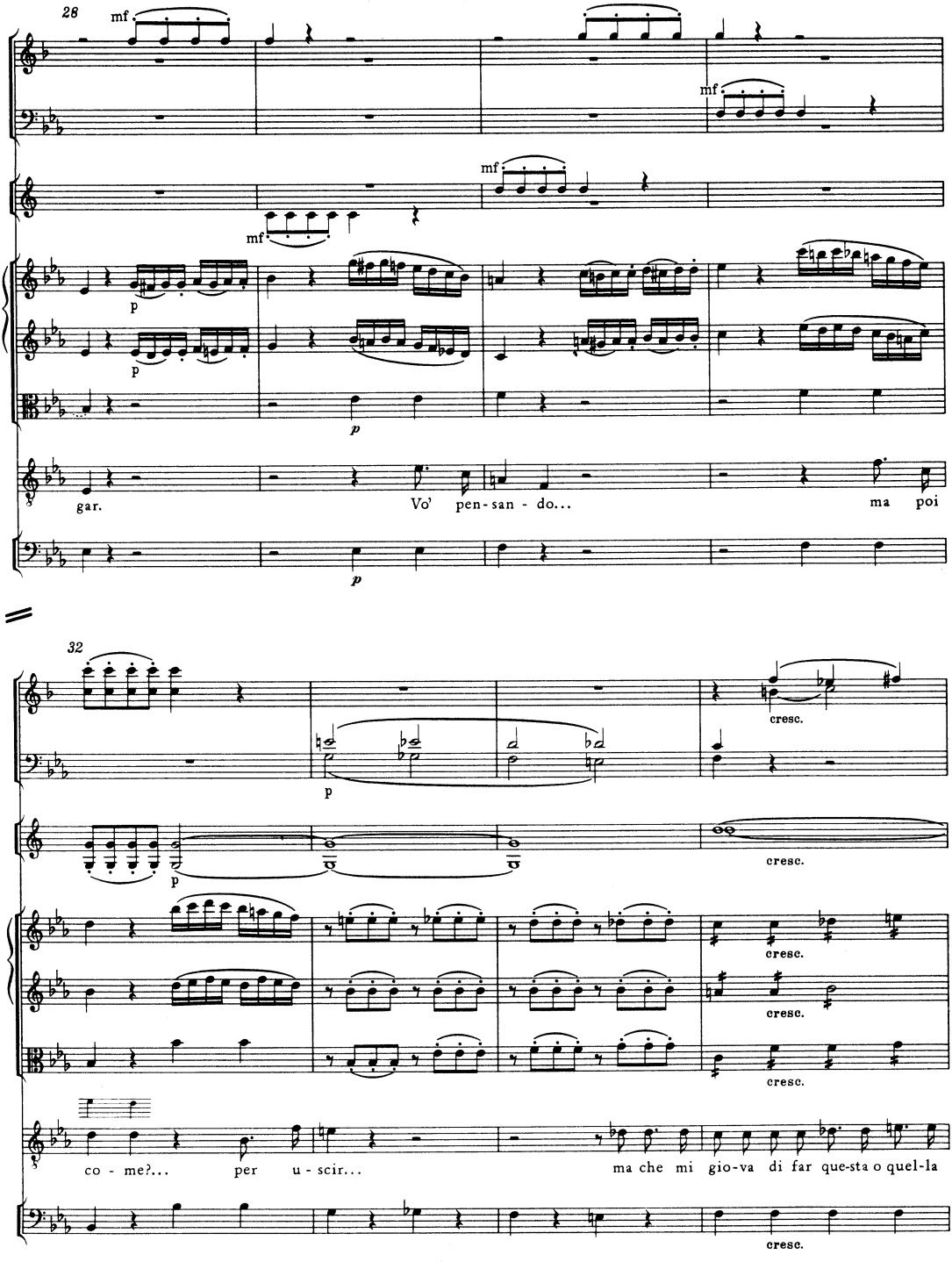
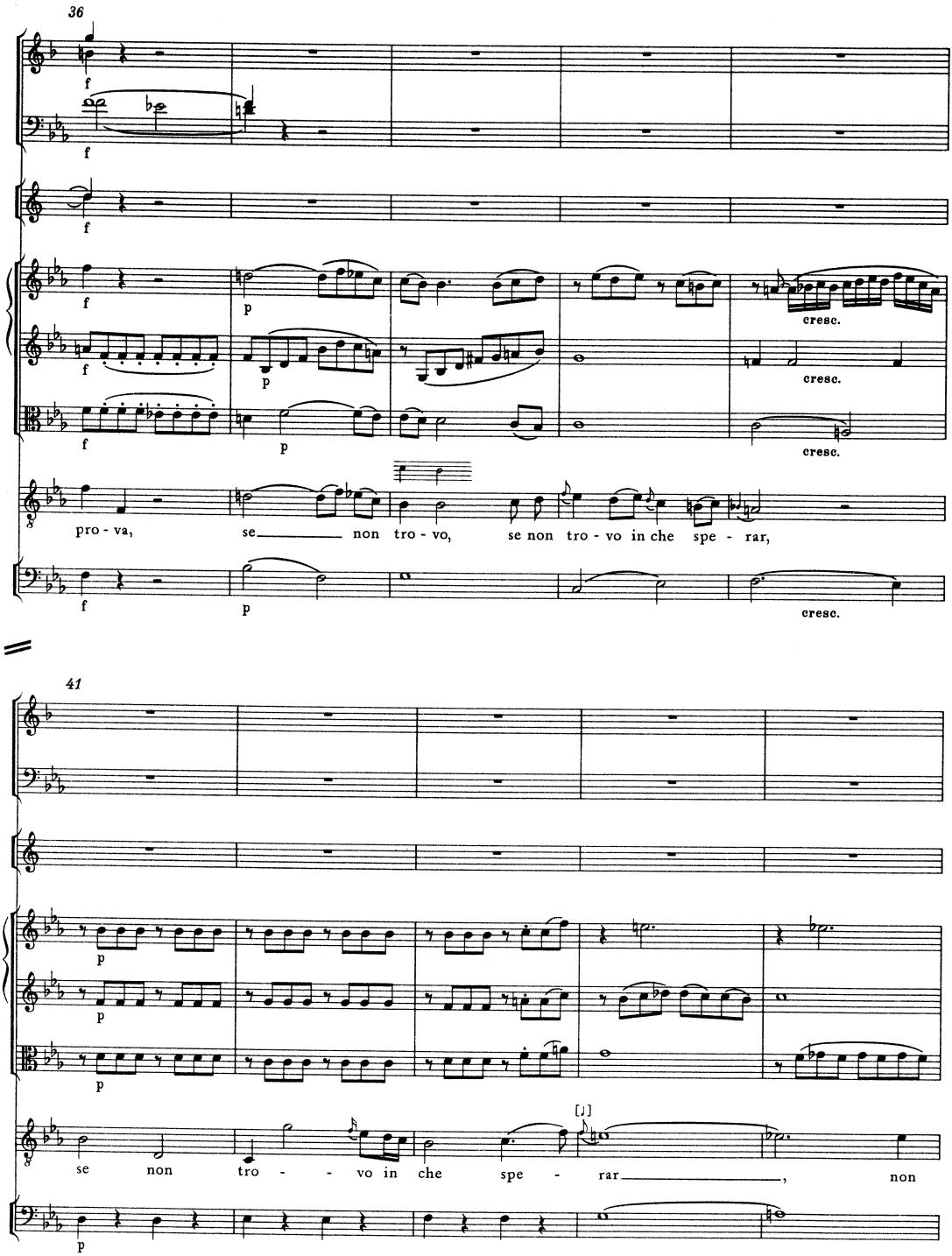
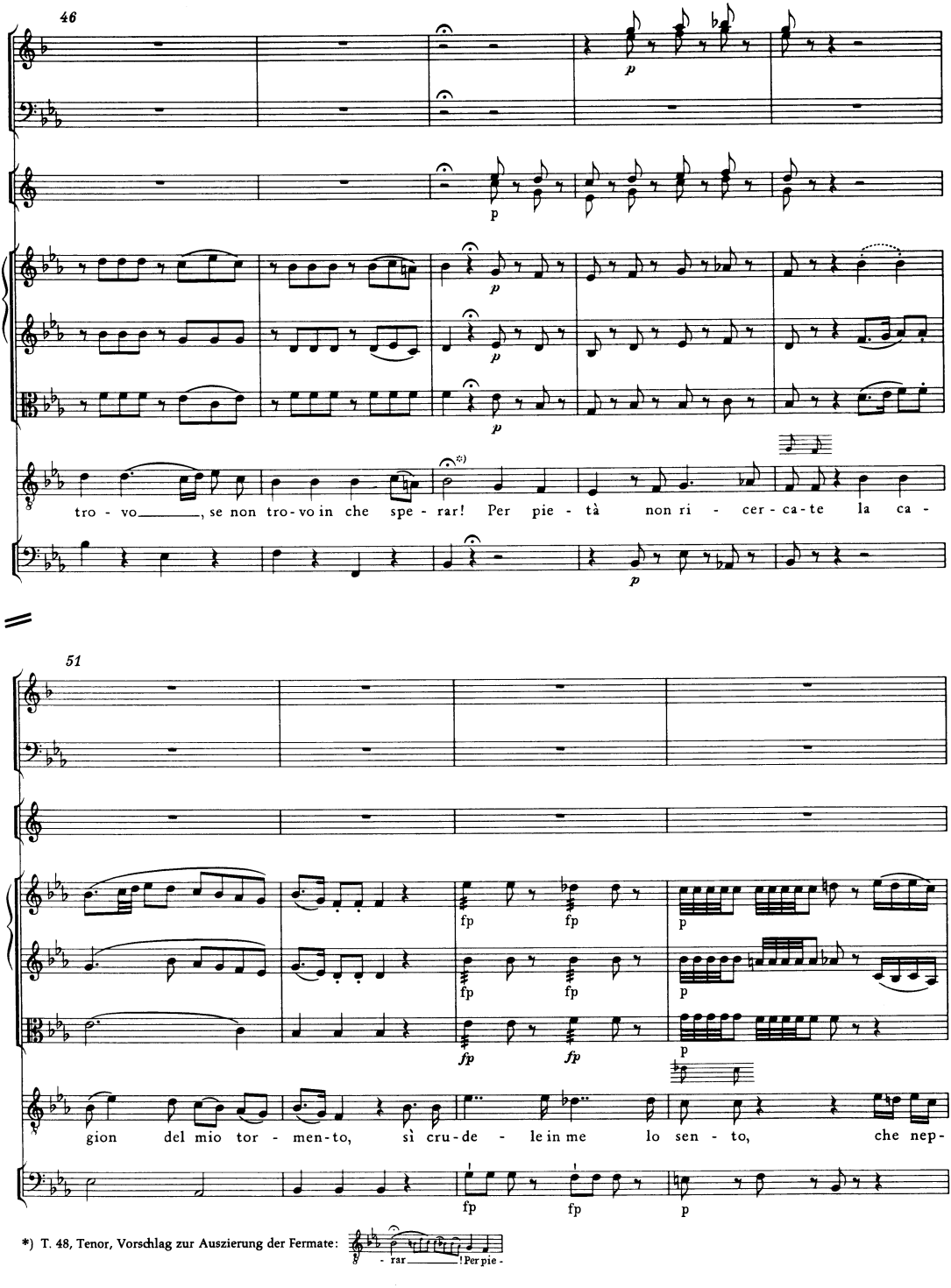
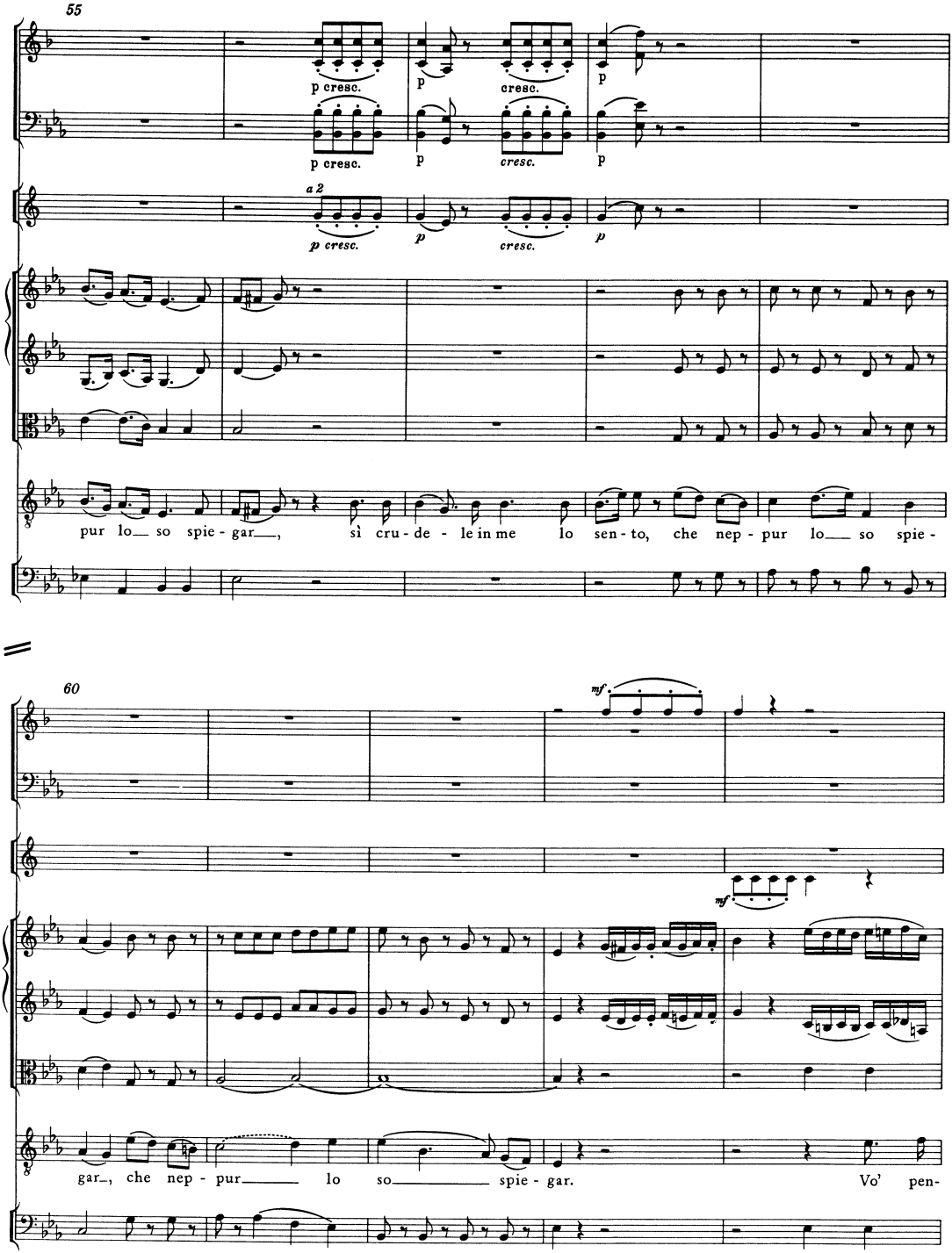
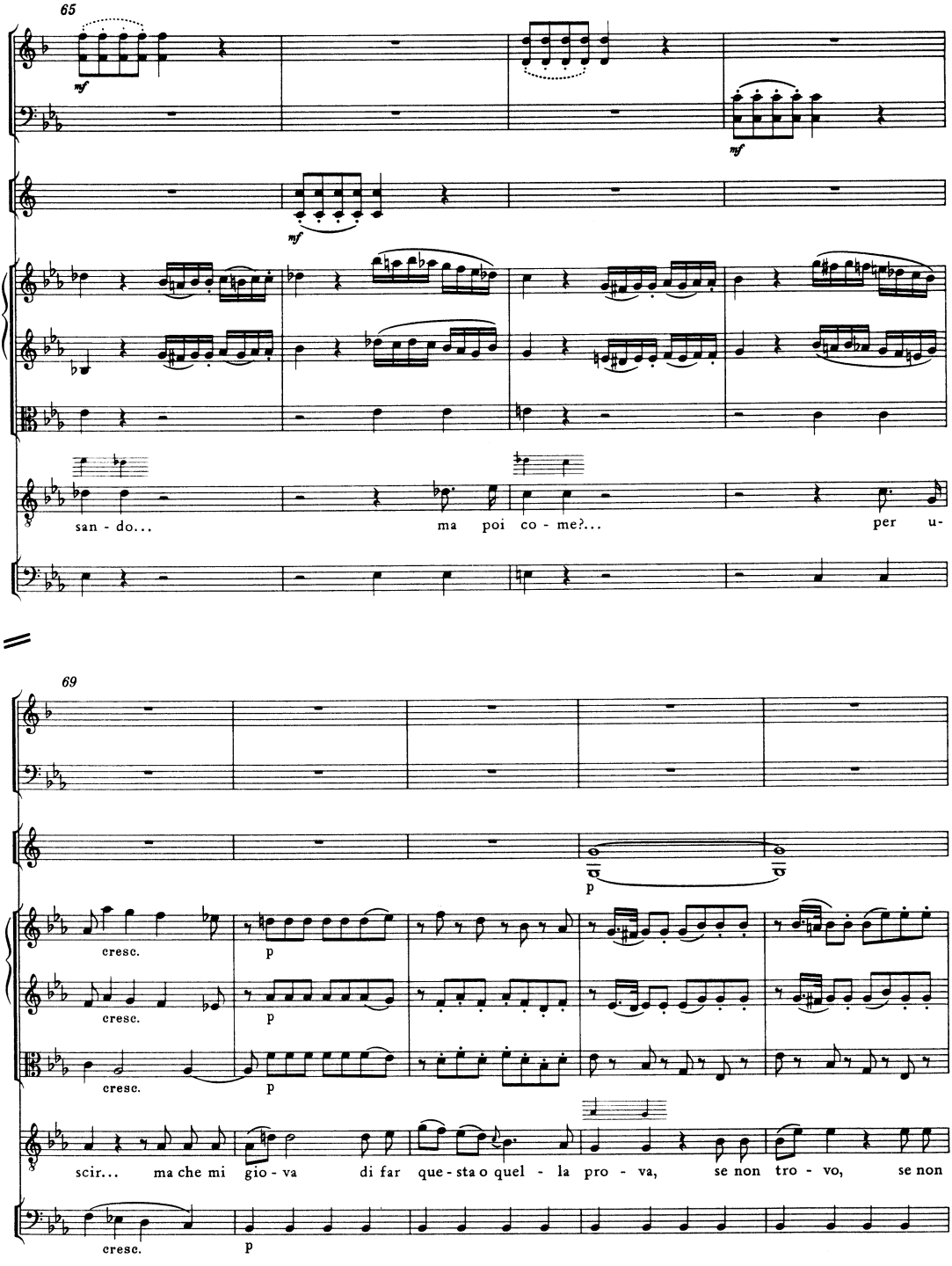
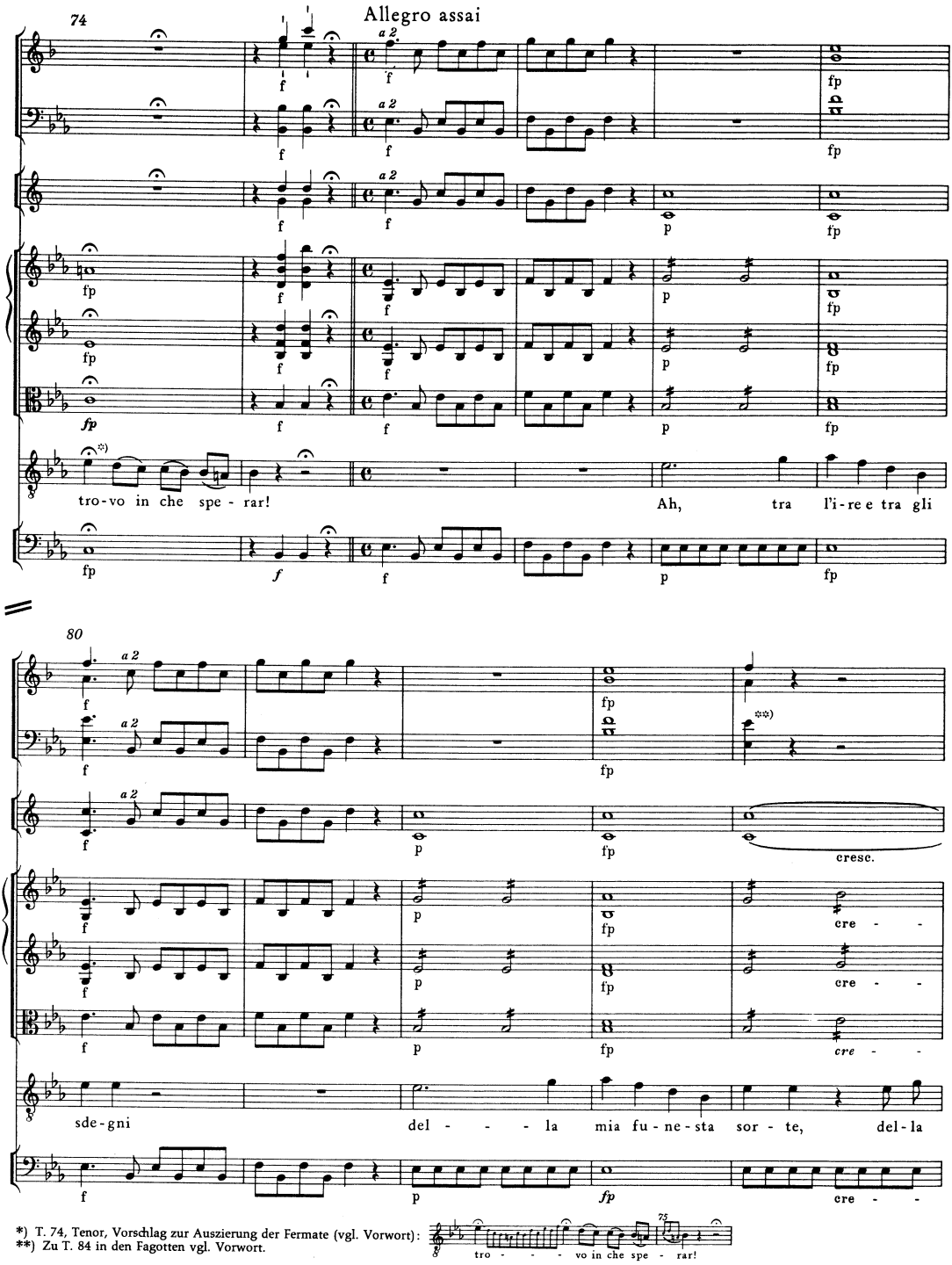
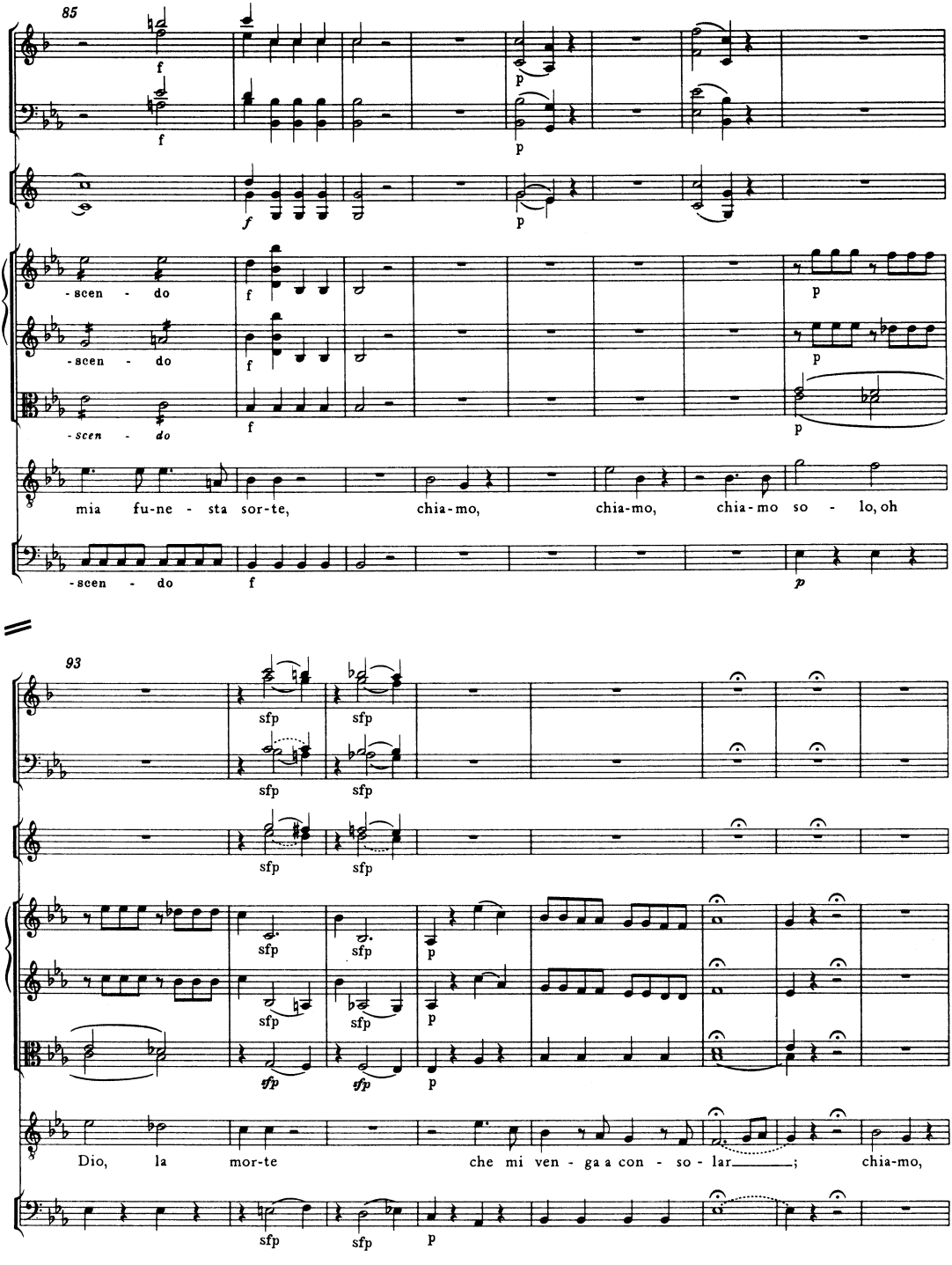
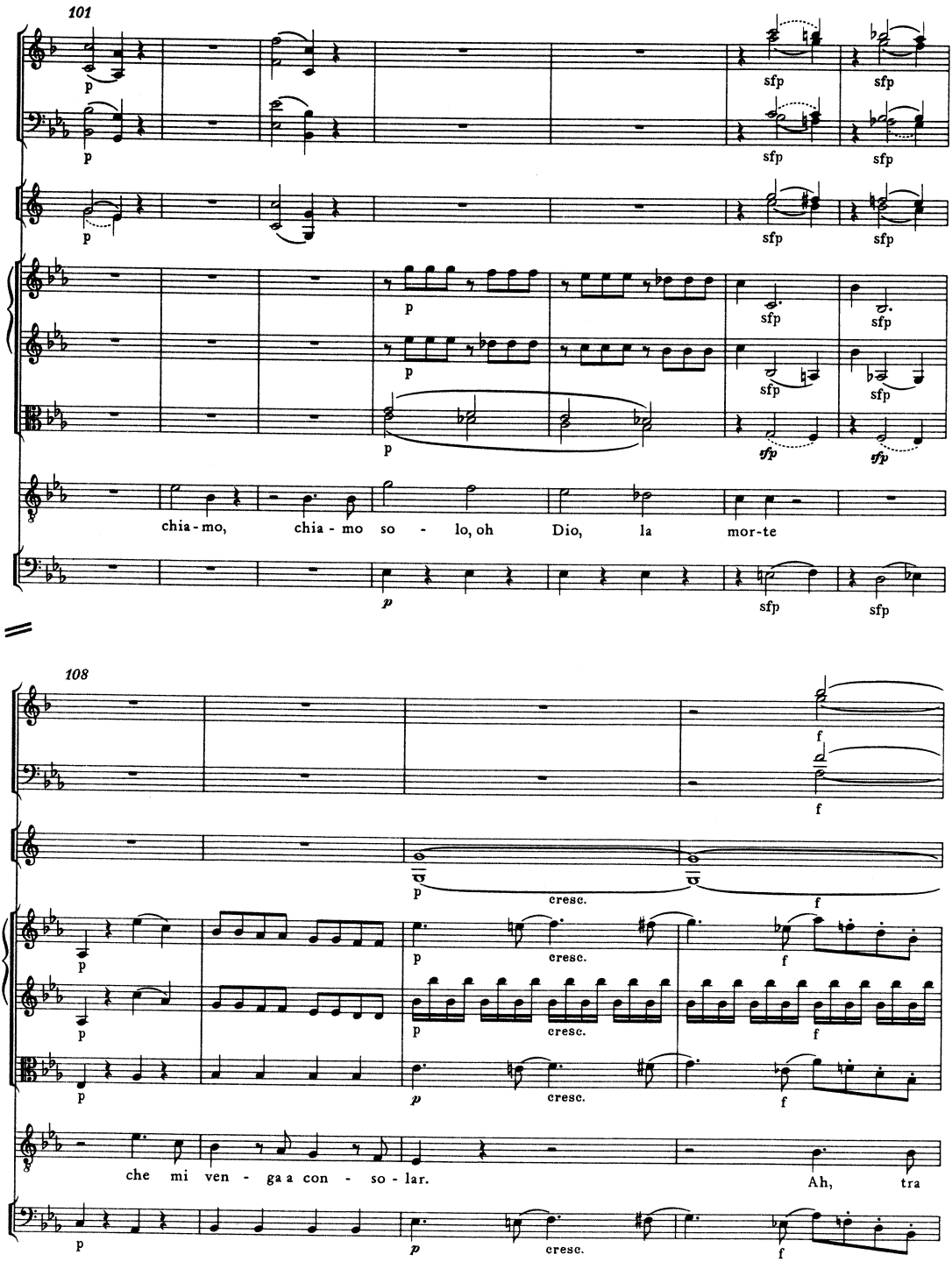
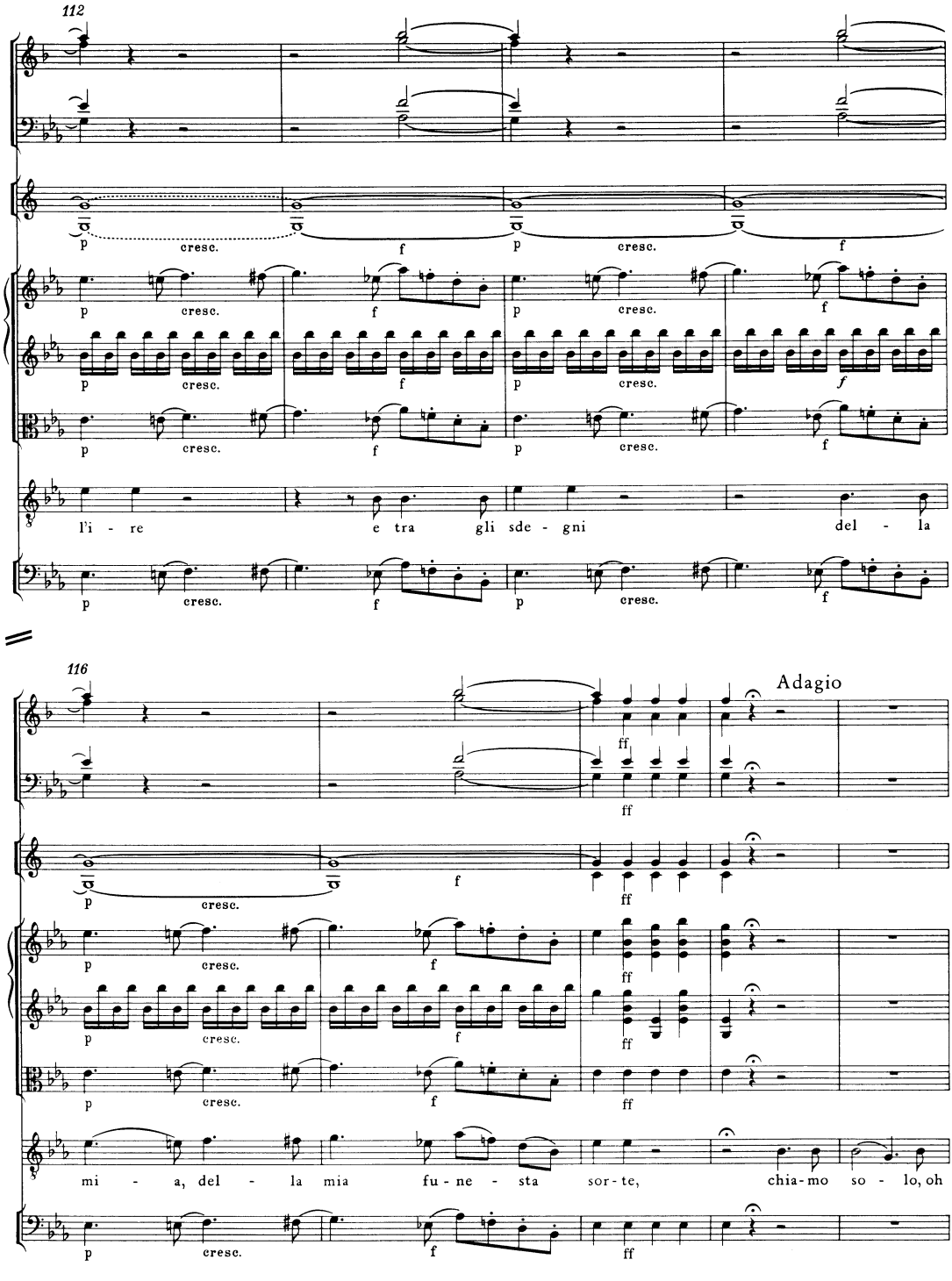
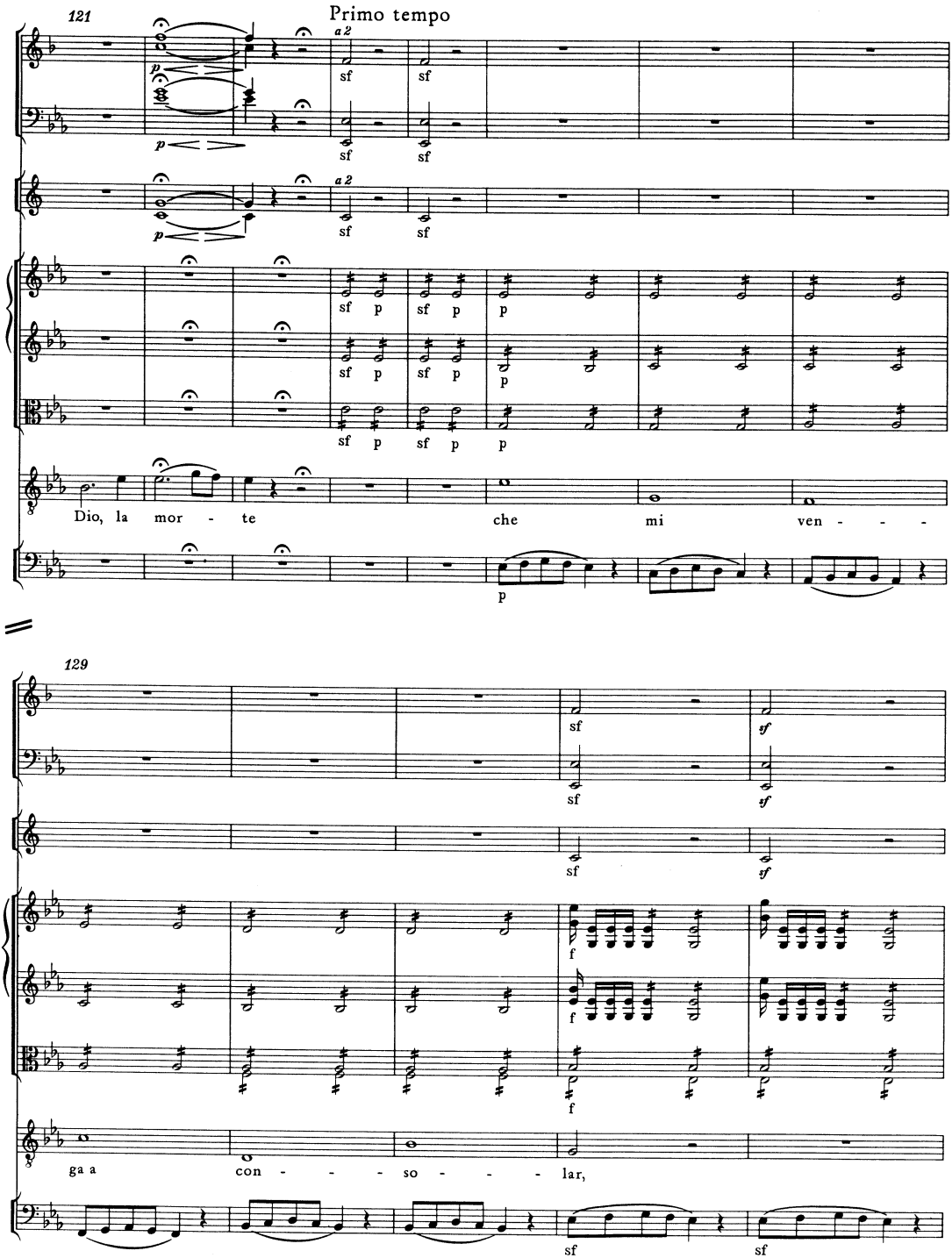
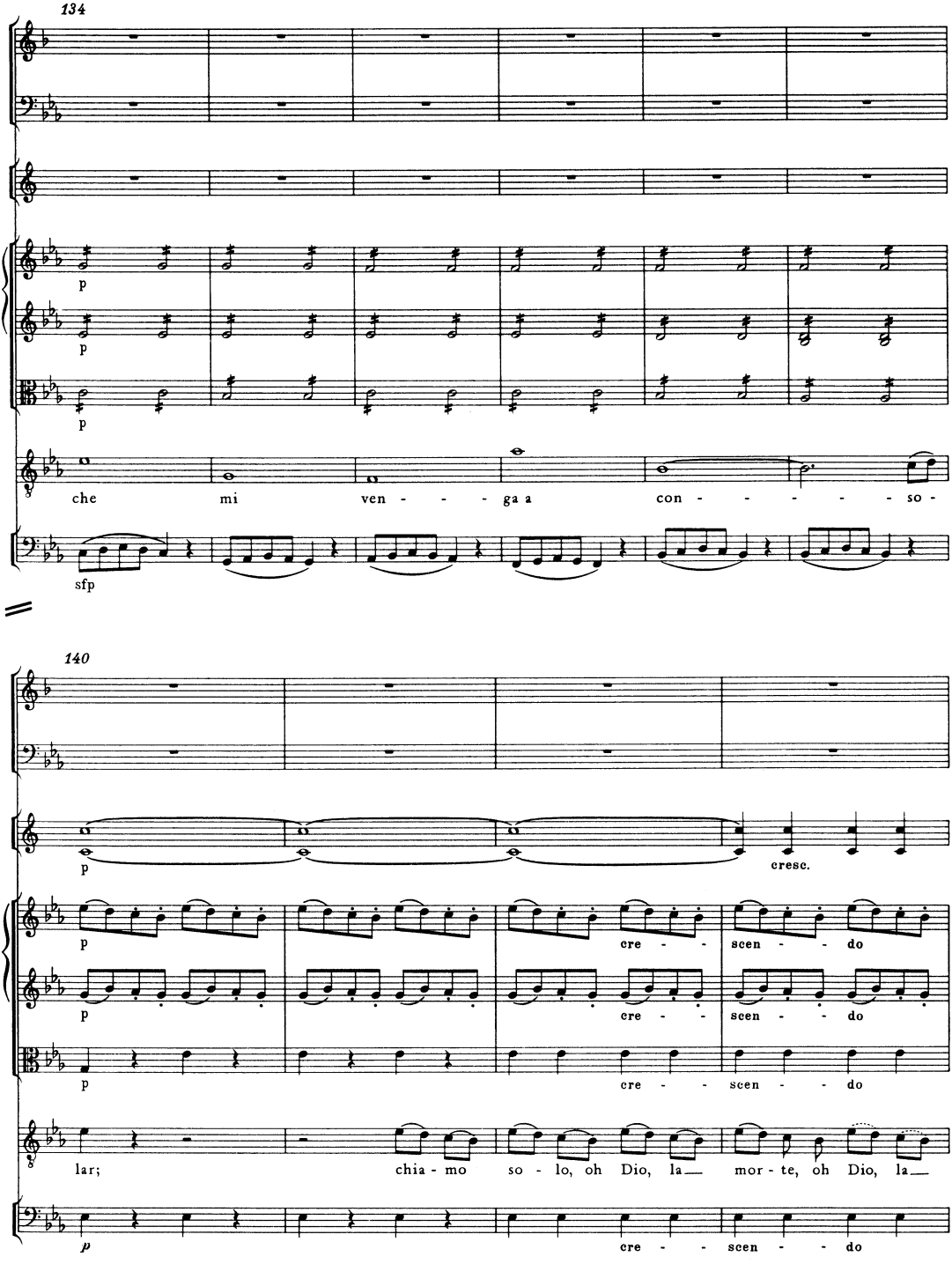
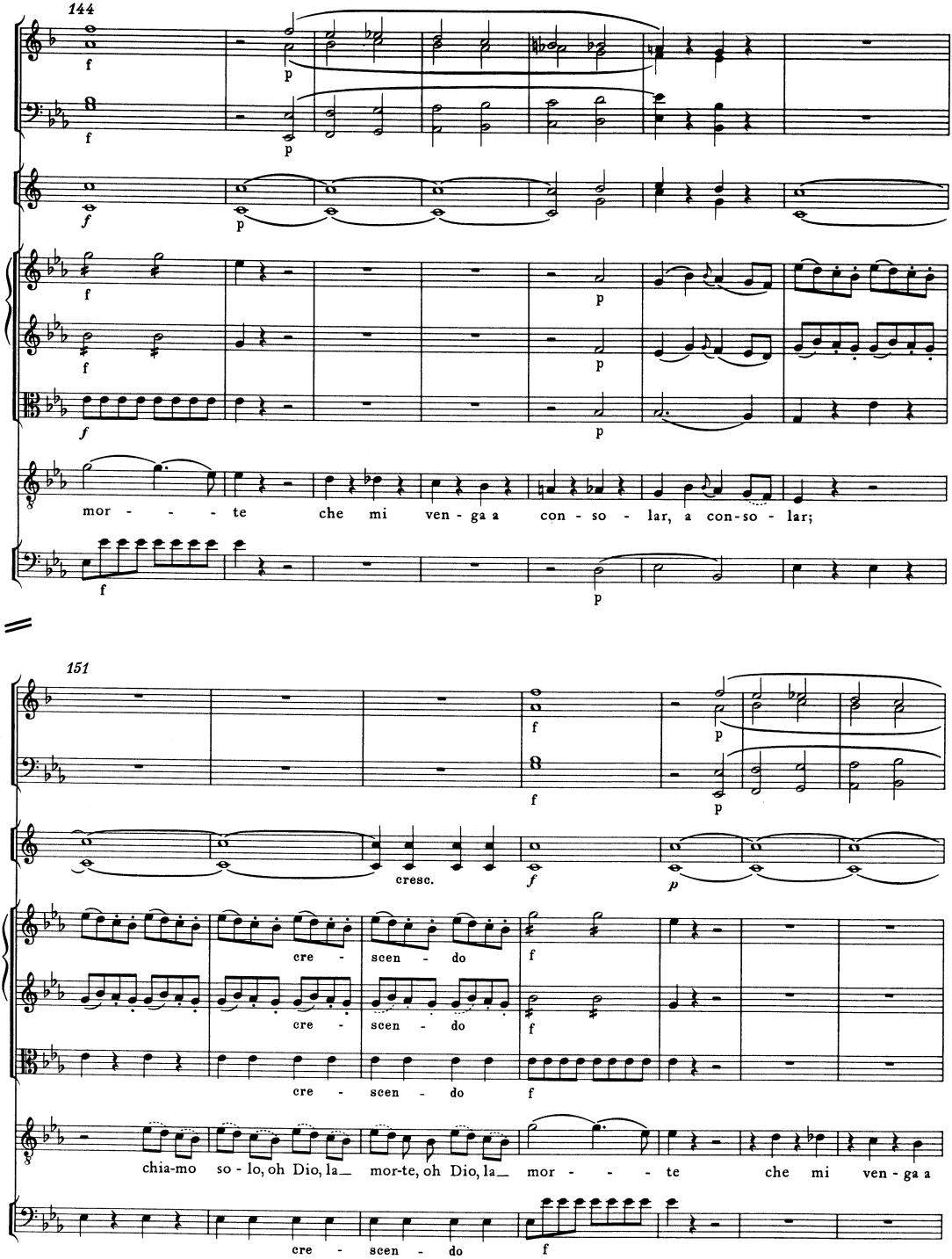
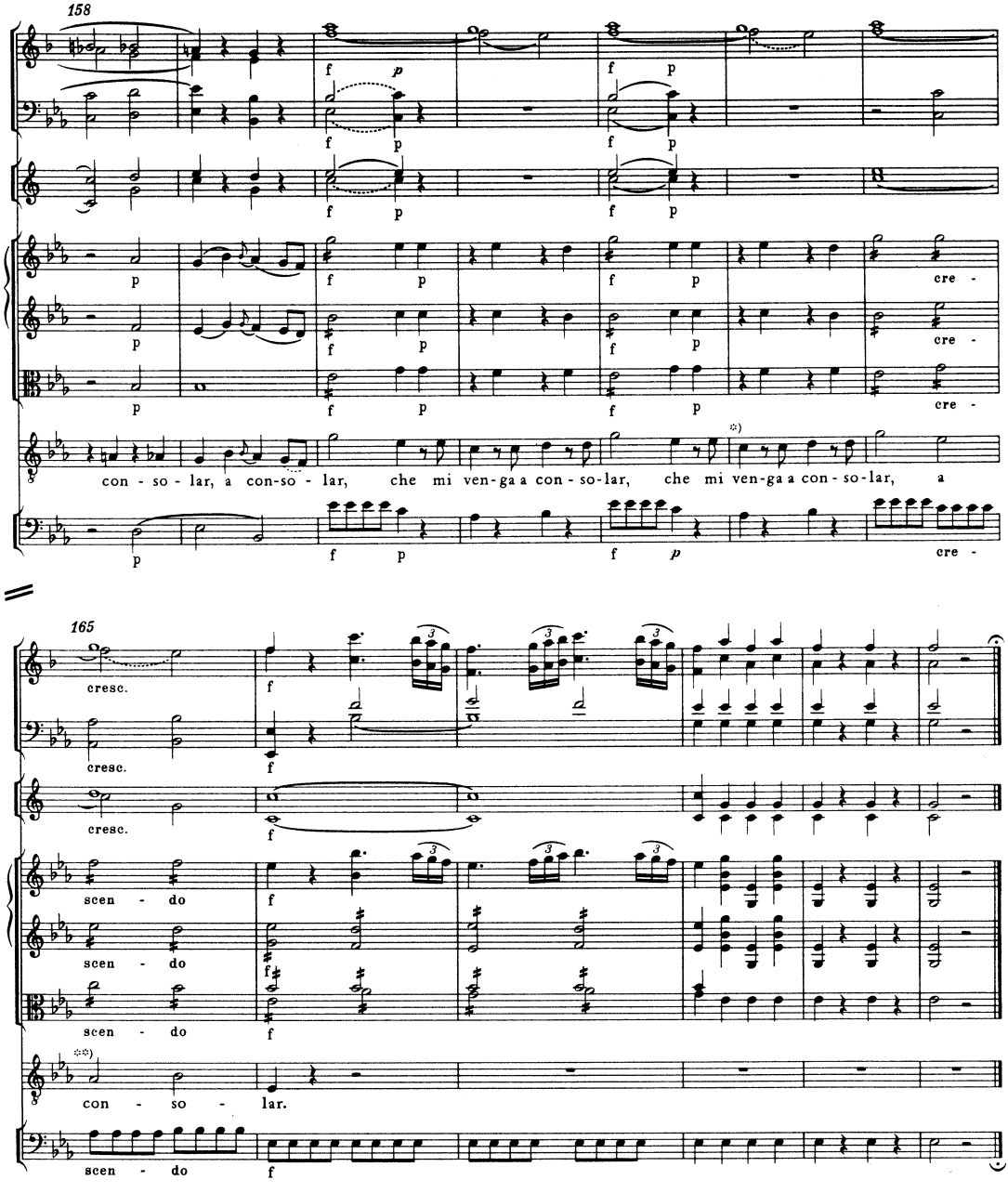
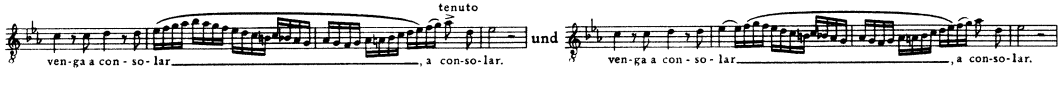
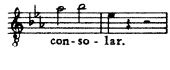
Arie (Rondo) für Tenor und Orchester

Einlage in die Oper „Il curioso indiscreto" (II, 4) von Pasquale Anfossi

Textdichter unbekannt

KV 420*)

Rondo

Datiert Wien, 21. Juni 1783

*) Zwei Melodieskizzen sind im Anhang II als Nr. 3a und b, S. 215, wiedergegeben; vgl. auch das Faksimile auf S. XXIII.

9
p
cresc.
f
IL CONTE
Per pie - tà non ri - cer-
15
fp
ca - te la ca - gion del mio tor - men - to, sì cru - de - le in me lo

19
p cresc.
p
cresc.
p cresc.
p
cresc.
a 2
p cresc.
p
cresc.
p
p
p
sen - to, che nep - pur lo so spie - gar, si cru - de - le in me lo
p
23
p
p
p
sen-to, che nep - pur lo so spie - gar, che nep - pur lo so spie -

28
mf
mf
mf
mf
p
p
p
gar.
Vo' pen-san-do...
ma poi
32
p
p
cresc.
cresc.
cresc.
cresc.
cresc.
co-me?...
per u-scir...
ma che mi gio-va di far que-sta o quel-la
cresc.

36
f
p
cresc.
pro - va, se non tro - vo, se non tro - vo in che spe - rar,
41
se non tro - vo in che spe - rar, non

*) T. 48, Tenor, Vorschlag zur Auszierung der Fermate:

55
p cresc.
p
cresc.
p
a 2
pur lo so spie - gar, sì cru - de - le in me lo sen - to, che nep - pur lo so spie -
60
mf
gar, che nep - pur lo so spie - gar. Vo' pen-

65
mf
mf
mf
san - do...
ma poi co - me?...
per u-
69
p
cresc.
p
cresc.
p
cresc.
p
scir... ma che mi gio - va di far que - sta o quel - la pro - va, se non tro - vo, se non
cresc.
p

74
Allegro assai
a 2
tro-vo in che spe-rar!
Ah, tra l'i-re e tra gli
80
cresc.
cre - -
sde-gni
del - - - la mia fu-ne-sta sor - te, del-la
*) T. 74, Tenor, Vorschlag zur Auszierung der Fermate (vgl. Vorwort):
tro - - - vo in che spe - rar!
**) Zu T. 84 in den Fagotten vgl. Vorwort.

85
-scen - do
-scen - do
-scen - do
-scen - do
mia fu-ne - sta sor-te, chia-mo, chia-mo, chia-mo so - lo, oh
93
Dio, la mor-te che mi ven - ga a con - so - lar ; chia-mo,

101
108
chia-mo, chia-mo so - lo, oh Dio, la mor-te
che mi ven - ga a con - so - lar. Ah, tra
cresc.

112
p cresc. f p cresc. f
l'i - re e tra gli sde - gni del - la
116
Adagio
ff
mi - a, del - la mia fu - ne - sta sor - te, chia - mo so - lo, oh

121
Primo tempo
a 2
sf
p
Dio, la mor - te che mi ven - - -
129
ga a con - - - so - - - lar,

134
p
p
p
che mi ven - - - ga a con - - - - - - so -
sfp
140
p
cresc.
p
cre - - scen - - do
p
cre - - scen - - do
p
cre - - scen - - do
lar; chia - mo so - lo, oh Dio, la— mor - te, oh Dio, la—
p
cre - - scen - - do

144
mor - - - te che mi ven - ga a con - so - lar, a con-so - lar;
151
cresc.
cre - scen - do
cre - scen - do
cre - scen - do
cre - scen - do
chia-mo so - lo, oh Dio, la_ mor-te, oh Dio, la_ mor - - - te che mi ven - ga a

*) Die Hauptquelle, eine Partiturkopie aus Mozarts Umkreis (vgl. dazu Vorwort), überliefert für die Takte 163–166 der Singstimme folgende Koloratur-Varianten:

**) T. 165–166, Tenor, Alternativ-Vorschlag (vgl. Vorwort):