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Scelta di scene, duetti ed arie

posti in musica dei più celebri maestri

No. XXI Scena ed Aria

Mozart, Wolfgang Amadeus

Offenbach sul Meno, 1798

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Scelta
di scene, duetti & arie,
posti in musica
da più celebri maestri.

Offenbach sul. Monaco, presso Gio. Andreà.

Nº XXI SCENA ed ARIA, del Signore MOZART.

Recit.

Moderato.

Bella mia fiamma, ad = dio!
 O meine Theure, Ich wohl!

Non piangere al cielo di renderci felici.
 Das neidische Schickfal mißgönnt zu vieles Glück uns.

Ecco reciso prima d'esser compito quel purissimo nodo che
 Schon trennt es Bunde die wir kaum erst knüpften die süßesten Bunde die



strinsero fra lor gl' animi nostri con il solo voler. Vivi,
Lebe,
iemals reine Herzen zu beglücken zu be = feeligen winkten.

cedi al destin cedi al dovere. Dalla giurata fede la mia
weiche dem Schickal. Weiche der Pflicht. Der mir geschwornen Treue ent = =

morte lassolve. A piu degno cor = sorte - o pene! u = nita vivi piu lieta e
= läßt mein Tod dich. Ein würdigerer Gatte, o weh mir! sey bald dir angetraut sein

piu fe = lice vita. Ricordati di me!
Glück mit dir zu theilen. Vergiß nur meiner nicht!

Ma non mai turbi d'un infelice sposo la rara rimembranza il tuo ri =
 Doch die Erinnerung der Leiden deines Freundes, sie müsse deine Ruhe, dein Glück nie

= poso. Regina, to vado ad ubbidirti ah
 stöhren. Gebieterinn, ich gehe zu gehorchen. Ach!

tutto finisca il mio furor col morir mio! Cerere, Al=fe=o, dilet=ta
 nur ein schneller Tod kann Trost gewähren! Ceres, Al=fe=o, geliebte

sposa, addio! Resto o-ca-ra! o ca=
 Gattin, lebt wohl. Aria. Bleibe, Gelieb-te! o blei=

ca = ra! resta o ca = ra! Ac = cer = ba marie mi se =
 = lieb = te! bleibe, o Theu = re! Der Tod ist bitter der von

= pa = ra oh Di = o! da te, mi se = pa = ra o Dio! da te, Prendi
 dir mich tren = nen soll, der von dir mich tren = nen soll. Wachet

cu = ra di sua sorte conso = lar = la almen pro = cura, almen pro =
 Freun = de fur ihr Leben, sucht ihr trost = reich bey = zu = stehen, o wachet

= cu = ra. Vado ahi las = so ad = di = o! ad = di = o per
 Freun = de! Ich gehe = er = lie = ge! Him = mel! Lebe wohl! auf

sem = pre. Quest'af = fanno, questo passo e terri = bile per me, e ter =
 e = wig! Diese Trennung, diese Qualen, sie zerreißen mir das Herz, sie zer =

= ri = bile, ter = ri = bi = le, è ter = ri = bi = le per me! Ah! quest'af =
 = reissen, zer = reis = sen, sie zerreis = sen mir das Herz. Ha! diese

= fanno, questo passo è terri = bi = le per me, è ter = ri = bile, ter = ri = bi = le,
 Trennung, diese Qualen, sie zerreißen mir das Herz, sie zer = reis = sen, zer = reis = sen,

è ter = ri = bi = le per me, è ter = ri = = bi = le per me, è ter =
 sie zerreißen mir das Herz, sie zer = reis = = sen mir das Herz, sie zer =

= ri = = bi = le per me. Ah! dove è il tem = pio d'ove è
 = reis = = sen mir das Herz. Ha! wo ist der Tem = pel? Wo der Al =

= la = ra? Vieni, af = fretta la ven detta, vieni, af = fretta la vendet = ta, vieni af =
 = tar? Komm, be = schleuni = ge die Rache! komm, beschleunige die Rache, komm, be =

Allegro.

= fretta la ven detta! Vieni! vieni! Questa
 = schnelle die Rache! Eile! eile! Dieses

vi = ta, così a = ma = ra, più sof = fri = bile non è
 Le = ben, so ver = bittert, ich er = trag es länger nicht,

f p f p Cresc

nò, più sof = fri = bile non è. Dov'è il tempio? dov'è
 nein, ich er = trag es länger nicht. Wo ist der Tempel? Wo der

l'ara? Ah dov'è? ah dov'è? Vieni af = fretta la ven = detta; vieni af =
 Altar? Wo ist er? wo ist er? Komm besenleut = ge die Rache! komm, be =

= fretta la ven = detta. Vieni! vieni! Questa vitta,
 = schnelle die Rache. Eile! eile! Dieses Leben,

così a = ma = ra, più sof = fri = bile non è, nò!
 fo' ver = bittert, ich er = trag es länger nicht, nein!

fp fp Cresc.

O ca = ra! ad = di = o! ad = di = o! ad =
 O Theure! le = be wohl! le = be wohl! le = be

= dio! per sem = = pre! Ah ques = ta vi = =
 wohl! auf e = = wig! Ha! die = fes Le = =

= ta co = = si = a = ma ra più sof = fri = bile non è, nò!
 = ben fo' fehr ver = bittert, ich er = trag es länger nicht, nein!

fp fp

più sof = fri = bi = le non è, questa vita così a =
 ich er = trag es länger nicht, dieses Leben, fo' ver =

= mara, più sof=fri=bi=le, sof=fri=bi=le non è. Quest'af=fan=no,
 = bittert, ich er=trag'es nicht,er=trag' es län=ger nicht. Die=se Trennung

questo passo, questa vita così a = mara più sof = fri = bi = le, sof = fri = bi =
 fol = che Qualen, dieses Leben so ver = bittert, ich er = trag' es nicht, er = trag' es

Cresc *f*

= le non è, più soffri = bi = le non è, più soffri = bi = le non è, più sof =
 länger nicht, ich ertrag' es länger nicht; ich ertrag' es länger nicht; ich er =

= fri = bi = le non è.
 = trag' es län = ger nicht.

ff



Tenor.
Accompagnement
zur
Aria

Bella mia fiamma addio. &
in Person

Due Violini	}	Due Oboe	} e Clavicembalo
Alto Viola		Due Corni	
Flauto obblig.		Basso	
Due Fagotti			

Del Signore Mozart.

Singst. u. Kl.

1. Wald

2 "

Viola

Bass

1. Oboe

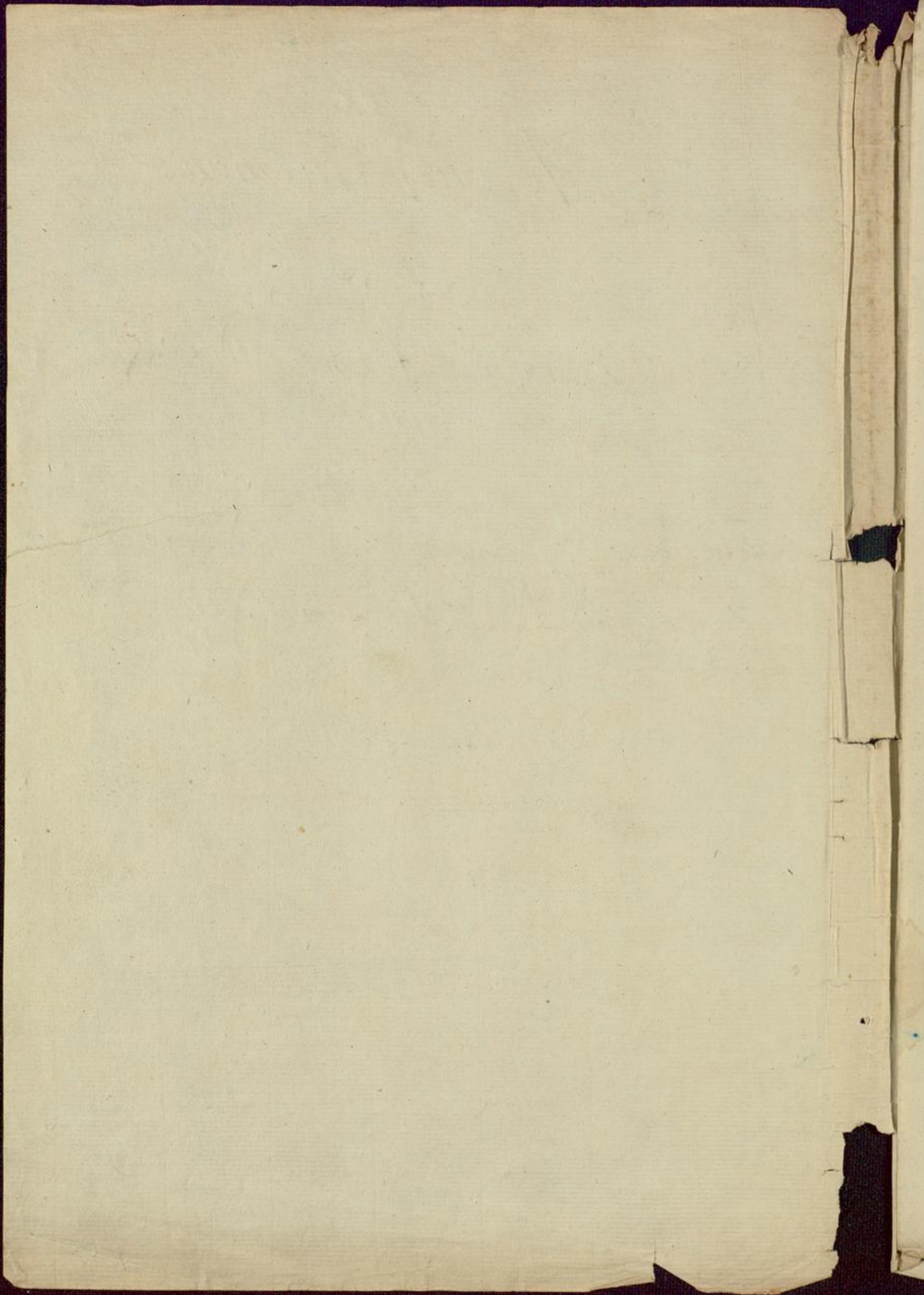
2 "

1. Horn

2 "

Flute

Fagotti



VIOLINO PRIMO.

Recitativo.

SCelta D'ARIE

Nº 21

The musical score is written for Violino Primo and consists of two main sections: Recitativo and Aria. The Recitativo section begins with a treble clef and a common time signature (C). It features a melodic line with various ornaments and a bass line with rhythmic accompaniment. Dynamics include *p* (piano) and *f* (forte). The Aria section starts with a treble clef and a 3/4 time signature. It is characterized by a more melodic and lyrical style, with dynamics ranging from *p* to *mf* (mezzo-forte). The score includes various musical notations such as slurs, ornaments, and dynamic markings.



VIOLINO PRIMO.

Allegro.

mf *mf* *ff* *Cresc ff* *Cresc*

Cresc f

ff *ff* *Cresc*

Cresc

f *p* *ff* *ff* *p* *Cresc*

f *p* *ff* *ff*

Cresc f *ff* *ff*

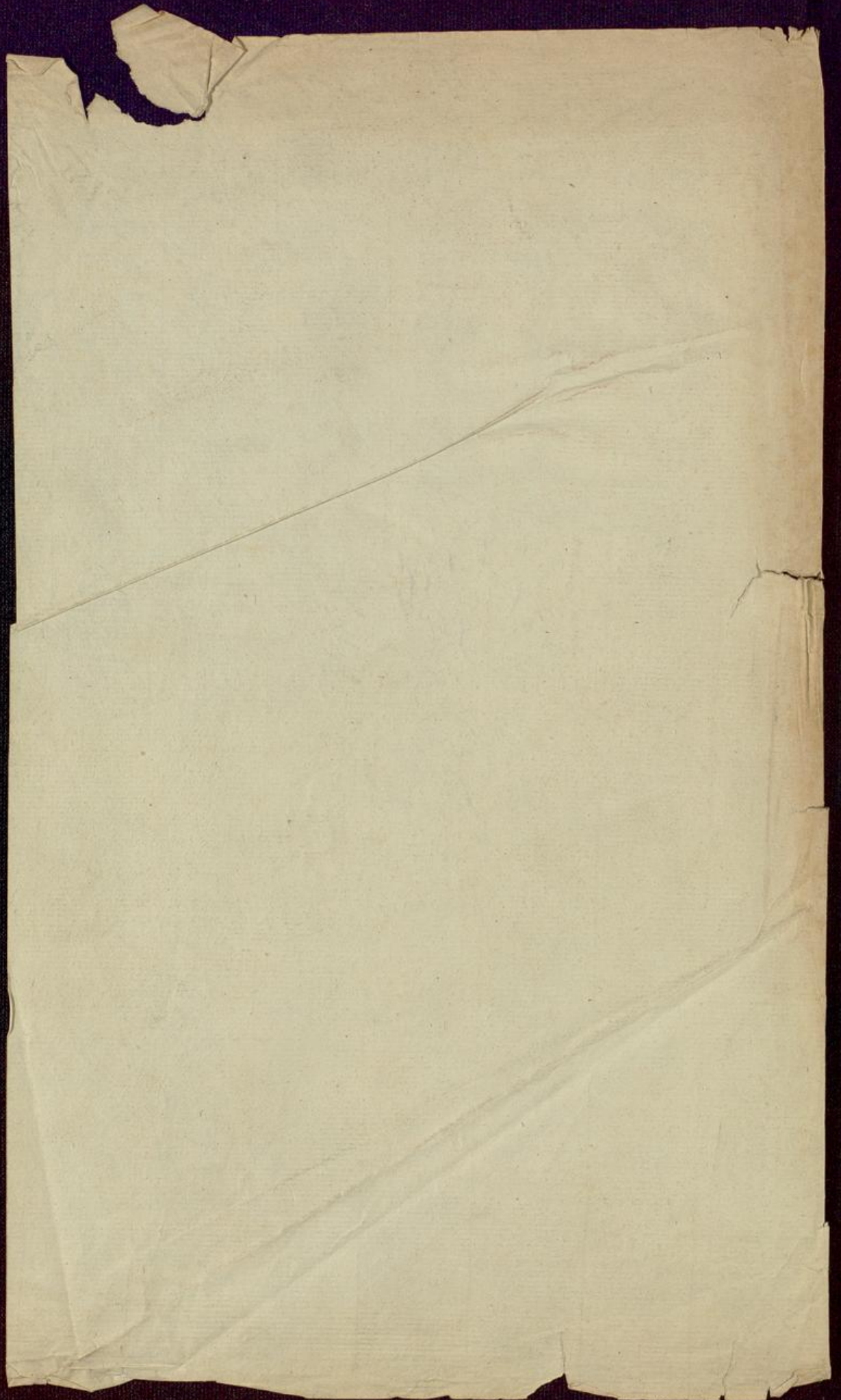
Cresc ff

f *ff*

Cresc *ff* *ff*

Cresc f

Cresc f



VIOLINO SECONDO.

Recitativo.

SCELTA D'ARIE
Nº 21

The musical score is written for Violino Secondo and is divided into two sections: Recitativo and Aria. The Recitativo section consists of 10 staves of music, starting with a treble clef and a common time signature (C). The first staff begins with a piano (p) dynamic marking. The music is characterized by a steady eighth-note accompaniment in the lower register and a more melodic line in the upper register. The Aria section follows, consisting of 5 staves of music. It begins with a treble clef and a 3/4 time signature. The first staff of the Aria starts with a piano (p) dynamic marking. The music features a more complex rhythmic pattern with frequent sixteenth and thirty-second notes. The final staff of the Aria includes a mezzo-forte (mf) dynamic marking. The score is printed on aged, yellowed paper with some foxing and wear at the edges.



VIOLINO SECONDO.

Handwritten musical score for Violino Secondo, page 2. The score consists of 18 staves of music. It begins with a treble clef and a key signature of one flat. The tempo is marked "Allegro" and the dynamics range from "fp" (fortissimo piano) to "f" (forte). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. A handwritten "vc" is visible in the top right corner. The page number "1161" is printed at the bottom right.

VIOLA.

Recitativo.

SCELTA D'ARIE

Nº 21.

The Recitativo section consists of 14 staves of music. It begins with a treble clef and a common time signature (C). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The key signature is one flat (B-flat). The music is written in a single system with two staves per line.

Aria.

The Aria section consists of 3 staves of music. It begins with a treble clef and a 3/4 time signature. The notation features a variety of rhythmic patterns, including quarter and eighth notes, often beamed together. The key signature is one flat (B-flat). The music is written in a single system with two staves per line.



VIOLA.

Allegro.

p *Cresc* *fp* *fp*

Cresc *p* *fp* *fp* *Cresc*

f *p* *f* *p* *fp* *fp*

Cresc *f* *fp* *fp*

fp

Cresc *fp*

Cresc *f* *fp*

Cresc *f*



Recitativo.

SCELTA D'ARIE

Nº 21.

1

1 *p*

Aria.

1

p

mf *p*



BASSO.

mf *Cresc* mf mf *p Cresc*

Allegro. C

fp fp Cresc fp

8 *Cresc*

fp fp Cresc f p f p

f p fp fp p Cresc f

8 *fp fp Cresc f p*

18 8 *fp fp Cresc p*

Cresc fp

Cresc f

Cresc

f g

SCELTA D'ARIE N° 21.

Aria.

5 2 6

p

7 2

p *Cresc*

p *Cresc*

Allegro. 3 13 *p*

f *f* *fp* *fp*

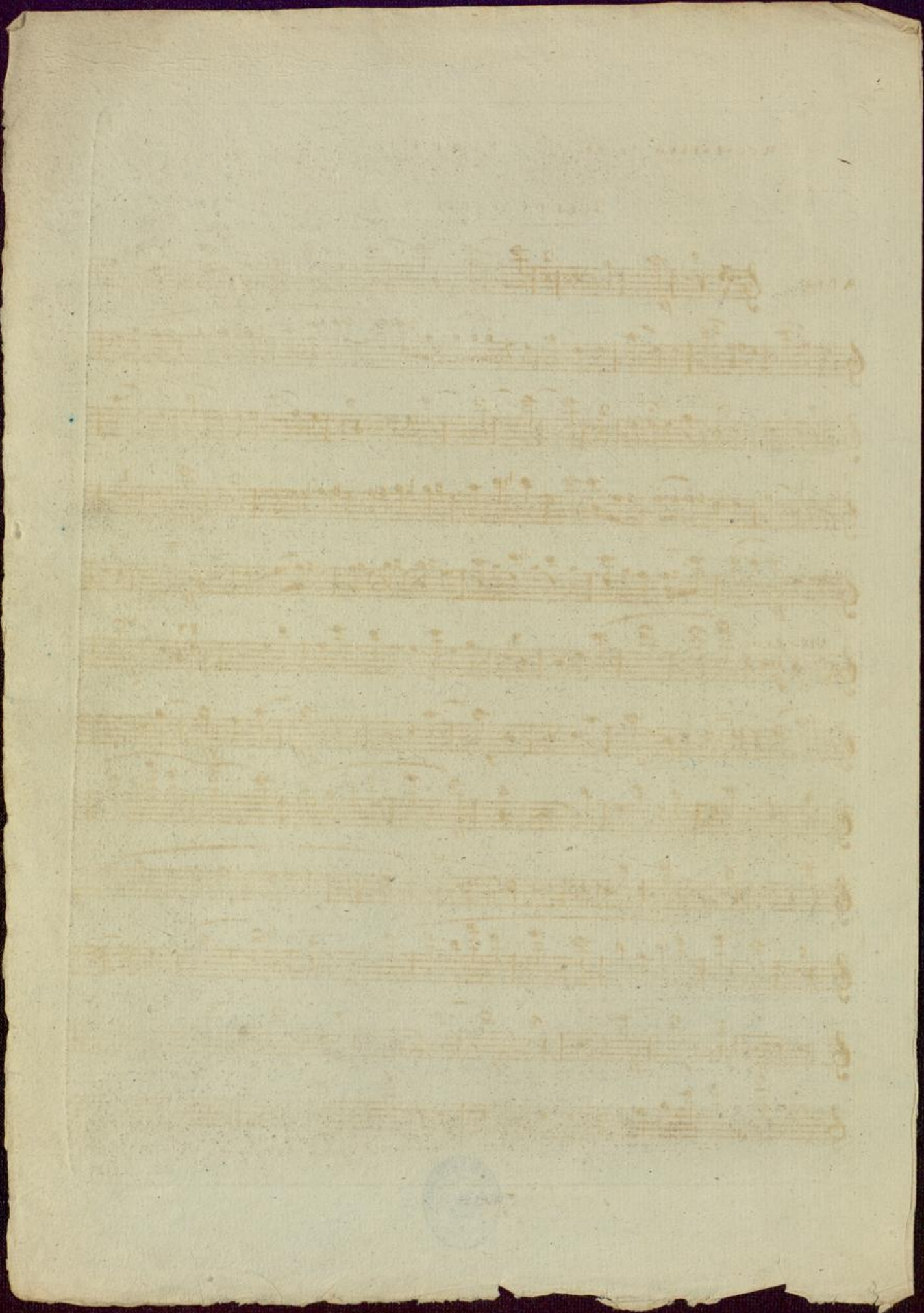
4 *f* *p*

6

5 4 *b* *p*

4 6 7 *f* *p* *f* *Cresc* *f*



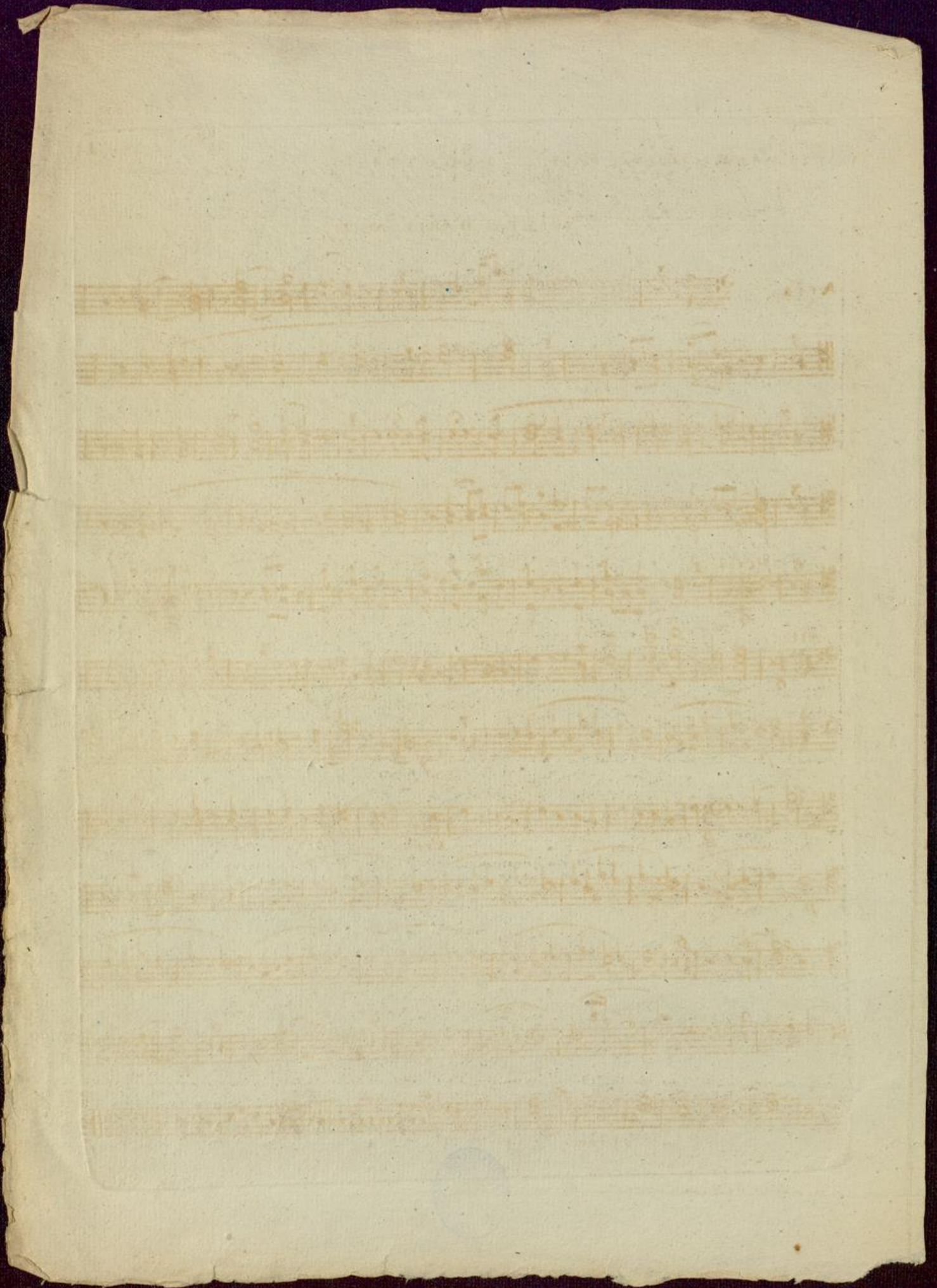


SCELTA D'ARIE N° 21.

Aria.

The musical score is written for Bassoon (Fagotti) and consists of 12 staves. It begins with a treble clef and a 3/4 time signature. The first staff contains a triplet of eighth notes. The second staff has a 5-measure rest followed by a melodic line. The third staff continues the melody with a 7-measure rest. The fourth staff features a triplet of eighth notes. The fifth staff includes dynamic markings *p* and *Cresc*, and a first ending bracket. The sixth staff is marked *Allegro.* and contains a 6-measure rest. The seventh staff has a *Cresc f* marking. The eighth staff starts with a 4-measure rest and a *p* dynamic. The ninth staff has a *Cresc* marking. The tenth staff begins with a 6-measure rest. The eleventh staff has a 2-measure rest and a *f* dynamic. The twelfth staff has a 4-measure rest and a *Cresc f* marking.







Recitativo tacet.

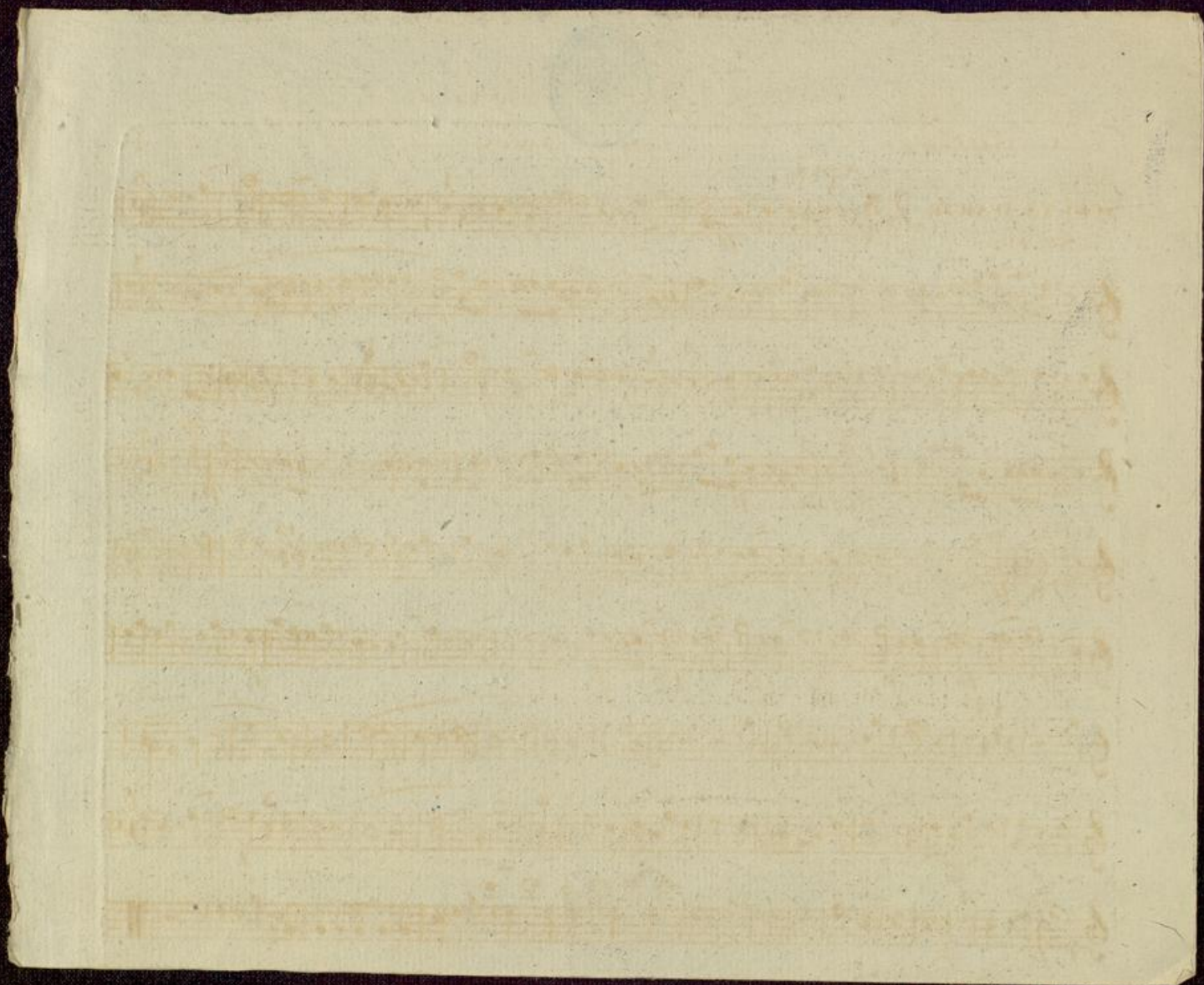
OBOE PRIMO.

1

Aria.

SCELTA D'ARIE
Nº 21.

3
p
1
6
3
1
8
5
p Cresc
p
2
p Cresc
Allegro
6
p
Cresc
f
f
p
f
p
fp
fp
p
f
13
4
4
6
f
1
p





Recitativo tacet.

OBOE SECONDO.

1

Aria.

SCelta D'ARIE
Nº 21.

21 6

14

5 1 2 5 Allegro. 6 p

p *Cresc* *p* *p* *Cresc* *f* *p*

16

Cresc *f* *p*

13

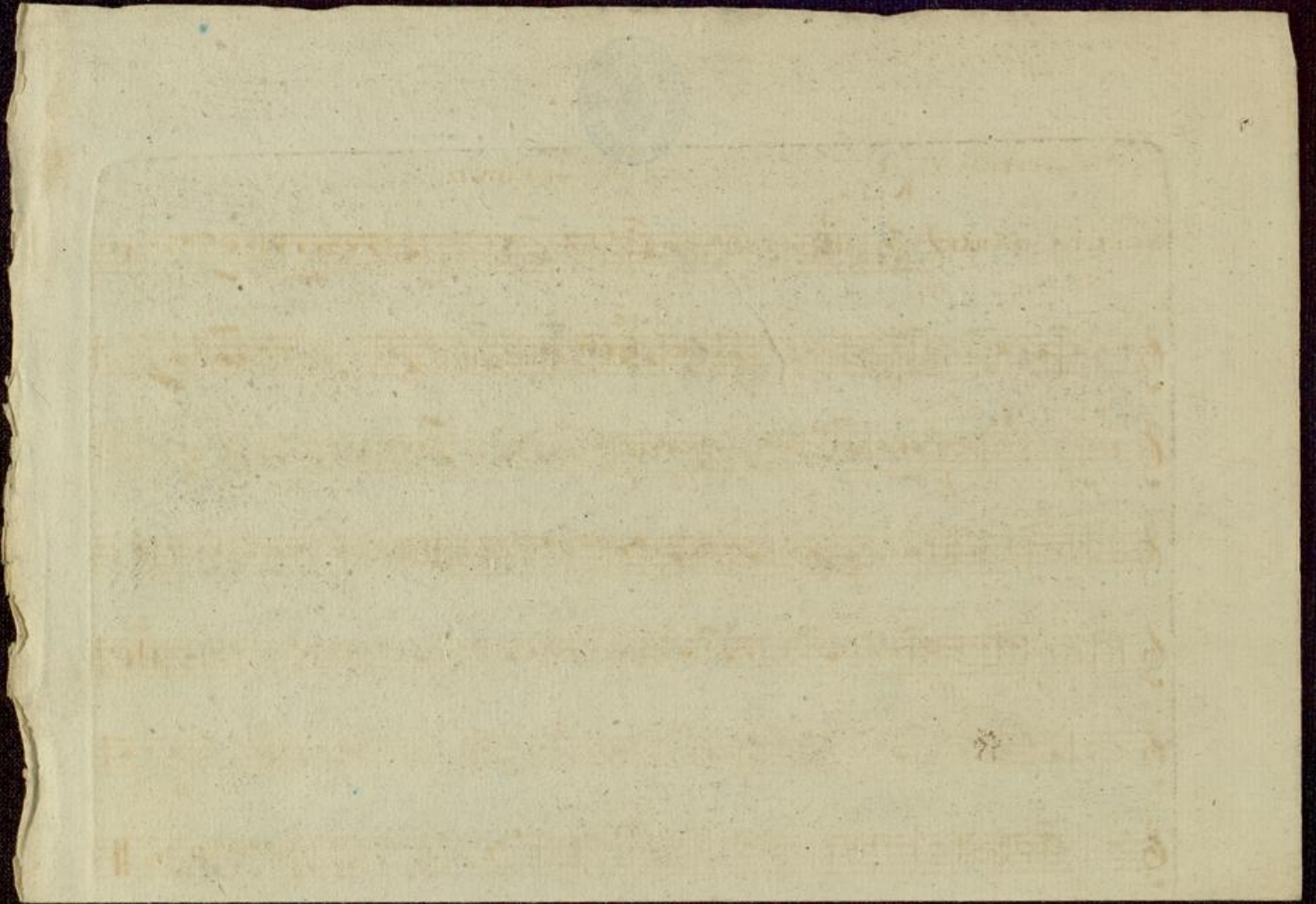
2 1 21 6

f *p*

1

p

The musical score is written for Oboe Secondo and consists of six staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. It includes a first ending bracket labeled '21' and a measure number '6'. The second staff contains a measure number '14' and a first ending bracket labeled '1'. The third staff has a measure number '16' and dynamic markings *p*, *Cresc*, *f*, and *p*. The fourth staff has a measure number '13' and dynamic markings *p*, *fp*, *fp*, *p*, and *Cresc f*. The fifth staff has measure numbers '2', '1', '21', and '6', with dynamic markings *f* and *p*. The sixth staff starts with a measure number '1' and a dynamic marking *p*. The tempo marking 'Allegro.' appears above the fifth staff.



Recitativo tacet.

CORNO PRIMO in C.

Aria.

SCELTA D'ARIE
Nº 21.

8 20 1

Allegro.

p *Cresc* *p* *Cresc* *ff* *p* *Cresc* *ff* *p*

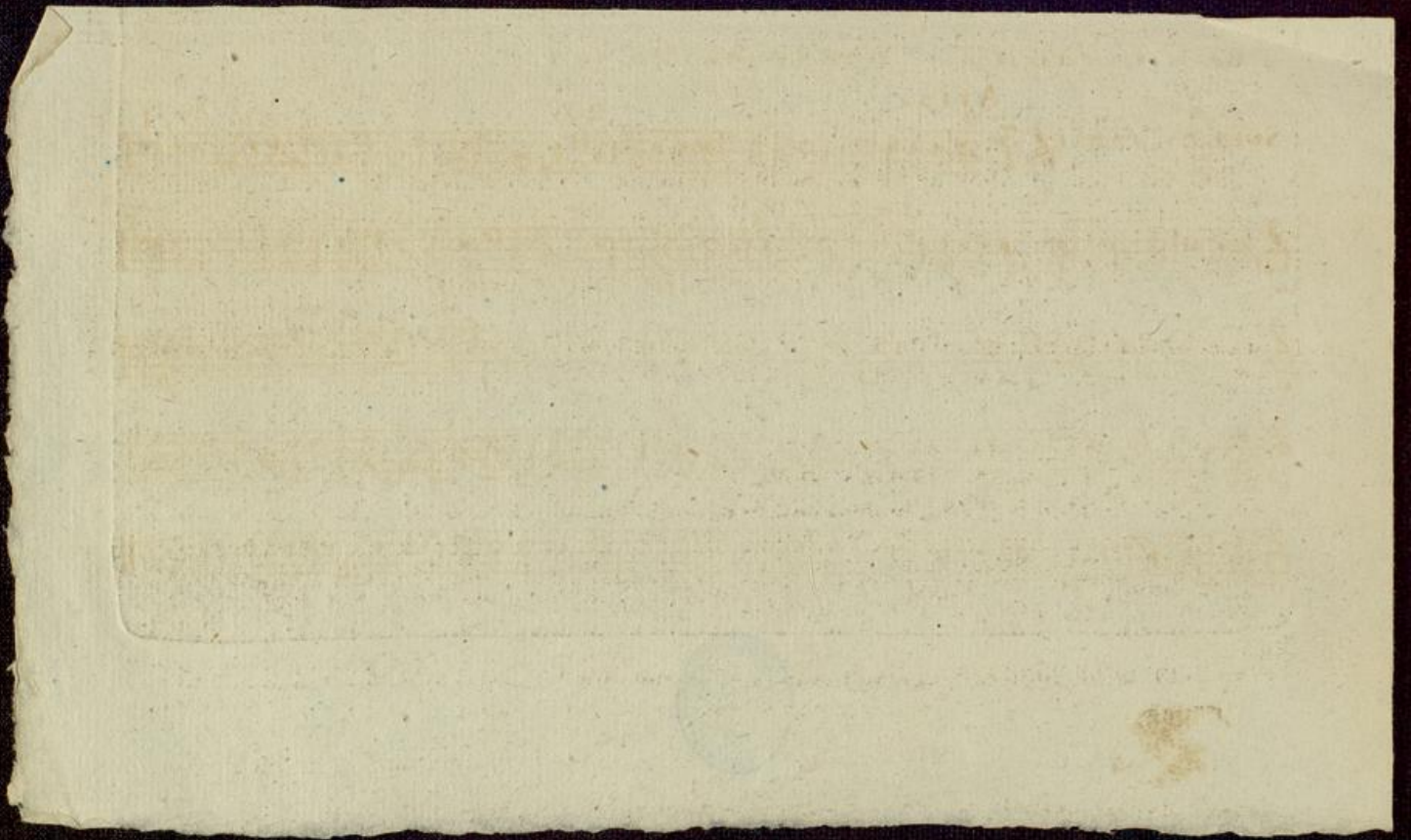
Cresc *f* *p*

12 *p*

21 6 7 *f* *f*

1161





Recitativo tacet.

CORNO SECONDO in C.

Aria.

SCELTA D'ARIE
Nº 21.

The musical score consists of five staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). It starts with a dynamic marking of *p* and includes a measure rest of 8 measures. The second staff continues with a dynamic marking of *ff* and includes markings for *Cresc* and *ff*. The third staff features a dynamic marking of *f* and includes a marking for *Cresc*. The fourth staff begins with a dynamic marking of *p* and includes a marking for *Cresc*. The fifth staff starts with a dynamic marking of *p* and includes a marking for *f*. The score is annotated with various performance instructions such as *Allegro*, *ff*, *Cresc*, and *f*. Measure numbers 1, 8, 12, 16, 20, 21, and 29 are indicated throughout the score.



