

# Ah, per voi la pianta umile

*Il Re Pastore* (1762)

Pietro Metastasio

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**Moderato, ossia maestoso, ma non troppo eccessivamente lento**

Hautbois I

Hautbois II

Cor en Do I

Cor en Do II

Violons I

Violons II

Altos

Soprano

B.C.

7

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlms. I

Vlms. II

Alt.

S.

B.C.

*p*

*p*

*p*

*p*





18

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlms. I

Vlms. II

Alt.

S.

B.C.

Htbs. I  
 Htbs. II  
 Cor Do I  
 Cor Do II  
 Vlns. I  
 Vlns. II  
 Alt.  
 S.  
 B.C.

*p*  
*p*  
*p*  
*p*

Ah, per vo-i la

Htbs. I  
 Htbs. II  
 Cor Do I  
 Cor Do II  
 Vlms. I  
 Vlms. II  
 Alt.  
 S.  
 B.C.

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

pian - ta u - mi - le pren - da o. Dei mi - glior sem - bian - zan

*f*

Detailed description: This is a page of a musical score for page 26. It features nine staves. The top two staves are for Horns I and II, both of which are silent for the first three measures and then play a melodic line starting in the fourth measure. The next two staves are for Trumpets I and II, also silent for the first three measures and then playing a melodic line. The fifth and sixth staves are for Violins I and II, playing a rhythmic accompaniment. The seventh staff is for Alto, playing a melodic line. The eighth staff is for Soprano, with the lyrics 'pian - ta u - mi - le pren - da o. Dei mi - glior sem - bian - zan' written below it. The bottom staff is for Bassoon, playing a rhythmic accompaniment. Dynamics include piano (*p*) and forte (*f*).





Musical score for page 39, featuring parts for Htbs. I, Htbs. II, Cor Do I, Cor Do II, Vlns. I, Vlns. II, Alt., S., and B.C. The score is written in a common time signature. The woodwinds (Htbs. I, Htbs. II, Cor Do I, Cor Do II) play sustained notes. The strings (Vlns. I, Vlns. II, Alt., B.C.) play a rhythmic accompaniment with some melodic lines. The soloist (S.) has a more complex, melodic line. The score includes various musical notations such as beams, slurs, and dynamic markings.

Htbs. I *f piano subito*

Htbs. II *f piano subito*

Cor Do I *f*

Cor Do II *f*

Vlns. I *f p*

Vlns. II *f p*

Alt. *f p*

S. *f*

B.C. *f*

Tutti bassi



51

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlins. I

Vlins. II

Alt.

S.

B.C.

*ff*

*ff*

*p*

*f*

*tr*

*tr*

*tr*

*p*

*f*

*mf*

*tr*

*tr*

*tr*

*p*

*mf*

*ff*

*mf*

*tr*

*tr*

*p*

*ff*

*mf*

*p*

*ff*

55

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlins. I

Vlins. II

Alt.

S.

B.C.

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlns. I

Vlns. II

Alt.

S.

B.C.

*p*

*p*

*p*

*p*

*p*

Ah— per voi la pian - ta u - mi - le pren-da o Dei mi-glior sem-

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlns. I

Vlns. II

Alt.

S.

B.C.

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

bian - za: e ris - pon - da al - la spe - ran Violoncelli soli

Detailed description: This is a page of a musical score, page 63. It contains ten staves. The top two staves are for Horns I and II, both showing rests. The next two staves are for Cor Anglais I and II, also showing rests. The fifth and sixth staves are for Violins I and II, starting with a forte (*f*) dynamic and a sixteenth-note pattern, then transitioning to a piano (*p*) dynamic with a sustained chord. The seventh staff is for Alto, starting with a forte (*f*) dynamic and a quarter-note pattern, then transitioning to a piano (*p*) dynamic with a sustained chord. The eighth staff is for Soprano, with lyrics: "bian - za: e ris - pon - da al - la spe - ran Violoncelli soli". The ninth staff is for Bassoon, starting with a forte (*f*) dynamic and a quarter-note pattern, then transitioning to a piano (*p*) dynamic with a sustained chord. The score includes various musical notations such as rests, notes, beams, and dynamic markings.

Musical score for measures 67-70. The score includes parts for Htbs. I, Htbs. II, Cor Do I, Cor Do II, Vlins. I, Vlins. II, Alt., S., and B.C. The woodwinds (Htbs. and Cor Do) play sustained notes with slurs. The strings (Vlins. I, Vlins. II, Alt., and B.C.) play a rhythmic accompaniment of eighth notes. The saxophone (S.) plays a melodic line with slurs and accents.

Musical score for page 71, featuring parts for Htbs. I, Htbs. II, Cor Do I, Cor Do II, Vlins. I, Vlins. II, Alt., S., and B.C. The score is written in a common time signature (C) and includes various musical notations such as rests, notes, and trills.

The score consists of nine staves:

- Htbs. I: Treble clef, mostly rests.
- Htbs. II: Treble clef, mostly rests.
- Cor Do I: Treble clef, long notes with a slur, followed by a rest.
- Cor Do II: Treble clef, long notes with a slur, followed by a rest.
- Vlins. I: Treble clef, eighth and sixteenth notes.
- Vlins. II: Treble clef, eighth and sixteenth notes.
- Alt.: Bass clef, eighth and sixteenth notes.
- S.: Treble clef, sixteenth notes with a trill (tr) and slurs.
- B.C.: Bass clef, eighth and sixteenth notes.

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlns. I

Vlns. II

Alt.

S.

B.C.

*pp*

*pp*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

za d'un si de-gno,

*f* *p*

79

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlins. I

Vlins. II

Alt.

S.

B.C.

d'un si de - gno a - gri - col - tor, d'un si de - gno a - gri - col -

*tr*





90

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlns. I

Vlns. II

Alt.

S.

B.C.

Detailed description: This is a page of a musical score, page 23, starting at measure 90. The score is arranged in a standard orchestral layout with eight staves. The top two staves are for Horns I and II, both in treble clef, playing a melodic line with frequent trills (tr) and slurs. The next two staves are for Cor Anglais I and II, also in treble clef, playing a rhythmic accompaniment of eighth notes. The fifth and sixth staves are for Violins I and II, in treble clef, mirroring the melodic line of the horns with trills. The seventh staff is for Alto, in bass clef, playing a simple eighth-note accompaniment. The eighth staff is for the Soloist (S.), which is mostly silent with rests. The bottom staff is for the Bassoon (B.C.), in bass clef, playing a simple eighth-note accompaniment. The music is in 2/4 time and features a variety of articulations and dynamics.

93 Fine

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlns. I

Vlns. II

Alt.

S.

B.C.

97 Allegretto

Htbs. I  
 Htbs. II  
 Cor Do I  
 Cor Do II  
 Vlms. I  
 Vlms. II  
 Alt.  
 S.  
 B.C.

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

Tras - por - ta - ta in col-le a - pri-co mai non scor-di, mai non



Htbs. I  
 Htbs. II  
 Cor Do I  
 Cor Do II  
 Vlins. I  
 Vlins. II  
 Alt.  
 S.  
 B.C.

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

nè la man che la fe - con-da d'o-gni. fron - da e  
 Tutti bassi

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlins. I

Vlins. II

Alt.

S.

B.C.

d'o - gni. fior, ne la man che la fe - con - da

Horns I and II: Rests throughout the passage.

Cor Anglais I and II: Play a melodic line starting with a dotted quarter note, followed by a quarter rest, and then a half note.

Violins I and II: Play a melodic line with eighth notes, followed by a forte (*f*) section with sixteenth-note runs.

Alto: Plays a melodic line with a forte (*f*) section.

Soprano: Sings the lyrics: "d'o - gni fron - da e d'o - gni fior, e d'o - gni".

Bassoon: Plays a melodic line with a forte (*f*) section.

133

Tempo come prima

The musical score consists of nine staves, each representing a different instrument or voice part. The notation is as follows:

- Htbs. I:** Treble clef, C major, 4/4 time. Features a melodic line with eighth and sixteenth notes, including a sixteenth-note run in the third measure.
- Htbs. II:** Treble clef, C major, 4/4 time. Mirrors the Htbs. I part.
- Cor Do I:** Treble clef, C major, 4/4 time. Mostly rests, with a few notes in the second and third measures.
- Cor Do II:** Treble clef, C major, 4/4 time. Similar to Cor Do I, with notes in the second and third measures.
- Vlins. I:** Treble clef, C major, 4/4 time. Mirrors the Htbs. I part.
- Vlins. II:** Treble clef, C major, 4/4 time. Mirrors the Htbs. I part.
- Alt.:** Bass clef, C major, 4/4 time. Features a steady eighth-note accompaniment.
- S.:** Treble clef, C major, 4/4 time. Mostly rests, with the instruction "fior." written below the first measure.
- B.C.:** Bass clef, C major, 4/4 time. Features a steady eighth-note accompaniment.

Dynamic markings are placed throughout the score: *f* (forte) is used for the beginning of the Htbs. I and II parts, the Vlins. I and II parts, and the Alt. and B.C. parts. *p* (piano) is used for the end of the Htbs. I and II parts, the Vlins. I and II parts, and the Alt. and B.C. parts.

137

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlins. I

Vlins. II

Alt.

S.

B.C.

*f*

*f*

*f*

*f*

*f*

*f*

141

The musical score consists of eight staves. The top two staves, Htbs. I and Htbs. II, play a melodic line with eighth-note patterns and trills. The two Cor Do staves (I and II) play a simple harmonic accompaniment with quarter notes and rests. The two Vlns. staves (I and II) play a melodic line similar to the woodwinds, also featuring trills. The Alt. staff plays a bass line with quarter notes. The S. staff is empty. The B.C. staff plays a bass line with quarter notes.

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlns. I

Vlns. II

Alt.

S.

B.C.

The image shows a page of a musical score for an orchestra, starting at measure 144. The score is arranged in nine staves, each labeled with an instrument. The instruments are: Htbs. I, Htbs. II, Cor Do I, Cor Do II, Vlns. I, Vlns. II, Alt., S., and B.C. The notation includes various note values, rests, and dynamic markings. The Htbs. I and II staves feature a melodic line with a slur over the first two measures. The Cor Do I and II staves have a more rhythmic pattern. The Vlns. I and II staves show a complex rhythmic pattern with slurs and accents. The Alt. staff has a similar rhythmic pattern to the Vlns. II. The S. staff has a simple melodic line. The B.C. staff has a simple rhythmic pattern. The score ends with a double bar line and a repeat sign.