

# Il Re Pastore

## Sinfonia

Pietro Metastasio

Johann Christoph Richter

(♩ = 50)

**Allegro ma non troppo**

First system of the score, measures 1-4. Horns in G (Horn in G), Violin 1 (Violine1), Violin 2 (Violinen2), Viola, and Bassoon (BC) are shown. The music is in 3/4 time with a key signature of one sharp (F#). The first two staves (Horns) play a rhythmic pattern of eighth notes. The Violin 1 and 2 staves play a more complex melodic line with triplets and trills. The Viola and Bassoon staves provide a steady accompaniment.

Second system of the score, measures 5-7. Horns in G (G Hn.), Violin 1 (Vl.1), Violin 2 (Vln.2), Viola (Via.), and Bassoon (Bc) are shown. The music continues from the first system. The Horns play a simple harmonic accompaniment. The Violin 1 and 2 staves feature intricate melodic passages with triplets and trills. The Viola and Bassoon staves continue their accompaniment. Dynamics markings *p* and *f* are present.

Third system of the score, measures 8-11. Horns in G (G Hn.), Violin 1 (Vl.1), Violin 2 (Vln.2), Viola (Via.), and Bassoon (Bc) are shown. The music continues from the second system. The Violin 1 and 2 staves play a highly technical passage with many sixteenth notes and triplets. The other instruments provide a steady accompaniment. Dynamics markings *p* and *f* are present.

11

G Hn.  
G Hn.  
Vl.1  
Vln.2  
Via.  
Bc

*tr*  
*tr*

15

G Hn.  
G Hn.  
Vl.1  
Vln.2  
Via.  
Bc

*tr*  
*p*  
*p*  
*p*

18

G Hn.  
G Hn.  
Vl.1  
Vln.2  
Via.  
Bc

*tr*  
*f*  
*f*  
*f*

22

G Hn.

G Hn.

Vi.1

Vln.2

Via.

Bc.

*tr*

33 33

3

26

G Hn.

G Hn.

Vi.1

Vln.2

Via.

Bc.

*p*

*f*

3

*p* 3

*f* 3

*p*

*f*

*p*

*f*

30

$\text{♩} = 70$   
**Adagio**

G Hn.

G Hn.

Vi.1

Vln.2

Via.

Bc.

# Il re Pastore

## Sinfonia 2. Andante

Pietro Metastasio

Johann Christoph Richter

**Andante**

Flöte  
Flöte  
Violinen1  
Violinen2  
Viola  
Basso Continuo

This system contains the first ten measures of the symphony. It features six staves: two flutes, two violins, a viola, and a basso continuo. The music is in 2/4 time with a key signature of two flats. The tempo is marked 'Andante'. The first five measures show a melodic line in the flutes and violins, with triplets of eighth notes. The viola and basso continuo provide a steady accompaniment.

11

Fl.  
Fl.  
Vln.1  
Vln.2  
Vla  
Bc.

This system contains measures 11 through 20. The instrumentation remains the same. The melodic lines in the flutes and violins continue with similar triplet patterns. The viola and basso continuo maintain their accompaniment.

21

Fl.  
Fl.  
Vln.1  
Vln.2  
Vla  
Bc.

This system contains measures 21 through 30. The musical texture is consistent with the previous systems, featuring melodic lines in the upper parts and accompaniment in the lower parts.

# Il Re Pastore

## Sinfonia 3. Allegro ma non troppo

Pietro Metastasio

Johann Christoph Richter

### Allegro ma non troppo

First system of the musical score, measures 1-12. It includes staves for Horn in G (two), Violine (two), Bratsche (Cello), and Violoncello (Double Bass). The music features a key signature of one sharp (F#) and a 3/4 time signature. The first ending (1.) and second ending (2.) are clearly marked with repeat signs and first/second endings.

Second system of the musical score, measures 13-24. It includes staves for G Horn (two), VI (Violin), Bra. (Cello), and Vc. (Double Bass). The music continues with complex rhythmic patterns, including triplets and sixteenth notes. The key signature and time signature remain consistent.

Third system of the musical score, measures 25-33. It includes staves for G Horn (two), VI (Violin), Bra. (Cello), and Vc. (Double Bass). The music concludes with a first ending (1.) and a second ending (2.) marked with repeat signs and first/second endings. Measure 33 is specifically labeled.

# Il re Pastore

## Akt 1.a. Aria Aminta

Pietro Metastasio

Johann Christoph Richter

(♩ = 60)  
Adagio

Musical score for the first system, measures 1-6. The score includes parts for Flöte 1, Flöte 2, Violinen 1, Violinen 2, Viola, Amynt, and Basso Continuo. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Adagio with a metronome marking of 60 beats per minute. The music features a complex rhythmic pattern with many triplets and slurs.

Musical score for the second system, measures 7-12. The score includes parts for Fl. 1, Fl. 2, Vln. 1, Vln. 2, Vla., Am., and BC. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Adagio with a metronome marking of 60 beats per minute. The music features a complex rhythmic pattern with many triplets and slurs. The vocal part (Am.) begins with the lyrics: Ge - lieb - ter - Bach ich seh, - Ich-seh' es.

14

Fl.1

Fl.2

Vln.1

Vln.2

Vla.

Am.

BC

ein, ge - lie - bter

15

Fl.1

Fl.2

Vln.1

Vln.2

Vla.

Am.

BC

Bach, ich seh' es ein, was dein sanft Rau

21

Fl.1

Fl.2

Vln.1

Vln.2

Vla.

Am.

BC

schen mir kann sa - gen: Was dein sanft Rau - schen-mir kann sa - gen:

27

Fl.1

Fl.2

Vln.1

Vln.2

Vla.

Am.

BC

Ge - lieb - ter - Bach, ich seh' es ein,



34

Fl.1

Fl.2

Vln.1

Vln.2

Vla.

Am.

BC

Ge - lieb - ter - Bach, ich seh' ich-seh' es ein, Was dein sanft Rau -

40

Fl.1

Fl.2

Vln.1

Vln.2

Vla.

Am.

BC

- - - - - 3 3 - schen mir kann sa - gen: Du willst in

46

Fl.1

Fl.2

Vln.1

Vln.2

Vla.

Am.

BC

dei - ner Spra-che sa-gen: Wo mag - doch - un - ser-Klei-nod sein? Wo mag-doch-un - ser - Klein - nod-

53

Fl.1

Fl.2

Vln.1

Vln.2

Vla.

Am.

BC

sein. Ge - lie - bter - Bach ich seh' es ein...

# 1.3.1. Rec

## Elisa schönstes Kind

Sopran Amynt Elisa Amynt  
E-li-sa, schön-stes Kind, Wo-hin? Zu dir, ge-lieb-te-ster A-mynt. O Him-mel! Weißt du nicht, dass

Violoncello

5  
S. A - le-xan-ders La-ger nicht weit von hier ent-fer-net ist? und dass der Ma-ce-do-ni-sche Sol-dat die gan-ze

Vc.

9  
S. an-ge-neh-me Ge-gend be-waf-fnet ü-ber-schwem-met hat? Dies weiß ich al-les wohl. Wie kannst du

Vc. Elisa Amynt

12  
S. a-ber ganz al-lein der un-ge-zähm-ten Krie-gers Frech-heit so ru-hig an-ge-set-zet sein?

Vc.

15  
S. Die Lie-be scheu-et nicht Ge-fahr und ein ge-ge-bner Rat wird bloss von ihr ver-la-chet. Tu doch nicht

Vc. Elisa TAGLIO Elisa

20  
S. A - le-xan-ders Tu-gend so gros-ses Un-recht an. Die Scha-ren die du scheust sind Wä-chter uns-rer Ruh. Er hat ja

Vc.

24  
S. Si - don nur von dem Ty-ran-nen erst be-freit, doch er ver-kauf-t nicht sei-ne Ga-ben: Er brach nur Si - dons Joch ent-

Vc.

27  
S. zwei, will a-ber des-sen Thron nicht ha-ben. Wer wird denn al-so nun noch un-ser Kö-nig sein?

Vc. Amynt

30 Elisa

S. Man glaubt, dass der recht-mäss - ge Er - be, sich selbst noch un - be-kannt an ei - nem Ort ver - bor - gen

Vc.

33 Amynt Elisa

S. le - be. Und wo... O laß die Müh um ihn sich zu er - kun-di-gen nur A - le-xan - dern zu. Hör. Mei-ne Mut-ter

Vc.

37

S. steht, (wie werth ist sie mir nicht!) durch mit-leids-vol - len Trieb jetzt mei - ne Lie - be bei. Sie will zum Va - ter gehn,

Vc.

41

S. um zu der Hei - rat zwi-schen uns auch sei-nen Bei - fall weg - zu - tra - gen, und sie er-hält ihn ganz ge -

Vc.

44 Amynt Elisa

S. wiss. Mein Herz will mirs in vor - aus sa-gen. Ach! Du seuf-zest ja A - mynt! Was füh - lest du in den Ge -

Vc.

48 Amynt

S. dan-ken? Ich mö-chte mich so gern mit mei-nem Schick-sal zan-ken, dass es, E-li - sa, dei-ner mich so we-nig wür-dig hat ge -

Vc.

52

S. macht. Du stam-mest von dem Blut des gros-sen Ca-dmus her. Ich als ein ar-mer Schä-fer weiß me-in ei-gnes nicht.

Vc.

56 TAGLIO Elisa

S. Klag nicht den Him-mel an. Er hat auf man-che Art dich rei-chlich gnug be - schenkt. Sind Gold und Schar-lach dir

Vc.

60

S. von ihm nicht zu - ge - teilt; so hat du dein Ge - sicht, dein Re - den und dein Herz. Ich su - che

Vc.

63

S. we - der Geld noch Ah - nen, mein bloss A - myn - ten im A - mynt. Auch sei - ne Ar - mut selbst lieb ich in sel - bi - gem.

Vc.

66

S. Vom er - sten Ta - ge an, da ich noch als ein Kind ihn wohl be - trach - tend sah, schien die - ser

Vc.

69

S. Schä - fer mir nebst sei - ner Herd und Hür - de so rei - zend, als wenn ich da - durch be - zau - bert wür - de. TAGLIO

Vc.

74

S. Amynt O du mein ein - zi - ges, o du mein wah - res Glück! Wie lie - blich spricht dein Mund... Elisa Leb

Vc.

77

S. wohl. Ich muß an - jetzt zu mei - ner Mut - ter gehn, her - nach komm' ich zu dir. In ei - ner

Vc.

80

S. kur - zen Zeit, wird dass ich von dir geh, nicht mehr von nö - then sein. Bei sei - nem Auf und Nie - der - gang

Vc.

83

S. soll uns das Licht ver - eint er - bli - cken. O rei - zend schö - ne Le - bens - art! Wie wirst du uns da nicht ent - zü - cken!

Vc.

# Alla selva, al prato, al fonte

Pietro Metastasio

*Il Re Pastore* (1762)

Johann Adolf Hasse

**Allegro con spirito**

Musical score for measures 1-14. The score is for a full orchestra and includes parts for Elisa, Flûte I, Flûte II, Hautbois I, Hautbois II, Cor en Sol I, Cor en Sol II, Violons I, Violons II, Altos, and B.C. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegro con spirito'. The score features various musical notations including trills (tr), triplets (3), and dynamics such as *p* (piano) and *f* (forte).

Musical score for measures 15-28. The score continues from the previous page and includes parts for Elisa, Fl. I, Fl. II, Htbs. I, Htbs. II, Cor Sol I, Cor Sol II, Vlns. I, Vlns. II, Alt., and B.C. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegro con spirito'. The score features various musical notations including trills (tr), triplets (3), and dynamics such as *f* (forte) and *p* (piano).

26

Al-la sel-va, al pra-to, al fon-te, io n'an - dro col greg - ge a - ma - to, col greg - ge a - ma - to, e al - la sel-va al fon-te, al

40

pra - to, l'i-dol mio con me ver - rà , al-la sel - va al pra-to al fon - te l'i-dol mi - o con me ver - rà

54

El. *tr* con me ver - rà con me ver -

Fl. I

Fl. II

Htbs. I *f*

Htbs. II *f*

Cor Sol I

Cor Sol II *mf*

Vlns. I *f*

Vlns. II *f*

Alt. *f*

B.C. *f*

66

El. rà. Al-la sel-va al pra-to, al fon - te, io n'an - dro col greg - ge a - ma-to, col

Fl. I

Fl. II

Htbs. I *tr*

Htbs. II *ff* *p* *tr*

Cor Sol I *f*

Cor Sol II *f*

Vlns. I *f* *tr*

Vlns. II *ff* *p*

Alt. *ff* *p*

B.C. *ff* *p*



79

El. *greg - ge a - ma-to: e al - la sel - va, al fon - te al pra - to, l'i-dol mio\_ con me\_ ver - ra*

Fl. I

Fl. II

Htbs. I *f p tr f p mf p*

Htbs. II *f p f p mf p*

Cor Sol I

Cor Sol II *p*

Vlms. I *f p tr f p mf p*

Vlms. II *f p f p mf p*

Alt. *f p f p mf p*

B.C. *f p f p mf p*

93

El. *con me\_ ver - ra al - la sel - va, al*

Fl. I

Fl. II

Htbs. I *f p*

Htbs. II *f p*

Cor Sol I *f p*

Cor Sol II *f p*

Vlms. I *f p*

Vlms. II *f p*

Alt. *f p*

B.C. *f p*

107

El. *tr* *tr* *tr*

Fl. I *tr* *tr* *tr*

Fl. II *tr* *tr* *tr*

Htbs. I *tr* *tr* *tr*

Htbs. II *tr* *f* *tr* *tr* *tr*

Cor Sol I *f* *tr*

Cor Sol II *p* *f* *tr*

Vlms. I *tr* *f* *tr* *tr* *tr*

Vlms. II *tr* *f* *tr* *tr* *tr*

Alt. *f*

B.C. *f*

pra-to, al fon-te, al fon-te, al pra-to, l'i - dol mio\_ con me\_ ver - ra\_ con\_ me\_ ver - rà\_ con\_

119 Fine

El. *tr*

Fl. I *tr* *tr* *tr*

Fl. II *tr* *tr* *tr*

Htbs. I *tr* *tr* *tr*

Htbs. II *ff* *tr* *tr* *tr*

Cor Sol I *ff* *tr* *tr*

Cor Sol II *ff* *tr* *tr*

Vlms. I *ff* *tr* *tr* *tr*

Vlms. II *ff* *tr* *tr* *tr*

Alt. *ff*

B.C. *ff*

me\_ ver - rà.

130

El. *In quel roz-zo au-gus-to tet-to che ri-cet-to a noi da-rà con la gio-ia e col di-let-to, l'in-no-cen-za al-ber-ghe-rà*

Fl. I

Fl. II

Htbs. I

Htbs. II

Cor Sol I

Cor Sol II

Vlms. I

Vlms. II

Alt.

B.C.

146

El. *con la gio-ia e col di-let-to, l'in-no-cen-za al-ber-ghe-rà al-ber-ghe-rà al-ber-ghe-rà.*

Fl. I

Fl. II

Htbs. I

Htbs. II

Cor Sol I

Cor Sol II

Vlms. I

Vlms. II

Alt.

B.C.

El.

Fl. I

Fl. II

Htbs. I

Htbs. II

Cor Sol I

Cor Sol II

Vlms. I

Vlms. II

Alt.

B.C.

El.

Fl. I

Fl. II

Htbs. I

Htbs. II

Cor Sol I

Cor Sol II

Vlms. I

Vlms. II

Alt.

B.C.

# So machet eine Wolke sich

*Il Re Pastore* (1762) Arie Alexander 1. Akt

Pietro Metastasio

Johann Christoph Richter

(♩ = 90)  
**Allegro**

Alexander

Violons I

Violons II

Altos

B.C.

10

Al.

Vlms. I

Vlms. II

Alt.

B.C.

So

*p*

*p*

19

Al.

Vlms. I

Vlms. II

Alt.

B.C.

ma-  
chet ei-  
ne Wol-  
ke sich  
durch  
Son-  
nen -  
Hit -  
ze für -  
chter -  
lich,  
durch  
Son-  
nen Hi-  
tze für-  
chter-

28

Al. lich: und giebt-sich in - der - Ma-cht zu scha - - - - - den, durch

Vlms. I

Vlms. II *mf*

Alt. *mf*

B.C.

36

Al. Don - nern und durch Dro - hen - bloss - durch - Droh - en bloß.

Vlms. I *tr*

Vlms. II *tr* *f*

Alt. *f*

B.C.

45

Al.

Vlms. I

Vlms. II

Alt.

B.C.

Al. *So ma-chet ei - ne Wol - ke sich so ma-chet ei - ne Wol - ke sich durch*

Vlns. I

Vlns. II *p*

Alt.

B.C.

Al. *Son-nen Hi-tze, durch Son - nen - Hi-tze, durch Son - nen - Hi - tze für - chter-lich:*

Vlns. I *mf p*

Vlns. II *mf p*

Alt.

B.C.

Al. *für - chter - lich, und giebt sich in - der - Macht-zu - scha*

Vlns. I *p*

Vlns. II *mf p*

Alt.

B.C.

78

Al. *tr*

Vlms. I *mf* *p* *mf*

Vlms. II *p* *mf*

Alt.

B.C.

- - den, durch Don - nern und durch Dro - hen - bloß - , durch - Dro - hen bloß,

85

Al. *tr*

Vlms. I *f*

Vlms. II *f*

Alt.

B.C.

durch Droh - hen bloß.

94

Al.

Vlms. I

Vlms. II

Alt.

B.C.



103 Fine

Al. *mf* *p* *f* *p*

Vlins. I *p* *f* *p*

Vlins. II *p* *f* *p*

Alt. *p* *f* *p*

B.C. *p*

Hat sie hin - ge - gen - Feu - chtig - keit, hat sie hin - ge - gen - Feuch - chtig -

112

Al. *mf* *p* *mf* *p*

Vlins. I *mf* *p* *mf* *p*

Vlins. II *mf* *p* *mf* *p*

Alt. *mf* *p* *mf* *p*

B.C. *mf* *p* *mf* *p*

keit, auf die - se - Art ge - nug be - reit, be - fruch - tet sie durch war -

120 *tr* D.C. al Fine

Al. *mf* *p* *mf* *p*

Vlins. I *mf* *p* *mf* *p*

Vlins. II *mf* *p* *mf* *p*

Alt. *mf* *p* *mf* *p*

B.C. *mf* *p* *mf* *p*

- men, war - men Re - gen der dür - ren - Er - den-, durst - gen Schloss.

# Ihr allerschönste Augen

*Il Re Pastore* (1762) Akt 1. Arie Agenore

Pietro Metastasio

Johann Christoph Richter

$\text{♩} = 42$

Agenor

Affettuoso

Violons I

Violons II

Altos

B.C.

11

Ag.

Vlms. I

Vlms. II

Alt.

B.C.

Ihr all-ler - lieb-sten schö - nen Au-gen

21

Ag.

Vlms. I

Vlms. II

Alt.

B.C.

ihr - sollt zu mei - ner Ant - wort tau - gen: denn wenn - ihr sie - nicht ge - ben - wol - let, sagt

29

Ag. *tr*

wer - sie an - ders ge - ben kann? Sagt wer - sie an - ders ge - ben kann?

Vlins. I *tr*

Vlins. II *tr* *f*

Alt.

B.C.

38

Ag.

Ihr al - ler - lieb - sten

Vlins. I *tr*

Vlins. II *tr*

Alt.

B.C.

47

Ag.

schö - nen Au - gen ihr al - ler - lieb - sten schö - nen Au - gen, ihr sollt zu mei - ner Ant - wort


Vlins. I


Vlins. II


Alt.


B.C.


56

Ag.  tau-gen: denn wenn ihr sie-nicht ge-ben-wol-let, sagt wer-sie an-ders ge-ben kann? Sagt wer-sie

Vlns. I 

Vlns. II 

Alt. 

B.C. 

66

Ag.  an-ders ge-ben kann, sagt wer-sie-an-ders, an-ders ge-ben kann.

Vlns. I 

Vlns. II 

Alt. 

B.C. 

75

Ag.  an-ders ge-ben kann, sagt wer-sie-an-ders, an-ders ge-ben kann.

Vlns. I 

Vlns. II 

Alt. 

B.C. 

84 Fine

Ag. *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vlins. I *3* *tr* *3* *3* *3* *3* *3* *3* *3*

Vlins. II *3* *tr* *3* *3* *3* *3* *3* *3* *3*

Alt. *p*

B.C. *p*

Jr ken-net mei-nes Her - zens We-ge, ihr wißt,wie ich-zu den - ken

94

Ag. *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vlins. I *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vlins. II *3* *3* *3* *3* *3* *3* *3* *3* *3*

Alt.

B.C.

pfle-ge, und die - ses seit-den er - sten-Bli-cken, da le-gtet ihr mir, - mir Fes - seln - an, da le - gtet ihr

104 D.C. al Fine

Ag. *tr* *tr* *3* *3* *3* *3* *3* *3* *3*

Vlins. I *tr* *tr* *3* *3* *3* *3* *3* *3* *3*

Vlins. II *tr* *tr* *3* *3* *3* *3* *3* *3* *3*

Alt.

B.C.

mir - , mir Fes - seln, mir Fes <sup>3</sup> - seln an.

# Di tante sue procelle

*Il Re Pastore* (1762)

Pietro Metastasio

Johann Adolf Hasse

**Allegro, e con spirito**

Tamiri

Hautbois I&II

Violons I

Violons II

Altos

B.C.

10

T.

Htbs.

Vlms. I

Vlms. II

Alt.

B.C.

19

T.

Htbs.

Vlms. I

Vlms. II

Alt.

B.C.

Di tan - te sue pro - cel -

28

T. *le già si scor - do quest' al-ma, già si scor do quest' al-ma: già ri - tro-*

Htbs.

Vlms. I *f p*

Vlms. II *f p*

Alt. *f p*

B.C. *f p*

37

T. *vo\_\_\_\_\_ la cal - ma sul vol - to, sul vol - to, sul vol - to del mio ben\_\_\_\_\_*

Htbs.

Vlms. I *p tr*

Vlms. II *p tr*

Alt. *p*

B.C.

47

T. *èn \_\_\_\_\_ èn \_\_\_\_\_*

Htbs.

Vlms. I *tr*

Vlms. II *tr*

Alt. *tr*

B.C.

55 *tr tr*

T. *tr tr*  
sul vol - to del mio ben, sul vol - to del mio ben.

Htbs.

Vlms. I *ff*

Vlms. II *f ff*

Alt. *f ff*

B.C. *f ff*

62

T. Di tan - te sue pro - cel -

Htbs.

Vlms. I *tr*

Vlms. II *p*

Alt. *p*

B.C. *p*

69

T. - le già si scor - do quest' al - ma: già ri - tro - vo la cal - ma, già ri - tro -

Htbs.

Vlms. I *tr*

Vlms. II *f p*

Alt. *f p*

B.C. *f p*



77

T. *tr* vo\_\_ la\_\_ cal - ma sul vol - to, *tr* sul vol - to, *tr* sul vol - to del mio ben\_\_ en\_\_

Htbs.

Vlms. I *p* *tr* *tr*

Vlms. II *tr* *tr*

Alt.

B.C.

89

T. en\_\_ sul vol-to del mio.

Htbs.

Vlms. I

Vlms. II

Alt.

B.C.

98

T. ben, sul vol - to del mio ben.

Htbs.

Vlms. I *ff*

Vlms. II *f* *ff*

Alt. *f* *ff*

B.C. *f* *ff*

107 Fine

T. Fra li - re

Htbs.

Vlms. I *p*

Vlms. II *p*

Alt. *p*

B.C. *p*

116

T. del - le stel - - le se pal - pi - to d'or - ro - re, se

Htbs.

Vlms. I *f*

Vlms. II *f*

Alt. *f*

B.C. *f*

124 Allegretto

T. pal - pi - to d'or Or di con - ten - to il co - re va pal - pi -

Htbs.

Vlms. I *p* *f* *p*

Vlms. II *p* *f* *p*

Alt. *f* *p*

B.C. *p* *f* *p*

133

T. *tan* - - - - - 3 - - - 3 - - - 3

Htbs.

Vlms. I

Vlms. II

Alt.

B.C.

140

T. do in. sen - - - - - va pal - pi - tan - do il sen. D.C. al Fine

Htbs.

Vlms. I

Vlms. II

Alt.

B.C.

# 1.18.1.Elisa Aria

Barbar ich bin wie dir

Metastasio

Johann Ch.Richter

Elisa

♩ = 70

Violinen1

Violinen2

Viola

Basso continuo

El.

Vln.1

Vln.2

Vla.

Bc

El.

Vln.1

Vln.2

Vla.

Bc

Bar - bar, bar -

*p* *mf*

7

El. bar, ich bin wie - dir be-kennt, von mei - nem -

Vln.1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vln.2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Bc *p* *mf* *p* *mf*

9

El. ein - zgen - Gut - ge - trennt: Bar-bar, und du willst nicht er -

Vln.1

Vln.2

Vla.

Bc

11

El. lau - - - - - ben, nur Nach - richt

Vln.1

Vln.2

Vla.

Bc

13

El. von ihm ein - zu - ziehn, - von - ihmein - zu - ziehn.

Vln.1 *f*

Vln.2 *f*

Vla. *f*

Bc *f*

15

El. Bar - bar, bar - bar, ich bin wie -

Vln.1 *p* *mf*

Vln.2 *p* *mf*

Vla. *mf*

Bc *p* *mf*

17

El. dir be-kennt, von mein - nem - ein - zgem - Gut - ge -

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Bc *p*

19

El. trennt, bar-bar, und du willst nicht er - lau - ben, und du willst nicht er -

Vln.1

Vln.2

Vla.

Bc

21

El. lau - - - - - ben, bar -

Vln.1

Vln.2

Vla.

Bc

23

El. bar, und du willst nicht er - lau - ben nur Nach-richt von ihm ein - zu - ziehn - von ihm ein - zu -

Vln.1

Vln.2

Vla.

Bc

25 *tr*

El. ziehn. von ihm ein - zu - ziehn.

Vln.1 *mf*

Vln.2 *mf*

Vla. *mf*

Bc *mf*

*f*

27

Vln.1

Vln.2

Vla.

Bc

29

Vln.1

Vln.2

Vla.

Bc

31 *Fine*

El. Macht ei - ne - so voll - kom - mne - Lie - be dir

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Bc *p*



33

El. denn - zum - Mit - leid kei - ne - Trie - be? Du hast ja auch ein

Vln.1

Vln.2

Vla.

Bc.

*mf*

35

El. Herz im Lei - be, soll al - le Re -

Vln.1

Vln.2

Vla.

Bc.

*p*

37

El. - gung - von ihm fliehn? - Soll al - le Re - gung -

Vln.1

Vln.2

Vla.

Bc.

*f*

*p*

39

El. von - ihm, von ihm fliehn?

Vln.1

Vln.2

Vla.

Bc.

D.C. al Fine

# Ah, per voi la pianta umile

*Il Re Pastore* (1762)

Pietro Metastasio

Johann Adolf Hasse

Moderato, ossia maestoso, ma non troppo eccessivamente lento

Musical score for measures 1-8. The score includes parts for Aminta (soprano), Hautbois I and II, Cor en Do I and II, Violons I and II, Altos, and B.C. (Bass Continuo). The key signature is one sharp (F#) and the time signature is common time (C). The Aminta part is mostly rests. The woodwinds and strings play a rhythmic pattern with trills (tr) and slurs. The bass line is a simple accompaniment.

Musical score for measures 9-12. The score includes parts for Am. (soprano), Htbs. I and II, Cor Do I and II, Vlins. I and II, Alt., and B.C. (Bass Continuo). The Am. part is mostly rests. The woodwinds and strings play a rhythmic pattern with trills (tr) and slurs. The bass line is a simple accompaniment. Dynamics include *p* (piano), *f* (forte), and *tr* (trill).

Musical score for measures 16-20. The score includes parts for Am., Htbs. I, Htbs. II, Cor Do I, Cor Do II, Vlins. I, Vlins. II, Alt., and B.C. The music features a melody with trills (tr) and accents (^) in the woodwinds and strings, and a bass line with a forte (f) dynamic. The woodwinds play a rhythmic pattern of eighth notes.

Musical score for measures 21-25. The score includes parts for Am., Htbs. I, Htbs. II, Cor Do I, Cor Do II, Vlins. I, Vlins. II, Alt., and B.C. The Am. part has lyrics: "Ah, per vo-i la pian - ta u - mi - le pren-da o. Dei mi-glior sem-". The music features a melody with accents (^) and a piano (p) dynamic. The woodwinds play a rhythmic pattern of eighth notes.

Am. *bian-zan e ris - pon-da al - la spe-ran - za d'un si de-gno a-gri - col - tor, ris -*

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlms. I

Vlms. II

Alt.

B.C.

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

36 *pon-da al*

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlms. I

Vlms. II

Alt.

B.C.

*pp pp p*

Violoncelli soli

43

Am. *tr tr tr*

Htbs. I *f piano subito*

Htbs. II *f piano subito*

Cor Do I *f p*

Cor Do II *f p*

Vlins. I *f p*

Vlins. II *f p*

Alt. *f p*

B.C. *f p*  
*Tutti bassi*

49

Am. *tr tr*

Htbs. I *ff*

Htbs. II *ff*

Cor Do I *p f*

Cor Do II *p f*

Vlins. I *mf tr tr tr p mf ff*

Vlins. II *mf p mf ff*

Alt. *mf p ff*

B.C. *mf p ff*

Am. *tr* Ah— per voi la pian - ta u - mi - le pren-da o

Htbs. I *tr*

Htbs. II

Cor Do I

Cor Do II

Vlms. I *tr*

Vlms. II *tr p*

Alt. *p*

B.C. *p*

Am. Dei mi-glior sem - bian - za: e ris - pon - da al-la spe - ran -

Htbs. I

Htbs. II

Cor Do I *p*

Cor Do II *p*

Vlms. I *f p*

Vlms. II *f p*

Alt. *f p*

B.C. *f p* Violoncelli soli

69

Am.

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlins. I

Vlins. II

Alt.

B.C.

*tr*

75

Am.

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlins. I

Vlins. II

Alt.

B.C.

*tr tr*

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

*pp*

*f p*

*f p*

*f p*

*f p*

*f p*

81

Am. *tr*

tor, d'un si de - gno a - gri - col - tor. ris - pon - da al - la spe - ran - za

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlins. I

Vlins. II

Alt.

B.C.

*f* *p* *f*

86

Am. *tr*

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

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlins. I

Vlins. II

Alt.

B.C.

*ff* *tr* *tr* *tr* *tr* *tr* *tr*



Am. *Tras - por - ta - ta in*

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlms. I

Vlms. II

Alt.

B.C.

*p*

*p*

*p*

*p*

Am. *col-le a - pri - co mai non scor-di, mai non scor-di il bos - co an - ti-co, il bos - co an -*

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlms. I

Vlms. II

Alt.

B.C.

*p*

*p*

*f p f p pp*

*pp*

Am. *ti-co: nè la man che la fe - con-da d'o-gni. fron-da e d'o - gni. fior, ne la*

Htbs. I

Htbs. II

Cor Do I *f p*

Cor Do II *f p*

Vlms. I *f p* 3 3

Vlms. II *f p*

Alt. *f p* Tutti bassi

B.C. *f p*

Am. **Tempo come prima**  
*man che la fe - con-da d'o - gni fron - da e d'o - gni fior, e d'o - gni fior.*

Htbs. I

Htbs. II

Cor Do I *f*

Cor Do II

Vlms. I *f*

Vlms. II *f*

Alt. *f*

B.C. *f*

Am.

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlms. I

Vlms. II

Alt.

B.C.

*f* *p* *f*

*f* *p* *f*

*p* *f*

*f*

Am.

Htbs. I

Htbs. II

Cor Do I

Cor Do II

Vlms. I

Vlms. II

Alt.

B.C.

*tr* *tr* *tr*

*tr* *tr* *tr*

*tr* *tr* *tr*

*tr* *tr* *tr*

# Ach du bist ja nicht mehr der meine

*Il Re Pastore* (1762) Quartett

Pietro Metastasio

Johann Christoph Richter

Elisa  
Tamiris  
Agenor  
Amynt  
Horn in G  
Horn in G  
Violons I  
Violons II  
Altos  
B.C.

10  
E.  
T.  
Ag.  
Am.  
G Hn.  
G Hn.  
Vlms. I  
Vlms. II  
Alt.  
B.C.

E. *Ach du - bist - ja nicht - mehr, nicht mehr - der - mein - ne*

T. *Ach dei - ne -*

Ag.

Am.

G Hn. *p* *f* *p*

G Hn. *f* *p*

Vlns. I *f* *f* *p*

Vlns. II *f* *p*

Alt.

B.C.

E.

T. *Lie - be en - digt - sich*

Ag. *Ein fal - scher Schein*

Am. *O re - de - nicht - nach - dem - Schei - ne.*

G Hn.

G Hn.

Vlns. I

Vlns. II

Alt.

B.C.

E. *Wo ist mein Schä-fer auf - ge - hal - ten?*

T. *Ist mein ge - treu - er-nicht mehr hier, mein ge - treu-er nicht mehr hier - ?*

Ag. *be - trü-get dich. Das Blut in*

Am. *Das Blut in*

G Hn. *f*

G Hn. *mf f*

Vlms. I *mf f*

Vlms. II *mf*

Alt.

B.C.

E.

T.

Ag. *A - dern will er - kal - ten, das Blut - in A - dern will er - kal - ten.*

Am. *A - dern will er - kal - ten, das Blut - in A - dern will er - kal - ten.*

G Hn.

G Hn.

Vlms. I

Vlms. II

Alt.

B.C.

48

E. Ach was wird end - lich noch aus mir - , ach was wird end - lich

T. Ach was wird en - lich noch aus mir - , ach was wird end - lich, Ach was wird

Ag. Ach was wird end - lich noch aus mir, auch was wird end - lich Ach was wird

Am. Ach was wird end - lich, Ach was wird end - lich,

G Hn.

G Hn. *p*

Vlms. I *p*

Vlms. II *mf*

Alt. *mf*

B.C.

54

E. noch aus mir, noch aus mir, noch aus mir . Ach was wird

T. en - dlich noch aus mir, noch aus mir, noch aus mir - . Ach was wird

Ag. en - dlich noch aus mir, was wird en - dlich noch aus mir, noch aus mir - . Ach was wird

Am. noch aus mir, noch aus mir, noch aus mir - . Ach was wird

G Hn.

G Hn. *f*

Vlms. I *f*

Vlms. II *f*

Alt.

B.C.

61

E.  
end - lich noch aus mir - noch aus mir, was wird end - lich noch aus mir -

T.  
en-dlichnoch aus mir, aus mir, noch aus mir, was wird en-dlichnoch aus mir, aus mir,

Ag.  
en - dlich noch aus mir, noch aus mir, was wird end - lich noch aus mir,

Am.  
end - lich noch aus mir, noch aus mir, was wird end - lich noch aus mir,

G Hn.  
G Hn.

Vlns. I  
Vlns. II

Alt.  
Alt.

B.C.  
B.C.

67

E.  
, noch aus mir.

T.  
noch aus mir.

Ag.  
noch aus mir.

Am.  
noch aus mir.

G Hn.  
G Hn.

Vlns. I  
Vlns. II

Alt.  
Alt.

B.C.  
B.C.



# 1.32.1. Tamiris Aria

## Wenn du mich jemand andern schenkest

Metastasio

Johann Ch. Richter

(♩ = 80)  
A giusto tempo

Tamiris  
*p*  
Wenn du mich je-mand an - ders schen-kest und wei-ter nicht an mich ge - den-kest:

Violinen1  
*p*

Violinen2

Viola

Basso continuo

9

T.  
Wes - we - gen ist - die Schuld denn mei-ne? wes - we - gen ist die Schuld denn mei-ne?

Vln.1

Vln.2

Vla.

BC

17

T.  
Wie-glaubst du daß - ich grau - - - -

Vln.1

Vln.2

Vla.

BC

27

T. *mf* *f* *tr*  
 - sam, grau - sam, grau-sam, grau - sam sei?

Vln.1 *mf* *f* *tr*

Vln.2 *mf* *f* *tr*

Vla.

BC

38

T. *p*  
 Sei so ge - las - sen als - ich - bin.

Vln.1 *p*

Vln.2 *p*

Vla.

BC

49

T.  
 Du gibst mich ja von selb - sten hin. Hörst-du mich a - ber auf - dich schel -

Vln.1

Vln.2

Vla.

BC

58

T. *mf* - - - lten? Klag ich denn ü - ber dei - ne Treu? dei - ne

Vln.1 *mf*

Vln.2

Vla.

BC

68

T. *f* Treu?

Vln.1 *f*

Vln.2

Vla.

BC

79

T.

Vln.1 *tr*

Vln.2

Vla.

BC

D.C.

# Sol puo dir come si trova

Il Re Pastore (1762)

Pietro Metastasio

Johann Adolf Hasse

Andante ma non troppo

Soprano

Oboi co' violini ne' soli ritornelli

Violons I

Violons II

Altos

B.C.

*tr* *mf* *f*

11

S.

Vlms. I

Vlms. II

Alt.

B.C.

*mf* *mf* *mf*

20

S.

Vlms. I

Vlms. II

Alt.

B.C.

*f* *tr* *tr* *tr* *p* *tr* *tr* *f*

29

S.

Vlms. I

Vlms. II

Alt.

B.C.

Sol puo dir co - me si tro-va, co - me si tro-va un a - man-te in ques-to sta-to, qual - che a -

*p* *f* *p*

38

S. man - te\_ sfor - tu - na - to, che\_ lo\_ pro - va al par\_ di me, qual - che a - man - te\_ sfor - tu -

Vlms. I

Vlms. II

Alt.

B.C.

*mf* *p*

48

S. na - - - - - to, che\_ lo\_ pro - va\_ al\_ par. di\_ me,

Vlms. I

Vlms. II

Alt.

B.C.

*f* *pp* *f* *pp* *f* *pp*

*f* *p*

*tr*

57

S. che\_ lo\_ pro - va\_ al\_ par. di\_ me., che. lo\_ pro - - - - - va al. par di me.

Vlms. I

Vlms. II

Alt.

B.C.

*f* *ff* *f* *ff* *f* *ff*

*f* *ff*

*tr*

66

S. Sol\_ puo\_ dir\_ ,

Vlms. I

Vlms. II

Alt.

B.C.

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

76

S. co - me si tro-va, co - me si tro-va\_ un a - man-te in ques-to sta-to, qual - che a - man - te\_ sfor-tu -

Vlms. I

Vlms. II

Alt.

B.C.

85

S. na - - - to, che\_ lo\_ pro-va al par\_ di\_

Vlms. I

Vlms. II

Alt.

B.C.

*tr*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

93

S. me. sol\_ puo\_ dir, co - me si tro-va, un\_ a - man-te in ques - to\_

Vlms. I

Vlms. II

Alt.

B.C.

*tr*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

101

S. sta-to, qual-che a-man-te\_ sfor-tu - na - to, qual-che a-man - te sfor-tu - na-to. che\_ lo\_ pro-va al par\_ di\_ me,

Vlms. I

Vlms. II

Alt.

B.C.

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

110

S. *che lo pro-va al par di me che lo pro - va al par di*

Vlms. I *mf p f tr*

Vlms. II *mf p f tr*

Alt. *mf p f*

B.C. *mf p f*

118 Fine

S. *me.*

Vlms. I *tr ff*

Vlms. II *tr ff*

Alt. *tr*

B.C. *tr ff*

123 **Allegro**

S. *Un tor - men - to è quel ch'io sen-to, più cru - del d'o -*

Htbs. I *p f p*

Htbs. II *p f p*

Cor Mib I *p f p*

Cor Mib II *p f p*

Vlms. I *p f p*

Vlms. II *p f p*

Alt. *p f p*

Vlcs *p f p*

B.C. *p f p*

S. gni tor - men-to: è un tor - men - to dis - pe - ra-to,

Htbs. I

Htbs. II

Cor MibI

Cor MibII

Vlms. I

Vlms. II

Alt.

Vlcs

B.C.

S. è un tor - men - to dis - pe - ra - to che sof -

Htbs. I

Htbs. II

Cor MibI

Cor MibII

Vlms. I

Vlms. II

Alt.

Vlcs

B.C.



157

S. fri - bi - le non è, sof - fri - bi - le non è, sof - fri - bi - le non è.

Htbs. I

Htbs. II

Cor Mib I

Cor Mib II

Vlms. I

Vlms. II

Alt.

Vlcs

B.C.

168 **Andante amoroso come prima**

S.

Vlms. I

Vlms. II

Alt.

B.C.

178 **D.S. al Fine**

S.

Vlms. I

Vlms. II

Alt.

B.C.

# 1.35. Alexander Arie

## Ihr Götter die ihr mir zu Ehren

Metastasio

Johann Ch. Richter

(♩ = 56)

Alexander

Horn in G

Flauti e Violini

Violinen1

Violinen2

Viola

Basso continuo

*p*

*mf*

Tutti

4

Al.

G Hn.

Vln.1

Vln.2

Vla.

Bc.

Flauti e Violini

Violini

*p*

8

Al.

G Hn.

Vln.1

Vln.2

Vla.

Bc.

Tutti

Violini

Tutti

Tutti

*p*

*p*

*p*

*f*

11

Al. *Ihr Göt - - -*

G Hn.

Vln.1 *p f* *Flauti e Violini p*

Vln.2 *p f* *Flauti e violini p*

Vla.

Bc.

14

Al. *- - - ter di mir ihr zu Eh-ren zu Eh - ren stets mei-nie Lor - beern-sucht-zu -*

G Hn.

Vln.1 *Violini Tutti mf*

Vln.2 *Violini Tutti mf*

Vla.

Bc.

17

Al. *mehr - ren, zu mehr - - ren, steht mir doch*

G Hn.

Vln.1 *Flauti e Violini p* *Violini*

Vln.2

Vla.

Bc.

20

Al. auch aus eur - er - Gna - de, aus eur - er - Gna - de den Re - gun - gen des Her - zens

G Hn.

Vln.1 *Tutti* *Violini* *Tutti* *p*

Vln.2 *Tutti* *Violini* *Tutti* *p*

Vla. *p*

Bc. *p*

23

Al. bei. den Re - gun - gen des -

G Hn.

Vln.1 *tr tr tr tr*

Vln.2 *tr tr tr tr*

Vla.

Bc.

26

Al. Her - zens bei.

G Hn.

Vln.1 *tr* *f* *Violini e flauti*

Vln.2 *tr* *f* *Violini e flauti*

Vla.

Bc. *f*

29

Al.

G Hn.

Vln.1

Vln.2

Vla.

Bc.

*p*

32

Al.

G Hn.

Vln.1

Vln.2

Vla.

Bc.

35

Al.

G Hn.

Vln.1

Vln.2

Vla.

Bc.

38

Al. auch aus eur - rer - Gna - de, aus eu - ren - Gna - de den Re - gun - gen des - Her - zens, den

G Hn.

Vln.1

Vln.2

Vla.

Bc.

41

Al. Re - gun - gen des Her - zens bei, den Re - gun - gen des Her - zens bei, den Re - gun - gen des Her - zens bei, den

G Hn.

Vln.1

Vln.2

Vla.

Bc.

44

Al. - gung - gen des - Her - zens bei, den Re - gung - gen des Her - zens - bei.

G Hn.

Vln.1

Vln.2

Vla.

Bc.

*f* Flauti e Violini

*f* *p* Flauti e violini

*f*

48

Al.

G Hn.

Vln.1

Violini

Tutti

*mf*

Vln.2

Violini

Tutti

*mf*

Vla.

Bc.

51

Al.

G Hn.

Vln.1

Flauti e Violini

*p*

Violini

Tutti

Violini

Vln.2

Tutti

Violini

Vla.

Bc.

55

Al.

G Hn.

Vln.1

Tutti

*p*

*p*

*f*

Vln.2

Tutti

*p*

*p*

*f*

Vla.

*p*

*f*

Bc.

*p*

*f*

58 *Fine*  $\text{♩} = 106$

Al. *Laßt mei-nen Ruhm euch doch - für al-len als ei-nen hel-len*

G Hn.

Vln.1 *Flauti con Violini*  
*p*

Vln.2 *p*

Vla.

Bc.

66

Al. *Glanz - ge - fal-len: Da-mit er im-mer da-mit ihr im-mer ein Ge - stir-ne von Gü-tig - keit - und-*

G Hn.

Vln.1

Vln.2

Vla.

Bc.

76 *D.C. al Fine*

Al. *Wohl-tun - sei, von Gü - tig - kein, von Gü - tig - keit - und Wohl-tun - sei, und Wohl - tun - sei.*

G Hn.

Vln.1

Vln.2

Vla.

Bc.



# Dalla selva e dall'ovile

*Il Re Pastore* (1762)

Pietro Metastasio

Johann Adolf Hasse

Musical score for the first system, measures 1-6. The score includes parts for Hautbois I, Hautbois II, Cor en Sol I, Cor en Sol II, Violons I, Violons II, Altos, Soprano (two staves), and B.C. (Bass Continuo). The key signature is one sharp (F#) and the time signature is common time (C). The woodwinds and strings play a melodic line, while the basso continuo provides a rhythmic accompaniment.

Musical score for the second system, measures 7-12. This system includes vocal parts for Soprano (S.) and Bass Continuo (B.C.), along with instrumental parts for Htbs. I, Htbs. II, Cor Sol I, Cor Sol II, Vlms. I, Vlms. II, and Alt. The vocal lines enter in measure 7 with the lyrics: "Dal - la sel - va e dall' o - vi - le por - ti al so - glio A - min - ta il". The instrumental parts continue with their melodic and rhythmic patterns, featuring trills (tr) in the woodwinds and strings.

13

Htbs. I

Htbs. II

Cor Sol I

Cor Sol II

Vlins. I

Vlins. II

Alt.

S.

piè dal - la sel - va e dall' o - vi - le por - ti al so - glio A - min - ta il piè ma per

S.

piè dal - la sel - va e dall' o - vi - le por - ti al so - glio A - min - ta il piè ma per

B.C.

*p* *f*

18

Htbs. I

Htbs. II

Cor Sol I

Cor Sol II

Vlins. I

Vlins. II

Alt.

S.

noi non can - gi sti - le, si - a pas - tor il nos - tro Re, ma per noi non can - gi

S.

noi non can - gi sti - le, si - a pas - tor il nos - tro Re, ma per noi non can - gi

B.C.

*p*

23

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

sti - le, si - a pas - tor il nos - tro Re, sia pas - tor, sia pas - tor il nos - tro Re sia pas - tor, sia pas -

sti - le, si - a pas - tor il nos - tro Re sia pas - tor, sia pas - tor il nos - tro Re sia pas - tor, sia pas -

30

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

tor il nos - tro Re, il nos - tro Re.

tor il nos - tro Re, il nos - tro Re.