

Parto qual pastorello

Aria from "Artaserse" (1730)

J. A. Hasse

Allegro

Violins 1

Violins 2

Violas

Soprano

Violoncellos

Arbace

tr

This system of the musical score includes five staves. The top two staves are for Violins 1 and Violins 2, both in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The third staff is for Violas in bass clef with the same key signature and time signature. The fourth staff is for the Soprano in treble clef with the same key signature and time signature, with a fermata over the first measure and the name 'Arbace' written above. The fifth staff is for Violoncellos in bass clef with the same key signature and time signature. The tempo 'Allegro' is indicated above the first staff. Trill ornaments (*tr*) are marked above the first notes of the Violin 1 and Violin 2 parts in the fourth measure.

4

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

This system of the musical score includes five staves. The top two staves are for Violins 1 and Violins 2, both in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The third staff is for Violas in bass clef with the same key signature and time signature. The fourth staff is for the Soprano in treble clef with the same key signature and time signature, with a fermata over the first measure. The fifth staff is for Violoncellos in bass clef with the same key signature and time signature. The system begins with a measure rest for four measures, indicated by the number '4' at the start of the first staff. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes. The Viola and Violoncello parts play a similar pattern with some rests and accents.

6

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

8

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

11

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

14

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

16

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

18

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

Par- - -

p

p

p

p

22

Vlins. 1

Vlins. 2

Vlas.

S. *tr*

- - to Par- to qual pa- sto-

Vlcs.

25

Vlins. 1

Vlins. 2

Vlas.

S.

rel- lo qual pa- sto- rel- lo pri- ma che

Vlcs.

27

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

rom- pa il fiu- me a que- sto col- le e a

29

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

quel- lo sen fug- ge sen fug- ge e i ca- ri ar-

31

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

men- ti s'af- fret- ta a ri- ser- bar a ri- ser-

33

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

bar - - - -

tr *tr*

36

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

38

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

e i ca - ri ar -

40

Vlins. 1

Vlins. 2

Vlas.

S.

men- ti s'af- fret- ta a ri- ser- - bar -

Vlcs.

42

Vlins. 1

Vlins. 2

Vlas.

S.

- - - a

Vlcs.

44

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

f

tr

ri- ser- bar.

47

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

tr

50

Vlins. 1 *tr*

Vlins. 2 *tr* *p*

Vlas. *p*

S. Par- to qual pa- sto-

Vlcs. *p*

53

Vlins. 1

Vlins. 2

Vlas.

S. rel- - lo Par- to

Vlcs.

55

Vlins. 1

Vlins. 2

Vlas.

S.

qual pa- sto- rel- lo - qual pa- sto- rel- lo

Vlcs.

57

Vlins. 1

Vlins. 2

Vlas.

S.

pri- ma che rom- pa il fiu- me pri- ma che

Vlcs.

59

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

rom- pa il fiu- me a que- sto col- le e a

61

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

quel- lo sen fug- ge e i ca- ri ar- men- ti s'af-

63

Vlins. 1

Vlins. 2

Vlas.

S.

fret- ta a ri- ser- bar

Vlcs.

65

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

67

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

69

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

71

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

ca- ri ar- men- ti s'af- fret- ta a ri- ser- bar -

74

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

- - - - - sen fug- ge a

77

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

que- sto sen fug- ge a quel- lo e i ca- ri ar-

79

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

men- ti s'af- fret- ta a ri- ser- bar -

81

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

a ri- ser- bar.

f

f

f

f

85

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

tr

tr

87

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

89

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

Fine

92

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

p

p

p

Il tu- te- lar suo nu- me in- vo- ca ad is- fug-

94

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

gi- re quel mal che può av- ve- ni- re quel duol che

96

Vlins. 1

Vlins. 2

Vlas.

S.

può a- spet- tar

Vlcs.

99

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

101

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

quel duol che può a- spet-

103

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

tar quel mal che può av- ve- ni- re quel duol che può a- spet-

105

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

f

f

f

tar che può a- spet- tar.

108

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

110

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

113

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

D.S. al Fine

116

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

Detailed description: This musical score page contains five staves. The top two staves are for Violins 1 and 2, both in treble clef with a key signature of two sharps (D major). They play an ascending eighth-note scale from G4 to D5, followed by a trill on D5. The third staff is for Viola (Vlas.) in alto clef, and the fifth staff is for Violoncello (Vlcs.) in bass clef; both play a descending eighth-note line from D4 to G3. The fourth staff is for Soprano (S.) in treble clef, which is empty. The piece concludes with a double bar line and a fermata on the final note of each staff.