

George Frideric Handel Xerxes (Serse)

VIOLINO I

OUVERTURE

7

13

19 *Allegro*

24

29

35

41

47

53

Violino I

59

64

69

74

79

Gigue

6

11

16

22

28

34

Fine

ERSTER AKT

1. Scene

1^a Accompagnato

Xerxes

Hol - des Laub - ge - zweig, du schö - nes, das so lind mich ü - ber - brei - tet, in
air emp - find' ich den All - geist! Don - ner, Blit - ze, wil - de 'Wet - ter, o daß nie sie ent -
- weih - ten den heil' - gen Frie - den, und im - mer - dar euch mei - den räub' - ri - sche Win - de.

1^b Arioso Xerxes

Larghetto

p *f* *p*
f
p
9 18 27 36 45

Violino I

2. Scene

Recitativo: tacet

A single staff of music in C major, 4/4 time. The lyrics are "Du bleibst hier! Ich sag dir's!". Above the staff, "Arsamenes" is written above the first measure and "Bassi" above the last measure.

2. Sinfonia

Larghetto

con sord.

First staff of the Sinfonia, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes.

Second staff of the Sinfonia, starting at measure 7. It continues the melodic line with various rhythmic patterns.

Third staff of the Sinfonia, starting at measure 13. It includes vocal entries for "Elviro" and "Arsamenes". The lyrics are "geh'n wir doch nä-her." and "Ja, geh'n wir!".

Fourth staff of the Sinfonia, starting at measure 18. It continues the instrumental accompaniment.

Fifth staff of the Sinfonia, starting at measure 24. It includes a vocal entry for "Arsamenes" with the lyrics "Ja! Doch nun laß mich lauschen."

Sixth staff of the Sinfonia, starting at measure 30. It continues the instrumental accompaniment.

Seventh staff of the Sinfonia, starting at measure 36. It continues the instrumental accompaniment.

Eighth staff of the Sinfonia, starting at measure 43. It continues the instrumental accompaniment.

Ninth staff of the Sinfonia, starting at measure 50. It includes vocal entries for "Elviro" and "Arsamenes". The lyrics are "Ich mach' mich fort, ich muß schlafen" and "Nein, du bleibst hier!".

3. Arioso Romilda

Larghetto *son sord*
p *Arsamenes* *Romilda*
Das ist Ro-mil-da. O seht

Elviro *Romilda* *Larghetto*
6 1 7
Und was sagt sie? 0

12 1 1

3. Scene

19 *Xerxes* *Romilda*
8 Hör' ich nicht mei-nen Na-men? Seht

24

30

37 1

44 1

51

Recitativo: tacet

Arsamenes *Bassi*
daß ich gern sie noch ein-mäl hör-te!

Violino I

4. Aria Romilda

Romilda *senza sord*
 lieb - lich — hel - le hin - plät - schert im Tal, *p*

Romilda
 all - zu - mal. *p*

Romilda *Adagio*
 kri - stall - ne Wel - le . . plät - schert im Tal.

35 *Tempo I*
f

46 *Fl. - Solo*

Recitativo: tacet

Xerxes *Bassi*
 selbst tun! Bes - ser ist's, daß ich zu ihr ge - he.

5. Aria Xerxes - Arsamenes

Andante

Bassi
p

Bassi
f

Musical notation for measures 11-13. Measure 11 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 12 has a first ending bracket. Measure 13 ends with a fermata and the word "Fine".

Musical notation for measures 14-18. Measure 14 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 18 ends with a fermata and the word "Da capo".

4. Scene

Recitativo: tacet

Musical notation for the recitativo section. It features a treble clef and a common time signature (C). The notation is mostly rests, indicating a tacet. The lyrics are: *Atalanta* (Welch Un-glück!) Ein Lied-chen, willst es hö-ren? *Bassi*

6. Aria Atalanta

Musical notation for measures 1-4 of the aria. It starts with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The tempo marking is "Larghetto". Measure 2 has a first ending bracket. The lyrics are: *Atalanta* ich leb' für dich al-lein, für dich auch

Musical notation for measures 5-10. Measure 5 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 10 ends with a fermata.

Musical notation for measures 11-14. Measure 11 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 14 ends with a fermata.

Musical notation for measures 15-18. Measure 15 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 18 ends with a fermata and the dynamic marking "f".

Musical notation for measures 19-22. Measure 19 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 22 ends with a fermata and the dynamic marking "pp".

Musical notation for measures 23-26. Measure 23 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 26 ends with a fermata and the word "Atalanta". The lyrics are: Lie - bes-klage ich

Musical notation for measures 27-29. Measure 27 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 29 ends with a fermata.

Musical notation for measures 30-33. Measure 30 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 33 ends with a fermata.

11 *p* *f*

16 *tr*

21 *Adagio*
Xerxes
3 Herz, wer lehrt' dich das?

27 *Tempo I*
f *tr* 1 *p*

32 *Xerxes*
4 laß, har - tes Herz!

41

46 *Xerxes* *Adagio* *Tempo I*
3 =, wer lehrt' dich das?

53 1 5

63 *f*

68 3

Violino I

7. Scene

Recitativo: tacet

Romilda *Bassi*

nie, nie - mals mein Herz be - zwin - gen!

9. Aria Romilda

Larghetto, e pian.

Romilda

Treu - ge - den - ken!

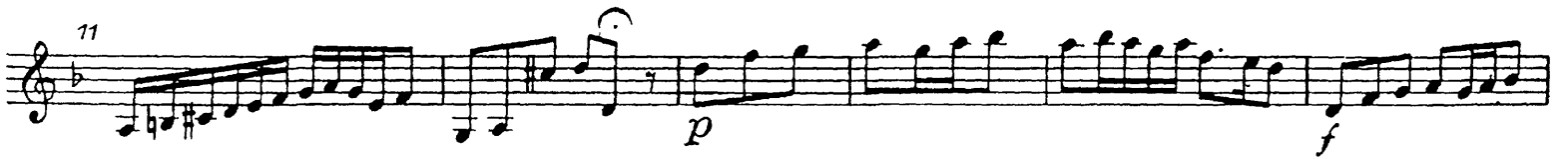
Adagio
Romilda *Tempo I*

der See - le Treu - ge - den - ken! *f*

8. Scene

10. Aria Amastris

Allegro



Violino I

9. Scene

Recitativo: tacet

Ariodates Bassi

be - rei - te dem Kö - nig Xer - xes!

11. Coro

10. Scene

Recitativo: tacet

Xerxes Bassi

Ich hal - te, was ich ver - spro - chen.

12. Aria Ariodates

Andante

5

9

14

p

f

p

18

23

27

32

37

Ariodates
Adagio *Tempo I*

das ist mein Ehr - geiz nicht! *f*

Coro

6

11

14

11. Scene

Recitativo: tacet

Xerxes *Bassi*

mein Ge - dan - ke sie zu mir fuhr - te.

13. Aria Xerxes

Andante

Bassi

Xerxes *Bassi*

ad lib

f *f*

facht nur ge-walt'-ger das Feu-er ent-facht.

45

51

Xerxes *Adagio* *Tempo I*
Bassi

nur ge-walt'-ger das feu - er ent - facht.

57

62

1

68

Adagio *Xerxes* *Tempo I*

3

die, die Lieb' mei - nem Her - zen ge - bracht. *Da capo*

12. Scene

Recitativo: tacet

Elviro

Ein merk wurd' ger Fall!

14. Arietta Elviro

Allegro

6

12

f

Violino I

15. Aria Arsamenes

Larghetto

13. Scene

Recitativo: tacet

16. Aria Amastris

Allegro

17 *p* *tr*

25 *f* *p* *tr*

33 *tr*

40

48 *f* *tr*

56 *tr*

64 *tr*

72 *tr* *tr* *tr* *tr*

79 *tr* *tr* *tr*

87 3

Violino I

97 *f*

106

Fine

113 *p*

120

126

133 *Adagio*
Amastris

weil er sein Wort mir brach!
Da capo

14. Scene

Recitativo: tacet

Romilda *Bassi*

Ach, ich ver - steh' nur zu gut!

17. Aria Romilda

Allegro

6 *p*

12

18

23 *f* *p*

29

35 *br* *br* *f* *f*

42

46 *f*

53 1. 2. *Fine*

58

64 *Adagio* *Romilda* *Tempo I* *f* *Dal segno*

die Le - bens - bahn.

15. Scene

Recitativo: tacet

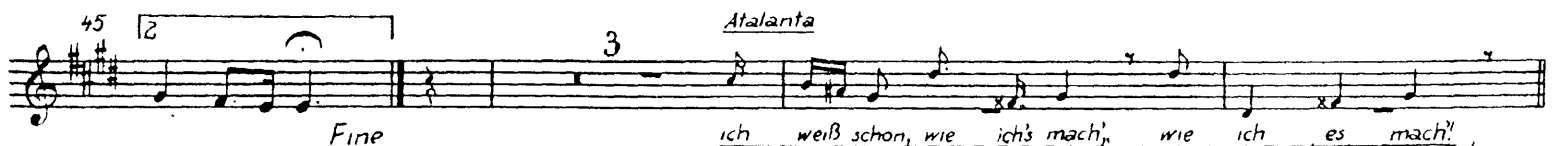
Atalanta Bassi

fall' er der List zur Beu - te.

Violino I

18. Aria Atalanta

Allegro



Fine

ich weiß schon, wie ich's mach', wie ich es mach'!

Da capo

Ende des ersten Actes

ZWEITER AKT

1 Scene

19. Arioso Amastris

Larghetto

Musical notation for the Arioso Amastris. It consists of two staves of music in treble clef, 3/4 time. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is marked 'Larghetto' and includes a dynamic marking 'p' (piano) at the end. The second staff begins with a measure rest labeled '5'.

20. Arietta Elviro

Elviro

Andante larghetto

Musical notation for the Arietta Elviro. It consists of one staff of music in treble clef, 3/4 time. The music is marked 'Andante larghetto'. It includes a dynamic marking 'p' (piano) and a fermata. The lyrics are: 'Kauft Blu - men, kauft frisch sind sie heu - te!'. Measure numbers 3 and 26 are indicated.

Recitativo: tacet

Musical notation for the Recitativo: tacet. It consists of one staff of music in bass clef, common time. The music is marked 'tacet'. It includes measure numbers 42, 2, 1, 5, and 3.

Bassi

Musical notation for the Bassi. It consists of one staff of music in bass clef, 3/4 time. The music is marked 'Bassi' and includes a dynamic marking 'p' (piano).

21. Aria Amastris

Allegro

Musical notation for the Aria Amastris. It consists of five staves of music in treble clef, 3/4 time. The music is marked 'Allegro'. It includes a dynamic marking 'p' (piano) and a fermata. The lyrics are: 'mei - ne Hoff - nun - gen all mir ent-'. Measure numbers 6, 12, 18, 24, and 30 are indicated.

mei - ne Hoff - nun - gen all mir ent-

36 *fliehn!* *f*

42 1. 2. *Fine* *p*

46

52 *f* *Dal segno*

2. Scene*Recitativo: tacet***22. Arioso Atalanta** (*Wie weh dem Herzen enttäuschte Liebe tut*) : *tacet**Recitativo: tacet*

Atalanta *Bassi*

Den hat sie ganz ver - ges - sen.

23. Arietta Elviro*Allegro*

8 2

*Recitativo: tacet***3. Scene***Recitativo: tacet***24. Arioso Xerxes** (*Ohne Grenzen sind die Qualen*) : *tacet**Recitativo: tacet*

Xerxes *Bassi*

er eu-er Gat - te o - der mei-nes Zor-nes Beu-te.

25^a Aria Atalanta*Andante allegro*

Atalanta

Er sagt viel-leicht, sein Herz, das sei ja gar-nicht mein!

5 3 1

14 *f* Fine

19 *p* Adagio 1 Da capo

Recitativo: tacet

Atalanta *Xerxes*
doch nicht ver - ges - sen. Was denn?

25^b Aria Atalanta

Atalanta
Er sagt, daß er sein Herz nie - mals an mich ver - lor,

5 3 1

14 *f* Fine

19 *p* Adagio *Atalanta* 1
euch bloß was vor!
Da capo

4. Scene

Recitativo: tacet

Romilda
be - wei - nen, was ich ver - lo - ren.

26. Duetto Romilda - Xerxes

14 *Romilda* *Xerxes* *Romilda*
Ich lieb' ihn doch! Ihn noch lie - ben? Ich lieb' ihn doch!

Violino I

27. Aria Xerxes

Allegro



38

1
f *p*

44

1 *gr*
f *p*

50

54

Adagio
p

59

Tempo I *Adagio*
p

64

Tempo I
f

68

1. 2.
Fine *p*

71

76

Adagio
p
Da capo

Violino I

5. Scene

28^a Accompagnato

Romilda

Ihn noch lie-ben? Ich Be-trog-ne! Wie treu-los der Ge lieb-te! Wie treu-los die

5

Schwester! Nun freut euch mei-ner Qua-len, Schänd-li-che! Du Ver-log-ner! Ihn noch lie-ben?

9

Ich Be-trog-ne! Doch ihr, die ihr ver-nehmt mein ir-res Kla-gen,

12

soll ich viel-leicht euch sa-gen, was so grau-sam, so grau-sam heiß in mir brennt?

28^b Aria Romilda

Andante

p

6

f *p*

11

p

16

p

21

Romilda *Adagio* *Tempo I*

die Ei-fer-sucht *f*

Musical staff 26-33. Measure 26 starts with a treble clef, a key signature of one flat, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 33 ends with a fermata and the word "Fine".

Musical staff 29-33. Measure 29 starts with a treble clef, a key signature of one flat, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 33 ends with a fermata. A dynamic marking of *p* is placed below the staff.

Musical staff 34-38. Measure 34 starts with a treble clef, a key signature of one flat, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 38 ends with a fermata and the word "Da capo". A dynamic marking of *f* is placed below the staff. Above the staff, the tempo changes from "Adagio" to "Tempo I".

6. Scene

Recitativo: tacet

Musical staff 39-41. Measure 39 starts with a treble clef, a common time signature, and a key signature of one flat. The music features a series of eighth and sixteenth notes. Measure 41 ends with a fermata. Above the staff, the name "Amastris" is written. Below the staff, the lyrics "soll der Grau - sa - me hö - ren mein letz - tes Wort:" are written. A dynamic marking of *f* is placed below the staff. The name "Bassi" is written above the staff.

29. Aria Amastris

Musical staff 42-48. Measure 42 starts with a treble clef, a key signature of two sharps, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 48 ends with a fermata. A dynamic marking of *p* is placed below the staff. Above the staff, the tempo is marked "Allegro".

Musical staff 49-55. Measure 49 starts with a treble clef, a key signature of two sharps, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 55 ends with a fermata.

Musical staff 56-62. Measure 56 starts with a treble clef, a key signature of two sharps, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 62 ends with a fermata.

Musical staff 63-69. Measure 63 starts with a treble clef, a key signature of two sharps, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 69 ends with a fermata. A dynamic marking of *f* is placed below the staff.

Musical staff 70-76. Measure 70 starts with a treble clef, a key signature of two sharps, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 76 ends with a fermata. A dynamic marking of *p* is placed below the staff.

Musical staff 77-83. Measure 77 starts with a treble clef, a key signature of two sharps, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 83 ends with a fermata.

Musical staff 84-90. Measure 84 starts with a treble clef, a key signature of two sharps, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 90 ends with a fermata.

Musical staff 91-97. Measure 91 starts with a treble clef, a key signature of two sharps, and a common time signature. The music features a series of eighth and sixteenth notes. Measure 97 ends with a fermata.

Violino I

40

46

Adagio
Amastris

Tempo I

Ach, ich ver - zeih' — dir!

51

7. Scene
Recitativo: tacet

Arsamenes

Bassi

O wie trifft mich die furcht - ba - re Klar - heit!

30. Aria Arsamenes

Largo

p

5

10

1. 2.

Fine

1'

13

17

Da capo

8. Scene

31^a Coro

A tempo ordinario

7

Recitativo: tacet

Ariodates Bassi
sol-che ruhm - vol - le Ta - ten ver - zeich - nen.

31^b Coro

A tempo ordinario

7

9. Scene

32. Arioso Arsamenes (Nähm', zu eaden meine Schmerzen) : tacet

Recitativo: tacet

Xerxes Bassi
Ich weiß, daß ihr sie nicht wollt!

33. Aria Arsamenes

Allegro

5 Arsamenes
sie wird mein, und sie wird mein!

11 *p*

17 Arsamenes
ich will sie *f*

23 Arsam.
und

26 *f*
sie wird mein!

29 1. 12 2.
Fine

Violino I

33

36

39

Adagio
Arsamenes

soll der Teu - fel mir Hel - fer sein!

Da capo

10. Scene

Recitativo: tacet

Xerxes

Bassi

Hö - ret auf, euch zu grä - men und liebt ihn auch nicht!

34. Aria Atalanta

Andante larghetto

1

p

8

1 3

f

17

p *p*

24

3 1

34

f *p*

41

7

Atalanta

doch ohn' Lieb', wie könnt ich sein! *f*

53

Recitativo: tacet

Xerxes Bassi

zum Lie - ben o - der Has - sen un - ser Herz.

35. Aria Xerxes

Andante larghetto

p

5 1

10 *f*

14 *p*

18 1

23 *f* *p*

28 1. 2.

31 *p*

36 2. *f* Dal segno

Violino I

11. Scene
Recitativo

6 *Elviro*

nichts, da kommt 'ne dunk'-le Wol-ke, schwarz wird der Him-mel.

12 *Recit.* 4 *Elviro* *Bassi*

mein al-ter bö-ser Erb-feind ist

36. Arietta Elviro
Alegro

12. Scene

37. Duetto Xerxes - Amastris

Largo

4

8

14

pp

f

Recitativo: tacet

Amastris Bassi

wie - der, du Treu - ver - geß - ner!

13. Scene

Recitativo: tacet

Xerxes Bassi

so spricht doch! Gebt doch Ant - wort!

38. Arietta Romilda

Allegro

Romilda

12

Romilda-

16

1. 5

2. Ritornell (Schluß)

al - les Gold der

Bassi

p

Fine

22

Bassi

f

Dal segno

Violino I

Recitativo: tacet

Romilda Bassi
was ich be - feh - le.

14. Scene

Recitativo: tacet

Amāstris Romilda Bassi
Liebt ihr ikt Grund des Her-zens doch ei - nen an - dern. Ich dank' euch

39. Aria Romilda

Allegro

Romilda
Lieb, der weiß nichts von Lieb, f

61 *tr* 5 *p*

72

79 *p*

86 4 *Romilda* *nichts von* *f*

95 *p*

103 2 *f*

112

119

126 1 2 11 *Adagio* *Romilda* *Tempo I* *Fine* *die Sie - ge - rin blieb Wer*

Dal segno
Ende des zweiten Aktes

Violino I

DRITTER AKT
SINFONIA

40.

Andante

Violino I musical score for measures 40-20. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. Measure numbers 5, 9, 13, 16, and 20 are indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some performance markings such as 'dr' (divisi) and 'w' (ritardando) above the notes.

1. Scene

Recitativo: tacet

2. Scene

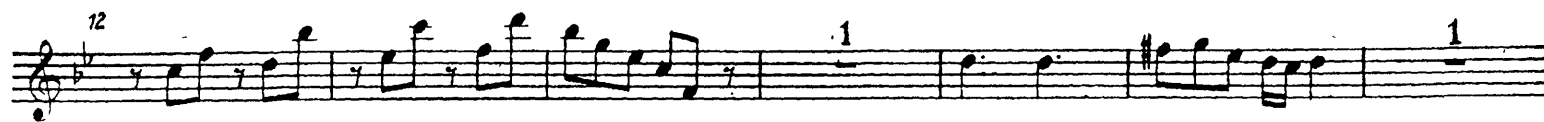
Recitativo: tacet

Musical score for two voices: Romilda and Bassi. The score is written in treble clef with a common time signature (C). The lyrics are: *Romilda* ist mein, *Bassi* kannst ihn nicht rau - ben.

41. Arietta Atalanta

Andante allegro

Musical score for Arietta Atalanta. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The tempo is marked 'Andante allegro'. The lyrics are: *Atalanta* Nein, nein, magst mich nicht ha - ben, ich sterb' nicht drum! *p*



3. Scene

Recitativo: tacet



42. Aria Xerxes



Violino I

23 *Xerxes Adagio* *Tempo I*
 eil' ich zu - rück zu euch. *f*

28 *1.* *2.*
 Fine

32 *p*

36

40 *Adagio Xerxes*
 auf dem Phö - nix gleich. *f* *Da capo*

4. Scene

Recitativo: tacet

Romilda *Bassi*
 leb' wohl denn, nie mehr siehst du mich wie - der.

43. Aria Arsamenes

Larghetto

p *p*

6 *1.* *p.*

12 *1.*

18 *1.*

24

31 *Arsam. Adagio* *Tempo I*
 mir end - lich doch ein - mal! *f*

37

1. 2.

Fine

42

Adagio
Arsamenes

frei es wie - der schlägt. Da capo

5. Scene

Recitativo: tacet

Ariodates Bassi

Ar - sa - me - nes ist's; kein an - drer!

44. Aria Ariodates

Andante allegro

6 11 15 20 25 31 36

f p

Fine

Dal segno

6. Scene

Recitativo: tacet

Romilda

in Treu - e ich ver - bun - den.

7. Scene

Recitativo: tacet

Romilda *Bassi*

laßt Ar - sa - me - nes am Le - ben

8. Scene

Recitativo: tacet

Romilda *Bassi*

das soll so - gleich ge - sche - hen. O trau - rig' Le - ben!

45. Aria Amastris

Andante

kein Hoff - nung blieb. *f*

9. Scene

Recitativo: tacet

Arsamenes *Bassi*

sagst du, daß mir der Kö-nig den Tod will ge-ben

46. Duetto Romilda - Arsamenes

Andante allegro

4

11

15

19

23

28

32

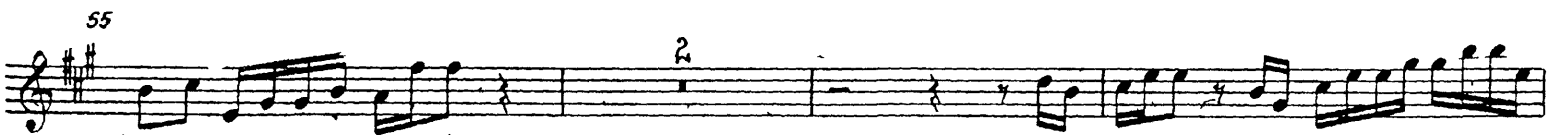
40

43

Romilda

daß du mir im Her-zen woh-

Violino I

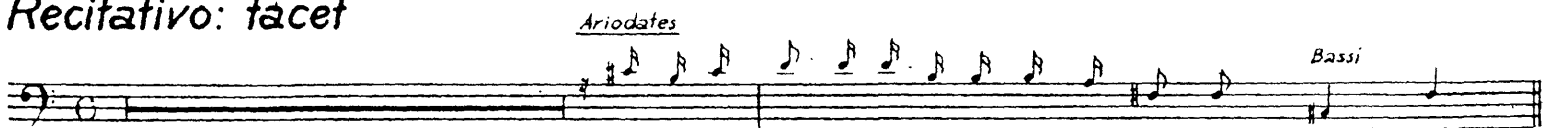


10. Scene

47. Coro



Recitativo: tacet



um ihm zu dan - ken für die - se Schicksals - wen - de

47^a Coro

Two staves of musical notation for the Coro section. The first staff contains measures 1 through 8. The second staff contains measures 9 through 16, with a measure rest at the beginning. The music is in treble clef with a key signature of one sharp (F#).

11. Scene

Recitativo: tacet

Two staves of musical notation for the Recitativo section. The first staff is a whole rest for the duration of the scene. The second staff contains the vocal line with lyrics: "War's ge - nug nicht der Wirr-nis, die mich ge - schla - gen!". Above the staff, "Xerxes" is written above the first measure and "Bassi" above the last measure. The music is in treble clef with a key signature of one sharp (F#).

48. Aria Xerxes

Seven staves of musical notation for the Aria section. The first staff is marked "Allegro". The music is in treble clef with a key signature of one sharp (F#). Measure numbers 5, 9, 14, 19, 23, and 28 are indicated at the start of their respective staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* and *f*.

44

Violino I

34 1 *f* *p*

39

43

47

53 1 *Xerxes* *Adagio* *Tempo I*
grau - sa - men Schmerzen *f*

59 1. 2. *Fine*

63

69

74 *Xerxes* *Adagio* *Tempo I* *f* *Dal segno*
lo - dert im Her - zen!

Letzte Scene
Recitativo: tacet

Xerxes *Bassi*

lebt in Freu - den und Frie - den nun eu - rer Lie - be!

49. Aria Romilda

Andante

7 1

Musical score for Violino I, measures 13-40. The score is in G major (one sharp) and 3/4 time. It features several measures with a first finger fingering (1) and a dynamic marking of *p* (piano). The tempo is marked *Adagio* and the character is *Romilda*. The lyrics "Herz - lieb - ster" are written below the staff at measure 40.

50. Coro

Musical score for Coro, measures 1-35. The score is in G major (one sharp) and 3/4 time. It is marked *Tempo I* and *Bassi*. The score consists of seven staves of music, ending with the text "Ende der Oper" at measure 35.

George Frideric Handel Xerxes (Serse)

VIOLINO II

OUVERTURE

7

13

19 *Allegro*
vi. I

24

29

35 *sf*

41 *sf*

47

53

1. 2.

Violino II

59

64

69

74

79 *idagio*

Gigue

6

11

16

22

28

34

Detailed description: This page contains the musical score for Violino II, measures 59 through 34. The score is written in treble clef with a key signature of one flat (B-flat major or D minor). The tempo and performance style are indicated as *idagio* (ad libitum) and *Gigue* (lively). The music consists of several lines of notation, including eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 59, 64, 69, 74, 79, 6, 11, 16, 22, 28, and 34 are clearly marked at the beginning of their respective lines.

ERSTER AKT

1. Scene

1^a Accompagnato

Xerxes

Hol - des Laub - ge - zweig, du schö - nes, das so lind mich ü - ber - brei - tet, in

dir emp - find' ich den All - geist! Don - ner, Blit - ze, wil - de Wet - ter, daß nie sie ent -

weih - ten den heil' - gen Frie - den, und im - mer - dar euch mie - den räub' - ri - sche Win - de

1^b Arioso Xerxes

Larghetto

p *f* *p*

f *p*

7 9 18 27 36 45

Violino II

2. Scene
Recitativo: tacet

Arsamenes Bassi

Du bleibst hier! Ich sag dir's!

2. Sinfonia

Larghetto
con sord.

Elviro Arsamenes

gehn wir doch nä - her. Ja, gehn wir!

Arsamenes

Ja! Doch nun laß mich lauschen.

VI. I

Elviro Arsamenes

Ich mach' mich fort, ich muß schlafen. Nein, du bleibst hier!

3. Arioso Romilda

Larghetto con sord. *p*

Arsamenes *Romilda*

Das . ist Ro - mil - da O seht

Elviro *Romilda*

Und was sagt sie? O

6 1 12 1

3. Scene

19 *Xerxes* *Romilda*

Hör' ich nicht mei - nen Nä - men? Seht

24

30

37 1

44 1

51

Recitativo: tacet

Arsamenes *Bassi*

daß ich gern sie noch ein - mal hor - te!

Violino II

4. Aria Romilda

Romilda *senza sord.*

lieb - lich hel - le hin - plät - schert im Tal, *p*

Romilda

all - zu - mal *p*

Romilda *Adagio*

kristall - ne Wel - le plätschert im Tal.

f

Fl.

Recitativo: tacet

Xerxes *Bassi*

selbst tun. Bes - ser ist's, daß ich zu ihr ge - he.

5. Aria Xerxes — Arsamenes

Andante

Bassi

p

Bassi

f

11 Bassi

Fine

15 1

Da capo

4. Scene

Recitativo: tacet

Atalanta *Bassi*

(Welch Un-glück!) Ein Lied-chen, willst es hö-ren?

6. Aria Atalanta

Larghetto

Atalanta

ich leb' für dich al-lein, für dich auch

6 1

12

17 *f* *pp*

22 1 *Atalanta*

Lie - bes - kla - ge. Ich

27

30

Violino II

Recitativo: tacet

5. Scene

Recitativo: tacet

Musical notation for the recitativo section of Scene 5. It features three parts: Xerxes, Arsamenes, and Bassi. The lyrics are: *könn ich Gna - de noch ü - ben. Ich sa - ge: nein!*

7. Aria Arsamenes.

Andante

Musical notation for the beginning of the Aria Arsamenes, marked Andante. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation shows a melodic line with some ornaments.

Musical notation for the middle of the Aria Arsamenes, showing a continuation of the melodic line with various ornaments and a repeat sign.

Musical notation for the middle of the Aria Arsamenes with lyrics: *bei, wie schnell vor - bei*. It includes a treble clef, a key signature of one sharp, and a 3/4 time signature.

Musical notation for the middle of the Aria Arsamenes with lyrics: *froh und frei, ihr lebt*. It includes a treble clef, a key signature of one sharp, and a 3/4 time signature. Dynamics include *f* and *Fine*.

Musical notation for the middle of the Aria Arsamenes with lyrics: *froh und frei, ihr lebt*. It includes a treble clef, a key signature of one sharp, and a 3/4 time signature.

Musical notation for the end of the Aria Arsamenes with lyrics: *Euch bringt Dal segno*. It includes a treble clef, a key signature of one sharp, and a 3/4 time signature. Dynamics include *f* and *Dal segno*.

6. Scene

Recitativo: tacet

Musical notation for the recitativo section of Scene 6. It features two parts: Xerxes and Bassi. The lyrics are: *sa - get nein, sprecht mir mein Ur - teil.*

8. Aria Xerxes

Andante

Musical notation for the beginning of the Aria Xerxes, marked Andante. It includes a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The notation shows a melodic line with triplets.

Musical notation for the middle of the Aria Xerxes, showing a continuation of the melodic line with dynamics *p* and *f*.

71 *p* *f*

16 *tr*

21 *Adagio*
Xerxes
3 Herz, wer lehrt dich das?

27 *a tempo*
f *tr* 1 *p*

32 *Xerxes*
4 laß, har - tes Herz! *f*

41

46 *Xerxes Adagio*
3 =, wer lehrt dich das? *Tempo I*

53 1 5

63 *f*

68

20

Violino II

7. Scene

Recitativo: tacet

Romilda *Bassi*

nie, nie - mals mein Herz be - zwin - gen!

9. Aria Romilda

Larghetto, e pian.

Romilda

Treu - ge - den - ken!

Adagio
Romilda *Tempo I*

der See - le Treu - ge - den - ken! *f*

f

8. Scene

10. Aria Amastris

Allegro



Violino II

9. Scene

Recitativo: tacet

Ariodates *Bassi*



be-rei - te dem Kö-nig Xer-xes!

11. Coro



10. Scene

Recitativo: tacet

Xerxes *Bassi*



Ich hal-te, was ich ver-spro-chen

12. Aria Ariodates

Andante
VI. I



26 *p*

31 *f*

37 *Ariodates* *Adagio* *Tempo I*

das ist mein Ehr - geiz nicht! *f*

Coro

6

71

79

11. Scene

Recitativo: tacet

8

Xerxes *Bassi*

mein Ge - dan - ke sie zu mir führ - te.

13. Aria Xerxes

Andante *VI. I*

5 *f* *p* *p*

10

16 *Xerxes ad lib.*
tacit.

Violino II

22 *Bassi*

 nur ge-walt'-ger das Feu-er ent-facht.

27 *4*

37

43

49 *Adagio* *Tempo I*
Xerxes *Bassi*

 das Feu-er ent-facht.

57 *1.* *2.* *Fine*

62 *1*

68 *Adagio* *Tempo I*
Xerxes

 die, die Lieb' mei-nem Her-zen ge-bracht Da capo

12. Scene

Recitativo: tacet

Elviro

 Ein merk-würd'-ger Fall!

14. Arietta Elviro

Allegro

Musical score for Arietta Elviro, measures 1-12. The piece is in G major, 3/4 time, and marked *Allegro*. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *f* (forte) is present at measure 12.

15. Aria Arsamenes

Larghetto

Musical score for Aria Arsamenes, measures 1-47. The piece is in G major, 3/4 time, and marked *Larghetto*. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *pp* (pianissimo) is present at measure 1. The score includes lyrics in German: "grau-sam bitl - rer Schmerz." (measures 7-8), "ist's grau - sam bitl - rer Schmerz." (measures 23-24), and "daß mir ge - raubt mein Herz. Weiß" (measures 47-48). The piece concludes with a *Fine* marking and a *Dal segno* instruction. Performance markings include *pp*, *f*, *Adagio*, *Tempo I*, and *Dal segno*.

Violino II

13. Scene

Recitativo: tacet

Amastris Bassi

sind Ge - rech - tig - keit und GÜ - te!

16. Aria Amastris

Allegro

9 *br*

17 *p*

25 *f* *p*

33 *br*

40

48 *f* *br*

56 *p*

64 *br*

72 *tr*

79 *tr*

87

97 *f*

106 1. 2. *Fine*

113 *p*

120

126

133 *Adagio*
Amastris
weil er sein Wort mir brach!
Da capo

14. Scene
Recitativo: tacet

Romilda *Bassi*
Ach ich ver-steh' nur zu gut!

Aria Romilda

Allegro

The musical score is written on ten staves of music in G major, 4/4 time. The first nine staves are marked *Allegro*. The score includes various dynamics such as *f* (forte), *p* (piano), and *br* (brist). It contains first and second endings at measures 12, 18, 29, 35, 42, 46, 53, and 58. A *Fine* marking is placed at the end of the first ending at measure 53. The tenth staff is marked *Adagio* and contains the vocal line for Romilda, with the lyrics "die Le-bens-bahn." and a *f* dynamic. The tempo changes to *Tempo I* and the piece ends with a *Dal segno* marking.

die Le-bens-bahn. *f*

Dal segno

Violino II

15. Scene

Recitativo: tacet

Atalanta Bassi
fall' er der List zur Beu - te.

18. Aria Atalanta

Allegro

6 *p*
11
16 *tr tr*
21 *p*
26
31
36 *tr tr tr*
41 *f* 1. 2. *Fine*
46 3

Ich weiß schon, wie ich's mach', wie ich es mach'!

Da capo
Ende des ersten Aktes

Violino II

ZWEITER AKT

1. Scene

19. Arioso Amastris

Larghetto

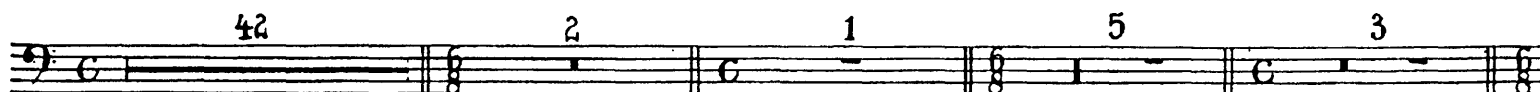


20. Arietta Elviro

Andante larghetto

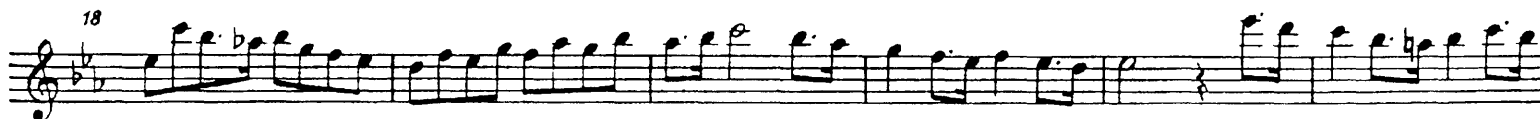
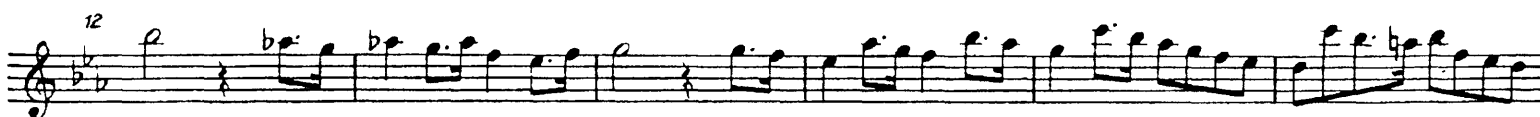


Recitativo: tacet



21. Aria Amastris

Allegro



Violino II

24

30

Amastris

mei-ne Hoff-nun-gen all mir ent-

36

fliehn! *f*

42

1. 2.

Fine *p*

46

52

f

Dal segno

2. Scene

Recitativo: *tacet*

22. Arioso Atalanta (Wie weh dem Herzen enttäuschte Liebe tut): *tacet*

Recitativo: *tacet*

Atalanta

Bassi

Den hat sie ganz ver-ges-sen.

23. Arietta Elviro

Allegro

8

Recitativo: *tacet*

3. Scene

Recitativo: *tacet*

24. Arioso Xerxes (Ohne Grenzen sind die Qualen): *tacet*

Recitativo: *tacet*

Xerxes

Bassi

er eu-er Gat-te o-der mei-nes Zor-nes Beu-te.

Violino II

25^a Aria Atalanta

Andante allegro

Atalanta

Er sagt viel-leicht, sein Herz, das sei ja gar nicht mein!

f Fine

p Adagio
1
Da capo

Recitativo: tacet

Atalanta Xerxes
doch nicht ver-ges-sen. Was denn?

25^b Aria Atalanta

Atalanta

Er sagt, daß er sein Herz nie-mals an mich ver-lor,

f Fine

p Adagio
1
Atalanta
euch bloß was vor!
Da capo

Violino II

4. Scene

Recitativo: tacet

Romilda
be - wei - nen, was ich ver - lo - ren.

26. Duetto Romilda - Xerxes: tacet

Romilda *Xerxes* *Romilda*
Ich lieb' ihn doch! Ihn noch lie - ben? Ich lieb' ihn doch!

27. Aria Xerxes

Allegro

1

5

8 *p* 1 *f* *p*

14

20

24 *Adagio*

29 *Tempo I* *f*

33 *p* *f*

Violino II

38

p *f* *p*

44

f *p*

50

54

Adagio

59

Tempo I *Adagio*

p

64

f

68

Fine p

71

76

Adagio

Da capo

5. Scene

28^a Accompagnato

Romilda

Ihn noch lie-ben? Ich Be-trog-ne! Wie treu-los der Ge-lieb-te! Wie treu-los die

5 Schwester! Nun freut euch mei-ner Qua-len, Schändli-che! Du Ver-log-ner! Ihn noch lie-ben?

9 Ich Be-trog-ne! Doch ihr, die ihr ver-nehmt mein ir-res Kla-gen,

12 soll ich viel-leicht euch sa-gen, was so grau-sam, so grau-sam heiß in mir brennt?

28^b Aria Romilda

Andante

p *f*

7 *p*

13

18

Violino II

23 *Adagio* *Romilda* *Tempo I*
 1
 die Ei - fer - sucht! *f*

28 1. 2.
Fine *p*

33 *Adagio* *Romilda* *Tempo I*
 2
 die Ei - fer - sucht *f* *Da capo*

6. Scene

Recitativo: tacet

Amastris *Bassi*
 soll der Grau - sa - me hö - ren mein letz - tes Wort:

29. Aria Amastris

Allegro
 6
 10
 14
 20
 26
 29

34

40

46

Adagio
Amastris

Tempo I

Ach, ich ver - zeih' dir!

51

Detailed description: This block contains five staves of musical notation for Violino II. The first staff starts at measure 34. The second staff has measure numbers 40 and 41, with first endings marked '1'. The third staff starts at measure 46 and includes the tempo markings 'Adagio' and 'Amastris' above the staff, and 'Tempo I' above the second measure. Below the staff, the lyrics 'Ach, ich ver - zeih' dir!' are written with a dynamic marking 'f' under 'dir!'. The fourth staff starts at measure 51. The fifth staff concludes the section with a fermata over the final note.

7. Scene

Recitativo: tacet

8

Arsamenes

Bassi

O wie trifft mich die furcht - ba - re Klar - heit!

Detailed description: This block contains two staves of musical notation. The first staff is marked with a 'C' time signature and a '8' below the staff. The second staff has measure numbers 8 and 9. Above the staff, the names 'Arsamenes' and 'Bassi' are written. Below the staff, the lyrics 'O wie trifft mich die furcht - ba - re Klar - heit!' are written.

30. Aria Arsamenes

Largo

1

5

10

13

17

Fine

Bar capo.

Detailed description: This block contains five staves of musical notation for the Aria Arsamenes. The first staff is marked 'Largo' and has a dynamic marking 'p'. The second staff starts at measure 5. The third staff starts at measure 10 and includes first and second endings marked '1.' and '2.'. Below the staff, the word 'Fine' is written. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and ends with the instruction 'Bar capo.' at the bottom right.

Violino II

8. Scene

31^a Coro

A tempo ordinario

Recitativo: tacet

31^b Coro

A tempo ordinario

9. Scene

32. Arioso Arsamenes (Nähm' zu enden meine Schmerzen): tacet

Recitativo: tacet

33. Aria Arsamenes

Allegro

26 *sie wird mein!* *f*

29 *Fine*

33

36

39 *Adagio*
Arsamenes
soll der Teu - fel mir Hel - fer sein! *Da capo*

10. Scene

Recitativo: tacet

Xerxes *Bassi*
Hö - ret auf, euch zu grä - men und liebt 'ihn auch nicht!

34. Aria Atalanta

Andante larghetto

1 *p*

10 *f* *p*

24 *f*

35 *f*

49 *Atalanta*
doch ohn' Lieb' wie könnt ich sein! *f*

55

Violino II

Recitativo: tacet

Musical notation for the recitativo section. The staff is in G major and common time. It contains the lyrics: *zum Lie - ben o - der Mas - sen un - ser Herz.* Above the staff, the name *Xerxes* is written above the first measure and *Bassi* above the last measure.

35. Aria Xerxes

Andante larghetto

First staff of the aria, starting with a treble clef, key signature of two flats (B-flat and E-flat), and common time. The music begins with a piano (*p*) dynamic.

Second staff of the aria, starting with measure 5. It includes a first ending bracket labeled '1' and a section marked with a double bar line and a cross symbol.

Third staff of the aria, starting with measure 10. It includes a forte (*f*) dynamic marking.

Fourth staff of the aria, starting with measure 14. It includes a piano (*p*) dynamic marking.

Fifth staff of the aria, starting with measure 18. It includes a second ending bracket labeled '2'.

Sixth staff of the aria, starting with measure 23. It includes forte (*f*) and piano (*p*) dynamic markings.

Seventh staff of the aria, starting with measure 28. It includes first and second ending brackets labeled '1' and '2', and ends with a *Fine* marking.

Eighth staff of the aria, starting with measure 31. It includes a piano (*p*) dynamic marking and a first ending bracket labeled '1'.

Ninth staff of the aria, starting with measure 36. It includes a second ending bracket labeled '2', a forte (*f*) dynamic marking, and ends with a *Dal segno* marking.

11. Scene Recitativo

6 *Elviro*

nichts. Da kommt 'ne dunk-le Wol-ke, schwarz wird der Him-mel.

9

12' *Recit.* 4 *Elviro* *Bassi*

mein al-ter bö-ser Erb-feind ist.

36. Arietta Elviro Allegro

7 *p* *f*

13 *f*

19

25

30

36 *ff*

42

12. Scene

37. Duetto Amastris - Xerxes

Largo

4

8

14

pp

f

Recitativo: tacet

Amastris *Bassi*

wie - der, du Treu - ver - geß - ner!

13. Scene

Recitativo: tacet

Xerxes *Bassi*

so sprecht doch! Gebt doch Ant - wort!

38. Arietta Romilda

Allegro

Romilda

12

16

1. 4 *Bassi* || 2. Ritornello (Schluß)

al - les Gold der

Bassi

Fine

22

7 *f*

Dal segno

Recitativo: tacet

Romilda *Bassi*
was ich be - feh - le.

14. Scene

Recitativo: tacet

Amastris *Romilda* *Bassi*
Liebt ihr im Grund des Her-zens doch ei - nen an - dern. Ich dank' euch.

39. Aria Romilda

Allegro

8 15 26 *Romilda* 1 *f* 33 40 47 *f* 54 *p* 60 5

Violino II

69

76

84

Romilda

nichts von

f

95

104

Adagio

Tempo I

f

112

119

126

1. 2.

Fine

11

Adagio

Romilda

die Sie - ge - rin blieb. Wer

Dal segno
Ende des zweiten Aktes

DRITTER AKT

SINFONIA

40.

Andante



1. Scene

Recitativo: tacet

2. Scene

Recitativo: tacet



Romilda

Bassi

ist mein, kannst ihn nicht rau - ben.

Violino II

41. Arietta Atalanta

Andante allegro

Atalanta
Nein, nein, magst mich nicht ha - ben, ich sterb' nicht drum! *p*

6

13

21

Atalanta
nein, nein, ich sterb' nicht drum! *f*

3. Scene

Recitativo: tacet

Romilda *Bassi*
und ich ver - ge - he in Kla - gen.

42. Aria Xerxes

Andante

Xerxes
Das Ja - wort hol' ich sel - ber, schön - ste Au - gen - ster - ne, *p*

4

8

13

18

23 *Xerxes* *Adagio* *Tempo I*
zu euch, eil ich zu rück zu euch. *f*

28 *1.* *2.* *Fine*

32 *p*

36

40 *Adagio* *Xerxes* *Tempo I*
auf dem Phö - nix gleich. *f* *Allegro*

4. Scene

Recitativo: tacet

Romilda *Bassi*
leb' wohl denn, nie mehr siehst du mich wie - der.

43. Aria Arsamenes

Larghetto

7 *1*

14 *1* *1* *1*

21

Violino II

28 *Arzam.*
1
mir

34 *Adagio* *Tempo I*
end-lich doch ein-mal!
f
1. 2.
Fine

40 1
Adagio
Arsamenes
frei es wie-der schlägt!
Da capo

5. Scene

Recitativo: tacet

Ariodates
Ar-sa-me-nes ist's, kein and-er!

44. Aria Ariodates

Andante allegro

p

6 *f* *VI. I Solo*
f

74 *p*
3

18 *ad lib.*

24

31 *f*
1. 2.
Fine

36 *p*
Dal sord.

Violino II

6. Scene

Recitativo: tacet

7. Scene

Recitativo: tacet

8. Scene

Recitativo: tacet

Romilda *Bassi*

das soll so-gleich ge-sche-hen. O trau-rig Le-ben!

45. Aria Amastris

Andante

kein Hoff-nung blieb. *f*

Amastris

9. Scene

Recitativo: tacet

Arsamenes *Bassi*

sagst du, daß mir der Kö-nig den Tod will ge-ben

46. Duetto Romilda - Arsamenes

Andante allegro

Violino II

11

15 *f*

19 *p*

23 *f*

28 *f*

32 *Romilda*
daß du. mir in Her-zen woh

40

43

46

49

52

Detailed description: This page contains the musical score for the Violino II part of Handel's opera Serse. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music, numbered 11 through 52. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. A vocal line for Romilda is introduced at measure 32, with the lyrics "daß du. mir in Her-zen woh". The score concludes at measure 52.

Violino II

Musical notation for Violino II, measures 55 to 64. The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 55 starts with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with a repeat sign above measure 57. Measure 60 has a forte (f) dynamic marking. Measure 64 ends with a fermata over a half note.

10. Scene
47. Coro

Musical notation for Coro, measures 1 to 18. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music consists of quarter and eighth notes, with some slurs and accents. Measure 9 has a fermata over a half note. Measure 18 ends with a fermata over a half note.

Recitativo: tacet

Basso continuo notation for Ariodates. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music consists of quarter and eighth notes. The lyrics are: *um ihm zu dan - ken für die - se Schicksals - wen - de.*

47^a Coro

Musical notation for Coro, measures 1 to 9. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music consists of quarter and eighth notes, with some slurs and accents. Measure 9 has a fermata over a half note.

11. Scene

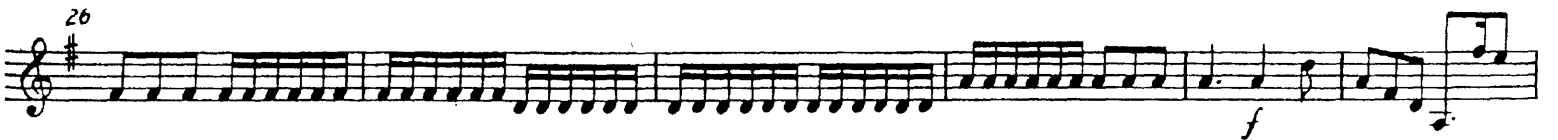
Recitativo: tacet

Basso continuo notation for Xerxes. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music consists of quarter and eighth notes. The lyrics are: *Wär's ge - nug nicht der Wir - nis, die mich ge - schla - gen!*

Violino II

48. Aria Xerxes

Allegro



47

Musical staff for measures 47-50, featuring a continuous eighth-note pattern in treble clef with a key signature of one sharp (F#).

51

Xerxes Adagio

Tempo I

1

grau - sa - men Schmer - zen!

f

Musical staff for measures 51-56. Measure 51 starts with a first ending bracket. The tempo changes from Adagio to Tempo I. The lyrics are "grau - sa - men Schmer - zen!". The dynamic is marked *f*.

57

1. 2.

Fine

Musical staff for measures 57-60. Measures 57-59 are marked with first and second endings. Measure 60 ends with a fermata and the word "Fine".

61

Musical staff for measures 61-65, continuing the eighth-note pattern in treble clef.

66

1

Musical staff for measures 66-72, continuing the eighth-note pattern in treble clef.

73

Xerxes Adagio

Tempo I

lo - dert im Her - - - - zen!

f

Dal segno

Musical staff for measures 73-82. Measure 73 starts with a first ending bracket. The tempo changes from Adagio to Tempo I. The lyrics are "lo - dert im Her - - - - zen!". The dynamic is marked *f*. The staff ends with a double bar line and a repeat sign.

Letzte Scene

Recitativo: tacet

Xerxes

Bassi

lebt in Freu - den und Frie - den nun eu - rer Lie - be!

Musical staff for the recitative, showing the vocal line for Xerxes and the bass line for the Basses. The lyrics are "lebt in Freu - den und Frie - den nun eu - rer Lie - be!".

49. Aria Romilda

Andante

Musical staff for the beginning of the aria, starting with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature.

8

1

1

p

Musical staff for measures 8-11. Measure 8 starts with a first ending bracket. The dynamic is marked *p*. The staff ends with a first ending bracket.

Violino II

Musical score for Violino II, measures 15-43. The score is in treble clef with a key signature of two sharps (F# and C#). It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 15, 22, 28, 34, and 43 are indicated at the start of their respective staves. Performance markings include *p* (piano) and *Adagio Romilda*. The lyrics *Herz - lieb - ster* are written below the final staff.

50. Coro

Tempo I
Bassi

Musical score for Coro, measures 1-35. The score is in treble clef with a key signature of two sharps (F# and C#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 6, 12, 18, 24, 30, and 35 are indicated at the start of their respective staves. The score concludes with the text *Ende der Oper*.