

Aria "Priva son d'ogni conforto"

Giulio Cesare in Egitto • HWV 17

Atto I, Scena IV

Largo

CORNELIA

Pri - va son d'o - gni con - for - to, e pur spe - me di - mo -

ri - re per me mi - se - ra non v'è, no -, non -

v'è, pri - va son d'o - gni con - for - to, e pur spe - me

di mo - rit - tir per me mi - se - ra non v'è, per me mi - se -

Recitativo ed Aria "Mio cor"

Rinaldo • HWV 7^a

Atto II, Scena III

Recitativo

5 GOFFREDO

[...] Ciò fu in-de - gna vit - to - ria del bar - ba - ro A - che - ron - te; ma di tal duo - lo a

The first system of the recitativo consists of three measures. The vocal line is in a treble clef with a key signature of one flat (B-flat major). It features a series of eighth and sixteenth notes with slurs and accents. The piano accompaniment is in a grand staff with a key signature of one flat, featuring a simple harmonic accompaniment with a long note in the bass line.

8

fron - te non pa - ven - ti il mio co - re. La fi - glia, oh Di - o! è smar - ri - ta! L'e -

The second system consists of three measures. The vocal line continues with similar rhythmic patterns. The piano accompaniment features a more active bass line with eighth notes and a treble line with chords and a long note.

11

- ro - e sen fug - ge a vo - lo! Spe - me, vir - tù, non mi la - scia - te so - lo.

The third system consists of three measures. The vocal line ends with a long note. The piano accompaniment continues with a steady harmonic accompaniment.

Aria

Allegro

The aria begins with a treble clef, a key signature of one flat, and a common time signature. It starts with a forte dynamic (*f*) and a tempo marking of *Allegro*. The music is characterized by a driving eighth-note pattern in both the vocal and piano parts, with a key signature change to two flats (D-flat major) in the second measure.