

2. Aria.

Corno di caccia.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

5 6 7 7 6 7 5 6

5 5 6 7 7 6 7 5 6 7 5

6 7^b 6 5 6

2 6 6 6 2 6

6 6 7 6

Un-sre Stär-ke heisst zu schwach un - serm Feind

5 4 6

zu wi - der-ste - hen. un - sre Stär - ke heisst zu schwach, un - serm Feind

zu wi - der - ste - hen, un - sre Stär - ke heisst zu schwach,

7 6 5 4 6 2

un - sre Stär - ke heisst zu schwach, un - serm Feind zu wi - der - ste -

6 4 6 7

hen, un - - serm Feind zu wi - - der -

7

ste - hen un - - serm Feind zu wi - der - ste

5 7 5 $\frac{6\sharp}{3}$ $\frac{6\flat}{5b}$

- hen, zu wi-der-ste - hen.

$\frac{6\sharp}{6}$ 6 $\frac{6}{4}$ $\frac{5}{\sharp}$ *f* 7 $\frac{6}{5}$ $\frac{6\sharp}{6}$ 6 $\frac{6}{4}$ $\frac{5}{\sharp}$

Stünd' uns nicht der Höch - - ste bei'

p 6 6 6 — $\frac{6}{5}$ *f* 7 7 6 —

tr
 p
 p
 p
 stünd' uns nicht der Höch - ste bei, würd' uns ih - re Ty - ran - nei bald,
 b 6 5 $7b$ $7b$ 6

ih-re Ty - ran - nei bald bis an das Le - ben ge - hen, stünd' uns nicht der Höch - ste
 b $7b$ 6 4 6

bei. würd' uns ih - re Ty - ran - nei, ih-re Ty - ran - nei bald bis an das
 4 6 7 4

Solo.

Le

b 6 7^b 6 6

- ben, bald bis an das Le - - - - ben ge - -

tr

7 6 4 2 4 6 6⁴ 6 6 6 6 6 4 5

hen,

f tr

b 7 6⁴ 5 4 3 6^b

stünd' uns

nicht der Höch - ste bei würd' uns ih - re Ty - ran - nei bald bis an das

Le - ben ge - hen, bald bis an das Le - ben, bald bis an das Le - ben ge - - hen, stünd'

- uns nicht der Höch-ste bei, würd' uns ih-re Ty-ran-nei bald bis an das

4 5 6 6 7 6 4 5^{#1} 4+ 6 6 6 7 # 6 #

Le - - - - - ben ge - - - - - hen.

5 b 6 6 6 5 4 5^{#1} f 5 6 7

Un - sre Stär - ke heisst zu schwach, un - serm Feind

7 6 5 6 p

- zu wi - der - ste - hen, un - sre Stär - ke heisst zu schwach,

5 6 4 2

un - sre Stär - ke heisst zu schwach, un - serm Feind zu wi - der - ste -

6^b 4^{tr} 6 7^b

- - - - - hen, un - serm Feind zu wi - der -

7

ste - hen, un - serm Feind zu wi - der - ste -

5 7^b 5 6 3 6 5^b

- hen, zu wi - der - ste - hen.

6 6 6 5 5 6 7 7 6 7

hen.

5 6 5 5 6 7 7 6 7

System 1 of the musical score. It features a piano introduction with a trill (tr) and a forte (f) dynamic. The score is written for a grand piano with six staves: two treble clefs (right hand), two bass clefs (left hand), and two empty staves. The key signature has two flats (B-flat and E-flat). The first measure includes a trill on the right hand and a forte dynamic. The second measure has a forte dynamic. The third and fourth measures continue the melodic and harmonic development. Below the staves, the numbers 5, 6, 7, 6, and 7b are written, likely indicating fingerings or measure numbers.

System 2 of the musical score. It continues the piano introduction with a forte (f) dynamic. The score is written for a grand piano with six staves: two treble clefs (right hand), two bass clefs (left hand), and two empty staves. The key signature has two flats (B-flat and E-flat). The first measure has a forte dynamic. The second measure has a forte dynamic. The third and fourth measures continue the melodic and harmonic development. Below the staves, the numbers 6, 5, 6, 4, and 6 are written, likely indicating fingerings or measure numbers.

System 3 of the musical score. It continues the piano introduction with a forte (f) dynamic. The score is written for a grand piano with six staves: two treble clefs (right hand), two bass clefs (left hand), and two empty staves. The key signature has two flats (B-flat and E-flat). The first measure has a forte dynamic. The second measure has a forte dynamic. The third and fourth measures continue the melodic and harmonic development. Below the staves, the numbers 6, 6, 2, 6, 6, 7, 6 are written, likely indicating fingerings or measure numbers.