

JOHANN JOSEPH FUX

(um 1660–1741)

Julo Ascanio, Re d'Alba
Poemetto drammatico (1708)

FuxWV II.2.6 (K 304)

Oboe II

Edition: Ramona Hocker und Alexander Rausch
nach A-Wn Mus.Hs. 17247 und A-Wn Mus.Hs. 17248

Fux concertato Nr. 4
Institut für kunst- und musikhistorische Forschungen
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A large, stylized, black signature of Johann Joseph Fux, written in a cursive script. The signature is positioned at the bottom of the page, with the word 'CONCERTATO' printed in a serif font above it. The signature starts with a large, sweeping curve that goes up and then down, framing the text.

CONCERTATO

1. Ouverture

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a series of eighth and quarter notes, starting with a whole rest followed by a dotted quarter note.

6

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a series of eighth and quarter notes, including a dotted quarter note and a half note.

12

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a series of eighth and quarter notes, including a dotted quarter note and a half note.

17 **Allegro**

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a series of eighth and quarter notes, including a dotted quarter note and a half note. A double bar line with repeat dots is present, followed by a change in time signature to 6/8.

23

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a series of eighth and quarter notes, including a dotted quarter note and a half note.

28

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a series of eighth and quarter notes, including a dotted quarter note and a half note. A VI II fingering instruction is written above the staff.

34

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a series of eighth and quarter notes, including a dotted quarter note and a half note. VI II fingering instructions are written above and below the staff.

40

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a series of eighth and quarter notes, including a dotted quarter note and a half note. A VI II fingering instruction is written above the staff.

45

Musical staff 9: Treble clef, key signature of two sharps. The staff contains a series of eighth and quarter notes, including a dotted quarter note and a half note.

49

Musical staff 10: Treble clef, key signature of two sharps. The staff contains a series of eighth and quarter notes, including a dotted quarter note and a half note. A first and second ending bracket is shown above the staff.

54 **Adagio**

Musical staff 54-63, Adagio tempo. The staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music consists of a series of notes, some with slurs and ties, and rests. A fingering instruction 'VII' is written below the first measure.

Musical staff 64-76, Adagio tempo. The staff continues the melodic line from the previous staff. It features slurs and ties. A dynamic marking 'p' (piano) is present. The staff concludes with the word 'Segue'.

Presto

Musical staff 77-81, Presto tempo. The staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a series of notes with slurs and ties, and a dynamic marking 'f' (forte). A fingering instruction 'VII' is written below the first measure.

Musical staff 82-88, Presto tempo. The staff continues the melodic line with slurs and ties, ending with a double bar line and repeat dots.

Musical staff 89-92, Presto tempo. The staff begins with a repeat sign and a fingering instruction 'VII'. It contains a series of notes with slurs and ties.

Musical staff 93-96, Presto tempo. The staff continues the melodic line with slurs and ties.

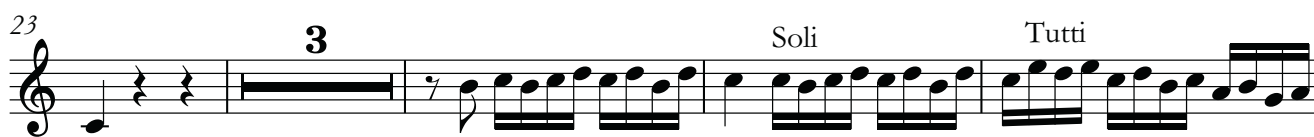
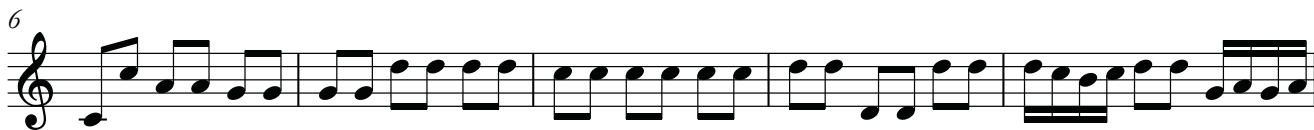
Musical staff 97-100, Presto tempo. The staff begins with a fingering instruction 'VII' and contains a series of notes with slurs and ties, ending with a double bar line and repeat dots.

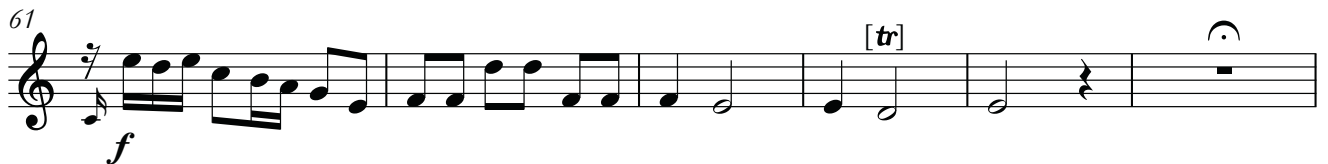
2. (1.) Recitativo (T. 1–11) – Tacet

Signor, tai cose in poco tempo [...] le grandezze sue fonda gli auspici.

2. (2.) Aria (Teucro)

Allegro





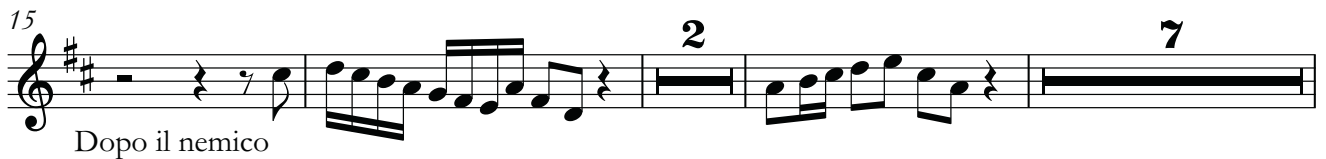
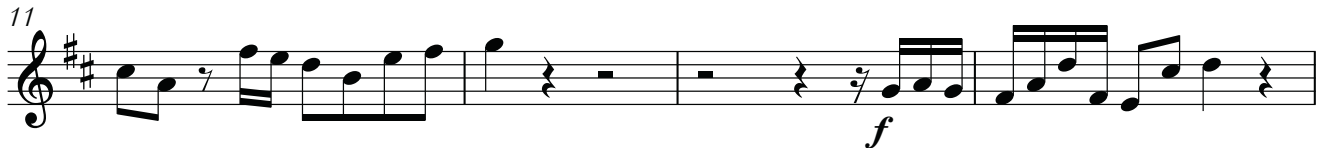
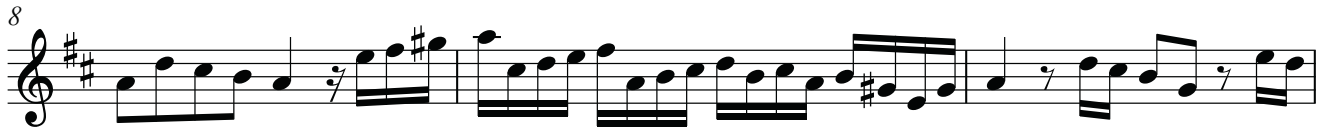
(3.) 3. Recitativo (T. 1–10) – Tacet
 Ah, Teucro.../E perchè mai [...] il prigionier son' io.

3. (4.) Aria (Ascanio) (T. 1–95) – Tacet
 Vestito da pietà Amor nel sen [...]

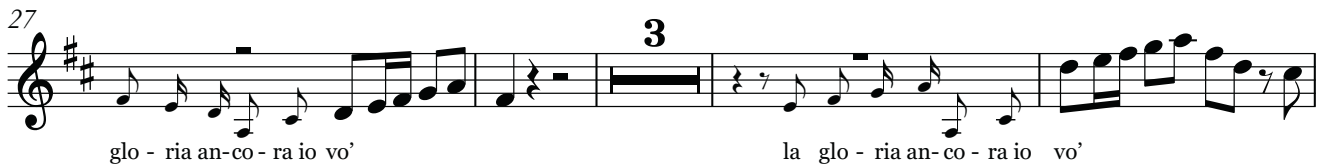
4. (5.) Recitativo (T. 1–36) – Tacet
 Tanto spietata è dunque [...] libertate, e regno.

4. (6.) Aria (Ascanio)

Allegro



Dopo il nemico



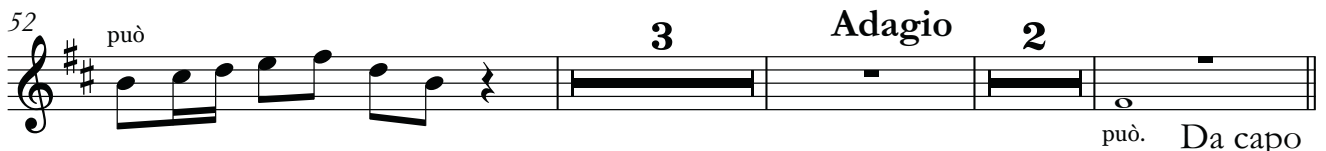
glo - ria an-co - ra io vo'

la glo - ria an-co - ra io vo'



Vo' che riporti

più tri-on-far non



può

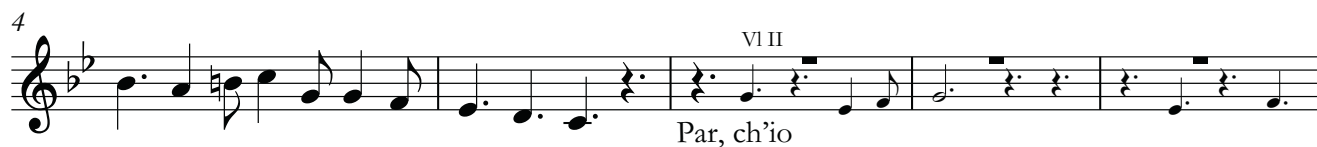
può. Da capo

5. (7.) Aria (Emilia) (T. 1–79) – Tacet
 Dover' arder di sdegno ed avvampar [...] pur la gran pena.

Ritornello (T. 1–8) – Tacet

6. (8.) Recitativo (T. 1–29) – Tacet
 O sempre, e quando [...] prego, i lacci miei.

6. (9.) Aria (Emilia)



7. (10.) Recitativo (T. 1–9) – Tacet
Figlia, mia dolce figlia [...] noi meno sdegnato.

7. (11.) Aria (Carmenta) (T. 1–63) – Tacet
A forza di soffrir i guai [...] alfin la crudeltà.

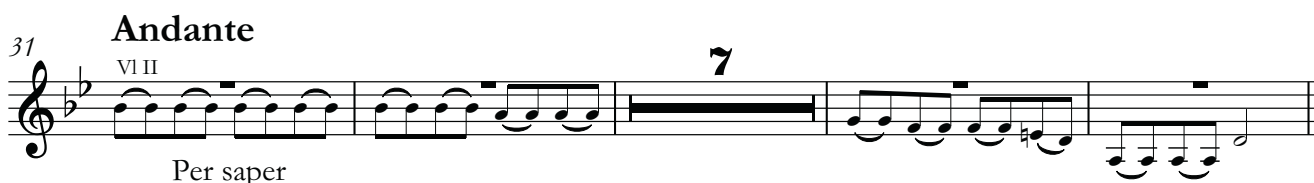
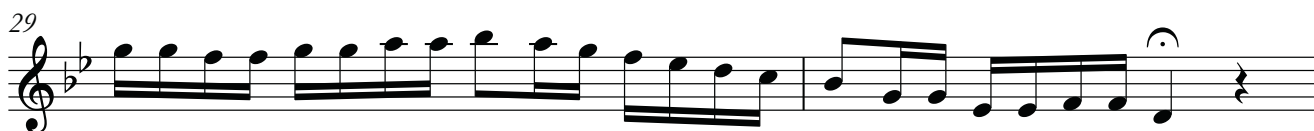
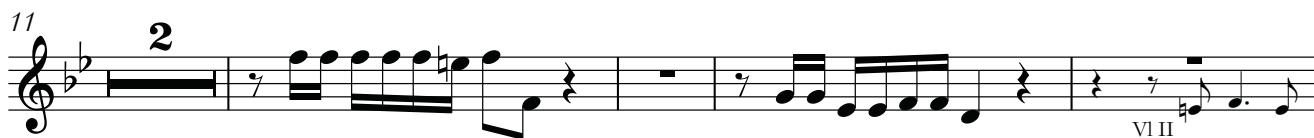
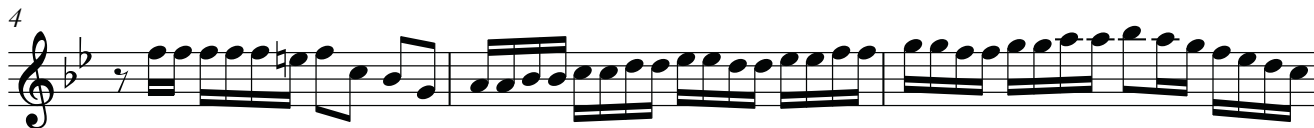
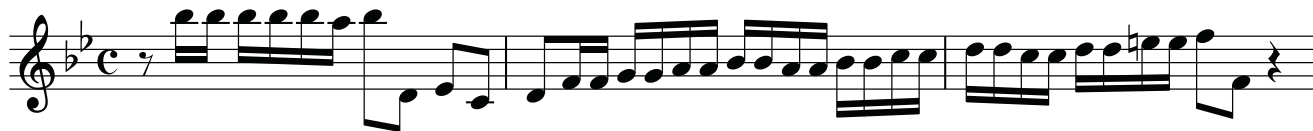
Ritornello

5

8. (12.) Recitativo (T. 1–30) – Tacet
Madre, sia con tua pace [...] altro non chieggio.

8. (13.) Aria (Emilia)

Prestissimo



Da capo

9. (14.) Recitativo (T. 1–13) – Tacet
Madre. / Che rechi [...] giorno e regno, e libertate?

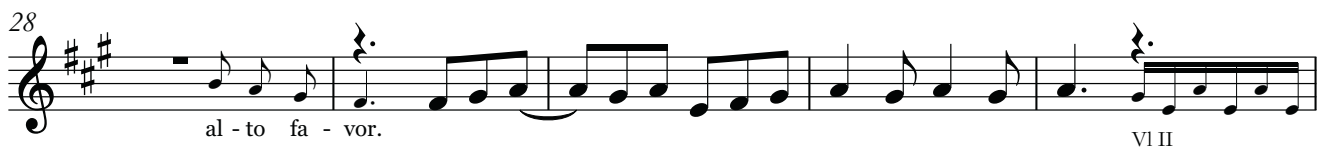
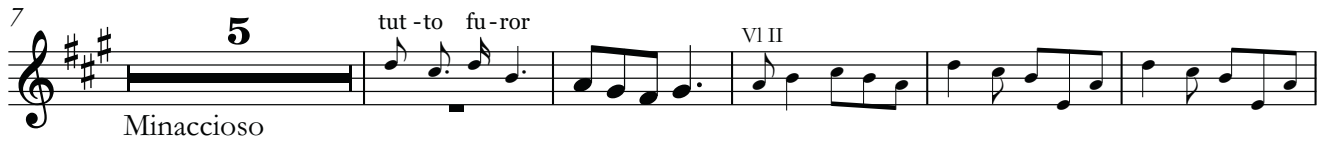
9. (15.) Aria (Evandro) (T. 1–63) – Tacet
Credo appena al mio destino [...] tanto giunge inaspettato.

Ritornello



10. (16.) Recitativo (T. 1–19) – Tacet
Amor, figlio, è quel [...] fortunato, Amor seconda.

10. (17.) Aria (Carmenta)



11. (18.) Recitativo (T. 1–8) – Tacet
 Se v'è nel mondo ancora [...] sol per opra d'Amore.

11. (19.) Aria (Evandro)

Allegro assai

6

11 **3**
 Ciò, che (a-)mor mi ren - de - rà,

17
 — miren - de - rà.

22 **2** VI II

28 **2**

34 VI II

40

45 **3** [tr] Sol s'attien

52
 di due lu - mi al - la bel - tà.

58 **7** VI II
 lu - mi al - la bel - tà.

71 [tr] **4** VI II **2**
 Da capo

12. (20.) Recitativo (T. 1–33) – Tacet
E ben, Teucro, che rechi [...] un Rè, che prega.

12. (21.) Aria (Teucro) (T. 1–65) – Tacet
D'amante regnante [...] un core hà di scoglio.

Ritornello

13. (22.) Recitativo (T. 1–23) – Tacet
Principessa, da me la pace [...] tentar gli affetti miei?

13. (23.) Aria (Emilia)

Allegro 2

5 T'abbor-

8 Adagio Allegro

risco. VII

13 Adagio

VII

17 Allegro

19 non tanto allegro 12

Nel negarti oggi mercè Da capo

14. (24.) Recitativo (T. 1–11) – Tacet
Emilia è ver, che [...] fà il tuo bel ciglio.

14. (25.) Aria (Ascanio)

17 Solo-VI

22 10 Solo-VI
Io svenai

36 10

51 2
fui sol per o - nor

56 Presto Solo-VI

61 3

68 Solo-VI *p* VII II

73

78 *p* VII II *p* VII II

83 *p* VII II *p* VII II

88 *p* VII II *p* VII II

94 **Andante** **25**

Son più rei (ve)de - re il mio do -

120 -lor. Da capo

15. (26.) Recitativo (T. 1–32) – Tacet

O del mio cor tiranni [...] ti destino. / Ecco la mano.

15. (27.) à 2 (Ascanio, Evandro) (T. 1–51) – Tacet

Se la man non segue [...] mi cangi ogni piacer.

Ritornello (T.1–8) – Tacet

16. (28.) Recitativo (T. 1–16) – Tacet
 Ah, mal ricopri, o figlia [...] mondo il sommo impero.

16. (29.) Aria (Carmenta)

Allegro **Adagio**

4 *pp* VI II **Allegro** **Adagio**

9 *pp* VI II

16 **Allegro** Il vincere superbi

21 6

30 Chl I

34 7 Chl I

44

47 **19** **Adagio** **3**
 Più che di morte si cangeranno in prova (pe)ri - gli.
 Da capo

17. (30.) Recitativo

Tanto ad Enea predisse [...] col suo NOME il nome oscuro.

17. (31.) Aria (Carmenta) (T. 1–133) – Tacet

Qual Giglio de' fiori [...] Amor gli darà. – Segue:

18. (31.) Coro

Qual Giglio

6

11

16

22

30

Qual Giglio

38

42

Qual Giglio

49

pian - te

56