

The Career of an Eighteenth-Century Kapellmeister:  
The Life and Music of Antonio Rosetti

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Sterling Murray, University of Rochester Press, 2014

Musical Examples in Supplement  
Chapter 13: *Nonliturgical Music for Voice and Orchestra*

❖ **Example 13B**

In the first Ludwislust performance of *Jesus in Gethsemane* Louise Friederike Braun, the twenty-eight-year-old wife of the court oboist, sang this aria. Madame Braun was certainly an excellent choice. Her vocal skills must have been considerable, as this aria testifies. In addition to a range that extended to e<sup>3</sup> and the facility that would allow her to negotiate elaborate roulades and embellishments, Braun's voice must have been an instrument capable of many shades of expression.

***Jesus in Gethsemane* (G2), aria (soprano):  
"Erhabenster Triumph," mm. 106-22**

Example 13B: *Jesus in Gethsemane*, no. 6, aria (soprano, "Erhabenster Triumph," mm. 106-22 (complete))  
Allegro assai

106

Soprano *pp* Er - ha

Violin I *pp*

Violin II *pp*

Viola *pp*

Continuo *pp*

113

Sop.

Vln. I

Vln. II

Vla.

Con.

117

Flute

Oboe I & II *p* *cresc.*

Bassoon *p* *cresc.*

Horn I & II in E $\flat$

Trumpet I & II in C *f*

Timpani *f*

Sop. ben - ster Tri - umph er - ha - ben - ster Tri - umph

Vln. I *f* *cresc.* *fp* *fp* *fp* *fp* *f*

Vln. II *f* *cresc.* *fp* *fp* *fp* *fp* *f*

Vla. *cresc.* *fp* *fp* *fp* *fp* *f*

Con. *cresc.* *fp* *fp* *fp* *fp* *f*