

Il maestro di cappella

Intermezzo comico
for baritone and orchestra
by
Domenico Cimarosa

Orchestration and edition by Martin Pearlman
(survives only in piano reduction)

Preface

Il maestro di cappella (*The music director*), like Mozart's *The Impresario*, is a parody of the music business. This short comic intermezzo casts the baritone soloist as an aggressive, pompous leader of an orchestra with very little to say about the music he is rehearsing. The occasion for its composition is not known. It is thought to date from between 1786 and 1793, during most of which time Cimarosa was serving as *maestro di cappella* at the court of Catherine the Great in St. Petersburg. While he was there, the music budget was severely cut, and the resident Italian opera company was reduced to only a few singers. A solo work such as this would certainly have fit the budget, although it perhaps more likely served as a comic intermezzo between acts of a full-length opera.

Under the austere circumstances at the Russian court, it is hardly surprising that Cimarosa would leave to accept an invitation to be *Kapellmeister* (*maestro di cappella*) at the court of Leopold II in Vienna. He arrived to take up his new post in 1791, the year of Mozart's death. The following year, his most famous opera, *Il matrimonio segreto*, was premiered with such success that the emperor ordered it to be repeated the same evening. However, one year later, his patron Leopold died, and Cimarosa returned to his native Naples. There his politics got him into trouble. His sympathies for the short-lived republic landed him in prison, and only through the intercession of friends did he escape a death sentence. On his release, he returned to Vienna, where his health soon deteriorated and, in January of 1801, he died. With rumors circulating that he had been poisoned for political reasons, the government was forced to issue a medical report certifying that he had died of natural causes.

Late in his life and even for a time after his death -- until the advent of Rossini -- Cimarosa was the most popular of Italian opera composers. Haydn conducted many of his operas at Esterháza, and Goethe translated his impresario opera, *L'Impresario in angustie*. Stendhal wrote of the "rarest shades of emotion" found in the music of Cimarosa and Mozart.

Unfortunately, *Il maestro di cappella* survives only in a piano reduction that was copied out shortly after Cimarosa's death, although originally the soloist would doubtless have been accompanied by an orchestra, since throughout the work the soloist "conductor" sings about each instrument in the orchestra, complaining about how they play, telling them what to do, and trying initially with little success to teach them their music. Early in the twentieth-century, the surviving piano score was orchestrated and published. But, although that edition commendably made the work known to the music world, its orchestration reflects later tastes and includes some wind passages that do not fit on the instruments of Cimarosa's time. Structurally it somewhat alters the shape of the work by making cuts in some places and adding repeats in others. For that reason, I made this orchestration for Boston Baroque performances based on the surviving piano score. It presents the full work as it appears in the piano score and is orchestrated to suit the instruments of Cimarosa's time.

LIBRETTO

IL MAESTRO DI CAPPELLA (The Music Director)

Sinfonia

Recitativo

Se mi danno il permesso,
un' aria canterò;
non sono, nò, di quelli
che si fanno pregare e ripregare.
Son di quei pochi
che della scuola antica ci son restati.
Ah, dove sono andati quei celebri
maestri che sapevano tanto?
Canterò dunque un' aria
giacché tutti a sentirmi
pronti qui vedo;
ma stiano bene attenti,
chè un' aria canterò,
canterò di stil sublime, che fece
apposta col suo gusto fino
il cavalier Scarlatti al Laterino.

L'oboe, i corni, le violette
avranno ben a fare.
Il violoncello, gli violini, il
contrabbasso a suo tempo
faran maggior fracasso.
Attendì, o miei signori,
con arco ben tenuto.
Eseguir voi dovrete
quel che dirò.

Aria

Questo è il passo de' violini:
lai lai, lai la.
Cosa fate, oboè mio caro?
bio bio bio bio.
S'incominci ancor il passo!
Maledetto contrabbasso!
Cosa diavol qui si fa?
Questo è il passo de' violini:
lai lai, lai la.
Blaberle blaberle bla!

Sinfonia

Recitative

If you permit me,
I shall sing an aria.
I am not one of those
who need persuading.
I am one of the few who are left
of the Old School.
Ah, where have all the celebrated
masters gone, who knew so much?
I shall sing an aria
since I see that all of you
are listening to me.
But pay close attention,
for I shall sing an aria
in the sublime style employed
with such refined taste
by the Chevalier Scarlatti for the Lateran.

The oboes, horns and violas
must do their best.
The cello, the violins and the
double-bass, when it's time,
must make a full sound.
Attention, gentlemen,
with your bows *ben tenuto*,
you must perform exactly
what I tell you.

Aria

Here is the passage for the violins:
"Lai-lai-lai-la."
What are you doing, my dear oboe?
"Bio, bio, bio, bio!"
Let's begin the passage again.
Damned double-bass!
What the devil are you doing?
Here is the passage for the violins:
"Lai-lai-lai-la."
"Blaberle, blaberle, bla!"

Oh, vi prego, deh badate
e imparate a ben contar,
altrimenti non si va.
Quest è il passo dei violini:
lai lai, lai la.
Le violette non ancora!
Zitti oh! il flauto non ancora!
Ma che diavol qui si fa?
Maledetto contrabbasso!
Che diavol qui si fa?
Qui si manca l'attenzione,
nò, così non va.
Vi scongiuro in ginocchione,
ah, badate in carità!
Senza scaldarsi il sangue,
e per principio,
badate a quel che dico!
Nessun cominci il passo
se pria da me nol senta!
pensate ch'io non sono qui
per farvi il buffone.

Quest' è il passo de' violini:
lai lai lai la.
Oh, bravissimi! va bene.
Quest' è quel delle violette:
lai lai lai . . . la, la, la.
Bravi assai, oh benedette!
L'oboè così farà:
la la la . . . bio bio bio.
Molto bene in verità.
Ora i corni vanno assieme:
la la la la, blaberle blaberle bla.
Son contento, vanno bene:
or adesso unitamente,
via, sentiamo come andrà.
Bravi! Bene! Bravi assai!
Queste note a punta d'arco,
qui staccate, qui legate,
L'oboe solo! Le violette!
Flauto solo! Presto i corni!
Qui fortissimo! Così! sì!
Oh, che armonico fracasso!
oh, che orchestra benedetta,
io mi sento consolar!
Queste note a punta d'arco!

Oh, I beg you, pay attention
and learn to count!
Otherwise it won't work.
This is the passage of the violins:
"Lai-lai-lai-la."
Not yet, violas!
Quiet, flute, not yet!
But what the devil are you doing?
Damned double-bass!
What the devil are you doing?
You are not paying attention;
it won't work like this.
I implore you on bended knee,
pay attention for pity's sake!
Don't make my blood boil!
Please pay attention
to what I say.
No one should begin to play,
until I wish to hear him.
Believe me, I am not here
to play the fool.

Here is the passage of the violins:
"Lai-lai-lai-la."
Oh, bravissimi, it goes well.
Here is the one for the violas:
"Lai-lai-lai . . . la la la."
Quite good, bless you!
The oboes should play thus:
"La-la-la . . . bio, bio, bio"
Very good, indeed.
Now the horns together:
"La-la-la-la...blaberle-blaberle bla."
I am pleased, it's going well!
And now all together.
Let's hear how it goes.
Bravi! Good! Very good!
Play these notes at the tip of the bow.
here staccato, here legato.
Oboe solo! Violas!
Flute solo! Quickly, the horns!
Here fortissimo! That's it! Yes!
Oh, what a harmonious sound!
What a blessed orchestra!
I feel much better.
Play these notes at the tip of the bow.

I violini e le violette,
le violette con i corni;
i violini, il flauto solo;
oboè, corni con il flauto!
I violini! Bravi! Flauto solo! Bene!
Le violette! Bravi!
Oboe solo! Bene!
Oboe, flauto! Bravi!
Presto i corni!
Bravi! bene! bravi assai!
Oh, che armonico fracasso!
oh, che orchestra benedetta,
io mi sento consolar!

Violins with violas!
Violas with horns!
Violins and flute solo!
Oboes, horns with flute!
Violins! Bravo! Solo flute. Good!
Violas. Excellent!
Oboe solo! Good!
Oboe and flute. Bravi!
Quickly, the horns!
Bravo! Good! Excellent!
What a harmonious noise!
What a blessed orchestra!
I am quite cheered up.

Recitativo

Bravi! Bravissimi! Così va bene.
Son contento dell' assieme
che tiene ciascheduno
facendo la sua parte.
Perciò, se non vi spiace,
bramo provar un pezzo
di stil affetto nuovo.
Voltate ora le carte e
s'incominci un cantabile *Allegro*.
Ciò è di due colori,
come una salsa che ha vieppiù saperi.
I pianni e i forti
vi prego d'osservare.
Il contrabbasso
non dia quelle strappate,
che fan cattivo effetto
nel armonia.
Le violette, il violoncello
s'accordin ben assieme,
nel passagio, che lor ho fatto!
S'incominci la battuta
con forza e calore;
s'incominci il gran morceau
con strepito e vigore!

Recitative

Bravo, bravissimo, it all goes well.
I am happy with the orchestra
when everyone plays
his part and plays together.
Therefore if you do not object,
I would like to do a piece
in the modern style.
Now turn the page and
let's begin a cantabile *Allegro*.
It has two affects,
like a sauce that mixes flavors.
I ask you to observe
the pianos and fortés.
The double-bass should not
make those scraping sounds,
that have such a bad effect
on the harmony.
The violas and the cello
must harmonize well
in their passage.
The bar should begin
with force and with passion;
the *grand morceau* should begin
boisterously and with vigor.

Aria

Ci sposeremo fra suoni e canti,
sposi brillanti pieni d'amor.
Voglio i violini!
Voglio il violone!

Aria

Let's join these sounds with singing,
a brilliant marriage full of love.
I want the violins.
Now I want the double-bass.

Voglio il fagotto coll' oboé.
Nò! nò! questo strumento
non fa per me.
Orsù il flauto colla viola!
Tutta l'orchestra s'ha da suonar.
Nò, che di meglio si può trovar.
Ci sposeremo fra suoni e canti,
sposi brillanti pieni d'amore.
La violetta. Or il flauto.
Or il fagotto coll' oboè.
Tutta l'orchestra s'ha da suonar.
Nò, che di meglio si può trovar.

Allegro

Vi ringrazio, o miei signori;
proveremo ad altro tempo
un *Andante*, *Allegro* e *Presto*
che faravvi stupefar,
un *Cantabile con moto*,
un *Larghetto*, un *Andantino*,
che un talento soprafino
non potrà giammai imitar.

Give me the bassoon with the oboes.
No! No!...this instrument
is not what I want.
And now the flute with the viola.
Let's hear the full orchestra.
Nothing is more beautiful than this.
Let's join these sounds with singing,
a brilliant marriage full of love.
The viola. Now the flute.
Now the bassoon with the oboe.
Let's hear the full orchestra.
Nothing is more beautiful than this.

Allegro

Thank you very much, my dear sirs!
Another time we shall rehearse
an *Andante*, *Allegro* and *Presto*
that will astonish you,
a *Cantabile con moto*,
a *Larghetto*, an *Andantino*,
that even the finest
talent could never hope to match.

Il maestro di cappella

Overture

Domenico Cimarosa

Orchestration by
Martin Pearlman

Presto ($\text{♩} = 126$)

Flute

Oboe 1 & 2

Bassoon 1 & 2

Presto ($\text{♩} = 126$)

Horn 1 & 2

Violin 1

Violin 2

Viola

Basso

pp

pp

pp

pp

7

Fl.

Ob.

Bssn.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

13

Fl.

Ob.

Bssn.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

Fl.

Ob.

Bsns.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

Musical score for orchestra, page 25, measures 25-29. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsns.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), and Double Bass (Basso). The key signature is A major (three sharps). Measure 25 starts with a forte dynamic (f) for Flute and Oboe. Measures 26-27 show alternating forte and piano dynamics. Measure 28 begins with a piano dynamic (p) for all instruments, followed by a forte dynamic (f) for Flute and Oboe. Measure 29 concludes with a forte dynamic (f) for all instruments. The score uses various articulations like accents and slurs, and dynamic markings like f_2 .

31

Fl.

Ob.

Bsns.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

37

<img alt="Musical score for measures 37. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsns.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello/Violoncello/Bassoon (Vla.), and Double Bass (Basso). The instrumentation consists of woodwind quintet (Flute, Oboe, Bassoon, Horn, Double Bass) and strings (Violin 1, Violin 2, Cello/Violoncello/Bassoon). The key signature is A major (three sharps). Measure 37 starts with eighth-note patterns from Flute, Oboe, and Bassoon. The strings play sustained notes. The woodwinds play eighth-note patterns. Measure 38 begins with a solo for Oboe (marked 'p solo') playing eighth-note patterns, while the other instruments play sustained notes. Measures 39-40 show eighth-note patterns from the strings. Measure 41 shows eighth-note patterns from the woodwinds. Measures 42-43 show eighth-note patterns from the strings. Measure 44 shows eighth-note patterns from the woodwinds. Measures 45-46 show eighth-note patterns from the strings. 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Fl. *p* *fz* *mf* *fz*

Ob. *fz* *mf* *fz*

Bsn.

Hn.

Vln. 1 *p* *mf* *fz*

Vln. 2

Vla.

Basso *mf*

This section of the score spans measures 43 to 48. It features a mix of sustained notes and rhythmic patterns. The Flute and Oboe play eighth-note patterns. The Bassoon and Double Bass remain silent. The Horn enters in measure 43. The Violins play sixteenth-note patterns, while the Cello provides harmonic support with sustained notes. Measure 48 concludes with a dynamic marking of *mf*.

Fl. *fz* *fz* *f*

Ob. *fz* *fz* *ob.2* *f*

Bsn.

Hn.

Vln. 1 *fz* *fz* *f*

Vln. 2

Vla.

Basso *f* *f* *f* *f*

This section of the score spans measures 49 to 54. The Flute and Oboe continue their eighth-note patterns. The Bassoon and Double Bass enter in measure 49. The Horn and Violins provide harmonic support. Measures 53 and 54 feature sustained notes from the Bassoon and Double Bass, while the other instruments play eighth-note patterns.

55

Fl.

Ob.

Bsns.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

61

Fl.

Ob.

Bsns.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

67

Fl.

Ob.

Bsns.

Hn. 2

Vln. 1

Vln. 2

Vla.

Basso

p

fz

fz

fz

fz

fz

fz

fz

p

p

p

73

Fl.

Ob.

Bsns.

Ob. I

fz

fz

p

Hn.

Vln. 1

Vln. 2

Vla.

Basso

p

fz

fz

fz

79

Fl.

Ob.

Bssn.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

mp

Bssn. 1

p

85

Fl.

Ob.

Bssn.

Ob. 1

mp

sffz

ff

85

Hn. 2

p

ff

Vln. 1

Vln. 2

Vla.

Basso

ff

ff

ff

ff

p

ff

Fl.

Ob.

Bsns.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

91

Fl.

Ob.

Bsns.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

97

103

Fl.

Ob.

Bsns.

Hn. *p*

Vln. 1

Vln. 2

Vla.

Basso

This section of the score consists of six staves. The Flute (Fl.) and Oboe (Ob.) play eighth-note patterns. The Bassoon (Bsns.) has sustained notes. The Horn (Hn.) plays eighth-note patterns with dynamic *p*. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) play eighth-note patterns. The Cello (Vla.) and Double Bass (Basso) provide harmonic support with sustained notes and bass lines. Measure 103 ends with dynamic *fz* for the woodwind instruments. Measures 104-105 show the woodwinds continuing their patterns with *fz*, while the strings play eighth-note patterns. Measure 106 begins with a dynamic *p* for the Horn. Measures 107-108 continue with eighth-note patterns for all instruments, with *fz* dynamics for the woodwinds.

109

Fl.

Ob.

Bsns.

Hn. *f* *a2*

Vln. 1

Vln. 2

Vla.

Basso *f*

This section continues with six staves. The Flute and Oboe play eighth-note patterns. The Bassoon provides harmonic support. The Horn plays sustained notes. The Violin 1 and Violin 2 play eighth-note patterns. The Cello and Double Bass provide harmonic support. Measure 109 ends with dynamic *f*. Measures 110-111 show the woodwinds continuing their patterns with *f* dynamics. Measure 112 begins with a dynamic *f* for the Horn. Measures 113-114 continue with eighth-note patterns for all instruments, with *f* dynamics for the woodwinds.

Fl.

Ob.

Bsns.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

115

This section contains six staves of musical notation for Flute, Oboe, Bassoon, Horn, Violin 1, Violin 2, Cello, and Double Bass. Measure 115 starts with Flute and Oboe playing eighth-note patterns. Bassoon and Horn provide harmonic support. Measures 116-117 show a transition with sustained notes and eighth-note chords. Measures 118-119 feature continuous eighth-note patterns from all instruments. Measure 120 concludes with sustained notes. Measure 121 begins with a dynamic change, indicated by 'f' (fortissimo) and 'p' (pianissimo) markings.

Fl.

Ob.

Bsns.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

121

a 2

This section contains six staves of musical notation for Flute, Oboe, Bassoon, Horn, Violin 1, Violin 2, Cello, and Double Bass. Measures 121-122 show sustained notes followed by eighth-note patterns. Measures 123-124 feature eighth-note chords. Measures 125-126 show sustained notes again. Measure 127 concludes with sustained notes. The section includes dynamics such as 'p' (pianissimo), 'f' (fortissimo), and 'p' (pianissimo).

127

Fl.

Ob.

Bsns.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

f

pp

pp

pp

f

pp

133

Fl.

Ob.

Bsns.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

-

-

-

-

-

-

-

-

p

-

-

-

-

-

-

-

p

-

-

-

-

-

p

-

p

139

139

140

p

146

146

147

p

legato

pppp

Fl. *cresc.* *cresc.* *f*

Ob. *cresc.* *cresc.* *f*

Bsns. *a 2* *p* *cresc.* *cresc.* *f* *p* *f*

Hn. *p* *f* *8* *pp* *f*

Vln. 1 *153* *f* *cresc.* *f* *p* *pizz.* *arcō*

Vln. 2 *cresc.* *f* *p* *mfp* *f* *arcō*

Vla. *cresc.* *f* *p* *mf* *f*

Basso *cresc.* *f*

Fl. 160

Ob. f

Bsn. f

Hn. 160 p f

Vln. 1 160 pp f V

Vln. 2 pizz. f arco V

Vla. mf f arco V

Basso mf f V

Allegro assai

Flute *f*

Oboes 1 & 2 *f*
a 2

Bassoon 1 & 2 *f*

Horn 1 & 2 *f* Horns in D

Canto

Allegro assai

Violin 1 *f*

Violin 2 *f*

Viola *f*

Basso *f*

Fl. *fz*

Ob. 1/2 *fz*

Bsns. 1/2

Hn. 1/2

Canto Se mi dàn - no_il per - mes - so, un' a - ria, can - te rò;

Vln. 1 *sf*

Vln. 2 *p*

Vla. *p*

Basso *p*

f

175

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

non so - no, nò, di

179

Andantino

Canto

Vln. 1

Vln. 2

Vla.

Basso

quel - li che si fan - no pre - ga - re e ri - pre - ga - re.

Andantino

p

fz

p

fz

p

fz

p

fz

p

fz

183

Canto

Allegro

Son di quei po-chi che del-la scuo-la an - ti - ca ci son re - sta - ti.

Vln. 1

Vln. 2

Vla.

Basso

p *f*

p *f*

p *f*

p *f*

187

Canto

Ah, do - ve so-no_an-da-ti quei ce - le - bri ma - e - stri che sa-

Vln. 1

Vln. 2

Vla.

Basso

p *sfp*

p *sfp*

p *sfp*

p *sfp*

191

Canto

Andante

pe - va - no tan - to?

Can - te - rò dun - que un'

Vln. 1

Vln. 2

Vla.

Basso

mp sf *fz* *sf*

mp fz *fz* *sf*

mp fz *fz* *sf*

mp *sf*

195

Allegretto

Canto

a - ria giac-ché tut - ti_a sen - tir-mi pron - ti qui ve - do; ma stia-no be-ne_at-

Vln. 1

Vln. 2

Vla.

Basso

Allegretto

mf *p*

mf *p*

mf *p*

mf *p*

p

199

Presto

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

ten - ti, chè un' a - ria can - te - rò, can - te - rò di stil su - bli-me,

Vln. 1

Vln. 2

Vla.

Basso

Presto

ff *a 2*

ff

ff

ff

ff

ff

203

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

che fe - ce.ap-pos - ta col su - o gus-to fi - no il ca - va - lier Scar - lat - ti _al La - te -

p

207

Canto

Vln. 1

Vln. 2

Vla.

Basso

ri - no. L'o-bo-e, i cor - ni, le vi-o-let - te a - vran - no ben a fa - re.

Allegro assai

f

fp

p

Allegro assai

fp

p

f

fp

p

211

Canto

Il vio - lon - cel - lo, gli vio - li - ni, il con - trab -

Vln. 1

Vln. 2

Vla.

Basso

215

Canto

bas - so a suo tem - po far - an mag - gior fra - cas - so. At - ten - di, o miei si -

Vln. 1

Vln. 2

Vla.

Basso

219

Canto

Presto

gnor - ri, con ar - co in tre - mi - to. E - se - guir voi do - vre - te quel che di -

Vln. 1

Vln. 2

Vla.

Basso

Presto

223 *Allegro*

Fl. Ob. 1/2 Bsns. 1/2 Hn. 1/2 Canto

Vln. 1 Vln. 2 Vla. Basso

227 Fl. Ob. 1/2 Bsns. 1/2 Hn. 1/2 Canto

Vln. 1 Vln. 2 Vla. Basso

231

Canto

pas - so! Ma - le - det - to con - trab - bas - so! ma - le - det - to, ma - le -

Vln. 1

Vln. 2

Vla.

Basso

Vc

Cb ***ff*** (***ff***)

235

Canto

det - to! Co - sa dia - vol qui si fa? Co - sa dia - vol qui si

Vln. 1

Vln. 2

Vla.

Basso

Tutti

p

247

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

da - te_e im - pa - ra - te_a ben con - tar, al - tri - men - ti non si

p *cresc.*

p *cresc.*

p *cresc.*

cresc.

cresc.

cresc.

cresc.

251

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

va, al - tri - men - ti non si va.

f

fp

f

fp

f

fp

Vln. 1

Vln. 2

Vla.

Basso

f

p

p

p

255

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

Quest-è_il pas - so dei vio - li - ni: lai lai lai la——— la. Le vio-

v

f

f

f

f

f

p

f

f

f

p

f

p

div.

ff

259

Fl.

Canto

Solo

mf

let-te non an-co-ra!

Zit-ti_oh! il flau - to non - an - co-ra! Ma che dia - vol qui si

Vln. 1

Vln. 2

Vla.

Basso

v

p

pp

p

pp

p

p

p

p

p

p

263

Canto fa? Ma - le - det - to con - trab - bas - so! Co - sa dia - vol qui si fa? Co - sa

Vln. 1

Vln. 2

Vla.

Basso Vc *pp* *cresc.*

pp *cresc.*

pp *cresc.* *cresc.*

ff

267

Canto dia - vol qui si fa? Qui si man - ca l'at - ten -

Vln. 1

Vln. 2

Vla.

Basso *mf* *pp* *poco cresc.* *p*

mf *pp* *poco cresc.* *p*

mf *pp* *poco cresc.* *p*

unis. *pp* *poco cresc.* *p*

mf *pp* *poco cresc.* *p*

271

Canto zio - ne, qui si man - ca l'at - ten - zio - ne, nò, co -

Vln. 1

Vln. 2

Vla.

Basso

3 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

sim.

3 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

sim.

275

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

sì, co - sì non va. Vi scon - giu - ro_in gi - noc -

Vln. 1

Vln. 2

Vla.

Basso

f

p

279

Bsns. 1/2

Canto

chio - ne, vi scon - giu - ro_in gi - noc - chio - ne, ah, ba -

Vln. 1

Vln. 2

Vla.

Basso

8

8

8

8

283

Bsns. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

da - - - te in ca - - - ri - tà, in ca - - - ri - -

287

Fl.

Ob. 1/2

Bsns. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

tà!

299

Canto

li - ni: lai lai lai la.

Vln. 1

Vln. 2

Vla.

Basso

mp

mp

303

Canto

Oh, bra - vis - si - mi! va be - ne. Quest' è quel del - le vio -

Vln. 1

Vln. 2

Vla.

Basso

p

311

Canto

Vln. 1

Vln. 2

Vla.

Basso

la la la, la la la

315

Canto

la.

Bra - vi _as - sai, oh be - ne - det - te! L'o - bo - è co - sì fa -

Vln. 1

Vln. 2

Vla.

Basso

319

Ob. 1/2

Canto

rà: la la,

A musical score for strings section, featuring four staves: Vln. 1, Vln. 2, Vla., and Basso. The score is in common time, key signature of A major (two sharps), and consists of four measures. In each measure, Vln. 1, Vln. 2, and Vla. play eighth-note patterns (e.g., B-C-A-B, D-E-C-D, G-A-F-G), while Basso rests. Measures 1-2 have a dynamic of forte (f), and measures 3-4 have a dynamic of piano (p).

Ob. 1/2

323

Canto

bio bio bio bio bio bio.

Ob. 1/2

327

Canto

Mol-to be-ne_in ve - ri - tà. O - ra_i cor - ni van-no_as - sie-me: la la la la la la la la, la la la la la la la

Vln. 1

Vln. 2

Vla.

Basso

p

Hn. 1/2

331

Canto

bla - ber-le bla - ber-le bla - ber-le bla.

Hn. 1/2

335

Canto

Son con-ten-to, van-no be-ne: or a-des-so.u-ni - ta - men-te, via, sen-tia-mo-co-me_an - drà, via, sen-tia-mo co-me_an -

Vln. 1

Vln. 2

Vla.

Basso

p

339

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

drà.

Vln. 1

Vln. 2

Vla.

Basso

f

343

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Bra - vi!

Vln. 1

Vln. 2

Vla.

Basso

mp

f

p

f

347

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

Be - ne!

Bra - vi_as - sa - i!

351

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

mp cresc.

fp cresc.

fp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

fp cresc.

fp cresc.

fp cresc.

fp cresc.

Bra - vi!

Be-ne! Bra - vi_as -

355

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

sa - i!

Ques-te no-te_a pun-ta d'ar-co,

a punto d'arco

mf

a punto d'arco

mf

p

f

p

f

p

359

Canto

qui stac - ca - te, qui le - ga - te, qui stac - ca - te, qui le -

Vln. 1

Vln. 2

Vla.

Basso

ord.

p

mf

ord.

p

mf

p

p

mf

p

p

mf

p

363

Ob. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

Solo

mf

ga - te. L'o-boe so - lo! Le vio - let - te!

p

p

pp

p *f*

p

div.

367

Fl.

Ob. 1/2

Canto

Flau-to so - lo! Pre - sto _ i

Vln. 1

Vln. 2

Vla.

Basso

Solo

mf

v

pp

unis.

pp

375

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

sì!
Co - si!

Oh, che_ar-mo - ni - co fra - cas - so! oh, che_or-che - stra be - ne -

Vln. 1

Vln. 2

Vla.

Basso

379

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

det-ta, io mi sen-to con-so-lar, io mi sen-to con-so-lar! Oh, che_ar-mo-ni-co fra-

p

f

p

f

p

f

f

p

f

p

f

p

383

Fl. *p* cresc.

Ob. 1/2 *p* cresc.

Bsns. 1/2 *p* cresc.

Hn. 1/2 *p* cresc.

Canto cas - so! oh, che or-che - stra be - ne - det-ta, io mi sen - to con-so - lar, io mi sen - to con-so - lar, io mi sen - to con-so -

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Basso *cresc.*

387

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

lar! Ques - te no - te_a pun - ta

Vln. 1

Vln. 2

Vla.

Basso

p

391

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

d'ar - co!

Vln. 1

Vln. 2

Vla.

Basso

a punto d'arco

395

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

I vio - li - ni_e le vio - le - te,
le vio - let - te con i cor - ni,

Vln. 1 *ord.*
p

Vln. 2 *ord.*
p

Vla.
div. *f*

Basso

399

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

i vio - li - ni_il flau - to so - lo,
o - boè, cor - ni con il flau - to!

Vln. 1
p

Vln. 2
p

Vla.
p

Basso
p

mf *pizz.*

p

pizz.

arco

arco

arco

403

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

I vio-li - ni! Bra-vi! Flau-to so - lo! Be-ne! Le vio-lé - te! Bra-vi! O-boe so - lo!

Bssn. 1

mf

mp

mf

Vln. 1

Vln. 2

Vla.

Basso

f

f

f

f

div.

f

mf

407

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Be-ne! O-boe, flau - to! Bra - vi! pres-to_i cor - ni! Bra - vi! be-ne! Bra - vi! be-ne! bra - vi_as -

f

f

f

mf

f

f

Vln. 1

Vln. 2

Vla.

Basso

f

f

div.

f

f

mf

f

mf

411

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

sa-i, bra-vi-as-sa-i, bra-vi-as-sa-i!

Oh, che_ar-mo-ni-co fra - cas-so! oh, che_or-che-stra be-ne-

415

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

det-ta, io mi sen-to con-so-lar, io mi sen-to con-so-lar!

Oh, che_ar-mo-ni-co fra -

Vln. 1

Vln. 2

Vla.

Basso

ff

pp

cresc.

ff

pp

cresc.

ff

pp

cresc.

pp

cresc.

419

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

pp cresc.

pp cresc.

pp cresc.

pp cresc.

f

f

f

f

f

cas-so! oh, che_ or-che -stra be -ne - det-ta, io mi sen-to con-so - lar, io mi sen-to con-so - lar, io mi sen-to con-so -

Vln. 1

Vln. 2

Vla.

Basso

f

423

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

f

f

f

f

f

f

lar, io mi sen - to con-so - lar!

Vln. 1

Vln. 2

Vla.

Basso

427 *Recit.* *Allegro assai*

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2 *Horn in G*

Canto

Vln. 1 *Recit.* *Allegro assai*

Vln. 2

Vla.

Basso

Bra - vi! Bra - vis - si - mi! Co - sì va be - ne.

p

431

Canto

Vln. 1

Vln. 2

Vla.

Basso

Son con - ten - to dell' as - sie - me che tie - ne cia-sche -

435

Fl.

Canto *mp*

du - no fa - cen - do la su - a par - te. Per - ciò, se non vi spia - ce, bra - mo pro - var un

Vln. 1

Vln. 2 *p*

Vla. *p*

Basso *p*

439

Canto pez - zo di stil af - fet - to nuo - vo. Vol - ta - te o - ra le

Vln. 1 *p* *fz* *fz*

Vln. 2 *p* *fz* *fz*

Vla. *p*

Basso *p*

p

443

Canto car - te e s'in-co-min-ci un can - ta - bi - le Al - le - gro. Ciò è di due co - lo - ri co - me_u-na

Vln. 1 *p* *f* *p*

Vln. 2 *p* *f* *p*

Vla. *p* *f* *p*

Basso *p* *f* *p*

p *f* *p*

447

Canto

sal - sa che ha viep-più sa - po - ri. I pian-ni_e_i for - ti vi pre - go d'os - ser - va - re.

Vln. 1

Vln. 2

Vla.

Basso

f *sfp* *ff* *sfp* *pp* *pp* *pp* *pp*

451

Canto

Il con - trab - bas - so non di - a quel - le strap - pa - te, che fan cat - ti - vo ef - fet - to nel ar - mo -

Vln. 1

Vln. 2

Vla.

Basso

poco cresc. *p* *fz*
poco cresc. *p* *fz*
poco cresc. *p* *fz*

ff *p* *fz*

455

Canto

ni - a. Le vio - let - te, il vio - lon - cel - lo s'ac - cor - din ben as - sie - me, nel pas - sa - gio, che lor ho

Vln. 1

Vln. 2

Vla.

Basso

p *f* *p* *f* *p*

459

Canto fat-to! S'in-co-min-ci la bat - tu - ta con for - za e ca - lo - re, s'in-co-min-ci il gran mor -

Vln. 1 f ff f

Vln. 2 f ff f

Vla. f ff f

Basso f ff f

463

Allegro

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Horn in G

mf

Allegro

Canto ceau con stre - pi - to e vi - go - re!

Vln. 1 f

Vln. 2 f

Vla. f

Basso f

Allegro

467

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

471

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

475

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Ci spo - se - re - mo fra

Vln. 1

Vln. 2

Vla.

Basso

479

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

suo - ni, fra suo - ni e can - ti, spo - si bri - lan - ti

Vln. 1

Vln. 2

Vla.

Basso

483

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

pie - ni d'a - mor, spo - si bril - lan - ti pie - ni d'a - mor, spo - si bril -

487

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

lan - ti pie - ni d'a - mor. Vo-glio i vio - li - ni!

solo

gl'altri

f

p

f

p

f

f

f

f

491

Canto

Vln. 1

Vln. 2

Vla.

Basso

Vo-glio il vio -
, *p*
p

495

Canto

Vln. 1

Vln. 2

Vla.

Basso

lo - ne!

Violone solo
f

499

Bssn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

Vo - glio il fa - got - to coll' o - bo - è, coll' o - bo - è.
mf
p
p
tutti
p

Bssn. 2

503

Ob. 1
Ob. 1/2
Bsns. 1/2
Canto

507

Ob. 1/2
Bsns. 1/2
Hn. 1/2
Canto
Basso

511

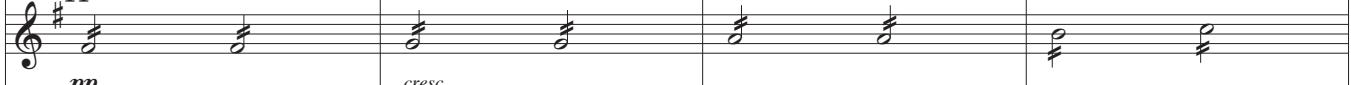
Hn. 1/2
Canto
Vln. 1
Vln. 2
Vla.
Basso

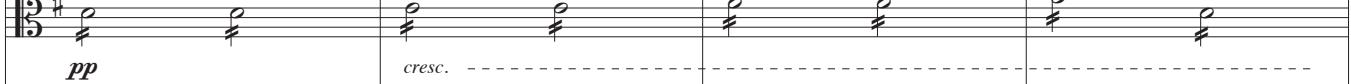
515

Hn. 1/2 

Canto 

Vln. 1 

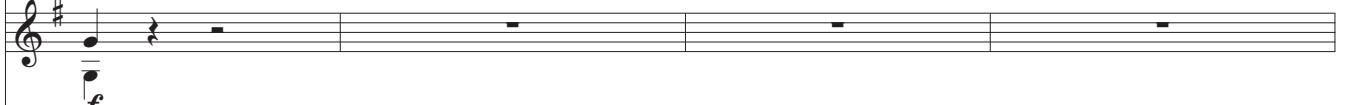
Vln. 2 

Vla. 

Basso 

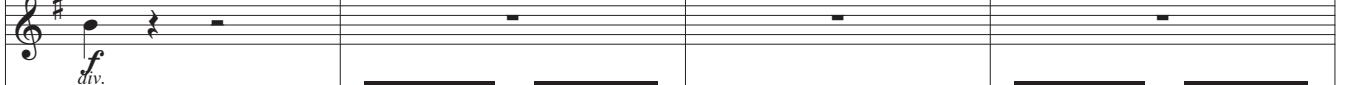
519

Fl. 

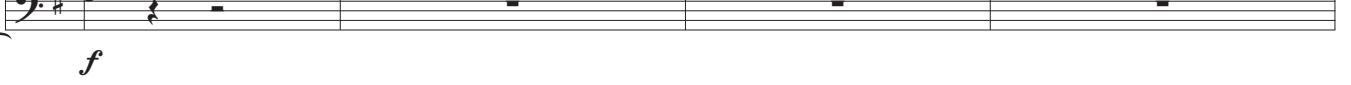
Hn. 1/2 

Canto 

Vln. 1 

Vln. 2 

Vla. 

Basso 

523

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Tut - ta l'or - che - stra s'ha da suo - nar, tut - ta l'or - che - stra s'ha da suo -

Vln. 1

Vln. 2

Vla.

Basso

pp
cresc.
pp
cresc.
pp
cresc.
cresc.

527

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

f
f
f
f
nar. Nò, che di me - glio si può tro - var; tut - ta l'or - che - stra s'ha da suo -

Vln. 1

Vln. 2

Vla.

Basso

mf
fp
fp
fp

531

Fl.

Ob. 1/2

Bsn. 1/2

Canto

nar.
Ci spo - se - re - mo
fra suo - - ni e

Vln. 1

Vln. 2

Vla.

Basso

535

Fl.

Ob. 1/2

Bsn. 1/2

Canto

can - ti, spo - si, bril - lan - ti, pie - - ni d'a -

Vln. 1

Vln. 2

Vla.

Basso

539

Fl.

Ob. 1/2

Bsns. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

mo - re, spo - si bril - lan - ti pie - ni d'a - mor, spo - si bril - lan - ti pie - ni d'a -

543

Fl.

Ob. 1/2

Bsns. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

Violone solo

mor.

La vio -

Violone solo

547

Fl.

Canto

Vln. 1

Vln. 2

Vla.

Basso

solo

mf

let - ta.

Or il flau - to.

551

Fl.

Canto

Vln. 1

Vln. 2

Vla.

Basso

555

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Or il fa - got - to coll' o - bo - è coll' o - bo - è. Tut - ta l'or -

Ob. I
tr. wavy line

Bsns. 1
tr. wavy line

p mf p

p mf p

pp

Vln. 1

Vln. 2

Vla.

Basso

fp

p

pp

pp

pp

pp

559

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

che - stra s'ha da suo - nar, tut - ta l'or - che - stra s'ha da suo - nar. Nò, che di

cresc.

Vln. 1

Vln. 2

Vla.

Basso

cresc.

f

p

p

p

60 563

Fl.

Ob. 1/2

Bsn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

me - glio si può tro - var; tut - ta l'or - che - stra s'ha da suo - nar, tut - ta l'or-

mp

p

p

pp

pp

pp

pp

pp

567

Fl.

Ob. 1/2

Bsn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

che - stra s'ha da suo - nar, tut - ta l'or - che - stra s'ha da suo - nar, tut - ta l'or -

p

p

p

p

f *mp* *dim.*

f *mp* *dim.*

f *mp* *dim.*

f *mp* *dim.*

cresc.

f

mp *dim.*

cresc.

f

mp *dim.*

cresc.

f

mp *dim.*

cresc.

f

mp *dim.*

571

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

che - stra s'ha da suo - nar, tut - ta l'or - che - stra s'ha da suo - nar, tut - ta l'or -

575

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

Allegro

che - stra s'ha da suo - nar, s'ha da suo - nar, s'ha da suo... Vi rin -

Allegro

che - stra s'ha da suo - nar, s'ha da suo - nar, s'ha da suo... Vi rin -

579

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

gra - zio, o miei si - gno - ri; pro - ve - re - mo ad al - tro tem - po un An -

p

583

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

dan - te, Al - le - gro_e Pres - to che fa - rav - vi stu - pe - far, un Can -

p

p

p

587

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

ta - bi - le con mo - to, un Lar - ghet - to, un An - dan - ti - no, un Lar -

cresc.

cresc.

cresc.

cresc.

cresc.

591

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

ghet - to, un An - dan - ti - no che, un ta - len - to so - pra - fi - no non po -

f

f

f

f

f

p

p

p

64

595

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

trà giam-mai i - mi - tar,
non po - trà giam-mai i - mi - tar.

600

Fl.

Ob. 1/2

Bsns. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso