

DOMENICO CIMAROSA
(MAFFEO ZANON)

IL MAESTRO DI CAPPELLA

INTERMEZZO GIOCO SO

PER VOCE DI BASSO-BARITONO

RIDUZIONE PER CANTO E PIANOFORTE

DER MUSIKMEISTER

EIN BURLESKES INTERMEZZO

FÜR EINEN BASS-BARITON

Neue revidierte deutsche Übersetzung von

GOTTFRIED BECKER

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SYMPHONIA VERLAG A.G.

B A S E L

Questo graziosissimo lavoro cimarosiano può venire presentato al pubblico in diverse forme, secondo l'occasione, l'ambiente, i mezzi disponibili, lo scopo dell'esecuzione :

- 1) **come un comune pezzo di concerto.** L'esecuzione non presenta alcuna diversità da qualsiasi altro brano musicale ;
- 2) **in forma rappresentativa semplice.** Il cantante, in costume settecentesco, dal palcoscenico si rivolgerà ai singoli componenti l'orchestra ogni qualvolta avrà l'occasione di nominarli, accompagnando sempre il suo canto con opportuno commento comico-mimico, però mai con esagerazione ;
- 3) **come balletto.** Vi sarà sul palcoscenico una finta orchestra formata da mimi-danzatori, ciascuno dei quali rappresenterà uno strumento e avrà nel costume i simboli dello stesso. Ogni qualvolta uno strumento della vera orchestra eseguisca un passo, il danzatore (o i danzatori) corrispondente allo strumento che suona eseguirà opportuni movimenti di danza per la durata del passo istesso. Quando sarà tutta l'orchestra a suonare, sarà tutto il gruppo danzante a muoversi. All'inizio, dopo la sinfonia, i danzatori potranno entrare in scena successivamente, man mano che il cantante li nomina, come se li chiamasse. Ben s'intende che in questa forma di balletto il cantante si rivolgerà sempre all'orchestra fittizia e mai a quella vera. Il lavoro può chiudersi con una breve danza generale ; in tal caso, finito il canto, è opportuna la ripresa dell'ultima parte della sinfonia, dalla battuta 129 alla battuta 167.
Qualora nel corso dell'esecuzione fosse necessario un piccolo taglio, si consiglia di passare dalla battuta 566 alla battuta 607.

Symphonia-Verlag A.G.

Dieses entzückende kleine Werk Cimarosas kann je nach der Gelegenheit, den Umständen, den verfügbaren Mitteln und dem Ziel der Aufführung in verschiedener Form ausgeführt werden:

1. **Rein konzertant:** Die Aufführung unterscheidet sich dann in keiner Weise von der eines jeden anderen musikalischen Werkes.
2. **In einfacher bühnenmäßiger Form:** Der Sänger, im Kostüm des 18. Jahrhunderts, wendet sich dann je nachdem, wie es der Text erfordert, von der Bühne herab an die einzelnen Mitglieder des Orchesters. Seinen Gesang unterstreicht er dabei mit entsprechenden komischen Bewegungen, ohne jedoch in Übertreibung zu verfallen.
3. **Als Ballett:** In diesem Falle bilden die Tänzer auf der Bühne ein Orchester; jeder einzelne stellt ein bestimmtes Instrument dar, was sich auch in seinem Kostüm symbolisch ausdrücken soll. So oft nun ein Instrument — oder mehrere — des richtigen Orchesters solistisch hervortreten, führen die jeweiligen Darsteller der Instrumente auf der Bühne entsprechende tänzerische Bewegungen aus. Hat das Orchester einen Tuttisatz, tanzt auch auf der Bühne die gesamte Gruppe. Nach der Ouvertüre können die Tänzer nach und nach die Bühne betreten, sobald der Sänger sie nennt, gleichsam als habe er sie gerufen. Selbstverständlich wendet sich bei der Aufführung in Ballettform der Sänger immer an die Darsteller der Orchesterinstrumente auf der Bühne, nicht an die Spieler des richtigen Orchesters. Das ganze Werk kann mit einem kurzen allgemeinen Tanz schließen; in diesem Falle empfiehlt sich nach dem Abschluß des Gesangsteiles die Wiederholung des letzten Ouvertürenteiles (Takt 129—167). Sollte bei einer Aufführung eine kleine Kürzung erwünscht sein, könnte man von Takt 566 auf Takt 607 springen.

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DOMENICO CIMAROSA - M. ZANON

(1749-1801)

(1882)

SINFONIA

d = 120

Presto

The first system of the piano introduction consists of two staves. The treble staff begins with a circled *pp* dynamic marking. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano introduction with two staves. It features a series of chords in the treble staff and a more active bass line. A large *>* hairpin is visible in the treble staff.

1

The third system of the piano introduction consists of two staves. It begins with a circled *f* dynamic marking. The treble staff has a melodic line with slurs, and the bass staff provides a steady accompaniment. A *sf* dynamic marking appears in the middle of the system.

The fourth system of the piano introduction consists of two staves. It features a melodic line in the treble staff with slurs and a bass line with a similar rhythmic pattern. A *p* dynamic marking is present in the treble staff.

First system of musical notation, piano and treble clefs. The piano part features chords and arpeggios, with dynamic markings *sf* and *p* circled. The treble part has a melodic line with slurs.

Second system of musical notation, piano and treble clefs. The piano part has chords and arpeggios, with dynamic markings *sf*, *p*, and *f* circled. The treble part has a melodic line with slurs.

8va ad lib.

Third system of musical notation, piano and treble clefs. The piano part has chords and arpeggios. The treble part has a melodic line with slurs.

Fourth system of musical notation, piano and treble clefs. The piano part has chords and arpeggios, with dynamic markings *p* and *sf* circled. The treble part has a melodic line with slurs and a circled **2** above a measure.

Fifth system of musical notation, piano and treble clefs. The piano part has chords and arpeggios. The treble part has a melodic line with slurs.

Sixth system of musical notation, piano and treble clefs. The piano part has chords and arpeggios, with dynamic markings *sf* and a handwritten *mf*. The treble part has a melodic line with slurs.

5

First system of a musical score in G major. The treble clef part begins with a quarter rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The bass clef part starts with a quarter rest, followed by a half note G3, and then a series of eighth notes: A3, B3, C4, B3, A3, G3. A circled 'f' dynamic marking is present in the second measure of the bass line.

Second system of the musical score. The treble clef part continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part continues with eighth notes: F3, E3, D3, C3, B2, A2, G2.

Third system of the musical score. The treble clef part has a quarter rest followed by a half note G4, then eighth notes: A4, B4, C5, B4, A4, G4. The bass clef part has a quarter rest followed by a half note G3, then eighth notes: A3, B3, C4, B3, A3, G3.

Fourth system of the musical score. The treble clef part features a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass clef part features a series of chords: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3. A circled 'p' dynamic marking is present in the final measure of the treble line.

Fifth system of the musical score. The treble clef part has a quarter rest followed by a half note G4, then eighth notes: A4, B4, C5, B4, A4, G4. The bass clef part has a quarter rest followed by a half note G3, then eighth notes: A3, B3, C4, B3, A3, G3.

4

Sixth system of the musical score. The treble clef part has a quarter rest followed by a half note G4, then eighth notes: A4, B4, C5, B4, A4, G4. The bass clef part has a quarter rest followed by a half note G3, then eighth notes: A3, B3, C4, B3, A3, G3. A circled 'p' dynamic marking is present in the final measure of the bass line.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A dynamic marking of *p* is present in the left hand.

Second system of the piano score. The right hand continues the melodic development with some slurs. The left hand maintains the eighth-note accompaniment. A dynamic marking of *sf* is circled in the left hand.

Third system of the piano score. The right hand has a more active melodic line with slurs. The left hand accompaniment continues. A dynamic marking of *p* is visible in the right hand.

Fourth system of the piano score. A measure number '5' is written in a box at the beginning of the right hand. The right hand has a melodic line with slurs and accents. The left hand accompaniment continues. A dynamic marking of *p* is circled in the left hand.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand accompaniment continues. A dynamic marking of *sf* is present in the right hand.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment continues. Dynamic markings of *sf* are present in the right hand.

6

7 *f*

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

f

7

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

f

p

p *f*

7

8

p *f*

swell

p *f* *p* *f*

1 2 3 4 7 166

9

f ORC.

sf *sf*

Se mi dân - no il per - mes - so, u - n'a - ria can - te -
~~Je - su - mit - te - re, uo - ra. Si - o - se - la - u - ben - mi - e - re - a - Sa - ge - n - hõ - ren -~~

f ORC.

No

rò;
 - las - sen -

f ORC.

sf *sf*

non so - no, no, di quel - li che si fan - no pre - ga - re e ri - pre
~~nicht wie die Vir - tu - osen die sich nur mit stol - zer Mü - he erst bitter~~

Cembalo

sf

10 *Andantino*

ga - re.
~~leben.~~

Son di quei

ORCH.
Mod.

sf

po - chi che del - la scu - la an - ti - ca ci son re -
~~die aus - er - wähl - ten die aus - ge -~~

Cembalo

Allegro assai

Andante

sta - ti. Ah,
~~Sobania~~ Austro-Str

VIVO
T. sciolto

f *fp*

do - ve son an - da - ti quei ce - le - bri ma - e - stri che sa -
 würd ge, ar - te Meistes, Schatzkammern al - les Wissens. Wo seid

pe - va - no tan - to?
 Ihr hin - ge - schwun - den?

steno *sf* *sf* *mp* *espr.*

Can-te-rò dun-que un' a-ria giacchè tutti a sen-
~~non so will ich euch danken, danke, danke, danke~~

Tempo
Andante

Allargato
 tir-mi pron-ti qui ve-do; ~~ma stia-no bene a~~
~~che non saprò mai se sarà, che non saprò mai se sarà~~

Andante **ORCA** *Andante*

ten-ti che un' a-ria can-te-rò, can-te-rò di stil su-
~~che non saprò mai se sarà, che non saprò mai se sarà~~ ~~che non saprò mai se sarà, che non saprò mai se sarà~~

Andante

Presto

bli-me, ~~Solo~~ che fece ap-po-sta col
~~stumpfsinnig~~ ~~stumpfsinnig~~

12

ff ORC.

cello

su-o gu-sto fi-no il ca-va-lier Scar-lat-tial La-te-ri-no. L'o-bo-e, i
~~schmeckten Weis-se~~ ~~der~~ ~~hoch~~ ~~berühm-ten~~ ~~Ritter~~ ~~Hen~~ ~~Scarlat-ti.~~ ~~Erst~~ ~~Mohr~~

ORC

cor-ni, le vi-o-let-te a-vran-no ben a fa-re.
~~und die Bratschen~~ ~~die~~ ~~mü-ßen~~ ~~Wir~~ ~~lung~~ ~~ma-chen.~~

Allegro assai

ORC

Vivo

Presto

nu - to. ~~mit fen.~~ E - se - guir voi co - vrete quel che di - ro. ~~Jetzt gehen wir zu dem was ich be - ziele~~

p *Vivo* *sf* *sf* *sf* *Mod.* *f* *Vivo*

Allegro

Quest' è il pas - so dei vio - li - ni: lai, lai, lai, la, _____
~~Esst das ist der schen die Hoboen? bio, bio, bio, bio.~~

13

GRG. *f* *p*

la. Co - sa fate, o - boe mio caro? bio, bio, bio, bio.
~~Was tun jetzt schon die Hoboen? bio, bio, bio, bio.~~

(Oboi) *mf* *p* *f*

S'in - co - min - ci an - cor il pas - so! Ma - le -

~~Nein, es hat sich nicht geändert~~ ~~Der~~

p *C.B.* *ff*

det - to con - tra - bas - so, ma - le -

~~denen der Gegenüber~~ ~~tra - bas - so,~~ ~~die~~

f

det - to, ma - le - det - to! co - sa

~~denen~~ ~~Gegenüber~~ ~~hat sich~~ ~~er~~ ~~Was~~ ~~um~~

dia - vol qui si fa? co - sa dia - vol qui si
~~diavol qui si fa? co - sa dia - vol qui si~~
~~Was zum Henker soll das~~

fa? Quest'è il pas-so del vio-li-ni: lai, lai, lai,
~~sein? Erst kommt die Wirtin dann mit den laien~~

la, la. Bia herle bia herle bia herle
 la, la. ~~Bia herle bia herle bia herle~~

(Corni)

bla. Oh, vi pre - go, deh ba - da - te e im - pa -
~~bla. V~~ ~~Oh, vi pre - go, deh ba - da - te e im - pa -~~
 15 ~~gent - doch erst - packt sie - ren und die~~

fp

3 3 3 3

ra - te a ben con - tar, al - tri - men - ti non si va, al - tri -
~~ra - te a ben con - tar, al - tri - men - ti non si va, al - tri -~~
~~ten - te - nun - ne - die - em, sonst packt die - er - e - ster - ein, - sonst packt~~

mf *f*

men - ti non si va.
~~men - ti non si va.~~

p *cresc.*

Quest'è il pas-so del vio - li ni: - lai, lai, lai, la,
~~Nicht mein mal die Vi - o - li - nen: - lai, lai, lai, la.~~

16

(Viole)

f *p* *mf*

la. Le vio - let - te non an - co - ra!
 la. ~~Nicht doch, noch nicht die Brat - schen!~~

(Flauto)

p *mf*

Zit - to il flau - to, non an - co - ra! Ma che
~~Was will denn schon jetzt die Flö - te, was zum~~

dia - vol qui si fa? Ma - le -
~~Di - ver -~~

f *p*

C.B.

ff

det - to con - trab - has - so! co - sa dia - vol qui si fa? co - sa
~~unrecht -~~ Con - tra - has - se - rein - gen - ganz ab - scheu - lich - nein, - reis - sen

dia - vol qui si fa? Qui si
~~ganz ab - scheu - lich - nein.~~ ~~Musik~~

867

17

IV

mf *pp*

3 4 3 3 3

man - ca d'at - ten - zio - ne, qui si
 Herrn! sie müs - sen zäh - len, ma'

man - ca d'at - ten - zio - ne,
 Herrn! sie müs - sen zäh - len,

no, co - si, co -
 sonst kommt ein mer

~~si~~ non va. Vi scon -
~~chi -~~ ~~cin -~~ ~~Ac -~~ ~~ich~~

giu - ro in gi - noc - chio - ne, vi scon -
~~te, ach, - ich, - fle, - he,~~ ~~ach, ich~~

giu - ro in gi - noc - chio - ne,
~~te, ach, - ich, - fle, - he,~~

ah, ba - da - te in
~~nun~~ ge - zählt, ~~sonst~~

ca - ri - tà, in
 pack' ich ein, sonst

ca - ri - tà
 pack' ich ein.

IV.

mf

Sen-za scaldarsi il sangue, e per prin-
~~Nur ohne zu er-eifern, noch einmal von~~

CEMB.
 Rec. *cello*

un po *dico*

ci-pio, ~~or che~~ ~~ge-zit-ter~~ ~~so-mie-ich's~~ ~~sa-ge~~ a quel che di-co: nes-sun co-min-ci il
~~und~~ ~~hat~~ ~~man~~ ~~spie-le~~

cello *ORCH* *cello*

ho ho *teuta*

pas-so ~~ma-ter~~ ~~si-ces-ter~~ ~~non-ge~~ ~~no-ge-ct~~ se pria da me nol sen-ta! pen-sa-te ch'io non
~~Sie-din-fo-er~~ ~~nicht~~ ~~con-~~

cello *ORCH*

Solo

Allegro

so-no qui per far - vi il buf - fo - nel
~~so-no~~ ~~ich bin nicht hier zum Späße.~~

Quest'è il pas - so dei vio -
~~Brot~~ ~~weigen~~ ~~nen~~ ~~die~~ ~~Vio-~~

18

Orati

mf *p*

li - ni: lai, lai, lai, la, _____
~~li - ni: lai, lai, lai, lai, lai,~~

la.
 la.
 (Violini)

mf

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

~~Acht, ach schön - so lässt sich ho - ren. Nur die Brä - uchen - süß und~~

let - te: la, la, la, la, _____ la,

~~let - te: la, la, la, la, _____ la,~~

(Viola)

la, _____

la, _____

la.
la.

sf sf sf sf sf sf sf sf

Era-vi as-sai, o be-ne - det - tel L'o-bo-è co - sì fa -
~~Bra-vo, bravo, un gran zeich-net die Ho-be-en, sanft, und~~

p

ra: la la la la la la la la la la la la la
 schön: la la la la la la la la la la la la la

(Oboe)

tr. sf

la la la la la la la la, la,
la la la la la la la la, la,

(Corni)
mf

CR

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

CR

Son con-ten-to, van - no be - ne: or a - des - so u - ni - - ta -
~~Gott erheben, und sich den Welt zu erheben, in -~~

A.¹
p

men-te, via sen-tia-mo come an - dra, via sen-tia - mo come an -

~~geh-n muss das Gän-zel-trefflich~~ geh-n muss das Gän-ze :trefflich

dra.

19 ~~geh-n~~ *A* *RV HV*

ob. *tr.* ** OR*

p

Bra-vi!
Bra-vol

ff

f

Be - ne!
Treff - lich!

Bra - vi as -
Bra - vo, bra -

sa - i!

Bra-vol Be - ne! bra-vi as - sa - il!

Que - ste no - te a pun - ta d'ar - co,
 Jetzt nun mit des Bo - gens Spit - ze,

20

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

Musical score for the first system, featuring vocal line and piano accompaniment. The piano part includes dynamic markings 'f' and 'p' circled in red.

ca - te, qui le - ga - te, L'o - boe
~~ca - te,~~ ~~le - ga - te,~~ ~~Hy - po -~~

Musical score for the second system, featuring vocal line and piano accompaniment. The piano part includes dynamic markings 'f' circled in red. A large arrow points down from the top right.

so - lo.

21 ~~21~~ *ob.*

Musical score for the third system, featuring vocal line and piano accompaniment. The piano part starts with a 'p' dynamic marking.

Le vio - let - tel
~~Jetons dans Destruction.~~

f *ff* *v* *le*

367

Flau-to so - lo!
~~Flu-te~~ ~~Flu-te~~

f

Pre - sto | cor - nil
~~Nun - die~~ ~~Hör - er~~

CR.

Qui for-tis-si-mol co-

cresc. **ff**

sil co - sil

Oh, che ar-mo-ni-co fra - cas-so! oh, che or-che - stra be - ne -
 Schön wird's Gan-ze durch-ge - fühl-ret - das Or - che - ster ein - stu -

22 *pp* *And* *cresc.*

det-tal io mi sen-to con-so-lar, io mi sen-to con-so-

~~die steht an der Spitze, stehe, ich werde an der Spitze~~

lar! Oh, che ar-mo-ni-co fra-

steht! ~~Sich was durch~~

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

~~führet, das Orchester ein, sie, die steht, ich werde an der Spitze~~

2 3 4

I Vio-li-ni e le vio-let-tel

23

p *f* A.

Le vio-let-te con i cor-ni!

p *f* CR

' vio-li - ni, il flauto solo!
~~Violini e Flauto solo~~

A. fl.

p *f*

Oboi, cor-ni con il flauto!
~~Oboi, corni e flauto~~

I vio-li-ni!

~~Violini solo~~

fl.

p *f* *f*

CR

Bra-vi Flauto solo!
~~Bra-vi Flauto solo~~

Be ne! Le vio-let - tel

~~Bene! Le violette~~

f

Vice

Bra-vil Oboe solo! ~~hört die Oboe solo!~~ Benel Oboe e flauto! ~~hört die Oboe Flöte!~~ Bravi! presto i corni! ~~Bravo! presto i corni!~~

Bra - vil Benel Bra - vil! Benel Bravi as - sa - i! Bravi assai Bra - vi as - ~~hört die Oboe herzlich! Bra - vil! herzlich! hört die Oboe!~~ schön vor-

sa - i! trefflich Oh, che ar - mo - ni - co fra - cas - so! oh, che orchestra bene ~~Schön ist die Camerata wie sie fühlt, das Orchester einstu~~

24

p *cresc.* *p* *cresc.*

det-tal io mi sen-to con-so - lar, io mi sen - to con - so -
~~steht~~ ~~ich werd' an der Spitze~~ ~~steht~~ ~~ich werd' an der Spitze~~

The first system of the musical score consists of three staves. The top staff is the vocal line in bass clef with a key signature of one sharp (F#). The lyrics are "det-tal io mi sen-to con-so - lar, io mi sen - to con - so -" followed by a crossed-out line "~~steht ich werd' an der Spitze steht ich werd' an der Spitze~~". The middle staff is the piano accompaniment in treble clef, showing a series of chords and a melodic line. The bottom staff is the piano accompaniment in bass clef, showing a simple harmonic line. A circled number "4" is written in the piano part, and there are some handwritten scribbles.

lar!
 stehn!

Oh, che ar - mo - ni - co fra -
~~Schönwiedle Gan ze durch ge -~~

The second system of the musical score consists of three staves. The top staff is the vocal line in bass clef with a key signature of one sharp (F#). The lyrics are "lar! stehn!" followed by "Oh, che ar - mo - ni - co fra -" and a crossed-out line "~~Schönwiedle Gan ze durch ge -~~". The middle staff is the piano accompaniment in treble clef, showing a series of chords. The bottom staff is the piano accompaniment in bass clef, showing a simple harmonic line. A circled "pp" (pianissimo) marking is present in the piano part.

cas - so! oh, che orche - stra be - ne - det - tal io mi sen - to con - so -
~~führt das Or - che - ster ein - stu die - ret~~ ~~ich werd' an der Spit - ze~~

The third system of the musical score consists of three staves. The top staff is the vocal line in bass clef with a key signature of one sharp (F#). The lyrics are "cas - so! oh, che orche - stra be - ne - det - tal io mi sen - to con - so -" followed by a crossed-out line "~~führt das Or - che - ster ein - stu die - ret ich werd' an der Spit - ze~~". The middle staff is the piano accompaniment in treble clef, showing a series of chords. The bottom staff is the piano accompaniment in bass clef, showing a simple harmonic line. A "cresc." (crescendo) marking is present in the piano part.

lar, io mi sen - to con - so - lar, io mi sen - to con - so -
~~steh, ich werd an der Spit - ze~~ ~~steh, ich werd an der Spit - ze,~~

lar, io mi sen - to con - so - lar!
~~steh, ich werd an der Spit - ze~~ ~~steh!~~

Allegro assai

Bra-vil Bra-vis-si-mil co-si va be-nel

~~_____~~

Rec.

25

Vivo

ORC.

p A.

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

~~Jahr bin ich nicht wohl, wenn ich dem nicht auf sei-ne~~

a tempo

du-no fa-cen-do la su-a par-te.

~~_____~~

OR

A. L.

Per - ciò, se non vi spia-ce, bra - mo pro - var un
~~Druckstück, wenn's ge-fallt, auch noch et-was pro-~~

Rec. im battere

Molto
 pez-zo di stil af-fat-to nuo-vo.
~~Stück im alle-neu-sten Chr-isto.~~

p *A.* *sf*

Vol - ta - te o - ra le
~~Wort der Bitte~~

sf *Rec*

Claro

car-te e s'in-co-min-ci un can-ta-bi-le Al-
~~wendet~~ ~~Es fängt gleich an mit süs-sen-schmel-zen dem~~ Al-

Claro

le-gro; ciò è di due co-lo-ri, co-me u-na
 le-gro; ~~so-des Con-tra-stes we-gen wie ei-ne~~

Claro

Claro

Claro

Claro

sal-sa che ha viep-più sa-po-ri. I pia-nie i
 Sau-ce, mit lieb-li-chen Ge-wür-zen. ~~Pia-no-und~~

Claro

Claro

antico

Musical staff with notes and clef.

cel-lo s'ac-cor-din ben as - sie - me nel pas-sag-gio che lor ho
~~Schling-sie hat me in dem treff-lich in der sie ge-schrieb-nen~~

Musical staff with notes and clef, including handwritten 'ORC. f'.

Musical staff with notes and clef.

fat-to. S' in-co-min-ci la bat-lu-ta con for-za e ca-
Es be-giant im voll-en Tak-te, mit Stär-ke und mit

Musical staff with notes and clef, including handwritten 'ORC.' and 'Muller'.

Musical staff with notes and clef.

lo - re, s' in - co - min - ci il gran - mor - ceau con stre - pi - to e vi -
Eau-erl recht mit Pa-thos muss die Stel-le mit Don-ner-kraft sich er -

Musical staff with notes and clef, including handwritten 'Muller' and 'f'.

Allegro OKLT.

go-re.
chen.

27

Ambrasso

f

Mod.

p

467

fl. h.

f

First system of musical notation, piano accompaniment in G major. Treble and bass staves are shown.



Ci spo - se - re - mo fra suo - ni, fra suo - ni e
~~U - ber dem rau - schen dem rau - schen ge - wal - ti - ger~~

28

p A.

Second system of musical notation, including vocal line and piano accompaniment. A rehearsal mark '28' is present. The piano part includes a circled 'p' and a handwritten 'A.'.

can - ti, ~~can - ten~~ *ff.* spo - si bril -
~~fei - er~~ *mf* ~~er~~ *p*

Third system of musical notation, including vocal line and piano accompaniment. Dynamic markings *mf* and *p* are present.

Voglio il vio-
~~Ranuncolo~~

f Tutti

lo - ne.
~~Basso~~

f

(C. basso solo)

Vo - gli - o il fa - got - to con l'o - bo -
~~Una botte di Fa - got - to con l'o - bo -~~

p Tutti

è, cor l'o - bo - è.
 sich, ~~sch.~~ **sch.**

Handwritten: *ob.*

Printed: **sch.**

Handwritten: *ob.*

Printed: *sf sf sf sf f*

No! no! no! no!
 Nichts! Nein! nichts! nichts!

Handwritten: *CR*

Printed: **(p)**

no! no! no! que-stro stru - men - to non fa per
~~nichts!~~ ~~nichts!~~ ~~nichts!~~ ~~nichts, dies Ge - bla - se~~ ist nicht für

me, non fa per me, non fa per
~~mich,~~ nein, dies Ge - bla - se ist nicht für

me, Or - sü il flau - to col - la vio - la, or - sü il
 31 ~~mich,~~ Jetzt kommt die Flö - te mit der Brat - sche, Jetzt kommt die

p *cresc.*

flau - to col - la vio - la.
 Flö - te mit der Brat - sche.

fl.

f *Viol.*

The first system of the score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#). It contains two measures of music with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Handwritten annotations include 'fl.' above the first measure and 'f Viol.' above the second measure.

The second system of the score consists of three staves. The top staff is a vocal line in bass clef, which is mostly empty. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

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

~~Da - que - re Or - che - ster halt nun mit ein - da - ge - ze Or -~~

The third system of the score consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. A circled 'f' is written in the first measure of the piano accompaniment.

che-stra s'ha da suo - nar. ~~Tu tu tu tu tu tu tu tu~~ *IV.* No, che di ~~tu tu tu tu tu tu tu tu~~ *lich*

p

me - glio si può tro - var, ~~tu tu tu tu tu tu tu tu~~ *ff.* tut - ta l'or - ~~tu tu tu tu tu tu tu tu~~ *Or -*

che - stra s'ha da suo - nar. ~~Tu tu tu tu tu tu tu tu~~ Ci spo - se - ~~tu tu tu tu tu tu tu tu~~

CR *ff* **32**

re - mo fra suo - ni e can - ti, spo - si bril -
~~Re - mo - fra - suo - ni - e - can - ti -~~ ~~spo - si - bril -~~
~~lan - ti - pie - ni d'a - mor, spo - si bril -~~

Musical score for the first system, featuring vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The vocal line has lyrics: "re - mo fra suo - ni e can - ti, spo - si bril -". The piano accompaniment includes dynamics *f* and *p*.

lan - ti pie - ni d'a - mo - re, spo - si bril -
~~lan - ti - pie - ni d'a - mor, spo - si bril -~~
~~wir - das - Hoch - zeit - fest, - ja, - fei -~~

Musical score for the second system, featuring vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The vocal line has lyrics: "lan - ti pie - ni d'a - mo - re, spo - si bril -". The piano accompaniment includes dynamics *f* and *p*.

lan - ti, pie - ni d'a - mor, spo - si bril - lan - ti pie - ni d'a -
~~wir - das - Hoch - zeit - fest, - ja, - fei -~~ ~~ern - wir das Hoch - zeit -~~

Musical score for the third system, featuring vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The vocal line has lyrics: "lan - ti, pie - ni d'a - mor, spo - si bril - lan - ti pie - ni d'a -". The piano accompaniment includes dynamics *f* and *p*.

musical score system 1

Vo - glo I vio - li - ni!

mor. T.

sf

f

mf *calmo*

(Violino solo)

33

musical score system 2

A

musical score system 3

sf

sf

55.

Handwritten notes: \square \square \square

Vo - glio il vio - lo - ne.
~~Begehret laut ihr Bas - se~~

f *mf*

(C. basso solo)

Handwritten notes: \parallel \downarrow \square

Voglio il fa -
~~Wohlstand der Bas -~~

p

got - to coll' o - bo - è, col - l'o - bo - è.
~~gott geant mit Ho - bo - a - sich mit Ho - bo - a - sich.~~

34

System 1: Treble and Bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with chords and eighth notes. Dynamics include *sf* (sforzando) markings.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with chords and eighth notes. Dynamics include *f* (forte) and *p* (piano) markings. A downward arrow points to the start of the system.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with chords and eighth notes. Lyrics are written below the treble clef. A handwritten circled number '6' is above the first measure. A downward arrow points to the start of the system.

no, no, no, no, no, no,
~~nichts,~~ ~~nichts,~~ ~~nichts,~~ ~~nichts,~~ ~~nichts,~~ ~~nichts,~~

no! que - sto stru - men - to non fa per me, non fa per
 34 ~~meine Gitarre. Ge - blas - sen - ist nicht für mich. Nein, dies Ge -~~

ff

me, non fa per me. Vo - glio i vio -
~~blas - sen - ist nicht für mich. Ton -~~

f *p*

li - ni.
~~fransen.~~ (Violino solo) 35

f *mf* *p*

Vo - glio il vio -

~~Rechts schreit laut~~ ~~ihm~~

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a quarter note G, then a quarter note A, and a quarter note B. The middle staff is a piano accompaniment with a treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom staff is a bass line with a bass clef, providing harmonic support with chords and single notes.

lo - ne.

~~Rechts~~

(C. basso solo)

The second system continues the musical score. The vocal line has a whole rest. The piano accompaniment continues with a melodic line. The bass line is labeled "(C. basso solo)" and features a more active rhythmic pattern with eighth and sixteenth notes.

La vio - let - tal

~~Rechts schreit laut~~ ~~ihm~~

36

Viola

The third system of the musical score includes a tempo change to "Allegretto" (indicated by "36") and a section for "Viola". The vocal line has a whole rest. The piano accompaniment features a melodic line with a slur. The bass line continues with a rhythmic pattern. There are handwritten annotations including a bracket over the first two measures and a "V" symbol.

Or il flau-tol
~~Flauto~~

7 fl

L sf

tr

sf

Or il fa - got - to coll' o-bo - è, col - lo - bo -
~~Flauto~~ mit Ho-bo-e

per flauto

p

e.
 sich.
 A.

sf sf tr

No! nól no, no,
 Nichts! nein! nichts! nein,
 p

no, no, no, que - sto stru - men - to non fa per
~~Mein nichts, nichts, nein, dies Ge - bla - se ist nicht für~~

me, non fa per me, non fa per
~~nein, dies Ge - bla - se ist nicht für~~

me Tut - ta l'or - che - stra s'ha da suo - nar, tut - ta l'or -
~~meinen Or - che - ster fällt nun mit ein, das gan - ze Or -~~

che-stra s'ha da suo-nar. No che di me-glio si può tro-
~~che-ster fällt nun mit ein. Nun wahrlich es kann gar nichts~~

f *p* *A*

var, tut - ta l'or - che - stra s'ha da suo -
~~sch... das gan - ze Or - che - ster fällt nun mit~~

ff.

nar, tut - ta l'or - che - stra s'ha da suo - nar, tut - ta l'or -
~~ein, das gan - ze Or - che - ster fällt nun mit ein, das gan - ze Or -~~

cresc.

che - stra s'ha da suo - nar, tut - ta l'or - che - stra s'ha da suo -
~~nar, tut - ta l'or - che - stra s'ha da suo - nar, tut - ta l'or - che -~~
~~ster fällt nun mit ein, ja, das Or - che - ster fällt nun mit~~

Sva ad lib.

nar, tut - ta l'or - che - stra s'ha da suo - nar, tut - ta l'or -
~~che - stra s'ha da suo - nar, tut - ta l'or - che -~~
~~ster fällt nun mit ein, ja, das Or - che - ster fällt nun mit ein, ja, das Or -~~

Mu bello

che - stra s'ha da suo - nar, s'ha da suo - nar, s'ha da suo ...
~~che - stra s'ha da suo - nar, s'ha da suo - nar, s'ha da suo ...~~
~~ster fällt ganz nun ein ja, das Or - che - ster fällt nun ...~~

Allegro

Vi rin - gra-zio, miei si - gno-ri; pro-ve-re - mo ad al - tro
~~ich bin sehr ver-bun-den,~~ ~~hald probier' ich auch mit~~

Handwritten annotations: *p*, *A.*, *no*

tem-po un An-dan-te, Al - le-gro e Pre-sto, che fa -
~~ein An-dan-te, Al - le-gro, Pre-sto,~~ ~~wo uns~~

rav - vi stu - pe - far. Un Can - ta - bi - le con
~~Hörn und Seh'n ver - geht.~~ ~~Ein Can - ta - bi - le voll~~

Handwritten annotations: *IV. ob.*, *IV. fl.*, *p*

mo - to, un Lar - ghet - to, un' An - dan
~~Rüh - rung, ein Lar - ghet - to, un' An - dan~~

ti - no, un Lar - ghet - to, un' An - dan -
~~ti - no, ein Lar - ghet - to, un' An - dan -~~

ti - no, che un ta - len - to so - pra - fi - no non po -
~~ti - no, che un ta - len - to so - pra - fi - no non po -~~
~~ti - no, das der be - ste Mu - sik - meis - ter nie - mals~~

tra — giam — mai i — mi — tar, non po —
~~zu — ma — chen ver — steht~~ ~~als — male~~

The first system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. Dynamics markings 'sf' are present in the piano parts.

tra — giam — mai i — mi — tar.
~~zu — ma — chen ver — steht~~

41

The second system of music consists of three staves. The top staff is a vocal line in bass clef with the same key signature and time signature as the first system. The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. Dynamics markings 'f' and 'sf' are present. A circled 'f' is visible in the piano part.

The third system of music consists of three staves. The top staff is empty. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. Dynamics markings 'sf' are present.

System 1: A three-staff musical score in G major. The top staff is a treble clef with a melodic line of eighth notes. The middle staff is a bass clef with a bass line of eighth notes. The bottom staff is a bass clef with a bass line of eighth notes. The key signature has one sharp (F#).

System 2: A three-staff musical score in G major. The top staff is a treble clef with a melodic line of eighth notes. The middle staff is a bass clef with a bass line of eighth notes. The bottom staff is a bass clef with a bass line of eighth notes. The key signature has one sharp (F#).

System 3: A three-staff musical score in G major. The top staff is a treble clef with a melodic line of eighth notes. The middle staff is a bass clef with a bass line of eighth notes. The bottom staff is a bass clef with a bass line of eighth notes. The key signature has one sharp (F#).