

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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EIN BURLESQUES INTERMEZZO
FÜR EINEN BASS-BARITON

DOMENICO CIMAROSA - M. ZANON

(1749-1801)

(1882)

SINFONIA

d = 120

Presto

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The tempo is marked *Presto*. A circled *pp* dynamic marking is present in the first measure of the treble staff. The music features a rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation 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 *>* dynamic marking is visible in the treble staff.

1

The third system of musical notation continues the piano introduction with two staves. A circled *f* dynamic marking is present in the first measure of the treble staff. A *sf* dynamic marking is present in the second measure of the treble staff. The music features a rhythmic pattern of eighth and sixteenth notes.

The fourth system of musical notation continues the piano introduction with two staves. It features a series of chords in the treble staff and a more active bass line. A *p* dynamic marking is present in the first measure of the treble staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and chords. Dynamic markings include *sf* and *p*.

Second system of musical notation, continuing the piece. It includes dynamic markings *sf*, *p*, and *f*.

8va ad lib.

Third system of musical notation, featuring a more melodic line in the treble clef and a supporting bass line.

Fourth system of musical notation, including a second ending bracket labeled '2' and dynamic markings *p* and *sf*.

Fifth system of musical notation, showing a continuation of the melodic and harmonic material.

Sixth system of musical notation, concluding the page with dynamic markings *mf*, *sf*, and *sf*.

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, quarter notes A4 and B4, and a half note C5. The bass clef part starts with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter note G2. A circled 'f' is placed above the bass clef staff in the second measure.

Second system of the musical score. The treble clef part continues with eighth notes A4, B4, C5, D5, E5, F5, G5, and a quarter note G4. The bass clef part continues with eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter note G2.

Third system of the musical score. The treble clef part has a quarter rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The bass clef part has a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter note G2.

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, G4-A4-B4, and G4. The bass clef part features a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, and G2. A circled 'p' is placed above the treble clef staff in the final measure.

Fifth system of the musical score. The treble clef part has a quarter rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The bass clef part has a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter note G2.

4

Sixth system of the musical score. The treble clef part has a quarter rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The bass clef part has a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter note G2. A circled 'p' is placed above the bass clef staff in the final measure.

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* (piano) 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* (sforzando) 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 *f* (forte) 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* (piano) 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* (sforzando) 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* (sforzando) are present in the right hand.

6

7 *f*

This system contains the first two measures of a musical piece. The key signature has two sharps (F# and C#). The first measure is marked with a circled '6'. The second measure contains a circled '7' and a circled 'f' dynamic marking.

This system contains the third and fourth measures of the piece. The right hand features a continuous eighth-note melody, while the left hand plays a steady eighth-note accompaniment.

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

This system contains the fifth and sixth measures. The right hand has a melody with accents (>) and dynamic markings alternating between piano (*p*) and forte (*f*). The left hand provides a harmonic accompaniment.

7

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

This system contains the seventh and eighth measures. The key signature changes to one sharp (F#). The right hand has a melody with accents and dynamic markings. A circled '7' is present in the second measure, and a circled 'p' is in the eighth measure.

This system contains the ninth and tenth measures. The right hand features a melody with eighth notes and rests, while the left hand continues with a rhythmic accompaniment.

p *f*

This system contains the eleventh and twelfth measures. The right hand has a melody with chords and rests. The left hand has a rhythmic accompaniment. A circled 'p' is in the eleventh measure, and a circled 'f' is in the twelfth measure.

8

p *f*

swell

swell

p *f* *p* *f*

1 2 3 4 7 166

ALLEGRO MODERATO

9

f ORC. *p* *sf* *sf*

Se mi dân - no il per - mes - so, u - n'a - ria can - te -
~~Je - su - chris - te, qui se - des ad dex - te - ram pa - tris. Qui cum pa - tre et Spi - ri - tu Sancto simul con - sistis et qui -~~

Cembalo

No

rò;
 - las sen -

f ORC. *p* *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

10 *Andantino*

ga - re.
~~leben.~~

Son di quei

ORCH.
Mod.

sf

po - chi che del - la scu - la an - ti - ca ci son re -
~~den aus - er - wähl - ten. Er - ste aus - ge -~~

Cembalo

Allegro assai

Andante

sta - ti. *Sobania* Ah, *Andante*

VIVO
T. scolta

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~~ ~~da ich gen,~~ ~~da ich bin,~~ ~~schon~~

Tempo
Andante

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

Andante **ORCA** *Andante*

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

Andante

Presto

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

~~stumpfsinnig, nicht~~

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

~~schon früher Wei-se der hoch berühmten Ritornellen Scarlat-ti. Erst~~

ORC

cor-ni, le vi-o-let-te a-vran-no ben a fa-re.

~~und die Bratschen die müssen Wirkung machen.~~

Allegro assai

ORC

Vivo

Il vio - lon - cel - lo, i vio -
~~cello, i violini, il~~

Il ni,
~~ni, il~~ Il contrab - bas - so
~~il contrabasso~~ a suo tem - po fa - ran; mag - gior fra -
~~ni, il contrabasso a suo tempo faran; maggior fra~~

ORC. ^p *f* *f*

cas - so.
~~casso.~~ At - ten - ti, o miei si - gnor - i, con ar - co ben te -
~~Attenzion, o miei signori, con dem Bogen sich lagere.~~

f *ff* *a Tenor* *p*

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, _____
~~Es ist das Ge - heh - re der Vi - o - li - nen: lai, lai, lai, la, _____~~

13

GR. (*f*) (*p*)

la. Co - sa fate, o - boe mio caro? bio, bio, bio, bio.
~~la. 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 - trab - bas - so, ma - le -

~~denk dir, dass du dich selbst~~ ~~trau~~ ~~st~~ ~~es~~ ~~zu~~ ~~ver~~ ~~fluchen~~

f

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

~~denk dir~~ ~~denk dir~~ ~~denk dir~~ ~~was~~ ~~du~~ ~~tun~~

dia - vol qui si fa? co - sa dia - vol qui si
~~diavol qui si fa? co - sa dia - vol qui si~~

fa? Quest'è il pas-so del vio-li-ni: lai, lai, lai,
~~fa? Quest'è il pas-so del vio-li-ni: lai, lai, lai,~~

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

(Orni)

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 -~~
~~men - ti non si va, al - tri - men - ti non si va, al - tri -~~
~~men - ti non si va, al - tri - men - ti non si va, al - tri -~~
 sonst packt

mf *f*

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

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, 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
~~was nicht an -~~ ~~Con - tra - has - se - rein - gen -~~ ~~ganz ab - scheu - lich - sein,~~ ~~reis - sen~~

dia - vol qui si fa? Qui si
~~ganz ab - scheu - lich - sein.~~ ~~Was nicht~~

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~~ ~~Ach~~ - 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-
 Nicht zu er-eifern, noch einmal von

CEMB.
 Rec. cembalo

un poco *di più*

ci-pio, na-da-te a quel che di-co: nes-sun co-min-ci il
~~or-chestra~~ ~~ge-zähl-er~~ ~~so-mit-ich's~~ ~~sa-ge~~ ~~und~~ ~~be-geg-nen~~ ~~die~~ ~~le~~

CEMB. ORCH. Cembalo

molto *forte*

pas-so se pria da me nol sen-ta! pen-sa-te ch'io non
~~pas-so~~ ~~se-pria~~ ~~da-me~~ ~~nol~~ ~~sen-ta!~~ ~~pen-sa-te~~ ~~ch'io~~ ~~non~~
~~Sie-dün-ken~~ ~~nicht~~ ~~von~~

CEMB. ORCH.

Solo

Allegro

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

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

18

Orati

f *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

bio, bio, bio, bio,
bio, bio. bio, bio,

bio, bio, bio, bio, bio, bio, bio,
bio, bio, bio, bio, bio, bio, bio,

Mol-to ben in ve - ri - ta. Or i cor-ni vanno ae-sieme: lalala lala
~~Testo: l'originale del... Non si può copiare...~~

la 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 -
~~Gut heissen, was die Welt nicht kennt, in der~~

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* *ry nu*

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 a 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 a 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 a 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-mo! co-

cresc. **ff**

si! 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-füh-ret, das Or-che-ster ein-stu-

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~~

f

lar!
 stehn!

Oh, che ar-mo-ni-co fra-
~~Sich was sich durch~~

pp

cas-so! oh, che or-che-stra be-ne-det-tal io mi sen-to con-so-
~~führt, das Orchester ein, sie, die steht, ich werde an der Spitze~~

cresc.

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

f

This system contains three staves: a bass staff at the top, a treble staff in the middle, and another bass staff at the bottom. The key signature has two sharps (F# and C#). The music features a vocal line with lyrics and a piano accompaniment. A dynamic marking of *f* is present in the middle staff.

lar!

A. G.

This system contains three staves. The top staff is a bass staff with the word "lar!" written above it. The middle staff is a treble staff with a handwritten "A. G." below it. The bottom staff is a bass staff. The music consists of a vocal line and a piano accompaniment.

Queste note a pun-ta d'arcol
~~Queste note a pun-ta d'arcol~~
~~Queste note a pun-ta d'arcol~~

p

A.

This system contains three staves. The top staff is a bass staff with the instruction "Queste note a pun-ta d'arcol" written above it. The middle staff is a treble staff with a handwritten "A." below it. The bottom staff is a bass staff. A dynamic marking of *p* is circled in the middle staff.

Handwritten numbers 2, 3, and 4 are positioned above the treble staff.

23

p *f*

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

p *f* CR

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

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~~

f *f* *f*

CR

Bra-vi Flauto solo!

~~Bra-vi Flauto solo~~

Be ne! Le vio-let - tel

~~Benigno! 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 24 Oh, che ar - mo - ni - co fra - cas - so! oh, che orchestra bene ~~Schönheit der Oboe durchgehend, führt das Orchester einstu~~

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

The first system of music 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 written below it. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. A circled number '4' is written in the piano part, and there are some handwritten scribbles and a bracket in the piano part.

lar! Oh, che ar - mo - ni - co fra -
 stehn! ~~Schönwiedle Ganze~~ durch ge -

The second system of music consists of three staves. The top staff is the vocal line in bass clef. The lyrics are written below it. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. 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 Orchester ein - stu die ret, ich werd' an der Spitze~~

The third system of music consists of three staves. The top staff is the vocal line in bass clef. The lyrics are written below it. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. 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

~~...~~

25

Vivo

Rec.

ORC.

p A.

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

~~...~~

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
~~Drammatisch, wenn's ge - fällt - auch - noch et - was pro~~

Rec. in battere

Mour-
 pez-zo di stil af-fat-to nuo-vo.
~~Die-ten im al-ler-neu-sten Chr-isto.~~

p *A.* *sf*

Vol - ta - te o - ra le
~~Wandelt den Platz um -~~

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-

Cembalo

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~~

ore *A. s* *Cembalo* *p* *Cembalo*

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~~

Cembalo *sf p*

for-ti vi pre-go d'os-ser - va - re.
~~for-te-rem-ten-ten-tem ob-ser-va-rat.~~

26

ff

Arbale

Orch.

drum

Il con-trab-bas-so non di - a quel - le strap - pa - te che
~~il mit dem Bas-ss mit dem so-ab-scheu-lich ge-nis-sen die~~

Arbale

fan cat-ti - vo ef-fet - to nell' ar - mo - ni - a.
~~un harmo-nische Kretzen macht schlechte Wirkung~~

Levio-let - te, il vio-lon-
~~Die Dornblume die~~

pp

Arbale

Ree

ORC.

antico

cel-lo s'ac-cor-din ben as - sie - me nel pas-sag-gio che lor ho
~~Schling-sie her-me-min-son-tröf-lob~~ ~~in der sie ge-schick-ten~~

ORC. f

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

ORC. f

Umbels

lo - re, s' in - co - min - ci il gran - mor - ceau con stre - pi - to e vi -
 Feu-er! recht mit Pa-thos muss die Strei-ke mit Don-ner-kraft sich er -

Umbels

Allegro *OKLT.*

go-re.
~~men.~~

Ambrasso

27

f

Mod.

467

fl. h.

f

First system of musical notation, piano accompaniment in G major, consisting of treble and bass staves.



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 circled 'p' and 'A.' are present in the piano part.

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 visible.

lan-u - pie - ni d'a - mor, spo - si bril -
~~wir das Hochzeit - fest, fel - erü~~

mf *v*

lan - ti, pie - ni d'a - mor, spo - si bril - lan - ti pie - ni d'a -
~~wir das Hochzeit - fest, fel - erü~~ wir, das Hochzeit -

mor. Vo - glio i vio - li - ni.
~~fest. Tönt die M... die - nen~~

29 *mf* *p*
 (Violino solo)

cresc. *f*

Voglio il vio-
~~Ran...~~

f Tutti

lo - ne.
~~Ba - ge~~

f

(C. basso solo)

Vo - glio il fa - got - to con l'o - bo -
~~Una...~~

p Tutti

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

Handwritten *ob.* marking above the vocal line.

Handwritten *ob.* marking above the vocal line.

sf *sf* *sf* *sf* *f*

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

Handwritten *CR* marking above the vocal line.

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

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

fl.

f *U. le*

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature. 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 U. le' above the second measure.

The second system of the musical score consists of three staves. The top staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both staves contain musical notation for the piano part.

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 musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature. 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. A circled 'f' is written in the first measure of the piano accompaniment.

che - stra s'ha da suo - nar. IV. No, che di
~~Tutti tutti mit ein~~ ~~Pa... ..lich~~

The first system of music consists of three staves. The top staff is a bass clef with lyrics "che - stra s'ha da suo - nar." and "No, che di". There are handwritten markings "IV." above the staff and "p" below it. The middle staff is a treble clef with a melodic line. The bottom staff is a bass clef with harmonic accompaniment. There are some scribbles and corrections in the original image.

me - glio si può tro - var, tut - ta l'or -
~~sch... ..~~ ~~kann's gar nicht sein~~ ~~das... ..~~ ~~zu... ..~~ Or -

The second system of music consists of three staves. The top staff is a bass clef with lyrics "me - glio si può tro - var," and "tut - ta l'or -". There are handwritten markings "ff" above the staff. The middle staff is a treble clef with a melodic line. The bottom staff is a bass clef with harmonic accompaniment.

che - stra s'ha da suo - nar. Ci spo - se -
~~Tutti tutti mit ein~~ ~~U... ..~~

The third system of music consists of three staves. The top staff is a bass clef with lyrics "che - stra s'ha da suo - nar." and "Ci spo - se -". There is a handwritten marking "32" in a box above the staff. The middle staff is a treble clef with a melodic line. The bottom staff is a bass clef with harmonic accompaniment. There are handwritten markings "CR" and "f" below the staff.

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 -~~

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 - ern~~

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 -~~

mor. *T.*
~~fast~~

Vo - glo I vio - li - ni!
~~Per questo Mi o non ti senti!~~

(Violino solo)

f

33

mf *calmo*

Detailed description: This system contains the first two measures of a musical score. The top staff is a vocal line in G major, with lyrics 'Vo - glo I vio - li - ni!' and a crossed-out line below. The piano accompaniment is in G major with a 3/4 time signature. The first measure has a circled 'f' dynamic marking. The second measure has a boxed '33' and a handwritten 'mf calmo'.

A

Detailed description: This system contains the next two measures of the piano accompaniment. The right hand features a melodic line with slurs and a fermata. The left hand plays a steady accompaniment of chords. A handwritten 'A' is written in the first measure.

sf

sf

Detailed description: This system contains the final two measures of the piano accompaniment. The right hand continues the melodic line. The left hand accompaniment concludes with a final chord. A handwritten 'sf' is present in the second measure.

Handwritten notes: \square \square \square

Vo - glio il vio - lo - ne.

~~Begehrt laut ihr Bas - se~~

f *mf*

(C. basso solo)

Handwritten notes: $\parallel \downarrow$ \square

Voglio il fa -

~~Violoncello des Bas -~~

p

got - to coll' o - bo - è, col - l'o - bo - è.

~~gott geacht 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) in the bass line.

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). A downward arrow points to the end of the system. The word "No." is written above the bass line with a strike-through.

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 bass line: "no, ~~nichts,~~ no, ~~nichts,~~ no, ~~nichts,~~ no, ~~nichts,~~ no, ~~nichts,~~". A handwritten circled sequence "10 5 6 7 10" with a "6" below it is written above the bass line. A downward arrow points to the beginning of the system. A large scribble is present at the end of the system.

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

34

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*

Vo - glio il vio -

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

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (treble clef) starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line (bass clef) consists of a half note G2, followed by quarter notes A2, B2, and C3.

lo - ne.

~~Rechts~~

(C. basso solo)

Detailed description: This system contains measures 4-6. The vocal line (treble clef) has a half rest in measure 4, followed by a quarter note G4 in measure 5, and a quarter note A4 in measure 6. The piano accompaniment (treble clef) has a half rest in measure 4, followed by quarter notes G4, A4, and B4 in measure 5, and quarter notes C5, B4, and A4 in measure 6. The bass line (bass clef) continues with quarter notes G2, A2, and B2 in measure 4, quarter notes C3, D3, and E3 in measure 5, and quarter notes F3, G3, and A3 in measure 6.

La vio - let - tal

~~Rechts schreit laut~~

36

Viola

Detailed description: This system contains measures 7-9. The vocal line (treble clef) has a half rest in measure 7, followed by quarter notes G4, A4, and B4 in measure 8, and quarter notes C5, B4, and A4 in measure 9. The piano accompaniment (treble clef) has a half rest in measure 7, followed by quarter notes G4, A4, and B4 in measure 8, and quarter notes C5, B4, and A4 in measure 9. The bass line (bass clef) continues with quarter notes G2, A2, and B2 in measure 7, quarter notes C3, D3, and E3 in measure 8, and quarter notes F3, G3, and A3 in measure 9. Handwritten annotations include a 'C' time signature, a bracket over measures 8-9, and the word 'Viola' written in the piano part.

Or il flau-tol
~~Flauto~~

7 fl

sf

The first system of the score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is the treble clef of a piano accompaniment, and the bottom staff is the bass clef. The key signature has one sharp (F#) and one flat (Bb). The vocal line begins with a rest, followed by notes for 'Or il flau-tol'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble. A handwritten '7 fl' is written above the vocal line, and 'sf' is written below the treble staff.

tr

sf

The second system continues the musical score. It features a vocal line with a trill (tr) and piano accompaniment. The piano accompaniment includes a forte (sf) dynamic marking. The key signature remains one sharp and one flat.

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

per flauto

p

The third system of the score features a vocal line with lyrics and piano accompaniment. The piano accompaniment includes a piano (p) dynamic marking and a handwritten 'per flauto' annotation. The key signature remains one sharp and one flat.

e.
 sich.
 sf
 sf

sf
 sf
 tr

Nol
 Nichts!
 nól
 nein!
 no,
 nichts!
 no,
 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~~

Sua 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

40

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~~

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 8/8 time, with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. There are handwritten annotations: a circled 'p' and 'A.' in the piano part, and a 'No.' in the vocal line.

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~~

The second system continues the musical score with three staves. The vocal line and piano accompaniment are shown with the same notation as the first system.

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

IV. ob.
 p
 II. fl.

The third system of the musical score consists of three staves. The vocal line and piano accompaniment are shown. There are handwritten annotations: 'IV. ob.' above the piano part, 'p' below it, and 'II. fl.' to the right of the piano part.

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, 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 the musical score consists of three staves. The top staff is the vocal line in bass clef, with lyrics written below it. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "tra — giam — mai i — mi — tar, non po —" followed by two lines of crossed-out text: "~~zu — ma — chen ver — steht~~" and "~~als — male~~". The piano accompaniment includes dynamic markings "sf" in the middle and right measures.

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

41

The second system of the musical score consists of three staves. The top staff is the vocal line in bass clef, with lyrics written below it. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "tra — giam, — mai i — mi — tar." followed by a line of crossed-out text: "~~zu — ma — chen ver — steht~~". A box containing the number "41" is placed above the piano accompaniment in the middle measure. The piano accompaniment includes dynamic markings "f" (circled) and "sf".

The third system of the musical score consists of three staves. The top staff is empty. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The piano accompaniment includes a dynamic marking "sf".

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#).