DOMENICO CIMAROSA
(MAFFEO ZANON)

IL MAESTRO DI CAPPELLA

INTERMEZZO GIOCOSO

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

KLAVIERAUSZUG

SYMPHONIA VERLAG A.G.
BASEL

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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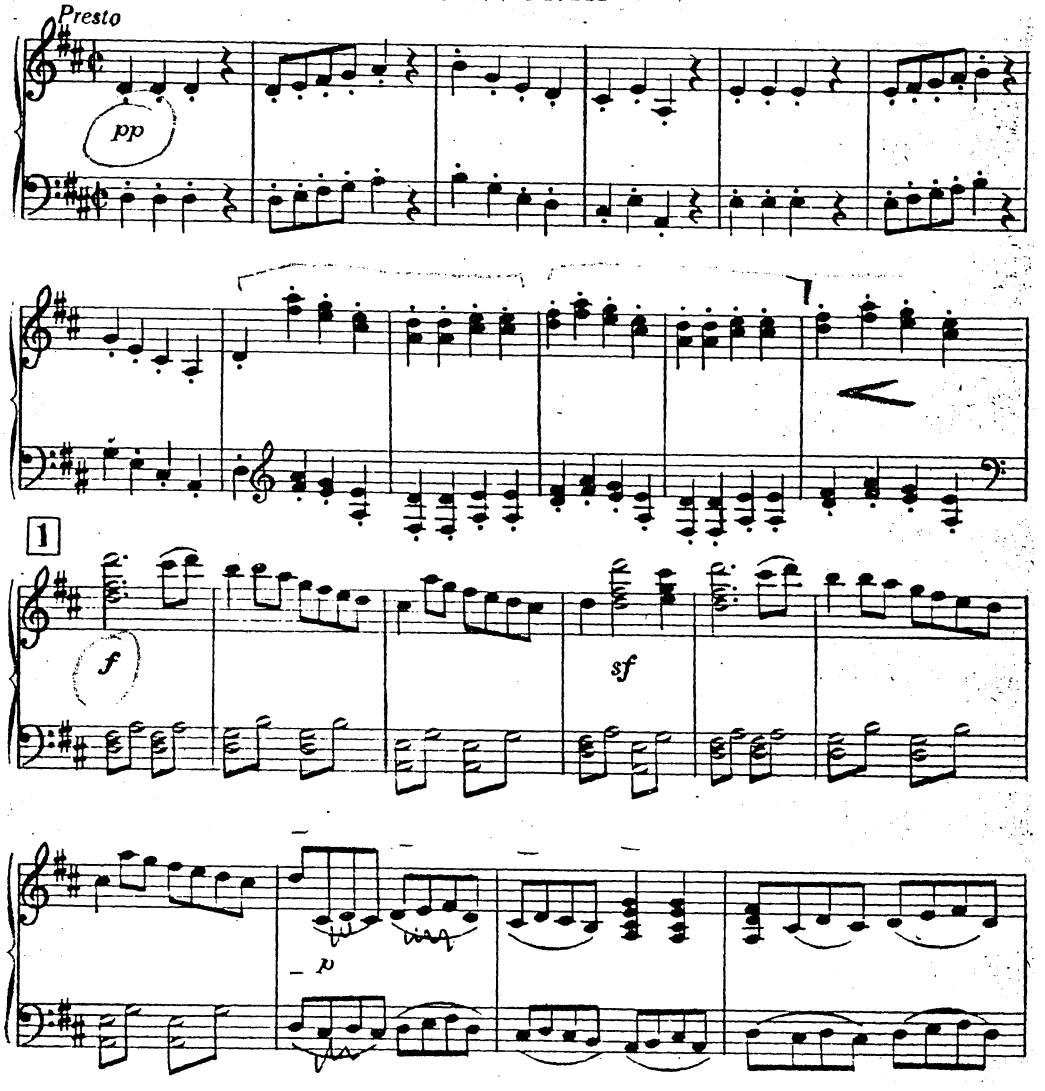
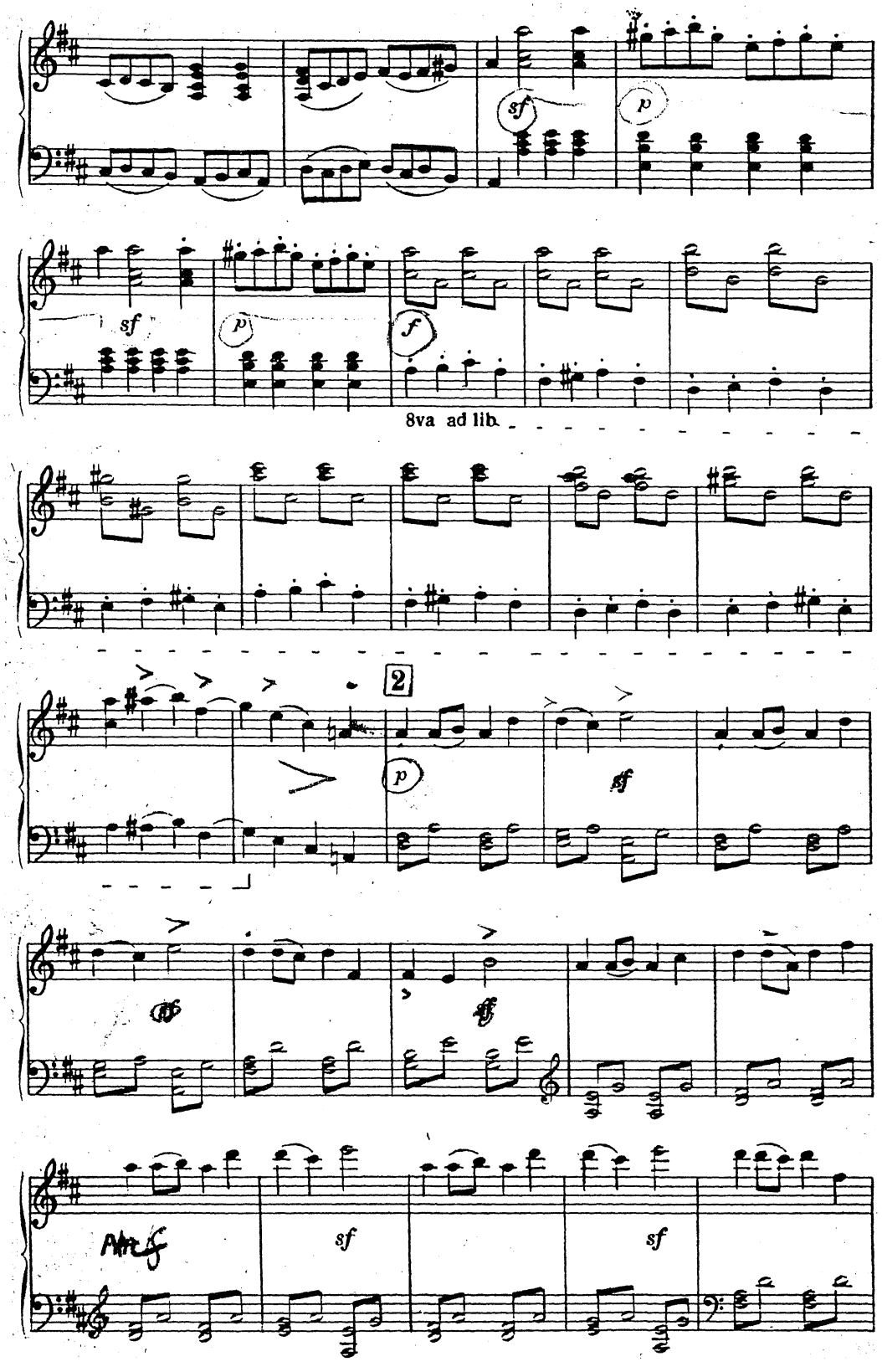
DOMENICO CIMAROSA - M. ZANON

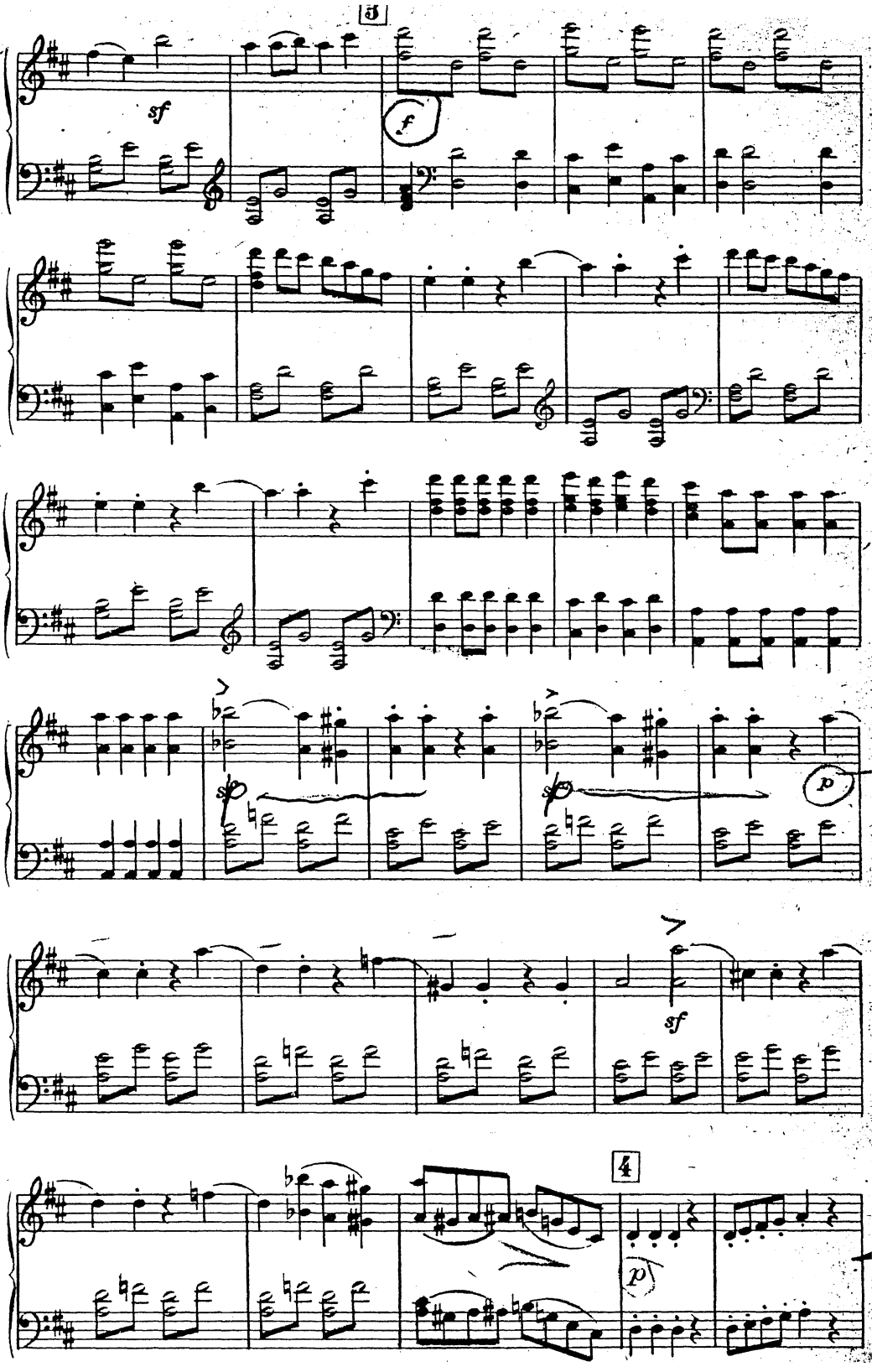
(1749-1801) (1882)

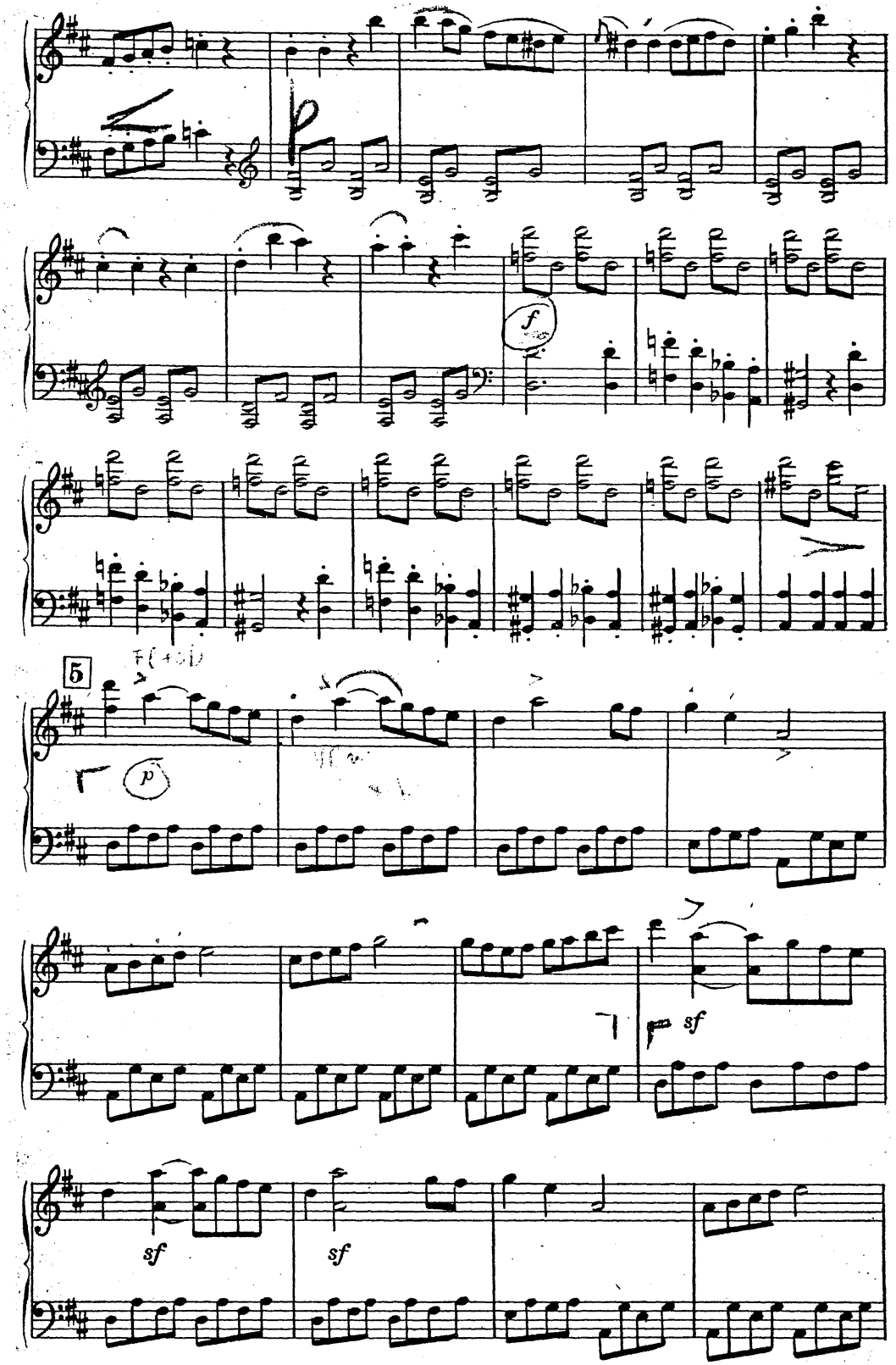
d = 120

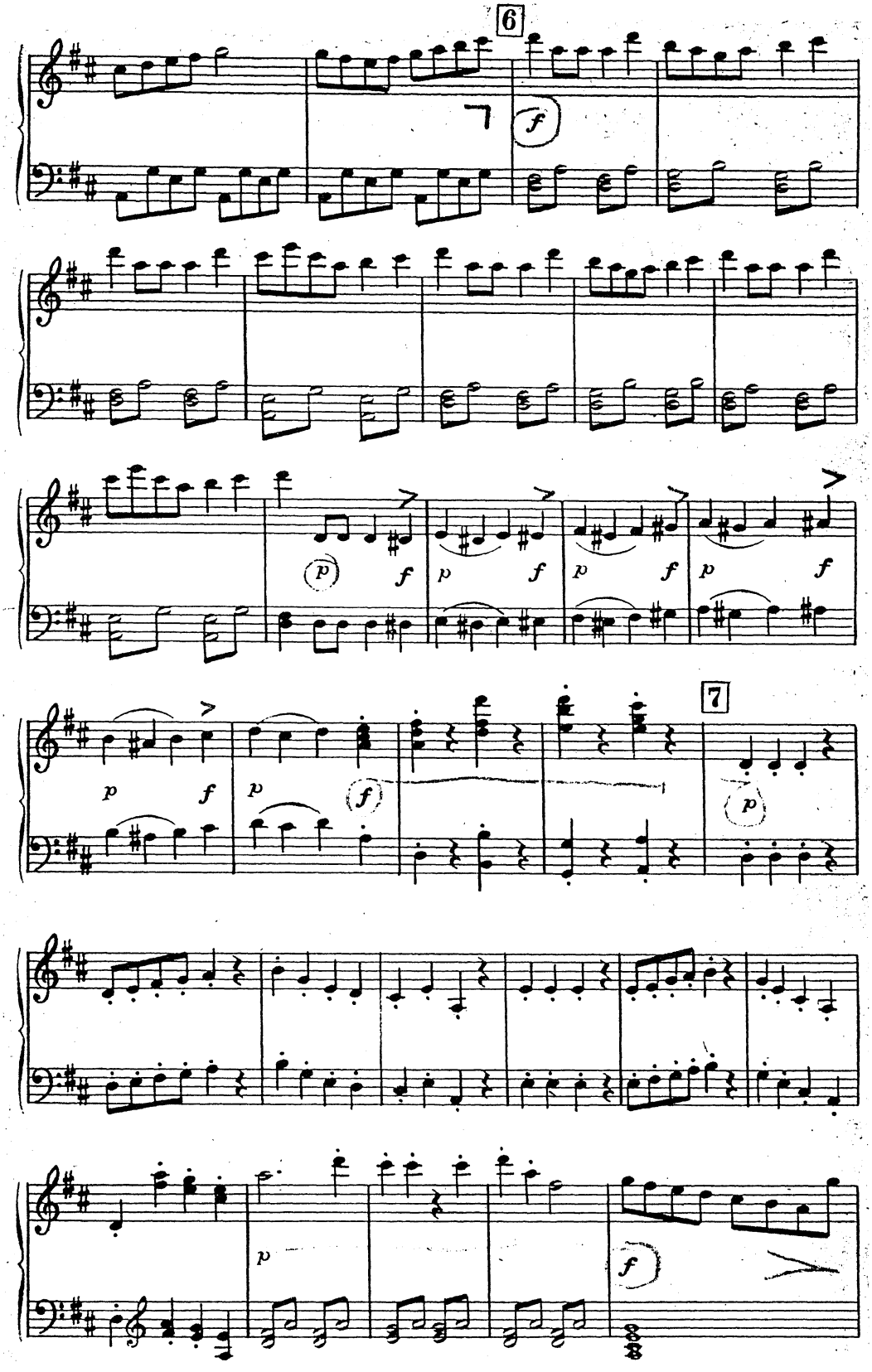
SINFONIA

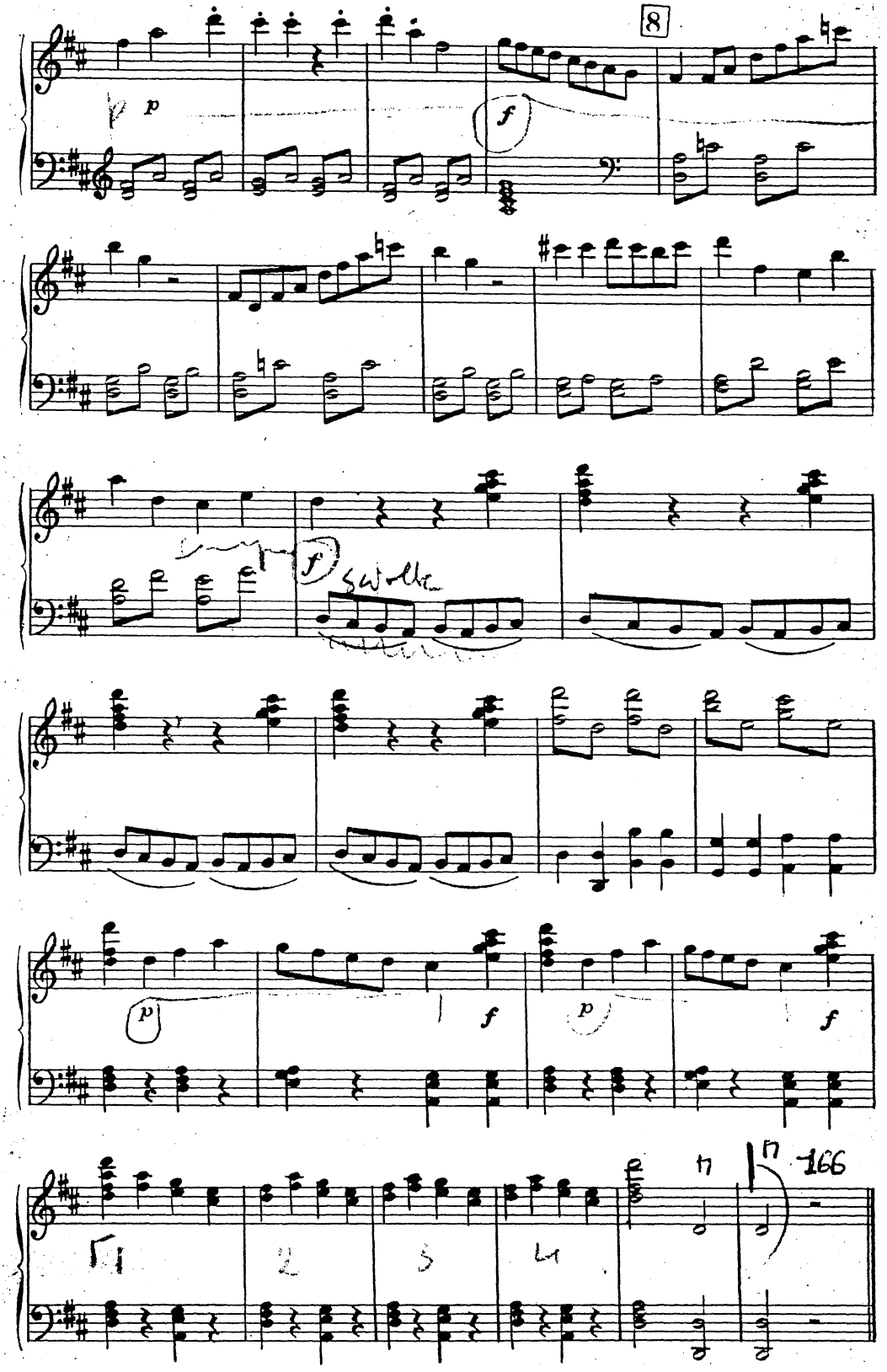


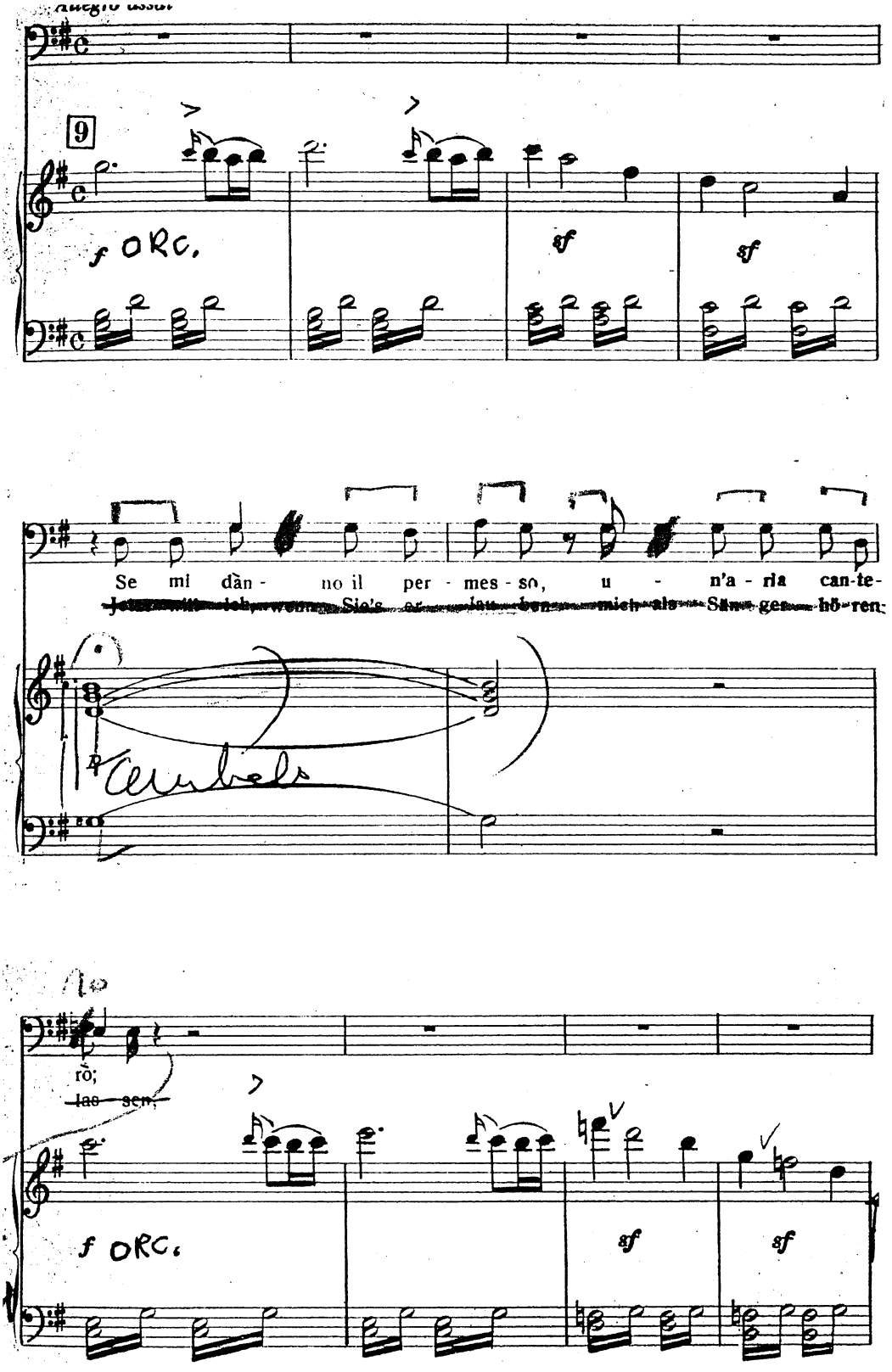

sf
p
sf
p
f
8va ad lib.
2
p
sf
sf
sf
sf
sf

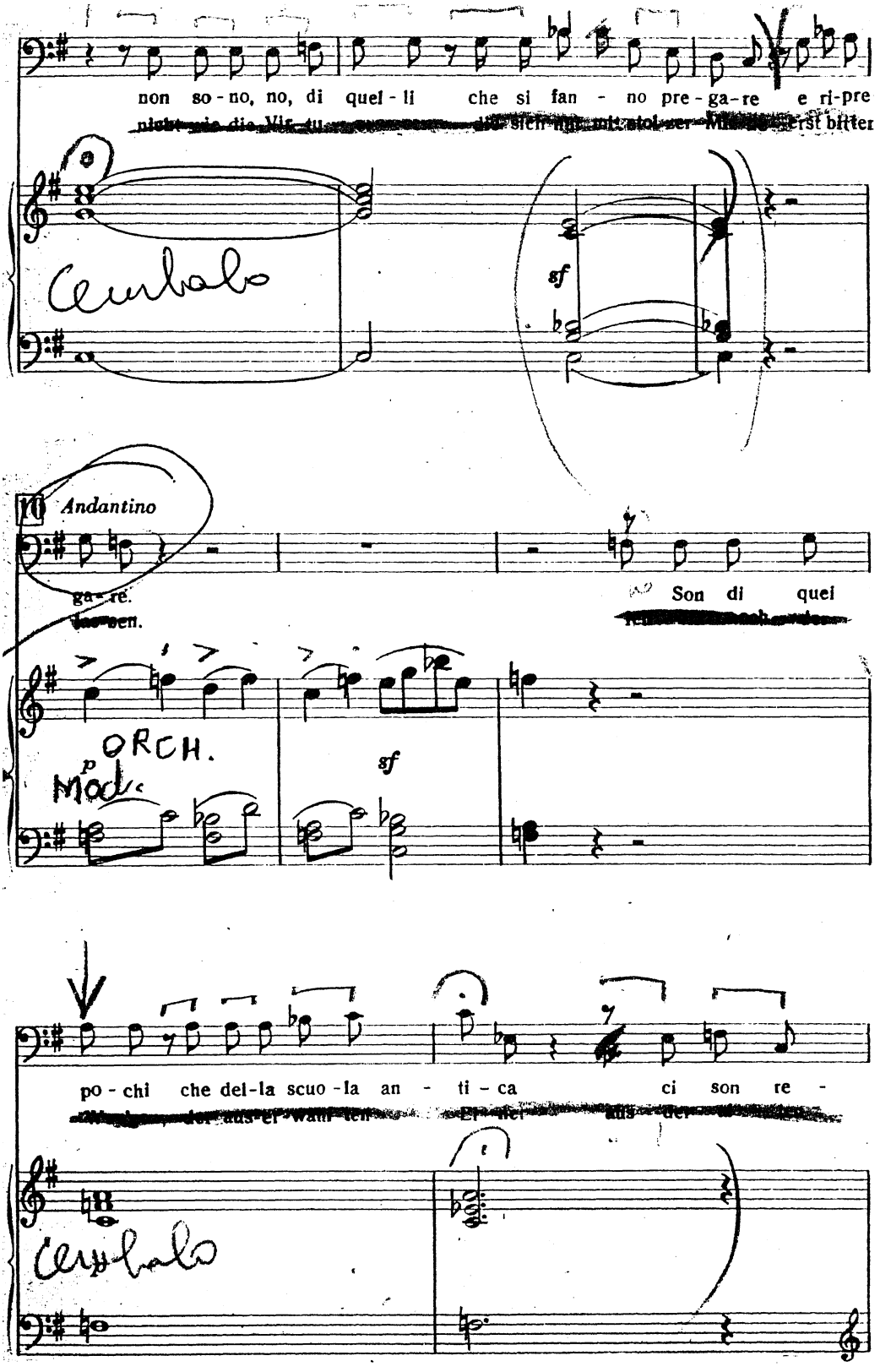

5
sf
f
sf
p
4
p

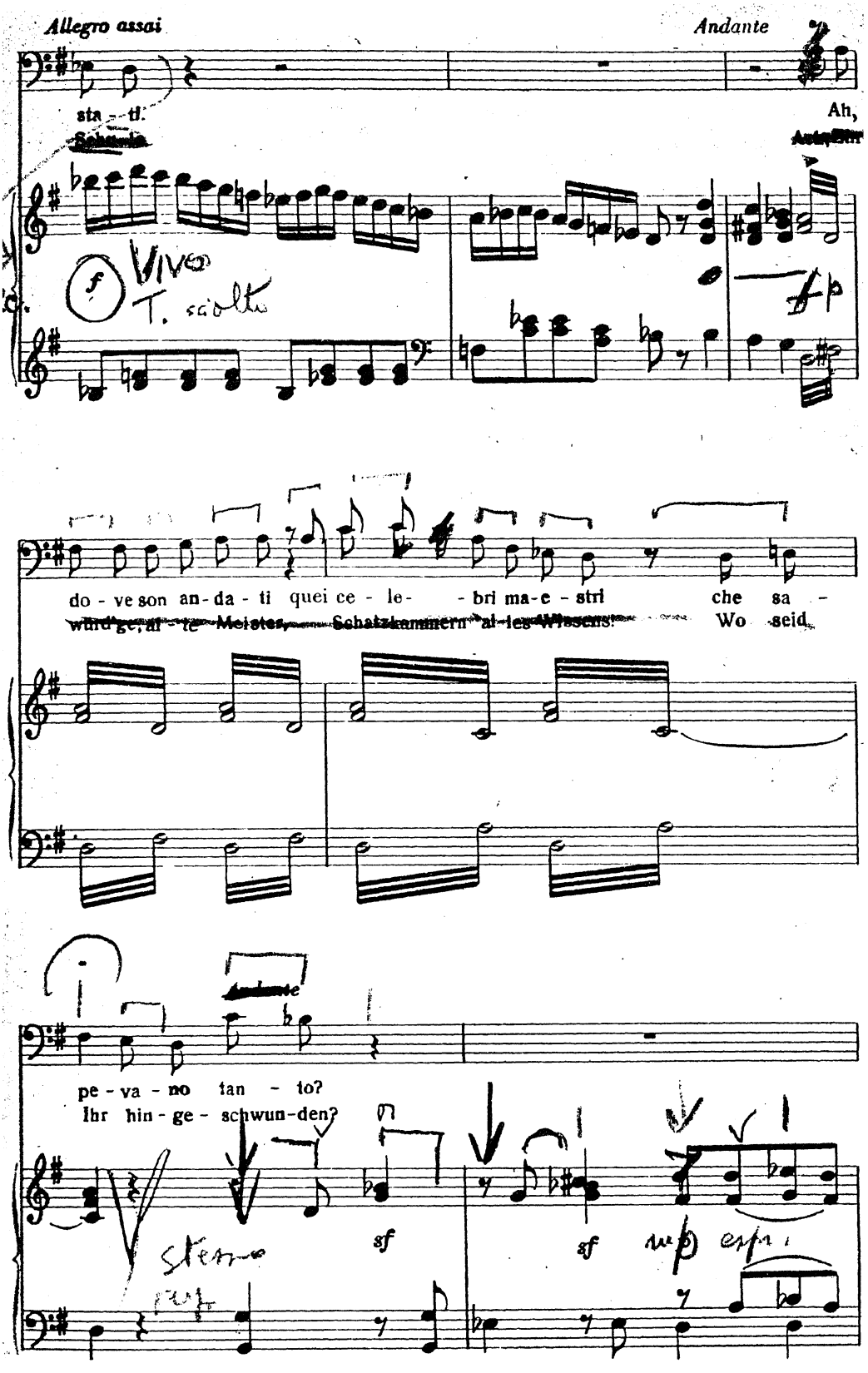

f
5
p
sf
sf
sf

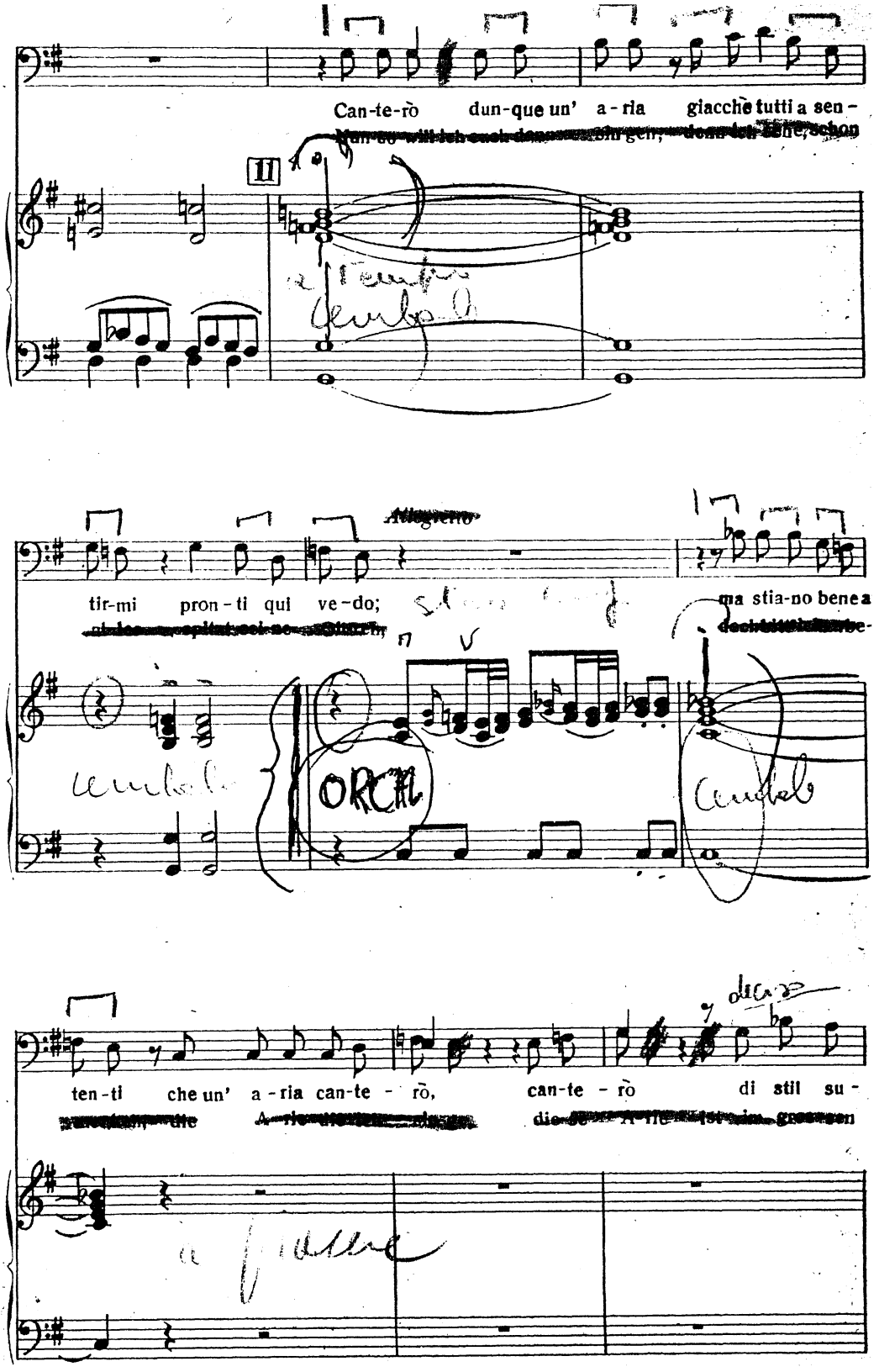

6
f
p
f
p
f
p
f
p
f
7
p
f
p
f
p
p
f

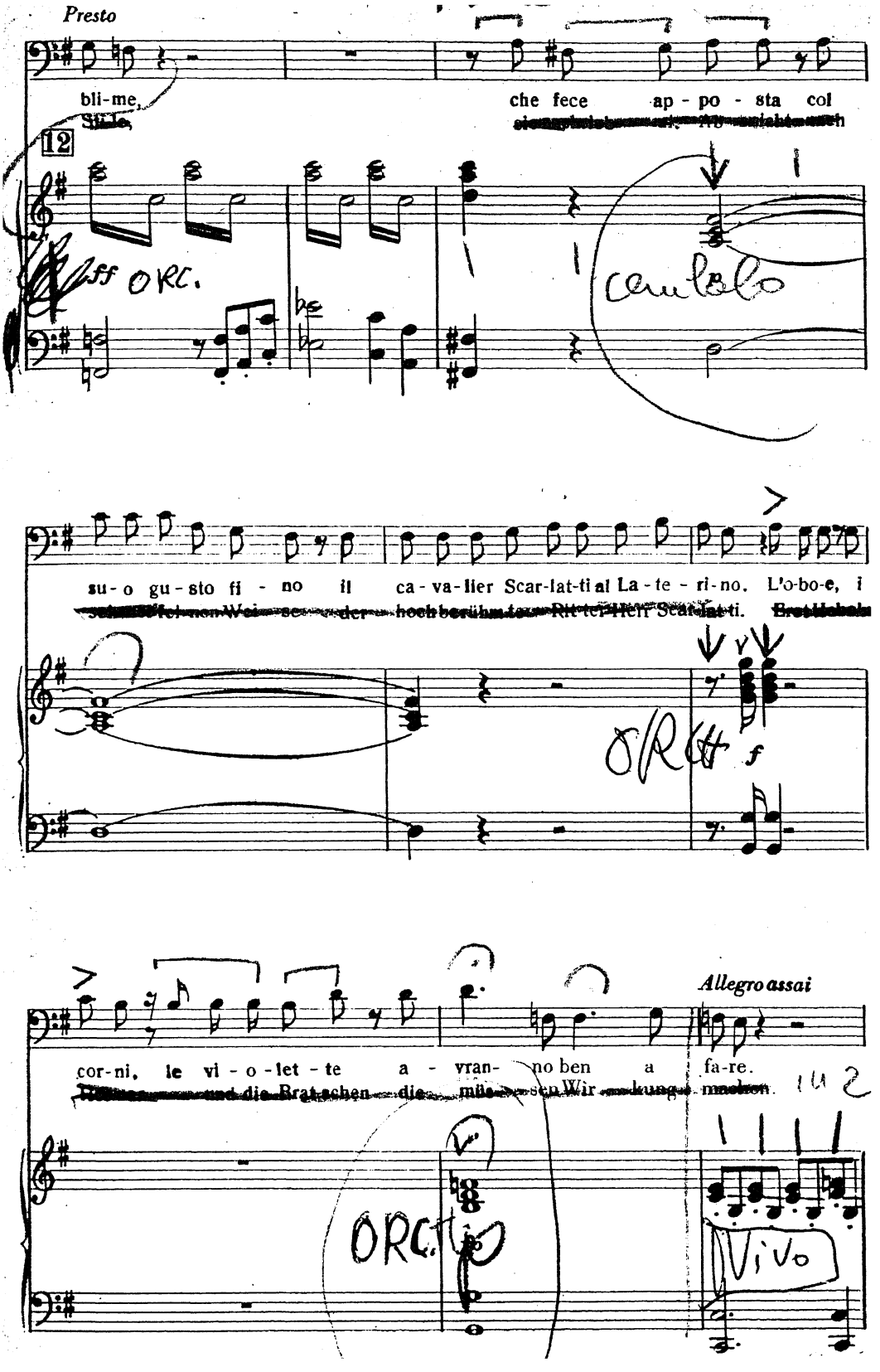

8
p
f
f
swelle
p
f
p
f
166

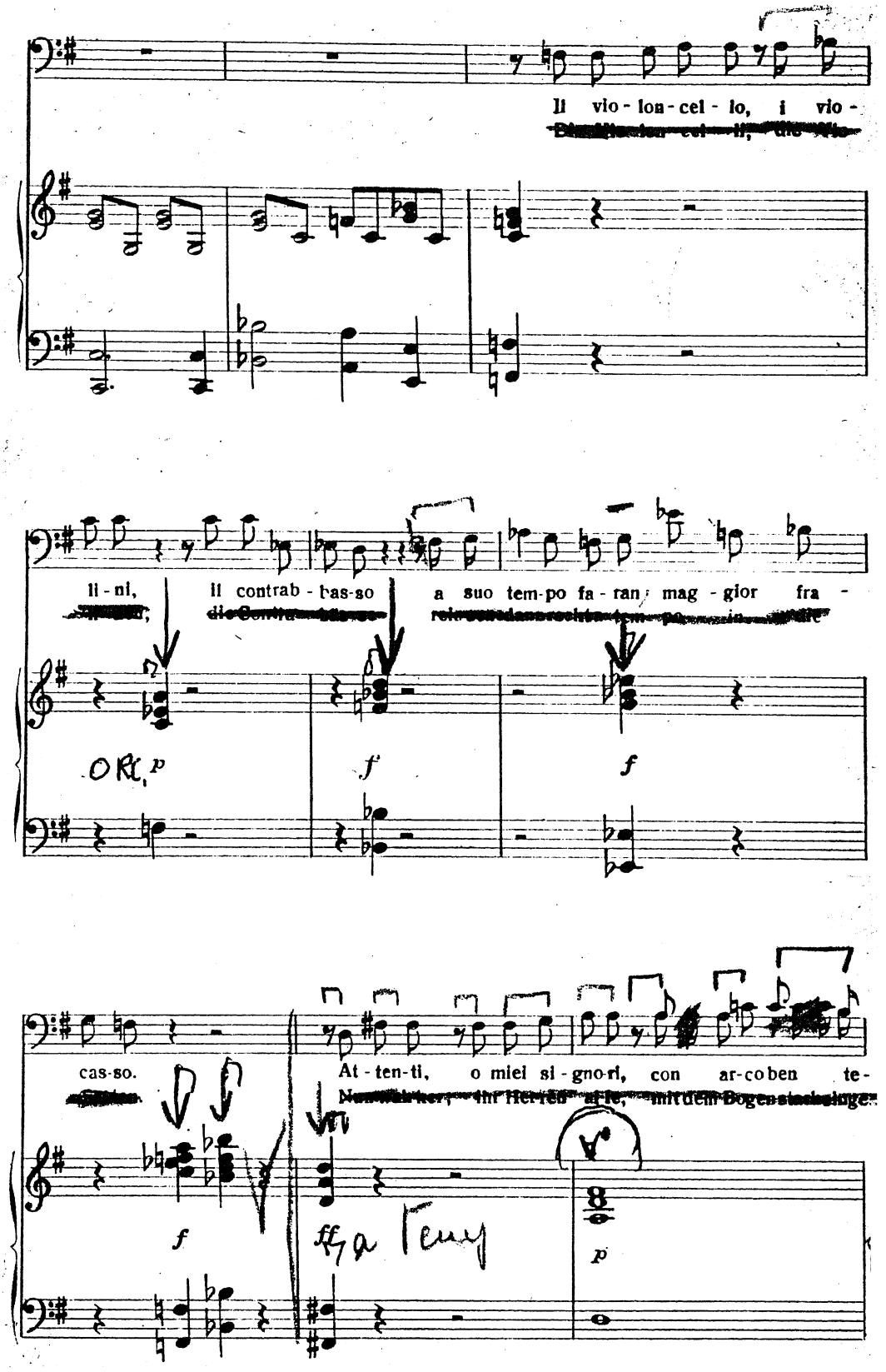

Allegro assai
9
f ORC.
sf
sf
Se mi dàn - no il per - mes - so, u - n'a - ria can-te-
Jetzt will ich, wenn Sie's er - lau - ben mich als Sän - ger hö - ren
Cimbals
rò;
las - sen,
f ORC.
sf
sf

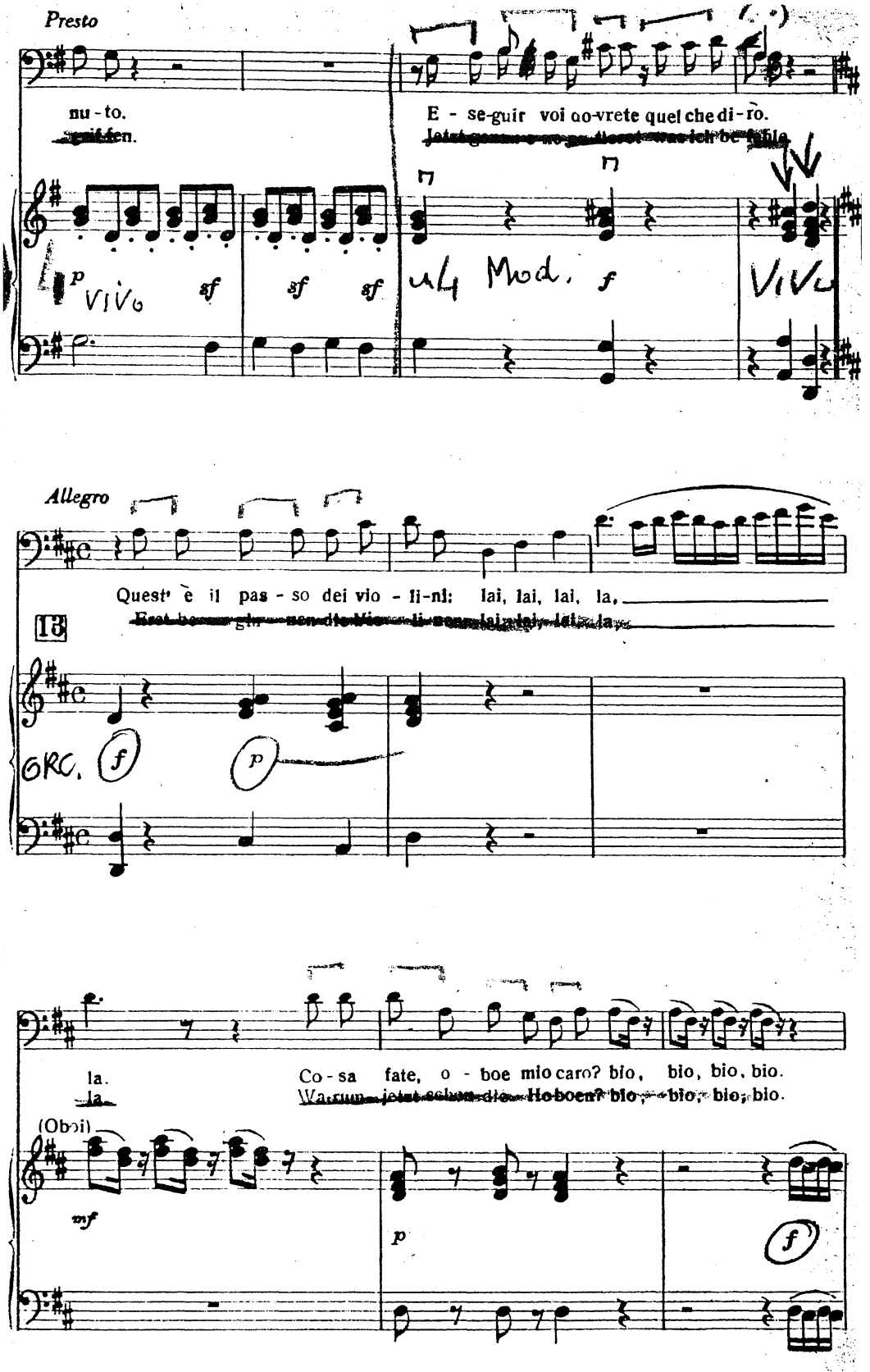

non so - no, no, di quel - li che si fan - no pre - ga - re e ri-pre
Cembalo
sf
10 Andantino
ga - re.
Son di quei
ORCH.
p
Mad.
sf
po - chi che del-la scuo - la an - ti - ca ci son re -
Cembalo

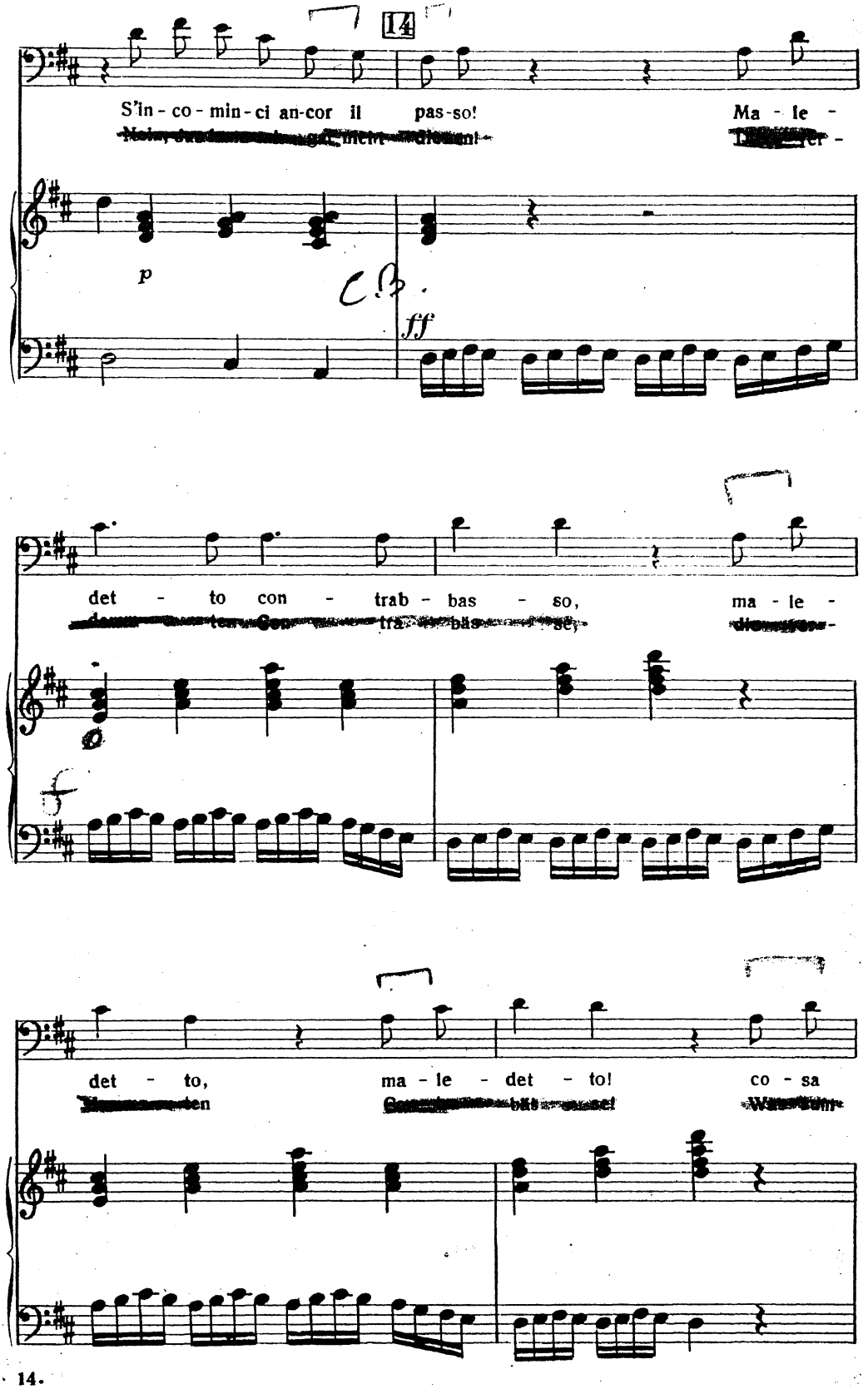

Allegro assai
Andante
sta - ti.
Ah,
Vivo
T. sciolto
do - ve son an - da - ti quei ce - le - bri ma - e - stri che sa -
Wo seid
pe - va - no tan - to?
Ihr hin - ge - schwun - den?
sf
sf

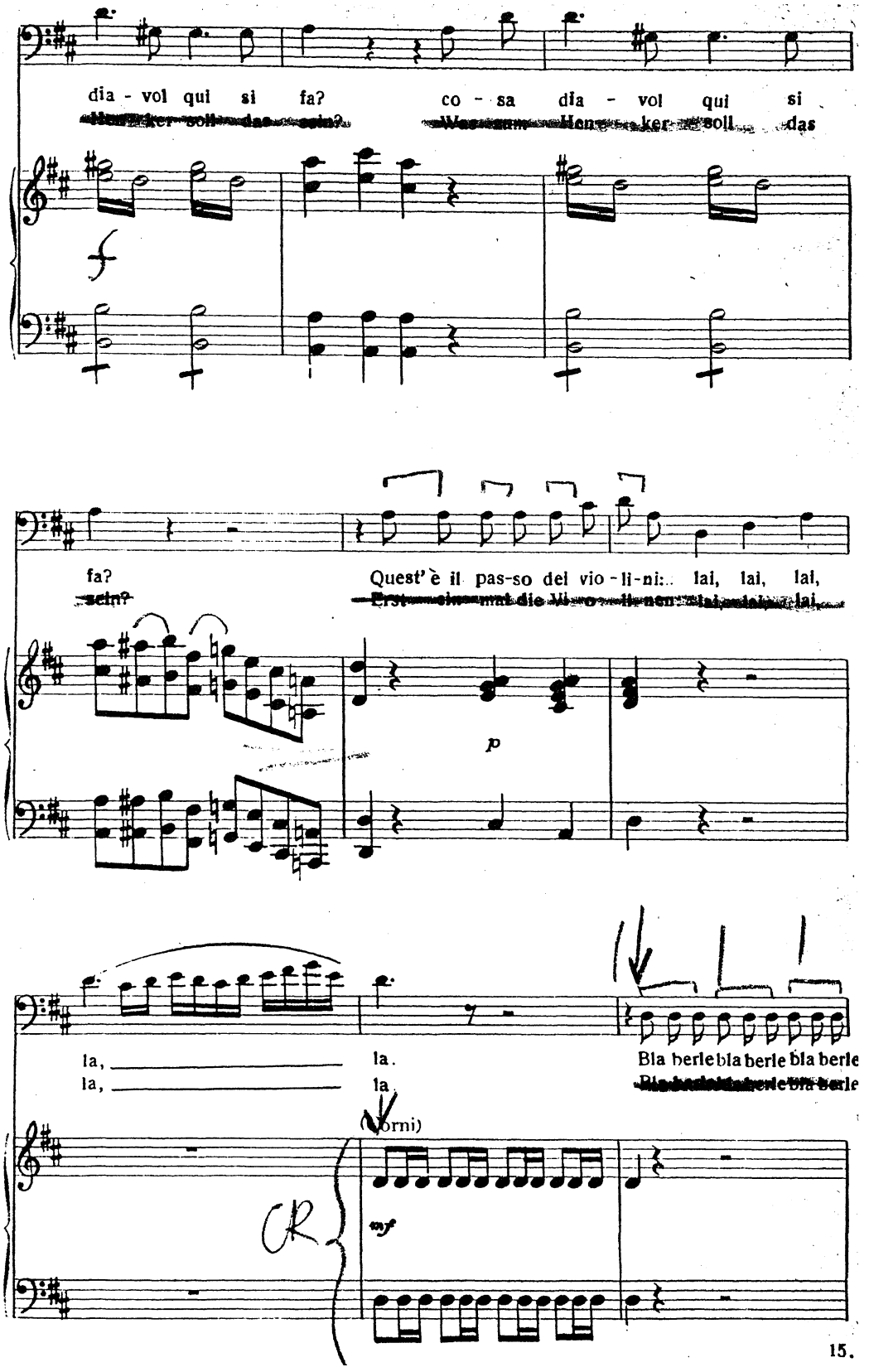

Can-te-rò dun-que un' a-ria giacchè tutti a sen-
II
Allegretto
tir-mi pron-ti qui ve-do;
ma stia-no bene a
ORCH
ten-ti che un' a-ria can-te-rò, can-te-rò di stil su-

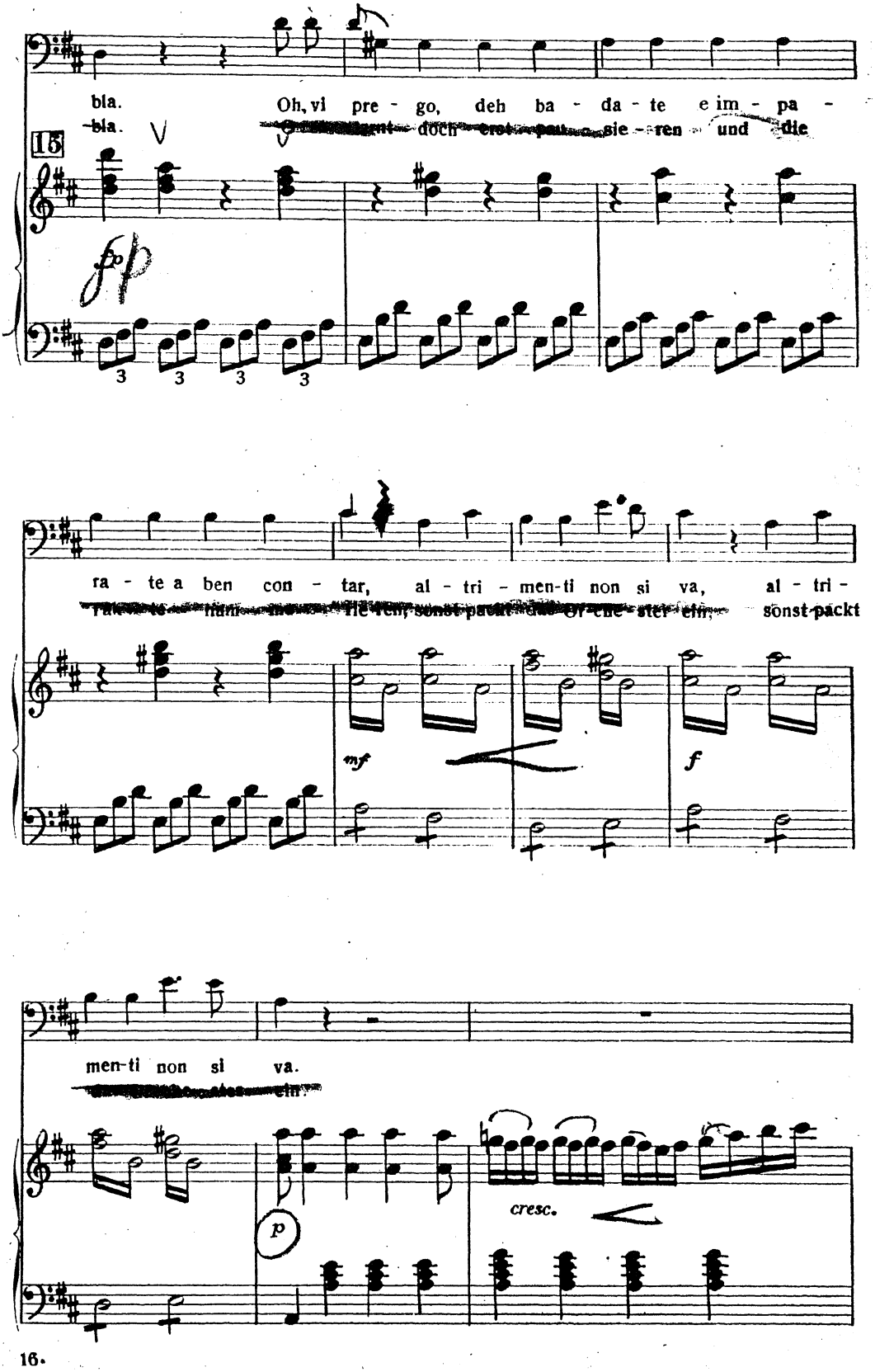

Presto
bli-me,
che fece ap-po-sta col
12
ff ORC.
Cembalo
su-o gu-sto fi-no il ca-va-lier Scar-lat-ti al La-te-ri-no. L'o-bo-e, i
ORCH
f
Allegro assai
cor-ni, le vi-o-let-te a-vran-no ben a fa-re.
ORCH
Vivo

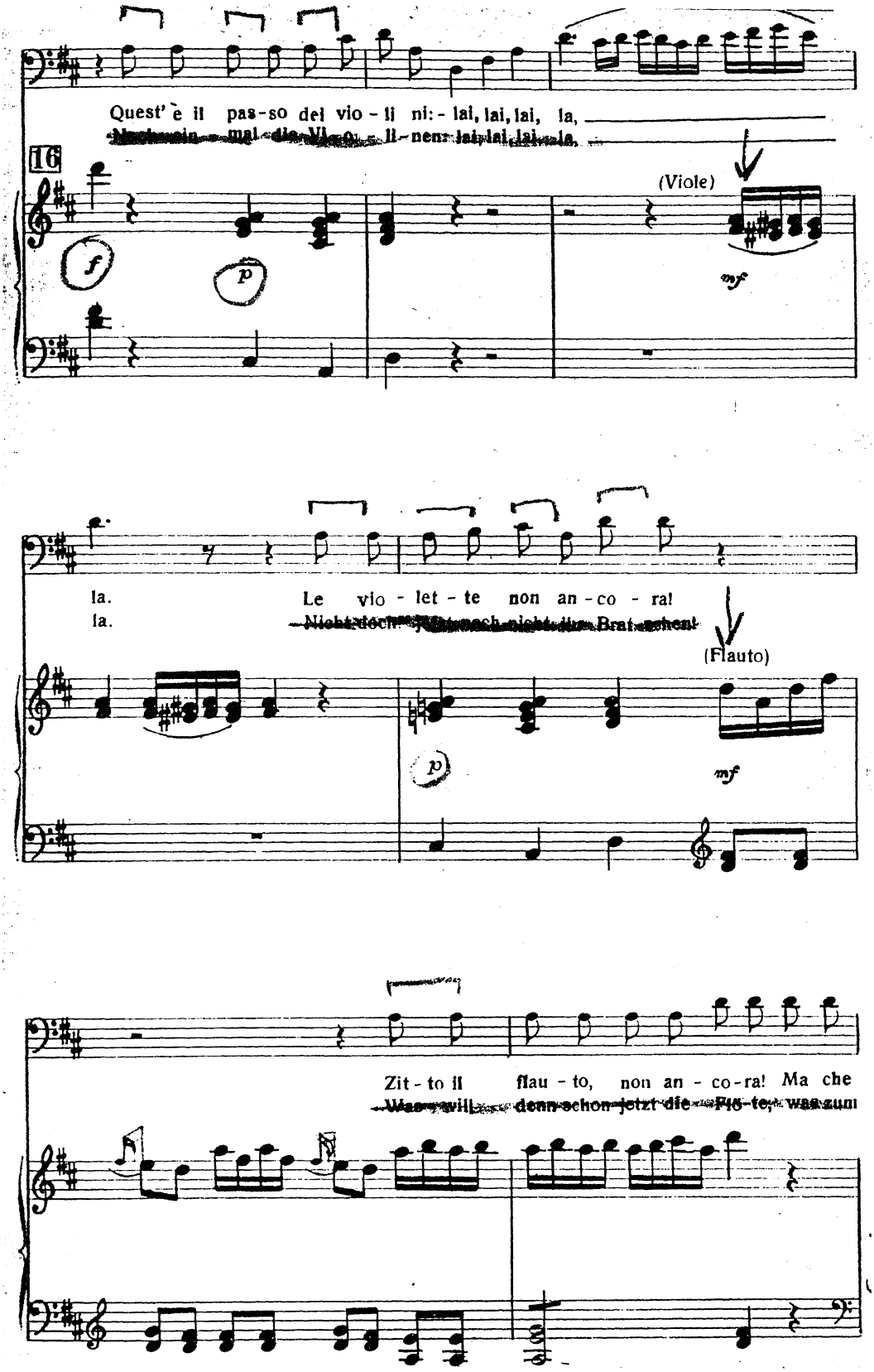

Il vio - lon - cel - lo, i vio -
li - ni, Il contrab - bas - so a suo tem - po fa - ran mag - gior fra -
p
f
f
cas - so. At - ten - ti, o miei si - gno - ri, con ar - co ben te -
f
ff
p

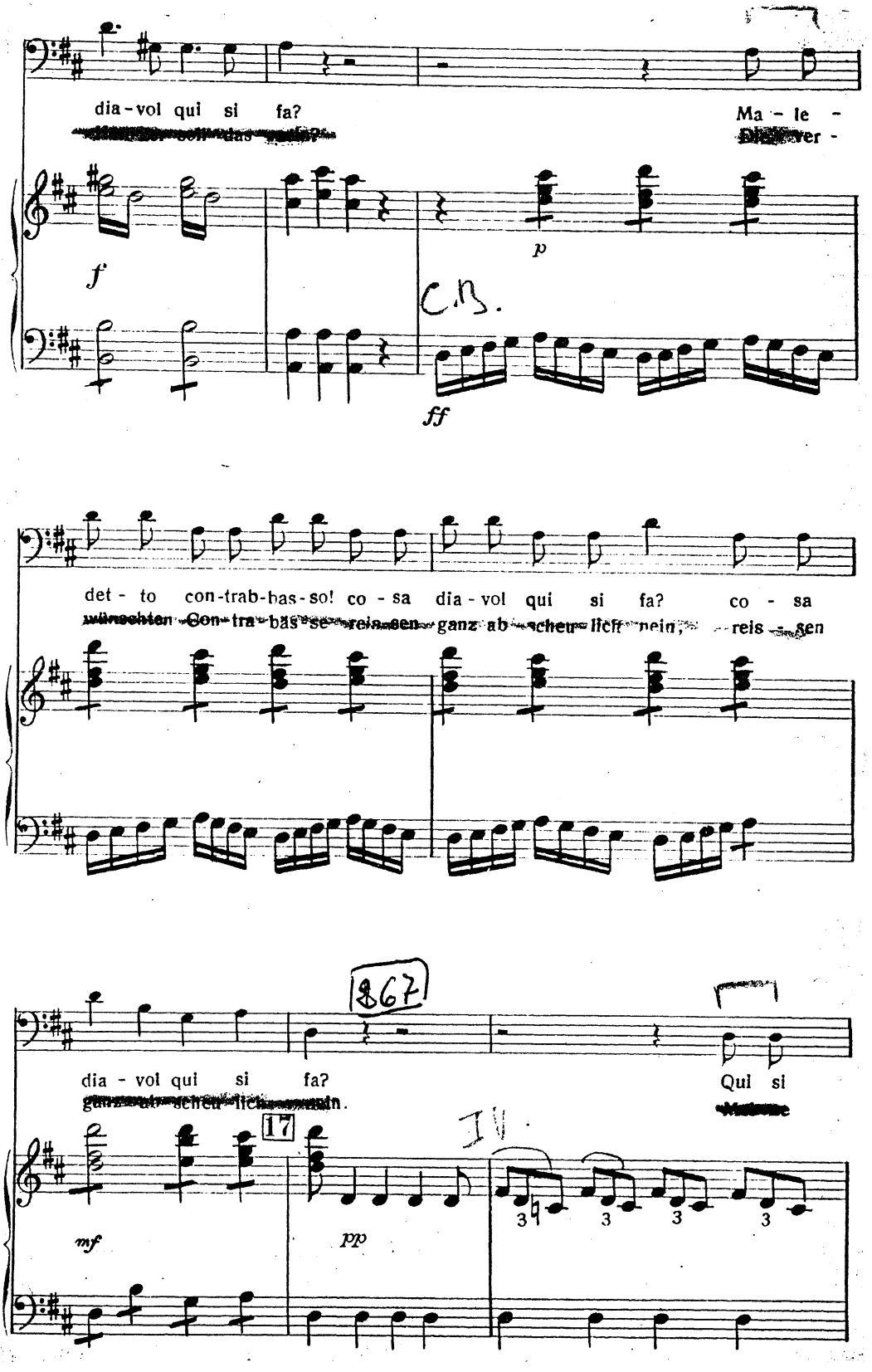

Presto
nu - to.
E - se-guir voi do-vrete quel che di - rò.
p
sf
sf
sf
f
Allegro
Quest' è il pas - so dei vio - li-ni: lai, lai, lai, la,
13
ORC.
f
p
la.
Co - sa fate, o - boe mio caro? bio, bio, bio, bio.
(Oboi)
mf
p
f

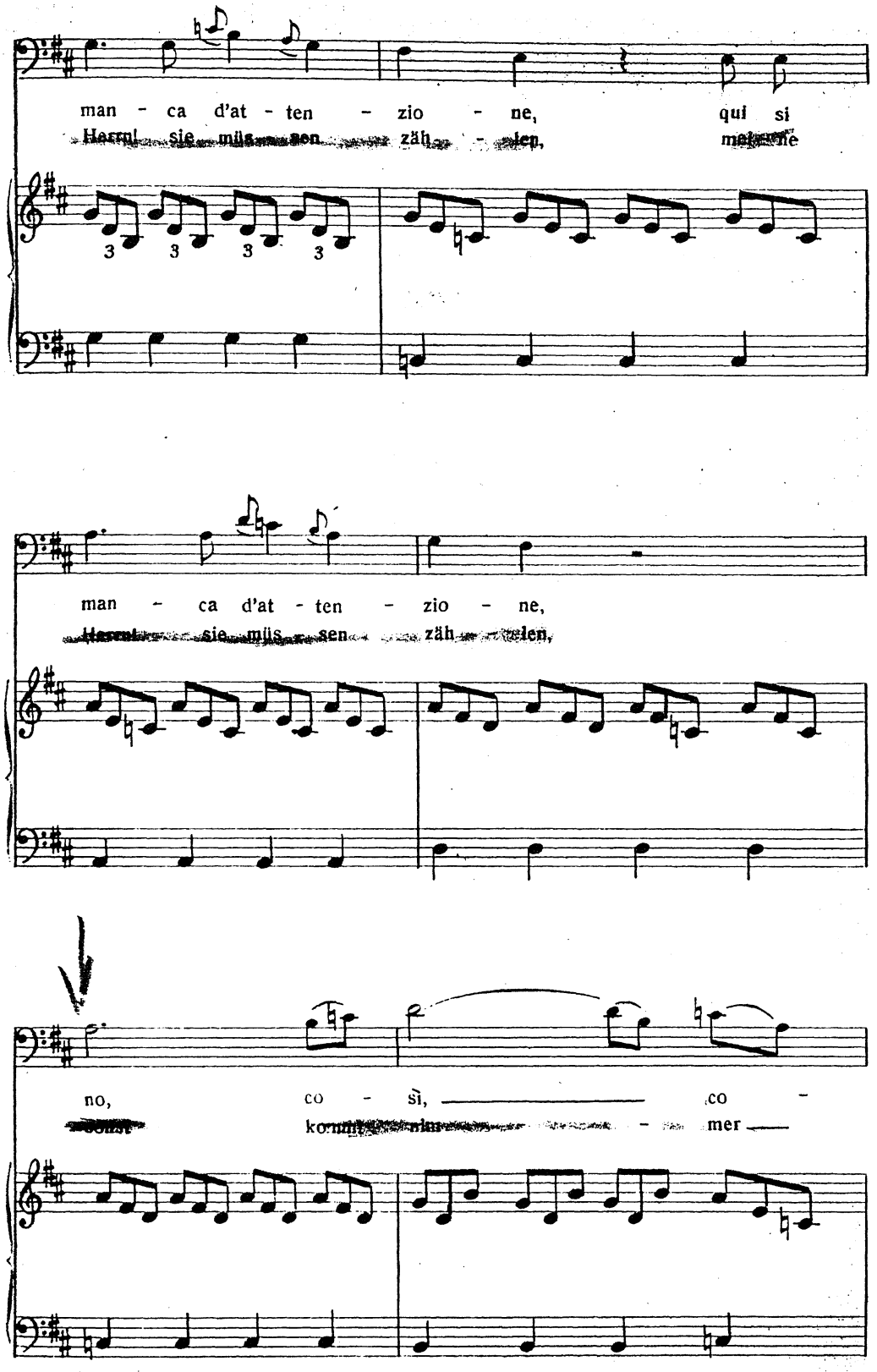

14
S'in - co - min - ci an-cor il pas-so! Ma - le -
p
ff
det - to con - trab - bas - so, ma - le -
f
det - to, ma - le - det - to! co - sa

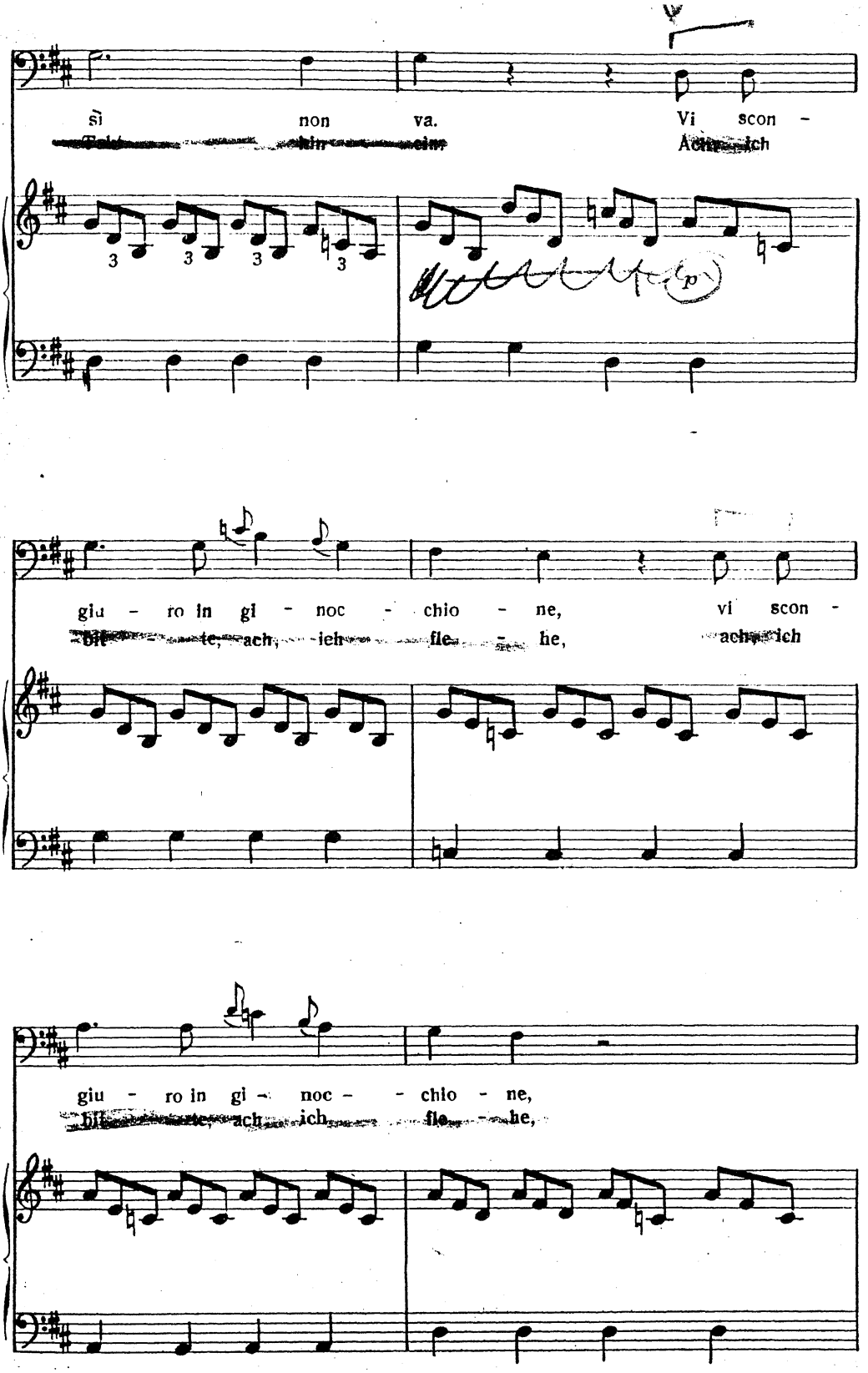

dia - vol qui si fa?
co - sa dia - vol qui si
Was zum Henker soll das sein?
fa?
Quest' è il pas-so dei vio - li-ni:.. lai, lai, lai,
sein?
p
la,
la.
la,
la.
Bla berle bla berle bla berle
(Horni)
mf

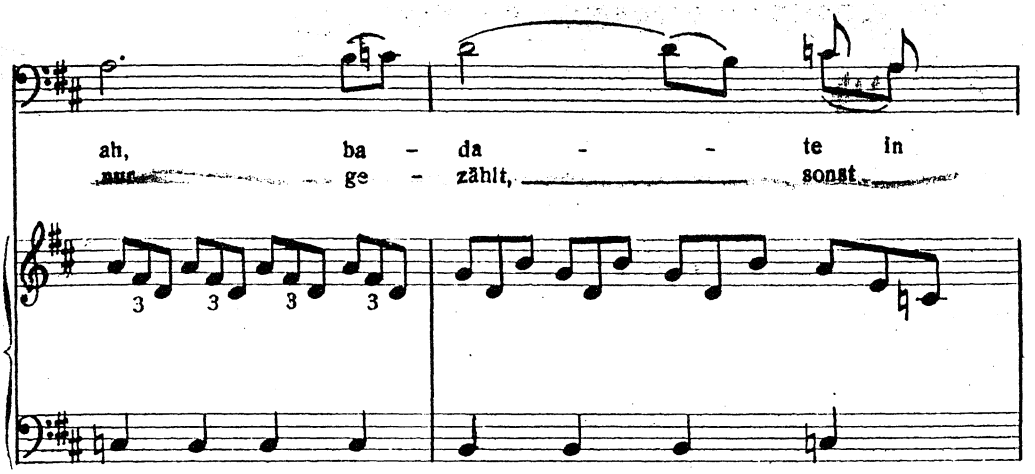

bla.
Oh, vi pre - go, deh ba - da - te e im - pa -
bla.
15
fp
ra - te a ben con - tar, al - tri - men-ti non si va, al - tri -
mf
f
men-ti non si va.
p
cresc.

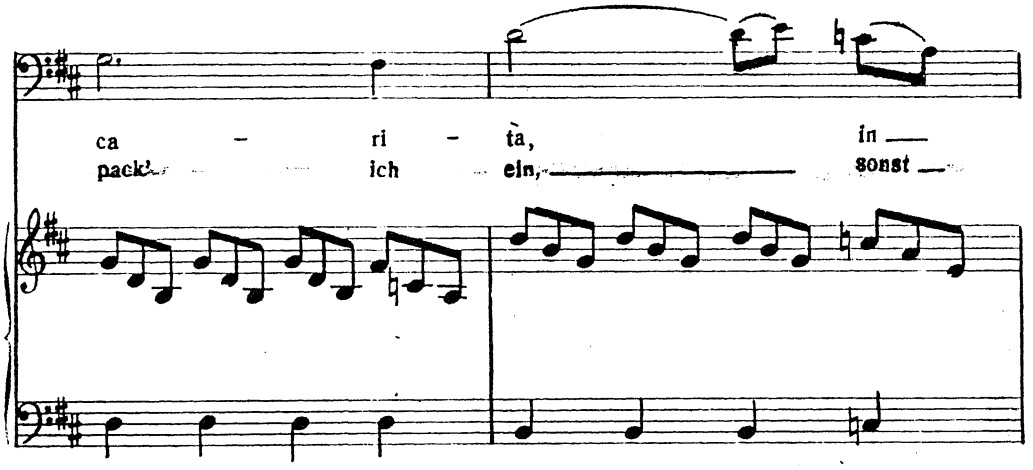

Quest' è il pas-so dei vio - li ni: - lai, lai, lai, la,
16
(Viole)
f
p
mf
la.
la.
Le vio - let - te non an - co - ra!
(Flauto)
p
mf
Zit - to il flau - to, non an - co - ra! Ma che

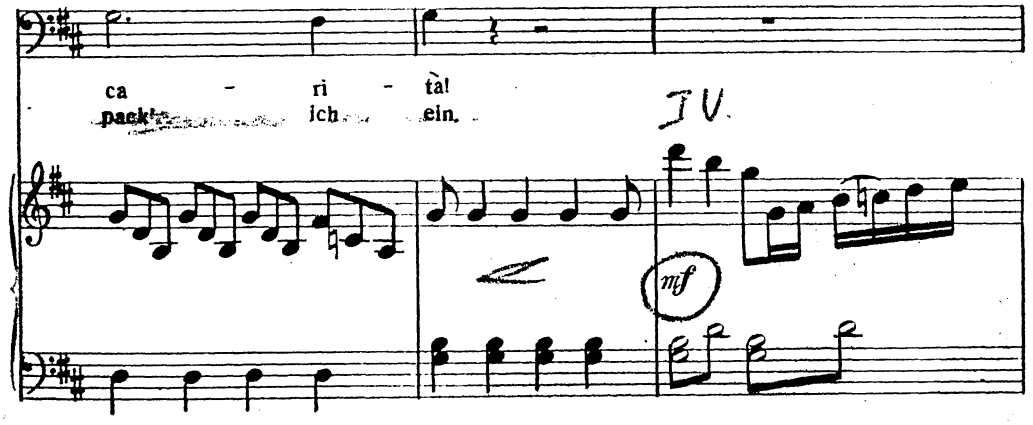

dia - vol qui si fa?
Ma - le -
f
p
ff
det - to con-trab-bas-so! co - sa dia - vol qui si fa? co - sa
dia - vol qui si fa?
Qui si
17
mf
pp

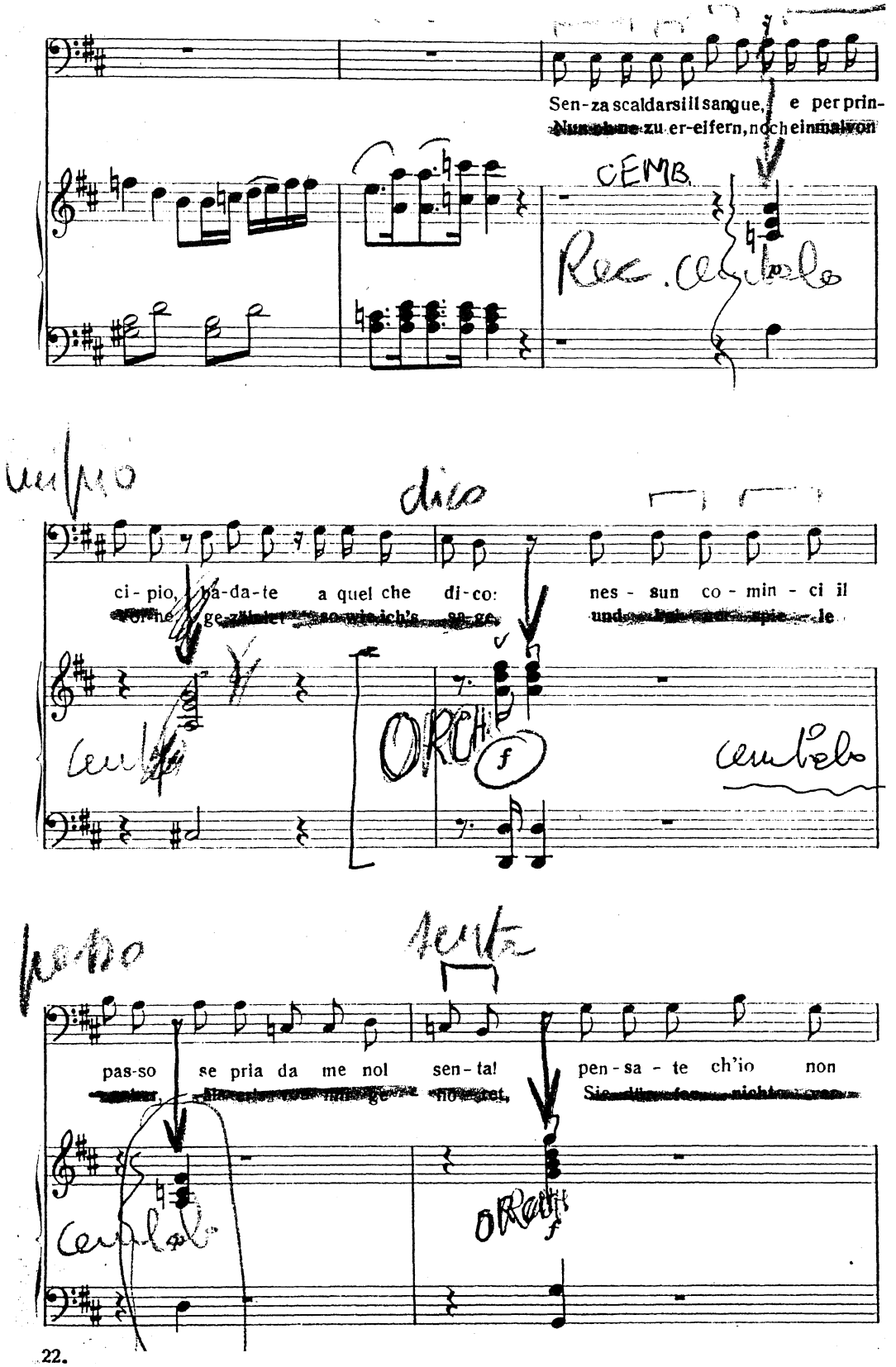

man - ca d'at - ten - zio - ne, qui si
Herrn! sie müs - sen zäh - len, mei - ne
man - ca d'at - ten - zio - ne,
Herrn! sie müs - sen zäh - len,
no, co - sì, co -
kommt rin - mer

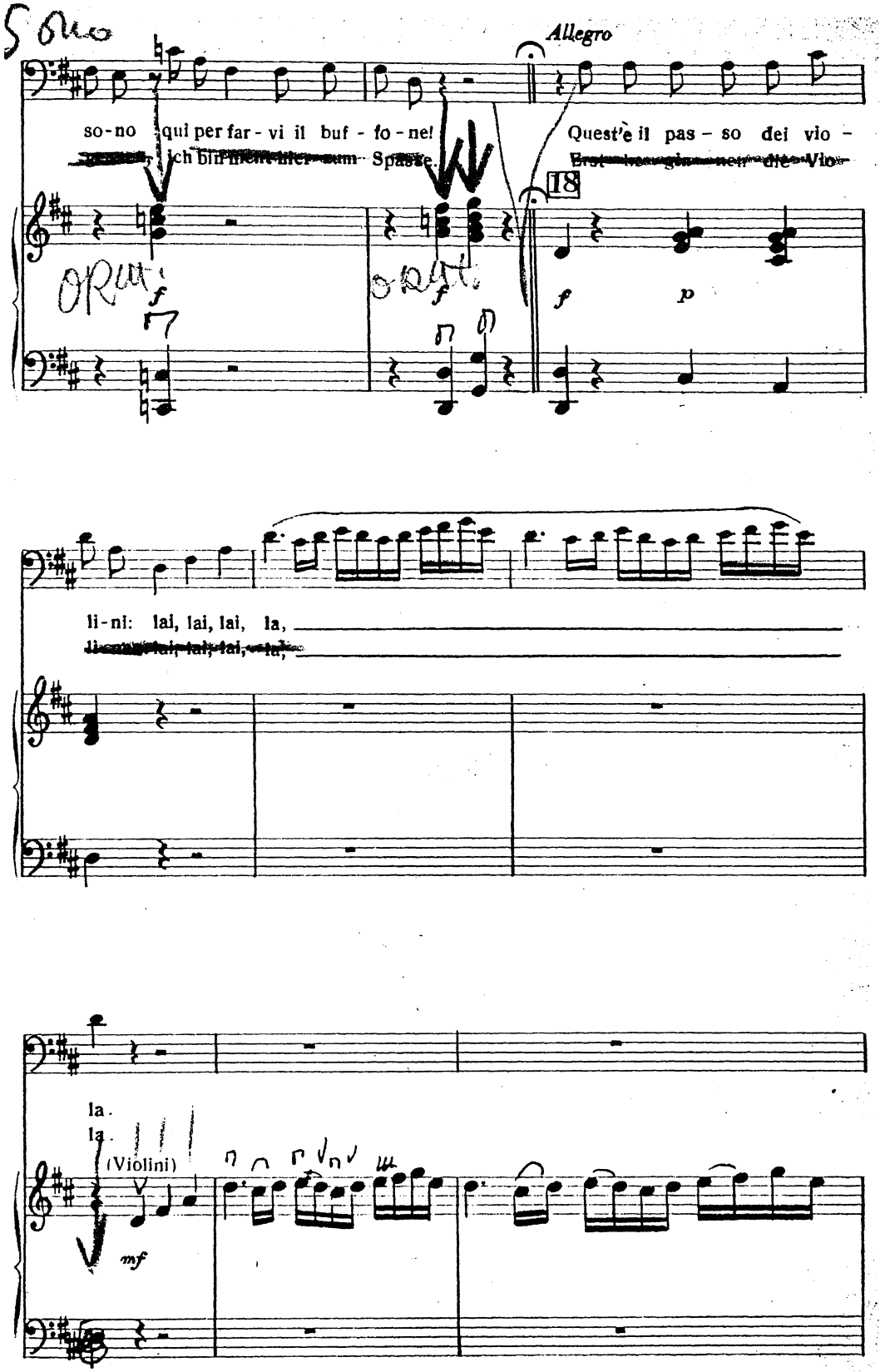

sì non va. Vi scon -
Ach ich
giu - ro in gi - noc - chio - ne, vi scon -
ach ich
giu - ro in gi - noc - chio - ne,
ach ich

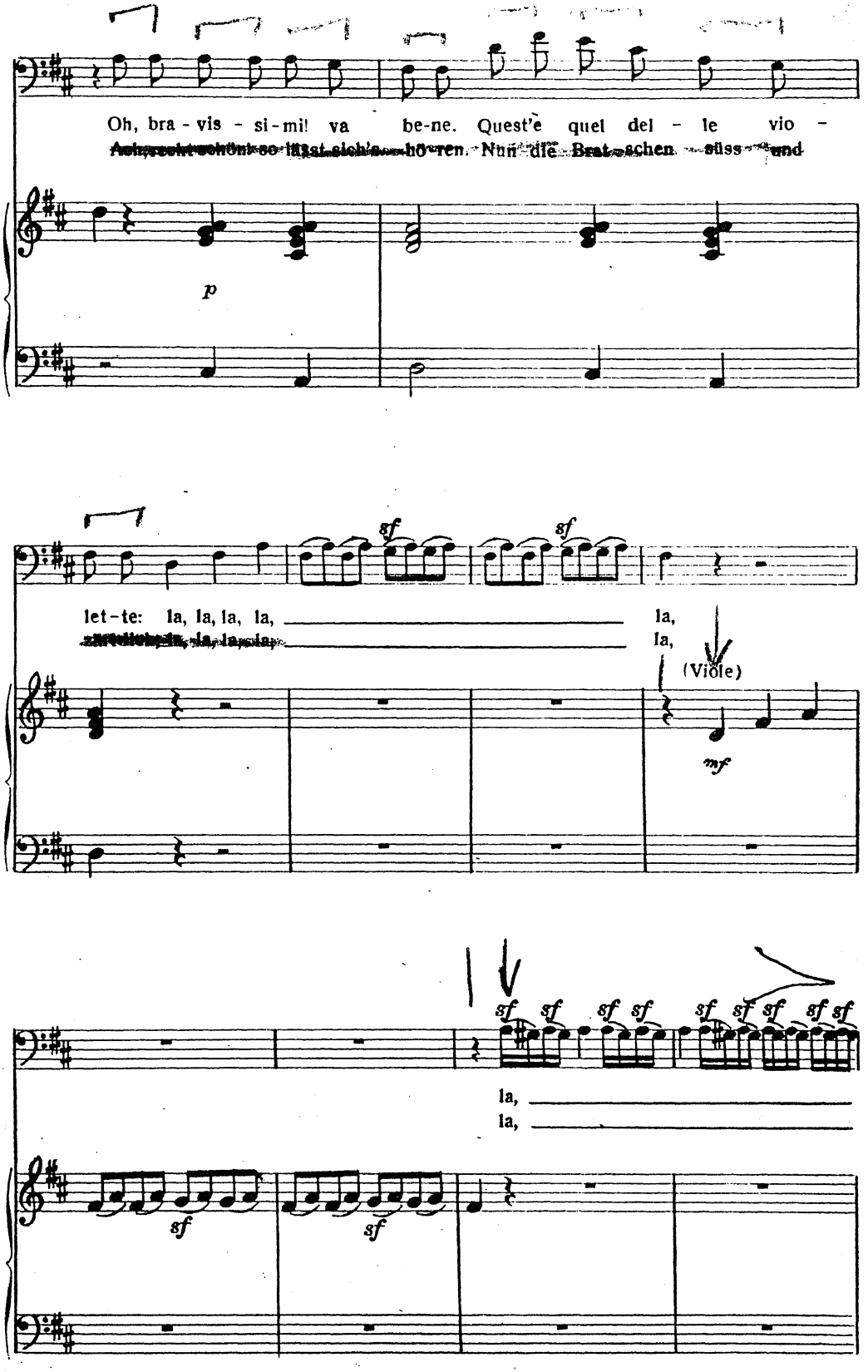

ah, ba - da - - te in
nur ge - zählt, sonst

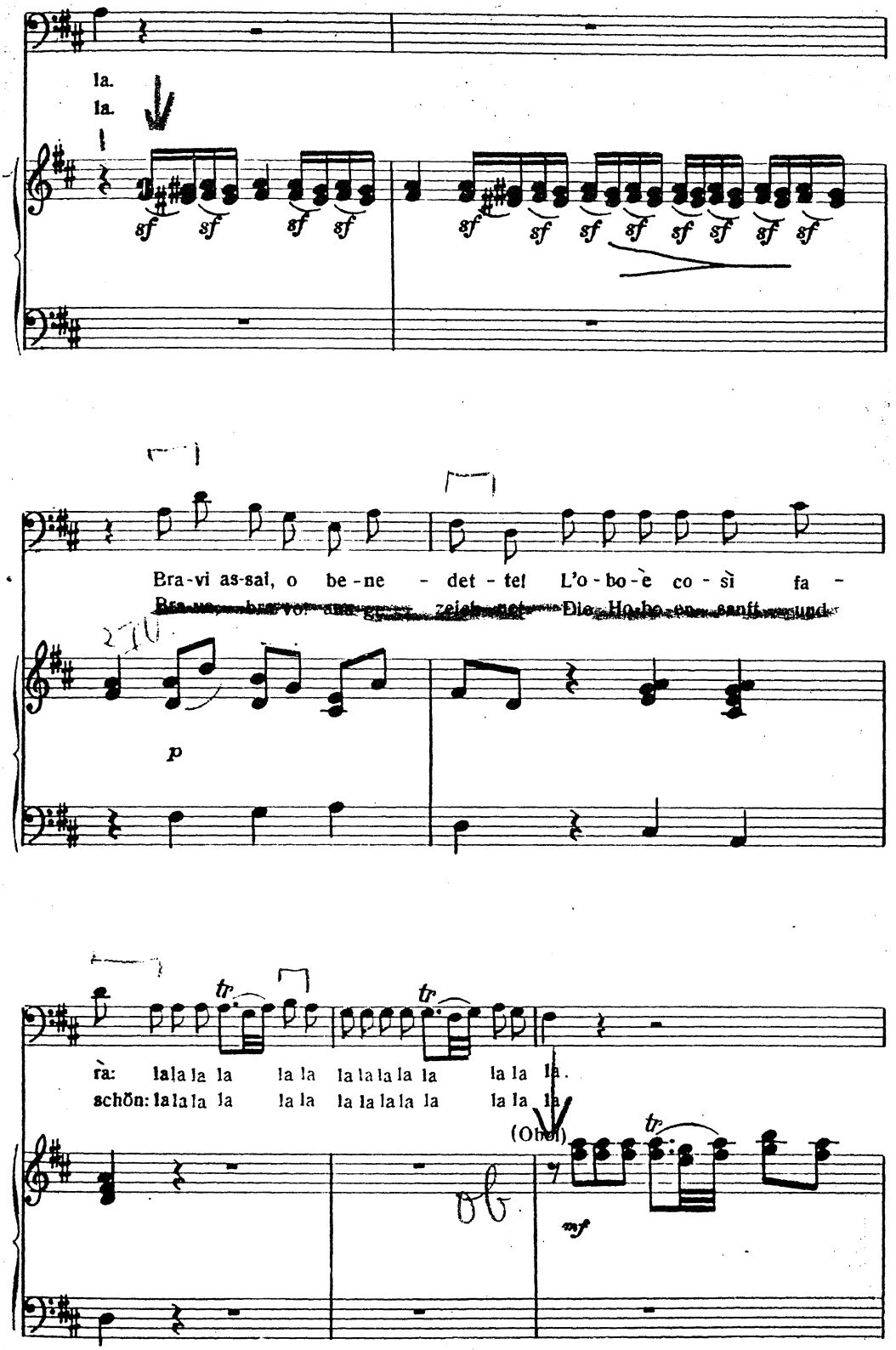

ca - ri - tà, in
packt ich ein, sonst

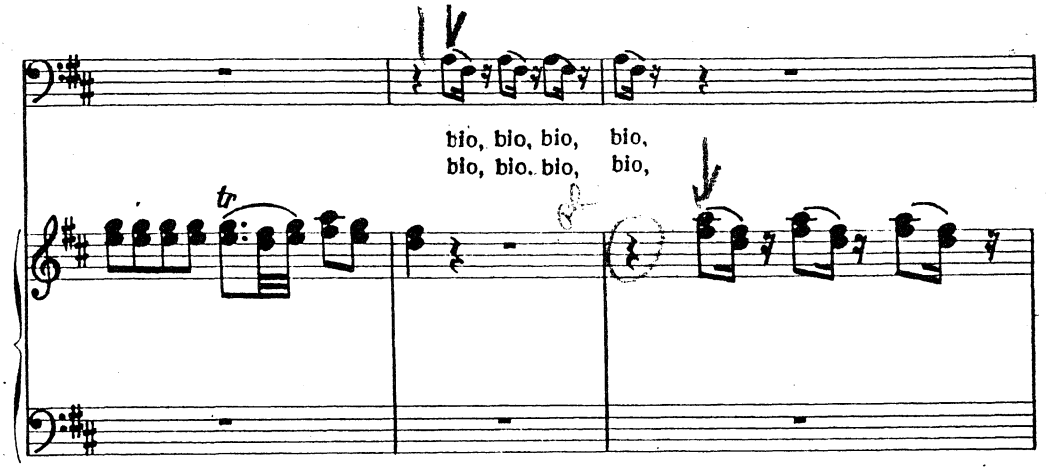

ca - ri - tà!
packt ich ein.
IV.
mf

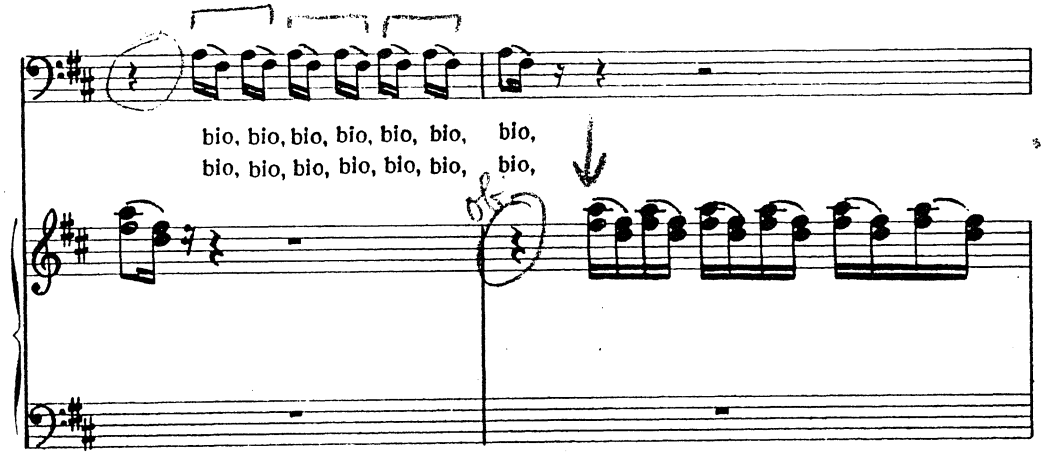

Sen-za scaldarsi il sangue, e per prin-
CEMB.
ci-pio, ba-da-te a quel che di-co: nes-sun co-min-ci il
ORCH.
f
pas-so se pria da me nol sen-ta! pen-sa-te ch'io non
ORCH.
f

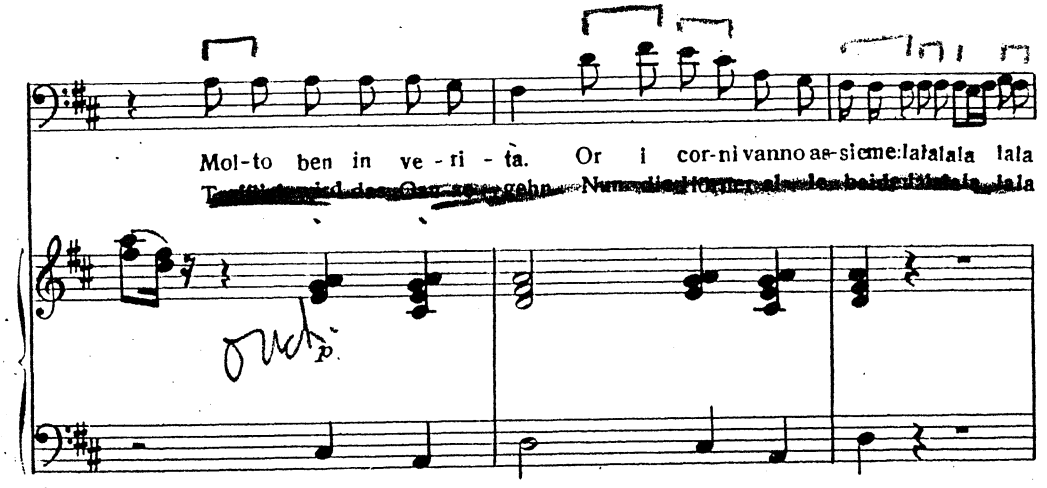

Allegro
so-no qui per far-vi il buf-fo-ne!
Quest'è il pas-so dei vio-
18
li-ni: lai, lai, lai, la,
la.
la.
(Violini)

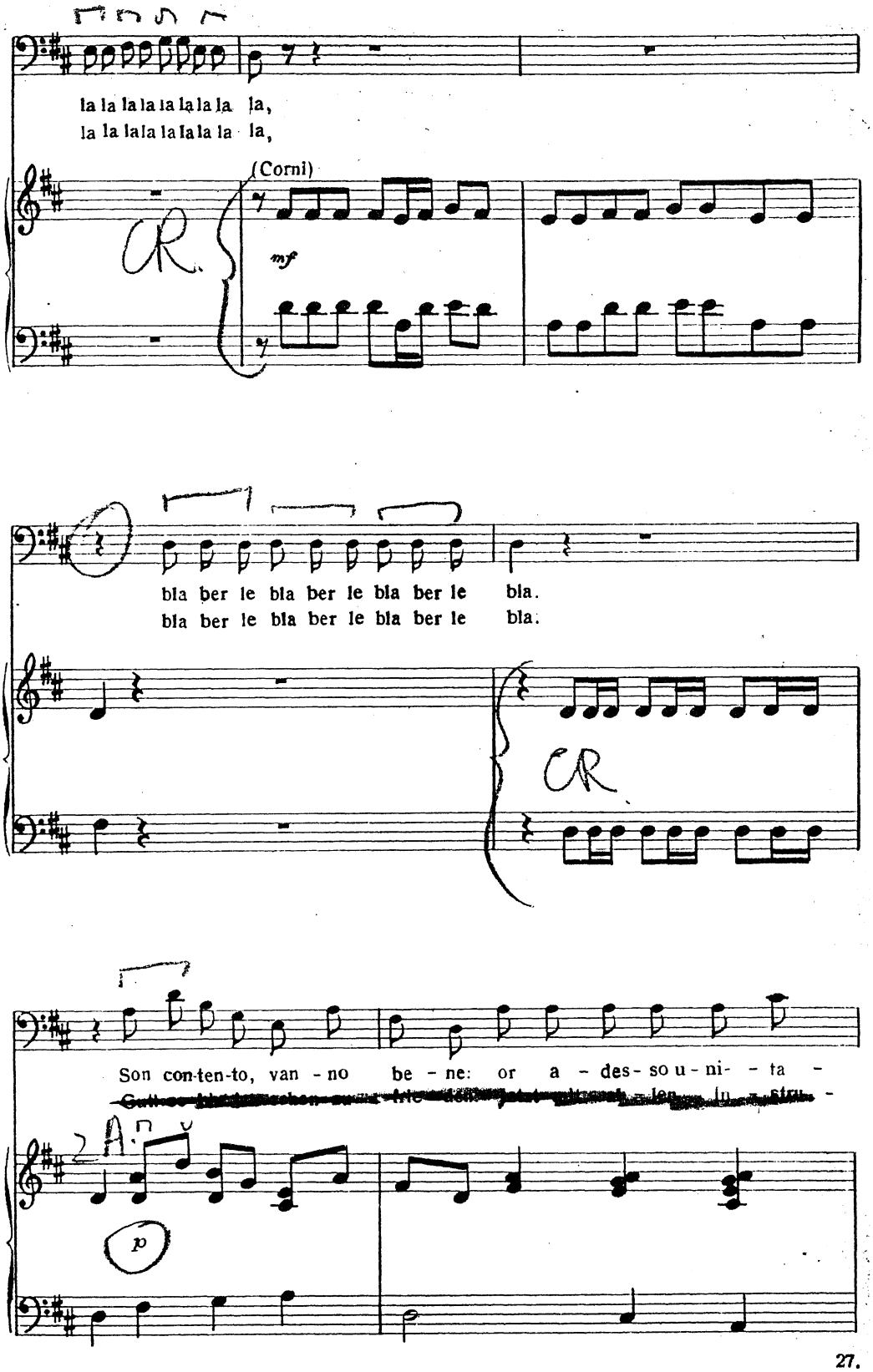

Oh, bra - vis - si - mi! va be-ne. Quest'è quel del - le vio -
Ach, recht schön! so lässt sich's hö-ren. Nun die Brat-schen süss und
p
let - te: la, la, la, la, la,
la,
(Viole)
mf
sf
la,
la,

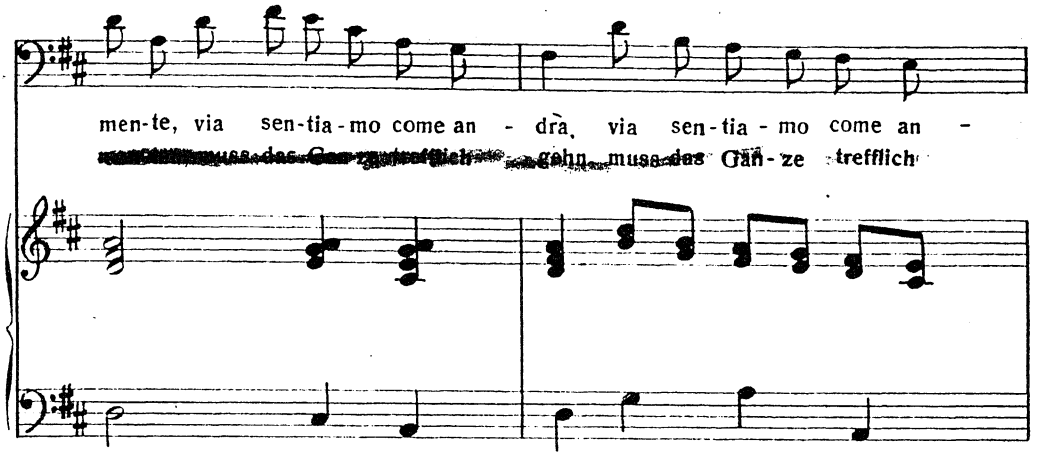

la.
la.
sf sf sf sf sf sf sf sf sf sf sf sf sf sf
Bra-vi as-sai, o be-ne - det - te! L'o-bo-è co-sì fa -
p
rà: la la la la la la la la la la la la la la la.
schön: la la la la la la la la la la la la la la la.
(Oboe)
mf

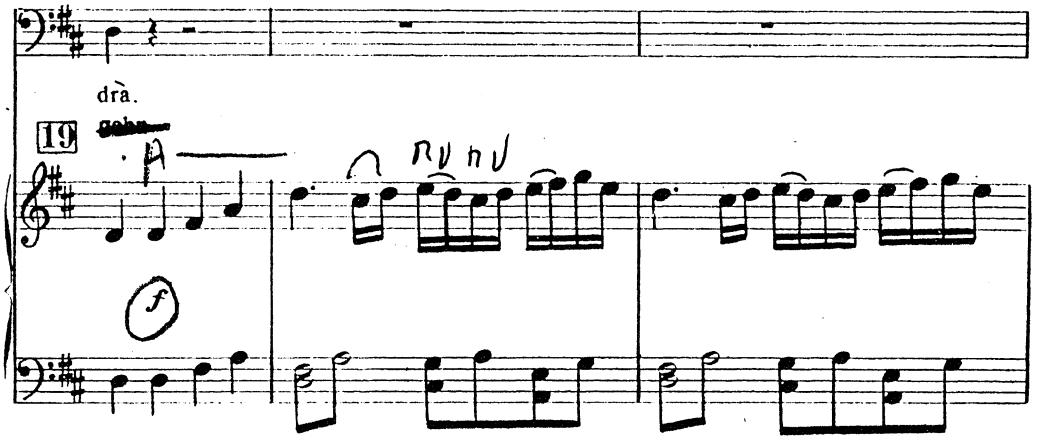

bio, bio, bio, bio,
bio, bio. bio, bio,
tr

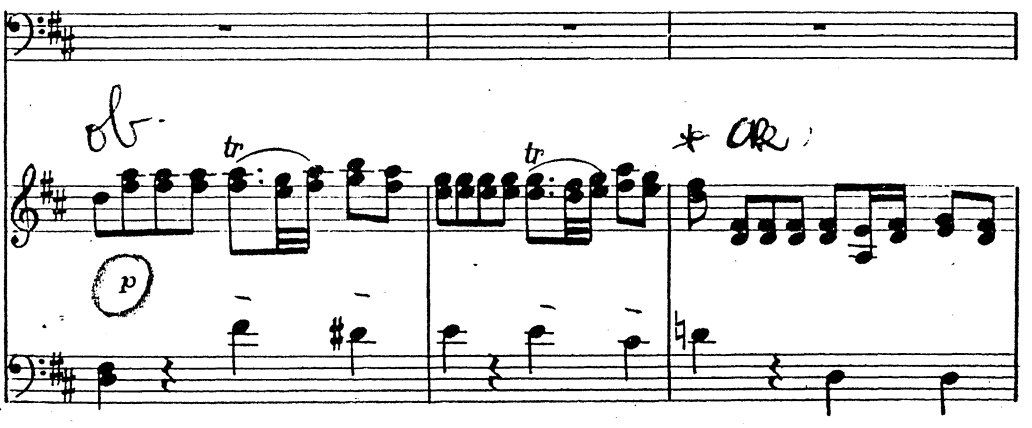

bio, bio, bio, bio, bio, bio, bio,
bio, bio, bio, bio, bio, bio, bio,

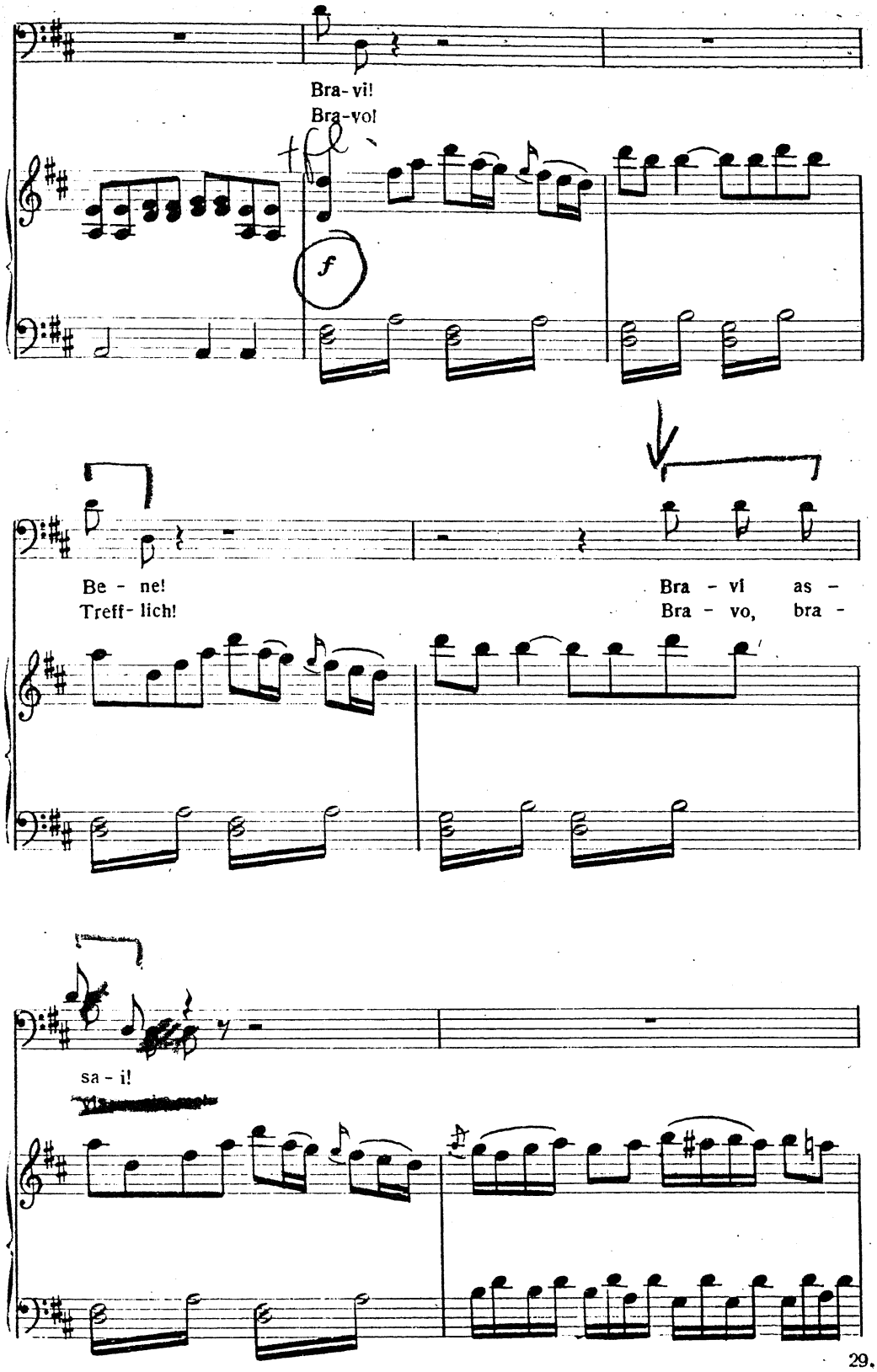

Mol-to ben in ve - ri - ta. Or i cor-ni vanno ae-sieme: lalalala lala

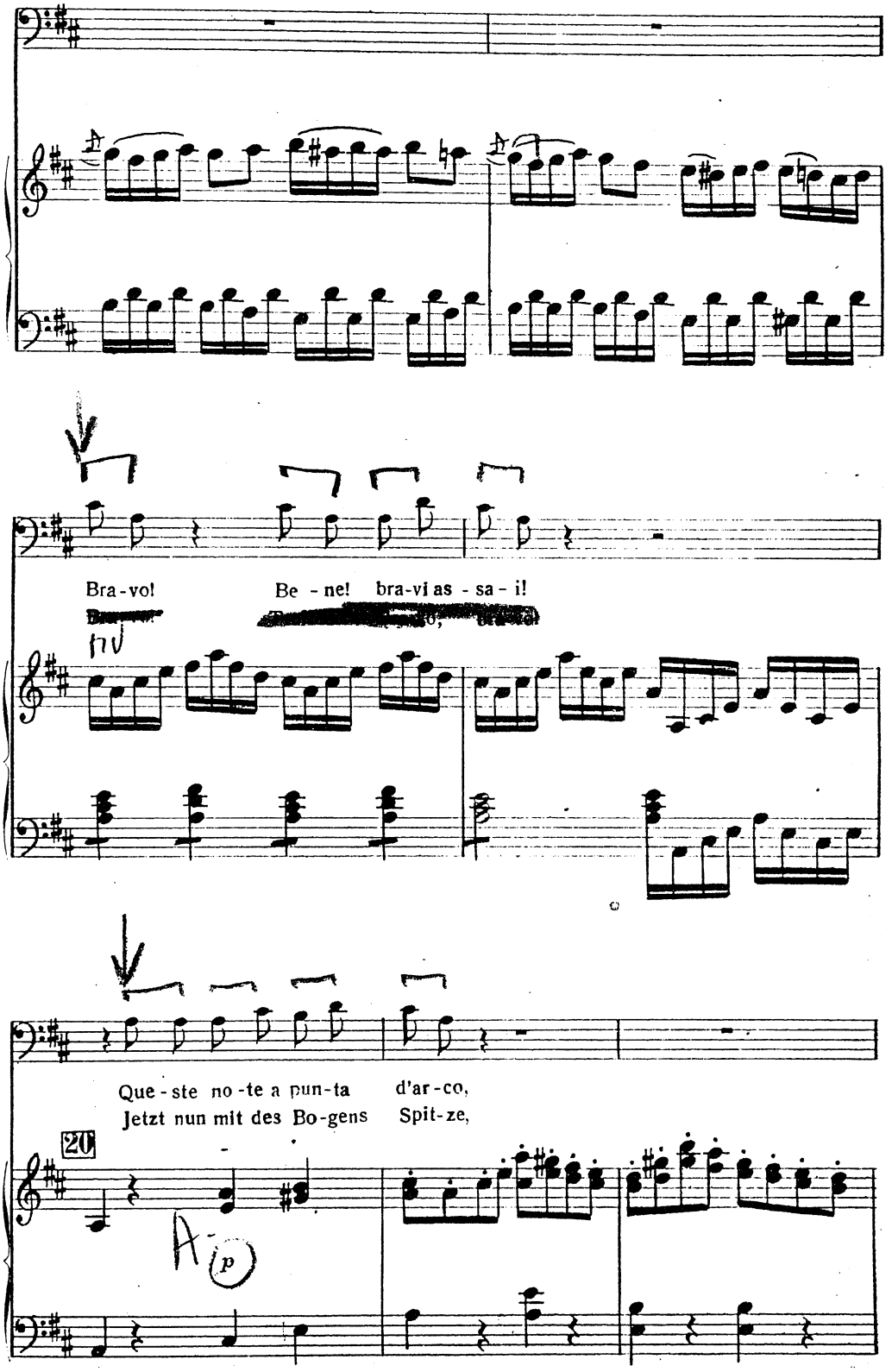

la la la la la la la la la,
la la la la la la la la la,
(Corni)
mf
bla ber le bla ber le bla ber le bla.
bla ber le bla ber le bla ber le bla.
Son con-ten-to, van - no be - ne: or a - des- so u - ni- - ta -
p

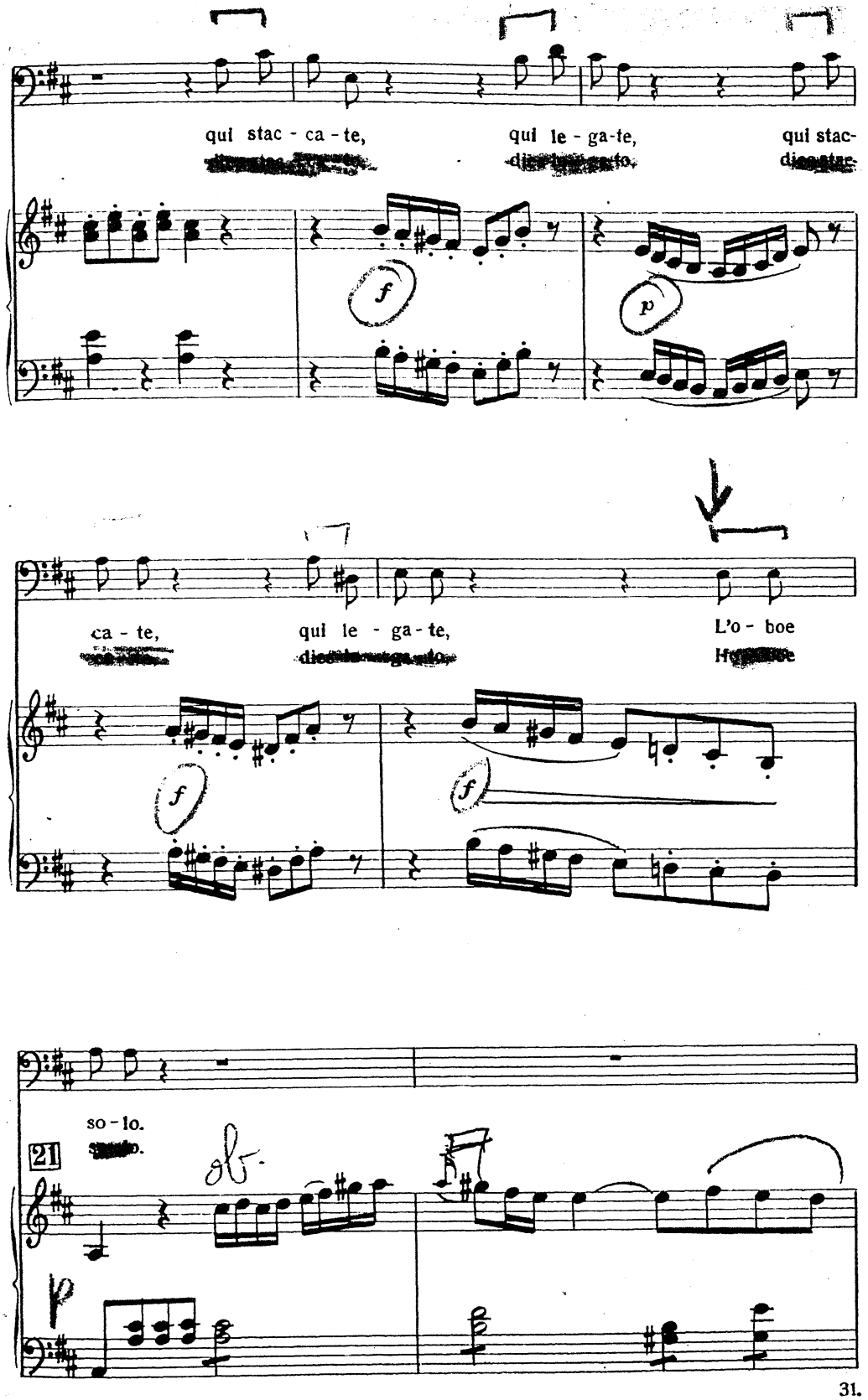

men-te, via sen-tia-mo come an - drà, via sen-tia-mo come an -
gehn muss das Gan-ze trefflich

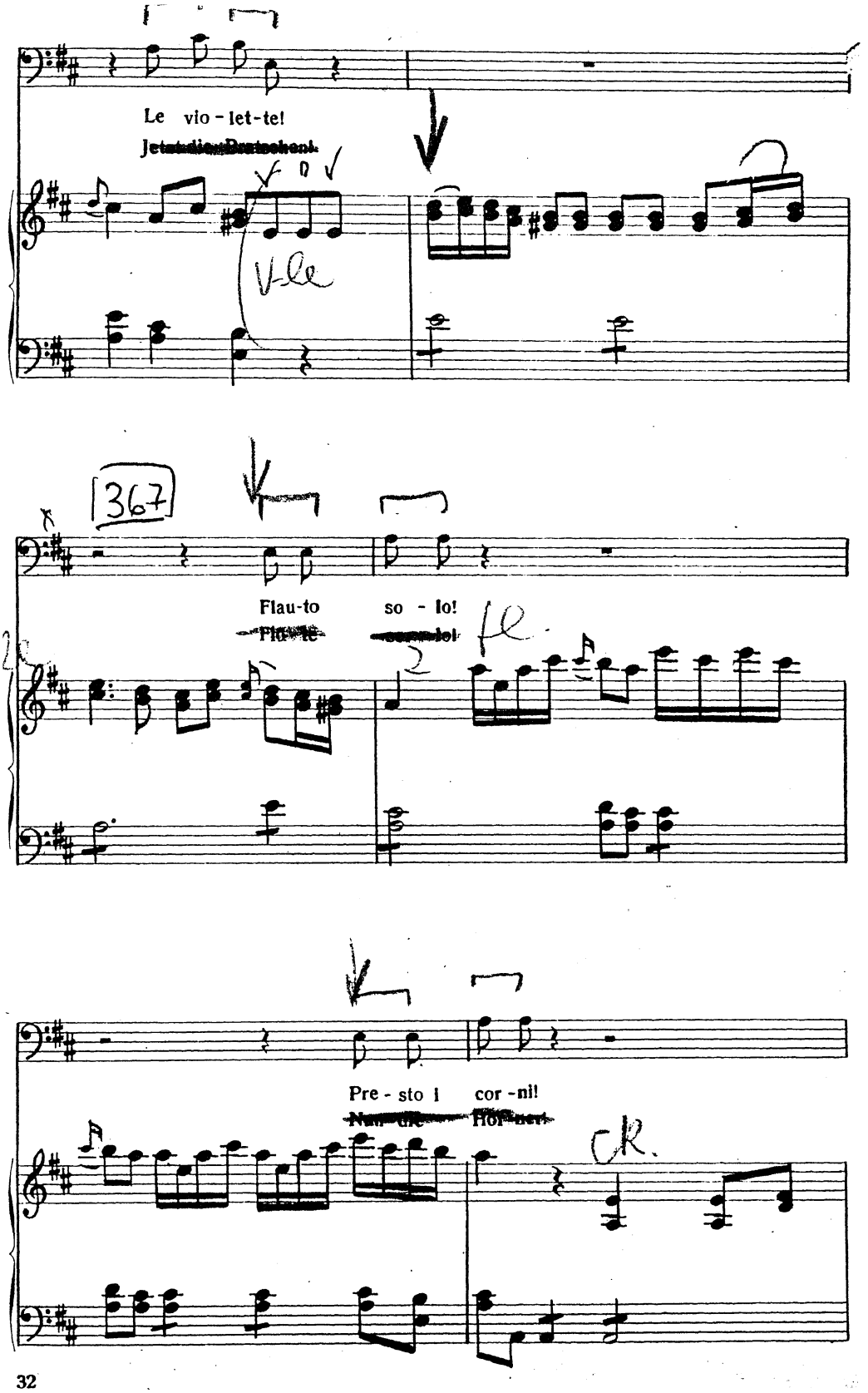

drà.
19
f

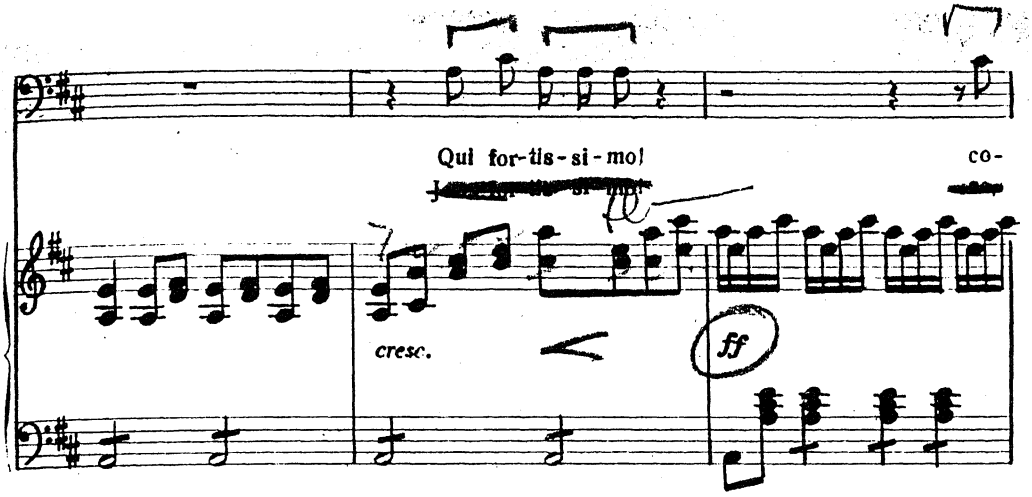

tr
tr
p

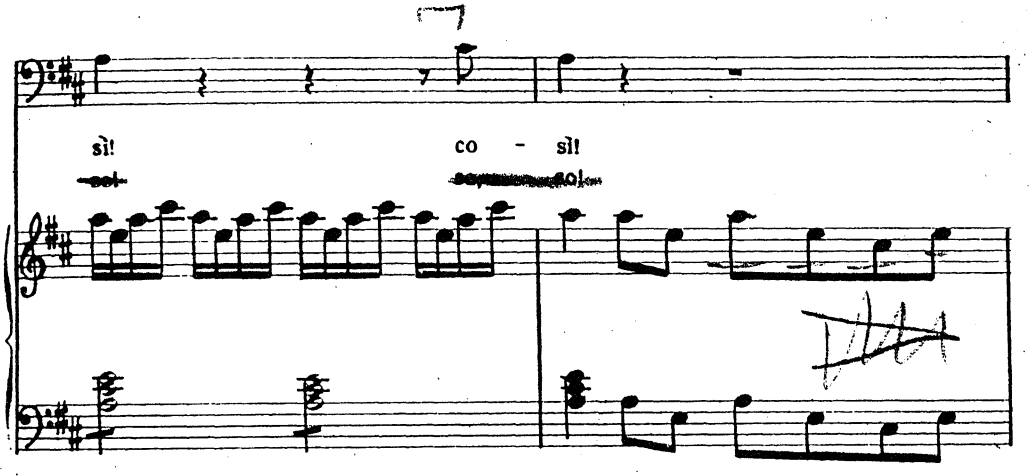

Bra-vi!
Bra-vo!
f
Be - ne!
Treff - lich!
Bra - vi as -
Bra - vo, bra -
sa - i!

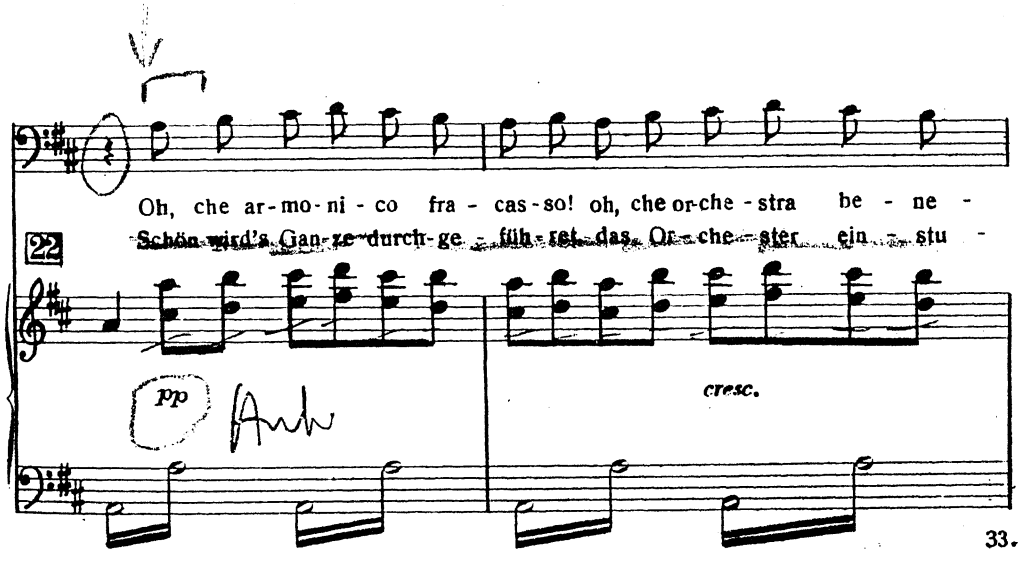

Bra-vo!
Be - ne! bra-vi as - sa - i!
Que - ste no - te a pun-ta d'ar-co,
Jetzt nun mit des Bo-gens Spit-ze,
20
p

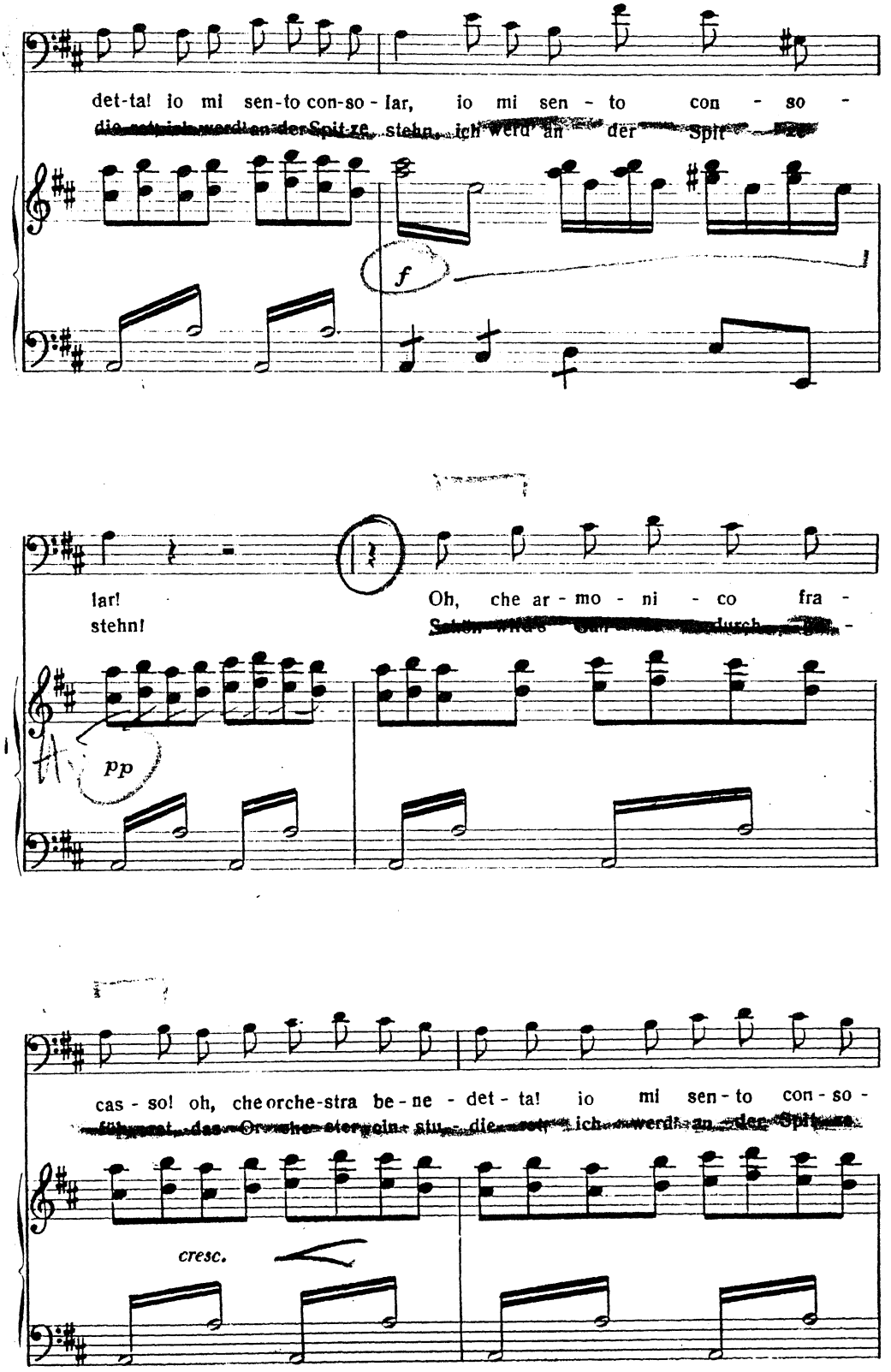

qui stac - ca - te,
qui le - ga - te,
qui stac-
f
p
ca - te,
qui le - ga - te,
L'o - boe
f
f
so - lo.
21
ob.
p

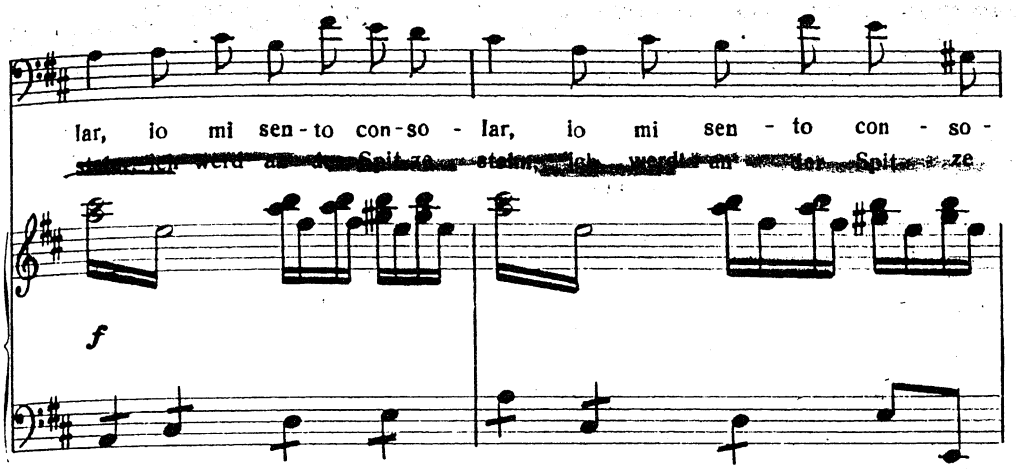

Le vio - let - te!
Jetzt die Bratschen!
V-le
367
Flau - to so - lo!
Flü - te so - lo!
fl.
Pre - sto i cor - ni!
Nun die Hör - ner!
CR.

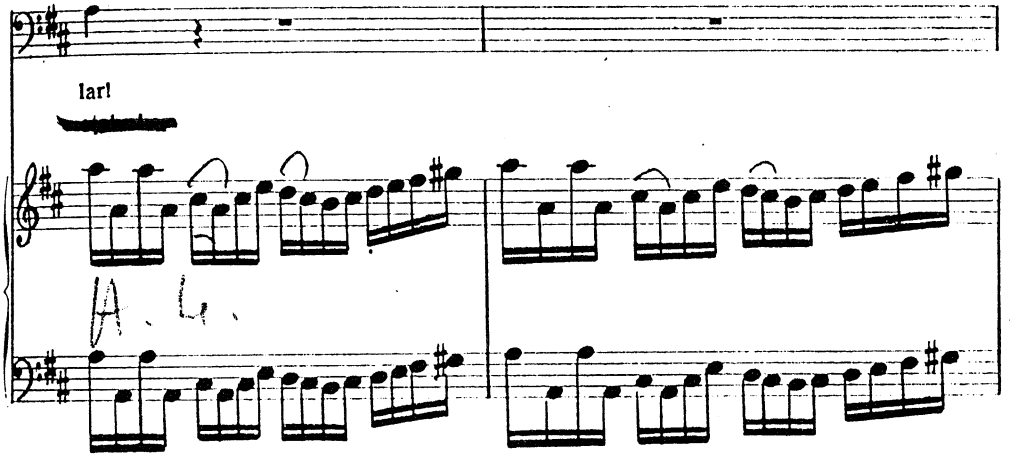

Qui for-tis-si-mo! co-
cresc.
ff

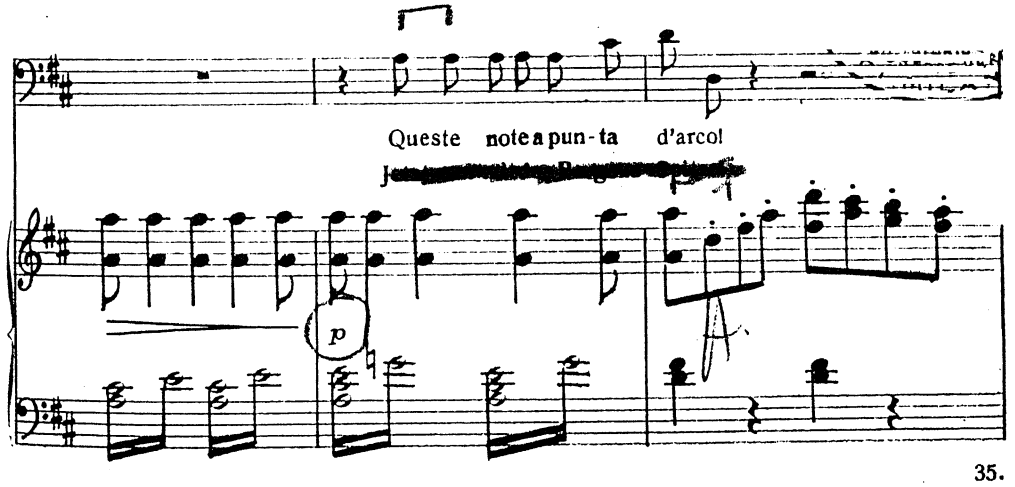

sì! co - sì!

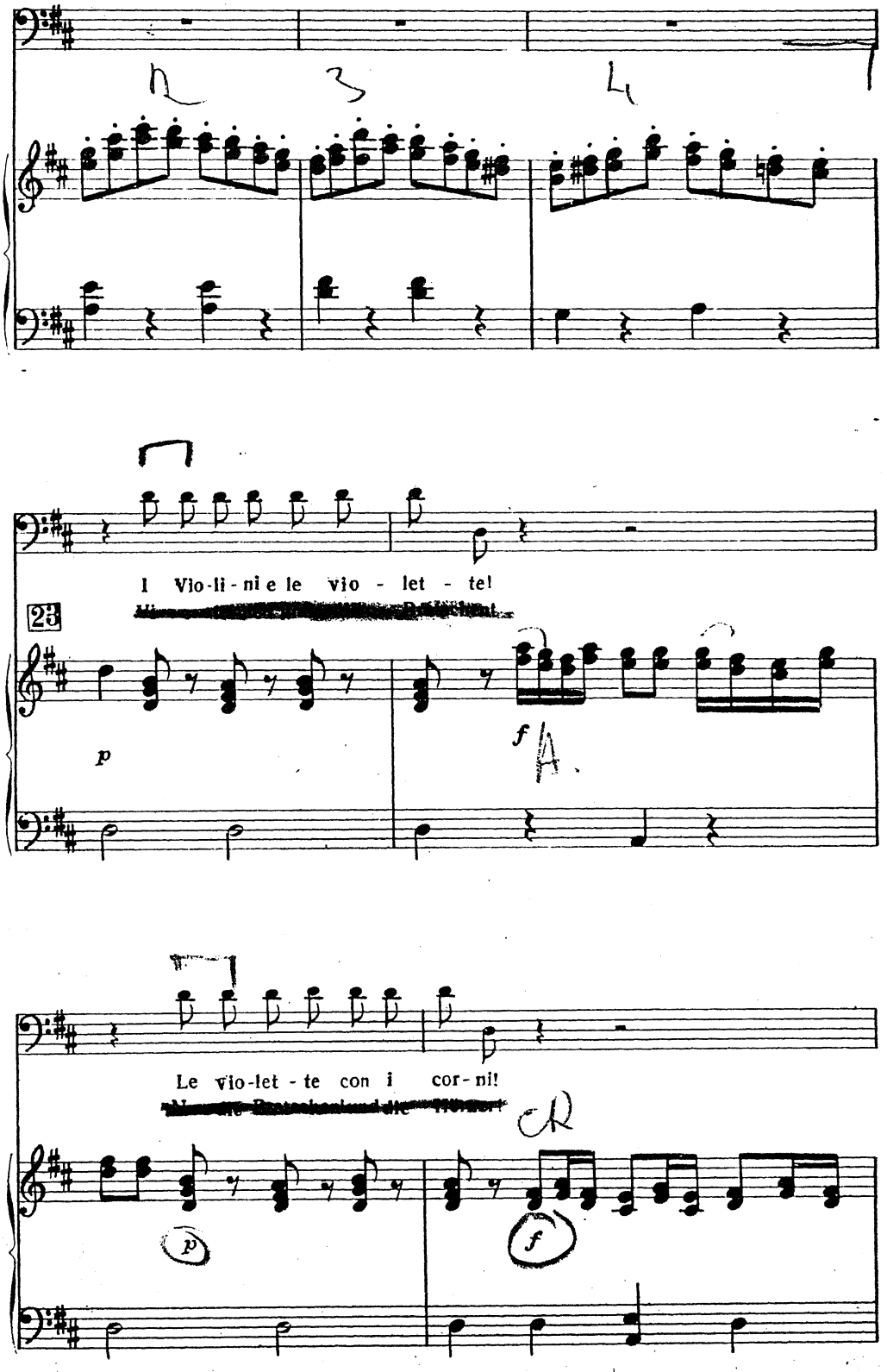

Oh, che ar-mo-ni-co fra-cas-so! oh, che or-che-stra be-ne-
Schön wird's Gan-ze durch-ge-führ-ret das Or-che-ster ein stu-
22
pp
cresc.

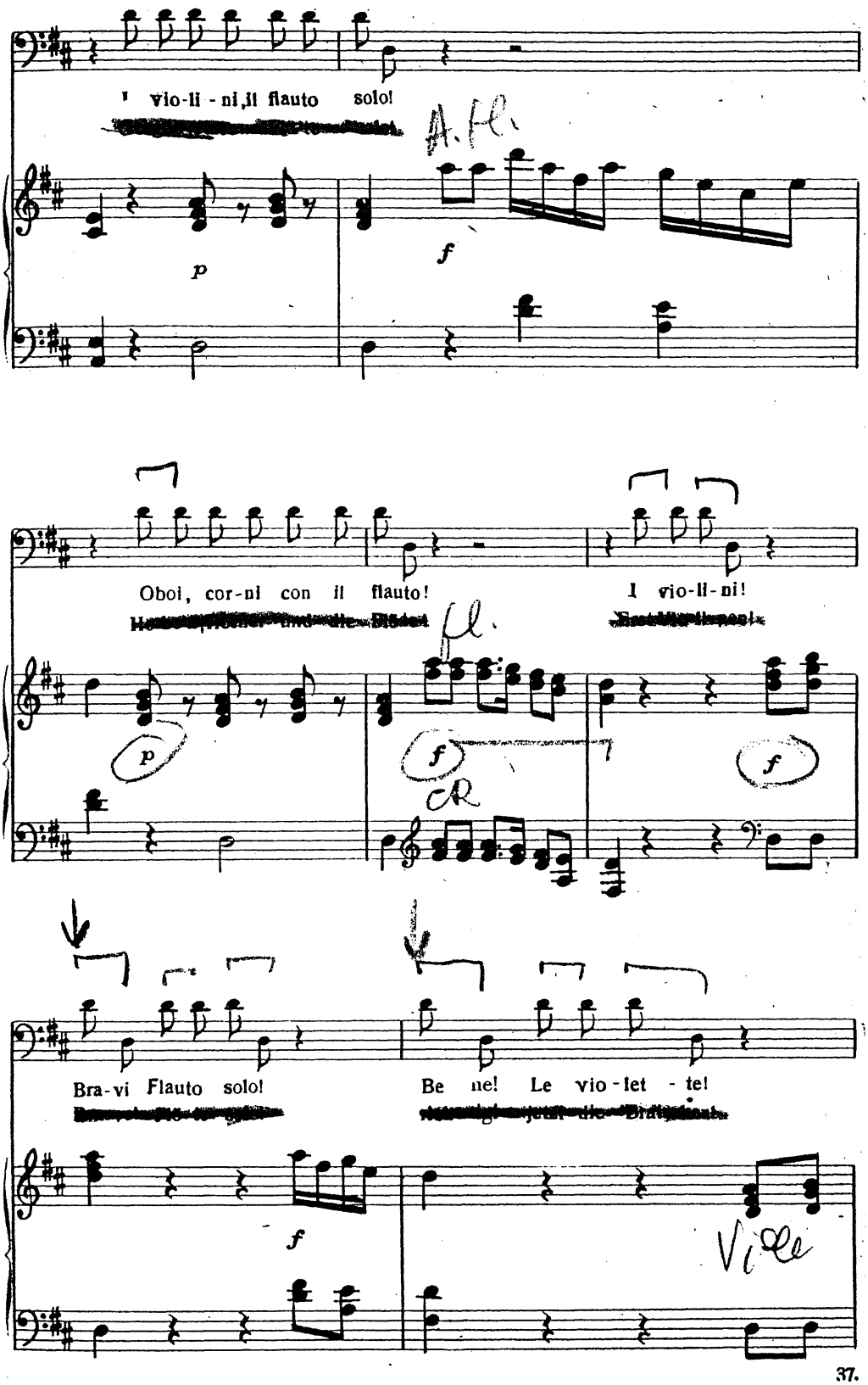

det-ta! io mi sen-to con-so-lar, io mi sen-to con-so-
f
lar! Oh, che ar-mo-ni-co fra-
pp
cas-so! oh, che orche-stra be-ne-det-ta! io mi sen-to con-so-
cresc.

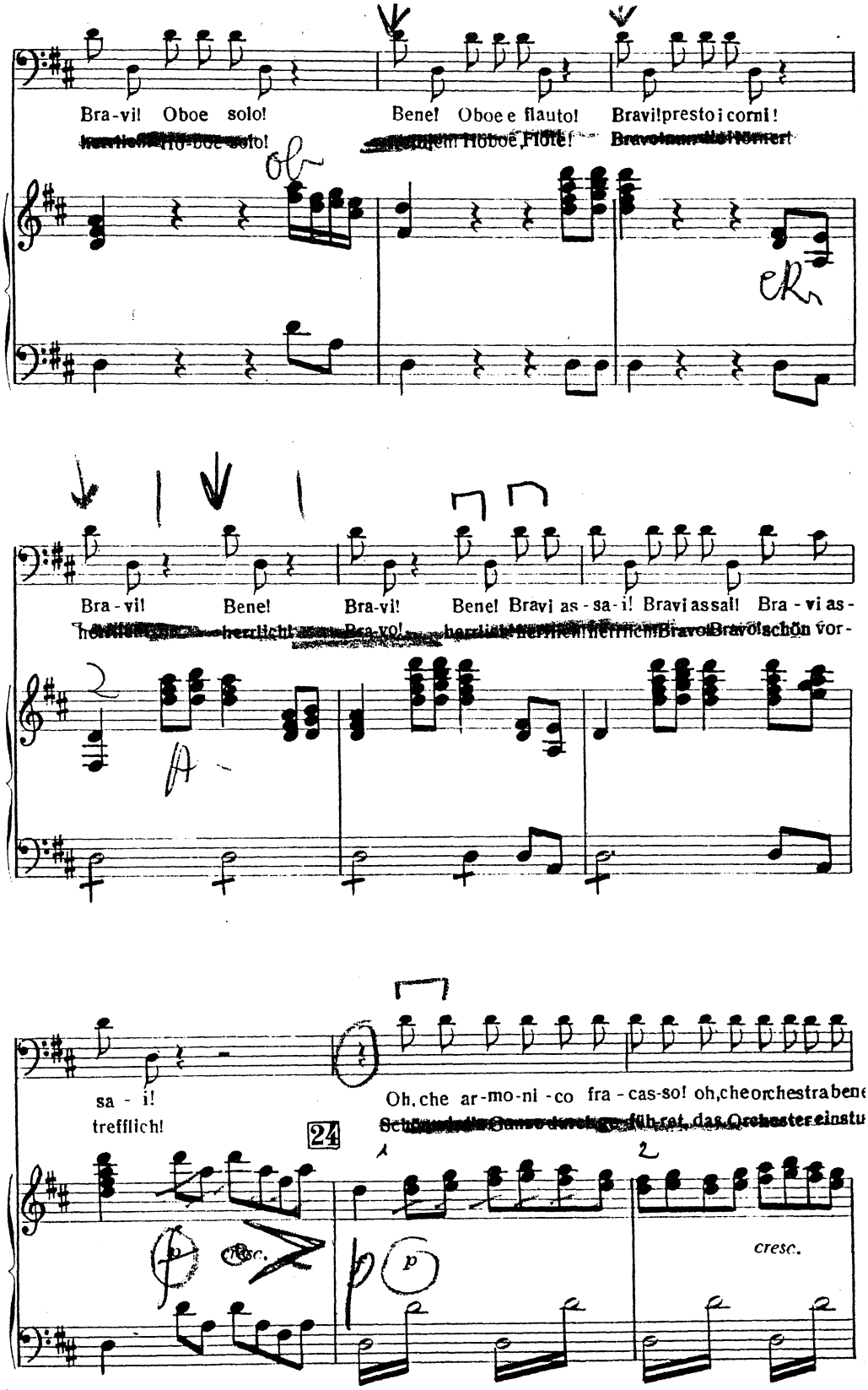

lar, io mi sen - to con - so - lar, io mi sen - to con - so -
f

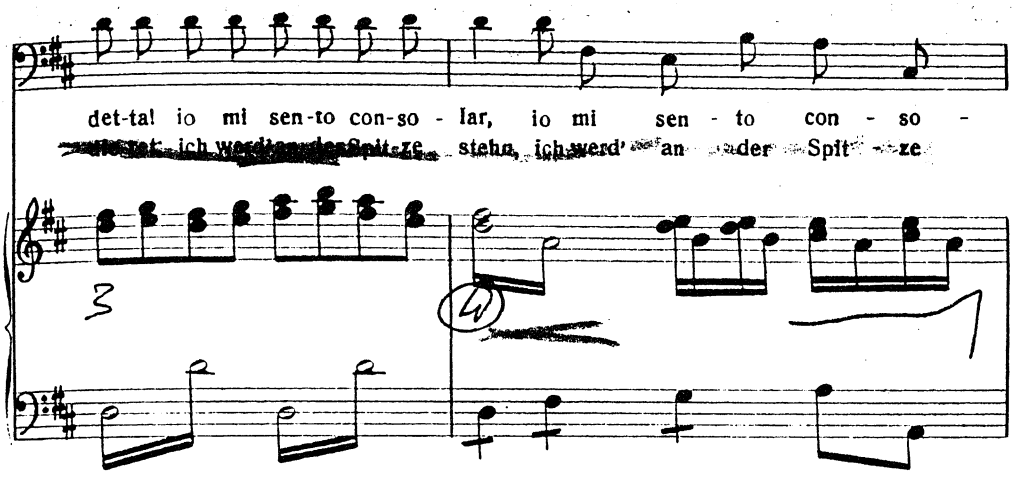

lar!

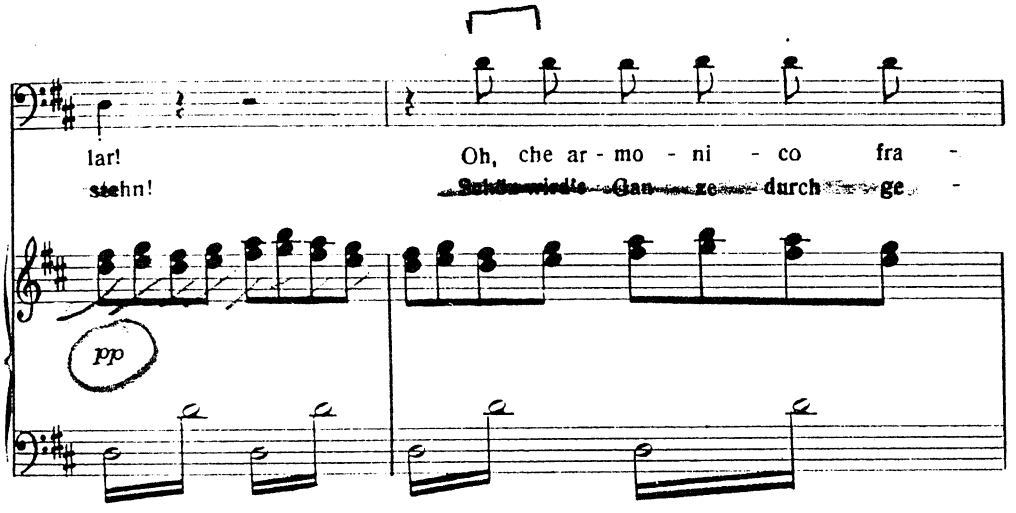

Queste note a pun - ta d'arco!
p

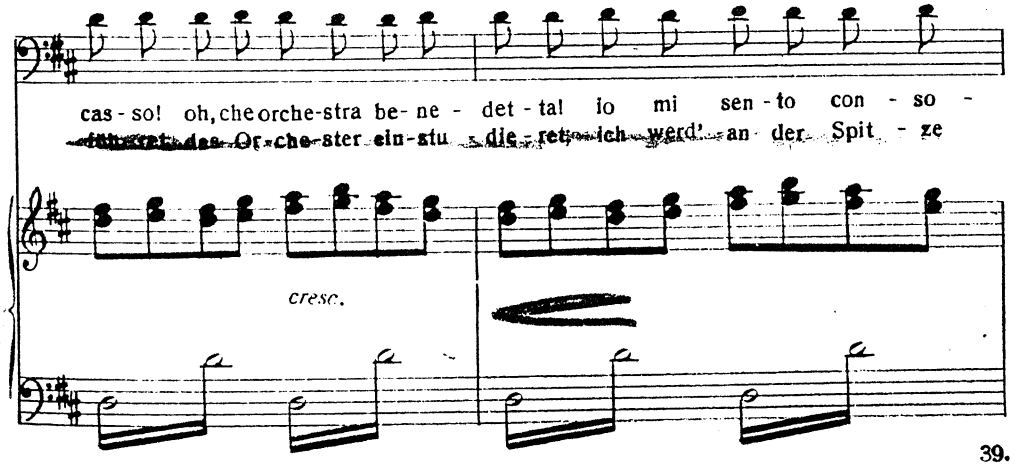

I Vio-li-ni e le vio - let - te!
23
p
f
Le vio-let - te con i cor-ni!
p
f

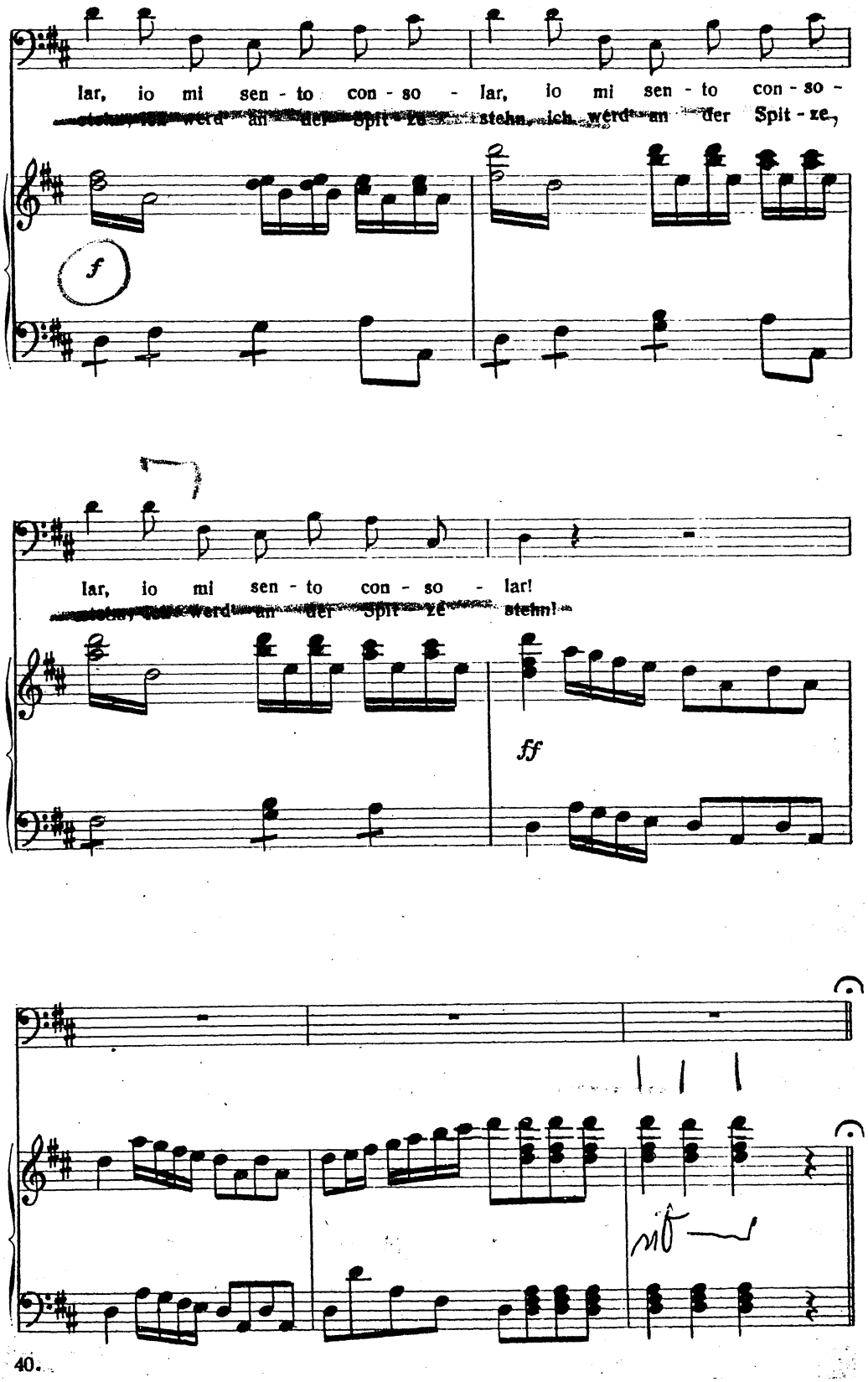

I vio-li - ni,il flauto solo!
p
f
Oboi, cor-ni con il flauto!
I vio-li-ni!
p
f
f
Bra-vi Flauto solo!
Be ne! Le vio-let - te!
f

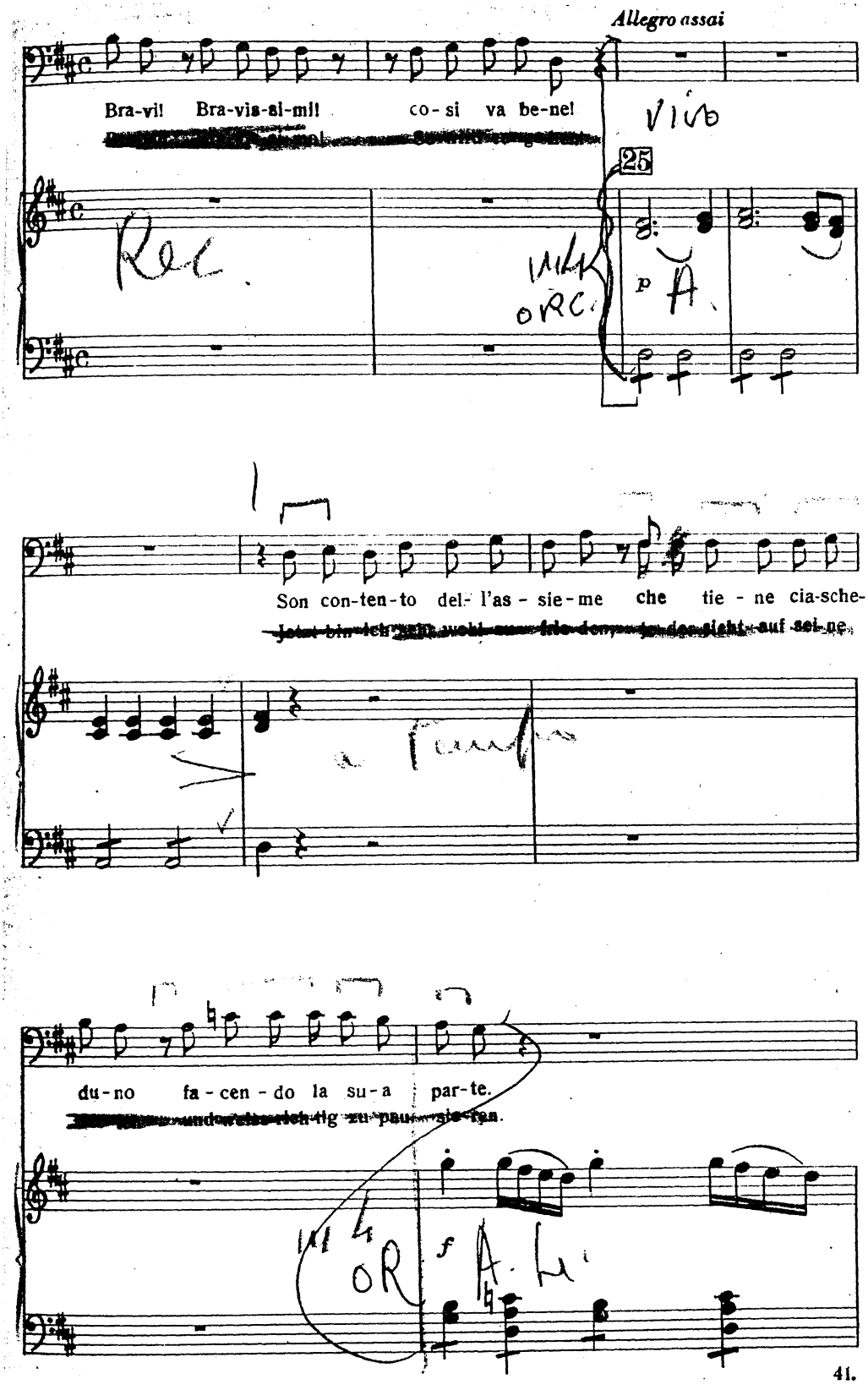

Bra-vi! Oboe solo!
Bene! Oboe e flauto!
Bravi! presto i corni!
Bra-vi!
Bene!
Bra-vi!
Bene! Bravi as-sa-i! Bravi assai! Bra-vi as-
sa-i!
Oh, che ar-mo-ni-co fra-cas-so! oh, che orchestra bene
24
cresc.
cresc.

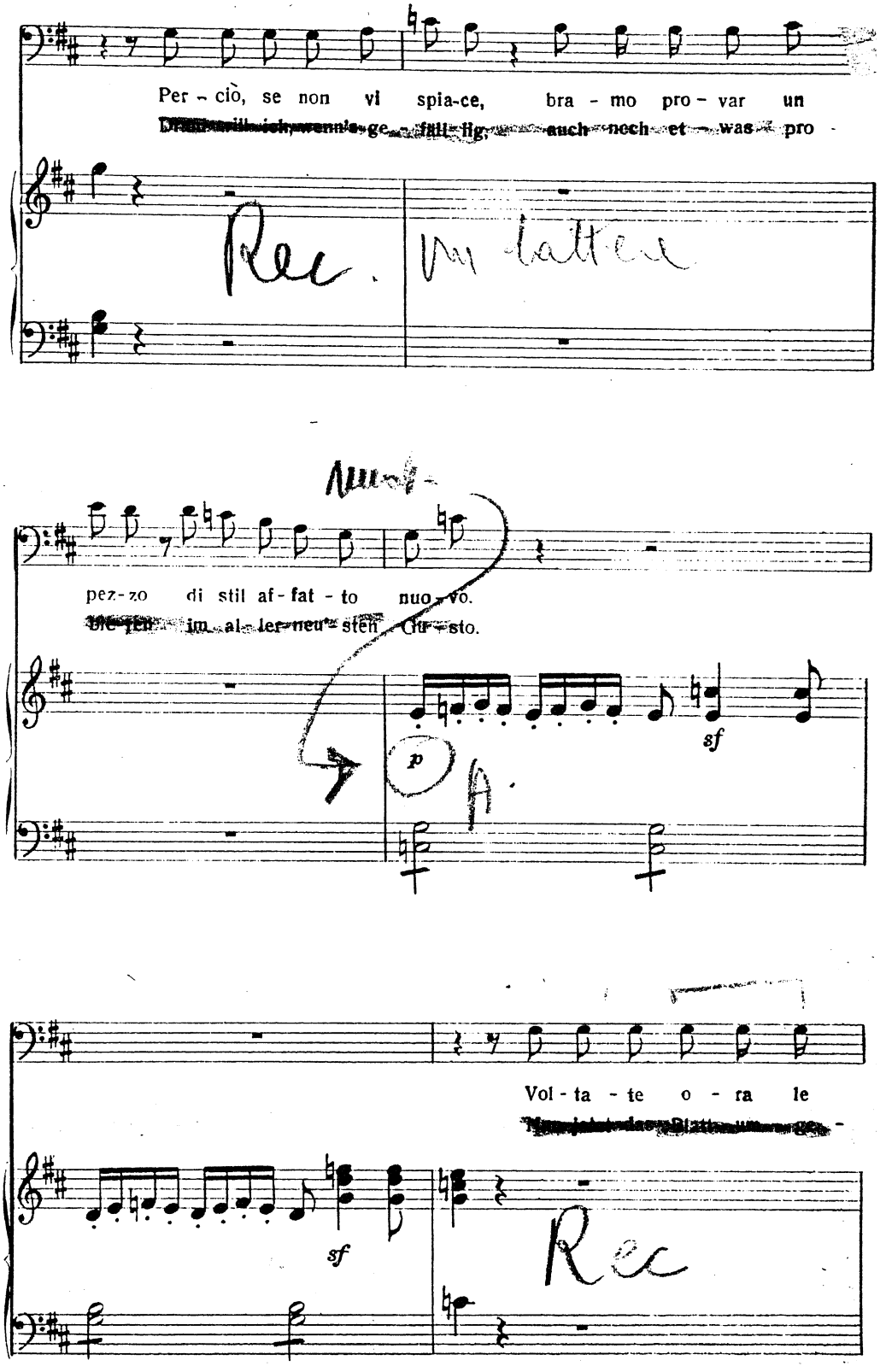

det-ta! io mi sen-to con-so - lar, io mi sen - to con - so -
stehn, ich werd' an der Spit - ze


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


cas - so! oh, che orche-stra be- ne - det - ta! io mi sen - to con - so -
cresc.

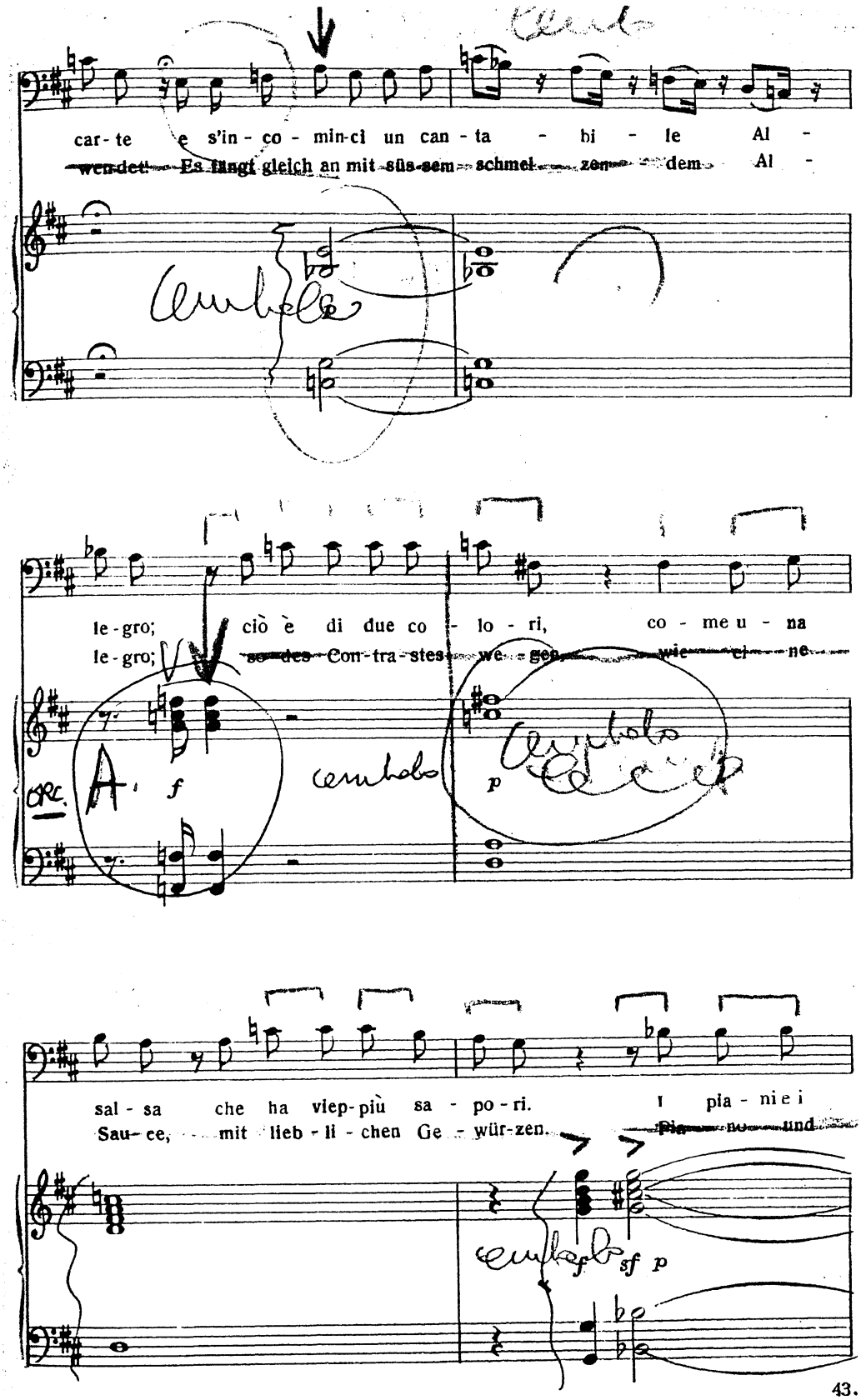

lar, io mi sen - to con - so - lar, io mi sen - to con - so -
stehn, ich werd an der Spit - ze stehn, ich werd an der Spit - ze,
f
lar, io mi sen - to con - so - lar!
stehn! ich werd an der Spit - ze stehn!
ff


Allegro assai
Bra-vi! Bra-vis-si-mi! co-si va be-ne!
25
Son con-ten-to del- l'as - sie - me che tie - ne cia-sche-
du-no fa - cen - do la su-a par-te.


Per - ciò, se non vi spia-ce, bra - mo pro - var un
Drum will ich, wenn's ge - fäll - lig, auch noch et - was pro -

pez - zo di stil af - fat - to nuo - vo.
bie - ten im al - ler - neu - sten Gu - sto.

Vol - ta - te o - ra le



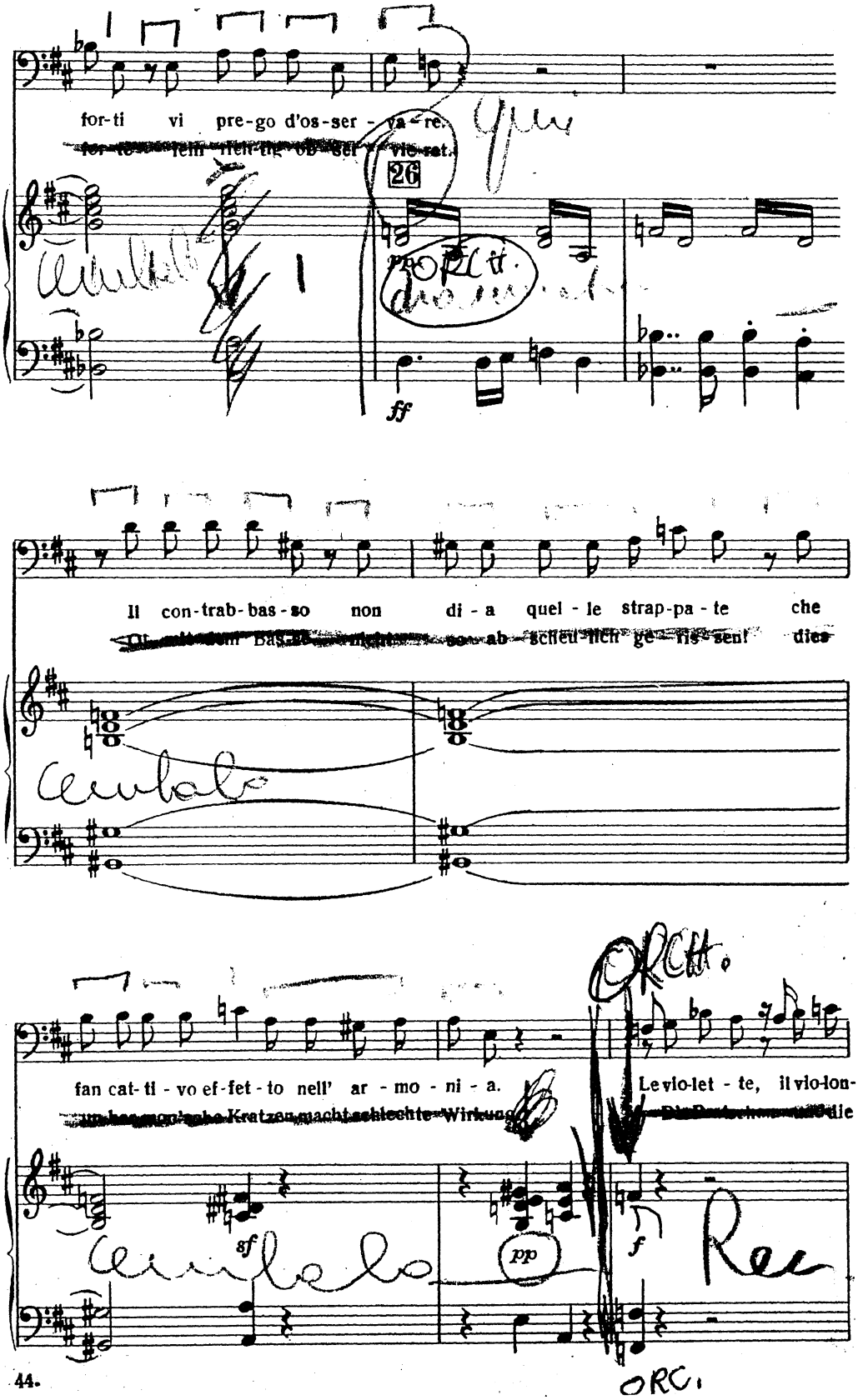
car - te e s'in - co - min-ci un can - ta - bi - le Al -
~~wen-det! Es fängt gleich an mit süs-sem schmel - zen - dem Al -~~

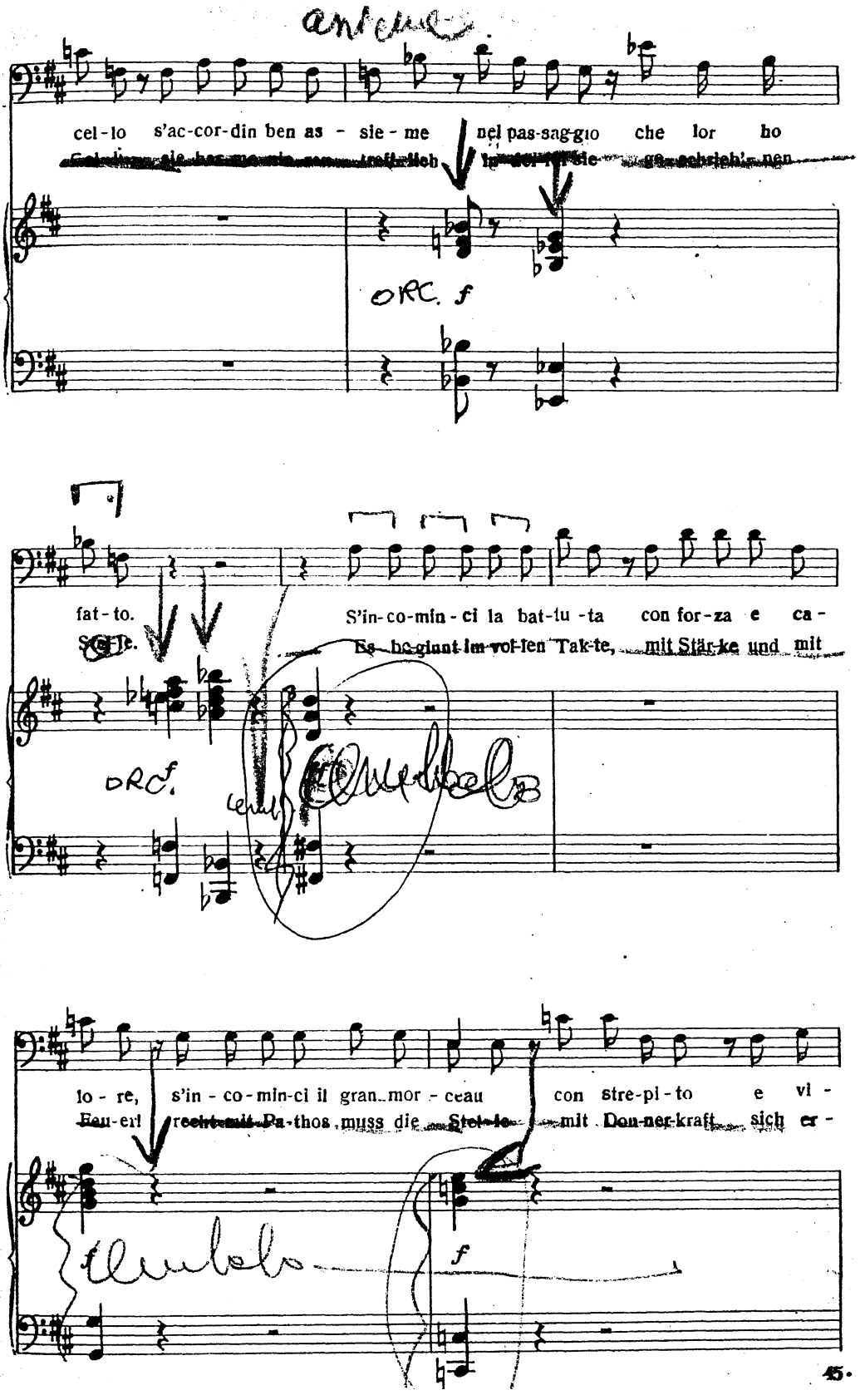
le - gro; ciò è di due co - lo - ri, co - me u - na
le - gro; ~~so des Con - tra - stes we - gen, wie ei - ne~~

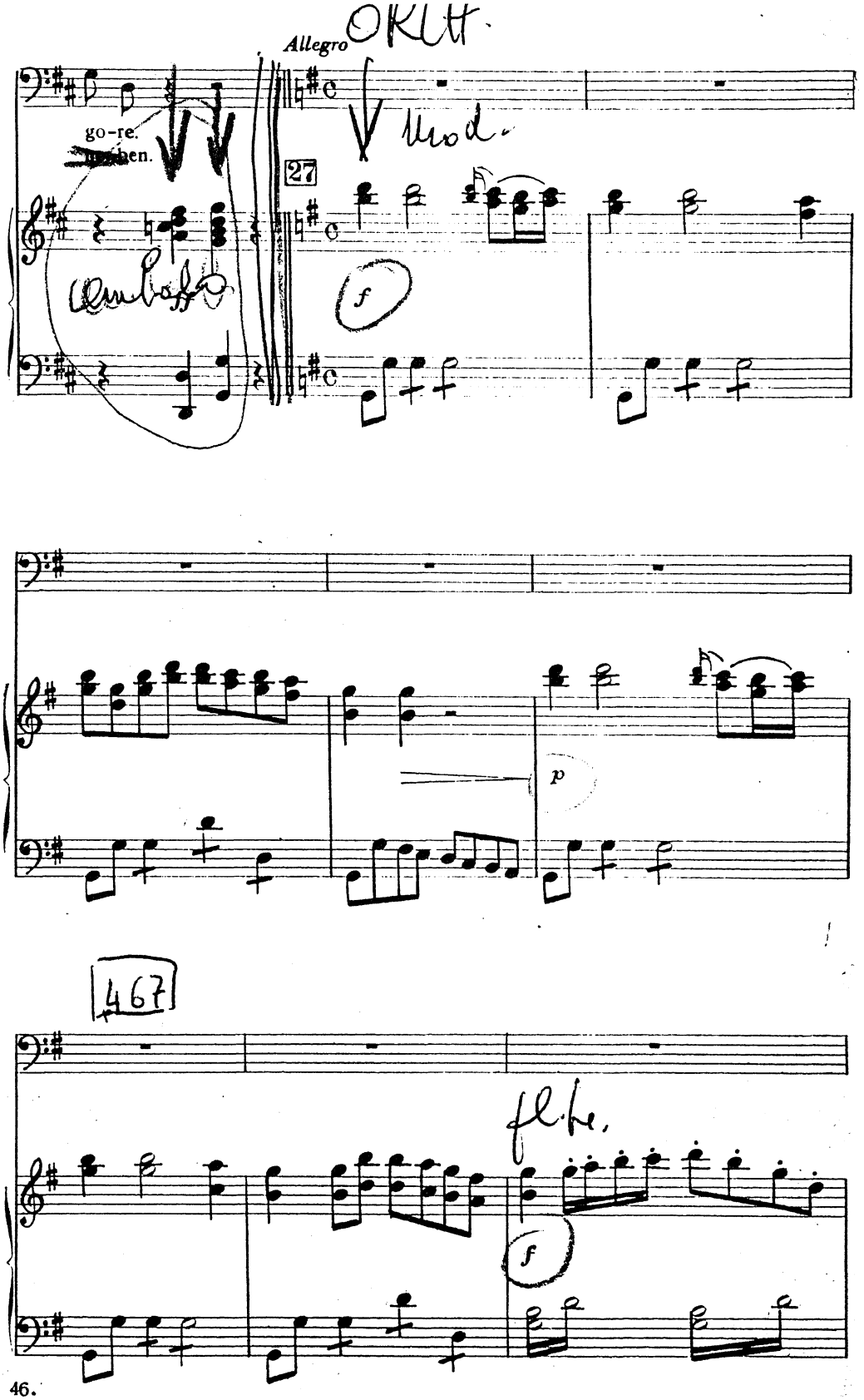
ORC. A. *f* *p*

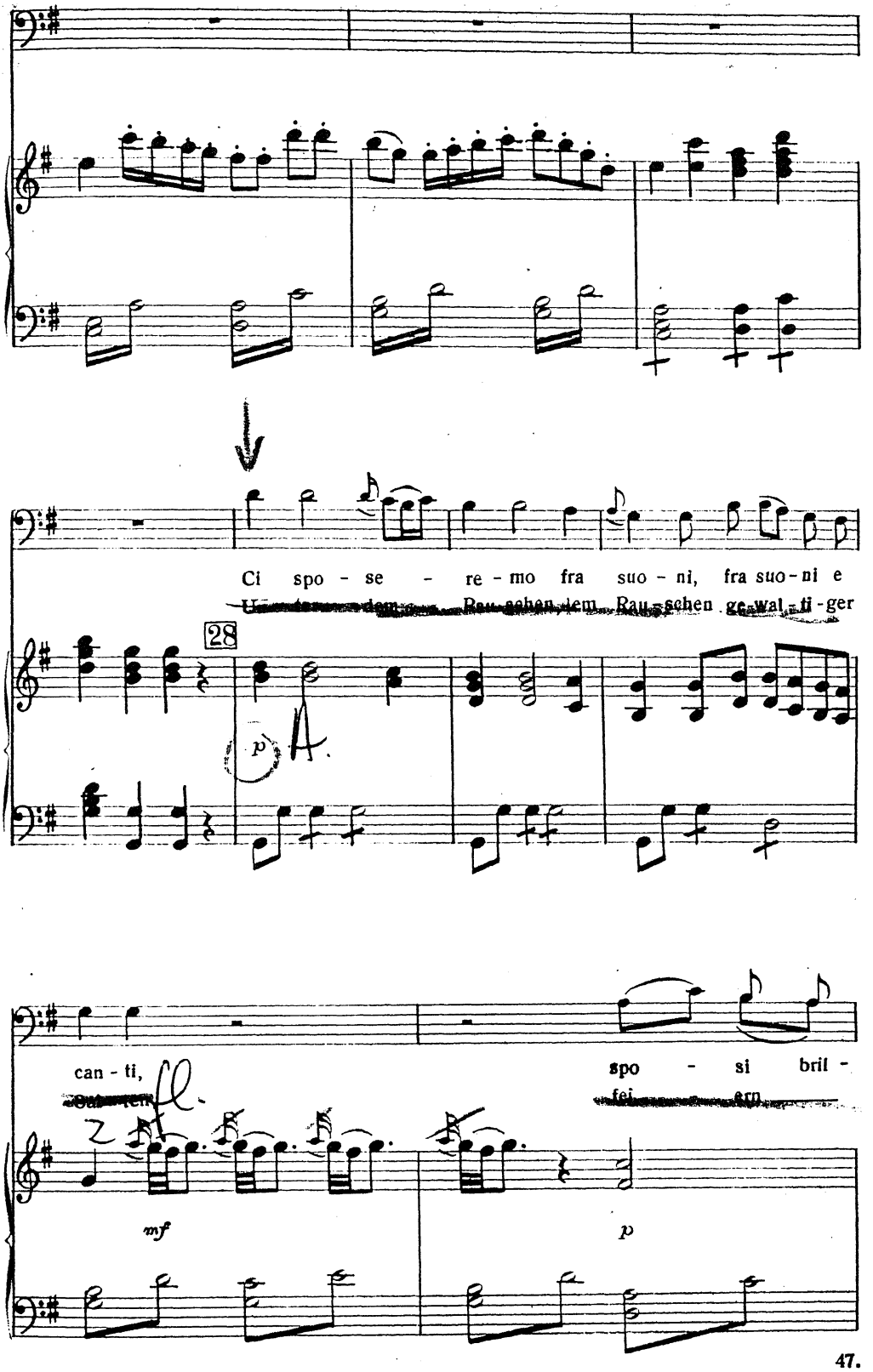
sal - sa che ha viep - più sa - po - ri. I pia - ni e i
Sau - ce, mit lieb - li - chen Ge - wür - zen. ~~Pia - no und~~

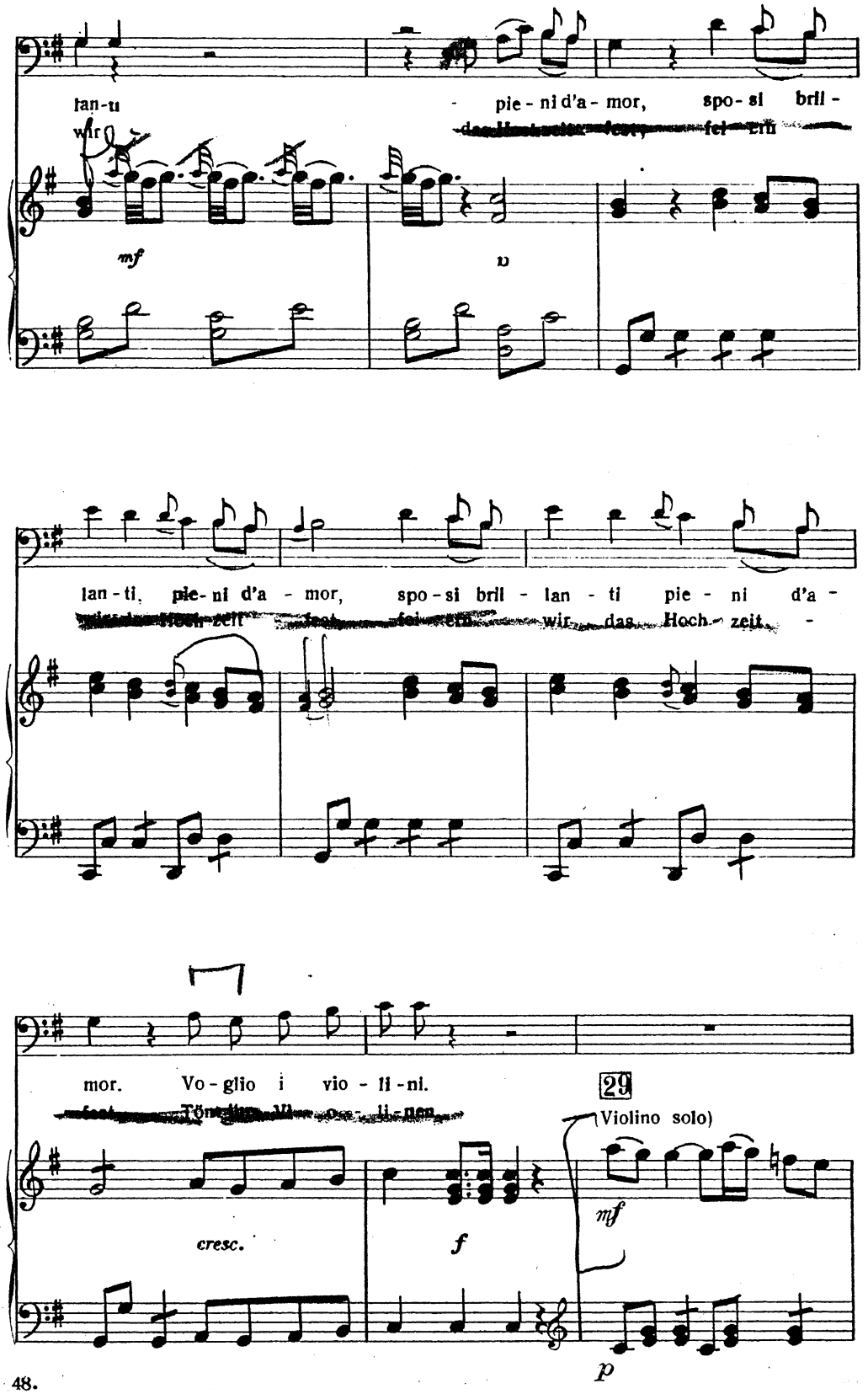
f *sf* *p*

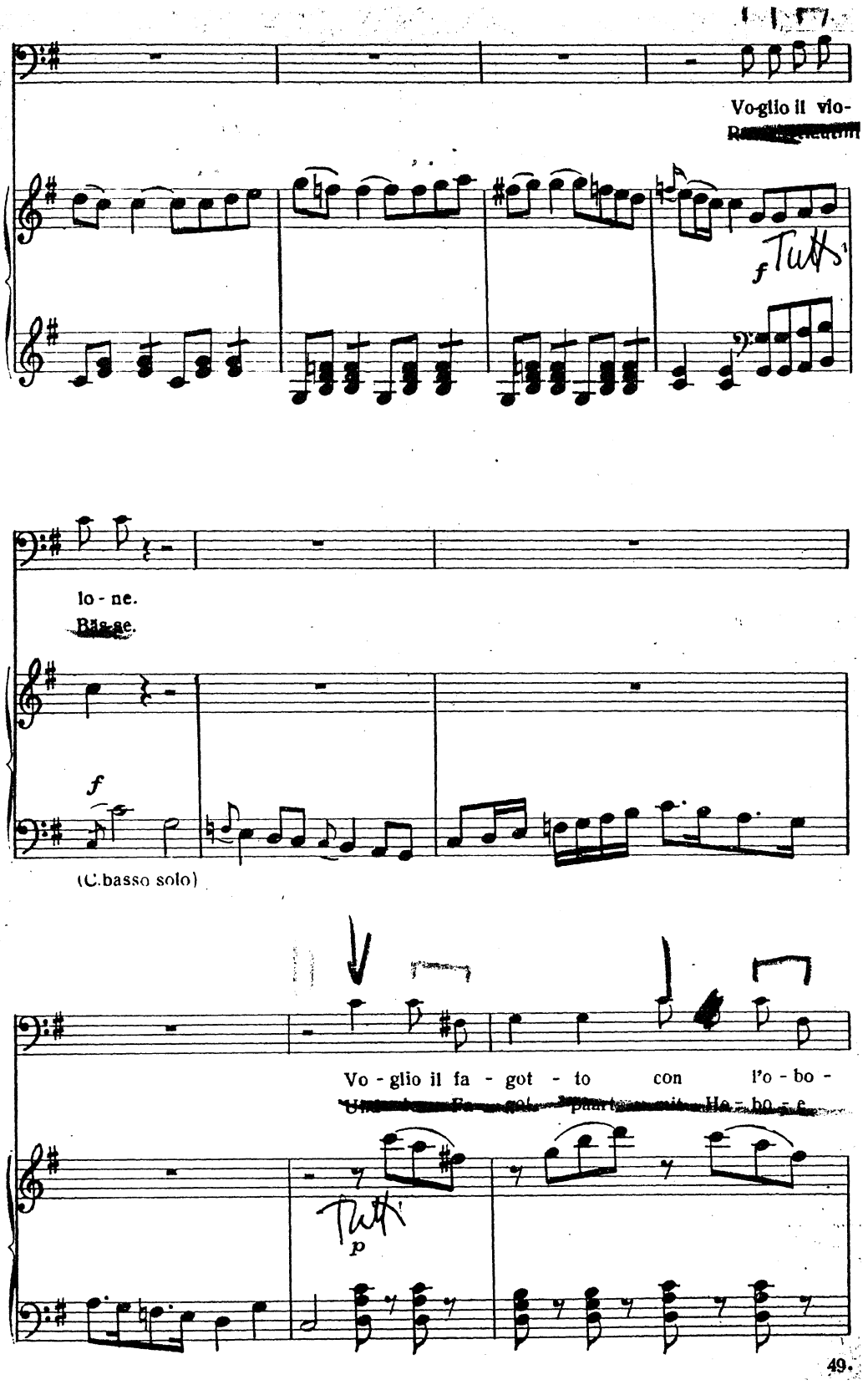

for-ti vi pre-go d'os-ser - va - re.
26
ff
Il con-trab-bas-so non di - a quel - le strap-pa - te che
fan cat-ti - vo ef-fet-to nell' ar - mo - ni - a.
Le vio-let - te, il vio-lon-
sf
pp
f
ORCH.
ORC.

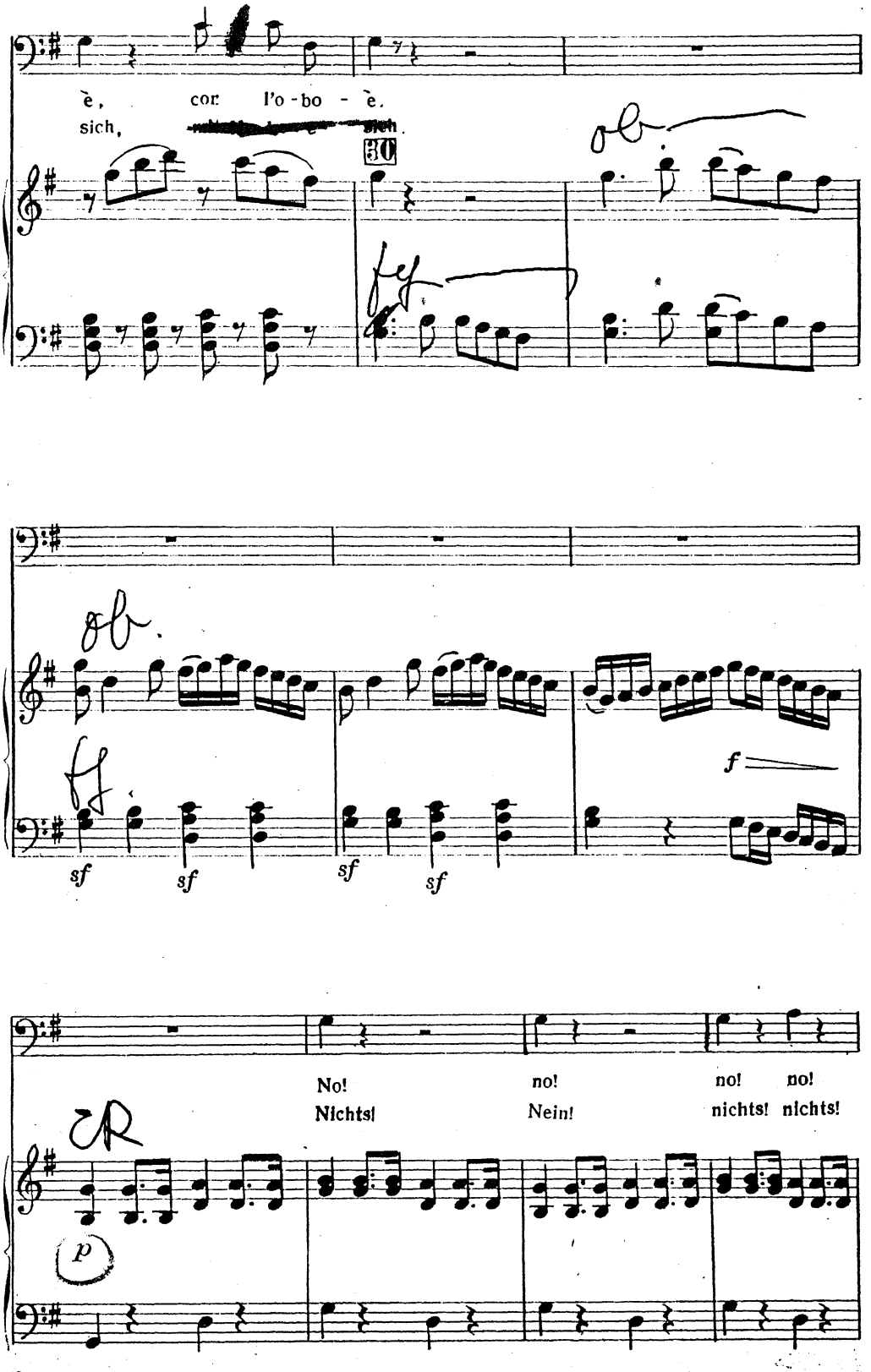

cel-lo s'ac-cor-din ben as - sie - me nel pas-sag-gio che lor ho
ORC. f
fat-to.
S'in-co-min-ci la bat-tu-ta con for-za e ca-
ORC. f
lo-re, s'in-co-min-ci il gran mor-ceau con stre-pi-to e vi-
f

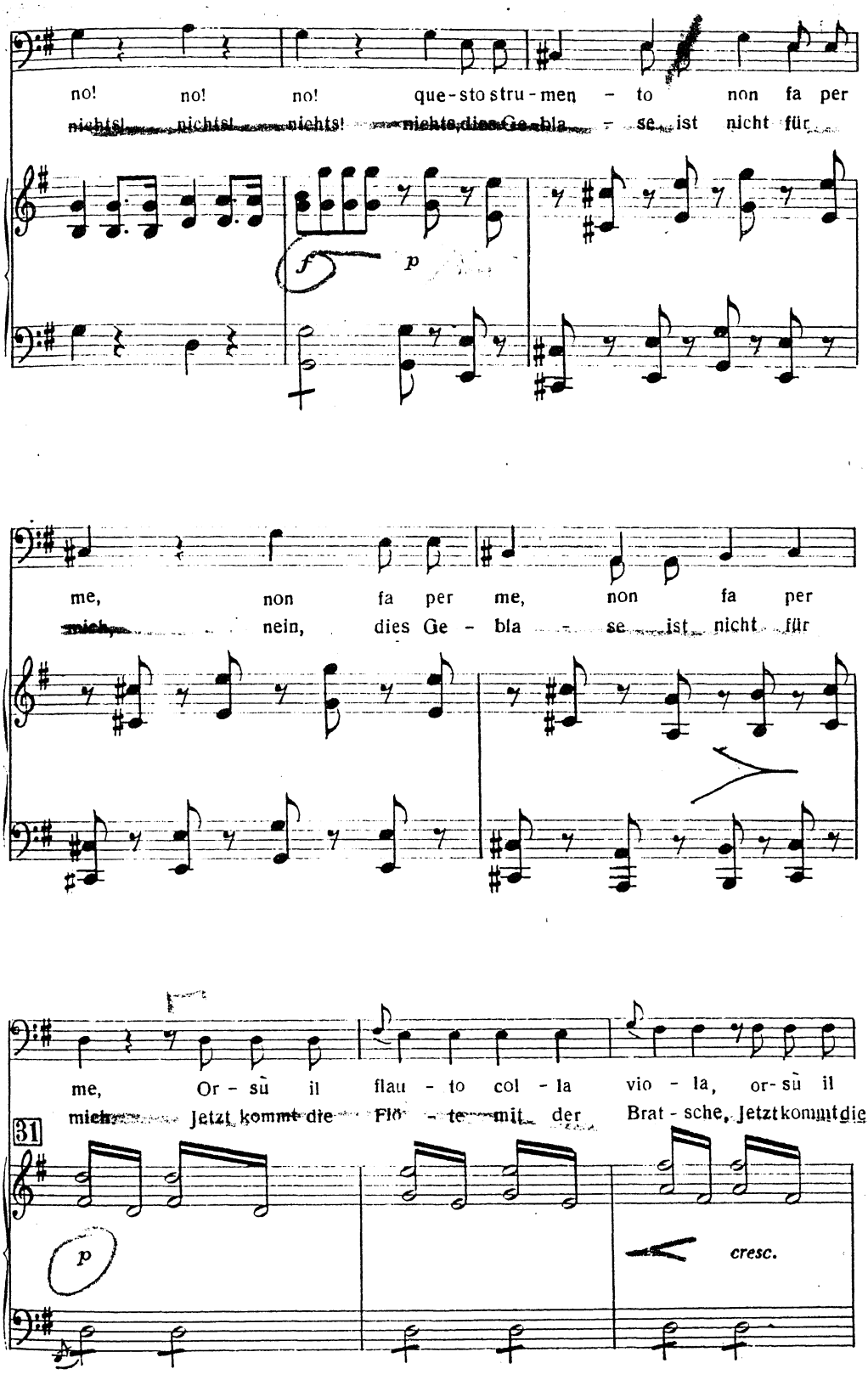

Allegro
go-re.
27
f
p
467
f

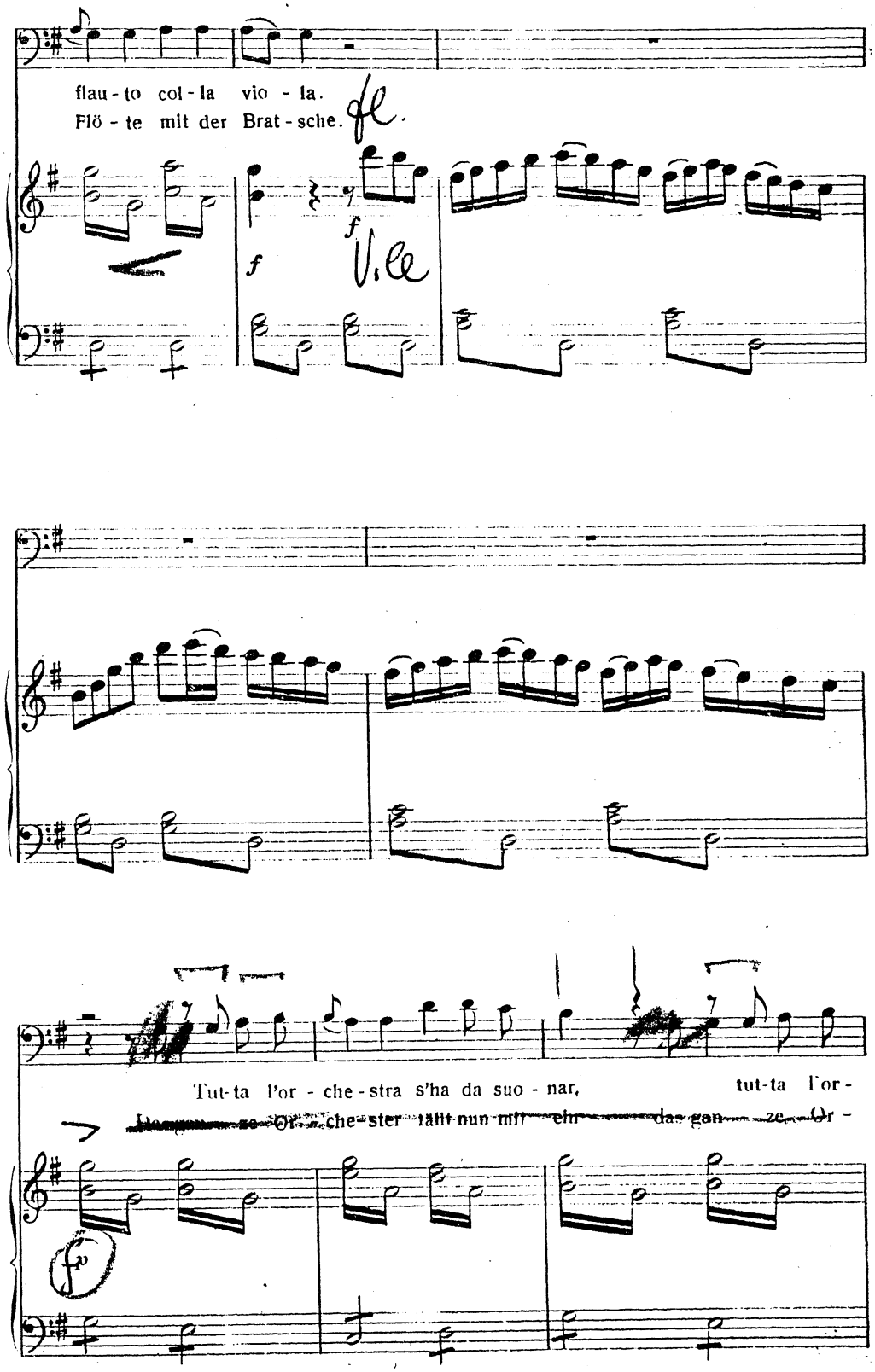

Ci spo - se - re - mo fra suo - ni, fra suo - ni e
28
p
can - ti,
spo - si bril -
mf
p


tan-ti pie-ni d'a-mor, spo-si bril-
wir
mf
lan-ti. pie-ni d'a-mor, spo-si bril-lan-ti pie-ni d'a-
mor. Vo-glio i vio-li-ni.
29
(Violino solo)
cresc.
f
mf
p

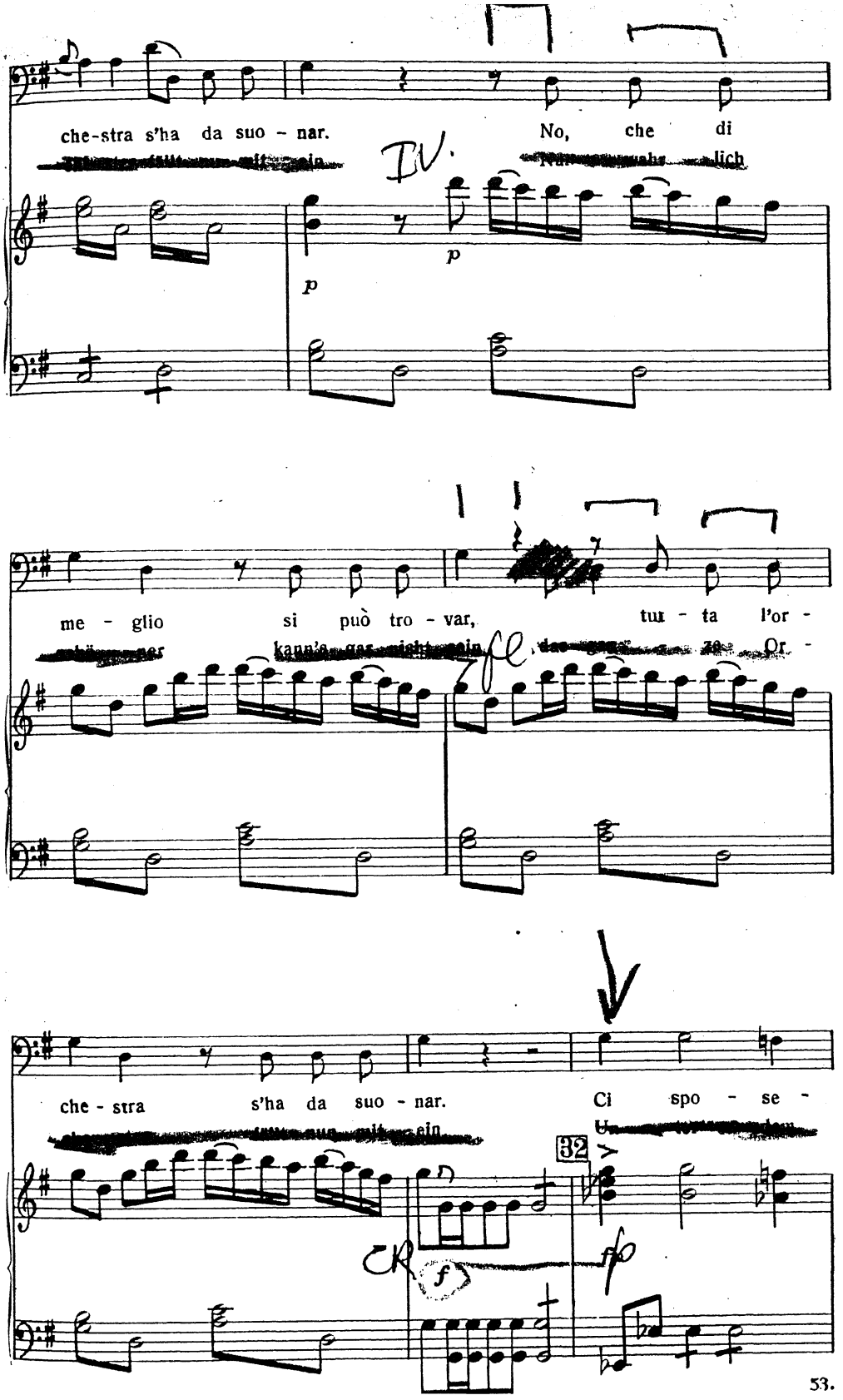

Vo-glio il vio-
f Tutti
lo - ne.
f
(C.basso solo)
Vo - glio il fa - got - to con l'o - bo -
Tutti
p

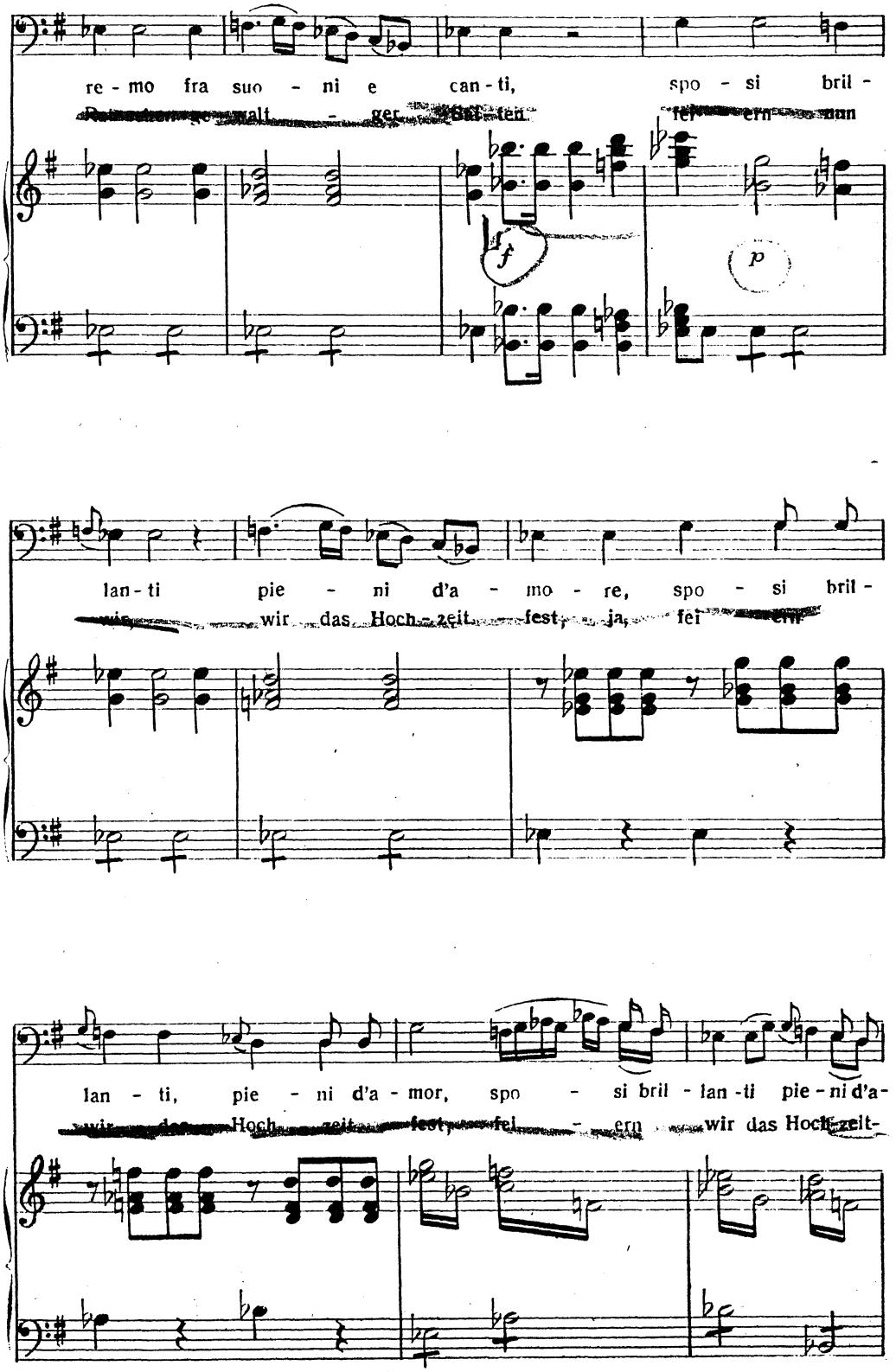

è, cor l'o - bo - è.
sich,
30
ob.
fp
sf
sf
sf
sf
f
No! no! no! no!
Nichts! Nein! nichts! nichts!
ER
p

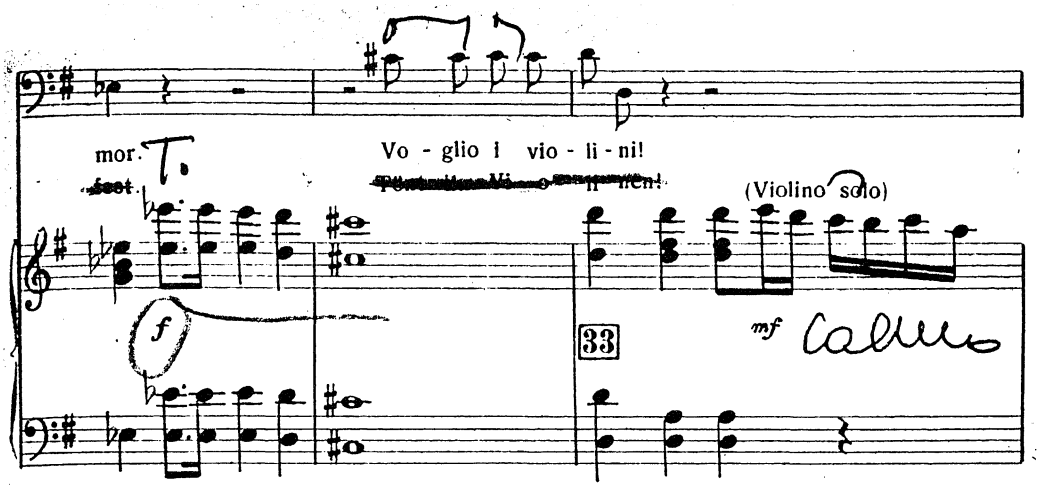

no! no! no! que-sto stru-men-to non fa per
nichts! nichts! nichts! nichts, dies Ge-bla-se ist nicht für
f
p
me, non fa per me, non fa per
mich, nein, dies Ge-bla-se ist nicht für
me, Or-sù il flau-to col-la vio-la, or-sù il
mich: Jetzt kommt die Flö-te mit der Brat-sche, Jetzt kommt die
31
p
cresc.

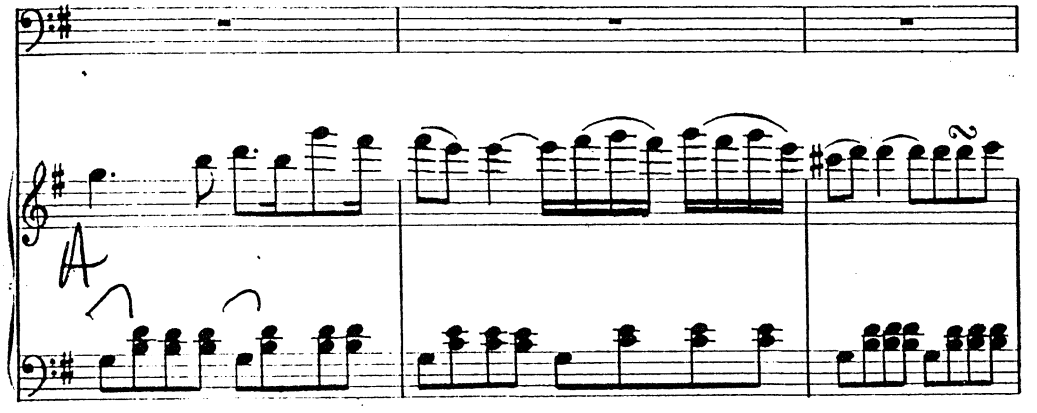

flau - to col - la vio - la.
Flö - te mit der Brat - sche.

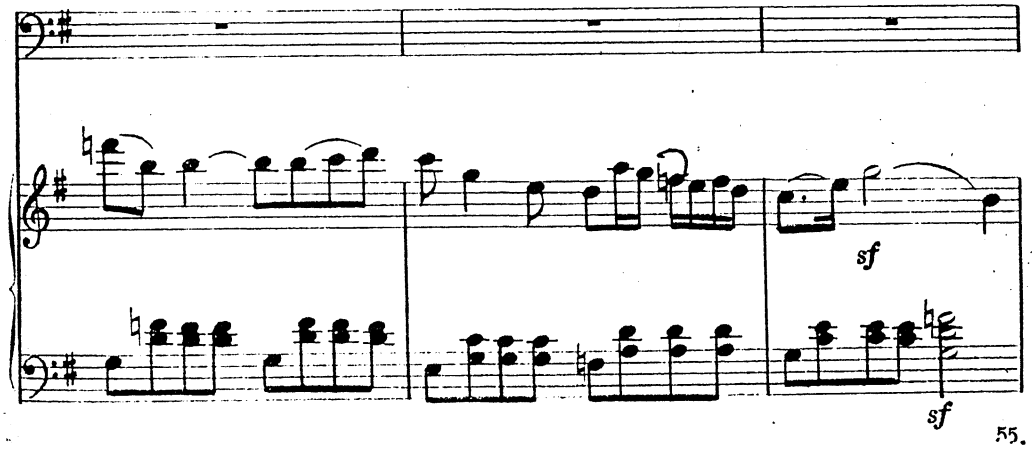
Tut - ta l'or - che - stra s'ha da suo - nar, tut - ta l'or -
~~Das gan - ze Or - che - ster fällt nun mit ein das gan - ze Or -~~

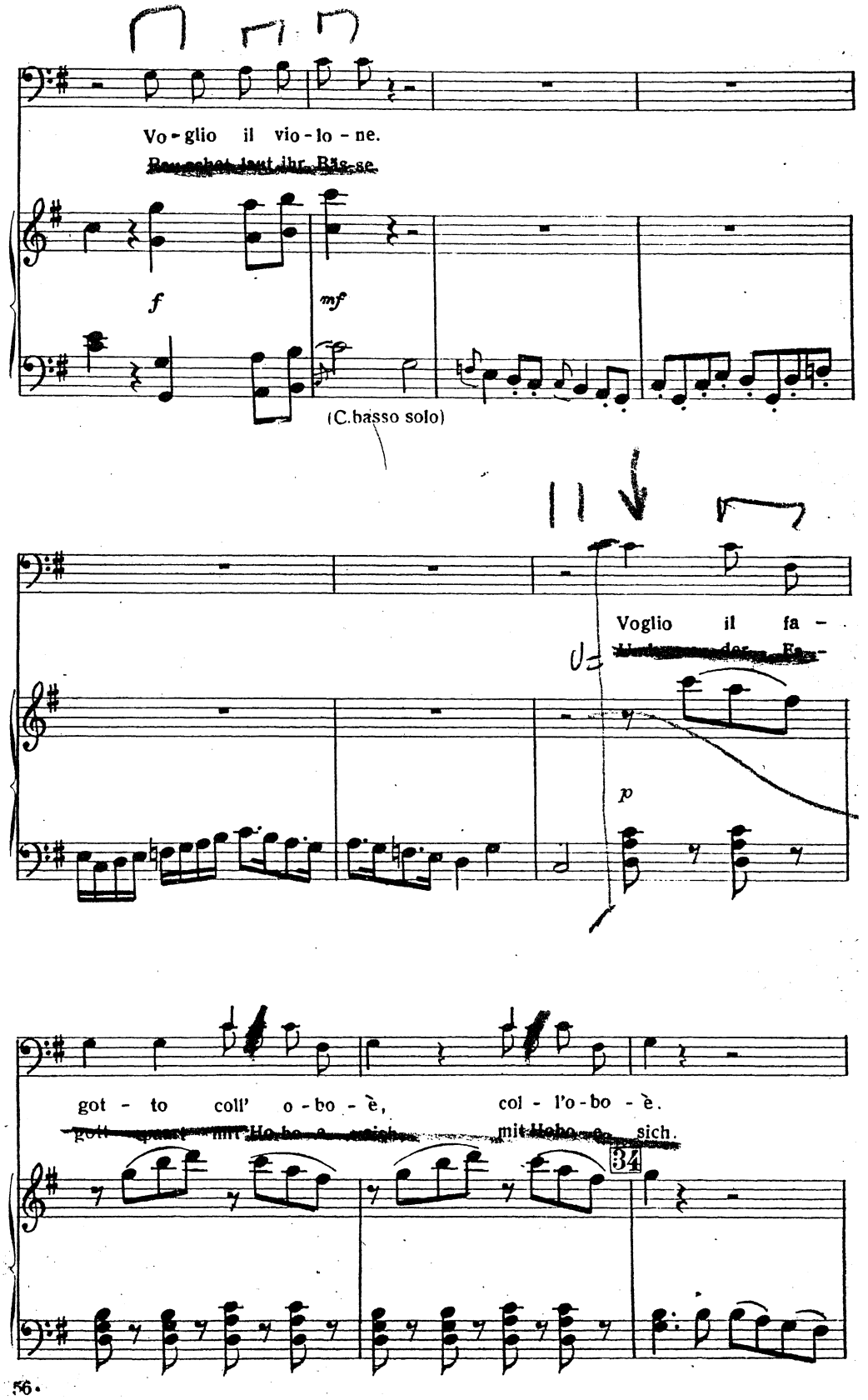

che-stra s'ha da suo - nar.
No, che di
me - glio si può tro - var,
tut - ta l'or -
che - stra s'ha da suo - nar.
Ci spo - se -
32

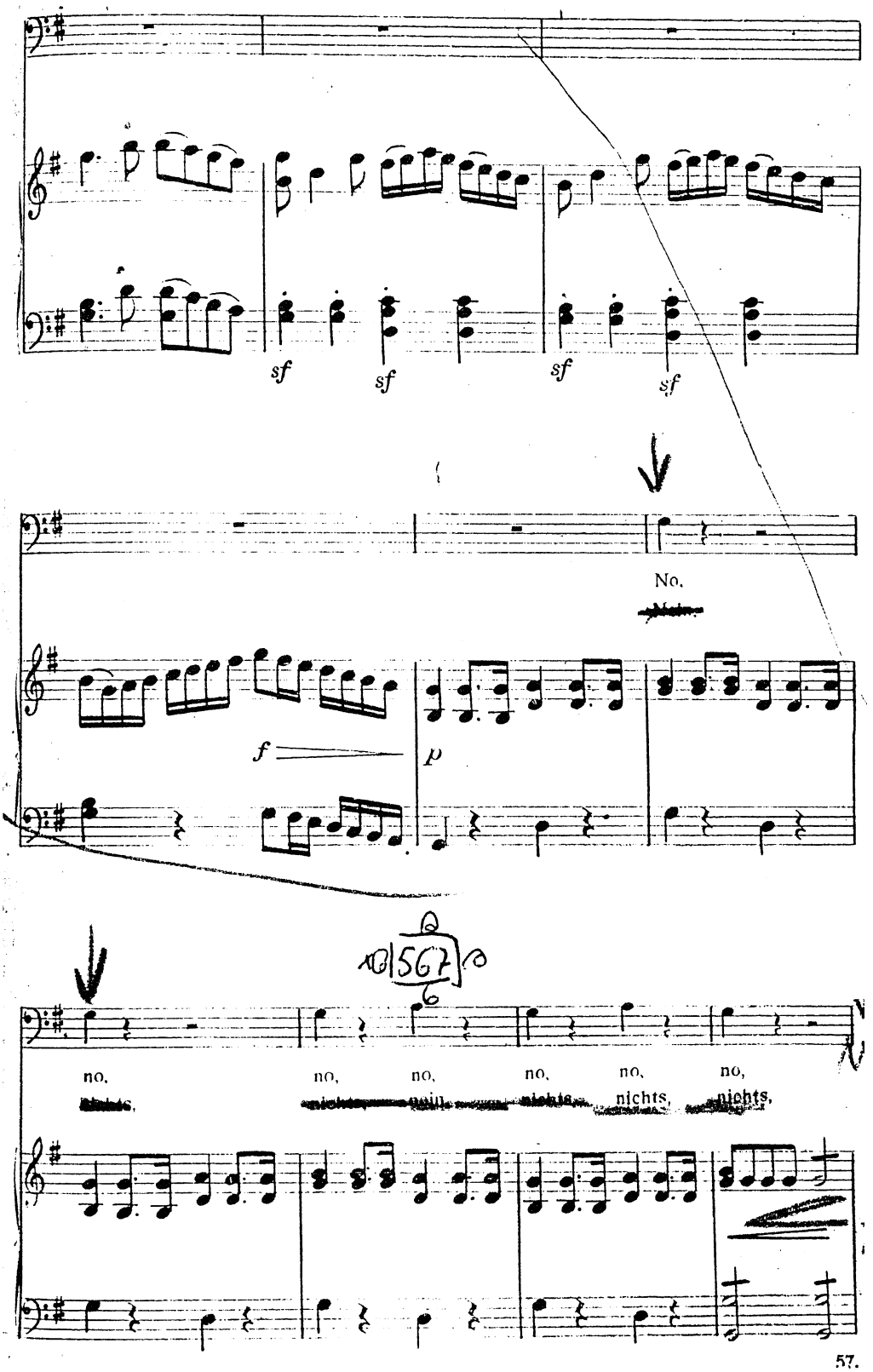

re - mo fra suo - ni e can - ti, spo - si bril -
lan - ti pie - ni d'a - mo - re, spo - si bril -
lan - ti, pie - ni d'a - mor, spo - si bril - lan - ti pie - ni d'a -

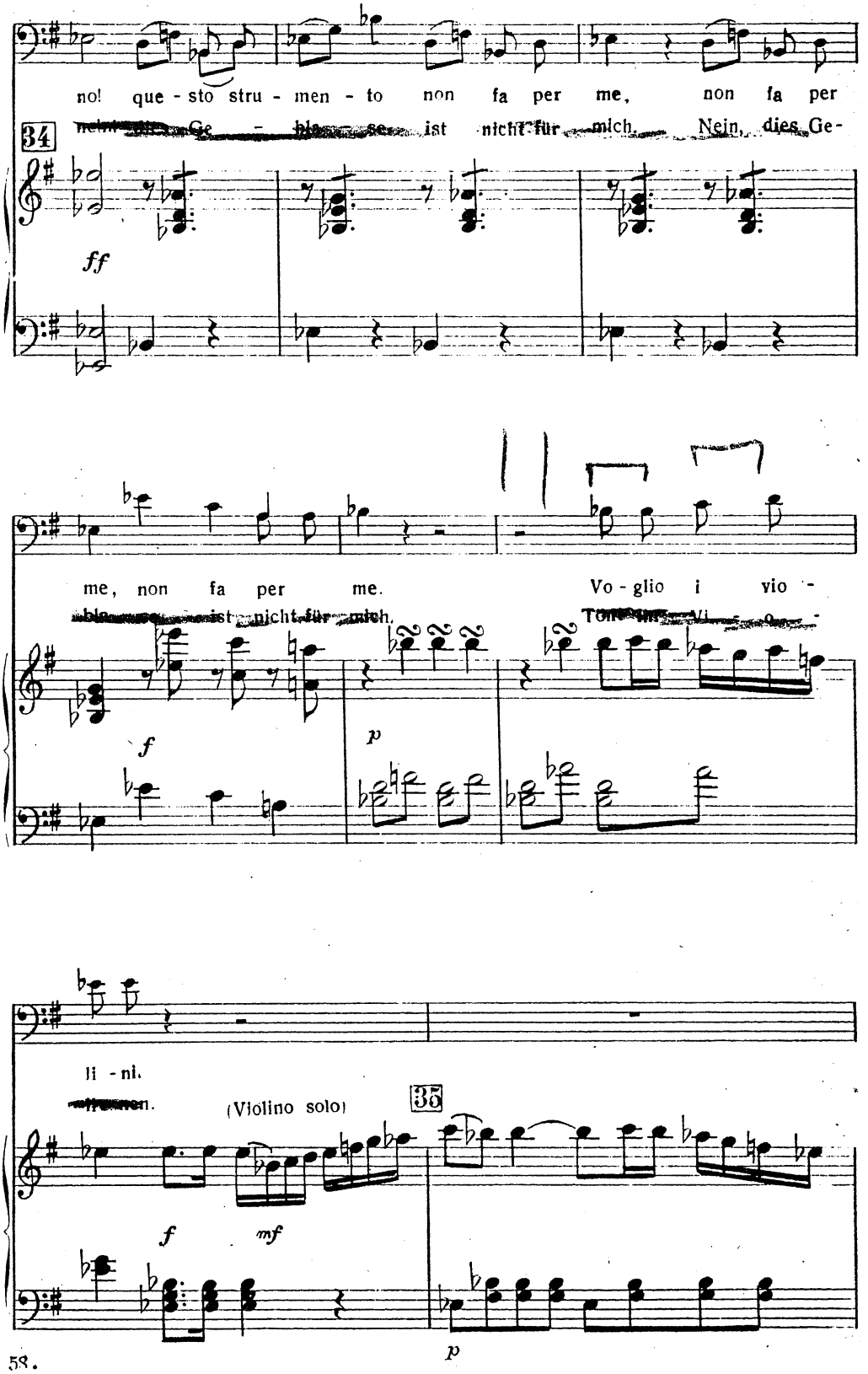

mor.
Vo - glio i vio - li - ni!
(Violino solo)
f
33
mf

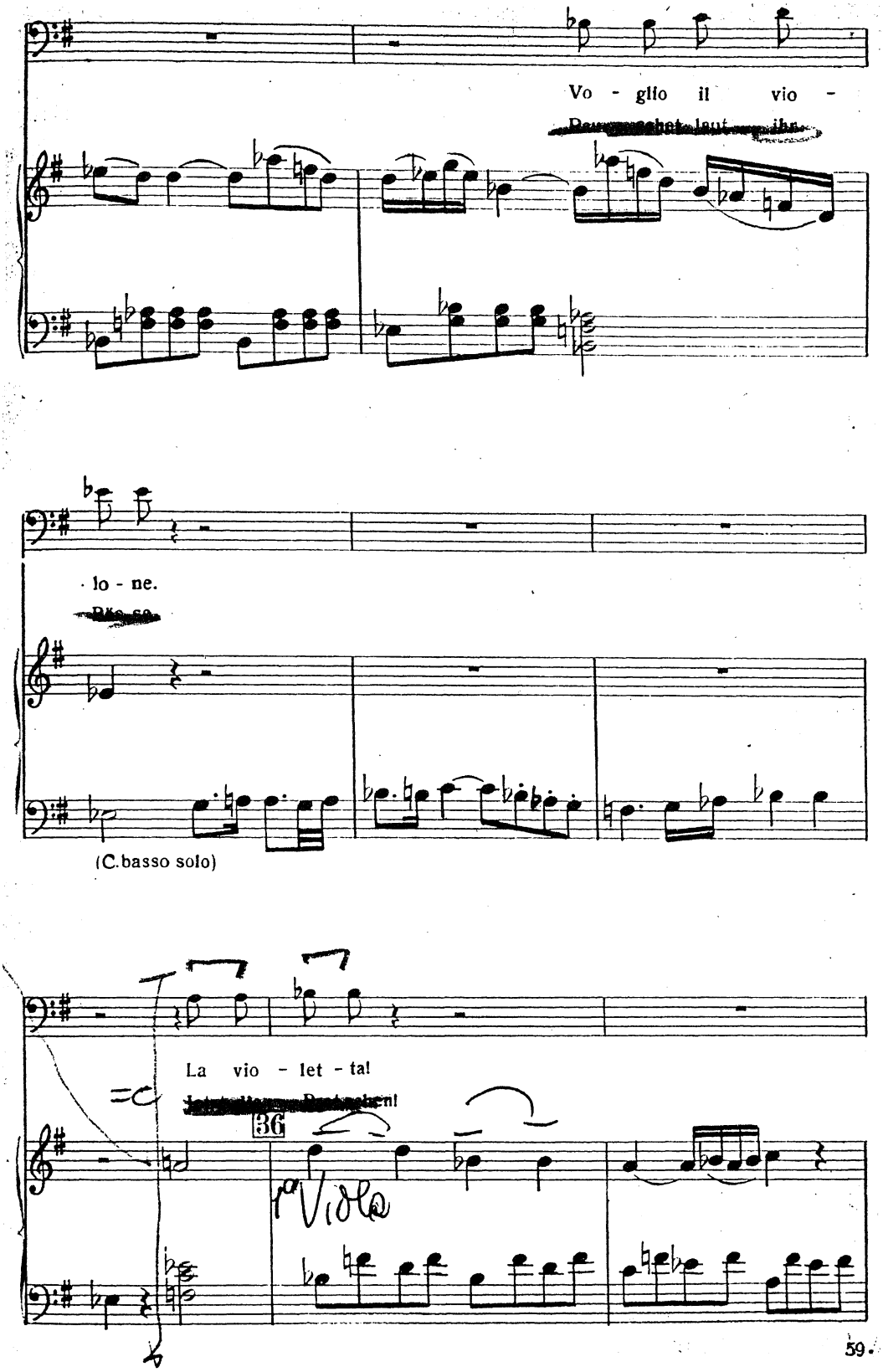


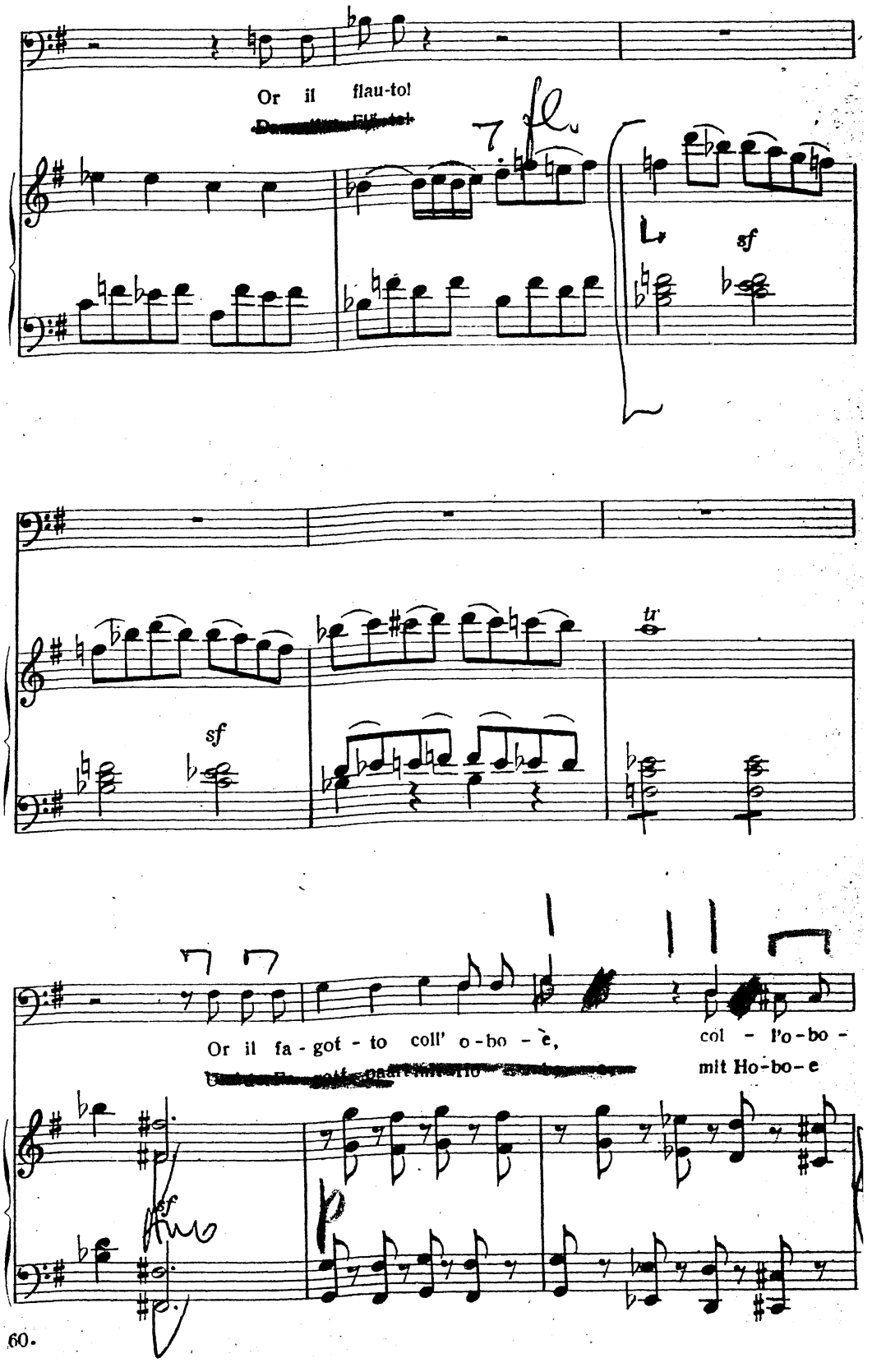

sf
sf

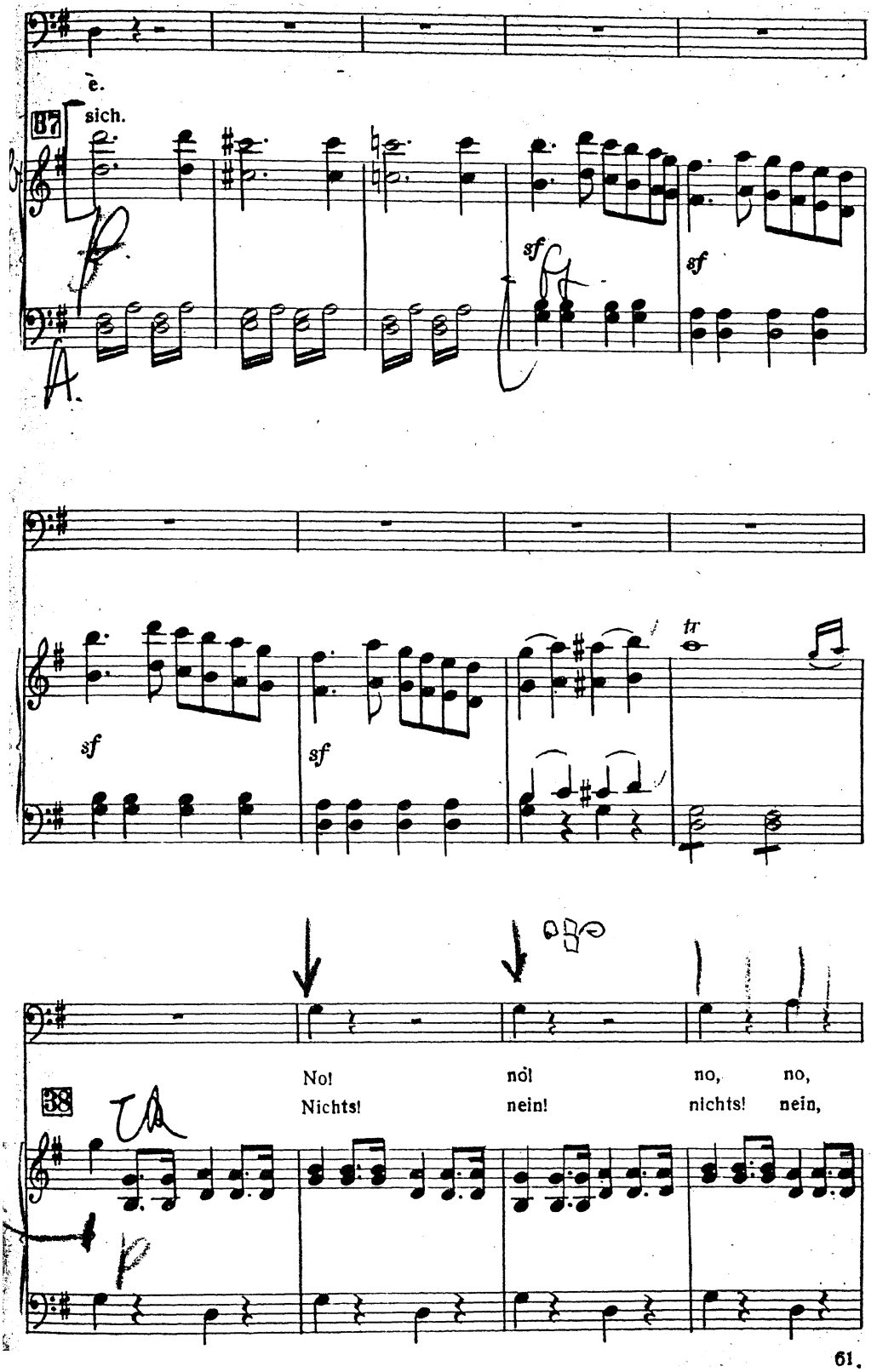

Vo - glio il vio - lo - ne.
Rauschet laut ihr Bäs-se.
f
mf
(C.basso solo)
Voglio il fa -
p
got - to coll' o - bo - è, col - l'o - bo - è.
mit Hoho-e sich.
34

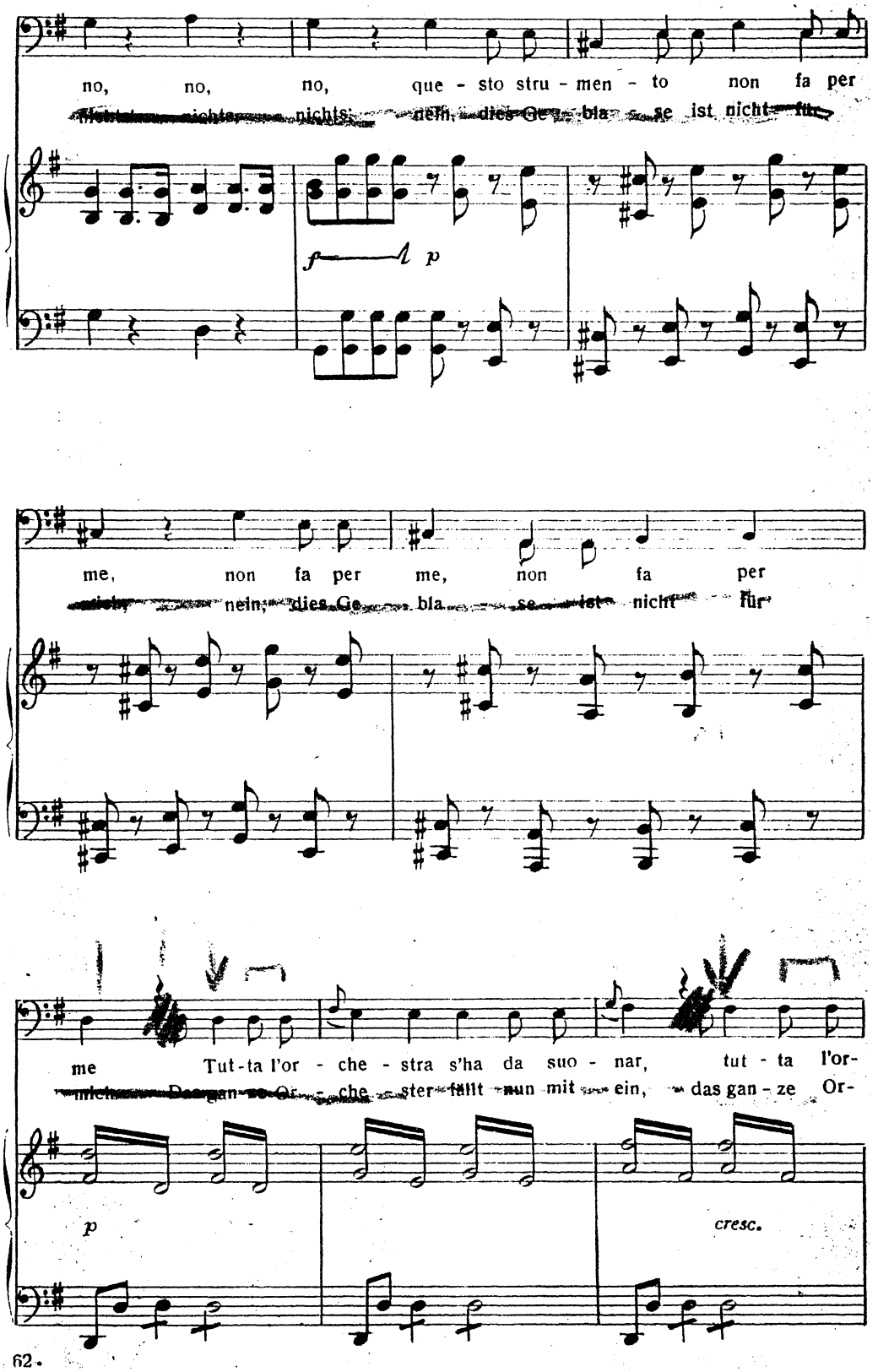

sf
sf
sf
sf
No.
f
p
no,
no,
no,
no,
no,
no,
nichts,
nichts,


no! que - sto stru - men - to non fa per me, non fa per
nein, dies Ge - bla - se ist nicht für mich. Nein, dies Ge-
34
ff
me, non fa per me.
ist nicht für mich.
Vo - glio i vio -
Ton im Vi - o -
f
p
li - ni.
(Violino solo)
35
f
mf
p


Vo - glio il vio -
lo - ne.
(C.basso solo)
La vio - let - ta!
36
1a Viola


Or il flau-to!
sf
sf
tr
Or il fa - got - to coll' o - bo - è,
col - l'o - bo -
mit Ho - bo - e
sf


e.
sich.
37
sf
sf
sf
sf
tr
No!
Nichts!
nó!
nein!
no,
nichts!
no,
nein,
38



no, no, no, que - sto stru - men - to non fa per

~~Nichts, nichts, nichts; nein, dies Ge - bla - se ist nicht für~~

f *p*

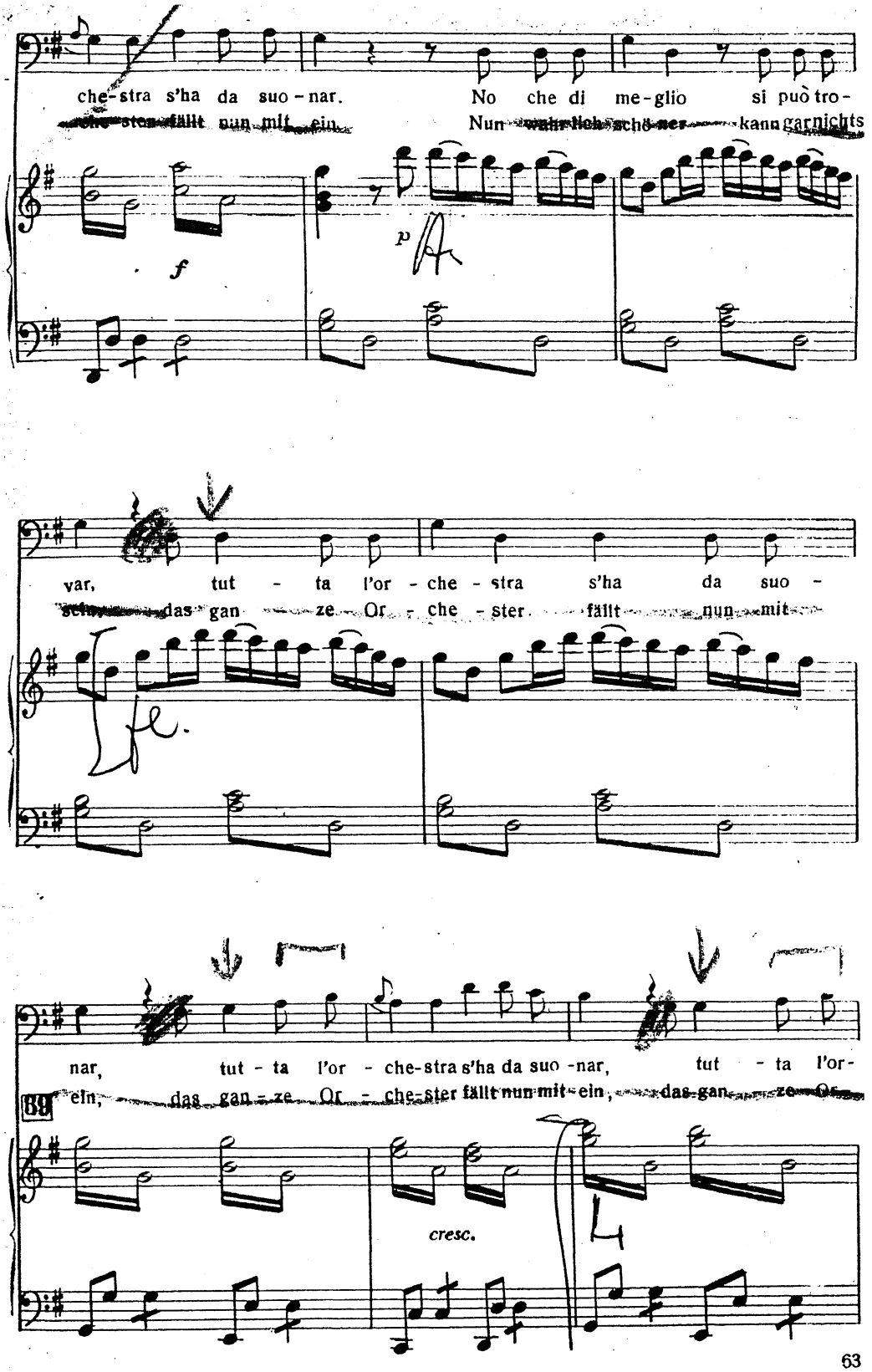
me, non fa per me, non fa per

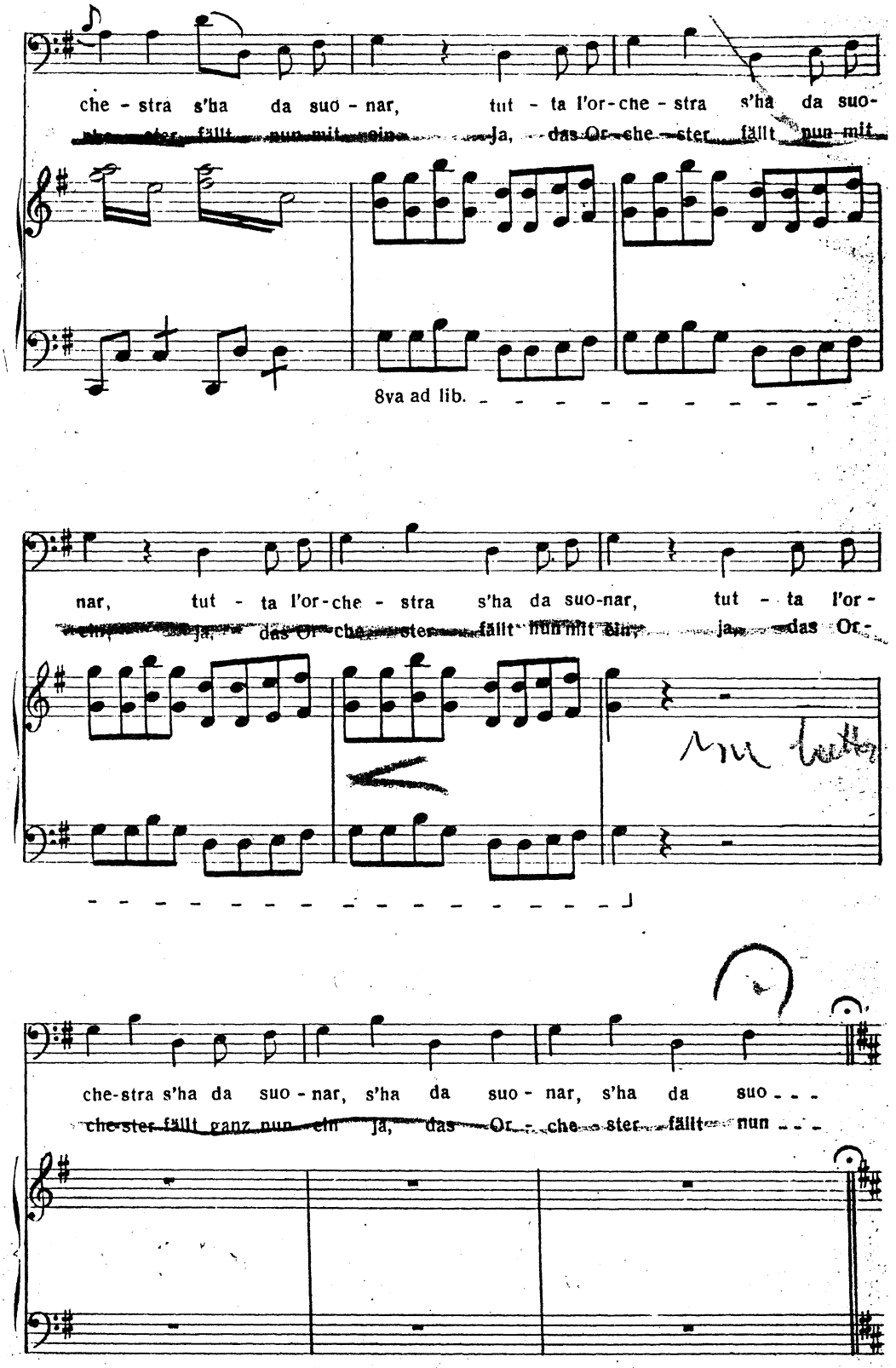
~~mich, nein, dies Ge - bla - se ist nicht für~~

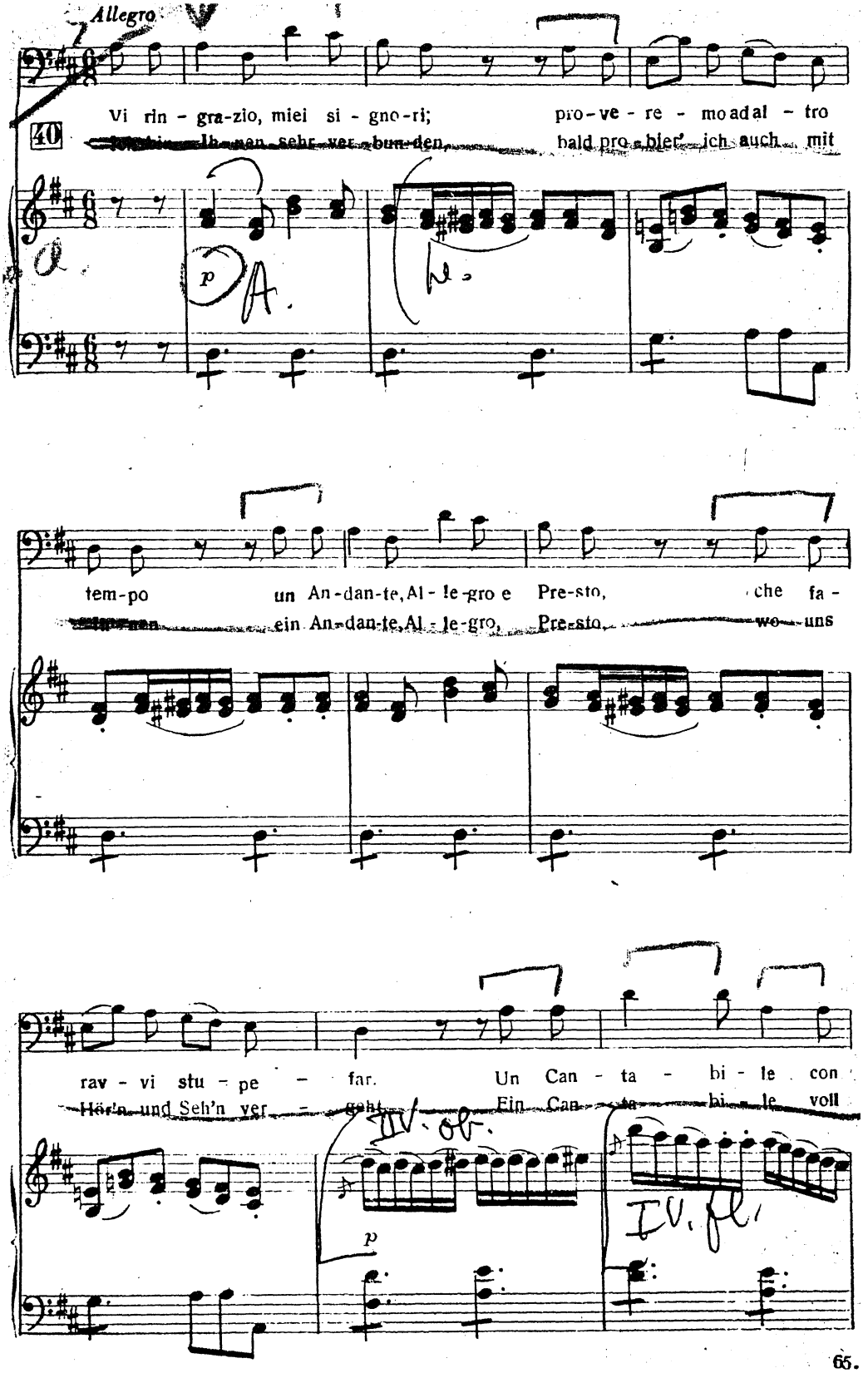
me Tut - ta l'or - che - stra s'ha da suo - nar, tut - ta l'or-

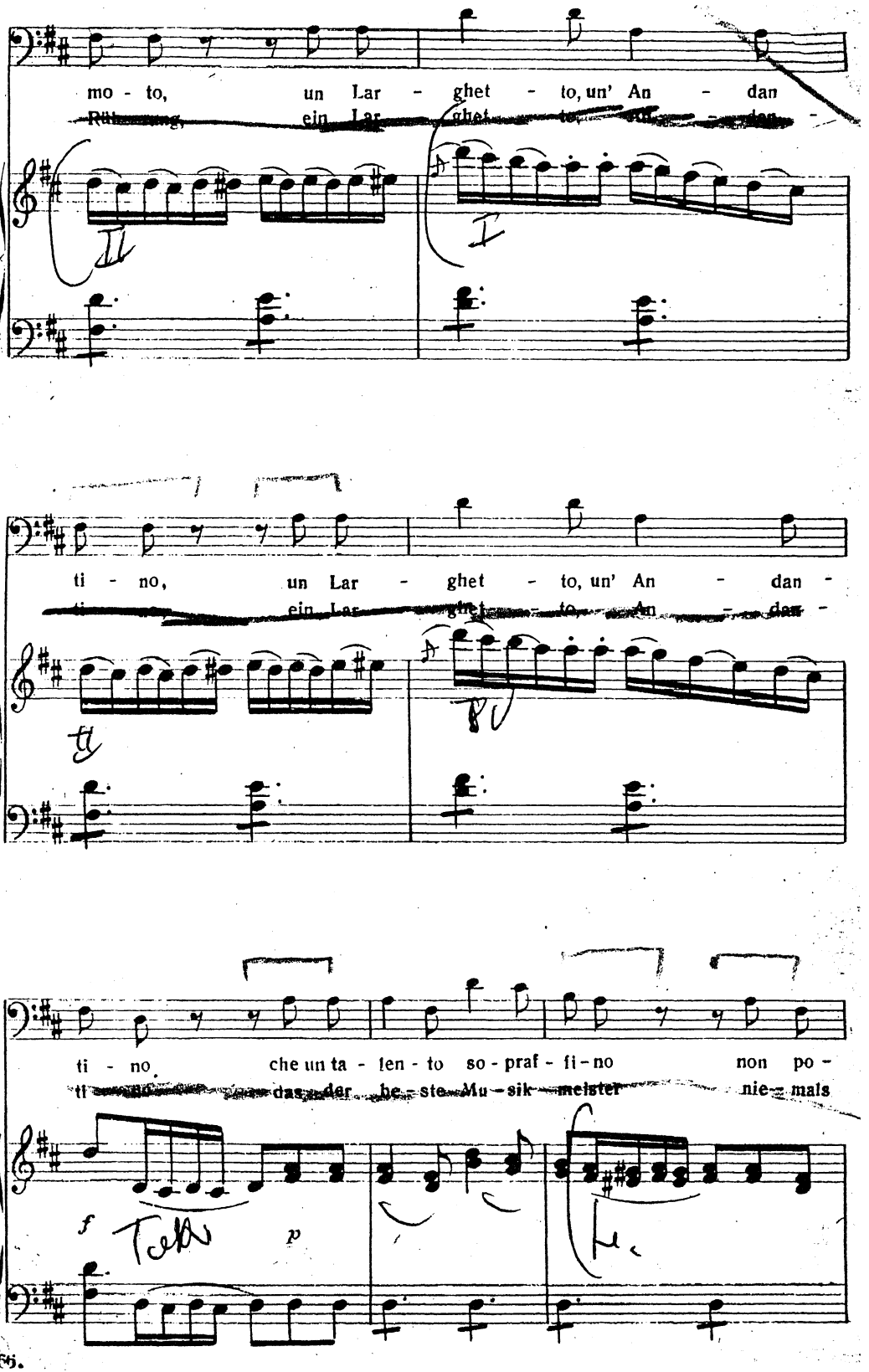
~~mich. Das gan - ze Or - che - ster fällt nun mit - ein, das gan - ze Or-~~

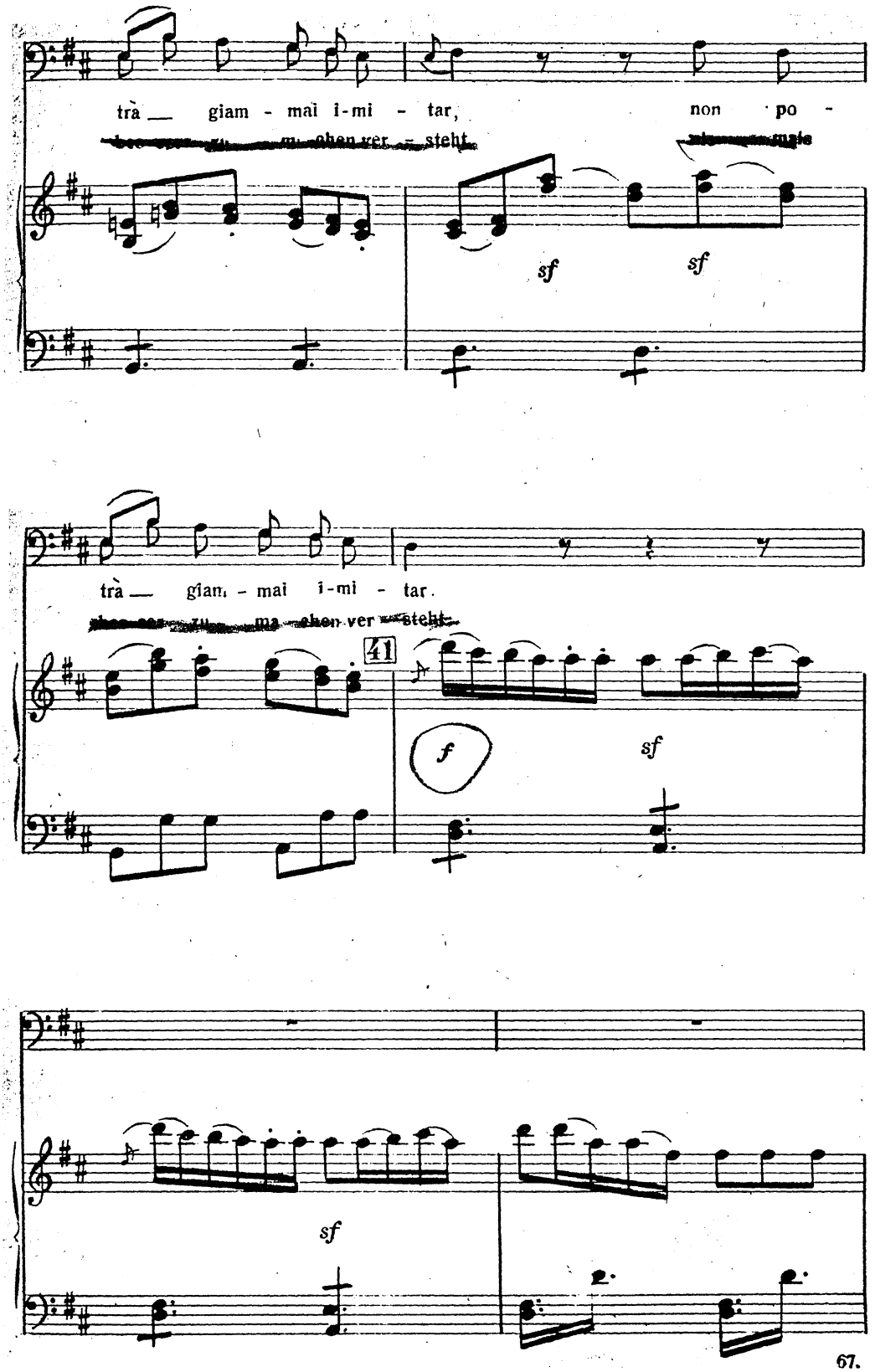
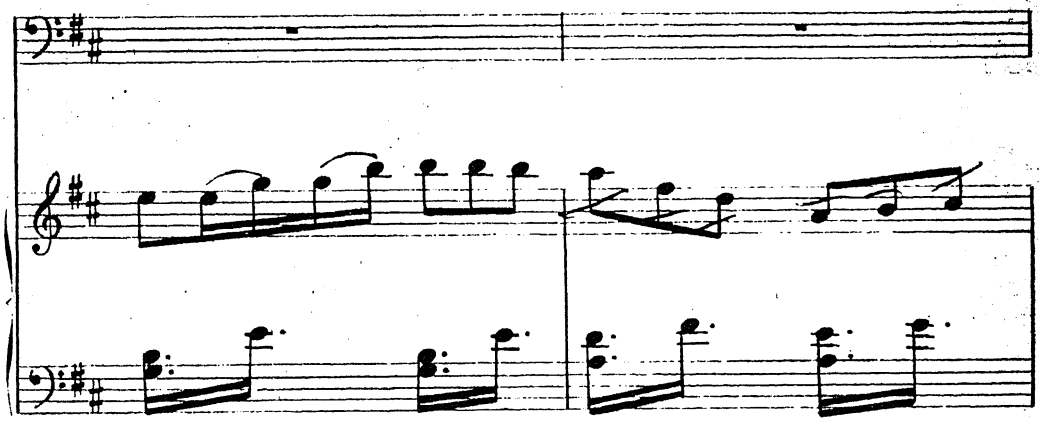
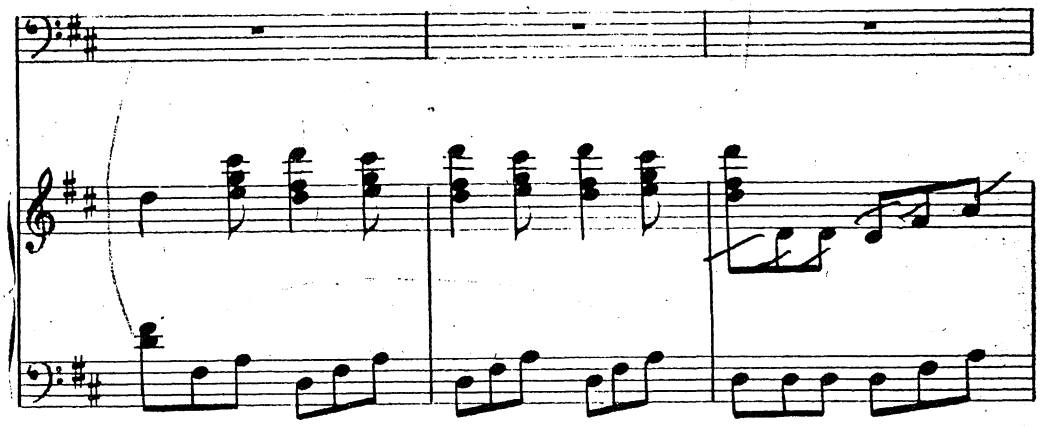
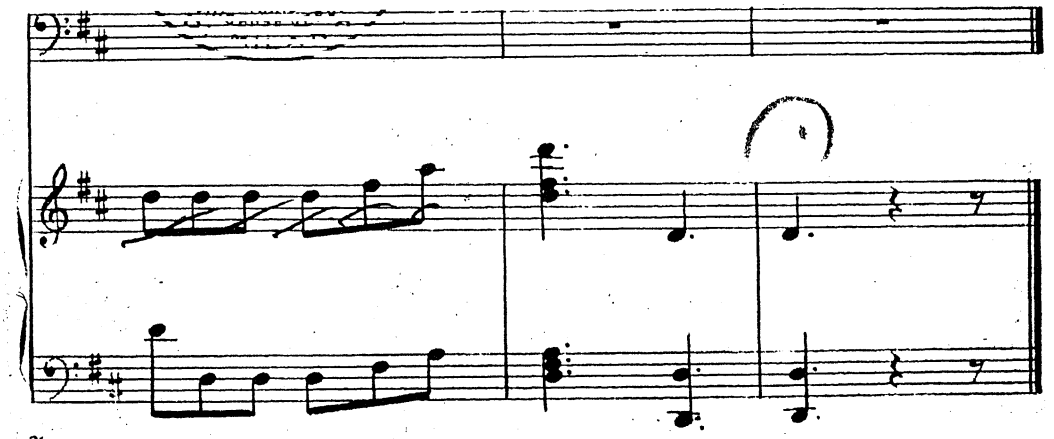
p *cresc.*


che-stra s'ha da suo-nar. No che di me-glio si può tro-
che-ster fällt nun mit ein. Nun natürlich sche-ner kann garnichts
f
p
var, tut - ta l'or - che - stra s'ha da suo -
schen das gan - ze Or - che - ster fällt nun mit
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-
89
cresc.


che - stra s'ha da suo - nar, tut - ta l'or-che - stra s'ha da suo-
ja, das Or-che-ster fällt nun mit ein,
8va ad lib.
nar, tut - ta l'or-che - stra s'ha da suo-nar, tut - ta l'or-
ja, das Or-che-ster fällt nun mit ein, ja, das Or-
che-stra s'ha da suo - nar, s'ha da suo - nar, s'ha da suo - - -
che-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 adal - tro
Ihnen sehr ver - bun-den, bald pro - bier' ich auch mit
p
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
Hör'n und Seh'n ver - geht. Ein Can - ta - bi - le voll
IV. ob.
p
IV. fl.


mo - to, un Lar - ghet - to, un' An - dan -
ti - no, un Lar - ghet - to, un' An - dan -
ti - no, che un ta - len - to so - praf - fi - no non po -
das der be - ste Mu - sik - meister nie - mals
f
p


trà — giam - mai i-mi - tar, non po -
sf
sf
trà — giam - mai i-mi - tar.
41
f
sf
sf