

Il maestro di cappella

Intermezzo comico
for baritone and orchestra
by

Domenico Cimarosa

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

Preface

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

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

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

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

LIBRETTO

IL MAESTRO DI CAPPELLA

(The Music Director)

Sinfonia

Recitativo

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

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

Aria

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

Sinfonia

Recitativo

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

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

Aria

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

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

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

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

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

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

Recitativo

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

Aria

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

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

Recitative

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

Aria

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

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

Allegro

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

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

Allegro

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

Il maestro di cappella

Overture

Domenico Cimarosa

Orchestration by
Martin Pearlman

Presto (♩ = 126)

Flute

Oboe 1 & 2

Bassoon 1 & 2

Horn 1 & 2

Violin 1

Violin 2

Viola

Basso

pp

Musical score for measures 7-12. The score is in G major (one sharp) and 2/4 time. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bass (Basso). Measure 7 is marked with a '7' above the staff. The Oboe part begins in measure 8 with a piano (*p*) dynamic, playing a series of chords. The Horn part also begins in measure 8 with a piano (*p*) dynamic, playing a series of chords. The Violin 1, Violin 2, Viola, and Bass parts play a rhythmic pattern of quarter notes and eighth notes. The Flute part is silent throughout these measures.

Musical score for measures 13-18. The score is in G major (one sharp) and 2/4 time. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bass (Basso). Measure 13 is marked with a '13' above the staff. The Flute part begins in measure 13 with a forte (*f*) dynamic and a staccato (*stacc.*) articulation, playing a series of notes. The Oboe part begins in measure 13 with a forte (*f*) dynamic, playing a series of chords. The Bassoon part begins in measure 13 with a forte (*f*) dynamic, playing a series of chords. The Horn part begins in measure 13 with a forte (*f*) dynamic, playing a series of chords. The Violin 1 part begins in measure 13 with a forte (*f*) dynamic, playing a series of notes. The Violin 2 part begins in measure 13 with a forte (*f*) dynamic, playing a series of chords. The Viola part begins in measure 13 with a forte (*f*) dynamic, playing a series of chords. The Bass part begins in measure 13 with a forte (*f*) dynamic, playing a series of notes. The dynamics for the Flute part are *fz* (fortissimo) and *ffz* (fortississimo).

Musical score for measures 19-24. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (Basso). The key signature is one sharp (F#) and the time signature is 4/4. Measures 19-20 show the Flute and Oboe playing a melodic line, while the Bassoon and Horn play a rhythmic accompaniment. Measures 21-24 feature a dynamic shift to *mp* for the Flute and Oboe, and *pp* for the strings. The strings play a rhythmic pattern of eighth notes.

Musical score for measures 25-30. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (Basso). The key signature is one sharp (F#) and the time signature is 4/4. Measures 25-30 feature a dynamic shift to *f* for the Flute, Oboe, and Bassoon, and *p* for the strings. The strings play a rhythmic pattern of eighth notes. The Flute and Oboe play a melodic line with accents. The Bassoon plays a rhythmic accompaniment.

Musical score for measures 31-36. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (Basso). The key signature is two sharps (F# and C#). The Flute and Oboe parts feature long, sustained notes with phrasing slurs. The Bassoon part has a melodic line with some chromaticism. The strings (Violins, Viola, and Bassoon) provide a rhythmic accompaniment with sustained notes and some movement.

Musical score for measures 37-42. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (Basso). The key signature is two sharps (F# and C#). The Oboe part has a melodic line with dynamics *p*, *p solo*, and *fz*. The Bassoon part has a melodic line with dynamics *p* and *fz*. The Violin 1 and 2 parts have melodic lines with dynamics *p* and *fz*. The Viola part has a melodic line with dynamics *p* and *fz*. The Bassoon part has a melodic line with dynamics *p* and *fz*. The Horn part is mostly silent. The Bassoon part has a melodic line with dynamics *p* and *fz*. The Bassoon part has a melodic line with dynamics *p* and *fz*. The Bassoon part has a melodic line with dynamics *p* and *fz*.

43

Fl. *p* *fz* *mf* *fz*

Ob. *fz* *mf* *fz*

Bssn.

Hn.

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

Vln. 2 *mf*

Vla. *mf*

Basso *mf*

49

Fl. *fz* *fz* *f*

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

Bssn. *f* *f*

Hn. *f*

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

Vln. 2 *f*

Vla. *f*

Basso *f*

Musical score for measures 55-60. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 55, 56, 57, 58, 59, and 60 are indicated at the beginning of their respective staves. The Flute part features a melodic line with some grace notes. The Oboe and Bassoon parts play block chords. The Horn part has a steady accompaniment. The Violin and Viola parts play rhythmic patterns, with some grace notes. The Bass part provides a steady bass line.

Musical score for measures 61-66. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 61, 62, 63, 64, 65, and 66 are indicated at the beginning of their respective staves. The Flute part continues its melodic line. The Oboe and Bassoon parts play block chords. The Horn part has a steady accompaniment. The Violin and Viola parts play rhythmic patterns, with some grace notes. The Bass part provides a steady bass line. The dynamic marking *p* (piano) is present in measures 65 and 66 for several instruments.

67

Fl.

Ob.

Bssn.

Hn. *Hn. 2*

Vln. 1

Vln. 2

Vla.

Basso

p

fz

fz

fz

fz

fz

p

p

p

fz

fz

p

73

Fl.

Ob. *Ob. 1*

Bssn. *Bssn. 1*

Hn.

Vln. 1

Vln. 2

Vla.

Basso

p

fz

p

fz

79

Fl.

Ob.

Bssn. 1

Hn.

Vln. 1

Vln. 2

Vla.

Basso

mp

p

pp

p

pp

p

85

Fl.

Ob. 1

Bssn.

Hn. 2

Vln. 1

Vln. 2

Vla.

Basso

mp

ffz

ff

p

ff

ff

ff

p

ff

ff

91

Fl.

Ob.

Bssn.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

97

Fl.

Ob.

Bssn.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

sfz

mp

sfz

sfz

mp

p

sfz

p

pizz.

sfz

p

Musical score for measures 103-108. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (Basso). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part starts at measure 103 with a melodic line. The Oboe part enters at measure 105 with a melodic line marked *fz*. The Bassoon part has a melodic line marked *fz* starting at measure 105. The Horn part has a melodic line marked *p* starting at measure 105. The Violin 1 part has a melodic line marked *fz* starting at measure 105. The Violin 2 part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment. The Bassoon part has a rhythmic accompaniment. The score includes dynamic markings *fz* and *p*, and articulation marks *V*.

Musical score for measures 109-114. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (Basso). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part starts at measure 109 with a melodic line. The Oboe part has a melodic line marked *f* starting at measure 111. The Bassoon part has a melodic line marked *f* starting at measure 111. The Horn part has a melodic line marked *f* starting at measure 111. The Violin 1 part has a melodic line marked *f* starting at measure 111. The Violin 2 part has a rhythmic accompaniment marked *f* starting at measure 111. The Viola part has a rhythmic accompaniment. The Bassoon part has a rhythmic accompaniment marked *f* starting at measure 111. The score includes dynamic markings *f* and *fz*, and articulation marks *V* and *arco*.

115

Fl.

Ob.

Bssn.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

121

Fl.

Ob.

Bssn.

Hn.

Vln. 1

Vln. 2

Vla.

Basso

Musical score for measures 127-132. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (Basso). The key signature is two sharps (F# and C#). The score begins at measure 127. The woodwinds (Fl., Ob., Bssn., Hn.) play a rhythmic pattern of quarter notes with accents. The strings (Vln. 1, Vln. 2, Vla., Basso) play a similar rhythmic pattern, with dynamics ranging from *f* (forte) to *pp* (pianissimo). The score ends at measure 132.

Musical score for measures 133-138. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (Basso). The key signature is two sharps (F# and C#). The score begins at measure 133. The woodwinds (Ob., Hn.) play a rhythmic pattern of quarter notes with accents. The strings (Vln. 1, Vln. 2, Vla., Basso) play a similar rhythmic pattern, with dynamics ranging from *p* (piano) to *f* (forte). The score ends at measure 138.

139

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Bssn. *f* *p* *f* *p*

Hn. *f* *p*

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

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

Vla. *f* *p* *f* *p*

Basso *p*

146

Fl. *p*

Ob. *p*

Bssn. *p*

Hn. *p*

Vln. 1 *legato*

Vln. 2 *pppp*

Vla. *pppp*

Basso *pppp*

Musical score for measures 153-160. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (Basso). The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings such as *cresc.*, *f*, *p*, *pp*, *mf*, and *fz*. Performance instructions include *a 2*, *pizz.*, and *arco*. The music shows a crescendo leading to a fortissimo section, followed by a change in texture and dynamics.

Musical score for measures 160-167. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bssn.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (Basso). The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings such as *f*, *p*, *pp*, *mf*, and *fz*. Performance instructions include *pizz.*, *arco*, and *V*. The music continues with a fortissimo section, featuring sustained chords and rhythmic patterns.

168 *Allegro assai*

Flute

Oboes 1 & 2

Bassoon 1 & 2

Horn 1 & 2
Horns in D

Canto

Allegro assai

Violin 1

Violin 2

Viola

Basso

171

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Se mi dàn - no, il per - mes - so, un' a - ria, can - te rò;

Vln. 1

Vln. 2

Vla.

Basso

175

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

p *fz* *fz* *sf* *sf*

non so - no, nò, di

179

Andantino

Canto

Vln. 1

Vln. 2

Vla.

Basso

p *fz* *p* *fz* *p* *fz* *p* *fz*

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

183 *Allegro*

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

Vln. 1
p *f*

Vln. 2
p *f*

Vla.
p *f*

Basso
p *f*

187

Canto
Ah, do-ve so-no an-da-ti quei ce-le-bri ma-e-stri che sa-

Vln. 1
p *sfp*

Vln. 2
p *sfp*

Vla.
p *sfp*

Basso
p *sfp*

191 *Andante*

Canto
pe-va-no tan-to? Can-te-rò dun-que un'

Vln. 1
mp sf *fz* *sfp*

Vln. 2
mp fz *fz* *sfp*

Vla.
mp *fz* *fz* *sfp*

Basso
mp *sfp*

195 *Allegretto*

Canto
 a - ria giac-ché tut - ti a sen - tir-mi pron - ti qui ve - do; ma stia - no be - ne at -

Vln. 1
mf *Allegretto* *p*

Vln. 2
mf *p*

Vla.
mf *p*

Basso
mf *p*

199 *Presto*

Fl.
ff

Ob. 1/2
ff

Bssn. 1/2
ff
a 2

Hn. 1/2
ff

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

Vln. 1
ff *Presto*

Vln. 2
ff

Vla.
ff

Basso
ff

203

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p

207

Canto

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

Allegro assai

Vln. 1

Vln. 2

Vla.

Basso

f

fp

p

f

fp

p

f

fp

p

211

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p

215

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

f *f* *f* *ff*

f *f* *f* *ff*

f *f* *f* *ff*

f *f* *f* *ff*

219

Canto

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

Presto

Vln. 1

Vln. 2

Vla.

Basso

p *p* *fz* *fz* *fz* *f*

p *p* *fz* *fz* *fz* *f*

p *p* *fz* *fz* *fz* *f*

p *p* *fz* *fz* *fz* *f*

231

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

Vc.

Cb.

ff (*ff*)

p

p

p

235

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

Tutti

p

239

Fl. *mf*

Ob. 1/2 *mf*

Bssn. 1/2 *mf*

Hn. 1/2

Canto
fa? Ques-to_è il pas - so de' vio - li - ni: lai lai lai la_____

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Basso *mf* *p*

243

Fl.

Ob. 1/2

Bssn. 1/2 *fp*

Hn. 1/2 *f*

Canto
la. Bla - ber - le bla - ber - le bla - ber - le bla. Oh, vi pre - go, deh ba -

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp*

Basso *fp* 3 3 3 3

Vc. *fp* 3 3 3 3

Cb. *fp*

247

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

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

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

251

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

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

f fp

f fp

f fp

f fp

f p

f p

f p

f p

263

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

Vc

Cb

pp

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

ff

267

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

mf

pp

mf

pp

mf unis.

pp

poco cresc.

poco cresc.

poco cresc.

p

p

p

p

271

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

sim.

sim.

275

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

mp *pp*

mp *p*

f *p*

f *p*

f *p*

279

Bssn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

283

Bssn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

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

287

Fl.

Ob. 1/2

Bssn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

tà!

291

Fl.

Ob. 1/2

Bssn. 1/2

Canto

Sen-za scal-dar-si il san-gue, e per prin-ci-pio, ba-da-te a quel che di-co! Nes-sun co-min-ci il pas-so se pria da me nol

Vln. 1

Vln. 2

Vla.

Basso

p *f* *p*

295

Fl.

Ob. 1/2

Bssn. 1/2

Canto

sen-ta! pen-sa-te ch'io non so-no qui per far-vi il buf-fo-ne. Que-st'è il pas-so de' vio-

Vln. 1

Vln. 2

Vla.

Basso

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

Allegro

299

Canto

li - ni: lai lai lai la _____ la.

Vln. 1

Vln. 2

Vla.

Basso

mp

303

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p

307

Canto

let - te: lai lai lai lai lai lai lai lai lai la, lai lai la,

Vln. 1

Vln. 2

Vla.

Basso

f

311

Canto

fz fz fz fz fz fz fz

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

Vln. 1

Vln. 2

Vla.

Basso

315

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

fz fz fz fz fz fz fz

p

p

319

Ob. 1/2

Canto

tr tr mf tr tr

rà: la la la la la la la la, la la la la la la la,

Vln. 1

Vln. 2

Vla.

Basso

323

Ob. 1/2

Canto

bio bio bio bio. bio bio bio bio bio bio bio.

327

Ob. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p

331

Hn. 1/2

Canto

la, bla - ber-le bla - ber-le bla - ber-le bla.

mf *f*

335

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p

339

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

drà.

p

Bssn. 1

p

f

sf

343

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

Bra - vi!

mp

f

ff

p

f

355

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

359

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

363 *Solo*

Ob. 1/2 *mf*

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

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

Vln. 2 *mf* *p* *p*

Vla. *mf* *p* *pp* *p* *f* *div.*

Basso *mf* *p* *pp* *p*

367 *Solo*

Fl. *mf*

Ob. 1/2

Canto Flau - to so - lo! Pre - sto, i

Vln. 1

Vln. 2 *pp*

Vla. *pp* *unis.*

Basso *pp*

371

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

cor - ni! Qui for - tis - si - mo! Co -

mp *mp* *cresc.* *ff*

p *mf* *f*

Vln. 1

Vln. 2

Vla.

Basso

p *mp* *ff*

375

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

f

Vln. 1

Vln. 2

Vla.

Basso

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

379

Fl. *p*

Ob. 1/2 *p* *f*

Bssn. 1/2 *p* *f*

Hn. 1/2 *p* *f*

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

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Basso *f* *p*

383

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

Ob. 1/2 *p* *cresc.* *f*

Bssn. 1/2 *p* *cresc.* *f*

Hn. 1/2 *p* *cresc.* *f*

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

Vln. 1 *cresc.* *f*

Vln. 2 *cresc.* *f*

Vla. *cresc.* *f*

Basso *cresc.* *f*

387

Fl.
Ob. 1/2
Bssn. 1/2
Hn. 1/2
Canto
Vln. 1
Vln. 2
Vla.
Basso

lar! Ques-te no-te a pun-ta

p
pp
p
p
p
p
p
p

391

Fl.
Ob. 1/2
Bssn. 1/2
Hn. 1/2
Canto
Vln. 1
Vln. 2
Vla.
Basso

d'ar-co!

a punto d'arco
a punto d'arco
f

395

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

ord.
p
f
ord.
p
div.
f
p
f
p
f

399

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p
mf
pizz.
p
arco
p
pizz.
p
arco
p
pizz.
p
arco
p

ten.
f.
ten.
f
ten.
mf

403

Fl. *f*

Ob. 1/2 *mf*

Bssn. 1/2 *mp* *mf*

Hn. 1/2

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

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *div.* *f*

Basso *f* *mf*

407

Fl. *f*

Ob. 1/2 *f*

Bssn. 1/2 *f* *a 2* *mf* *f*

Hn. 1/2 *mf* *f*

Canto
Be-ne! O-boe, flau-to! Bra-vi! pres-to-i cor-ni! Bra-vi! be-ne! Bra-vi! be-ne! bra-vi-as-

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *div.* *f*

Basso *mf* *f* *mf*

411

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

sa - i, bra - vi - as - sa - i, bra - vi - as - sa - i! Oh, che_ar - mo - ni - co fra - cas - so! oh, che_or - che - stra be - ne -

415

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

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

419

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

423

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

427 *Recit.* *Allegro assai*

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2 *Horn in G*

Canto *Recit.* *Allegro assai*
 Bra - vi! Bra - vis - si - mi! Co - sì va be - ne.

Vln. 1 *Recit.* *Allegro assai*
p

Vln. 2 *p*

Vla. *p*

Basso *p*

431

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

Vln. 1

Vln. 2

Vla.

Basso

435

Fl.

Canto

mp

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

Vln. 1

Vln. 2

Vla.

Basso

p

439

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p

fz

fz

p

443

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p

f

p

f

p

447

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

f sfp *pp* *ff*

451

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

poco cresc. *p* *fz*

poco cresc. *p* *fz*

poco cresc. *p* *fz*

ffp *fz*

455

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p *f* *p*

459

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

Vln. 1
Vln. 2
Vla.
Basso

f *ff* *f*

463

Fl.
Ob. 1/2
Bssn. 1/2
Hn. 1/2
Canto
Vln. 1
Vln. 2
Vla.
Basso

Allegro
f
f
f
Horn in G
mf
Allegro
f
f
f
f

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

Allegro

467

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

p

471

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

f

483

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

487

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

solo
mf

g'altri
p

f

f

f

p

f

491

Canto

Vo-glio il vio -

Vln. 1

Vln. 2

Vla.

Basso

p

495

Canto

lo - ne!

Vln. 1

Vln. 2

Vla.

Basso

Violone solo
f

499

Bssn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

mf

p

tutti
p

503 Ob. 1

Ob. 1/2

Bssn. 1/2

Canto

mf *fz* *fz* *fz* *fz* *f* *f*

cresc.

507

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Basso

f *mp*

Nò! nò nò nò

511

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

nò! que - sto stru - men - to non fa per me, non fa per me, non fa per

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

515

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

pp *cresc.*

me. Or - sù il flau - to col - la vio - la, or - sù il flau - to col - la

519

Fl.

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

f

f

div.

f p

f

vio - la!

523

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

527

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

f *mp*

f *p*

f *mf*

f p

f p

f p

f p

531

Fl.

Ob. 1/2

Bssn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

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

535

Fl.

Ob. 1/2

Bssn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

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

539

Fl.

Ob. 1/2

Bssn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

p

p

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

543

Fl.

Ob. 1/2

Bssn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

p

p

p

Vc /Cb

tr

tutti

p

mor. La vio -

Violone solo

547

Fl. *solo*

Canto *mf*

Vln. 1

Vln. 2

Vla. *solo f* *tutti mp*

Basso

let - ta. Or il flau - to.

551

Fl. *tr*

Canto

Vln. 1

Vln. 2 *pp*

Vla. *pp*

Basso

555

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

Ob. 1 *tr*

Bssn. 1 *p* *tr*

p *mf* *p*

pp

fp *p* *pp*

fp *p* *pp*

fp *p* *pp*

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

559

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f* *p*

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

Fl. *mp*

Ob. 1/2 *p*

Bssn. 1/2 *p*

Hn. 1/2

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

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Basso *pp*

Fl. *p* *f* *mp* *dim.*

Ob. 1/2 *p* *f* *mp* *dim.*

Bssn. 1/2 *p* *f* *mp* *dim.*

Hn. 1/2 *p* *f*

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

Vln. 1 *cresc.* *f* *mp* *dim.*

Vln. 2 *cresc.* *f* *mp* *dim.*

Vla. *cresc.* *f* *mp* *dim.*

Basso *cresc.* *f* *mp* *dim.*

571

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

pp

pp

pp

pp

pp

pp

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

575

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

Allegro

Allegro

Allegro

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

579

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p

583

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

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

Vln. 1

Vln. 2

Vla.

Basso

p

587

Fl. *p* *cresc.*

Ob. 1/2 *cresc.*

Bssn. 1/2 *cresc.*

Hn. 1/2 *cresc.*

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

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Basso *cresc.*

591

Fl. *f* *p*

Ob. 1/2 *f* *p*

Bssn. 1/2 *f*

Hn. 1/2 *f*

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

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Basso *f* *p*

595

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

f *fz* *fz*

f *fz* *fz*

f *fz* *fz*

f *fz* *fz*

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

Detailed description: This block contains the musical score for measures 595 to 600. It features ten staves: Flute (Fl.), Oboe 1/2 (Ob. 1/2), Bassoon 1/2 (Bssn. 1/2), Horn 1/2 (Hn. 1/2), Canto (Soprano), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bass (Basso). The key signature is two sharps (F# and C#). The score includes dynamic markings such as *f* (forte) and *fz* (forzando). The Canto part has the lyrics: "trà giam-mai i - mi - tar, non po - trà giam-mai i - mi - tar." The music is written in a 2/4 time signature.

600

Fl.

Ob. 1/2

Bssn. 1/2

Hn. 1/2

Canto

Vln. 1

Vln. 2

Vla.

Basso

Detailed description: This block contains the musical score for measures 600 to 605. It features the same ten staves as the previous block: Flute (Fl.), Oboe 1/2 (Ob. 1/2), Bassoon 1/2 (Bssn. 1/2), Horn 1/2 (Hn. 1/2), Canto (Soprano), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bass (Basso). The key signature remains two sharps (F# and C#). The Canto part is silent in this section. The music continues with various instrumental textures and dynamics.