

Francesco Corteccia and others

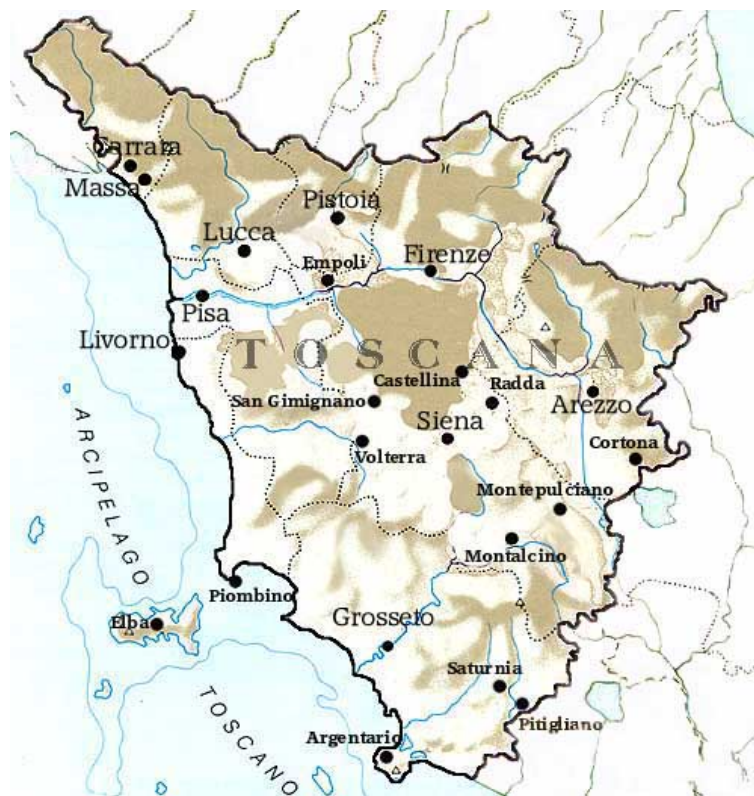
A Wedding in Florence

(1539)

*Music for the marriage festivities of
Eleonora di Toledo and Cosimo de' Medici*

arranged
and augmented with *Songs for a Florentine Apollo*
by
Edward Lambert

for soloists, choir and instrumental ensemble



Voices

Group 1 (*solì*) S1 A1 T1 B1

Group 2 (*choir or soli*) S2 A2 T2 B2

Apollo, master of ceremonies: *baritone solo*

Giambullari, man of letters: *narrator (spoken)*

Instruments

Flute 1 (doubling piccolo)

Flute 2 (doubling alto flute)

Horns 1 & 2 (in F)

Bassoon

Cello &/or Double bass*

Harp (or Harpsichord)

Chamber Organ

**Cello part originally for bass violone, with some passages to be played an octave down*

The score is notated in C

Duration: about 80 minutes

Metronome marks are approximate

© Edward Lambert 2017 The rights of composer and arranger are asserted

To **Newbury Chamber Choir** who gave the first performance of a previous version in June 2009. This revised adaptation was first performed in Newbury on 28th April 2018.

Introduction

By 1539, the young Cosimo de' Medici (1519-1574) had already succeeded in restoring the power of the Medici dynasty and with it, the fortunes of Florence. The festivities for his marriage were designed to reinforce Cosimo's pre-eminence in Italian politics which he had achieved through his bond with the Holy Roman Emperor, Charles V, the ruler of Spain. Cosimo's fortunate choice of wife was the seventeen year-old Eleonora di Toledo (1522-1562), daughter of the Spanish viceroy of Naples. But apart from the huge political significance of the match, he was in love with his bride, having rejected her older sister, and the marriage turned out to be a happy one. The many sons and daughters of the union not only ensured the succession of the Medici family which went on to rule Tuscany for another 200 years, but also connected it to nobility throughout Italy and beyond. This new golden era in the history of Florence began with the wedding festivities of 1539...

The festivities might have faded into historical obscurity were it not for the pen of Pier Francesco Giambullari (1495-1555) who was commissioned by the Medici family to send a report to Charles V through the Medici's ambassador at his court. Giambullari was a member of the Florentine intellectual establishment and his account constitutes a literary and historical document in its own right. It is immensely detailed, describing every nuance of artistic decor and costume. It started a trend that was to become common thereafter, namely the meticulous recording of ceremonies connected to the grand events of the times.

In Giambullari's account there is no mention of any religious ceremony. The celebrations began when the couple arrived at the gates of Florence where a welcoming arch had been erected. On either side of this stood musicians and singers performing *Ingrederere felicissimis*. An 8-part ceremonial motet, this is municipal music at its grandest and most eloquent: as the couple walked around and through the archway, they would have heard different voices and instruments standing out from the texture, much as the arch itself was lavishly decorated with reliefs.

A few days later was held the most important of the festivities: the wedding banquet, with invited nobles from Florence and abroad. This was a political statement, designed to impress the spectators with the strength of Medici power and the size of its wealth. But the cabaret that accompanied it was also a wedding present for the seventeen year old, fun loving Eleonora: what better way to entertain a new bride than to present a variety show with, as its theme, portraits of the country that she would now rule over?

After an initial 9-part *Hymn to Hymen* (the god of marriage, moved to the end of this sequence), there stepped forward in turn *Flora* (as Florence) Pisa, Volterra, Arezzo, Cordona, and Pistoia, all dancing, acting and singing. These cities were under Medici control (though it was not until 1569 that Cosimo would be styled Duke of Tuscany). In their various ways, they pay homage to the newly married couple. The fly in the ointment was Pistoia, which had recovered from civil unrest when the poetry for the banquet was written but by the time of the performance had succumbed to rebellion again. The last of the tributes was from Rome, called the Tiber out of political sensitivity, and as if to underline the fact that these two cities reflected each other's glory (the Medicis had a few popes to their name), this is set as an *echo* chorus, a play on the word *ecco* (*here*).

Another wedding event, on 9th July, was the performance of a play, a *commedia* entitled *Il Commodo* (A Happy Arrangement) by Antonio Landi. Giambullari reproduces the entire script in his letter. The significance of this performance is that it was punctuated by seven musical interludes or *intermedii* which delineate times of the day, through the appearance of Dawn, Shepherds, Mermaids, Huntresses, and Night. Noon is personified by *Silenus*, a character in Virgil, found sleeping in his cave at midday. The entertainment was brought to a rousing finale by *Bacchus*, a celebration of wine and merrymaking.

A Wedding in Florence presents the complete music from 1539 - but mixes the original sequence of events by inserting the *intermedi* between items for the wedding banquet.

Finally, the first singer to appear at the wedding banquet was the figure of *Apollo*. He acted as Master of Ceremonies, introducing each scene with poetic recitations. Rather long-winded, as befits perhaps his godly status, he refers to the symbolism of the costumes and the decor with reference to the places they represent, explaining it all to his audience in flowery language. All his poetry is recorded by Giambullari, but no music has survived: this version sets this poetry, much abridged, for solo baritone to form short, new *intermezzi* of a contrasting kind which are intended to pay homage to those creators, performers and spectators in Tuscany 1539 from the perspective, as it were, of the subsequent story of Italian opera. I have called these items *Songs for a Florentine Apollo*.

Contents

Prelude

Scene 1 Ingrederere felicissimis (Corteccia)

quartet & chorus: S1 A1 T1 B1 S2 A2 T2 B2

Scene 2 Flora (Festa)

Apollo: *Ecco Signor*

chorus: S2 A2 T2 B2 *Più che mai vagh'et bella*

Scene 3 Dawn (Corteccia)

solo: S1 *Vattene almo riposo*

Scene 4 Pisa (Rampollini)

Apollo: *Del ventre usciti*

chorus: S2 A2 T2 B2 *Lieta per honorarte*

Scene 5 Shepherds (Corteccia)

duet: T1 B1 *Guardan'almo pastore*

Scene 6 Volterra (Masaconi)

Apollo: *Sorge in Toscana*

chorus: S2 A2 T2 B2 *Ecco Signor Volterra*

Scene 7 Mermaids (Corteccia)

duet: S1 A1 *Chi ne l'ha tolta?*

Scene 8 Arezzo (Festa)

Apollo: *Dove disdegnoso*

chorus: S2 A2 T2 B2 *Come lieta si mostra*

Scene 9 Noon (Corteccia)

solo: T1 *O begli anni*

Scene 10 Cortona (Moschini)

Apollo: *Fra'l Tebro et l'Arno*

chorus: S2 A2 T2 B2 *Non men'ch'ogn'altra*

Scene 11 Huntresses (Corteccia)

duet & chorus: S1 A1 S2 A2 *Hor chi mai canterà*

Scene 12 Pistoia (Rampollini)

Apollo: *Sopra la Brana*

solo: A1 *Ecco la fida ancella*

Scene 13 Night (Corteccia)

solo: B1 *Vientene almo riposo*

Scene 14 Tiber (Moschini)

Apollo: *Questi, Signor*

quartet & chorus: S1 A1 T1 B1 S2 A2 T2 B2 *Ecco Signor il Tebro*

Apollo's Postlude

Ecco, alto Duce

Scene 15 Baccho (Corteccia)

quartet & chorus: S1 A1 T1 B1 S2 A2 T2 B2

Scene 16 Hymen (Corteccia)

quartet & chorus: S1 A1 T1 B1 S2 A2 T2 B2 + Apollo

Sacro et santo Himeneo

A Wedding in Florence

1 $\text{♩} = 108$

Flute I

Flute II

Bassoon

Cello

Harp

Fl. I

Fl. II

Bsn.

Vc.

Hp.

14

Fl. I

Fl. II

Bsn.

Vc.

Hp.

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

35

Fl. I

Fl. II

35

Hn. I

8

Hn. II

35

Bsn.

35

Vc.

35

Hp.

GIAMBULLARI

(at his desk, writing, re-living the scene from time to time)

To the Very Magnificent Signor Giovanni Bandini, Ambassador of the Most Illustrious Lord Duke of Florence to His Caesarean Majesty, Charles, Lord of the Holy Roman Empire and of All Spain, Emperor.

I, Pier Francesco Giambullari, priest, scholar and poet, am charged to bear witness to the notable and solemn spectacles for the most happy marriage of our Lord the Duke, Cosimo de' Medici.

To begin at the beginning: the Most Illustrious Lady Eleonora of Toledo left Naples with seven galleys on the 11th day of June, in the year of our Lord, 1539. This day was a very happy day for our city for it was also the birthday of our Most Excellent Lordship the Duke. Accompanied by her brother and by many other Spanish and Neapolitan lords and gentlemen, she arrived in happy state at Livorno on the 22nd. At the same time His Lordship left Pisa and the two Excellencies met halfway, a most noble and beautiful couple.

After staying some days in the Poggio Caiano, that most divine edifice which matches the greatness of the Most Illustrious House of Medici, Their Excellencies came to Florence whence came on horseback the noblest citizens with dress so rich and varied that they demonstrated well the ancient magnificence of their great city.

(Scene 1)

They were met with due ceremony outside the Prato Gate in front of which stood a graceful arch, richly adorned, around which there rose up a great frontispiece on which were represented many stories to entertain Their Excellencies.

And there was arranged on each side a box for musicians and singers who, at the arrival of Her Excellency, sang as a motet these words which could be read in carved letters in the main frieze of the arch: *"Enter, enter under the auspices of greatest fortune, enter into your city, Eleonora..."*

2 $\text{♩} = 48$

S 1 In - gre - de - re, in - gre - de - re fe - li - cis - si -

A 1 In - gre - de - re, in - gre - de - re, in - gre - de - re fe - li - cis - si -

T 1 In - gre - de - re, in - gre - de - re, in - gre - de - re, in - gre - de - re fe -

B 1 In - gre - de - re, in - gre - de - re fe - li -

S 2 In - gre - de - re, in - gre - de - re, in - gre - de - re, in - gre - de - re

A 2 In - gre - de - re, in - gre - de - re, in - gre - de - re fe - li -

T 2 In - gre - de - re, in - gre - de - re, in - gre - de - re fe - li - cis - si -

B 2 In - gre - de - re, in - gre - de - re, in - gre - de - re fe -

Fl. I 43

Fl. II 43

Hn. I 43

Hn. II 43

Bsn. 43

Vc. 43

Hp. 43

Org. 43

48

S 1

mis, fe - li - cis - si - mis au - spi - ci - is ur - bem tu - am, He - li - o - no -

A 1

mis, fe - li - cis - si - mis au - spi - ci - is ur - bem tu - am, ur - bem tu - am, He - li - o - no -

T 1

8 - li - cis - si - mis, fe - li - cis - si - mis au - spi - ci - is ur - bem tu - am, ur -

B 1

cis - si - mis au - spi - ci - is, fe - li - cis - si - mis au - spi - ci - is ur -

S 2

fe - li - cis - si - mis au - spi - ci - is ur - bem tu - am, ur - bem tu - am, He - li - o -

A 2

cis - si - mis, fe - li - cis - si - mis au - spi - ci - is ur - bem tu - am, ur -

T 2

8 mis au - spi - ci - is, fe - li - cis - si - mis au - spi - ci - is ur - bem tu - am,

B 2

- li - cis - si - mis, fe - li - cis - si - mis au - spi - ci - is ur - bem tu - am, He -

Fl. I

48

Fl. II

Hn. I

8

Hn. II

Bsn.

48

Vc.

48

Hp.

48

Org.

48

52

54

S 1

ra, ur - bem tu - am, He - li - o - no - ra. Ac op - ti - me pro - lis fe - cun -

A 1

ra, ur - bem tu - am, He - li - o - no - ra. Ac op - ti - me pro - lis fe - cun -

T 1

8

bem tu - am, He - li - o - no - ra. Ac op - ti - me pro - lis, ac op - ti - me pro -

B 1

bem tu - am, ur - bem tu - am, He - li - o - no - ra. Ac op - ti - me pro - lis fe - cun - da, ac

S 2

no - ra, ur - bem tu - am, He - li - o - no - ra. Ac op - ti - me pro - lis fe - cun - da, ac op - ti -

A 2

bem tu - am, ur - bem tu - am, He - li - o - no - ra. Ac op - ti - me, ac op - ti - me pro - lis fe - cun - da

T 2

8

ur - bem tu - am, He - li - o - no - ra, He - li - o - no - ra. Ac op - ti - me pro - lis fe - cun - da,

B 2

li - o - no - ra, ur - bem tu - am, He - li - o - no - ra. Ac op - ti - me pro - lis fe - cun -

Fl. I

52

Fl. II

Hn. I

8

52

Hn. II

Bsn.

52

Vc.

52

Hp.

52

Org.

52

56

S 1

da, ac op - ti - me pro - lis fe - cun - da i - ta do - mi si - mi-lem pa - tri, si - mi-lem

A 1

da, ac op - ti - me pro - lis fe - cun - da i - ta do - mi, i - ta do - mi

T 1

lis fe - cun - da i - ta do - mi, i - ta do -

B 1

op - ti - me pro - lis fe - cun - da i - ta do - mi

S 2

me pro - lis fe - cun - da i - ta do - mi si - mi-le pa - tri, i - ta do - mi si - mi-lem

A 2

pro - lis fe - cun - da i - ta do - mi, i - ta do - mi, i - ta do - mi

T 2

ac op - ti - me pro - lis fe - cun - da i - ta do - mi si - mi-lem pa - tri i - ta do - mi

B 2

da, ac op - ti - me pro - lis fe - cun - da i - ta do - mi si - mi-lem pa - tri, si -

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

60

S 1
pa - tri fo - ris a - vo fo - ris a - vo so - bo-lem pro -

A 1
si - mi-lem pa - tri fo - ris a - vo fo - ris a - vo so - bo-lem pro -

T 1
8 mi si - mi-lem pa - tri fo - ris a - vo fo - ris a - vo so - bo-lem pro - du - cas,

B 1
si - mi-lem pa - tri fo - ris a - vo so - bo-lem pro - du - cas, so - bo-lem pro -

S 2
pa - tri fo - ris a - vo fo - ris a - vo so - bo-lem pro - du - cas

A 2
si - mi-le pa - tri fo - ris a - vo fo - ris a - vo so - bo-lem pro - du-cas so - bo-

T 2
8 si - mi-lem pa - tri fo - ris a - vo so - bo-lem pro - du-cas so - bo-

B 2
- mi-lem pa - tri fo - ris a - vo so - bo-lem pro - du - ca, so - bo-lem pro - du - cas,

Fl. I
60

Fl. II

Hn. I
60

Hn. II

Bsn.
60

Vc.
60

Hp.
60

Org.
60

64

S 1 du - cas ut Me - di - ce - o no - mi - ni e - ius - que de - vo - tis - si - mis ci - vi - bus,

A 1 du - cas ut Me - di - ce - o no - mi - ni e - ius - que de - vo - tis - si - mis

T 1 8 ut Me - di - ce - o no - mi - ni, ut Me - di - ce - o no - mi - ni e - ius - que de - vo -

B 1 du - cas, ut, ut Me - di - ce - o no - mi - ni e - ius - que de - vo -

S 2 so - bo - lem pro - du - cas ut Me - di - ce - o no - mi - ni e - ius - que de - vo - tis -

A 2 lem pro - du - cas, ut Me - di - ce - o no - mi - ni e - ius -

T 2 8 lem pro - du - cas ut me - di - ce - o ut Me - di - ce - o no - mi - ni e -

B 2 ut Me - di - ce - o no - mi - ni e - ius - que de - vo - tis -

Fl. I 64

Fl. II 64

Hn. I 64

Hn. II 64

Bsn. 64

Vc. 64

Hp. 64

Org. 64

68

S 1 e - ius - que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam,

A 1 ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter -

T 1 8 tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre -

B 1 tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pres - tes,

S 2 - si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre -

A 2 - que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam, se -

T 2 8 ius - que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam pre - stes e - ter -

B 2 si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam, se -

68

Fl. I

Fl. II

68

Hn. I 8

Hn. II

68

Bsn.

68

Vc.

68

Hp.

68

Org.

74

72

S 1 se - cu - ri - ta - tem pre - stes e - ter - nam, ut Me - di - ce - o no - mi -

A 1 - nam, se - cu - ri - ta - tem pre - stes e - ter - nam ut, ut Me - di - ce - o no - mi -

T 1 stes e - ter - nam, pre - stes e - ter - nam. Ut Me - di - ce - o no - mi - ni,

B 1 se - cu - ri - ta - tem pre - stes e - ter - nam, ut, ut Me - di - ce -

S 2 stes e - ter - nam, pre - stes e - ter - nam, ut Me - di - ce -

A 2 - cu - ri - ta - tem pre - stes e - ter - nam pre - stes e - ter - nam, ut Me -

T 2 nam pre - stes e - ter - nam ut Me - di - ce - o

B 2 cu - ri - ta - tem pre - stes e - ter - nam, ut, ut Me - di - ce - o no - mi - ni

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

76

S 1
ni e - ius-que de - vo - tis - si - mis ci - vi - bus, e - ius-que de - vo - tis - si - mis ci - vi -

A 1
ni no - mi - ni ei - us-que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre -

T 1
8 ut Me - di - ce - o no - mi - ni e - ius-que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem

B 1
o no - mi - ni e - ius-que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre -

S 2
o no - mi - ni e - ius-que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre -

A 2
di - ce - o no - mi - ni e - ius - que de - vo - tis - si - mis ci - vi - bus se -

T 2
8 ut Me - di - ce - o no - mi - ni e - ius-que de - vo - tis - si - mis ci - vi - bus se -

B 2
e - ius - que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem

Fl. I
76

Fl. II
76

Hn. I
8 76

Hn. II
76

Bsn.
76

Vc.
76

Hp.
76

Org.
76

80

S 1
bus se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter -

A 1
stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam,

T 1
8 pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam, pre - stes e - ter -

B 1
stes e - ter - nam, se - cu - ri - ta - tem pres - tes, se - cu - ri - ta - tem pre - stes e - ter -

S 2
stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam, se -

A 2
cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam, pre - stes e -

T 2
8 cu - ri - ta - tem pre - stes, e - ter - nam pre - stes e - ter - nam, se - cu - ri - ta - tem pre -

B 2
pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam,

Fl. I
80

Fl. II
80

Hn. I
80

Hn. II
80

Bsn.
80

Vc.
80

Hp.
80

Org.
80

84 87

S 1
nam, pre-stes e - ter - nam.

A 1
se - cu - ri - ta - tem pre - stes e - ter - nam, pre - stes e - ter - nam.

T 1
nam.

B 1
nam, se - cu - ri - ta - tem pre - stes e - ter - nam.

S 2
cu - ri - ta - tem pre - stes e - ter - nam.

A 2
ter - nam, se - cu - ri - ta - tem pre - stes e - ter nam.

T 2
stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam.

B 2
se - cu - ri - ta - tem pre - stes e - ter - nam, e - ter nam.

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

GIAMBULLARI (*as the music continues in the distance*)

Inside the entrance way were thirty-six young noblemen of the city dressed in a livery of purple satin, crimson cloaks, red stockings and velvet shoes, with perhaps as many gildings and feathers as were never seen together before. Surrounding the Duchess' horse they proceeded with her to the Arno and along the riverbank; then to the Baptistery of San Giovanni and the Cathedral where Her Excellency was received by the Archbishop and the Florentine clergy in pontifical robes; then through the Via della Nunziata to the Piazza San Marco. Everywhere, cheering crowds lined the streets.

The musical score is arranged in three systems, each containing a Harp (Hp.) and Organ (Org.) part. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 89 and ends at measure 101.

- System 1 (Measures 89-92):** The Harp part features a melodic line with eighth and sixteenth notes, while the Organ provides a harmonic accompaniment with chords and moving bass lines.
- System 2 (Measures 93-96):** The Harp continues its melodic development, and the Organ maintains a steady accompaniment pattern.
- System 3 (Measures 97-100):** The Harp part shows more complex rhythmic patterns, including triplets and sixteenth-note runs. The Organ accompaniment remains consistent.
- System 4 (Measures 101-104):** The final system shows the Harp and Organ concluding the passage with sustained chords and final melodic phrases.

107

105

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

ut Me - di - ce - o no - mi -

ut Me - di - ce - o no -

ut Me - di - ce - o no - mi - ni,

ut, ut Me - di - ce -

ut Me - di - ce -

ut

ut me - di - ce - o

ut Me - di - ce - o no - mi - ni

109

S 1 ni e - ius - que de - vo - tis - si - mis ci - vi - bus, e - ius - que de - vo - tis - si - mis ci - vi -

A 1 mi - ni e - ius - que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre -

T 1 ut Me - di - ce - o no - mi - ni e - ius - que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem

B 1 o no - mi - ni e - ius - que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre -

S 2 o no - mi - ni e - ius - que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre -

A 2 Me - di - ce - o no - mi - ni e - ius - que de - vo - tis - si - mis ci - vi - bus se -

T 2 ut Me - di - ce - o no - mi - ni e - ius - que de - vo - tis - si - mis ci - vi - bus se -

B 2 e - ius - que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

113

S 1
bus se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter -

A 1
stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam

T 1
8 pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam, pre - stes e - ter -

B 1
stes e - ter - nam, se - cu - ri - ta - tem pres - tes, se - cu - ri - ta - tem pre - stes e - ter -

S 2
stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam, pre -

A 2
cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam, pre - stes e -

T 2
8 cu - ri - ta - tem pre - stes e - ter - nam pre - stes e - ter - nam pre - stes e - ter -

B 2
pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam,

Fl. I
113

Fl. II
113

Hn. I
113

Hn. II
113

Bsn.
113

Vc.
113

Hp.
113

Org.
113

117

S 1
nam, ut Me - di - ce - o no - mi - ni e - ius - que de - vo - tis - si - mis ci - vi - bus,

A 1
ut, ut Me - di - ce - o no - mi - ni no - mi - ni ei - us - que de - vo - tis - si - mis

T 1
8
nam. Ut Me - di - ce - o no - mi - ni, ut Me - di - ce - o no - mi - ni e - ius - que de - vo -

B 1
nam, ut, ut Me - di - ce - o no - mi - ni e - ius - que de - vo -

S 2
stes e - ter - nam, ut Me - di - ce - o no - mi - ni e - ius - que de - vo - tis -

A 2
ter - nam, ut Me - di - ce - o no - mi - ni e - ius -

T 2
8
nam ut Me - di - ce - o ut Me - di - ce - o no - mi - ni e -

B 2
ut, ut Me - di - ce - o no - mi - ni e - ius - que de - vo - tis -

Fl. I
117

Fl. II

Hn. I
117

Hn. II

Bsn.
117

Vc.
117

Hp.
117

Org.
117

121

S 1 e - ius-que de - vo - tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam,

A 1 ci - vi-bus se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter -

T 1 tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre -

B 1 tis - si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pres - tes,

S 2 - si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre -

A 2 - que de - vo - tis - si - mis ci - vi-bus, se - cu - ri - ta - tem pre-stes e - ter - nam, se -

T 2 ius-que de - vo - tis - si - mis ci - vi-bus se - cu - ri - ta - tem pre - stes, e - ter - nam pre-stes e - ter -

B 2 si - mis ci - vi - bus se - cu - ri - ta - tem pre - stes e - ter - nam, se -

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

125

S 1

se - cu - ri - ta - tem pre - stes e - ter - nam, pre-stes e - ter - nam.

A 1

- nam, se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam, pre - stes e - ter - nam.

T 1

8

stes e - ter - nam, pre-stes e - ter - nam.

B 1

se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam.

S 2

stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam.

A 2

- cu - ri - ta - tem pre - stes e - ter - nam, pre-stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam.

T 2

8

nam, se - cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam.

B 2

cu - ri - ta - tem pre - stes e - ter - nam, se - cu - ri - ta - tem pre - stes e - ter - nam, e - ter nam.

Fl. I

125

Fl. II

125

Hn. I

8

Hn. II

125

Bsn.

125

Vc.

125

Hp.

125

Org.

125

GIAMBULLARI

Finally her route brought her to the magnificent and beautiful Palace whose gate is now bordered by a great coat of arms of the most illustrious Houses of Medici and Toledo joined together and embraced by the Imperial Eagle. There Her Excellency was received with the appropriate ceremonies by the Lady her mother-in-law and was accompanied to her sumptuous rooms where she rested until the banquet of her wedding which was on the 6th day of July.

The courses of this great banquet were infinite, with many sorts of food in each course. I do not describe the particulars in order not to lose time for such an unimportant thing: suffice to say there lacked nothing appropriate for such an occasion.

Scene 2 - Florence**GIAMBULLARI**

The sumptuous banquet being finished, there appeared before the tables an Apollo; holding a lyre, he sang:

3 $\text{♩} = 92$

Ap. $\text{Ec-co Si-gnor co-le-i, che co-tan-to a-mi, Ec-co la pa-tria tua, Fio-ren-za, quel-}$

Fl. I

Fl. II

Vc.

Hp.

Org.

136

Ap. *la Che spe - ra al-l'om-bra de tuoi san - ti ra - mi Fug-gir gli in-flus - si di'o - gni a - cer-ba stel - la:*

Fl. I

Fl. II

Vc.

Hp.

Org.

142

Ap. *Et pre - ga il Ciel, che in si sal - di le - ga - mi Le-ghi voi cop - pia so - vr'o - gn'al-tra bel - la; Che di voi*

Vc.

Hp.

Org.

148

Ap. *na - sca stir-pe, nas - ca stir-pe al mon - do ta - le Che spie-ghi in - si-no al Ciel se-cu-ra l'A - le.*

Fl. I

Fl. II

Vc.

Hp.

Org.

GIAMBULLARI

158 Thus was announced the appearance of
the beautiful Flora,

154

G.

Vc.

Hp.

Org.

dressed with a rich brocade; her girded belt was adorned with a wide frieze in which were seen the instruments of each liberal and mechanical art.

161

G.

Vc.

Org.

Above each of her shoulders was a lion's head from whose mouth issued a silver veil. Her neck and throat were adorned with a lady's armour and above her long hair was the ducal beret decorated with rich jewels.

She had as a crest the Imperial Eagle.

167

G.

Vc.

Org.

173

G.

Hn. I

Hn. II

Vc.

Hp.

Org.

4 $\bullet = 108$ 183

S 2 Piu che mai va - gh'et bel - la ar - den - do in -

A 2 Ar -

T 2 Ar -

B 2 Piu che mai va - gh'et bel - la ar -

Fl. I 178

Fl. II

Hn. I 178

Hn. II

Bsn. 178

Vc. 178

Org. 178

186

S 2
dol - ce spe - ne Flo - ra og gi Cos - mo vie - ne ad ho - no - rar - te co - me fi - da an cel -

A 2
den - do in dol - ce spe - ne Flo - ra og gi Cos - mo vie - ne ad ho - no - rar - te co - me fi - da an cel -

T 2
den - d'in dol - ce spe - ne Flo - ra og gi Cos - mo vie - ne ad ho - no - rar - te co - me fi - da an -

B 2
den - d'in dol - ce spe - ne Flo - ra og gi Cos - mo vie - ne ad ho - no - rar - te co - me fi - da an -

Fl. I
186

Fl. II
186

Hn. I
186

Hn. II
186

Bsn.
186

Vc.
186

Org.
186

This musical score is for the opera 'L'ombra tu a qui' by Giuseppe Verdi. It features a vocal soloist and a full orchestra. The score is written in G major and 4/4 time. The vocal soloist part is in the key of G major and 4/4 time. The orchestral parts are in G major and 4/4 time. The score includes staves for Soprano (S 2), Alto (A 2), Tenor (T 2), Bass (B 2), Flute I (Fl. I), Flute II (Fl. II), Horn I (Hn. I), Horn II (Hn. II), Bassoon (Bsn.), Violoncello (Vc.), and Organ (Org.). The lyrics are in Italian and are written below the vocal staves. The score is marked with a tempo of 'Allegro' and a rehearsal mark of 194.

211

203

S 2

- e - ta hog - gi piu che mai lie - ta del - la no - vel - la spo - sa

A 2

- ta hog - gi piu che mai lie - ta del - la no - vel - la spo - sa

T 2

8 e - ta hog - gi piu che mai lie ta

B 2

e - ta hog - gi piu che mai lie - ta del - la no - vel - la spo - sa

Fl. I

203

Fl. II

203

Hn. I

8

Hn. II

203

Bsn.

203

Vc.

203

Org.

203

212

S 2
rend' al Ciel gra - tie et a te som - mo ho - no - re et l'e - ter -

A 2
rend' al Ciel gra - tie et a te som - mo ho - no - re et l'e -

T 2
8
rend' al Ciel gra - tie et a te som - mo ho - no - re et l'e -

B 2
rend' al Ciel gra - tie et a te som - mo ho - no - re

Fl. I
212

Fl. II
212

Hn. I
8
212

Hn. II
212

Bsn.
212

Vc.
212

Org.
212

221

S 2 no mo - to - re prieg - a con hu - mil co - re che di voi sor - ga an chor tal pro - le ch'el - la

A 2 ter - no mo - to - re prie - ga con hu - mil co - re che di voi sor - ga an - chor tal pro - le ch'el la

T 2 8 ter - no mo - to - re che di voi sor - ga an - chor tal pro - le ch'el la

B 2 prie - ga con hu - mil co - re che di voi sor - ga an chor tal pro - le ch'el - la

Fl. I

Fl. II

Hn. I 8

Hn. II

Bsn. 221

Vc. 221

Org. 221

229

S 2 al Ciel col suo va - lo - re s'al - zi per fa - ma so - vra o - gn'al - ta stel -

A 2 al Ciel col suo va - lo - re s'al - zi per fa - ma sov - ra o - gn'al - ta

T 2 al Ciel col suo va - lo - re s'al - zi per fa - ma so - vra o - gn'al - ta

B 2 al Ciel col su - o va - lo - re s'al - zi per fa - ma so - vra o - gn'al - ta

Fl. I 229

Fl. II

Hn. I 229

Hn. II

Bsn. 229

Vc. 229

Org. 229

236

S 2
la s'al - zi per fa - ma so - vra o - gn'al - ta stel - la.

A 2
stel - la so - vra o - gn'al - ta stel - la.

T 2
8 stel - la s'al - zi per fa - ma so - vra o - gn'al - ta stel - la.

B 2
stel - la s'al - zi per fa - ma so - vr'o - gn'al - ta stel - la.

Fl. I
236

Fl. II
236

Hn. I
8 236

Hn. II
236

Bsn.
236

Vc.
236

Org.
236

Scene 3 - Dawn

GIAMBULLARI

In the second *cortile* of the Palace was a sky from which were suspended a number of playful cupids, with bows and arrows and a lighted torch in the hands of each one with which they lighted the place and cavorted in various postures. All the guests being seated and admiring the stage setting, there gradually appeared from the eastern side the figure of Dawn wearing a dress that was very clear and transparent with wings of white vermillion and an infinite variety of colour. She held an ivory comb in her hand and combing her long hair she sang these words:

5 $\text{♩} = 60$

DAWN

S I

Vat - te-ne al - mo ri - po - so, ec - co ch'io tor - no, ec - co ch'io tor -

Fl. I

Hp.

242

S I

no et ne ri - me - no il gior- no, et ne ri - me - no il gior -

Fl. I

Hp.

247

S I

no. Le - va - te, le - va - te her-bet-te et fron - de et ve - sti - te - vi piag - gie et ar - bu -

Fl. I

Bsn.

Hp.

252

257

S I

scel - li: U - sci - te, u - sci - te o Pa - sto - rel - li, u - sci - te o Nim - phe bion - de fuor del bel ni -

Fl. I

Bsn.

Hp.

262

S I

do ad - dor - no, o - gn'un' si sve - gli, o - gn'un si sve - gli et muo- va al mi- o ri - tor - no, o -

Fl. I

to piccolo

Bsn.

Hp.

266

S I

gn'un' si sve - gli, o - gn'un' si sve - gli et muo- va al mi- o ri - tor - no, al mio ri - tor - no.

Bsn.

Vc.

Hp.

Scene 4 - Pisa

GIAMBULLARI

Then came Pisa, dressed in red velvet that was adorned with many streamers and clusters.
She had an antique coiffure and a little hat on which sat a fox with a shield under its paw.
With her came rustic nymphs, one dressed in faded red taffeta,
another in green from the waist down and all in yellow from there up,
and the third was in green damask with a belt of olive branches:

these were the mountains, the valleys and the
coast which adorn the fair Pisa.

6

♩ = 80

G.

Picc. 271

Fl. II

Hn. I 271

Hn. II

Bsn. 271

Vc. 271

Hp. 271

Org. 271

p

276

G.

Picc.

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

This musical score page contains measures 276 through 280 for a wedding scene in Florence. The instruments are arranged in a standard orchestral layout. The woodwinds (Piccolo, Flute II, Horns I and II, Bassoon) and strings (Violoncello) have active parts, while the Grand Organ and Harp are mostly silent. The music is in a minor key, indicated by the key signature of one flat. The tempo and dynamics are not explicitly marked on this page, but a 'p' (piano) dynamic is present in the Horn I and Bassoon parts. The score is written for a five-measure phrase, with measure 276 starting at the top left and measure 280 ending at the bottom right. The notation includes various musical symbols such as notes, rests, and dynamic markings.

281

281

Picc.

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

f

285

G.

Picc. *piccolo*
285 *f*

Fl. II

Hn. I
285 8

Hn. II

Bsn.
285

Vc.
285

Hp.
285

Org.
285

288 **APOLLO**

Ap. Del ven - tre u - sci - ti à i gran mon - ti A - pen - ni - ni

Picc.

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

291

Ap. *La Ma - gra e'l Te - bro, con le lor chiar' - on - de; le lor*

Picc.

Fl. II

Hn. I

Hn. II

Bsn.

Vc. *3 3 3 3 3 3 3 3 3 3 3 3*

Hp.

Org.

294 295

Ap. *chiar' - on - de; fan - no i bei con - fi - ni*

Picc.

Fl. II

Hn. I

Hn. II

Bsn. *f*

Vc. *3 3 3 3*

Hp.

Org.

297

Ap. *D'E - tru - ri - a, giun - ti al - le Tyr - re - ne spon - de; O - ve con quel'*

Picc.

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

300

Ap. (co - me a Na - tu - ra piac - que) Con - giun - gon le lor chia - re et lim - pid' - ac - - - que.

Picc.

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

303

Ap. *Fra que - sti, pres - so al ma-rit - ti-mo li - to*

Picc. 303

Fl. II

Hn. I 303

Hn. II

Bsn. 303

Vc. 303

Hp. 303

Org. 303

306

Ap. Sie - de so - vr'Ar - no la fa - mo - sa Pi - - - sa.

306

Picc. *to flute*

Fl. II

306

Hn. I

8

Hn. II

306

Bsn.

306

Vc.

306

Hp.

306

Org.

7 $\text{♩} = 92$

S 2

Lie - ta per ho - no - rar - te ec - co si - gnor la no - bil Pi - sa an - ti - ca et ch'io ti son - o am - i - ca non men che

Bsn.

Vc.

Hp.

Org.

310

319

S 2

ser - va bra - mo hor di mo - strar - te Lie - ta per ho - no - rar - te ec - co si - gnor la no - bil Pi - sa an - ti - ca

A 2

Lie - ta per ho - no - rar - te ec - co si - gnor la no - bil Pi - sa an - ti - ca

T 2

Lie - ta per ho - no - rar - te ec - co si - gnor la no - bil Pi - sa an - ti - ca

B 2

Ec - co si - gnor la no - bil Pi - sa an - ti - ca

Bsn.

Vc.

Hp.

Org.

319

324

329

S 2 et ch'io ti son-o am - i - ca non men che ser - va bra - mo hor di mo - strar - te

A 2 et ch'io ti son - o a - mi - ca non men che ser - va bra - mo hor' di mo - strar - te

T 2 et ch'io ti son-o am - i - ca non men che ser - va bra - mo hor di mo - strar - te

B 2 et ch'io ti son - o a - mi - ca non men che ser - va bra - mo hor di mo - strar - te

Bsn.

Vc.

Hp.

Org.

338

S 2

A 2

T 2 que - ste nim - phe che me - co la cu - ra han - no que - ste nim - phe che me - co la cu -

B 2 que - ste nim - phe che me - co la cu - ra

Bsn.

Vc.

Hp.

Org.

347

S 2

A 2

T 2

B 2

Bsn.

Vc.

Hp.

Org.

de miei ca - ri vi - ci - ni ques - ti son dei ma - ri - ni che se - cu - r'il tir-ren sol - car ne

de miei ca - ri vi - ci - ni que sti son dei mar - i - ni che se - cu - ro il tir-ren' sol - car' ne fan -

- ra han-no de miei ca - ri vi-ci - ni que sti son dei ma - ri - ni che se - cu - r'il tir-ren sol - car ne

han - no de miei ca - ri vi - ci - ni che se - cu - r'il tir-ren

358

356

S 2

A 2

T 2

B 2

Bsn.

Vc.

Hp.

Org.

fan - no et per le - ti - tia il piu che pon - no et san - no di tue noz - ze fe - li -

no et per le - ti - tia il piu che pon - no et san - no di tue noz - ze fe - li -

fan - no et per le - ti - tia il piu che pon - no et san - no

et per le - ti - tia il piu che pon - no et san - no

364

S 2
ci et per le - ti - tia il piu che pon - no et san -

A 2
ci et per le - ti - tia il piu che pon - no et san -

T 2
8 et per le - ti - tia il piu che pon - no et san -

B 2
et per le - ti - tia il piu che pon - no et san -

Fl. I *flute*
364

Fl. II

Hn. I
8

Hn. II

Bsn.
364

Vc.
364

Hp.
364

Org.
364

372

S 2 no di tue noz - ze fe - li - ci preg-an preg-an che ti sian semp - re i ce-li'a-mi-ci et pron-ti

A 2 no di tue noz - ze fe - li - ci pre-gan' pre-gan' che ti sian sem - pre i Ce-li-a-mi-ci et pron-ti

T 2 8 no di tue noz - ze fe - li - ci pre - gan, pre - gan che ti sian sem - pre'i ce-li-a-mi-ci et pron-ti

B 2 no di tue noz - ze fe - li - ci pre - gan pre - gan che ti sian sem - pre'i cel-i-a-mi-ci et pron-ti

Fl. I 372

Fl. II

Hn. I 372 8

Hn. II

Bsn. 372

Vc. 372

Hp. 372

Org. 372

382

S 2
siam co-m'hor si ve - de a dar - te di quel che puo cia - scun piu lar - ga par - te di

A 2
siam co-m'hor si ve - de a dar - te di quel che puo cia - scun piu lar - ga par - te

T 2
8
siam co-m'hor si ve - de a dar - te di quel che puo cia - scun piu lar - ga par - te

B 2
siam co-m'hor si ve - de a dar - te di quel che puo cia - scun piu lar - ga par - te

Fl. I
382

Fl. II

Hn. I
382

Hn. II

Bsn.
382

Vc.
382

Hp.
382

Org.
382

390

S 2
quel che puo cias - cun piu lar - ga par - te.

A 2
di quel che puo cia - scun - piu lar - ga par - te piu lar - ga par - te.

T 2
8
di quel che puo cia - scun piu lar - ga par - te piu lar - ga par - te.

B 2
di quel che puo cia - scun piu lar - ga par - te piu lar - ga par - te.

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

Scene 5 - Shepherds

GIAMBULLARI

Then there came unto the stage twelve shepherds, two by two, differently dressed and adorned. They played instruments and sang the following canzonetta, addressing their words to the Sun:

8

♩ = 80

SHEPHERDS

Score for the first system of the canzonetta, measures 397 to 405. The score includes vocal parts (T I, B I) and instrumental parts (Fl. I, Fl. II, Hn. I, Hn. II, Bsn.). The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is marked as ♩ = 80. The lyrics are in Italian.

Vocal Parts:

T I: Guar - da - n' al - mo pas - to - re al - mo pas - to - re guar - da - n' al - mo pas - to - re del - le sem - pre fio -

B I: Guar - da - n' al - mo pa - sto - re guar - da - n' al - mo pa - sto - re del - le sem - pre fio - ri - te her - bo - se ri - ve

Instrumental Parts:

Fl. I, Fl. II, Hn. I, Hn. II, Bsn. all begin at measure 397 with a piano (*[p]*) dynamic. The instrumental parts are written in 2/4 time and feature various melodic and harmonic lines.

Score for the second system of the canzonetta, measures 406 to 414. The score includes vocal parts (T I, B I) and instrumental parts (Fl. I, Fl. II, Hn. I, Hn. II, Bsn.). The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is marked as ♩ = 80. The lyrics are in Italian.

Vocal Parts:

T I: ri - te her - bo - se ri - ve del - le sem - pre fio - ri - te her - bo - se ri - ve et le gran fiam - m'et le gran fiam - m'e - sti -

B I: del - le sem - pre fio - ri - te her - bo - se ri - ve et le gran fiam - m'e - sti - ve et le gran fiam - m'e -

Instrumental Parts:

Fl. I, Fl. II, Hn. I, Hn. II, Bsn. all begin at measure 406 with a piano (*[p]*) dynamic. The instrumental parts continue with their respective melodic and harmonic lines.

416

T I

8

ve tem - pra-n'hog - g'il gran fo - co tem - pra-n'hog-g'il gran fo - co e'l fe - ro ar-do - re,

B I

- sti - ve e - sti - ve tem - pra-n'hog - g'il gran fo - co tem - pra-n'hog-g'il gran fo-co e'l fe-ro ar - do - re

Fl. I

416

Fl. II

416

Hn. I

8

Hn. II

416

Bsn.

424

T I

8

al - tro da far-ti ho-no - re nul-lo hab-biam noi che que-sti dol - ci fia -

B I

al - tro da far - ti ho - no-re nul-lo'hab-biam noi che que - sti dol - ci fia - ti

Fl. I

424

Fl. II

424

Hn. I

8

Hn. II

424

Bsn.

435

T I

8 ti et que-ste vo - ci so - le, so - le o - di-l'o bion-d'Ap - pol-lo o - di-l'o so - le, o - di-l'o so - le

B I

et que-ste vo - ci so - le o - di'l'o bion - d'Ap - pol - lo, o - di-le, o - di'l'o so - le, o - di-l'o so - le

Fl. I

435

Fl. II

435

Hn. I

8

Hn. II

435

Bsn.

445

T I

8 ma ca-re greg-gi hor vi - a pei ver-di pra - ti, pei ver-di pra - ti ai bei ru-scel-li a - ma - ti, ma

B I

ma ca-re greg-gi'hor vi-a pei ver-di pra - ti pei ver-di pra - ti ai bei ru - scel-l'a - ma - ti ai-bei ru - scel-l'a - ma -

Fl. I

445

Fl. II

445

Hn. I

8

Hn. II

445

Bsn.

456

T I

ca - re greg - gi hor vi - a ma ca - re greg - gi hor vi - a pei ver - di pra - ti pei ver - di pra - ti ai -

B I

ti ma ca - re greg - g'hor vi - a pei ver - di pra - ti, pei ver - di pra - ti ai bei ru -

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

465

T I

bei ru - scel - li a - ma - ti ai - bei ru - scel - li a - ma - ti ai - bei ru - scel - li a - ma - ti.

B I

scel - l'a - ma - ti ai bei ru - scel - l'a - ma - ti

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Scene 6 - Volterra

9

Colla voce

GIAMBULLARI

Next, Volterra came forward in her pomp,

dressed in red and green
velvet, wearing an ornate
hat with a boat on it.The company
represented her
lucrative mines:the first wore on her head a kettle
with flames under it from which
seemed to emanate a green gum
which covered her almost all over.

G.

473 pizz.

Vc.

473

Hp.

473

Org.

The second had a
different kind of kettle
which seemed to be
melting copper,while the third had two faces
and four arms under a single
head which seemed to be
covered in earth.The fourth had four little pitchers that
were pouring out yellow matter - like
sulphur - and that was all she wore.

G.

484

Vc.

484

Hp.

484

Org.

she carried a horn
full of white salt.

 = 66

G.

Bsn.

Vc.

Hp.

Org.

APOLLO

Ap.
Sor - ge in To-sca - na un' al - to et a - spro mon - te,
So - vr'es-so in - nal - za la su -

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

507

Ap. per - ba fron - te Co - stei, che par, che'l Ciel con quel - la

507

Fl. I

507

Fl. II

507

Hn. I

507

Hn. II

507

Bsn.

507

Vc.

507

Hp.

507

Org.

511

Ap. *stam - pi Vol - ter - - - ra det - ta;*

511

Fl. I

511

Fl. II

511

Hn. I

511

Hn. II

511

Bsn.

511

Vc.

511

Hp.

511

Org.

514

Ap. Vol - ter - ra det - ta; et, par' di vo - glia av -

514

Fl. I

514

Fl. II

514

Hn. I

514

Hn. II

514

Bsn.

514

Vc.

514

Hp.

514

Org.

518

Ap. *vam - pi Mo-strar, quant' el-la sia fe-de - le et a - mi - ca, Et so - vr'o -*

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

522

Ap. gn'al - tra et so-vr'o-gn'al - tra, no - bi - le et an - ti - -

522

Fl. I

522

Fl. II

522

Hn. I

522

Hn. II

522

Bsn.

522

Vc.

522

Hp.

522

Org.

522

523

524

525

526

Ap. ca, no - bi - le et an - ti - - -

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

529

Ap. *ca.*

Fl. I

Fl. II

Hn. I

Hn. II

Bsn. *f*

Vc.

Hp.

Org.

529

530

531

532

11 $\text{♩} = 66$

S 2 Ec - co ec - co si - gnor Vol - - - ter ra ec -

A 2 Ec - co ec - co si - gnor Vol - ter ra ec - co le

T 2 Ec - co ec - co si - gnor Vol ter - ra ec - co le nim-phe mi -

B 2 Ec - co si - gnor Vol - ter - ra

532

Bsn. *[p]*

532

Vc. *[p]*

Org.

542

S 2 co le nim-phe mi e, ch'ad hor ad hor - a gha - reg - gion a chi piu

A 2 nim-phe mi - e, ec - co le nim-phe mi - e ch'ad hor ad ho - ra gha - reg - gion a chi -

T 2 e, ec - co le nim-phe mi - e ch'ad hor ad hor - a ch'ad hor ad hor - a gha - reg - gion a chi piu v'a-m'et v'ho -

B 2 ec - co le nim-phe mi - e, ch'ad hor ad ho - ra gha -

542

Bsn.

542

Vc.

542

Org.

550

556

S 2

gha - reg - gion a chi piu v'a - m'et v'ho - no - ra

A 2

piu gha - reg - gion a chi - piu v'a - m'et v'ho - no - ra v'a-m'et v'ho-no - ra

T 2

no - ra v'a - m'et v'ho - no - ra

B 2

reg - gion a chi piu v'a m'et v'ho - no - ra v'a-m'et v'ho-no - ra

Hn. I

Hn. II

Bsn.

Vc.

Org.

560

T 2

Hn. I

Hn. II

Bsn.

Vc.

Org.

570

T 2

Hn. I

Hn. II

Bsn.

Vc.

Org.

580

S 2

A 2

T 2

B 2

Hn. I

Hn. II

Bsn.

Vc.

Org.

Di vo - stre no - zze al - le - gre in si bel gior - no v'a-pron lor ric-che ve - ne et ne dan cio che

Di vo - stre noz - ze al - leg - re in si bel gior no v'a-pro lor ric-che ve - ne et ne dan cio che

Di vo - stre no - zze al - le - gre in si bel gior - no v'a-pron lor ric-che ve - ne et ne dan cio che

Di vo - stre noz - ze al - le - gre in si bel gior - no et ne dan cio che

590

S 2 l'han den tro et din - tor - no pien del suo bian-co

A 2 l'han den tro et din-tor - no et que - sta che si sag - gia et lie - ta vie - ne pien del suo bian-

T 2 l'han den - tro et din-tor - no et que - sta che si sag - gia et lie - ta vie - ne pien del suo bian-

B 2 l'han den - tro et din-tor - no pien del suo bian-

Bsn.

Vc.

Org.

599

S 2 sa - le ne por - ge il cor no et con se - cu -

A 2 - co sa - le ne por - ge il cor - no ne por - ge il cor - no et con se - cu

T 2 - co sa - le ne por - ge il cor no ne por - ge il cor - no et con se -

B 2 - co sa - le ne por ge il cor no et con - se - cu -

Bsn.

Vc.

Org.

607 609

S 2
- ra spe - ne il ciel prie - ga cia - scu -

A 2
ra spe ne il ciel prie - ga cia - scu

T 2
8 cu - ra spe - ne il ciel prie - ga cia - scu

B 2
- ra spe - ne il ciel prie - ga cia - scu na il ciel prie - ga cia - scu -

Fl. I
607

Fl. II
607

Hn. I
8 607

Hn. II
607

Bsn.
607

Vc.
607

Org.
607

618

S 2

na et sem - pre et sem - pre ad - or - a ch'e - ter - no ch'e - ter -

A 2

na et sem - pre et sem - pre et sem pre ad - o ra ch'e - ter no

T 2

na et sem - pre et sem - pre et sem - pre a - do - ra ch'e - ter - no ch'e - ter - no

B 2

na et sem - pre et sem - pre et sem pre a - do - ra ch'e - ter - no

Fl. I

Fl. II

to alto flute

Hn. I

Hn. II

Bsn.

Vc.

Org.

628

S 2

no vi - va Cos - mo vi - va Cos - mo et Le - o - nor - a vi -

A 2

vi - va Cos - mo vi - va Cos - mo et Le - o - no ra vi - va Cos -

T 2

vi - va Cos - mo vi - va Cos - mo et Le - o - no ra vi - va Cos - mo

B 2

vi - va Cos - mo vi - va Cos - mo et Le - o - no - ra vi - va Cos - mo

Bsn.

Vc.

Org.

638

S 2

- va Cos - mo vi - va Cos - mo et Le - o - no - ra.

A 2

mo vi - va Cos - mo et Le - o - no ra et Le - o - no - ra et Le - o - no - ra.

T 2

8 vi - va Cos - mo et Le - o - no - ra et Le - o - no - ra Le - o - no - ra.

B 2

vi - va Cos - mo et Le - o - no - ra et Le - o - no - ra et Le - o - no - ra.

Bsn.

638

Vc.

638

Org.

(12) $\text{♩} = 92$

TWO MERMAIDS

S 1

Chi ne l'ha tol - t'oy - me? et deh chi ne la mo - stra la bel-la don -

A 1

Chi ne l'ha tol-ta oy-me? *alto flute* Et deh chi ne la mo - stra la bel-la, la

A. Fl.

649

Hp.

657

S 1
- na no - stra, la bel - la don - na no - stra, la bel - la don - na la bel - la don - na

A 1
bel - la don - na no - stra, la bel - la don - na no - stra, la bel - la don - na no -

A. Fl.

Hp.

665

S 1
no - stra? Ma co-me scher - zan' l'on-de ri-don le fron-de Là in

A 1
stra. Ma co-me scher - zan' l'on-de, et ri - don' l'her-be e i fior, ri-don le fron-de ri - don le fron- de

A. Fl.

Hp.

672

S 1
quel dol - ce se - ren', là in quel dol - ce se-ren' di Pa - ra - di - so? I - vi è cer - to il bel vi - so

A 1
Là in quel dol - ce se - ren' di Pa - ra - di - so? I - vi è cer - to il bel vi - so, i - vi è cer - to il bel vi -

A. Fl.

Hp.

680

S 1 Et pur gra-tia et dol - cez - za et pa-ce in - fon - de.

A 1 so Et pur gra-tia et dol - cez - za et pa - ce in-fon - de, et pa-ce in - fon - de.

A. Fl.

Hp.

689

S 1 O sem-pre Ar - no tran - quil - lo, her-bo-se spon - de, Et chi piu gio-ia in gom - bra? hor

A 1 O sem-pre Ar - no tran - quil - lo, her - bo - se spon - de, Hor là vo-lian-ne a l'om -

A. Fl.

Hp.

697

S 1 là vo-lian-ne a l'om - bra, hor là vo-lian-ne a l'om - bra, hor là vo-lian-ne a l'om - bra.

A 1 bra, hor là vo-lian-ne a l'om - bra, hor la hor là vo-lian-ne a l'om - bra, hor là vo-lian-ne a l'om - bra.

A. Fl.

Hp.

13 $\text{♩} = 92$

A. Fl.

Hn. I

Bsn.

Vc.

Hp.

Org.

707

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

714

GIAMBULLARI

As Arezzo, there appeared five nymphs:

the first was ancient, and another had a
headdress made of ears of grain. The
countryside of *Laterina*.

Another wore a hat of beech leaves on which
could be seen the pipes of Pan. The valleys of
Casentino.

G.

Fl. I

A. Fl.

Hn. I

Hn. II

Vc.

Org.

Another, dressed in green, had a garland of meadow
flowers: the meadows of the *Pratomagno*.

and the last was adorned with olives
and apples and carried goat cheeses in
a basket: the hills of *Chianti*.

728

723

G.

Bsn.

Vc.

Hp.

Org.

730

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

The musical score for measures 723-730 of 'A Wedding in Florence' is presented. The score includes parts for G. (Guitar), Bsn. (Bassoon), Vc. (Violoncello), Hp. (Harp), Org. (Organ), Fl. I (Flute I), A. Fl. (Alto Flute), Hn. I (Horn I), Hn. II (Horn II), Bsn. (Bassoon), Vc. (Violoncello), Hp. (Harp), and Org. (Organ). The music is in 2/4 time and features various dynamics (f, p) and articulations (trills, triplets). The score is divided into two systems, with measures 723-729 in the first system and measures 730-736 in the second system. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'.

734

A.

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

This musical score page contains measures 734 through 737. The instrumentation includes Alto Saxophone (A.), Flute I (Fl. I), Alto Flute (A. Fl.), Horn I (Hn. I), Horn II (Hn. II), Bassoon (Bsn.), Violoncello (Vc.), Harp (Hp.), and Organ (Org.). The score is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. Measures 734 and 735 are in 3/8 time, while measures 736 and 737 are in 2/4 time. The Alto Saxophone part is mostly rests. Flute I and Alto Flute play a rhythmic eighth-note pattern in measures 734-735, followed by a half-note in measure 736, and a sixteenth-note pattern in measure 737. Horn I and II play eighth-note patterns in measures 734-735, followed by a half-note in measure 736, and a sixteenth-note pattern in measure 737. Bassoon plays a half-note in measures 734-735, followed by a half-note in measure 736, and a sixteenth-note pattern in measure 737. Violoncello plays a half-note in measures 734-735, followed by a half-note in measure 736, and a sixteenth-note pattern in measure 737. Harp plays a half-note in measures 734-735, followed by a half-note in measure 736, and a sixteenth-note pattern in measure 737. Organ plays a half-note in measures 734-735, followed by a half-note in measure 736, and a sixteenth-note pattern in measure 737.

APOLLO

738 740

A. Do - - - - - ve

Fl. I *p*

A. Fl. *p*

Hn. I

Hn. II

Bsn. *p*

Vc. *p*

Hp.

Org.

741

Ap. di - sde - gno - so Tor - ce

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

p

8

Detailed description: This page contains a musical score for measures 741 through 744. The score is written for a variety of instruments and a vocal part. The vocal part (Ap.) has lyrics: "di - sde - gno - so Tor - ce". The instruments include Flute I (Fl. I), Alto Flute (A. Fl.), Horn I (Hn. I), Horn II (Hn. II), Bassoon (Bsn.), Violoncello (Vc.), Harp (Hp.), and Organ (Org.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 741 and 742, and the second system covers measures 743 and 744. The organ part features a sustained chord in the left hand and a melodic line in the right hand. The harp part has a continuous arpeggiated figure. The strings (Vc.) play a steady eighth-note pattern. The woodwinds (Fl., Hn., Bsn.) have various melodic and harmonic parts. The vocal part has a simple melody with lyrics. A dynamic marking of *p* (piano) is present in the Alto Flute part in measure 743. A rehearsal mark of 8 is placed at the beginning of the Horn I part in measure 741.

743

Ap. Ar - - - no il mu - - - so à

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

744

Detailed description: This page contains the musical score for measures 743 and 744. The score is for a full orchestra and a vocal soloist (Ap.). The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line (Ap.) has the lyrics 'Ar - - - no il mu - - - so à'. The instrumental parts include Flute I (Fl. I), Alto Flute (A. Fl.), Horn I (Hn. I), Horn II (Hn. II), Bassoon (Bsn.), Violoncello (Vc.), Harp (Hp.), and Organ (Org.). The organ part features a prominent 8-measure pedal point in the left hand. The harp and violin/cello parts have complex rhythmic patterns. The woodwinds and brass parts have various melodic and harmonic contributions.

745

Ap. *gui - sa d'a - di - ra - to, à*

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

p

p

The musical score for measures 745-748 of 'A Wedding in Florence' features a variety of instruments. The vocal part (Ap.) has lyrics 'gui - sa d'a - di - ra - to, à'. The woodwinds (Fl. I, A. Fl., Hn. I, Hn. II, Bsn.) and strings (Vc.) provide harmonic support. The piano (Hp.) and organ (Org.) play a rhythmic accompaniment. The key signature is one flat, and the time signature changes from 2/4 to 3/4 to 4/4. The organ part includes a large chord in the final measure.

748

Ap. *gui - - - sa d'a - di - ra - to, A - rez - - -*

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

Detailed description: This page contains the musical score for measures 748, 749, and 750. The score is for a large ensemble including a solo voice (Ap.), woodwinds (Fl. I, A. Fl., Hn. I, Hn. II, Bsn.), strings (Vc.), harp (Hp.), and organ (Org.). The key signature has one sharp (F#) and the time signature changes from 2/4 to 3/4 in measure 749 and back to 4/4 in measure 750. The vocal line has lyrics: 'gui - - - sa d'a - di - ra - to, A - rez - - -'. The woodwinds and strings provide harmonic support, with the harp and organ playing sustained chords.

751

A. - - zo po - se à pie d'un' mon - te om - bro - so,

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

753

A. *La do - ve lar - go il cam - po e - ra,*

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

755

A. *La do - ve lar - go il cam - po e -*

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

758

A. ra, et piu gra - to à Ce - re - re la de - a,

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

Detailed description: This page of a musical score contains measures 758, 759, and 760. The vocal line (A.) is in bass clef with lyrics 'ra, et piu gra - to à Ce - re - re la de - a,'. Measure 758 is in 2/4 time, 759 in 2/4, and 760 in 3/4. The instrumental parts include Flute I (Fl. I), Alto Flute (A. Fl.), Horn I (Hn. I), Horn II (Hn. II), Bassoon (Bsn.), Violoncello (Vc.), Harp (Hp.), and Organ (Org.). The harp and organ parts feature complex arpeggiated patterns. The organ part includes sustained chords in measures 759 and 760. The woodwinds and strings provide harmonic support with various rhythmic patterns.

761

A. ch'a - pre il ben se - no A chi

Fl. I

A. Fl. 3

Hn. I 8

Hn. II

Bsn.

Vc.

Hp.

Org. 8

763

A. *piu l'a - - - ma,*

Fl. I

A. Fl. *3*

Hn. I *8* *3*

Hn. II *3*

Bsn. *3*

Vc. *3*

Hp. *3*

Org. *3*

766

A. *piu di frut - ti pie - - - - - no.*

Fl. I

A. Fl.

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

766

767

768

769

14 $\text{♩} = 72$

S 1

A 1

T 1

B 1

Co-me lie-

S 2

A 2

T 2

B 2

Co-me lie-

Co-me lie-

Fl. I

p

f

A. Fl.

p

Vc.

p

Hp.

Org.

776

S 1

A 1

T 1

B 1

ta si mo - stra di co-si bel - la spo - sa, A - rez - zo vo - stra?

S 2

A 2

T 2

B 2

ta si mo - stra di co-si bel - la spo - sa, A - rez - zo vo - stra?

Fl. I

776

Hp.

Org.

776

The musical score is for measure 776 of 'A Wedding in Florence'. It features eight vocal parts (Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, Bass 2), a Flute I part, a Harp part, and an Organ part. The vocal parts have lyrics in Italian. The organ part has a sustained chord in the final measures.

784

S 1

Co - me lie - ta si mo - stra di co-si bel - la spo - sa, A - rez - zo vo - stra?

A 1

Co - me lie - ta si mo - stra di co-si bel - la spo - sa, A - rez - zo vo - stra?

T 1

8

B 1

S 2

Co - me lie - ta si mo - stra di co-si bel - la spo-sa, A - rez - zo vo - stra?

A 2

Co - me lie - ta si mo - stra di co-si bel - la spo - sa, A - rez - zo vo - stra?

T 2

8

B 2

Fl. I

784

Hp.

784

Org.

784

793

S 1

A 1

T 1

B 1

Quan-to hog-g io col - ma sia d'a - mor et spe -

S 2

A 2

T 2

B 2

Quan-to hog-g io col-ma sia d'a - mor et

Fl. I

793

Hp.

Org.

793

800

S 1

A 1

T 1

B 1

me

di no-do si fe-li - ce,

con le mie Nim-phe in sie -

di no-do si fe - li - ce,

con le mie Nim-phe in sie -

to hog-g io col - ma sia d'a-mor et spe me

con le mie Nim-phe in sie -

me

con le mie Nim-phe in-sie -

S 2

A 2

T 2

B 2

spe - me

di no-do si fe - li - ce,

con le mie Nim-phe in sie -

di no-do si fe - li - ce,

con le mie Nim-phe in-sie -

col - ma sia d'a-mo - re et spe - me

con le mie Nim-phe in sie -

spe - me

con le mie Nim-phe in-sie -

800

Fl. I

800

Hp.

800

Org.

808

S 1 me, can-tan - do ap-pe - na di - mo - strar ne li ce.

A 1 me, can-tan - do ap-pe - na di - mo - strar ne li - ce.

T 1 me, can-tan - do ap-pe - na di - mo - strar ne li ce.

B 1 me, can-tan - do ap-pe - na di - mo - strar ne li - ce.

S 2 me, can-tan - do ap-pe - na di - mo - strar ne li ce.

A 2 me, can-tan - do ap-pe - na di - mo - strar ne li - ce.

T 2 me, can-tan - do ap-pe - na di - mo - strar ne li - ce. O -

B 2 me, can-tan - do ap-pe - na di - mo - strar ne li - ce. O -

808

Fl. I

808

Hp.

808

Org.

816

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

Fl. I

Hp.

Org.

O - gni sor - te in fe - li - ce sia da voi lun - ge,

Sia da voi lun - ge,

823

S 1

o bel - la cop-pia et ca - ra, che in vo - stra lu - ce chia - ra spe - riam se - cu - re ha - ver, spe -

A 1

o bel - la cop-pia et ca - ra: che in vo - stra lu - ce chia - ra spe - riam se - cu - re ha -

T 1

8

B 1

S 2

che in vo - stra lu - ce chia - ra spe - riam se -

A 2

che in vo - stra lu - ce chia - ra

T 2

8

B 2

Fl. I

823

Hp.

823

Org.

823

830

S 1 riam se - cu-re ha-ver la vi - ta no - stra, spe-riam se - cu-re ha-ver la vi - ta no - stra.

A 1 ver la vi - ta no stra, spe-riam se - cu-re ha-ver la vi - ta no - stra.

T 1 spe-riam se - cu-re ha-ver la vi - ta no - stra.

B 1 spe-riam se - cu-re ha-ver la vi - ta no - stra.

S 2 cu - re ha - ver la vi - ta no - stra.

A 2 spe-riam se - cu-re ha-ver la vi - ta no - stra.

T 2 spe-riam se - cu-re ha-ver la vi - ta no - stra.

B 2 spe-riam se - cu-re ha-ver la vi - ta no - stra.

Fl. I

Hp.

Org.

Scene 9 - Noon

GIAMBULLARI

Silenus - as in Vergil - showed us that it was noon. Being begged to sing, he placed between his legs a tortoise, in which was an excellent double-bass, and began sweetly to play and sing the following canzonetta:

(15) $\text{♩} = 96$ NOON

T 1

O be - gli an-ni de - l'o - ro, o se - col di - vo: al - hor non ras-tro o fal - ce, al -

Vc.

Hp.

845

hor non e - ra vi-sco, ne lac-ci-o; et no'l ri - o fer-ro, e'l tos - co; ma sen già pu-ro lat - te

Vc.

Hp.

854

il fre - sco ri - vo; mel' su - da-van' le quer - ce; i - va-no à schie - ra

Vc.

Hp.

862

867

T 1

Vc.

Hp.

nym-phe in-sie - me et pas - to - ri al chia - ro è'l fos - co. O be-gli an-ni de - l'o - ro, ve -

870

T 1

Vc.

Hp.

- drov-vi io mai, ve - drov-vi i - o mai? Tor - na-gli o nuo - vo sol, tor - na-

878

T 1

Vc.

Hp.

gli o - mai, tor - na-gli o nuo - vo sol, tor - na - gli o - mai.

Scene 10 - Cortona

16

♩. = 54

GIAMBULLARI

Now a lady dressed in red and white came before the
Lord with three companions.

G.

887

Fl. I

A. Fl.

Hp.

Org.

The water of Cortona's fertile plains was girded in green and grey,
with a garland of marsh reeds and she wore buskins, also of reeds.

891

G.

891

Fl. I

A. Fl.

Bsn.

Vc.

Hp.

Org.

APOLLO

895

Ap. *Fra'l Te - bro et l'Ar - no, Ver - so il Cie - lo*

Bsn.

Vc.

Hp.

Org.

GIAMBULLARI

*Montepulciano wore a red, unbridled horse
above a headdress of vine leaves.*

898

Ap. *s'al - za un va - go col - le a-me - no,*

Bsn.

Vc.

Hp.

Org.

APOLLO

902

A. *Soprano*

So - - - vra il qual d'al - te mu - ra in - tor - no cin - se

902

Fl. I

A. Fl.

Bsn.

Vc.

Hp.

Org.

906

Ap.

Co - stei, c'hor lie - - - ta il co - re et se ti

906

Fl. I

A. Fl.

Bsn.

Vc.

Hp.

Org.

GIAMBULLARI

Castiglione dressed in purple and grey wore a headdress of ancient-style tocca with many streamers on her person.

909

Ap. do - na,

Fl. I

A. Fl.

Bsn.

Vc.

Hp.

Org.

APOLLO

913

Ap. c'hor lie - ta il co - re et se ti do - na, Cro - to - ne E - git - tio,

Fl. I

Bsn.

Vc.

Hp.

Org.

GIAMBULLARI
Cortona...chi'l cor' dona.

916

Ap. et la chia - mò Cor - to - na.

Fl. I

A. Fl. *to flute*

Bsn.

Vc.

Hp.

Org.

(17) ♩ = 120

S 2 Non men ch'o-gn'al-tra lie-ta, non men ch'o-gn'al-tra lie-t'hog-gi Cor - to - na Cos-mo le san-te noz-ze an - ti-co an - ti-co a-mor ad ho-no-

A 2 Non men ch'o-gn'al - tra lie-ta, non men ch'o-gn'al-tra lie-t'hog-gi Cor - to - na Cos-mo le san-te noz-ze an - ti-co a-mor ad ho - no - rar ad ho - nor-

T 2 Non men ch'o-gn'al - tra lie-ta, non men ch'o-gn'al-tra lie-t'hog-gi Cor - to-na Cos-mo le san-te noz-ze an - ti-co a-mor ad ho - no-rar ne

B 2 Non men ch'o-gn'al-tra lie-t'hog-gi Cor - to - na Cos-mo le san-te noz-ze an - ti-co a-mor ad ho - no - rar ne spro-

933

S 2 rar ne spro - na. Ma co-me po-tro ma - i con le pa - ro - le mo-strar-ti a pie-no il co - re et

A 2 ar ne spro - na. Ma co-me po-tro ma - i con le par - o- le mo-strar-ti a pie-n'il co - re il co - re et

T 2 spro - na. Ma co-me po-tro ma - i con le pa - ro - le mo-strar-ti a pie-n'il co - re et far quan - t'et

B 2 na ne spro - na Ma co-me po-tro ma - i con le pa - ro - le mo-strar-ti a pie-n'il co - re il co - re et

941

S 2 far quan to d'ho - no - re de - sio ne scor - ge a co - si bel - la pro le

A 2 far quan to d'ho - no - re de - sio ne scor - ge a co - si bel - la pro - le pren -

T 2 far quan to d'ho - no - re de - sio ne scor - ge a co - si bel - la pro - le pren - di dun - que il

B 2 far quan to d'ho - no - re de - sio ne scor - ge a co - si bel - la pro - le pren - di dun - que il de -

950

S 2 che non pic - ciol e'l don di ch'il cor do - na di ch'il cor do - na.

A 2 di dun - que il de - sio pren - di si - gno - re che non pic - ciol e'l don di ch'il cor do - na di ch'il cor do - na.

T 2 de - sio pren - di si - gno - re che non pic - ciol e'l don di ch'il cor do - na di ch'il cor do - na.

B 2 sio pren - di pren - di si - gno - re che non pic - ciol e'l don di ch'il cor do - na di ch'il cor do - na.

Scene 11 - Huntresses

GIAMBULLARI

In order to show that evening was drawing near, there came on the stage eight huntress nymphs with bow and quiver. As though returning from the hunt, they came singing...

(18) ♩ = 96

S 1 Hor chi mai can - te - rà, hor chi mai can - te - rà se non can - ta hog - gi,

S 2 Hor chi mai can - te - rà, se non can - ta hog - gi,

A 2 Hor chi mai can - te - rà, hor chi, hor chi mai can - te - rà se non can - ta hog -

Hn. I

964

S 1 se non can - ta hog - gi? Che di si ca - re pre - de car - che, mo - via - mo il pie - de, car -

S 2 se non can - ta hog - gi? Che di si ca - re pre - de car - che, mo - via - mo il pie - de, car -

A 2 gi, se non can - ta hog - gi? Che di si ca - re pre - de car - che mo - via - mo il pie - de, car -

Hn. I

974

971

S 1 - che, mo - via-mo il pie - de? O del fron-do - so bos - co; o del - le te - ne - re her - be, et

A 1 O del fron-do - so bos - co; o del - le te - ne - re her-be, et

S 2 - che mo - via-mo il pie - de? O del fron-do - so bos - co, o del - le te - ne - re her-be et

A 2 - che mo - via - mo il pie - de?

Hn. I

Hp.

980

S 1 voi tut-te al-tre va - ghe nim - phe ac-cer - be del bel pa-e-se To - sco, ve - ni - te, ve-ni - te à

A 1 voi tut-te al-tre va - ghe nim - phe ac-cer - be del bel pa - e-se To - sco, ve - ni - te, ve-ni - te à

S 2 voi tut-te al-tre va - ghe nim - phe ac-cer - be del bel pa - e - se To - sco, ve - ni - te, ve-ni - te à can -

Hn. I

Hp.

983

S 1 can - tar' nos - co; et can-tan-do n'an-dian' la bel-la di - va; an - z'il bel sol, che in su la fre-sca ri -

A 1 can - tar' nos - co: et can-tan-do n'an-dian' la bel-la di - va; an - zi il bel sol, che in su la fre-sca ri -

S 2 - tar' no - sco: et can-tan-do n'an-dian' la bel-la di - va; an-zi il bel sol, an-zi il bel sol, che in su la fre-sca ri -

Hn. I

Hp.

995

S 1

va del suo dol - ce Ar - no sie - de; et ben n'a - scol - ta et ve - de, et ben n'a - scol - ta et ve -

A 1

va del suo dol - ce Ar - no sie - de; et ben n'a - scol - ta et ve - de, et ben n'a - scol - ta et ve -

S 2

va del suo dol - ce Ar - no sie - de et ben n'a - scol - ta et ve - de, et ben n'a - scol - ta et ve -

Hn. I

995

1004

1003

S 1

de.

A 1

de.

S 2

de.

A 2

Fl. I

1003

flute

Fl. II

1003

Hn. I

1003

Hn. II

Bsn.

1003

Vc.

1003

Hp.

1003

Org.

1013

S 1

A 1

S 2

A 2

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

et

et

et

et

1020

S 1
can-tan-do n'an-dian' la bel-la di - va; an-z'il bel sol, che in su la fre-sca ri - va del suo dol-ce Ar - no

A 1
can-tan-do n'an-dian' la bel-la di - va; an - zi il bel sol, che in su la fre-sca ri - va del suo dol-ce Ar - no

S 2
can-tan-do n'an-dian' la bel-la di - va; an-zi il bel sol, an-zi il bel sol, che in su la fre-sca ri - va del suo dol-ce Ar - no

A 2
can-tan-do n'an-dian' la bel-la di - va; an - zi il bel sol, che in su la fre-sca ri - va del suo dol-ce Ar - no

Fl. I
1020

Fl. II
1020

Hn. I
1020

Hn. II
1020

Bsn.
1020

Vc.
1020

Hp.
1020

Org.
1020

1027

S 1
sie - de; et ben n'a - scol - ta et ve - de, et ben n'a - scol - ta et ve - de.

A 1
sie - de; et ben n'a - scol - ta et ve - de, et ben n'a - scol - ta et ve - de.

S 2
sie - de et ben n'a - scol - ta et ve de, et ben n'a - scol - ta et ve - de.

A 2
sie - de; et ben n'a - scol - ta et ve - de, et ben n'a - scol - ta et ve - de.

Fl. I
1027

Fl. II
1027

Hn. I
1027
8

Hn. II
1027

Bsn.
1027

Vc.
1027

Hp.
1027

Org.
1027

GIAMBULLARI

19  = 66

1034

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Org.

p

p

p

p

1040

[illegible]

Behind him a little old woman dressed in
grey cloth as the hills of *Cutigliano*

and a beautiful young girl wearing a headdress
of silken rosebuds and a silver fish on the crest.

1046

G. | | | | | | |

Fl. I ¹⁰⁴⁶ | | | | | | |

Fl. II | | | | | | |

Hn. I ¹⁰⁴⁶ | | | | | | |

Hn. II | | | | | | |

Bsn. ¹⁰⁴⁶ | | | | | | |

Vc. ¹⁰⁴⁶ | | | | | | |

Org. ¹⁰⁴⁶ | | | | | | |

Last came, lone and penitent, a man with a mountain
on his head, and on this mountain a tower through the
door of which one could see a fire burning... this was
the repentant town of *Montemurlo*.

1054

G. | | | | | | |

Fl. I ¹⁰⁵⁴ | | | | | | |

Fl. II | | | | | | |

Hn. I ¹⁰⁵⁴ | | | | | | |

Hn. II | | | | | | |

Bsn. ¹⁰⁵⁴ | | | | | | |

Vc. ¹⁰⁵⁴ | | | | | | |

Org. ¹⁰⁵⁴ | | | | | | |

APOLLO

1062

Ap. *So - pra la Bra - na o - ve piu fa - cil - men-te pas - sar' si può la gran-de Al - pe A-pen - ni - na*

Fl. I

Fl. II

Hn. I *8*

Hn. II

Bsn.

Vc.

Org.

1068

Ap. *Sie - de Pi - sto - ia;*

Fl. I *f*

Fl. II *f*

Hn. I *8*

Hn. II *ff*

Bsn.

Vc.

Org.

1073 1074

Ap. et pian - ge a - ma - ra - men - te Le sue di -

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Org.

f

f

1077

Ap. scor - die, et la ci - vil' ru - i - na:

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Org.

ff

ff

ff

ff

1080

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Org.

1083

Ap.

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Org.

pur' hog - gi, po - sto il fre - no

1086

A. all' em - pie par - ti lie - ta vie - ne ad ho - no - rar - ti.

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Org.

(20) ♩ = 88 PISTOIA

A 1

Ec - co la fi-da an - cel-la che stan-ca un tem - po da si - ria tem-pe - sta tua mer - ce fuor de'

Hp.

1104

A 1

l'on-de al - za la te - sta. O pie-to-so Nep - tu - no o sag-gio di - o

Hp.

A 1

che col tuo bel tri - den - te fra co - si al-te-ra gen - te fat - ti hai que - to o-gni af - fe - to a -

Hp.

1118 1127

A 1

cer - bo et ri o sia - ti ac-cet-t'il de - sio ch'as-sai vin - ce il pot-er di rin-gra - tiar - te. Et di

Hp.

1128

A 1

sem - pr'ho-no - rar - te con la tua spo-sa et mia se - cu - ra stel - la.

Hp.

Scene 13 - Night

GIAMBULLARI

Now came the Night, dressed in a black silk veil, with the moon above his forehead and with long dark-brown hair. Having climbed to the high place where Dawn had appeared at the beginning, singing sweetly to the accompaniment of four trombones, he uttered the following words:

(21) $\text{♩} = 56$

NIGHT

B 1

Vien - te-ne al - mo ri - po - so: ec - co ch'io tor - no, ec - co ch'io tor - no;

Bsn.

1137

Vc.

1137

Org.

1137

1145 1149

B 1

et ne di - scac-cio il gior - no, et ne di - scac-cio il gior - no. Po - sa - te, po -

Bsn.

1145

Vc.

1145

Org.

1145

1153

B 1

sa-te her-bet-te et fron - de, et spo - glia - te-vi piag - ge, et spo - glia - te-vi piag - ge et ar - bu - scel - li;

Bsn.

Vc.

Org.

1162

B 1

En - tra - te, en - tra - te o pa - stor - el - li, en - tra - te o nim - phe bion - de, en - tro al bel ni - do a -

Bsn.

Vc.

Org.

1171

B 1

dor - no: o - gn'un s'a - da - gi et dor - ma al mio ri -

Bsn.

Vc.

Org.

1181

B I

tor-no, al mio ri - tor - no, og - nun s'a-da - gi et dor- ma

Bsn.

Vc.

Org.

1191

B I

al mio ri - tor - no, al mio ri - tor - no, al mio ri - tor - no.

Bsn.

Vc.

Org.

Scene 14 - Tiber

GIAMBULLARI

There finally appeared another company led by a tall old man who wore over his naked body a mantle of faded blue tafeta; and over his long hair, which fell over his shoulders, he wore a garland of oak; he held in his right hand a horn on the rim of which could be read in ancient capitals: TIBER. The brother of the Arno, he comes to honour Florence, which he recognises as his homeland.

Behind him was an ancient lady who wore a headdress like a mountain which seemed to be divided in the middle by a very deep valley. She had on each shoulder a bear's head. This represented the mountain near Florence which gives birth to the two rivers. After this came a beautiful and well-dressed pair of young girls. One of them had her boots, her dress and her headdress made of veils, with so many festoons and bows that their vividness made the spectators close their eyes. The other, not so pretty, was covered in vine leaves for she offers the finest of wines.

As *Tiber* came forward, Apollo, singing divinely, announced this company with a rousing song:

(22) $\text{♩} = 120$

APOLLO

Ap. Que - sti, Si - gnor, ch'è di si bian - co pe - lo,

Fl. I *f marcato*

Fl. II *f marcato*

Hn. I *f marcato*

Hn. II *f marcato*

Bsn. *f*

Vc. *f*

Ap. Et di mil - le tro - fi por - ta Co - ro - na,

Fl. I *ff*

Fl. II *ff*

Hn. I *ff*

Hn. II *ff*

Bsn. *ff*

Vc. *ff*

1210

Ap. Et par' su-per - bo, che com-man-di al Cie - lo, È fra -

Fl. I

Fl. II *f*

Hn. I *f*

Hn. II *f*

Bsn. *f*

Vc. *f*

1216

Ap. - - - te ad Ar - - no, è fra - - te ad

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

1220 1221

Ap. Ar - - - no. Et pur ac - ces - so

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

f

f

f

f

f

f

1224

Ap. dal na - ti - vo ze - lo Hog - gi la vec - chia sua Ro - ma ab -

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

f

f

f

f

f

f

1229

Ap. *ban - do - na* Et vie - ne ad ho - no - rar - ti et dar - ne se - gno,

Fl. I *ff*

Fl. II *ff*

Hn. I *ff*

Hn. II *ff*

Bsn. *ff*

Vc. *ff*

1235

Ap. *Che per Pa - tria co - no - sce il tuo bel*

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

1240

Ap. re - gno, co - no - sce il tuo bel re - gno.

Fl. I *f*

Fl. II *f*

Hn. I *f*

Hn. II *f*

Bsn. *f*

Vc. *f*

GIAMBULLARI

Then Tiber and his company sang the following *canzonetta*: like the fame of Rome and of the Tiber, may that of Flora and the Arno also rise to the heavens!

1246

G.

Hp.

(23)

[p]

S 1

A 1

T 1

B 1

Ec - co ec - co si-gnor il Te - bro

Ec - co ec - co ec - co si-gnor il Te - bro ec -

Ec - co ec - co si-gnor il Te - bro

S 2

A 2

T 2

B 2

Ec - co ec - co si-gnor il Te - bro ec - co

Ec - co ec - co ec - co si-gnor il Te - bro ec - co

Ec - co ec - co ec - co si-gnor il Te - bro ec - co ec -

Ec - co ec - co si-gnor il Te - bro ec -

Fl. I

[p] da lontano

Vc.

[p]

Org.

1259

S 1

ec - co ec - co ad ho - nor - ar - vi Cos - mo

A 1

ec - co ec - co ec - co ad ho - no - rar - vi Cos - mo

T 1

8 co ec - co ec - co ec - co ad ho - no - rar - vi Cos - mo

B 1

ec - co ec - co ad ho - no - rar - vi Cos - mo

S 2

ec - co ec - co il Te - bro si - gno - ra ad ho - nor - ar - vi Cos - mo et Le - o - no -

A 2

ec - co ec - co ec - co ec' - il Te - bro si - gno - ra ad ho - no - rar - vi Cos - mo et Le - o - no -

T 2

8 co ec - co ec - co ec - co il Te - bro si - gno - ra ad ho - no - rar - vi Cos - mo et Le - o - no -

B 2

co ec - co ec' - il Te - bro si - gno - ra ad ho - no - rar - vi Cos - mo et Le - o - no -

1259

Fl. I

1259

Vc.

1259

Org.

The musical score is written for a wedding scene in Florence. It features eight vocal parts: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. There are also parts for Flute I, Violoncello, and Organ. The score is in G major and 4/4 time. The lyrics are in Italian, celebrating the wedding of Cosimo and Leonora. The vocal parts enter at measure 1259. The lyrics are: 'ec - co ec - co ad ho - nor - ar - vi Cos - mo' for the first group, and 'ec - co ec - co ec' - il Te - bro si - gno - ra ad ho - no - rar - vi Cos - mo et Le - o - no -' for the second group. The Flute I part has a melodic line starting at measure 1259. The Violoncello part has a sustained bass line. The Organ part has a simple harmonic accompaniment.

1268

1271

S 1 et Le - o - no - ra

A 1 et Le - o - no - ra

T 1 et Le - o - no - ra

B 1 et Le - o - no - ra

S 2 ra Se la mia no - bil fi - glia a quan-to gi-ra il sol con

A 2 ra Se la mia no-bil fi - glia a quan-to gi-ra il sol con

T 2 ra Se la mia no-bil fi - glia a quan-to gi - ra il sol con la

B 2 ra Se la mia no - bil fi - glia a quan-to gi-ra il sol con

Fl. I 1268

Vc. 1268

Org. 1268

1278

S 2 la sua sphe - ra po - se il fre-n'et la bri - glia que - sta che di lei nac - que per voi spe - ra

A 2 la sua sphe - ra po - se il fre-n'et la bri - glia que - sta che di lei nac - que per voi spe - ra

T 2 sua sphe - ra po - se il fre-n'et la bri - glia que - sta che di lei nac - que per voi spe - ra

B 2 la sua sphe - ra po - se il fre-n'et la bri - glia que - sta che di lei nac - que per voi spe - ra

Fl. I

Org.

1289

S 2 non men di le - i di ric-che spo - glie di ric - che spo-glie or-nar - se et su - per - ba et al - te - ra sov-ra l'al -

A 2 non men di le - i di ric-che spo - glie or - nar - se et su - per - ba et al - te - ra sov-ra l'al -

T 2 non men di lei di ric - che spo - glie or - nar - se et su - per - ba et al - te - ra sov-ra l'al-tr'i -

B 2 et su - per - ba et al - te - ra sov-ra l'al -

Fl. I

Org.

1299

S 2 tr'i - nal - zar - se et Ro - m'anch - o -

A 2 tr'i - nal - zar - se on - d'al pa - ri del Te - bro et Ro - m'an - cho -

T 2 8 nal - zar - se on - d'al pa - ri del Te - bro et Ro - m'an - cho -

B 2 tr'i - nal - zar - se on - d'al pa - ri del Te - bro et Ro - m'an - cho -

Fl. I

Org.

1306

S 2 ra n'an - dra la fa - m'al ciel d'Ar - n'et di Flo - ra d'Ar-n'et di Flo - ra.

A 2 ra n'an - dra la fa - m'al ciel d'Ar - n'et di Flo - ra d'Ar-n'et di Flo - ra.

T 2 8 ra n'an - dra la fa - m'al ciel d'Ar - n'et di Flo - ra d'Ar-n'et di Flo - ra.

B 2 ra n'an - dra la fa - m'al ciel d'Ar - n'et di Flo - ra d'Ar-n'et di Flo - ra.

Fl. I

Org.

1313

The score is written for a full choir (Soprano, Alto, Tenor, Bass) and includes parts for Flute I, Violoncello, and Organ. The key signature is one sharp (F#), and the time signature is common time (C). The organ part is mostly silent, with some chords in the final measures. The vocal parts have lyrics in Italian, which are repeated in the original image.

Vocal Parts:

- S 1:** Ec - co ec - co si-gnor il Te - bro ec - co
- A 1:** Ec - co ec - co ec - co si-gnor il Te - bro ec - co
- T 1:** Ec - co ec - co ec - co si-gnor il Te - bro ec - co ec -
- B 1:** Ec - co co ec - co si-gnor il Te - bro ec -
- S 2:** Ec - co ec - co si-gnor il Te - bro ec - co
- A 2:** Ec - co ec - co ec - co si-gnor il Te - bro ec - co ec - co
- T 2:** Ec - co ec - co ec - co si-gnor il Te - bro ec - co ec - co ec - co
- B 2:** Ec - co ec - co si-gnor il Te - bro ec - co

Instrumental Parts:

- Fl. I:** 1313
- Vc.:** 1313
- Org.:** 1313

1323

S 1 ec - co ad ho-nor ar-vi Cos - mo et Le-o - no - ra

A 1 ec - co ec-co ad ho-no rar-vi Cos - mo et Le-o - no - ra

T 1 co ec - co ec - co ad ho - no rar-vi Cos - mo et Le-o - no - ra

B 1 co ec - co ad ho-no rar-vi Cos - mo et Le-o - no - ra

S 2 ec - co ec-co il Te-bro si - gno - ra ad ho-nor ar-vi Cos - mo et Le-o - no - ra

A 2 ec-co ec - co ec' - il Te-bro si - gno - ra ad ho-no rar-vi Cos - mo et Le-o - no - ra

T 2 ec - co ec-co il Te-bro si - gno - ra ad ho - no rar-vi Cos - mo et Le-o - no - ra

B 2 ec - co ec' - il Te-bro si - gno - ra ad ho-no rar-vi Cos - mo et Le-o - no - ra

Fl. I 1323

Vc. 1323

Org. 1323

GIAMBULLARI

And so, Apollo took his leave with these memorable and moving verses: ascending to heaven with the muses,
of Cosimo we shall still be singing, and of Eleonora!

(24) ♩ = 63

APOLLO

A. Ec - co al - to Duc - e il tuo de - vo - to Im-pe - ro Ec - co di Flo - ra le fe-

1334

Hp. solo

1337

A. de - li an - cel - le: Et co-me il cor' ti dan' pu - ro et sin - ce - ro Con le piu ca - re lor' do - ti et piu

Hp.

1340

A. bel - le: A - ma - - - le co - me pa - dre, et giu - sto et ve - ro,

Hp.

1343

A. Che gli hu - mil' prie - ghi lor' so - vra le stel - le N'ot - te - ran' da chi il mon - do e'l ciel go - ver - na,

Hp.

1346

A. Vi - ta, pro - le et ho - nor, con pa - - - ce e - ter - na.

Hp.

1348

A. Voi tut - ti hor dun - que lie - ti in fe - sta e'n

Hp.

Org.

1350

A. gio - co Dan-zan - do in - sie - me et ri - gi - ran - do in - tor - no Ac - ce -

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

1352

A. si d'a - mo - ro - - - - so et dol - - - - ce

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

1354

A. fo - - - co Fi - ni - te que - sto il - lu - stre et chia - ro

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

p

1356

A. gior - no. lo per-che qui piu star non pa-te il lo - co Al san-to of-fi - tio al mio bel

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

p

1358

A. car - ro tor - no; Et con que - ste sa - len - do al Cie - lo an - cho - ra Cos - - -

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

1361

A. mo n'an - dren' can - tan - do, n'an - dren' can - tan - do et Le - o - no - - -

Fl. I

Fl. II

Hn. I

Hn. II

Bsn.

Vc.

Hp.

Org.

1364

A. *ra, can - tan - do, et*

Fl. I

Hp. *p*

Org.

1367

A. *Le - o - no - ra, an - cho - ra Cos -*

Fl. I

Hp.

Org.

1370

A. *mo n'an - dren' can - tan - do, n'an - dren' can - tan - do et Le - o - no -*

Hp.

Org.

1373

A. *ra,*

Hp.

Org.

GIAMBULLARI

The singing was so sweet that, in order not to leave the spectators asleep, there came suddenly onto the stage, twenty bacchantes, of whom ten were ladies and the other satyrs. Eight played, eight sang and danced, while two on each side acted drunk, full of joy and laughter as befitted them.

25 $\text{♩.} = 108$

S 2
A 2
T 2
B 2
Fl. I
Fl. II
Hn. I
Hn. II
Bsn.
Vc.
Hp.

Bac - co, bac - co e u o e, bac - co bac - co e u o e, bac - co bac - co
Bac - co, bac - co e u o e, bac - co bac - co e u o e, bac - co bac - co
Bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co
Bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co

1382

S 2 e u o e, bac - co, bac - co e u o e, e u o e, e u o e, e u o e,

A 2 e u o e, bac - co, bac - co e u o e, e u o e, e u o e, e u o e,

T 2 e u o e, o e bac - co, bac - co e u o e, e u, e u o e, e u o e, e u o e,

B 2 e u o e, bac - co, bac - co e u o e, e u, e u o e, o e, e u o e,

Fl. I 1382

Fl. II 1382

Hn. I 1382

Hn. II 1382

Bsn. 1382

Vc. 1382

Hp. 1382

The musical score is written for a full orchestra and vocal ensemble. It begins at measure 1382. The vocal parts (S 2, A 2, T 2, B 2) are in a four-part setting, with lyrics in Italian. The woodwinds (Fl. I, Fl. II, Hn. I, Hn. II) and brass (Bsn.) parts provide a rhythmic accompaniment. The strings (Vc.) and harp (Hp.) provide a harmonic background. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

1389

S 2

bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co

A 2

bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co

T 2

8 bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co e u o e, o e bac - co, bac-co e

B 2

bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co

Fl. I

1389

Fl. II

1389

Hn. I

8

Hn. II

1389

Bsn.

1389

Vc.

1389

Hp.

The musical score is for page 147 of 'A Wedding in Florence'. It features a vocal quartet (S 2, A 2, T 2, B 2) and a full orchestra. The vocal parts are in G major and 3/4 time. The lyrics are in Italian. The woodwinds (Fl. I, Fl. II, Hn. I, Hn. II) and brass (Bsn.) play a rhythmic accompaniment. The strings (Vc.) and harp (Hp.) play a chordal accompaniment. The score is in 3/4 time and G major.

1396

S 1

Bac - co, bac - co e u o e, bac - co bac - co e u o e, bac - co bac - co e u o e,

A 1

Bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co e u o e, o e

T 1

8

Bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co e u o e, e

B 1

Bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co, e u o e,

Ap.

Bac - co, bac - co e u o e, bac - co bac - co e u o e, bac - co bac - co e u o e,

S 2

e u o e. Bac - co, bac - co e u o e, bac - co bac - co e u o e, bac - co bac - co e u o e,

A 2

e u o e. Bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co e u o e, e

T 2

8

u o e. Bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co e u o e, o e

B 2

e u o e. Bac - co, bac - co e u o e, bac - co, bac - co e u o e, bac - co, bac - co, e u o e,

Fl. I

1396

Fl. II

1396

Hn. I

8

Hn. II

1396

Bsn.

1396

Vc.

1396

Hp.

1396

1403

S 1
bac - co, bac - co e u o e, e u o e, e u o e, e u o e,

A 1
bac - co, bac - co e u o e, e u, e u o e, e u o e,

T 1
bac - co, bac - co e u o e, e e u, e u o e, o e, e u o e,

B 1
bac - co, bac - co e u o e, e o e, e u o e,

Ap.
bac - co, bac - co e u o e, e u o e, e u o e, e u o e,

S 2
bac - co, bac - co e u o e, e u o e, e u o e,

A 2
bac - co, bac - co e u o e, e u o e, e u o e,

T 2
bac - co, bac - co e u o e, e u o e, e u o e,

B 2
bac - co, bac - co e u o e, o e, e u o e,

Fl. I
1403

Fl. II

Hn. I
1403

Hn. II

Bsn.
1403

Vc.
1403

Hp.
1403

(26) $\text{♩} = 48$

S 1 Sa - cro et san - to Hi - me - ne - o il ciel ti chia - ma, Ar -

A 1 Sa - cro et san - to Hi - me - ne - o il ciel ti chia - ma, il ciel ti

T 1 Sa - cro et san - to Hi - me - ne - o il ciel ti chia - ma,

B 1 Sa - cro et san - to Hi - me - ne - o il ciel ti chia -

Ap. Sa - cro et san - to Hi - me - ne - o il ciel ti chia - ma, il ciel ti

S 2 Sa - cro et san - to Hi - me - ne - o Sa - cro et san - to Hi - me - ne - o il ciel ti chia -

A 2 Sa - cro et san - to Hi - me - ne - o il ciel ti

T 2 Sa - cro et san - to Hi - me - ne - o, sa - cro et san - to Hi - me - ne - o il ciel ti chia -

B 2 Sa - cro et san - to Hi - me - ne - o il ciel ti chia - ma, Ar - no

Fl. I 1430

Fl. II 1430

Hn. I 1430

Hn. II 1430

Bsn. 1430

Vc. 1430

Hp. 1430

Org. 1430

1435

S 1
no ti prie - ga et Flo - ra al - le noz - ze di Cos -

A 1
chia - ma, Ar - no ti prie - ga et Flo - ra al - le noz - ze di

T 1
Ar - no ti prie - ga et Flo - ra, Ar - no ti prie - ga et Flo - ra al - le noz - ze di Cos -

B 1
ma, Ar - no ti prie - ga et Flo - ra

Ap.
chia - ma, ti chia - ma, Ar - no ti prie - ga et Flo - ra al - le noz - ze di Cos -

S 2
ma, Ar - no ti prie - ga et Flo - ra

A 2
chia - ma, Ar - no ti prie - ga, Ar - no ti prie - ga et Flo - ra

T 2
ma, Ar - no ti prie - ga, Ar - no ti prie - ga et Flo - ra al - le noz - ze di

B 2
ti prie - ga, et Flo - ra al - le noz - ze di Cos -

Fl. I
1435

Fl. II

Hn. I
1435

Hn. II

Bsn.
1435

Vc.
1435

Hp.
1435

Org.
1435

1439

S 1
mo et Le - o - no - ra: Vien dun-que o dol - ce Di - o, o

A 1
Cos - mo, al - le noz-ze di Cos - mo et Le - o - no - ra: o i -

T 1
8 mo et Le - o - no - ra, al - le noz-ze di Cos - mo et Le - o - no - ra: Vien dun-que o dol - ce

B 1
al - le noz-ze di Cos - mo et Le - o - no - ra: Vien dun-que o dol - ce Di -

Ap.
mo et Le - o - no - ra al - le noz-ze di Cos - mo et Le - o - no - ra: Vien dun-que o

S 2
al - le noz-ze di Cos-mo et Le - o - no - ra: Vien dun-que o dol - ce Di - o,

A 2
al - le noz-ze di Cos - mo et Le - o - no - ra: Vien dun-que o dol - ce Di - o,

T 2
8 Cos - mo et Le - o - no - ra: Vien dun-que o dol - ce Di - o, o

B 2
mo et Le - o - no - ra: Vien dun-que o dol - ce Di - o, o

Fl. I
1439

Fl. II

Hn. I
8 1439

Hn. II

Bsn.
1439

Vc.
1439

Hp.
1439

Org.
1439

1443

S 1
i - o, o i - o, vien Hi-me-ne - o, o Hi-me-ne - o, o i - o.

A 1
o, o i - o, vien Hi-me-ne - o, o Hi-me-ne - o, i - o, o Hi-me-ne - o, i - o.

T 1
Di - o, o i - o, o i - o, vien Hi-me-ne - o, o Hi-me-ne - o, i - o.

B 1
o, o i - o, vien Hi - me - ne - o, vien Hi - me - ne - o, o Hi-me-ne - o, i - o, i - o.

Ap.
dol - ce Di-o, o i - o, o Hi - me - ne - o, i - o, i - o.

S 2
o i - o, o i - o, vien Hi-me-ne - o, o Hi-me-ne - o, i - o, i - o.

A 2
o i - o, vien Hi - me - ne - o, o Hi - me - ne - o, i - o, i - o.

T 2
i - o, vien Hi-me-ne - o, o Hi-me-ne - o, i - o.

B 2
i - o, o i - o, vien Hi-me-ne - o, o Hi-me-ne - o, i - o, o Hi-me-ne - o, i - o.

Fl. I
1443

Fl. II
1443

Hn. I
1443

Hn. II
1443

Bsn.
1443

Vc.
1443

Hp.
1443

Org.
1443

1448

S 1
Vien de - si - a - to be - ne al san - t'of - fi - tio pren - di la fa - ce e'l ve - lo et

A 1
Pren - di la fa - ce e'l ve - lo che l'un' ac -

T 1
Vien de - si - a - to be - ne, al san - to of - fi - tio pren - di la fa - ce e'l ve - lo che l'un' ac - cen - da et

B 1
Vien, des - i - a - to be - ne, al san - to of - fi - tio, pren - di la fa - ce e'l ve - lo

Ap.
Pren - di la fa - ce e'l ve - lo che l'un' ac - cen - da et

S 2
Vien de - si - a - to be - ne al san - t'of - fi - tio che l'un' ac - cen - da

A 2
Vien, de - si - a - to be - ne, al san - t'of - fi - tio che l'un' ac - cen - da et

T 2
Vien, des - i - a - to be - ne, al san - t'of - fi - tio che l'un' ac - cen - da

B 2
Vien des - i - a - to be - ne, al san - to of - fi - tio, che l'un' ac - cen - da

Fl. I
1448

Fl. II

Hn. I
1448

Hn. II

Bsn.
1448

Vc.
1448

Hp.
1448

Org.
1448

1452

S 1
l'al-tro co - pr'a - mor - e: fa se - gn'hog - gi col cie - lo, fa se - gn'hog - gi col cie -

A 1
cen - da et l'al-tro co - pr'a - mo - re: che te lie -

T 1
8 l'al-tro co - pr'a - mo - re, et l'al-tro co - pr'a - mo - re Fa se - gno hog - gi col cie - lo, fa se - gno hog - gi col cie - lo

B 1
et l'al - tro co - pr'a - mo - re fa se - gn'hog - gi col cie - lo

Ap.
l'al-tro co - pr'a - mo - re fa se - gn'hog - gi col cie - lo, fa se - gn'hog - gi col cie - lo che

S 2
et l'al - tro co - pr'a - mo - re, et l'al - tro co - pr'a - mo - re: fa se - gn'hog - gi col cie - lo

A 2
l'al - tro co - pr'a - mo - re, et l'al - tro co - pr'a - mo - re: fa se - gn'hog - gi col cie - lo che te lie -

T 2
8 et l'al-tro co - pr'a - mo - re: fa se - gn'hog - gi col cie - lo

B 2
et l'al - tro co - pr'a - mo - re: fa se - gn'hog - gi col cie -

Fl. I
1452

Fl. II

Hn. I
8 1452

Hn. II

Bsn.
1452

Vc.
1452

Hp.
1452

Org.
1452

1456

S 1 lo che te lie - to di - mo - stri et si pro - pi - tio che den-tr'ad am - bi du - oi si reg-ga un

A 1 to di mo - stri che te lie - to di mo - stri et si pro - pi - tio

T 1 che te lie - to di - mo - stri, che te lie - to di - mo - stri et si pro - pi - tio che den-tr'ad am - bi du - oi

B 1 che te lie - to di - mo - stri che den-tr'ad am - bi du -

Ap. te lie - to di - mo - stri, che te lie - to di mo - stri et si pro - pi - tio che den-tr'ad am - bi du - oi si

S 2 che te lie - to di - mo - stri che te lie - to di - mo - stri et si pro - pi - tio che den-tr'ad am - bi du - oi

A 2 to di - mo - stri, che te lie - to di - mo - stri et si pro - pi - tio

T 2 che te lie - to di - mo - stri et si pro - pi - tio che den-tr'ad am - bi

B 2 lo che te lie - to di - mo - stri et si pro - pit - io si

Fl. I 1456

Fl. II

Hn. I 1456

Hn. II

Bsn. 1456

Vc. 1456

Hp. 1456

Org. 1456

1460

S 1 co - re. Ce - les - t'al - to vap - o - re al tuo san - to spi - rar quin -

A 1 si reg - ga un co - re. Ce - les - te al - to vap - o - re al tuo san - to spi -

T 1 si reg - ga un co - re. Ce - les - te al - to vap - o - re al tuo san - to spi - rar quin -

B 1 oi si reg - ga un co - re. Ce - les - te al - to va - po - re al tuo san - to spi -

Ap. reg - ga un co - re. Ce - les - te al - to va - po - re

S 2 si reg - ga un co - re. Ce - les - te al - to vap - o - re

A 2 si reg - ga un co - re. Ce - les - te al - to vap - o - re al tuo san - to spi - rar

T 2 du - oi si reg - ga un co - re ce - les - te al - to va - po - re al tuo san - to spi - rar quin - c'e - sca

B 2 reg - ga un co - re. Ce - les - te al - to va - po - re al tuo san - to spi - rar quin -

Fl. I 1460

Fl. II 1460

Hn. I 1460

Hn. II 1460

Bsn. 1460

Vc. 1460

Hp. 1460

Org. 1460

1464

S 1 c'e - sca fuo - ra a - mor la - sci - vo, a - mor la - sci - vo et Ne - me - si et Pan - do -

A 1 rar a - mor la - sci - vo, a - mor la - sci - vo et

T 1 c'e - sca fuo - ra a - mor la - sci - vo, a - mor la - sci - vo, a - mor la - sci - vo et Ne - me -

B 1 rar quin - c'e - sca fuo - ra a - mor la - sci - vo, a - mor la - sci - vo et Ne - me -

Ap. quin - c'e - sca fuo - ra a - mor la - sci - vo, a - mor la - sci - vo et Ne - me - si,

S 2 quin - c'es - ca fuo - ra a - mor la - sci - vo, a - mor la - sci - vo et Ne - me -

A 2 quin - c'e - sca fuo - ra a - mor la - sci - vo, a - mor la - sci - vo et

T 2 fuo - ra a - mor la - sci - vo, a - mor la - sci - vo et

B 2 c'e - sca fuo - ra a - mor la - sci - vo, a - mor la - sci - vo et Ne - me - si et Pan - do -

Fl. I 1464

Fl. II 1464

Hn. I 1464

Hn. II 1464

Bsn. 1464

Vc. 1464

Hp. 1464

Org. 1464

1468

S 1

ra: Vien dun-que o dol-ce Di - o, o i - o, o i - o, o

A 1

Ne - me-si et Pan - do - ra: Vien dun-que o dol-ce Di - o, o i - o, o i - o, o

T 1

si et Pan - do - ra. Vien dun-que o dol-ce Di - o, o i -

B 1

si et Pan - do - ra. Vien dun-que o dol-ce Di - o, o i - o,

Ap.

et Ne - me-si et Pan - do - ra. Vien dun-que o dol-ce Di - o, o i - o,

S 2

si et Pan - do - ra: Vien dun-que o dol-ce Di - o, o i - o, o i - o,

A 2

Ne - me - si et Pan - do - ra. Vien dun-que, vien dun-que o dol-ce Di - o, o i - o, o

T 2

Pan - do - ra. Vien dun-que, vien dun-que o dol-ce Di - o, o i - o, o

B 2

ra. Vien dun-que o dol-ce Di - o, o i - o, o i - o, o

Fl. I

1468

Fl. II

1468

Hn. I

1468

Hn. II

1468

Bsn.

1468

Vc.

1468

Hp.

1468

Org.

1468

1472

S 1

Hi - me - ne - o, o Hi - me - ne o, o i - o, vien dun-que o dol - ce Di - o, o

A 1

Hi - me - ne - o, o Hi - me - ne - o, i - o, vien dun - que o dol - ce Di - o, o i - o,

T 1

8 - o, o Hi - me - ne - o, o i - o, vien dun - que, vien dun - que o dol - ce Di - o,

B 1

o Hi - me - ne - o, o Hi - me - ne - o, i - o, vien dun-qu'o dol - ce Di - o, o i - o, o

Ap.

o i - o, vien dun - que, vien dun-que o dol - ce Di - o,

S 2

o Hi - me - ne - o, vien dun-que o dol - ce Di - o, o i - o, o

A 2

i - o, o Hi - me - ne - o, i - o, vien dun - que, vien dun-que o dol - ce Di - o,

T 2

8 Hi - me - ne - o, o Hi - men - e - o, o i - o, vien dun - que o dol - ce Di - o, o i - o,

B 2

Hi - me - ne - o, o Hi - me - ne - o, i - o, vien dun - que o dol - ce Di - o, o

Fl. I

1472

Fl. II

Hn. I

8 1472

Hn. II

Bsn.

1472

Vc.

1472

Hp.

1472

Org.

1472

1476

S 1

i - o, o i - o, o Hi-me-ne - o, o Hi-me-ne - o, o i - o.

A 1

o i - o, o Hi-me-ne - o, o Hi-me-ne - o, i - o, o Hi-me-ne - o, i - o.

T 1

8 o i - o, o i - o, o Hi-me-ne - o, i - o, o Hi-me-ne - o, i - o.

B 1

i - o, o Hi-me-ne - o, o Hi-me-ne - o, i - o, o Hi-me-ne - o, i - o.

Ap.

o i - o, o Hi-me-ne - o, i - o.

S 2

i - o, o Hi-me-ne - o, o Hi-me-ne - o, i - o.

A 2

o i - o, o Hi-me-ne - o, o Hi-me-ne - o, i - o, i - o.

T 2

8 o Hi-me-ne - o, o Hi-me-ne - o, i - o.

B 2

i - o, o Hi-me-ne - o, o Hi-me-ne - o, o Hi-me-ne - o, i - o, i - o.

Fl. I

1476

Fl. II

1476

Hn. I

8

Hn. II

1476

Bsn.

1476

Vc.

1476

Hp.

1476

Org.

1476

GIAMBULLARI

I should mention that the fireworks display was set off a number of days later, and continued until the third of this month... for one reason or another.

1481

G.

Fl. I

Hp.

Org.

To finish, I understand that the musical compositions for all these festivities have already been printed and the names of the composers are reported there, which relieves me of the trouble of telling them to your Lordship -

1486

G.

Fl. I

Hp.

Org.

- to whom, with no more ado, I humbly commend myself.
From Florence, the twelfth of August, 1539.

1490

G.

Fl. I

Hp.

Org.

1494 1498

S 1 Deh por-gi al Ciel, è a

A 1

T 1 Deh por-gi al Ciel, è a

B 1 Deh por-gi al Ciel, è a

G. And that's how it was. I still hear the singing and the poetry, I see the spectacle, the costumes and the dancing, and I truly believe the wonderful arts of Florence will endure for ever...

S 2 Deh por-gi al Ciel, è a

A 2 Deh por-gi al

T 2 Deh por-gi al Ciel, è a

B 2 Deh por-gi al Ciel, è a

Fl. I

Fl. II

Hn. I

Hn. II

Bsn. 1494

Vc. 1494

Hp. 1494

Org. 1494

1499

S 1
lor tu - a dol-ce a - i - ta; on - de pian - ta ri - na - sca, or - na - ta et ra -

A 1
on - de pian - ta ri - na - sca or - na - ta et ra - ra, or -

T 1
8 lor tu - a dol-ce a - i - ta; on - de pian - ta ri - na - sca si - mi - le al tron - co, si - mi - le al tron - co a - vi - to,

B 1
lor tu - a dol-ce a - i - ta; on - de pian - ta ri - na - sca si - mi - le al tron - co a - vi -

Ap.
on - de pian - ta ri - na - sca si - mi - le al tron - co, si - mi - le al tron - co a - vi -

S 2
lor tu - a dol-ce a - i - ta; si - mi - le al tron - co a - vi - to, or - na - ta et ra - ra,

A 2
Ciel, è a lor tu - a dol - ce a - i - ta; si - mi - le al tron - co a - vi - to, or - na - ta et ra - ra, or -

T 2
8 lor tu - a dol-ce a - i - ta; pian - ta ri - na - sca, si -

B 2
lor tu - a dol-ce a - i - ta; pian - ta ri - na - sca

Fl. I
1499

Fl. II
1499

Hn. I
8 1499

Hn. II
1499

Bsn.
1499

Vc.
1499

Hp.
1499

Org.
1499

1503

S 1
ra al - l'om-bra cui si pa - sca, al - l'om-bra cui si pa - sca et Ar-no et Flo -

A 1
na - ta et ra - ra al - l'om-bra cui si pa - sca et Ar-no et

T 1
8 or - na - ta et ra - ra al - l'om-bra cui si pa - sca, al - l'om-bra cui si pa - sca et Ar-no et Flo -

B 1
to, al - l'om-bra cui si pa - sca, al - l'om-bra cui

Ap.
to, al - l'om-bra cui si pa - sca, al - l'om-bra cui si pa - sca, al - l'om-bra cui si pa - sca

S 2
si - mi - le al tron-co a - vi - to al - l'om-bra cui si pa - sca, al - l'om-bra cui si pa - sca

A 2
na - ta et ra - ra al - l'om-bra cui si pa - sca, al - l'om-bra cui si pa - sca et Ar-no et

T 2
8 mi - le al tron - co a - vi - to, al - l'om-bra cui si pa - sca, al - l'om-bra cui si pa - sca

B 2
si - mi - le al tron-co a - vi - to, al - l'om-bra cui si pa - sca

Fl. I
1503

Fl. II

Hn. I
1503

Hn. II

Bsn.
1503

Vc.
1503

Hp.
1503

Org.
1503

1507

S 1

- ra in piu qui - e - ta vi - ta; dol-ce ap-pa - gan - do o - gni lor do-glia a - ma - ra.

A 1

Flo - ra in piu qui - e - ta vi - ta; lor

T 1

8 - ra in piu qui - e - ta vi - ta, in piu qui - e - ta vi - ta; dol-ce ap-pa - gan - do o - gni lor do-glia a - ma -

B 1

si pa - sca dol-ce ap-pa - gan - do o - gni lor do-glia a - ma -

Ap.

et Ar-no et Flo-ra in piu qui - e - ta vi - ta; dol-ce ap-pa - gan-do o - gni lor do - glia a - ma - ra.

S 2

et Ar-no et Flo-ra in piu qui - e - ta vi - ta; dol-ce ap-pa - gan - do o - gni lor do - glia a - ma -

A 2

Flo - ra qui - e - ta vi - ta; lor do - glia a - ma -

T 2

8 qui - e - ta vi - ta; dol-ce ap-pa - gan-do o - gni lor do - glia a - ma -

B 2

et Ar-no et Flo - ra in piu qui - e - ta vi - ta; lor do-glia a - ma - ra,

Fl. I

1507

Fl. II

1507

Hn. I

8

Hn. II

1507

Bsn.

1507

Vc.

1507

Hp.

1507

Org.

1507

1511

S 1 Fa - te ge - lo - si à ga - ra chi di piu al - ta pro - le or - na et ri - sto - ra

A 1 do - glia a - ma - ra. Fa - te ge - lo - si à ga - ra chi di piu al - ta pro - le

T 1 - ra. Fa - te ge - lo - si à ga - ra chi di piu al - ta pro - le or - na et ri - sto - ra

B 1 ra. Fa - te ge - lo - si à ga - ra chi di piu al - ta pro - le quel - la

Ap. Fa - te ge - lo - si à ga - ra quel - la

S 2 ra. Fa - te ge - lo - si à ga - ra or - na et ri -

A 2 ra. Fa - te ge - lo - si à ga - ra chi di piu al - ta pro - le or - na et ri -

T 2 ra, o - gni lor do - glia a - ma - ra. chi di piu al - ta pro - le or - na et ri - sto - ra

B 2 a - ma - ra. Fa - te ge - lo - si à ga - ra chi di piu al - ta pro - le or - na et ri - sto - ra

Fl. I 1511

Fl. II 1511

Hn. I 1511

Hn. II 1511

Bsn. 1511

Vc. 1511

Hp. 1511

Org. 1511

1515

S 1
quel - la stir - pe, quel - la stir - pe, che'l Cie - lo e'l mon-do ho-no - ra. Vien

A 1
quel - la stir - pe, quel - la stir - pe, che'l Cie - lo e'l mon-do ho-no - ra.

T 1
quel - la stir-pe, quel - la stir - pe che'l Cie-lo e'l mon-do ho-no - ra, ho - no

B 1
stir - pe, quel - la stir - pe, quel - la stir - pe che'l Cie-lo e'l mon - do ho - no

Ap.
stir - pe, quel - la stir-pe che'l Cie-lo e'l mon-do ho-no - ra, che'l Cie - lo e'l mon-do ho-

S 2
sto - ra quel - la stir - pe, quel - la stir - pe, che'l Cie - lo e'l mon - do ho - no

A 2
- sto - ra quel - la stir-pe, quel - la stir - pe che'l Cie-lo e'l mon - do ho - no

T 2
quel - la stir-pe, quel - la stir - pe che'l Cie-lo e'l mon - do ho - no - ra.

B 2
quel - la stir - pe, quel - la stir - pe che'l Cie-lo e'l mon-do ho-no - ra.

Fl. I
1515

Fl. II
1515

Hn. I
1515

Hn. II
1515

Bsn.
1515

Vc.
1515

Hp.
1515

Org.
1515

1519

S 1
dun - que o dol - ce Di - o, o i - o, o i - o, o Hi - me - ne - o, o Hi - me -

A 1
Vien dun - que o dol - ce Di - o, o i - o, o i - o, o Hi - me - ne - o, o Hi - me -

T 1
ra. Vien dun - que o dol - ce Di - o, o i - o, o Hi - me - ne -

B 1
ra. Vien dun - que o dol - ce Di - o, o i - o, o Hi - me - ne - o,

Ap.
no - ra. Vien dun - que o dol - ce Di - o, o i - o,

S 2
ra: Vien dun - que o dol - ce Di - o, o i - o, o i - o, o Hi - me -

A 2
ra. Vien dun - que, vien dun - que o dol - ce Di - o, o i - o, o i - o, o Hi - me -

T 2
ra. Vien dun - que, vien dun - que o dol - ce Di - o, o i - o, o Hi - me - ne - o, o Hi -

B 2
Vien dun - que o dol - ce Di - o, o i - o, o i - o, o Hi - me - ne - o, o Hi - me -

Fl. I
1519

Fl. II
1519

Hn. I
1519

Hn. II
1519

Bsn.
1519

Vc.
1519

Hp.
1519

Org.
1519

1523

S 1

ne o, o i - o, vien dun-que o dol - ce Di - o, o i - o, o i - o,

A 1

ne - o, i - o, vien dun - que o dol - ce Di - o, o i - o, o i - o, o Hi - me -

T 1

8 o, o i - o, vien dun - que, vien dun - que o dol - ce Di - o, o i - o, o i -

B 1

o Hi - me - ne - o, i - o, vien dun-qu'o dol - ce Di - o, o i - o, o i - o, o Hi - me -

Ap.

o i - o, vien dun - que, vien dun-que o dol - ce Di - o, o i - o,

S 2

ne - o, vien dun-que o dol - ce Di - o, o i - o, o i - o, o Hi - me -

A 2

ne - o, i - o, vien dun - que, vien dun-que o dol - ce Di - o, o i - o,

T 2

8 men - e - o, o i - o, vien dun - que o dol - ce Di - o, o i - o, o Hi - me -

B 2

ne - o, i - o, vien dun - que o dol - ce Di - o, o i - o

Fl. I

1523

Fl. II

Hn. I

8

Hn. II

Bsn.

1523

Vc.

1523

Hp.

1523

Org.

1523

1527

S 1

o Hi - me - ne - o, o Hi - me - ne - o, o i - o.

A 1

ne - o, o Hi - me - ne - o, i - o, o Hi - me - ne - o, i - o.

T 1

o, o Hi - me - ne - o, i - o, o Hi - me - ne - o, i - o.

B 1

ne - o, o Hi - me - ne - o, i - o, o Hi - me - ne - o, i - o.

Ap.

o Hi - me - ne - o, i - - - o.

S 2

ne - o, o Hi - me - ne - o, i - o.

A 2

o Hi - me - ne - o, o Hi - me - ne - o, i - o, i - o.

T 2

ne - o o Hi - me - ne - o, i - o.

B 2

o Hi - me - ne - o, o Hi - me - ne - o, o Hi - me - ne - o, i - o, i - o.

Fl. I

1527

Fl. II

1527

Hn. I

1527

Hn. II

1527

Bsn.

1527

Vc.

1527

Hp.

1527

Org.

1527

This musical score page, numbered 172, is for the piece 'A Wedding in Florence'. It features a vocal ensemble of eight voices (Soprano 1, Alto 1, Tenor 1, Bass 1, Alto 2, Soprano 2, Alto 2, Tenor 2, Bass 2) and an instrumental ensemble including Ap. (Alto Saxophone), Fl. I & II (Flutes), Hn. I & II (Horns), Bsn. (Bassoon), Vc. (Violoncello), Hp. (Harp), and Org. (Organ). The score begins at measure 1527. The vocal parts have lyrics in Italian: 'o Hi - me - ne - o, o Hi - me - ne - o, o i - o.' The instrumental parts provide harmonic support, with the organ and harp playing a steady accompaniment. The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The vocal staves are in soprano, alto, tenor, and bass clefs, while the instrumental staves are in various clefs appropriate for their instruments. The page ends with a double bar line and repeat dots.

Ingredere felicissimis

Ingredere felicissimis auspiciis
urbem tuam Helionora
ac optime prolis fecunda
ita domi similem patri
foris avo sobolem producas
ut Mediceo nomini
eiusque devotissimis civibus
securitate prestes eternam.

Apollo

Ecco Signor colei, che cotanto ami,
Ecco la patria tua, Fiorenza, quella
Che spera all'ombra de tuoi santi rami
Fuggir gli influssi di'ogni acerba stella:

Et prega il Ciel, che in si saldi legami
Leghi voi coppia sovr'ogn'altra bella;
Che di voi nasca stirpe al mondo tale
Che spieghi insino al Ciel sicura l'Ale.

Flora

Piu che mai vagh' et bella
ardendo in dolce spene
Flora oggi Cosmo viene
ad honorarte come fida ancella.
Flora la bella che sicura posa
a l'ombra tua quieta
hoggi piu che mai lieta
della novella sposa
rend' al Ciel gratie
et a te sommo honore:
et l'eterno motore
priega con humil core.
che di voi sorga anchor tal prole, ch'ella
al Ciel' co'l suo valore
s'alzi per fama sovr'ogn'alta stella.

Dawn

Vattene almo riposo, ecco ch'io torno,
et ne rimeno il giorno.
Levate herbe et fronde
et vestitevi piaggie et arbuscelli:
Uscite, o Pastorelli,
uscite o Nymfe bionde
fuor del bel nido addorno,

*Enter, Eleonora, under the most favourable auspices
into your city.
And, fruitful in excellent offspring,
may you produce descendants similar to your father
and forebears abroad,
so that you may guarantee
eternal security for the Medici name
and for its most devoted citizens.*

*Here, my Lord, is she whom you love so much:
here is your homeland of Florence
who hopes in the shade of your holy branches
to flee the sight of every enemy star.*

*and she prays to heaven that through these strong
bonds which join a couple more beautiful than any
other there may be born into the world such a stock
that will surely stretch its wings to heaven.*

*Fairer and more beautiful than ever,
burning in sweet hope
Cosmo, Flora comes to honour you today
as a faithful handmaiden.
Flora, the beautiful, who rests securely
in your quiet shadow,
today happier than ever
because of the new Bride,
thanks Heaven
and gives you the greatest honour.
And she beseeches
the Eternal Mover with a humble heart
that there may spring from you again
such seed that she, through her value,
will rise to heaven in fame with every high star*

*Depart, sweet rest, for here I am again,
bringing back the day.
Rise up, grass and leafy branches,
and dress yourselves, slopes and shrubs.
Come out, o shepherds;
come out, o blond nymphs,
from your beautiful, adorned nest.*

ogn'un' si svegli et muova
al mio ritorno.

Apollo

Del ventre usciti à i gran monti Apennini
La Magra e'l Tebro,
con le lor chiar'onde;
fanno i bei confini D'Etruria,
giunti alle Tyrrhene sponde;
Ove con quel' (come a Natura piacque)
Congiungon le lor chiare et limpid'acque.
Fra questi, presso al marittimo lito
Siede sovr'Arno la famosa Pisa.

Pisa

Lieta per honorarte ecco signor
la nobil Pisa antica
et ch'ioti sono amica
non men che serva bramo hor di mostrarte
queste nimphe che meco la cura
hanno de miei cari vicini
questi son dei marini
che secur'il tirren solcar ne fanno
et per letitia il piu che ponno et sanno
di tue nozze felici
pregan che ti sian sempre'i Celi'amici
et pronti siam com'hor
si vedi a darte di quel che puo ciascun
piu larga parte.

Shepherds

Guardan'almo pastore
delle sempre fiorite herbose rive
et le gran fiamme estive
tempran hogg' el gran' foco
e'l fero ardore altro da farti honore
nullo habbian voi che questi dolci fiati
et queste voci sole
odil o biond' Appolo odiol'o sole
ma care gregge hor via pei verdi prati
aibei ruscelli amati.

Apollo

Sorge in Toscana un'alto et aspro monte,
Sovr'esso innalza la superba fronte
Costei, che par, che'l Ciel con quella stampi
Volterra detta; et, par' di voglia avvampi
Mostrar, quant'ella sia fedele et amica,
Et sovr'ogn'altra nobile et antica.

*Let everyone wake up
and bestir himself on my return.*

*Having come from the belly of the great Apennines,
the Magra and the Tiber,
with their clear waves
make the beautiful borders of Etruria,
and arrive at the Tyrrhenian shores, where,
as Nature pleased, they join to that sea
their clear and limpid waters.
Between these, near the seashore
sits on the Arno, the famous Pisa.*

*Happy to honour you, Signor,
is ancient and noble Pisa.
That I am your friend no less than servant
I now long to show you.
These nymphs I have with me
care for my dear neighbours.
These are sea-gods
who make the Tyrrhenian sea lanes safe.
And, through joys at your happy wedding,
they pray that the heavens
will always be friendly.
And we are ready (as you now see)
each to give you the greater part
of what he has.*

*Look upon us, dear shepherd
of the ever-flowing grassy banks.
Temper for us today
the great summer flames,
the great fire and fierce ardour.
We have nothing with which to honour you
but these sweet pipes and these voices alone.
Hear them, O fair Apollo, hear them,
O Sun. But dear flocks, let us away
through the green meadows to the beloved streams.*

*There arises in Tuscany a high and rough mountain
above which rises the proud head
of she to whom Nature has designated
the name Volterra. And she seems to be burning
with desire to show how faithful and friendly she is,
ancient and noble, above all others.*

Volterra

Ecco Signor' Volterra
ecco le nimphe mie, ch'ad hor ad hora
ghareggion à chi piu v'ama et vi honora.
Di vostre nozze allegere in si bel giorno
v'apron lor ricche vene;
et ne dan ciochè l'hanno entro ed intorno.
Et questa, che si saggia, et lieta viene
pien' del suo bianco sal'
ne porge il corno.
Et con sicura spene
priegga ciascuna il Cielo,
et sempre adora
ch'eterno viva Cosmo et Leonora.

Mermaids

Chi ne l'ha tolta Ohyme?
Chi ne l'a sconde
et deh chi ne la mostra
la bella donna nostra?
Ma come scherzan l'onde
et ridon l'herbe
e i fior, ridon le fronde.
La in quel dolce seren di Paradiso?
Ivi'e certo il bel viso.
Et pur gratia et dolcezza et pace infonde.
O sempre Arno tranquillo, herbose sponde,
Et chi piu gioia in gombra?
Hor la volianne a l'ombra.

Apollo

Dove disdegnoso
Torce Arno il muso, à guisa d'adirato,
Arezzo pose à pie d'un' monte ombroso,
La dove largo il campo era, et piu grato
A Cerere la dea, ch'apre il ben seno
A chi piu l'ama, piu di fruti pieno.

Arezzo

Come lieta si mostra
di cosi bella sposa,
Arezzo vostra?
Quant' io hoggi colma sia d'amor et speme
di nodo si felice,
con le mie Nimphe insieme,
Cantando appena dimostrar n'e lice.
Ogni sorte infelice

*Here, Lord, is Volterra.
Here are my nymphs competing as ever
to show who loves and honours you the most.
Happy at your marriage on so beautiful a day,
they open to you their rich veins
and give of what they have within and without.
And this one,
who comes so modest and joyful,
offers her horn full of white salt.
And, with confident hope,
each one ever adores Heaven
and prays that the union of Cosimo and Leonora
may live for ever.*

*Alas, Who has taken her from us?
Who is hiding her?
And who will show her to us,
our beautiful lady?
But how the waves are dancing;
for the grass and flowers
are laughing, there
in that sweet serenity of Paradise!
There, surely, is the beautiful face,
infusing grace, sweetness and peace.
O ever-tranquil Arno, O grassy banks,
which of you bears more joy?
Now let us fly to the shade.*

*Where the Arno disdainfully twists as though in
anger, she put Arezzo at the foot of a shady
mountain, there where the field was wide and most
pleasing to the goddess [of the harvest] Ceres, who
most generously gives of the fruit of her beautiful
breast to those who love her most.*

*How joyfully does your Arezzo
show herself
for so beautiful a bride?
How overcome I and my nymphs
are today with love and hope
for such a happy wedding -
this we can hardly show by singing.
May all kinds of misfortune*

sia da voi lunge, o bella coppia et cara,
che in vostra luce chiara
speriam' secure haver la vita nostra.

Silenus

O begli anni del'oro, o secol divo:
alhor non rastro o falce,
alhor non era visco,
ne laccio; et no'l rio ferro, e'l toscio;
ma sen gia puro latte il fresco rivo;
mel' sudavan' le querce;
ivano à schiera nymphe insieme
et pastori al chiaro è'l fosco.
O begli anni del'oro, vedrovvi io mai?
Tornagli o nuovo sol, tornagli omai.

Apollo

Fra'l Tebro et l'Arno,
Verso il Ciel' s'alza un vago colle ameno,
Sovra il qual d'alte mura intorno cinse
Costei, c'hor lieta il core et se ti dona,
Crotone Egitto, et la chiamò Cortona.

Cortona

Non men' ch'ogn'altra,
lieta hoggi Cortona
Cosmo, le sante nozze
antico amore ad honorare ne sprona.
Ma come potrò mai, con le parole
mostrarti à pieno il core?
Et far' quanto d'honore
Desio ne scorge à cosi bella prole?
Prendi dunque il desio, prenil' Signore;
Che non piccolo è il don', di chi'l cor' dona.

Huntresses

Hor chi mai cantera se non cant'hoggi
che di si care prede carche moviano'
l piede car che moviano' l piede.
O del frondo so bosco
o delle tener herbe
et voi tutt altre vaghe nimphe a cerbe
del bel paese toscio venite a cantar nosco
et cantandon an dian la bella diva,
anz'il bel sol ch'en su la fresca riva
del suo dolc' Arno siede
et ben n'ascolt' et vede.

*be far from you, O beautiful
and beloved couple, in whose clear light
we hope to live safely.*

*O beautiful divine years, o divine century!
Then there was no rake or scythe;
then there was no birdlime or snare,
no evil iron or poison.
But the cool stream flowed with pure milk;
the oak trees exuded honey.
Nymphs and shepherds went round together,
in daylight and in darkness.
O beautiful golden years, shall I ever see you?
Bring them back, o new sun, bring them back now.*

*Between the Tiber and the Arno there rises
toward Heaven a pretty hill. On it,
Croton Egyptus surrounded this city
with high walls - she who now happily gives you
her heart he called Cortona.*

*No less than any other, Cosimo,
happy Cortona is spurred today
by ancient love to honour
the holy marriage.
But how shall I ever be able
to reveal my heart fully with mere words?
Or to give as much honour as I desire
to such handsome offspring?
Take my desire; take it, Signor; for not small is the
gift of her who gives her heart.*

*Now who will ever sing if she does not sing today,
as, loaded with such prey, we move along?
O, from the leafy woods,
O, from the tender grass,
fair cruel nymphs of the beautiful
Tuscan countryside,
come sing with us.
And let us go singing of the beautiful Goddess,
or rather of the beautiful Sun
who sits on the bank of the sweet Arno,
and listens and views us well.*

Apollo

Sopra la Brana ove piu facilmente
passar' si può la grande Alpe Apenina
Siede Pistoia; et piange amaramente
Le sue discordie, et la civil' ruina:
pur'hoggi, posto il freno all'empie parti
(tua mercè) lieta viene ad honorarti.

Pistoia

Ecco la fida ancella
che stanca un tempo da siria tempesta
tua merce fuor dell'onde alza la testa.
O pietoso Nettuno, ò saggio Dio,
che col tuo bel tridente,
fra così altera gente,
fatti hai queto ogni affeto acerbo, et rio:
siati accetto il desio,
ch'assai vince il poter di ringratiarte,
Et di sempr' honorarte,
con la tua sposa, et mia sicura stella.

Night

Vientene almo riposo: ecco ch'io torno;
et ne discaccio il giorno.
Posate herbettes et fronde,
et spogliatevi piagge, et arbuscelli;
Entrate, o pastorelli,
entrate o nimphe bionde,
entro al bel nido adorno:
ogn'un s'adagi et dorma al mio ritorno

Tiber

Ecco Signor il Tebro,
Ecco il Tebro, Signora
ad honorarvi, Cosmo et Leonora.
Se la mia nobil figlia
a quanto gira il sol con la sua sphaera
pose il freno et la briglia:
questa, che di lei nacque, per voi spera
non men di lei, di riche spoglie ornarse:
et superba et altèra
sovra l'altre innalzarse:
onde al pari del Tebro et Roma anchora
Vada la fama al Ciel' d'Arno et di Flora.

*Over the Brana where one can cross
the great Apennine Alps the most easily,
sits Pistoia. She weeps bitterly
for her discord and civil ruin.
Yet today, a bridle on the evil parties - thanks to you -
she comes happily to honour you.*

*Here is the faithful handmaiden, who,
tired some time by such an evil storm,
now, thanks to you, raises her head above the waves.
O charitable Neptune, O wise god,
who with your fine trident
have calmed all bitter and evil feeling
among such proud people,
please accept the desire,
greater than my ability,
to thank and honour you,
with your wife and my secure star*

*Come, sweet rest, for here I am again,
banishing the day.
Rest, grass and leafy branches,
undress yourselves, slopes and shrubs.
Go in, o shepherds;
go in, o blond nymphs,
to your beautiful, adorned nests.
Let everyone lie down and sleep on my return.*

*Here, Signor, is the Tiber;
here is the Tiber, Signora,
come to honour you, Cosimo and Eleanora.
If my noble daughter
puts reins and a bridle on the earth
for as far as the sun turns with its sphere,
this lady, born from her, hopes through you,
no less than she, to adorn herself with riches
and, proud and haughty,
to rise above the others.
So, like the Tiber and Rome, the fame of the Arno
and of Flora may rise to Heaven.*

Apollo

Ecco alto Duce, il tuo devoto Impero
Ecco di Flora le fedeli ancelle:
Et come il cor' ti dan' puro et sincero
Con le piu care lor' doti, et piu belle:
Amale come padre, et giusto, et vero,
Che gli humil' prieghi lor' sovra le stelle
N'otteran' da chi il mondo, e'l ciel governa,
Vita, prole et honor, con pace eterna.

Voi tutti hor dunque lieti in festa, e'n gioco
Danzando insieme et rigirando intorno
Accesi d'amoroso et dolce foco
Finite questo illustre et chiaro giorno.
Io perche qui piu star non pate il loco
Al santo offitio, al mio bel carro torno;
Et con queste salendo al Cielo, anchora
Cosmo n'andren' cantando, et Leonora.

Sacro et Santo Himeneo

Sacro et santo Himeneo, il ciel ti chiama,
Arno ti priega, et Flora,
alle nozze di Cosmo et Leonora:

Vien dunque o dolce Dio, vien Himeneo io.

Vien desiato bene al sant' offitio
prendi la face e'l velo,
che l'una accenda et l'altro copra amore:
fa segno hoggi col Cielo
che te lieto dimostri, et si propitio
che dentro ad ambi duoi si regga un core.
Celeste alto vapore al tuo santo spirar
quinci esca fuori
amor lascivo, et Nemesis, et Pandora.

Vien dunque o dolce Dio, vien Himeneo io.

Deh porgi al Ciel, è a lor tua dolce aita;
onde pianta rinasca
simile al tronco avito, ornata et rara,
all'ombra cui si pasca,
et Arno et Flora in piu quieta vita;
dolce appagando ogni lor doglia amara.
Fate gelosi à gara
chi di piu alta prole orna et ristora
quella stirpe, che'l Cielo e'l mondo honora.

Vien dunque o dolce Dio, o Himeneo io.

*Here, high Leader, is your devoted empire;
here are the faithful handmaidens of Florence.
And since they give you their pure and sincere
hearts with their dearest and most beautiful dowries,
love them as a father, just and true.
For their humble prayers above the stars will obtain
from Him who governs the world and Heaven, life
and issue and honour, with eternal peace.*

*You who are thus happy in celebration,
dancing together, kindled by amorous and sweet fire,
end this illustrious and brilliant day.
Because the nature of my post does not allow me to
stay any longer, I return to my sacred duty,
in my beautiful chariot. And returning to Heaven
with these ladies, of Cosimo
we shall still be singing, and of Leonora.*

*Sacred and holy Hymen, Heaven calls to you, the
Arno entreats you, and Flora, to the wedding of
Cosimo and Eleonora:*

Come then, O sweet god, come Hymen, io.

*Come desired good, to the holy office;
take the torch and the veil,
the one to light and the other to cover Love. Make a
sign today with Heaven
that will show you happy and so propitious that one
heart will reign in both.
High celestial emanation,
at your holy sighing let there now depart lascivious
love, Nemesis and Pandora.*

Come then O sweet God, O Hymen, io.

*Offer to Heaven and to them your sweet aid,
with which may be born a plant
as the tree of life, ornate and precious.
In its shade may both Arno and Flora
graze in a more peaceful life,
it sweetly appeasing every bitter pain.
Make people compete jealously to adorn and restore
with higher offspring this stock which so honours
Heaven and the world.*

Come then sweet God, o Hymen, io.