

# **„La serva padrona“**

**Opera comica in un atto**

**Testo di**

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**Musica di**

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**2014**

**Personaggi**

**Serpina – Soprano  
Vespone – Tenore  
Uberto – Basso**

**L'Orchestra**

**Violino I  
Violino II  
Viola  
Violoncello  
Contrabasso  
Cembalo  
Oboe I  
Oboe II  
Fagotto I  
Fagotto II  
Corno I  
Corno II**

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# 1. Ouverture

**Allegro**

The musical score begins with a dynamic of **f**. The instrumentation includes Oboe I, II, Fagotto I, II, Corno I, II in C, Violino I, Violino II, Viola, and Basso. The score consists of six staves. The first two staves feature Oboe I, II and Fagotto I, II respectively, both playing eighth-note patterns. The third staff features Corno I, II in C. The fourth staff features Violino I. The fifth staff features Violino II. The sixth staff features Viola and Basso. Measure numbers 1 through 6 are present at the beginning of each staff.

The musical score continues from measure 6. The instrumentation remains the same: Oboe I, II, Fagotto I, II, Corno I, II in C, Violino I, Violino II, Viola, and Basso. The score consists of six staves. The first two staves feature Oboe I, II and Fagotto I, II respectively, both playing eighth-note patterns. The third staff features Corno I, II in C. The fourth staff features Violino I. The fifth staff features Violino II. The sixth staff features Viola and Basso. Measure numbers 6, 6, 5, and 3 are present at the beginning of each staff.

11

6            6            4            5            3

16

5            5

21

unis.

6

26

6  
5

A musical score page featuring six staves of music for two pianos. The top three staves are mostly silent, with dynamic markings 'p' at measures 3 and 5. The bottom three staves show active melodic lines with various note heads and stems. Measure 1: Treble clef, 4/4 time, key signature of B-flat major. Measure 2: Bass clef, 4/4 time, key signature of B-flat major. Measure 3: Treble clef, 4/4 time, key signature of B-flat major. Measure 4: Bass clef, 4/4 time, key signature of B-flat major. Measure 5: Treble clef, 4/4 time, key signature of B-flat major. Measure 6: Bass clef, 4/4 time, key signature of B-flat major.

41

42

43

44

45

46

Solo

pizz.

pizz.

pizz.

pizz.

51

56

6      6      5      arco      6

61

6      6      5

66

6/4

Musical score for orchestra, page 71, measures 6-5. The score consists of eight staves. Measures 6-5 are indicated at the bottom. The first staff (treble clef) has a bassoon part. The second staff (bass clef) has a double bass part. The third staff (treble clef) has a piano part. The fourth staff (bass clef) has a double bass part. The fifth staff (treble clef) has a cello part. The sixth staff (bass clef) has a double bass part. The seventh staff (treble clef) has a bassoon part. The eighth staff (bass clef) has a double bass part.

Musical score for orchestra, page 81, measures 1-3. The score consists of six staves. Measures 1-2 show eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 3 begins with a dynamic *p*. The first two measures of each staff are identical. The third measure features a rhythmic pattern of eighth notes followed by sixteenth-note pairs.

Musical score for orchestra, page 86, measures 1-5. The score consists of five staves. Measures 1-4 show a repeating pattern of eighth-note chords and eighth-note pairs. Measure 5 begins with a single eighth note followed by a sixteenth-note pattern. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the start of measure 5.

91

$b$        $\frac{6}{4} b$        $b$        $\frac{6}{4} b$        $\frac{5}{3}$        $b$

96

$\frac{6}{4} b$        $\frac{6}{5} b$        $\frac{6}{5} b$        $\frac{6}{5}$        $\frac{6}{5}$

101

$b$

$5b$

$b$

106

$5$

$5$

$b$

$6b$

$4$

111

unis.

$\flat$

6       $6\flat$        $4$        $5\sharp$

$\flat$

$p$

$p$

$p$

$p$

$6$   
 $4\sharp$   
 $2$

Musical score for orchestra, page 116, measures 1-6. The score consists of six staves. Measures 1-2: Violin 1 (G clef) and Violin 2 (C clef) play eighth-note chords. Measure 1 dynamic: **f**. Measures 3-4: Violin 1 and Violin 2 play eighth-note chords. Measure 3 dynamic: **f**. Measures 5-6: Violin 1 and Violin 2 play eighth-note chords. Measure 5 dynamic: **f**. Measure 6 dynamic: **p**. Measures 7-8: Double Bass (F clef) and Cello (C clef) play eighth-note chords. Measure 7 dynamic: **f**. Measure 8 dynamic: **p**. Measures 9-10: Double Bass (F clef) and Cello (C clef) play eighth-note chords. Measure 9 dynamic: **f**. Measure 10 dynamic: **p**.

Musical score for orchestra, page 6, measures 121-122. The score consists of six staves. Measures 121 start with dynamic *f*. Measures 122 start with dynamic *f*.

Measure 121 (Measures 1-4):

- Top staff: Treble clef, 2/4 time, dynamic *f*. Notes: B, A, G, F#.
- Second staff: Bass clef, 2/4 time, dynamic *f*. Notes: D, C, B, A, G, F#.
- Third staff: Treble clef, 2/4 time, dynamic *f*. Notes: E, D, C, B, A, G.
- Fourth staff: Treble clef, 2/4 time, dynamic *f*. Notes: E, D, C, B, A, G.
- Fifth staff: Bass clef, 2/4 time, dynamic *f*. Notes: D, C, B, A, G.
- Sixth staff: Bass clef, 2/4 time, dynamic *f*. Notes: D, C, B, A, G.

Measure 122 (Measures 5-8):

- Top staff: Treble clef, 2/4 time, dynamic *f*. Notes: B, A, G, F#.
- Second staff: Bass clef, 2/4 time, dynamic *f*. Notes: D, C, B, A, G, F#.
- Third staff: Treble clef, 2/4 time, dynamic *f*. Notes: E, D, C, B, A, G.
- Fourth staff: Treble clef, 2/4 time, dynamic *f*. Notes: E, D, C, B, A, G.
- Fifth staff: Bass clef, 2/4 time, dynamic *f*. Notes: D, C, B, A, G.
- Sixth staff: Bass clef, 2/4 time, dynamic *f*. Notes: D, C, B, A, G.

A musical score for six staves, likely for a string quartet or similar ensemble. The score consists of two systems of four measures each. Measure 126 starts with a treble clef, a bass clef, and a treble clef. Measures 126-127 feature various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 127 concludes with a bass clef and a treble clef. Measure 128 begins with a bass clef and a treble clef. The score includes measure numbers 126 and 127 at the bottom left, and measure numbers 6, 4, 5, and 3 at the bottom right.

131

6                    6                    6                    5                    3

136

5                    5

141

unis.

142

A musical score for orchestra, page 146. The score consists of six staves: Violin 1 (top), Violin 2, Viola, Cello, Double Bass, and Bassoon. The key signature is one sharp (F# major). The time signature is common time. Measure 146 begins with a forte dynamic. The violins play eighth-note chords. The cellos and bassoon provide harmonic support with sustained notes. The bassoon has a prominent eighth-note pattern. Measures 147-148 show the bassoon taking a melodic line with eighth-note patterns, while the other instruments provide harmonic support. Measure 149 concludes with a piano dynamic (p) and a melodic line from the bassoon.

151

p

156

p

161

162

163

164

165

166

166

Solo

pizz.

pizz.

pizz.

pizz.

171

Musical score for measures 171-175. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. Measure 171 starts with a dotted half note followed by a quarter note. Measures 172-175 show various patterns of eighth and sixteenth notes across the staves.

176

Musical score for measures 176-180. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. Measure 176 features slurs and dynamic markings *f* *unis.* and *f*. Measures 177-179 show eighth-note patterns with dynamic markings *f*, *f*, *arco f*, and *arco f*. Measure 180 concludes with a dynamic marking *arco f* and a time signature change to 6/4.

181

6      6      5      5

186

191

6    6    5  
4            3

197

6    6    5  
4            3

## Scena I

## 2. Recitativo: Vespone

Vespone

8

Oh, che ca - sa è que - sta: un pa - dro - ne ed u - na ser - va... e - gli è un

3

ve - chio e sem - pre gri - da, es-sa è u - na ra - gaz - za bel - la ma

6  
5

6#

5

paz - za. Dal - la ma - ti - na al - la se - ra sem - pre de - vo la - vo -

6

7

ra - re... nes - sun mo - men - to che pos - sa ri - po - sa - re.

## 3. Aria: Vespone

**Moderato**

Oboe I, II

Fagotto I, II

Violino I

Violino II

Viola

Vespone

Basso

**p**

**6**

**7**

**4**

**6**

**7**

8

Che vi - ta ma - le - det - ta, è far il ca - me -

6                    7

12

rie - re, che vi - ta ma - le - det - ta, è far il ca - me -

6                    6

16

8 rie - re, è far il ca - me - rie - re, sol pe - na qui m'a -

6 6 6 6  
4 4 4 4  
5      b      2      b      2

20

spet - ta, in que - sto mio me - stie - re, in que - sto, in

**f** 6 6      **p** 6 6      **f** 6 6      **p**

**f** 4 4      **p** 4 4      **f** 4 4      **p** 4 4

24

que - sto mio me - stie - re, che vi - ta ma - le - det - ta, è

6            7

28

far il ca - me - rie - re, sol pe - na qui m'a - spet - ta, in

6            7            6            6     5     5

32

*que - sto\_mio me - stie - re.* In  
Fine

6            6/4      5/3            6            6/4      5/3      Fine

36

*ca - sa qui in - tor - no,* son schia - vo\_d'un a - va - ro, la -

6#            7#

40

vo - ro not - te e gior - no, per po-co, po-co, po-co il de - na - ro, per

44

po - co il de - na - ro, in ca - sa qui in - tor - no, son

6                    5                    6                    5

48

schia - vo d'un a - va - ro, la - vo - - ro \_\_ not - te e gior - no, per  
 6 4 5 6 4 5 5

52

po - co \_\_ il de - na - ro.  
 6 4 5 6 4 5 D. C. al Fine

## Scena II

### 4. Recitativo: Vespone, Uberto

Vespone

Ec - co. è già mez - zo - gior - no, ed io an - co - ra non fat - to co - la -

6

3

Uberto

zio - ne... ad - des - so... ma qui vie - ne il pa - dro - ne! Que - sta è per me dis -

6 6 5  
4

5

gra - tia: son tre o - re che as - pet - to, e la mia ser - va por -

7b

6

7

tar - mi la cioc - co - lat - ta non fa gra - zia ed io d'u - sci - re ho

5b

9

fret - ta. O flem - ma be - ne - det - ta! Or sì che ve - do, che, per

6#

11

es - ser sì buo - no con co - ste - i, la cau - sa son di tut - ti i ma - li mie - i. Ser -

13

pi - na, Ser - pi - na, Ser - pi -

15

(a Vespone)

na! Vien do - ma - ni! Hai vis - to la mia ser - va? An - co - ra

$\flat$   $6$   
 $4\sharp$   
 $2$

17

Uberto

no. Ves - po - ne! Van - ne e ve - di che fa! Ub - bi -

6

19

(Vespone parte)

dis - co, mio pa - dro - ne!

Scene III  
5. Aria: Uberto

31

**Allegro**

Oboe I, II      unis.  
*f*

Fagotto I, II      unis.  
*f*

Corno I, II in F      *f*

Violino I      *f*  
                    *p*

Violino II      *f*  
                    *p*

Viola      *f*  
                    *p*

Uberto      -  
                    As - pet - ta - re e

Basso      *f*  
                    *p* 6 6



5

non ve - ni - re, sta - re a let - to e non dor - mi - re, ben ser - vi - re e

6            6            6            5            6            6            6            6            6            6            6            6            5

9

f

f

f

f

f

p

f

non gra - di - re: son tre co - se,

6            6            6            5            f            p            6            f

13

son tre co - se,      son tre co - se da mo -

*p*      *f*      *p*      *f*

*p*      *f*      *p*      *f*

*p*      *f*      *p*      *f*

*f*      *p*      *f*

17

ri - re,      da mo - ri - re,      da mo - ri - - - re.

*f*

Quan - do el - la po - ve - ri - na, tan - to bel - la e in - no - cen -

*p*      6:      6:

- ti - na, fa la stan - za e la cu - ci - na, mi dà mor - te,

*f*

29

8 8

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

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

mi dà mor - te, mi dà mor - te e

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

33

*a*

8

*p* *p*

mi ro - vi - na, mi dà mor - te

*p*

7 # 5

37

*e mi ro - vi - na, mi \_\_\_\_ dà mor - te e mi ro -*

6                    5                    6                    f

41

*vi - - - na, mi \_\_\_\_ dà mor - te e mi ro -*

6                    5                    6                    f

49

*p*

*p*

*p*

As - pet - ta - re e non ve - ni - re, sta - re a let - to e non dor - mi - re,

ben ser - vi - re e non gra - di - re:  
 son tre co - se,

ben ser - vi - re e non gra - di - re: son tre co - se,

son      tre      co - se,

6                  6**h**                  6                  6**h**                  6                  **f**

p

2

6

*son tre cose,*      *son tre cose*

61

da mo - ri - re, da mo - ri - re, da mo - ri - - - re.

*f*

66

*p*

Quan - do el - la po - ve - ri - na, tan - to bel - la e in - no - cen -

*p*

40

70

-ti - na, fa la stan - za e la cu - ci - na, mi dà mor - te,

74

8 8 8  
8 8 8  
- - -  
8 8 8  
- - -  
  
*p* *f* *p* *f*  
*p* *f* *p* *f*  
*p* *f* *p* *f*  
  
mi dà mor - te, mi dà mor - te e  
  
*f* *f*

78

mi ro - vi - na,

**p**

**p**

**p**

6  
5

82

f

ff

f

f

f

e mi ro - vi - na,

6

6  
**f**

86

vi - - na, mi - - da mor - te e mi ro-

6 4      5 3      6

90

unis.

unis.

vi - - na.

6 4      5 3

## 6. Recitativo: Uberto

43

Uberto

Gran fat - to, gran fat - to! Io m'ho cre - sciu - ta ques - ta ser - va pic -

6

3

ci - na: le ho fat - ta di ca - rez - ze, l'ho te - nu - ta

6

5

co - me mia fi - glia fos - se. Or el - la ha pre - so per - ciò tan - ta ar - ro -

b

6  
4 $\frac{1}{2}$

7

gan - za, fat - ta è sì su - per - bo - na, che al - fin di

6

9

ser - va di - ve - rà pa - dro - na!

Scena IV  
7. Duetto: Vespone, Uberto

**Allegro**

Oboe I, II

Fagotto I, II

Corno I, II in F

Violino I

Violino II

Viola

Vespone

Uberto

Basso

unis.

4

*Nel - la cu - ci - na.* *Lei va di*

*Dov' è Ser - pi - na?* *Che co - sa a - pet - ta?*

**p**      6      5      6      5

8

fret - ta.

Nel - la cu - ci - na.

Lei va di

Dov' è Ser - pi - na?

Che co - sa a - pet - ta?

12

*cresc.*

**f**

*cresc.*

**f**

*cresc.*

**f**

*cresc.*

**f**

*cresc.*

**f**

8  
fret - ta, lei va di    fret - ta, lei va di    fret - ta.  
Lei va di    fret - ta, lei va di    fret - ta?

*cresc.*

**f**

16

Lei non sta be - ne. Ha la - vor

Per - chè non vie - ne? Cre - der non pos - so.

**p**      **6**      **5**      **h**      **6**      **5**



24

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

gros - so, ha la - vor - gros - so, ha la - vor gros - so.

Ha la - vor gros - so, ha la - vor gros - so? Ah, que - sto

*cresc.*

*f*

3

28

*p*

*p*

*p*

Co - no - sco co - me può

non vo' più to - le - rar!

*p*

6

33

ben gri - dar, co - me può  
ben gri - dar.

6  
6  
6

38

*Mai pre - pa - ra - ta.*      *Cè un ar - go -*

*La cioc - co - la - ta?*      *Oh, Dio che sen - to.*

b      **p**       $\frac{6}{5}$        $\sharp$        $\frac{6}{5}$        $\sharp$

42

men - to.

Mai pre - pa - ra - ta.

Cè un ar - go -

La cioc - co - la - ta?

Oh, Dio che sen - to.

46

*cresc.*

**f**

*cresc.*

**f**

*cresc.*

**f**

*cresc.*

**f**

*cresc.*

**f**

men - to, cè un ar - go - men - to, cè un ar - go - men - to.

Cè un ar - go - men - to, cè un ar - go - men - to?

*cresc.*

**f**

#

50

54

8 pli - zio. Si - gnor pa - zien - za. Ma che su -

Che in - so - len - za. Ad - dio giu - di - zio,

*Note: Measure 54 is divided into two systems of four measures each by vertical bar lines. The first system ends at the vocal entries. The second system begins with the bassoon entry in measure 55.*

58

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

8 pli - zio. Ad - dio giu - di - zio, ad - dio giu - di - zio.

ad - dio giu - di - zio, ad - dio giu - di - zio. Ah, que - sto

*cresc.*

*f*

3

62

non vo' più to - le - rar!

Co - no - sco co - me può

*p*

*p*

*p*

6

67

ben gri - dar, co - me può      ben gri - dar. In

In

72

que - sta ca - sa dun - que, mi vien da im - pa - zir, mi

*p*

*p*

*p*

8

que - sta ca - sa dun - que, mi vien da im - pa - zir, mi

*p*

76

vien da im - pa - zir, sol mal - in - te - si o - vun - que, che

viens dans l'im - pa - zir, sol mal - in - te - si o - vun - que, che

6 7 5 f

80

8

re - sta an-cor da dir, che re - sta an-cor da dir, an -

re - sta an-cor da dir, che re - sta an-cor da dir, an -

**p** 6 4 7

84

*p*

*p*

*8*

cor da dir, an - cor da dir. an -

cor da dir, an - cor da dir. an -

6  
4

5  
3

6  
4

7

88

*cor da dir, an - cor da dir?*

*6 4 5 3 6 4 7 f*

92

p

## Scena V

### 8. Recitativo: Serpina, Vespone, Uberto

13

bel - lo, e ve ne che - te - re - te.

*5#* *3#* *5#* *3#*

15 Uberto (a Vespone)

Ves - po - ne, o - ra che ho pre - so la cioc - co - la - ta già

17 Vespone (ride)

dim - mi: "Buon pro vi fac - cia e sa - ni - tà!" "Buon pro vi fac - cia e sa - ni -

*#* *#* *#*

19 Serpina

Uberto (a Serpina)

tà!" Di chi ri - de quell' a - si - no? Di me, che ho più flem-ma d'u - na

*8* *6* *6#* *5* *#* *b* *6*

21

bes - tia, Ma io bes - tia non sa - rò, più flem - ma non a - vrò, il

*b* *6* *b* *6*

23

gio-go scuo-te - rò, e quel che non ho fat - to al fin fa - rò!

*b*

## 9. Aria: Uberto

69

**Allegro**

unis.

Oboe I, II

Fagotto I, II

Corno I, II in F

Violino I

Violino II

Viola

Uberto

Basso

(a Serpina)

Sem-pre in con - tra - ti, sem-pre in con - tra - ti, sem-pre in con -

4

unis.

unis.

tras - ti con te si sta, sem-pre in con - tra - ti, sem-pre in con -

6      6  
5

7

unis.

unis.

tras - ti, sem-pre in con - tra - ti con te si sta. E qua e

6      6  
5

10

*cresc.*

*cresc.*

*cresc.*

*cresc.*

là, e sù e giù, e sì e no. Or ques - to

*p*

*6*

*cresc.*

13

*f*

*f*

*f*

*f*

bas - ti, or - ques - to bas - ti, bas - ti, bas - ti, fi - nir si

*f*

72

16

unis.

può, finir si può, finir si può, \_\_\_\_\_ finir si

6      5      6      5

19

p

8

8

8

*(a Vespone)*

può, fi - nir si può. Ma che ti pa - re? Ho io a cre -

**p**

6

22

8 8 8 8 8

pa - re? Ma che ti pa - re? Ho io a cre - pa - re? Si - gnor mio

6  
5

25

$\frac{6}{5}$

$\frac{6}{5}$  unis.

no, si - gnor mio no!

6 $\sharp$       ♯      7      ♫

74

28

(a Serpina)

Pe - rò do - vrai per sem - pre

      |      |      |

      |      |      |



31

cresc.

cresc.

cresc.

pian - - - - - ge -

cresc.



76 40

cresc.

cresc.

cresc.

rai che ben ti

cresc.

46

tu?  
Non è co - sì?  
Che di - ci tu?  
Non è co -  
  
 6  
5  
6  
5

49

*f*

*f*

*f*

*f*

*f*

*f*

sì? Ah! Che? No? Ma è co - sì!

*f*

52 unis.

unis.

unis.

(a Serpina)

Sem-pre in con - tra - ti,

sem-pre in con - tra - ti,

sem-pre in con -

==

unis.

unis.

tras - ti con te si sta,

sem-pre in con - tra - ti,

sem-pre in con -

58

unis.  
unis.

tras - ti, sem-pre in con - tra - ti con te si sta. E qua e

6      6  
5

61

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

là, e sù e giù, e sì e no. Or ques - to

6      6  
cresc.      6

64

bas - ti,      or que - sto bas - ti,      bas - ti,      bas - ti,      fi - nir si

67

unis.

f

può, fi - nir si può, fi - nir si può, fi - nir si

$\frac{6}{4}$        $\frac{5}{3}$                            $\frac{6}{4}$        $\frac{5}{3}$

70

può, fi - nir si può, fi - nir si può, fi - nir si

73

unis.

unis.

può, si può, si può.

## 10. Recitativo: Serpina, Vespone, Uberto

Serpina

In som-ma del-le som-me per att-en-de-re al vo-stro be-ne

6

3

Uberto (a Vespone) Serpina

io mal di ho da ri-ce-ve-re? Po-ve-ret-ta! La sen-ti... Per a-

6

5

Uberto  
(a Serpina)

ver di voi cu-ra, io sven-tu-ra-ta deb-bo es-ser mal-tra-ta? Ma

7b

7

Serpina Uberto

que-sto non va be-ne. Bur-la-te sì! Ma que-sto non con-vie-ne.

6

9

Serpina

E pur qual-che ri-mor-so a-ver do-vre-ste di far-mi e

11

Uberto  
dir - mi ciò che di - te e fa - te.  
Co - sì

13

Serpina  
è, da dot - to - res - sa voi par - la - te. Voi mi sta - te sui scher - zi, ed io m'ar -

15

Uberto  
(a Vespone)  
rab - bio! Non v'ar - rab - bia - te!  
Ves -

17

po - ne! va den - tro, pren - di - mi il ca - pel - lo, la spa - da ed il bas -

6

19

Vespone (Vespone parte)  
to - ne, chè vo - glio u - scir. Si, va - do su - bi - to!

Scena VI  
11. Recitativo: Serpina, Uberto

Serpina

Mi - ra - te! Non ne fa - te u-na buo - na, e poi Ser - pi - na è di po - co giu -

6

3

Uberto

di - zio. ma lei che di - a - vo - lo vuol mai dai fat - ti mie - i? Non

6

5

vo' che u - scia - te a - des - so, gli è mez - zo - dì. Do - ve vo - le - te an -

6

7

Uberto

da - re? An - da - te - vi a spo - glia - re... È il gran ma - lan - no che mi fa -

6

5

5

6

9

Serpina

res - ti... Oi - bò, non oc - cor - re al - tro, Io vo' co - sì, non u - sci -

5#

Musical score for 'Ridente' by Uberto Maestri, page 11. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The vocal line begins with a dotted half note followed by eighth notes. The lyrics are: "re - te, io l'u - scio a chia - ve chiu - de - ro." The piano accompaniment features sustained notes and chords. The key signature changes from C major to G major at the end of the measure.

13

Serpina

par - mi    que - sta    mas - si - ma im - per - ti - nen - za.

E    sì,    suo -

## 12. Aria: Serpina

**Larghetto**

Oboe I, II

Fagotto I, II

Violino I

Violino II

Viola

Serpina

Basso

3

tr

tr

tr

tr

tr

Stiz

6

zo - so, mio\_stiz - zo - so,      voi fa - te bo - ri - o - so,      voi fa - te bo - ri - o - so,      ma

Musical score for orchestra and voice, page 9, measures 6-9. The score consists of five staves: two woodwind staves (oboe and bassoon), two brass staves (trumpet and tuba), and a vocal part. The vocal part includes lyrics in Italian. Measure 6 starts with a forte dynamic. Measure 7 begins with a trill. Measure 8 continues with a trill. Measure 9 concludes with a trill.

9

*tr*

*tr*

*tr*

*tr*

non vi può gio-var,— ma non vi può gio-var, bi - so-gna al mio di - vie - to, star

6 6 6#

12

che - to e non par - lar,      non par - lar,      non par - lar,      stiz - zo - so mio\_stiz - zo - so,      stiz -

6♯                        6♯                        6♯

15

zo - so mio\_sti - zo - so,      voi fa - te bo - ri - o - so,      voi fa - te bo - ri - o - so,      ma

6                        6                        7                        6                        7

18

tr      tr

non vi può gio-var, —      ma non vi può gio-var,      bi - so-gna al mio di - vie - to,      star

6      6      6      5

21

che - to e non par - lar,      non par - lar,      non par - lar,      star che-to e non par-lar,      star

6      5      6      5

24

che - to e non par - lar, sì, sì, Ser - pi - na vuol\_ co - sì, sì, sì, Ser - pi - na vuol\_ co - sì.

27

Cred' io che min-ten -

Fine

30

de - te, m'in - ten - de - te, m'in - ten - de - te, dac-chè mi co - no - sce - te, co - no - sce - te, co - no -

33

sce - te, son mol - ti, mol - ti dì, son

6# 5#

36

Solo

mol - ti, mol - ti, mol - ti, mol - ti, mol - ti

7  
5#  
#

39

di, mol - ti, mol - ti di.

7  
5#  
#

D. C. al Fine

## Scena VII

### 13. Recitativo: Serpina, Vespone, Uberto

Vespone

Serpina (a Vespone)

Ec - co il cap - pel - lo la spa - da ed il ba - sto - ne. Non è ne - ces -

6

3

Uberto (a Vespone)

sa - rio... il pa - dro - ne res - ta a ca - sa! Be - nis - si - mo! Hai tu in -

5

te - so? O - ra al suo lo - co o - gni co - sa por - rà vos - si - gno -

6  
5b

7

ri - a, che la pa - dro - na mi - a vuol ch'o non

5b

9

Serpina (a Uberto)

es - ca. Co - sì va be - ne. An - da - te, e non v'in -

6b  
5b

11

cre - sca... Tu ti fer - mi? Tu guar - di? Ti me - ra - vi - gli? E che vuo

5b 6 6

13

Uberto (a Serpina)

dir? Sco - sta - ti, mal - va - gia! Vat - te - ne, in - so - len -

5 6 6

15

(a Vespone)

tac - cia! In o - gni con - to vo' fi - nir - la. Ves - po - ne, in que - sto

6 5

17

pun - to tro - va - mi u - na mo - glie, io mi vo - glio ca -

5

19

sa - re. Co - sì non do - vrò sta - re a que - sta ma - ni - gol - da più sog -

5

21 Vespone

get - to.  
Sì, si gnor!  
Si può fa - re!

23 Serpina

Oh! Qui vi ca - de l'a - si - no!  
Ca - sa - te - vi, che fa - te ben:  
l'ap - pro -

6

25 Uberto (a Serpina)

vo.  
L'ap - pro - va - te?  
Man - co mal,  
l'ap - pro - vo.

6

27 Serpina

Dun - que i - o mi ca - se - rò.  
E pren - de - re - te

#

6

29 Uberto Serpina Uberto

me?  
Te?  
Cer - to!  
Af - fé?  
Af - fé!  
Io non so chi mi

#

32 (a Vespone) Serpina

tien... Dam - mi il bas - to - ne... tan - to - ar - dir! Oh! Voi

6

34

far e dir po - tre - te che null' al - tra che me spo - sar do -

6  
5b

36 Uberto (a Serpina) Serpina

vre - te. Vat - te - ne fi - glia mi - a. Vo - les - te dir mia

6

38 Uberto Serpina

spo - sa. O stel - le! O sor - te! Oh! Que-sta è per me mor - te! O

40

mor - te o vi - ta, co - sì es - ser dée: l'ho fis - so già in pen - sie - ro.

5b

42 Uberto

Que - sto è un al - tro dia - vo - lo più ne - ro.

## 14. Duetto: Serpina, Uberto

97

**Allegro**

Oboe I, II

Fagotto I, II

unis.

Violino I

Violino II

Viola

Serpina

Uberto

Basso

Lo co - nos - co a que - gli oc - chiet - ti,

*f*

*f*

*f*

*f*

*f*

*f*

*f*

4

*fur - bi, la - dri, ma - li - gnet - ti, che seb - ben voi di - te*

6  
5

*"no", pur m'ac - cen - na - no di "sì", pur m'ac -*

10

cen - na - no di "sì",

Si - gno - ri - na, v'in - gan -

f

6

13

na - te, trop - po in al - to voi vo - la - te, gli oc - chi ed

tr

p

p

100

16

*io voi di - con "no",*      *ed è un so - gno que - sto*

*che seb - ben voi di - te*

"sì",      *ed è un so - gno que - sto "sì",*

6  
5

19

22

"no",  
pur m'ac - cen - na - no di "sì",  
gli oc-chi ed io voi di - con "no",  
ed è un so - gno que - sto

6

"no", pur m'ac - cen - na - no di "sì",

pur m'ac - cen - na - no di "sì",

gli oc-chi ed io voi di - con "no", ed è un so - gno que - sto

ed è un so - gno que - sto

三

6

11

25

"sì, sì, sì, sì", che seb - ben voi di - te

"sì, sì, sì, sì",

"no",  
 pur m'ac - cen - na - no di "si",  
 gli oc-chi ed io voi di - con "no",  
 ed è un so - gno que - sto

31

"sì, sì, sì, sì". Ma per - ché?

"sì, sì, sì, sì".

6 5 6 5 6 5

35

*p*

*p*

*p*

Non son bella, graziosa

*p*

39

*p*

*p*

e spirito - to - sa, non son bella,

*p*

Musical score for piano and voice, page 43, measures 1-4. The score consists of four staves. The top two staves are for the piano (treble and bass clef), and the bottom two staves are for the voice (treble and bass clef). The key signature is one flat. Measure 1: piano rests, voice rests. Measure 2: piano eighth-note chords, voice eighth-note chords. Measure 3: piano eighth-note chords, voice eighth-note chords. Measure 4: piano eighth-note chords, voice eighth-note chords. The lyrics "gra - zi - o - sa" are sung in measure 4.

gra - zi - o - sa      e spi - ri - to - sa, spi - ri -

6  
4      7  
      h



Musical score for piano and voice, page 43, measures 5-8. The score consists of four staves. The top two staves are for the piano (treble and bass clef), and the bottom two staves are for the voice (treble and bass clef). The key signature changes to no sharps or flats. Measures 5-6: piano eighth-note chords, voice eighth-note chords. Measures 7-8: piano eighth-note chords, voice eighth-note chords. The lyrics "to - sa, spi - ri - to - sa?" are sung in measure 8.

to - sa, spi - ri - to - sa?

f  
      f  
      p  
      f

h      h      h

51

p

p

p

Ah, co - stei mi va ten - tan - do.

6                    5

p

55

Lei mi par che va ca - lan - do.

6                    5

59

Quan - to va, che me la fa?

63

Ve', che bri - o, che ma - e - stà,

67

su, mi - ra - te

Che me la fa?

$\frac{6}{4}$   $\frac{7}{\sharp}$

71

leg - gia - dri - a.

Deh, van - ne vi - a, van - ne

$\frac{6}{4}$   $\frac{7}{\sharp}$

75

vi - a, van - ne vi - a!

**f**

79

Ri-sol - ve - te oh, mio si - gnor,

Sem-pre cre - sce il mio fu -

**p**

**cresc.**

**cresc.**

**cresc.**

**cresc.**

**cresc.**

**p**

**cresc.**

83

*o - ra ba - sta col tuo stu - por,*      *ri - sol - ve - te, mio si -*

ror,      o - ra ba - sta col tuo stu - por,

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

6                    *p*                    6                    5

==

87

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*gnor,*

*o - ra ba - sta col tuo stu -*

*sem-pre cre - sce il mio fu - ror,*      *o - ra ba - sta col tuo stu -*

*cresc.*

*f*                    *f*                    *f*                    *f*                    *f*

6                    *f*                    6                    *f*                    6                    *f*

91

por. Co - sa qui an - cor sa - rà?

por. Co - sa qui an - cor sa -

6

95

ra? Co - me mai si fi - ni -

Co - me mai si fi - ni - rà,

co - me mai si fi - ni -

6 6 5

99

rà?  
Co - sa qui an - cor - sa -  
rà?  
Co - sa qui an - cor - sa -  
rà?

6

103

rà?  
Co - me mai  
si fi - ni - rà,  
co - me mai si fi - ni -  
rà?  
Co - me mai  
si fi - ni -  
rà?

6

6

6

5

3

rà, co - me mai si fi - ni - rà, co - me mai si fi - ni -  
rà, co - me mai si fi - ni - ra, co - me mai si fi - ni -

6      6      5      6      6      5  
4      3      3      4      3



(Serpina parte)

rà? (Uberto parte)  
rà?

Scena VIII  
15. Recitativo: Vespone

113

Vespone

Oh, Dio! Am - be - due son mat - ti! El - la vuol es - ser pa -

6

3

dro - na, e - gli vuol spo - sa - re un' al - tra. Ma

6b 5b

5

i - o... che vo - glio io in - fat - ti? Un po di te - ne -

6

6 5b

7

rez - za, a - mo - re e dol - cez - za.

h

## 16. Aria: Vespone

**Andante**  
Solo

Oboe I, II      Fagotto I, II

Violino I      Violino II

Viola

Vespone

Basso

**p**

6      6      5

4

**p**

unis.

Voi don - ne bel - le e

6      7

9

ca - re, sen - ti - te mi a - des - so: se mi vo - le - te a - ma - re, ve -

6                    6                    5  
4                    3

14

ni - te in que - sto am - ples - so, voi don - ne bel - le e ca - re, sen - ti - te mi a -

6                    7

116

19

Solo

8 des - so: se mi vo - le - te a - ma - re, ve - ni - te in que - sto am - ples - so.

6              7

8              6              7              6              7              6

Io son un gio - vi -

29

8  
net - to, deh, da - te-mi un ba - cet - to, io son un gio - vi - net - to, deh,

6  
5

6#

#

34

8  
da - te-mi un ba - cet - to, par - - la - - te - mi d'a -

6#

#

6

6

#

Musical score for page 39, measures 1-6. The score consists of four staves. The top staff (treble clef) has a dynamic of *tr* over a forte chord. The second staff (bass clef) has a single note. The third staff (treble clef) has a single note. The bottom staff (bass clef) has a single note. Measure 1: Treble staff has a forte chord. Bass staff has a single note. Measures 2-6: Treble staff has eighth-note pairs. Bass staff has single notes. The lyrics are: mor, cal - - ma - te il mi - o do - lor,

4      3      6      6      #

Musical score for page 44, measures 1-6. The score consists of four staves. The top staff (treble clef) has a dynamic of *tr* over a forte chord. The second staff (bass clef) has a single note. The third staff (treble clef) has a single note. The bottom staff (bass clef) has a single note. Measure 1: Treble staff has eighth-note pairs. Bass staff has a single note. Measures 2-6: Treble staff has sixteenth-note patterns. Bass staff has single notes. The lyrics are: par - - la - te - mi d'a - mor,

6      5 #

49

Solo

cal - - - ma - te il\_ mio\_ do - lor.

$\frac{6}{4}$        $\frac{5\#}{4}$

54

6       $\frac{6}{4}$       5       $\frac{5}{3}$

Musical score for orchestra and choir, page 59, measures 6-7. The score consists of six staves. The top two staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom four staves are for the choir, with voices labeled Soprano, Alto, Tenor, and Bass. The vocal parts are mostly silent or provide harmonic support, while the orchestra plays rhythmic patterns. The vocal line begins in measure 7 with the lyrics "Voi don - ne bel - le e ca - re, sen - ti - te mi a -". Measure numbers 6 and 7 are indicated at the bottom of the page.

64

des - so: se mi vo - le - te a - ma - re, ve - ni - te in que sto am - ples - so,  
voi

6            5

6            7

69

don - ne bel - le e ca - re, sen - ti - te mi a - des - so: se mi vo - le - te a -

8

74

ma - re, ve - ni - te in que - sto am - ples-so.

Par - -

8

79

la - te\_\_ mi\_\_ d'a - mor,  
cal - - - ma - te il\_ mio\_ do -

6 4      5  
              6 4      5 3

84

(Vespone parte)

lor.

## 17. Tempesta

123

**Presto**

Musical score for orchestra, measures 1-4. The score includes parts for Oboe I, II; Fagotto I, II; Corno I, II in C; Violino I; Violino II; Viola; and Basso. The Basso part features eighth-note patterns at the beginning of each measure. Measures 3 and 4 include dynamic markings *pp*.

Oboe I, II  
Fagotto I, II  
Corno I, II in C  
Violino I  
Violino II  
Viola  
Basso

5

Musical score for orchestra, measures 5-8. The score includes parts for Oboe I, II; Fagotto I, II; Corno I, II in C; Violino I; Violino II; Viola; and Basso. The Basso part continues its eighth-note pattern. Measures 7 and 8 include dynamic markings *pp*.

9

Musical score page 124, measures 9-12. The score consists of six staves. Measures 9-10 are rests. Measure 11 starts with eighth-note pairs (A, B) (C, D) (E, F) (G, A). Measure 12 continues with eighth-note pairs (B, C) (D, E) (F, G) (A, B).

6  
5

13

Musical score page 124, measures 13-16. Measures 13-14 feature sixteenth-note patterns with grace notes and dynamic markings *f*. Measures 15-16 show eighth-note pairs (A, B) (C, D) (E, F) (G, A) with dynamic markings *f*.

7  
*f*

17

p

p

p

p

p

$\frac{6}{5}$

$\frac{6}{5}$

21

$\frac{7}{7}$

25

A musical score for orchestra, page 126, featuring six staves. Measures 25-26 show woodwind entries with slurs and dynamic markings *f*. Measure 27 begins with a forte dynamic *f*, followed by a piano dynamic *p*. Measure 28 concludes with another piano dynamic *p*.

29

A musical score for orchestra, page 126, featuring six staves. Measures 29-30 show sustained notes with dynamic markings *ff*. Measures 31-32 show woodwind entries with slurs and dynamic markings *ff*. The bassoon staff includes a key signature change to one flat.

33

6 measures of music for six staves (treble/bass). Measure 1: Sustained notes. Measure 2: Sustained notes. Measure 3: Sustained notes with slurs. Measure 4: Eighth-note patterns. Measure 5: Eighth-note patterns. Measure 6: Eighth-note patterns.

37

6 measures of music for six staves (treble/bass). Measure 1: Sustained notes. Measure 2: Sustained notes. Measure 3: Sustained notes with slurs. Measure 4: Eighth-note patterns. Measure 5: Eighth-note patterns. Measure 6: Eighth-note patterns.

b b b

41

A musical score for five staves. The top three staves have treble clefs and common time. The bottom two staves have bass clefs. Measure 41: The first staff has a dotted half note followed by a fermata. The second staff has a dotted half note followed by a fermata. The third staff has a dotted half note followed by a fermata. The fourth staff has a dotted half note followed by a fermata. The fifth staff has a dotted half note followed by a fermata. Measures 42-43: The first staff has a dotted half note followed by a fermata. The second staff has a dotted half note followed by a fermata. The third staff has a dotted half note followed by a fermata. The fourth staff has a dotted half note followed by a fermata. The fifth staff has a dotted half note followed by a fermata. Measure 44: The first staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The second staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The third staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The fourth staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The fifth staff has a sixteenth-note pattern (two groups of four) followed by a fermata.

45

A musical score for five staves. The top three staves have treble clefs and common time. The bottom two staves have bass clefs. Measure 45: The first staff has a rest. The second staff has a rest. The third staff has a rest. The fourth staff has a rest. The fifth staff has a rest. Measures 46-47: The first staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The second staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The third staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The fourth staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The fifth staff has a sixteenth-note pattern (two groups of four) followed by a fermata. Measure 48: The first staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The second staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The third staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The fourth staff has a sixteenth-note pattern (two groups of four) followed by a fermata. The fifth staff has a sixteenth-note pattern (two groups of four) followed by a fermata.

48

*b*

5b

51

*b*

6

*b*

54

A musical score consisting of six staves. The top three staves are soprano voices, the fourth staff is a alto voice, the fifth staff is a tenor voice, and the bottom staff is a bass voice. The score is divided into measures by vertical bar lines. Measures 6 and 5 are shown. Measure 6 begins with a rest followed by a note. Measure 5 begins with a note followed by a rest. The vocal parts are mostly silent or feature sustained notes, while the bass part provides harmonic support with eighth-note patterns.

6  
5

57

A musical score for orchestra and piano, page 2, featuring six staves. The top two staves are for the piano (treble and bass clef), followed by four staves for the orchestra: first violin, second violin, viola, and cello/bass. The score shows measures 6 through 10. Measure 6 starts with a piano dynamic. Measure 7 begins with a forte dynamic. Measure 8 features a melodic line in the first violin with a grace note and a fermata over the eighth note. Measures 9 and 10 show rhythmic patterns in the lower strings. The key signature changes at the beginning of measure 7, indicated by a sharp sign above the staff.

61

*p*

*p*

*p*

*p*

*b*

*p*

65

*f*

*f*

*f*

*f*

*f*

*f*

*b*

$6\flat$

*b*

$6\flat$

*b*

$6\flat$

*b*

Musical score for orchestra, page 10, measures 69-75. The score consists of six staves. Measure 69: Trombones play eighth-note pairs (B♭, A) and (G, F). Bassoon plays eighth-note pairs (E, D) and (C, B). Measure 70: Trombones play eighth-note pairs (B♭, A) and (G, F). Bassoon plays eighth-note pairs (E, D) and (C, B). Measure 71: Trombones play eighth-note pairs (B♭, A) and (G, F). Bassoon plays eighth-note pairs (E, D) and (C, B). Measure 72: Trombones play eighth-note pairs (B♭, A) and (G, F). Bassoon plays eighth-note pairs (E, D) and (C, B). Measure 73: Trombones play eighth-note pairs (B♭, A) and (G, F). Bassoon plays eighth-note pairs (E, D) and (C, B). Measure 74: Trombones play eighth-note pairs (B♭, A) and (G, F). Bassoon plays eighth-note pairs (E, D) and (C, B). Measure 75: Trombones play eighth-note pairs (B♭, A) and (G, F). Bassoon plays eighth-note pairs (E, D) and (C, B).

Musical score page 73 featuring six staves of music. The top two staves are bass staves, each with a large oval above it containing the number '8'. The third staff is a treble staff with a single note and a fermata. The fourth staff is a treble staff with a dotted half note. The fifth staff is a bass staff with a dotted half note. The bottom staff is a bass staff with a single note and a fermata.

77

This musical score page contains four staves. The top two staves show eighth-note patterns with grace notes, indicated by small dots above the main note heads. The bass staff at the bottom consists of quarter notes and rests.

7

81

This musical score page contains five staves. The first four staves each have a single sustained note (a half note in the treble clef staff, a whole note in the bass clef staff, and a half note in the middle staff). The fifth staff shows eighth-note patterns with grace notes. A dynamic marking *pp* is located at the bottom of this staff.

Parte II  
18. Accompagnato: Serpina

**Allegro**

Violino I

Violino II

Viola

Serpina

Basso

Che or - ri - da tem - pe - sta,

7      4      2

4

co - me la sor - te mi - a!

7      4      2      6      4      5      3

7

For - se son im - mo - de - sta, ma la vi - ta co - me ser - va è

**p**

**p**

**p**

10

ri - a!

Che pos - so fa - re?

**f**

**f**

**f**

13

Un ma - ri - to tro - va - re?

O il pa - dro - ne spo -

**p**

**p**

**p**

6

**p**

**p**

**p**

136

16

sa - re?  
So - la  
e ri - fiu - ta - ta...  
soc -

19

1

1

f

The musical score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It contains lyrics: "cor - ri - mi oh, Di - o...", "son di - spe - ra - ta!". The bottom staff is in bass clef, B-flat key signature, and common time. It features dynamic markings *f* and *6*, and harmonic markings 6, 4 $\sharp$ , and 2. The vocal parts are separated by vertical bar lines.

## 19. Aria: Serpina

137

**Allegro**

Oboe I, II

Fagotto I, II

Corno I, II in G

Violino I

Violino II

Viola

Serpina

Basso

Musical score for orchestra and piano, page 10, measures 1-4. The score consists of six staves. The top two staves are for the piano (treble and bass clef), followed by four staves for the orchestra: two violins (both treble clef), cello (bass clef), and double bass (bass clef). Measure 1: Piano treble starts on G4, bass on C3. Violin 1 and Double Bass play eighth-note patterns. Measure 2: All instruments play eighth-note patterns. Measure 3: Violin 1 and Double Bass play eighth-note patterns. Measure 4: All instruments play eighth-note patterns.

Noi

9

*p*

*p*

*p*

*p*

*p*

*p*

don - ne sfor - tu - na - te, ap - pe - na sia - mo na - te, ab -

*p*

#

6

5

13

bia - mo\_\_ da pe - nar,

ab - bia - mo\_\_ da pe - nar,

ab -

*sus.*

*sf*      *p*      *sf*      *sf*

17

*p*      *f*      *o*      *o*      *unis.*

*p*      *sf f*      *sf f*

*p*      *f*

*p*      *sf f*      *sf f*

*p*      *sf f*      *sf f*

bia - mo\_\_ da pe - nar.

*Un*

*p*      *sf*      *f*      *sf*      *f*



29

*p*

*p*

*p*

può sol de - li - rar.

*p*

6  
5b

6b

6b

33

Chi por - ge a noi a - i - ta? In que - sta brut - ta

Musical score for piano and voice. The score consists of five staves. The top two staves are for the piano (treble and bass clef), followed by three staves for the voice (treble clef). Measure 1: Piano dynamic **f**, voice dynamic **f**. Measure 2: Piano dynamic **p**, voice dynamic **f**. Measures 3-4: Piano dynamic **p**, voice dynamics **f** and **p**. Measures 5-6: Voice lyrics: "vi - ta, che vie-ne a tor-men - tar," followed by a repeat sign and measure 7.



Musical score for piano and voice, starting at rehearsal mark 41. The score consists of five staves. The top two staves are for the piano (treble and bass clef), followed by three staves for the voice (treble clef). Measures 5-6: Voice dynamics **f** and **p**. Measures 7-8: Voice dynamics **f** and **p**. Measures 9-10: Voice dynamics **f** and **p**. Measures 11-12: Voice lyrics: "che", followed by a repeat sign and measure 13.



53

a tor - men - tar,

6      6      5

6      6      5



57

8

65

T B A S

don - ne sfor - tu - na - te, ap - pe - na sia - mo na - te, ab -

69

*biamodanear,*

*ab - biamodanear,*

*ab -*

6  
*sf*

73

77

gio - va - ne so - gnia - mo, un vec - chio poi spo - sia - mo, si

81

può sol de - li - rar, si può sol de - li - rar, si

Musical score page 85. The score consists of six staves. The top two staves are blank. The third staff begins with a dynamic *p*. The fourth staff begins with a dynamic *p*. The fifth staff begins with a dynamic *p*. The sixth staff contains lyrics: "può sol de - li - rar.". Below the staff, there is harmonic analysis:  $P_6$ , 4 $\natural$ , 3 $\flat$ ; 6, 5;  $\natural$ ; 7;  $\sharp$ , 7,  $\natural$ ; 7,  $\sharp$ , 7,  $\natural$ .

Musical score page 89. The score consists of six staves. The first three staves begin with dynamics *f*, *p*, *f*, *p*, *f*, *p*. The fourth staff begins with a dynamic *f*. The fifth staff begins with a dynamic *f*. The sixth staff begins with a dynamic *f*. The lyrics "Chi por - ge a noi a - i - ta, in que - sta brut - ta" are written below the sixth staff. Below the staff, there is harmonic analysis:  $f$ , *p*, *f*, *p*, *f*, *p*;  $f$ , *p*, *f*, *p*, *f*, *p*.

81

*vi - ta, che vie-ne a tor-men - tar,*

**f**      **p**

**7**

85

*che*

**7**

150  
89

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*tr*

vie - ne a tor - - - men - - - tar, a tor - men -

*6 cresc.*

*6 4*

*5*

*f*

93

*6 4 2*

*7 5 3*

*6 4*

*6 6 5*

*#*

tar, a tor - men - tar.

97

a tor - men - tar,

6      6      5  
4      #

6      6      5  
4      #

100 unis.

tar

6      6      5  
4      #



11

gan - no ha il suo ef - fet - to e del pa - dro - ne io giun - go ad es - ser

6  
4#  
2

13

spo - sa, tu da me av - vra - i che co - sa vuio, io te l'pro -

6

15

Vespone

met - to. Son d'ac - cor - do! Ma, se mi ri - co -

17

Serpina

no - sce? Non te - me - re. Io ti fac - cio ma - sche -

7b

19

ra - re co - me un mi - li - ta - re.

#

## 21. Duetto: Serpina, Vespone

**Allegro**

Oboe I, II      Fagotto I, II      Corno I, II in G

Violino I      Violino II      Viola      Serpina      Vespone      Basso

Deh, pren - di quel man - tel - lo,  
Il vol - to trop - po fie - ro,

Quel man -  
Trop - po



9

pel - lo...  
ve - ro...  
Sì, Co -  
sì, sì,  
è mi

tan - to  
pia - ce è

6 6 6 6 6 5

13

*Mu - stac - chi met - ti an - co - ra,  
La spa - da tie - ni pre - sto,  
bel - lo!  
ve - ro!*

*E mu -  
E la*

*f*      *#*      *p*      *6*      *5*



21

co - ra... Fa - rò al - la buon'  
pre - sto... A me si la - scia il

Man - II

6            6            #            6            6            #

25      unis.

*tel - lo, cap - pel - lo, mu - stac - chi... Be - nis - si - mo! Ve'  
vol - to, il guar - do, la spa - da... Bra - vis - si - mo! Che*

8      *o - ra!  
re - sto!*

29

che per - so - na è que - sta:  
vi - so, che fi - gu - ra,

il io Ca - pi - tan tre - mo di pa - u - ra!

Adagio

33

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*La com -*

*La com -*

*p*

37

me - dia è per - fet - ta, il pa - dron sa - rà de - lu - so, con pru -

8 me - dia è per - fet - ta, il pa - dron sa - rà de - lu - so, con pru -

41

1.

den - za, sen - za fret - ta, il mio gio - co è già con - clu - so!

den - za, sen - za fret - ta, il tuo gio - co è già con - clu - so!

6  
5

6

*f*

45 2.

*f*

*f*

*f*

*f*

*f*

*f*

clu - so!

8 clu - so!

*f*

## 22. Recitativo: Serpina

Serpina

1

Ma o - ra non tar - dia - mo più.

3

In quel - la stan - za t'a - scon - de - rai

5

e al giu - sto tem - po u - sci - ra - i.

(Vespone parte)

The musical score consists of three staves of music. The top staff is in common time (c) and treble clef, with lyrics "Ma o - ra non tar - dia - mo più.". The middle staff is in common time (c) and bass clef, with a continuous eighth-note bass line. The bottom staff is in common time (c) and treble clef, with lyrics "In quel - la stan - za t'a - scon - de - rai". The score continues with another section starting at measure 5, with lyrics "e al giu - sto tem - po u - sci - ra - i." and a label "(Vespone parte)". The piano accompaniment is indicated by a brace under the bass and treble staves.

## 23. Recitativo: Serpina, Vespone

Uberto

Oh, qui sta el - la... Pos - so  
o non pos - so?  
Vuo - le

6

3

Serpina

o non vuo - le? La mia pa - dro - na bel - la?  
Per me è fi - ni - to il

5

gio - co, e più te - dio fra po - co per me non sen - ti -

6

7

Uberto

Serpina

rà. Io ci ho pen - sa - to... E ben?  
Per

#

9

me un ma - ri - to io m'ho tro - va - to.

Al - la buon'

6  
4#  
2

6

11

o - ra! Pos - so sa - per chi e - gli è?

Lei è un mi - li - .

13

ta - re.

Uberto

Ot - ti - mo

af - fe!

Co - me si fa chia - .

6

15

Serpina

ma - re?

Il Ca - pi - tan tem - pe - sta!

Uberto

Oh, brut - to

17

Serpina

no - me.

E al no - me,

so - no i fat - ti

co - ris - pon - .

7b

6  
5

Musical score for Act 1, Scene 1, page 21. The score features two vocal parts: Uberto (top) and Serpina (bottom). The vocal parts are as follows:

Uberto: na - ti - co...      Peg - gio...      Va pre-sto in col - le - ra...      Pes - si - mo...  
Serpina: E

The score includes a basso continuo part with a cello line and a bassoon line.

23

quan - do poi è in - col - le - ri - to, fa ru - i - na, scom - pi - gli, fra - cas - si, un vi - a,

6#

25

Uberto

Serpina

vi - a!

Ci an - de - rà mal la

vos - tra

si - gno - ri - a.

Per -

b

6

4

2

29

Musical score for the vocal line of 'La Bohème'. The top staff shows a soprano vocal line with lyrics: 'rà, e lei di bas - to - na - te u - na tem - pe - sta a - vrà.' The bottom staff shows a basso continuo line with sustained notes and a bassoon line below it.

31

Serpina

Uberto

Musical score for Serpina's aria. The vocal line starts with a melodic line in G major, followed by a basso continuo line. The vocal part continues with lyrics: "A que - sto poi Ser - pi - na pen - se - rà. Me ne dis - pia - ce -". The basso continuo part ends with a fermata over a bass note.

33

al - fin del be - ne io ti vol - li.

6

35. Serpina

A musical score for a soprano voice, labeled "Serpina" above the first staff. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics "Tan - to ob - bli - ga - ta. In - tan - to at - ten - da a con - ser - var - si," are written below the notes. The music includes various note values such as eighth and sixteenth notes, and rests. The bass staff has a sustained note on the first beat of the second measure.

37

1 1 1 1 1 1 1 1 1 1

## 24. Aria: Serpina

171

## Larghetto

Solo

Oboe I, II

Fagotto I, II

## Violino I

Violino II

Viola

Serpina

Basso

pizz.

pizza

1

1

pizz.

3

7

4

A musical staff consisting of five horizontal lines. A treble clef is positioned at the top, followed by a sharp sign indicating one key signature. At the bottom, a bass clef is followed by a double sharp sign, indicating two key signatures.

A musical staff starting with a treble clef and a sharp sign.



p

A Ser - pi - na pen - se -

10

re - te qual - che vol - ta in qual - che dì, a Ser - pi - na pen - se - re - te qual - che

7

15

vol - ta in qual - che dì, e di - re - te: po - ve - ri - na, ca - ra un tem - po lei mi

6                    7                    7

20

fu, e di - re - te: po - ve - ri - na, ca - ra un tem - po lei - mi fu, e di -

6

25

re - te: po - ve - ri - na, ca - ra un tem - po lei mi fu, e di - re - te: po - ve -

7

ri - na, ca - ra un tem - po lei mi fu. (A me

6                    6      7      Fine

par che già pian pia - no s'in - co - min - cia a in - te - ne - rir, a me par che già pian

6                    6      6

40

arco  
sf arco **p**  
sf arco **p**  
**sf** **p**

pia - no s'in - co - min - cia a in - te - ne - rir, s'in - co - min - cia a in - te - ne - rir, s'in - co -  
arco

6 **6sf** **p**

45

**6sf** **p**

pizz.  
pizz.  
pizz.

min - cia a in - te - ne - rir, a in - te - ne - rir, a in - te - ne - rir.) Se io poi fui im - pen - ti -  
pizz.

**6sf** **p** # #

50

nen - te, mi per - do - ni, ma - la - men-te, se io poi fui im-pen - ti - nen - te, mi per -

7  
♯

55

do - ni ma - la - men-te.

Mi gui - dai,  
arco

arco  
**f**  
arco  
**f**  
arco  
**f**

6      ♯      6      7      6      **f**

60

pizz.

*p*

*pizz.*

*p*

lo ve - do, sì. (Lei mi strin - ge per la ma - no, me - glio il pizz.)

6

*p*

65

*p*

*pizz.*

*p*

fat - to non può gir, lei mi strin - ge per la ma - no, me - glio il fat - to non può

6

6

6

arco

*gir, me - glio il fat - to non può gir, me - glio il fat - to non può gir, no, non può*

arco

*gir, no, non può gir, no, no, no, no, non può gir.)*

*gir, no, non può gir, no, no, no, no, non può gir.)*

D. C. al Fine

## 25. Recitativo: Serpina, Uberto

179

Uberto

Or - sù, or - sù, non du - bi - ta - re, che di te mai mi sa - prò scor -

#

6

4#

2

Serpina

Uberto

da - re. Vuol ve - de - re il mio spo - so?

Sì, l'av - rei

6

5

Serpina

ca - ro. Io man - de - rò per lui, giù in stra - da lui si trat -

7

Uberto

Serpina (Serpina parte)

tien.

Va!. Con li - cen - za.

Scene XII  
26. Recitativo: Uberto

Uberto

For - se la pen - ti - nen - za fa - rà co - sì di

6

3

quan - to el - la ha fat - to al pa - dro - ne.

5

S'e ver, co - me mi di - ce, un tal ma - ri - to la ter -

6

7

rà fra la ter - ra ed il ba - sto - ne.

9

Ah! Po - ve - ret - ta lei!

6 6

## 27. Accompagnato: Uberto

181

**Allegro**

Violino I

Violino II

Viola

Uberto

Basso

Per al - tro io pen-se - rei...

$f$        $p$   
 $f$        $p$   
 $f$        $p$

$\frac{6}{5\flat}$        $\frac{6}{4\flat}$   
 $2$

4

$f$

$f$

$f$

ma el - la è ser - va...

ma il pri - mo non sa -

$\frac{6}{5\flat}$

$5\flat$

$f$

13

p  
p  
p  
pia - no!

vi - a!  
Io me l'ho al - le -

**b** — **5b** — **6**  
**5**  
**p**

16

va - ta, so poi co-me el - la è na - ta! Eh, che sei mat - to!

19

Pia-no di gra-zia! E non pen-sar - ci af - fat - to!

22

Ma io ci ho pas - sio - ne!

Ep-pur, quel-la me-schi-na... e tor-na... oh, Di-o... e siam da

6  
4#  
2

6  
5

6

28

ca-po!

Oh, che con-fu-sio-ne!

b

6  
5b

b

## 28. Aria: Uberto

185

**Allegro**

Oboe I, II

Fagotto I, II

Corno I, II in F

Violino I

Violino II

Viola

Uberto

Basso

6  
5

5

6

6 $\natural$

7

$=$

9

$p$

$p$

$p$

$f$

$p$

$p$

$f$

$p$

Son im - bro - glia - to già, son im - bro - glia - to

$p$

$\natural$

6

5

13

già, son im-bro-glia - to già, ho un cer - to che nel

6 6<sup>‡</sup> 7<sup>‡</sup>

17

cor, che dir per me non so, che dir per me non

Musical score for piano and voice, page 21, measures 6-7. The score consists of five staves. The top two staves are for the piano (treble and bass clef), followed by three staves for the voice (treble clef). Measure 6 starts with a piano dynamic *f*. The vocal line begins with "so," followed by a melodic line with slurs and grace notes. Measure 7 continues the vocal line with "che dir per me non so o s'è a - mor o s'è pie -". The piano accompaniment features sustained notes and chords.

so, che dir per me non so o s'è a - mor o s'è pie -

6                    6                    7



Musical score for piano and voice, page 25, measures 1-10. The score consists of five staves. The top two staves are for the piano (treble and bass clef), followed by three staves for the voice (treble clef). The vocal line begins with "cresc.", followed by a series of eighth-note patterns. Measures 2-4 feature dynamics *f* and *f*. Measures 5-7 show "cresc." markings. Measures 8-10 continue the vocal line with "tà, son im-bro - glia - to, son im-bro -". The piano accompaniment includes sustained notes and chords, with a key signature change to  $\text{G}_\flat$  in measure 10.

cresc.

cresc.

cresc.

cresc.

tà, son im-bro - glia - to, son im-bro -

6 $\flat$                     5 $\flat$                     5 $\flat$

29

glia - to, ho un cer-to che nel cor che dir per me non so, o s'è a -

6<sup>h</sup>      6      6<sup>h</sup>      5<sup>h</sup>      5<sup>h</sup>

=

33

mor, o s'è pie - tà. Ma sen-to un che poi mi di - ce, ma sen-to

6  
5                    6  
5

190

37

un che poi mi di - ce: "U - ber - - to pen - - sa a

$\frac{6}{5}$

**p**

$\frac{6}{5}$

**f**

cresc.

**f**

cresc.

**f**

cresc.

**f**

te, pen - sa a te, pen - sa a te!"

**cresc.**  $\frac{6}{5} \quad \frac{6}{5} \quad \frac{5}{\natural}$

$\frac{6}{5} \quad \frac{6}{5} \quad \frac{5}{\natural}$

**f**

$\frac{6}{\natural}$

45

6                    5 $\natural$                     5 $\natural$             6    5 $\natural$

49

*Io sto fra il "sì" e il "no", fra il "vo - glio" e fra il "non*

*p*                    6                    6                    *f*                    6                    *p*                    6

53

vo - glio", io sto fra il "sì" e il "no", fra il "vo - glio" e fra il "non"

6                    *f*                    6                    *p*                    6

57

vo - glio", e sem - pre più m'im - bro - glio, più m'im -

6                    6

61

8

bro - glio,

più m'im - bro - glio,

più m'in -

Musical score for orchestra and choir, page 65. The score consists of six staves. The top staff is soprano, followed by three staves for strings (two violins, viola, cello/bass), and a basso continuo staff at the bottom. The vocal parts sing "bro - glio. Ah, mi - se - ro,in - fe - li - ce, che mai sa - ra di". The strings play eighth-note patterns. The basso continuo provides harmonic support. Measure 65 starts with a forte dynamic (f) in the strings, followed by piano dynamics (p) in the strings and basso continuo. The basso continuo staff includes a measure number 6 and a forte dynamic (f) at the end.

65

bro - glio. Ah, mi - se - ro,in - fe - li - ce, che mai sa - ra di

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

6

*f*

unis.

Musical score for voices and piano, page 69, measures 1-8. The score consists of five staves. The top two staves are soprano and alto voices in treble clef, the middle staff is tenor in bass clef, and the bottom two staves are bass and piano in bass clef. The key signature is one flat. Measure 1: piano (f), voices rest. Measure 2: piano (f), voices enter with eighth-note patterns. Measure 3: piano (f), voices continue. Measure 4: piano (f), voices continue. Measure 5: piano (f), voices continue. Measure 6: piano (f), voices continue. Measure 7: piano (f), voices continue. Measure 8: piano (f), voices continue. The lyrics "me, ah, mi - se - ro,in - fe - li - ce, che mai sa - ra di" are written below the vocal parts. The piano part includes dynamic markings *f* and *unis.*

me, ah, mi - se - ro,in - fe - li - ce, che mai sa - ra di

*unis.*  
*f*

Musical score for voices and piano, page 73, measures 1-8. The score consists of five staves. The top two staves are soprano and alto voices in treble clef, the middle staff is tenor in bass clef, and the bottom two staves are bass and piano in bass clef. The key signature changes to one sharp. Measures 1-2: piano (b), voices rest. Measures 3-4: piano (b), voices enter with sustained notes. Measures 5-6: piano (b), voices enter with eighth-note patterns. Measures 7-8: piano (b), voices enter with eighth-note patterns. The piano part includes dynamic markings *b*, *p*, and *f*. The lyrics "me?" are written below the vocal parts.

me?

77

6 6 $\frac{1}{2}$  7 $\frac{1}{2}$

$=$

81

Son im - bro - glia - to già, son im - bro - glia - to

$p$   $\natural$   $f$   $p$

6 5

85

già, son im-bro-glia - to già, ho un cer - to che\_\_\_\_ nel\_\_\_\_

6 6 7

89

cor, che dir per me non so, che dir per me non

93

so, che dir per me non so o s'è a - mor o s'è pie -

6 6

Musical score for orchestra and choir, page 97, measures 1-4. The score consists of eight staves. The top two staves are treble clef, the next two are bass clef, the next two are treble clef, and the bottom two are bass clef. The key signature is three flats. Measure 1: All staves play eighth-note chords. Measure 2: The first, third, and fifth staves play eighth-note chords; the second, fourth, and sixth staves play quarter notes. Measure 3: The first, third, and fifth staves play eighth-note chords; the second, fourth, and sixth staves play eighth-note chords. Measure 4: The first, third, and fifth staves play eighth-note chords; the second, fourth, and sixth staves play eighth-note chords. The vocal parts sing "tà," "son im-bro - glia - to," and "son im-bro -". Measure 5: The vocal parts continue their respective lines. Measure 6: The vocal parts continue their respective lines.

101

glia - to, ho un cer-to che nel cor che dir per me non so, o s'è a -

6      6      6/5      6/5      5

105

mor, o s'è pie - tà, ma sen-to un che poi mi di - ce, ma sen-to

6      5

109

un che poi mi di - ce: "U - ber - to pen - sa a

6 5                            **p**                            6 5                            6 4                            5

113

cresc.

cresc.

cresc.

cresc.

cresc.

te, pen - sa a te, pen - sa a te!"

cresc. 6 5        6 4        5                            6 5        6 4        5                            **f**                                    6

Musical score for orchestra, page 117, measures 200-204. The score consists of six staves. Measures 200-201 show the strings playing eighth-note chords. Measure 202 begins with a bassoon solo followed by woodwind entries. Measures 203-204 feature rhythmic patterns in the strings and woodwinds.

二

A musical score for orchestra, page 121. The score consists of eight staves. The top two staves are treble clef, the next two are alto clef, the next two are bass clef, and the bottom two are double bass clef. The key signature is three flats. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show eighth-note patterns.

## Scena XIII

201

## 29. Recitativo: Serpina, Vespone, Uberto

(Vespone dà un cenno a Serpina con cui si mette a parlar segreto)

Uberto

# Serpina

ro - le. An - zi po - chis - si - me.

(E in brac - cio a quel brut - to nib -

6

#

Serpina

biac - cio de - ve an - dar quel - la bel - la co - com - bi - na?) Sa - pe - te co - sa ha

Sa - pe - te co - sa ha

—  
—  
—  
—  
—

19 Serpina Uberto  
mat - ta? Non gri - da - te, ch'e - gli in fu - ria da - rà. Può dar in

6

21

Serpina

fu - ria, che a me pun - to non pre - me. Oh, Di - o! Ve - .

23

(Vespone finge di andare in collera)

Ubero

de - te pur ch'e - gli già fre - me. Oh, che gua - i!

6

25 (Vespone dà un cenno a Serpina)

Serpina

Ben, co - sa di - ce? Che vuo - le al - .

6  
5b

27

me - no quat - tro mi - la schu - di!

b                    6                    b

29 Ubero

(Vespone prende la spada)

Oh, que-sta è bel - la! Vuol - le u - na ba - ga - tel - la! No si - gno - re... Ser - .

6b  
5                    b                    6  
4b  
2

31

Serpina

pi - na... Ves - po - ne, do - ve sei? Ma, pa - dro - ne

6

6

33

Ubero

il vo - stro ma - le an - da - te voi cer - can - do. Sen - ti un

b

35

Serpina

po... con co - stui hai tu con - clu - so? Io ho con -

6      6      #

37

(Vespone dà un cenno a Serpina)

clu - so e non con - clu - so, A - des - so...

6      #      6

39

e - gli ha det - to... Che, o mi da - te la do - te di quat - tro mi - la

6

41

schu - di, o non mi spo - se - rà.

Uberto

Serpina

Ha det - to?

Ha

43

Ubero

det - to. E se e - gli non ti spo - sa a me che im -

7b

47

Uberto

det - to, o che al - tri - men - ti in pez - zi vi fa - rà! Oh! Que - sto non ha

Musical score for voice and piano. The vocal line starts with a melodic line in bass clef, followed by a piano line. The vocal part continues with a melodic line in bass clef, followed by a piano line.

## 30. Aria: Vespone

**Allegro**

Oboe I, II      Fagotto I, II      Corno I, II in C      Violino I      Violino II      Viola      Vespone      Basso

*f*

unis.

*f*

*f*

*f*

*f*

*f*

8      6      7



Musical score page 1, measures 4-8. The score consists of six staves. Measures 4-5 show eighth-note patterns in the upper voices and sixteenth-note patterns in the bass. Measure 6 begins with a rest followed by eighth-note patterns. Measure 7 concludes with a rest. Measure 8 ends with a fermata over the bass line.

7



Musical score page 2, measures 8-12. The score consists of six staves. Measures 8-9 show eighth-note patterns in the upper voices and sixteenth-note patterns in the bass. Measure 10 begins with a rest followed by eighth-note patterns. Measure 11 concludes with a rest. Measure 12 ends with a fermata over the bass line.

6

6

12

tr

tr

tr

tr

6 7

6 7

16

tr

tr

unis.

tr

p

Son

6

6

20

*p*

Ca - pi - tan Tem - pe - sta, la spa - da mia fu -

**p** 6 7

23

ne - sta, può to - glier - vi la te - sta, può to -

7

210

27

glier - vi la

6                    6

32

te - sta.            Io son un mi - li - ta - re,            ben so che ho da

6                    6

36

fa - re, se vo - glio in - fil - za - re, se vo - glio af - fet -

6<sup>#</sup>

<sup>#</sup>

40

ta - re, se vo - glio am - maz - za - re, se vo - glio am - maz -

6<sup>f</sup>

p

<sup>6</sup>  
f

p

44

za - - - re, am - maz - za - - - re,

5                    6

48

am - maz - za - - - re, am - maz - za - -

7                    6                    5

52

*f*

*f*

*f*

*f*

*f*

*f*

- re.

*f*

6 5 7      6 5 7      6

56

*tr*

*unis.*

*p*

*p*

Son Ca - pi - tan Tem -

*p*

6

60

pe - sta,  
la spa - da mia fu - ne - sta,  
può

6                    7                    8

63

to - glier - vi la te - sta,  
può to - - - -

7                    8

67

glier - vi la

6                    6  
5

71

te - sta. Io son un mi - li - ta - re, ben so che ho da

$\frac{6}{4}$                $\frac{6}{f}$                $\frac{p}{p}$

fa - re se vo - glio in - fil - za - - - - - - - -

7  
*p*

6  
5

79

tr

re, af - fet - ta - re e

6 5                    6 4                    5 3

83

am - maz - za - re.

6 4 5 3 f 6 7 6 7

88

tr tr unis.

tr

tr

tr

tr

6

6

## 31. Recitativo: Serpina, Uberto

Uberto

Eh, non s'in - co - mo - di, che giac - ché per me vuol co - sì il de -

7#  
4  
2

3

sti - no, or io la spo - se - rò.

8  
5  
3

5

Serpina

Uberto

Mi dia la des - tra in sua pre - sen - za.

Sí.

7

Uberto

Serpina

Vi - va il pa - dro - ne.

Va ben co - sì?

E vi - va an - cor Ve -

9 (Vespone si leva il cappello, il mantello e i mustacchi) *Uberto*

spo - ne.

Ah. ri - bal - do! Tu

7b

11

sei? E tal in - gan - no... la - scia - mi...

b 6 6b

13 *Serpina*

E non oc - co - re più stre - pi - tar. Ti son già spo - sa, il

b 6b

15 *Uberto*

sai. È ver, fat - ta me l'ai: ti ven - ne buo - na. E di

6b

17 (Vespone parte)

ser - va di - ven - ni io già pa - dro - na.

5b

## 32. Duetto: Serpina, Uberto

**Andante**

Oboe I, II

Fagotto I, II

Violino I

Violino II

Viola

Serpina

Uberto

Basso

unis.

Per te io ho nel cor il

*f*      *p*

*f*      *p*

*f*

*f*

3

mar - tel - lin d'a - mor che mi per - cuo - te og - nor, che

7



5

T B A S

mi per - cuo - te og - nor, che mi per - cuo - te, mi per - cuo - te og -

**p**

7

*f*

*f*

*p*

*p*

*f*

*f*

*p*

nor.

Mi sta per te nel cor, con

*f*

*p*

9

-

-

-

-

-

-

-

-

-

-

-

-

un tam - bu - ro, a - mor, e bat - te for - te og - nor, e

11

bat - te for - te og - nor, e bat - te for - te, bat - te for - te og -

7

13

pizz.  
pizz.  
pizz.

f p

Deh, sen - ti il ti - pi - ti, deh, sen - ti il ti - pi - ti - pi -

nor. pizz.

f 6<sup>h</sup> p 6<sup>h</sup>

224

16

ti - pi - ti - pi - ti!

Lo sen - to, è ve - ro, sì, lo sen - to, è ve - ro sì! Deh,

arco  
6 5      6 5

19

pizz.  
pizz.  
pizz.

È  
sen - ti il ta - pa - ta, deh, sen - ti il ta - pa - ta - pa - ta - pa - ta - pa - ta!

6 5      6 5      6 5

pizz.

22

arco  
arco  
arco  
ve - ro, il sen - to già, è ve - ro, il sen - to già!  
Ma que - sto ch' es - ser può,  
Ma que - sto ch' es - ser può,  
arco      6  
              5

25

que - sto ch' es - ser può? Io no'l so, io no'l so, io no'l so!  
que - sto ch' es - ser può? Io no'l so, io no'l so, io no'l so!

226  
28 Allegro

Musical score for measures 226-28. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. Measure 226 starts with a forte dynamic (f) in common time. Measures 227 and 228 show rhythmic patterns with eighth and sixteenth notes. The vocal line begins in measure 228 with the lyrics "Tu sei il mio te -". The dynamic changes to piano (p) in measure 228. The score ends with a repeat sign and a double bar line.

31

Musical score for measure 31. The score continues from the previous section. The vocal line resumes with the lyrics "so - ro, tu sei il mio te - so - ro, ah," followed by "tu sei il mio te - so - ro, ah," and concludes with a final rhythmic pattern. The dynamic remains piano (p) throughout this section.

34

f  
f  
f  
f  
ca - ro, ca - ro, ca - - - ro io t'a - do - ro,  
ca - - ra, ca - ra, ca - - - ra io t'a - do - ro,  
6      6      7      f  
6

37

p  
p  
p  
tu sei il mio te - so - - ro, tu  
p  
7      p      6      tu  
p

2

45

46

47

ca - ro io t'a - do - ro. Mio spo - set - to,  
ca - ra io t'a - do - ro. Che di -

46

mio spo - set - to!

let - to, che di - let - to!

f

6  
5

Ti  
Ti

49

do - no tan - to af - fet - to! Mio spo -

do - no tan - to af - fet - to!

p  
p

6 6 5 3 p

52

p

set - to, mio spo - set - to!

Che di - let - to,

che di -

$\frac{6}{5}$

$\frac{6}{5}$

55

f

f

f

f

Ti do - no tan - to af -

let - to!

Ti do - no tan - to af -

f

6

6

6

5

58

fet - to. Nell' al - ma gra - ta sen - to che il  
fet - to. Nell' al - ma gra - ta sen - to che il

7

61

co - re è con - ten - to, nell' al - ma gra - ta  
co - re è con - ten - to, nell' al - ma gra - ta

7

7

sen - to      che il co - re è con - ten - to!  
 sen - to      che il co - re è con - ten - to!

7

*f*



## Scena XV

233

### 33. Recitativo: Serpina, Vespone, Uberto

9

Vespone

te e ti pre - go re - sta a ca - sa mi - a. In que - sto ca - so mio pa -

7  
♯

11

Uberto

dro - ne, ac - cet - to il vo - stro vo - le - re. Or pre - pa - ra u - na ta - vo - la,

6  
4  
2

6

13

Serpina

Uberto

noi vo - glia - mo fe - steg - giar le no - stre noz - ze. Ev - vi - va! Ev -

15

Vespone

vi - va! Fac - cio tut - to... oh, che spas - set - to,

17

(Serpina e Uberto ballano e Vespone prapara una tavola)

ma pri - ma si bal - la un Me - nu - et - to!

## 34. Menuetto

235

**Allegro**

The musical score consists of six staves. From top to bottom: Oboe I, II (G clef); Fagotto I, II (Bass clef); Corno I, II in C (G clef); Violino I (G clef); Violino II (G clef); and Basso (Bass clef). The key signature is one sharp (F#). The time signature is common time (indicated by '3/4'). Dynamics include *f*, *unis.*, and *f*. Measure 1: Oboe I, II play eighth notes. Fagotto I, II play eighth notes. Corno I, II play eighth notes. Violino I plays sixteenth-note patterns. Violino II and Basso play eighth notes. Measure 2: Oboe I, II play eighth notes. Fagotto I, II play eighth notes. Corno I, II play eighth notes. Violino I plays sixteenth-note patterns. Violino II and Basso play eighth notes. Measure 3: Oboe I, II play eighth notes. Fagotto I, II play eighth notes. Corno I, II play eighth notes. Violino I plays sixteenth-note patterns. Violino II and Basso play eighth notes. Measure 4: Oboe I, II play eighth notes. Fagotto I, II play eighth notes. Corno I, II play eighth notes. Violino I plays sixteenth-note patterns. Violino II and Basso play eighth notes. Measures 5-6: The score continues with the same instrumentation and key signature. The music features sustained notes and eighth-note patterns, with dynamic markings *f* and *f*.

The musical score continues from measure 5. The instrumentation remains the same: Oboe I, II; Fagotto I, II; Corno I, II in C; Violino I; Violino II; and Basso. The key signature is one sharp (F#). The time signature is common time (indicated by '3/4'). Measure 5: Oboe I, II play eighth notes. Fagotto I, II play eighth notes. Corno I, II play eighth notes. Violino I plays sixteenth-note patterns. Violino II and Basso play eighth notes. Measure 6: Oboe I, II play eighth notes. Fagotto I, II play eighth notes. Corno I, II play eighth notes. Violino I plays sixteenth-note patterns. Violino II and Basso play eighth notes. Measures 7-8: The score continues with the same instrumentation and key signature. The music features sustained notes and eighth-note patterns, with dynamic markings *f* and *f*.

9

This section contains four staves of music. The top two staves are treble clef, and the bottom two are bass clef. Measures 9 and 10 show simple eighth-note patterns. Measure 11 features eighth-note pairs with a sharp sign above the staff, and measure 12 shows eighth-note pairs with a sharp sign above the staff.

13

This section contains four staves of music. The top two staves are treble clef, and the bottom two are bass clef. Measures 13 and 14 feature eighth-note pairs with a sharp sign above the staff, and measure 15 shows eighth-note pairs with a sharp sign above the staff. Measures 13 and 15 include grace notes indicated by small vertical strokes before the main notes.

Trio

17 Solo

p Solo

pizz.

pizz.

pizz.

pizz.

Musical score for orchestra, page 21, measures 1-4. The score consists of six staves. Measures 1-4 are shown, separated by vertical bar lines. Measure 1: Top staff (Treble Clef) has a dotted half note. Second staff (Bass Clef) has eighth notes. Measure 2: Top staff has a dotted half note. Second staff has eighth notes. Measure 3: Top staff has a sharp sign above the staff, followed by a dotted half note. Second staff has eighth notes. Measure 4: Top staff has a sharp sign above the staff, followed by a dotted half note. Second staff has eighth notes.

25

*f*

*f*

*f* arco

*f* arco

*f*

*f* arco

arco *f*

29

*p*

*p*

*p*

*p*

*p*

*p*

33 Solo

*p*

Solo

*p*

pizz.

pizz.

pizz.

pizz.

†

37

*p*

*p*

*p*

*p*

*p*

*p*

#

D. C. al Fine

### 35. Recitativo: Serpina, Vespone, Uberto

The musical score shows the beginning of the duet between Vespone and Serpina. The vocal parts are labeled: Vespone, Serpina, and Uberto. The lyrics are: Ec - co... la ta - vo - la è pron - ta! Ot - ti - ma-men - te! Bra - vo Ve - . The music consists of two staves. The top staff is in common time (c) and the bottom staff is in common time (c). The vocal parts are connected by a brace.

6

6  
5b

6

Musical score for Serpina and Uberto. The score consists of two staves. The top staff is for Serpina, starting with a treble clef, a key signature of one sharp, and a common time signature. The vocal line begins with a dotted half note followed by eighth notes. The lyrics are: "Il mio bicchie - re be - vo per fe - del - tà." The bottom staff is for Uberto, starting with a bass clef and a common time signature. The vocal line begins with a bass note followed by eighth notes. The lyrics are: "Il mio è per va -". The vocal parts are connected by a brace.

6

Musical score for Vespone, page 7. The score consists of two staves. The top staff is in bass clef and has lyrics: "lo - re. E il mio è per a - mo - re." The bottom staff is also in bass clef. The page number 7 is at the top left.

## 36. Terzetto: Serpina, Vespone, Uberto

241

**Vivace**

Oboe I, II

Fagotto I, II

Corno I, II in C

Violino I

Violino II

Viola

Serpina

Vespone

Uberto

Basso

f

unis.

6

6/4

5

3

Tri -

Tri -

Tri -

7

This page contains four systems of musical notation, each consisting of two staves. The top staff in each system is in treble clef, and the bottom staff is in bass clef. The music is in common time.

**System 1:**

- Measures 1-6: The top staff has sustained notes (F#) with a dotted half note value. The bottom staff has eighth-note patterns.
- Measure 7: The top staff has eighth-note patterns. The bottom staff has a sixteenth-note pattern.

**System 2:**

- Measures 1-6: The top staff has sustained notes (F#). The bottom staff has eighth-note patterns.
- Measure 7: The top staff has eighth-note patterns. The bottom staff has a sixteenth-note pattern.

**System 3:**

- Measures 1-6: The top staff has eighth-note patterns. The bottom staff has eighth-note patterns.
- Measure 7: The top staff has sixteenth-note patterns. The bottom staff has eighth-note patterns.

**System 4:**

- Measures 1-6: The top staff has eighth-note patterns. The bottom staff has eighth-note patterns.
- Measure 7: The top staff has sixteenth-note patterns. The bottom staff has eighth-note patterns.

**Lyrics:**

on - fi A - mor nel no - stro cor, tri - on - fi A -

on - fi A - mor nel no - stro cor, tri - on - fi A -

on - fi A - mor nel no - stro cor, tri - on - fi A -

on - fi A - mor nel no - stro cor, tri - on - fi A -

6            6            5            6

15

Soprano (G major):

Alto (G major):

Bass (F major):

Vocal lyrics:

mor, nel no - stro cor, fa li - be - ra l'al - ma

mor, nel no - stro cor, fa li - be - ra l'al - ma

mor, nel no - stro cor, fa li - be - ra l'al - ma

6

23

d'o - gni do - lor, fa li - be - ra l'al - ma d'o - gni do - lor, fa

d'o - gni do - lor, fa li - be - ra l'al - ma d'o - gni do - lor, fa

d'o - gni do - lor, fa li - be - ra l'al - ma d'o - gni do - lor, fa

7                    6                    6                    5  
                        4

31

li - be - ra    l'al - ma    d'o - gni    do - lor,    fa    li - be - ra    l'al - ma    d'o - - gni    do -

li - be - ra    l'al - ma    d'o - gni    do - lor,    fa    li - be - ra    l'al - ma    d'o - - gni    do -

li - be - ra    l'al - ma    d'o - gni    do - lor,    fa    li - be - ra    l'al - ma    d'o - - gni    do -

7                      7                      6                      6                      5

39

unis.

*p*

Cor - ria - mo tut - ti

lor.

Cor - ria - mo tut - ti

lor.

Cor - ria - mo tut - ti

5

47

o - ra a go - der, la bel - la gio - ia ed il pia - cer, la bel - la gio - ia  
 o - ra a go - der, la bel - la gio - ia ed il pia - cer, la bel - la gio - ia  
 o - ra a go - der, la bel - la gio - ia ed il pia - cer, la bel - la gio - ia

# 5

55

ed il pia - cer, cor - ria - mo tut - ti o - ra a go - der, la bel - la gio - ia

ed il pia - cer, cor - ria - mo tut - ti o - ra a go - der, la bel - la gio - ia

ed il pia - cer, cor - ria - mo tut - ti o - ra a go - der, la bel - la gio - ia

7

63

ed il pia - cer, la bel - la gio - ia ed il pia - cer. Tri -

ed il pia - cer, la bel - la gio - ia ed il pia - cer. Tri -

ed il pia - cer, la bel - la gio - ia ed il pia - cer. Tri -

# 5 7 #

71

unis.

*f*

*f*

*f*

on - fi A - mor nel no - stro cor, tri - on - fi A -

on - fi A - mor nel no - stro cor, tri - on - fi A -

on - fi A - mor nel no - stro cor, tri - on - fi A -

*f* 6 6 4 5 3 6

79

mor,                      nel no - stro cor,                      fa li - be - ra l'al - ma  
 mor,                      nel no - stro cor,                      fa li - be - ra l'al - ma  
 mor,                      nel no - stro cor,                      fa li - be - ra l'al - ma

87

d'o - gni do - lor, fa li - be - ra l'al - ma d'o - gni do - lor, fa

d'o - gni do - lor, fa li - be - ra l'al - ma d'o - gni do - lor, fa

d'o - gni do - lor, fa li - be - ra l'al - ma d'o - gni do - lor, fa

7                    6                    6                    5  
                        4

95

li - be - ra l'al - ma d'o - gni do - lor, fa li - be - ra l'al - ma d'o - gni do -

li - be - ra l'al - ma d'o - gni do - lor, fa li - be - ra l'al - ma d'o - gni do -

li - be - ra l'al - ma d'o - gni do - lor, fa li - be - ra l'al - ma d'o - gni do -

7 7 6 6 5

103

lor,  
d'o - gni  
do - lor,  
d'o - gni  
do -  
lor,  
d'o - gni  
do -  
lor,  
d'o - gni  
do -

6            6            5            6            6            5

III

lor.

lor.

lor.