

SIMONE MAYR

L'avaro

Libretto di Giuseppe Foppa (da Carlo Goldoni)

I rappr. Venezia, Teatro San Benedetto, novembre 1799

N. 8: *Aria di Eugenia*

A cura di Luigi Cataldi ¹

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Andantino larghetto

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flauti:** Flute I and II. Flute I has a *sf* dynamic at the start.
- Oboi:** Oboe I and II. Oboe I has a *sf* dynamic at the start and a *soli dolce* section starting in the second measure. Oboe II has a *sf* dynamic at the start and a *soli dolce* section starting in the second measure.
- Clarineti:** Clarinet I and II. Both have a *sf* dynamic at the start.
- Fagotti:** Bassoon. Has a *sf* dynamic at the start and a *soli dolce* section starting in the second measure.
- Corni in La:** Horn in F. Has a *sf* dynamic at the start.
- Eugenia:** Soloist. No musical notation is present.
- Violini:** Violin I and II. Violin I has dynamics *sf p*, *mp*, *mp*, *f*, and *sf p*. Violin II has dynamics *sf p*, *mp*, *mp*, *f*, and *sf p*.
- Viole:** Viola. Has a *sf* dynamic at the end of the piece.
- Bassi:** Bass. Has dynamics *sf*, *p*, *f*, and *sf p*.

6

Fl

I

Ob

II

I

Cl

II

Fg

Cr La

Eug.

I

VI

II

Vle

B

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

p

mf

pp

f

p

mf

pp

mf

mf

pp

mf

mf

pp

solo

soli

Ve - do - va, so - la so - la,

12

I
Ob

II

Cl I

Fg

Eug.

so - la so - la, no, non vo - glio più re - star, no, non

I
VI

II

Vle

B

f

17

Fl

legato solo

Eug.

vo - glio più re - star. Pian-gon per com - pli -

I
VI

II

Vle

B

p

leggero

pizz.

21

Fg

Cr La

Eug.

I

VI

II

Vle

B

- men - to le ve - do - ve tre ò, tre

soli

25

Fl

I

Ob

II

Cl I

Fg

Eug.

I

VI

II

Vle

B

di; ne ho - pian - to più di cen - to, più di cen - to più di cen - to, oh,

sf p sf p sf p

sf sf sf

arco

28

Fl

Eug.
ba - sta, oh, ba - sta poi co - si, oh, ba - sta poi co - si.

I

VI

II

Vle

B
mf *mp* *mf* *ten*

33

Fl

Ob I
solo dolce

Fg
soli *p* *p*

Cr La
ten *p*

Eug.
Il vi - ve - re so - let - ta che

I

VI

II

Vle

B

37

Ob I

Ob II

Fg

Cr La

Eug.

ma - li por - ta ad - dos - so, io sof - fro po - ve - ret - ta,

VI I

VI II

Vle

B

mf *p* *mf*

violoncello

41

Ob I

Ob II

Fg

Cr La

Eug.

quel che non so ___ spie - gar, quel che non so ___ spie - gar.

VI I

VI II

Vle

B

p *sf p* *sf p* *sf p* *p*

Allegretto

45

Musical score for measures 45-51. The score includes parts for Flute (Fl), Euphonium (Eug.), Violin I (I), Violin II (II), Viola (Vle), and Bass (B). The key signature is two sharps (F# and C#) and the time signature is 2/4. The Flute part is marked *solo dolce*. The Euphonium part has the lyrics: "Ma con un bel ma - ri - to mi vo - gli o ben ri - far, mi vo - gli o ben ri -". The Violin I part is marked *leggero*. The Viola and Bass parts provide harmonic support with rhythmic patterns.

52

Musical score for measures 52-58. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet I (I), Clarinet II (II), Bassoon (Fg), Cor Anglais (Cr La), Euphonium (Eug.), Violin I (I), Violin II (II), Viola (Vle), and Bass (B). The key signature is two sharps (F# and C#) and the time signature is 2/4. The Euphonium part has the lyrics: "- far. Mi bol - le il san - gue ad - dos - so, mi". The Violin I and II parts are marked with dynamics *sf*, *f*, *p*, and *f*. The Viola and Bass parts are marked with dynamics *f* and *p*.

58

Ob I *solo*

Eug.
sen - - to tut - - ta fo - - co e

I *più legg.*

VI

II

Vle

B

63

Ob I

Cl I *ten.*
pp

Cr La *pp*

Eug.
più sof - frir non pos - so d'a - ver - mi ad in - quie -

I

VI

II

Vle

B

68

Ob I

Ob II

Fg

Cr La

Eug.

tar, ah, più sof - rir non pos - - so d'a - ver - mi ad in - quie - tar,

VI I

VI II

Vle

B

73

Fg

Cr La

Eug.

ah, no, so - - la so - la, no, non

VI I

VI II

Vle

B

79

Eug. vo - glio più re - star, non vo - glio più re star, non vo - glio più re - star. Ma

I *p*

VI *p*

II *p*

Vle

B *mp sf sf*

85

Fl *solo p*

Eug. con un bel ma - ri - - to mi vo - glio ben ri - far,

I *leggero*

VI

II

Vle *p*

B

89

Fl *p*

Cr La

Eug.

mi vo - glio ben ri - far,

I

VI

II

Vlc

B

93

Fl

I *p*

Cl *p*

II *p*

Cr La

Eug.

I

VI

II

B

97 *solo*
p

mi

102

vo - - glio ben ri - - far, mi sen - to un fo - co, mi

107

Fl

Ob I

Ob II

Cl I

Cl II

Fg

Cr La

Eug.

VI I

VI II

Vle

B

bol - le il san - gue, ma con un bel ma - ri - to mi vo - glio ben ri -

112

Fl

I

Ob

II

I

Cl

II

Fg

Cr La

Eug.

far, si mi vo - glio si mi vo - glio ben ri far, mi

I

VI

II

Vle

B

117

Fl

I

Ob

II

I

Cl

II

Fg

Cr La

Eug.

bol - le il san - gue, che ma - li, che fo - co, ma con un bel ma -

I

VI

II

Vle

B

122

Fl

I

Ob

II

I

Cl

II

Fg

Cr La

Eug.

ri - to mi vo - glio ben ri - far, sì, mi vo - glio sì, mi vo - glio ben ri -

I

VI

II

Vlc

B

Musical score for orchestra and voice, measures 128-132. The score includes parts for Flute (Fl), Oboe (Ob I and II), Clarinet (Cl I and II), Bassoon (Fg), Cor Anglais (Cr La), Euphonium (Eug.), Violin (VI I and II), Viola (Vle), and Bass (B). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features dynamic markings of *sf* (sforzando), *p* (piano), and *f* (forte). The voice part (Eug.) has the lyrics: "far, sì, mi vo - - glio ben ri - far,". The score is written in a grand staff format with multiple staves for each instrument.

133

Fl *sf* *p* *mf*

Ob I *sf* *p* *mf*

Ob II *sf* *p* *mf*

Cl I *sf* *p* *mf*

Cl II *sf* *p* *mf*

Fg *sf* *p* *mf*

Cr La *sf* *p* *mf*

Eug.
sì, mi vo - - glio ben ri - far, sì,

VI I *sf* *p* *mf*

VI II *sf* *p* *mf*

Vlc *sf* *p* *mf*

B *sf* *p* *mf*

137

Fl

I

Ob

II

I

Cl

II

Fg

Cr La

Eug.

I

VI

II

Vlc

B

f

f

f

f

f

f

f

f

f

f

ben ri - - far, sì, ben ri - - far.

142

Fl

I

Ob

II

I

Cl

II

Fg

Cr La

Eug.

I

VI

II

Vle

B

146

Fl

I

Ob

II

I

Cl

II

Fg

Cr La

Eug.

I

VI

II

Vlc

B

Detailed description: This page of a musical score covers measures 146 through 149. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Flute (Fl) part has a melodic line with slurs and accents. The Oboe (Ob) and Clarinet (Cl) parts, both I and II, play a steady accompaniment of quarter notes. The Bassoon (Fg) part has a descending eighth-note pattern. The Horns (Cr La) play a block chord accompaniment. The Trumpets (Eug.) are silent. The Violins (Vlc) and Viola (VI) parts have more complex rhythmic patterns, including sixteenth-note runs. The Bass (B) part provides a simple accompaniment of quarter notes with accents.

150

Fl
cresc.
f

I
cresc.
f

Ob
cresc.
f

II
cresc.
f

I
cresc.
f

Cl
cresc.
f

II
cresc.
f

Fg
cresc.
f

Cr La
cresc.
f

Eug.

I
cresc.
f

VI
cresc.
f

II
cresc.
f

Vle
cresc.
f

B
cresc.
f

Vedova, sola sola,
non voglio più restar.
Piangon per complimento
le vedove tre dì;
ne ho pianti più di cento,
oh, basta poi così.
Il vivere soletta
che mali porta addosso,
io soffro, poveretta,
quel che non so spiegar.

Ma con un bel marito
mi voglio ben rifar.
Mi bolle il sangue addosso,
mi sento tutta foco
e più soffrir non posso
d'avermi ad inquietar.