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Piramo e Tisbe, A Dramatic Cantata

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TABLE OF CONTENTS

INTRODUCTION

RAUZZINI IN BRITAIN

Venanzio Rauzzini (1746-1810) enjoyed a varied career as a singer, composer and concert director. He began his professional career in Rome in 1765 as a soprano castrato, and quickly established himself in operatic performances in various Italian centres before undertaking leading roles in Vienna and Munich. He enjoyed much success in the latter city, remaining in Munich until 1772 when he returned to the Italian peninsula. On 26 December 1772, Rauzzini created the role of Cecilio in the premiere of W.A. Mozart's opera, *Lucio Silla*. Mozart was so pleased with Rauzzini's singing that he composed the motet, *Exultate jubilate*, for the singer.[1] Rauzzini accepted the invitation to become the leading man at the King's Theatre in London for the 1774-75 season of Italian operas. This first season was considered to be a considerable success, and the contract was extended for a further two seasons. Unlike his predecessors who had come from the Continent to undertake the castrato roles at the King's Theatre, Rauzzini remained in Britain and developed a diverse professional career there. He continued to sing professionally, directed concerts in both London and Bath, and was a prolific composer. Furthermore, he was one of the most sought-after voice teachers in Britain. His presence in Bath was longstanding. He first began to direct concerts there in 1777, and he remained one of the city's principal musical luminaries until his death in 1810. That a foreign-born castrato singer should achieve a position of cultural influence in Britain was exceptional, unexpected and even resented in some quarters.

Rauzzini's first appearances in London did not reveal his true potential as a performer. The opening of the 1774-75 London operatic season was plagued by difficulties. Originally to have begun on 1 November 1774 with a performance of a pasticcio opera called *Armida* (arranged by Giovanni Gualberto Bottarelli), the premiere was delayed at the request of the "Nobility and Gentry" (*Public Advertiser,* 29 October 1774). When the season did open on 8 November, *Armida* proved to be disappointing. Frederick C. Petty (1980) quotes the *Westminster Magazine* in which a reviewer stated that "a more tedious, heavy performance than *Armida* was never seen or heard upon any stage. The music had neither novelty nor variety to recommend it" (142). Furthermore, Rauzzini was ill and unable to perform at his best. Fanny Burney (1994) comments that, at "his first appearance, he had the disadvantage of a terrible Cold" (vol. 2, 187). Rauzzini's illness became worse, and two further postponements to the continuation of the season were announced (12 and 15 November), and it was not before 19 November that Rauzzini was able to sing again. His debut in London had been unfortunate on one hand in that he had been heard when in weakened vocal estate and in an opera that had not pleased audiences. On the other hand, Rauzzini had made a double debut as a singer and a composer, having composed his own arias for the pasticcio opera. Although potentially a risky undertaking for a debut, it brought a different kind of spotlight on him, and made him stand apart from other castrati still well remembered in London. The gamble proved to be successful. A letter to the "Manager of the Opera House" (by "A SUBSCRIBER") was published in *Morning Post and Daily Advertiser* (7 January 1775) which reports that the "first and second songs of Signor Rauzzini, which, I am told, were set by himself, are very well suited to the English taste, as they are in that easy, popular style, that immediately catches the ears of the audience; and of course they had a good effect, especially the rondeau."

Once recovered from his illness and heard in other operas, Rauzzini was quickly acclaimed for his artistic singing and expert acting. The *Public Advertiser* (22 November 1774) commented that Rauzzini was a "handsome Person and [in] the Bloom of his Season of Life, with the most sensible, graceful, and judicious Action, which has acquired him the Name of the Italian Roseius." Rauzzini had a powerful ally in the influential historian, Charles Burney. In the same review, the *Public Advertiser* quoted Burney with the following: "In the Execution of these Airs Signor Rauzzini manifested great and captivating Power, a sweet and extensive Voice, a rapid Brilliancy of Execution, great Expression, and an exquisite and judicious Taste." Although *Armida* was withdrawn from the programme for a thorough revision, only the first act found much favour with audiences when the opera was returned to the stage. Rauzzini's performances, however, grew in strength as he appeared in Corri's *Alessandro nell'Indie* (3 December 1774), Sacchini's *Montezuma* (7 February 1775), and the pasticcio, *La Diffesa d'amore* (6 May 1775). When Corri's opera was given its premiere, the *Public Advertiser* commented that Rauzzini's "fine Voice and exquisite Taste" were

[1] A detailed biography of Rauzzini's years on the Continent remains unwritten. The most complete information can be found in Johannes Reindl, "Venanzio Rauzzini als Instumental-Komponist" (Ph. D. Diss. U. of Vienna, 1961), 11-44. This would be the starting point for anyone attempting to write Rauzzini's early biography, although there remains much which has not been documented. In English, Mollie Sands offers a brief overview of Rauzzini's career outside of Bath: "Venanzio Rauzzini. Singer, Composer, Traveller," *Musical Times* 94/1319 (January 1945): 15-19, as do the articles in the *New Grove Dictionary of Music and Musicians*, and *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London: 1660-1800*.

demonstrated to great advantage (7 December 1774). Rauzzini enjoyed a significant success in Sacchini's *Montezuma*, and the *Middlesex Journal and Evening Advertiser* (18 February 1775) reported that the King and Queen had been thrilled by the "enchanting notes of Signor Rauzzini, in the character of Montezuma," when they attended a performance.

As was customary for the principal singers at the King's Theatre, Rauzzini was offered a benefit evening. This took place on 16 March 1775 when Rauzzini once again displayed his prowess as both singer and composer by performing in an opera entirely of his own composition, *Piramo e Tisbe*. This appears to have been the first time in London that a castrato singer was also the composer of a complete opera in Italian. Unfortunately, while the evening was an artistic triumph for Rauzzini, the unknown opera did not draw a large audience. Mrs. Harris writes that "all the consolation the good-humoured man had was that he had the very best company in town" (Malmesbury, 1870, vol. 1, 296). The subject matter of the opera may have been the reason why the auditorium was largely empty. A ballet by Simonin Vallouis, *Pirhame et Thisbe*, had been a part of the opening of the operatic season. It did not please audiences, and the *London Stage* lists only three performances, the last being on 22 November 1774. Those who were in the audience for the performance of *Piramo e Tisbe*, however, were quick to report on the beauty of Rauzzini's composition, and the opera was repeated on eight subsequent evenings, with the last performance given on 24 June 1775.[2] Surprisingly, other singers at the theatre requested that *Piramo et Tisbe* be performed for their own benefit evenings. This was a considerable compliment to Rauzzini, and the opera was revived in 1776 for a further six performances. When revived again, in 1781, the opera enjoyed a triumphant ten performances.

Given its popularity, it is surprising that Rauzzini never published the complete text in either full score or in a keyboard reduction. Instead, he selected scenes and arias for the title characters that preserved the key elements of the story, and joined these together as a dramatic cantata. The arrangement was cleverly done in that it is not merely a selection of arias but, rather, preserves entire scenes or significant portions of them. A list of the portions of the opera that were published in this manner follows:

Act I, scene i, complete: "Invan ti struggi," aria for Tisbe
Act I, scene iii, the central portion of this scene, including the duet, "Pur ti reveggo al fine!"
Act II, scene ii, Tisbe's recitative and aria: "Son pur giunta/Infelice! In tanto orror,"
Act II, scene iii, Piramo's final scene (complete, except for the final lines of recitative), "Grazie al ciel/Così la tranquilla/Ma s'avvanza la notte!/Deh, non varcar quell'onda."

The cantata was released in full score by the London-based publisher, Bremner, in 1775. The edition of the music in the present publication includes the music published by Bremner, along with the opera's overture.[3]

Piramo e Tisbe: Plot

The sad story of Pyramus and Thisbe is a part of Roman mythology and was recounted by Ovid in his *Metamorphoses*. There are strong similarities to the plot of Shakespeare's *Romeo and Juliet*, and it is likely that Ovid's tale informed the source material used by Shakespeare for his play. Ovid relates a tragic tale of would-be young lovers in ancient Babylon who, although living in adjoining houses, are forcibly separated by their warring families. Pyramus and Thisbe resolved to be together, and they discovered a means of communicating through a crack in the wall that separated their respective houses. They professed their love and decided to run away at night, planning to meet at the Tomb of Ninus. Whoever should arrive first was to wait at the foot of a white mulberry tree next to a spring. Thisbe arrived first, but was frightened into hiding when a lioness, fresh from a successful hunt, came to drink from the spring. Thisbe dropped her veil in the process of taking cover, and the lioness investigated it. When Pyramus arrived, he recognized Thisbe's now-bloodied veil and the footprints of the lioness. Fearing that Thisbe had been killed, he plunged a sword into his chest rather than face life without his beloved. Thisbe hesitantly returned from her hiding place only to discover Pyramus in his death agonies. When Thisbe saw her torn and bloodied veil on the ground, she comprehended his tragic mistake, and joined her lover in death. Before ending her life with Pyramus' sword, she asked the gods that she and Pyramus be permitted to lie in the same tomb. Furthermore, she prayed that the mulberry tree should forever bring forth coloured fruit in their memory.

Given that Ovid's tale was likely familiar to audiences in the eighteenth century, it is surprising that so few operatic adaptations of the story were undertaken. A satirical version in English was composed by the German-born John Frederick Lampe for the Theatre Royal, Covent Garden (25 January 1745). The librettist of Lampe's opera is not known for certain. An Italian libretto on the subject was written by Marco Coltellini and set by Johann Adolf Hasse.

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[2] Frederick C. Petty claims that only four performances were mounted in 1775 (1980, 141). The pages of the *London Stage* demonstrate otherwise.

[3] Venanzio Rauzzini, *A Selection from Pyramus and Thysbe, a CANTATA . . .* London: R. Bremner, [1775]. British Library G.355.a. The music has been recorded by Meredith Hall and Stefanie True, sopranos, with the Capella Savaria orchestra, conducted by Mary Térey-Smith, for future release on the Centaur label.

This version of *Piramo e Tisbe* was given its premiere in the autumn of 1768 in Vienna. The opera enjoyed some popularity and was performed again in a revised edition in 1770. Coltellini's libretto is constructed in two acts as an *intermezzo tragico* for three characters: Piramo, Tisbe and her father, who is not given a name. Coltellini introduced several changes into Ovid's tale. The two young lovers are able to communicate directly because Piramo constructed a secret passageway which gave him access to Tisbe's house. This change was likely a scenic necessity for operatic performance. In other areas, Coltellini's libretto is very much a product of the eighteenth century in that it omits any interference from the gods. Without divine interference, man is the master of his own destiny in this tale. Furthermore, the element of the mulberry tree bringing forth coloured fruit is omitted so that there is no divine recognition of the tragedy or anything to soften the blow of the tragic deaths of the young lovers.

Social Significance

A castrato singer was a male who had been surgically altered prior to puberty to prevent the change of voice from that of a child to the lower voice of an adult male. Although the castrato voice was not restricted to the Italian Peninsula, the majority of the great operatic castrati hailed from there. The Catholic Church had found this voice type to be useful in its choirs since the mid-sixteenth century. In particular, the utility of an adult castrato singer was far greater than that of a boy soprano whose average "shelf life" would be no more than seven or eight years. Given how long it took to train a boy soprano so that he could take part in the complicated polyphonic Masses and Motets of the late Renaissance, such a limited performing career made the use of castrato singers very attractive. Their voices were powerful, and far more long-lived. The castrato voice had also made an early appearance in the world of opera. Mark Ringer (2006) provides a portion of a letter, dated 5 January 1607, from Francesco Gonzaga in Mantua to Ferdinando Gonsaga in Pisa, requesting help in finding a castrato singer for a forthcoming production of "una favola in Musica" (29). This work was to be Monteverdi's *L'Orfeo*, first heard on 24 February 1607. Included in the cast was the "borrowed" castrato, Giovan Gualberto Magli, who likely sang roles such as La Musica and Prosperina, and perhaps others. By the end of the seventeenth century, leading male roles in Italian operas were most often entrusted to castrato singers, and the success of the opera could often depend upon the fame of these singers. In the next century, singers such as Senesino and Farinelli commanded huge salaries and were in demand throughout Europe.

When viewed from a modern perspective, it can be difficult to understand the great appeal of the castrato voice in opera. There appears to be an inherent paradox between the high (female) voice of the castrato and the overtly masculine roles of warriors and great leaders that they often portrayed on stage. This paradox does not seem to have bothered many Continental audience members prior to the nineteenth century. Indeed, the very distinctiveness of the castrato singers contributed to their success on stage. Roger Freitas (2003) writes that "the castrato represented not a neutral vessel for an exotic sound, but rather an alluring figure whose talent only augmented an innate desirability. Castrati thus played amorous leading roles, not in spite of their physical distinctiveness, but because of it" (202). In a similar vein, Martha Feldman (2007) writes of the "seductive figures of idyllic, heroic youth" who entranced audiences and gained the singers much respect and even adulation (365).[4] The combination of a seemingly youthful voice coupled with an adult male body−but a body which was devoid of secondary sexual characteristics and which could appear to be as youthful as the voice−provided a potent sexual attraction to women of the seventeenth and eighteenth centuries.

While idolized on the Italian Peninsula and other places on the Continent, the castrato singers who visited Britain could sometimes experience a different kind of reception. The castrato voice was not heard in London until the 1680s when some castrato singers came from the Continent to sing in private concerts and in the Catholic chapels attached to foreign embassies (Berry 2011, 44). Italian opera was not heard in London until 1705, thereby allowing an association to develop of the castrato with Catholicism and aristocratic entertainments not available to the majority. This association stigmatized the castrato voice in Britain from the outset. The Anglican Church never made use of castrato singers in its choirs, preferring boy sopranos and adult male falsettists. Once Italian opera was established in London, it was patronized largely by the aristocracy who accepted the various Continental conventions of the genre. This further restricted the audience base for Italian opera in the country. The high salaries paid to "star" castrato singers and the wild adulation that some of them enjoyed provided considerable fodder for critics of Italian opera in London.

Among the earliest of the critics was John Dennis (1658-1734), who was quick to spread fear of the potential harm to Britons from the foreign art form. His essays, *Essay on the Opera's after the Italian Manner . . . with some*

[4] There was another side to this particular coin, however. For every great castrato success story, there were others who either lacked sufficient musical talent or voices of "star" quality to enjoy a significant solo career. For those individuals, life as someone who was "other" physically and socially must have been difficult. In a society where marriage and procreation were considered to be the cultural norms, the castrato could do neither. The marriage of eunuchs had been forbidden in Catholic countries after 1587 on the order of Pope Sixtus V (Berry 2011, 13). While the Catholic Church fathers may have placed limitations on the lives of castrati, they were hardly in any position to actively prevent their creation. The church was far too dependent on the voice type for its church choirs and, as Berry notes, even Pope Sixtus V recruited four Spanish castrati for St. Peter's Basilica in 1589 (15-16). For those who did not enter the church or achieve success as a soloist, however, life was likely limited in its rewards.

Reflections on the Damage which they may bring to the Publick (1706), and *An Essay Upon Publick Spirit* (1711), carried considerable weight with certain members of the population. Dennis did much to foster a climate of distrust over the Italian origins of opera. Not only was the Italian Peninsula the home of the Catholic Church, it was also the presumed home of sodomy. Furthermore, the principal male singers were eunuchs who transgressed normal gender associations with their male bodies and siren (female) voices. There were several levels of potential contamination to be found in Italian opera, and castrato singers became the lightning rod for distrust. The paradox of the castrato identity created chaos in "normal" gender associations, especially when women often found them highly attractive (Gilman 1977, 50). Roger Freitas (2003) sees this phenomenon as one of the castrato becoming the "spectacularly exaggerated embodiment of the ideal lover" (249). If the siren voice of the castrato made him more attractive to women than "normal" males, British men were thus fighting a battle which they were ill-equipped to win. Many men thus found the castrato voice hard to bear.

Castrati in Britain could experience wild adulation on one hand, and utter loathing on the other. Rauzzini experienced both situations during his years in Britain. Being young and attractive when he first arrived in London, he immediately attracted attention. That he had a beautiful voice which was used with great artistry and was a consummate stage actor only served to make him extremely appealing to women. Fanny Burney was so smitten with Rauzzini that she received a rebuke from Samuel Crisp, a family friend, who feared that she had become overly infatuated: "You appear . . . to be somewhat touc'd with the Charms of the beautiful Rauzzini; & perhaps 'tis well for you he did not add the Magic of his Voice to ⌜compleat your ruin——⌝" (1994 vol. 2, 192). British men could be far less enchanted by Rauzzini. The young Quaker, Edmund Rack, attended a concert in Bath in 1779 when Rauzzini was the featured soloist. He writes that "Rauzina [sic] is a eunich & has a fine shrill pipe, but I dont admire these shreds of men, shells of human beings."[5]

Given the subject matter of the opera and the ambivalent situation of the castrato in Britain, the production of *Piramo e Tisbe* takes on a heightened significance when the composer was both a castrato and the creator of the role of Pyramus. Although none of the newspaper reviews of *Piramo e Tisbe* mention the fact that Rauzzini was a castrato, it was a fact that would have been hard to disguise for anyone in attendance. It is also likely that the question of whether or not a castrated man could compose music that was as significant as a non-castrated composer was also in the minds of many. The gulf that separated the lives of the castrati from those of traditional society was as real as the wall that separated Pyramus from Thisbe. It must also be remembered that the opera was produced when the scandalous marriage between Giusto Ferdinando Tenducci and Dorothea Maunsell, a fifteen-year old student of his in Dublin, was still very much in the public's mind. While in Dublin in 1765, Tenducci, a castrato, fell in love with his student and married her in a Catholic ceremony of dubious legal standing. In process, he crossed several social and religious boundaries. Although Tenducci was arrested and his young bride was abducted by her family, the two lovers were determined to be re-united. Tenducci converted to Protestantism and the couple were remarried in 1767 (Berry 2011, 127). By 1768, Tenducci and his wife were settled in Edinburgh where they performed in the concerts of the Edinburgh Music Society (144-47). Dorothea Tenducci was reported to have given birth to a child in 1769, and Tenducci is "said to have issued an affidavit claiming to be the father" (Berry 2011, 152). That their marriage had continued was unlikely enough, but to have a castrato claim paternity for a child was seen as an offence against nature and religion. The couple fled to the Continent in 1771 to avoid creditors, at which time their marriage quickly fell apart. Dorothea returned to London the same year and initiated divorce proceedings. These proved to be lengthy and generated lurid published accounts of the nature of their married lives. The marriage was finally dissolved in 1776 (190). Given how widely spread the stories had become concerning Tenducci's scandalous attempt at a "traditional" marriage, Rauzzini's opera about a forbidden love likely developed a special resonance with audiences, given that its composer was also a castrato.

Musical Style

In addition to the Bremner publication of the cantata reduction of Rauzzini's *Piramo e Tisbe*, there are two manuscript full scores in European locations.[6] In the absence of a published full score, the Bremner publication provides a significant gloss on the opera as a whole. The score is reasonably accurate, and Rauzzini's scoring was not much condensed, with only the viola and bassoon parts not always receiving their own separate lines in the music. The score calls for an orchestra of classical proportions: two flutes, two oboes, bassoon, two horns, and strings. The score of the overture adds a pair of trumpets to the ensemble. The oboists were not intended to double as flute players, as both instruments are heard simultaneously in some passages. The general bass line is figured throughout, perhaps a

[5] Rack's journal contains letters sent to his relatives between 22 December 1779 and 22 March 1780. The manuscript is held at the Bath Central Library (MS. 1111). An edition of the journal was undertaken by Trevor Fawcett, and published by the Bath Archives. http://www.batharchives.co.uk/explore_the_archives/the_journal_of_edmund_rack.aspx

[6] Österreichische Nationalbibliothek, Vienna (Ms.Mus.17829) was used in the performances in Vienna given at the Theater am Kärntnertor (Vienna), beginning 31 December 1776. The score found in the Civico Museo Bibliografico Musicale di Bologna (coll. II-263) is undated.

nod towards Rauzzini's much-praised experience in the "science" of music. The scoring in the Bremner publication is consistent with that found in the manuscript full score of the opera in Vienna.

Three sources for the overture have been located. In addition to the two manuscript full scores for the complete opera, there exists a copy of the overture in full score at the Library of the University of Texas at Austin. The Texas manuscript (Finney 8) has a title page which states "Londra 1775." The music in all three sources is the same, and is also identical to the final movement of Rauzzini's *Sinfonia in D*. Manuscript performing parts for the *Sinfonia in D* can be found in the Herzog August Bibliothek in Wolfenbüttel which have been dated as stemming from "1790-1799."[7] If the dating of the parts is accurate, they may well have been undertaken at a much later date after the symphony's composition since the final movement of the symphony existed at least by 1775. The overture is brief, consisting of 123 measures, but is highly sophisticated in its treatment of form and musical development. Rauzzini composed a full recapitulatory sonata form for the overture, something of a rarity in his later compositions where he appears to have preferred the polythematic binary form with a truncated recapitulation. The first theme has strong rhythmic qualities and its triadic, rising melody is similar to a Mannheim "Rocket Theme." The brief development section is effective, and the energetic coda aptly capitalizes upon the rhythmic qualities of the opening. Whether or not the music for the overture or the symphony came first is not likely to be determined until another copy of the symphony score is discovered or confirmation of the premiere of *Piramo e Tisbe* can be found. The style of the symphony invites the conjecture that it was composed during Rauzzini's years in Munich.

Rauzzini's handling of the orchestra is confident and effective throughout the music of the opera. He was clearly aware of how to balance orchestral sonorities effectively, and how to use woodwind instruments to create contrasting timbres. In the recitative, "Grazie al ciel," Rauzzini gives the violins a largely continuous 32nd-note pattern played at a piano dynamic level. The music ably depicts the beauty of the scene and the gentle breezes mentioned in the text.[8] At the same time, the two flutes provide a focal point of rhythmical and musical interest with their interjections in the high range. Piramo's aria, "Fuggiam dove sicura," uses both flutes and oboes. While they play at the same time, they are given contrasted music. Rauzzini usually has the flutes playing the same music as the violins, but an octave higher, while the oboes play either sustained harmonic notes or double the violins at pitch. The bassoon is given solo passages, and when doubling string textures, it is usually the viola that is doubled, rather than the bass line. In the exquisite aria, "Così tranquilla e cheta," the writing for the bassoon is almost completely independent of the bass line, and functions as a solo entity in the viola range. By contrast, the writing for the two flutes is largely harmonic, but in a range that is consistently higher than that of the first violin. Such careful treatment of the orchestra results in textures that are not only varied, but are highly evocative and sensitive to the needs of the libretto.

The vocal music in the cantata is notable for its simplicity of expression. While Rauzzini's melodic style is expressive, the vocal music is text-driven and often set syllabically. This is displayed in the opening aria of the cantata, Tisbe's "Invan ti struggi," an aria which achieved considerable popularity and enjoyed multiple publications. Throughout the score, it appears that Rauzzini was convinced that music should express the drama without relying on vocal pyrotechnics. There are some word extensions in the treatment of melody and text herein, but no extended coloratura passages. In place of *da capo* arias, Rauzzini composed ternary arias, most of which have truncated returns to their opening sections. Although Rauzzini was noted for his ability in singing coloratura (something which Mozart made use of in Rauzzini's arias in *Lucio Silla*), he did not create a vocal showcase for himself in the role of Piramo. Although much of the vocal writing is declamatory, the results are musical satisfying, as well as dramatically apt because of Rauzzini's well-developed harmonic sense. This is especially apparent in the recitatives, most of which are orchestrally accompanied. An example of Rauzzini's use of harmonic means to underscore the drama can be found in the second part of Tisbe's aria, "Infelice! In tanto orrore," beginning with the text, "Freddo il sangue in ogni vena."[9] The vocal line has a Gluckian simplicity, yet the drama is clearly conveyed through the shifting tonalities.

Rauzzini's musical approach would appear to be based on the same principles that Gluck espoused in the 1769 publication of his *Alceste* (1767). It would seem likely that Rauzzini was familiar with Gluck's "reformed" Italian operas. If the music for *Piramo e Tisbe* was composed as early as 1769, Gluck's *Orfeo* was only seven years old and his *Alceste* was a relatively recent opera that had been given its premiere on 26 December 1767. Rauzzini had been singing in Vienna that autumn, shortly before *Alceste* was presented. While he did not take part in the performances of *Alceste*, it would seem highly likely that he was aware of Gluck's presence in Vienna, and may have been curious about Gluck's new opera. Yet it is Gluck's *Orfeo* that was likely the greatest influence on the creation of *Piramo e Tisbe*. The accompanied recitative, "Che puro ciel" may not quote musically the passage in Gluck's opera containing

[7] Herzog August Bibliothek: D-W/ Cod. Guelf. 214 Mus. Hdschr. This manuscript consists of performance parts that originated from the Musikalische Gesellschaft, Braunschweig. The scoring of the symphony is for strings, 2 oboes, 2 horns, 2 trumpets and timpani (*RISM* ID no. 45150608). I am indebted to Professor Reinhard Goebel for pointing out the existence of this manuscript to me. He has recorded the complete *Symphony in D* by Rauzzini with the Bayerische Kammerphilharmonie on Oehms Classics OC 753.

[8] "What serene sky! What gentle zephyrs! The soft murmur of the neighbouring fountain is scarce to be heard; and the winds hardly shake the verdant leaves." (Libretto 1776, 24).

[9] Ye Gods! My blood is chill'd in all my veins." (Libretto 1776, 22).

the same text, but the similarities are sufficiently strong for contemporary audiences to have made the connection.[10] Such a connection would seem quite fitting if, indeed, it was Calzabigi (Gluck's librettist in Vienna) who had modified Coltellini's original libretto of *Piramo e Tisbe* (see below). At the same time, this musical and textual reminiscence creates a connection between Piramus and Orpheus, two characters both facing danger as they search for their lovers. The allusion to Orpheus (a demi-god), would seem to cast Pyramus in a far more heroic light than is customarily found in the source materials, yet it may have served to elevate the drama to greater heights.

Libretto

Rauzzini set a revised version of Coltellini's libretto, but the exact date and location of the premiere of Rauzzini's *Piramo e Tisbe* has yet to be discovered. A premiere in Munich is 1769 is suggested by Hubert Bolongaro-Crevenna. Unfortunately, the author does not give any performance dates (1963, 239). This time period is a possibility, given that Rauzzini had been in the service of the service of Max Joseph III, Elector of Bavaria, since the winter of 1766-67. Other authors, such as Christine Martin in her *MGG* article, give the date of the premiere as 1775, and the location as London. Admittedly, the libretto sold at the King's Theatre in 1775 states "The MUSIC entirely NEW." This statement need not indicate that the work was newly composed, but more likely that the opera was not a *pasticcio*, such as the other operas that year in London for which Rauzzini had contributed arias.[11] Thirty-two years after the first performance of the opera in London, the author of the anonymous, "Memoirs of Signor Rauzzini" (April 1807), wrote of "the whole opera of *Piramo è Tisbe* being finished in three weeks" (231). It would appear that the author of these memoirs had never been in contact with Rauzzini; otherwise, Rauzzini would have likely provided far more detailed information about his life and career than can be found in the publication. This version of the opera's origins was copied by William Bingley (1814) when he wrote four years after Rauzzini's death that the work was "produced in the short space of three weeks" (vol. 2, 318). These statements have been accepted in some quarters, although they fly in the face of other evidence. Before the opera was presented in London, the *Morning Post and Daily Advertiser* reported that "both in Italy and Germany it met with amazing success. The duetto and the Songs of Signor Rauzzini in particular are set in such a moving, enchanting stile, full of such melodious sweetness, as would be able like Orpheus, to bewitch 'the soul of Hell.' At Venice two of the airs were encored three times" (11 March 1775). Rauzzini never returned to the Continent after his years at the King's Theatre, yet there are two Continental manuscript copies of the complete score, one in Vienna and the other in Bologna. This would appear to point to Continental origins for the opera, if not in Munich, then perhaps in Venice or another Italian city.

Significant changes had been introduced into Coltellini's libretto by the time that Rauzzini set it. Tisbe's father was given the name of Eupalte, and a fourth character, Corebo, was added as Eupalte's friend. Just who introduced these changes is not known with certainty, although Ranieri de' Calzabigi (1714 -1795) is listed on the manuscript score of the opera found in the Österreichische Nationalbibliothek, Vienna (Ms.Mus.17829), rather than Coltellini. It is possible that Calzabigi undertook the revision of Coltellini's original libretto. Most of the changes introduced into Coltellini's original text take place in Act II, where different perspectives on the ensuing tragedy are presented from those found in the original text. In the revised form, Act II opens with Eupalte's rage over Tisbe's failure to obey him, while Corebo advises a calm and reasoned approach to the situation. Once Eupalte and Corebo set out to find Tisbe and bring her to justice, the story unfolds much as in Ovid, with the business of the lioness handled in a dumb show accompanied by a "short symphony." At the end of the act, Eupalte and Corebo, accompanied by armed people carrying torches, are horrified to discover the dying lovers. Corebo places the blame for the tragedy squarely on Eupalte: "What sorrows on himself he's brought! These scenes of woe his rigour wrought."[12] The revised plot shifts the dramatic focus away from warring families to an unhappy father/daughter relationship. Indeed, Eupalte's hatred appears to be solely against Piramo, rather than Piramo's family who are not even mentioned in the libretto.

The revised libretto also strengthens the case for a Continental premiere of the opera. Both the Vienna and Bologna manuscripts contain significant differences in the opening scenes of Act II from that heard in any of the London performances. All three London libretti (1775, 1776 and 1781) open with the revised scene in Act II, mentioned above. The Continental sources open with a scene for Eupalte alone, which is followed by a scene for the two characters which expands upon the material found in Act II, scene i of the London libretti. Scene iii of the Continental sources is the same as scene ii of the London libretti. The result is that the Continental sources all have five scenes in Act II, while the three London libretti have four.[13] The geographic separation of this libretto variant, maintained over a

[10] Lamberto Lugli (2009) has also noted this similarity (16).

[11] [Marco Coltellini], *Piramo e Tisbe a new serious opera, in two acts, as performed at the King's Theatre, in the Hay-Market. The music entirely new, by Signor Rauzzini*. (London: n.p., 1775), [i].

[12] [Marco] Coltellini, *Piramo e Tisbe, A Tragic Entertainment. . . the translation by F. Bottarelli.* (London: n.p. 1776), 30. In 1775, the anonymous translator gives, "Behold to what scene of woes his inflexible severity has brought him!" *Piramo e Tisbe, A New Serious Opera*. (London: n.p.), 26.

[13] The two manuscript full scores mentioned above have been examined by Professor Lamberto Lugli (2009), who also edited the complete opera and conducted a performance of it on 3 November 2009 at the Teatro Filippo Marchetti in Camerino (Rauzzini's birthplace).

period of seven years, suggests that the London version was not known on the Continent, and that the London score was a revision of an earlier Continental source. Unfortunately, no manuscript full score of the London version has been discovered.

The translation that was prepared for the performances of 1775 in London is unattributed. That sold in 1776 is attributed to "F. Bottarelli, A.M." It is likely that Bottarelli was the author of the translation in the 1775 libretto, as well, because the translations of the recitative passages in both publications are nearly identical. Only the aria texts differ–prose in 1775, and poetry in 1776. It would seem likely that there had been insufficient time to prepare such poetic versions of the arias in time for Rauzzini's benefit evening in 1775. What is gained in poetic expression is sometimes at the expense of the literal meaning of the text. The later poetic forms can be more generic and less text specific, as the three following examples demonstrate. The 1775 translation is given in the left column, whilst the 1776 translation is in the right column:

Aria: "Invan ti struggi"

O my poor sorrowful heart, thy pangs are but fruitless! My cruel father's inveterate hatred cannot be mitigated by my sorrow. And thus drowned in my tears, I can't forget my love, and my torment.

In vain my poor, my suffering heart,
Is all thy anguish, all thy smart!
My cruel father's deadly hate
Thy sorrow cannot mitigate;
And while the fear incessant flows
My love encreases [sic] with my woes.

Aria: "Per pietà, deh, calma, o cara"

Alas! My dearest love, for pity's sake, refrain that fear which thus racks my soul! Thou perceiv'st it; ye Gods! An excess of grief has set all my frame in a tremble.

My dearest love, for pity's sake,
Thy tender fears controul.
Thou seest it–Gods! My senses shake,
And terror racks my soul.

Aria: "Così tranquilla e cheta"

Bright Cynthia, 'twas on such a night,
The Cretan shepherd shar'd thy charms;
Enjoy'd the most refin'd delight,
And revell'd in thy circling arms.
'Twas just in such a lone abode
Love's beauteous mother sought her swain;
A young Adonis left a God,
And clasp'd the youth on Ida's plain.

O thou bright Cynthia, it was on such a calm and pleasing night that the Cretan shepherd Endimion, was blest in the enjoyment of thy charms.
It was just in such dismal solitude of the sylvan abodes in Ida, that the beauteous mother of love was joined with the bewitching Cupid.

Text and Translation

The text and translation of the cantata version of *Piramo e Tisbe* follows. The 1776 translation has been chosen, rather than that of 1775, because it is attributed to Bottarelli, and it likely represents his second and final thoughts on the text.

[Camera tappezzata in casa di Tisbe.]
Tisbe: Invan ti struggi in pianto
Povero asslitto cor!
Ah, non si placa intanto
Del crude genitor
L'odio tiranno!
E in mezzo alle mie lacrime,
Senza frenar l'ardor
Cresce l'affanno.

[A Room hung with Tapestry in Thisbe's House.]
Thisbe: In vain my poor, my suffering heart,
Is all thy anguish, all thy smart!
My cruel father's deadly hate
Thy sorrows cannot mitigate;
And while the fear incessant flows
My love increases with my woes.

Piramo, ah, dove sei?
Ti cerco; oh dio, ma non ritrova
Che del peduto ben l'alma affannosa
Qualche trista memoria e tornrentosa.
Oh frà mostri d'averno
Il più crudo, il più fiero
Discordia rea, che dal mio sen dividi

Oh my Pyramus, where art thou? I seek thee everywhere, but my grieved soul meets with nothing but some sorrowful and racking memory of its lost treasure.
Oh thou relentless discord, the most cruel and fierce of all the infernal monsters, thou tear'st my soul and my life from my breast, and wherefore dost thou not end my wretched existence? Ye Gods, could I at least, oh could I

L'alma mia, la mia vita, e non m'uccidi,
Numi, potessi almento,
Almen saper se m'ama
Ancor; veder se soffre
La divisione amara
Con duolo uguale al mio, qualche consorto
Dargli co'miei sospir, la pura fede
Gli innocenti pensier legger gli in volto?
Almen—
Piramo: Tisbe, idol mio!
Tisbe: Numi, che ascolto!

hear whether he loves me still! Could I see whether he endures our cruel separation with pangs equal to mine; could I give him some comfort with my sighs, and behold in his countenance that unshaken fidelity, those harmless thoughts; at least—

Pyramus: O my Thisbe, my life!
Thisbe: Ye Gods, what do I hear!

Piramo: Pur ti riveggo alfine!
Alfin ti stringo al sene.
Ah, di piacer vien meno
In questo amplesso il cor!
Tisbe: Come! In qual punto? Oh Dio!
Ah! Sei pur tu— ti vedo—
E agli occhi miei non credo
Tanto contento ancor!
A.2.: Dunque son giunti in cielo
Alfine i voli miei!
Non son più avversi i Dei
A un' innocente amor!

Pyramus: At length I behold thy lov'd face;
Again I am bless'd with thy sight:
My heart, in this tender embrace,
Is wild with excess of delight.
Thisbe: Ye Gods! Do I view thee?—How's this?
Do I press my fond bosom to thine?
And can I believe it?—And is
Such unspeakable happiness mine?
Both: Our vows then at last have been heard,
Have soar'd to the regions above;
And heaven no more, as we fear'd, Will frown on our innocent love.

Tisbe: Ma quale nume amico
Quì scorse I passi tuoi?
Piramo: Mia Tisbe osserva. Questo incognito varco
E l'opra di mia man.
Tisbe: Oh fido amante!
Dunque pottrò vederti?
Consolarmi con te?
Piramo: Sì; ne hai ragione.
Babilonia è per noi. De' padri irati
A placar l'odio; e sforzergli quando
Non basti l'amistà, regio comando.

Thisbe: But tell me what kind divinity has directed thy steps hither?
Pyramus: Behold, my adorable Thisbe, this unknown passage; it is the work of my own hands.
Thisbe: O faithful lover!
Then I shall have it in my power to see thee,
And comfort myself with thee?
Pyramus: Yes, thou are right.
Babilon is for us. If fair means will not mitigate the hatred of our parents,
the royal command shall force them to a reconciliation.

Tisbe: Ah temo! Io mille volte
Tremante a' piè del padre
D'ammollirlo tentai
Colle preci, e col pianto, e l'irritai.

Thisbe: How I fear! I have a thousand times prostrated myself at my father's feet, to endeavour to soften his heart with my entreaties and my tears; but that exasperated him still more.

Piramo: Ah, Tisbe, per pietà, col tuo timore
Deh, non avvelenar la mia speranza!
Ho sofferto abbastanza.
Devi meco sperar. Non; no saremo
Miseri qual tu credi. Il puro zelo
De' miei fervidi voti accoglie il cielo.

Pyramus: O, for pity's sake, my Thisbe, do not destroy my soothing hope with thy vain fear! I have undergone hardships enough. Thou should'st hope with me. No sure, we shall not be as wretched as thou art apt to think. The pure zeal of my fervent vows is acceptable to the powers divine.

Per pietà, deh, calma, o cara,
Quel timor che è mio tormento!
Tu lo vedi; oh Dio, mi sento
Già d'affanno palpitar.

My dearest love, for pity's sake,
Thy tender fears controul.
Thou seest it—Gods! My senses shake,
And terror racks my soul.

Tisbe: Oh deluse speranze!
Piramo: Oh sventurato amor!
Tisbe: Dovrò per sempre
Dividermi da te?

Thisbe: Oh my deluded hope!
Pyramus: Oh my unfortunate love!
Thisbe: Must I be divided from thee forever?

Piramo: Dovrò verderti
In braccio ad un rival?

Pyramus: Must I bear to see thee in the arms of my rival?

Tisbe: Morir mi sento.
Piramo: Mi gela il cor. E a questo
D'un' ingiusto furor colpo fatale
Non cercheremo alcun riparo?
Tisbe: E quale?
Piramo: La fuga.
Tisbe: E dove? E quando?
Piramo: In questa notte, in parte ove non giunga
l'arbitrio de' tiranni. Ove nel seno
D'un' innocente libertà, non provi,
Non riconosca il core
Altra legge in amar, so non d'amore.

Thisbe: I feel I am going to expire.
Pyramus: My heart is chilled. And shall we not contrive some availing expedient to avoid this fatal vow which an unjust severity is ready to dash on our heads?
Thisbe: But how?
Pyramus: By flight.
Thisbe: And where? And when?
Pyramus: This very night. We'll fly where out tyrant's power cannot reach: where, in the enjoyment of harmless liberty, our hearts shall acknowledge and know no other laws in love, but such as are dictated by love itself.

Fugiam dove sicura
In dolce libertà
Contenta povertà
Scelse il soggiorno.
Là sarà nostra cura
Or da un bel colle ameno,
Or presso un' onda pura
Veder come sereno
Il sol dalle onde appar,
Come tranquillo in mar
Poi fà ritorno.
Vedrai come s'oblia
Di fasto ogni pensier,
In quelle del piacer
Sedi innocenti.
Vedrai fino I presenti
Rischi, affanni, timor,
Come un felice amor
Cambia in contenti.

To poverty's sequester'd cell,
Far from th'unfeeling world we'll fly;
For there, content and quiet dwell;
And smiling love and liberty.
There climbing of some verdant hill,
We'll view from far the bright'ning sun;
Or seated near some crystal rill,
Wait while its daily course is run.
There shalt thou see how pomp and noise,
And cares and fears shall be forgot;
While mutual love, with peaceful joys,
Shall deck our harmless, humble cot.

[Selva di Cipressi intorno al sepolcro di Nino. Notte con Luna. Tisbe con una cassetta di gemme sotto il braccio, ed un bianco velo trapunto d'oro in testa.]

[A wood of Cyprus-trees that surrounds the tomb of Ninus. Night with Moon-light. Thisbe with a casket of jewels under her arm, and a veil of gold and white tissue on her head.]

Tisbe: Son pur giunta una volta! Oh Dei clementi,
Assistetemi voi! Piramo! Oh stelle!
Piramo, dove sei? Mi trema il cuore!
Appena il guardo intorno
Ardisco sollevar! E fin l'accento,
Fin la stessa ombra mia mi fà spavento!

Thisbe: At last I am happily arrived! O ye propitious Gods, grant me your availing aid!
Oh heaven! My Pyramus, where art thou? How my heart pants! I am so terrified, I can scarce cast my looks around! Even my own accents, nay, my own shadow, frightens me to death!

Infelice! In tanto orrore
Che farò senza il mio bene?
Ah, che fà? Perche non viene,
La mia tema a consolar?
Fredo il sangue in ogni vena,
Sento, oh Dio, stringersi al core!
E il vigor mi resta appena
Per dolermi, e per tremar.

Ah me! amidst such horror doom'd to rove,
Deprived of all my heart holds dear.
What thus detains my ever faithful love!
Why comes he not my drooping soul to chear?
Ye Gods! My blood is chill'd in all my veins:
I feel my tortur'd bosom sunk with woe:
Scarce have I strength to mourn my present pains,
Or tremble at the ills I yet may know.

[Fugge impaurita, e le cade la cassetta e il velo . . .entra un Leone, che incontrando il velo, lo lacera; e si ritira.]

[At the sight of the lion, she runs away, and drops the casket and the veil. The lion tears the veil to pieces, and then withdraws.]

[Piramo solo]
Piramo: Gracie al ciel! La prevenni
Più rimorsi non ho. Reggi I suoi passi
Emula tu del sol, cintia lucente.
Che puro ciel! Che placida aura! Appena

[Pyramus solus]
Pyramus: Thanks to heaven! I have the start of her. No remorse now rends my heart, O thou bright Cynthia, who art as glorious as Phœbus, may'st thou guide her steps! What serene sky! What gentle zephyrs! The soft

S'ode del vicin fonte
Il lento mormorar; dell'aure appena
S'ode il suon frà le fronde. E par che tutto
Frà questi muti orrori
Dolce sede prepari a'dolci amori.

murmur of the neighbouring fountain is scarce to be heard; and the winds hardly shake the verdant leave. Methinks, that amidst these silent horrors, everything conspires to render this abode the fittest for the enjoyment of our pure flames.

Così tranquilla e cheta
Serena notte in braccio
Al postorel di creta,
Cintia, t'ascolse un dì.
Così d'Ida selvosa
Il più solingo orrore
La bella dea d'amore
Al vago Adone unì.

Bright Cynthia, 'twas on such a night,
The Cretan shepherd shar'd thy charms;
Enjoy'd the most refin'd delight,
And revell'd in thy circling arms.
'Twas just in such a lone abode
Love's beauteous mother sought her swain;
For young Adonis left a God,
And clasp'd the youth on Ida's plain.

M'a s'avanza la notte!
E Tisbe ancor non giunge!
Ma le lucide gemme
Chi sparse al suole? E qual di sangue intinso
Lacerto velo è questo?
Omnipotenti Dei! Io veggio, io veggio
Il nero abisso, ove il destin mi porta!
Riconosco I miei doni! Ah, Tisbe è morta!
Di questo velo io stesso
L'aure cifre segnai. Pegno funestro
D'un infelice amor! Pur troppo, oh Dio,
Tu sei mio, ti ravviso! E questo sange,
E sangue del mio ben! Ahi vista! Ahi pena!
Che mi trafigge il cor, e non mi svena.

But the night draws on, and my Thisbe is not yet arrived!–There are the glittering jewels scattered on the ground! What means that torn veil dy'd with blood? O ye powers divine! Now I perceive the gloomy abyss my cruel fate drives me to! I know my gifts again. Ah me! My Thisbe must be dead. It was I adorned this veil with the golden letters. Oh fatal pledge of an unfortunate love! Alas! 'Tis but too plain, thou art the very same! And that's doubtless the blood of my dearest Thisbe. Oh sight that overwhelms my soul with racking grief; and yet does not make me expire!

Deh, non varcar quell' onda,
Anima del cor mio!
Di lete all'altra sponda
Ombra compagna anch'io
Voglio passar con te.
[Si ferisce, e si abbandona a piè della tomba.]

O cross not yet the fatal waves!
Death's dreadful pangs thy lover braves;
And e'er it pass the Stygian Lake,
Thy honour'd shade will overtake.

[He stabs himself and falls by the tomb.]

Editorial Notes

The Bremner edition of the cantata is generally accurate, with few errors of pitch. Unfortunately, the typesetter was less at ease in setting the Italian text. Comparison with the Vienna manuscript of the full score, mentioned above, has been useful in matters of text setting. Editorial expression marks have been put in square brackets, as have any changes in pitches. Cautionary or missing accidentals have been put in parentheses.

Two kinds of staccato marks can be found in the score: dots and vertical dashes. Both have been preserved in this edition. Although some commentators state that there was little practical difference in the way that musicians performed the articulation indicated by these signs, Leopold Mozart wrote the following in 1755: "A composer often writes notes which he wishes to be played each with a strongly accented stroke and separated one from another. In such cases he signifies the kind of bowing by means of little strokes which he writes over or under the notes" (1985, 47). Mozart further indicates that there is to be a difference between the way that dots and dashes are to be performed, with the former being a longer and less sharply articulated note, and the latter being shorter and more strongly articulated.

> It happens also that under the circle [slur] or, if the circle be under the notes, over the same, dots are written under or over the notes. This signifies that the notes lying with the slur are not only to be played in one bow-stroke, but must be separated from each other by a slight pressure of the bow. . . If, however, instead of dots small strokes be written, the bow is lifted at each note, so that all these notes within the slur must be taken in one bow but must be entirely separated from each other. (1985, 45)

The description would seem to refer to articulated legato or slurred staccato, now known as portato. Leopold Mozart's comments on the difference between the two types of articulations should be taken into account in performances of this music.

The viola line was not consistently indicated in the music, with music for the instrument written out only when it differed significantly from the bass line. Elsewhere, the viola line is marked "col basso" or "C.B." Similarly, the bassoon part was only notated when it was not treated as a doubling instrument. With the viola part, it has been easy to create a part that follows the broad contours of the bass line, and which serves to create a fuller texture. In the case of the bassoon, I have restricted its use as a doubling instrument to places where the other woodwinds are playing. As a result, the bassoon part is editorial in "Pur ti riveggo al fine!" "Per pieta," "Infelice, in tanto," and "Deh non varcar." Elsewhere, the following editorial amendments have been undertaken:

Sinfonia, mm.1-7: The staccato indications in the horn parts are editorial. Similarly, in mm. 115-17, the staccato marks are editorial in both the horn and trumpet parts.

"Pur ti reveggo," m. 15: the note in the bass is "D", here altered in the bass and viola to "C" to make harmonic sense.

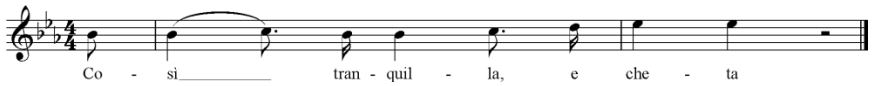
"Pur ti reveggo," m. 46: there is a curious use of the double sharp sign on the final note in the measure in the part of Tisbe, and in the first violins. A regular sharp, rather than a double sharp, makes better harmonic sense. This is also found in m. 55.

"Oh deluse speranze!," the viola part is editorial after m. 25.

"Fuggiam dove sicura," m. 76: the Bremner edition gives an appoggiatura figure of "G" on beat one of the measure, followed by a quarter note, "F." This has been altered to match violin 1.

"Ma s'avanza": the viola part is editorial up to m. 13. In m.14 of this part, the Bremner edition gives the note "F" on beat 1, by error.

"Così tranquillo," first measure of the voice part: the Vienna manuscript gives the following setting of the text. This makes perfect sense, yet it is not indicated in this fashion in the Bremner publication:



"Deh non varcar": the viola part is editorial until the final three measures. The double sharp sign is again used before the final note of the first violin part at m.18. This is also found in the parallel passages in mm.28 and 33, where the sign is also found in the voice part.

With thanks to Sarah-Beth Cormier for her assistance in formatting this edition, and to Dr. Vernon Regehr who reviewed it prior to publication.

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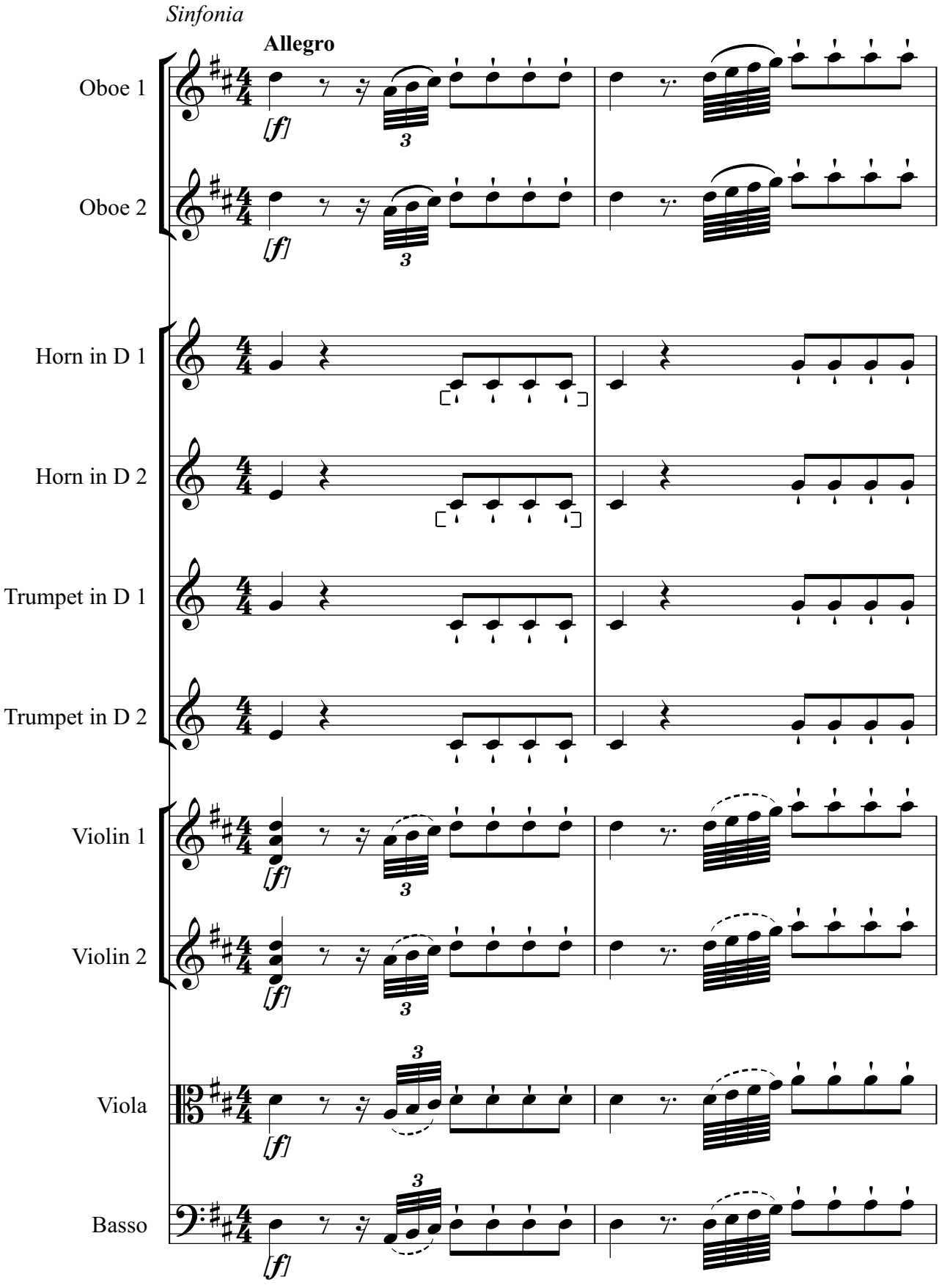
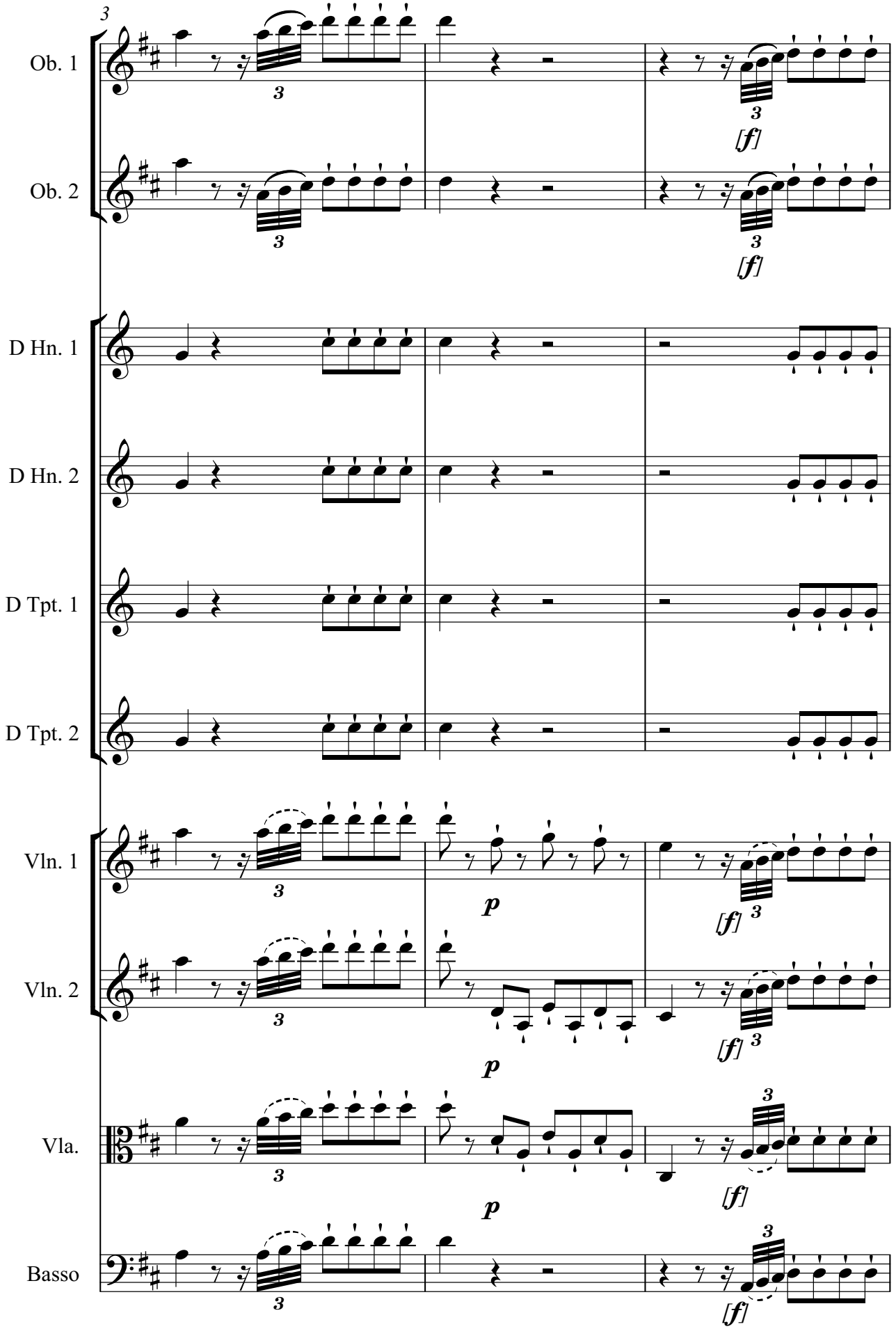
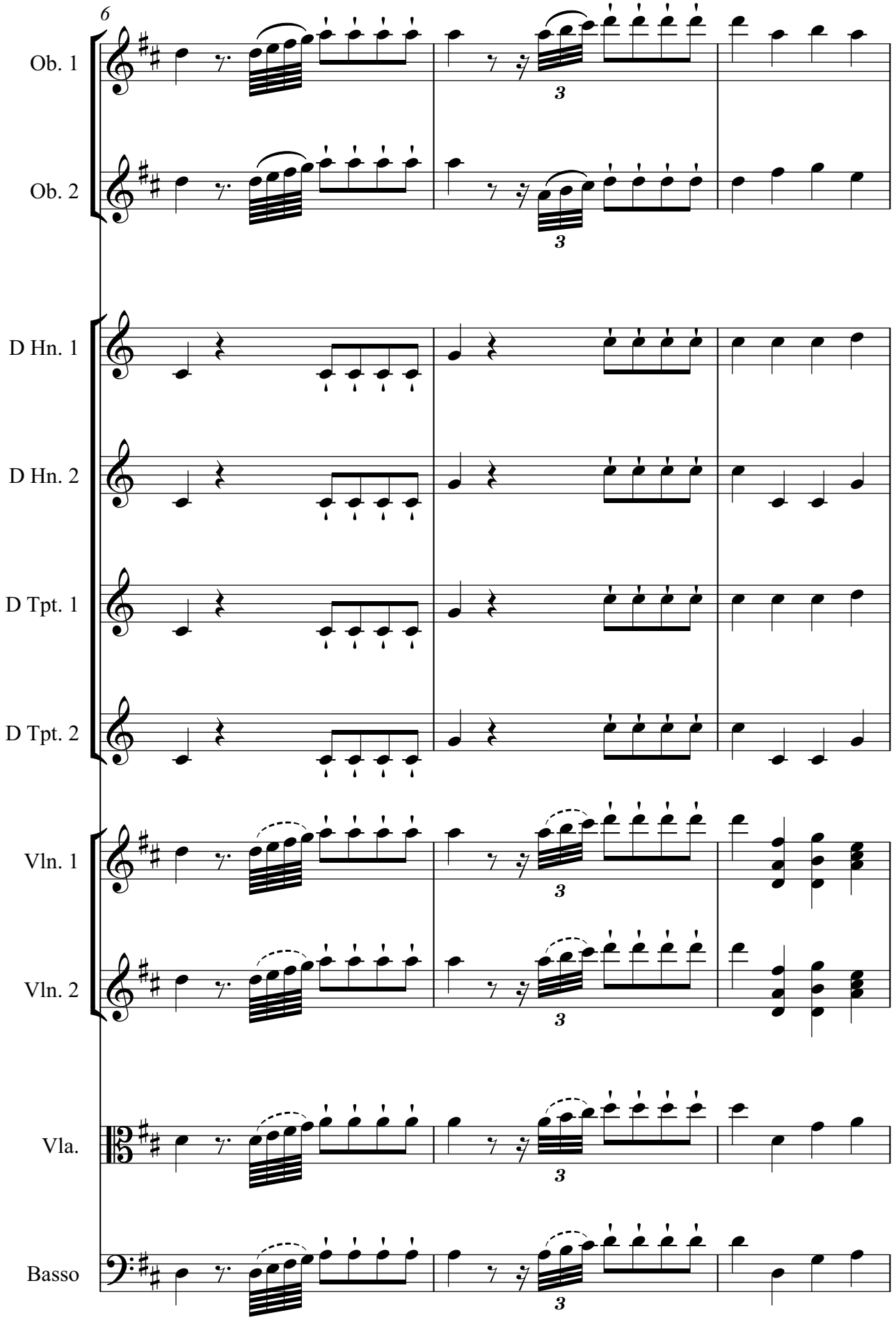
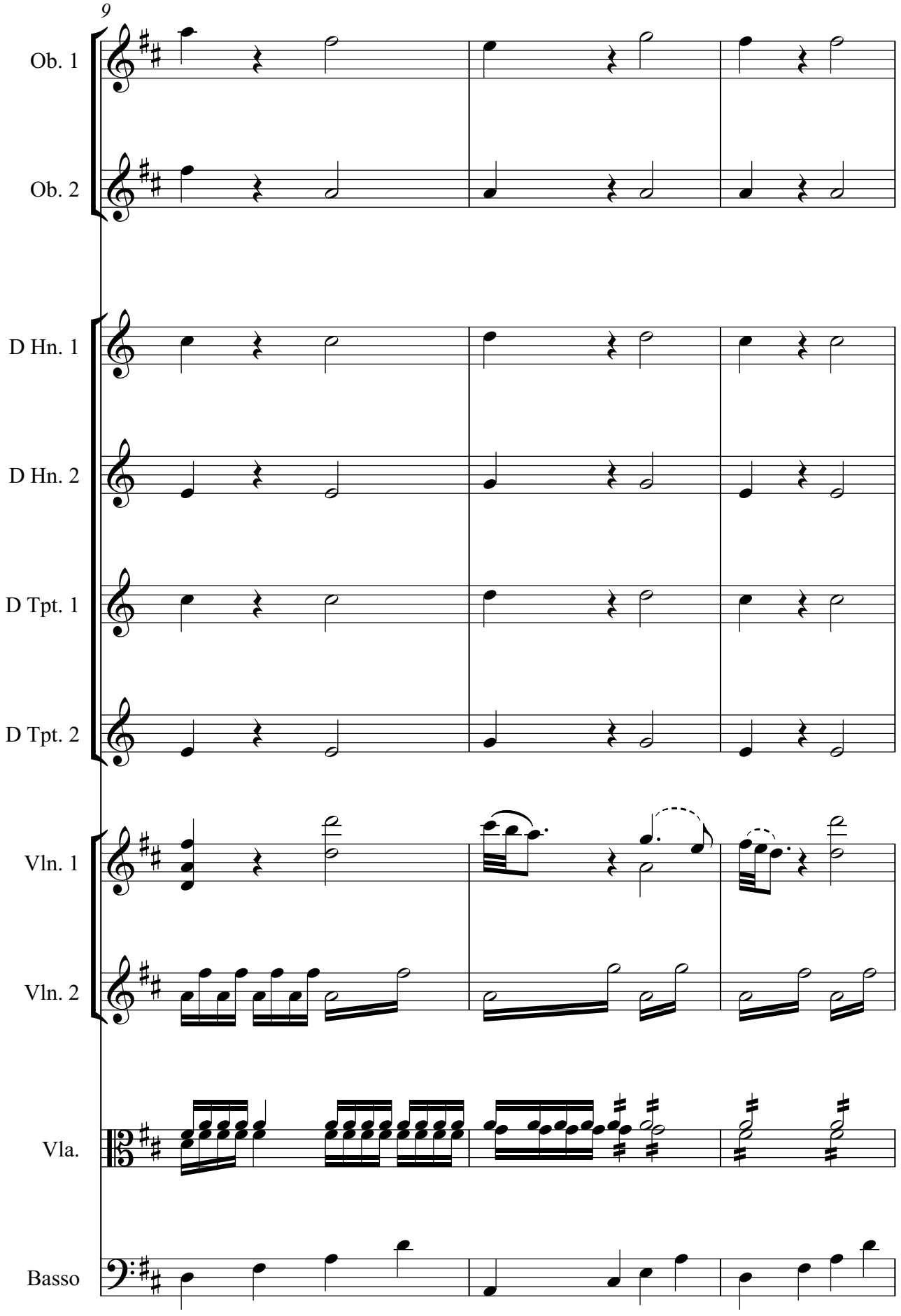
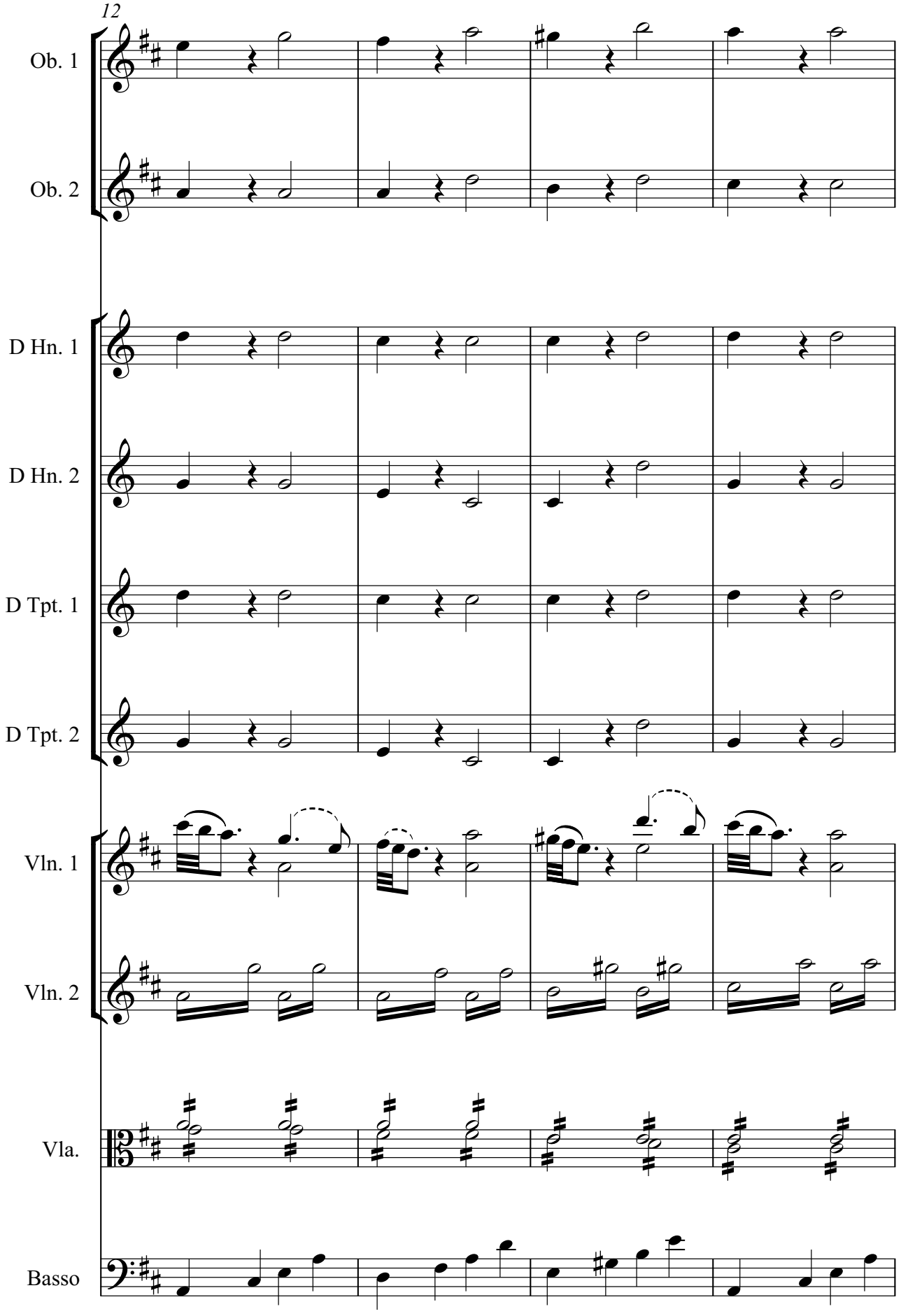
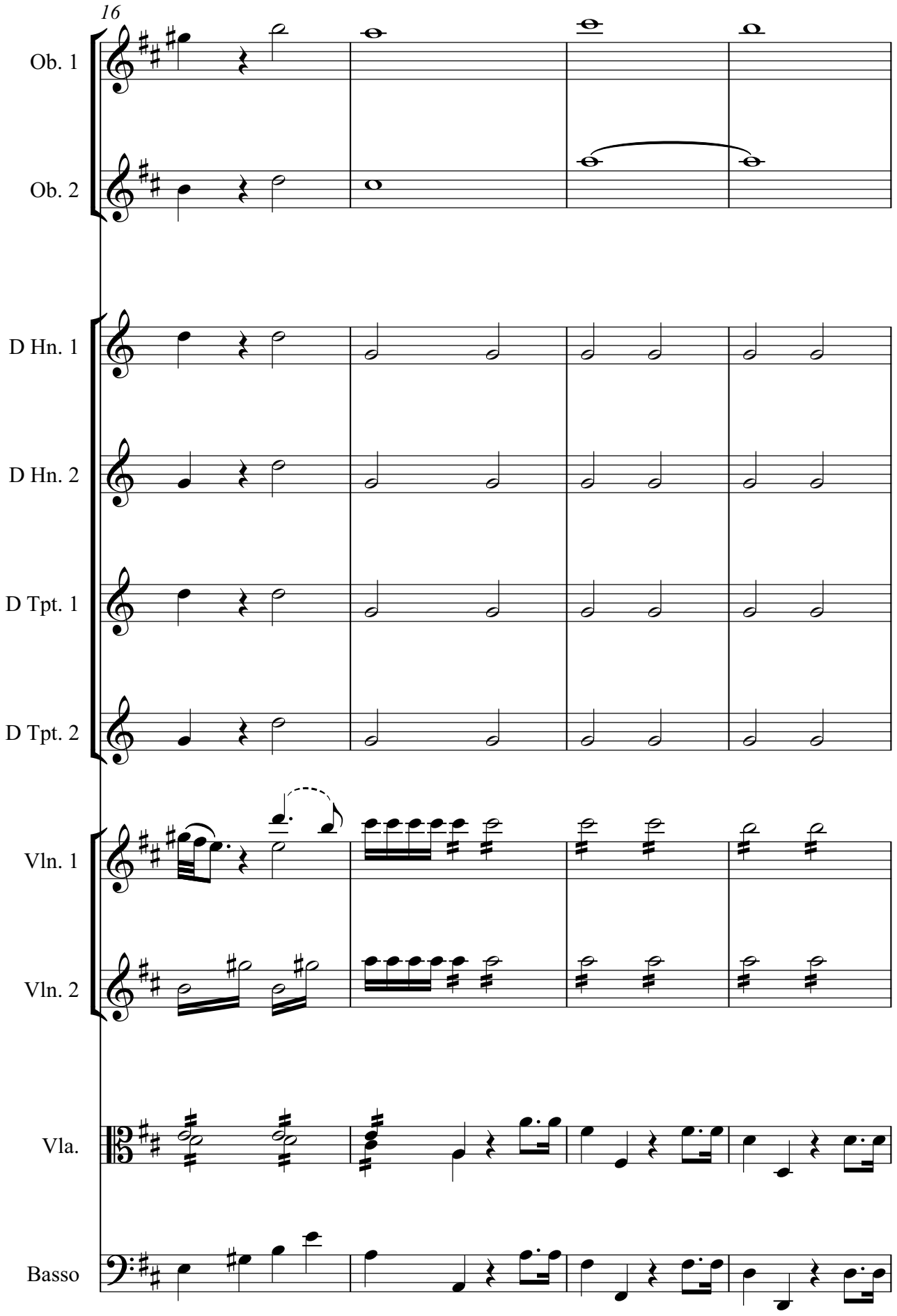

Sinfonia
Allegro
Oboe 1
Oboe 2
Horn in D 1
Horn in D 2
Trumpet in D 1
Trumpet in D 2
Violin 1
Violin 2
Viola
Basso
[f]
3

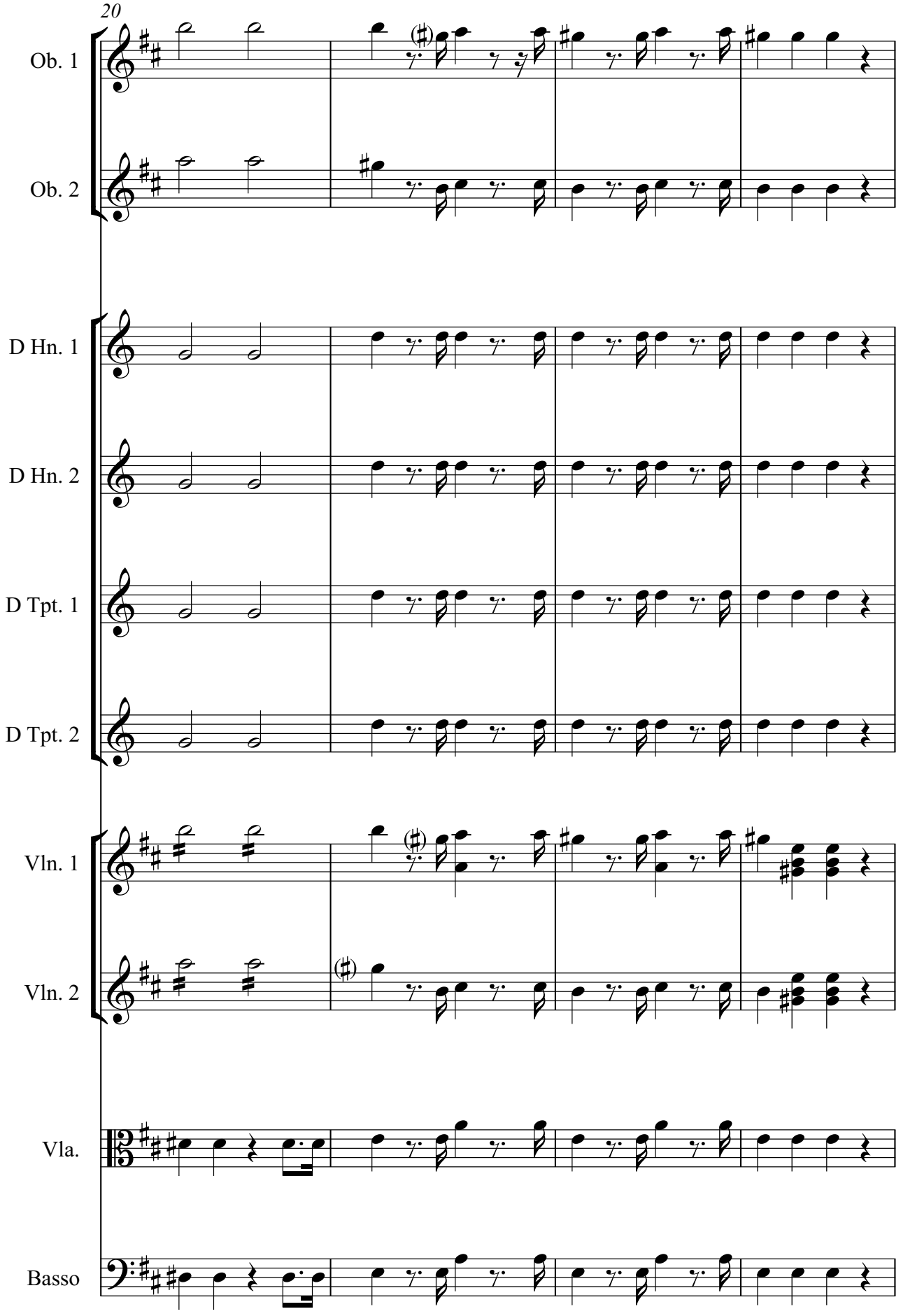

3
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso
[f]
p

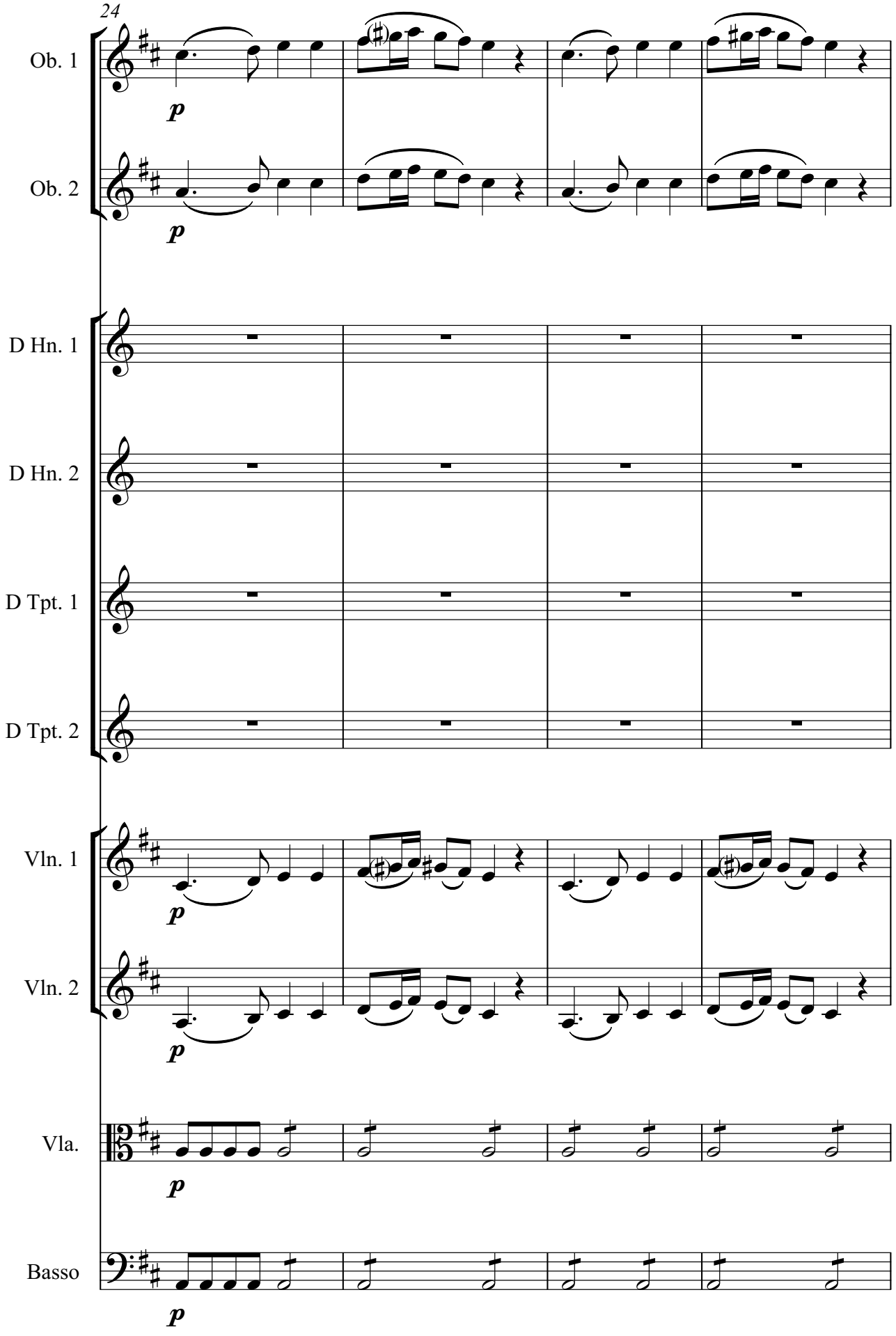

6
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso
3

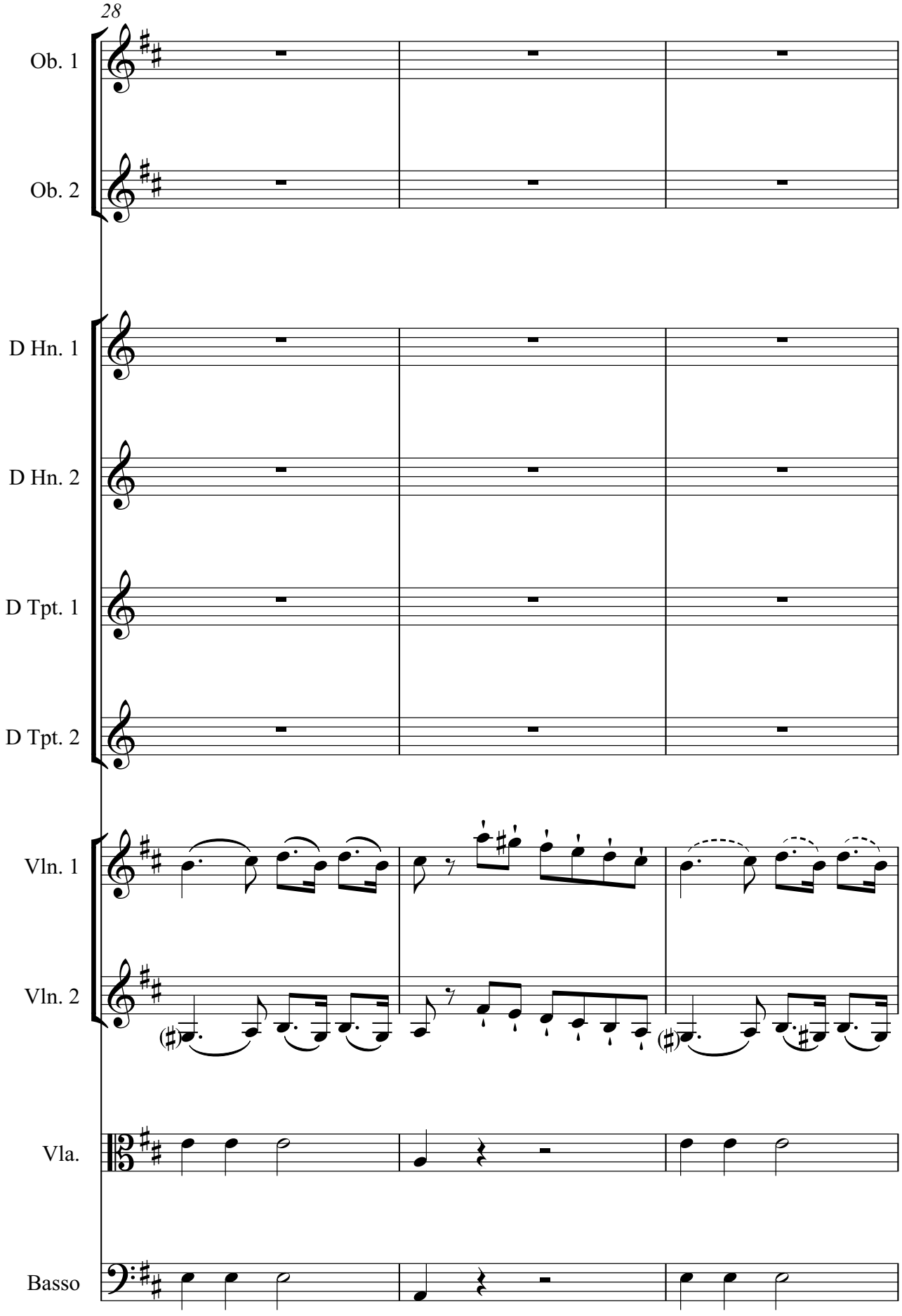

9
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso

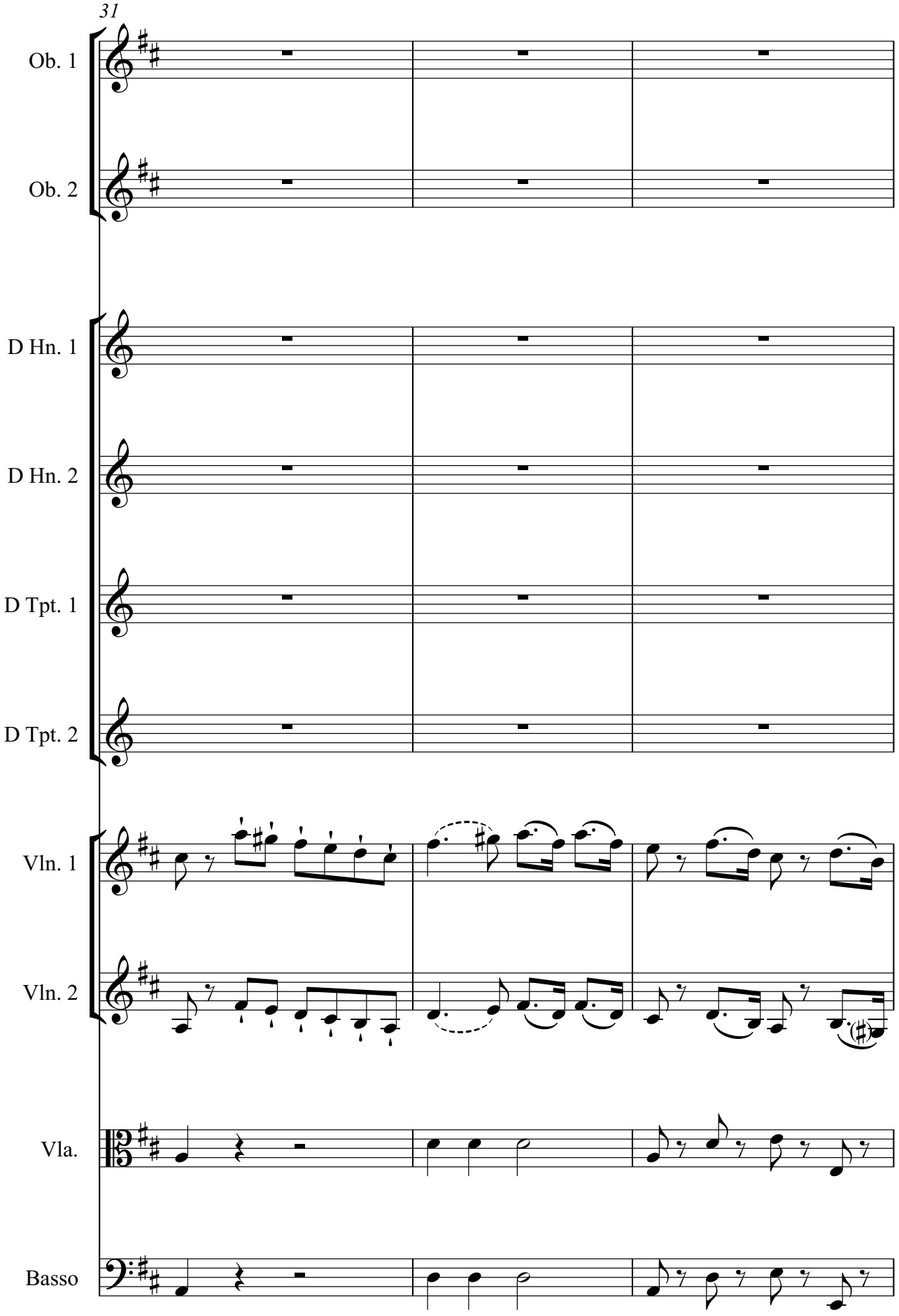

12
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso

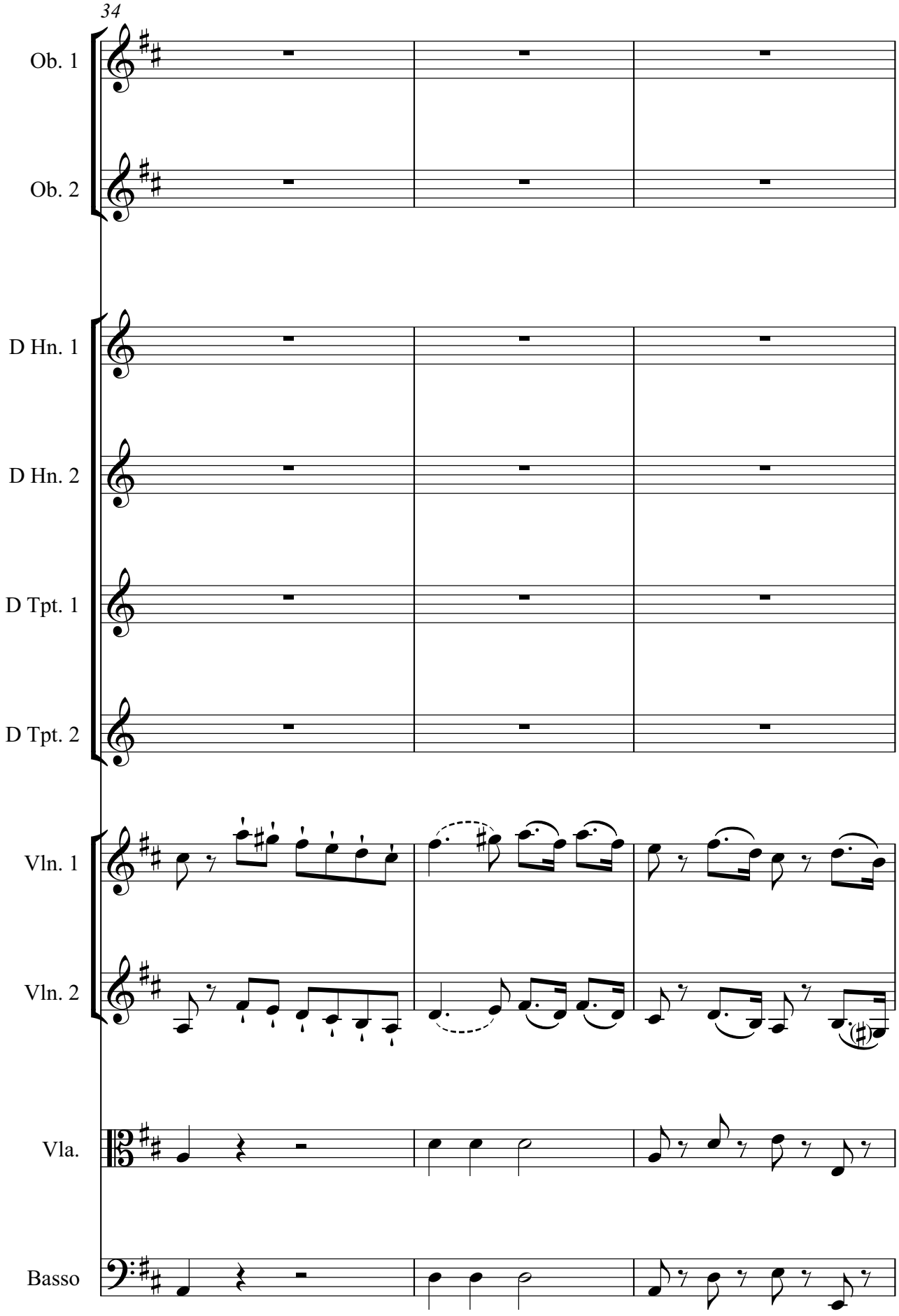

16
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso

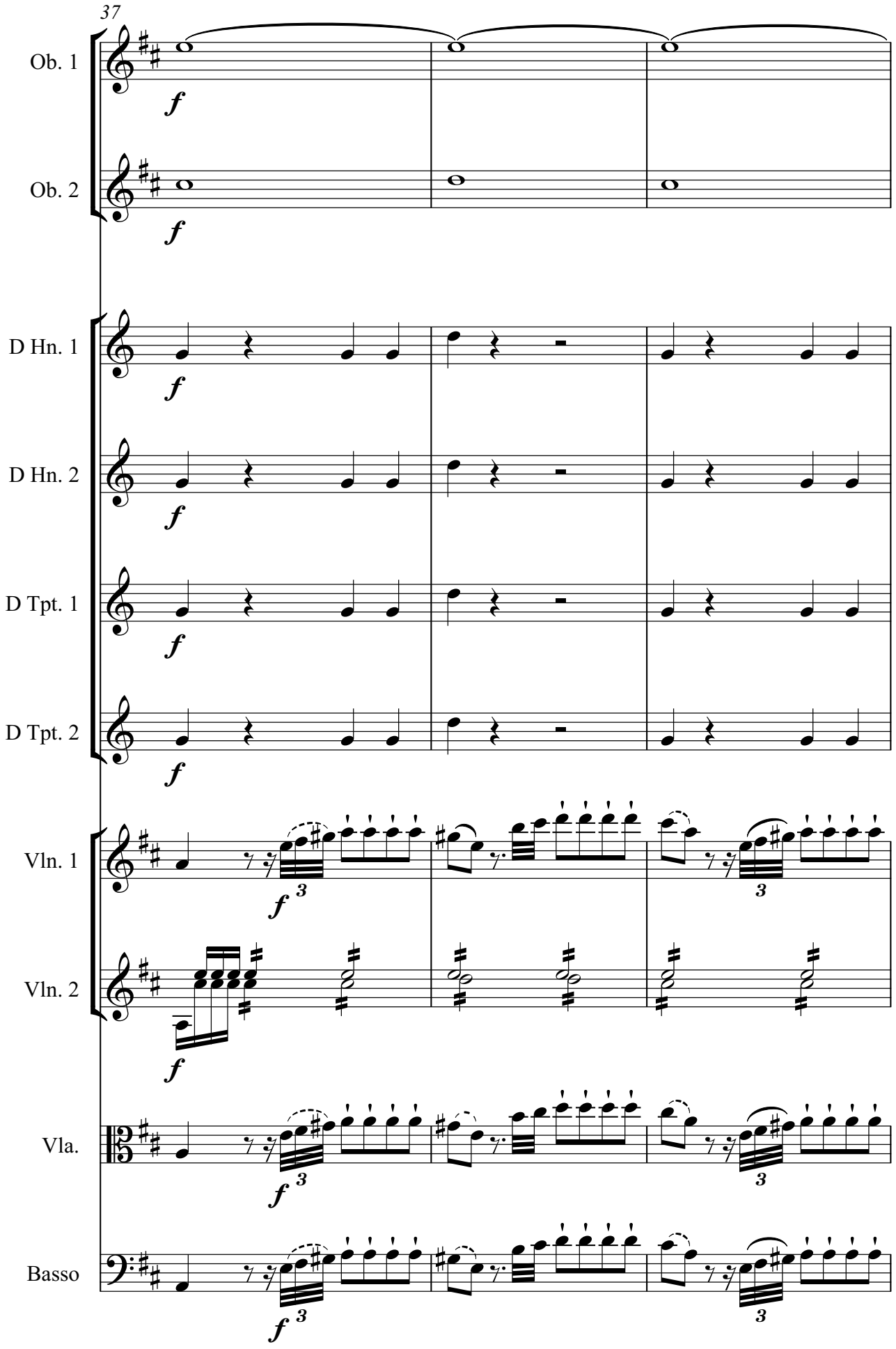

20
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso


24
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso
p


28
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso


31
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso


34
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso


37
Ob. 1
Ob. 2
D Hn. 1
D Hn. 2
D Tpt. 1
D Tpt. 2
Vln. 1
Vln. 2
Vla.
Basso
f