CASMANN

L' AMORE

ARTIGIANC

BIBLIOTECA DEL R. CONSERVATORIO
DI MUSICA DI NAPOLI

Sala
Scaffale 27 Pluteo 6
N. di Scaffale (Volume) 30
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IV. D 4.

L'Amore Artigiano

ARCHIVIO DEL REAL COLLEGIO DI MUSICA

Atto Terzo

Del Sig.r Floriano Gasmann.

Scena 1.

Mad: Costanza, e Due Servitori.

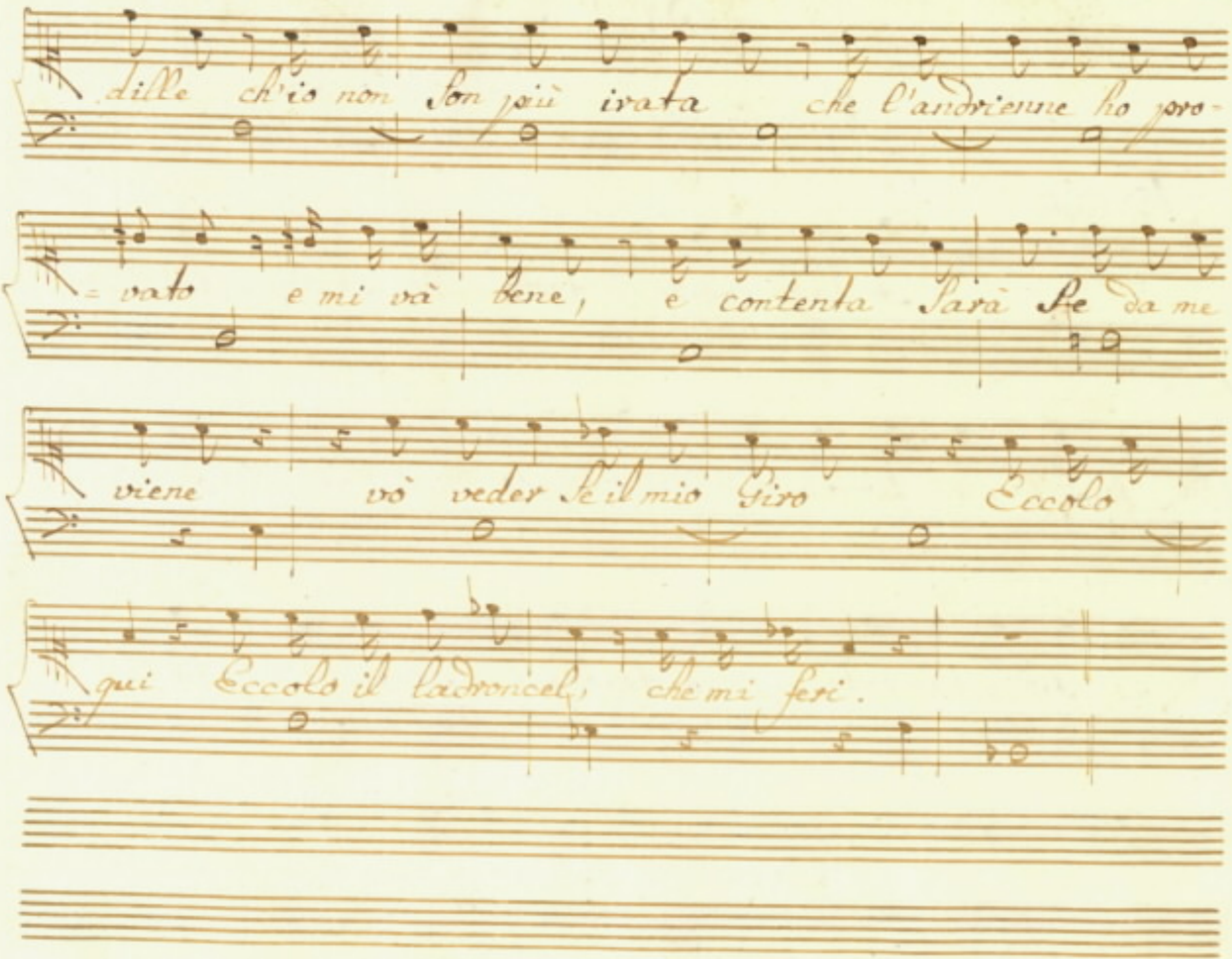
Mad: Cost:

Andate andate tosto a chiamar la Scuf-

fiara e il fabro e il Calzolaro che venghino da

me subitamente che trattati saran discreta-

mente da Questa Signora via tosto, e


dille ch'io non son più irata che l'andrienne ho pro-
= vato e mi và bene, e contenta Sarà Se da me
viene vò veder se il mio Giro Eccolo
qui Eccolo il ladroncel, che mi ferì.

Scena II.

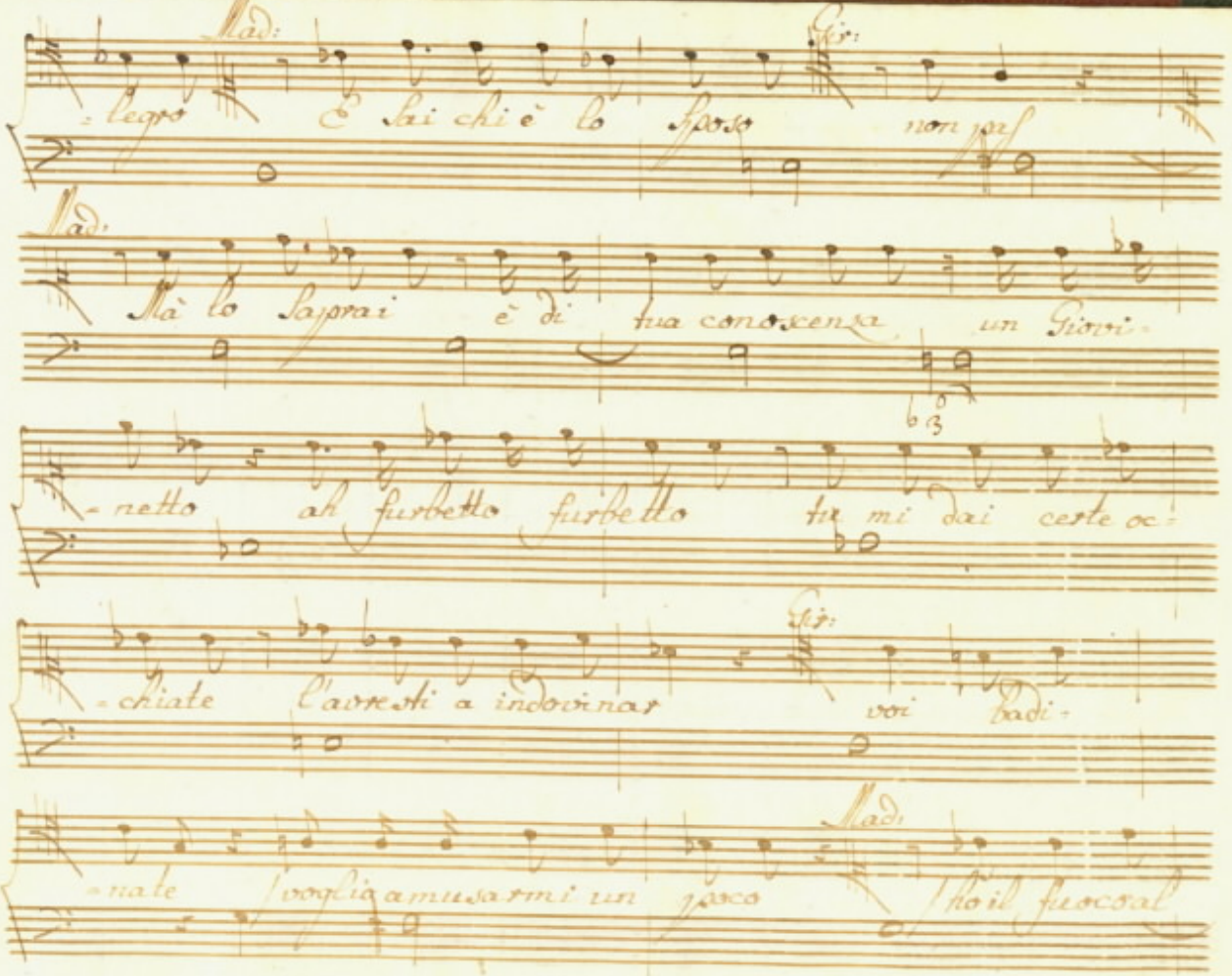
Girome, e Mad: Costanza.

Gir: Madama Mad: E la il Notajo? Gir: E nella

Sala di compagnia, che attende Mad: Sai perche lo fò ve-

nir Gir: non pas /: le Sçais fort bien Mad: voglio rimari-

-tarmi Gir: oh je la tiens me ne ral-



Mad: Gir:

-legro E sai chi è lo sposo non pas

Mad:

Mà lo saprai è di tua conoscenza un Giovi-

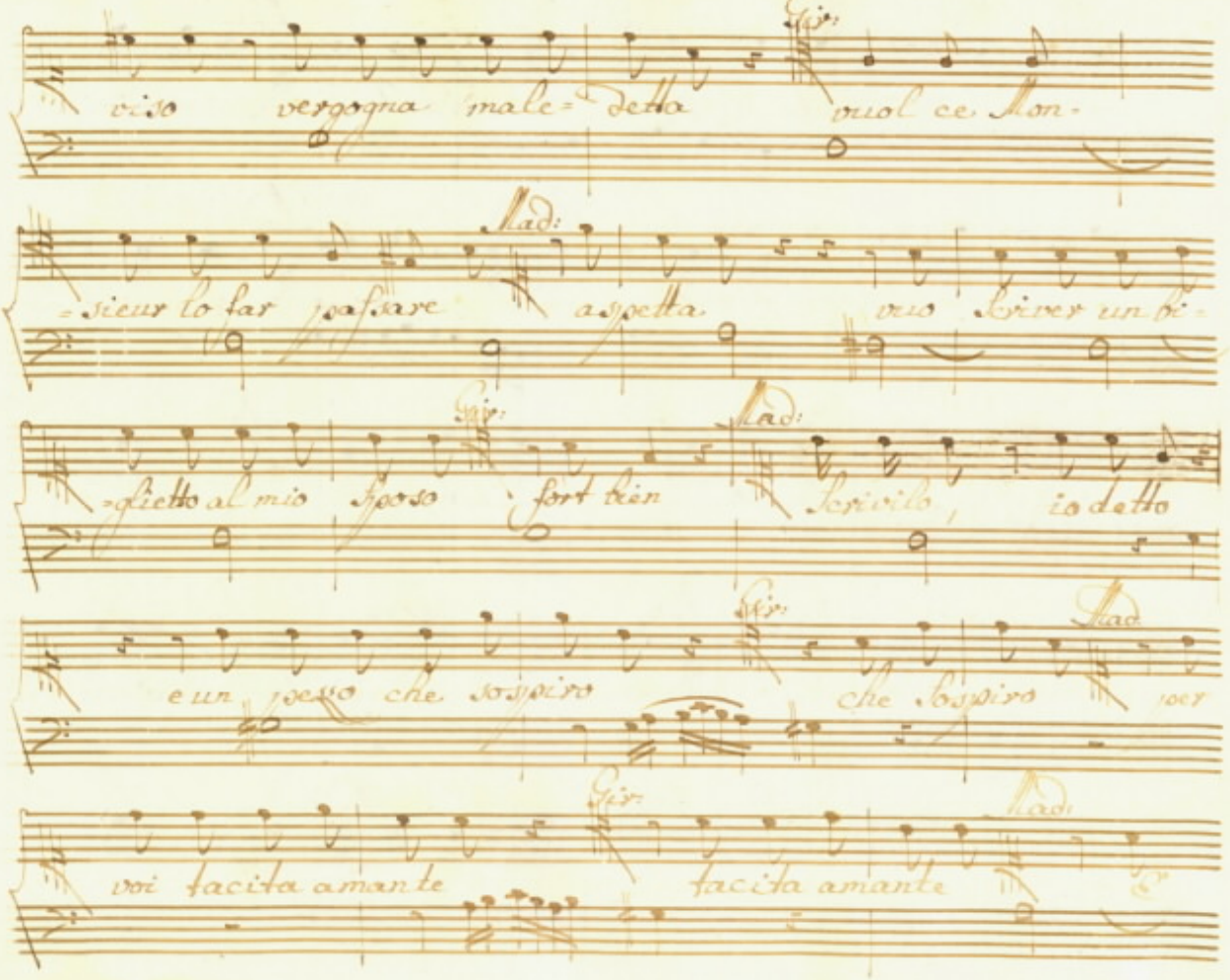
-netto ah furbetto furbetto tu mi dai certe oc-

Gir:

-chiate l'avresti a indovinar voi badi-

Mad:

-nate voglio amusarmi un poco ho il fuoco al



Gir:

viso vergogna male= detta vuol ce Mon-

Mad:

=sieur lo far passare aspetta vuo Scriver un bi-

Gir: Mad:

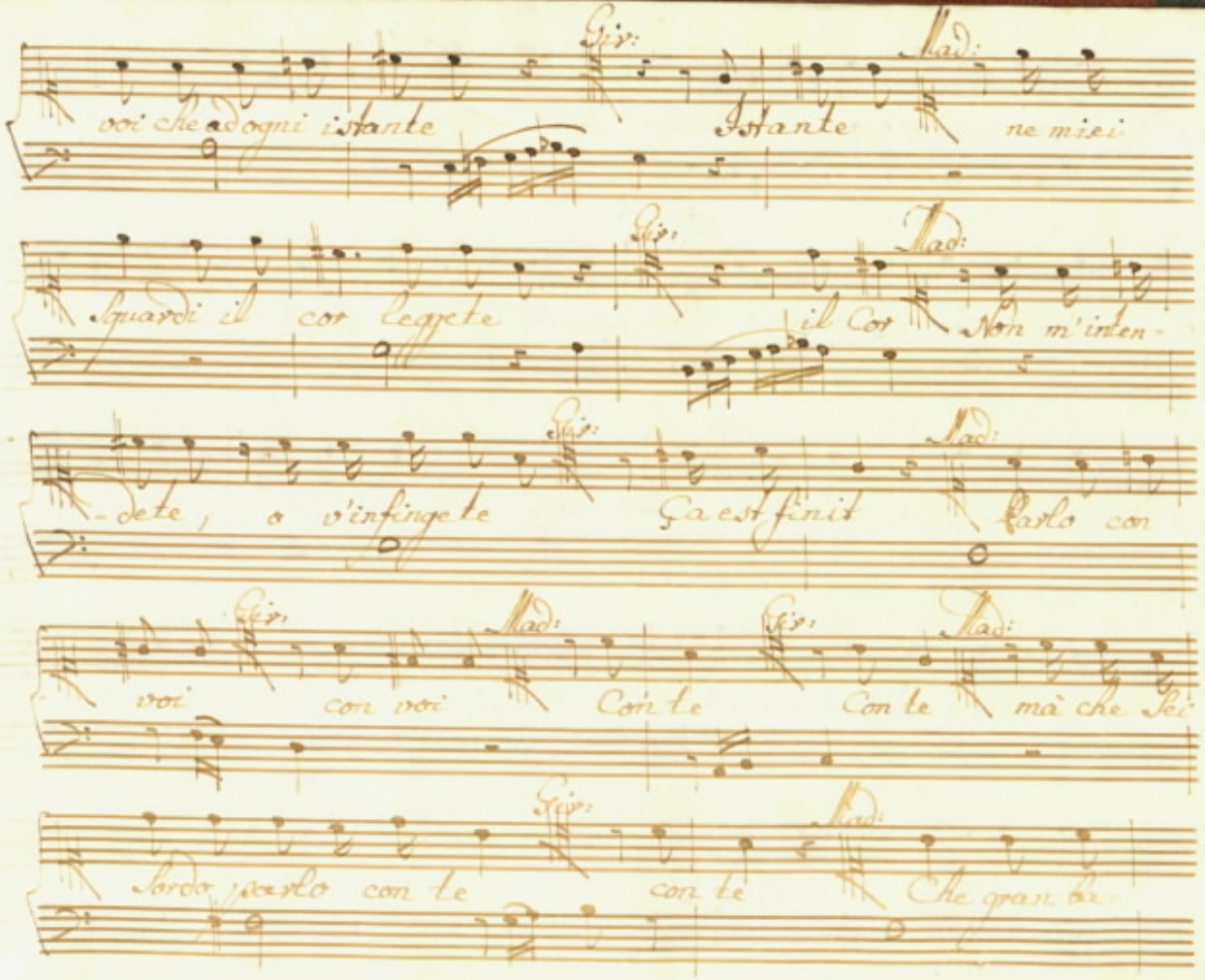
=glietto al mio Sposo fort bien Scrivilo, io detto

Gir: Mad:

e un pezzo che sospiro che sospiro per

Gir: Mad:

voi tacita amante tacita amante


Giv:
Mad:
voi che adogni istante
Istante
ne miei
Giv:
Mad:
Sguardi il cor leggete
il Cor
Non m'inten-
Giv:
Mad:
-dete, o v'infingete
Ga est finit
Parlo con
Giv:
Mad:
Giv:
Mad:
voi
con voi
Con te
Con te
mà che Sei
Giv:
Mad:
Sordo, sterlo con te
con te
Che gran ba-

Gir: Mad: Gir:

-lordo balordo Eh cosa scrivi? lo che

dite balordo Mad: In un biglietto allo sposo no-

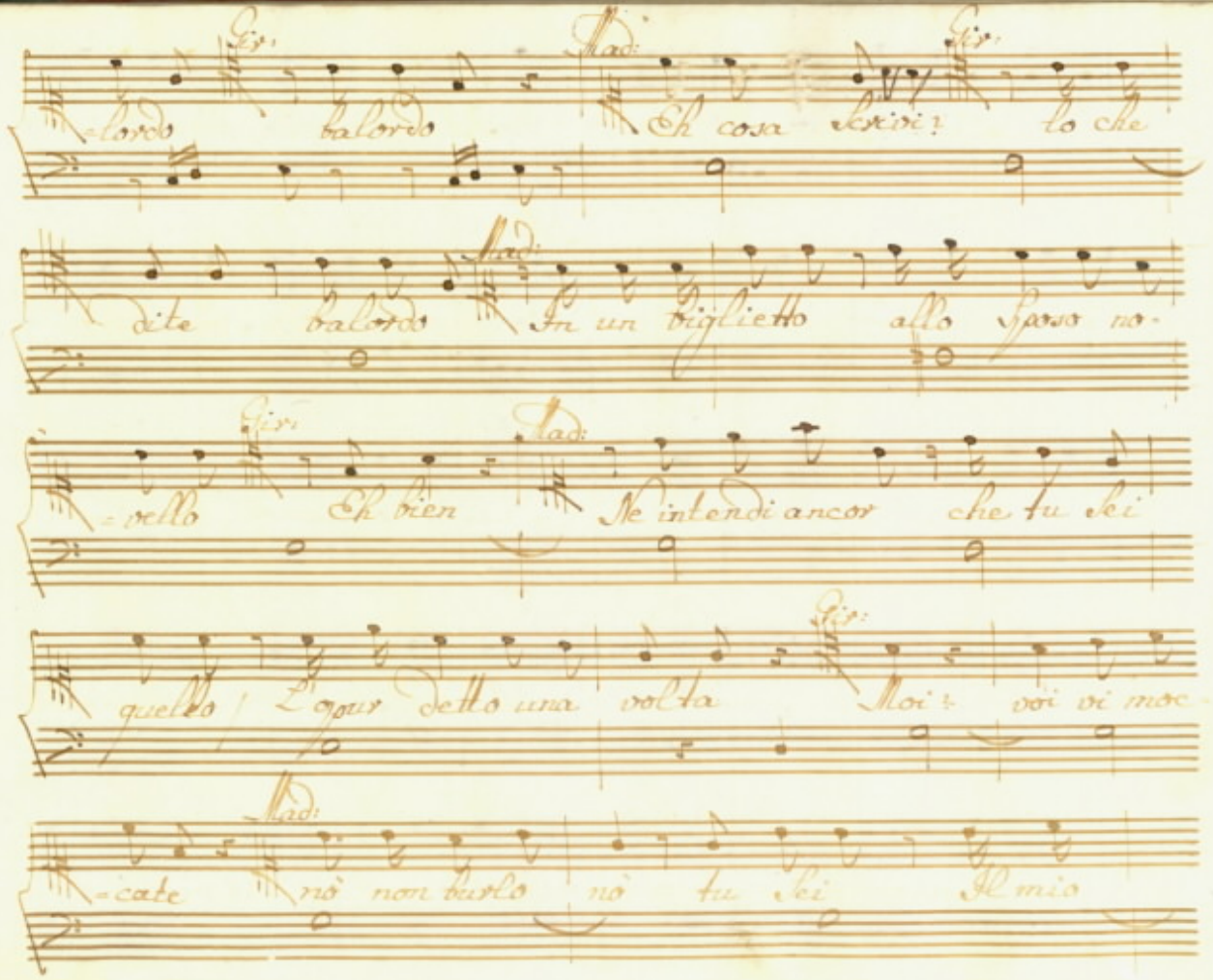
Gir: Mad:

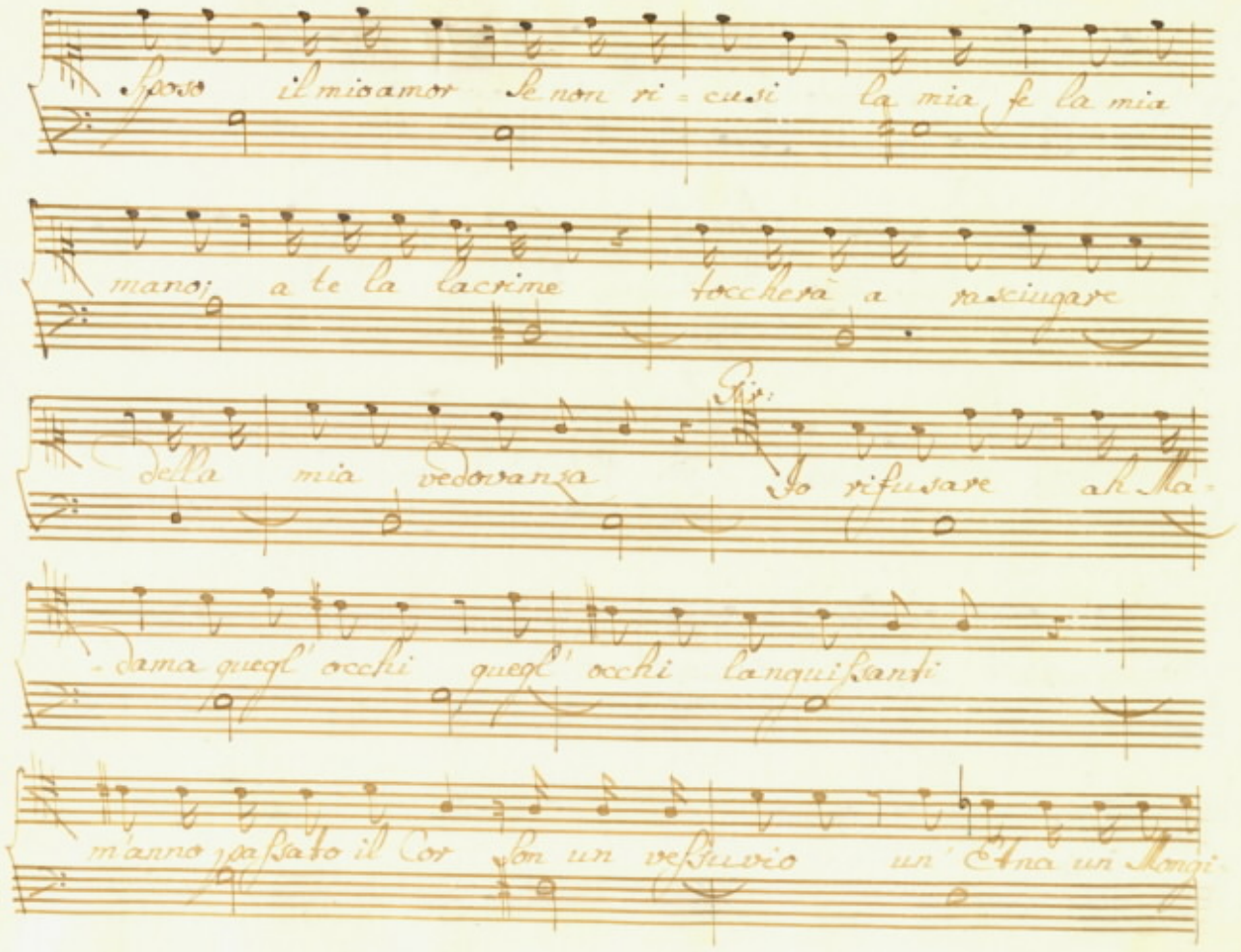
-vello Eh bien Ne intendi ancor che tu sei

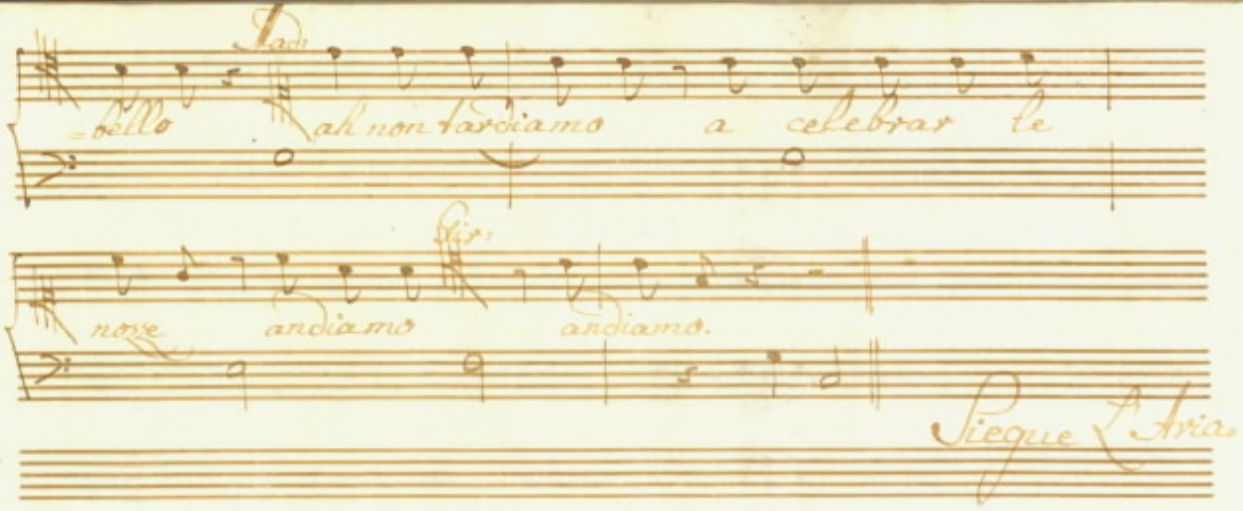
quello! L'ogni detto una volta Gir: Moi? voi vi moc

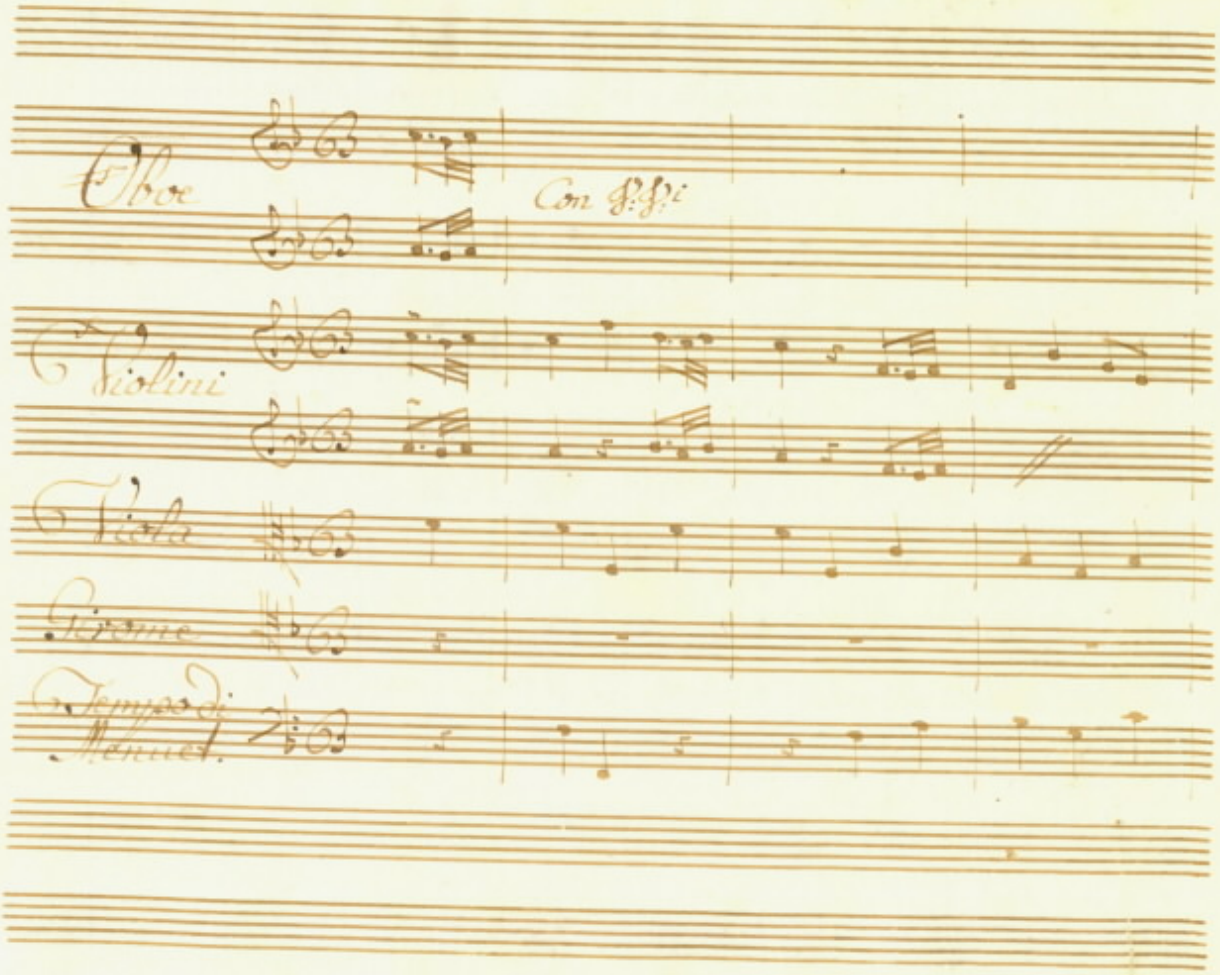
Mad:

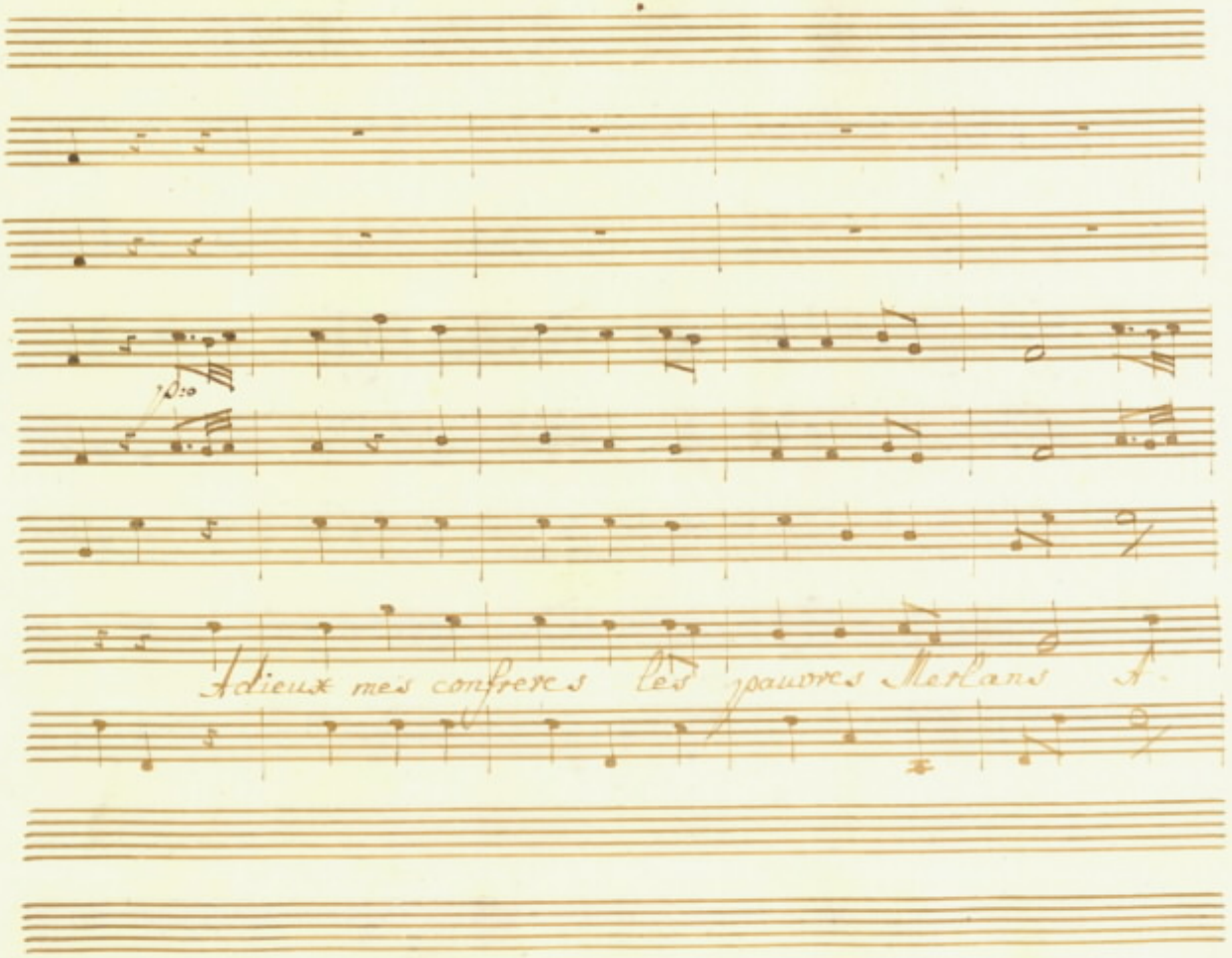
-cate nò non burlo nò tu sei Il mio

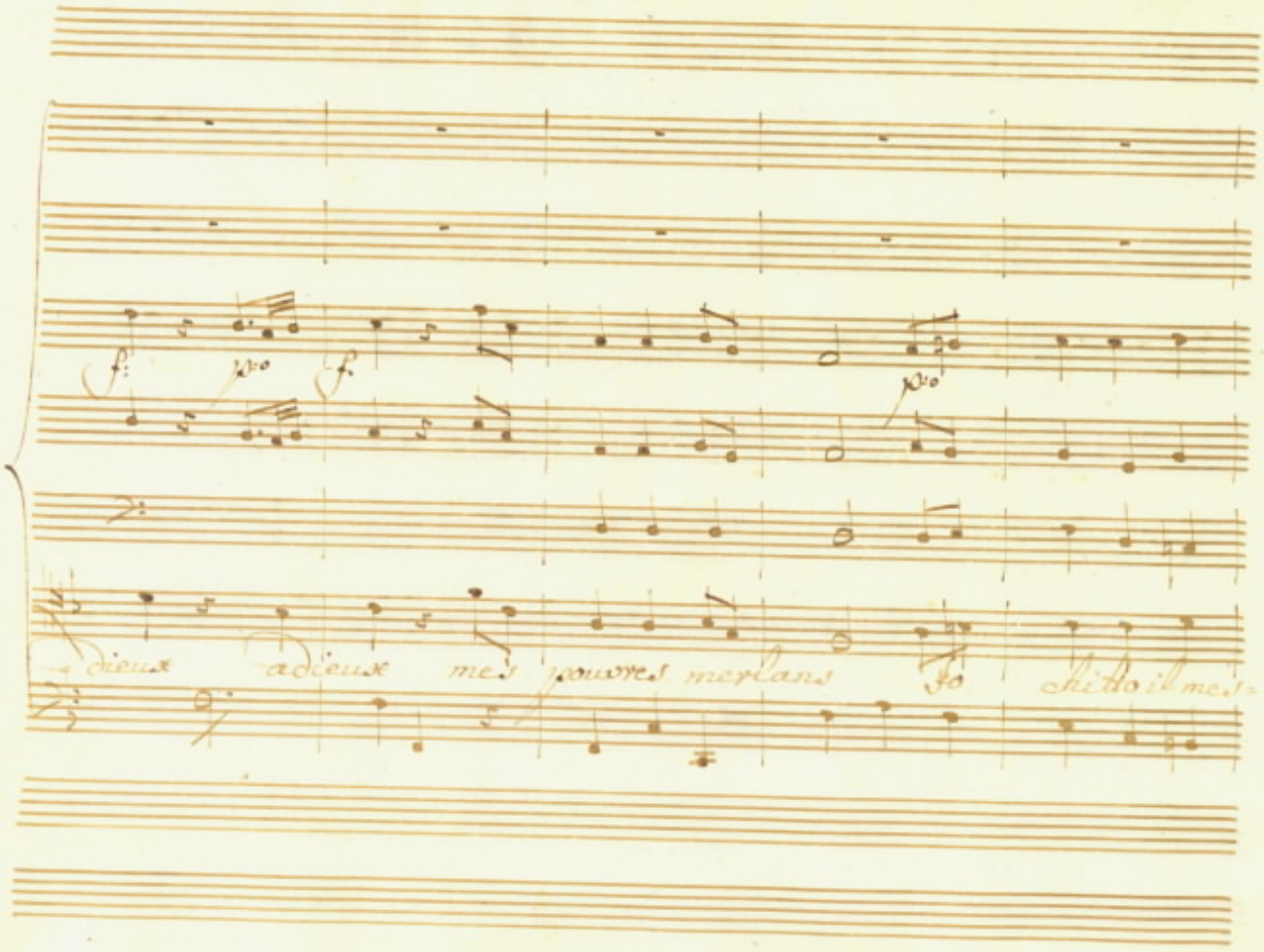


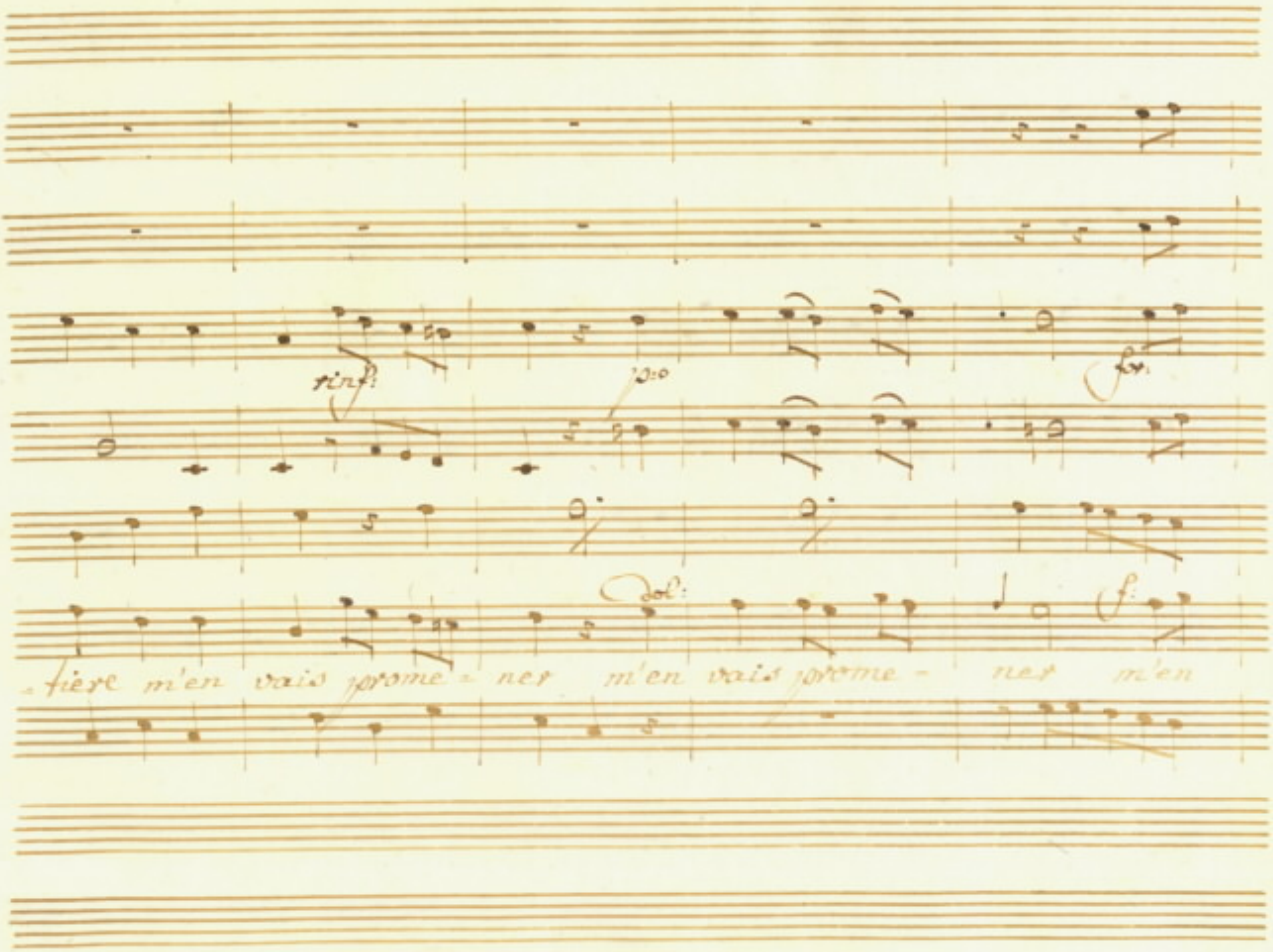

sposo il mio amor se non ri = cusi la mia fe la mia
mano; a te la lacrime toccherà a rasciugare
della mia vedovanza Io rifiutare ah Ma =
= dama quegl' occhi quegl' occhi languidetti
m'anno passato il Cor son un vesuvio un' Etna un Mongi

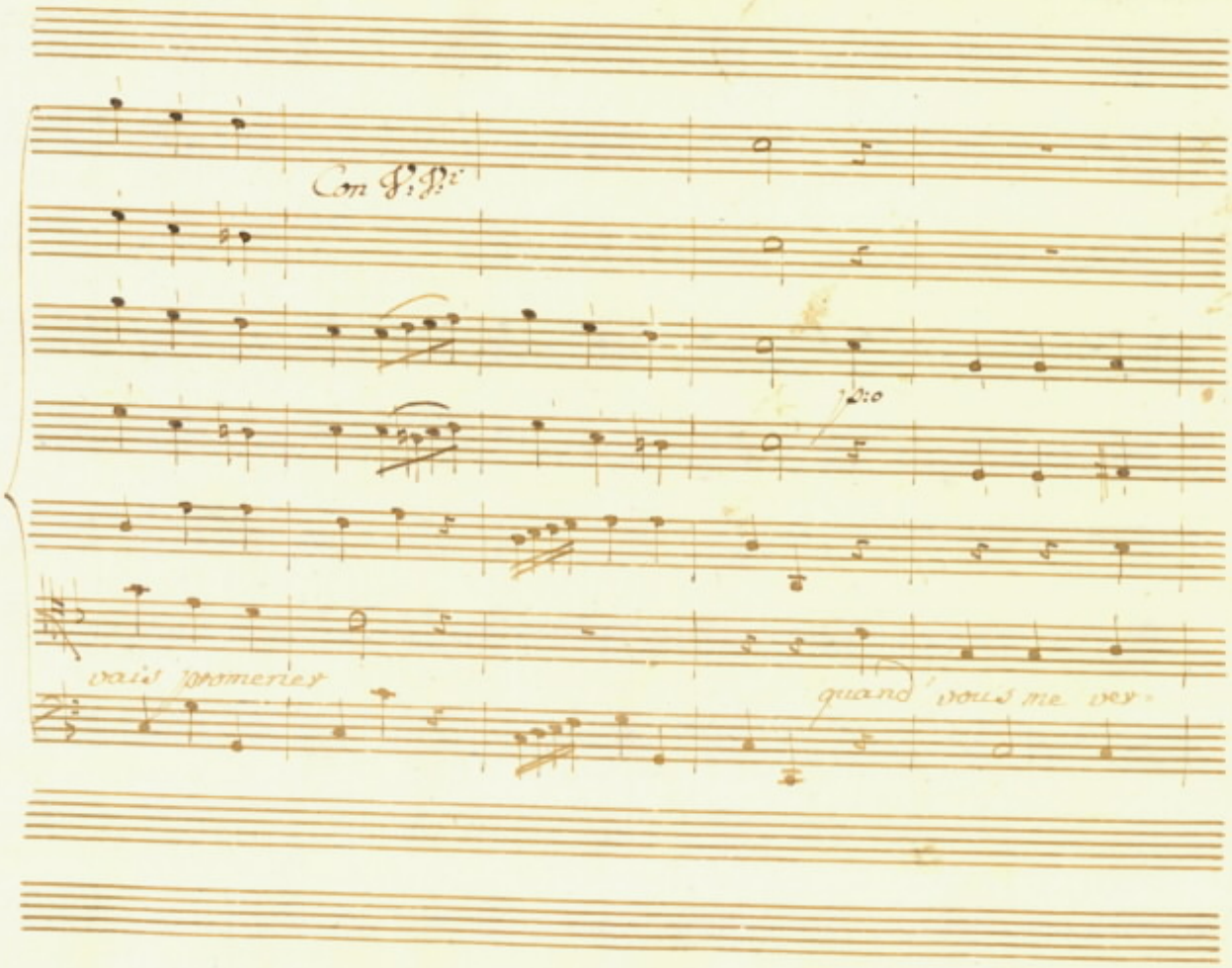

Tutti
bello Ah non tardiamo a celebrar le
Tutti
nozze andiamo andiamo.
Siegue l'Aria.

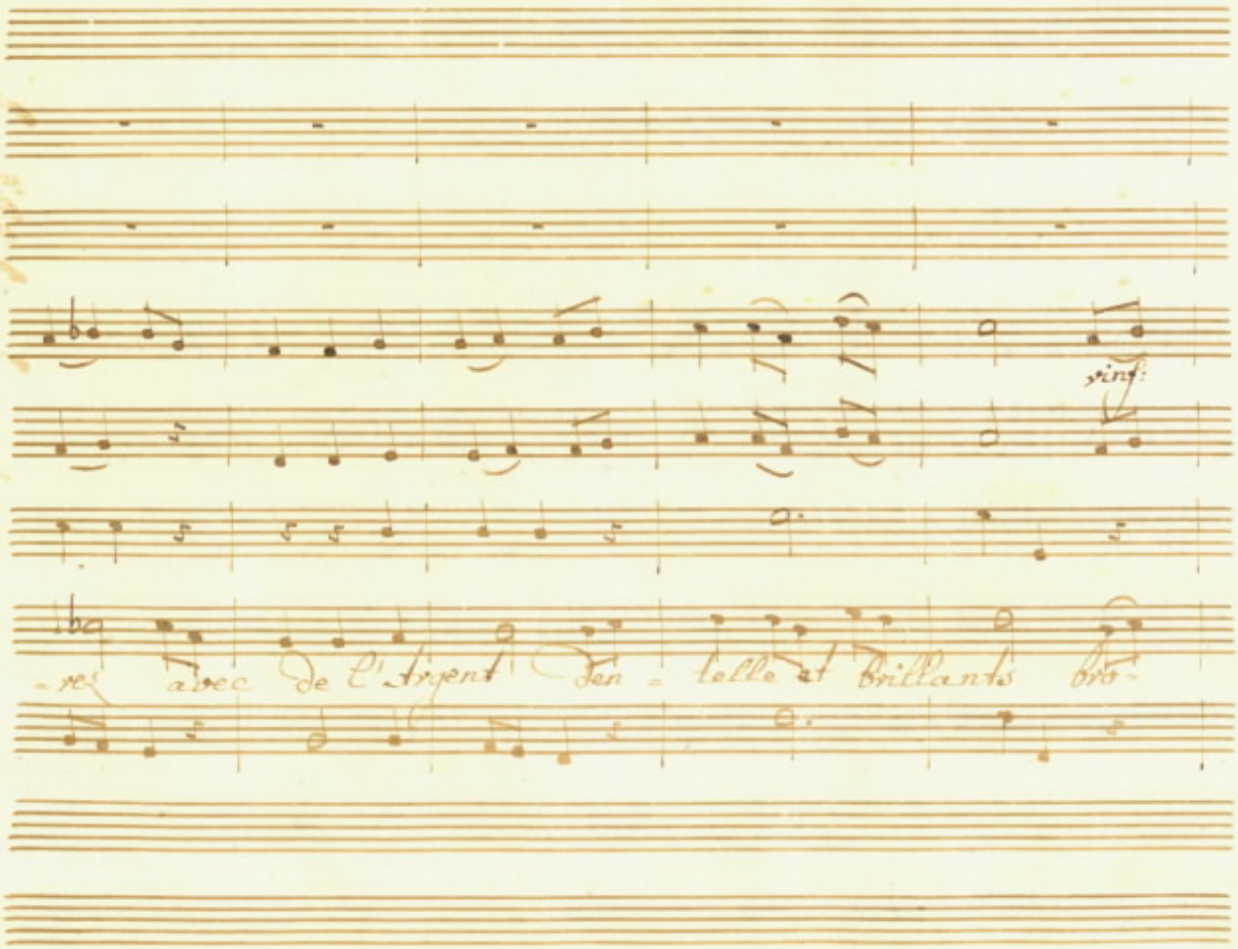

Oboe
Con V.V.i
Violini
Viola
Girone
Tempo di Menuet.


Adieux mes confreres les pauvres Merlans A


f:
p:o
f.
p:o
dieux adieux mes pouvres merlans Io chitto il mes=

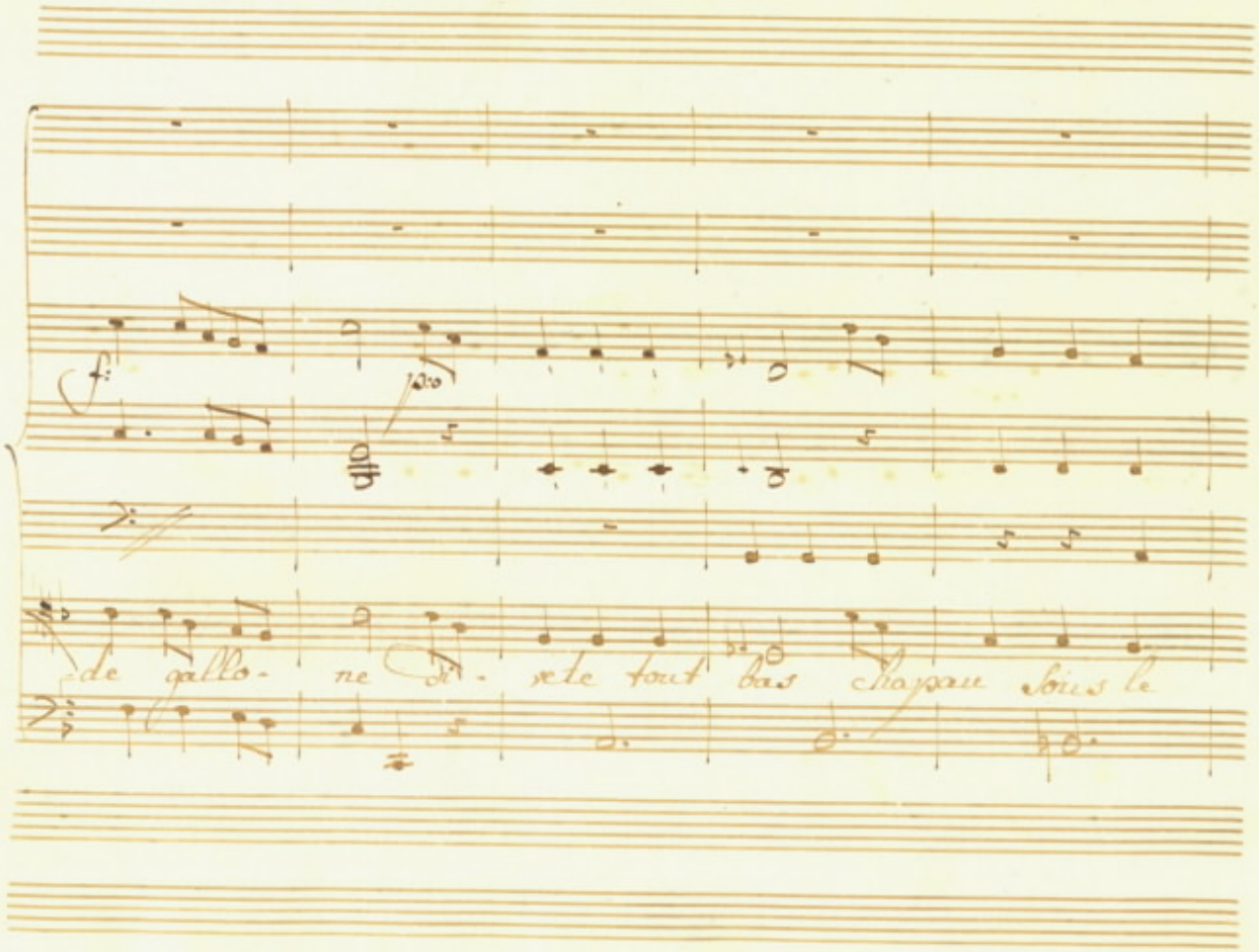

rinf:
p:o
for:
Dol:
f:
-tière m'en vais prome - ner m'en vais prome - ner m'en

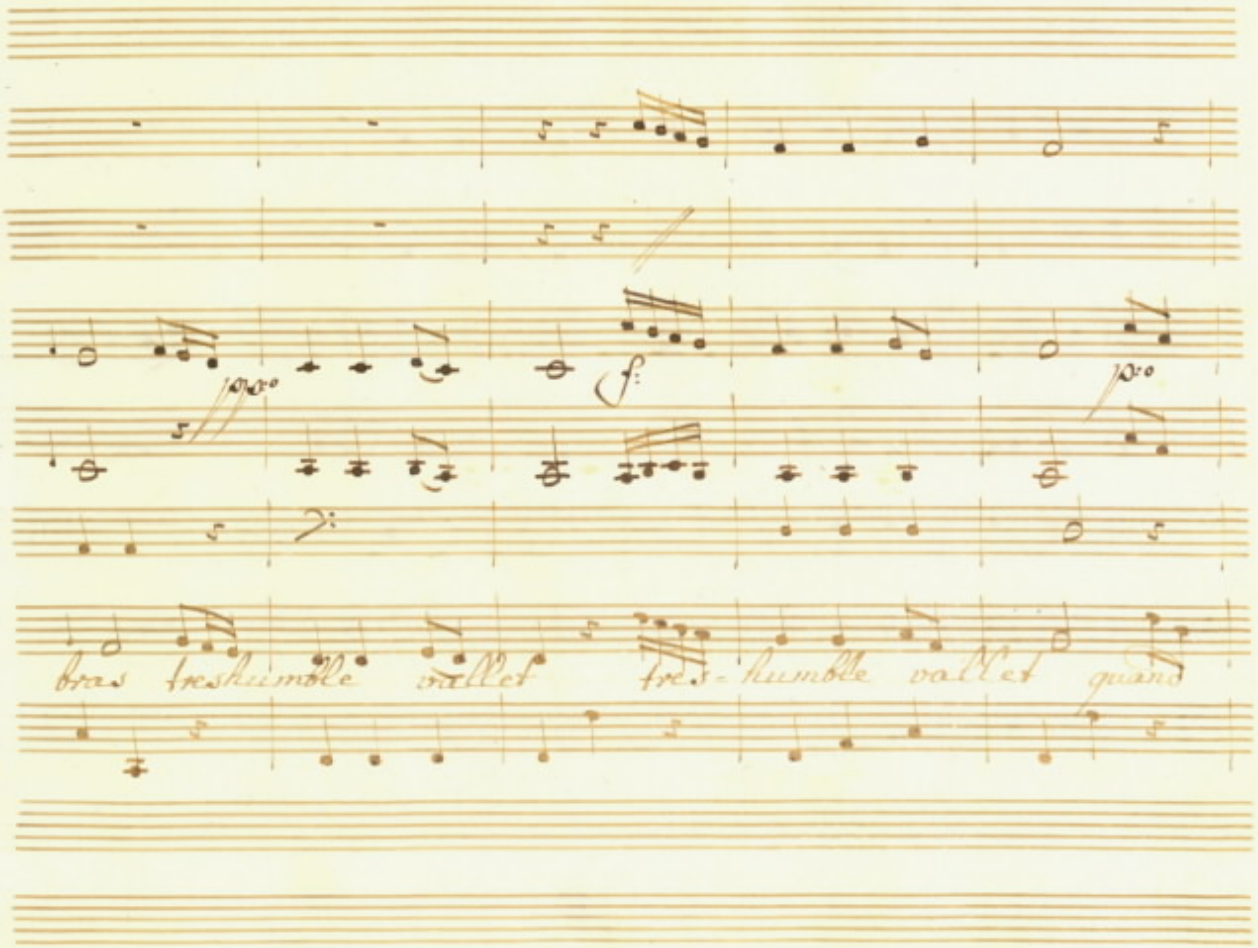

Con V: V:
p:o
vais promener
quand vous me ver-

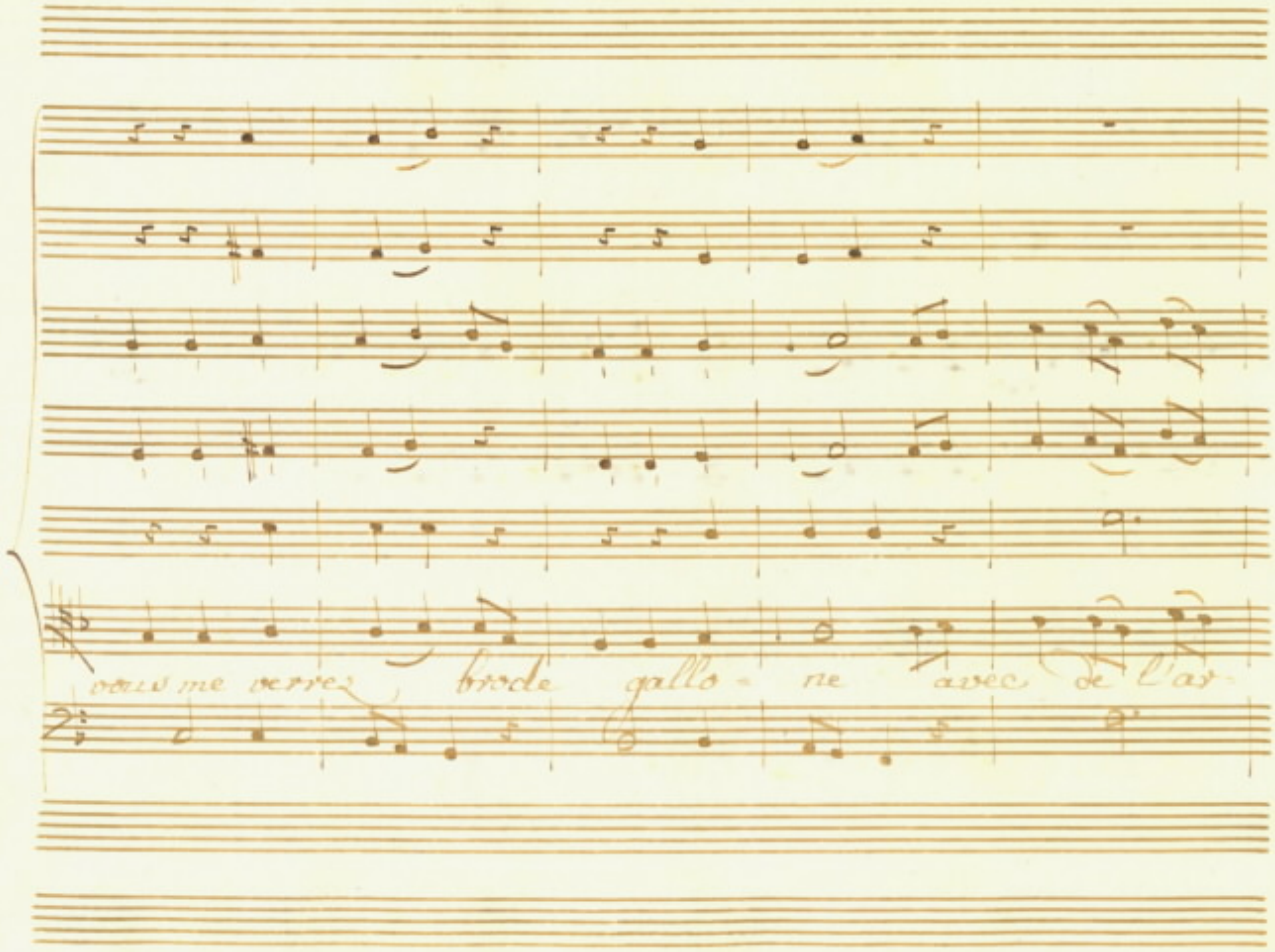


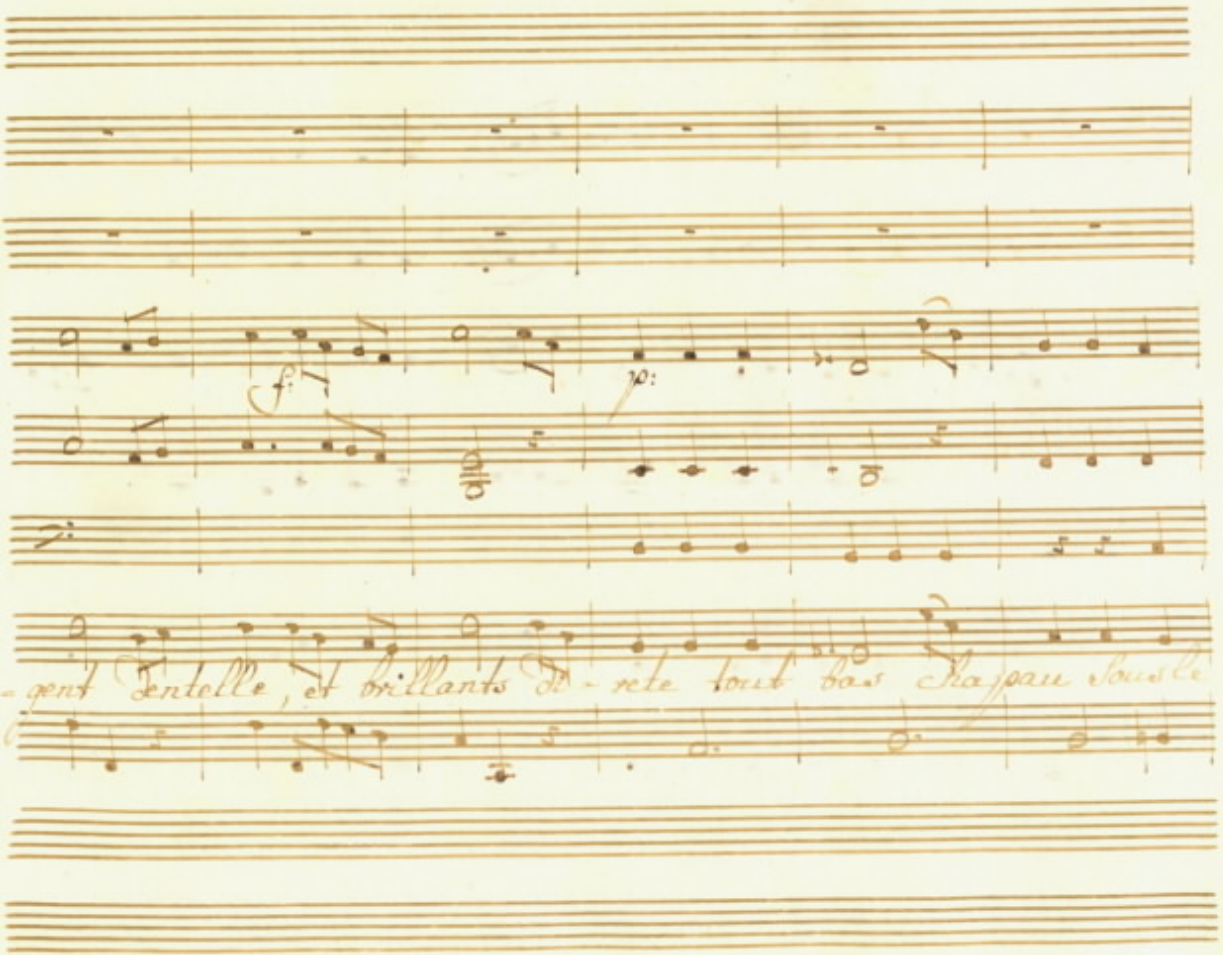
rinf:

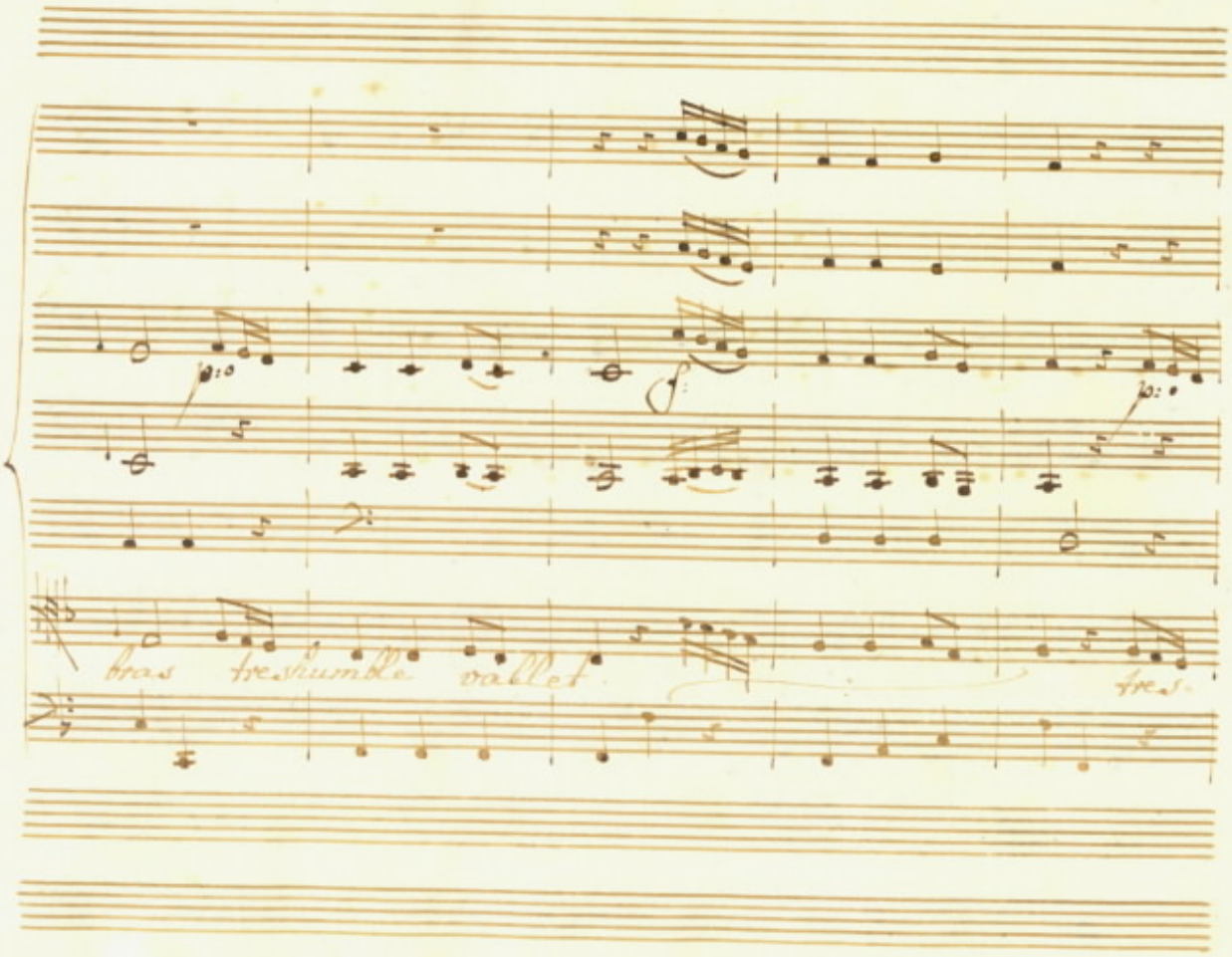
-rez avec de l'Argent den - telle et brillants bro-

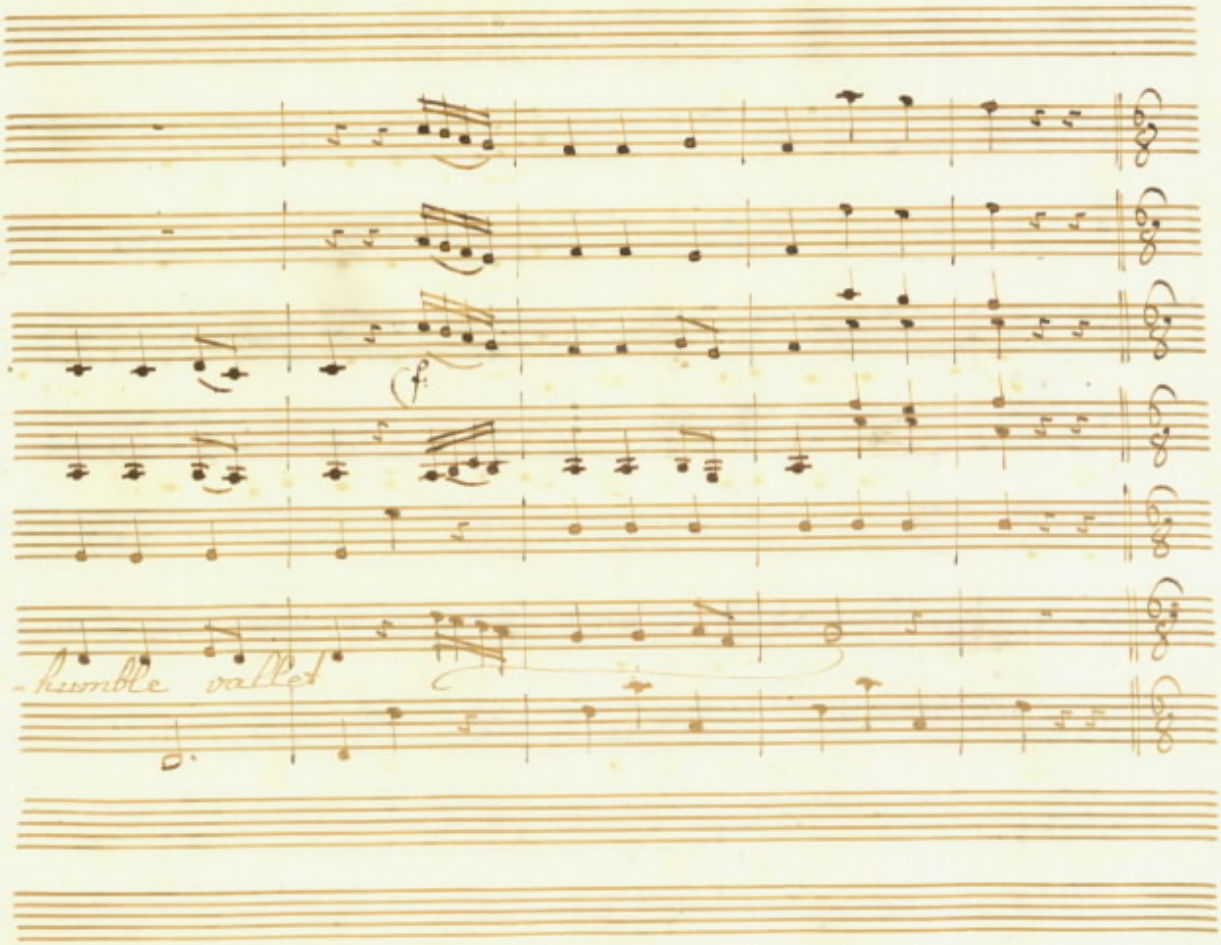

f:
p:o
de gallo- ne di- rete tout bas chapeau sous le

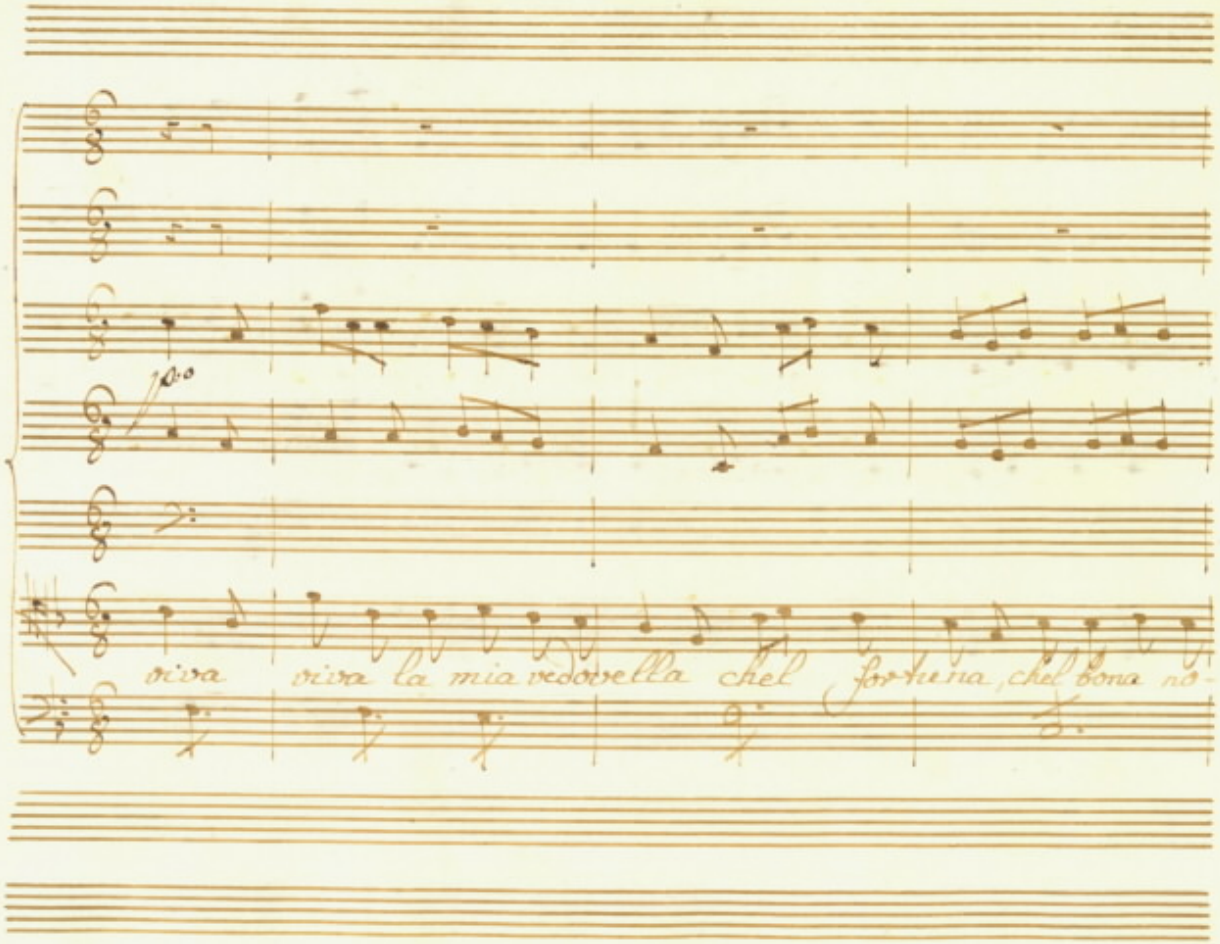

bras treshumble vallet tres-humble vallet quand

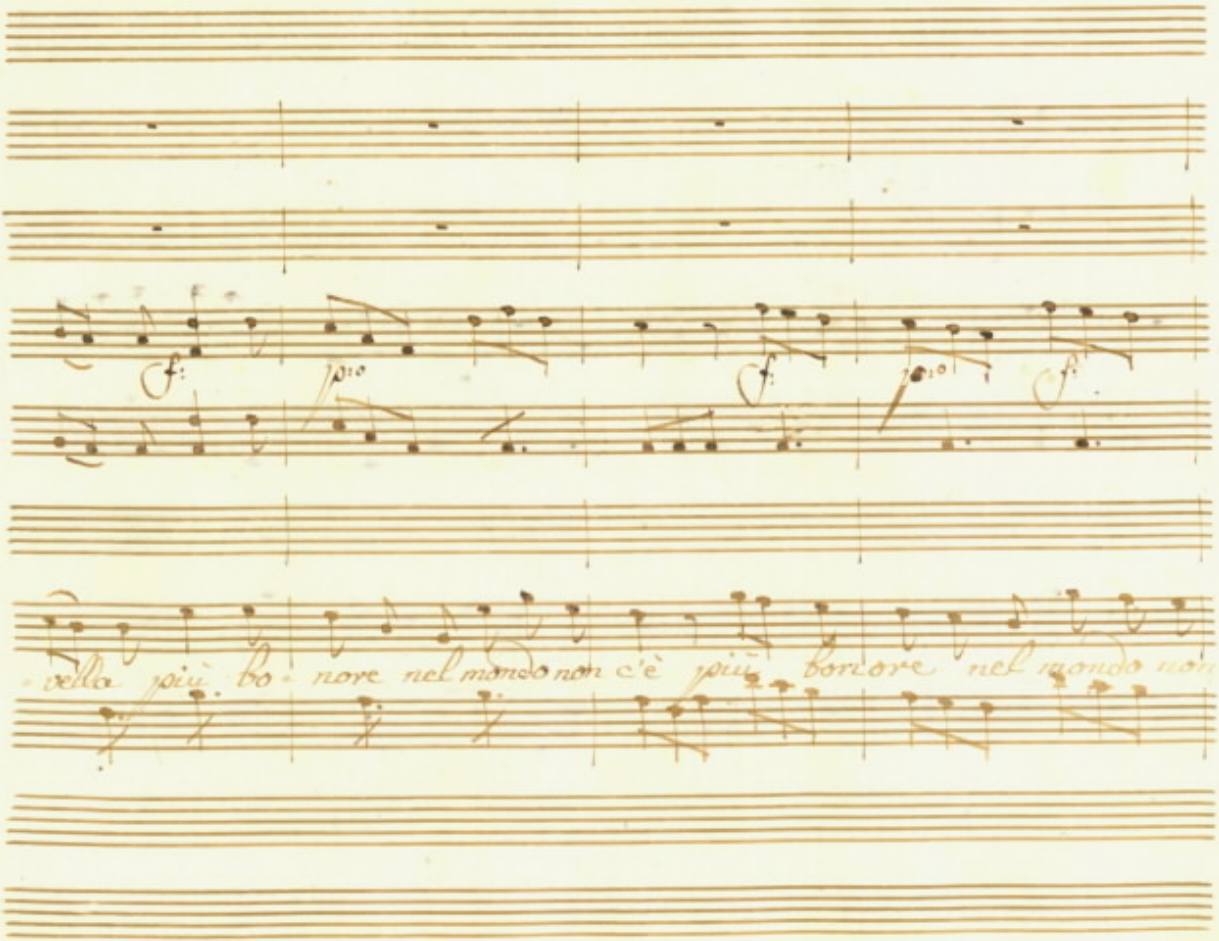

vous me verrez brode gallo - ne avec de l'ar-

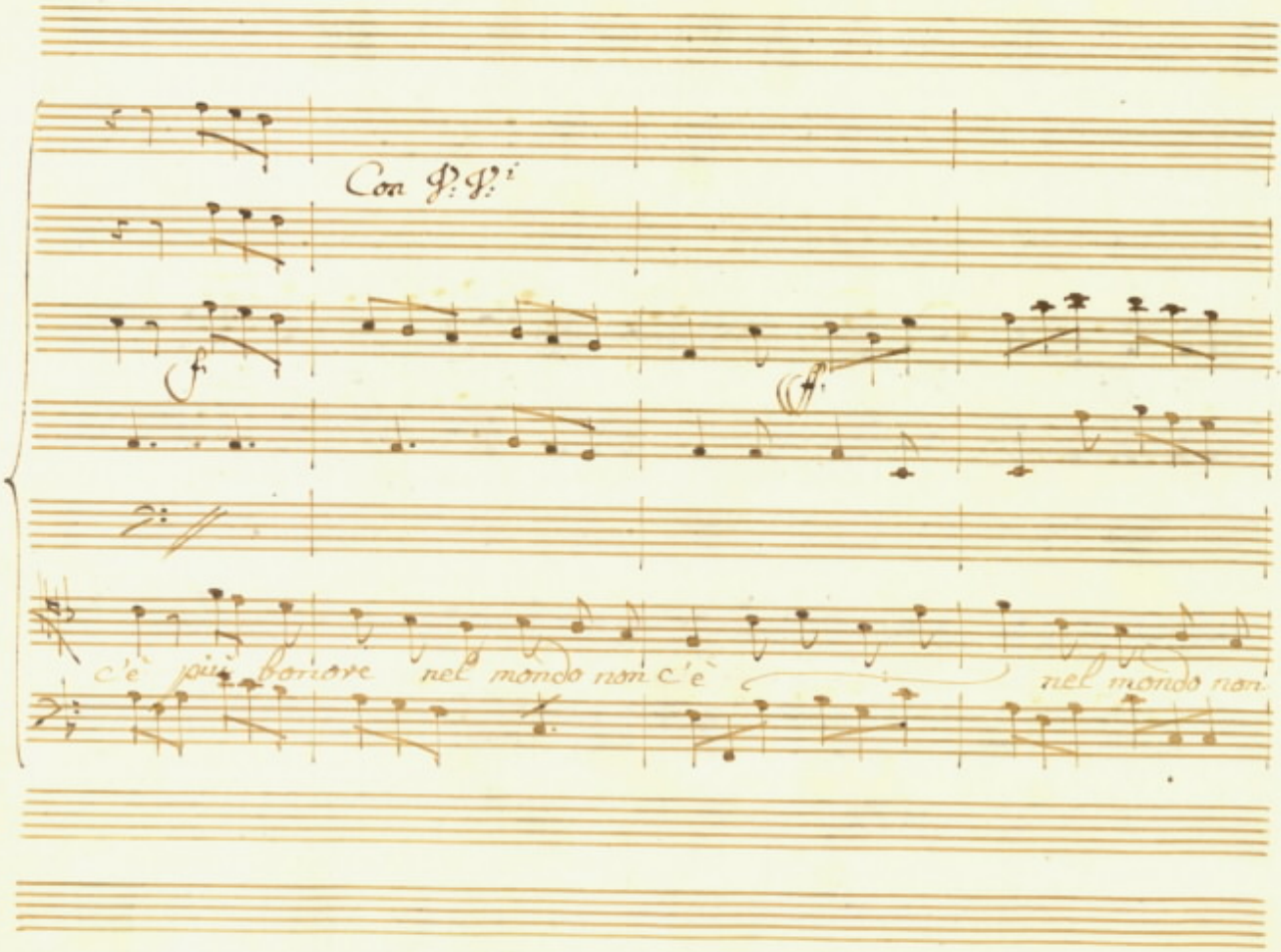

f:
p:
-gent dentelle, et brillants di-rete tout bas chapeau sous le

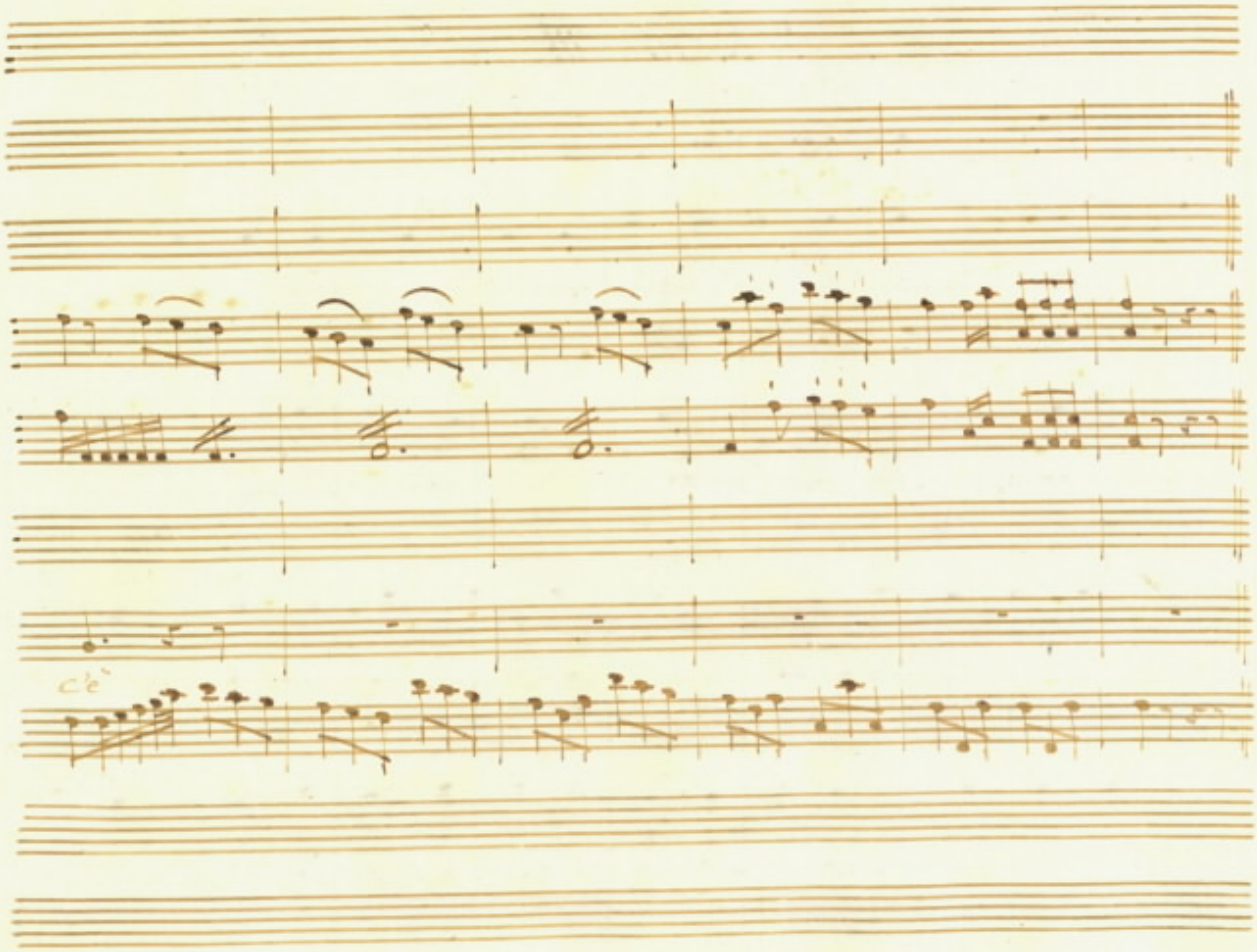

bras treshumble vallet
tres-


f
humble vallet


viva viva la mia vedovella chel fortuna, chel bona nò-


f:
pro
f:
pro
f:
vella più bo - nore nel mondo non c'è più bonore nel mondo non


Con p: p:i
c'è più bevere nel mondo non c'è
nel mondo non


c'è

Scena III.

Bernardo, poi Angelina.

Ber: Sì, dite alla Padrona che per la terza

volta son ve- nuto, ad obbe- dirla e

Ang: vendere tributo Chi galant' uomo an-

date adavvisar Madama chio son qui per vedere costella

Ber:

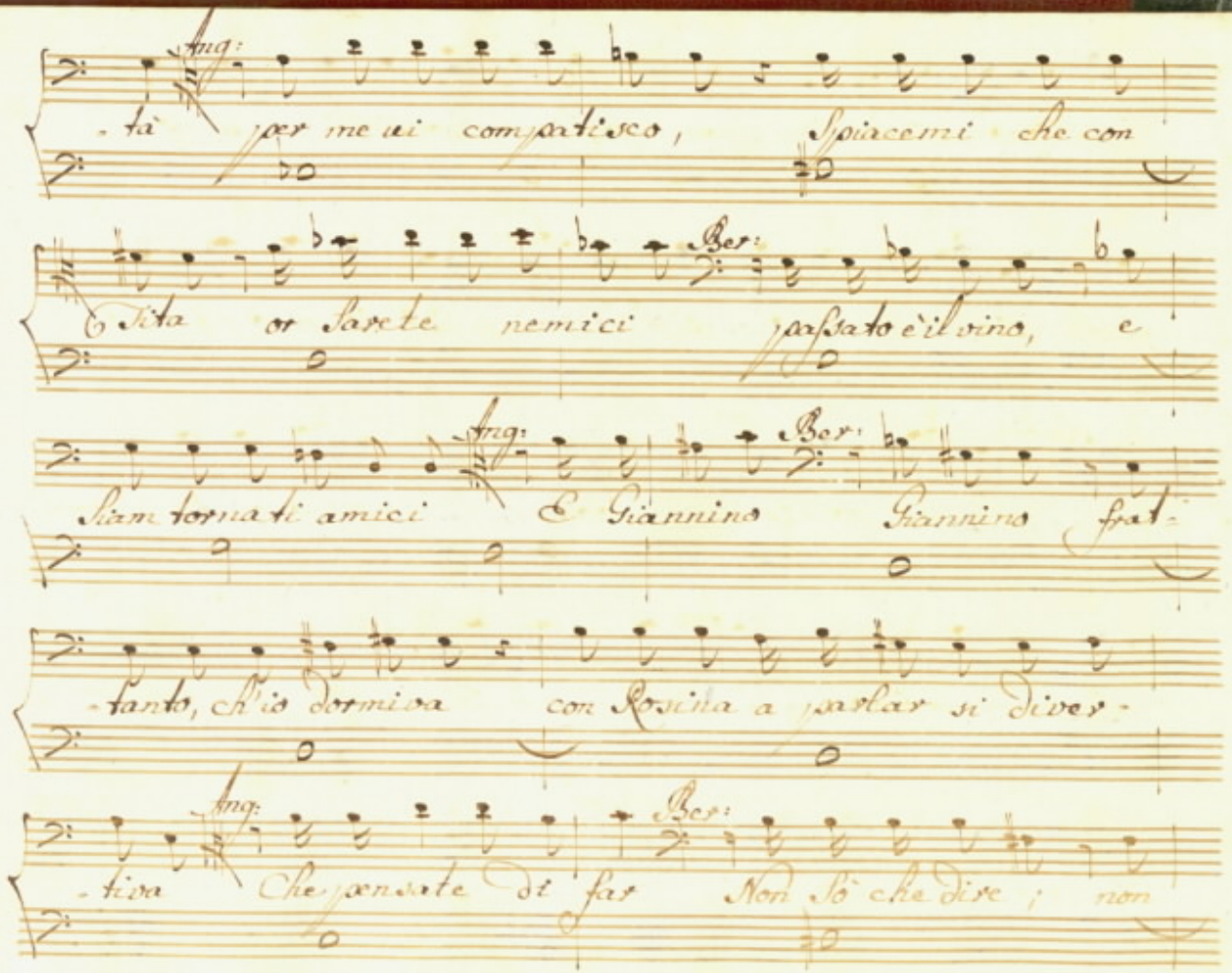
brama compa- tite Angiolina se oggi

fuor del dover qual cosa hò detto, allor ch'err dal

vino un pò caldetto tre ore ha rijpo-

-sato e mi son vergog- nato tornando a via qui-

-star la sanità scandolo d'aver dato in questa e-


Ang:
-tà per me ui compatisco, Spiacemi che con
Ber:
-sta or sarete nemici passato è il vino, e
Ang:
Ber:
siam tornati amici E Giannino Giannino frat-
-tanto, ch'io dormiva con Rosina a parlar si diver-
Ang:
Ber:
-tiva Che pensate di far Non sò che dire; non

uogliono minaccie, non vogliono consigli se lo

vuole pigliar, che selo pigli

Ang: Ed' io m'hò da achet-

Ber: tar che far volete? giovane e bella siete trove-

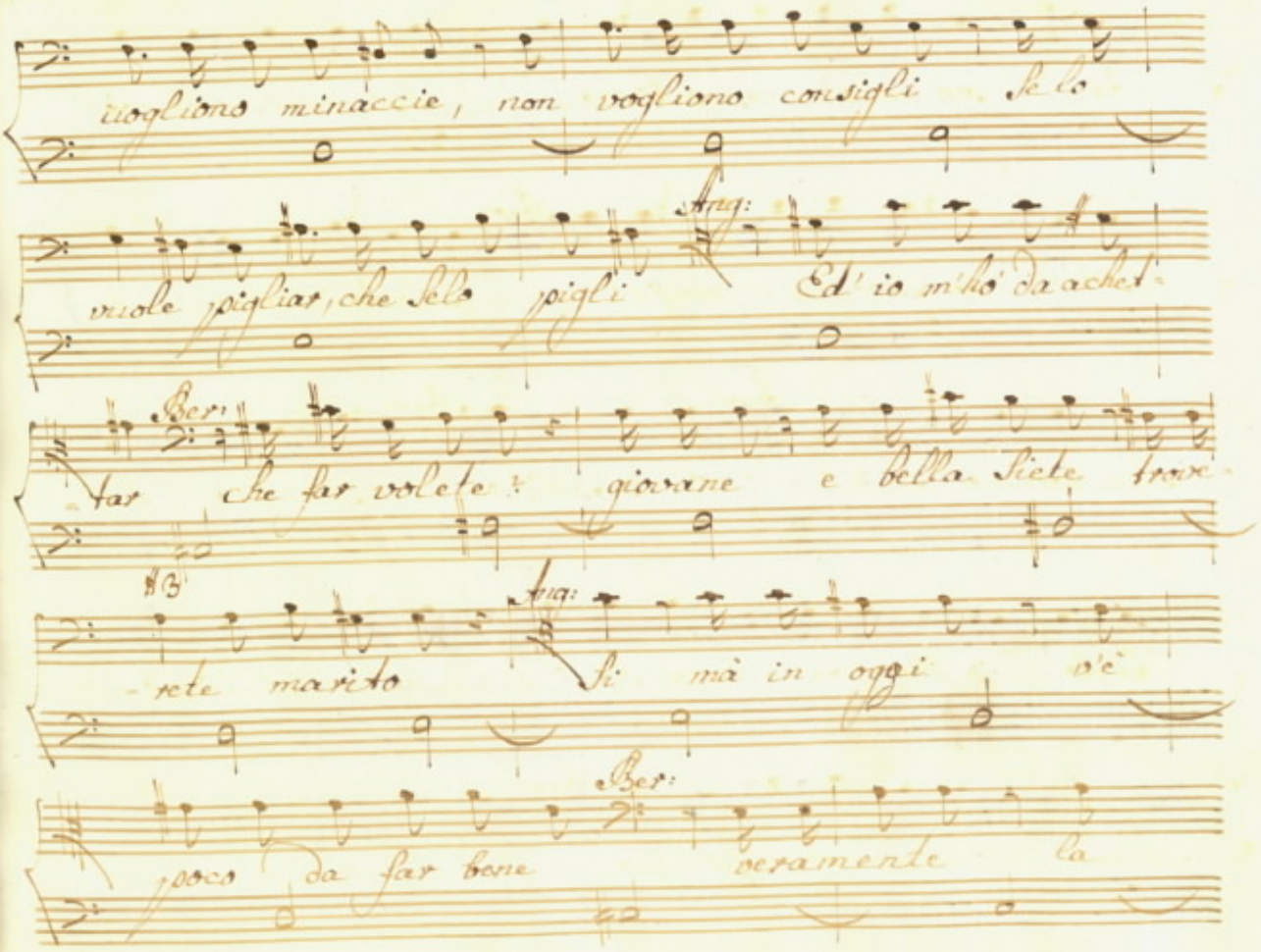
#3

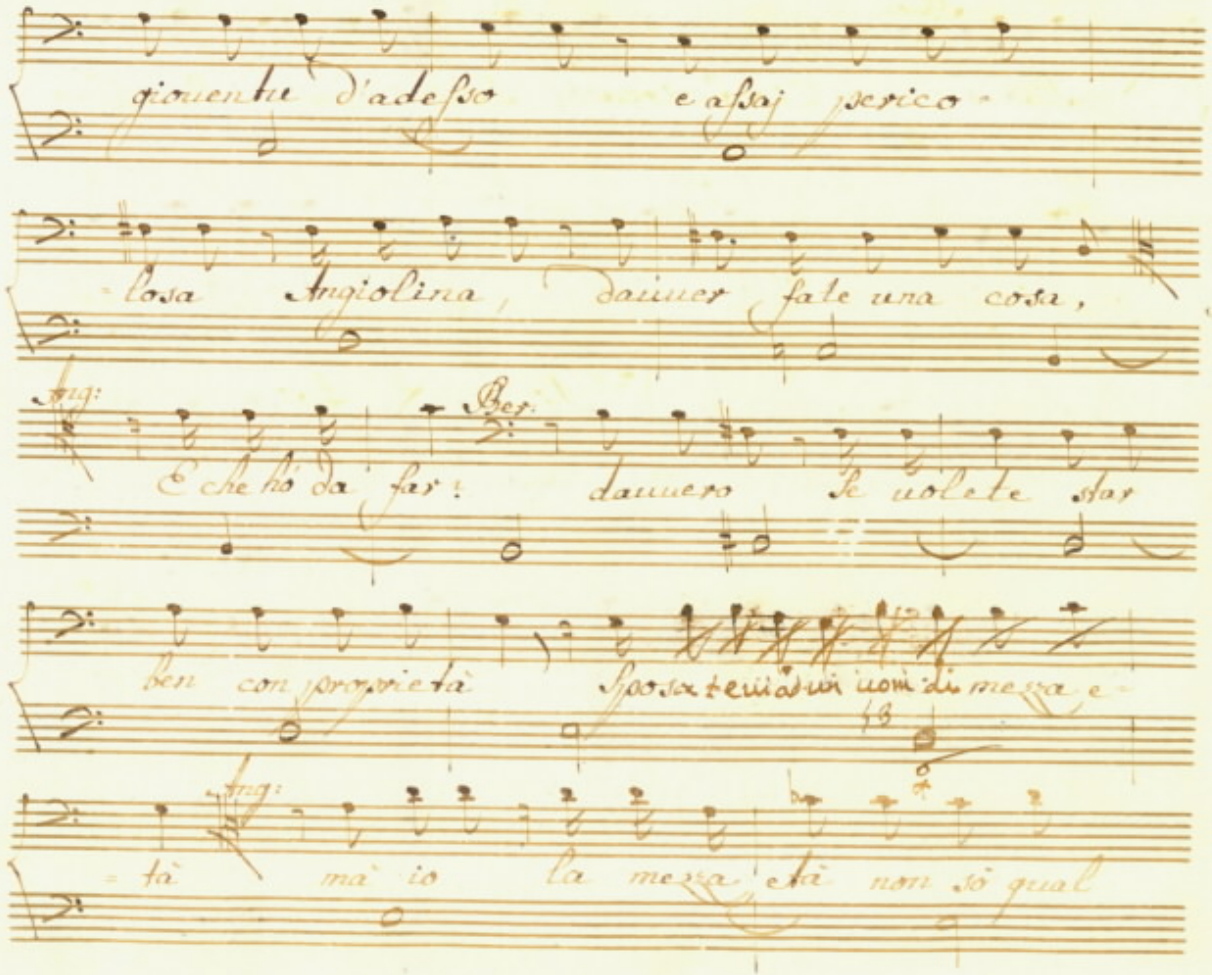
-rete marito

Ang: Si mà in oggi v'è

poco da far bene

Ber: veramente la





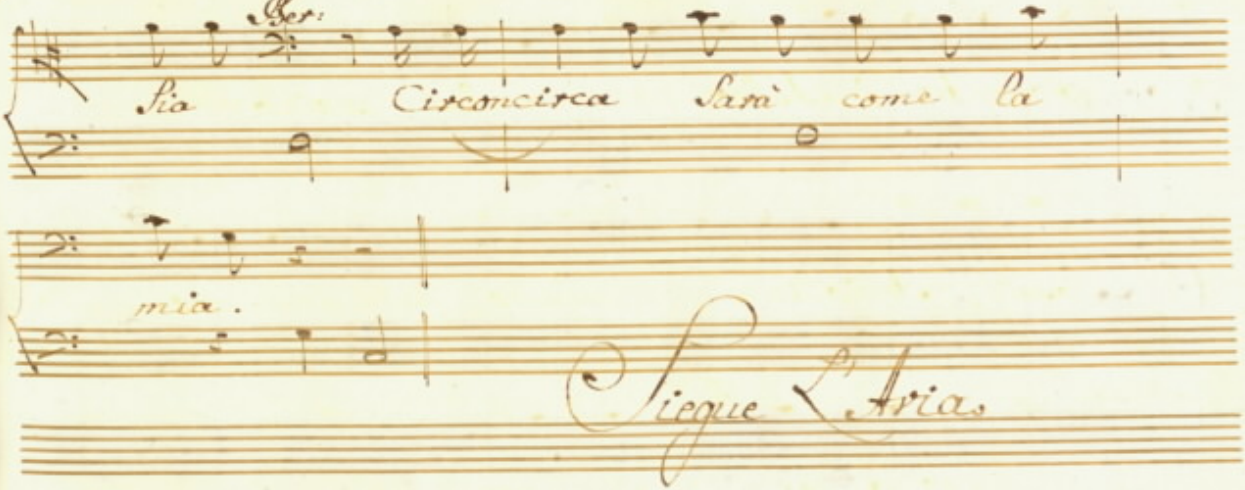
giouentu d'adesso e assaj perico-

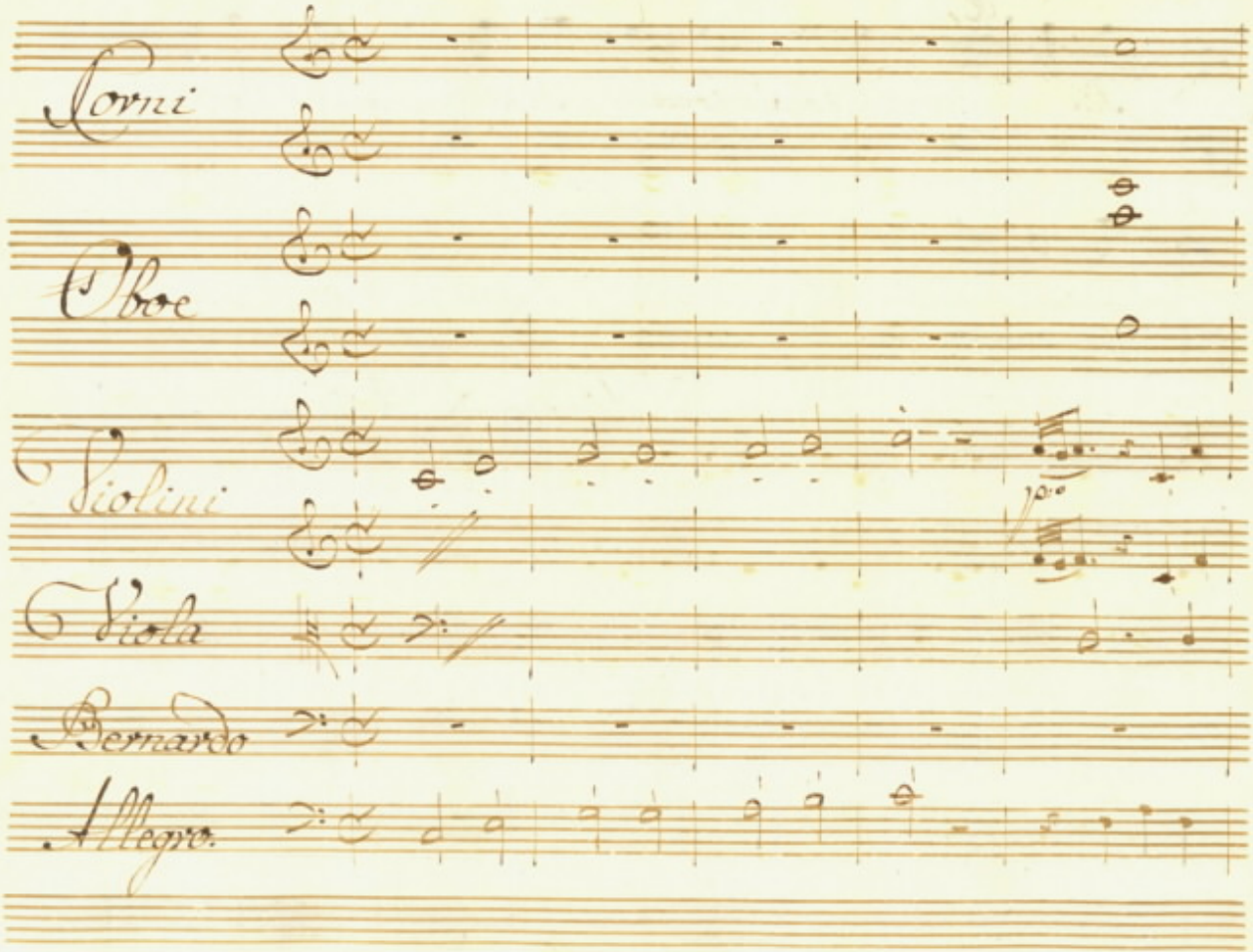
-losa Angiolina, dauuer fate una cosa,

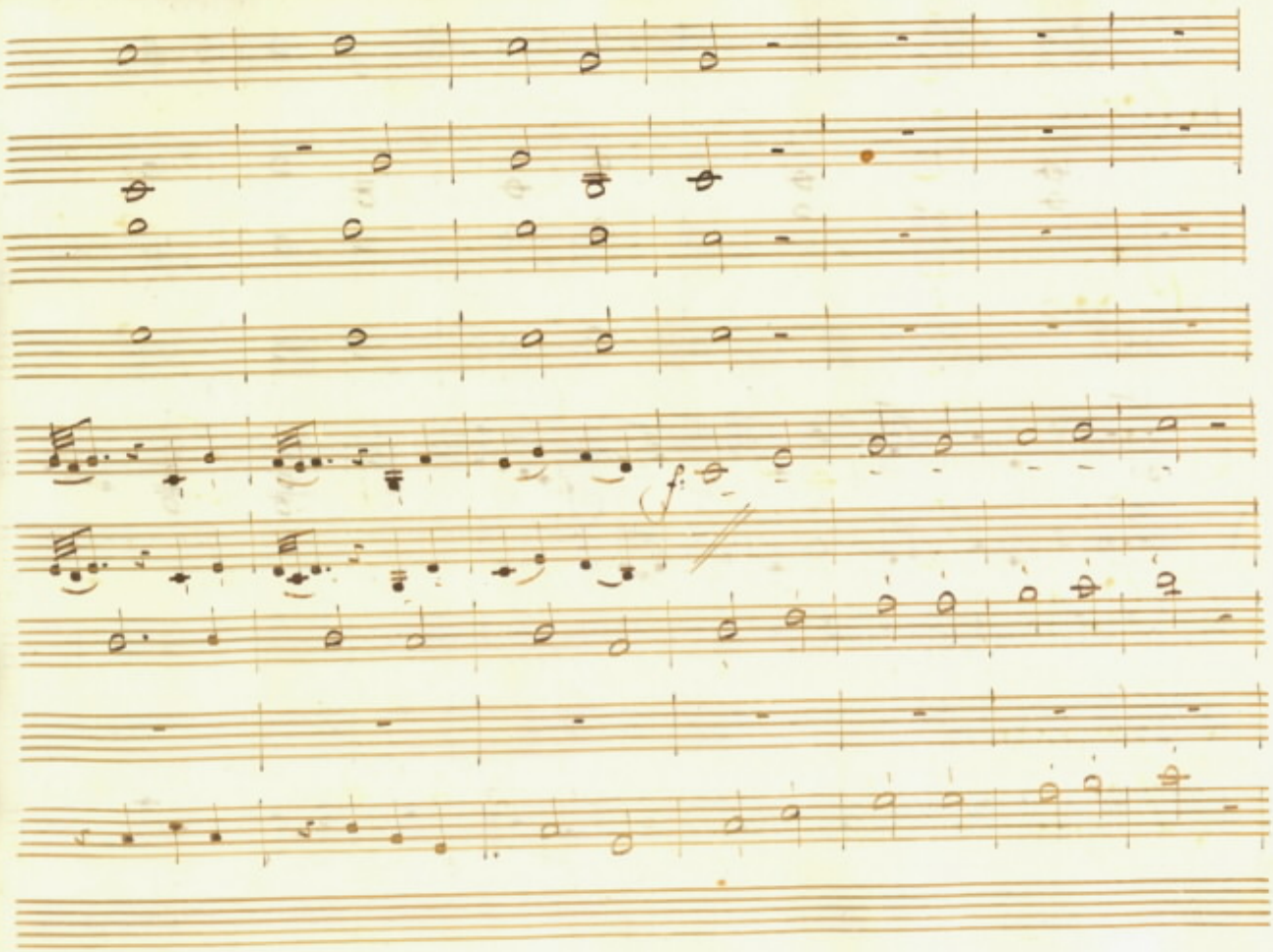
Ang: E che hò da far? Ber: dauuero se uolete star

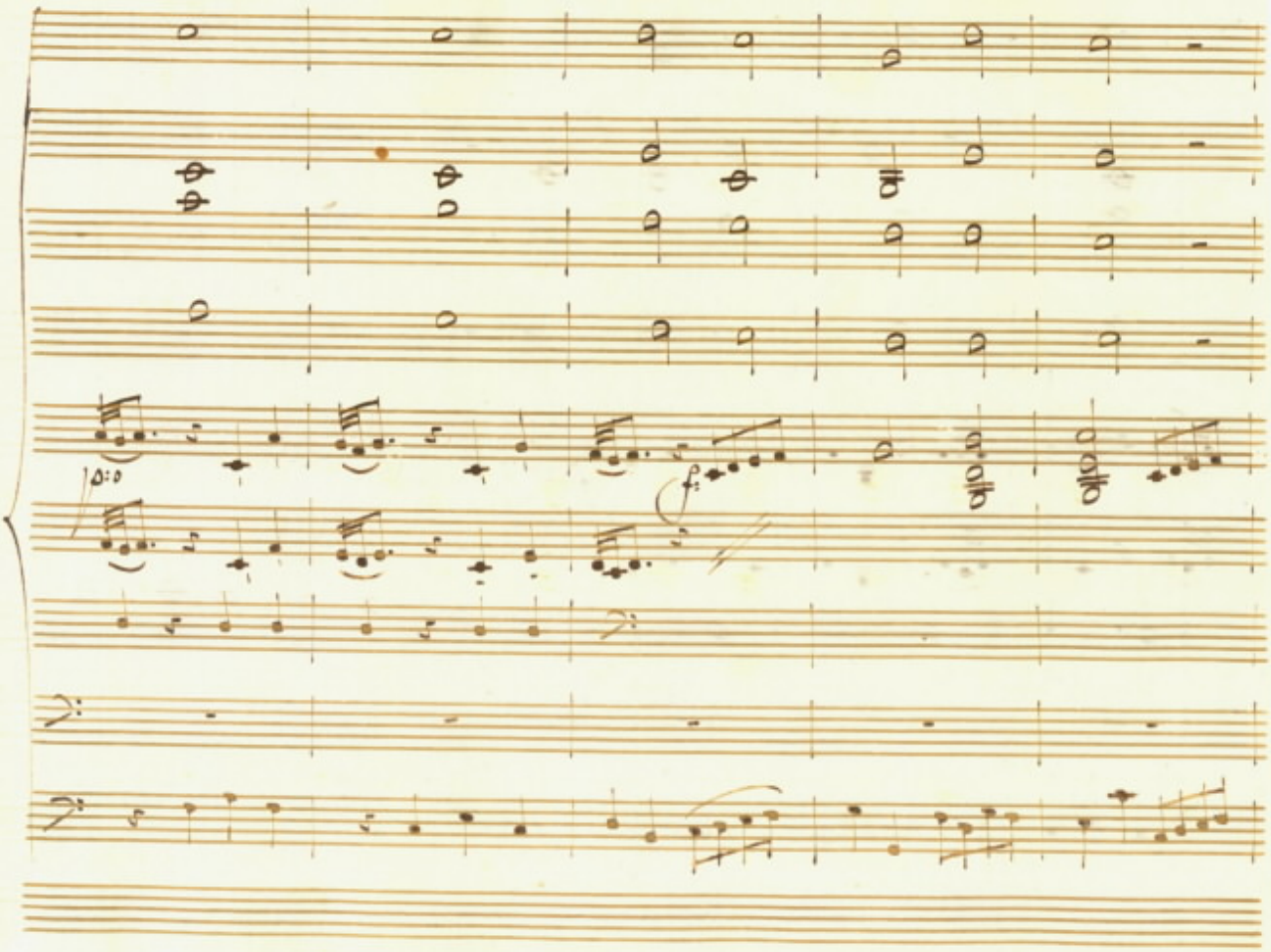
ben con proprietà Sposa te uiadui uom di mezza e-

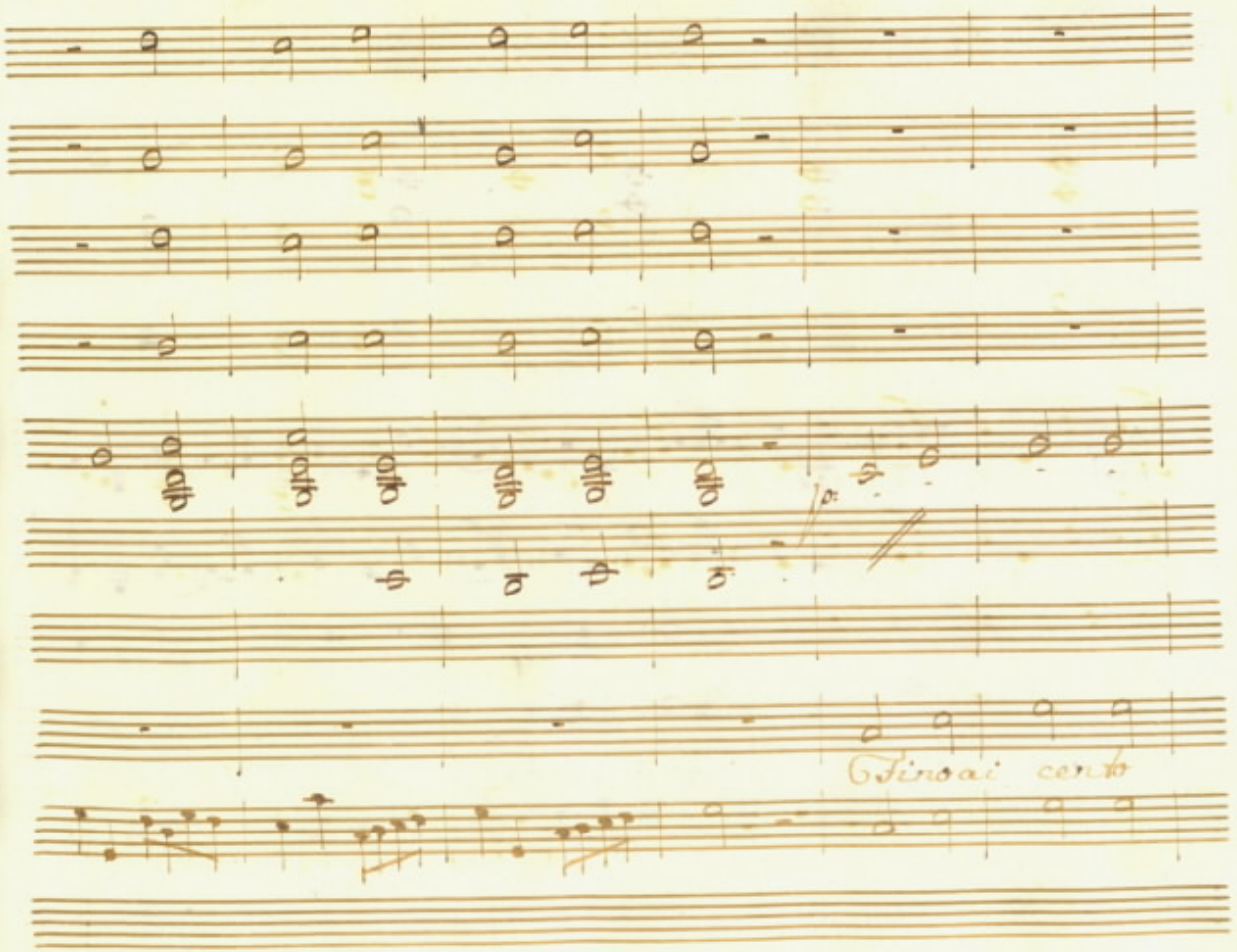
-tà Ang: mà io la mezza età non sò qual

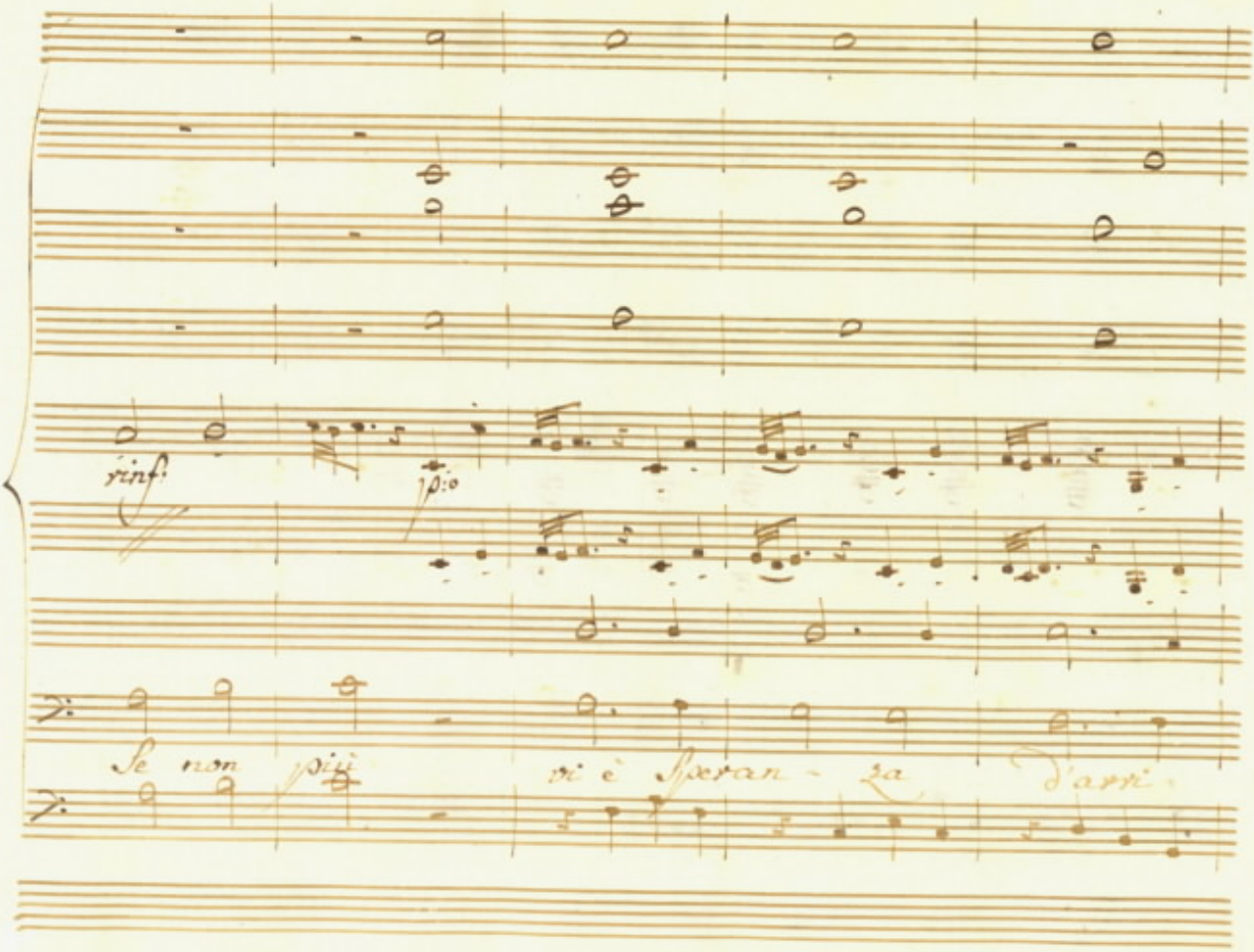

Ber:
Sia Circoncirca Sarà come la
mia.
Siegue L'Aria

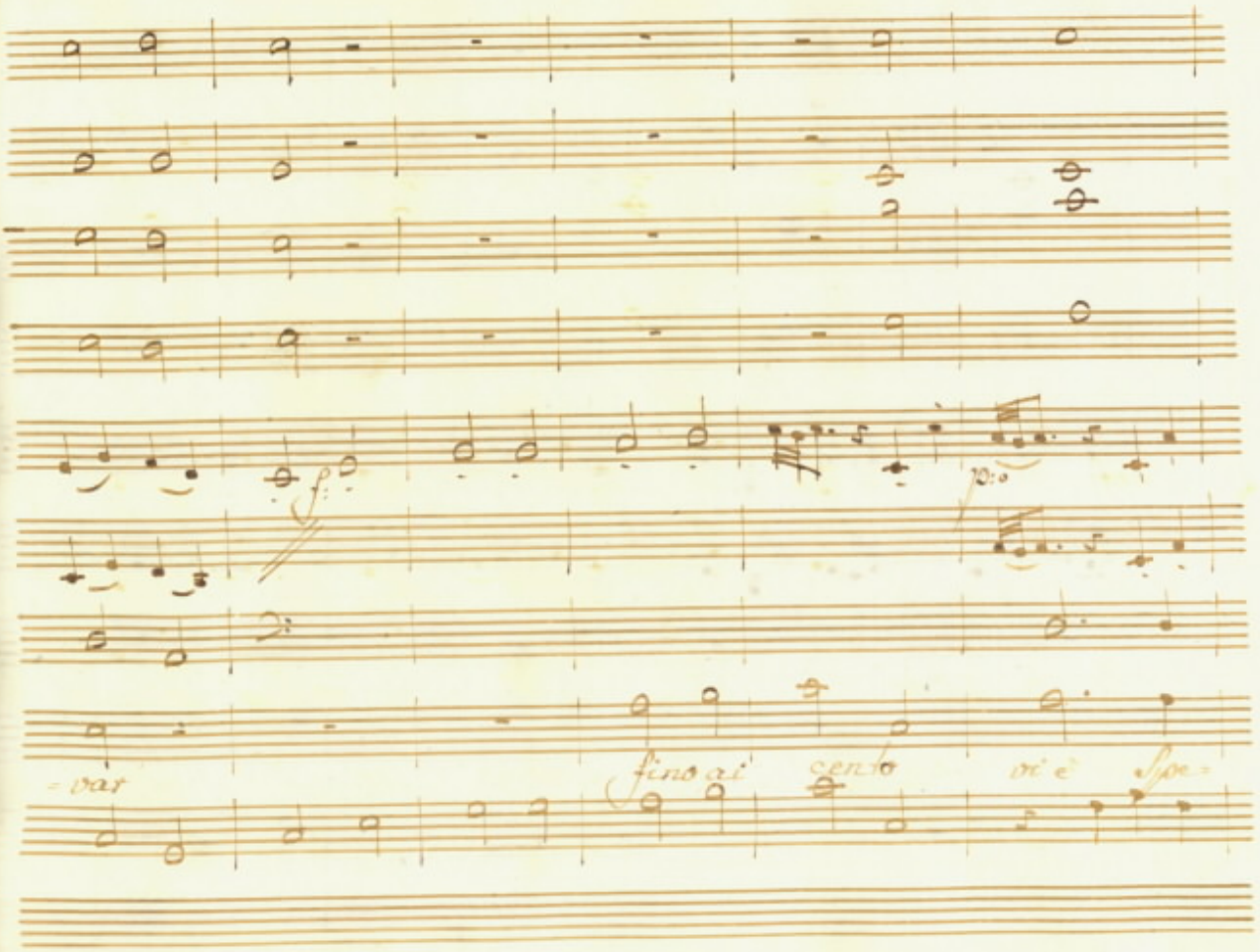

Corni
Oboe
Violini
Viola
Bernardo
Allegro.

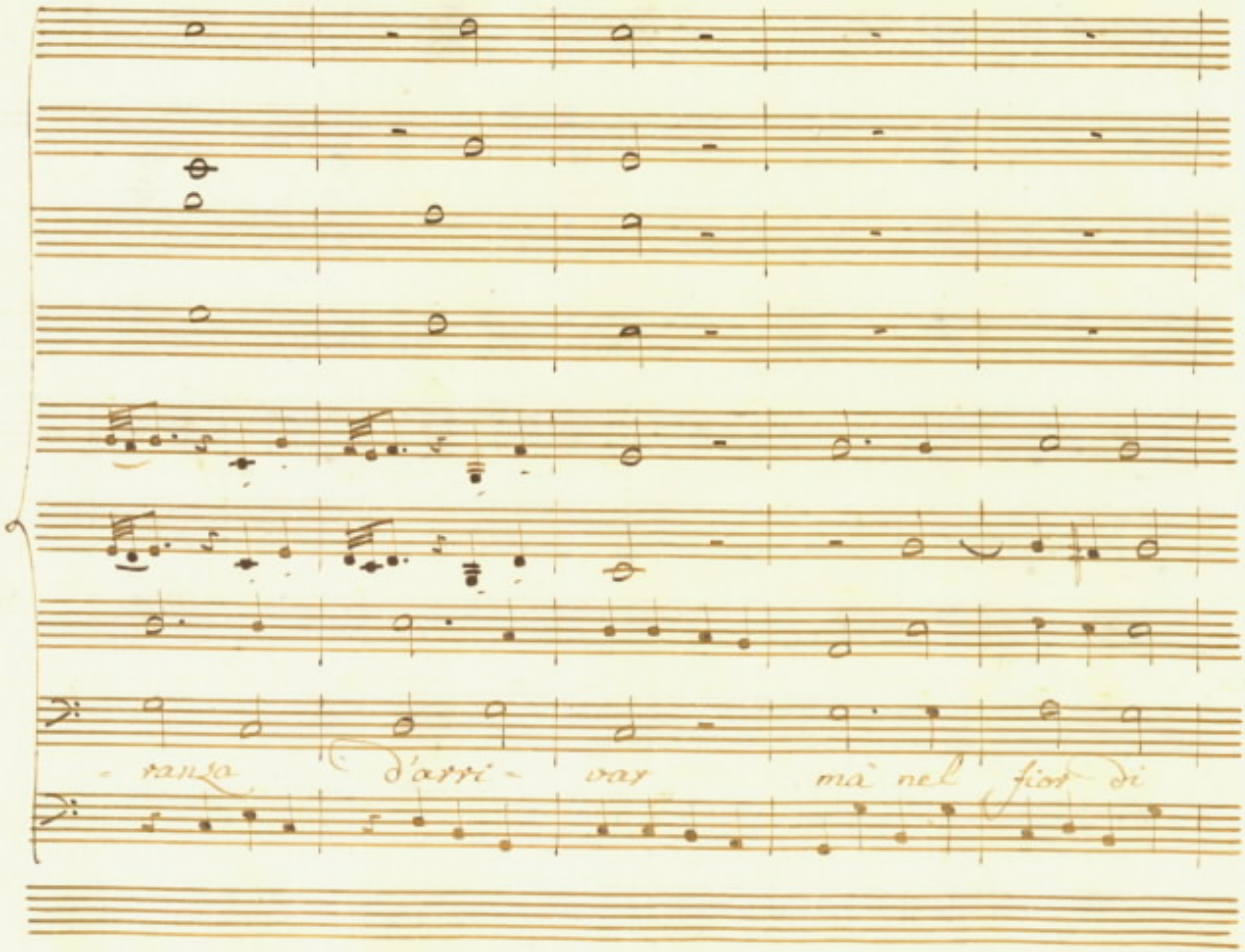


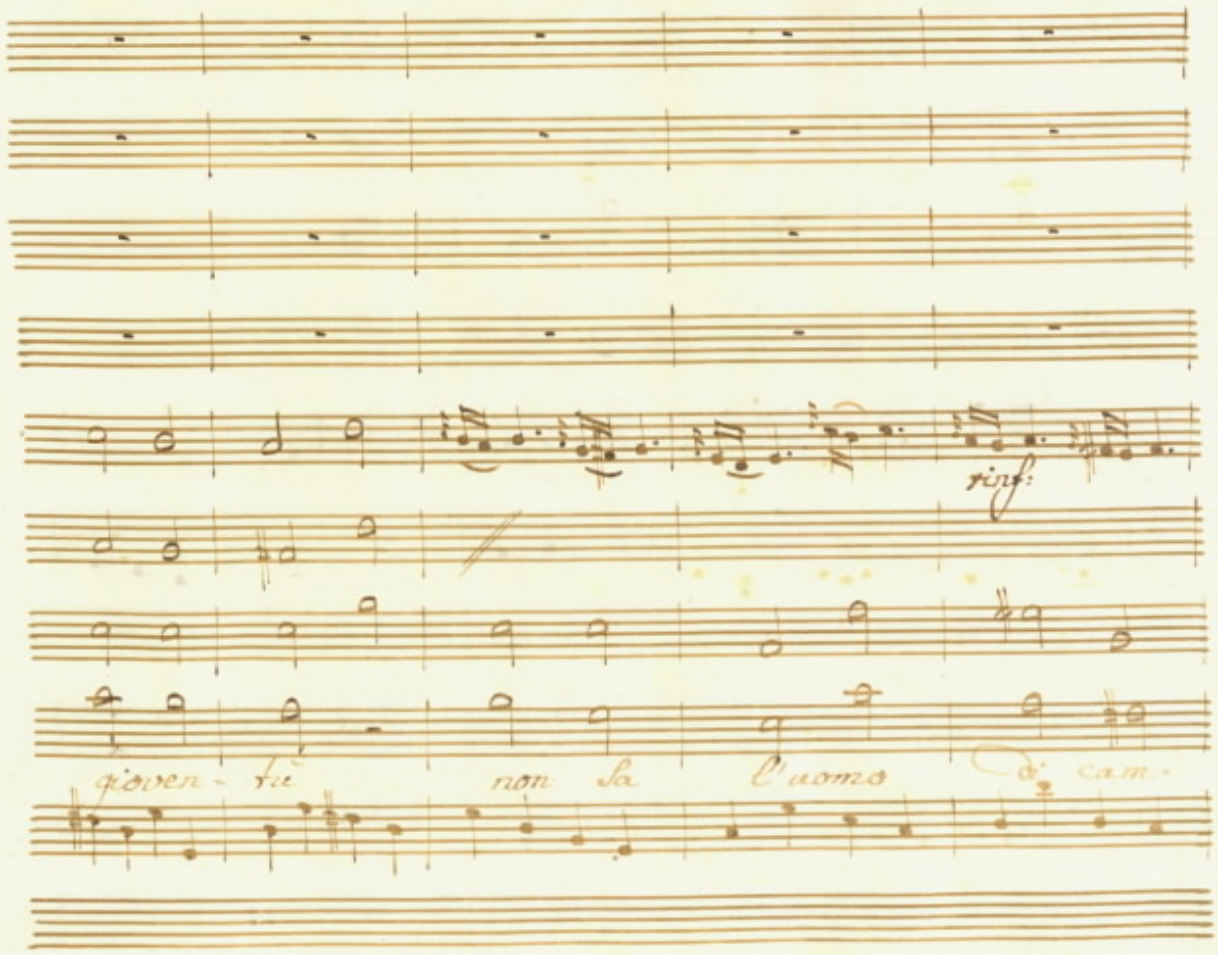


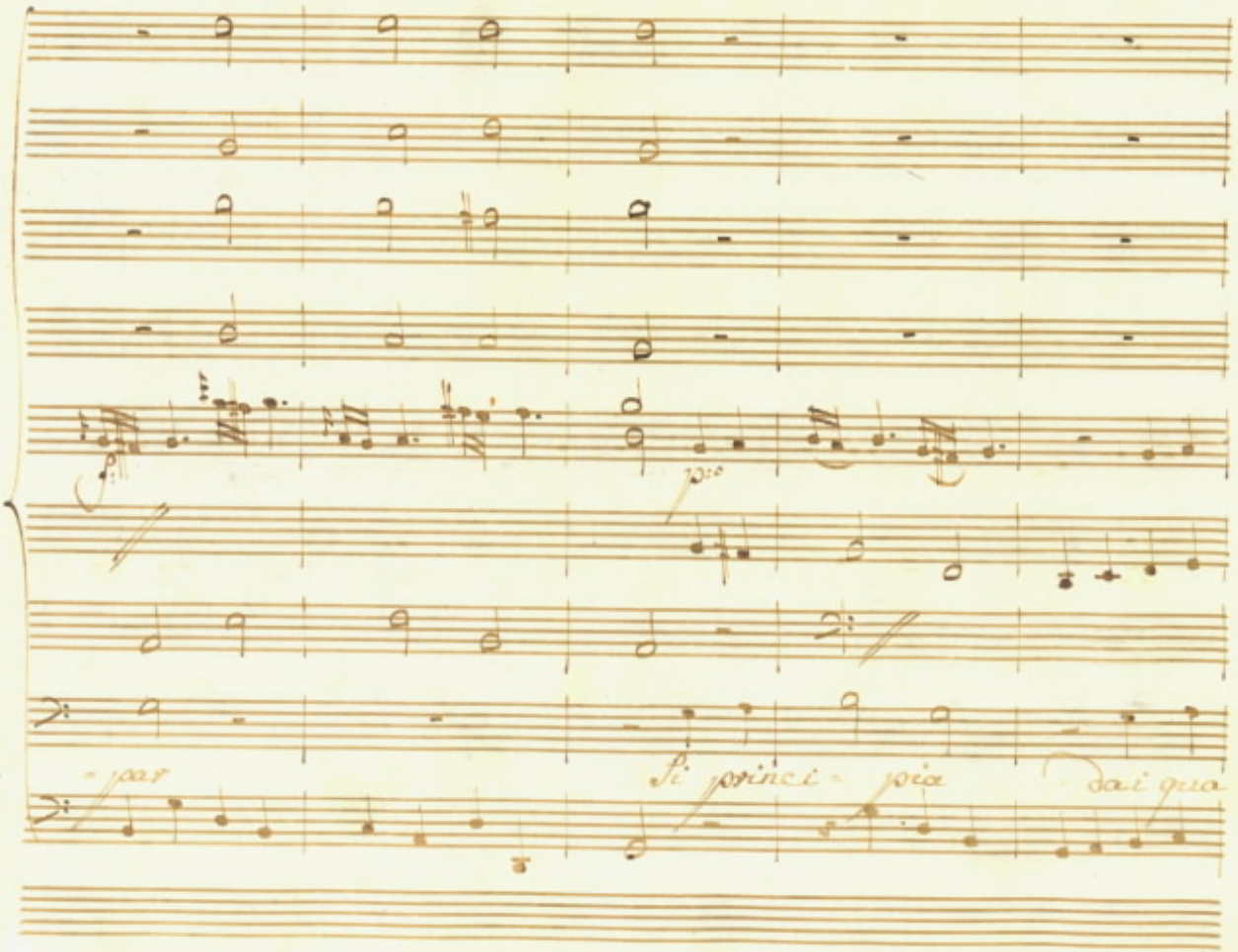

Fino ai canto

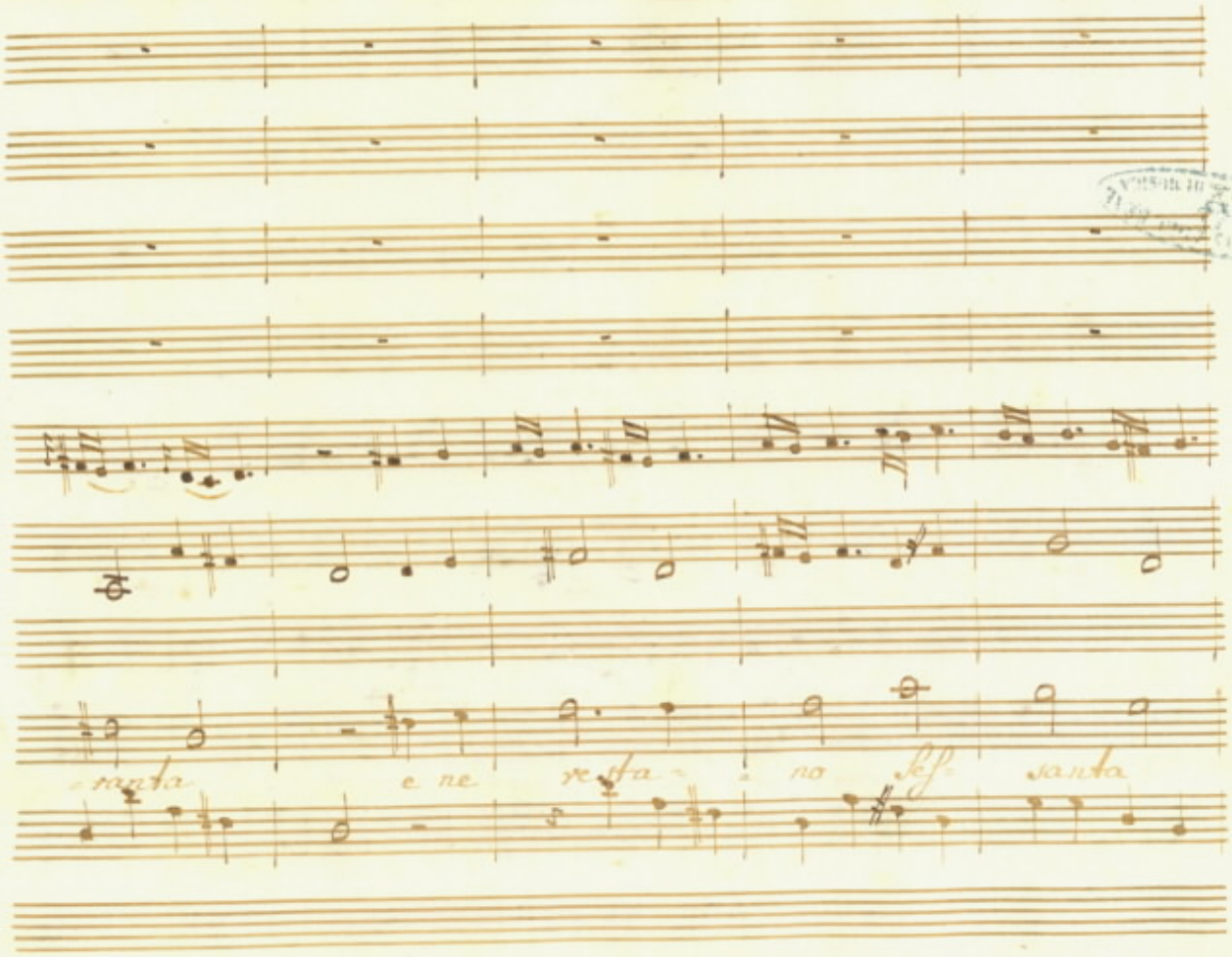

rinf:
p:o
Se non più
vi è Speran - za
d'aver

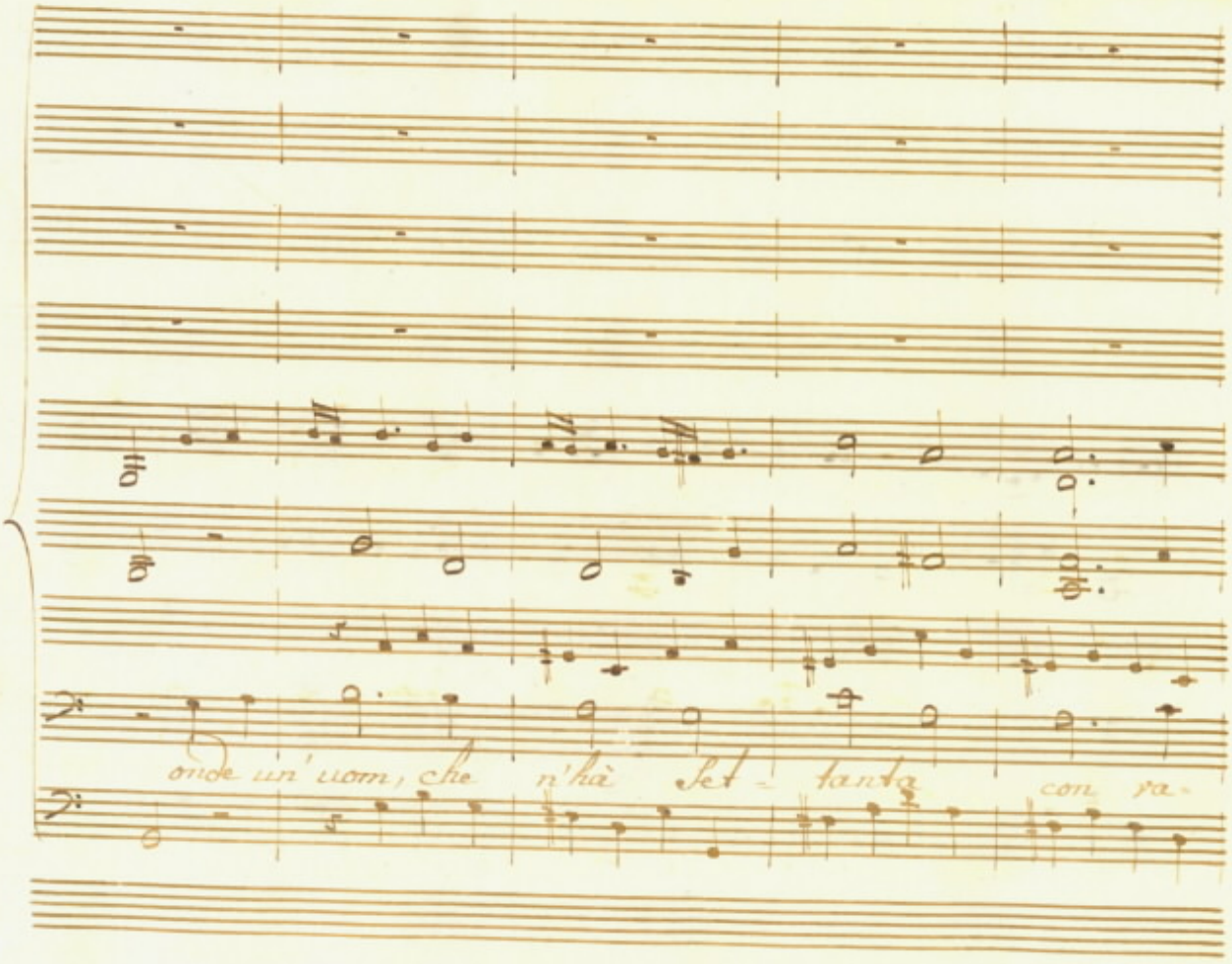

f:
p:o
=var
fino ai cento vi è Spe=

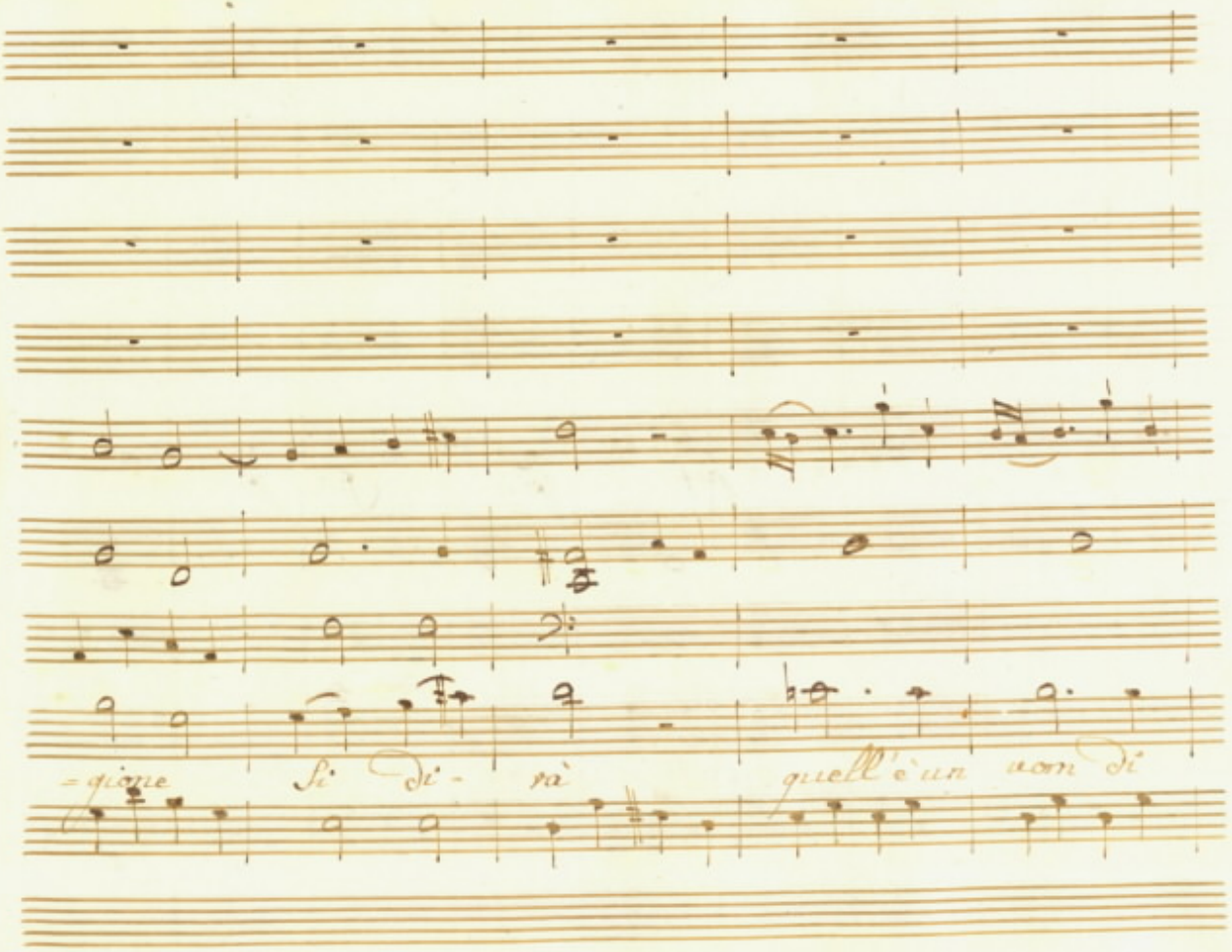

ranza d'arri- var mà nel fior di

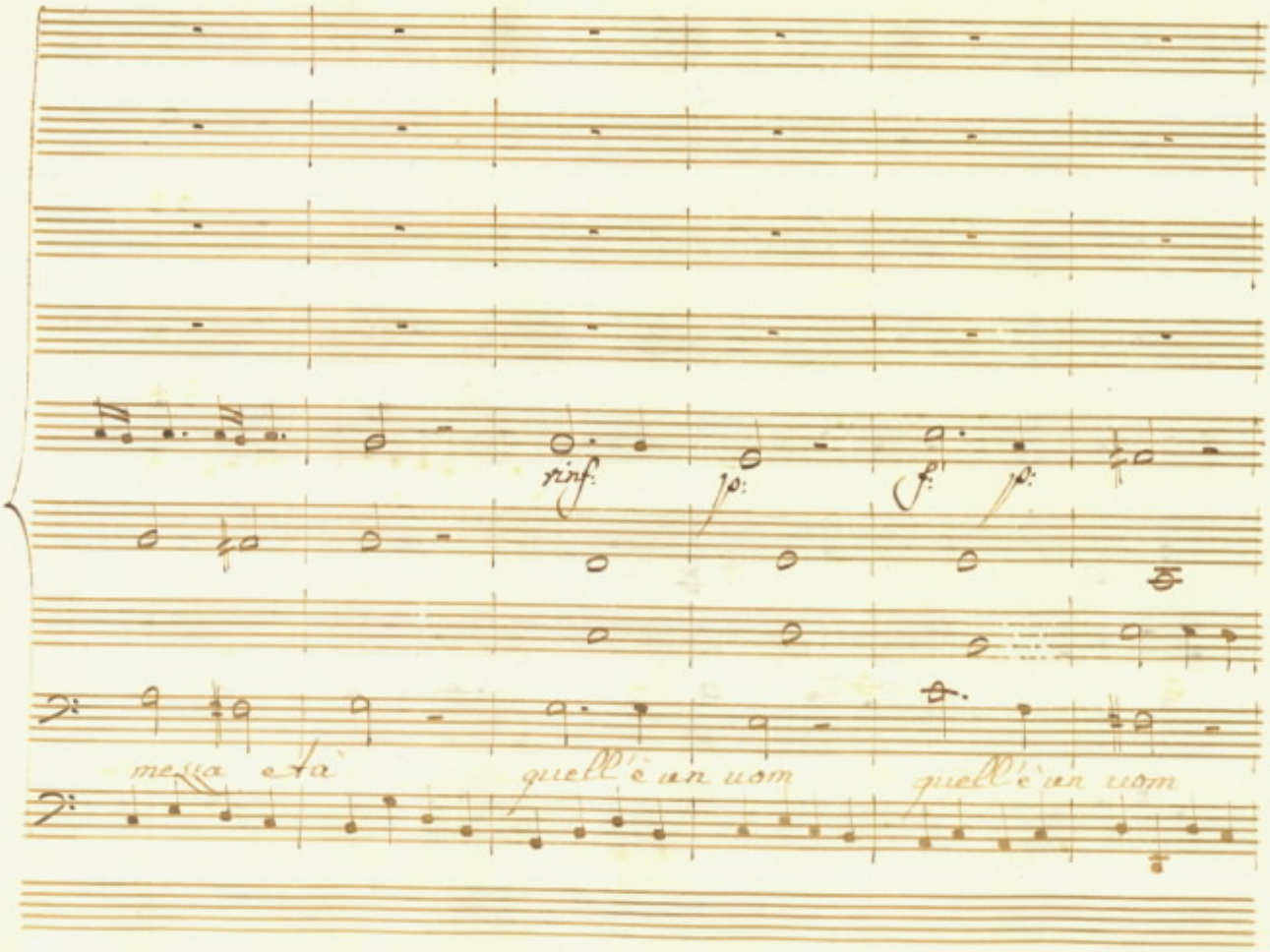

rinf:
gioven - tù non sa l'uomo

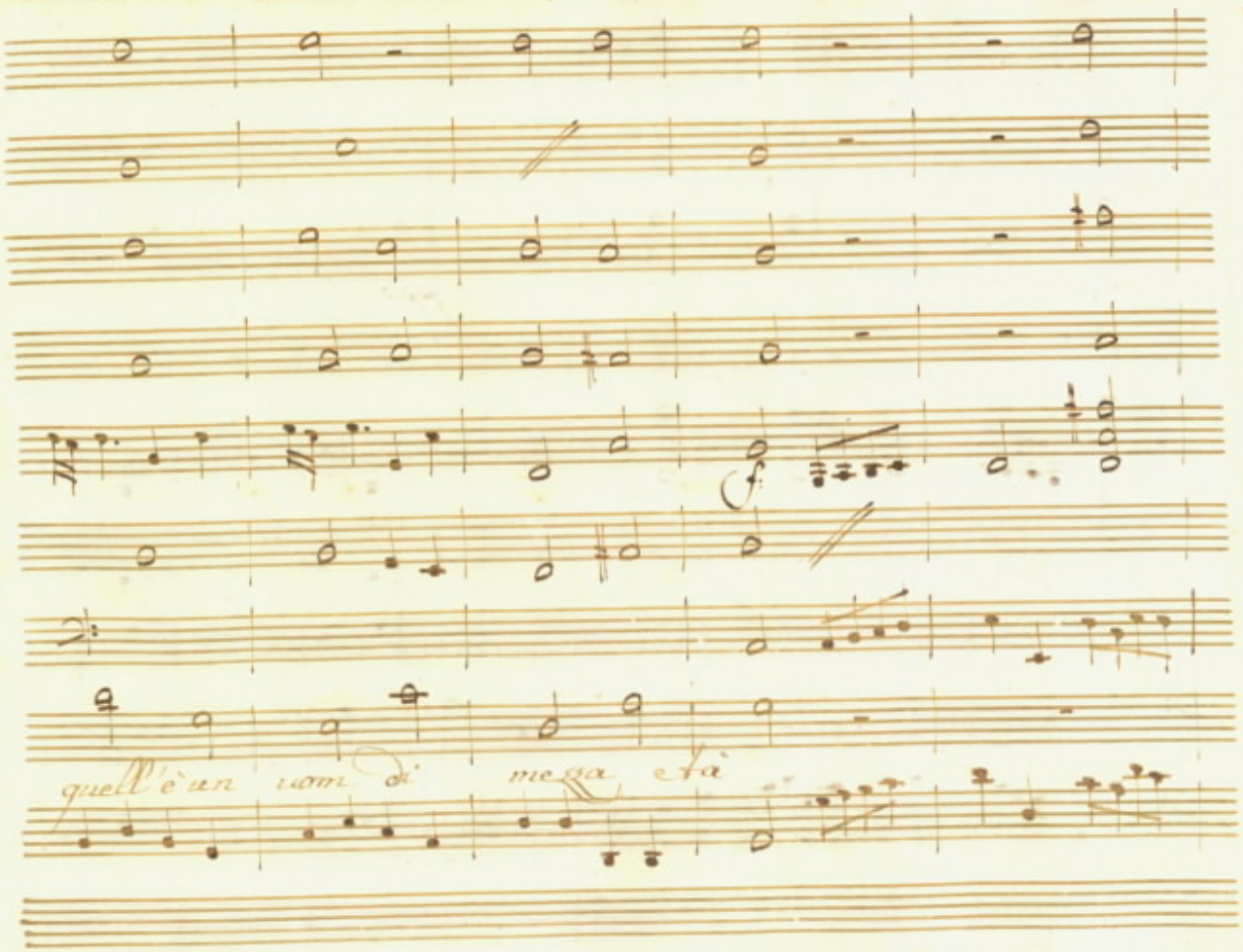

par
Si princi - pia
dai qua -

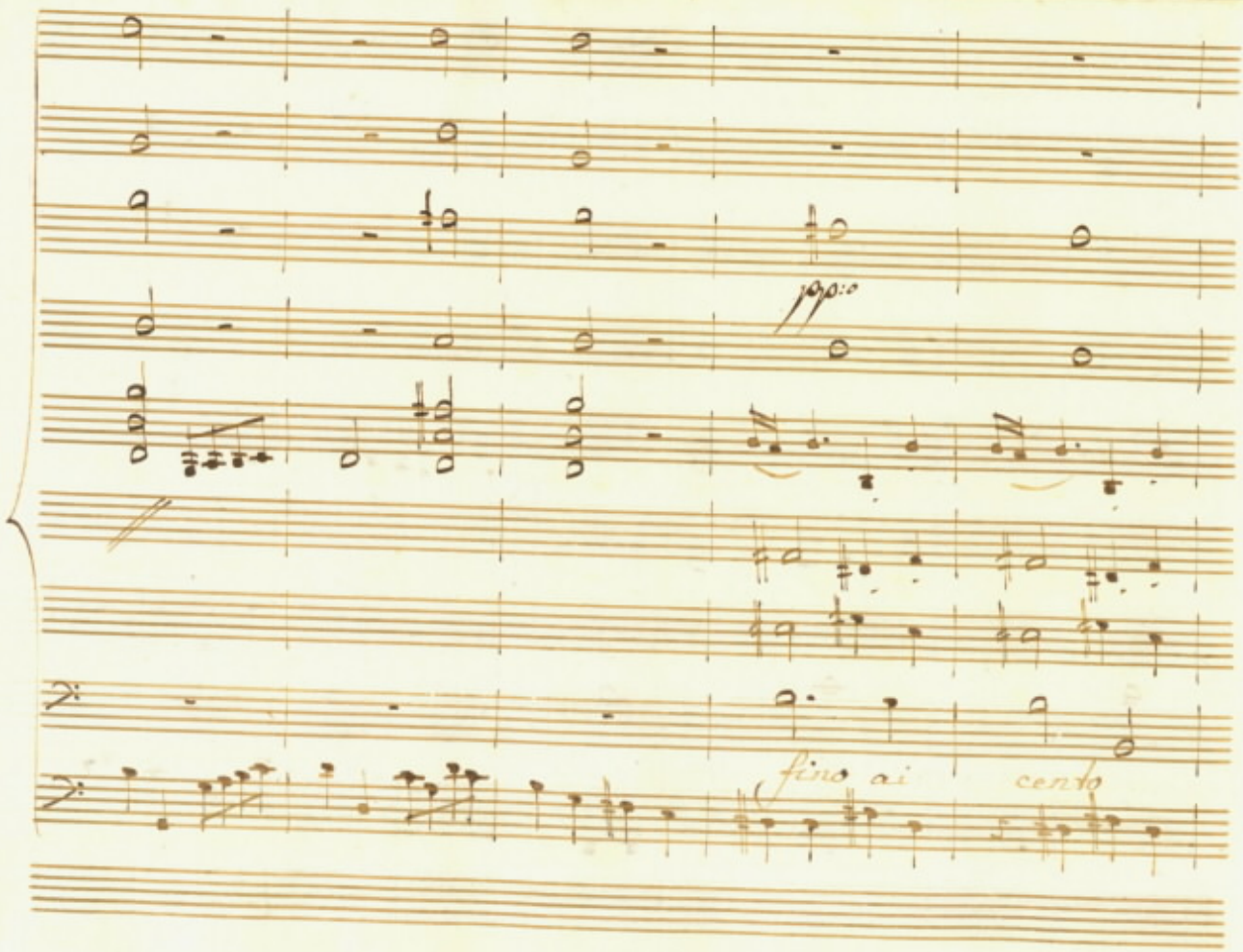

nata e ne re sta no stra santa

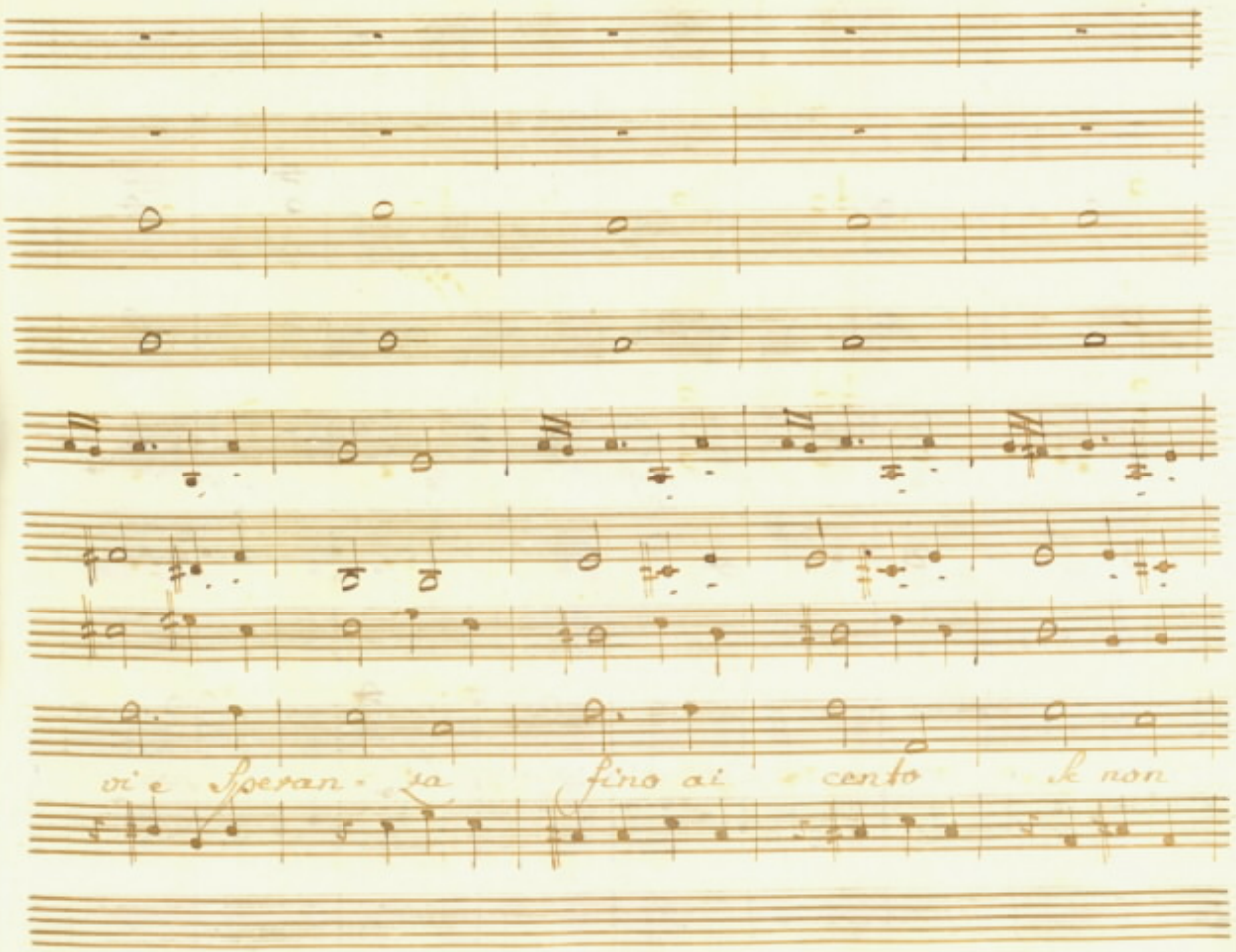

onde un' uom, che n'hà set - tanta con ra-

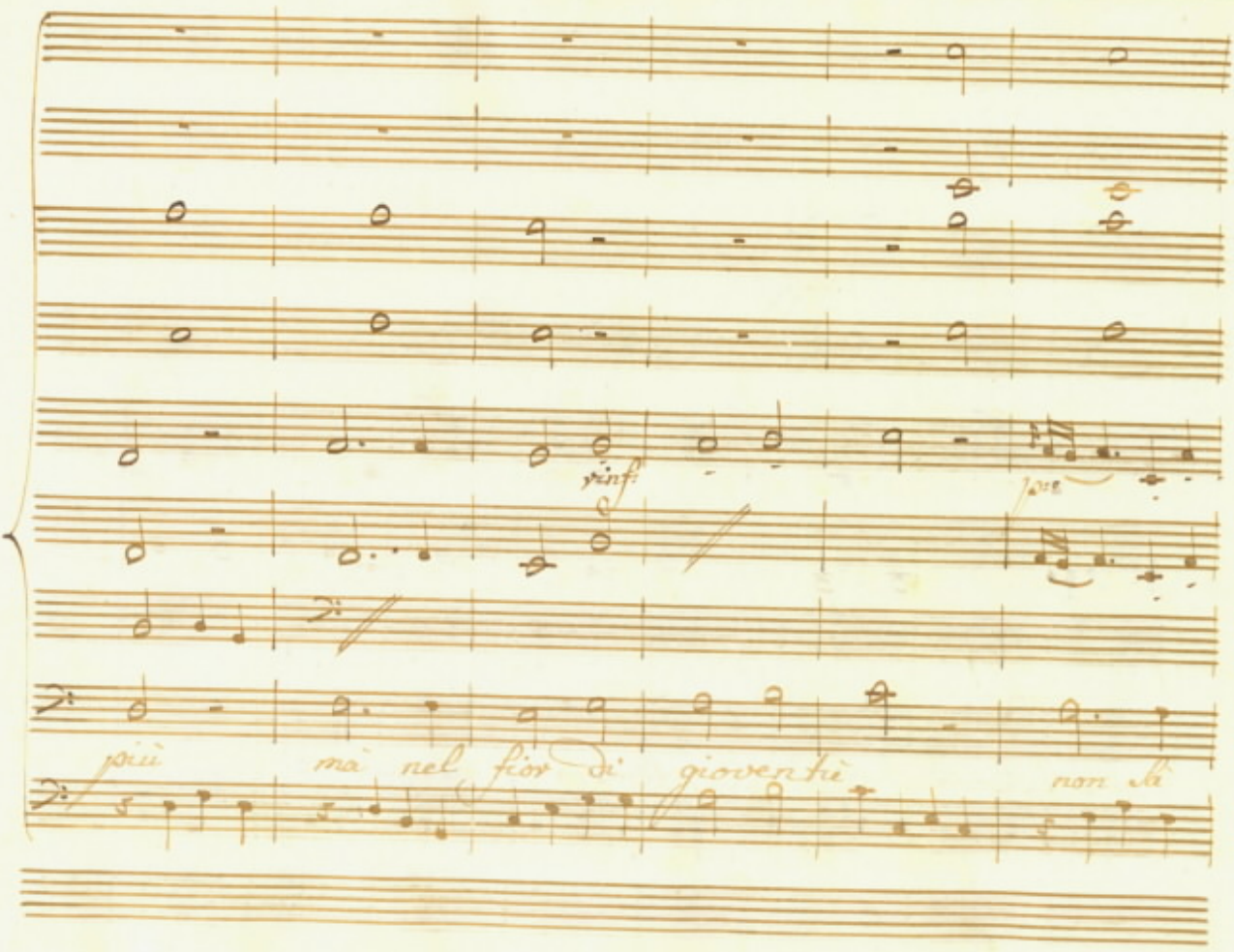

=gione Si di- rà quell'è un uom di

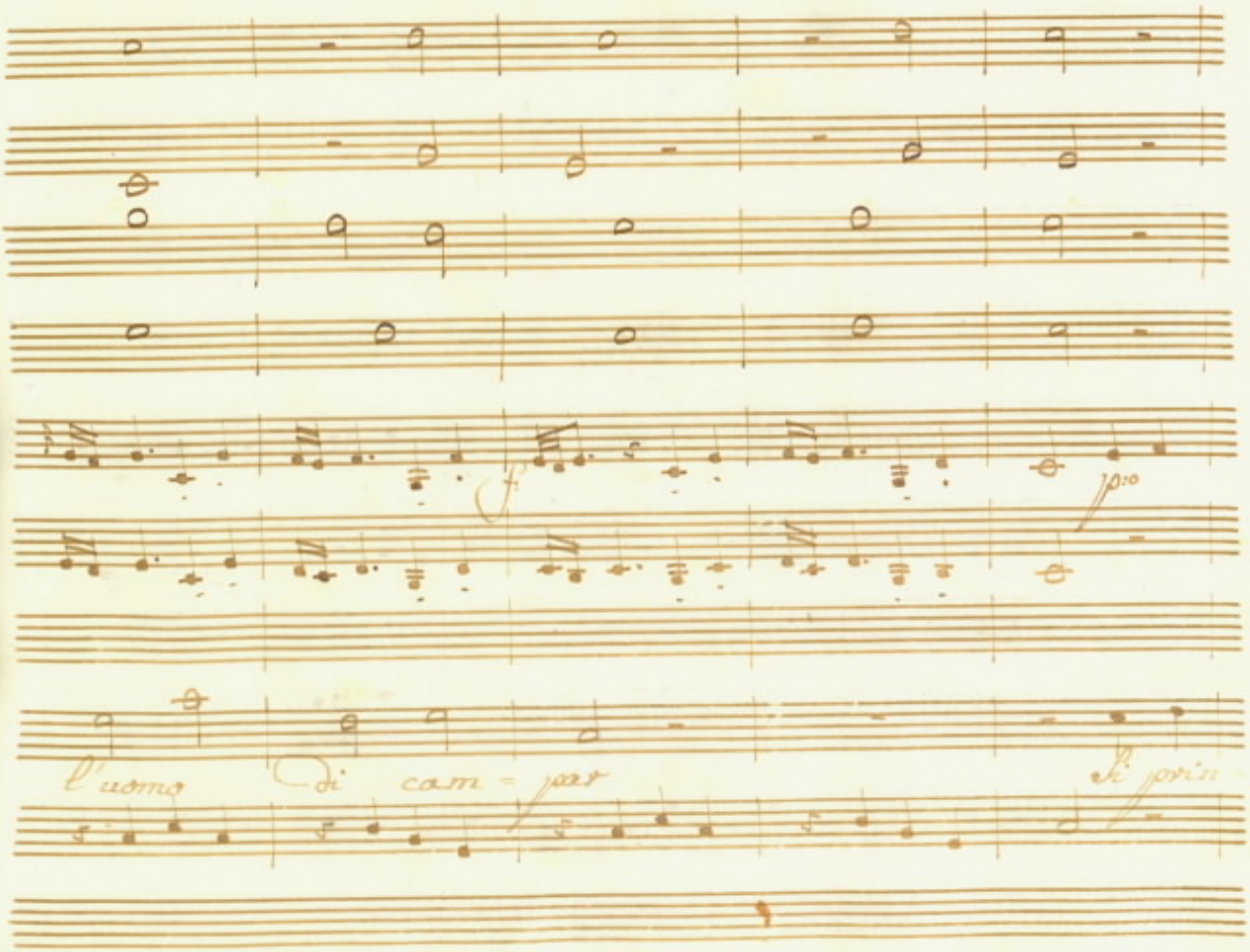

rinf:
p:
f:
p:
messa e là
quell'è un uom
quell'è un uom

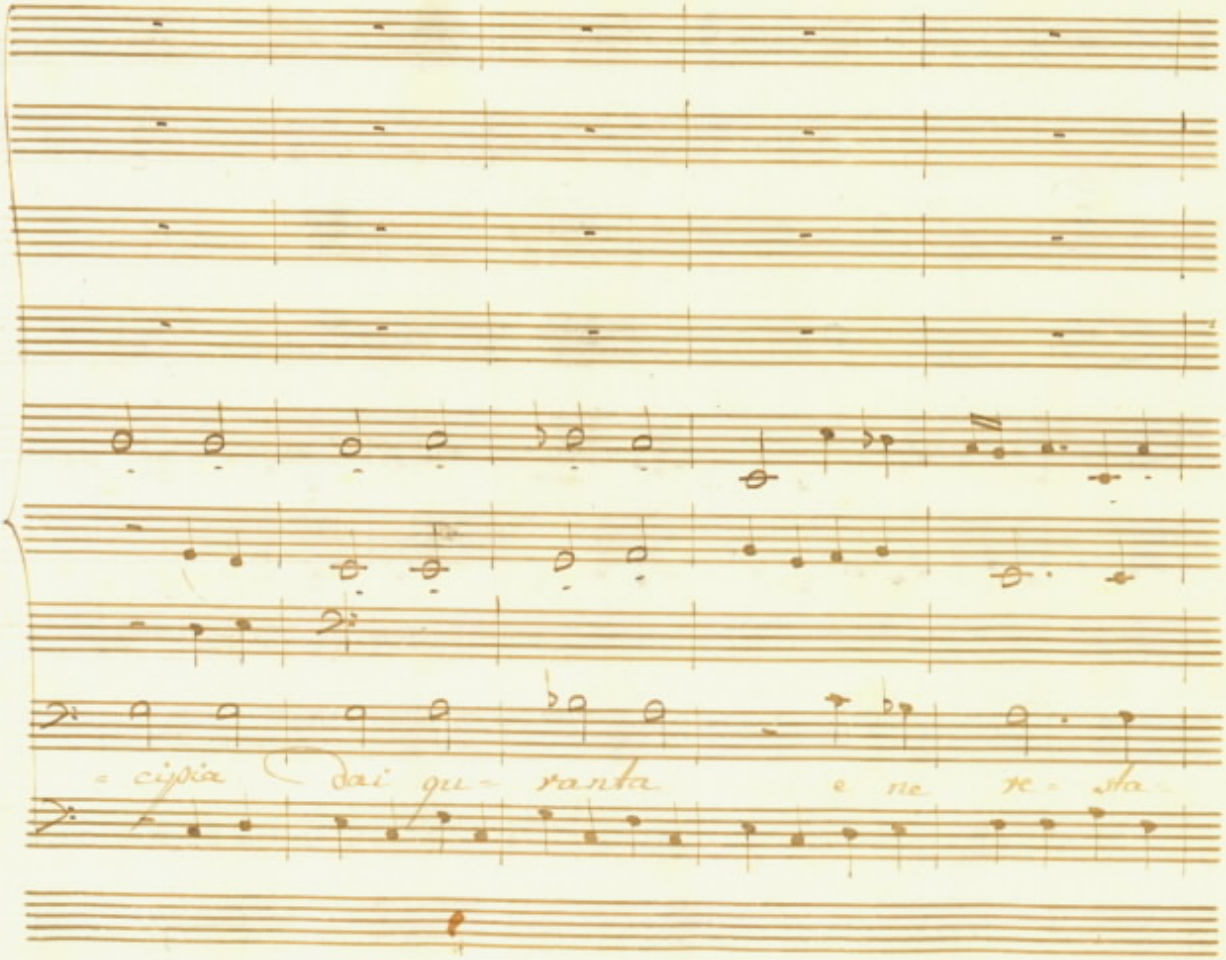

quell'è un uom di mezza età

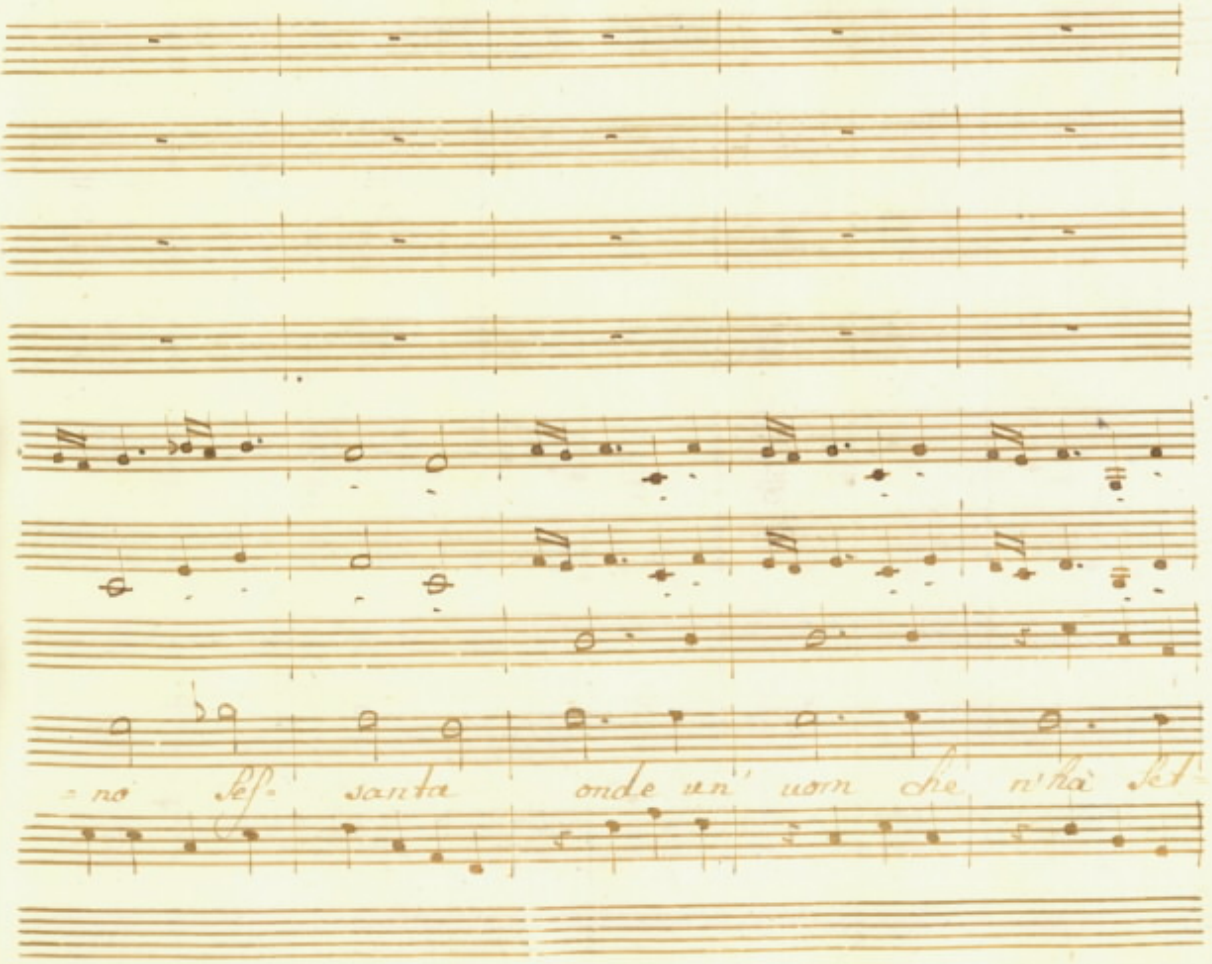

fino ai cenno

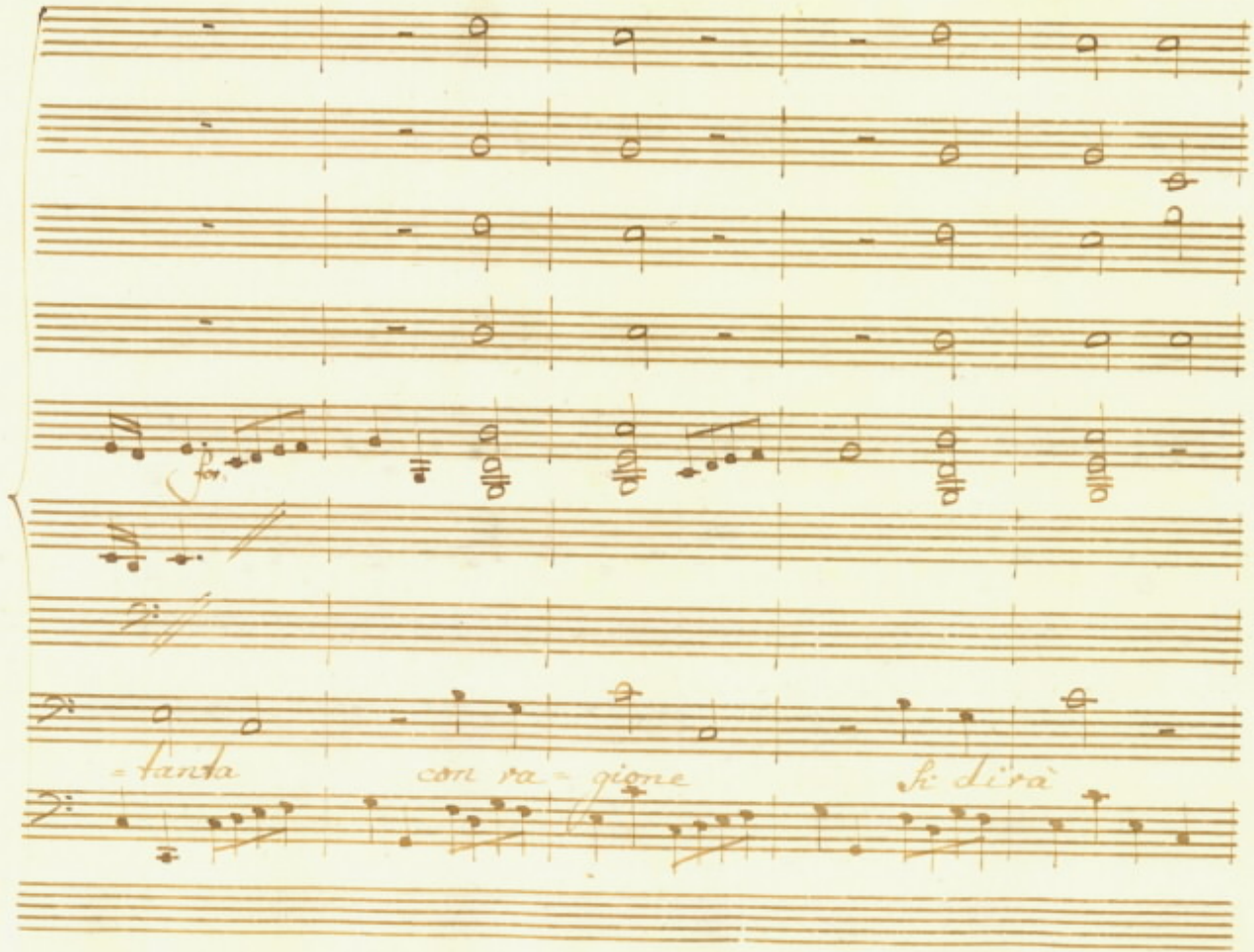

vi e Speran - za fino ai cento ch non

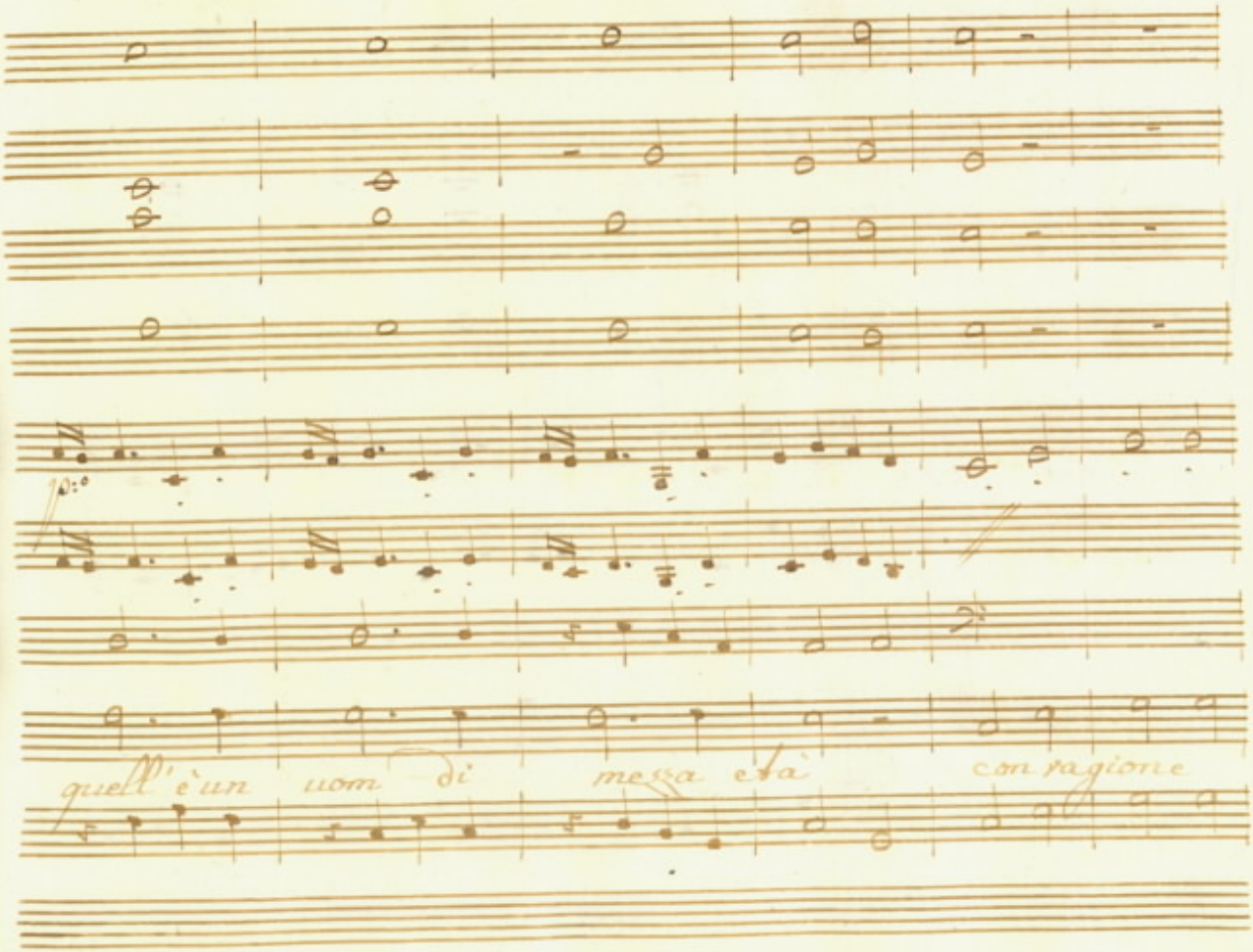

sinfi
pur
più
ma nel fior di gioventù
non sà

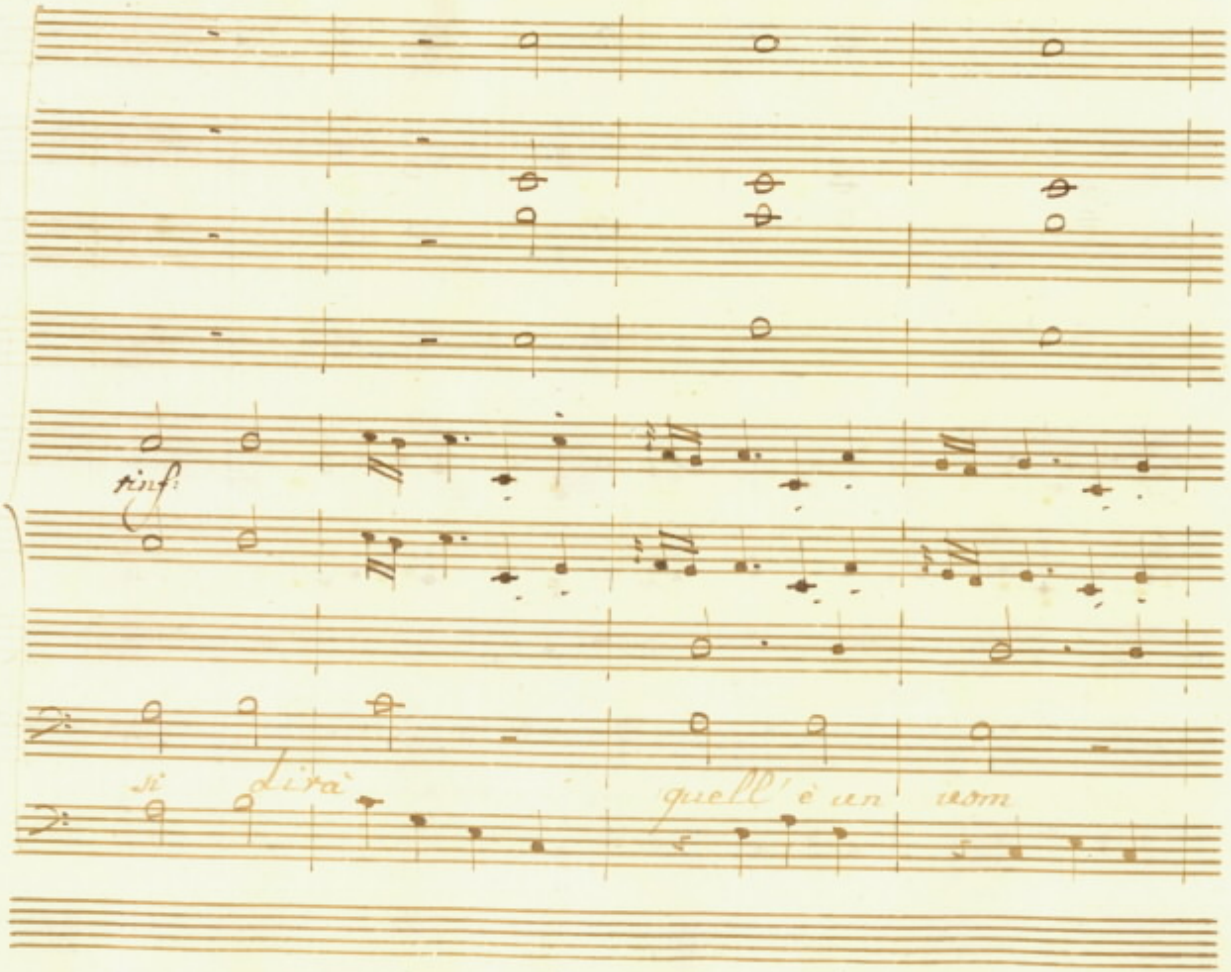

f
p:o
l'uomo di cam = par
Si prin

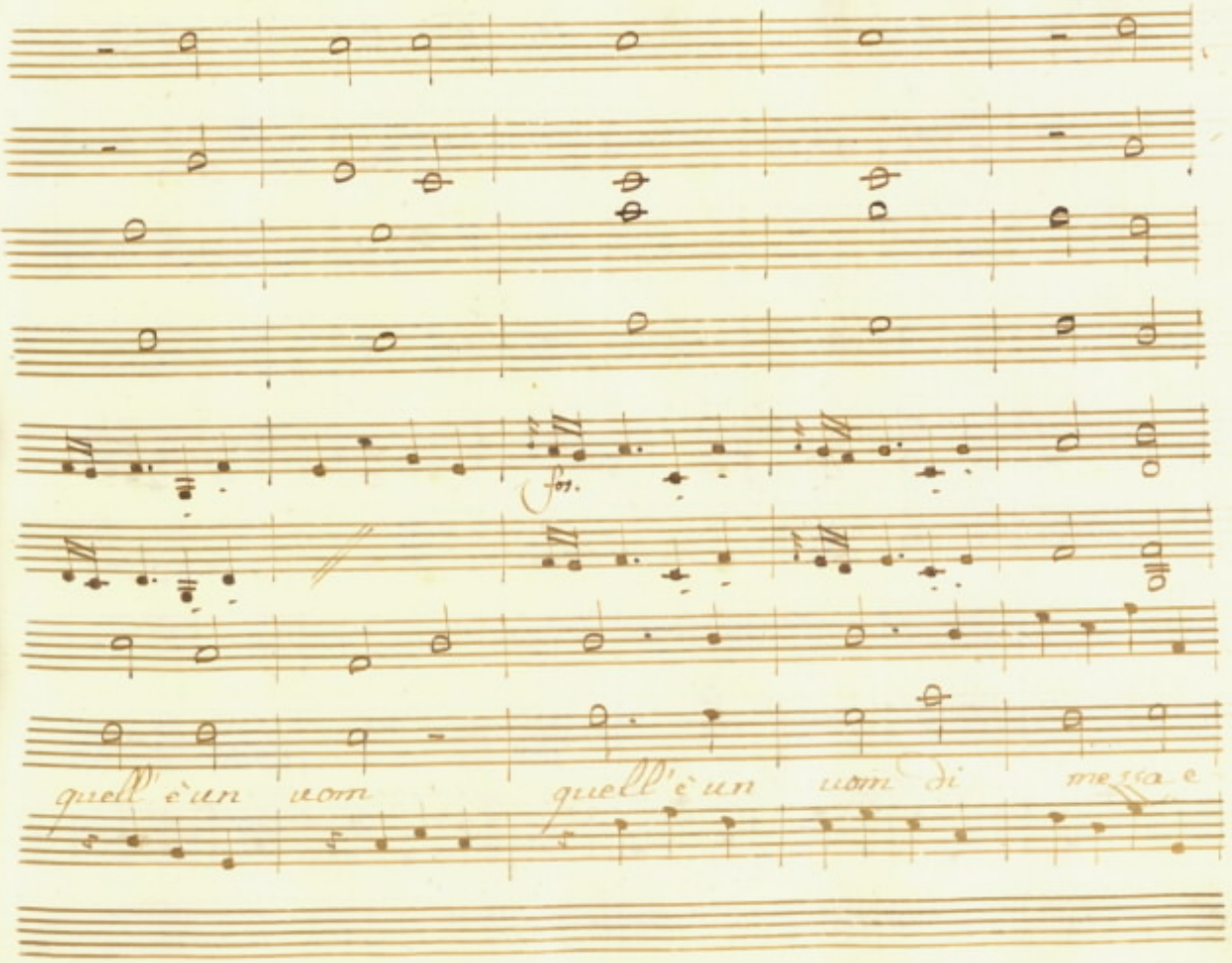

= cipia dai qu = rania e ne re = sta

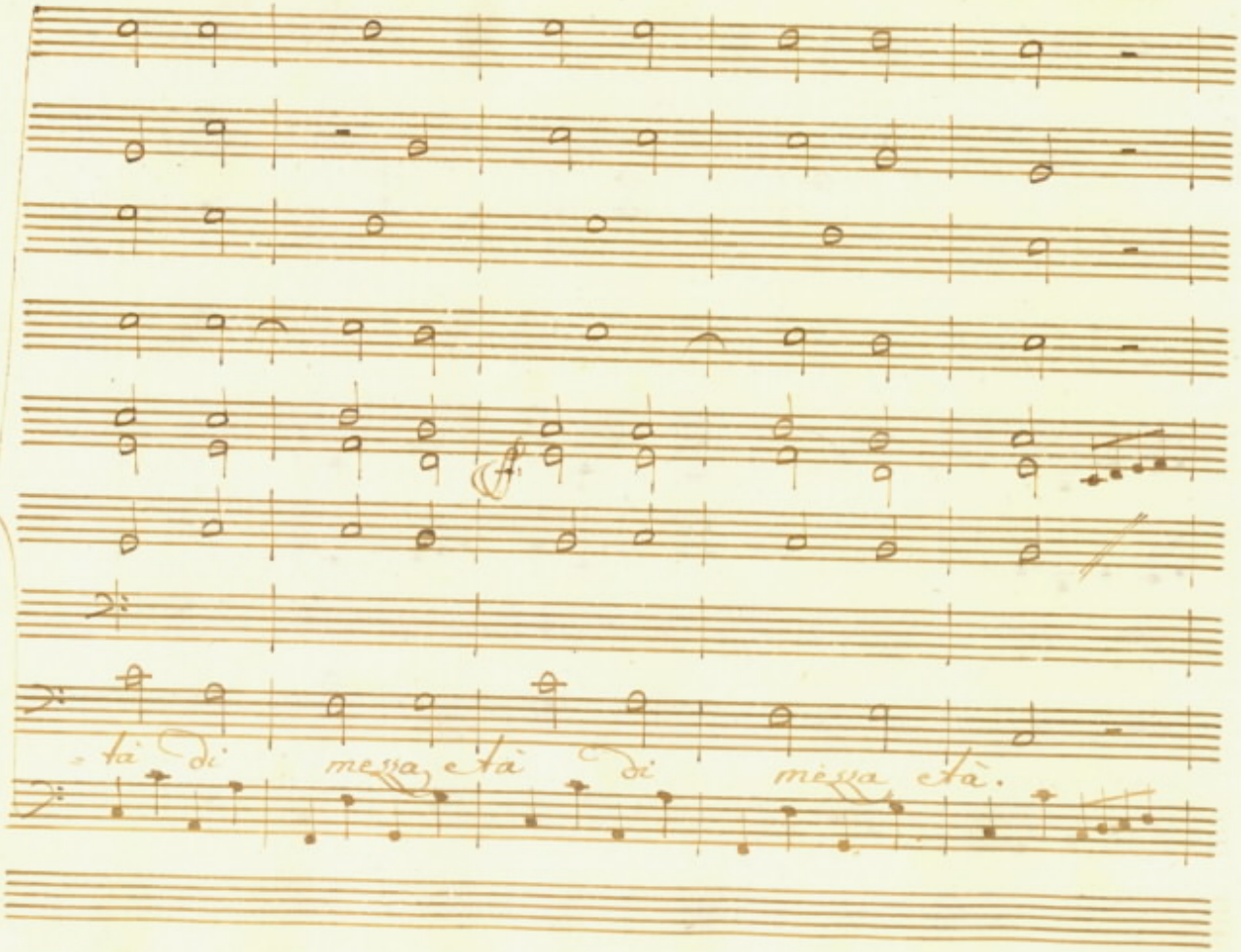

-no Ses- santa onde un' uom che n'hà Set-

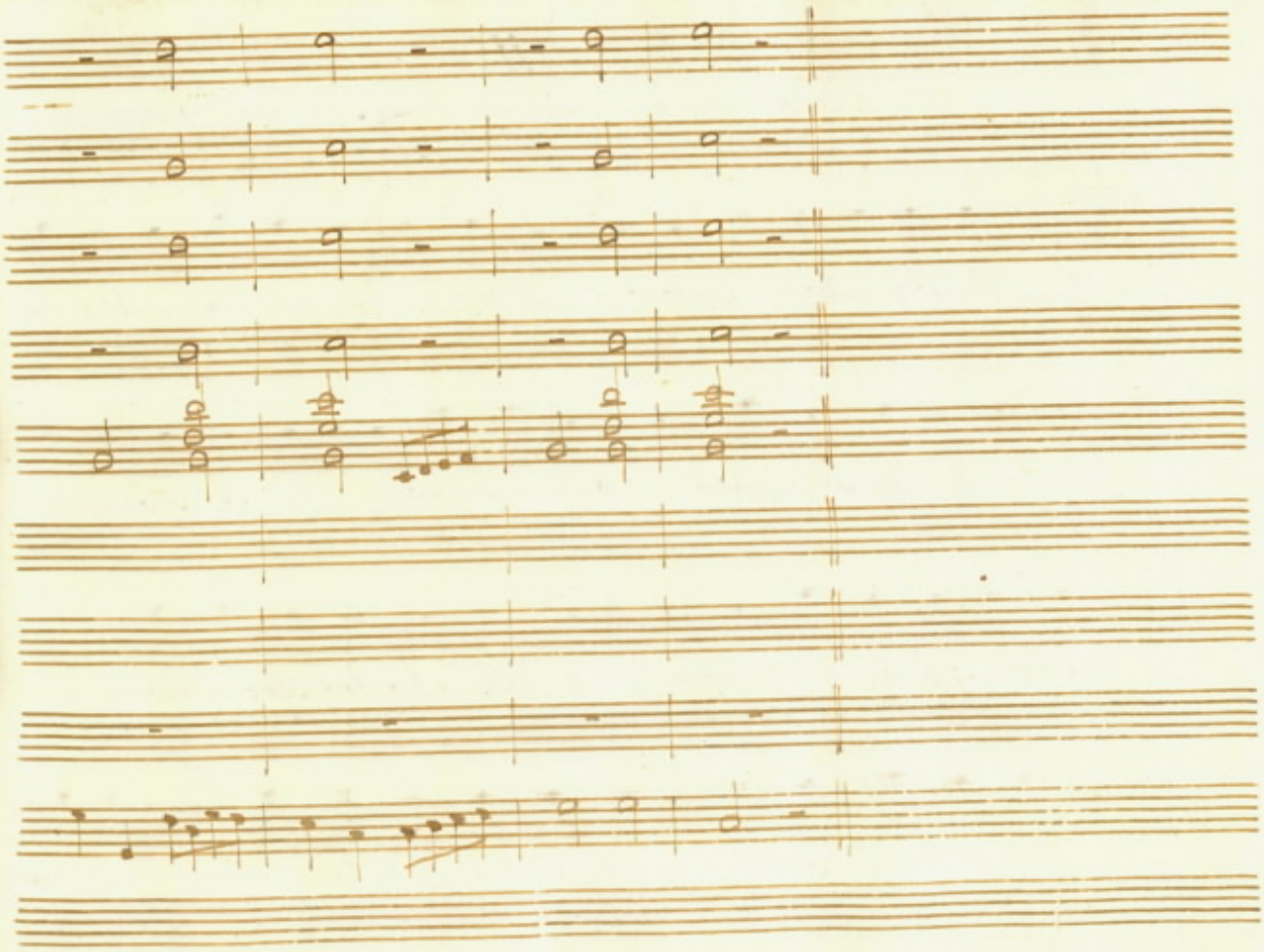

for.
=tanta
con ra=gione
Si dirà


quell' è un uom di mezza età con ragione


rinf:
si Lirà
quell' è un uom


for.
quell' è un uom
quell' è un uom di
mesta e


tà di mezza età di mezza età.



Scena II.

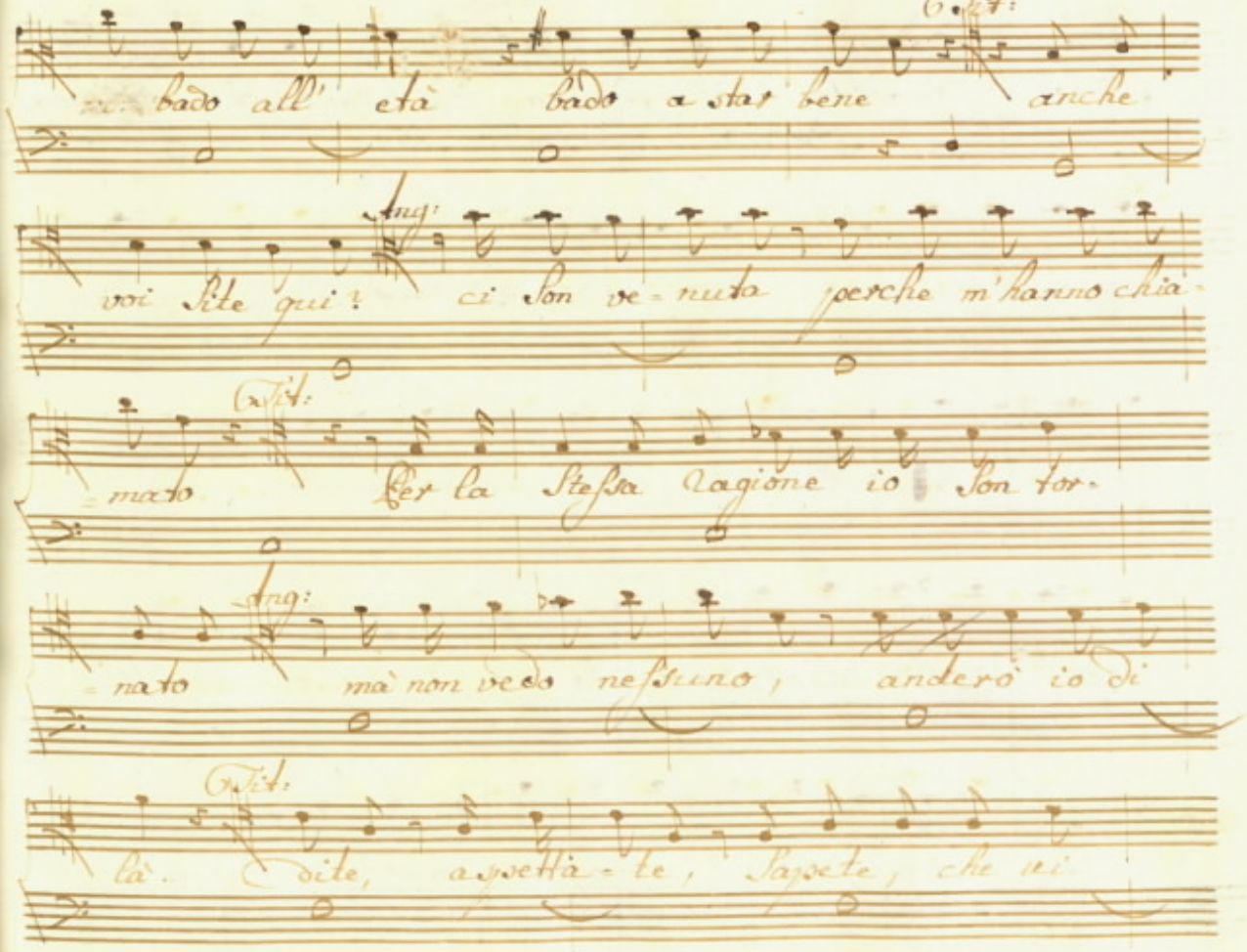
Angiolina, poi Tita.

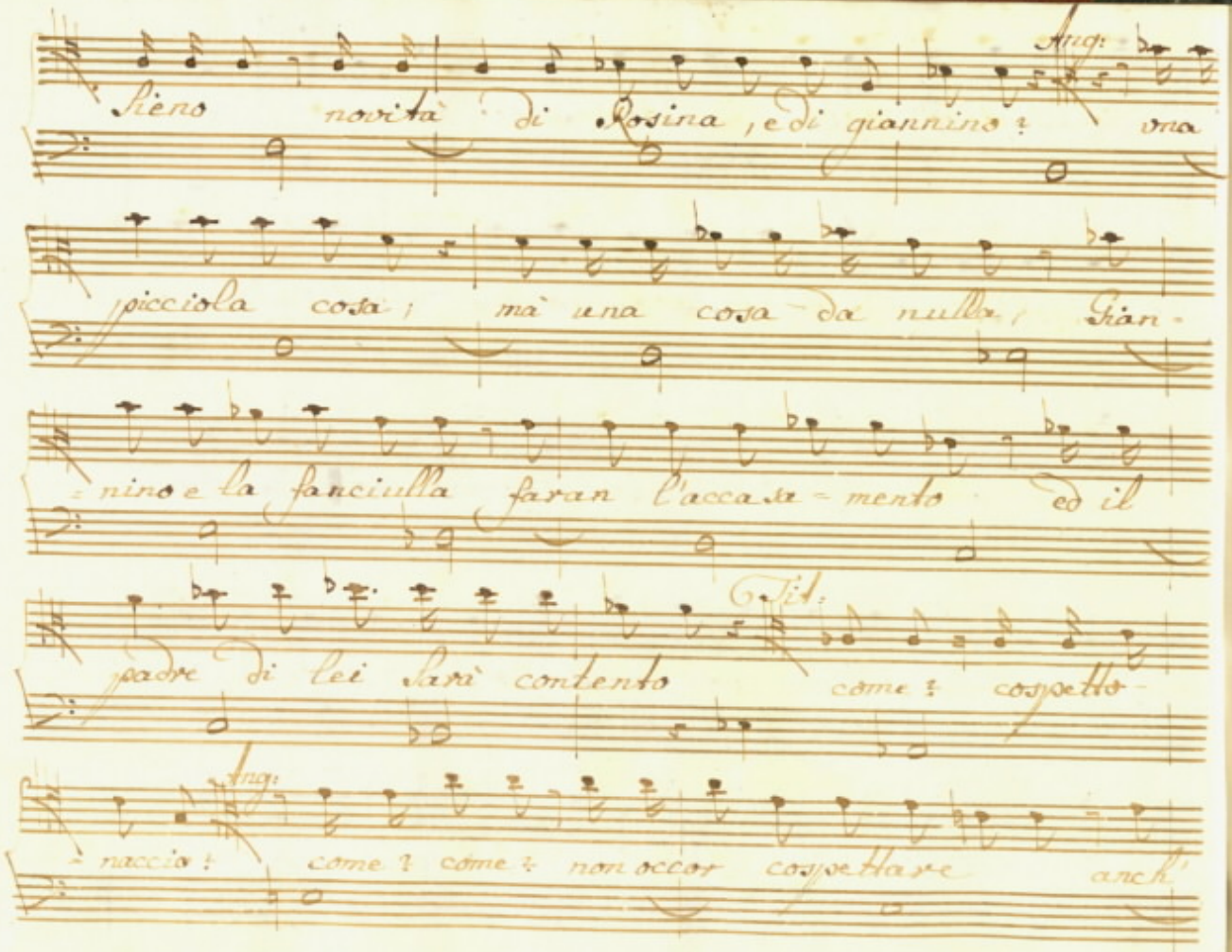
Ang: Questa davver la godo i vecchi fanno i computi a lor

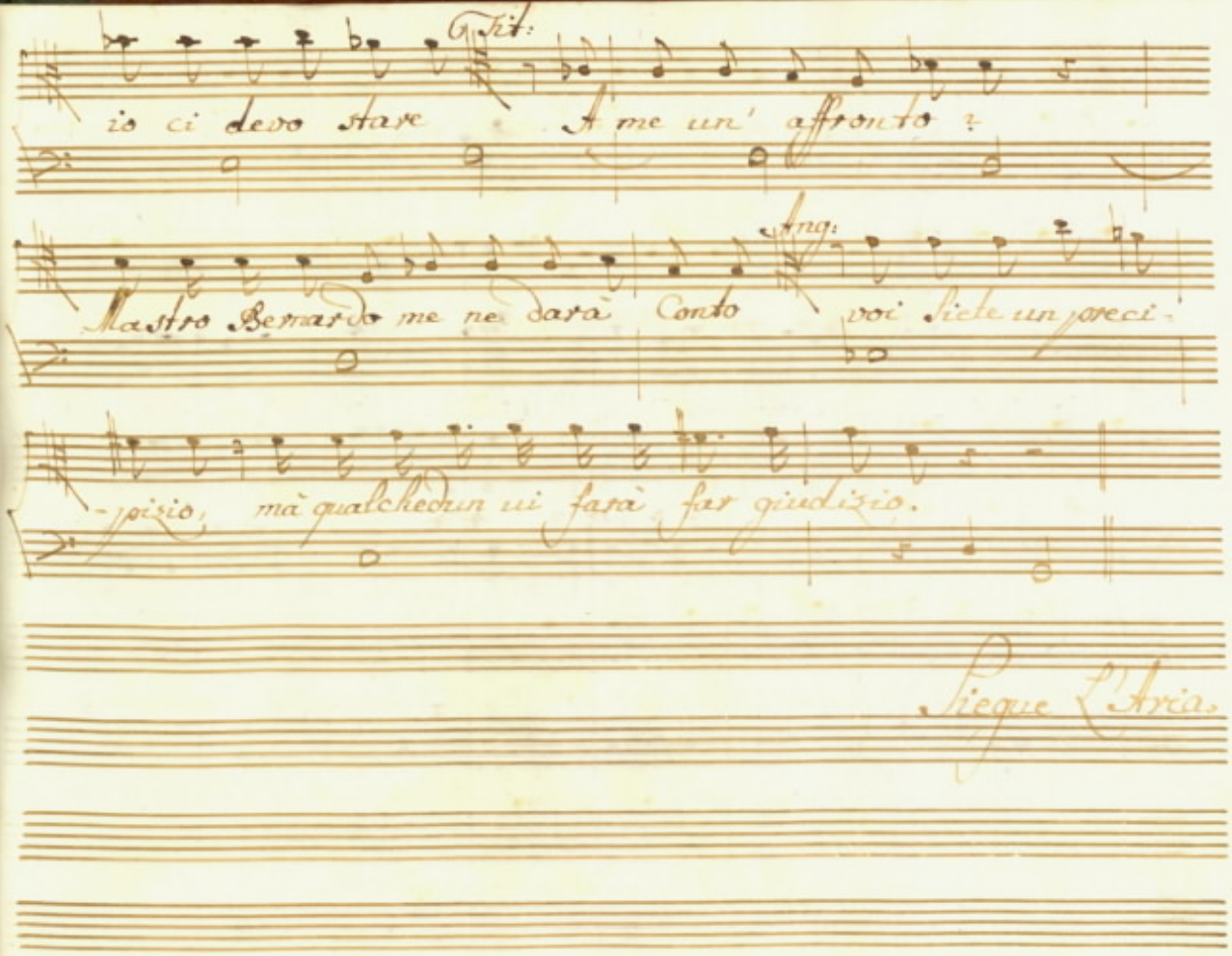
modo penso però, e ripenso che se Giannintien

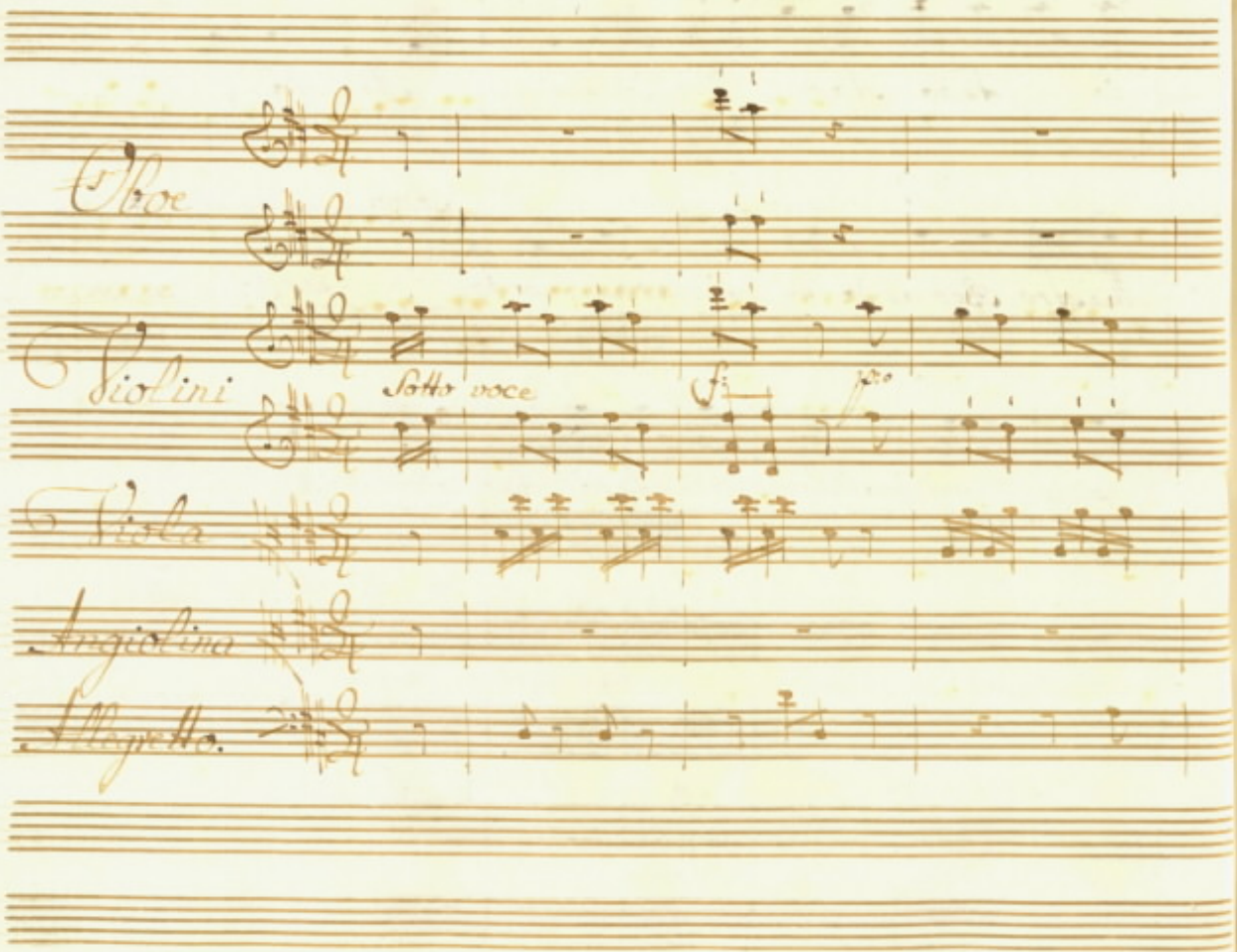
sodo, e non mi vuole, e se Mastro Bernardo

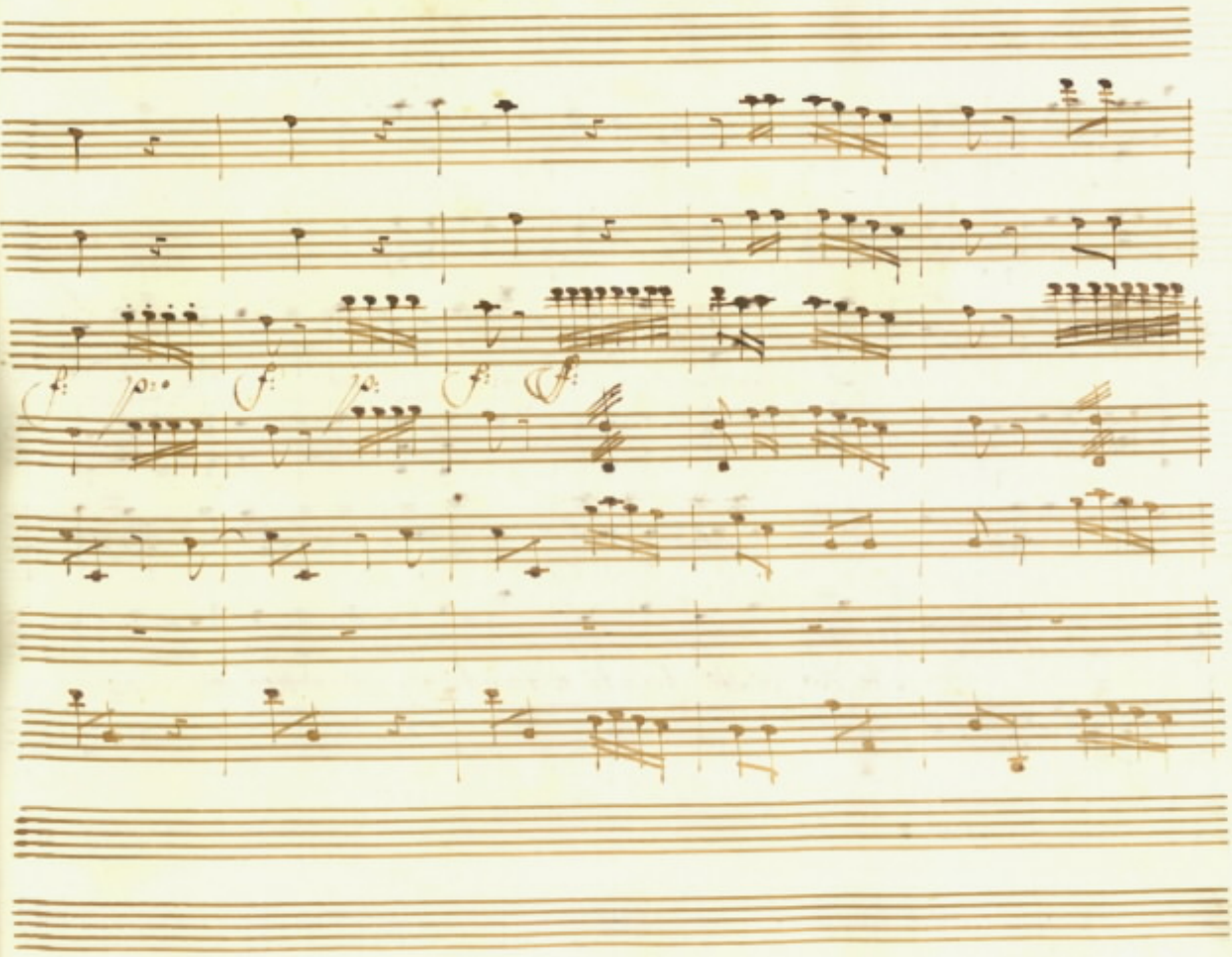
un' altra volta ad esibirsi viene, Io non

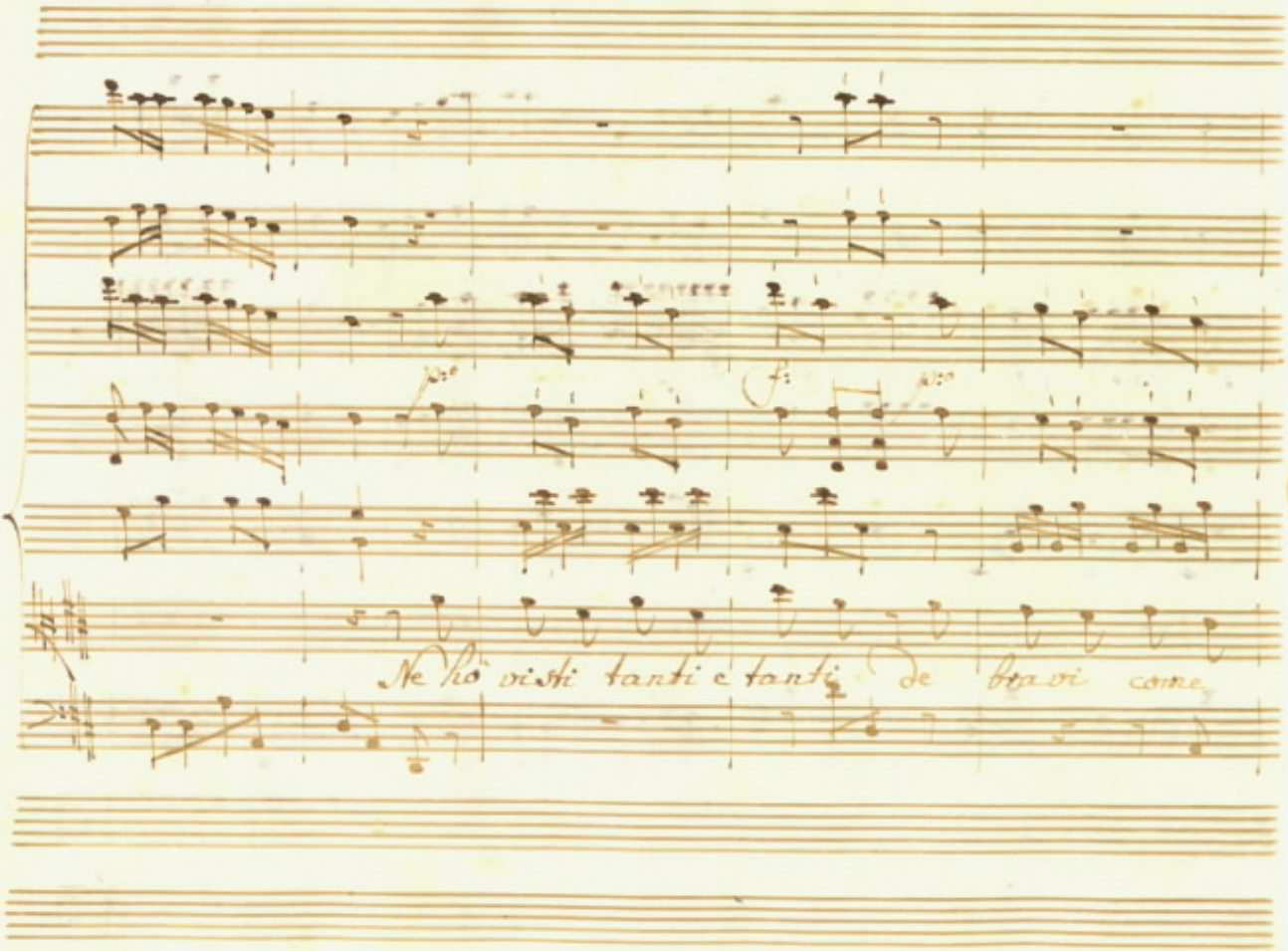

Tit:
bado all' età bado a star bene anche
Ang:
voi Site qui? ci Son ve=nuto perche m'hanno chia=
Tit:
=mato per la Stessa ragione io Son for=
Ang:
=nato mà non veggo nessuno, anderò io di
Tit:
là. Dite, aspettà=te, Sapete, che ei

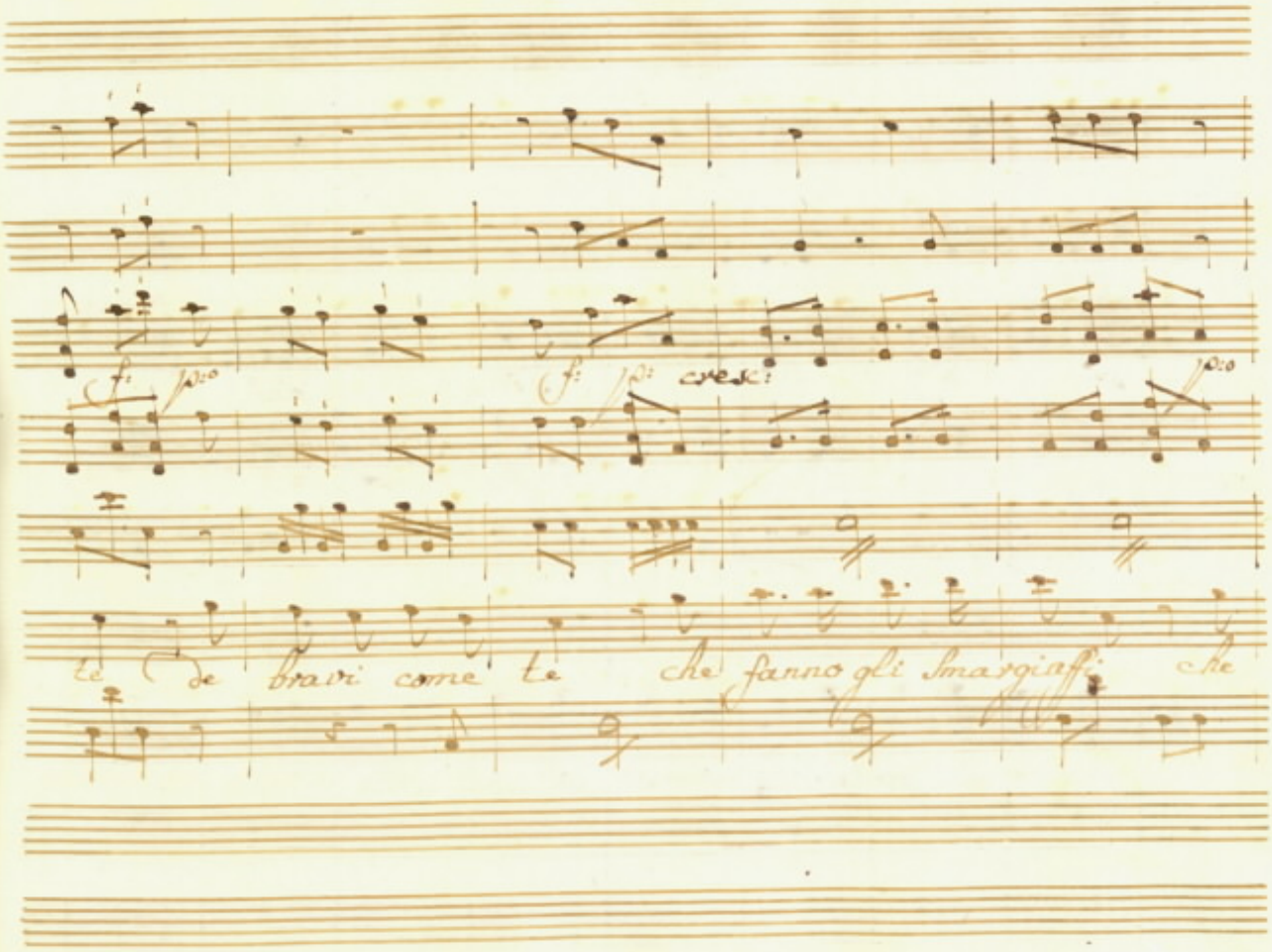

Ang:
Sieno novità di Rosina, e di giannino? una
picciola cosa; mà una cosa da nulla; Gian-
-nino e la fanciulla faran l'accasa-mento ed il
Fid:
padre di lei sarà contento come? cospetto-
Ang:
-naccio! come? come? non occor cospettare anch'

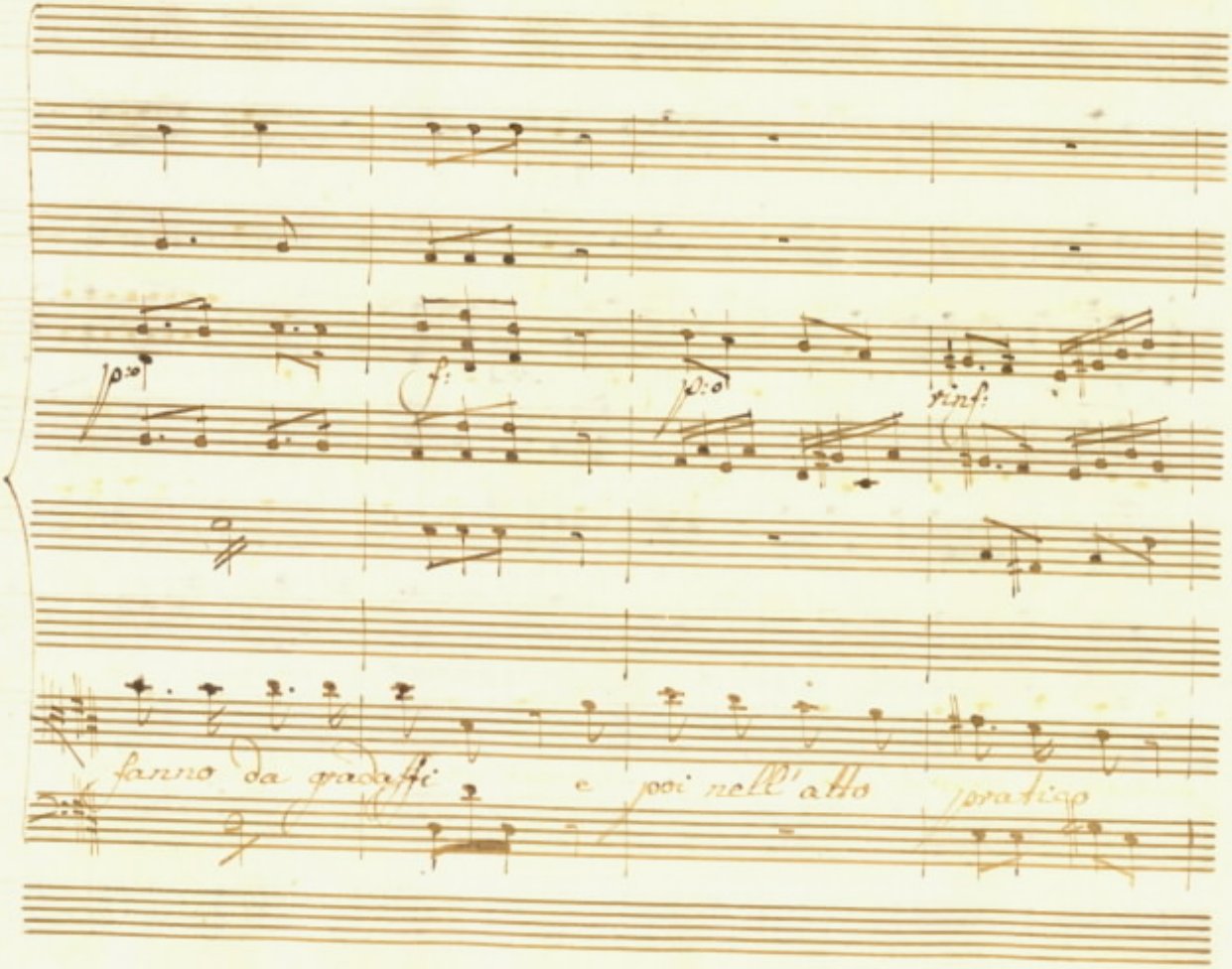

Fit:
io ci devo stare A me un' affronto ?
Sng:
Mastro Bernardo me ne darà Conto voi siete un poreci-
-pizio, mà qualchedun ui farà far giudizio.
Segue l'Aria.

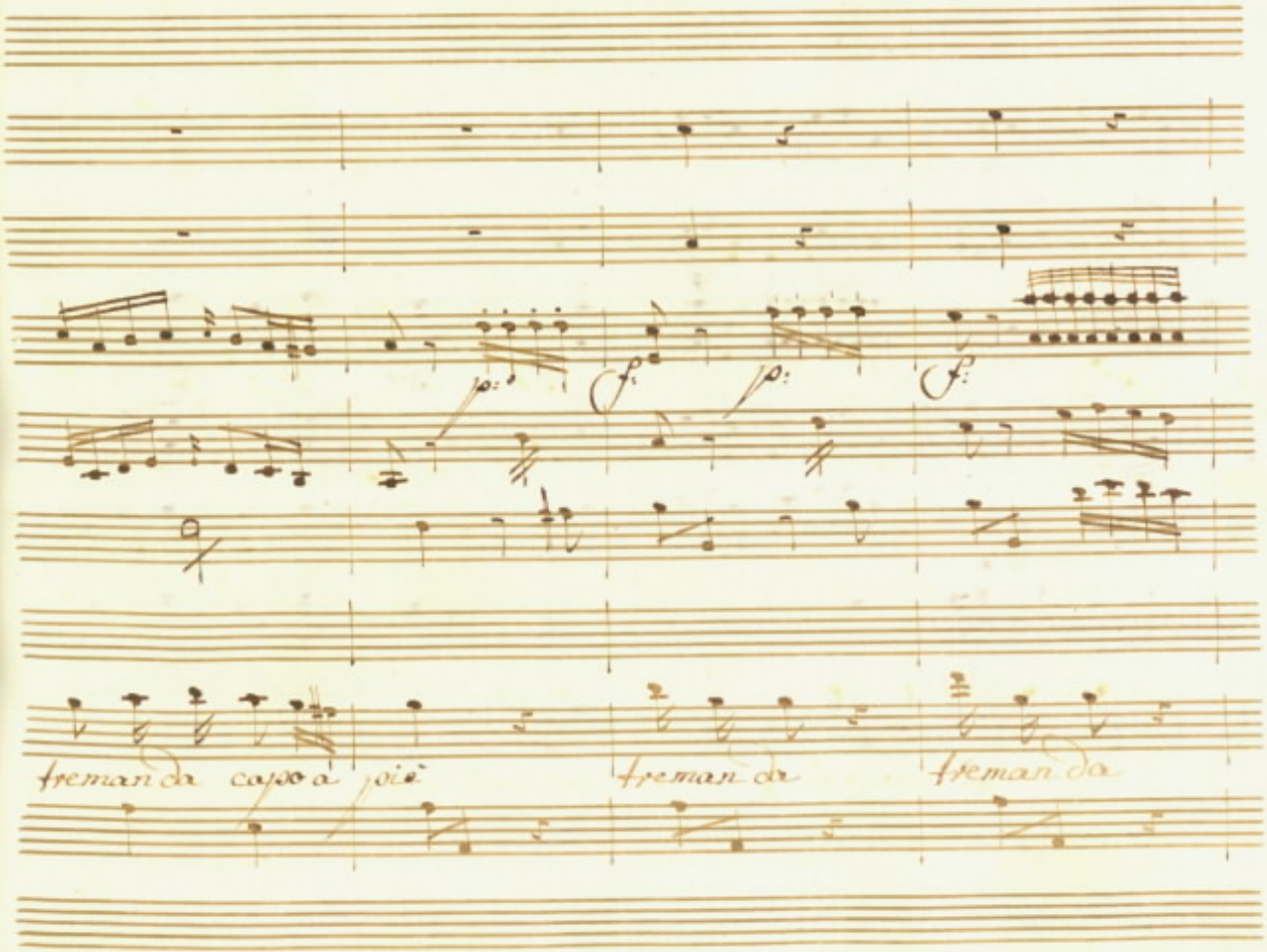

Oboe
Violini
Sotto voce
fz
fz
Viola
Angelina
Allegretto.

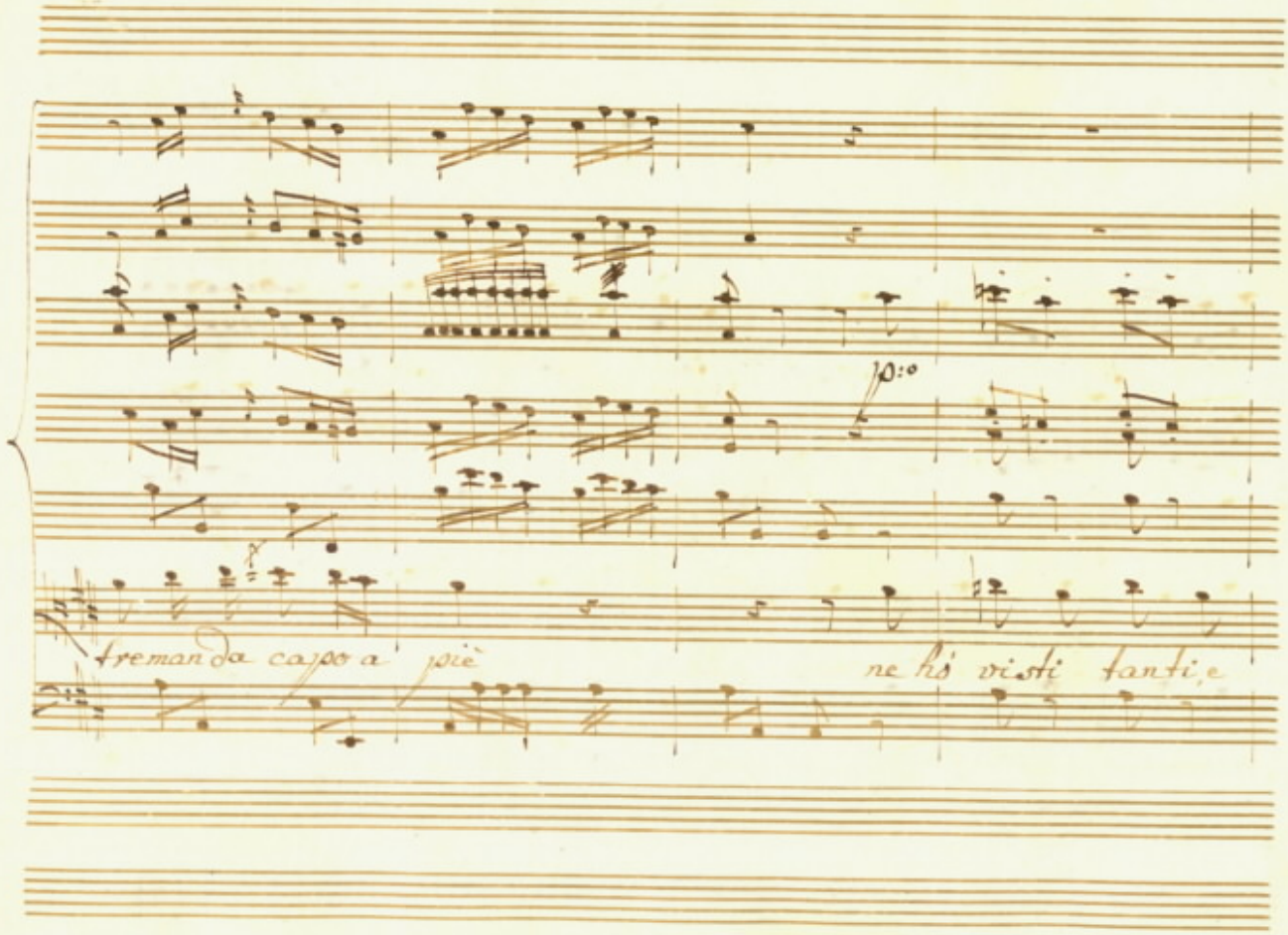


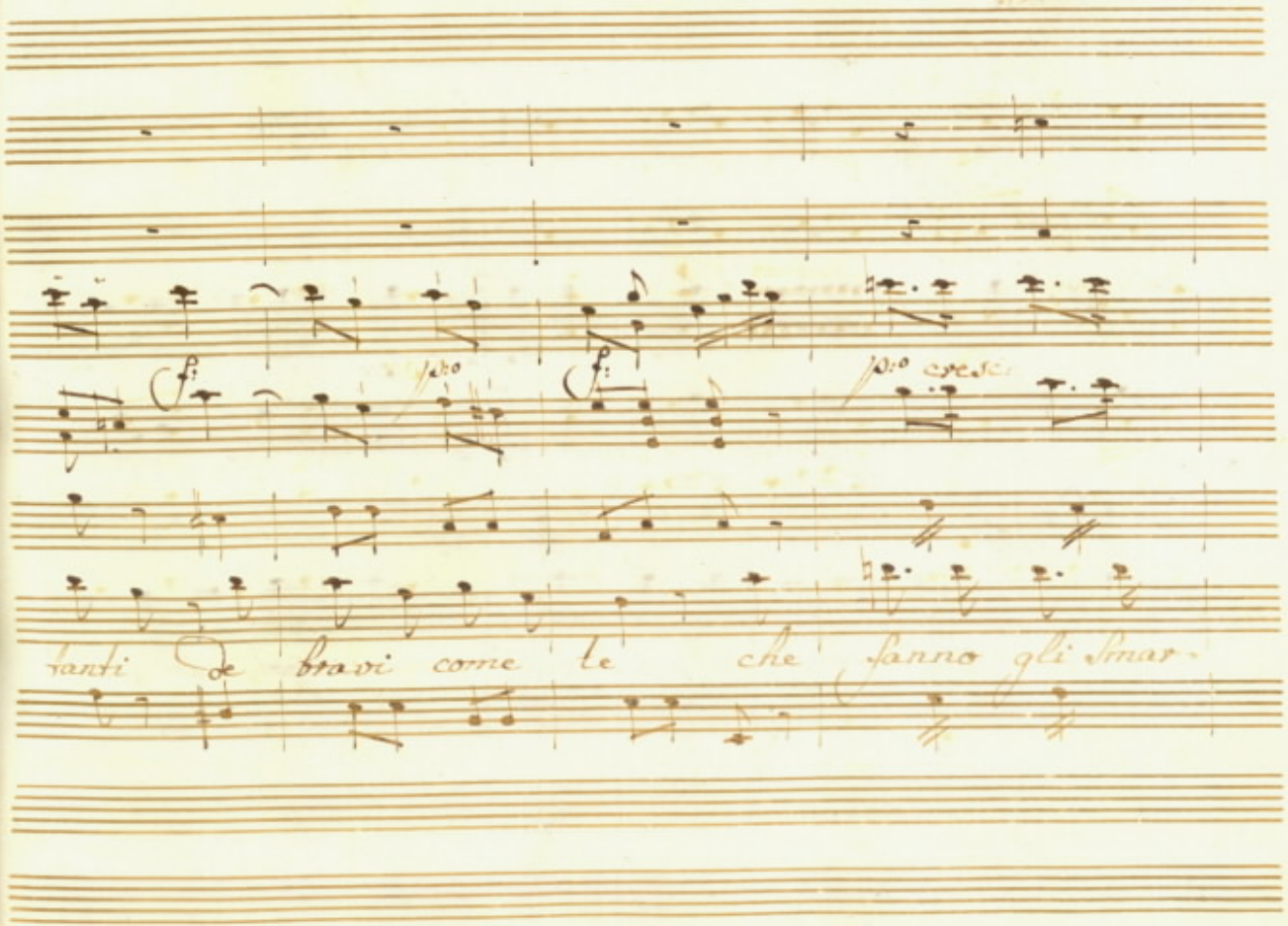

Ne ho visti tanti e tanti de bravi come

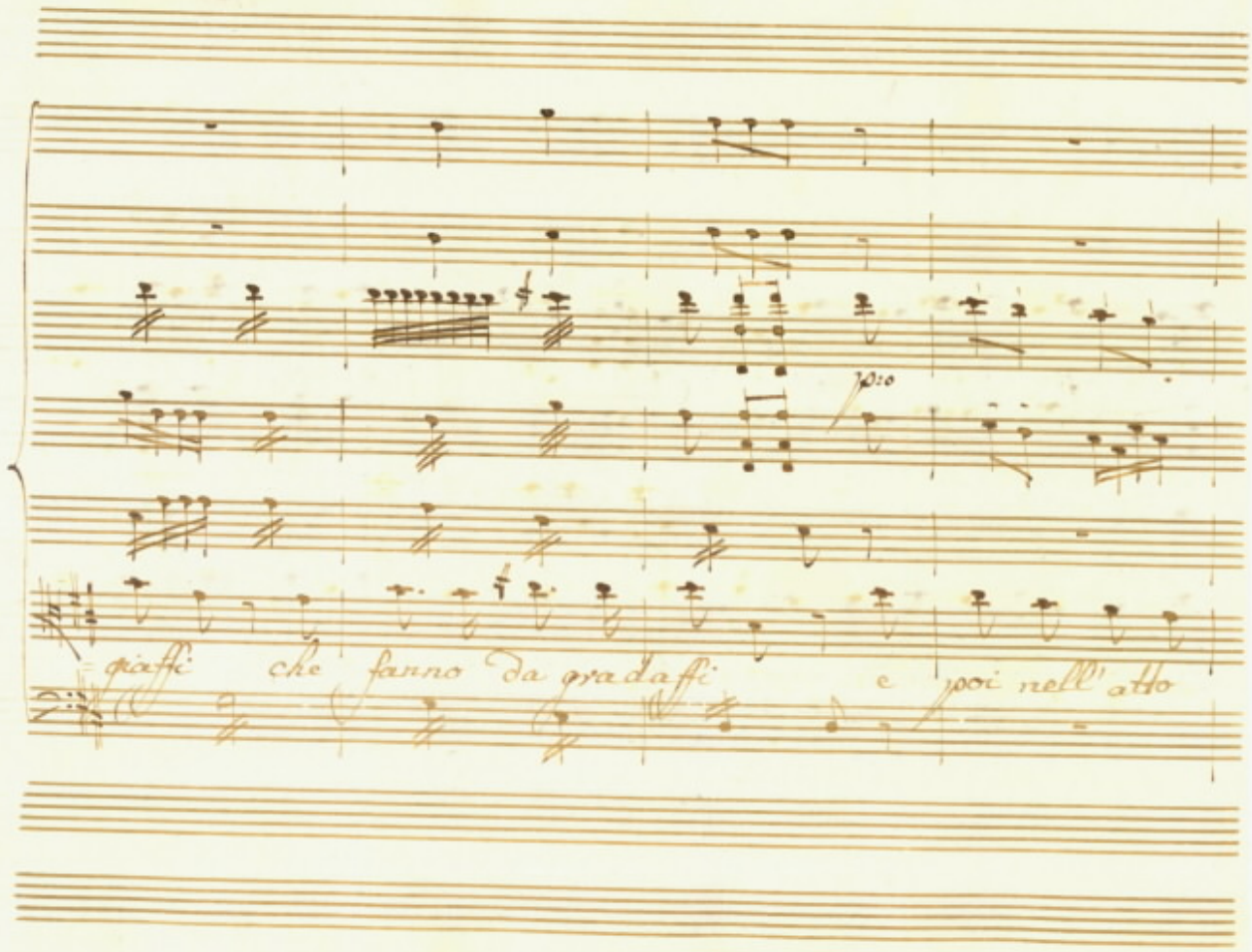

f: p:o
f: p: cresc:
p:o
te de bravi come te che fanno gli Smarginffi che

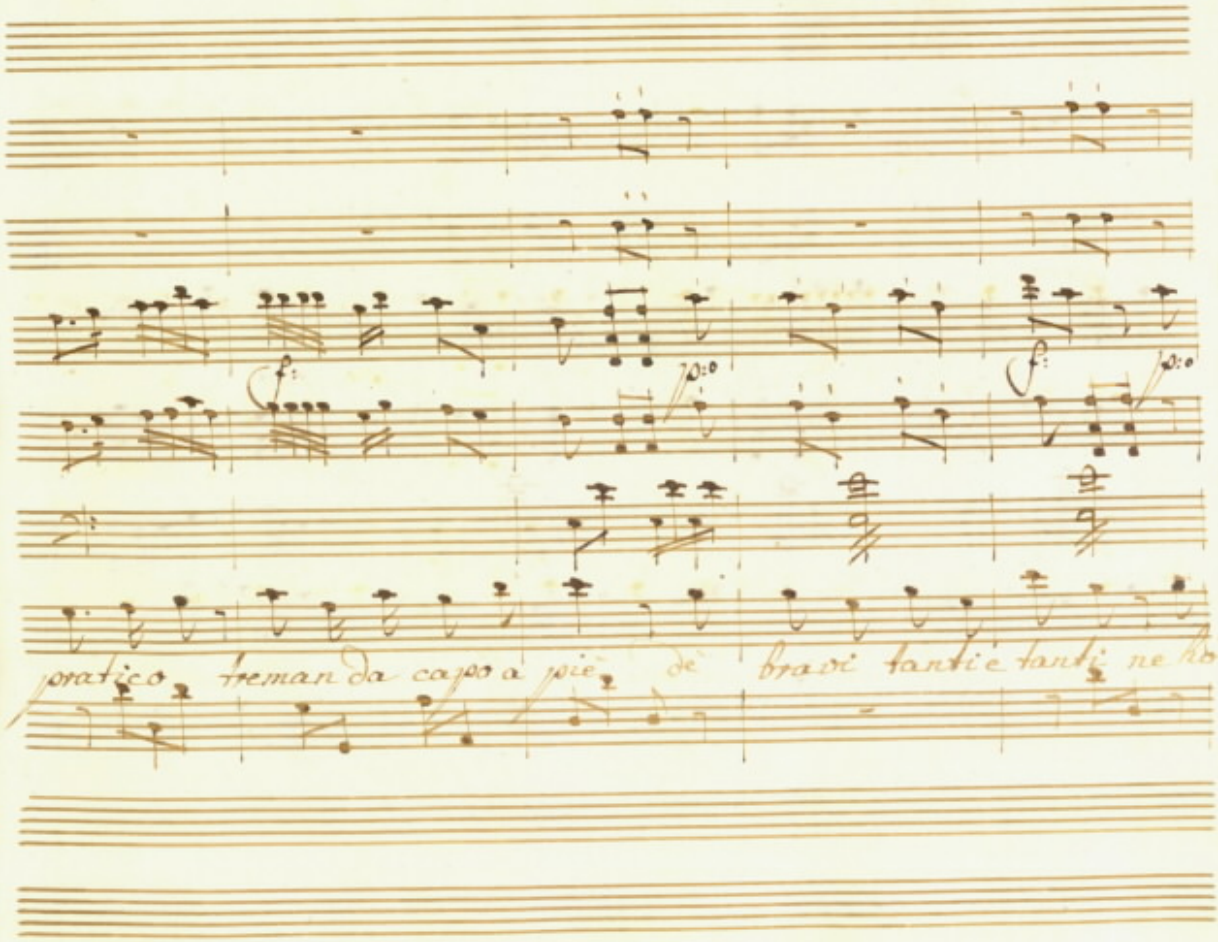

p:o
f:
p:o
rinf:
fanno da gradassi e poi nell'atto pratico

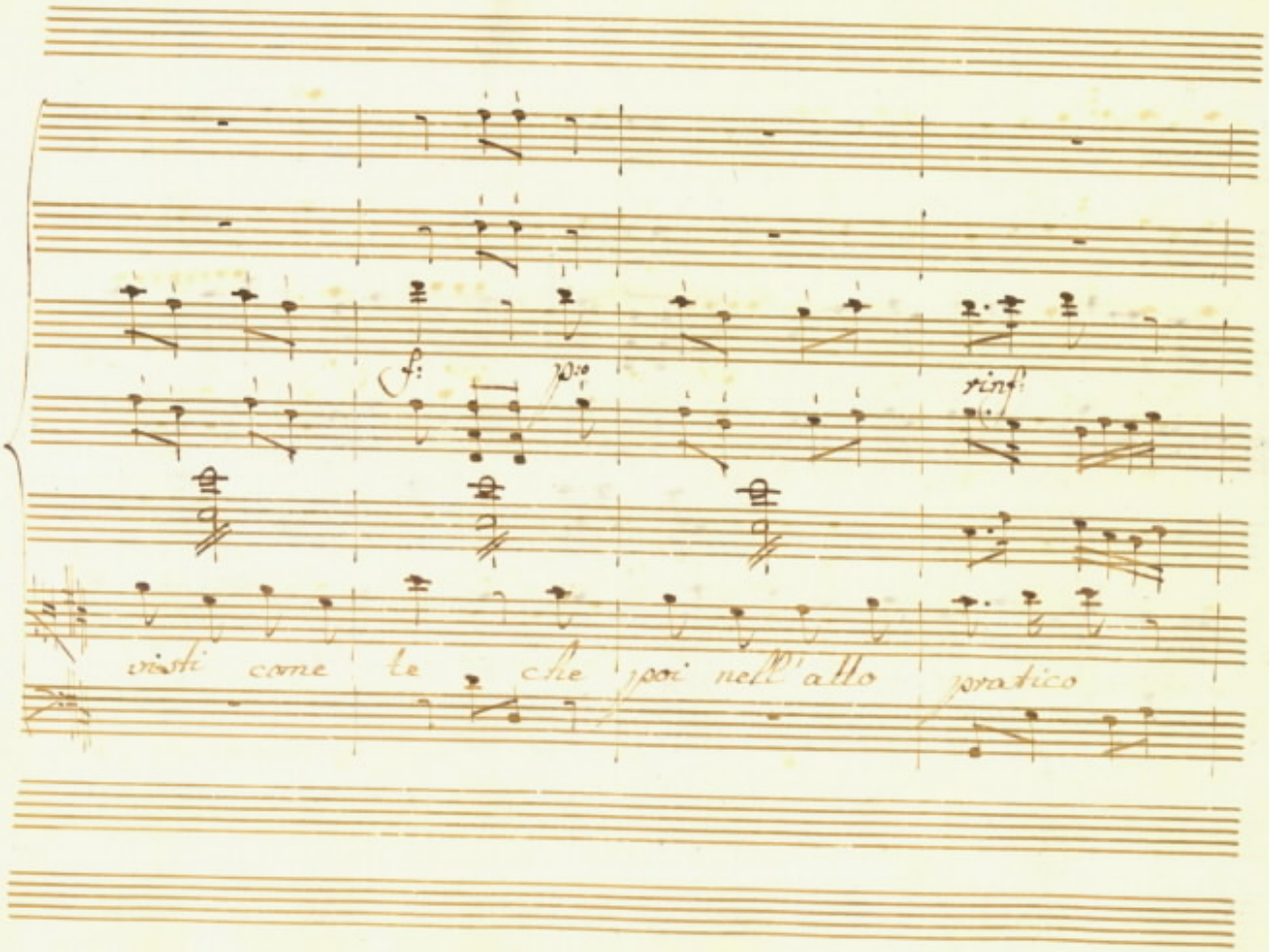

p:
f:
p:
f:
freman da capo a più
freman da
freman da

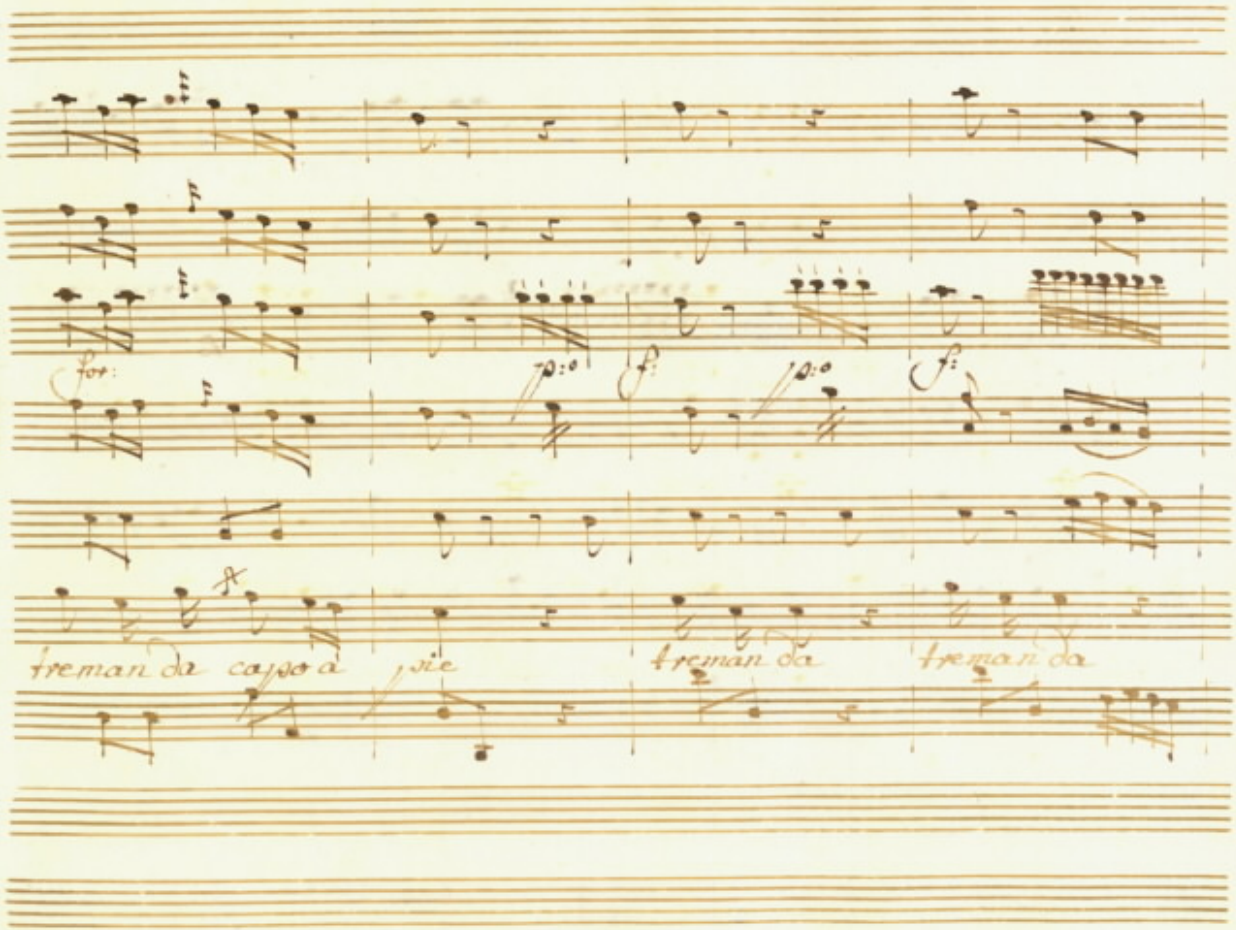

tremando da capo a piè
ne ho visti tanti, e

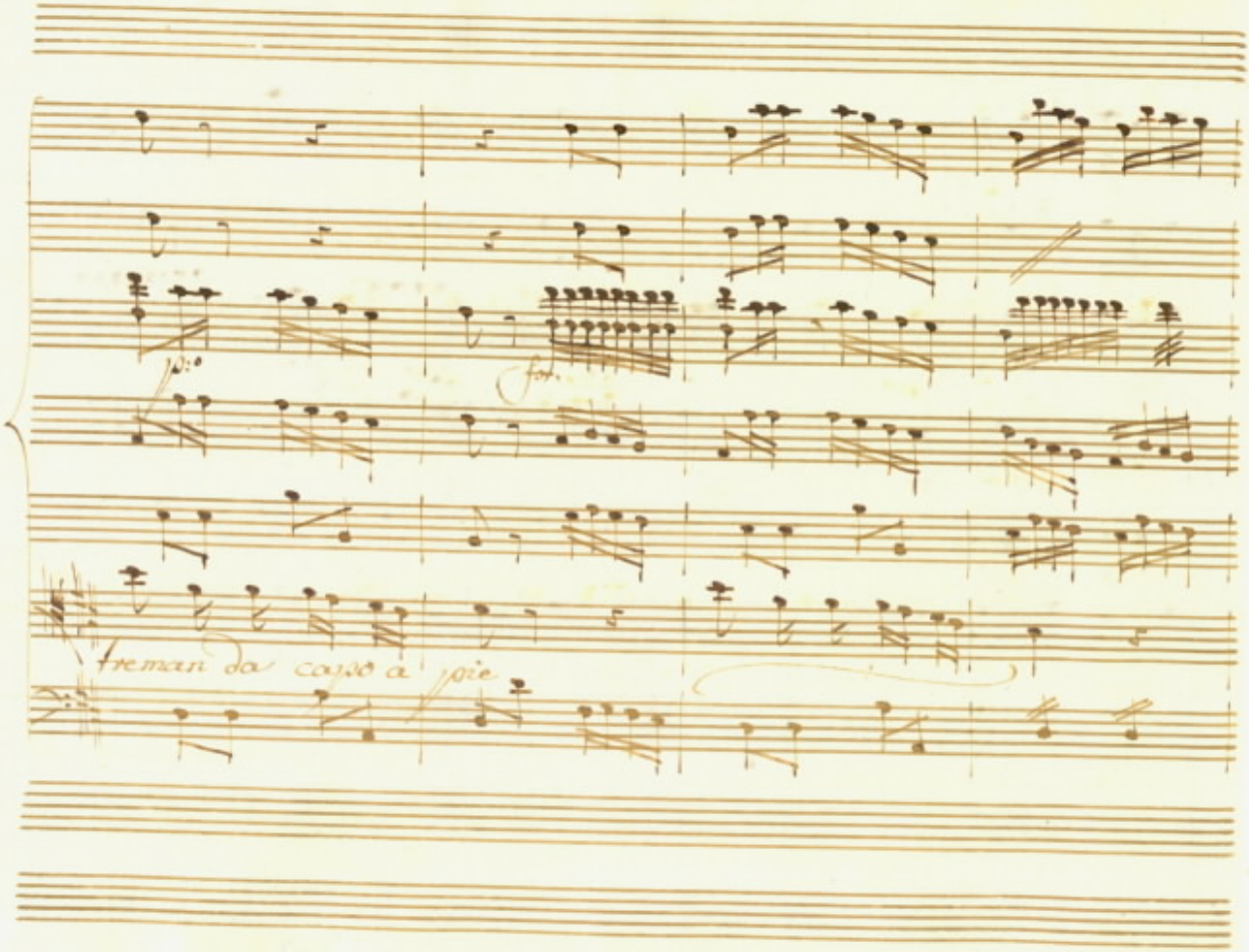

f:
p:o
f:
p:o cresc:
tanti de bravi come te che fanno gli Smar-

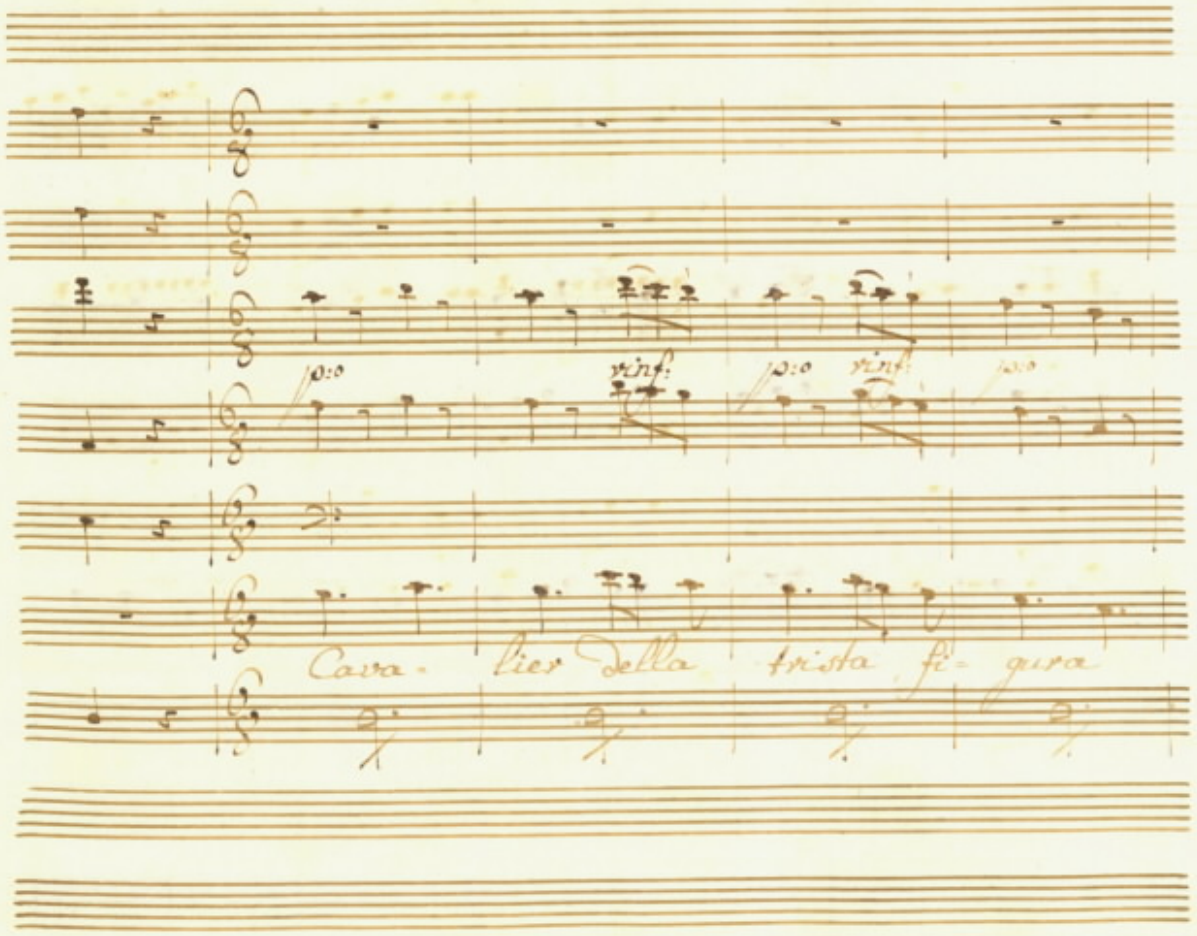

poco
= giaffi che fanno da gradaffi e poi nell' atto

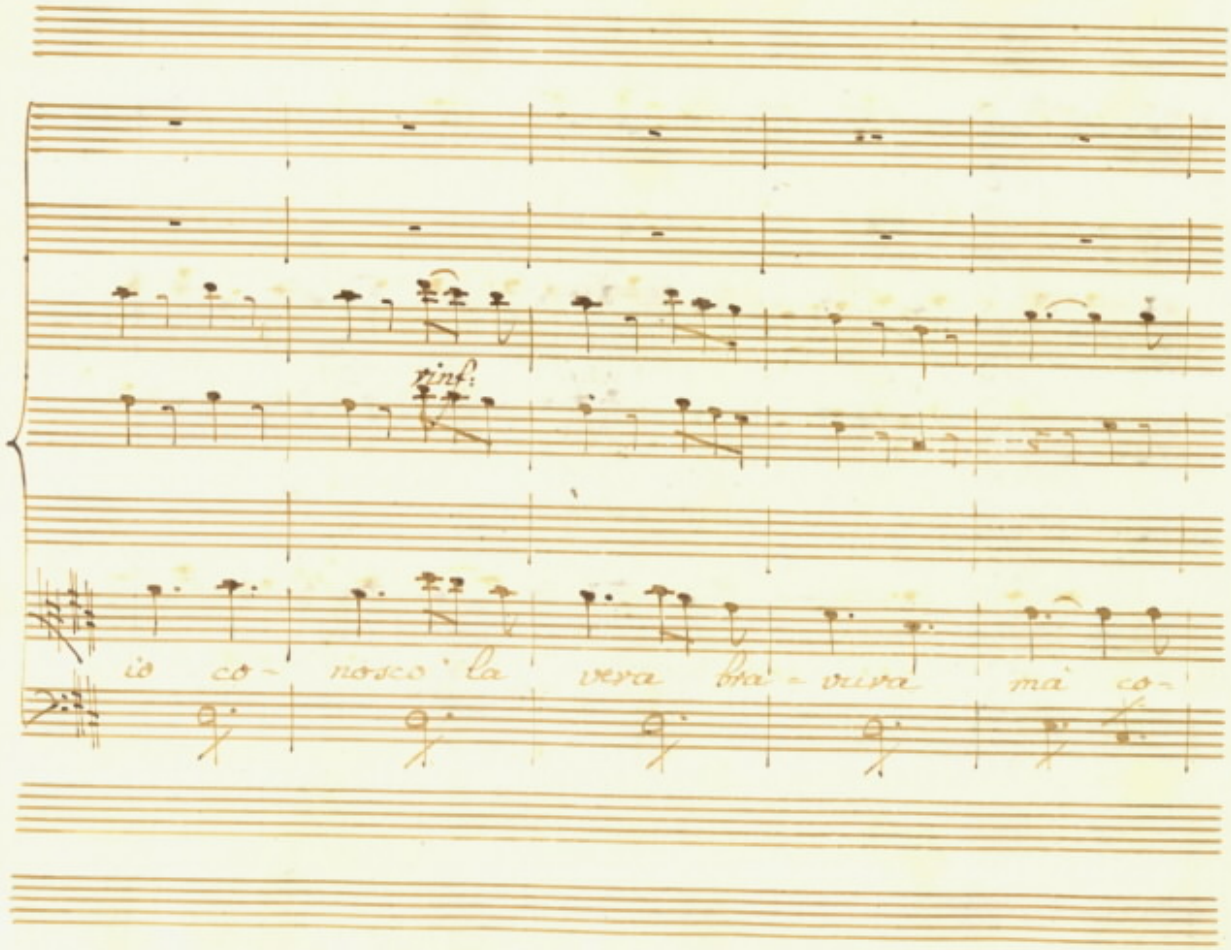

f:
p:o
f:
p:o
pratico tremando da capo a pie de bravi tanti e tanti ne ho

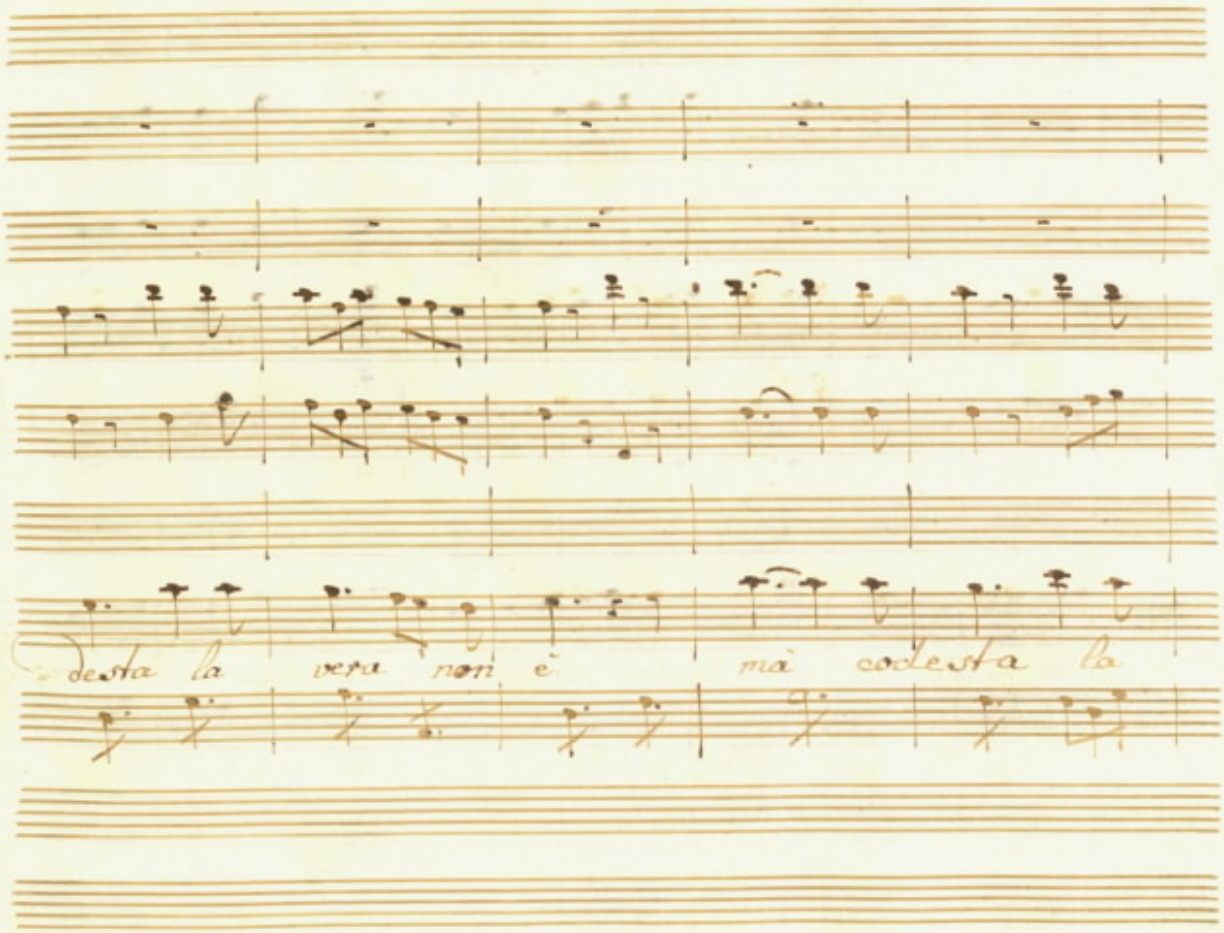

f:
Vio
rinf:
visti come te che poi nell'atto pratico

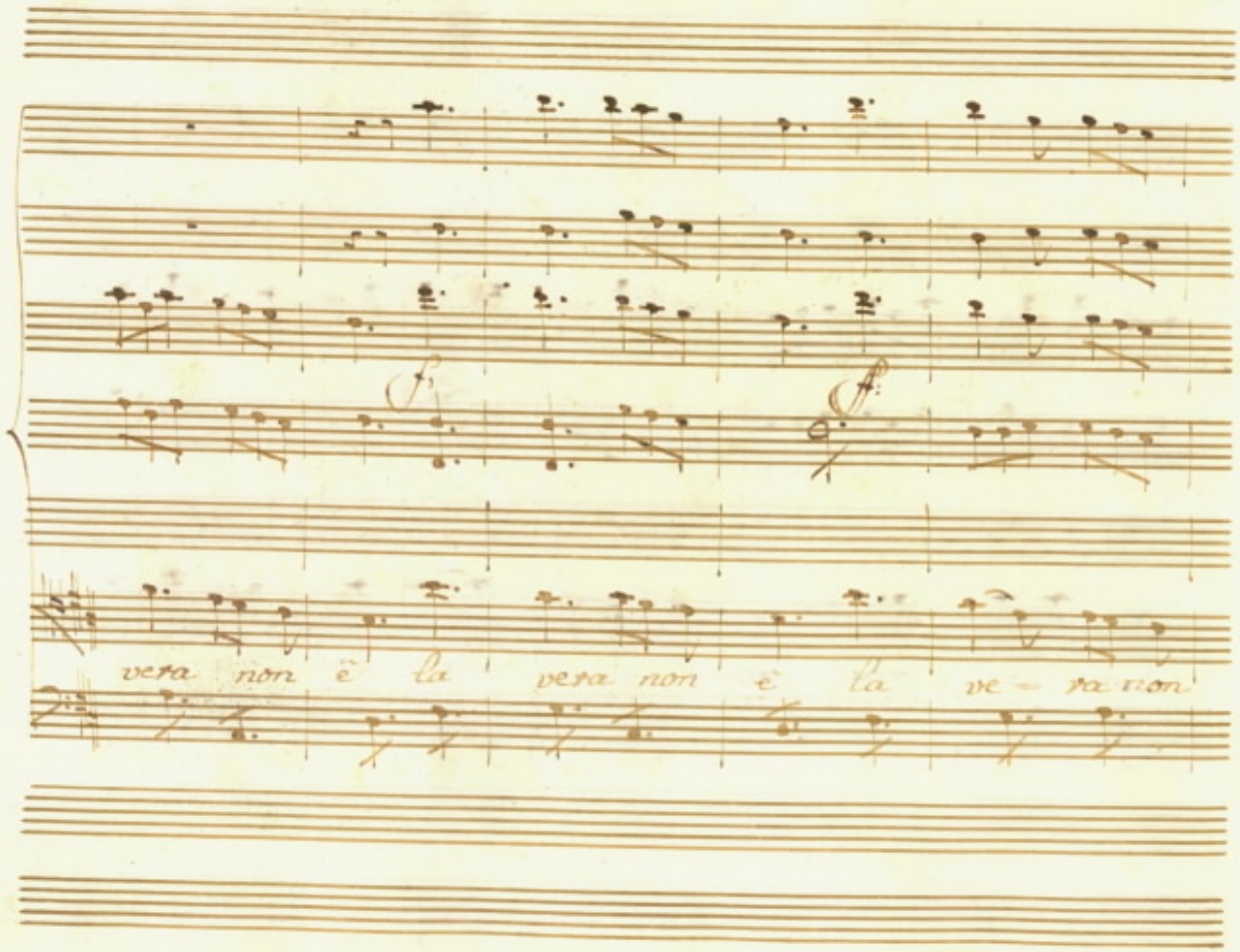

for:
f:
f:
f:
treman da cassa à vie
treman da
treman da

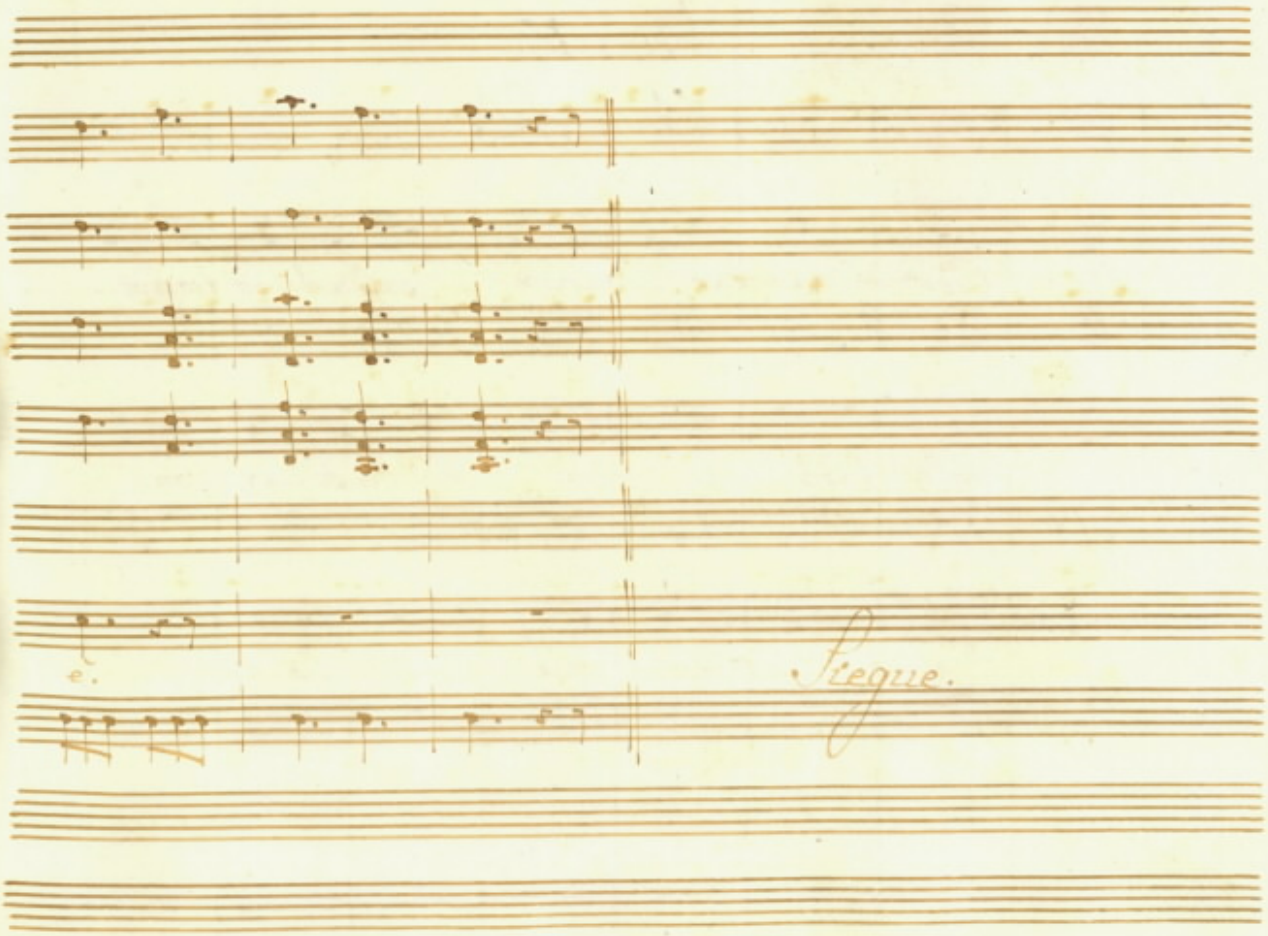

p:o
for.
treman da capo a pie


p:o
rinf:
p:o
rinf:
p:o
Cava- lier della trista fi- gura


sinf.
io co- nosco la vera bra- vura mà co-

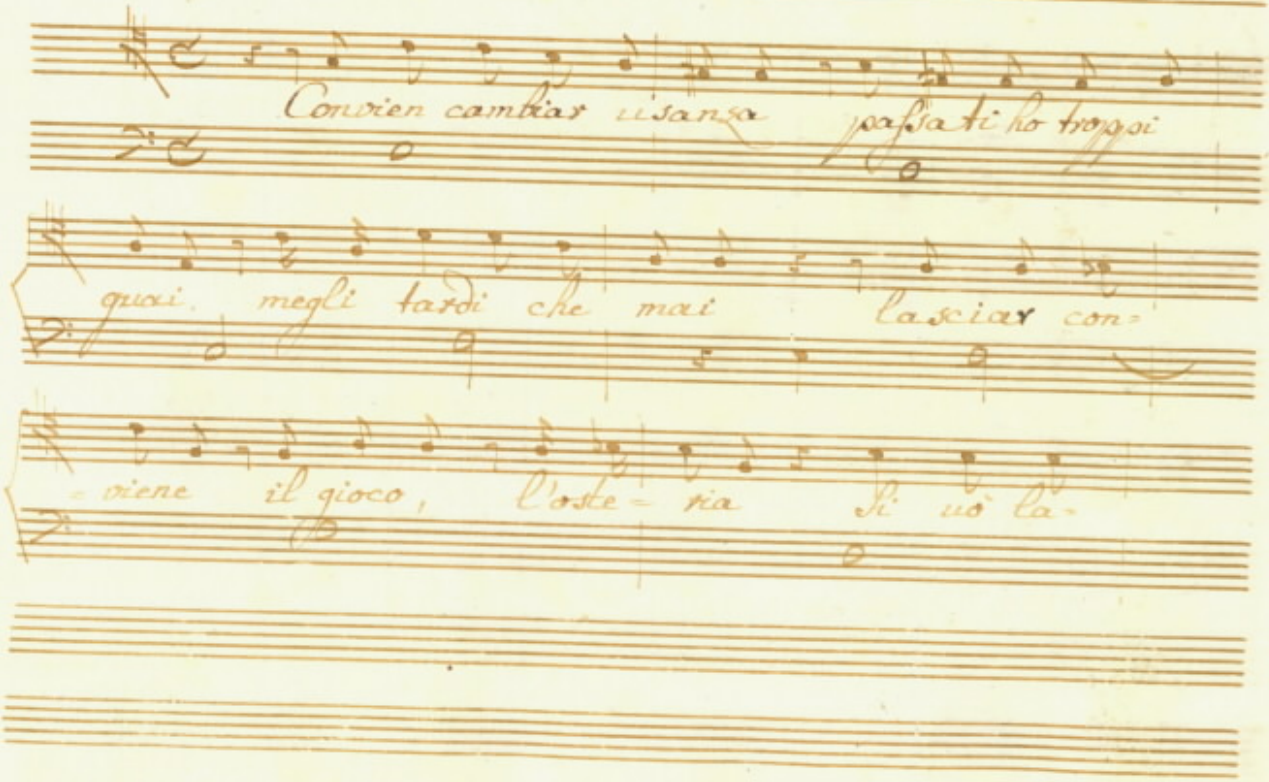

desta la vera non è mà codesta la


p
f
vera non è la vera non è la ve = ra non


e.
Segue.

Scena V.

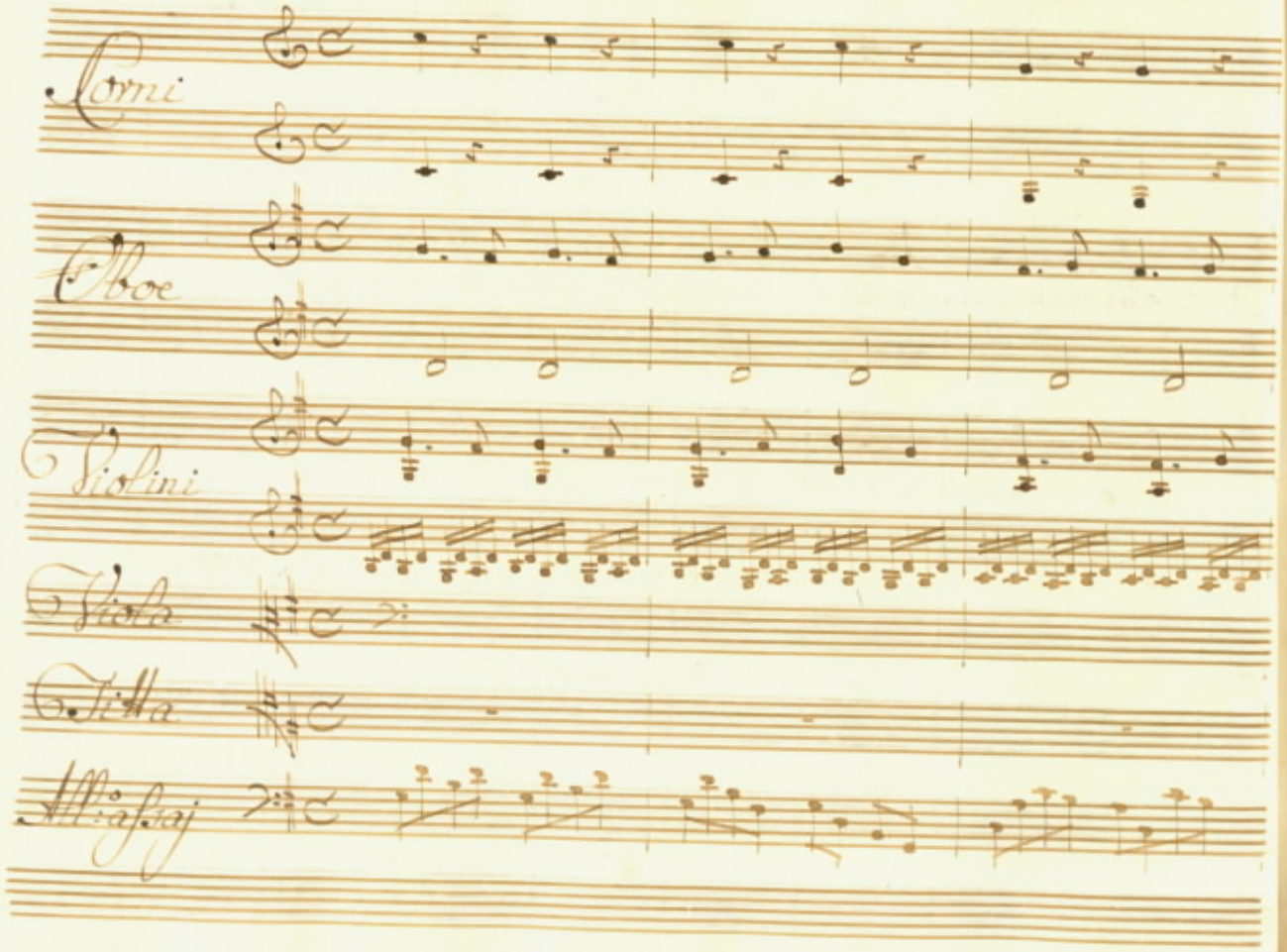
G. Tita Solo.

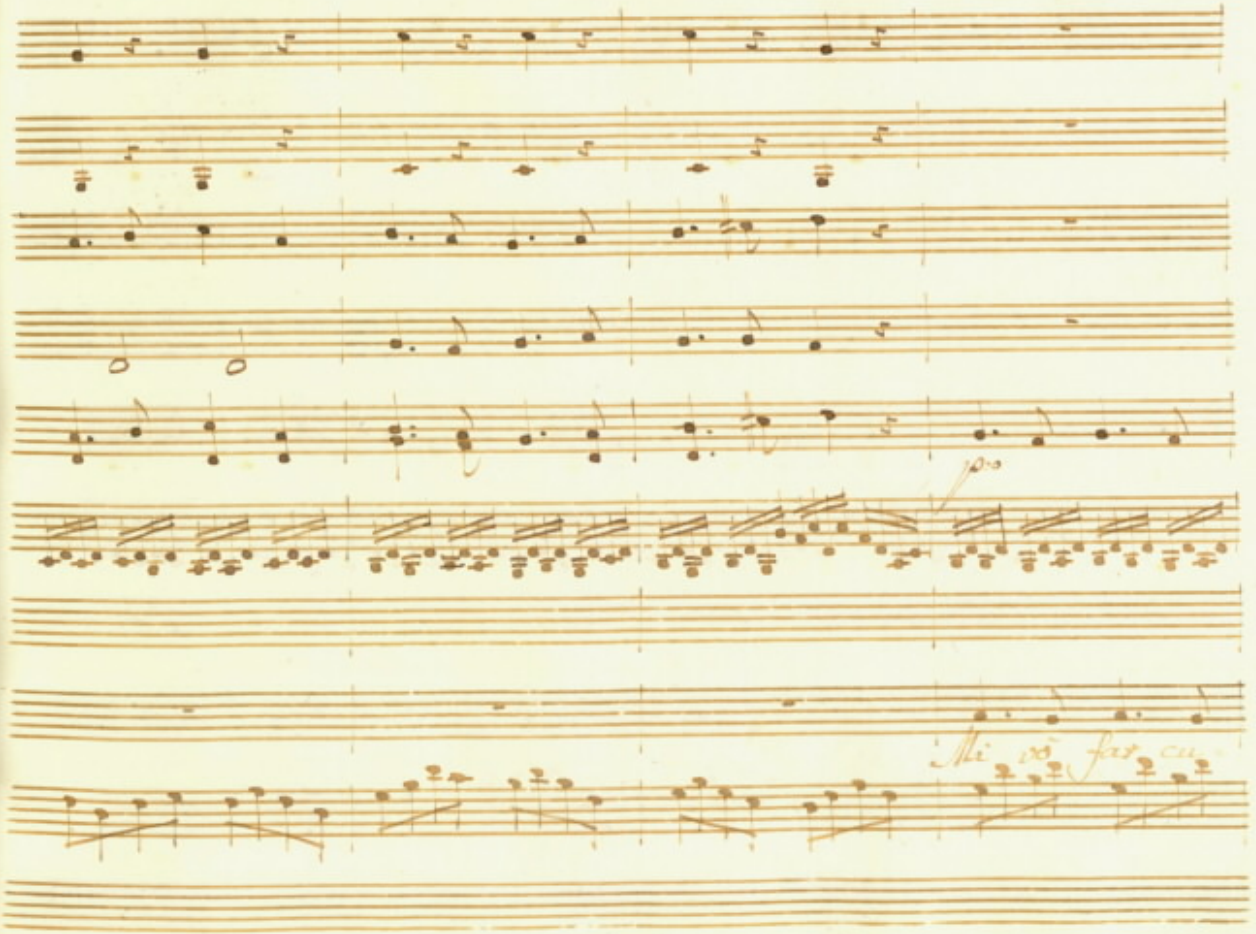


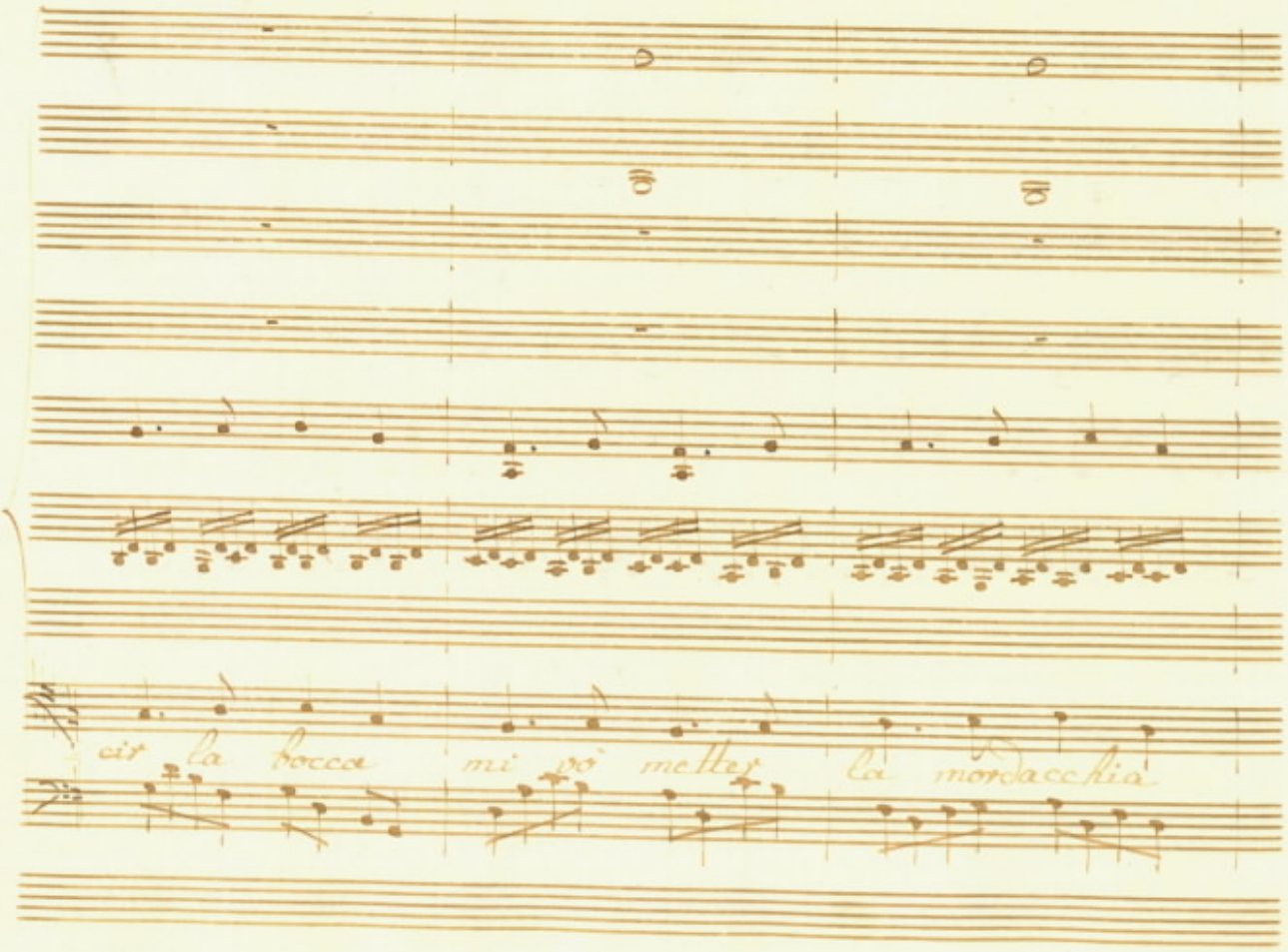
sciarla la lascierò al cospetto -- brutta boccaccia;

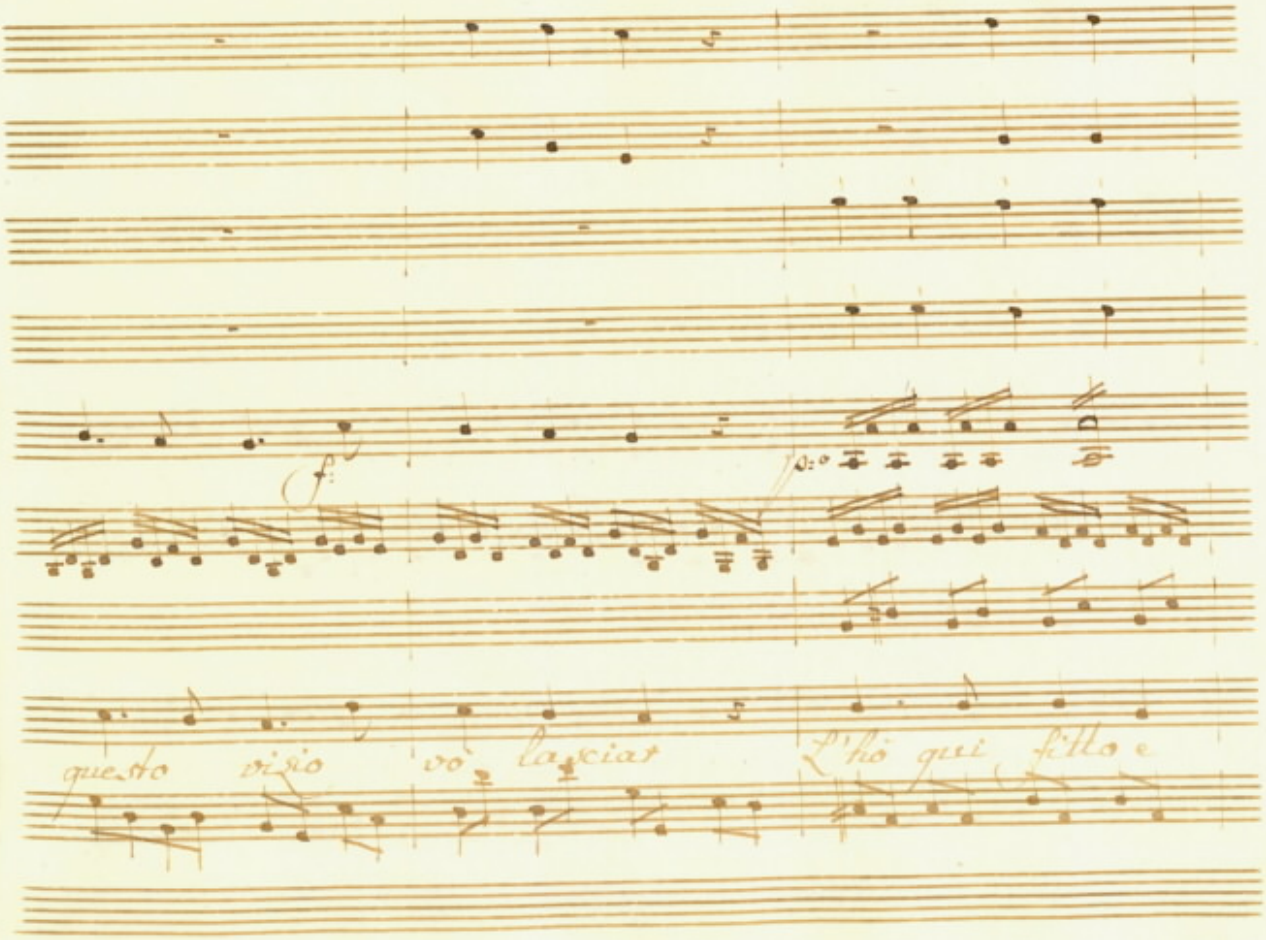
visio male = detto.

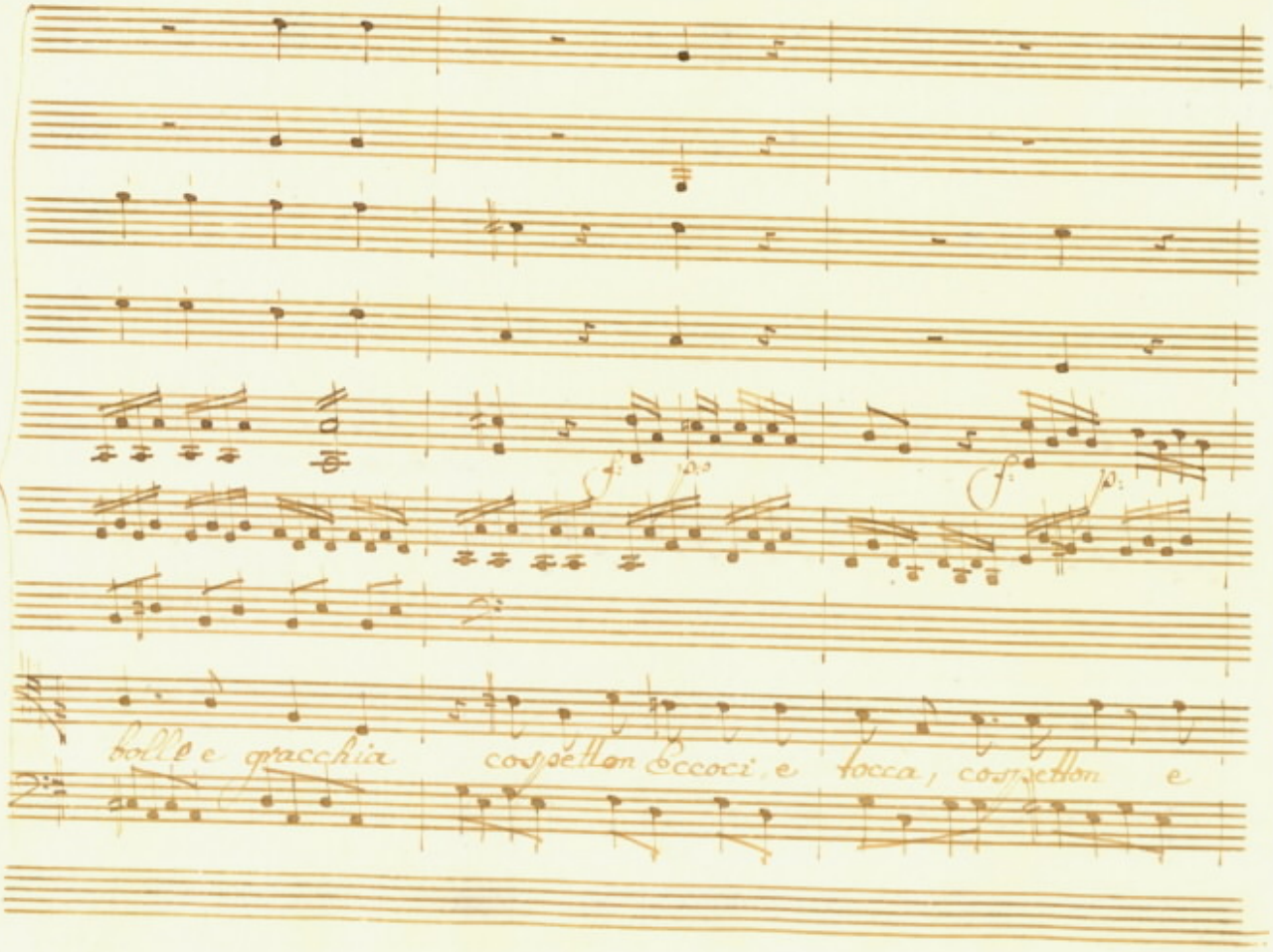
Siegue L'Aria

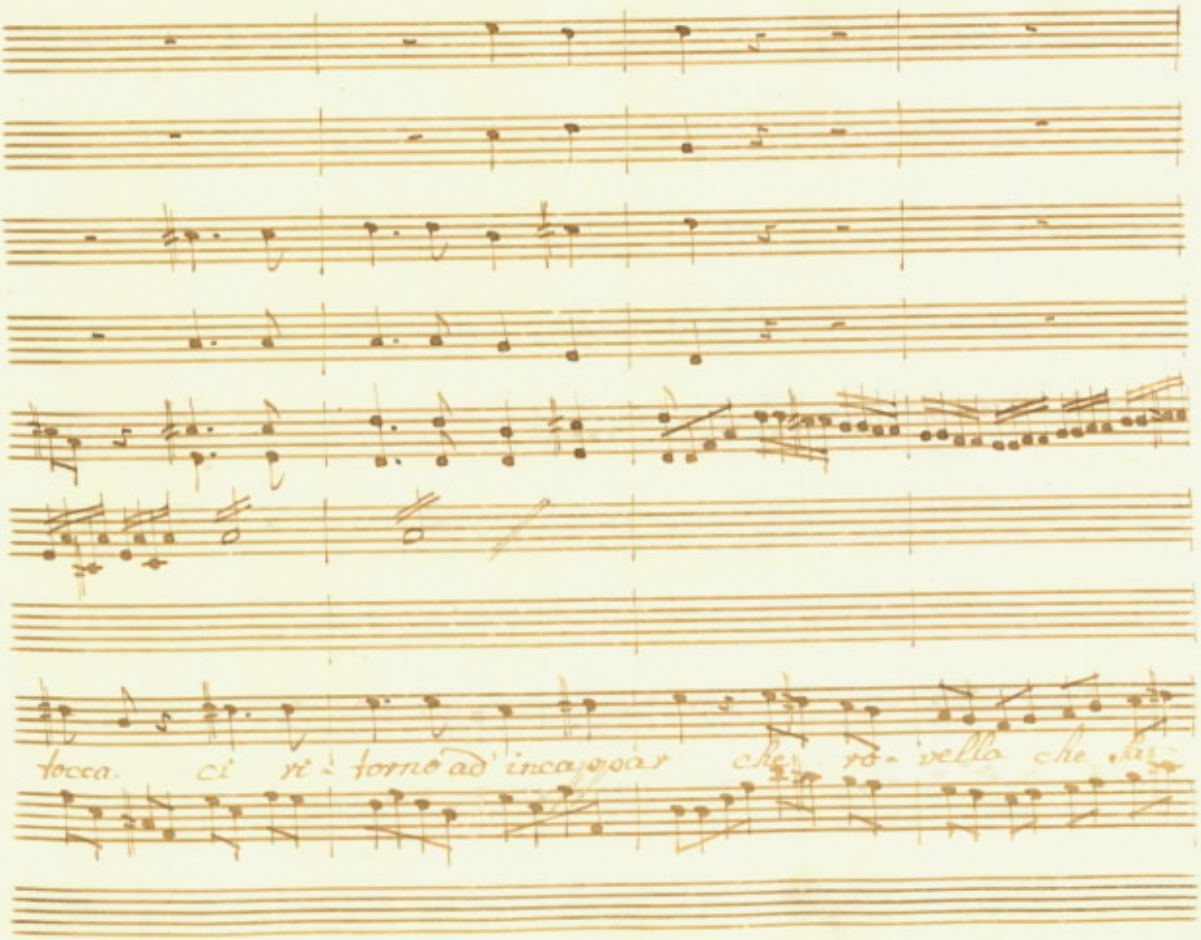

Corni
Oboe
Violini
Viola
Tilla
Violoncelli

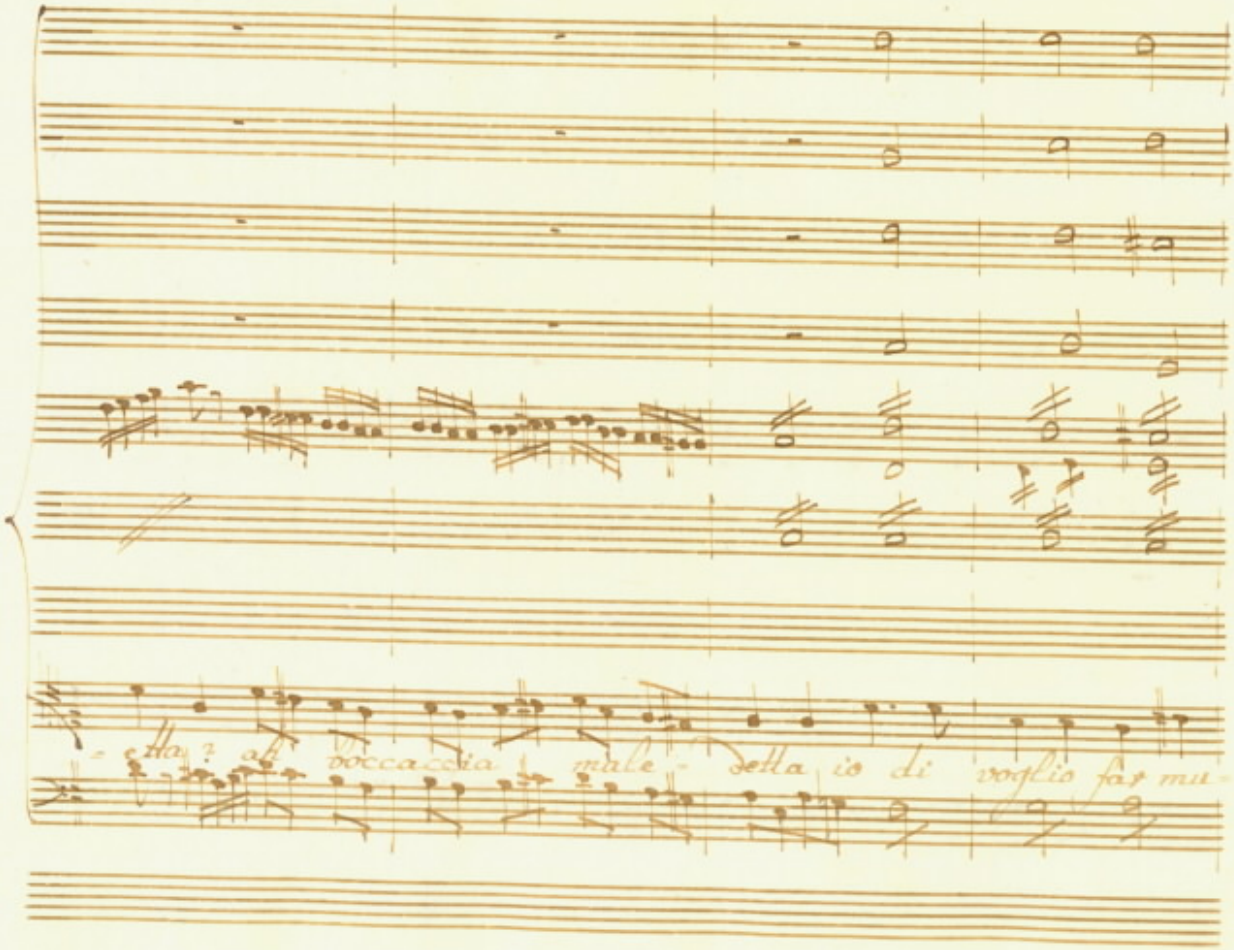

Mi

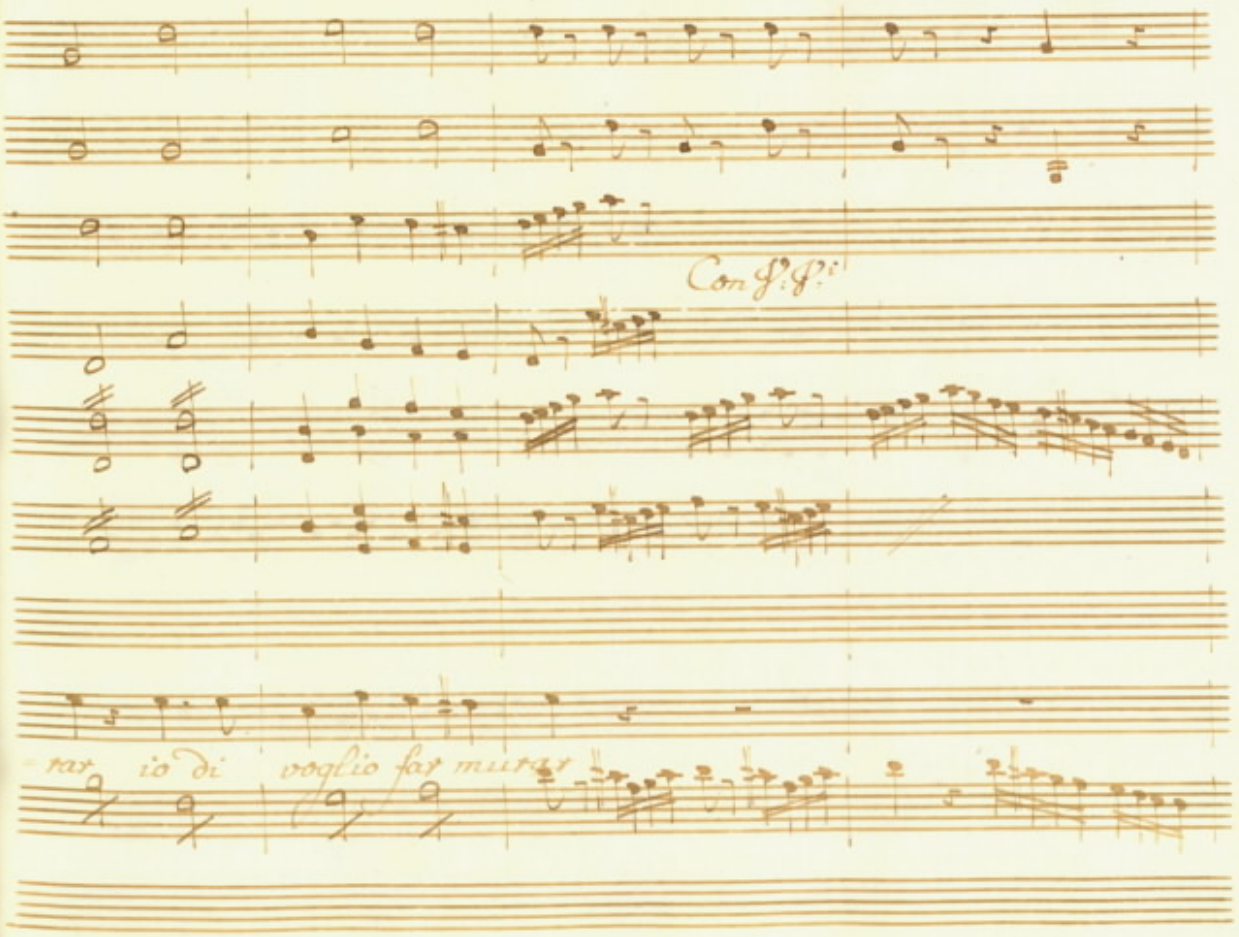

cit la bocca mi pò mettej la mordacchia

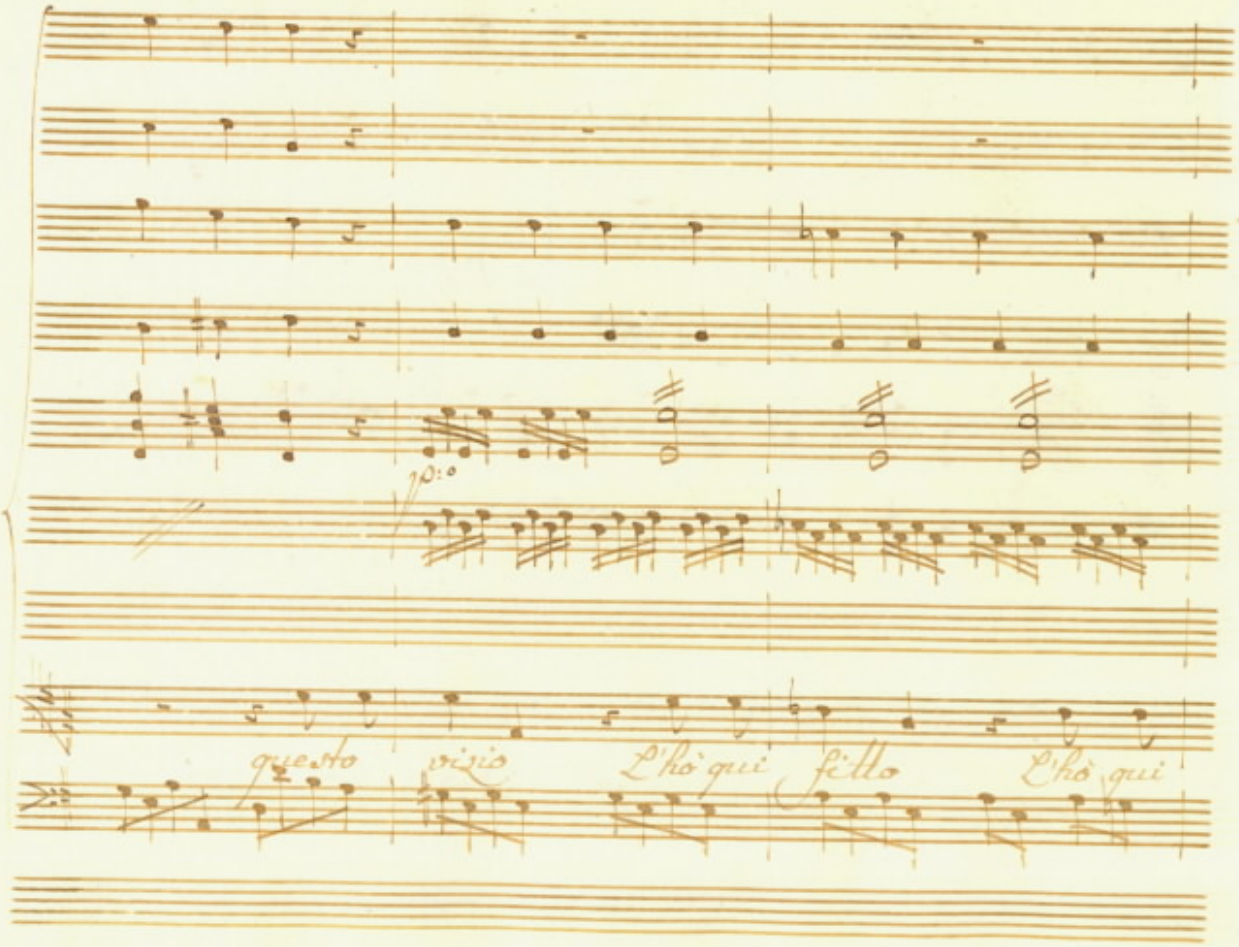

f:
questo vizio vo lasciar
l'ho qui fitto e

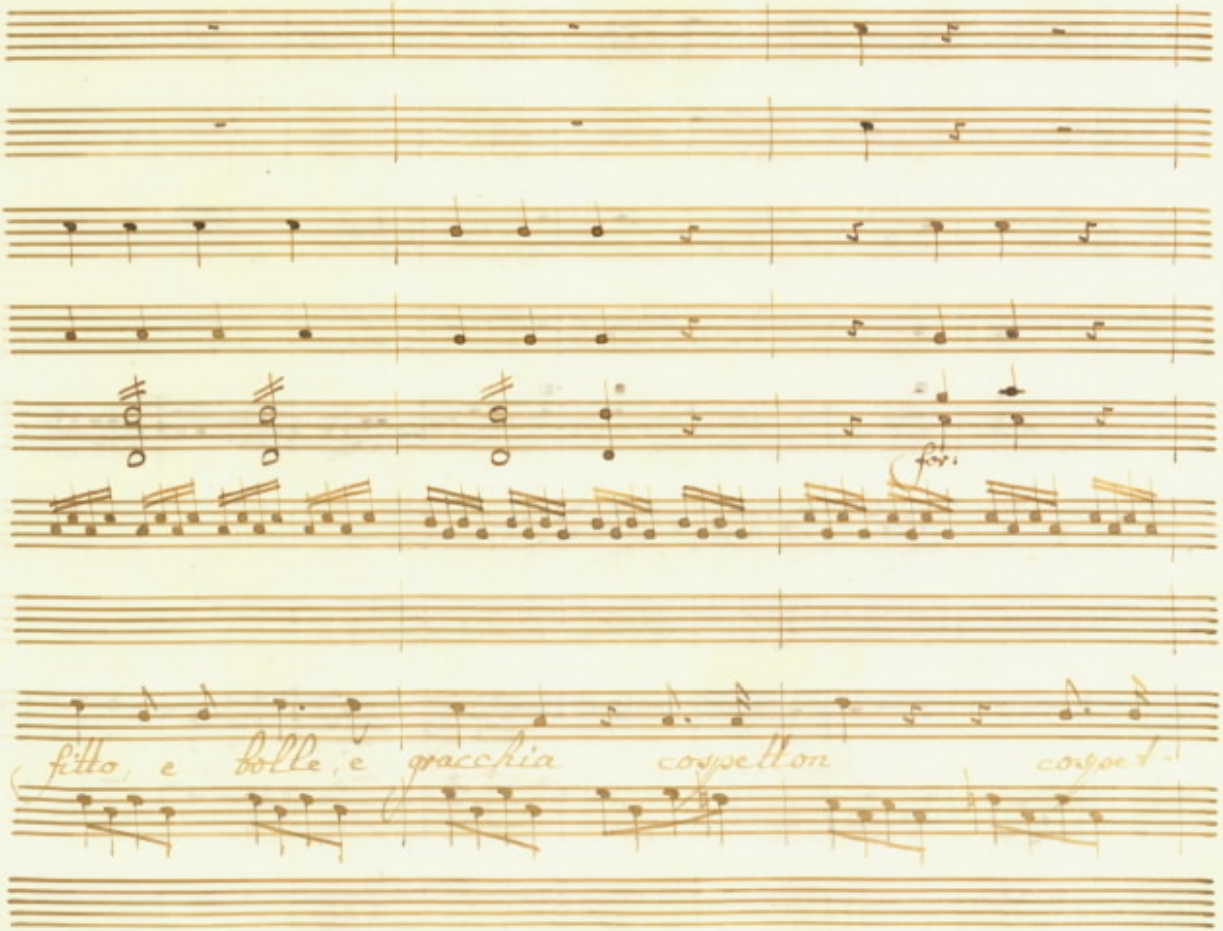

f: p:
f: p:
bolle e gracchia cospetton Eccoci, e tocca, cospetton e

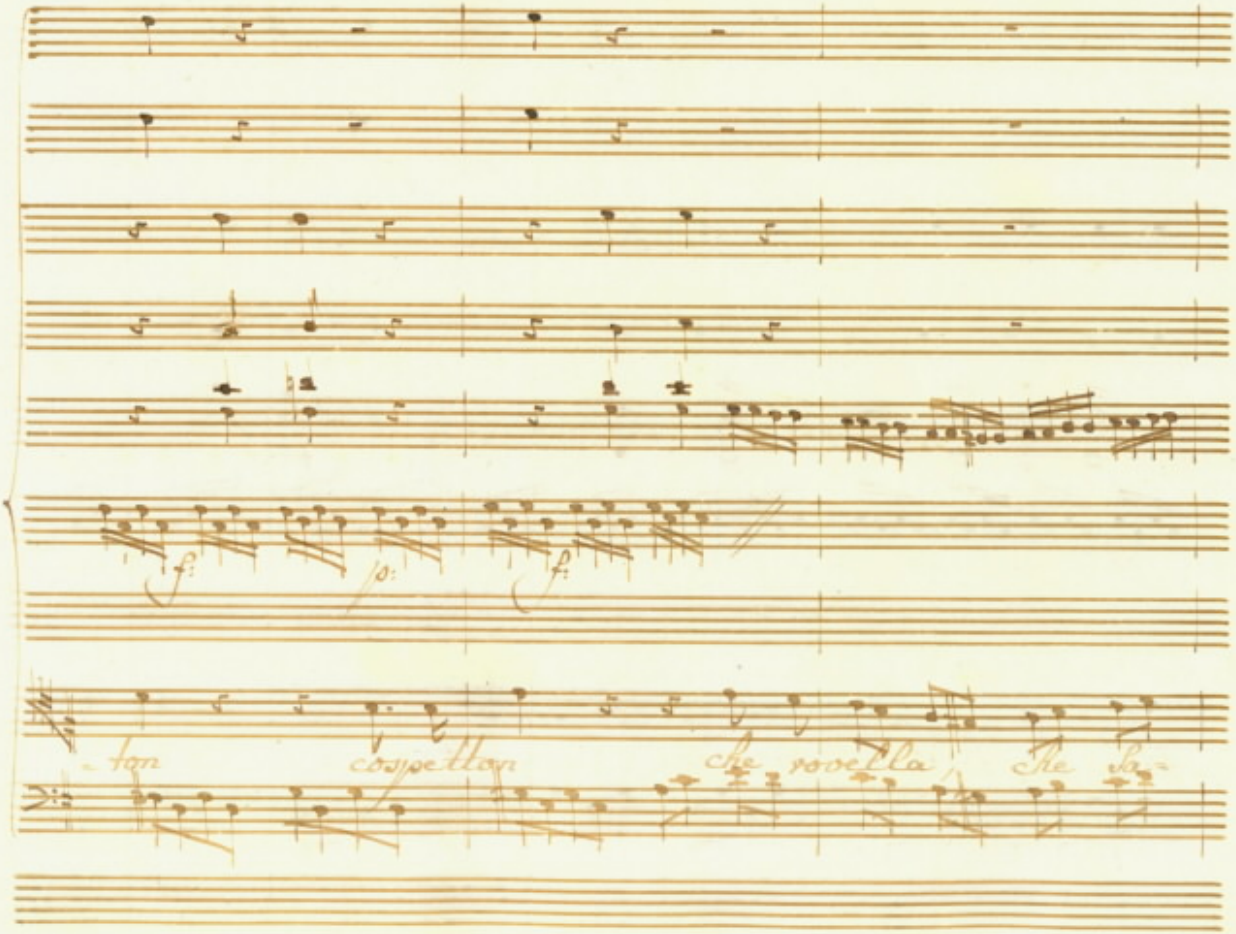

tocca. ci ri- torno ad' incappar che ro- vella che sa-

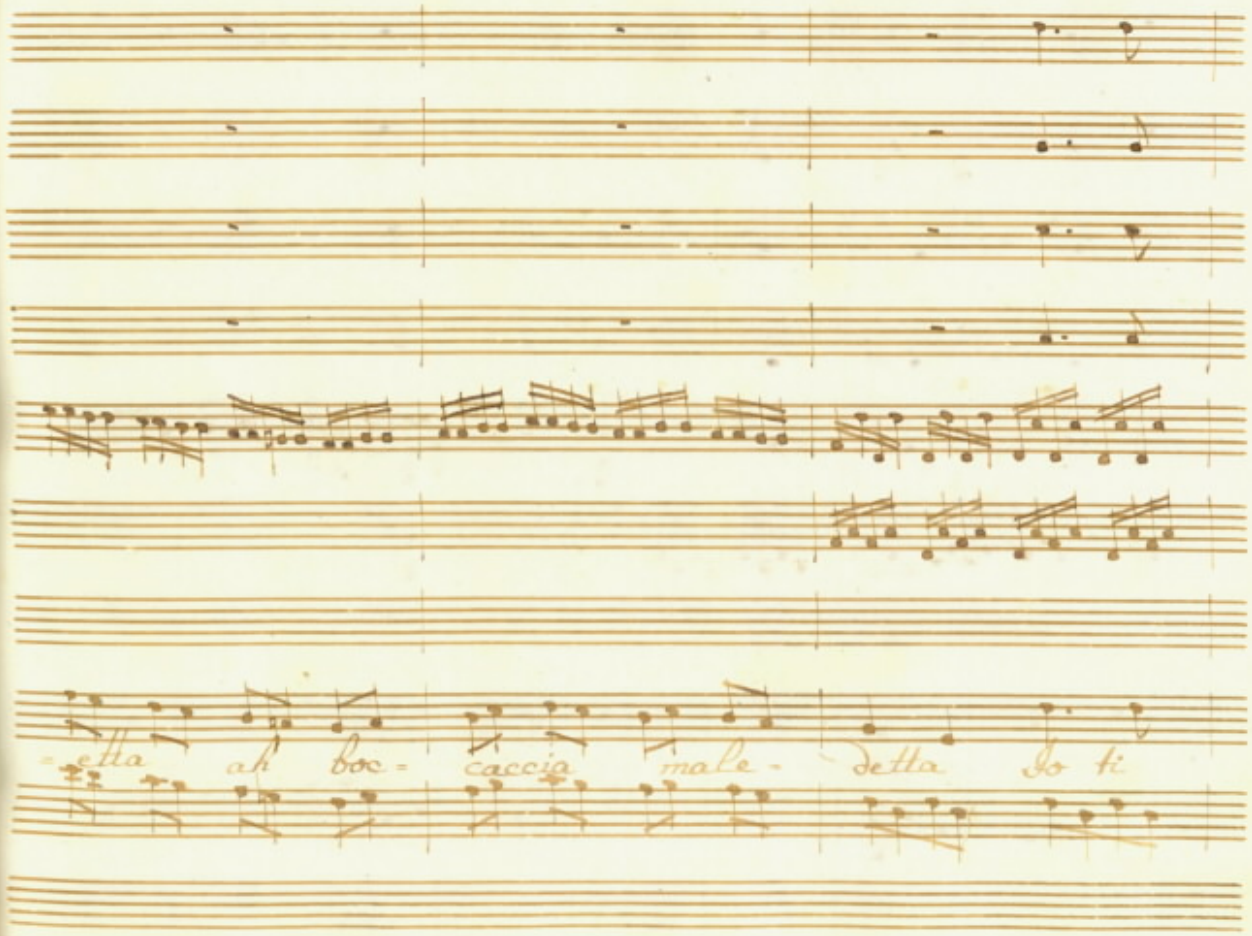

- etta? all' boccaccia male - detta io di voglio far mu-

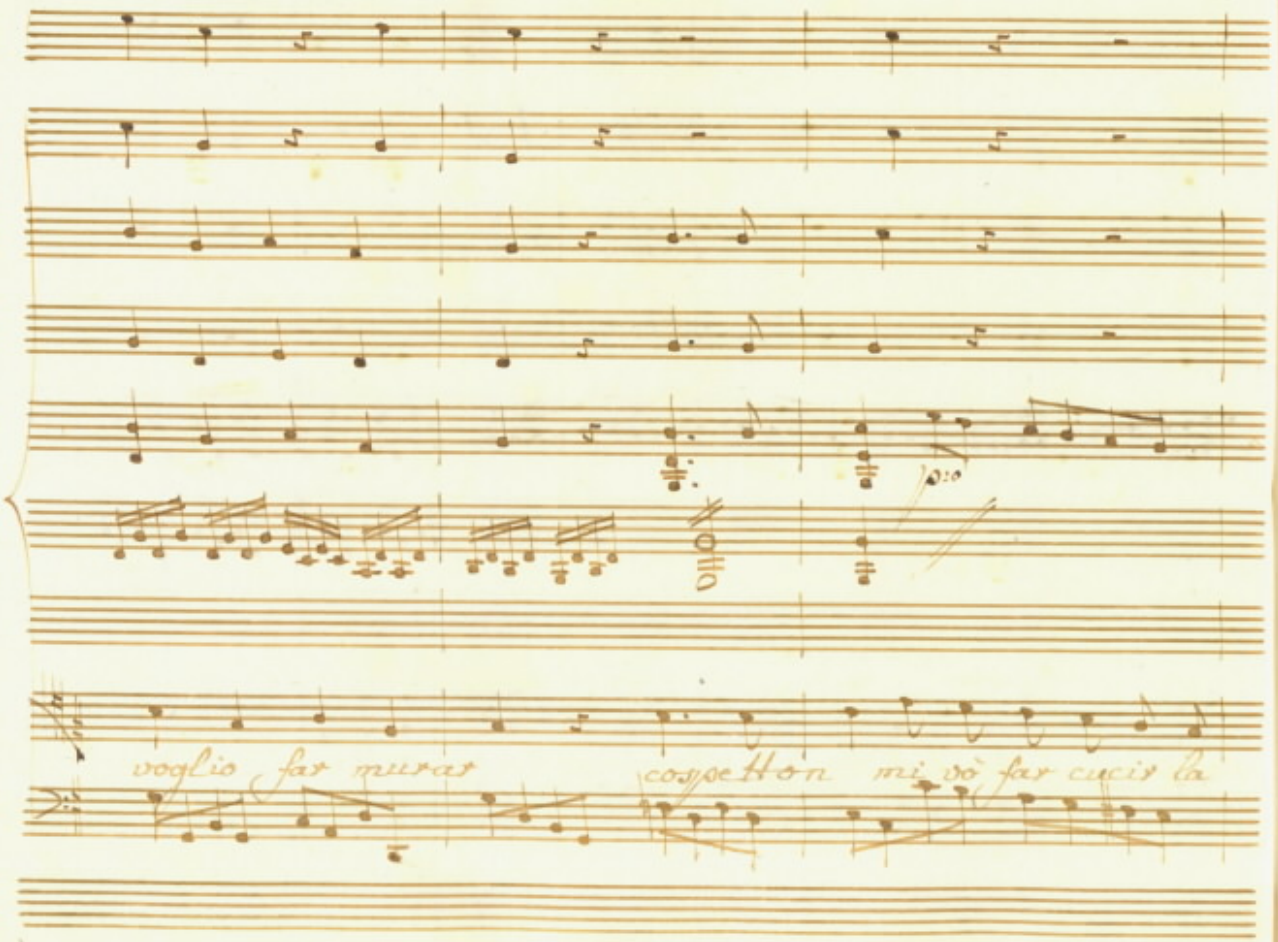

Con g.i g.i
rar io di voglio far murar

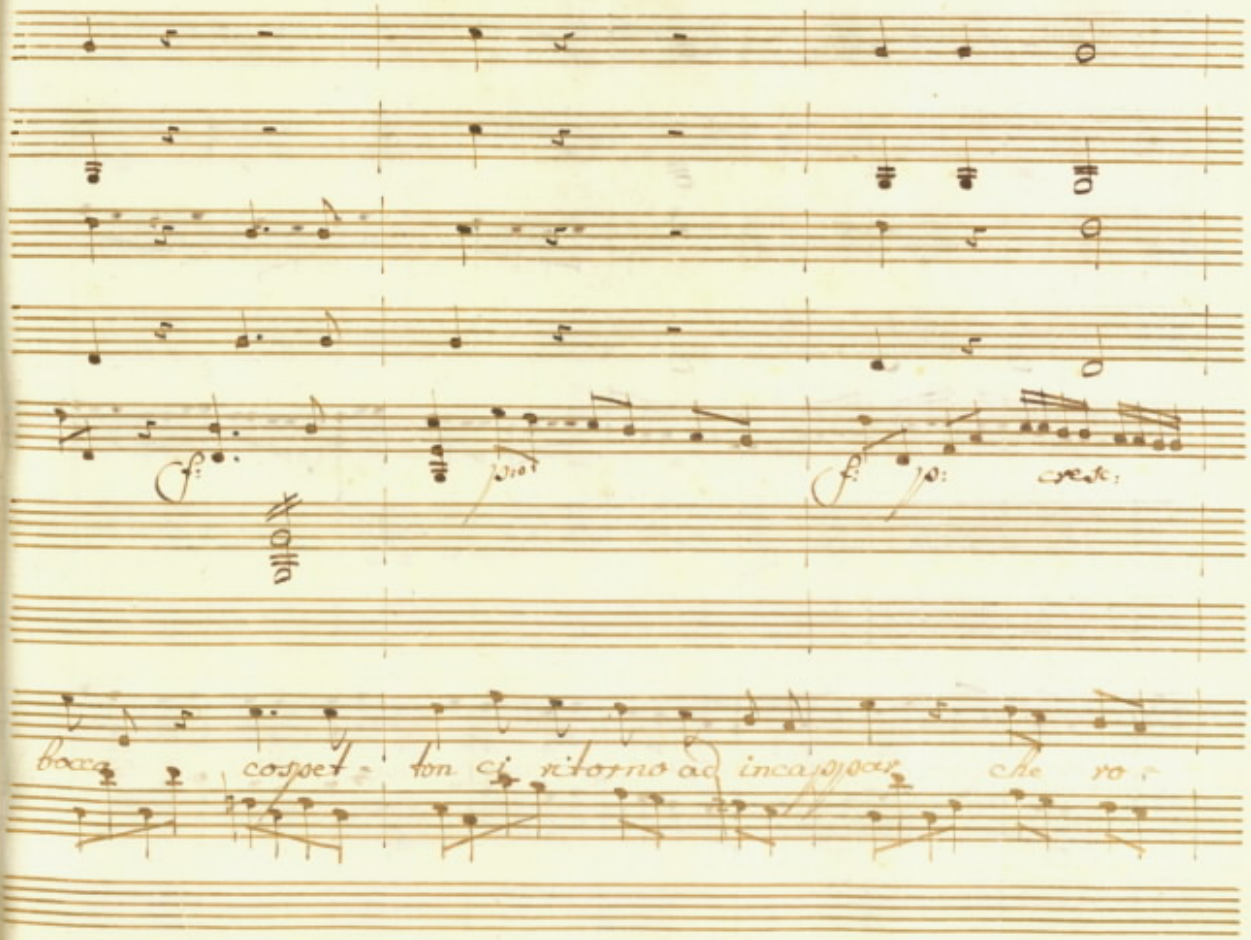

p: o
questo vizio L'hò qui fetto L'hò qui

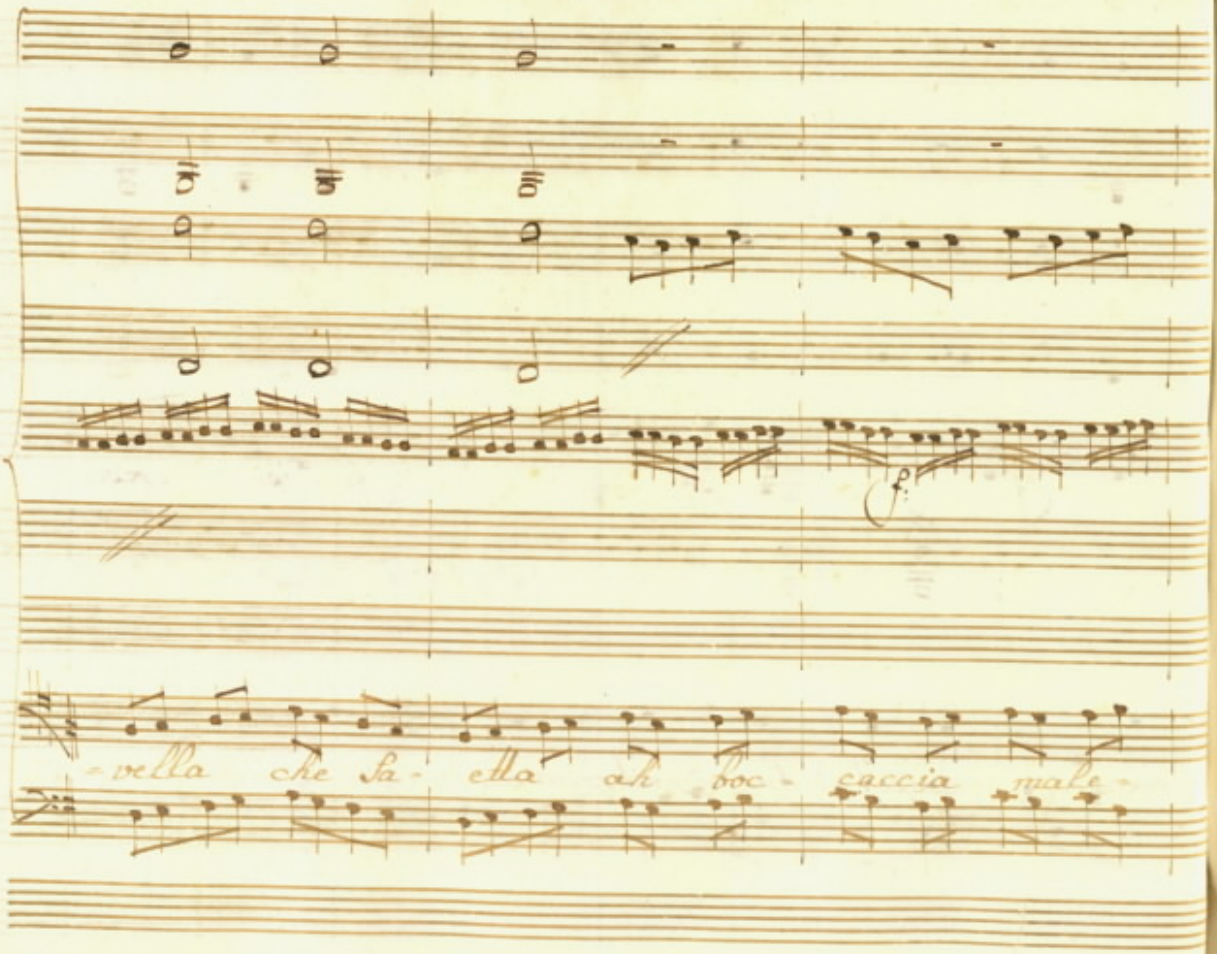

for:
fitto, e bolle, e gracchia cospetton cospet-

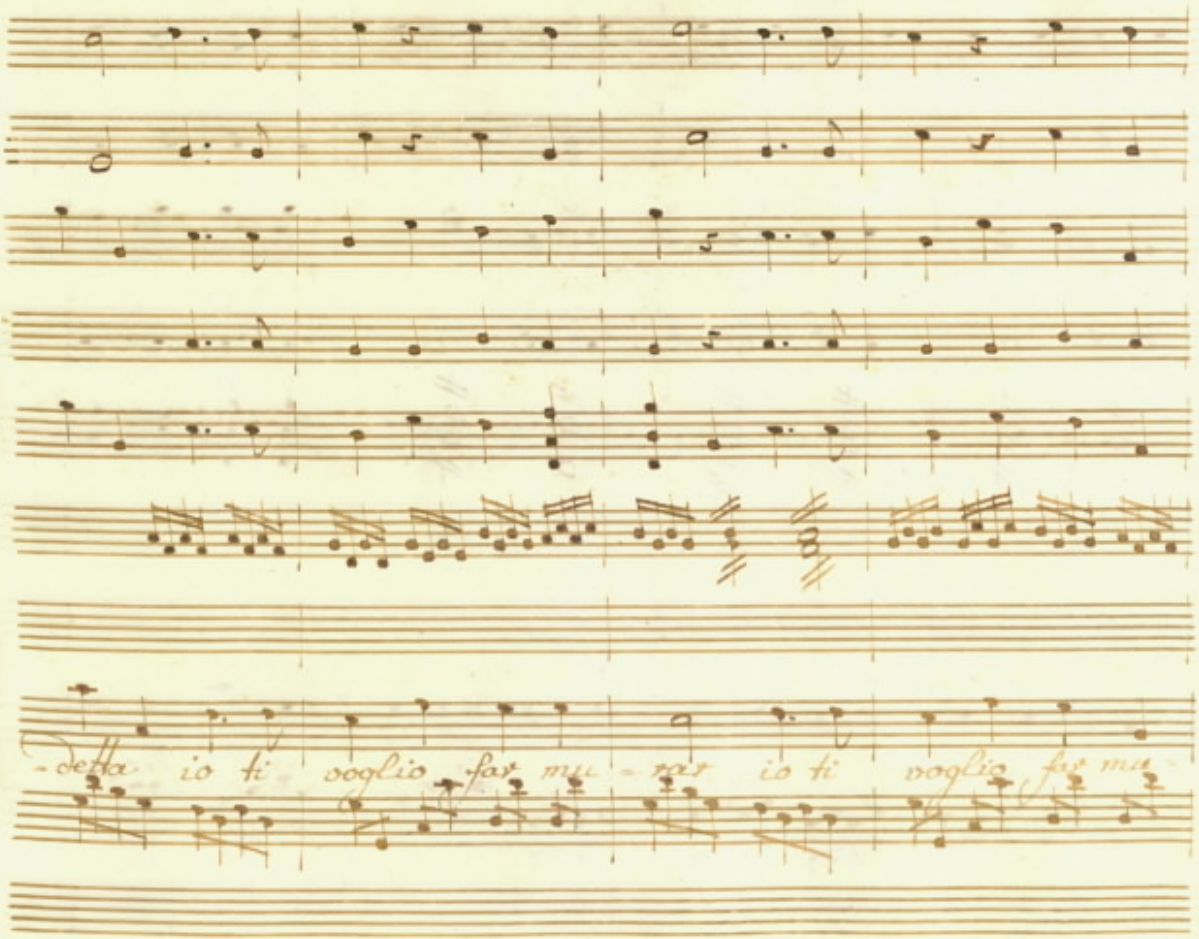

f:
p:
f:
-ton
cospetton
che rovella
che sa-

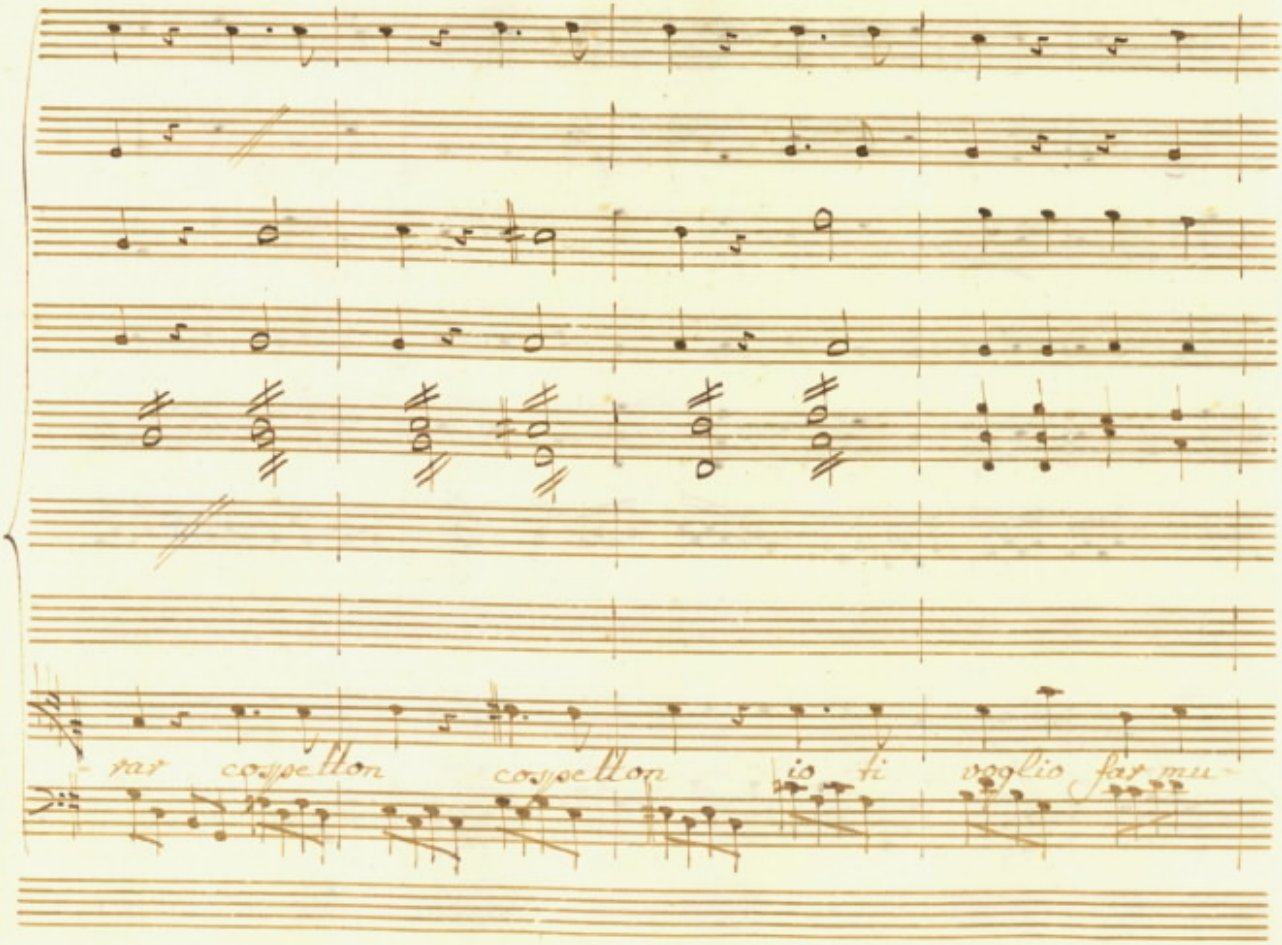

-etta ah boc- caccia male- detta Io ti

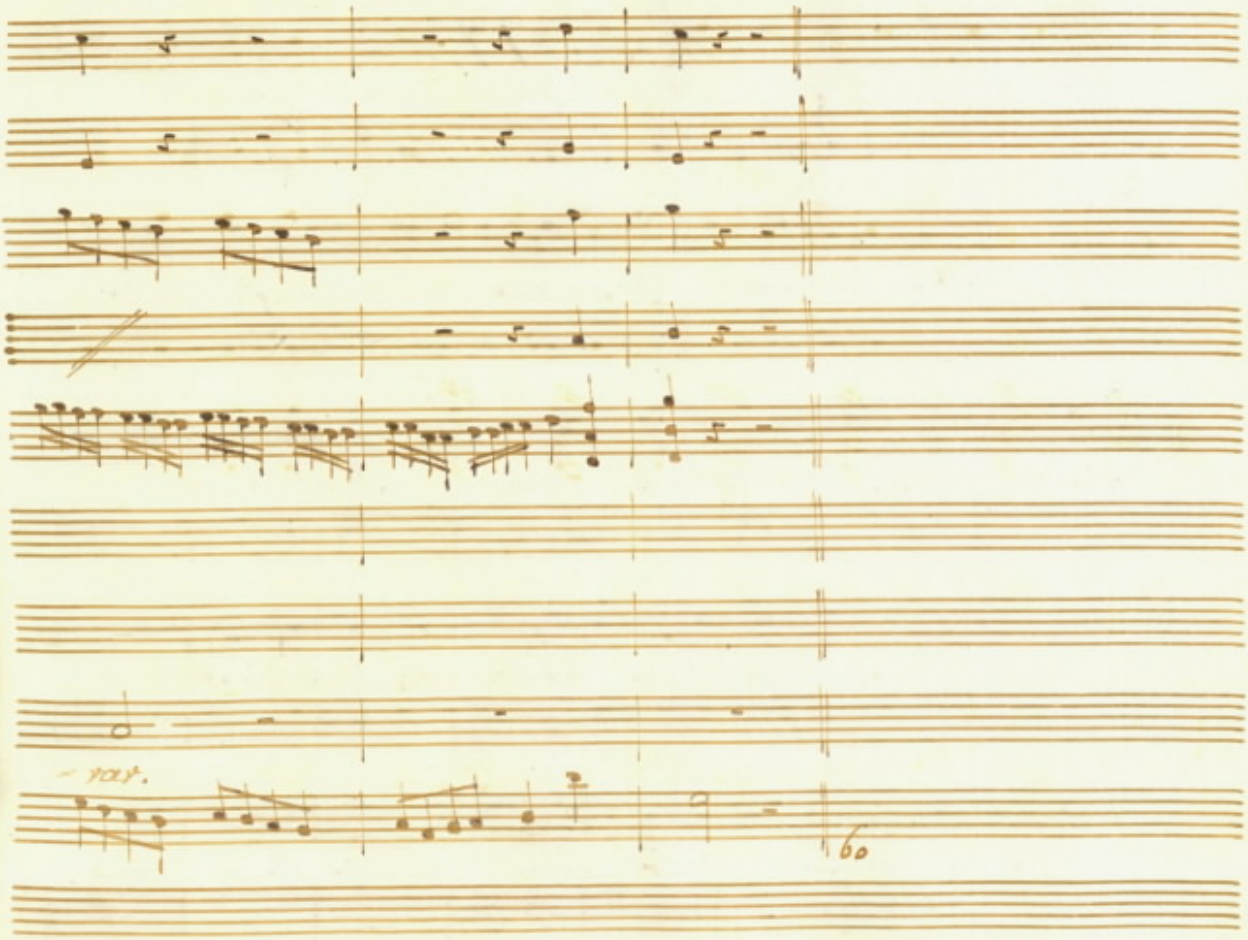

Volto
voglio far murar
coppetton mi vò far cucir la


f:
p:
f:
p:
cresc:
bocca
cospet-
ton ci ritorno ad incappar
che ro-


vella che sa- etta ah toc- caccia male-

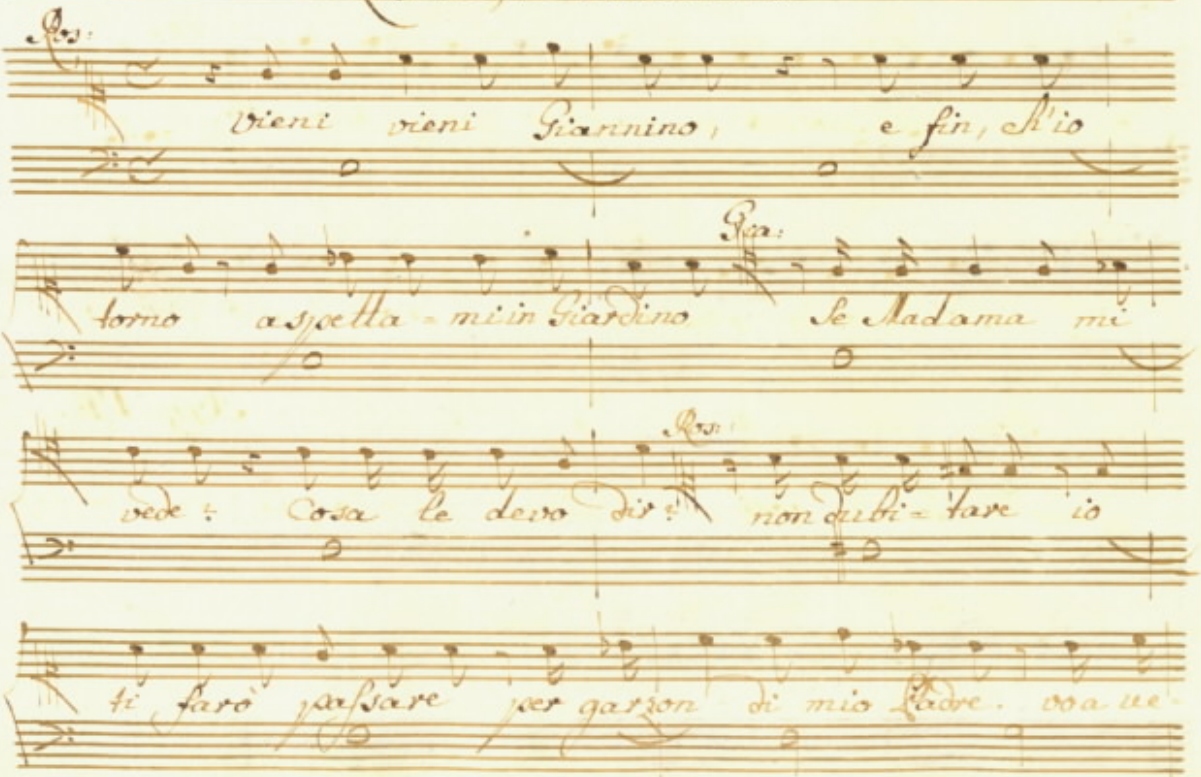

-detta io ti voglio far mu - rar io ti voglio far mu

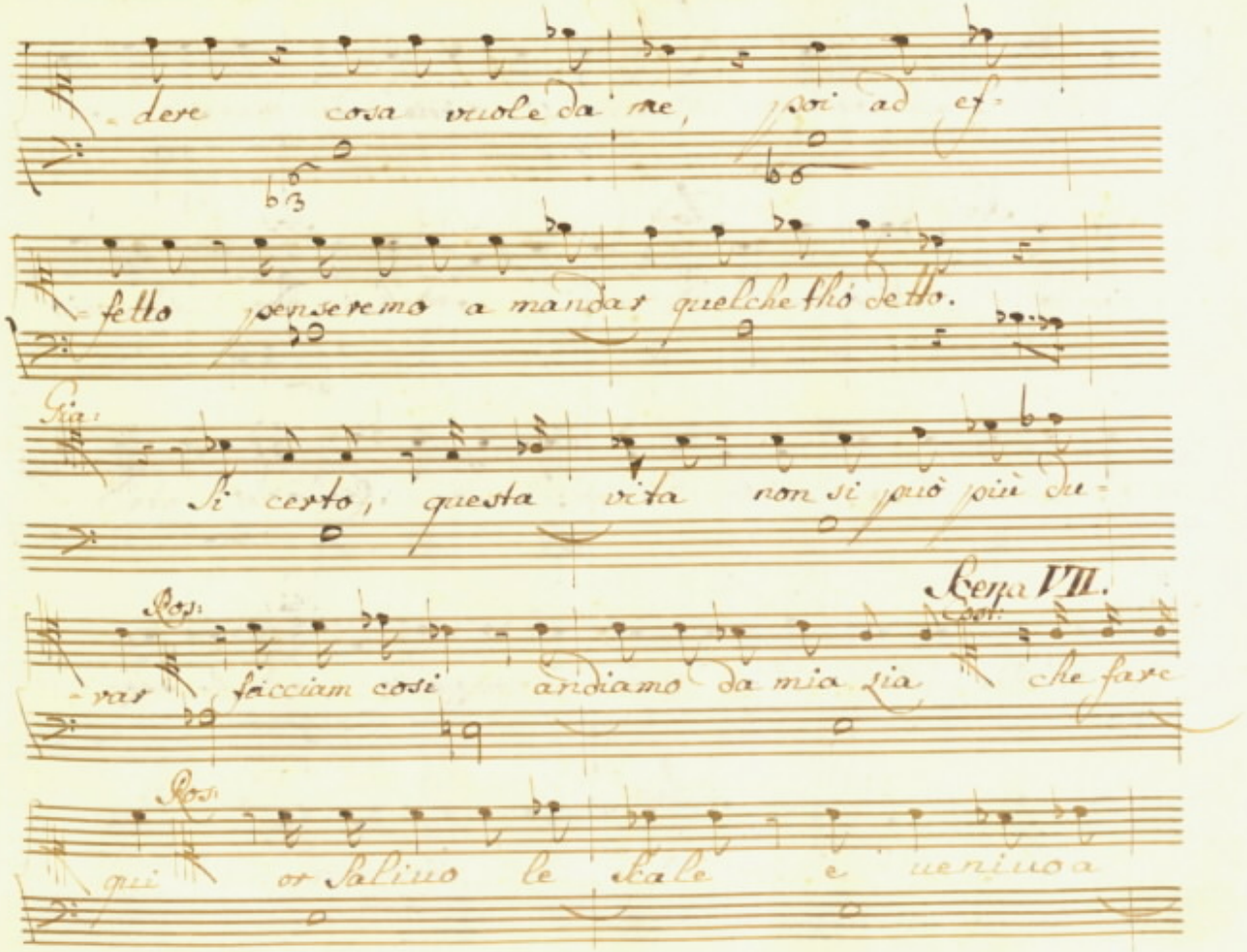

- var coupellon coupellon io ti voglio far mu-

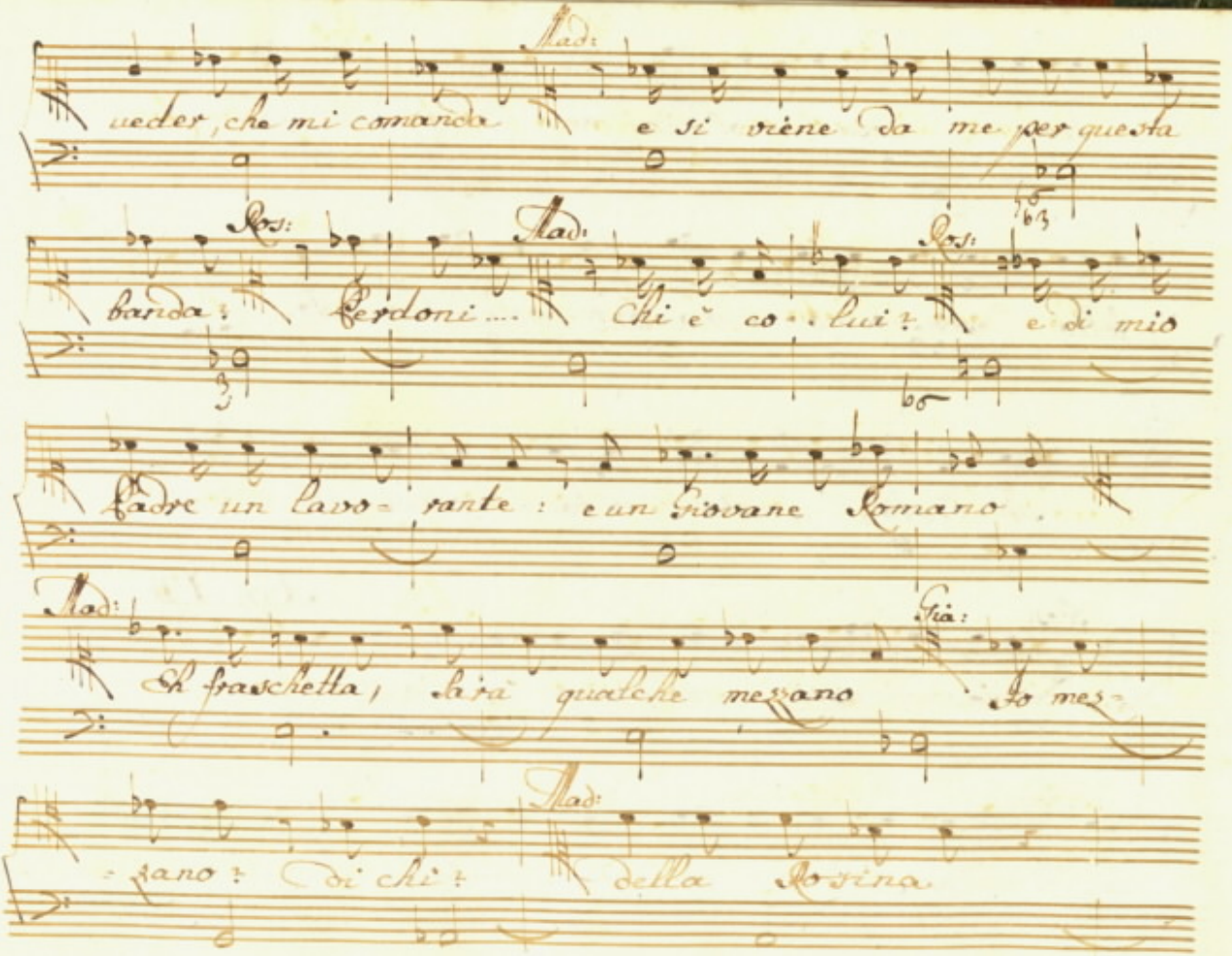

60

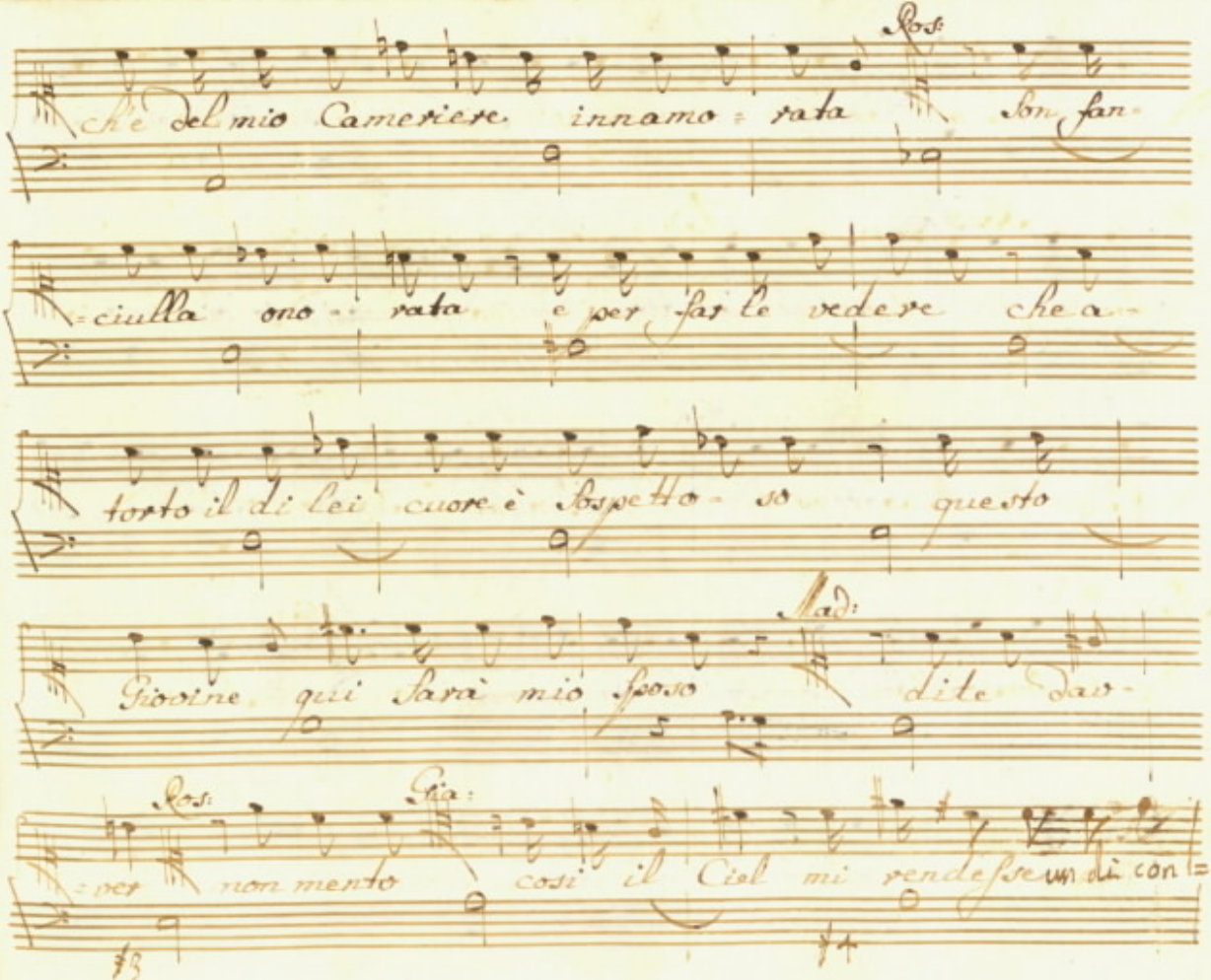
Scena 17.

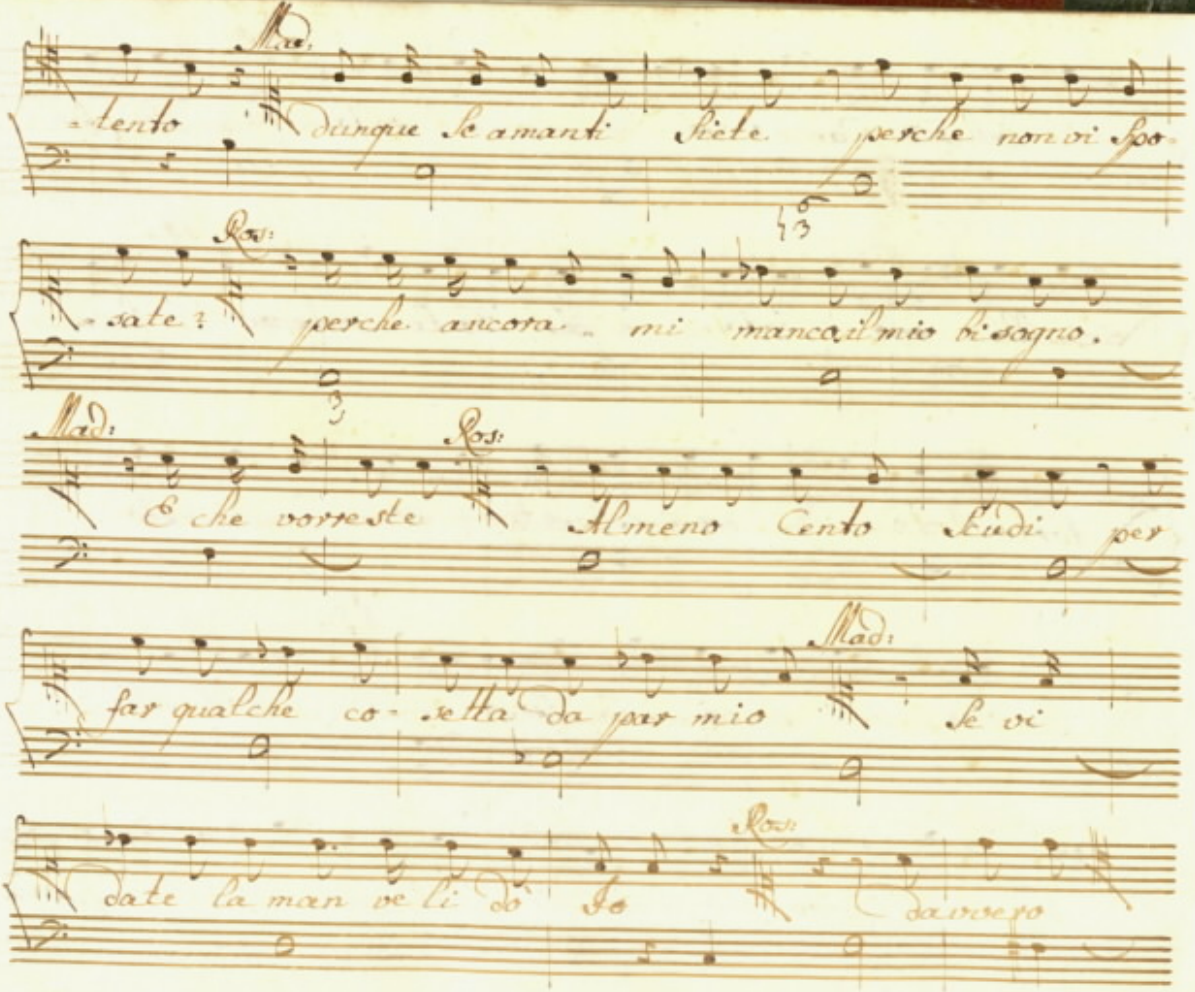
Rosina, e Giannino.

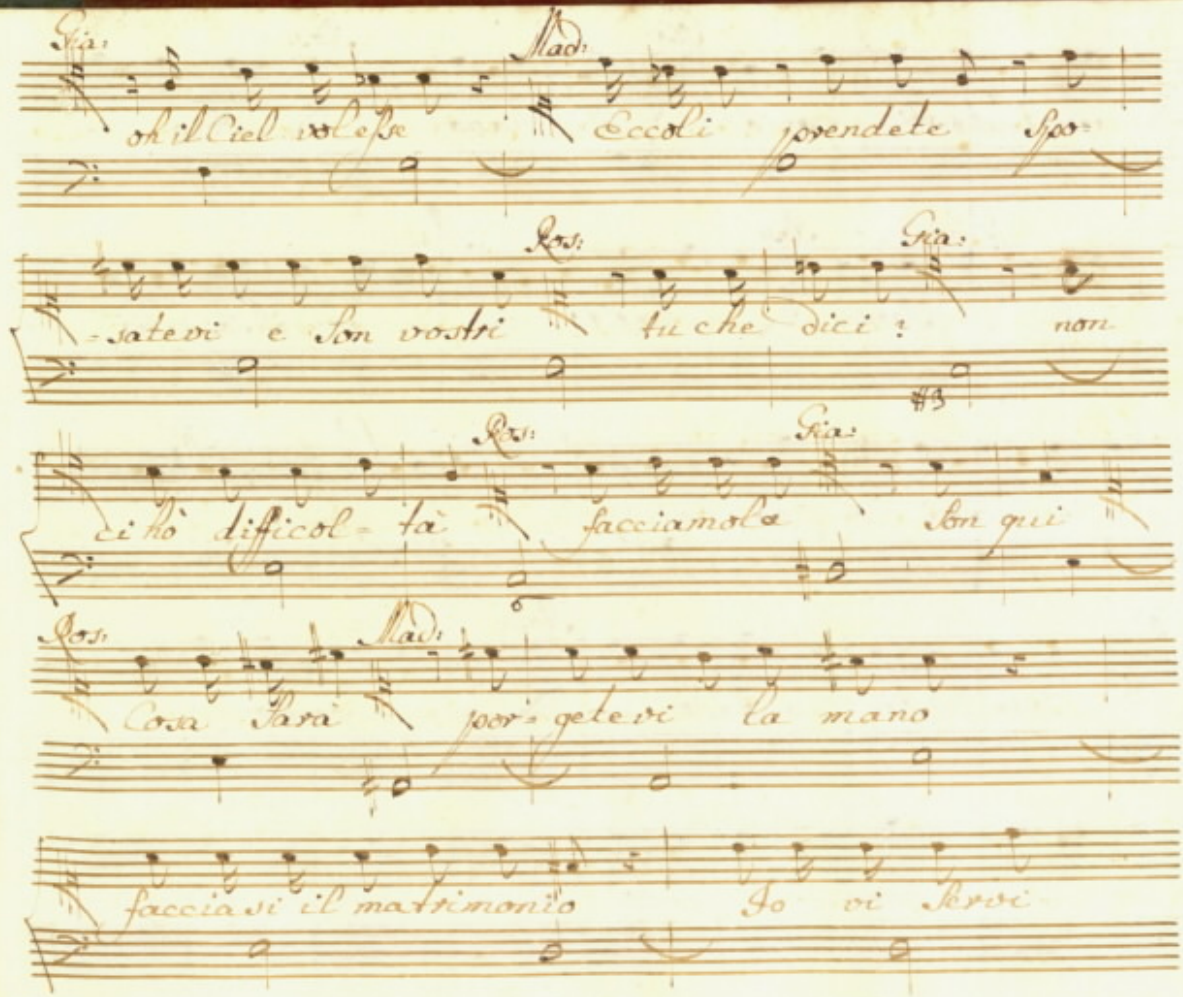


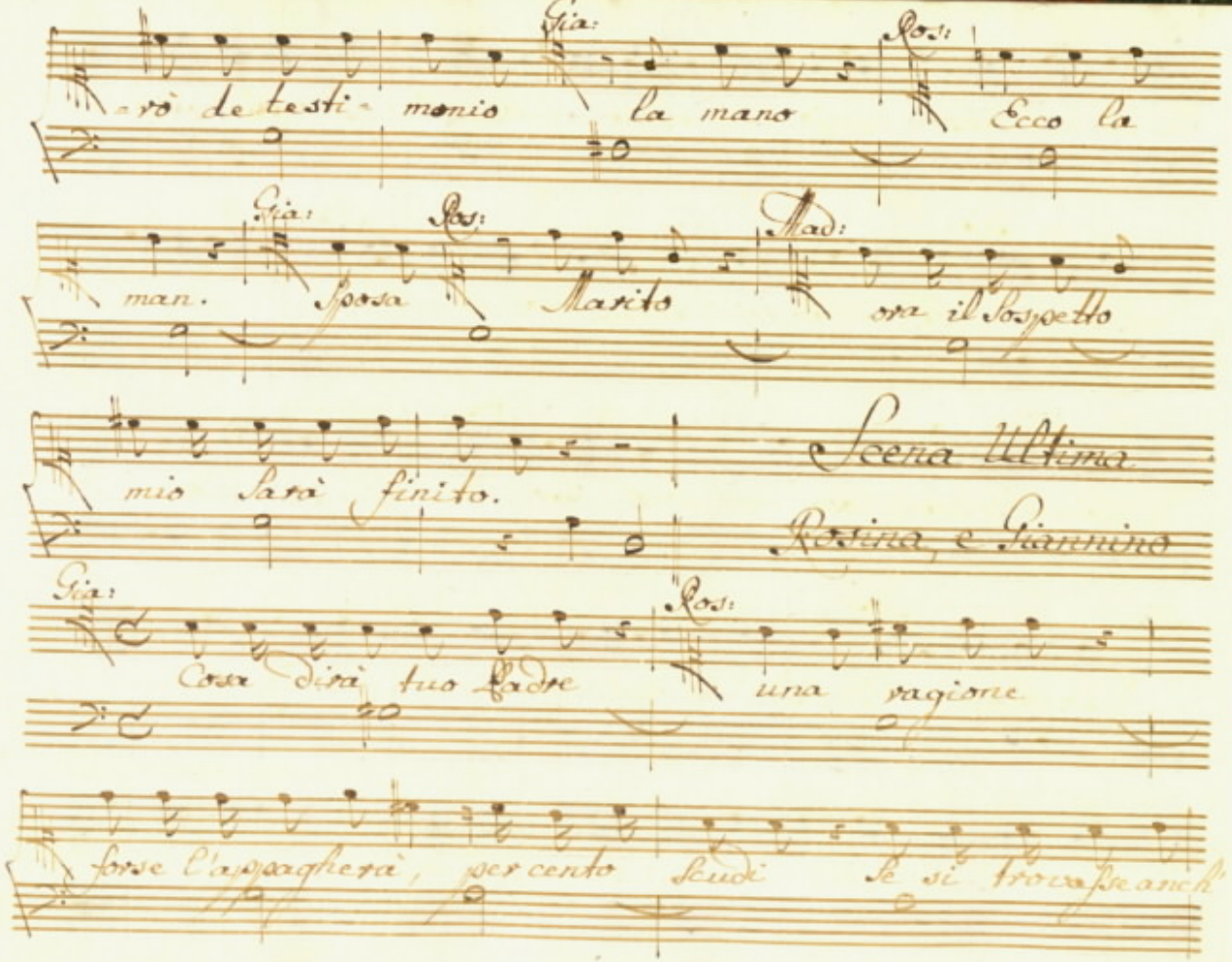

dere cosa vuole da' me, poi ad ef-
fetto penseremo a mandar quelche ho detto.
Gia: Si certo, questa vita non si può più du-
Scena VII.
Ros: Cor:
-rar facciam così andiamo da mia zia che fare
Ros:
qui or Salino le scale e veniuo a

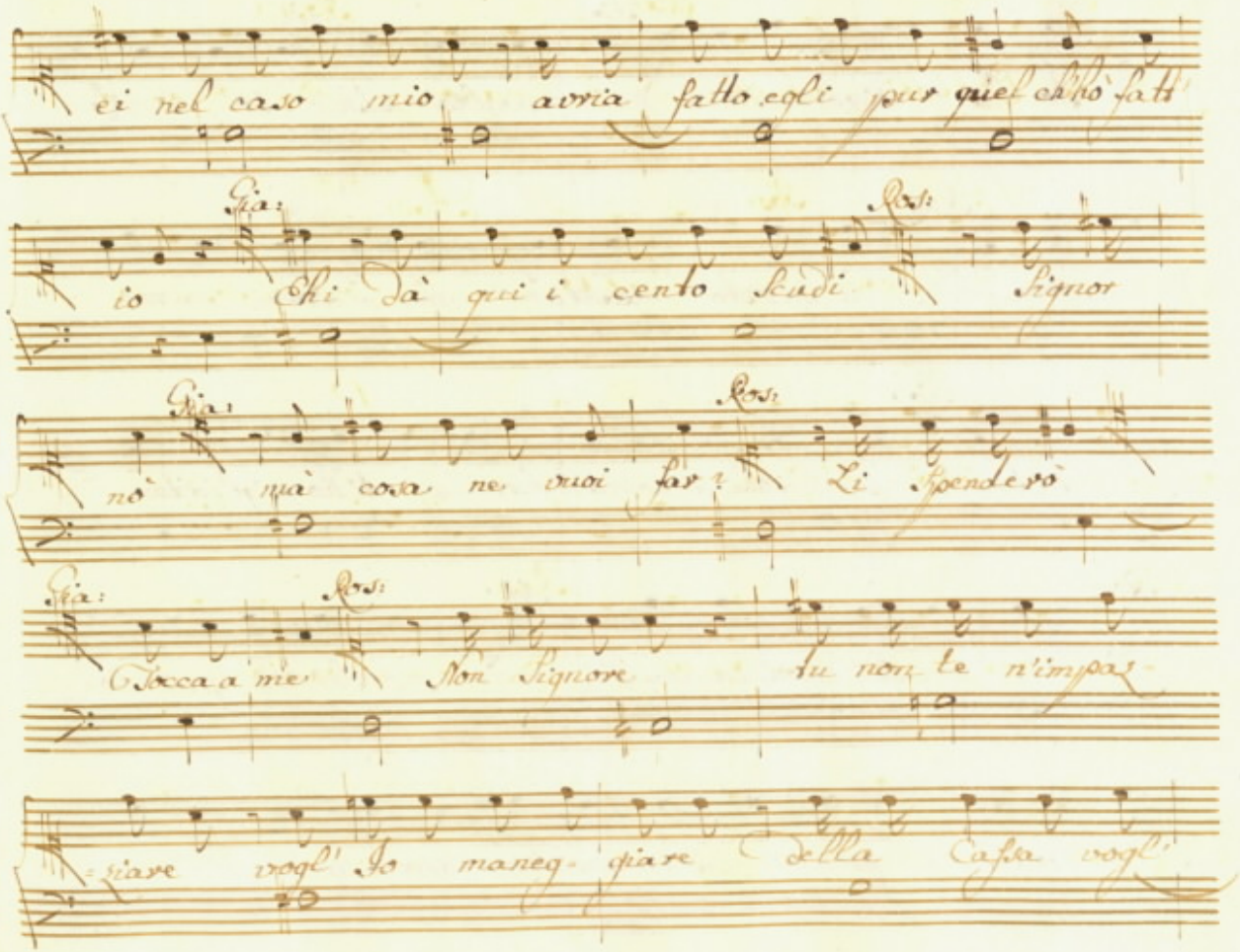

Mad:
veder, che mi comanda e si viene da me per questa
Ors:
banda?
Mad:
Perdoni.... Chi è co-lui? e di mio
Ors:
Padre un lavo-rante: e un Giovane Romano
Mad:
Gia:
Ah frascheta, sarà qualche mezzano Io mez-
Mad:
-zano? Di chi? della Martina


Ros:
Che del mio Cameriere innamo = rata Son fan =
= ciulla ono = rata e per fas le vedere che a =
torto il di lei cuore è sospetto = so questo
Mad:
Giovine qui sarà mio sposo dite Dav =
Ros:
Gia:
= per non mento così il Ciel mi vendesse un dì con =


Mad:
tento dunque le amanti siete perche non vi spo-
Ros:
sate? perche ancora mi manca il mio bisogno.
Mad:
E che vorreste
Ros:
Almeno Cento Scudi per
Mad:
far qualche co-setta da par mio Se vi
Ros:
date la man ve li do Io Davvero


Gia:
Mad:
oh il Ciel volesse Eccoli prendete Spo-
Ros:
Gia:
-satevi e son vostri tu che dici ? non
Ros:
Gia:
ci hò difficol-tà facciamola son qui
Ros:
Mad:
Cosa farà por-geteci la mano
faccia si il matrimonio Io vi servi


Gia:
rò de testi- monio la mano
Ros:
Ecco la
Gia:
man.
Ros:
Sposa
Mad:
Marito
ora il Sospetto
mio Sarà finito.
Scena Ultima
Rosina, e Giannino
Gia:
Cosa dirà tuo Padre
Ros:
una ragione
forse l'appagherà, per cento Scudi
se si trova se anch'


ei nel caso mio avria fatto egli pur quel ch'ho fatt
Gia:
io
Ros:
Chi dà qui i cento Scudi Signor
Gia:
nò
Ros:
mà cosa ne vuoi far? Li spenderò
Gia:
Ros:
Tocca a me Non Signore tu non le n'impaz-
=ziare vogl' Io maneg- giare della Casa vogl'

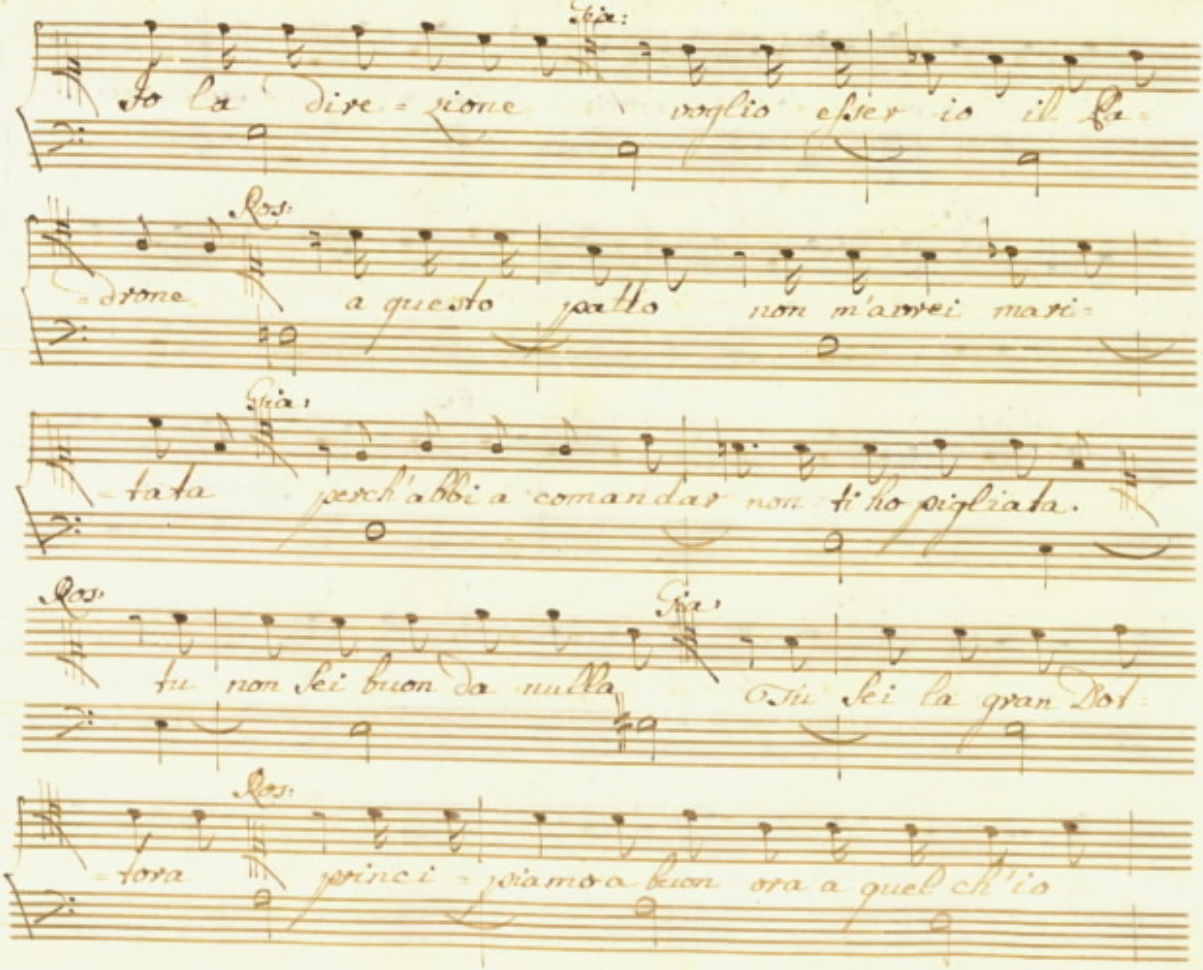
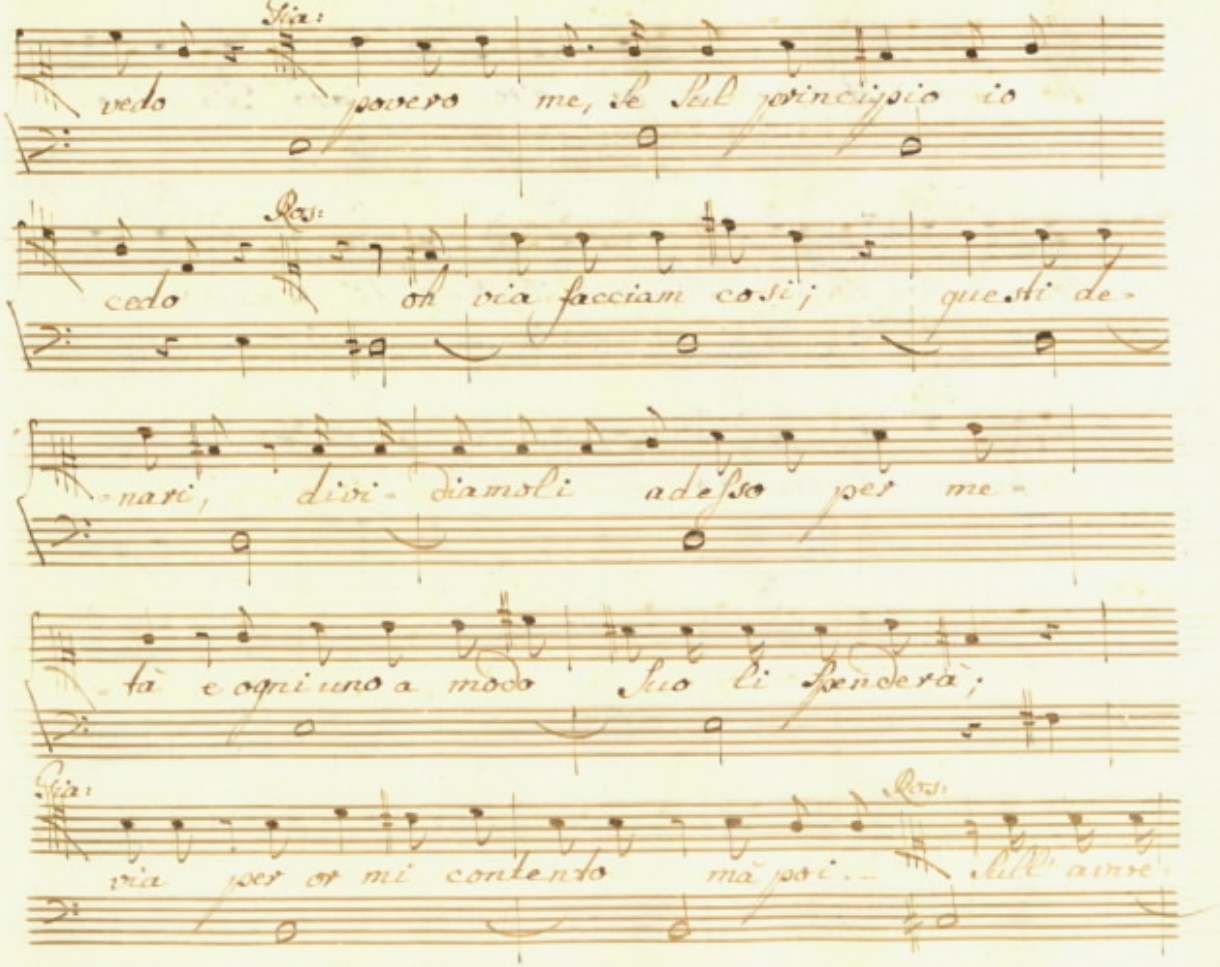
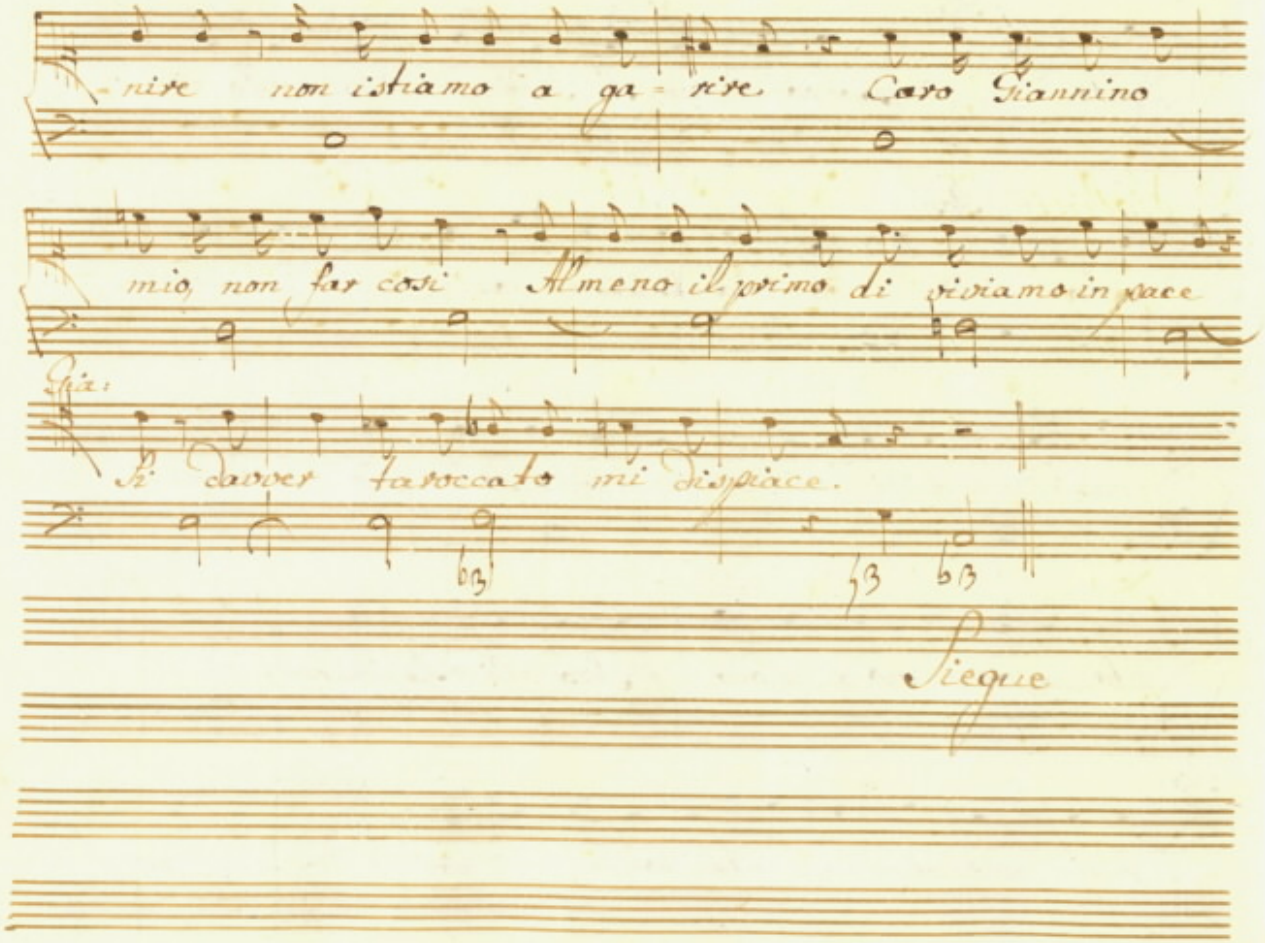


Fig:
Io la dire = zione voglio esser io il pa
Ros:
= drone a questo patto non m'avrei mari =
Fig:
= tata perch'abbi a comandar non ti ho pigliata.
Ros.
tu non sei buon da nulla
Fig:
Tu sei la gran Dot
Ros:
= tora princi = piamo a buon ora a quel ch'io


Gia:
vedo poverо me, se sul principio io
Ros:
cedo oh via facciam così; questi de-
-nari, divi- diamoli adesso per me-
-tà e ogni uno a modo suo li spenderà;
Gia:
via per or mi contento mà poi-
Ros:
dell' avve-



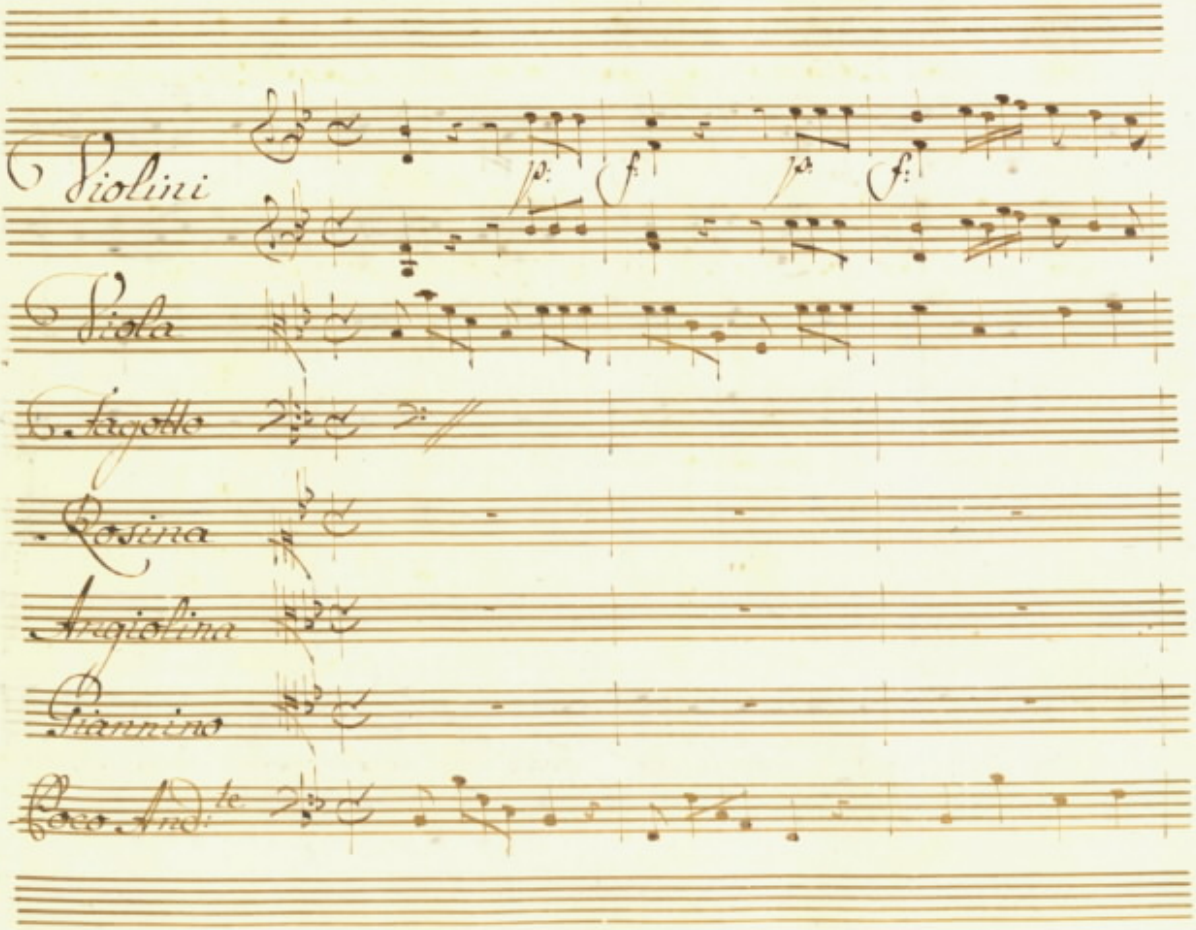
-nire non istiamo a ga=rire Caro Giannino

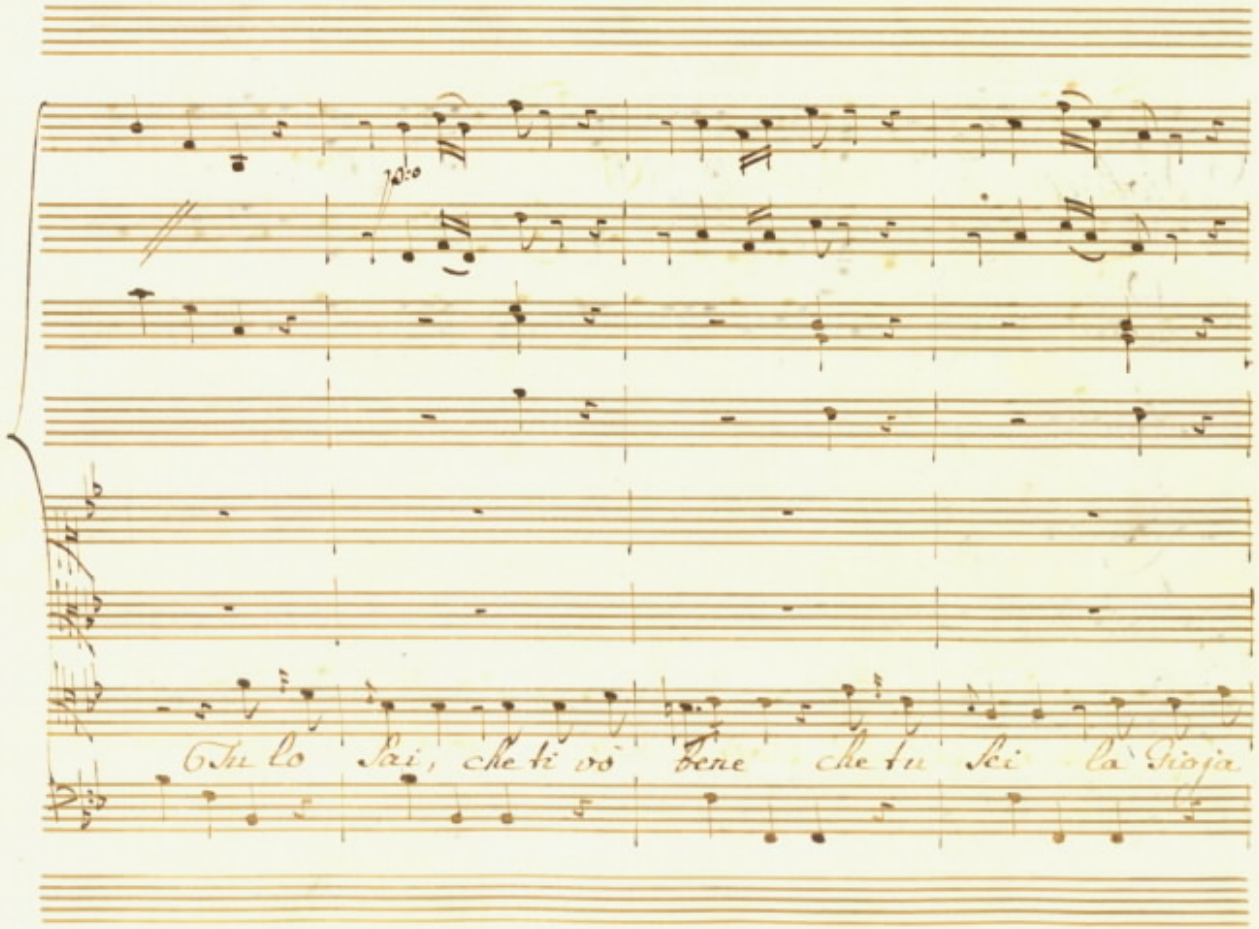
mio, non far cosi Almeno il primo di viviamo in pace

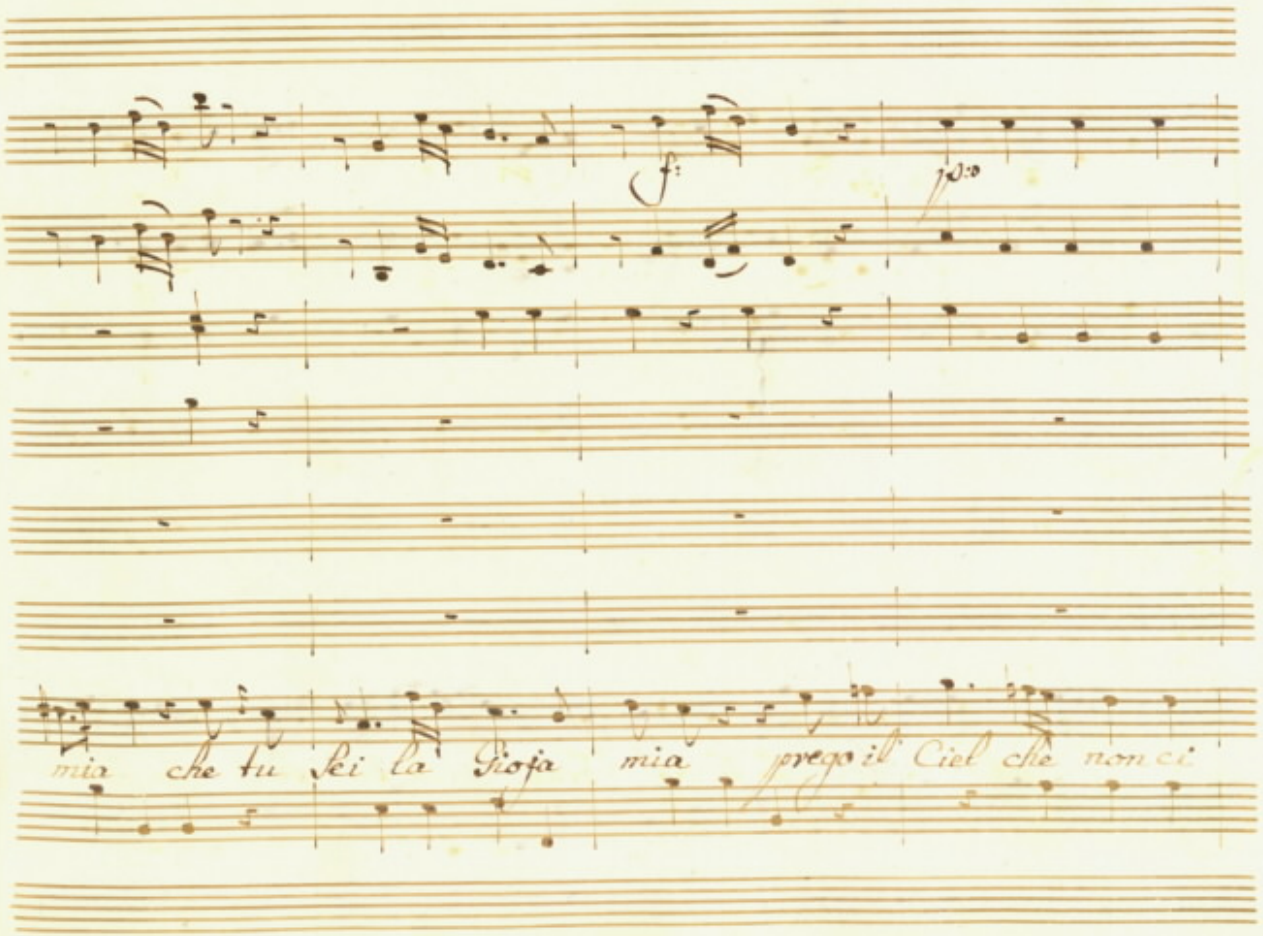
Gia:

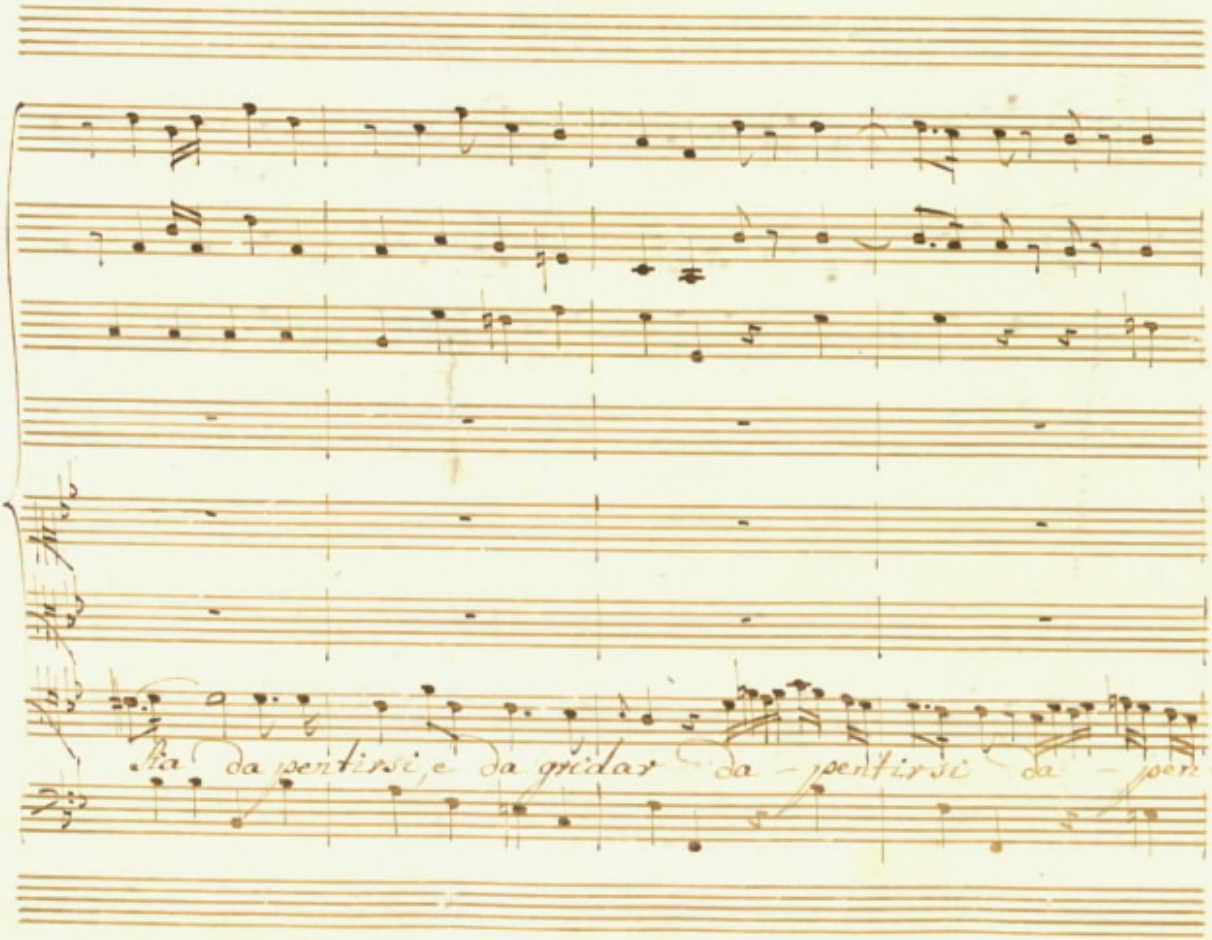
Si davver taroccato mi dispiace.

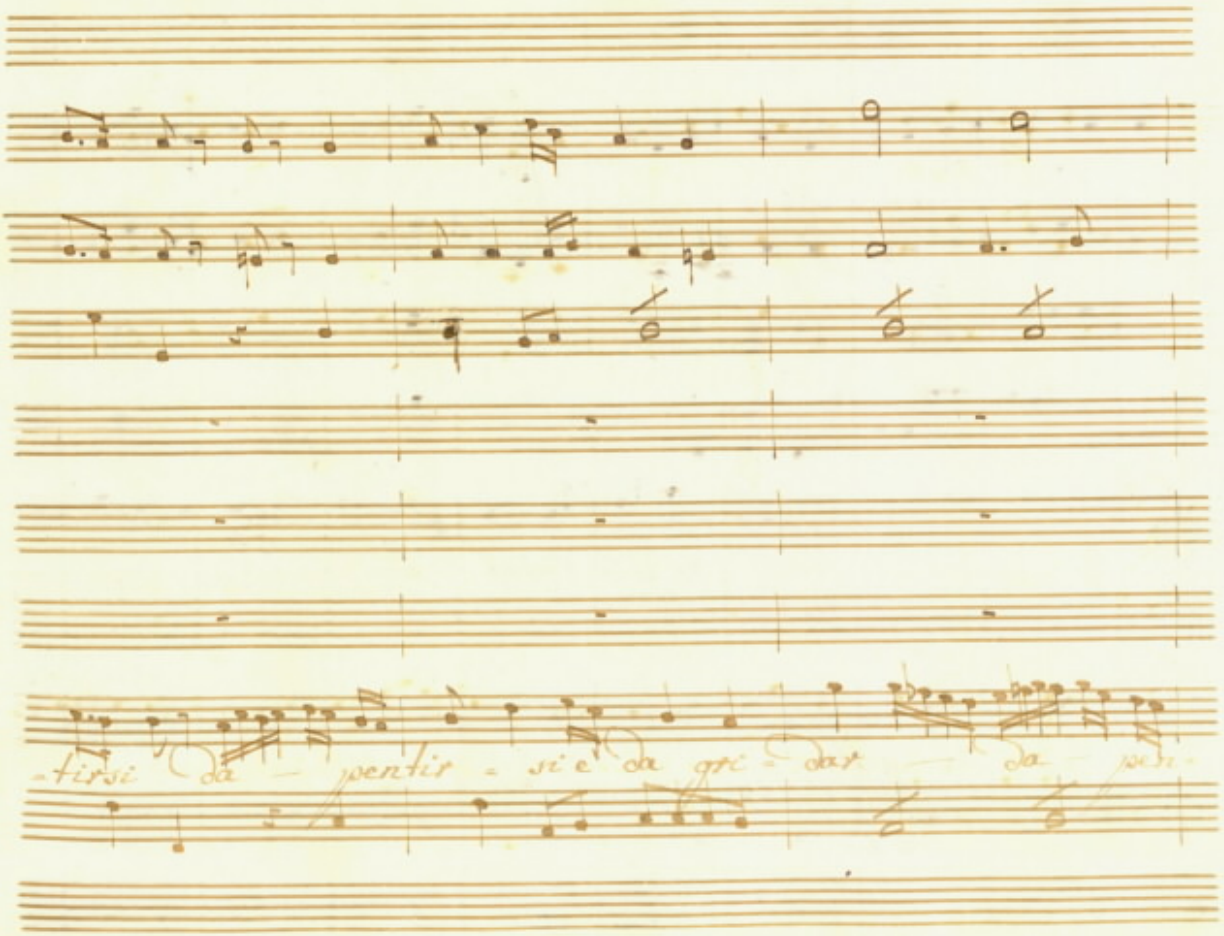
Siegue

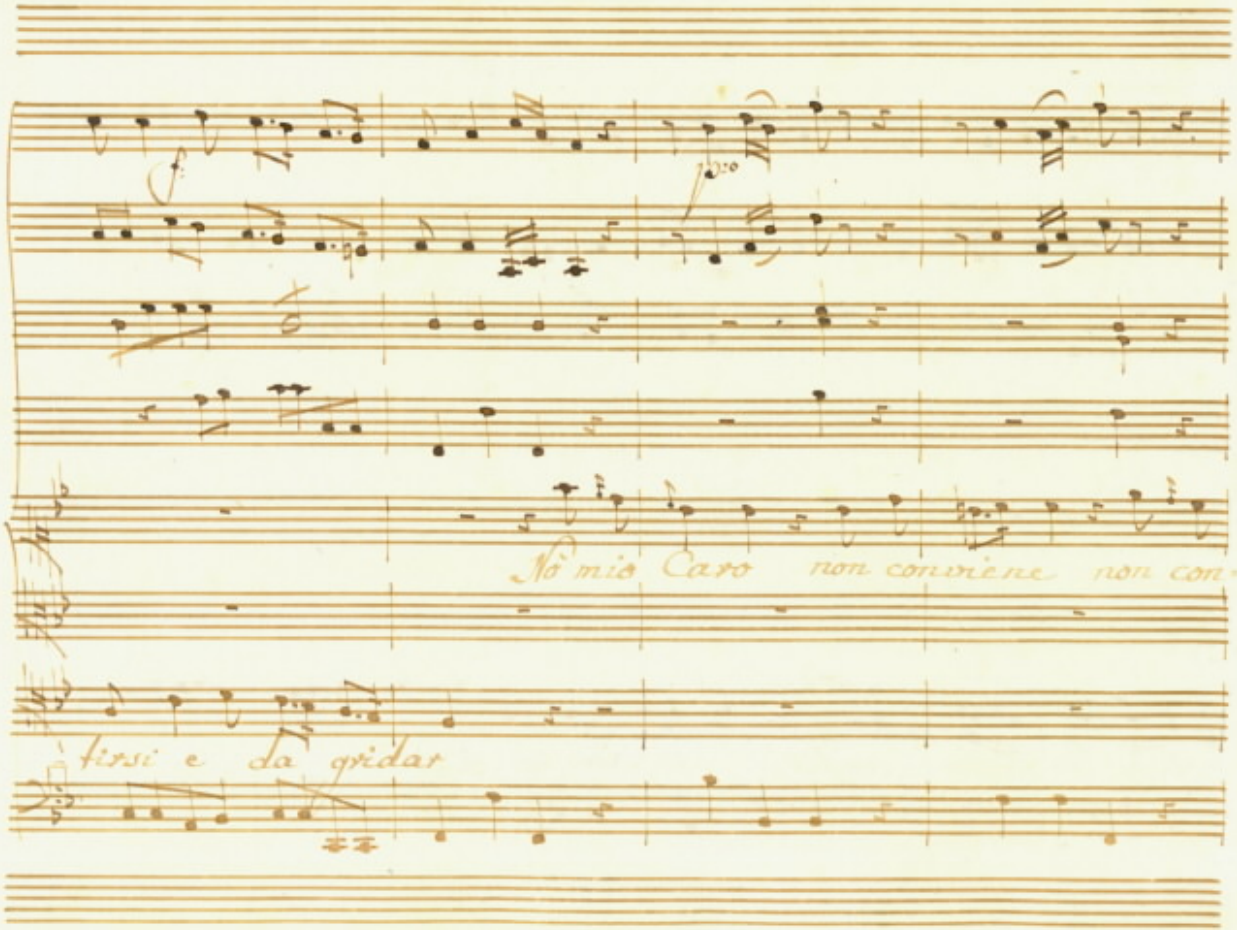

Violini
p:
f:
p:
f:
Viola
Fagotto
Rosina
Angiolina
Giannino
Coco And:te

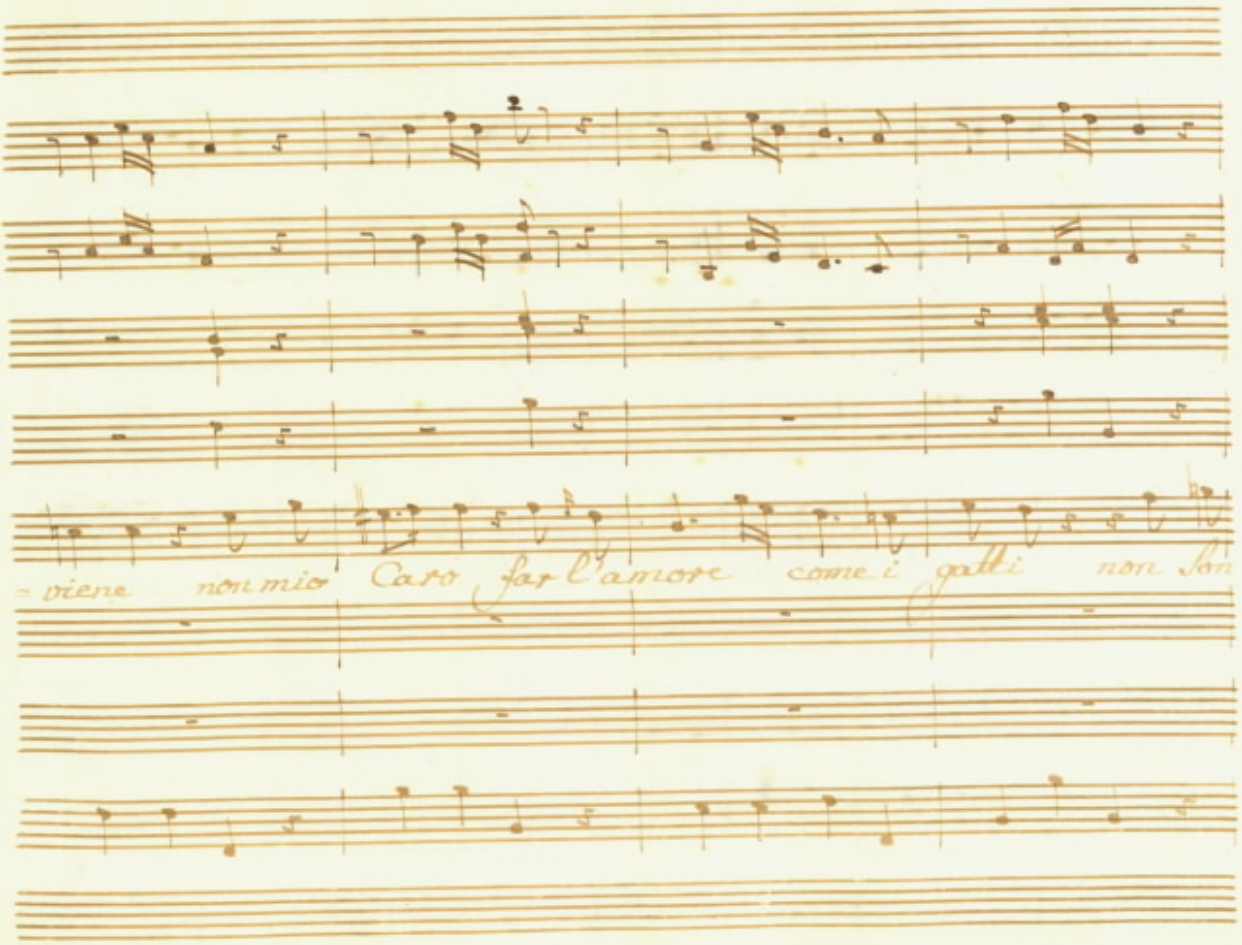

Tu lo sai, che ti vò bene che tu sei la gioja

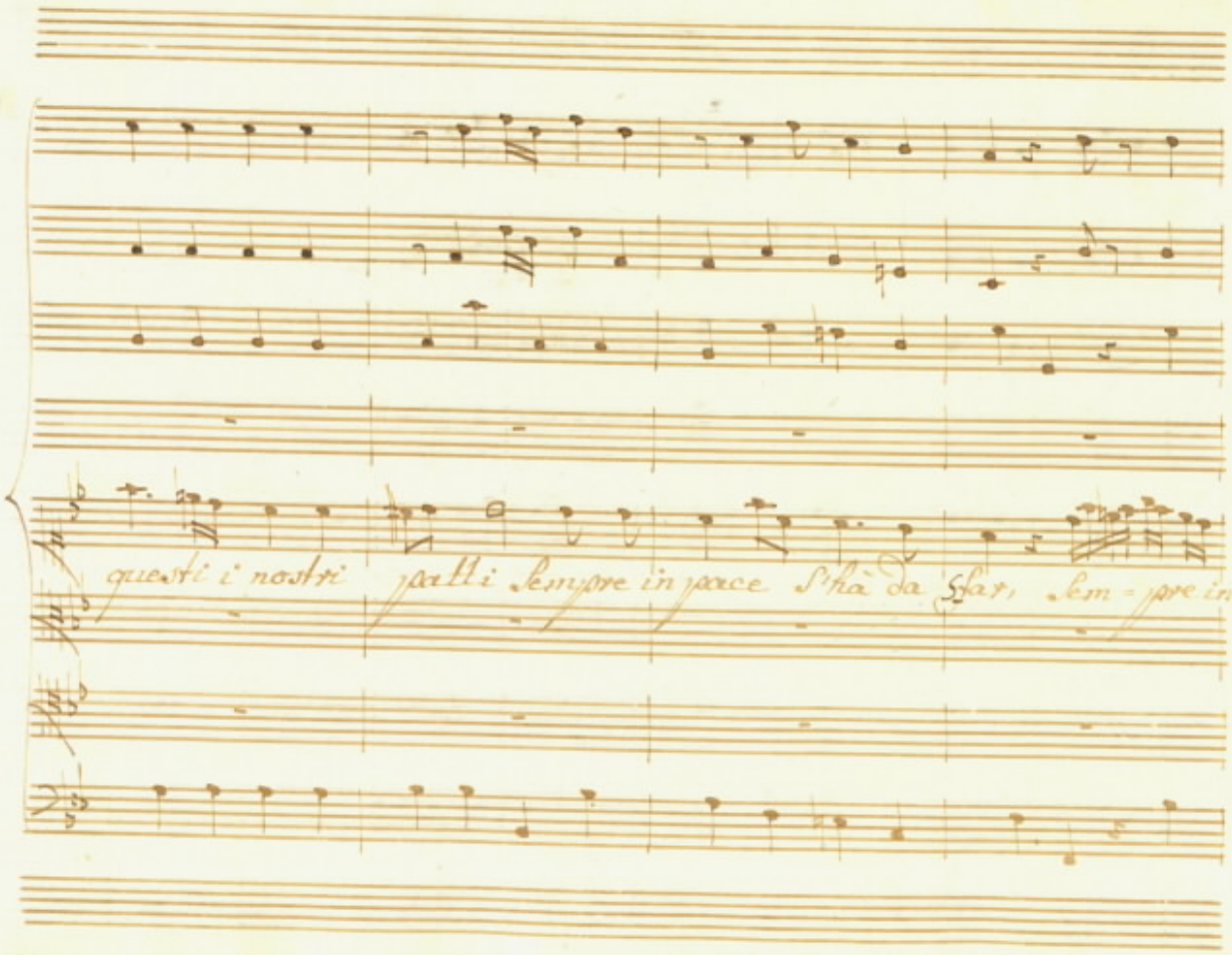

f:
p:o
mia che tu sei la Gioja mia prego il Ciel che non ci

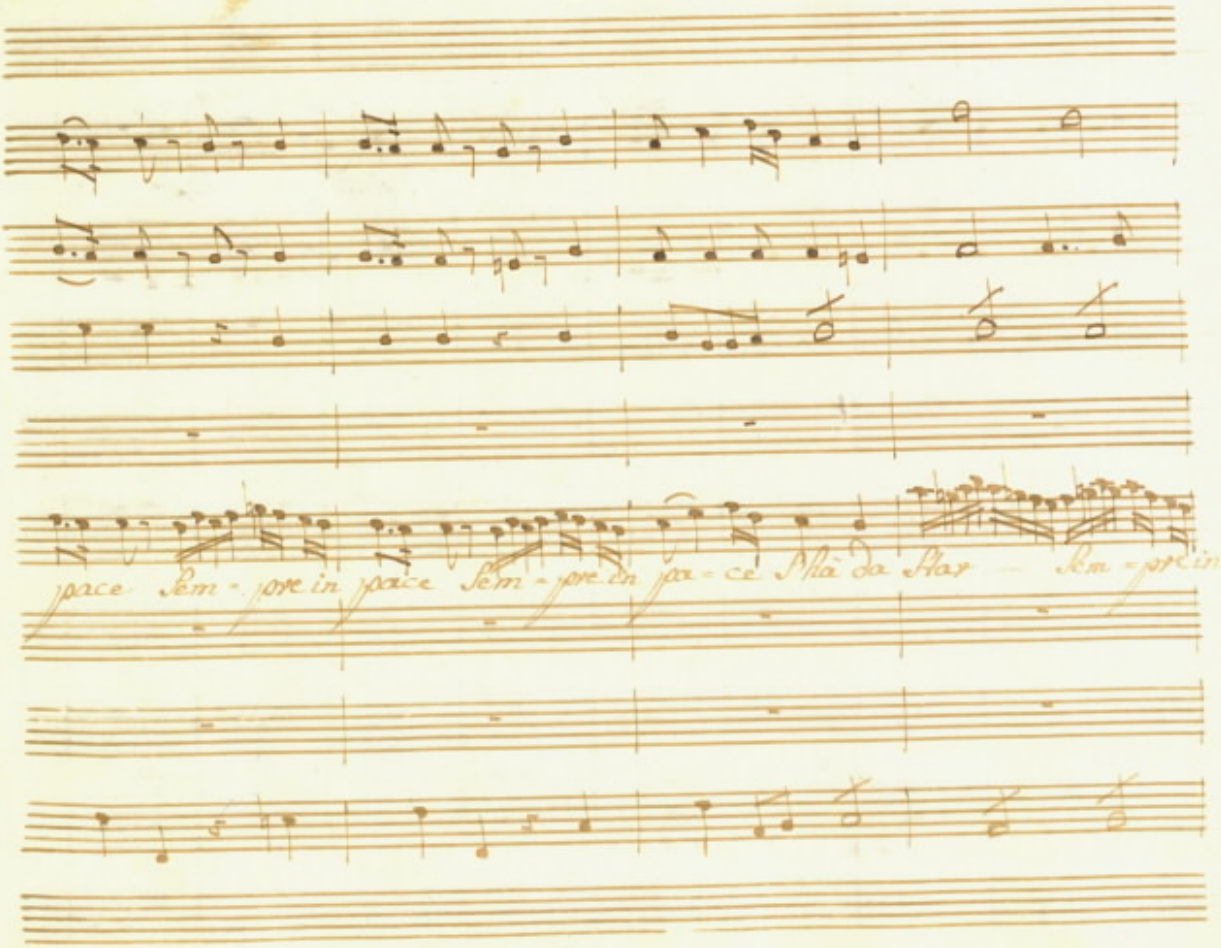

da pentirsi e da gridar da pentirsi da pent

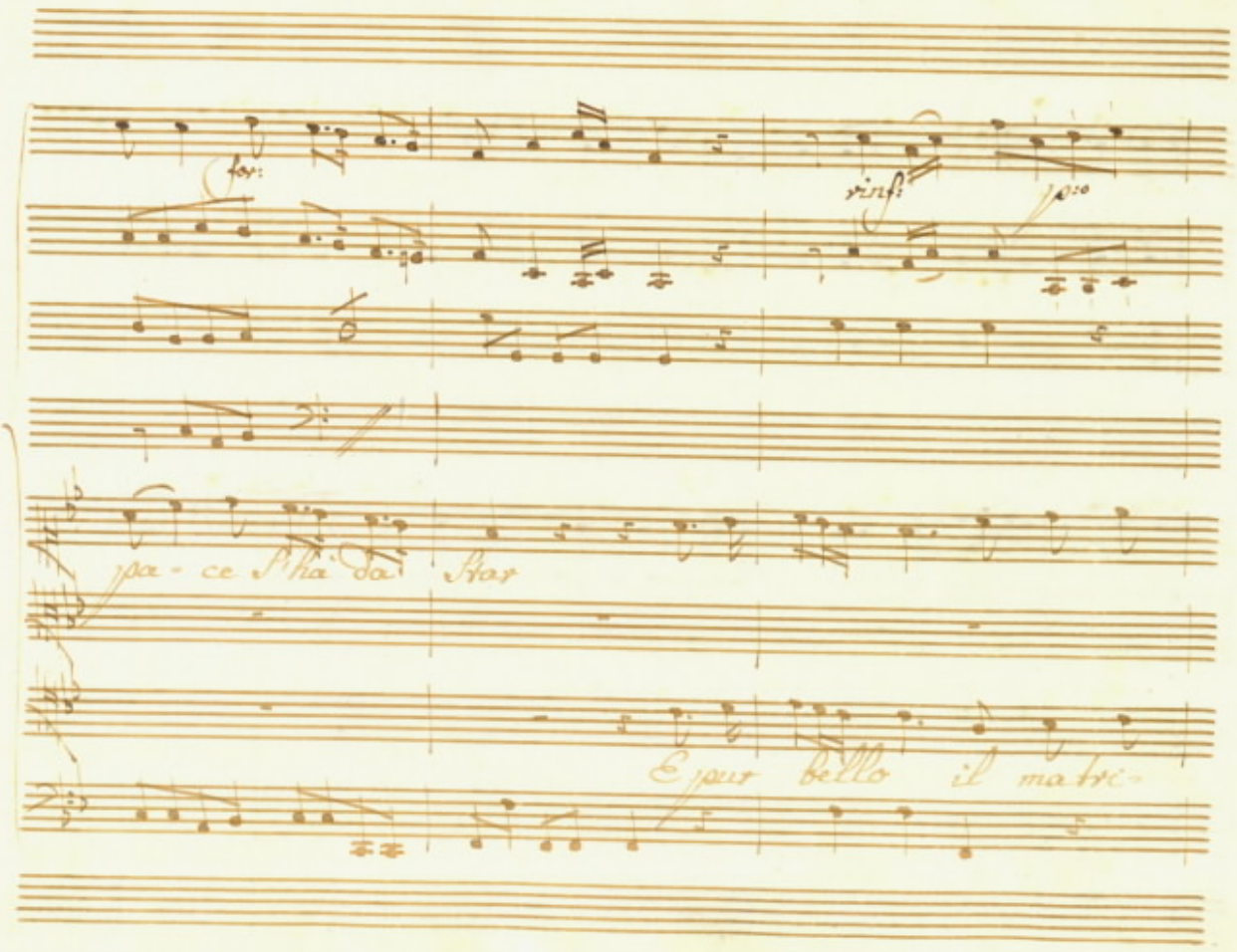

-tirsi da — pentir - si e da gri - dar — da — ver-

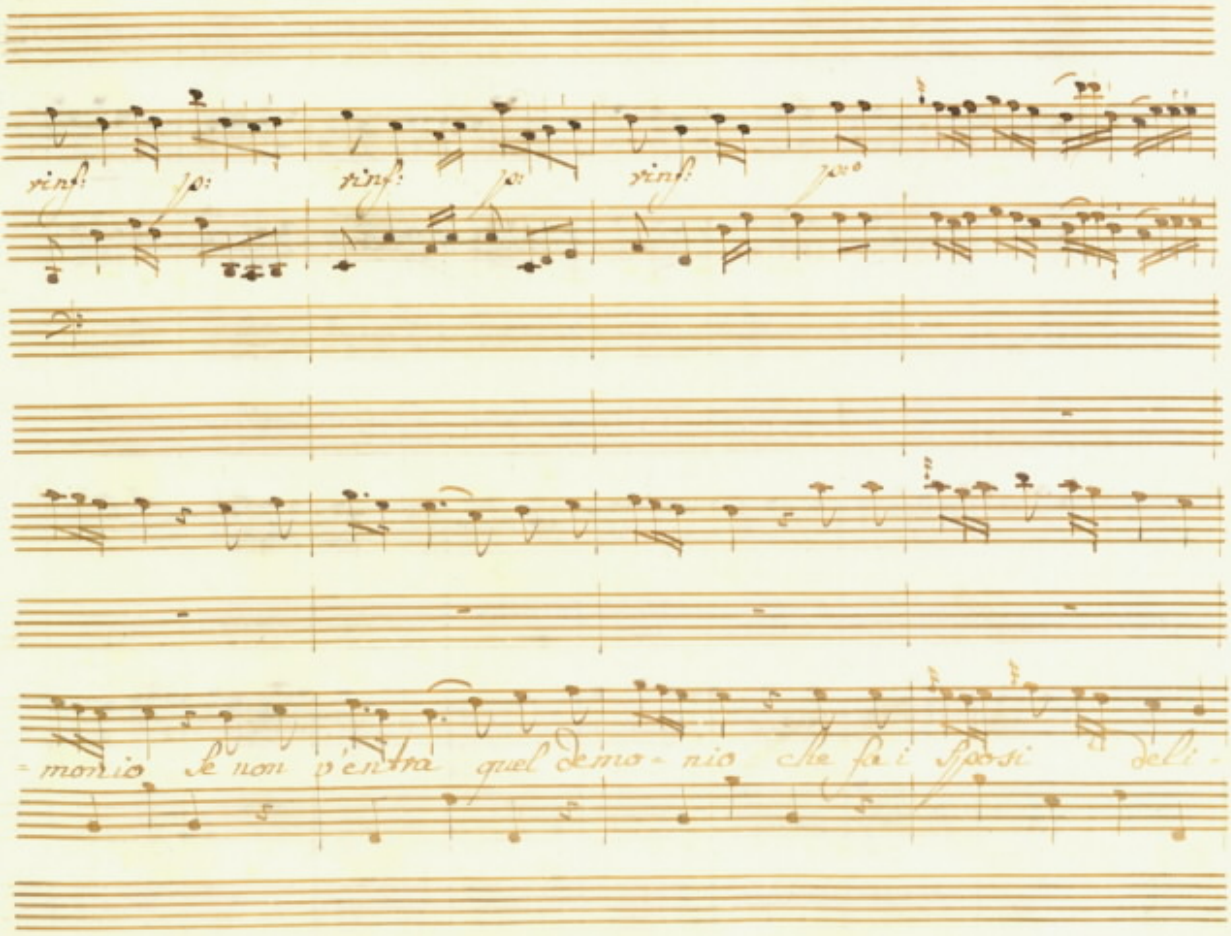

Nò mio Caro non conviene non con-
tirsi e da gridar

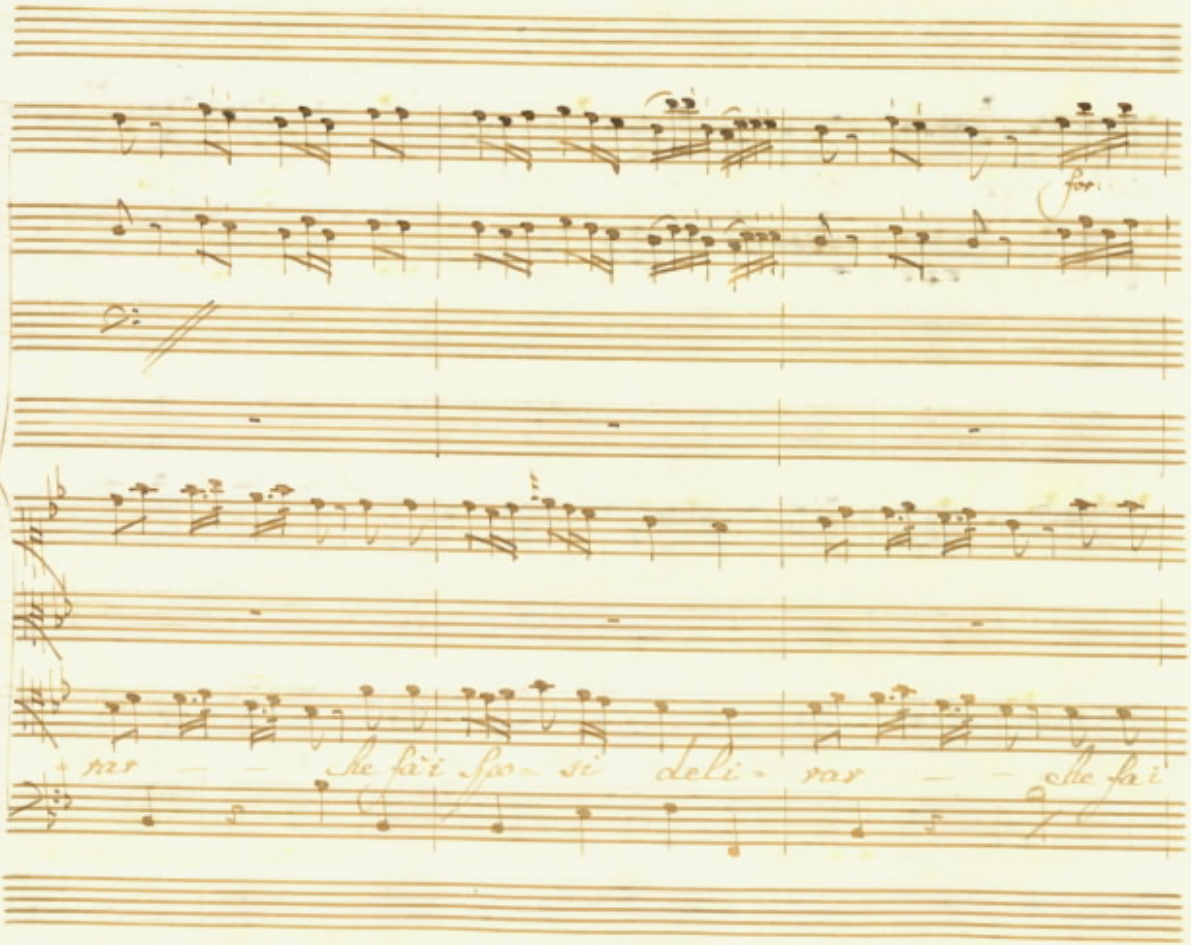

viene non mio Caro far l'amore come i gatti non son

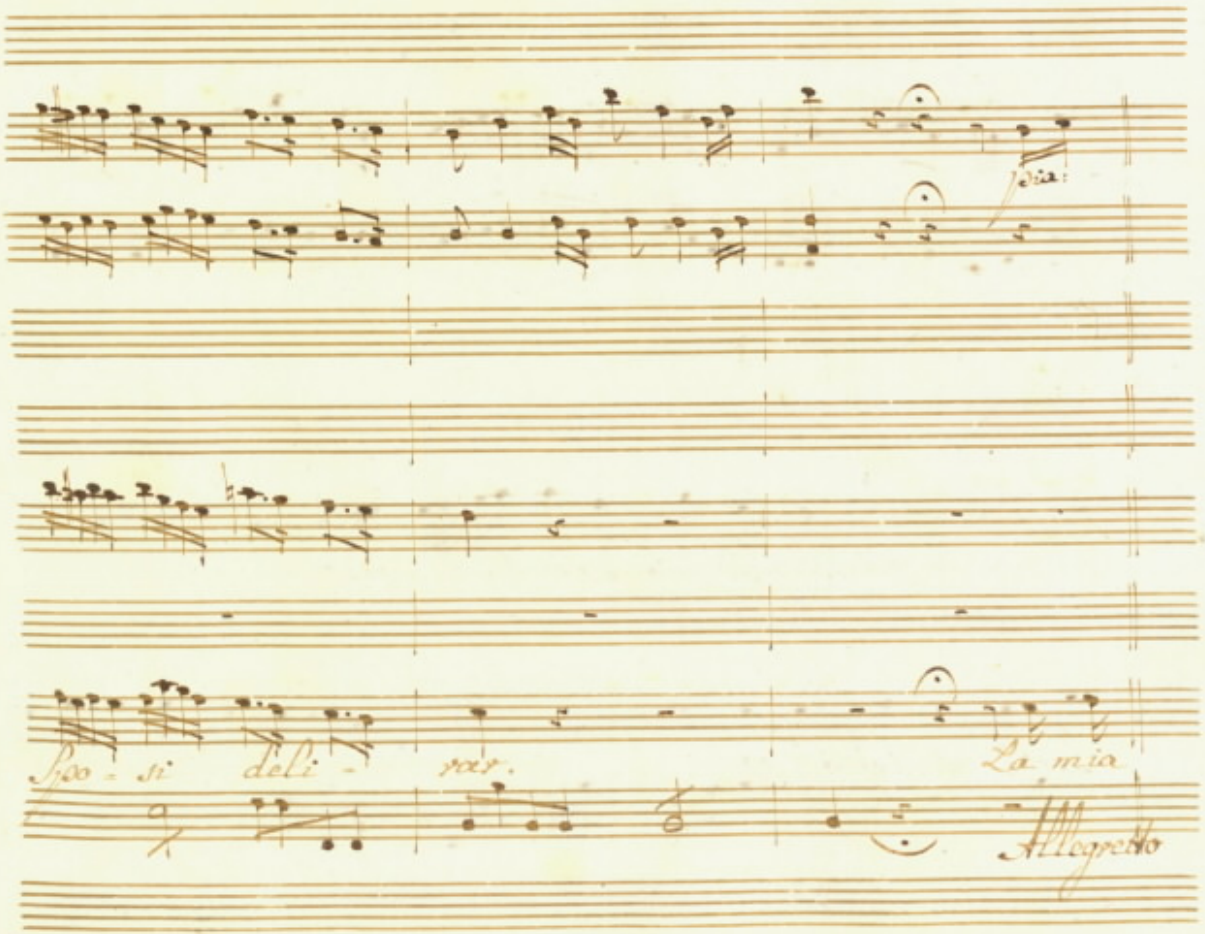

questi i nostri patti sempre in pace s'hà da star, sem = pre in

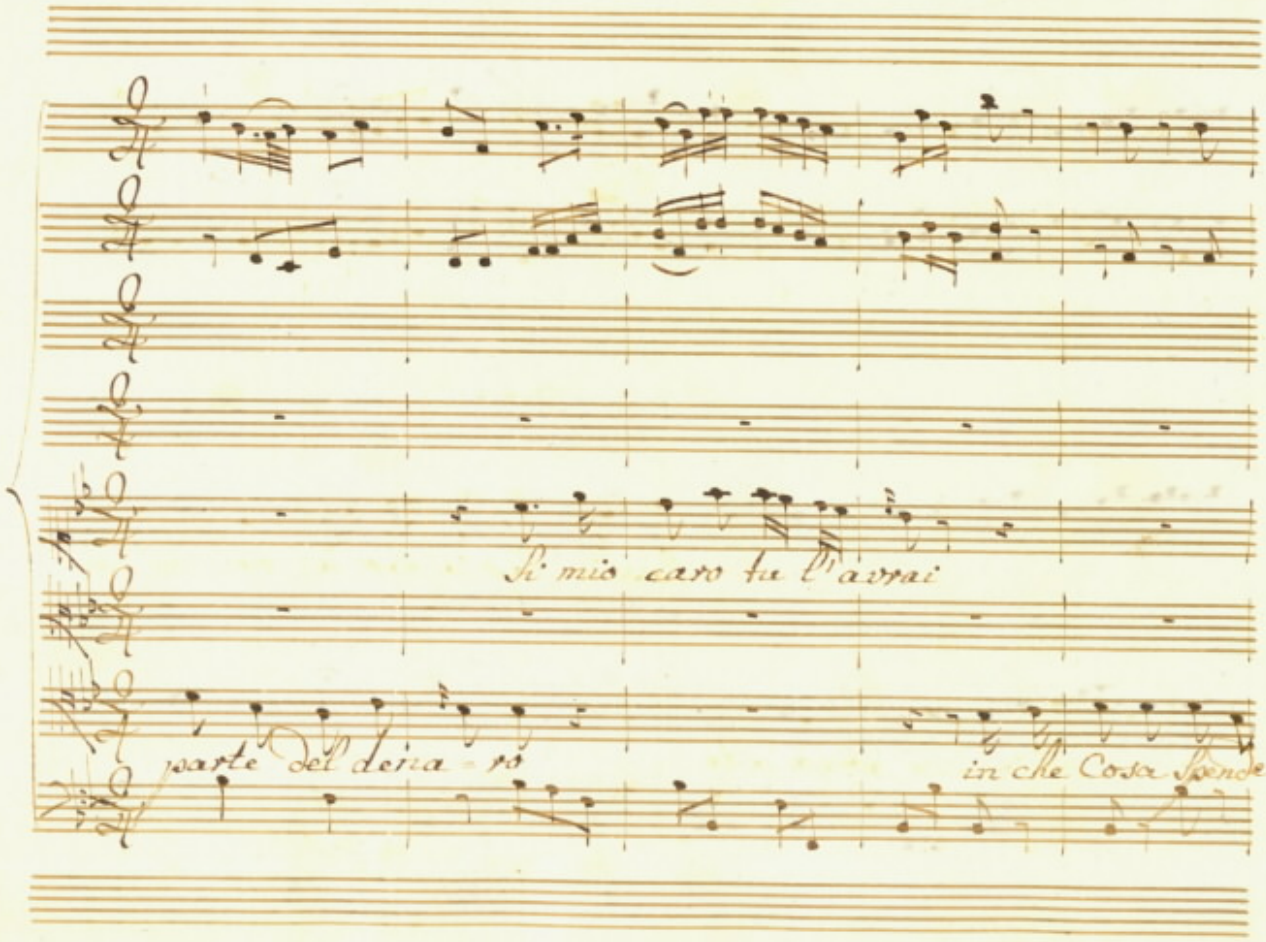

pace Sem - pre in pace Sem - pre in pa - ce Mā da Mar — Sem - pre in

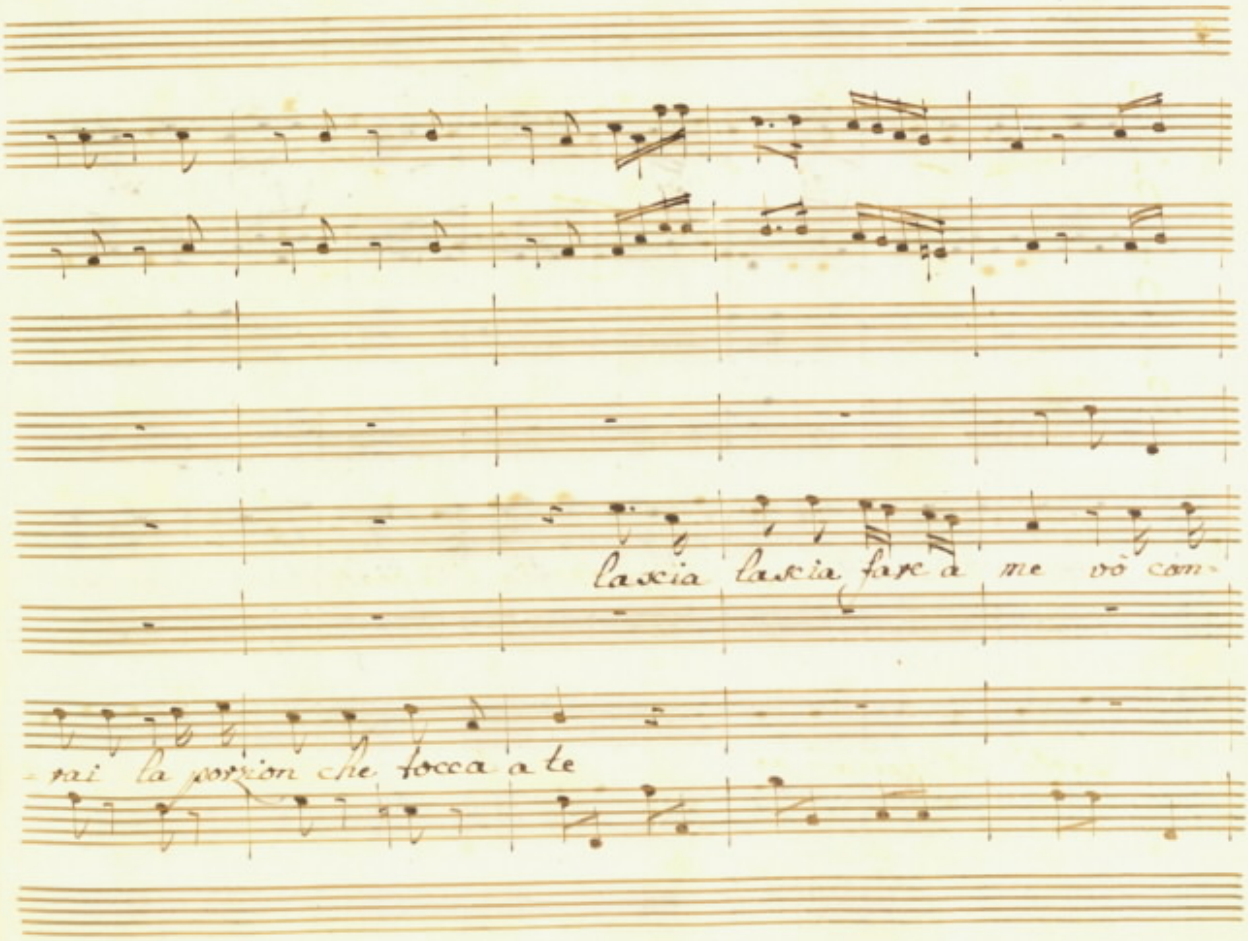

for:
sinf:
pa - ce S'ha da Star
E pur bello il matri-

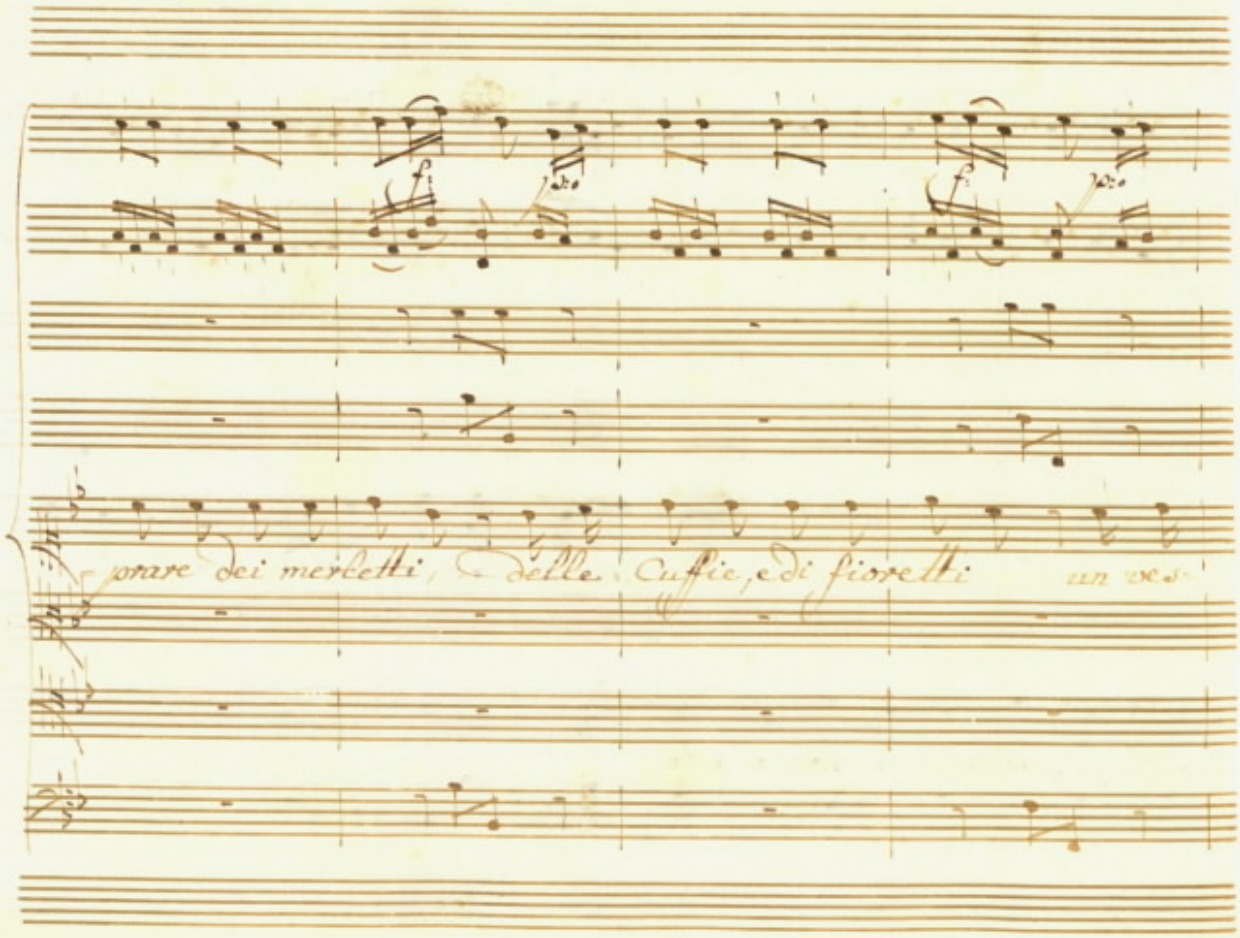

rinf: fo: rinf: fo rinf: fo
= morio se non v'entra quel demo - nio che fa i Sposi de -

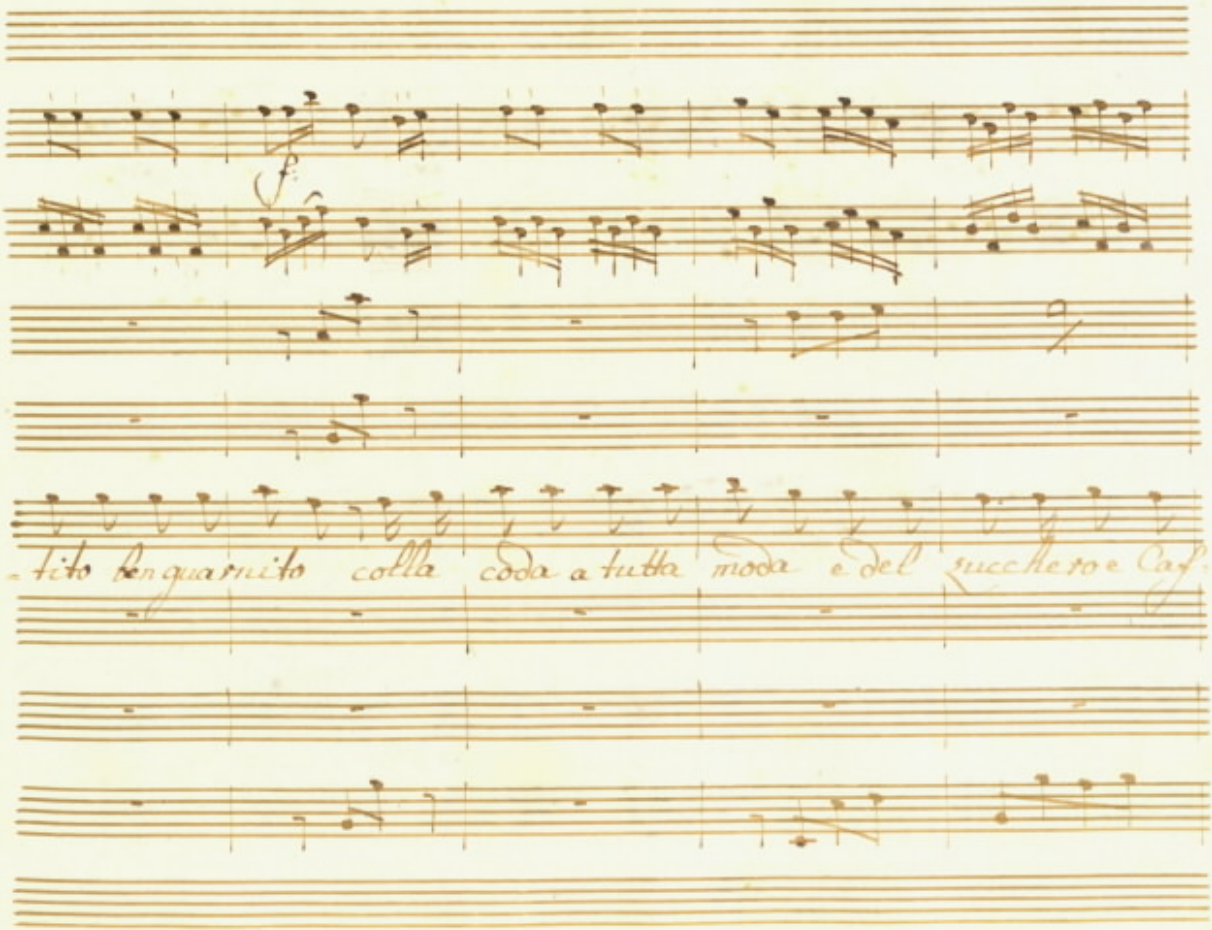

for:
rar — — che fai spo- si deli- rar — — che fai

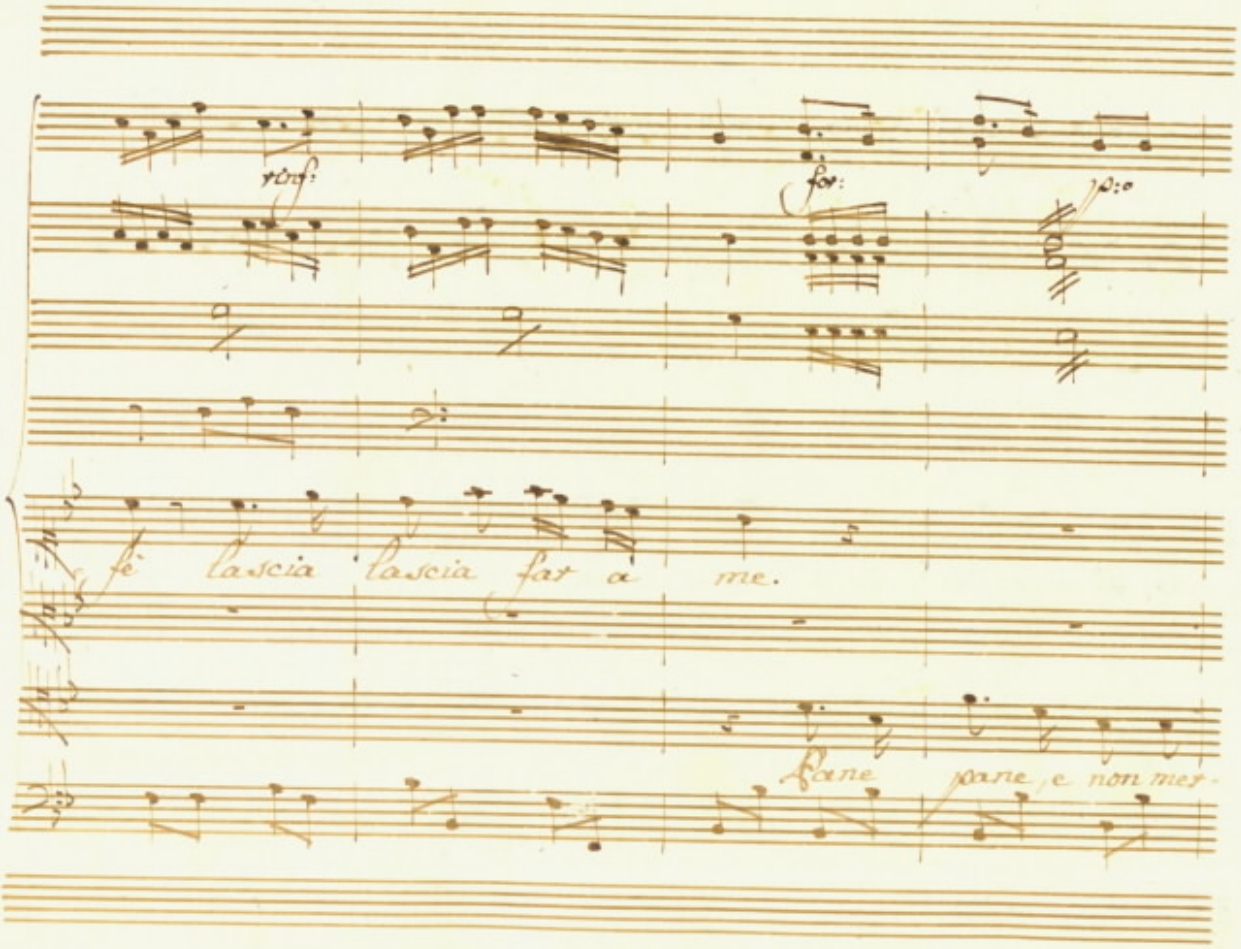

Spo - si deli - rar.
La mia
Allegretto


Si mio caro tu l'avrai
parte del denaro
in che Cosa spende


lascia lascia fare a me vō com-
-pai la portion che tocca a te


f
p
f
p
prare dei merletti, delle Cuffie, e di fioretti un ves-

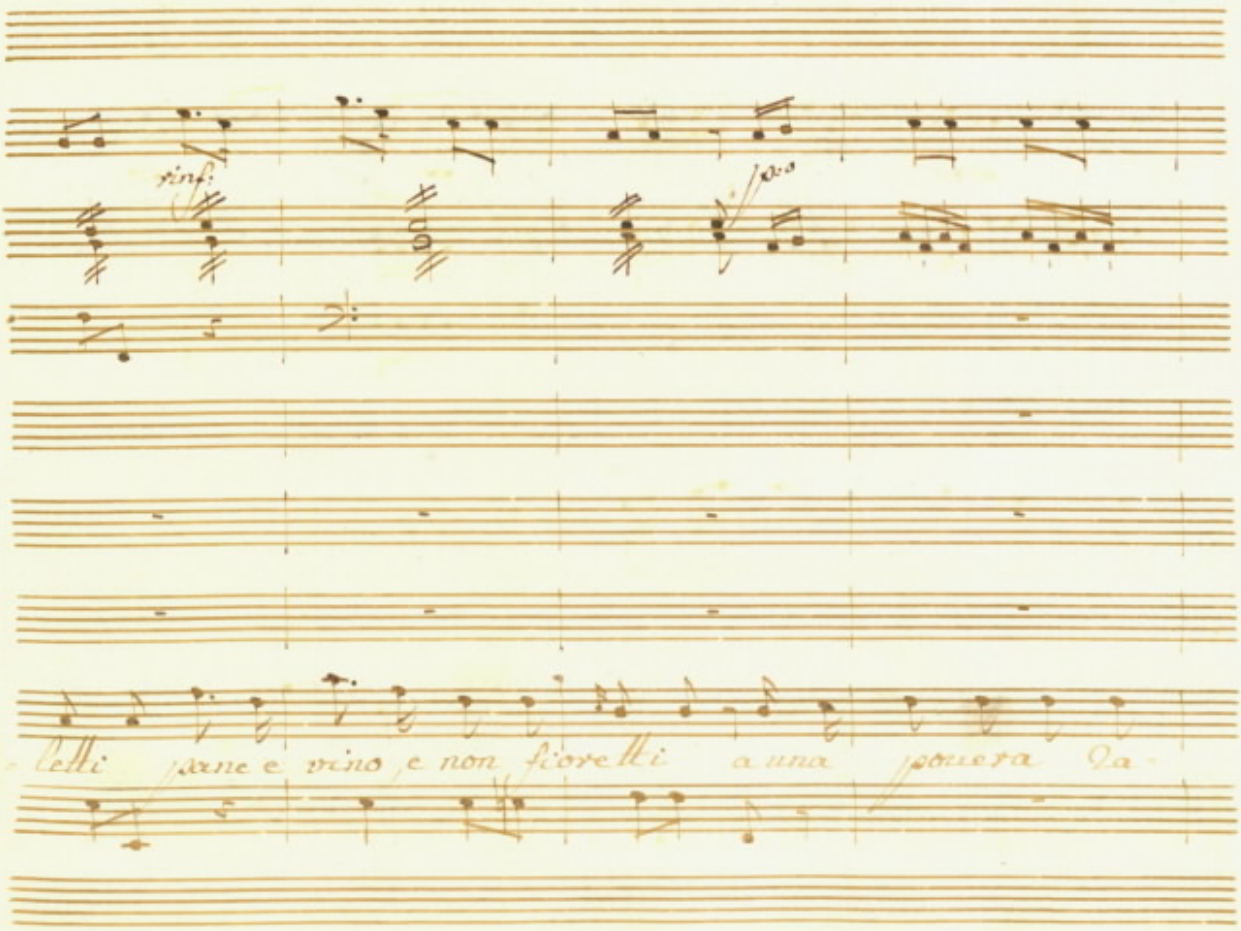

f.
tito benguarnito colla coda a tutta moda e del zucchero e Caf

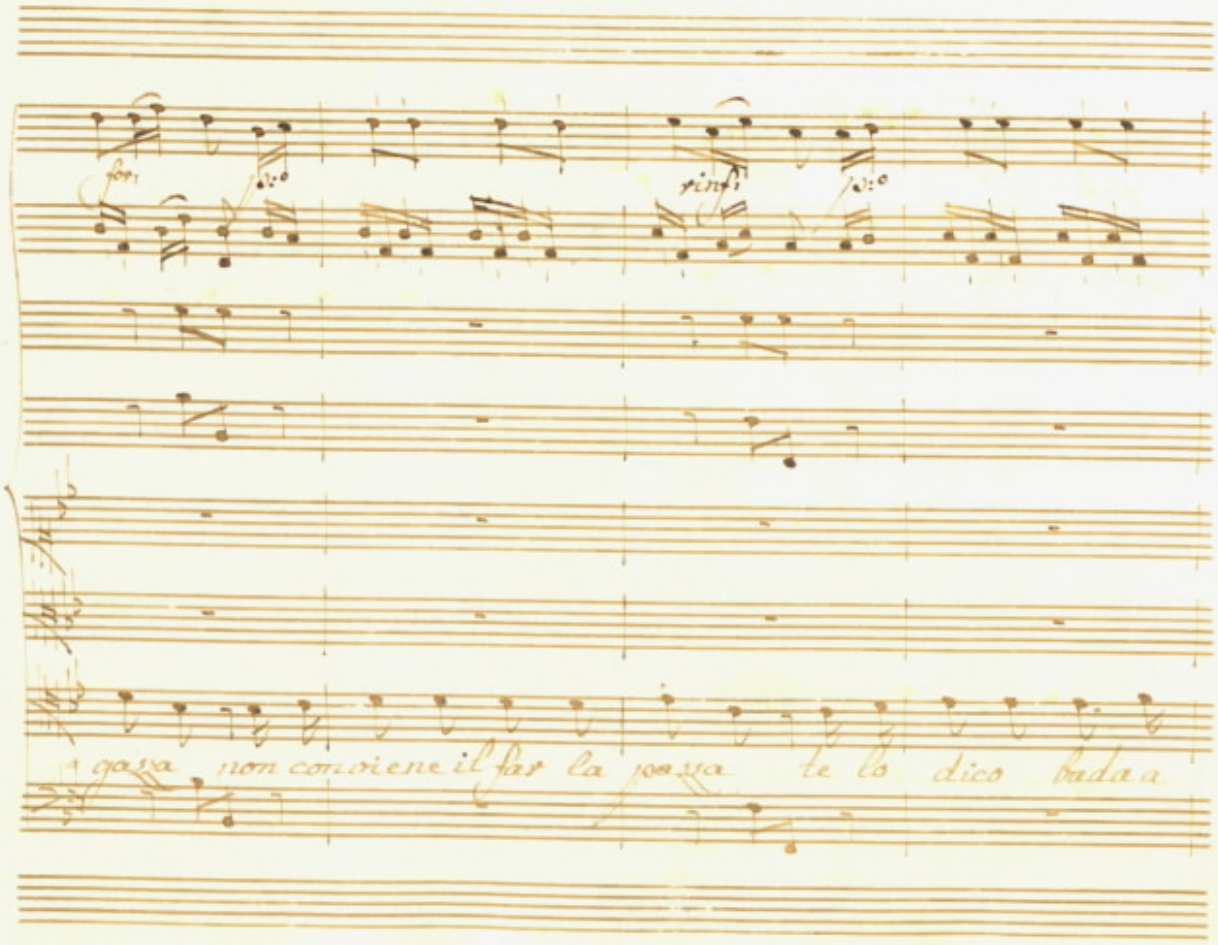


rinf: for: p:o

fè lascia lascia far a me.

Pane pane, e non mer-


sinf:
poco
letti pane e vino e non fiorelli a una povera Za-



for: p:o rinf: p:o

gassa non conviene il far la passa te lo dico bada a

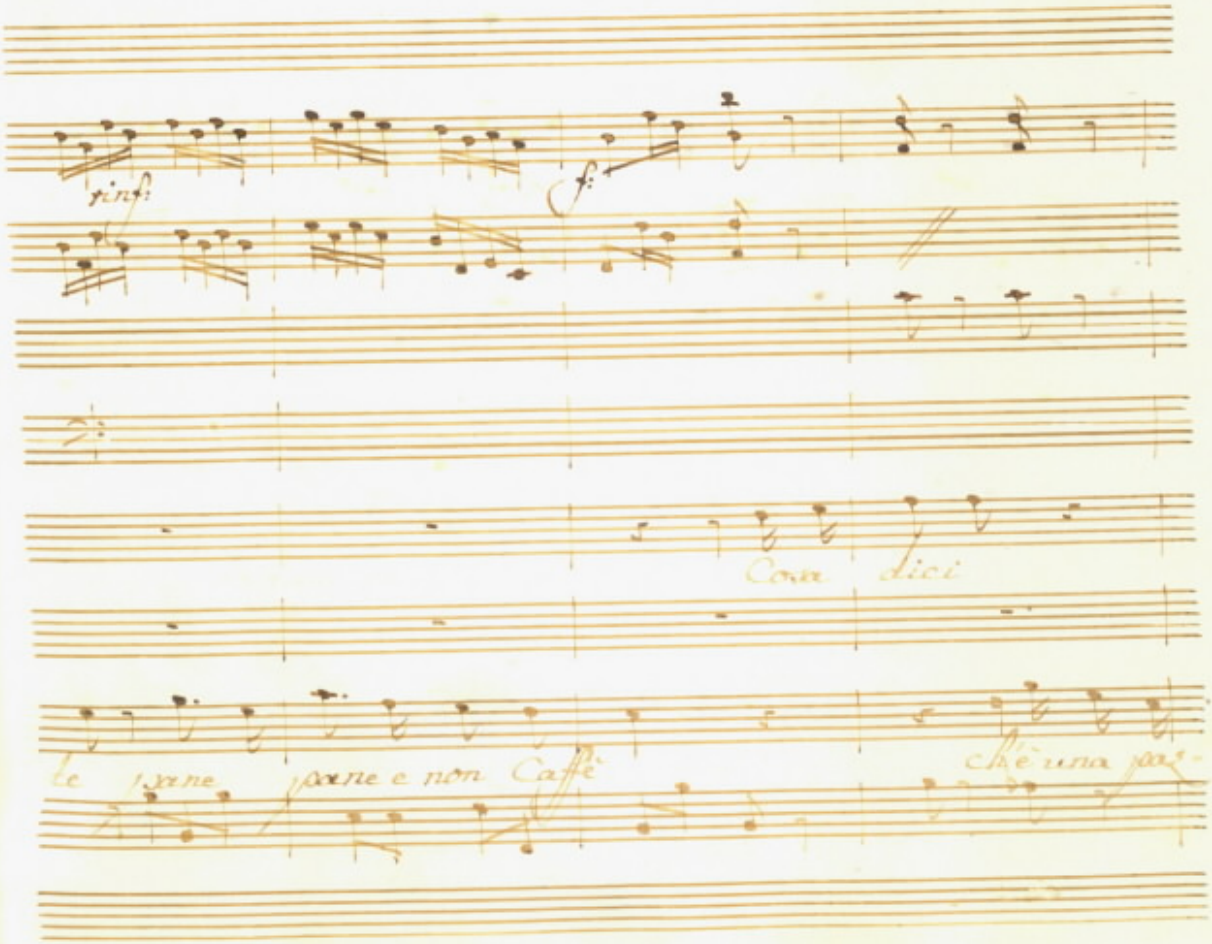
rinf:

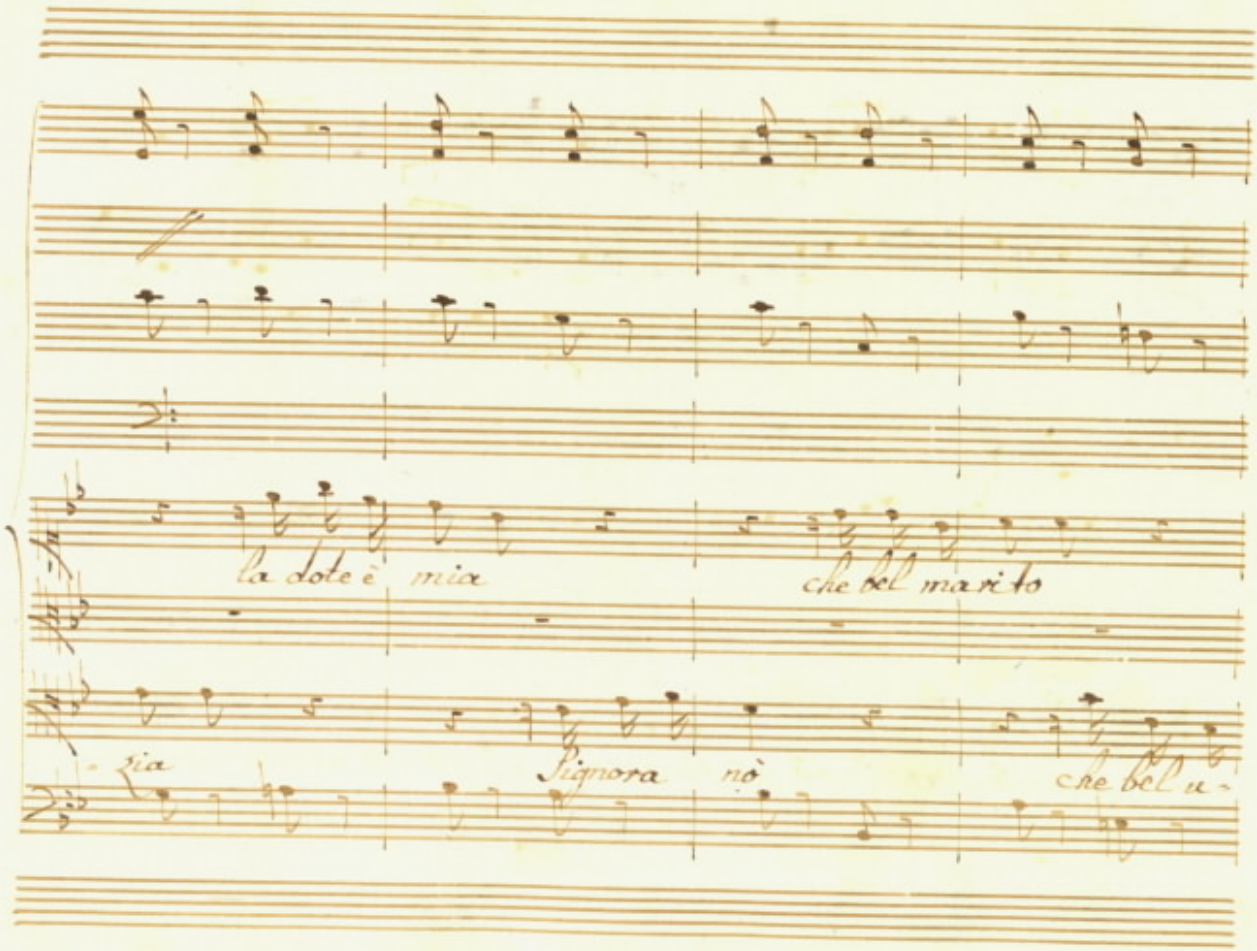
f:

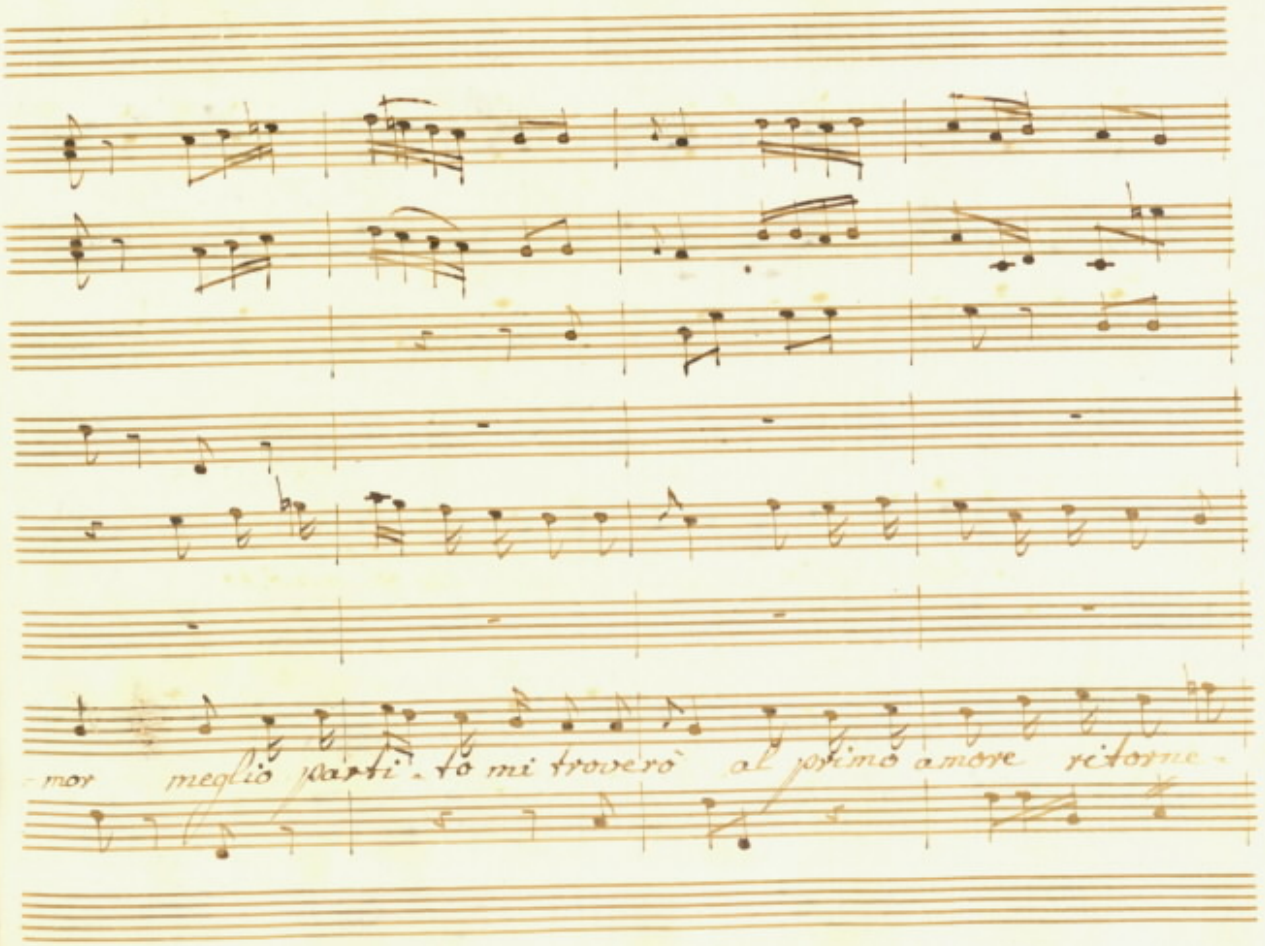
Cosa dici

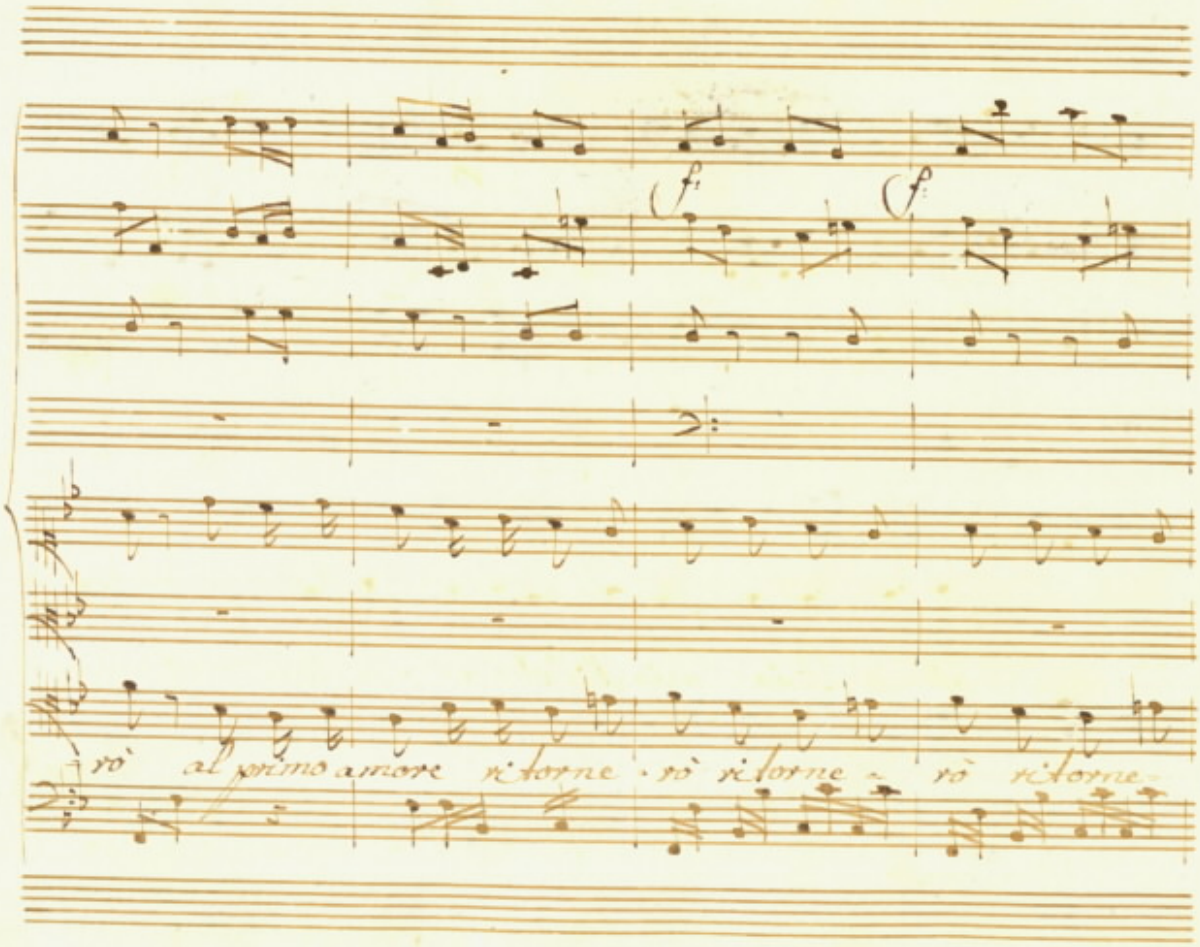
le pane pane e non Caffè

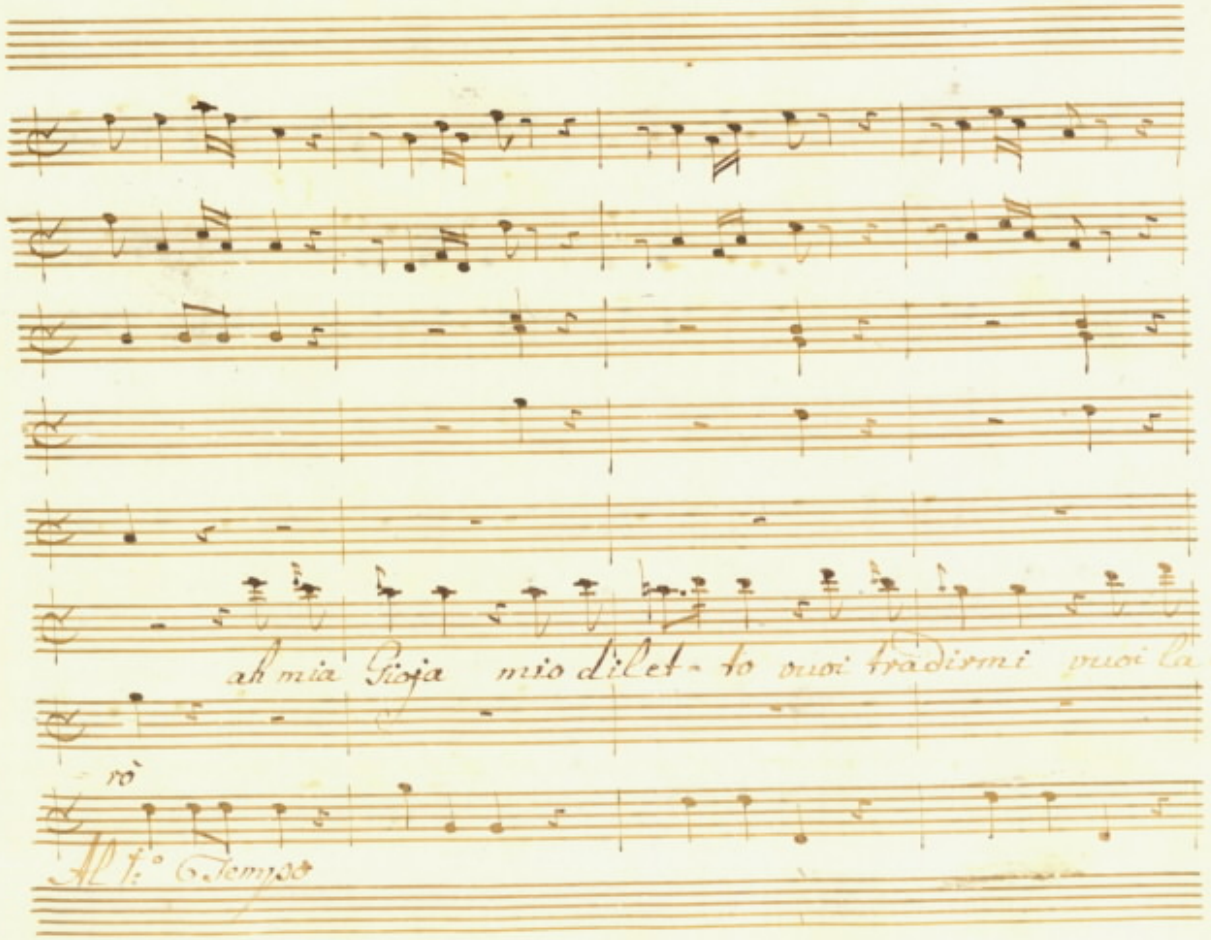
ch'è una paz-

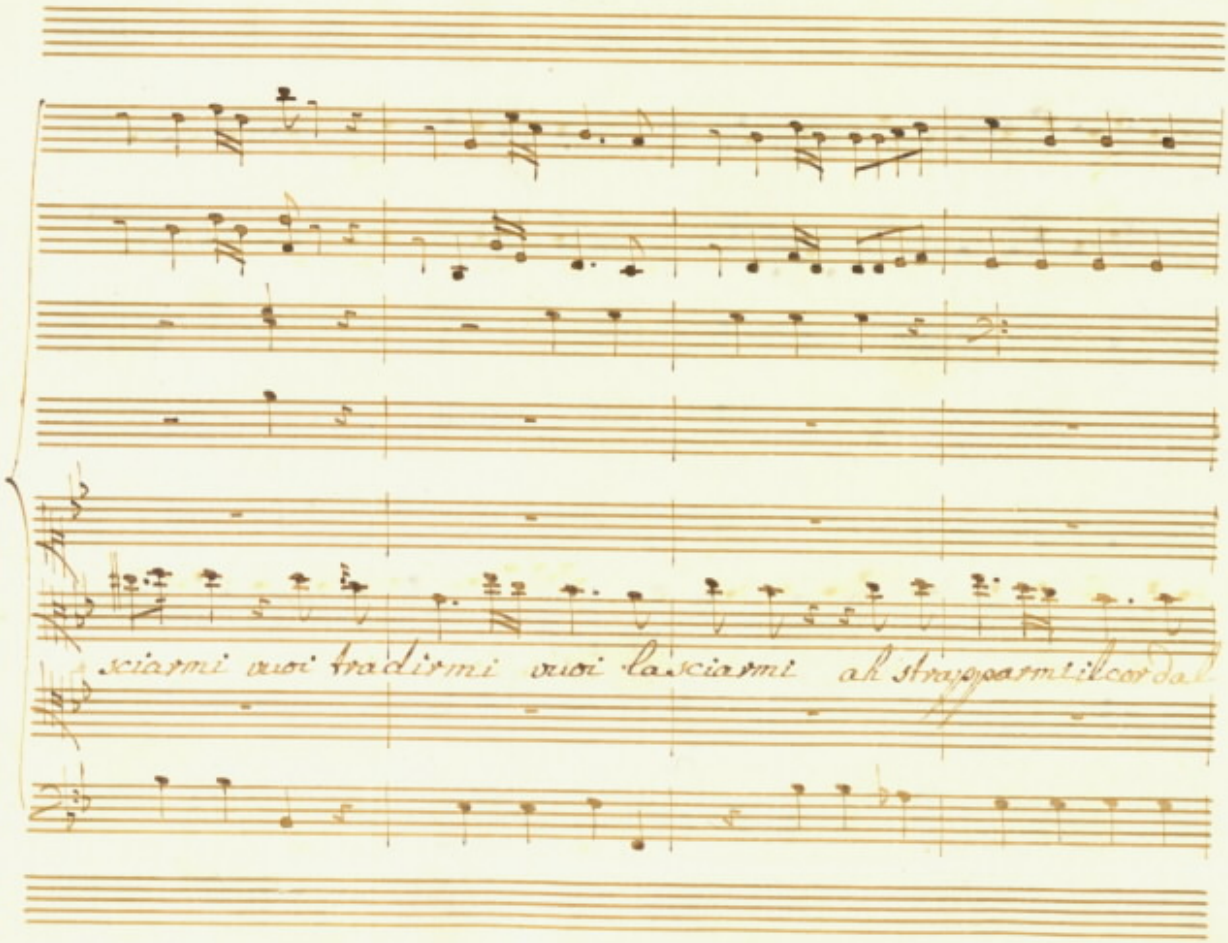


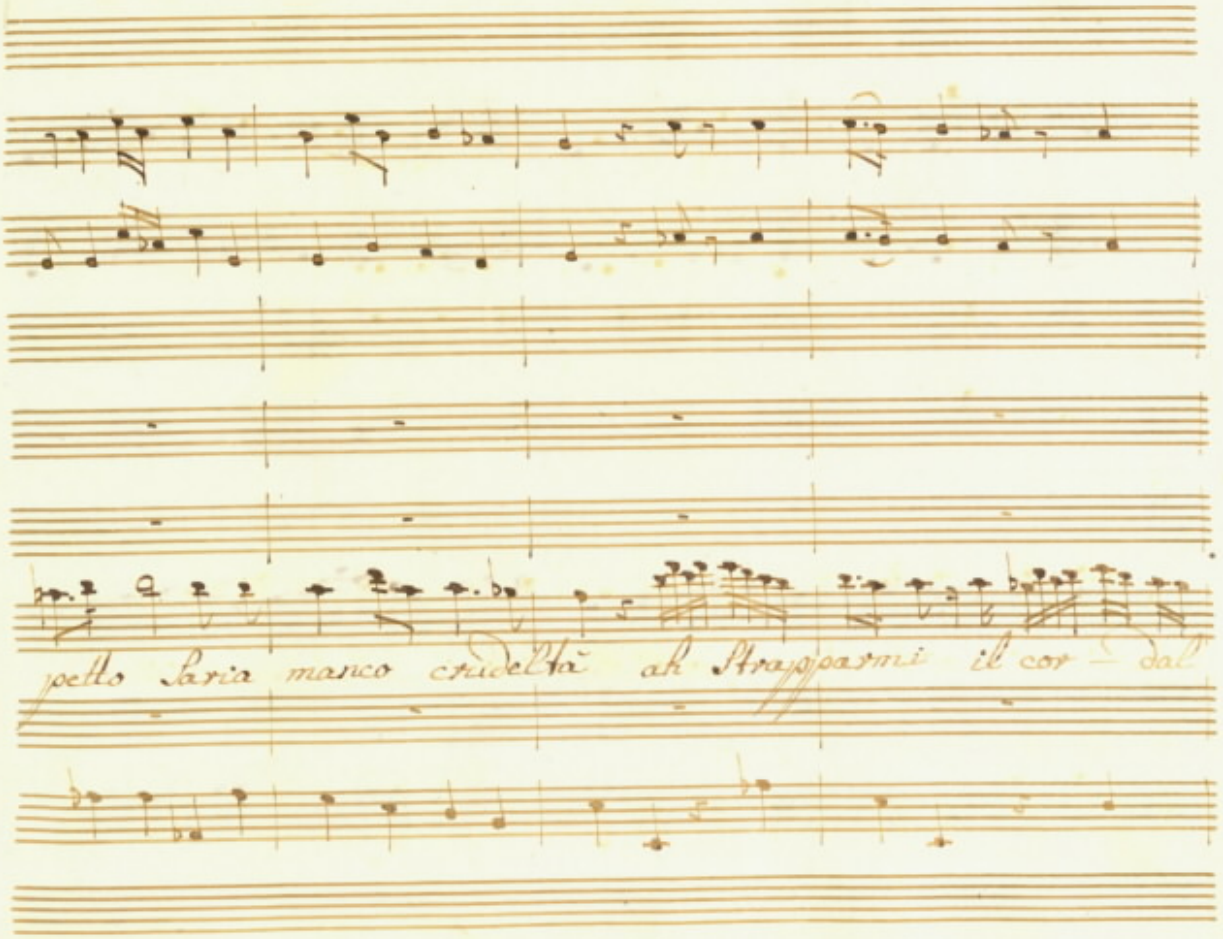

la dote è mia
che bel marito
zia
Signora nò
che bel u-

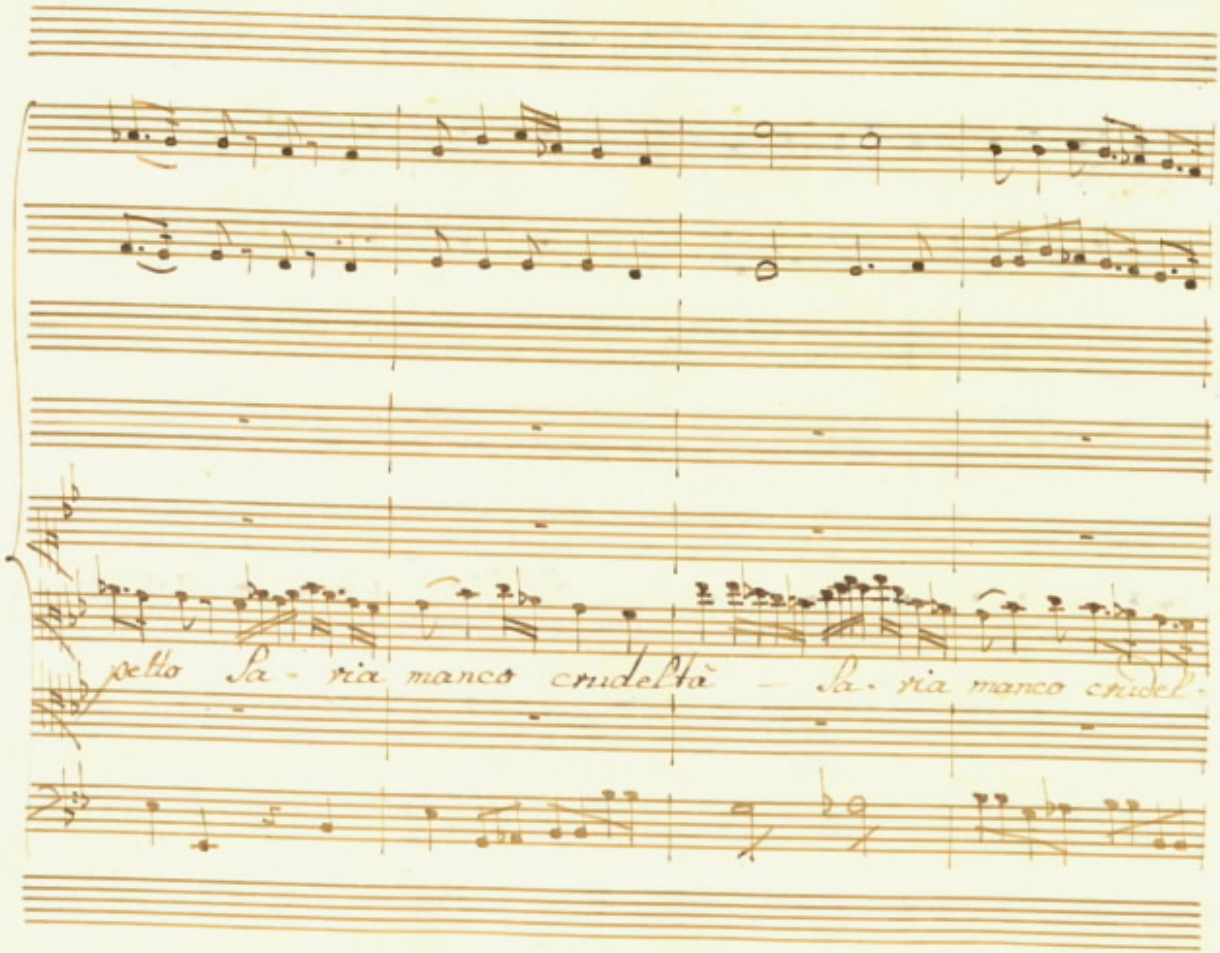

-mor meglio partì - tò mi troverò al primo amore ritorne -


(f)
(f)
rò al primo amore ritorne · rò ritorne – rò ritorne –


ah mia Sposa mio dilet- to vuoi tradirmi puoi la
rò
All.to Tempo


sciarmi voi tradirmi voi lasciarmi ah strapparmi il cor dal

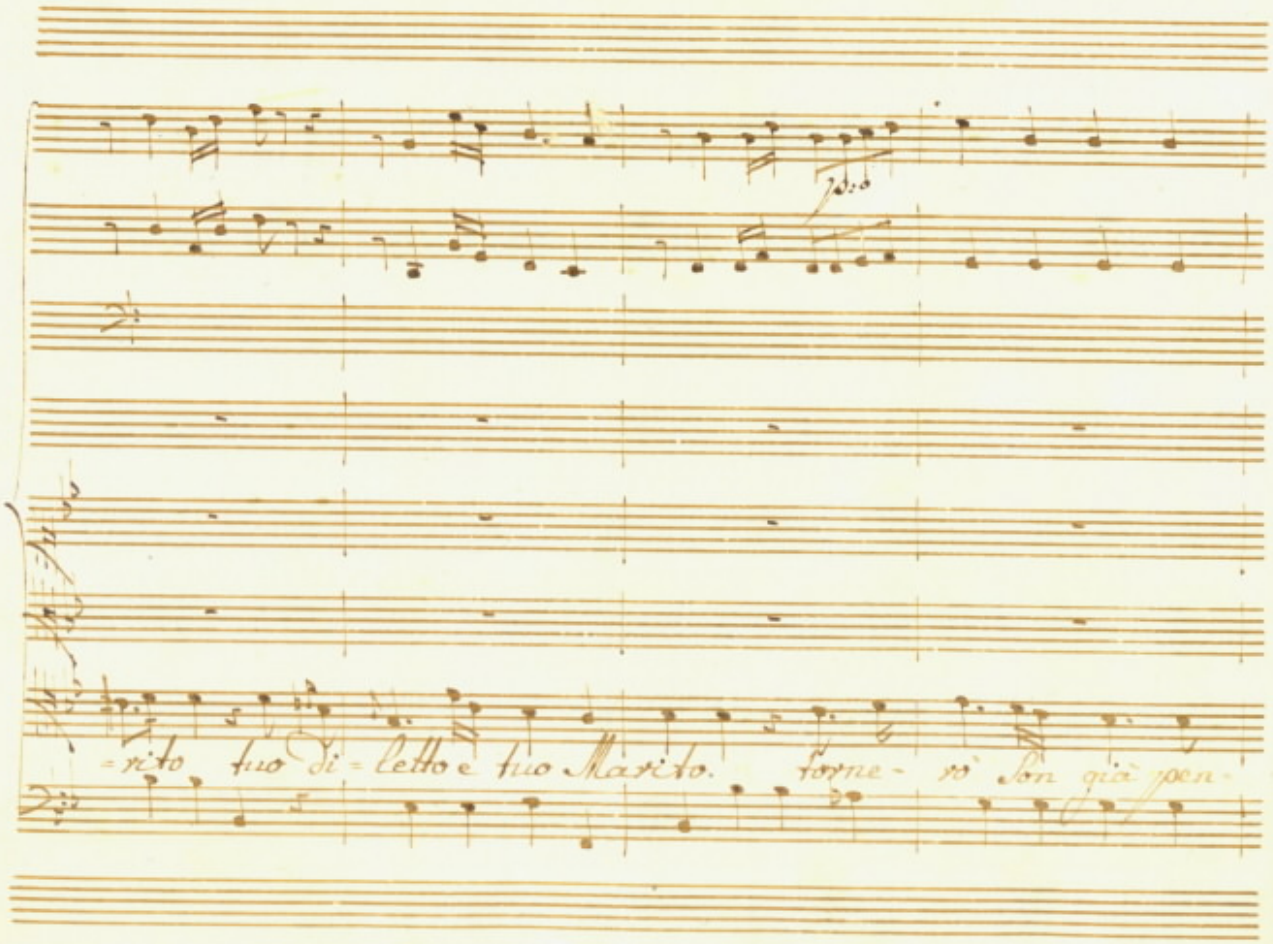

petto Saria manco crudeltà ah Strapparmi il cor — dal

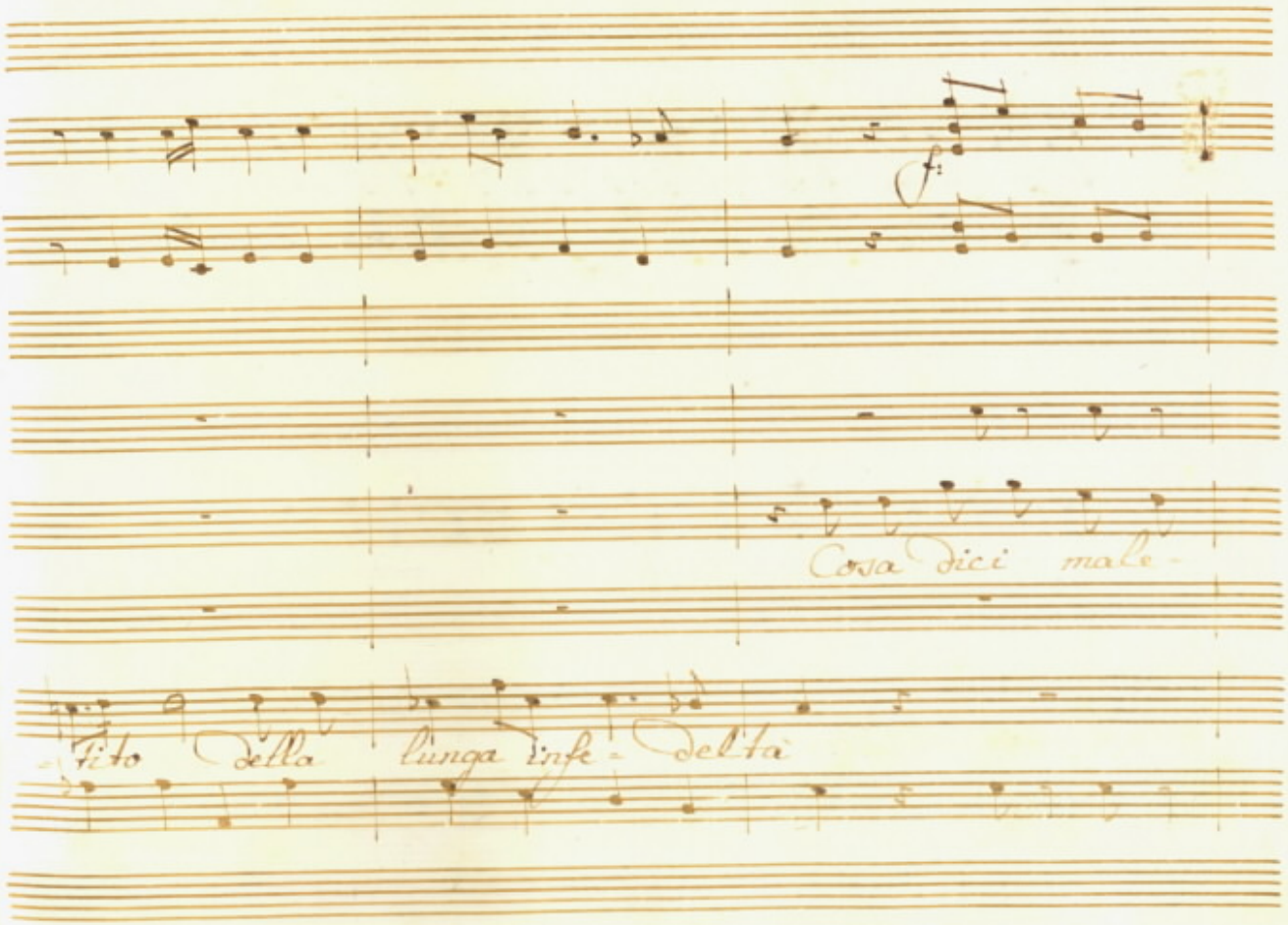

petto Sa - ria manco crudeltà — Sa - ria manco crudel -

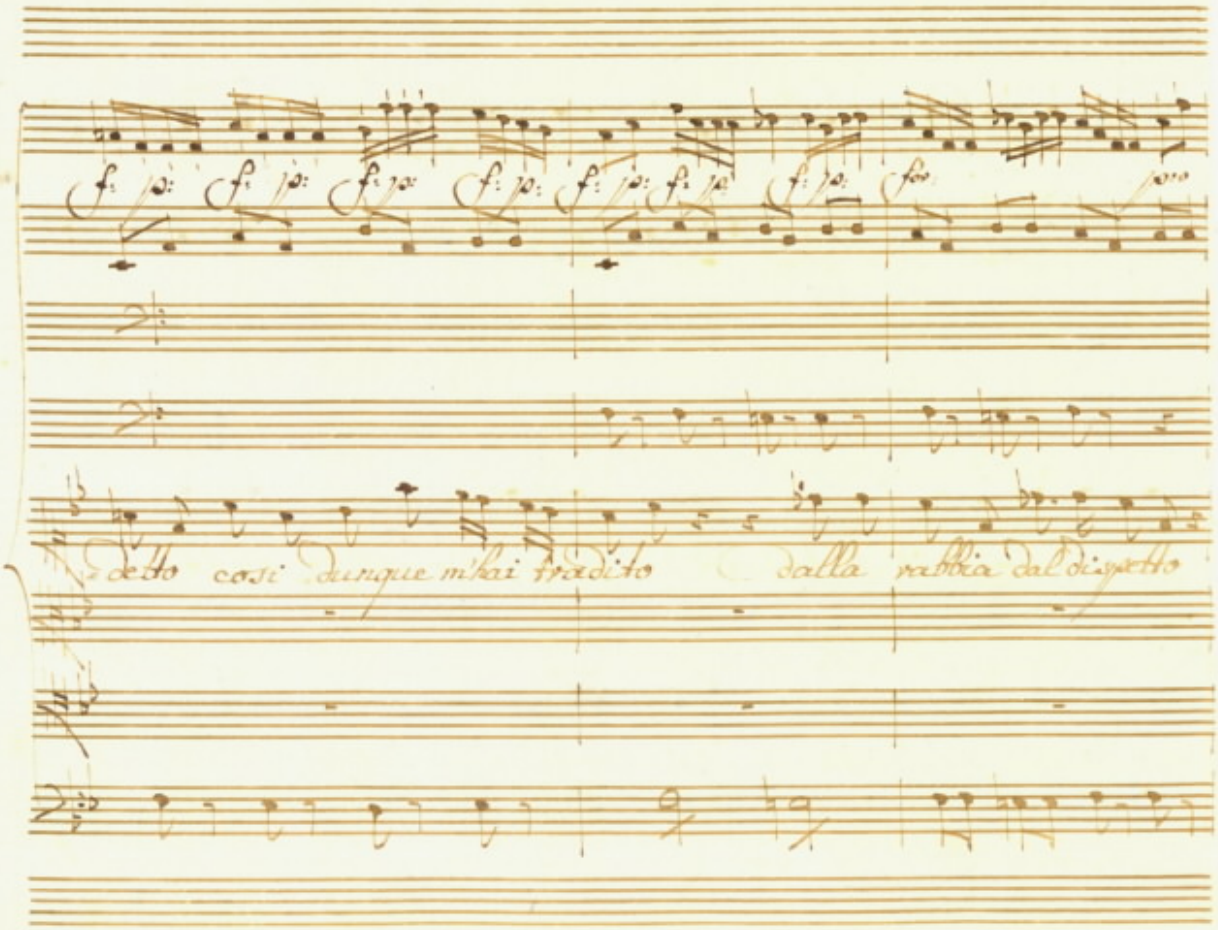
rinf.

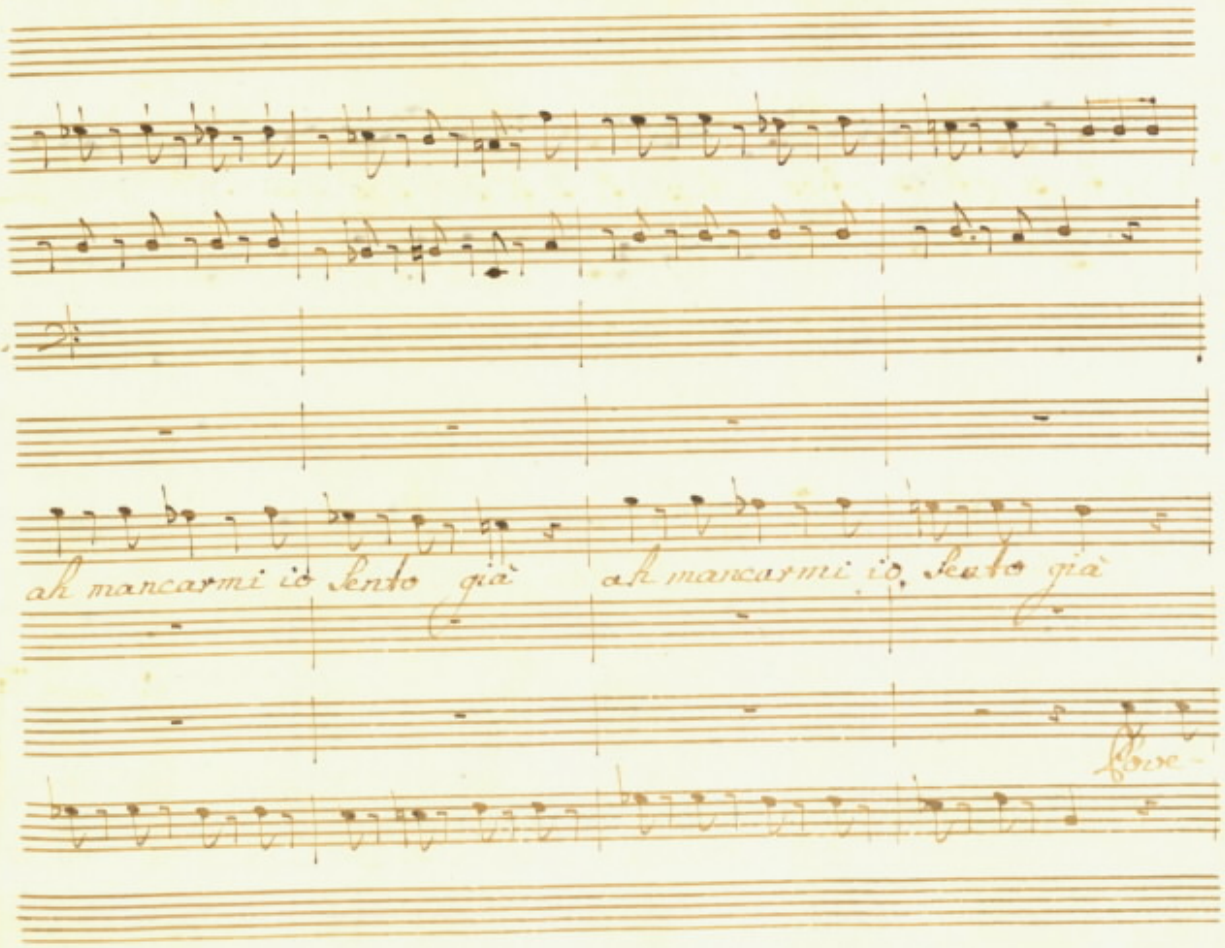
fà

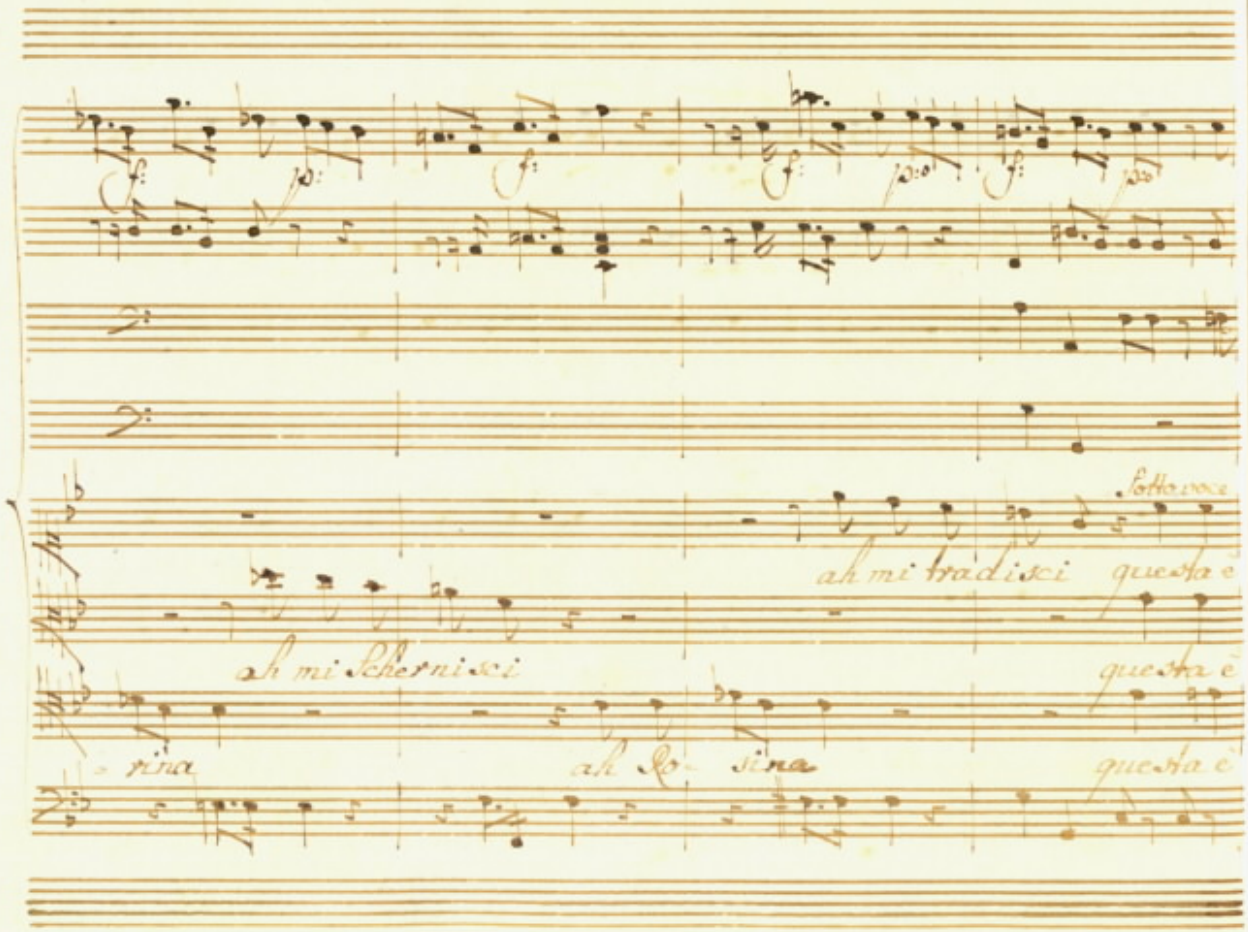
nò mia Cara al primo affet- to tuo diletto e tuo Ma-

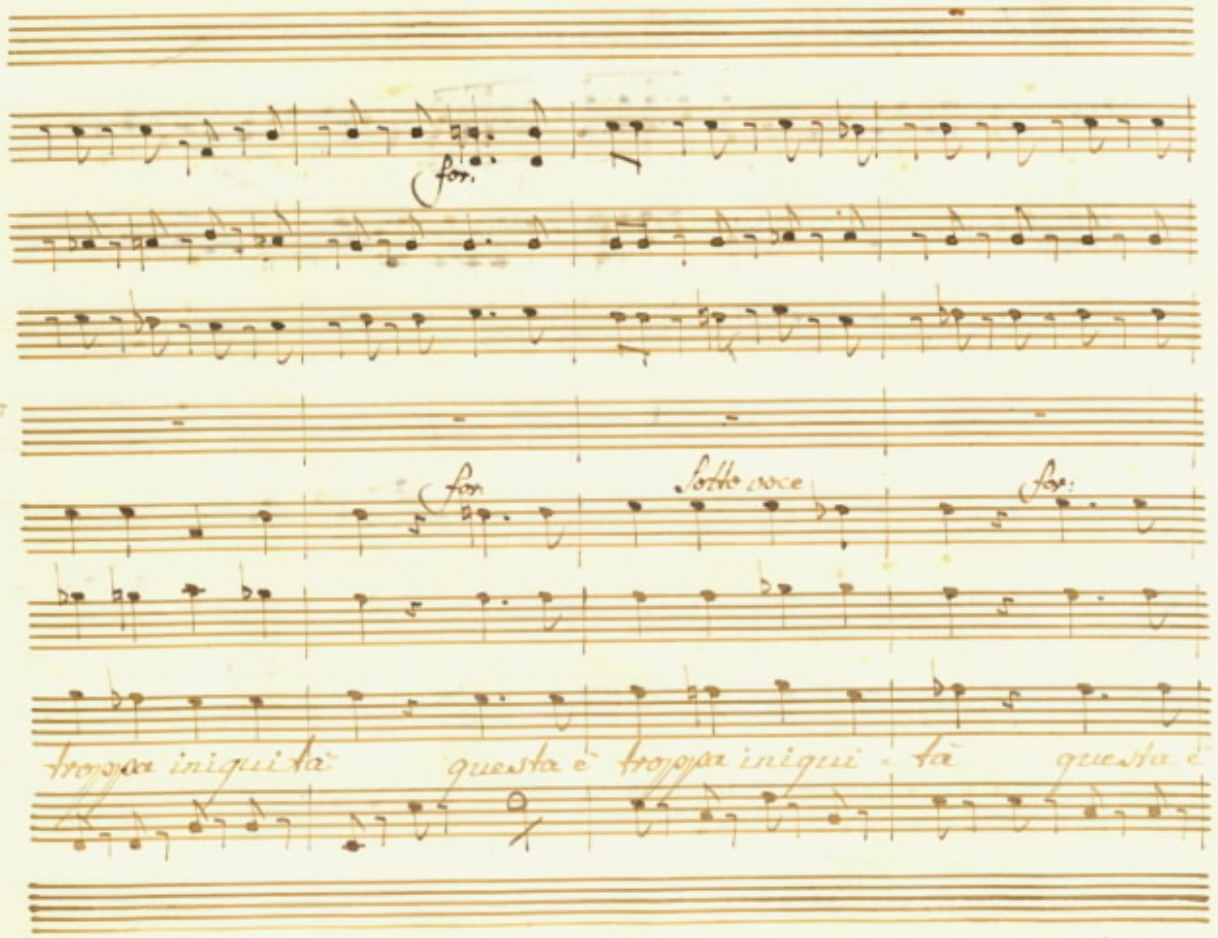

=rito tuo Di = letto e tuo Marito. torne- rò Son già pen-

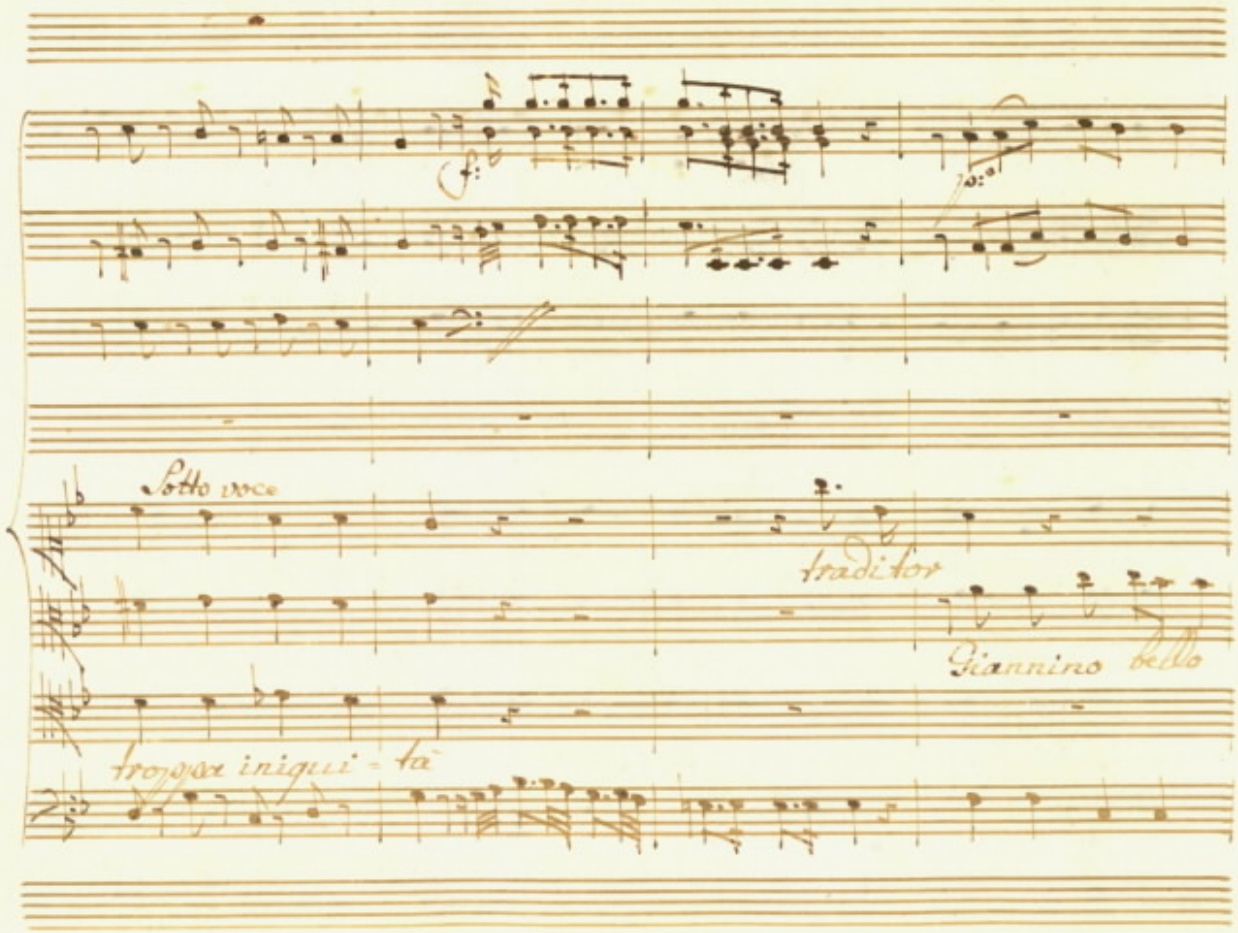

f:
Cosa dici male-
-tito della lunga infe- deltà

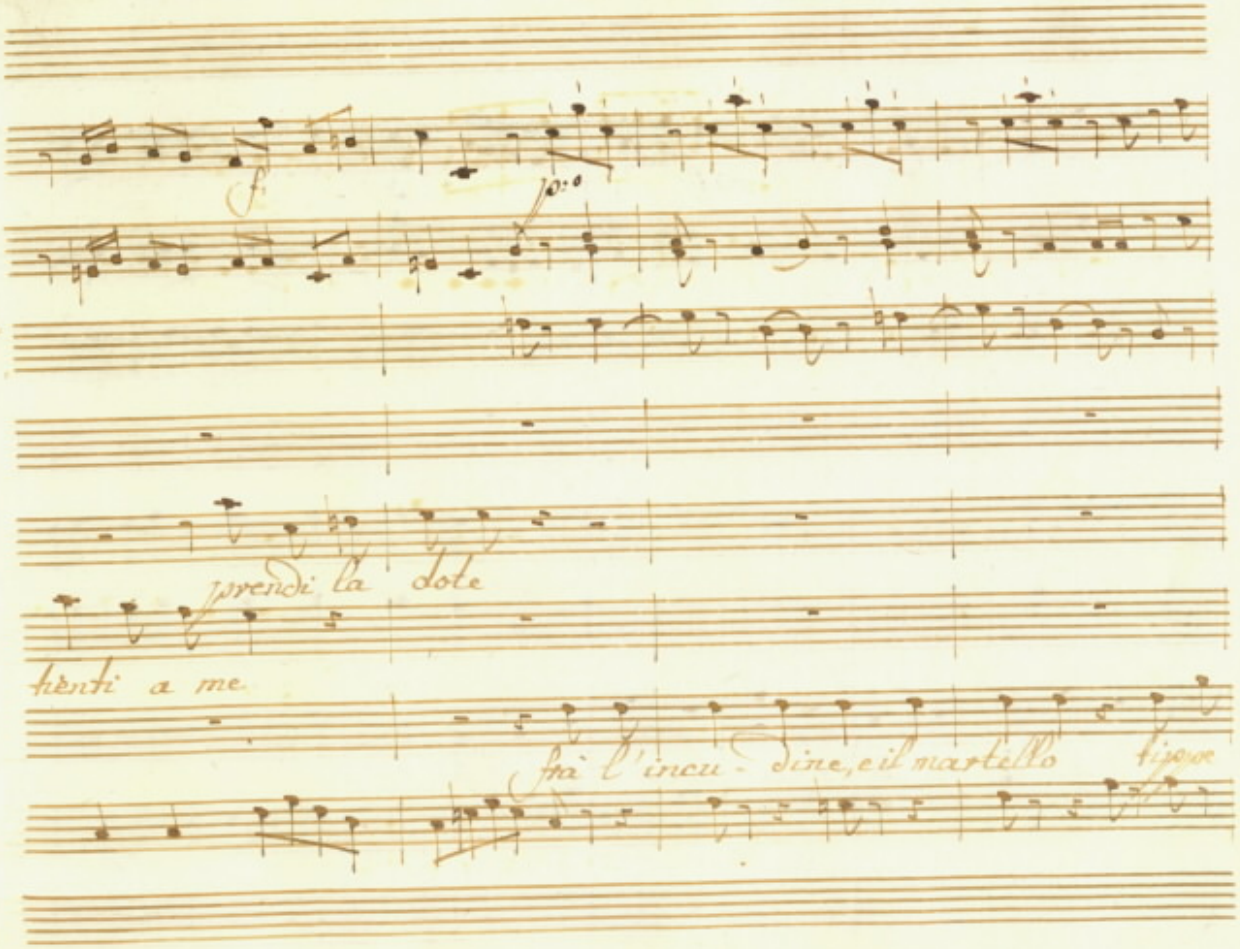

f: p: f: p: f: p: f: p: f: p: f: p: f: p: f: p:
detto così dunque m'hai tradito dalla rabbia dal dispetto

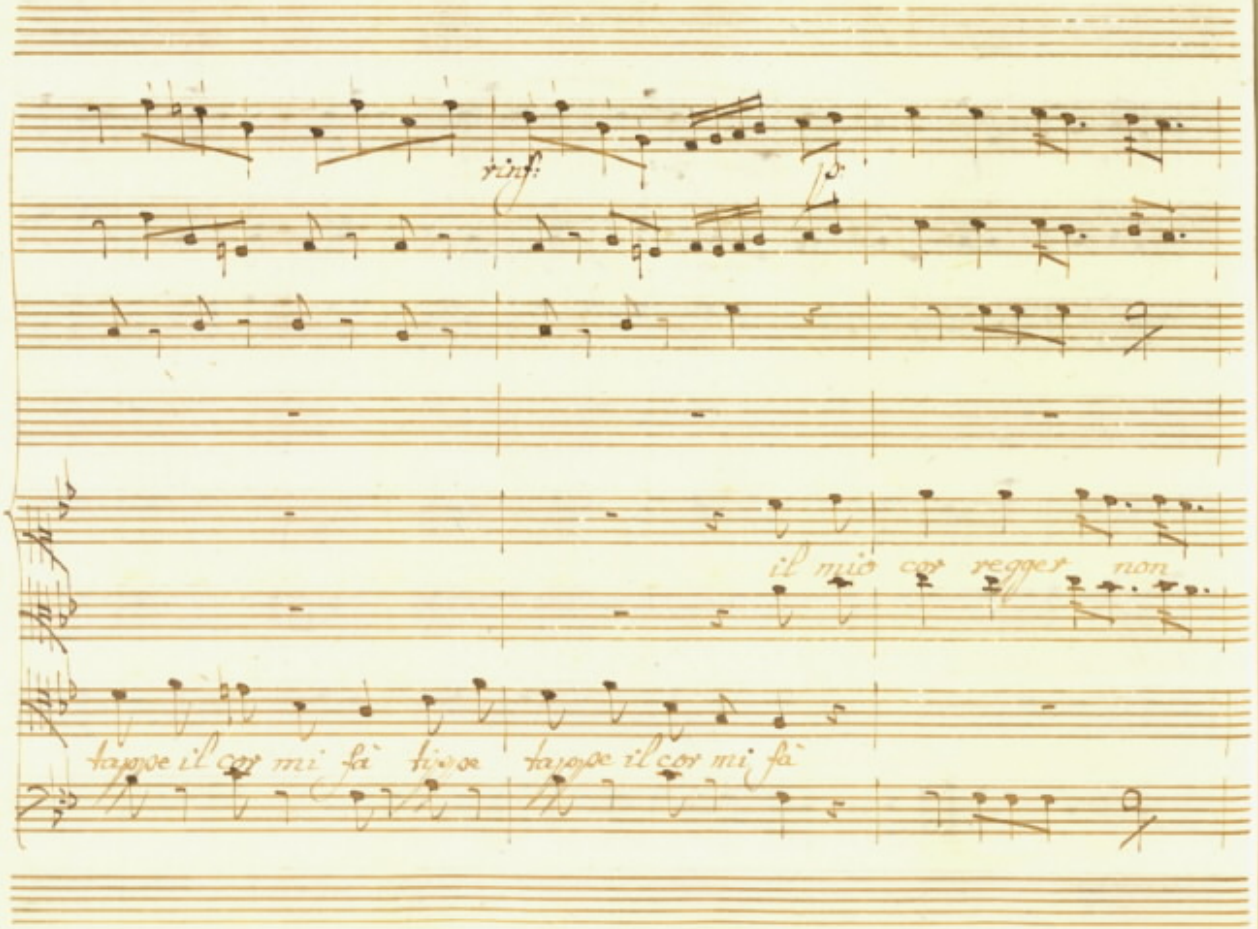

ah mancarmi io sento già ah mancarmi io sento già

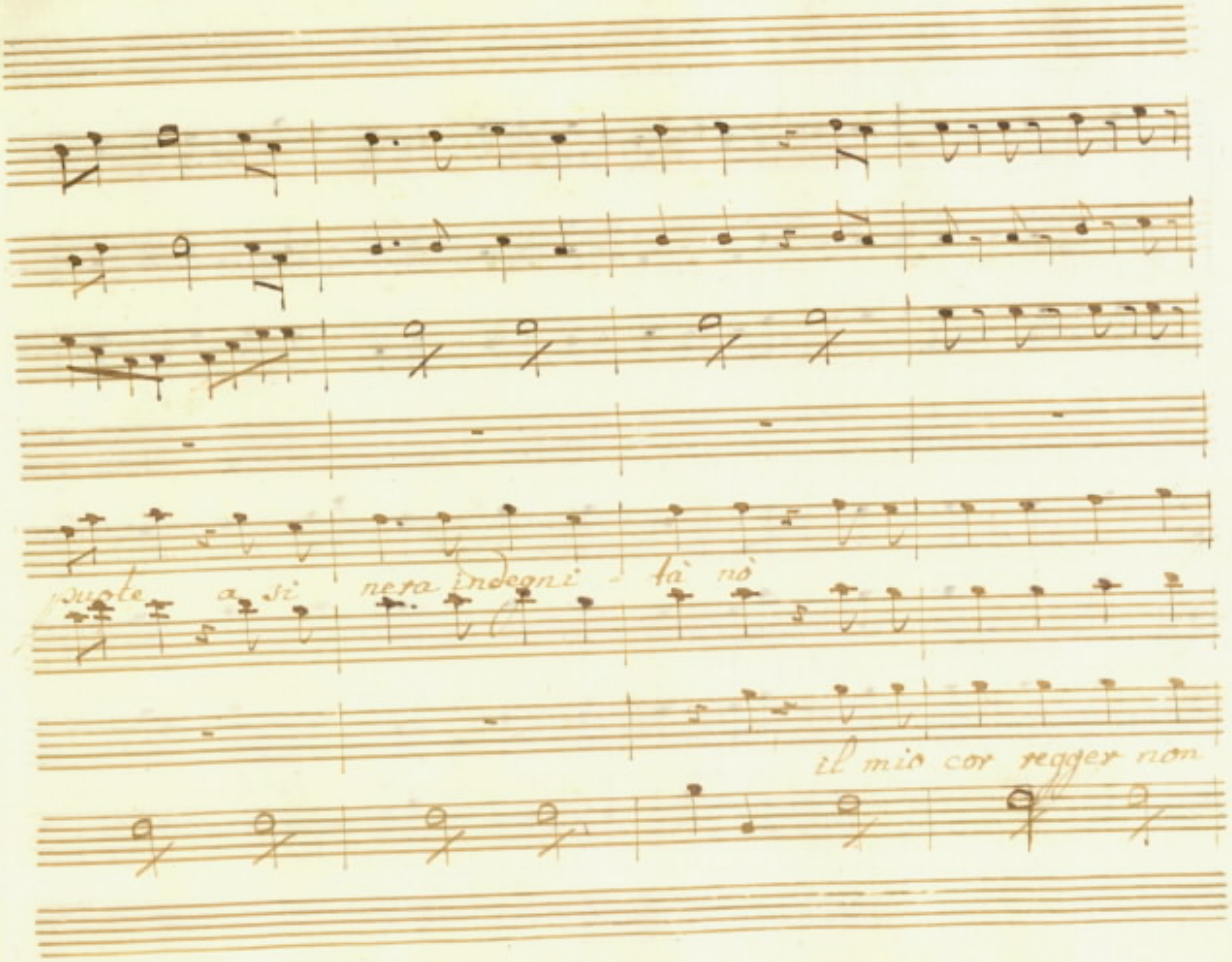

sotto voce
ah mi tradisci questa è
ah mi schernisci
questa è
rina
ah Lo- sina
questa è

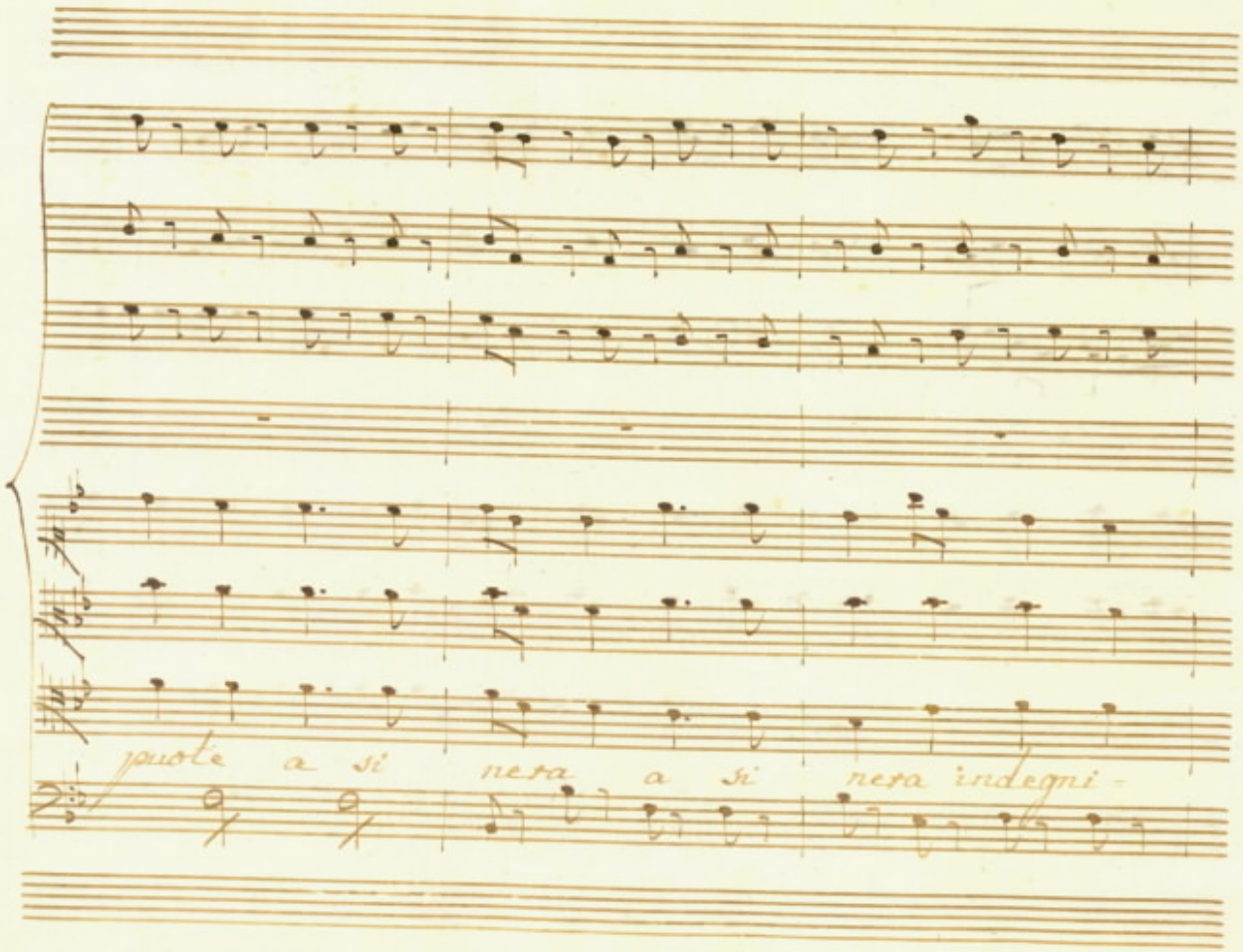

for:
7
for:
sotto voce
for:
troppa iniquità
questa è troppa iniqui - tà
questa è

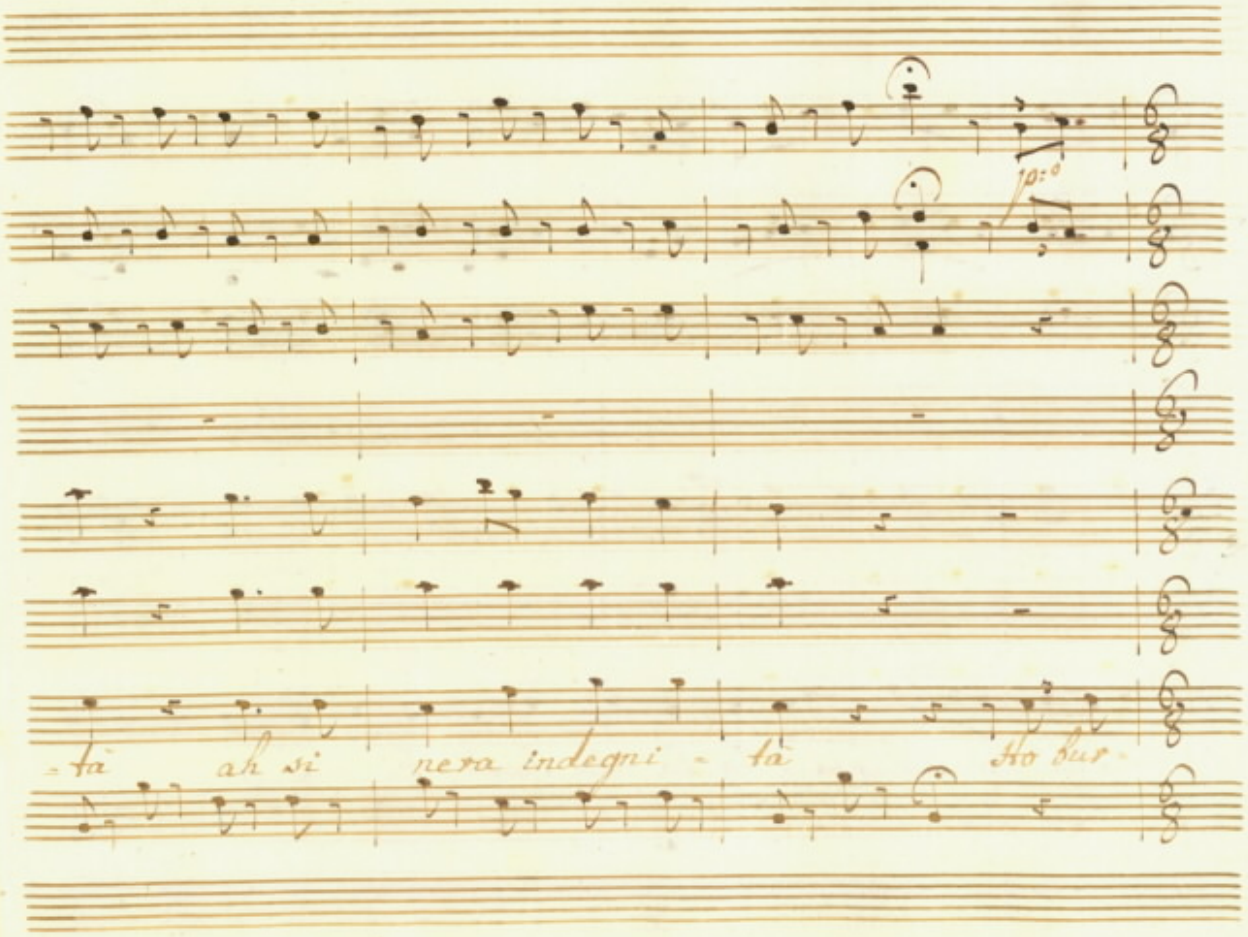

Sotto voce
traditor
Giannino bello
troppa iniqui = tà

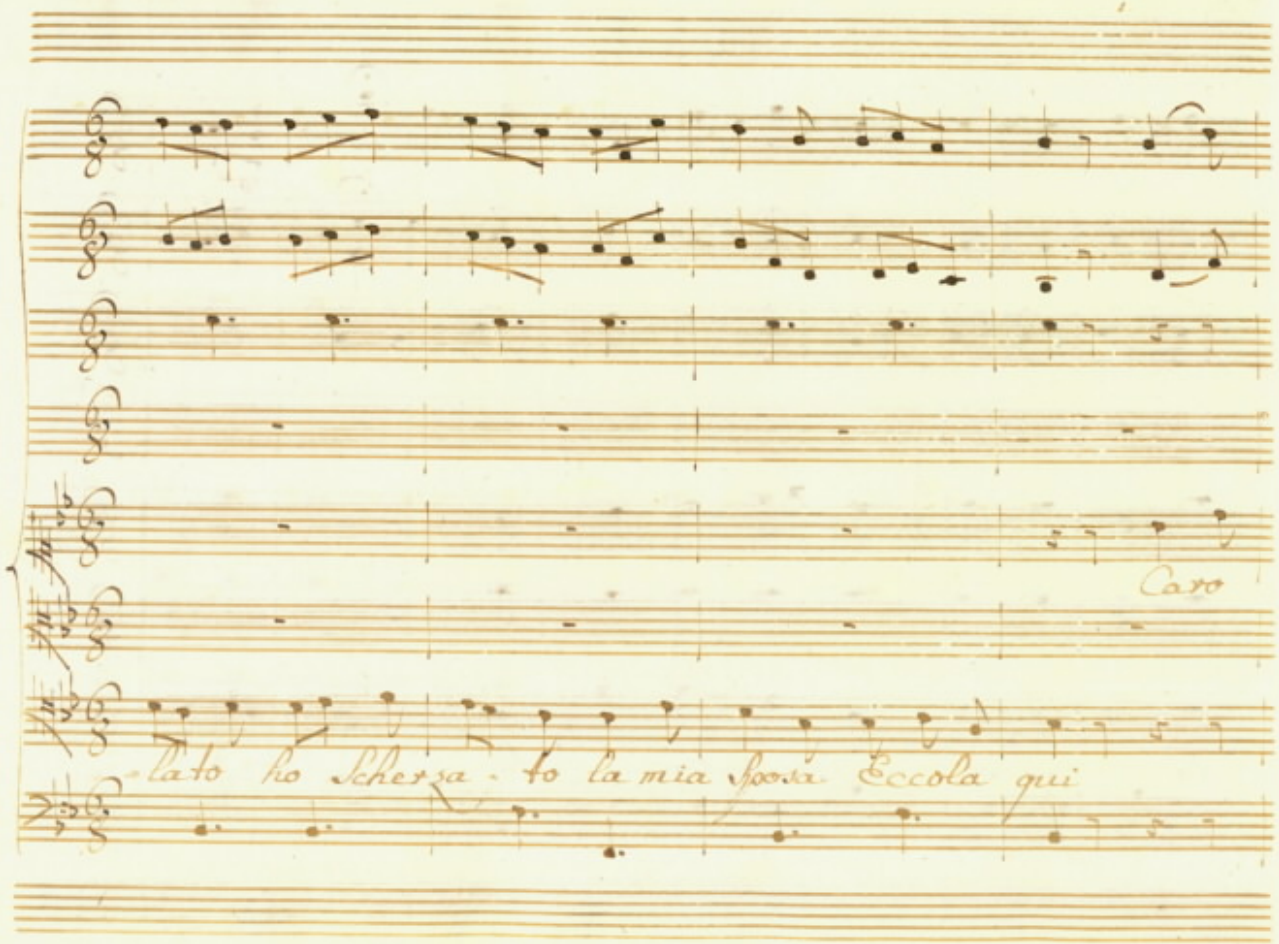

f
p:o
prendi la dote
tienti a me
fra l'incu - dine, e il martello tiepo

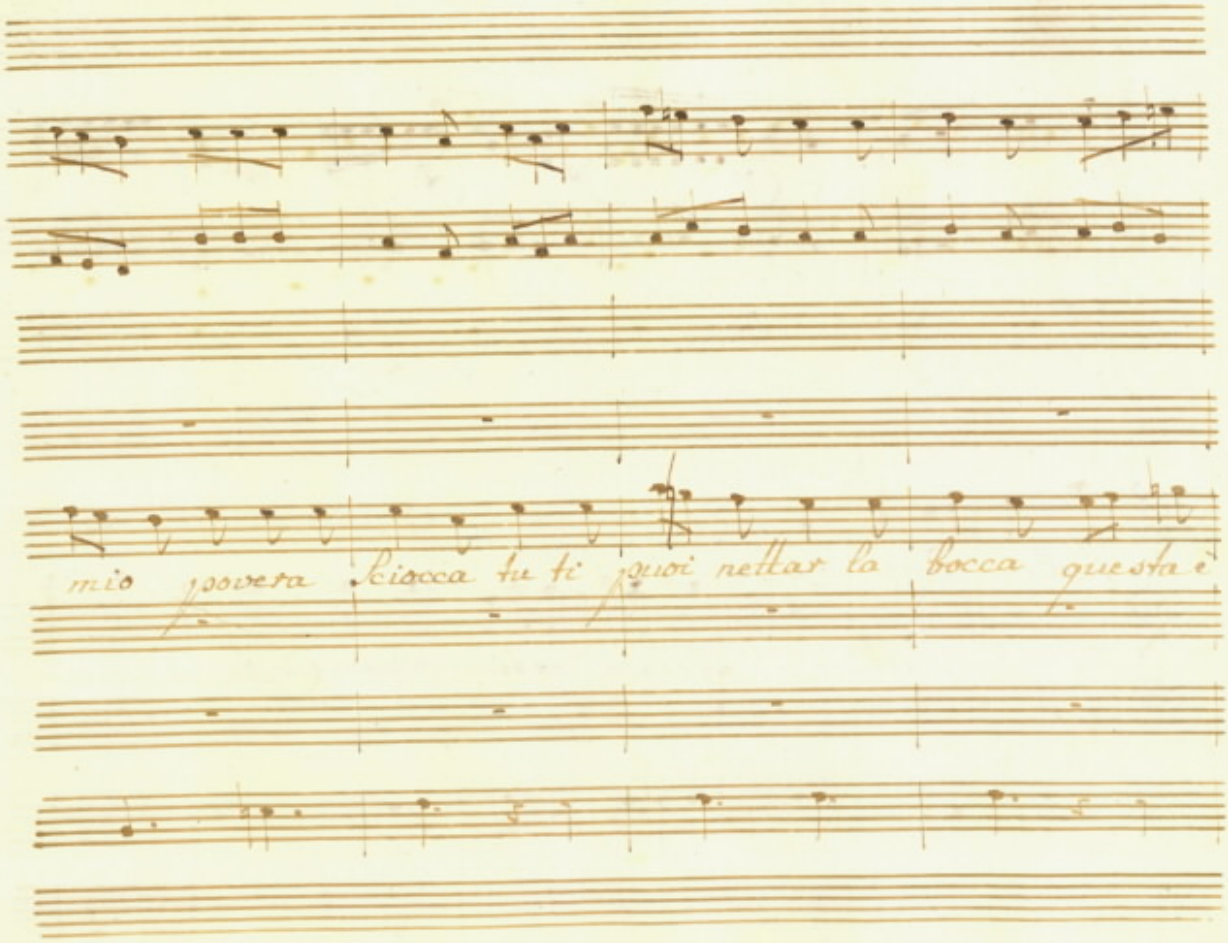

rinf.
il mio cor regger non
tappe il cor mi fà tirare tappe il cor mi fà

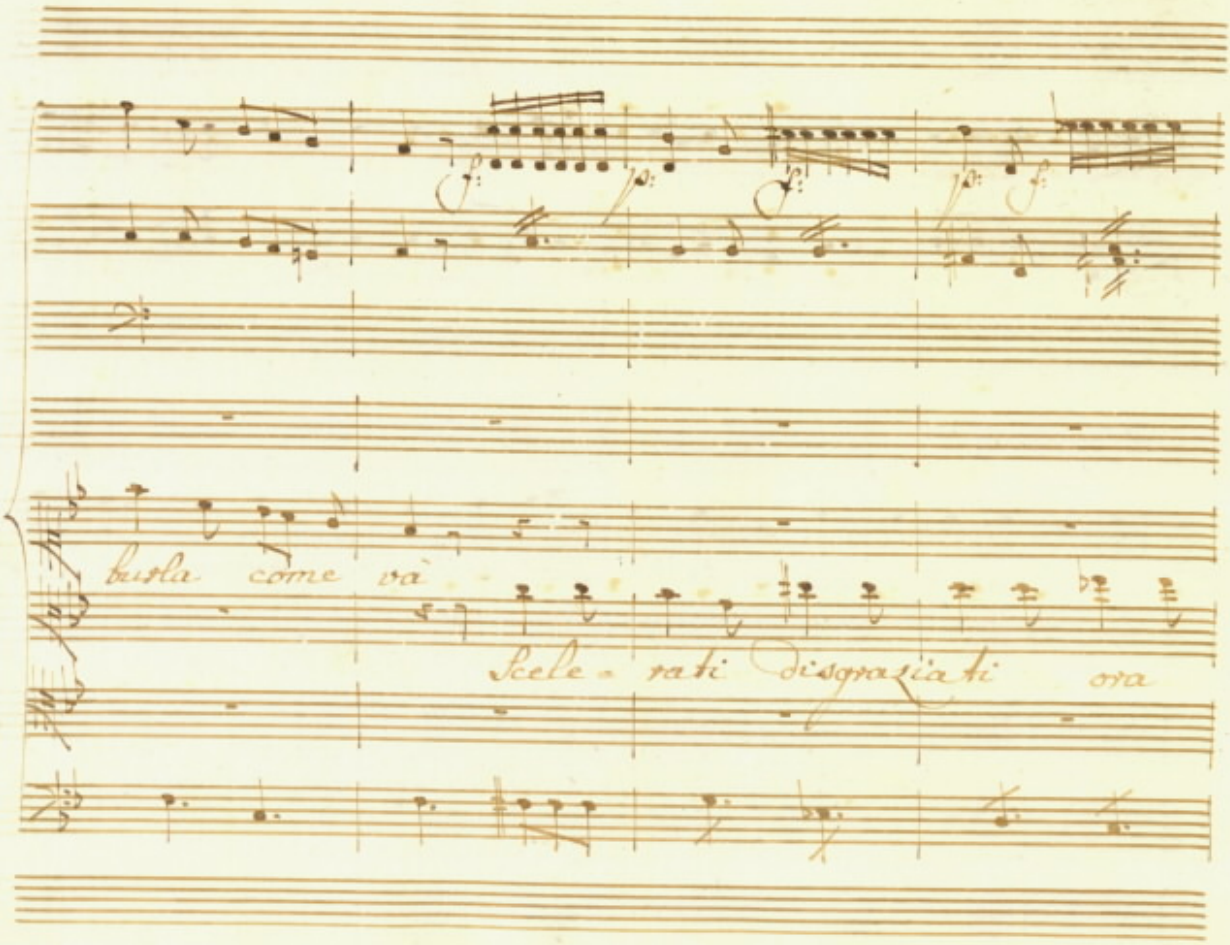

pupte a sì nera indegni tà nò
il mio cor regger non

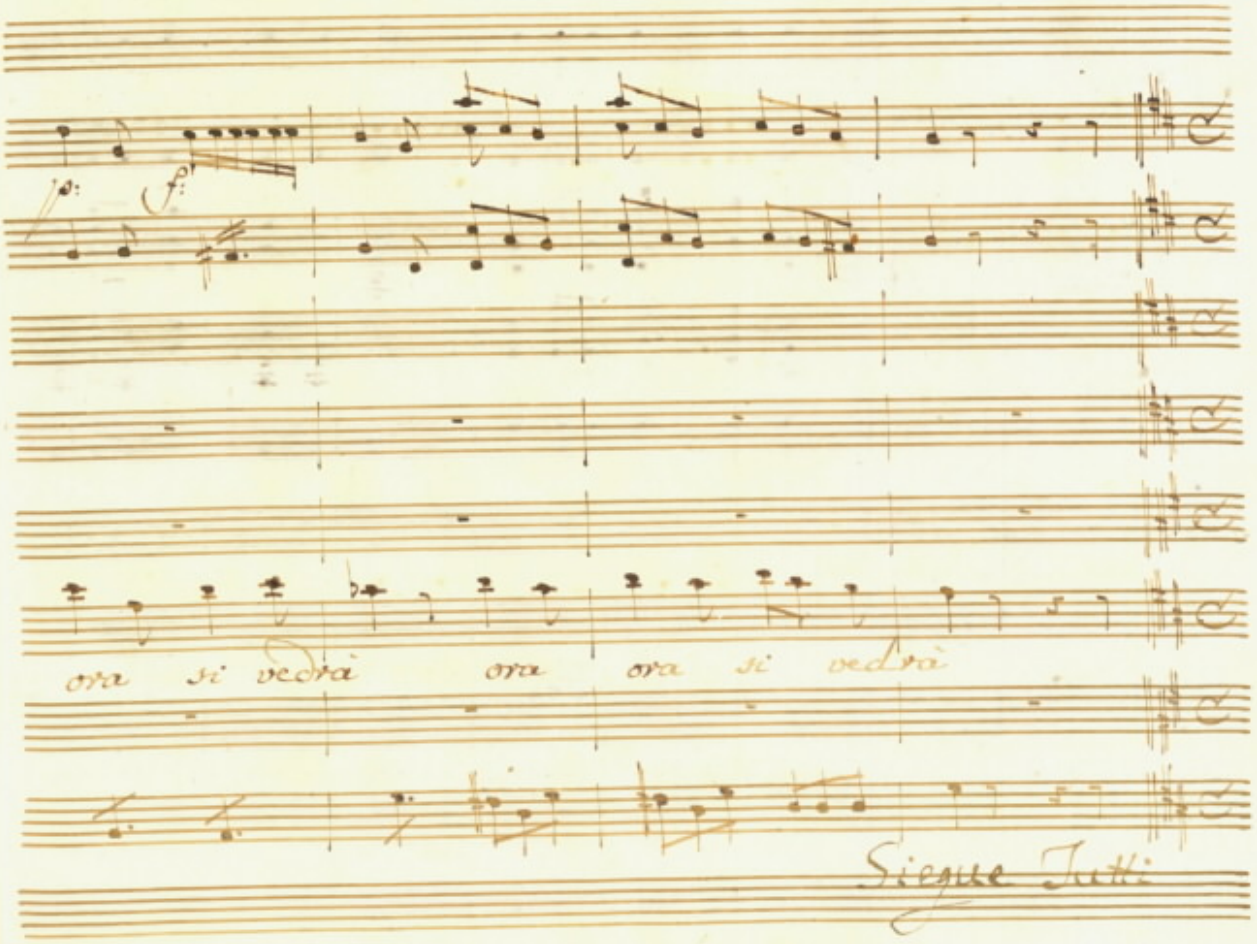

puote a si nera a si nera indegni -

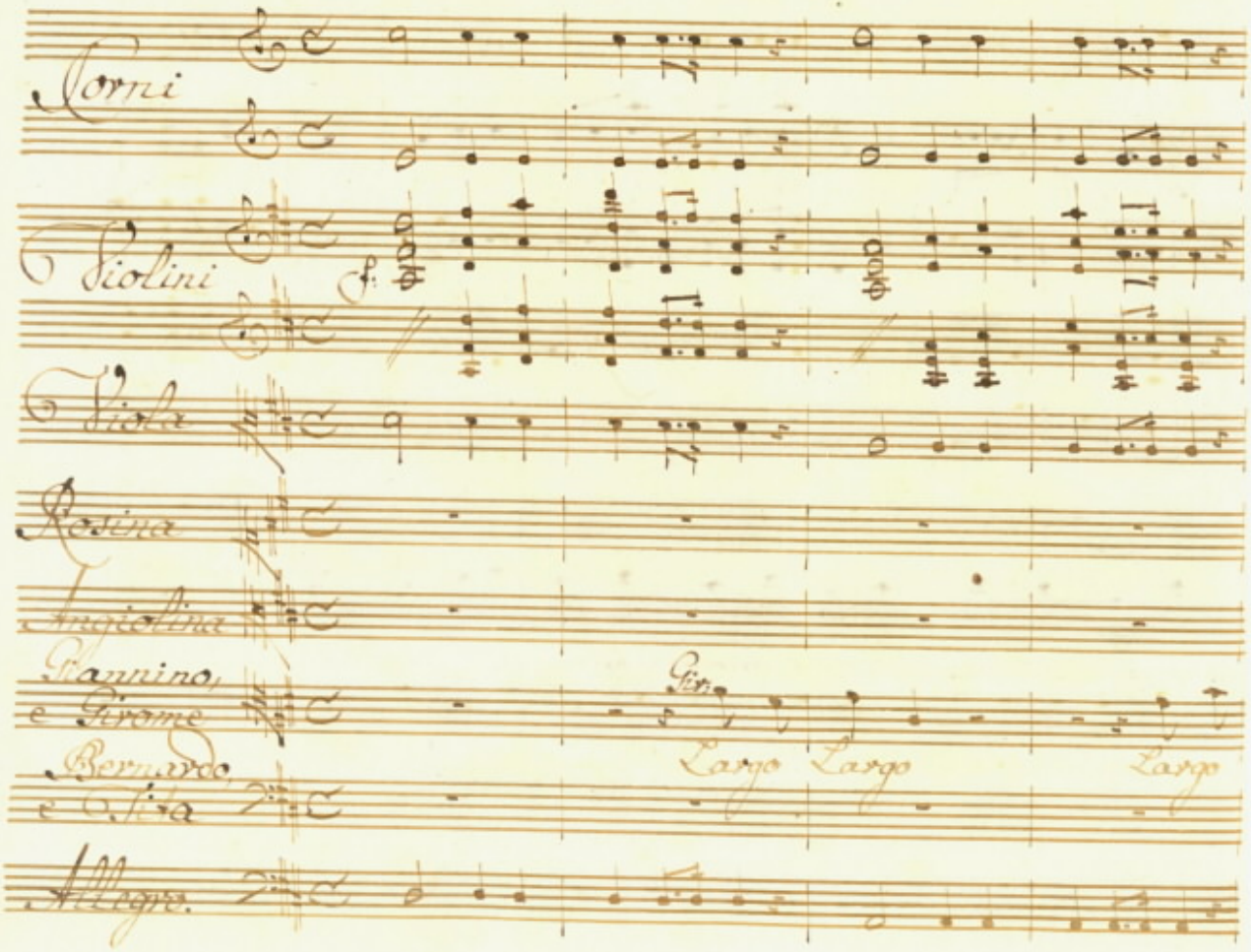

p:o
-tà ah si nera indegni - tà Ho bur-

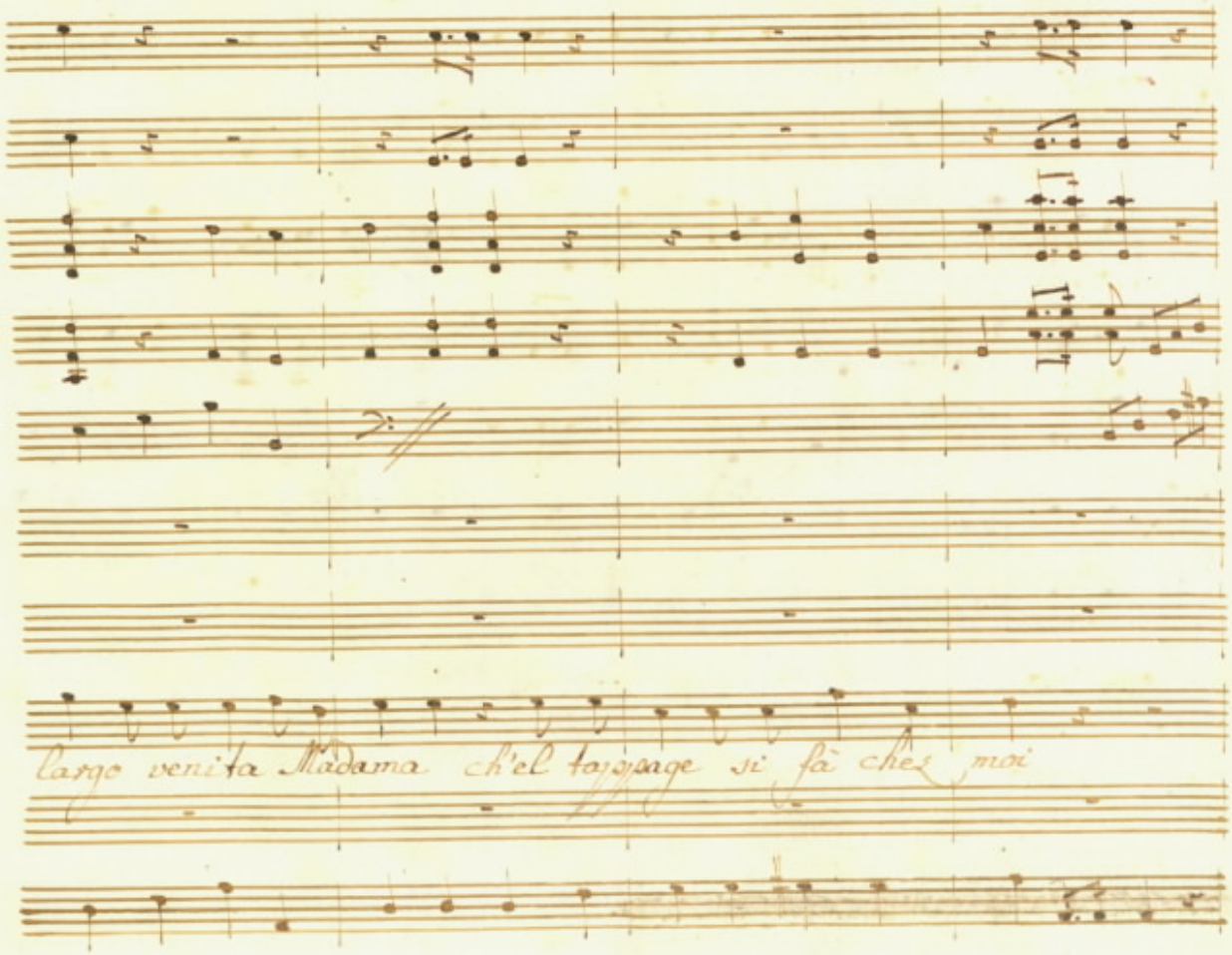

Caro
lato ho Scherza - to la mia Sposa Eccola qui

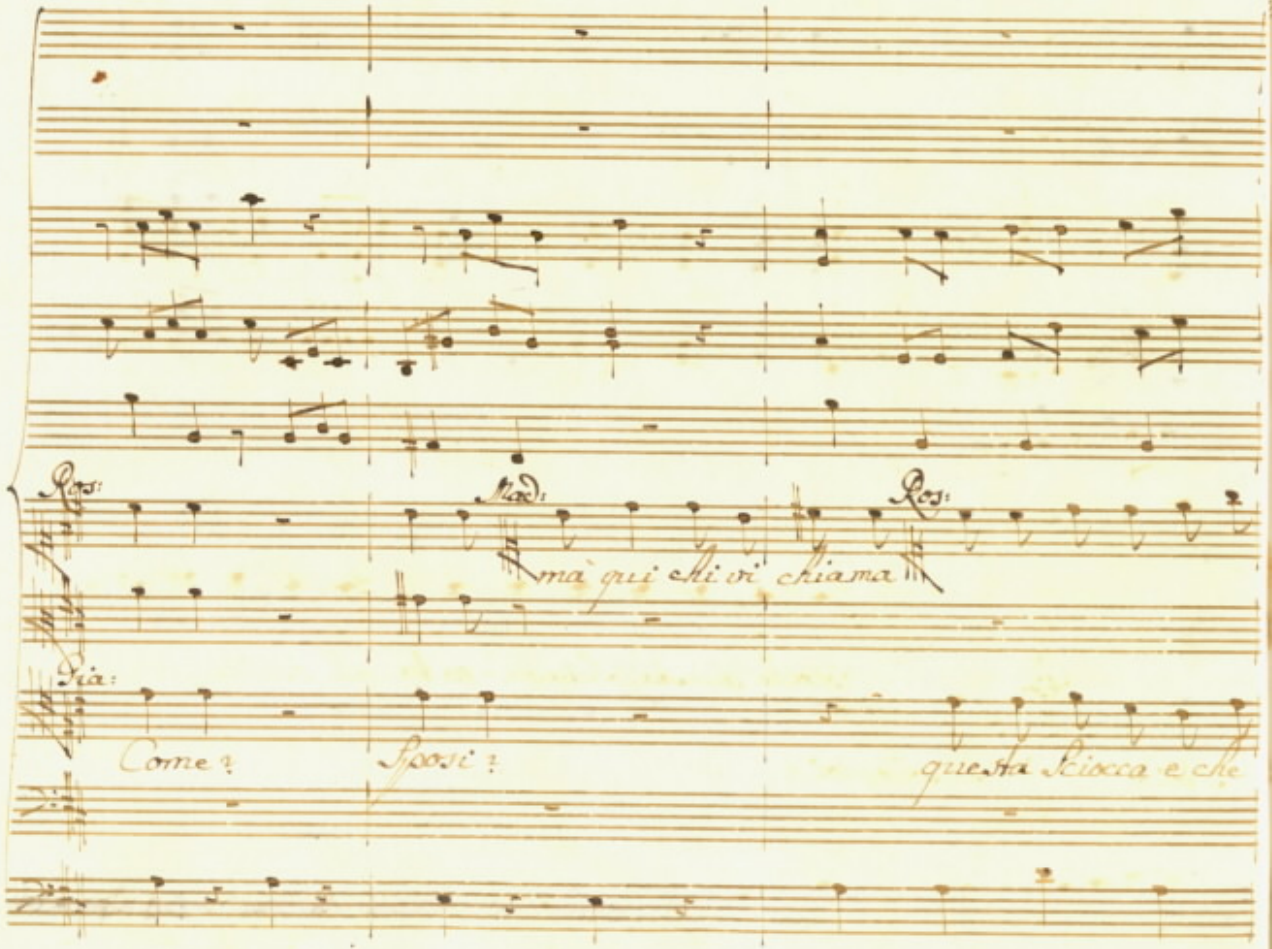

mio povera Cicca tu ti puoi nettar la bocca questa è

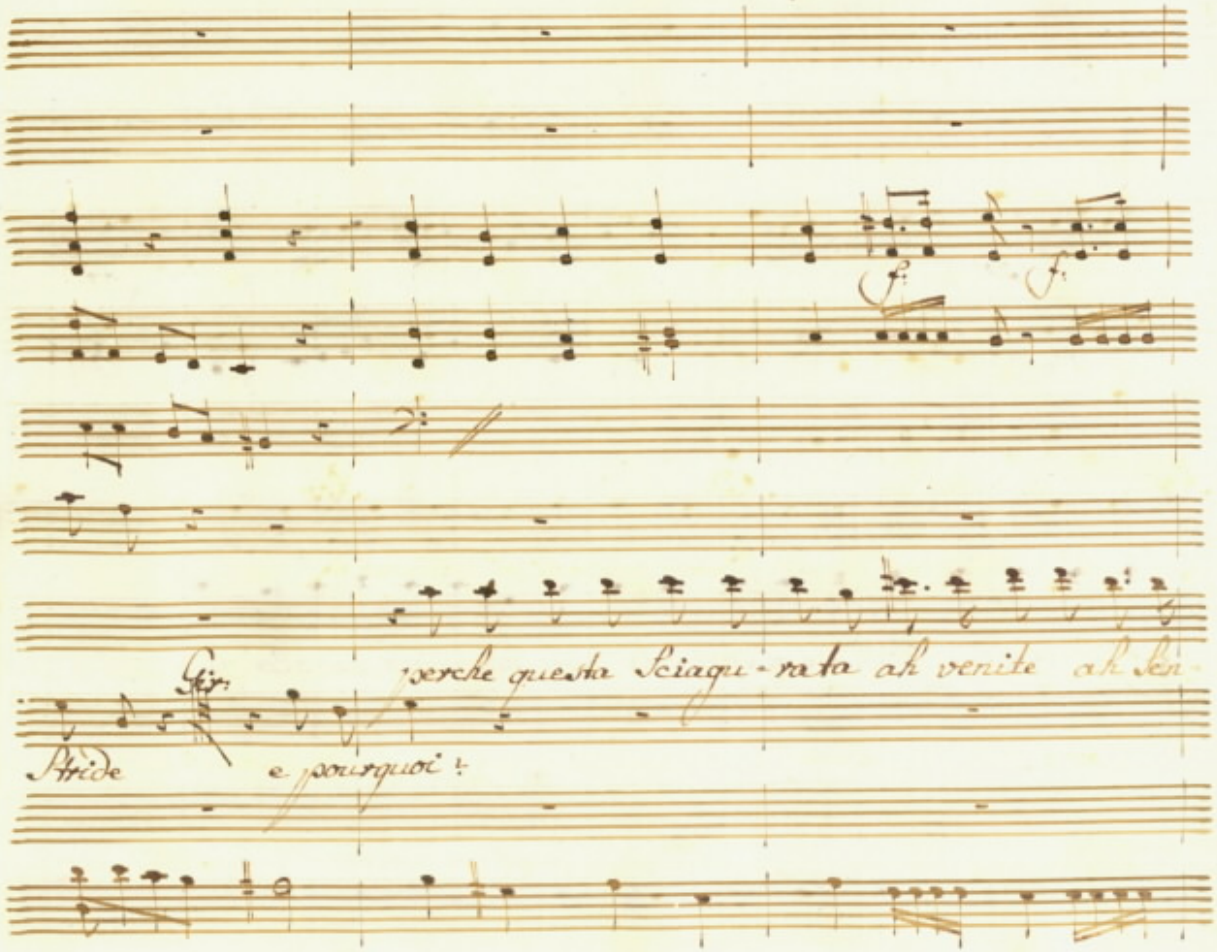

burla come và
Scele = rati disgraziati ora

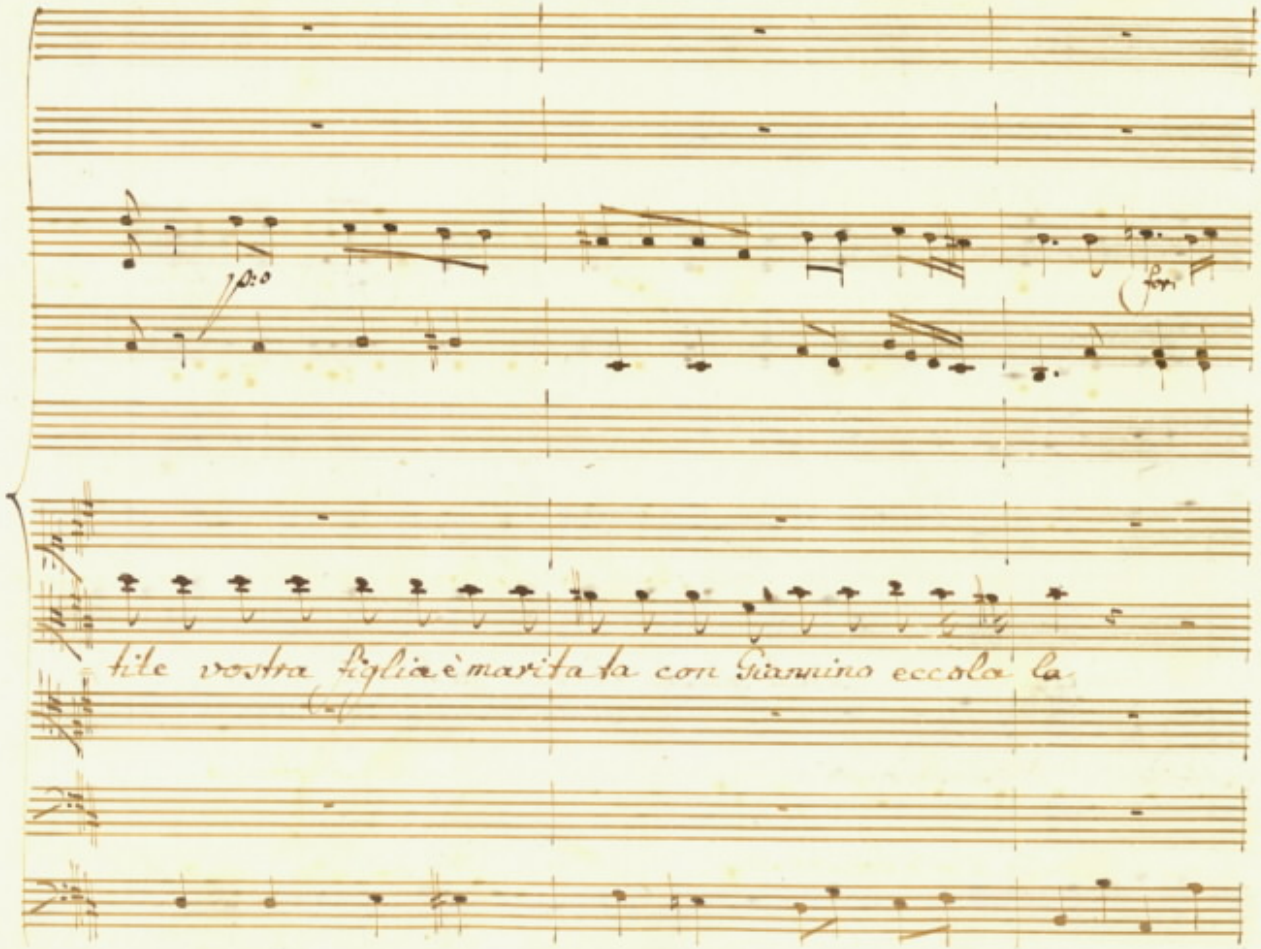

p: f:
ora si vedrà ora ora si vedrà
Segue Tutti

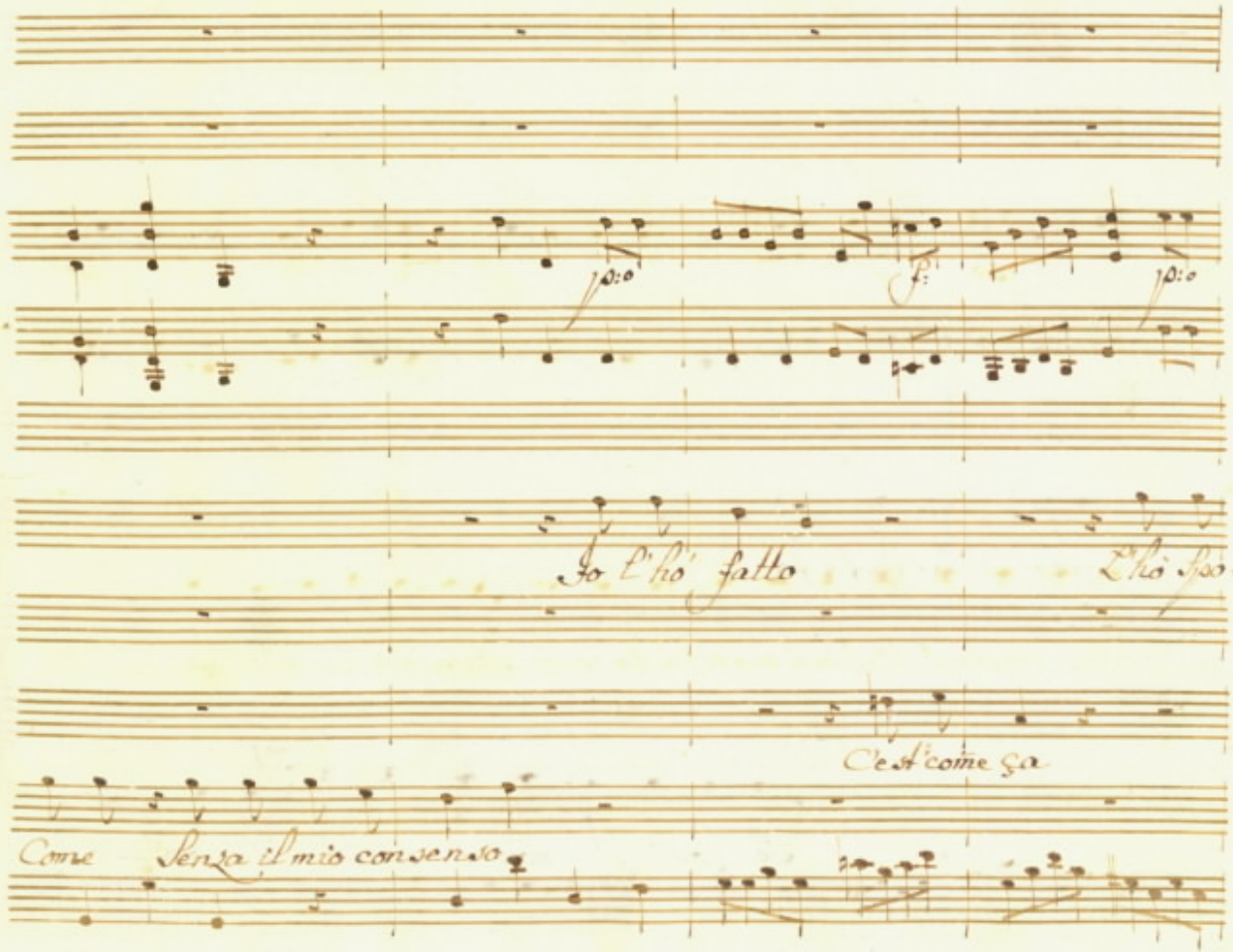

Corni
Violini
f:
Viola
Rosina
Angiolina
Giannino, e Girome
Gir:
Largo
Largo
Largo
Bernardo, e Sita
Allegro.

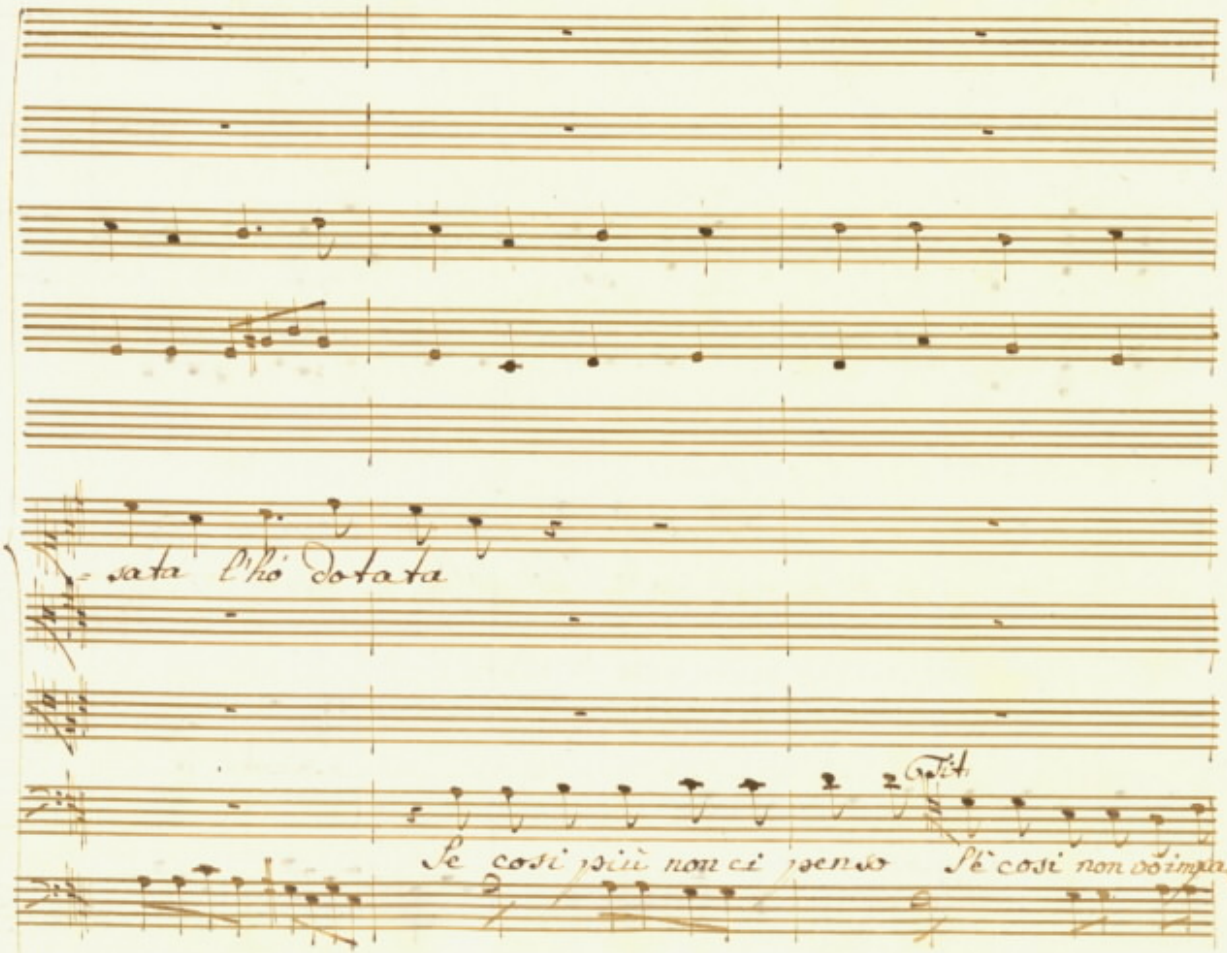

Largo venita Madama ch'el tayyage si fà chez moi


Ros:
Mad:
Ros:
ma qui chi vi chiama
Dia:
Come?
Sposi?
questa Scioca e che


perche questa Sciagu-rata ah venite ah sen-
Stride
e pourquoi ?


tile vostra figlia è maritata con Giannino eccola là


Io l'ho fatto
L'ho fatto
C'est comme ça
Come
Senza il mio consenso



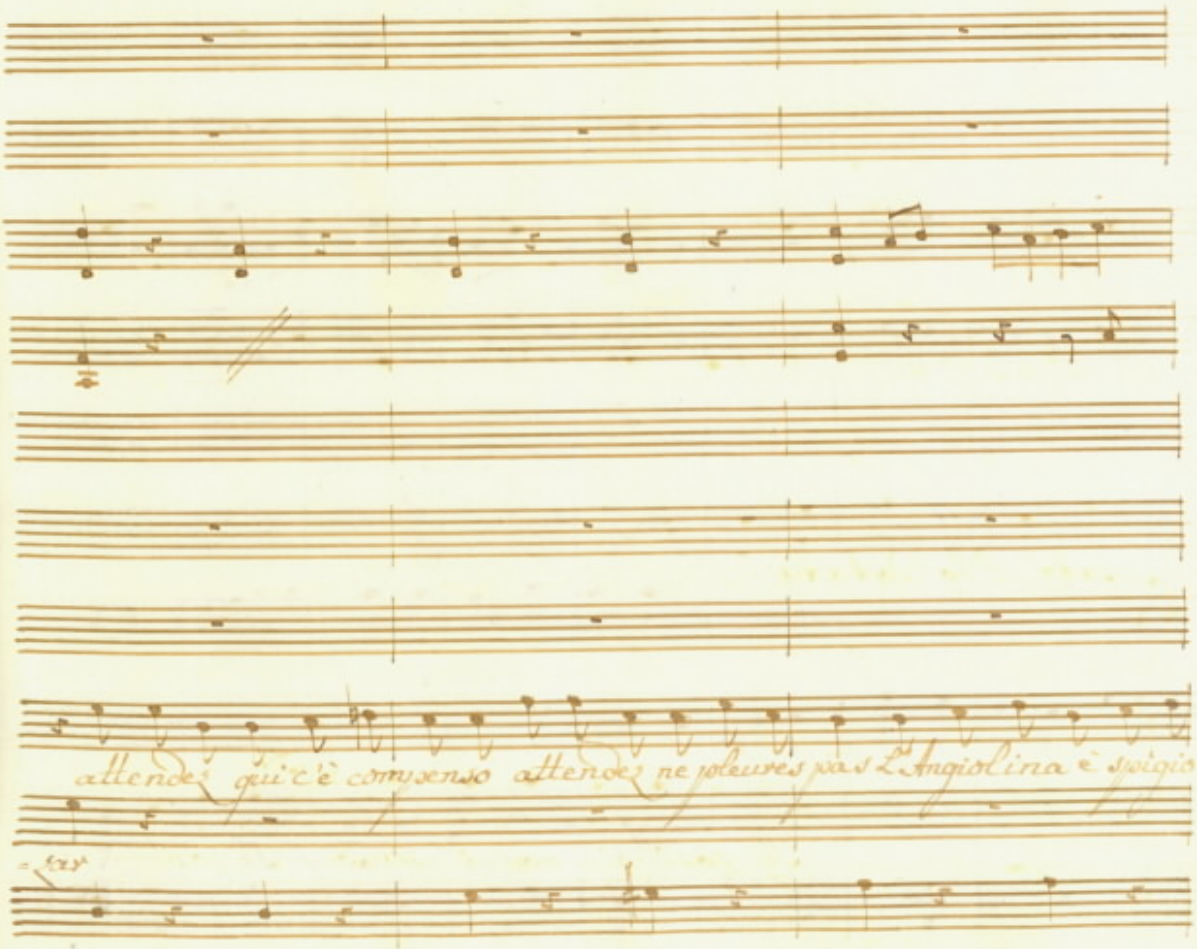
-sata l'hò dotata

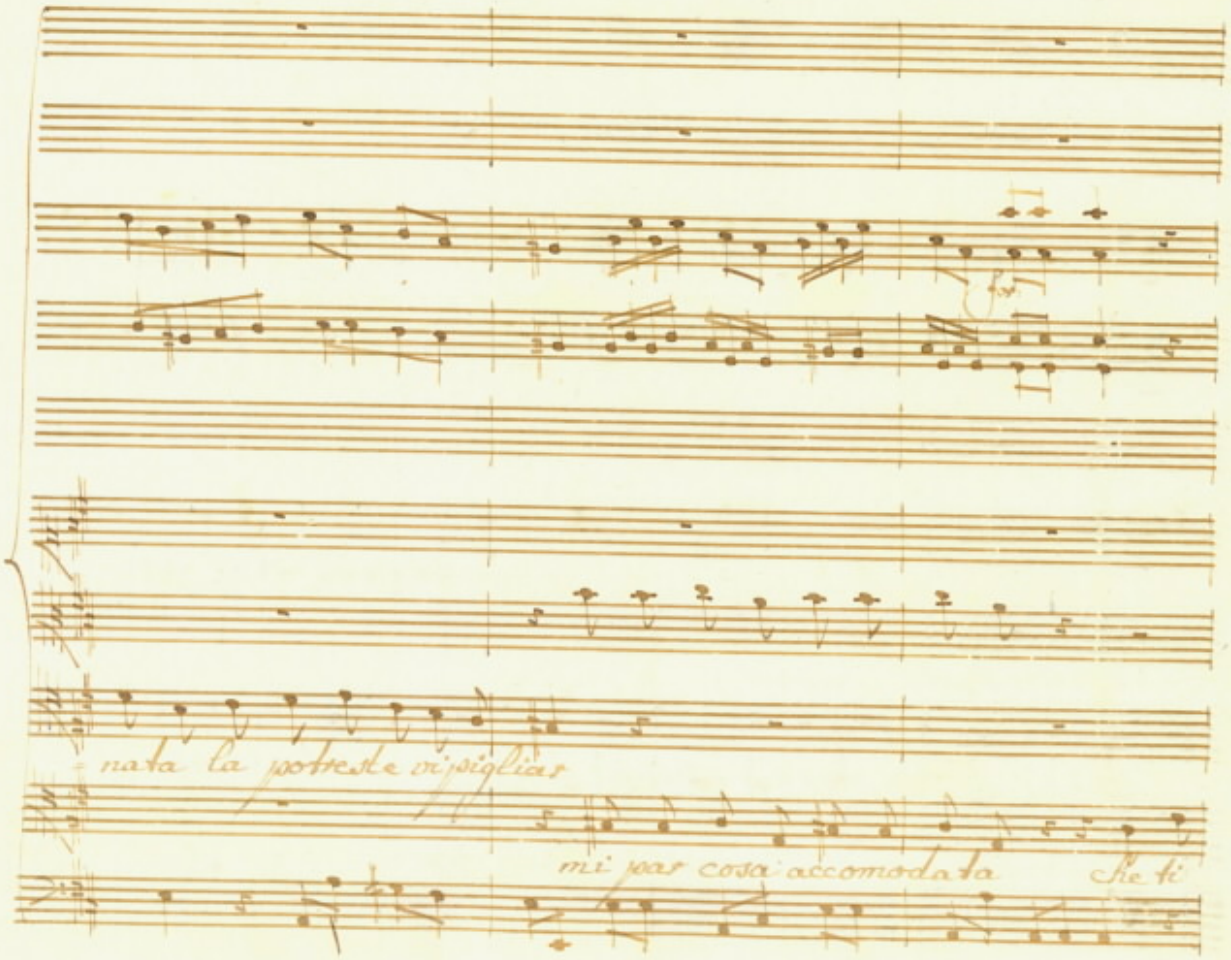
Tit.

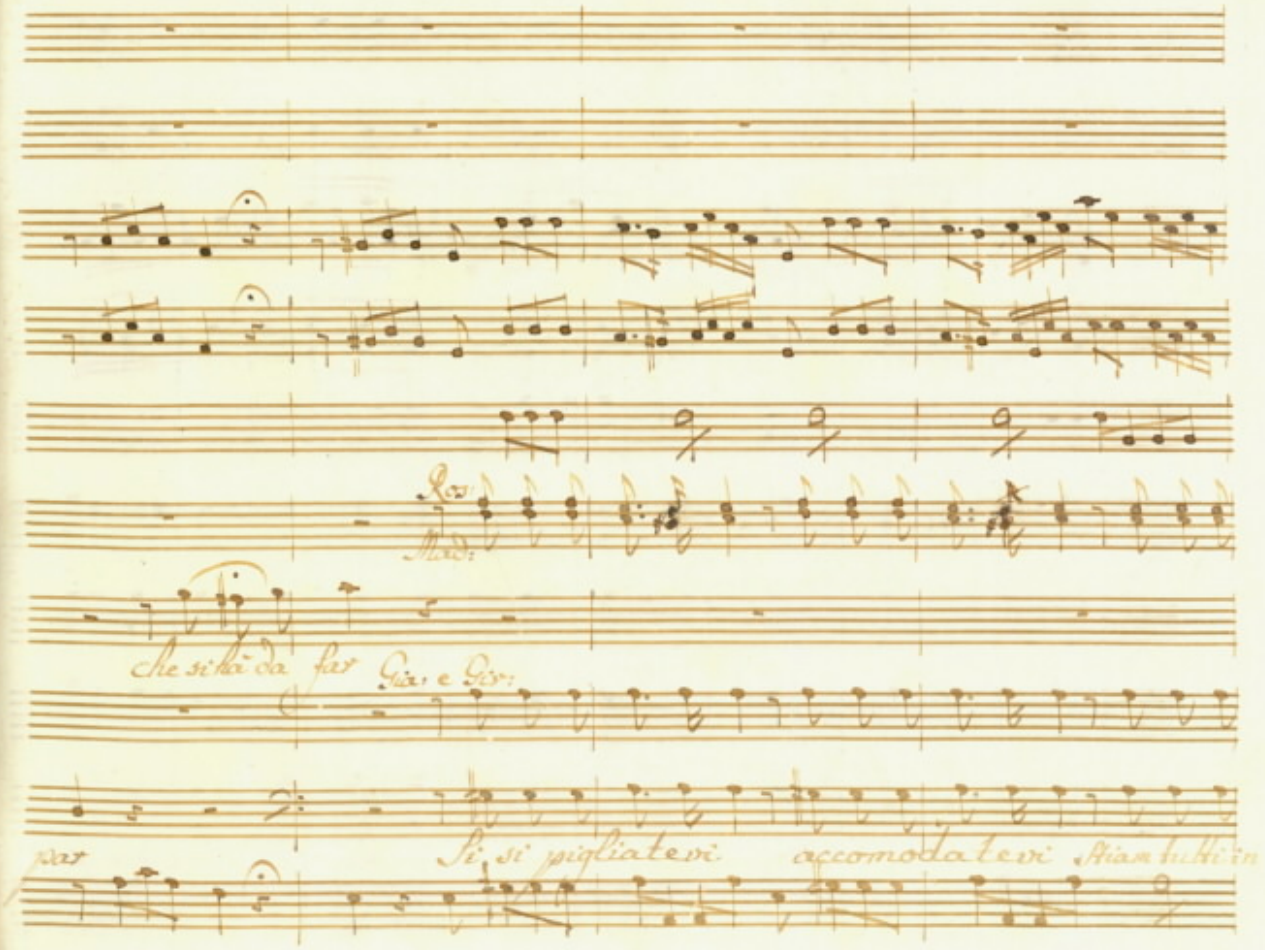
Se così più non ci penso S'è così non vò impaz-

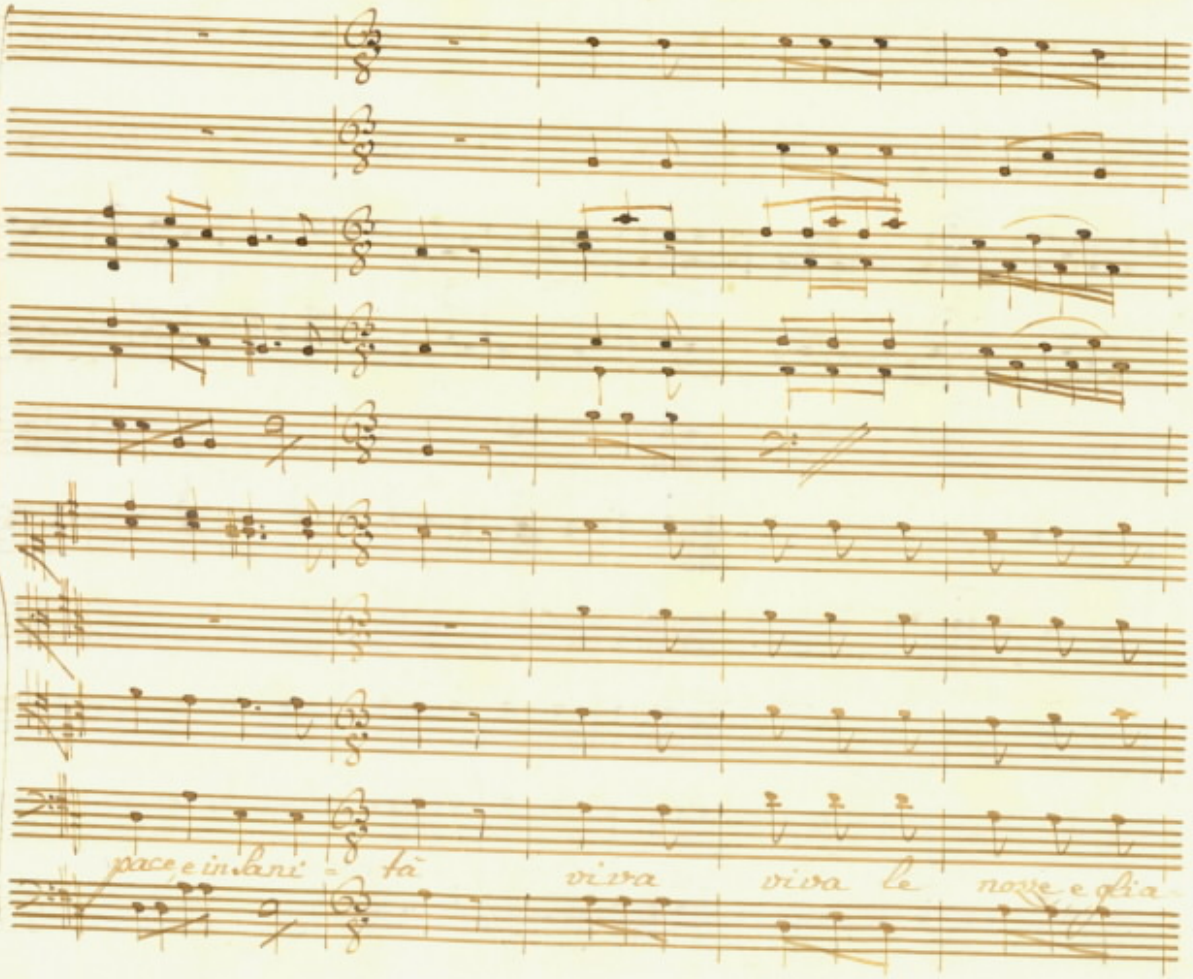
attendez qui c'è compenso attendez ne pleures pas L'Angiolina è spigio-

-zar

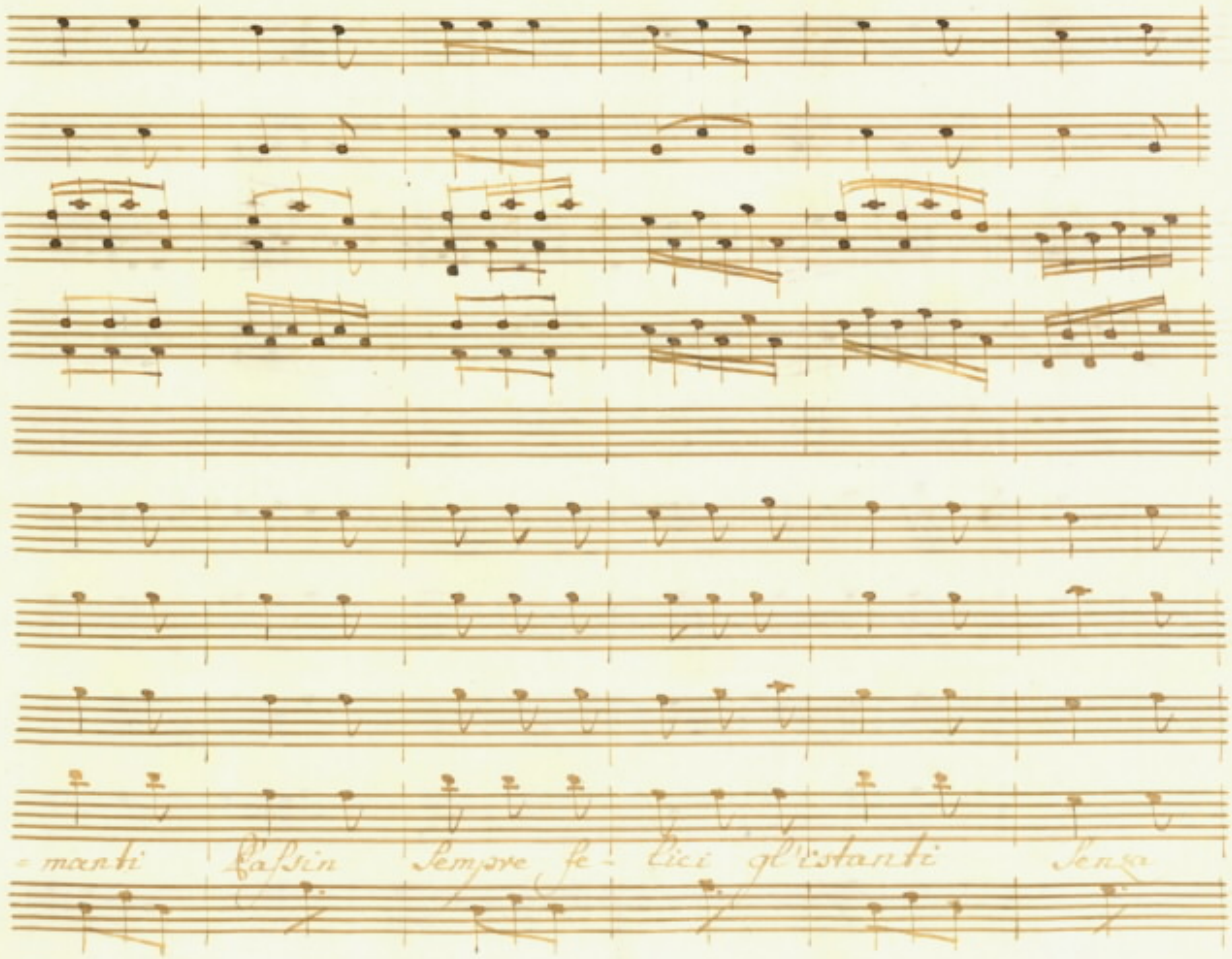


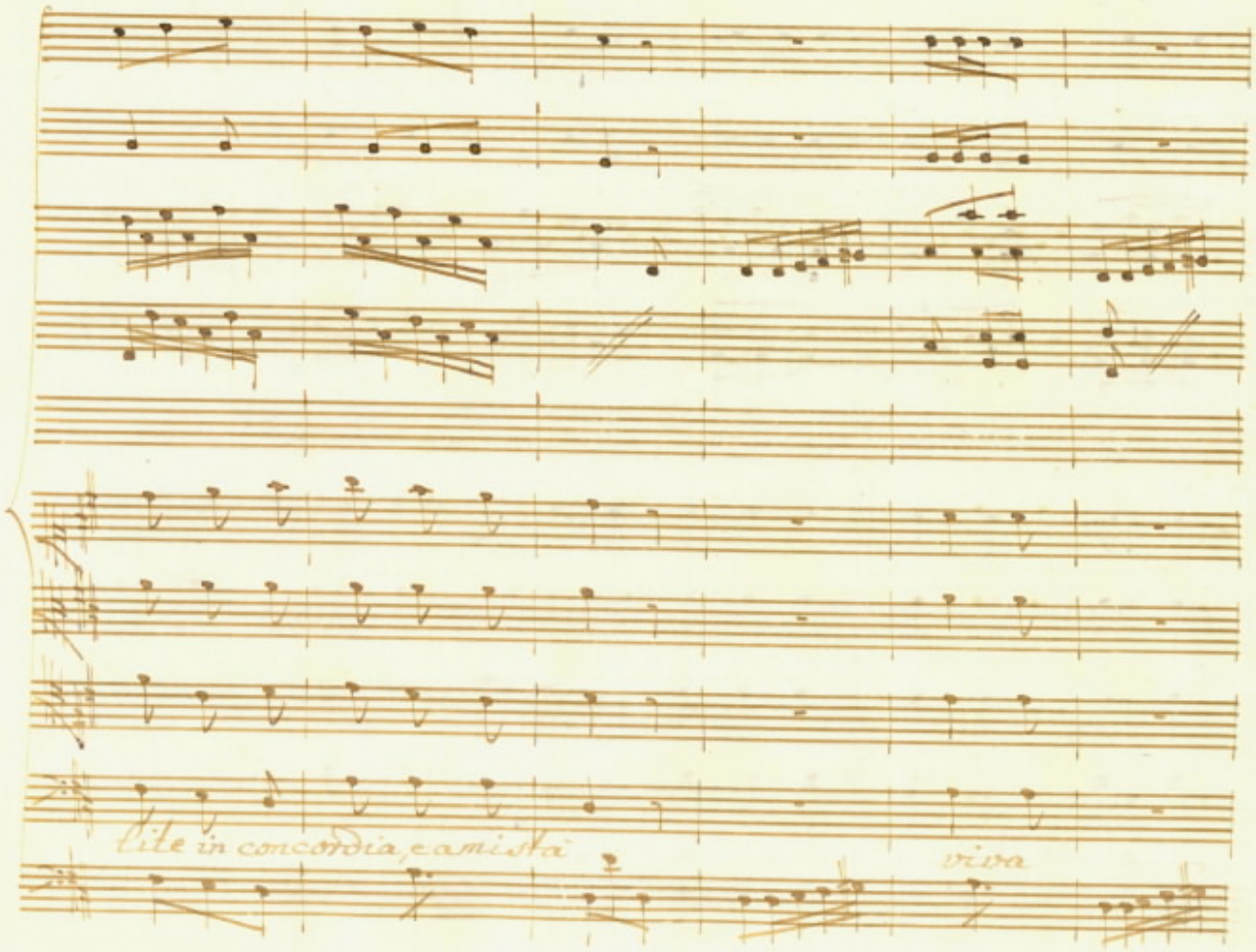

nata la potreste vi piglias
mi par cosa accomodata
che ti

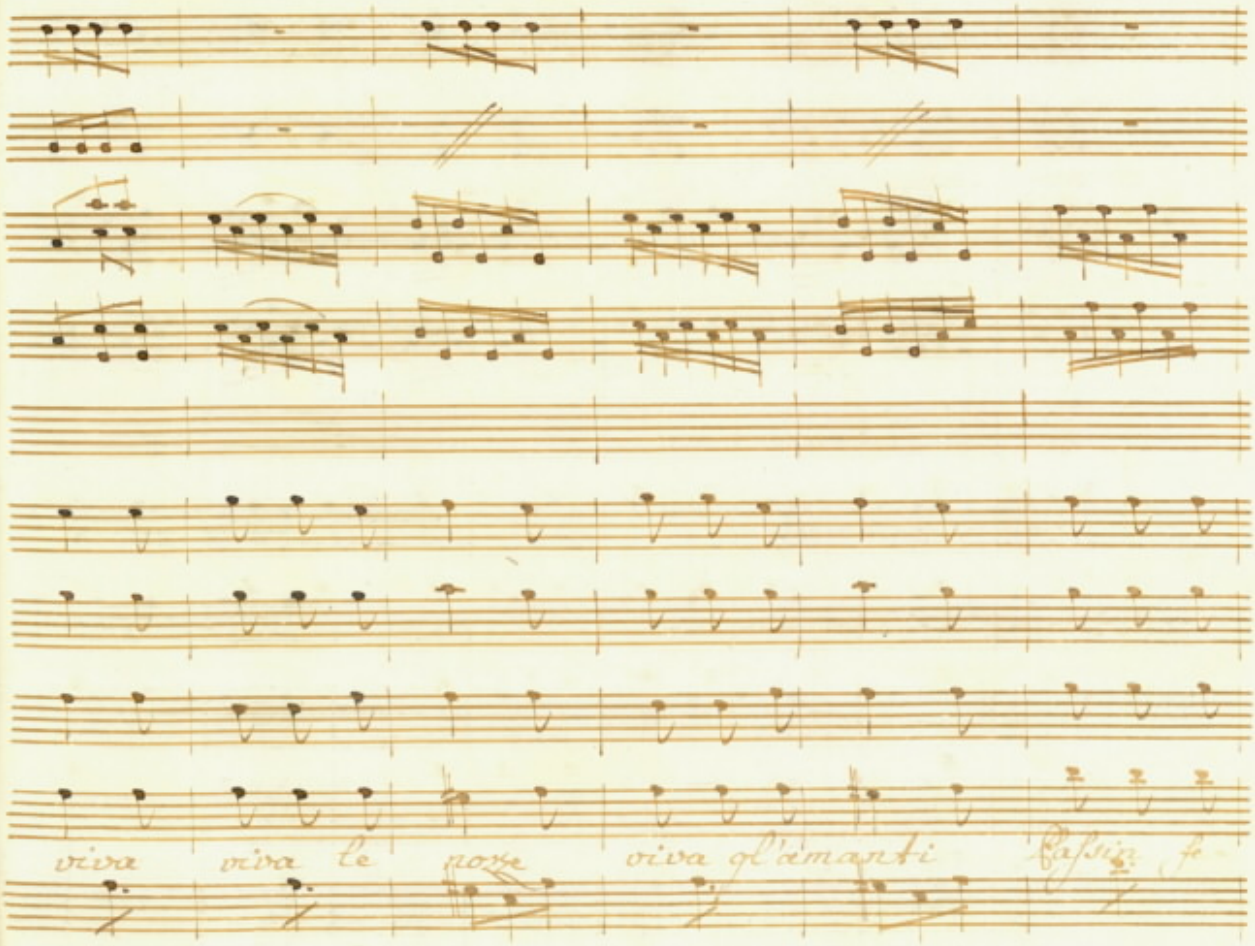

Ros:
Mad:
che si hà da far
Gia: e Gir:
par
Si si pigliatevi accomodatevi Stiam tutti in

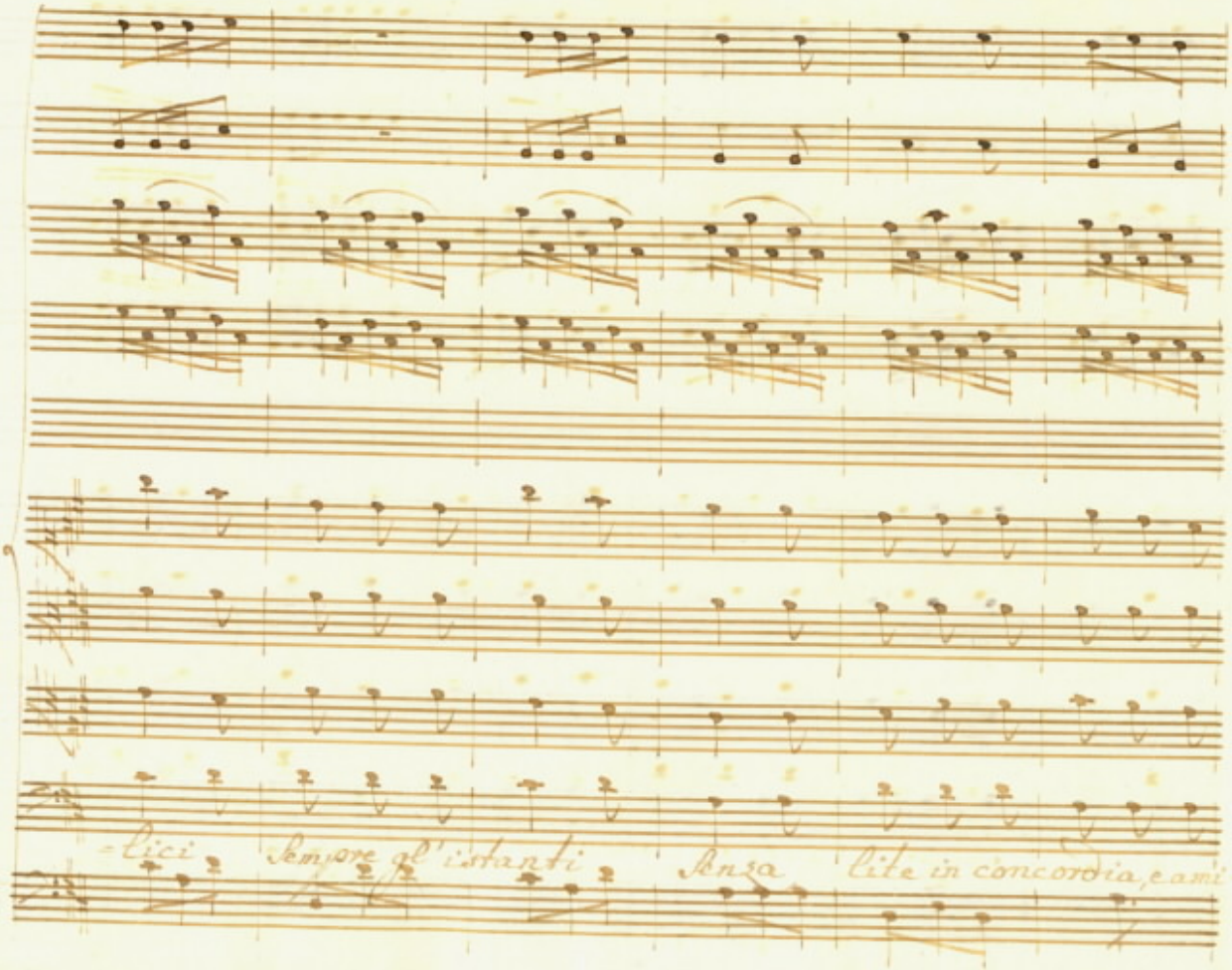


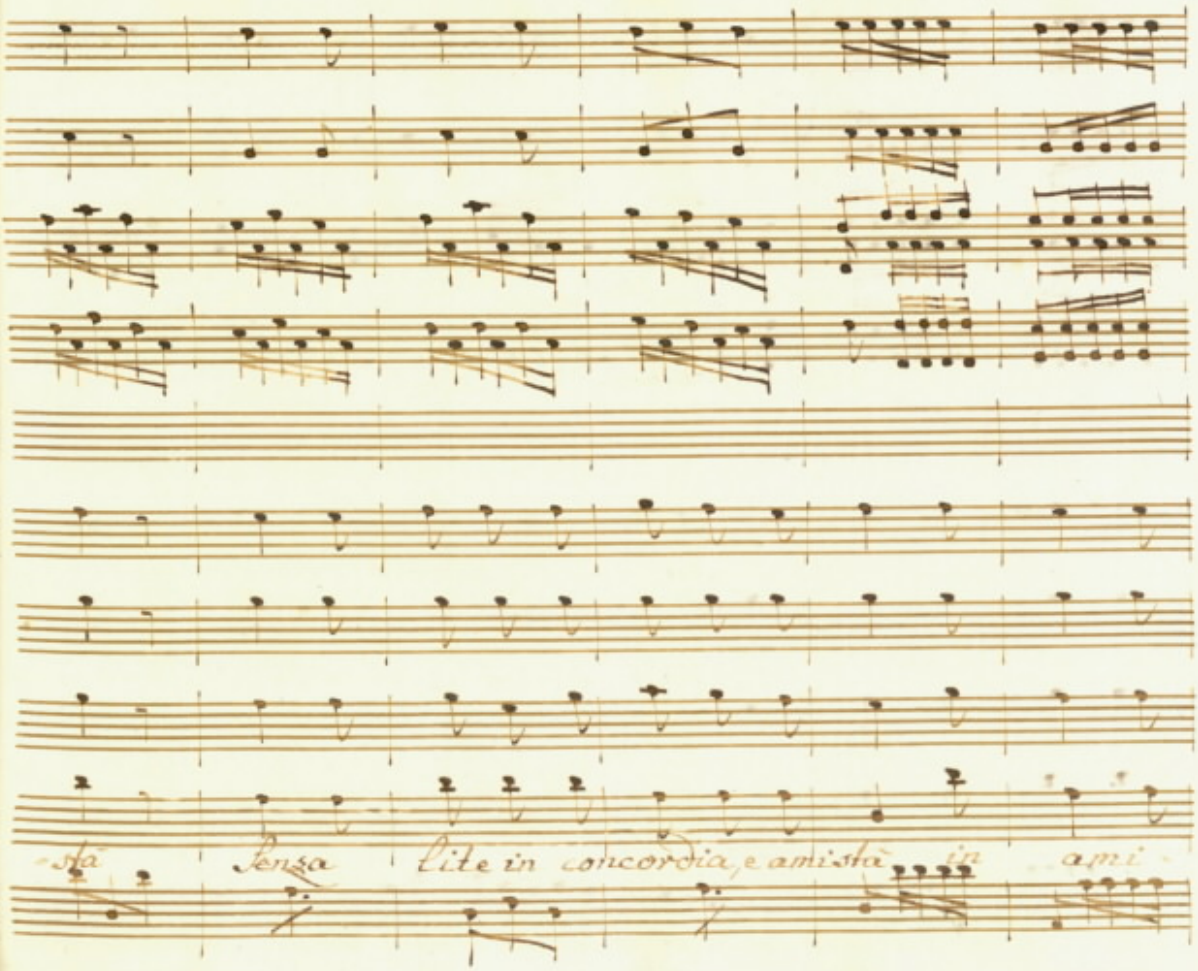
pace, e in sani = tà viva viva le nozze e gli a

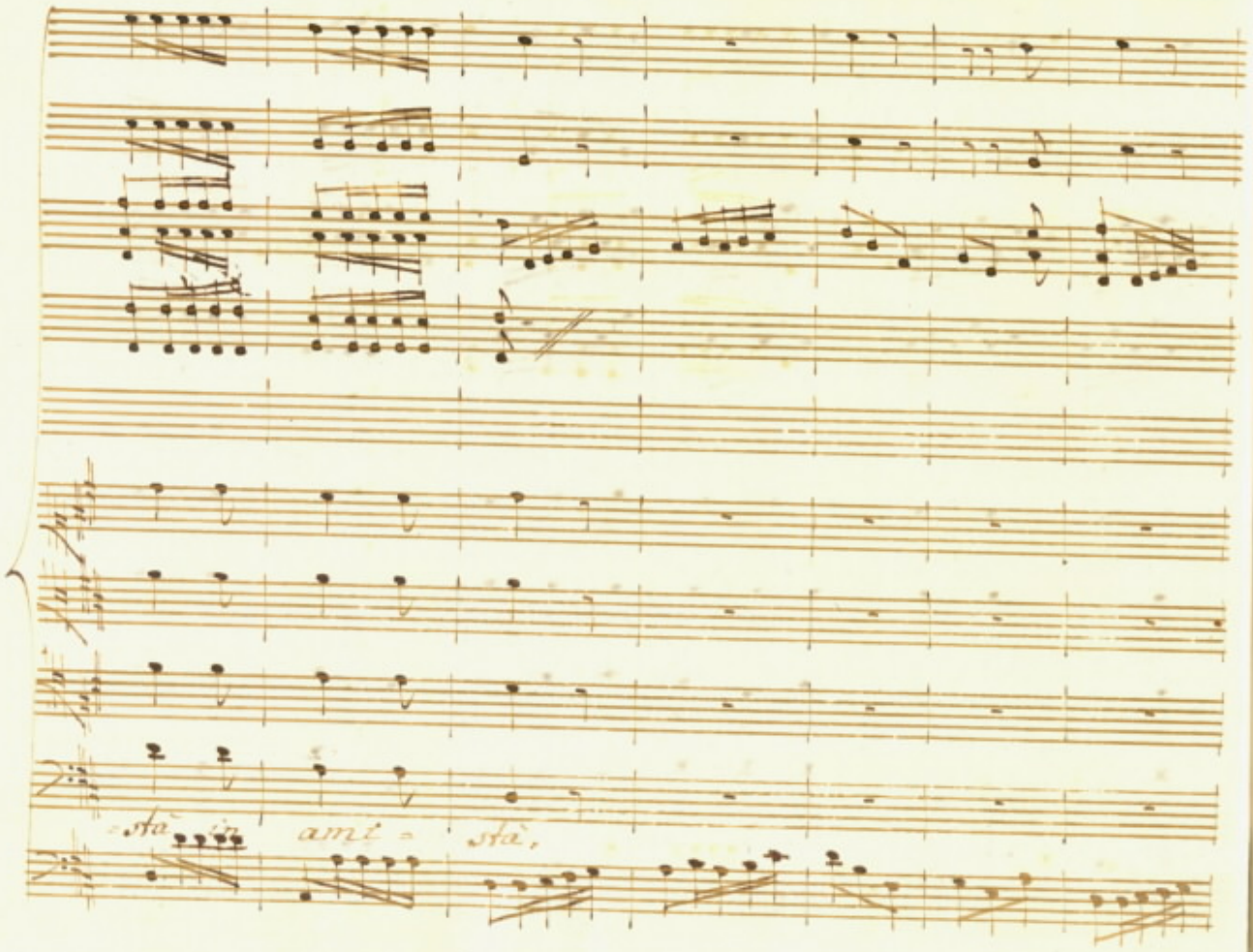

=manti Passin Sempre fe- lici gl'istanti Senza

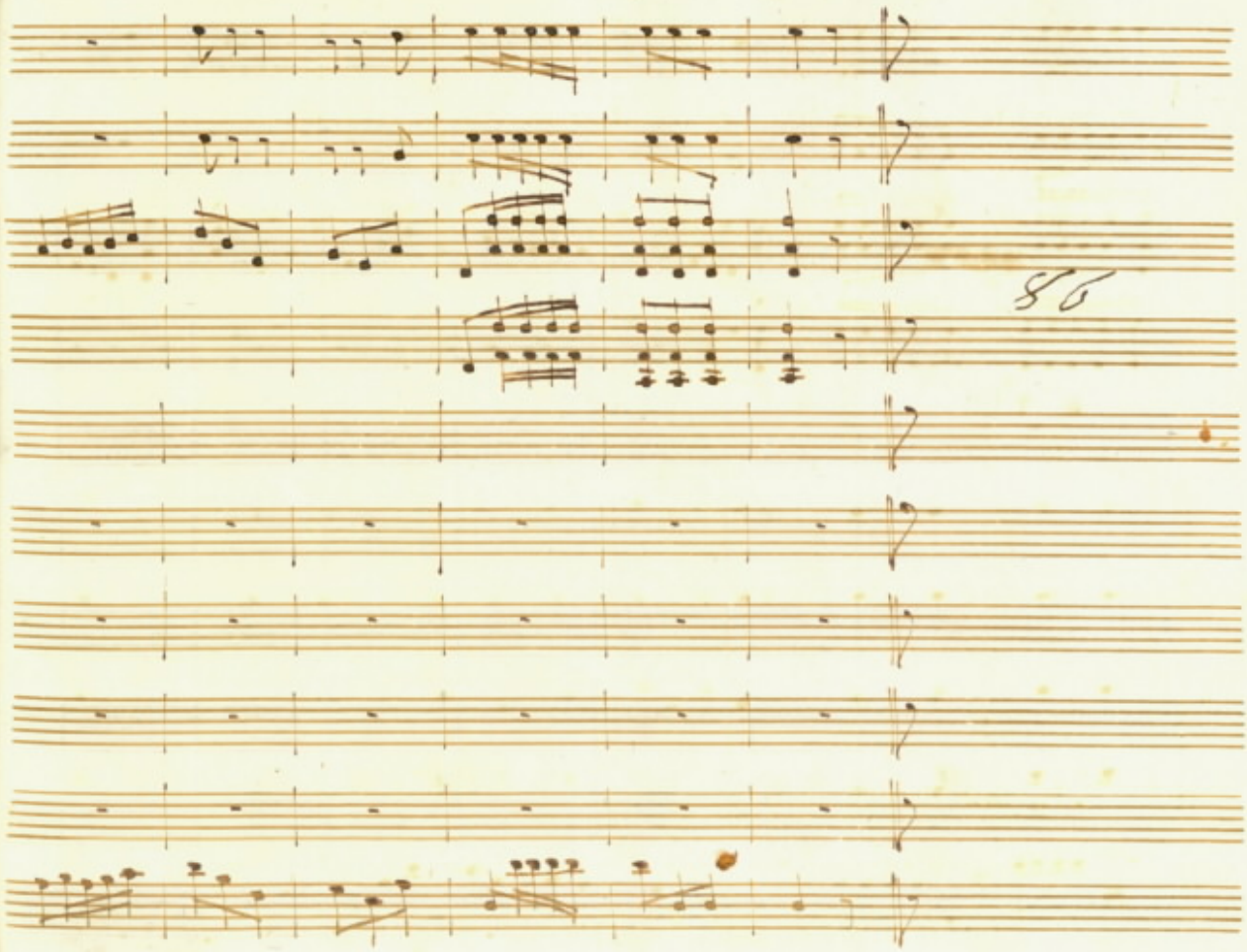

Lite in concordia, e amista
viva


viva viva le nozze viva gl'amanti


-lici
sempre gl'istanti
senza
lite in concordia, e ami


stà senza lite in concordia, e amistà in ami


sta in amè = sta,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