

# VERSI SCIOLTI IN THE SCORE

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CONTESSA

Quan - to duol - mi, Su - san - na,  
 che que - sto gio - vi - not - to ab - bia del Con - te  
 le stra - va - gan - ze u - di - te? Ah tu non sa - il ...  
 ma per qual cau - sa ma - i da me stes - sa ei non ven - ne? ...

SUSANNA

Do - v'è la can - zo - net - ta? Ec - co - la: ap - pun - to  
 fac - ciam che ce la can - ti:  
 zit - to: vien gen - te: è des - so: a - van - ti a - van - ti:  
 si - gnor uf - fi - zi - a - le. Ah non chia - mar - mi  
 con no - me sì fa - ta - le! ei mi ram - men - ta c  
 che ab - ban - do - nar deg - g'io  
 co - ma - re tan - to buo - na ... E tan - to bel - la!

CHERUBINO SUSANNA

Ah sì ... cer - to ... Ah sì ... cer - to ... I - po - cri - to - ne!

Here I have split up the vocal line in to the poetic lines of **versi sciolti** to highlight the choices we have to make and questions that arise.

← in this line we have two choices to make. Mozart made a mistake in setting “to ab” on two notes. According to recit notation conventions he could have written a ♩ on the downbeat and “to ab” on beat 2. Honoring the *cesura* here does not make grammatical sense (it would separate a subject and verb). Then we would probably also carry over the end of the line “Conte le stravaganze” for meaning as well. This is called **enjambment**.

← This line is a good example of a *cesura* to honor. Susanna’s quinario at the end of the line starts with a stressed syllable that otherwise we would miss.

← Choices to be made about rests here - they are there for notational conventions and can be honored for “dramatic reasons” or not!

← Here we see in the syllable count we need **uffiziale - dieresì** - and Mozart rightly gives it its own syllable and chooses to give it its own pitch.

← The convention was to put a rest at the end of the settenario or endecasillabo **wherever possible**. You’ll see that the only places where there are no rests there had to be another note written immediately to stay in 4/4. Here is a place where you might want to sing over the rest into the next line to get the verb “abbandonar” and its object “comare” closer to each other.

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ATTO

### SCENA III.

La CONTESSA, SUSANNA, poi CHERUBINO.

**LA C.** Quanto duolmi, Susanna,  
 Che questo giovinetto abbia del Conte  
 Le stravaganze udite. Ah tu non sai!...  
 Ma per qual causa mai  
 Da me stessa ei non venne?...  
 Dov'è la canzonetta?

**SUS.** Eccola: appunto  
 Facciam che ce la canti.  
 Zitto: vien gente: è desso: avanti, avanti,  
 Signor Uffiziale.

**CHE.** Ah non chiamarmi  
 Con nome sì fatale! ei mi rammenta  
 Che abbandonar degg'io  
 Comare tanto buona.

**SUS.** E tanto bella!

**CHE.** Ah... sì... certo... (*sospirando*)

**SUS.** (*imitandolo*) Ah... sì certo... (*ipocritone!*)

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The image displays two pages of a handwritten musical score. The top page is titled "Scena II<sup>a</sup>" and features the vocal parts for "la Contessa" and "Susanna, poi Cherubino". The lyrics are: "Quanto qual mi susa ma, che questo giovi- notto abbia dal- / conto le stravaganze udi- te: ah tu non sai: / ma per qual causa mai da me stessa ei non venne a dor- / e la cauzo- nella? Eccola: appunto facciam che ce la". The bottom page continues the vocal parts with lyrics: "canti: zillo: vien gente, e disse: avanti avanti signor uffizi. / cher: ah non chiamarmi con nome si fa- la- le ei mi ram- / men- ta, che abbandonar deggi- so Coma re tanto / buona e tanto bella ah si... certo ah / si... certo... ippocri- tone! via presto la can-". The score includes various musical notations such as clefs, time signatures, and dynamic markings like "Cant<sup>o</sup>", "Suf.", "f.", "p.", "scappando", and "vibrando".

Mozart Manuscript



# VERSI SCIOLTI IN THE SCORE

The red lines are the verse endings.

Not going to say too much here, but you can compare how Bellini writes his presentational recitative. First, every appoggiatura is notated in small notes that replace the big ones. Vaccaiers will know the appoggiatura rules!

We have an entire instrumental interlude in a cesura!

However long you sing “so” or how much ever you honor the “rhythm,” make sure that “rar” is longer - it is the primary stress of the word. And this is *Prima le parole!*

Bellini still writes a rest at the end of every line of the libretto

But has evolved to give tempo indications in the recitative.

How could you show in timing/drama that “Fosse l'ultima almen! Vano desio” is one endecasillabo...and a turning point in the recitative, so I would consider “al tempio, al Dio.../vano desio” to be a rhyming couplet as well.

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