

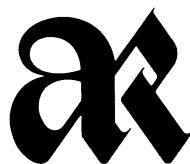
RECENT RESEARCHES IN THE MUSIC OF THE CLASSICAL ERA • VOLUME IX

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L'ARTIGIANO GENTILUOMO  
or  
LARINDA E VANESIO

Based on a text originally by Antonio Salvi.  
First performed in this version in Naples, 1726.

Edited by Gordana Lazarevich



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## Amoroso

[Violino I]

[Violino II]

[Viola]

[Cembalo]

[Basso]

Larinda

The score consists of five staves. The top three staves (Violin I, Violin II, Viola) are in common time, treble clef, and key signature of one flat. The bottom two staves (Cembalo, Basso) are in common time, bass clef, and key signature of one flat. Measure 1 starts with Violin I and II playing eighth-note patterns. Measure 2 adds Viola with eighth-note patterns. Measure 3 adds Cembalo with eighth-note chords. Measure 4 adds Basso with eighth-note chords. Measures 5-6 show sustained notes from all instruments.

**[8.]**

5

p

[p]

[p]

Ac- can-to al mio bel fo-

The score continues with the same instrumentation. Measures 5-6 show sustained notes. Measure 7 begins with a vocal entry by Larinda, indicated by a bracket and the text "Ac- can-to al mio bel fo-". The vocal line consists of eighth-note patterns. Measures 8-9 show sustained notes. Measures 10-11 show eighth-note patterns from all instruments.

co sen- - to che a po- co, po- co, a po- co a po- co tut-

10

ta mi li- que- fò, ac- can-to al mio bel fo- co,a po- co,a po- co