



Molieri

Adam Plachetka

Czech Ensemble Baroque · Roman Válek

MOLIERI (Arias by Mozart and Salieri)

Wolfgang Amadeus Mozart (1756-1791): *Le Nozze di Figaro*, K. 492 (1786)

1 Non più andrai 3. 48

Antonio Salieri (1750-1825): *Falstaff, ossia Le tre burle* (1799)

2 Nell'impero di Cupido 3. 26

Wolfgang Amadeus Mozart: *Don Giovanni*, K. 527 (1788)

3 Madamina, il catalogo è questo 5. 21

Antonio Salieri: *La scuola de' gelosi* (1778)

4 Mi dica il mio signore 4. 05

Wolfgang Amadeus Mozart: *Le nozze di Figaro*

5 Sinfonia 4. 24

Antonio Salieri: *Axur, re d'Ormus* (1788)

6 Misero abietto negro 2. 07

Wolfgang Amadeus Mozart: *Le nozze di Figaro*

7 Hai già vinta la causa... Vedrò, mentr'io sospiro 4. 35

Antonio Salieri: *La grotta di Trofonio* (1785)

8 Se il tuo sposo 5. 00

Wolfgang Amadeus Mozart: *La finta giardiniera*, K. 196 (1775)

9 A forza di martelli 3. 44

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10 Sinfonia 4. 51

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11 Tutto è disposto... Aprite un po' quegli occhi 4. 23

Antonio Salieri: *Axur, re d'Ormus*

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Wolfgang Amadeus Mozart: *Così fan tutte*, K. 588 (1790)

15 Rivolgete a lui lo sguardo 5. 35

Total playing time: 58. 44

Adam Plachetka, bass-baritone

Czech Ensemble Baroque

Conducted by **Roman Válek**





Adam Plachetka
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Dear friends of Viennese Classicism!

The music you find on this album is close to my heart, and very dear to me. I have spent most of my career so far singing Mozart's operas. I've been asked many times, why I never made an album of his greatest arias. The answer is quite simple: There already are so many Mozart recordings and I didn't want to make just another one of them.

A way showed itself when we were considering a new recital program with Roman Válek, that we could perform with his orchestra. Being Czech, we remembered the plot of Miloš Forman's *Amadeus* and fathomed the idea of bringing Mozart together with Salieri.

It came as a little bit of surprise that we couldn't find any coloratura arias for bass in his work. However, we did come across quite a few fun buffo pieces, which seemed appropriate to be compared with Figaro, Leporello, and the others.

After a few concerts, we both felt the program might be worth recording. We just had no idea, where to find the time. Then along came the pandemic, and all of a sudden we had a lot of time on our hands. We seized the opportunity, and set the wheels in motion. When the situation allowed it, we met in a recording hall, and enjoyed a few days of music making, which were incredibly rare at the time.

When I listen to the recording I hear the joy of everyone involved in it. And I hope, and wish, that it brings as much pleasure to you, as it has to us in a difficult period.

— Adam Plachetka



Mozart versus Salieri — the legend and the reality

Mozart and Salieri. The genius composer as the envy of the socially high-profile but mediocre, routine creator. Such an image still prevails among the public today, thanks to artistic fictions that drew from one another.

Some twenty years after Mozart's death, a rumour spread in Vienna that Salieri had poisoned Mozart. This theme was taken up by Alexander Sergeevich Pushkin in his drama *Mozart and Salieri* (1830). Nikolai Andreyevich Rimsky-Korsakov based his play on the opera of the same name (1898). Perhaps the most artistically significant contribution here is Peter Shaffer's drama *Amadeus* (1979), which inspired Miloš Forman's film of the same name (1984). And this is where the media problem arises: the Hollywood blockbuster must have been seen by disproportionately more viewers than any of Salieri's operas.

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The real relationship between the two composers was far more complex than the aforementioned primary distinction. Both pursued their respective works with tension, which may have resulted in many points of convergence in content and musical texture. The two were united by the excellent librettist Lorenzo da Ponte. And most importantly: both were trying to establish themselves in Vienna, then an important centre of Italian opera.

Legnano-born **Antonio Salieri** (1750-1825), only six years older than his Salzburg rival, was more successful in this respect. As is often the case, a certain amount of luck helped. In Venice, where he received his musical training at St Mark's Basilica, his talent was noticed by Florian Leopold Gassmann, the Viennese court composer. Gassmann introduced Salieri to the Viennese court, where he was favoured and patronized by Emperor Joseph II. Salieri's career in Vienna culminated in the award of the post of Imperial Court

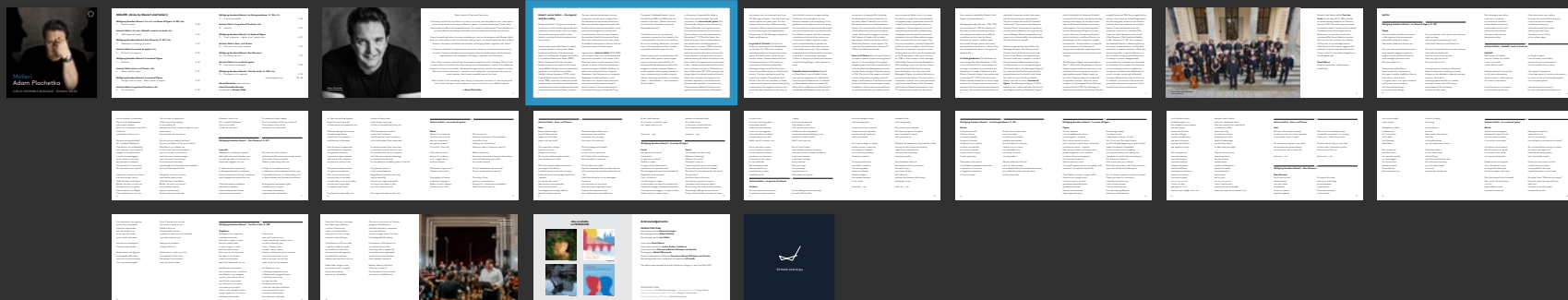
Composer (*Hofkapellmeister*), which he held from 1788 until 1824, when he retired to seclusion. (Mozart achieved only the title of chamber composer: *Kammerkomponist*).

That Salieri was not a second-rate composer is proven by the interest of his contemporaries not only in his work but also in his teaching. Beethoven, Schubert, Liszt, J. N. Hummel and others studied compositional techniques with him.

Salieri's opera work concentrated on the two main Italian genres: serious opera (*seria*) and comic opera (*buffa*). *He also sporadically devoted himself to the singspiel, in which, however, Mozart, a native speaker of this popular theatrical form, understood by the wider popular classes, was more prominent. In contrast, Salieri — unlike Mozart — was inspired by Gluck's reform.*

In the genre of opera buffa, Salieri is one of the most successful Viennese composers. His **La scuola de' gelosi** (*The School of the Jealous*), with a libretto by Caterina Mazzola, was a great success. The work was written for the Carnival of Venice, where it was first performed on December 27th, 1778 at the Teatro San Moisè. Five years later, a revised version was performed at the Burgtheater in Vienna, then in London (1786) and other European cities. The popularity of the work was certainly also due to its popular theme, based on intrigues that aroused jealousy among all strata of society at the time: nobility, bourgeoisie and commoners. In fact, Goethe himself admired the work's music, writing in a letter to Charlotte von Stein of December 28th, 1784, among other things, about its refined taste and how his 'heart was moved by the beauty of the melodies, especially in the finale and in the admirable quintets'. In the bass aria of the merchant Blasio's *Ma dica il mio signore*, one can hear distinct Mozartian

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techniques such as those we know from *The Marriage of Figaro* — but the latter was written almost ten years later. The fact remains that the roles of Blasio and the Countess in Salieri's opera were performed by the same singers who appeared at the premiere of *The Marriage of Figaro* as Figaro and Susanna.

La grotta di Trofonio (*The Cave of Trofonio*), performed at the Burgtheater on October 12th, 1785, has a similarly rewarding subject as the previous comic opera. The libretto was written by yet another Italian, Giovanni Battista Casti. The theme and form of the work are reminiscent of Mozart's buffas *The Marriage of Figaro* and *Così fan tutte*: hence the possible influence of Da Ponte's poetics. The story revolves around the love of two couples. The problem lies in the fact that the two members of these couples are of opposite natures. Everything is resolved by the magician Trofonio, who reconciles their characters in his cave, so

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that the plot comes to a happy ending. The father of the daughters in love, Aristone, watches over everything. In the gradations of his brisk aria *Se il tuo sposo*, one can observe compositional techniques that most listeners are more familiar with from Mozart's operas. This fact, however, is indicative of a kind of *loci commune* of the epoch. Salieri's operatic output is also characterised by a greater use of wind instruments than was common in the Italian opera style. This is already evidenced by the Sinfonia with its trumpet entrances in the dramatic opening in C Minor or the parts of flutes and clarinets in the following *Allegro*, often treated as solos.

Falstaff, ossia Le tre burle (*Falstaff or Three Jest*s) is one of Salieri's three late-century operas set to a libretto by Carlo Prospero Defranceschi. It is based on Shakespeare's famous comedy *The Merry Wives of Windsor*, but Defranceschi translated its Elizabethan style into the

conventions of opera buffa, including the elimination of some characters. In any case, Salieri's *Falstaff* is one of the first operas based on a Shakespearean theme. The musicalisation of the character of Falstaff denies nothing of its English model: the boastful swagger in the aria *Nell' Impero di Cupido*, full of verbal equivalence, tends towards the style of Gioacchino Rossini's comic operas. The work was first performed on January 3rd, 1799 at the Kärntnertheater.

Axur, re d' Ormus (*Axur, King of Ormour*) occupies a special position among Salieri's operas. It is a reworking of the original *tragédie lyrique* that the composer set to a French libretto by Beaumarchais under the title *Tarare* during his Parisian sojourn in 1786. The style of the opera is a kind of mixture of exoticism, comedy, political allegory and romance. The Parisian success of the work did not leave Emperor Joseph II indifferent. He forced Lorenzo da Ponte to rework the libretto into Italian and his

court composer Salieri to set it to music. The result is a work that unites elements of *tragédie lyrique*, *opera seria* and *buffa* under the formal designation *dramma tragicomico*. The protagonist is a brutal oriental king whose self-confidence and sovereignty are illustrated by the arioso included in this set: *Misero abbieto negro, Viva, viva* and *Idol vano d'un popol*. The rich instrumentation, certainly influenced by French style, is evident in the *Overture*. There are, for example, horn parts and a striking oboe solo. *Axur* was first performed at the Burgtheater in Vienna on January 8th, 1788 on the occasion of the marriage of Archduke Franz to Princess Elisabeth of Württemberg. It was not only this solemn event that forced Da Ponte to remove from the libretto, as in the case of *The Marriage of Figaro*, all political allusions to pre-revolutionary France. The work was so successful in Vienna that it was performed more times than Mozart's *Don Giovanni*, which had its Viennese premiere on June 7th that year. Let us add that the role of

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Axur was also created by Mozart's first Figaro, Francesco Benucci.

Wolfgang Amadeus Mozart (1756-1791) came to Vienna in 1781 as a free artist. The daily concerns of making a living and subsistence meant more difficult conditions for him than for Salieri. Moreover, he tried to make a name for himself through opera, which was dominated by the Italians in Vienna. Thus, he competed with them in the genre of opera buffa.

La finta giardiniera (*The Gardener for Love, better The False Gardener*), K. 196 is one of Mozart's first comic operas. At the age of nineteen he composed it for Maximilian II. Joseph of Bavaria for the Munich Carnival, where it was performed on January 13th, 1775. In this early work Mozart already hinted at his future stage poetics: the mixing of serious and comic elements (he first used the term *dramma giocoso*), the musical characterisation of

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individual characters rather than types, and an almost baroque emotionality. The plot includes the motif of character substitution. This concerns the Marquise Violante Onesti, who poses as a gardener, and her servant Roberto, who goes by the name of Nardo. Mozart assigned him the typical role of basso buffo, as evidenced by the aria *A forza di martelli*.

Mozart composed his best buffas, *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*, to libretti by Lorenzo da Ponte. It was Mozart who approached the court poet with a request to write a libretto based on Beaumarchais's play *La folle journée, ou Le mariage de Figaro* (*The Foolish Day or the Marriage of Figaro*). It is reported that Da Ponte granted the request because of a conflict with Salieri. The result is one of the finest libretti Mozart ever set to music. **Le nozze di Figaro** (*The Marriage of Figaro*), K. 492 is based on the conflict between the Count's valet Figaro and Count Almaviva, Figaro's

rival in the battle for Susanna. Mozart's compositional mastery was demonstrated, among other things, by the way he was able to distinguish between two similar male registers. This set, featuring arias by both Almaviva and Figaro, is a case in point. Not only the opening *Sinfonia*, which is entirely in a brilliant Presto, is a fine example of the composer's superb orchestration. The foundation is a specific sonority based on the harmony of strings and woodwinds, supplemented in prominent places by clarinets, horns and timpani.

The Marriage of Figaro was premiered on May 1st, 1786 at the Burgtheater in Vienna. Despite a great audience response, it was withdrawn from the programme after eight performances. Mozart made up for it all in Prague, where he celebrated his greatest triumphs. After the warm reception of the singspiel *Die Entführung aus dem Serail* in 1783, *The Marriage of Figaro* was presented at the Nostic Theatre

in early December 1786. Encouraged by this success, the composer visited Prague early the following year, where he concluded a contract for a new opera for the autumn season. It was performed under the composer's direction on October 29th under the title *Il dissoluto punito, ossia Il Don Giovanni* (*The Punished Infidelity or Don Giovanni*), K. 527. The composer succeeded brilliantly in deepening the art of musical characterisation of individual characters in specific situations. While the servant Leporello, a typical buffo bass, in the so-called catalogue aria *Madamina, il catalogo è questo*, exaggeratedly enumerates the hundreds and thousands of mistresses of his master, Don Giovanni acts according to whom he addresses: he seduces a noblewoman differently, he courts a simple country girl differently, he treats differently his wife, to whom he is unfaithful. The aria *Fin ch'han dal vino* reveals Don Giovanni as a glutton with a carefree love of wine and women.

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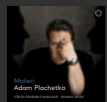




Czech Ensemble Baroque
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Mozart's last Italian buffa, ***Così fan tutte*** (*So do they all*), K. 588, received an embarrassing reception in Vienna in January 1790. The cause may have been the bawdy subject matter, which irritated the false morals of the upper classes. Beethoven, on the other hand, also considered Da Ponte's libretto immoral. Not only the title, but also the subtitle of the work, *La scuola degli amanti* (*The School of the Lovers*), suggests this attitude. A typical representative of this "lovers' school" is the officer Guglielmo in the *Rivolgete* aria.

Pavel Sýkora
(English translation: Lenka Zouhar Ludvíková)



Adam Puchatka
Czech Ensemble Baroque



Pavel Sýkora
(English translation: Lenka Zouhar Ludvíková)

Lyrics
Czech lyrics and English translation.

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Lyrics

1

Wolfgang Amadeus Mozart · *Le Nozze di Figaro*, K. 492

Figaro

Non più andrai, farfallone amoroso,
notte e giorno d'intorno girando,
delle belle turbando il riposo,
Narcisetto, Adoncino d'amor, ecc.

You, womanizer, won't go around anymore
night and day,
disrupting all the pretty girls' rest,
love's little Narcissus and Adonis, etc.

Non più avrai questi bei pennacchini,
quel cappello leggero e galante,
quella chioma, quell'aria brillante,
quel vermiglio donnesco color.
Non più andrai, ecc.

You won't have those fine plumes anymore,
that soft and stylish hat,
that hair, that stunning look,
that rosy, girl-like colour.
No more will you, etc.

Tra guerrieri poffar Bacco!
Gran mustacchi, stretto sacco,
schioppo in spalla, sciabola al fianco,
collo dritto, muso franco,
o un gran casco, o un gran turbante,
molto onor, poco contante,
ed invece del fandango,
una marcia per il fango.

Among warriors swearing by Bacchus!
Great mustacchios, holding your pack,
shotgun on the shoulder, a sabre at your side,
head-on, frank face,
wearing a great helmet or a turban,
winning honours, but little money,
and instead of the fandango
a march for the mud.

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Per montagne, per valloni,
colle nevi, e i solleoni,
al concerto di tromboni,
di bombarde, di cannoni,
che le palle in tutti i tuoni
all'orecchio fan fischiar.
Cherubino alla vittoria,
alla gloria militar!

Over mountains, over valleys,
through the snow and burning sun,
to the concert of trumpets,
of shells and cannons,
with balls sounding thunder,
making your ears ring.
Cherubino, on to victory,
on to military glory!

2

Antonio Salieri · *Falstaff*, ossia *Le tre burle*

Falstaff

Nell'impero di Cupido
sono un Cesare, un Achille;
e son noti a mille
i trofei del mio valor.

In Cupid's empire
I am a Caesar, an Achilles;
and am known to a thousand
for the trophies of my valour.

Questa piazza? Io me ne rido
mi s'è resa a discrezione:
tanto al sesso il vanto impone
d'un eroe conquistator!

This square? I laugh at it
it has been given to me at my discretion:
so much to the sex the boast imposes
of a conquering hero!

Io pro forma vo' a occuparla;
ma (sia detto qui fra noi)

I pro forma go to occupy it;
but (let it be said here between us)

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non mi preme il conservarla.
Penso sol di vendemmiare
nella cassa militare.
Fatto ciò, vi cedo poi i miei dritti
e fate voi;
ma badate a farmi onor.

Ma quel viso perché fate?
No 'l credete? Dubitate?
Caro Broch, voi m'offendete,
che mi piovon (non sapete?)
i biglietti e le ambasciate
e che fin le messaggere,
di me restano incantate,
per esempio la tedesca,
che portommi il noto invito,
Ah se aveste un po' sentito!

Sospirava, e questo è un fatto,
e diceva ad ogni tratto:
"Ach! Sie loser, loser Mann!
Blicken Sie mich so nicht an."
Dunque amico, su, gioite,
state in festa, e in allegria:
Che a spianarvi io vo la via

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I do not care to preserve it.
I think only of harvesting
in the military till.
Having done that, I cede my rights to you,
and so be it;
but mind you do me honour.

But why do you make that face?
Do you not believe it? Do you doubt it?
Dear Broch, you offend me,
let the notes and the embassies
rain on me (don't you know?)
and that even the messengers
with me remain enchanted,
for instance the German,
who brought me the well-known invitation,
ah if you had heard a little!

He sighed, and this is a fact,
and said at every stroke:
"Ach! Sie loser, loser Mann!
Blicken Sie mich so nicht an."
So, my friend, rejoice,
rejoice, and be merry:
That to clear your way I go

di beare il vostro cor.
No 'l credete? Dubitate?
Sono noti a mille
i trofei del mio valor.

To make your heart happy.
Don't you believe it? Do you doubt it?
The trophies of my valour
are known to a thousand.

3

Wolfgang Amadeus Mozart · *Don Giovanni*, K. 527

Leporello

Madamina, il catalogo è questo
delle belle, che amò il padron mio;
un catalogo egli è, che ho fatt'io.
Osservate, leggete con me.

In Italia seicento e quaranta,
in Almagna duecento e trentuna,
cento in Francia, in Turchia novantuna,
ma in Ispagna son già mille e tre.

V'han fra queste contadine,
cameriere, cittadine,
v'han contesse, baronesse,
marchesine, principesse,

My little lady, this is the list
of the beautiful women my master loved,
a list which I have compiled.
Observe, read along with me.

In Italy, six hundred and forty;
in Germany, two hundred and thirty-one;
a hundred in France; in Turkey ninety-one.
In Spain already one thousand and three.

Among these are peasant girls,
maidservants, city girls,
countesses, baronesses,
marchionesses, princesses,

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e v'han donne d'ogni grado,
d'ogni forma, d'ogni età.
In Italia seicento e quaranta, ecc.

Nella bionda egli ha l'usanza
di lodar la gentilezza;
nella bruna, la costanza;
nella bianca la dolcezza.

Vuol d'inverno la grassotta,
vuol d'estate la magrotta;
è la grande maestosa,
la piccina è ognor vezzosa;
delle vecchie fa conquista
pel piacer di porle in lista.

Sua passion predominante
è la giovin principiante.
Non si picca se sia ricca,
se sia brutta, se sia bella,
se sia brutta, ricca, se sia bella;
purché porti la gonnella,
voi sapete quel che fa!

Purché porti la gonnella, ecc.

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women of every rank,
every shape, every age.
In Italy six hundred and forty, etc.

With blondes he is used to
praise their kindness;
with brunettes, their constancy;
with the blondes, their sweetness.

In winter he wants the curvy one,
in summer he wants the thin one;
he considers the tall one majestic,
the little one is always charming;
he seduces the old ones
for the pleasure of adding them to the list.

His greatest passion
is the young beginner.
Regardless of whether she's rich,
ugly or beautiful;
if she is rich, ugly or beautiful.
as long as she wears a skirt,
you know what he does!

As long as she wears a skirt, etc.

4

Antonio Salieri · La scuola de' gelosi

Blasio

Mi dica il mio signore.
Ha visto mai ne' prati
due tori innamorati
per gelosia cozzar?
L'ha visto? l'ha visto?

Colle robuste corna
da qui, di lì si danno,
e co' muggiti fanno
le selve risuonar.

M'intende, il signor mio?
Capisce i sensi miei?

Il pungiglion d'amore,
la gelosia, l'impegno ...
Basta: chi sà lo sdegno,
Che diavolo può far.

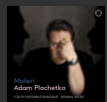
Tell me my lord.
Have you ever seen in the meadows
two bulls in love
clashing out of jealousy?
Have you seen it? Have you seen it?

With sturdy horns
from here, from there they give themselves
and with bellowing they make
the woods resound.

Do you understand me, my lord?
Do you understand my senses?

The sting of love,
jealousy, commitment ...
Enough of it: who knows the disdain,
What the devil it can do.

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 6
Antonio Salieri · Axur, re d'Ormus
Axur

Misero abietto negro,
perché l'Atar non sei,
cagion de' torti miei,
cagion del mio dolor?

Oh come lieto e allegro
sopra di te vorrei
sfogare il mio furor!
Ah! se quel traditor saper potesse
qual tormento mi costa!

Dille che a questo delizioso Amorigino
per moglie io la destino,
e ch'altro sposo in sua vita non spero.
Io farò poi che al mio serraglio domattina
esposta
col narciso alla costa,
oda cantar a coro generale:
Viva, viva Irza ritrosa,
che sdegnando un regio affetto,
diventò sultana e sposa

20

6

Wretched abject black man,
because you are not Atar,
the cause of my wrongs,
the cause of my sorrow?

Oh how happy and cheerful
I would like
to vent my fury upon you!
Ah! if that traitor could know
what torment it costs me!

Tell this delicious Cupid
that she is destined to be my wife, that she
will never hope for another husband in her
life.
I shall then bring her to my menagerie
tomorrow
with narcissus to the shore,
hear me sing in a general chorus:
long live the shameless Irza,
who, disdainful a royal affection,

di più nobile amator:
un vil muto, un vecchio nero
ha l'impero del suo cor.

Viva, viva ... etc.

became sultan and bride
of a nobler lover:
a vile mute, a black old man
has conquered her heart.

Long live ... etc.

7

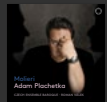
Wolfgang Amadeus Mozart · Le nozze di Figaro**Conte**

Hai già vinto la causa!
Cosa sento!
In qual laccio cadea?
Perfidi, io voglio...
Io voglio di tal modo punirvi,
a piacer mio la sentenza sarà...
Ma s'ei pagasse la vecchia pretendente?
Pagarla! In qual maniera?
E poi v'è Antonio
che all'incognito Figaro
ricusa di dare una nipote in matrimonio.
Coltivando l'orgoglio di questo mentecatto...
tutto giova a un raggio...il colpo è fatto.
Vedrò, mentr'io sospiro, felice

Count

You already won the cause!
What am I hearing?
Where is the catch?
Cheaters! I want to...
I want to punish you in such a way...
the punishment will be as I please...
But what if he should pay the old suitor?
Pay her! How?
And then there is Antonio,
who refuses to give his niece in
marriage to the unknown Figaro.
By nurturing the pride of that nutcase...
Everything's falling into my scheme.
I'll see, while I breath, a servant of mine

21



Track	Time	Tempo	Key	Instrumentation
1. Introduction	0:00 - 0:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
2. ...	0:15 - 0:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
3. ...	0:30 - 0:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
4. ...	0:45 - 1:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
5. ...	1:00 - 1:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
6. ...	1:15 - 1:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
7. ...	1:30 - 1:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
8. ...	1:45 - 2:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
9. ...	2:00 - 2:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
10. ...	2:15 - 2:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
11. ...	2:30 - 2:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
12. ...	2:45 - 3:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
13. ...	3:00 - 3:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
14. ...	3:15 - 3:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
15. ...	3:30 - 3:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
16. ...	3:45 - 4:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
17. ...	4:00 - 4:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
18. ...	4:15 - 4:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
19. ...	4:30 - 4:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
20. ...	4:45 - 5:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings



Track	Time	Tempo	Key	Instrumentation
21. ...	5:00 - 5:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
22. ...	5:15 - 5:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
23. ...	5:30 - 5:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
24. ...	5:45 - 6:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
25. ...	6:00 - 6:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
26. ...	6:15 - 6:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
27. ...	6:30 - 6:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
28. ...	6:45 - 7:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
29. ...	7:00 - 7:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
30. ...	7:15 - 7:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
31. ...	7:30 - 7:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
32. ...	7:45 - 8:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
33. ...	8:00 - 8:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
34. ...	8:15 - 8:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
35. ...	8:30 - 8:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
36. ...	8:45 - 9:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
37. ...	9:00 - 9:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
38. ...	9:15 - 9:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
39. ...	9:30 - 9:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
40. ...	9:45 - 10:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings

Track	Time	Tempo	Key	Instrumentation
41. ...	10:00 - 10:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
42. ...	10:15 - 10:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
43. ...	10:30 - 10:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
44. ...	10:45 - 11:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
45. ...	11:00 - 11:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
46. ...	11:15 - 11:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
47. ...	11:30 - 11:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
48. ...	11:45 - 12:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
49. ...	12:00 - 12:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
50. ...	12:15 - 12:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
51. ...	12:30 - 12:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
52. ...	12:45 - 13:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
53. ...	13:00 - 13:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
54. ...	13:15 - 13:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
55. ...	13:30 - 13:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
56. ...	13:45 - 14:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
57. ...	14:00 - 14:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
58. ...	14:15 - 14:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
59. ...	14:30 - 14:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
60. ...	14:45 - 15:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings

Track	Time	Tempo	Key	Instrumentation
61. ...	15:00 - 15:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
62. ...	15:15 - 15:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
63. ...	15:30 - 15:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
64. ...	15:45 - 16:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
65. ...	16:00 - 16:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
66. ...	16:15 - 16:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
67. ...	16:30 - 16:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
68. ...	16:45 - 17:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
69. ...	17:00 - 17:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
70. ...	17:15 - 17:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
71. ...	17:30 - 17:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
72. ...	17:45 - 18:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
73. ...	18:00 - 18:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
74. ...	18:15 - 18:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
75. ...	18:30 - 18:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
76. ...	18:45 - 19:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
77. ...	19:00 - 19:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
78. ...	19:15 - 19:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
79. ...	19:30 - 19:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
80. ...	19:45 - 20:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings



Track	Time	Tempo	Key	Instrumentation
81. ...	20:00 - 20:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
82. ...	20:15 - 20:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
83. ...	20:30 - 20:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
84. ...	20:45 - 21:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
85. ...	21:00 - 21:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
86. ...	21:15 - 21:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
87. ...	21:30 - 21:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
88. ...	21:45 - 22:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
89. ...	22:00 - 22:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
90. ...	22:15 - 22:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
91. ...	22:30 - 22:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
92. ...	22:45 - 23:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
93. ...	23:00 - 23:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
94. ...	23:15 - 23:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
95. ...	23:30 - 23:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
96. ...	23:45 - 24:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
97. ...	24:00 - 24:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
98. ...	24:15 - 24:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
99. ...	24:30 - 24:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
100. ...	24:45 - 25:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings

Track	Time	Tempo	Key	Instrumentation
101. ...	25:00 - 25:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
102. ...	25:15 - 25:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
103. ...	25:30 - 25:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
104. ...	25:45 - 26:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
105. ...	26:00 - 26:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
106. ...	26:15 - 26:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
107. ...	26:30 - 26:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
108. ...	26:45 - 27:00	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
109. ...	27:00 - 27:15	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
110. ...	27:15 - 27:30	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
111. ...	27:30 - 27:45	Allegro	C major	Violins, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, Strings
112. ...	27:45 - 28:00	Allegro	C major	

un servo mio!
E un ben che invan desio,
ei posseder dovrà?
Vedrò per man d'amore
unita a un vile oggetto
chi in me destò un affetto
che per me poi non ha?
Vedrò mentr'io sospiro, ecc.

Ah no, lasciarti in pace,
non vo' questo contento,
tu non nascesti, audace,
per dare a me tormento,
e forse ancor per ridere,
di mia infelicità!
Già la speranza sola
delle vendette mie
quest'anima consola,
e giubilar mi fa!

Antonio Salieri • La grotta di Trofonio

Aristone

Se il tuo sposo e assai brioso,
tu quel foco a poco a poco,
22

happy
and enjoying pleasure
that I desire in vain?
I will see the hand of love
united to a vile lowly person
to one who arouses feelings in me
she does not feel herself?
Shall I live to see, etc.

Ah no! I won't leave
that carefree creature in peace;
you were not born, audacious fellow,
to give me torment
or perhaps to laugh
at my sadness.
Now only hope
of my revenge
consoles my soul
and makes me rejoice!

8

If your bridegroom be very lively,
you will, little by little

se vorrai temprar potrai
colla savia gravità.

Se per sorte il tuo consorte
troppo seri avrà i pensieri,
scuoter puoi gli spirti suoi
colla tua vivacità.

Sia lo sposo allegro o mesto,
purché onesto, e sano sia,
la tristezza e l'allegria
non e mai sua primaria
necessaria qualità.

Or dunque dal petto
scacciate il sospetto.
Contente godete,
temer non dovete
influsso maligno,
che sempre benigno
il ciel vi sarà.

Scacciate ... etc.

temper his fire
with wise gravity.

If by chance your beloved
will have too serious thoughts,
you can shake his spirits
with your vivacity.

Whether the bridegroom be cheerful or sad
as long as he's honest and healthy,
sadness and cheerfulness
will never be his primary
necessary quality.

Now therefore cast out
the suspicion from your breast.
Contently enjoy,
you must not fear
evil influence,
because the heavens will always
be benign to you.

Cast out ... etc.



9

Wolfgang Amadeus Mozart · *La finta giardiniera*, K. 196**Nardo**

A forza di martelli
il ferro si riduce
a forza di scarpelli,
il marmo si lavora;
di donna il cuor ognora
né ferro, né martello,
né amore tristarello
la può ridurre a segno,
la può capacitar.

Siam pazzi tutti quanti
che andiamo appresso a femmine,
si sprezzino; si scaccino,
si fughino, si piantino,
si lascino crepar.

By the force of hammers
iron is wrought;
by the force of chisels,
marble is processed;
but the heart of a woman,
neither iron nor stone
nor miserable love
can bring it to heel
nor persuade it.

We are madmen, all of us,
who run after women:
let us despise them, let us chase them away,
let us flee them, let us dump them,
and let them die!

24

11

Wolfgang Amadeus Mozart · *Le nozze di Figaro***Figaro**

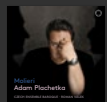
Tutto è disposto:
l'ora dovrebbe esser vicina;
io sento gente...è dessa!
Non è alcun; buia è la notte...
ed io comincio omai a fare il scimunito
mestiero di marito... Ingrata!
Nel momento della mia cerimonia ei
godeva leggendo: e nel vederlo
io ridevo di me senza saperlo.
Oh Susanna! Susanna!
Quanto pena mi costi!
Con quell'ingenua faccia, con quegli occhi
innocenti, chi creduto l'avria? Ah!

Che il fidarsi a donna, è ognor follia.
Aprite un po' quegli occhi,
uomini incauti e sciocchi,
guardate queste femmine,
guardate cosa son!
Queste chiamate dee
dagli ingannati sensi,

Everything is ready:
it is almost time.
I hear them coming...it's her!
No, it's no one. The night is dark,
and I'm already beginning to play the fool
trade of husband. Ungrateful!
At the moment of my wedding
he enjoyed reading, and seeing him
I laughed at myself without realising it.
Oh, Susanna, Susanna!
How much pain you cost me!
With that naive face, with those innocent
eyes, who would have believed it!

Ah, it's always madness to trust a woman!
Open your eyes for a moment,
incautious and silly men,
look at these women,
look at what they are.
You call them goddesses,
with your misled senses,

25



Track	Time	Tempo	Key	Instrumentation
1	00:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
2	00:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
3	00:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
4	00:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
5	00:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
6	00:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
7	00:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
8	00:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
9	00:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
10	00:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
11	00:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
12	00:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
13	01:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
14	01:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
15	01:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
16	01:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
17	01:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
18	01:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
19	01:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
20	01:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
21	01:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
22	01:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
23	01:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
24	01:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
25	02:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso



Track	Time	Tempo	Key	Instrumentation
26	02:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
27	02:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
28	02:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
29	02:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
30	02:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
31	02:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
32	02:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
33	02:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
34	02:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
35	02:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
36	02:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
37	03:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
38	03:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
39	03:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
40	03:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
41	03:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
42	03:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
43	03:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
44	03:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
45	03:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
46	03:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
47	03:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
48	03:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
49	04:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
50	04:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
51	04:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
52	04:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
53	04:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
54	04:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
55	04:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
56	04:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
57	04:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
58	04:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
59	04:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
60	04:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
61	05:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
62	05:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
63	05:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
64	05:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
65	05:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
66	05:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
67	05:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
68	05:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
69	05:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
70	05:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
71	05:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
72	05:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
73	06:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
74	06:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
75	06:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
76	06:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
77	06:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
78	06:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
79	06:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
80	06:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
81	06:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
82	06:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
83	06:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
84	06:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
85	07:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
86	07:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
87	07:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
88	07:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
89	07:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
90	07:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
91	07:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
92	07:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
93	07:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
94	07:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
95	07:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
96	07:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
97	08:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
98	08:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
99	08:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
100	08:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso

Track	Time	Tempo	Key	Instrumentation
101	08:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
102	08:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
103	08:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
104	08:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
105	08:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
106	08:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
107	08:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
108	08:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
109	09:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
110	09:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
111	09:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
112	09:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
113	09:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
114	09:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
115	09:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
116	09:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
117	09:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
118	09:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
119	09:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
120	09:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
121	10:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
122	10:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
123	10:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
124	10:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
125	10:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
126	10:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
127	10:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
128	10:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
129	10:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
130	10:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
131	10:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
132	10:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
133	11:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
134	11:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
135	11:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
136	11:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
137	11:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
138	11:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
139	11:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
140	11:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
141	11:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
142	11:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
143	11:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
144	11:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
145	12:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
146	12:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
147	12:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
148	12:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
149	12:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
150	12:25	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
151	12:30	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
152	12:35	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
153	12:40	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
154	12:45	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
155	12:50	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
156	12:55	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
157	13:00	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
158	13:05	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
159	13:10	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
160	13:15	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso
161	13:20	Allegro	G major	Violin I, Violin II, Viola, Violoncello, Contrabbasso

a cui tributa incensi
la debole ragion, ecc.
Son streghe che incantano
per farci penar,
sirene che cantano
per farci affogar,
civette che allettano
per tarci le piume,
comete che brillano
per toglierci il lume.

Son rose spinose,
son volpi vezzose;
son orse benigne,
colombe maligne,
maestre d'inganni,
amiche d'affanni,
che fingono, mentono,
amore non senton,
non senton pietà,
no, no, no, no, no!
Il resto nol dico,
già ognuno lo sa.
Aprite un po' quegli occhi, ecc.

and pay them tribute
with your weakened mind.
They are witches who mesmerise
to make you suffer,
sirens who sing
to make you drown,
tempting owls that
take full advantage,
comets that shine
to take away your light.

They are thorny roses,
charming vixens,
harmless bears,
wicked doves,
masters of deception,
friends of trouble,
who pretend, lie,
feel no love,
feel no pity,
no, no, no, no, no!
I won't say the rest,
everyone knows it already.
Open your eyes for a moment, etc.

Antonio Salieri · Axur, re d'Ormus

Axur

Idol vano d'un popol codardo,
sì odioso al mio cor, al mio sguardo;
ho pur vinto, morir ti vedrò!

Ah ch'eccesso di gioia in me sento
nel pensare che giusto divento
nel momento che ucciderti fo!

Idol vano ... etc.

12

Vain idol of a cowardly people,
so hateful to my heart, to my eyes;
I have won, I shall see you die!

Ah what excess of joy in me I feel
to think that I have done justice
the moment I kill you!

Idol in vain ... etc.

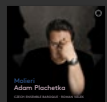
Wolfgang Amadeus Mozart · Don Giovanni

Don Giovanni

Finch'han dal vino
calda la testa,
una gran festa
fa preparar.
Se trovi in piazza
qualche ragazza,

13

As long as the wine
warms up their head,
go and prepare
a great party.
If you find some girl
in the square,



Track	Time	Tempo	Key	Genre
1. Axur, re d'Ormus	00:00	Allegro	C major	Opera
2. Don Giovanni	00:00	Allegro	C major	Opera



Track	Time	Tempo	Key	Genre
3. Axur, re d'Ormus	00:00	Allegro	C major	Opera
4. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
5. Axur, re d'Ormus	00:00	Allegro	C major	Opera
6. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
7. Axur, re d'Ormus	00:00	Allegro	C major	Opera
8. Don Giovanni	00:00	Allegro	C major	Opera



Track	Time	Tempo	Key	Genre
9. Axur, re d'Ormus	00:00	Allegro	C major	Opera
10. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
11. Axur, re d'Ormus	00:00	Allegro	C major	Opera
12. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
13. Axur, re d'Ormus	00:00	Allegro	C major	Opera
14. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
15. Axur, re d'Ormus	00:00	Allegro	C major	Opera
16. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
17. Axur, re d'Ormus	00:00	Allegro	C major	Opera
18. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
19. Axur, re d'Ormus	00:00	Allegro	C major	Opera
20. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
21. Axur, re d'Ormus	00:00	Allegro	C major	Opera
22. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
23. Axur, re d'Ormus	00:00	Allegro	C major	Opera
24. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
25. Axur, re d'Ormus	00:00	Allegro	C major	Opera
26. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
27. Axur, re d'Ormus	00:00	Allegro	C major	Opera
28. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
29. Axur, re d'Ormus	00:00	Allegro	C major	Opera
30. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
31. Axur, re d'Ormus	00:00	Allegro	C major	Opera
32. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
33. Axur, re d'Ormus	00:00	Allegro	C major	Opera
34. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
35. Axur, re d'Ormus	00:00	Allegro	C major	Opera
36. Don Giovanni	00:00	Allegro	C major	Opera

Track	Time	Tempo	Key	Genre
37. Axur, re d'Ormus	00:00	Allegro	C major	Opera
38. Don Giovanni	00:00	Allegro	C major	Opera

teco ancor quella
cerca menar.

Senza alcun ordine
la danza sia;
chi 'l minuetto,
chi la follia,
chi l'alemana
farai ballar.

Ed io frattanto
dall'altro canto
con questa e quella
vo' amoreggiar.
Ah, la mia lista
doman mattina
d'una decina
devi aumentar! ecc.

try also to bring
her along.

Let the dance
be wild;
they can do the minuet,
the folia,
or the allemande,
you will make them dance.

And meanwhile, I
on the other hand,
will be flirting
with this one and that one.
Ah, tomorrow morning
you will need to add
to my list
at least ten names! etc.

14
Antonio Salieri · La scuola de' gelosi

Blasio

Fate buona compagnia,
trattenete il signor Conte,
che con tanta cortesia
si ha voluto incomodar.

Ah l'amico non le spiare:
Mai di vista non lo perde.
Io mi sento venir verde,
ma convien dissimular.

Grazie tanto mio signore,
Uno stilo dentro il core
mi fa grazia s'ella resta
Un buon maglio sulla testa.

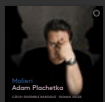
Ma che dunque? che s'intende?
Quì con lui l'ho da lasciar,
con lui?
Impossibile mi pare
di potermi distaccar.

Keep good company,
retain the Count
who so courteously
has wished to inconvenience himself.

Ah, my friend does not spy on them:
he never loses sight of it.
I feel like becoming green,
but I must hide myself.

Thank you very much my lord,
a stylus into your heart
I am grateful if she stays
a good hammer on your head.

But what then? What do you mean?
I have to leave her here with him,
with him?
It seems to me impossible
to leave these two.



Track	Time
1. La scuola de' gelosi	00:00
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Con permesso, mio signore,
che le dica una parola.
Civettina sfacciatella
del marito disonore
fa la cara, fa la bella
tu mi cerchi attossicar.

Fate buona compagnia ...
Civettina sfacciatella ...

Grazie tanto mio Signore
mi fa grazia s'ella resta.
Servo suo mi raccomando
che tu possa là crepar!

If you'll excuse me, my lord,
let me say a word to you.
Cheeky little owl
this beautiful woman
is about to dishonour her husband,
you seek to poison me.

Keep good company ...
Cheeky little owl ...

Thank you so much, my Lord
I am grateful if she stays.
His servant I recommend
may you perish there!

Wolfgang Amadeus Mozart · *Così fan tutte*, K. 588

Guglielmo

Rivolgete a lui lo sguardo
e vedrete come sta;
tutto dice, io gelo, io ardo
idol mio, pietà, pietà,
io ardo, io gelo, io ardo
idol mio, pietà, pietà!
E voi cara un sol momento
bel ciglio a me volgete
e nel mio ritroverete
quel che il labbro dir non sa.

Un Orlando innamorato
non è niente in mio confronto;
d'un Medoro il sen piagato
verso lui, per nulla io conto;
son di foco i miei sospiri
son di bronzo i suoi desiri,
se si parla poi di merto
certo io sono ed egli è certo
che gli uguali non si trovano
da Vienna al Canada.

Look at him
and you'll see how it is;
it says everything: I freeze, I burn
my idol, have pity, pity
I burn, I freeze, I burn
my idol, mercy, mercy!
And you, darling, for just a moment
turn your lovely eyes on me
and in my eyes, you will find
what words cannot express.

An Orlando in love
is nothing compared to me;
a Medoro with plagued breast
is nothing next to me;
my sighs are fire
his desires are bronze
if we then talk about abilities,
I am sure and he is sure
you cannot find equals
from Vienna to Canada.



Siam due Cresi per ricchezza,
due Narcisi per bellezza;
in amor i Marcantoni
verso noi sarian buffoni
siam più forti d'un ciclopo,
letterati al par di Esopo.

Se balliamo un Pich ne cede
si gentil e snello è il piede,
se cantiam col trillo solo
facciam torto all'usignuolo,
e qualch'altro capitale
abbiam poi che alcun non sa.

Bella, bella, tengon sodo,
se ne vanno ed io ne godò!
Eroine di costanza,
specchi son di fedeltà.

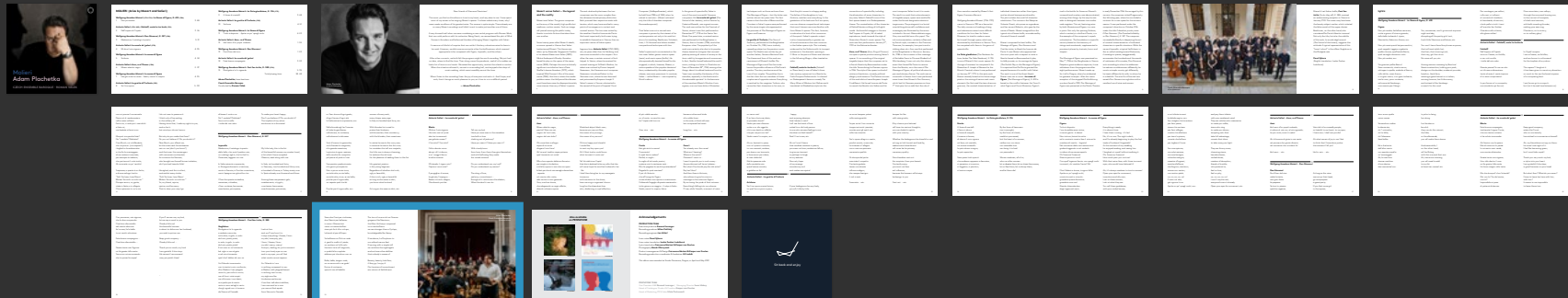
The two of us are rich as Croesus
gorgeous like Narcissus;
the Marc Anthonys compared
to us are buffoons
we are stronger than a Cyclops,
knowledgeable like Aesop.

If we dance, Le Picq bows to
our refined narrow feet
If we sing with a simple trill
we outshine the nightingale
and we have other abilities
that nobody is aware of.

Beauty, beauty, hold firm,
if they go, I enjoy it!
Our heroines of commitment
are mirrors of faithfulness.



Adam Plachetka
Czech Ensemble Baroque
© Michal Bares



Also available on PENTATONE



PTC5186725



PTC5186765



PTC5186885



PTC5186987

Acknowledgements

PRODUCTION TEAM

Executive producer **Renaud Loranger**Recording producer **Milan Puklický**Recording engineer **Jan Lžičar**Liner notes **Pavel Sýkora**Liner notes translation **Lenka Zouhar Ludvíková**Lyrics translation **Francesca Mariani & Kasper van Kooten**Photography **Marek Olbrzymek**Product management & Design **Francesca Mariani & Kasper van Kooten**Recording production coordinator & fundraiser **Jiří Ludvík**

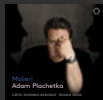
This album was recorded at Studio Domovina, Prague, in April and May 2021.

PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Managing Director **Sean Hickey**Head of Catalogue, Product & Curation **Kasper van Kooten**Head of Marketing, PR & Sales **Silvia Pietrosanti**



Sit back and enjoy



Track	Time
1. Introduction	00:00
2. [Track Name]	01:15
3. [Track Name]	02:30
4. [Track Name]	03:45
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