

# Chi vuol la zingarella

ton original

Extrait de l'opéra « I Zingari in fiera » de Giovanni Paisiello (1740-1816) sur un livret de Giuseppe Palomba.  
Créé à Naples le 21 Novembre 1789.

Moderato

The musical score consists of four systems of music. System 1 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains 10 measures. System 2 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains 10 measures, with lyrics appearing from measure 10 onwards. System 3 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains 10 measures, with lyrics appearing from measure 15 onwards. System 4 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains 10 measures, with lyrics appearing from measure 20 onwards.

10

Chi vuol la zin - ga - rel - la gra -

15

- zio - sa ac - cor - ta e bel - la? Si gno · ri ec · co - la \_\_ qua, si - gno - ri ec · co - la

20

qua. Le don · ne sul bal · co \_\_ ne so be · ne in do - vi - nar,

The image shows two staves of musical notation. The top staff is for the orchestra, featuring three staves: Violin I (G clef), Violin II (C clef), and Cello/Bass (F clef). The bottom staff is for the piano, with a treble clef and a bass clef. The key signature is one sharp. Measure 29 begins with eighth-note patterns in the violins and sixteenth-note patterns in the cello/bass. Measure 30 starts with eighth-note patterns in the violins and sixteenth-note patterns in the cello/bass. The piano part consists of sustained notes with dynamic markings 'sf p' above them. The vocal line continues with lyrics: '-ra - ti scal \_\_\_\_ dar fo le cer - vel - la, scal \_\_\_\_ dar fo \_\_\_\_ le cer - vel - la a \_\_\_\_'. Measure 30 ends with a repeat sign and a double bar line.

*rit*      *tr*      *p*      35  
 vec · chi in - na - mo - ra      ti. Chi vuol la zin - ga - rel - la, chi vuol la zin - ga -  
*rit*      *p*

- rel - la? Si — gno · ri, ec · co - la — qua, — si gno - ri ec · co - la — qua.

45

le donne sul bal - co — ne — so bene in do · vi - nar.  
I gio · vani alcan ·

50

- to — ne — so me glio stuz · zi - car.  
A vec · chi in · na - mo - ra \_\_\_\_ ti, a

55

*rit*

vec · chi in - na - mo - ra \_\_\_\_ ti scal — dar fo — le cer - vel - la  
Chi vuol la zin - ga -

*col canto*

60

>

- rel - la — gra - zio - sa ac - cor - ta e — bel - la?  
Si — gno · ri, ec · co - la — qua, — si -

65 *f*

- gno - ri, ec - co - la - qua, gra - zi - o - sa ac - cor - ta e bel la, gra - zi - o - sa ac - cor - ta e bel — la Si

*f*

gno - ri ec - co la qua, gra - zi - o - sa ac - cor - ta e bel la, gra - zi - o - sa ac - cor - ta e bel — la Si

70

gno - ri ec - co - la qua, si - gno - ri, si - gno - ri si - gno - ri ec - co - la qua, si - gno - ri, si -

*rit* > > > > 75

- gno - ri, si - gno - ri ec - co - la qua.

*rit*

Chi vuol la zingarella  
Graziosa accorta e bella ?  
Signori, eccola qua.

Le donne sul balcone  
So bene indovinar.  
I giovani al cantone  
So meglio stuzzicar.

A vecchi innamorati  
Scaldar fo le cervella.

Qui veut la bohémienne  
gracieuse, accorte et belle ?  
Messieurs, la voici.

Les dames au balcon  
je sais les deviner  
Les jeunes gens aux coins des rues  
Je sais mieux les tourmenter

Aux vieux messieurs amoureux  
Je fais se consumer le cerveau.