

Api industri che volate

Cantata for soprano and basso continuo

Cantata
del Signore
Alessandro
Scarlatti.

Api = industri =
Porta = cer d'ogn'

che vo = la = te sempre in traccia = di bel fior
altro = fio = re trono han qui la Rosa e'l Giglio,

Fine.

By: Alessandro Scarlatti

HanS 55; RosS 398/44

Transcribed and Edited by Kai Garcia (2019)

About the Composer:



Alessandro Scarlatti (1660-1725) is known as the founder of the Neapolitan School of opera and one of the “greats” of the Italian Baroque. He was an extremely prolific composer, writing over 600 extant chamber cantatas (which represent the popularity of this genre among the upper classes of Naples and Rome). He is also known for his operas (more than 50), religious works, and chamber music. Overall, his pieces reflect the evolution of Italian classical music, from the simple orchestration of the early Baroque to pre-Classical innovations.

About the Work:

Api industri che volate is a chamber cantata for soprano and basso continuo. It is one of Scarlatti’s shorter works, and rigidly follows the formula of Aria-Recitative-Aria. The text uses metaphors of bees, flowers, spring, and the mythological nymph Chloris to paint a picture of pastoral yearning and love. The Academy of Arcadia, founded in 1690, was a literary society dedicated to “reforming” Italian poetry and librettos by focusing on Greco-Roman pastoral poetry. This cantata reflects the Arcadians’ influence on Baroque vocal music.

Text to the Cantata:

Poet: Unknown

Aria:

Api industri che volate
Sempre in traccia di bel fior
L'ali d'oro omai fermate
Che son tutti in volto à Clori

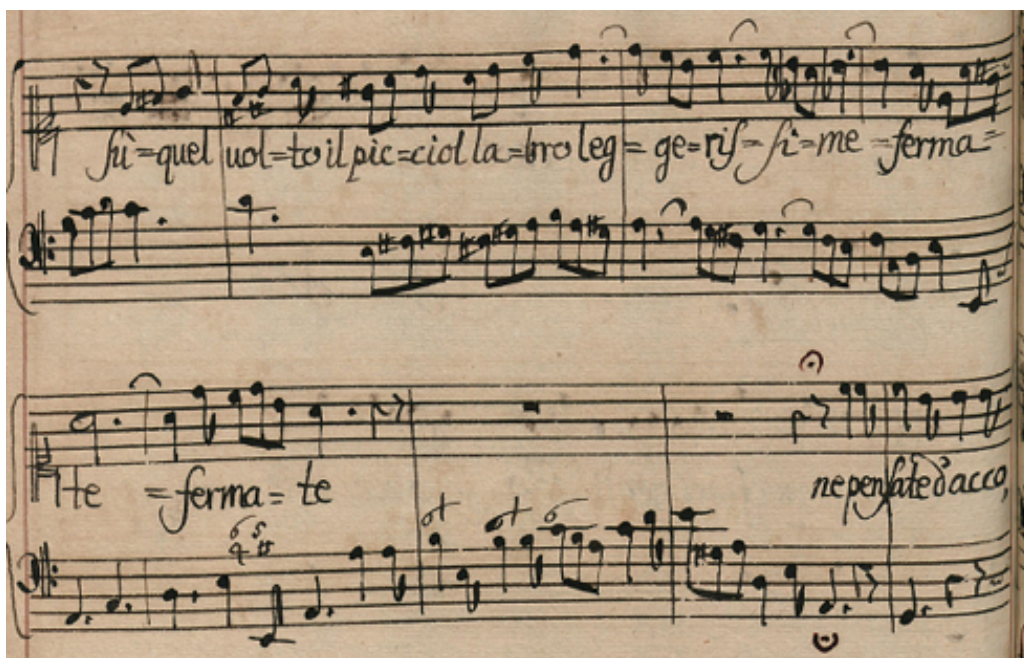
Per tacer d'ogn'altro fiore
Trono han qui la Rosa e'l Giglio,
Queste in lei stende il candore
L'altra poi gli da il Vermiglio

Recitative:

Primavera più vaga e più gentile
Alle vostre rapine mai non offri
Il più bel vago Aprile
E quell ch'a campi erato
Vi troverete i fior senza la spine
Il dolce senz'amaro
E delitie si care api volate
Ma quei fiori gentil solo bacciate.

Aria:

Su quel volto il picciol'labbro
Legierissime fermate
Ne pensate d'accostarvi preferire
Il Candor del bianco giglio,
O il fermiglio del Cinabro
Perche in vece di gioire
A morire vi portate.



A section of the original manuscript. This cantata was found in a handwritten collection of 46 works titled "Cantaten von Aldovani, Ariosti, Bimler, Bononcini, Caldara, Gasparini, Haendel, etc." The manuscript dates from 1750-1800, although all of these works would have been written by their respective composers decades before. Note the occasional figured bass symbols.

Api industri che volate

Cantata for Soprano and Continuo

Alessandro Scarlatti

Soprano

Continuo

A - pi in - du - stri che vo

Detailed description: This system contains the first seven measures of the piece. The Soprano part is in treble clef with a 3/8 time signature. It begins with a whole rest for the first four measures, followed by a melodic line in measures 5-7. The Continuo part is in bass clef and provides a rhythmic accompaniment throughout the system.

8

S.

Cn.

la te sem - pre in trac - cia di bel fior l'al - i d'o - ro o - mai fer - ma -

Detailed description: This system contains measures 8 through 17. The Soprano part continues with a melodic line, including a fermata over the final note of measure 17. The Continuo part continues with its accompaniment.

18

S.

Cn.

te fer - ma - te che son tut - ti son tut - ti invol - to à Clo - ri

Detailed description: This system contains measures 18 through 27. The Soprano part continues with a melodic line, including a fermata over the final note of measure 27. The Continuo part continues with its accompaniment.

28

S.

Cn.

tut - to invol - to à Clo - ri. Per ta

Detailed description: This system contains measures 28 through 35. The Soprano part continues with a melodic line, including a fermata over the final note of measure 35. The Continuo part continues with its accompaniment.

36

S.

Cn.

cer d'ogn' al - tro fio - re tro - no han qui la Ro - sa e'l Gi - glio,

Detailed description: This system contains measures 36 through 43. The Soprano part continues with a melodic line, including a fermata over the final note of measure 43. The Continuo part continues with its accompaniment.

45

S. que-ste_in lei sten-de_il can-do - re____ can-do - re l'al - tra poi l'al-tra

Cn.

54

S. poi gli da_il ver_ mi - glio l'al - tra poi gli da_il ver-mi - glio.

Cn.

Recitative

60

S. 
Pri - ma - ve - ra più va - ga e più gen - ti - le al - le vos - tre ra - pi - ne mai non of -

Cn. 

63

S. 
fri il più bel va - go A - pri - le e quel ch' a cam - pi e -

Cn. 


66

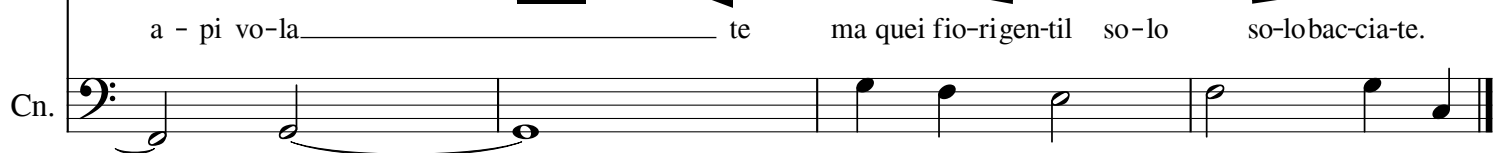
S. 
ra - to vi tro - ve - re - te i fior sen - za spi - ne il dol - ce senz' a - ma - ro e de - li - tiesi ca - re

Cn. 

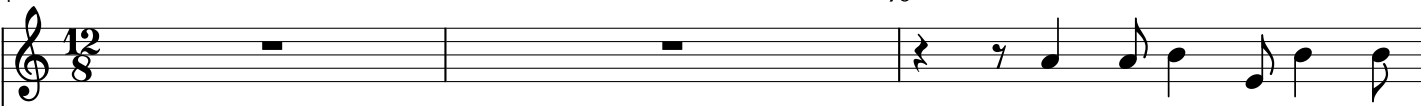
43#


70

S. 
a - pi vo - la - te ma quei fio - ri gen - til so - lo so - lo bac - cia - te.

Cn. 

74 %

S. 

Cn. 

Su quel vol - to il pic - ciol'-

77

S. 

Cn. 

la bro leg gier-ris si me fer - ma-te su quel vol-to il pic ciol'-


80

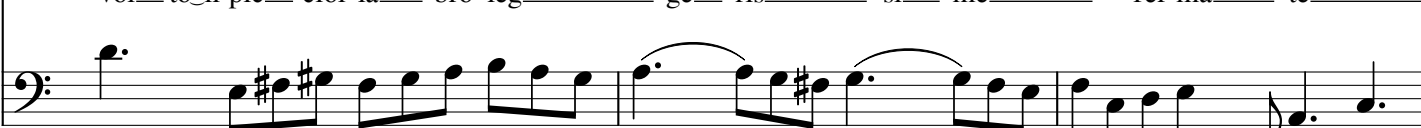
S. 

Cn. 

la bro leg gier ris si me fer-ma te su quel

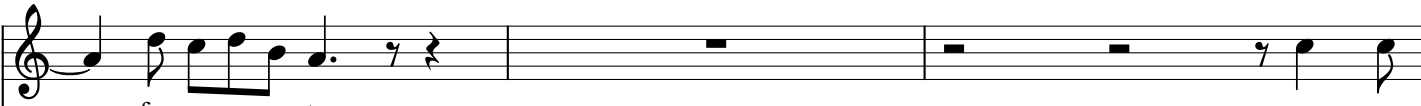
83


S. 

Cn. 

vol to il pic ciol'-la bro leg ge ris si me fer-ma te

86 To Coda

S. 

Cn. 

fer-ma te ne pen-

89

S. sa - te d'ac - co - star - vi per fe - ri - re il Can - dor del bian - co gi - glio, o il fer - mi - glio del Ci -

Cn. 

6 #

92

S. na - bro per - che in ve - ce di gio - i - re a mo - ri

Cn. 

95

S. re a mo - ri re vi por - ta te in ve - cedi gio - i re a mo -

Cn. 

99

S. ri re vi por - ta te a mo - ri re vi por - ta te.

Cn. 

#

103

S. 

Cn. 

D.S. al Coda 