Full Score

Antonio Capuzzi (1755-1818)

Concerto per il Violone " a uso di Sigr. Kavalier Marcantonio Moncenigo"

Edited by Peter McCarthy from the British Library manuscript Add. MS 17834, with many thanks to Malachy Robinson for corrections and suggestions.

Antonio Capuzzi was born near Brescia. He was a violinist as well as a composer, active as both in Venice after 1780, settling in Bergamo from 1805. During 1796 he visited London, producing a popular ballet La Villageoise Enlevée (published the following year). All his operas are lost, save for a single aria, as well as his ballets (except La Villageoise Enlevée & Clothilde, Duchessa di Salerno). Other instrumental compositions survive, including 4 violin concertos, a sinfonia concertante (2 violins, horn and viola), 18 string quartets & 6 string quintets.

The part set for the violone concerto consists of violino primo obligato, violino secondo obligato, viole, basso obligato, violone obligato, oboe primo, oboe secondo, corno primo & corno secondo. There is no score. The parts labelled obligato are those regarded by the composer or copyist as essential if viola, oboes or horns are not available. Full orchestration would be the ideal.

The violone obligato part is continous from the start, incorporating the basso obligato in tutti sections. A performance from this part set does not require a second violone [double bass] to play the basso obligato part; the solo instrument [violone obligato] performs this role during the orchestral interpolations, the solos then not obscured by second instrument sounding in the same register.
There is nothing whatsoever to suggest that the solo sections should be played an octave higher (at sounding pitch).

Despite its folklore assoiciations with Domenico Dragonttei, there is no evidence that he either knew or played this concerto.
Fiona M. Palmer makes no mention of it in her excellent study "Domenico Dragonetti in England (1794-1846)"
OUP 1997 ISBN 0-19-816591-9
Joëlle Morton has writen a first class resumé of the available facts, essential reading for anyone interested in this concerto,
"Details about the Capuzzi concerto, and its Relationship (or lack thereof) to Dragonetti" August 23rd 2012
http://greatbassviol.com/pubs/capuzzi.pdf
Malachy Robinson worked on Dragonetti's own manuscripts during postgraduate research and is certain that the Capuzzi concerto parts are not in Dragonetti's hand. The parts were presented to the British Library by Vincent Novello (1849 cf. J. Morton) and are separate from the the collection of Dragonetti's own compositions preserved at the British Library

Articulations, though inconsistent, are preserved here just as written in the manuscript. Alterations are left to the discretion of the performer.

My view is that it was written for a 4 string contrabasso, employing the full range (except for natural harmonics) as most would have understood it at this time - E_1 to B_3.
Achille Gouffé (1804-74) uses exactly the same range (but also natural harmonics) in his Concertino opus 10; Berlioz (1844) gives the upper limit of the range as A_3. That was sufficient for Rossini in his Duetto per Violoncello e Contrebasso (1824) though in his opera Otello (first performed 1816) a passage for "I soli Contrabassi a 4 Corde", commencing on E_1, rises to B_3 (written as Cb).
Joëlle Morton makes a good case for it to have been written for Viennese third/fourth tuning: F_1 A_2 D_2 $F\#_2$ A_2. Ignaz Jeitteles notes an alternative for the bottom string of E_1 [Aestetisches Lexicon, Vienna 1837].

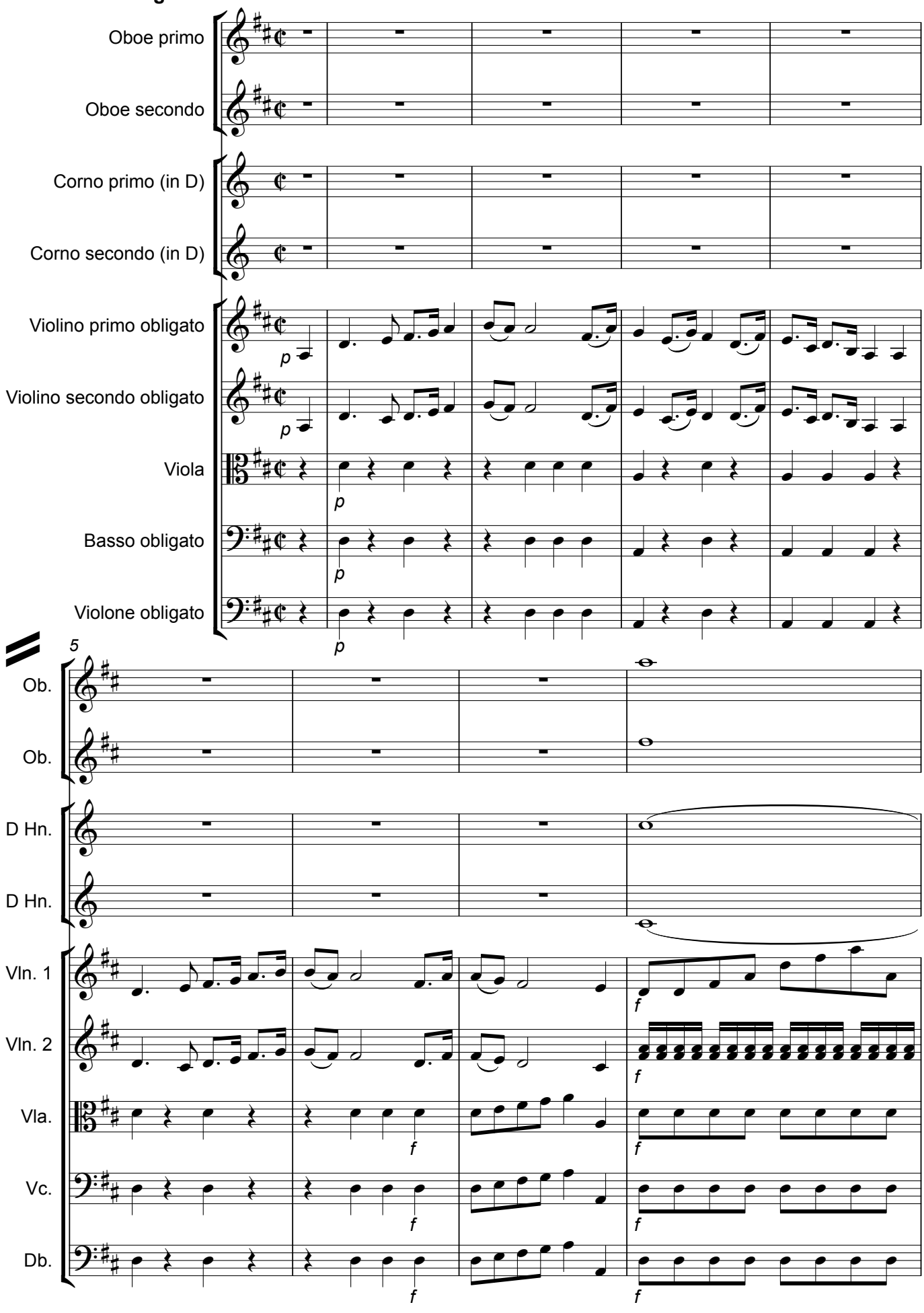
A concerto by Giovanni Batista Cimador (1761-1805) specifying Contrabasso a tre corde, is in the same folio as the Capuzzi concerto. Significantly he writes as high as E_4, as did Dragonetti himself. Cimador moved to London in 1791, subsequently settling in Bath.
This is definitely a work that Dragonetti knew; it shares material with one of his own compositions.

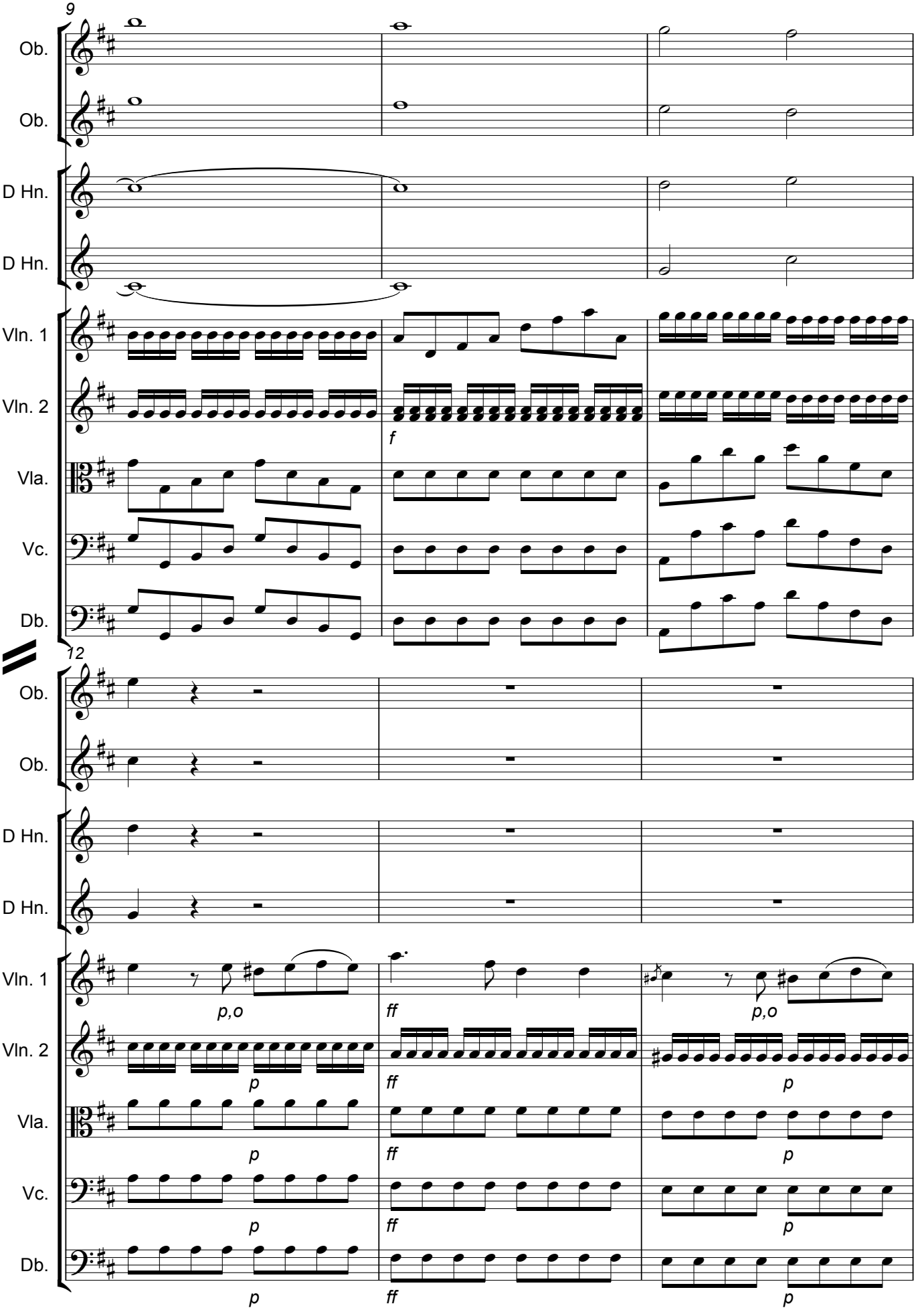
London April 2017 [latest update]

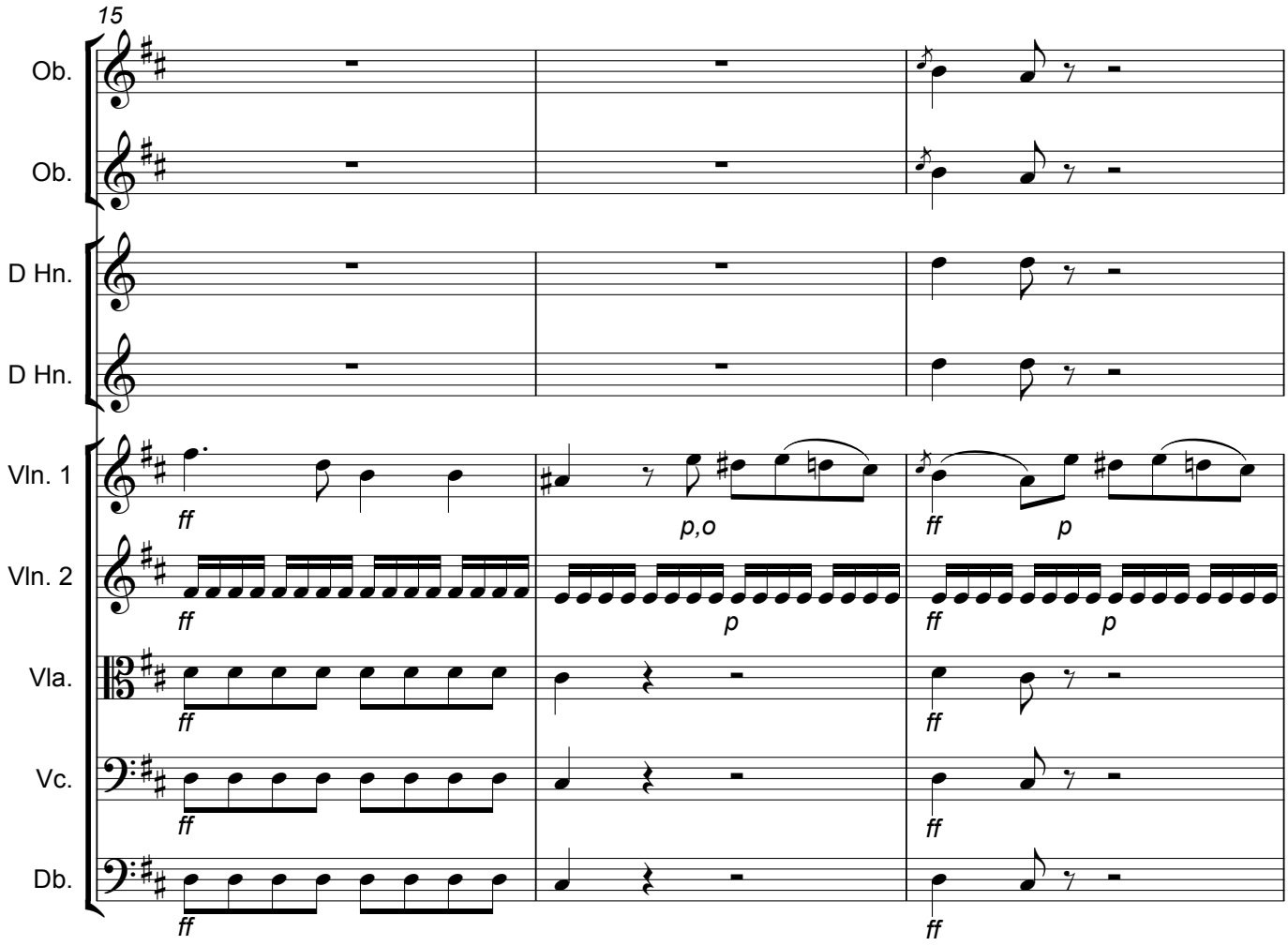
Concerto per il violone

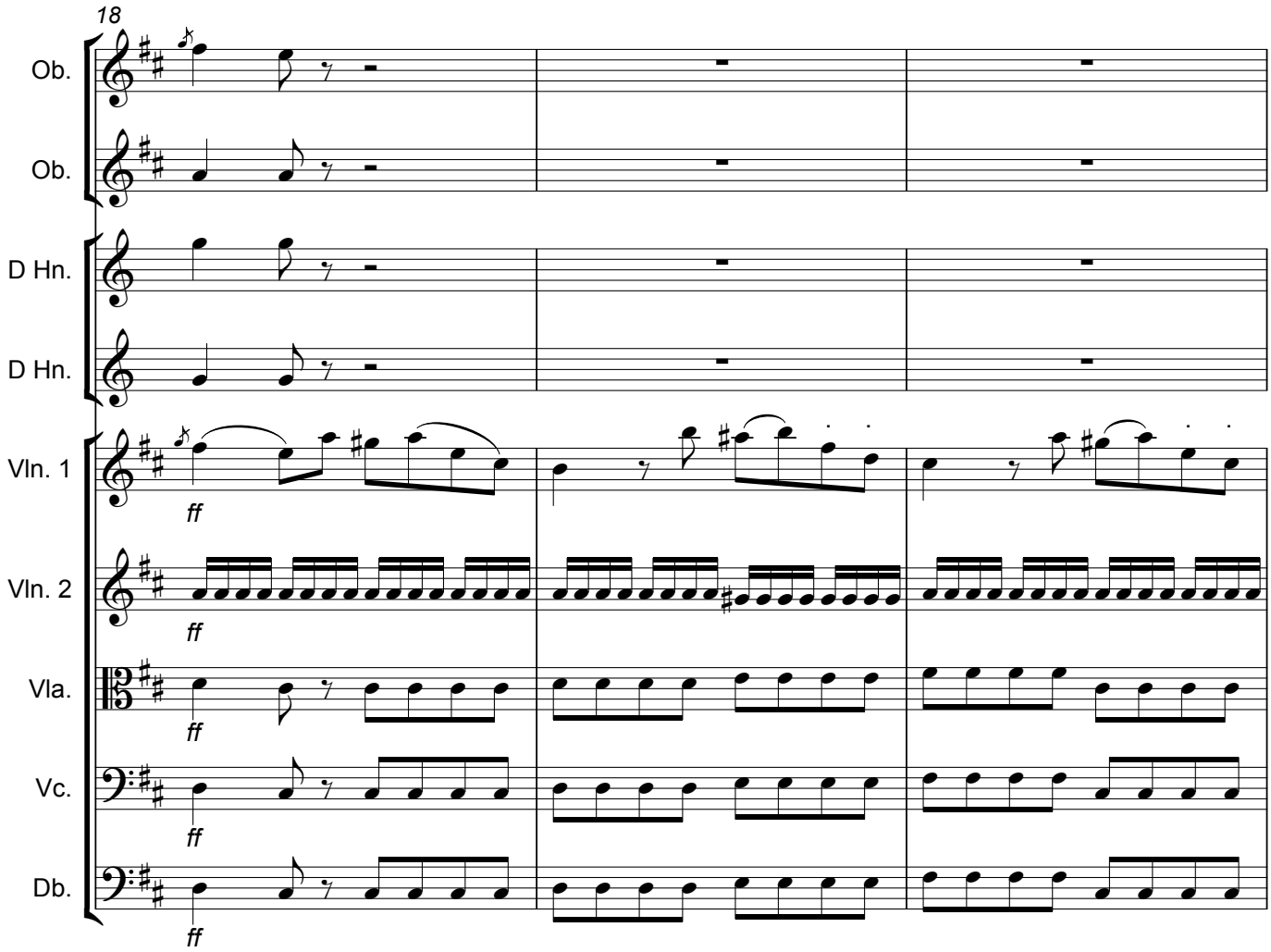
Antonio Capuzzi

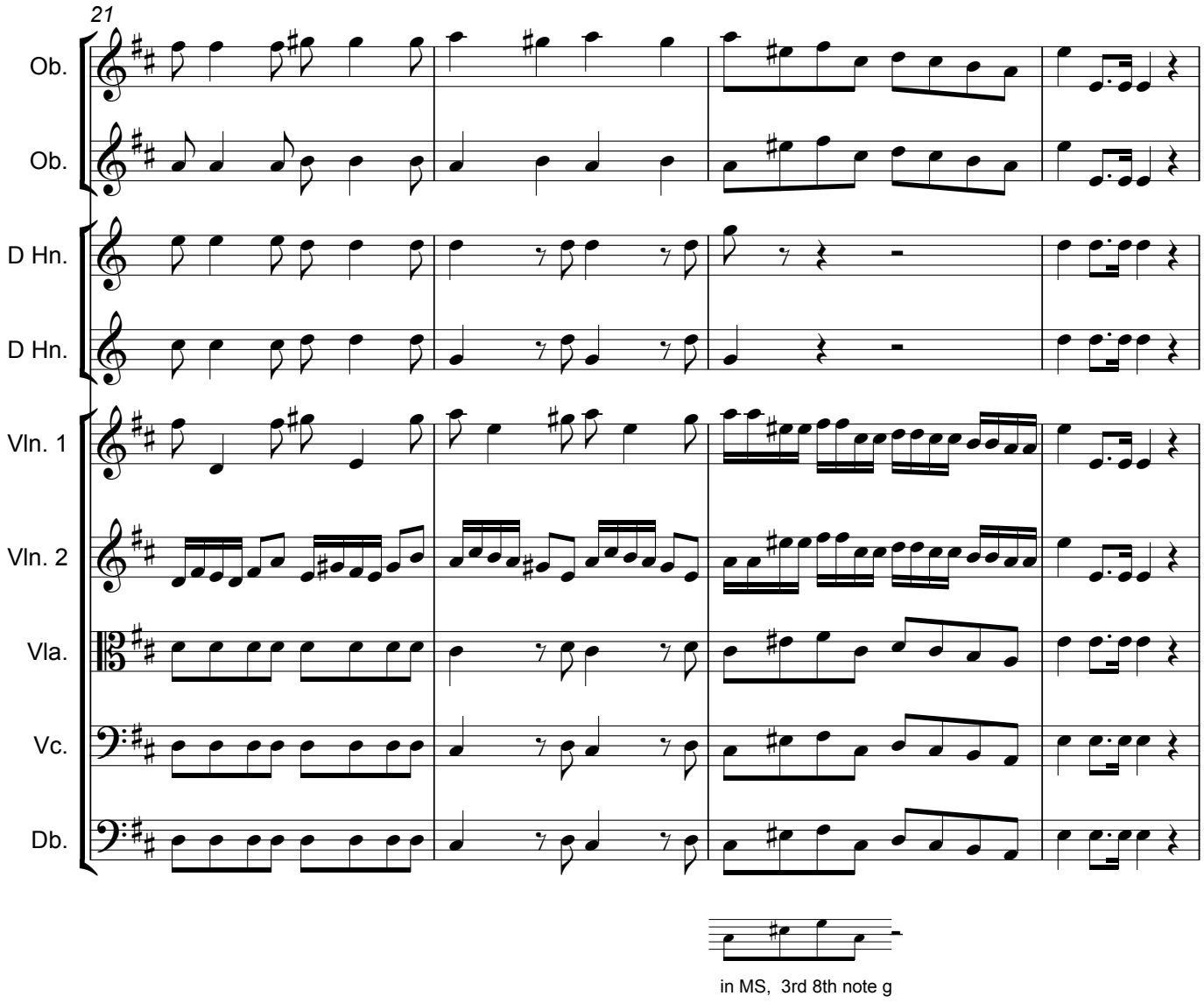
Allegro



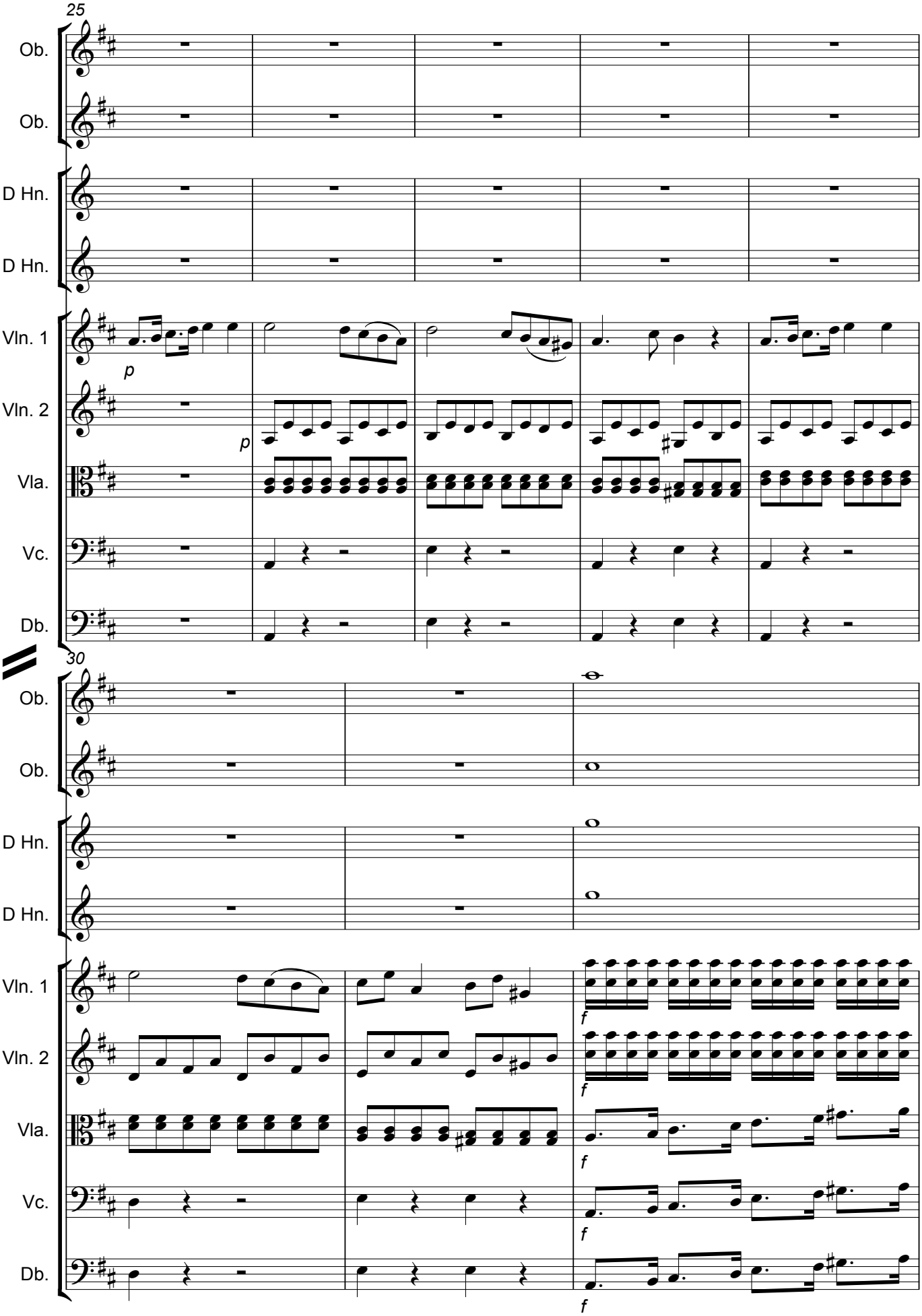

9
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
12
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p,o
ff
p,o
p
ff
p
p
ff
p
p
ff
p
p
ff
p

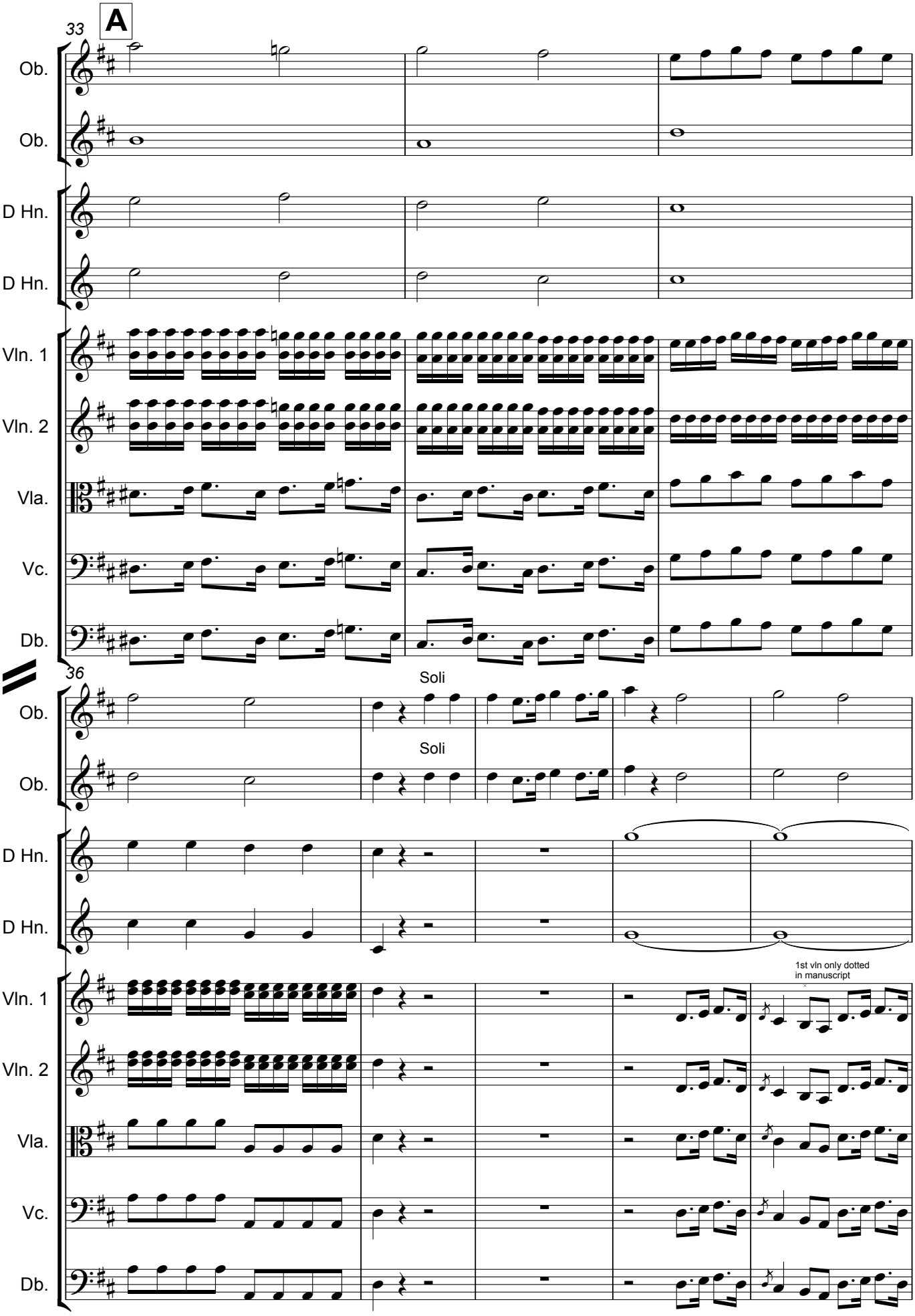

15
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
p,o
p
ff
p
ff
p
ff
ff
ff
ff
ff

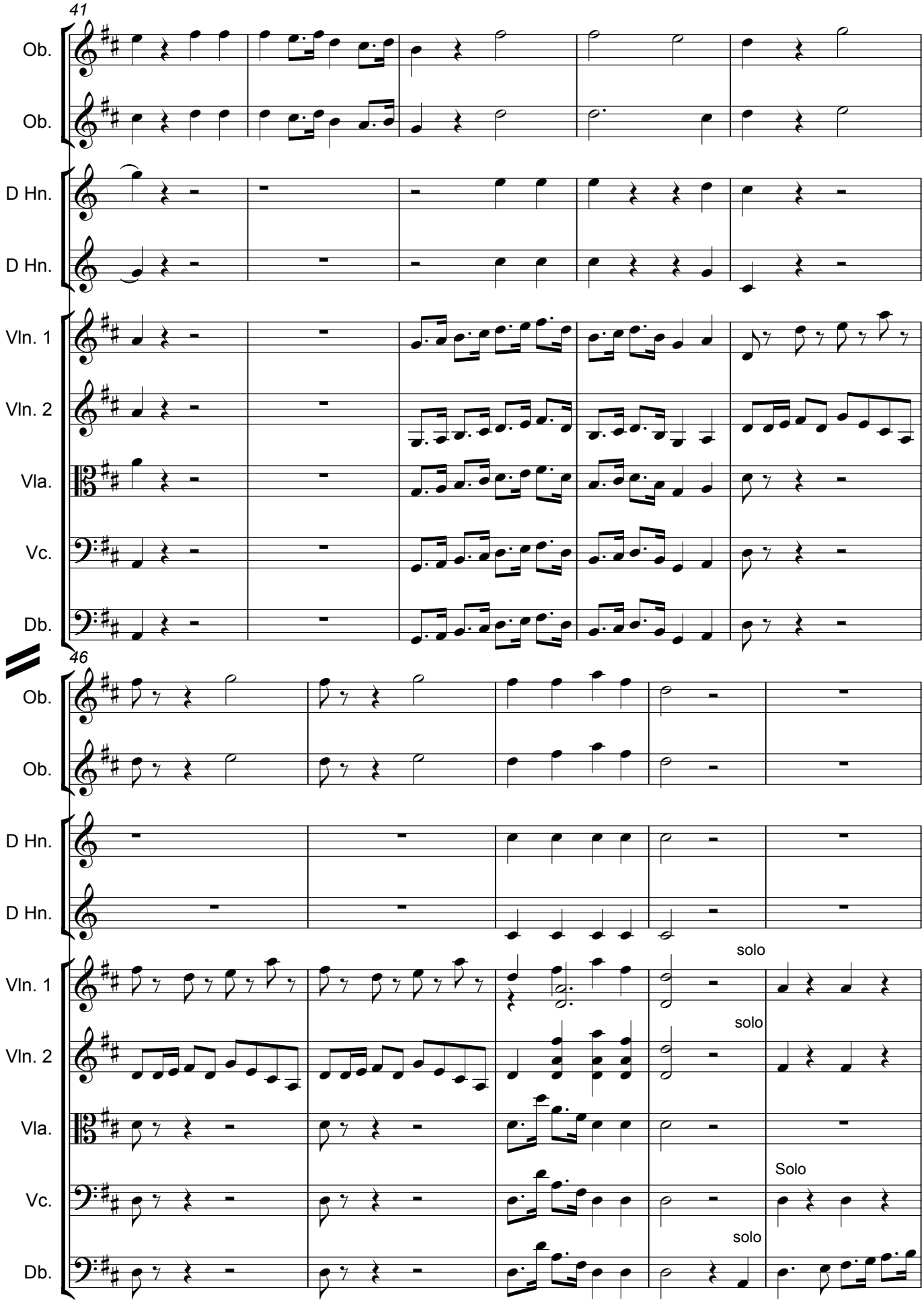

18
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
ff
ff
ff
ff

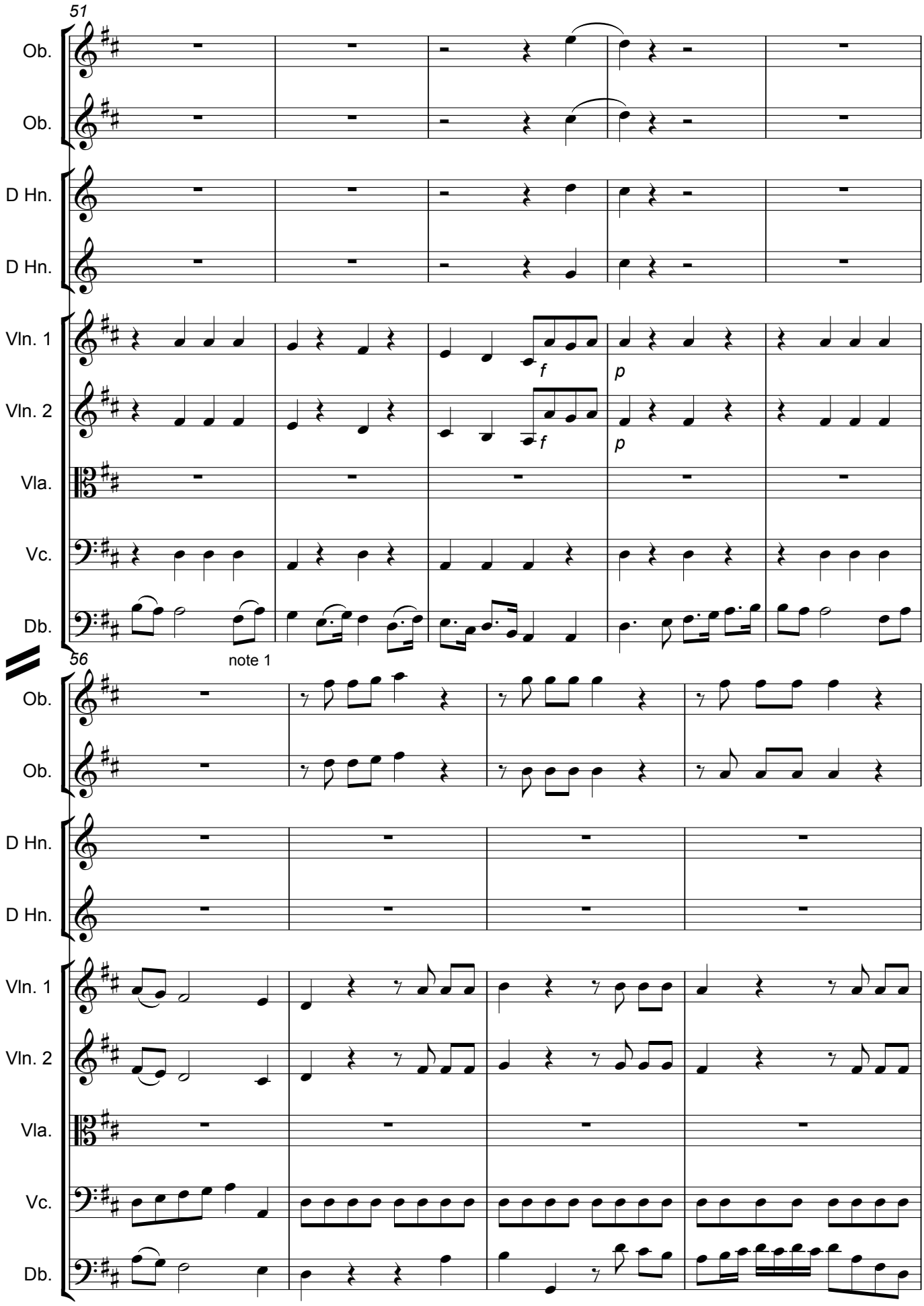


in MS, 3rd 8th note g

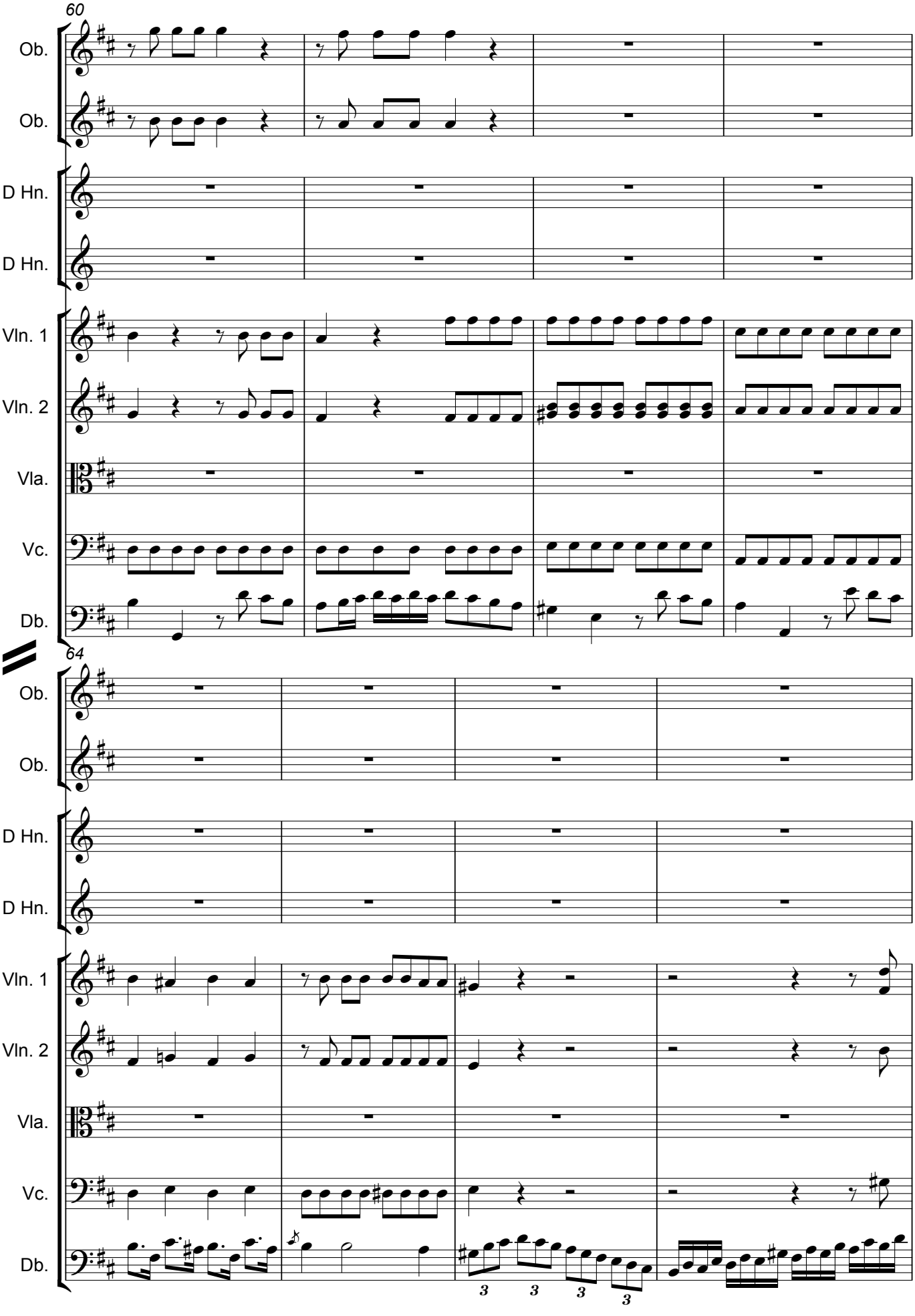

25
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
p
30
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
f
f
f
f

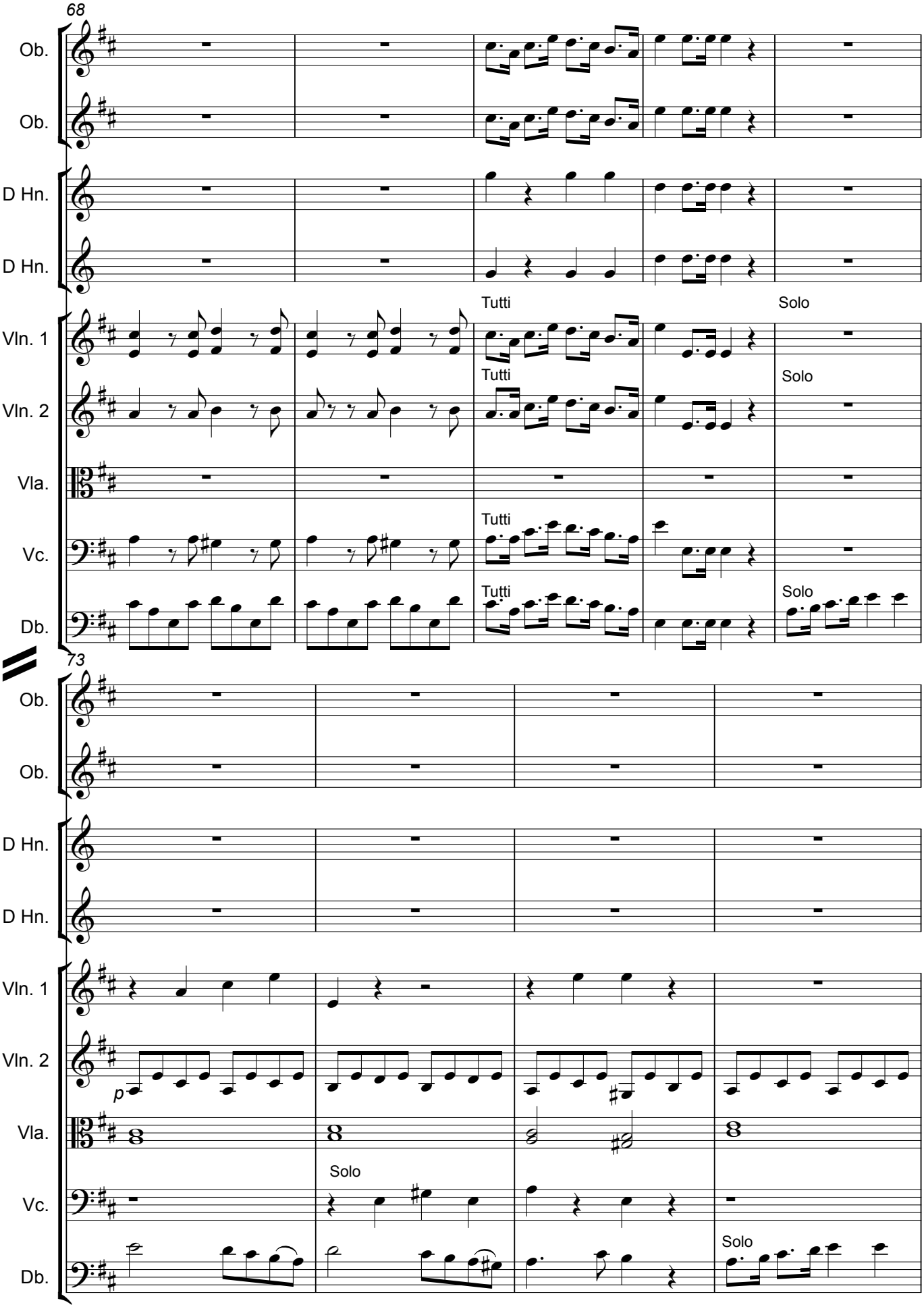

A
33
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
36
Soli
Soli
Ob.
Ob.
D Hn.
D Hn.
1st vln only dotted
in manuscript
Vln. 1
Vln. 2
Vla.
Vc.
Db.

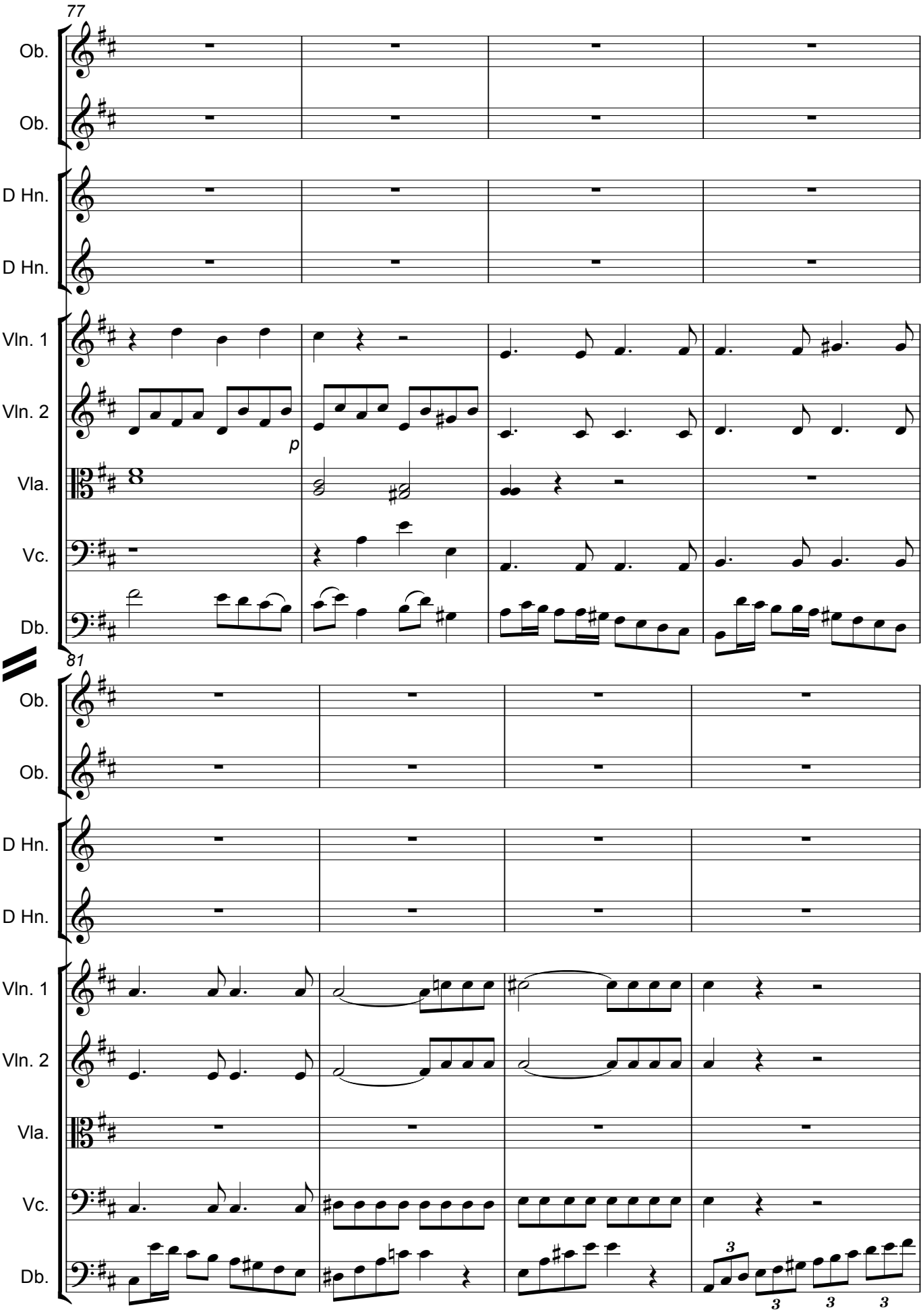

41
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
46
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
solo
solo
Solo
solo

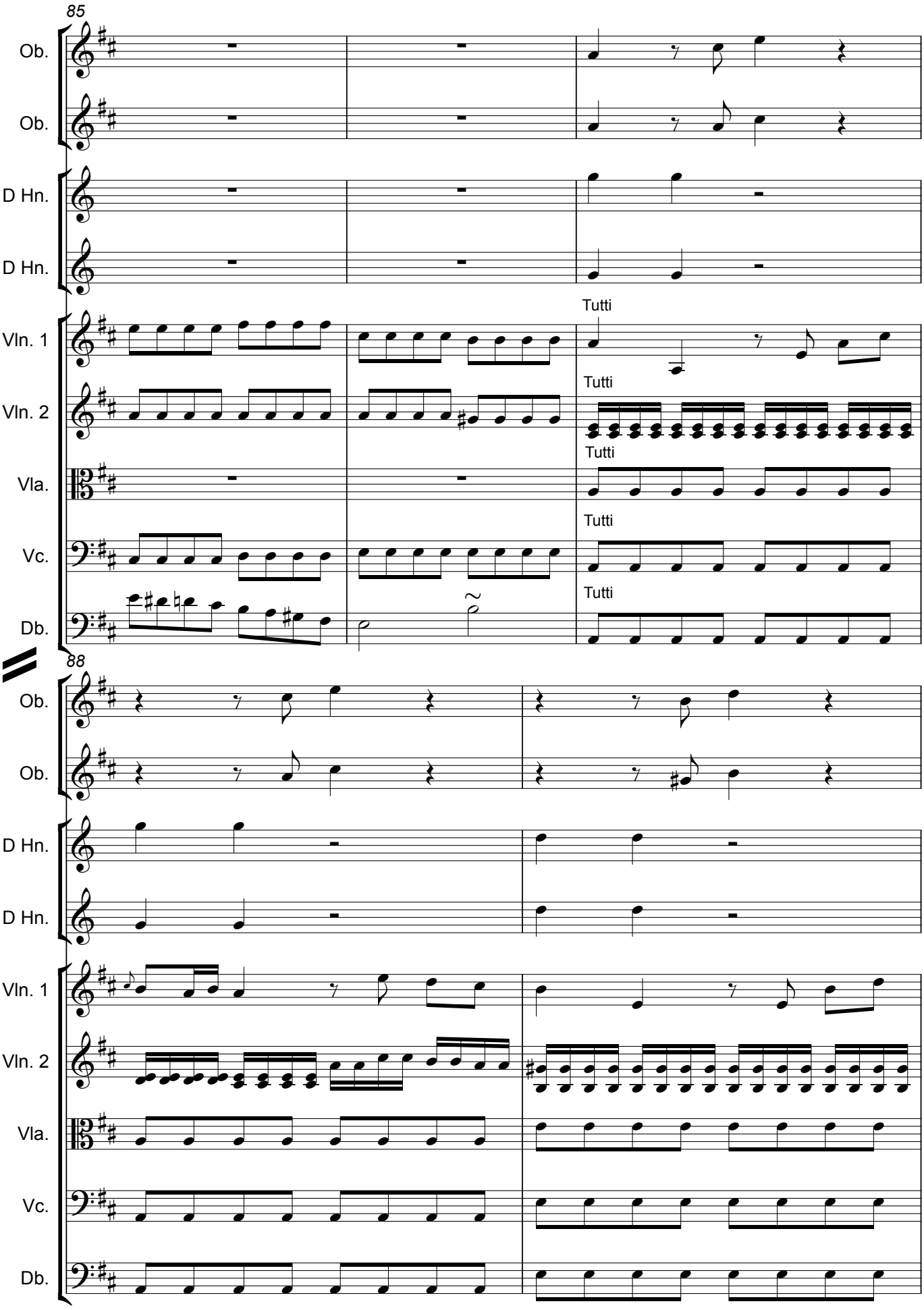


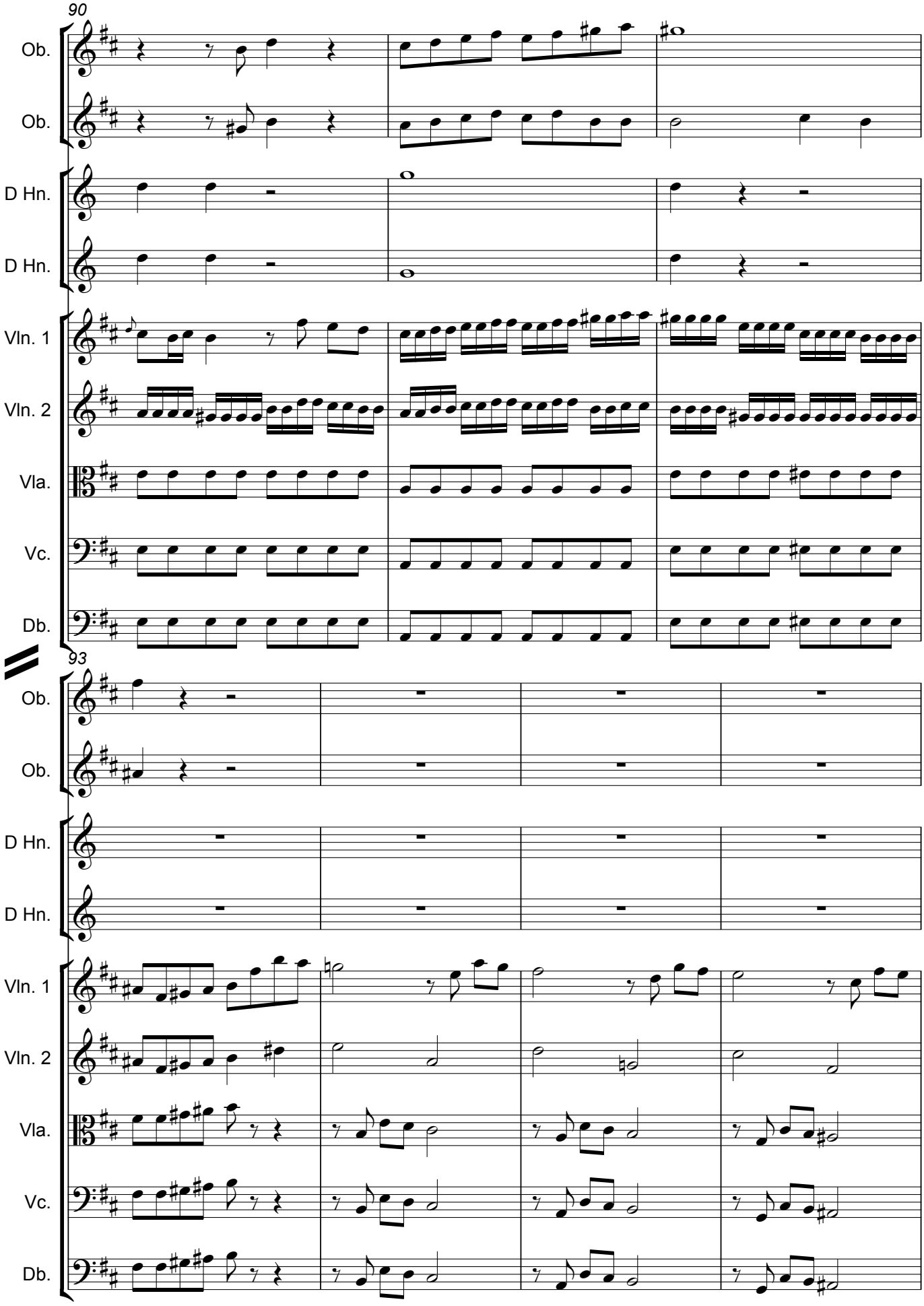
1. in MS two even 8th notes, not dotted as at bar 144

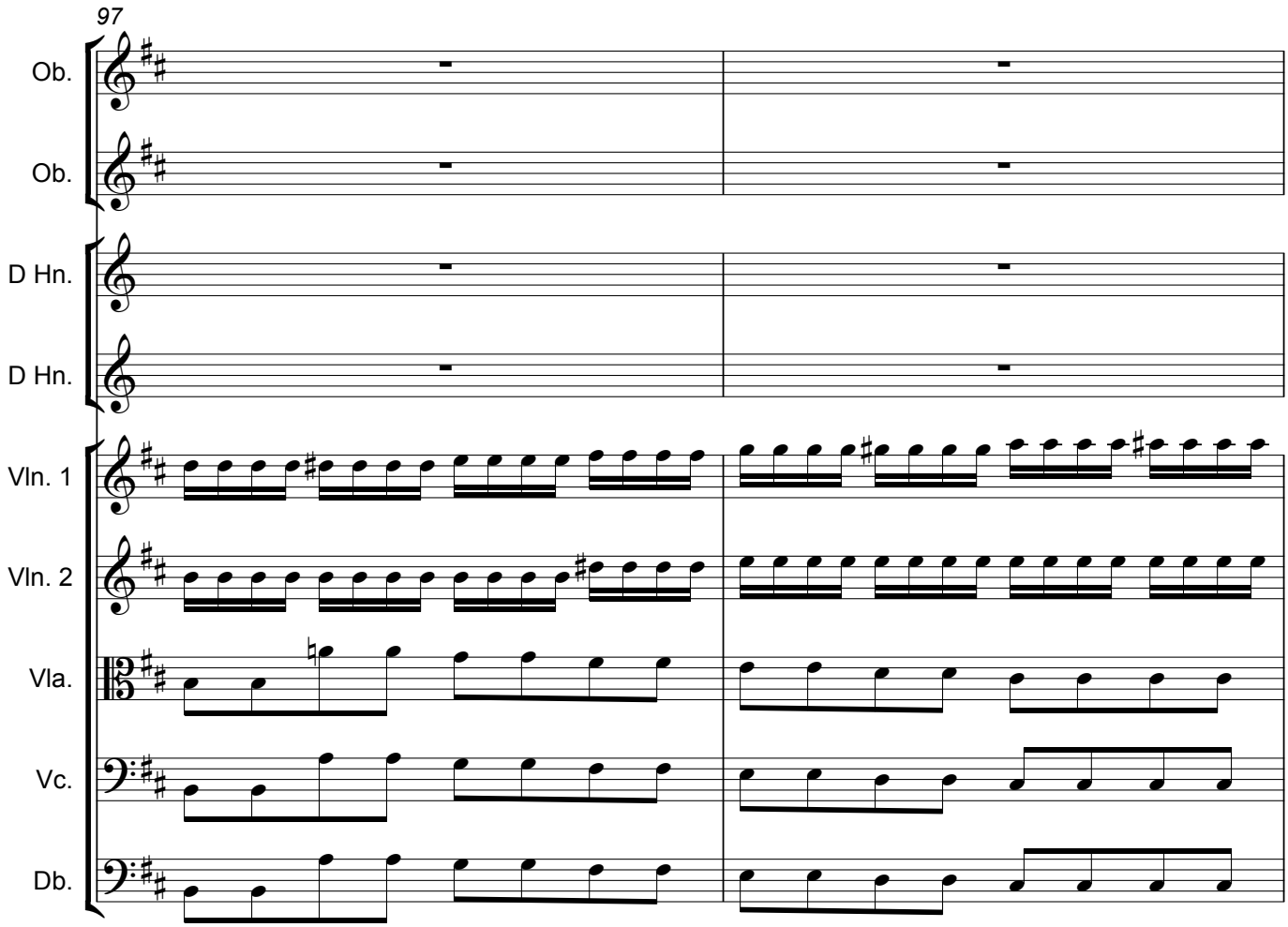

60
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
64
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
3
3
3
3

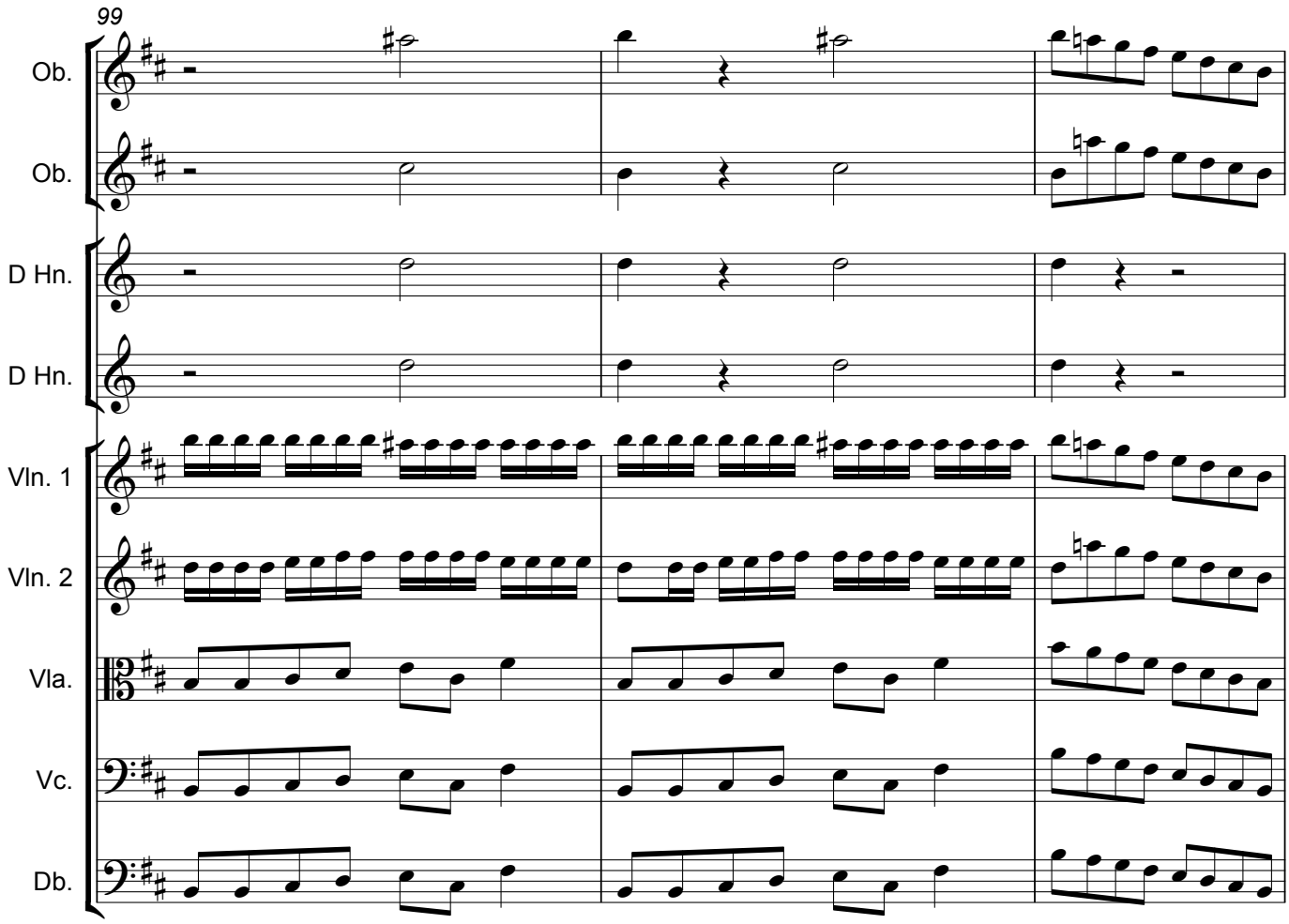

68
Ob.
Ob.
D Hn.
D Hn.
Tutti
Solo
Vln. 1
Vln. 2
Tutti
Solo
Vla.
Tutti
Vc.
Tutti
Solo
Db.
73
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
p
Vla.
Solo
Vc.
Solo
Db.

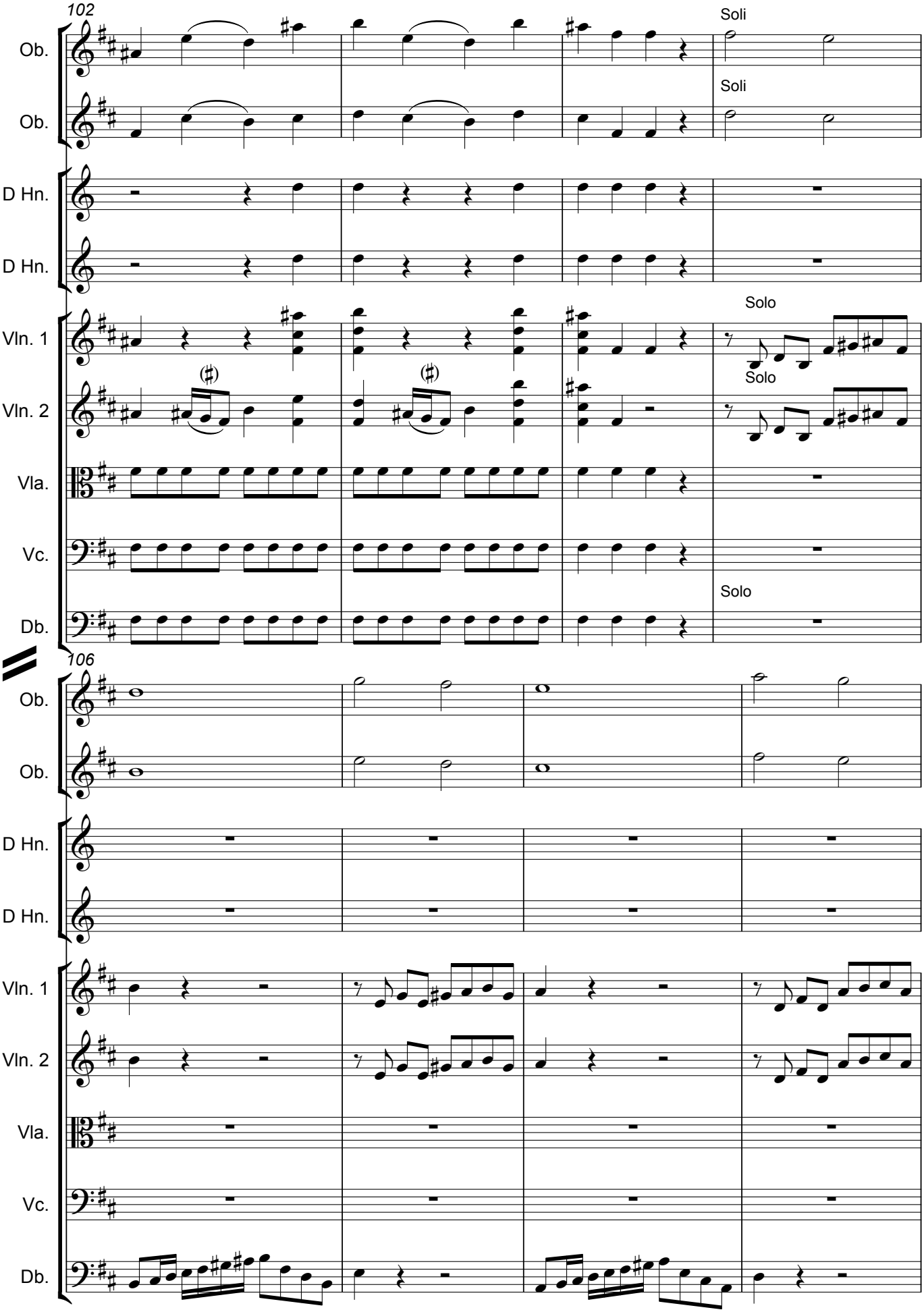

77
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
81
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
3
3
3
3

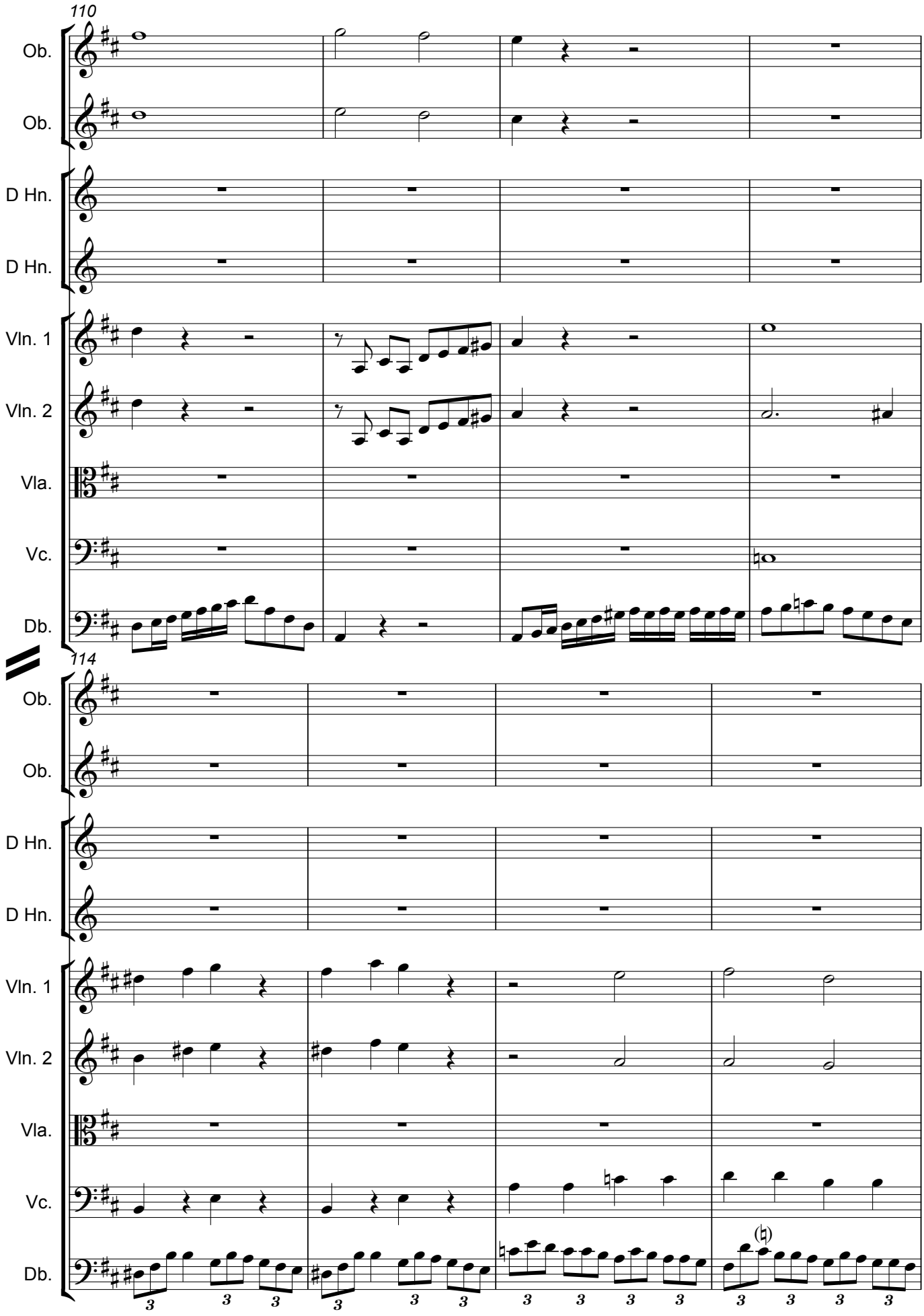

85
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Tutti
Tutti
Tutti
Tutti
Tutti
88
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

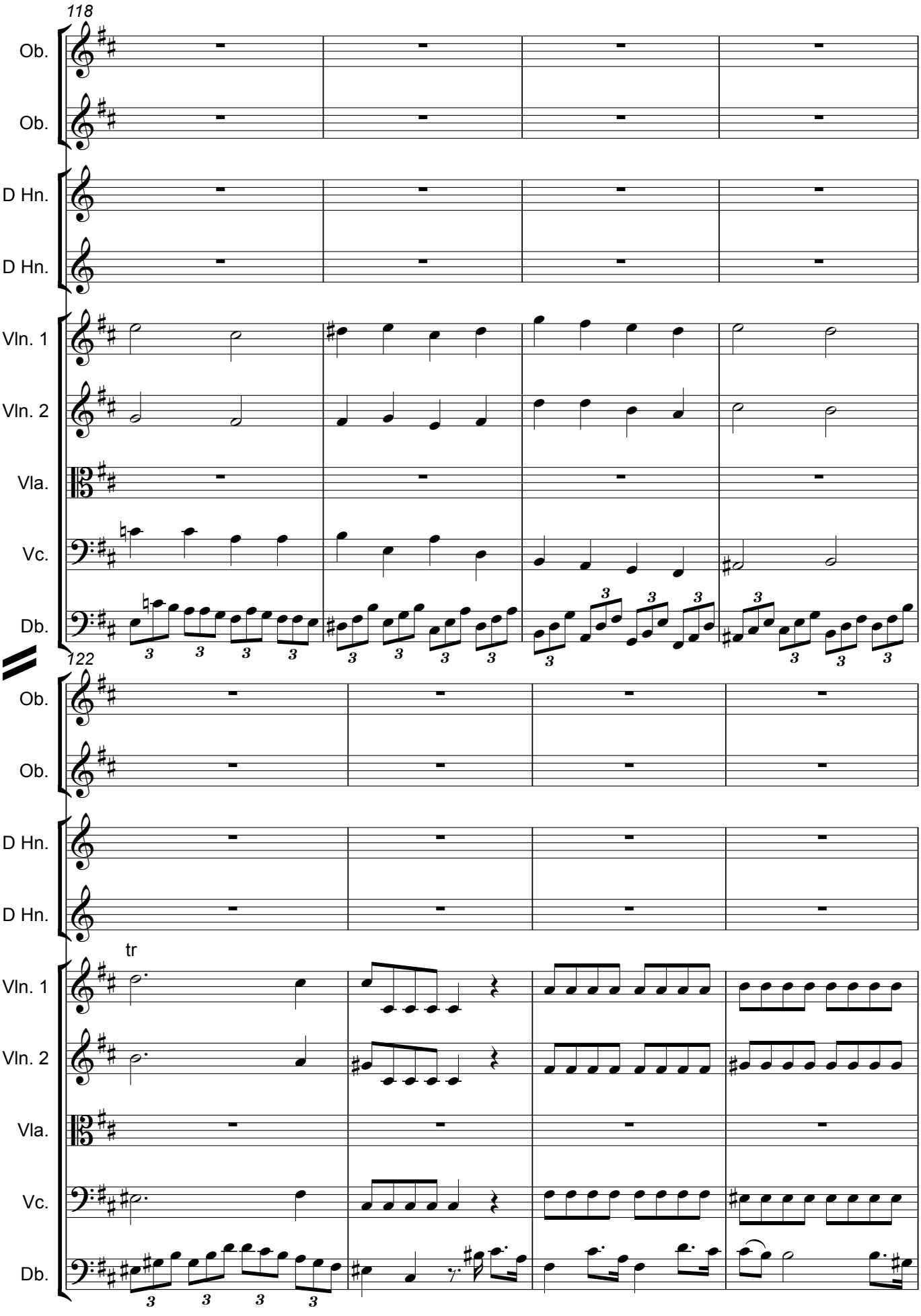

90
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
93
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

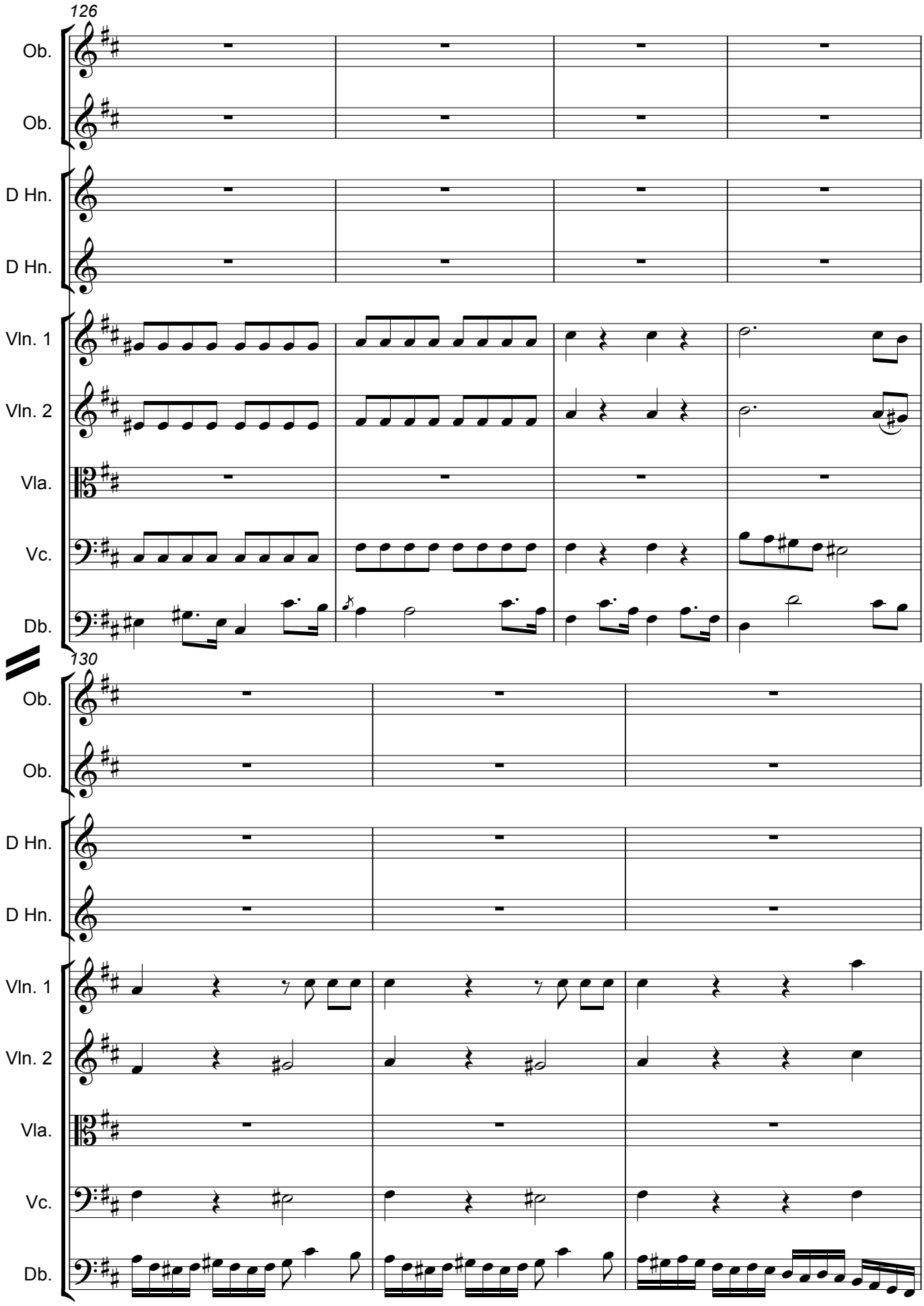

97
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

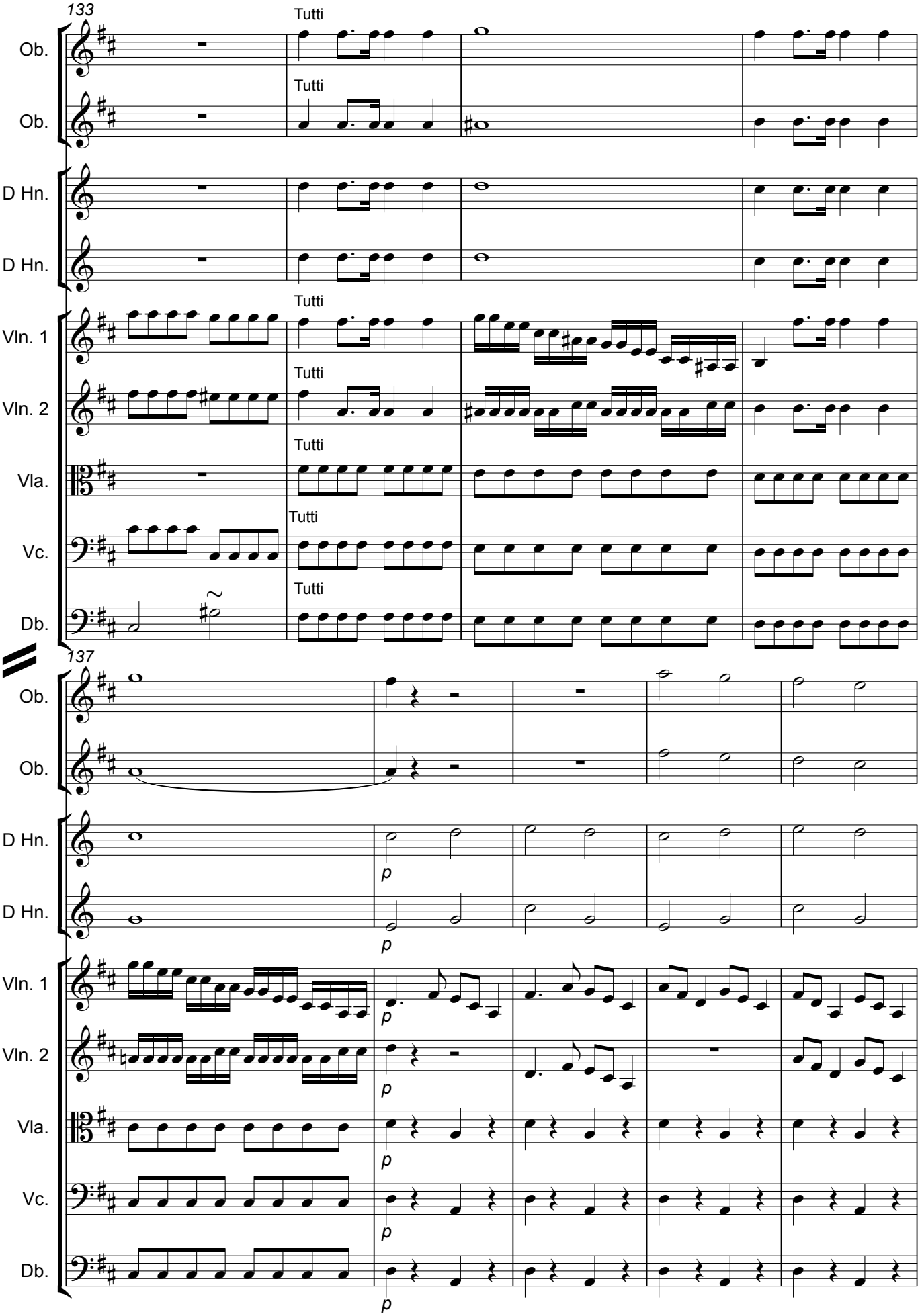

99
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

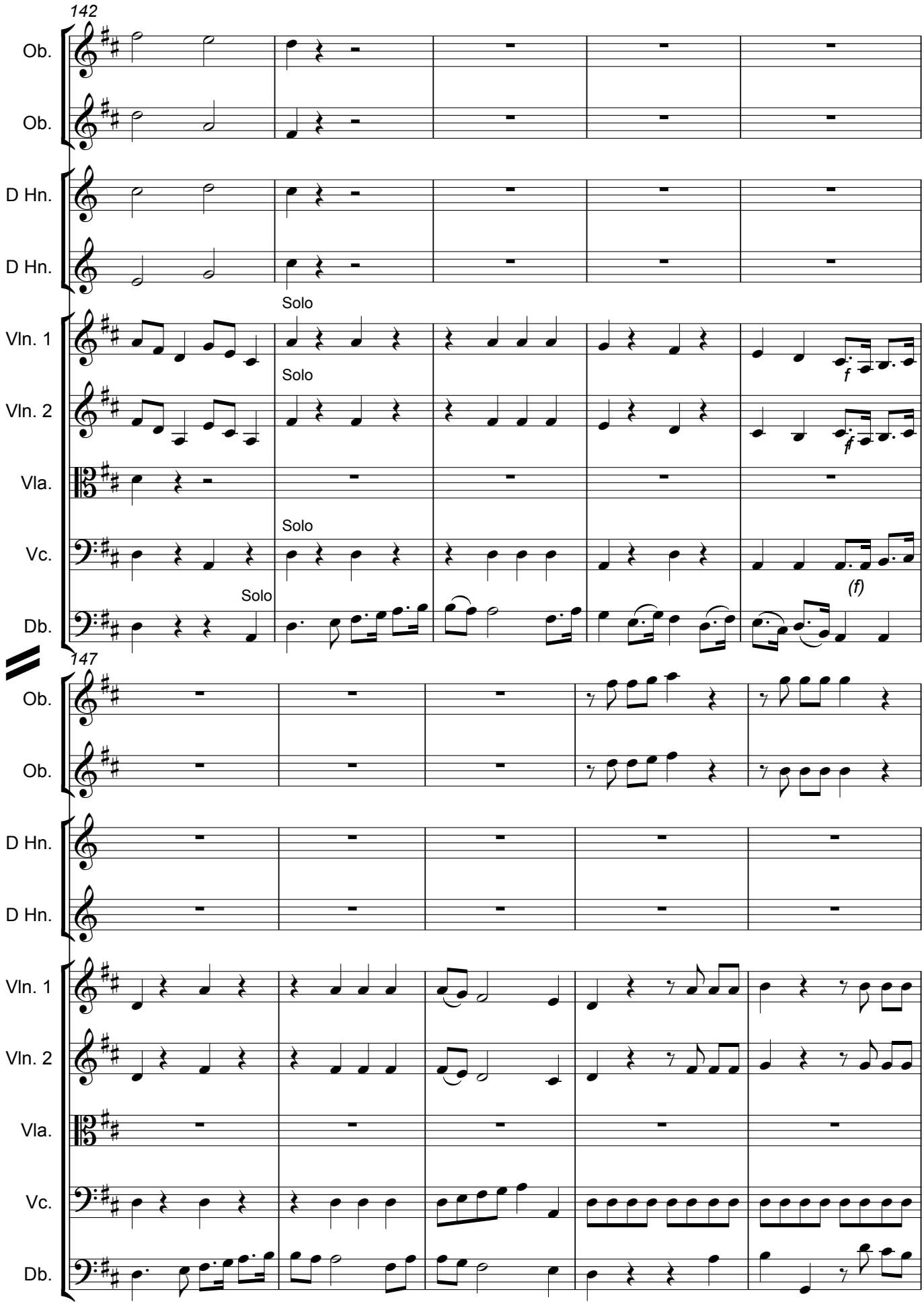

102
Ob.
Soli
Ob.
Soli
D Hn.
D Hn.
Vln. 1
Solo
Vln. 2
Solo
Vla.
Vc.
Db.
Solo
106
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

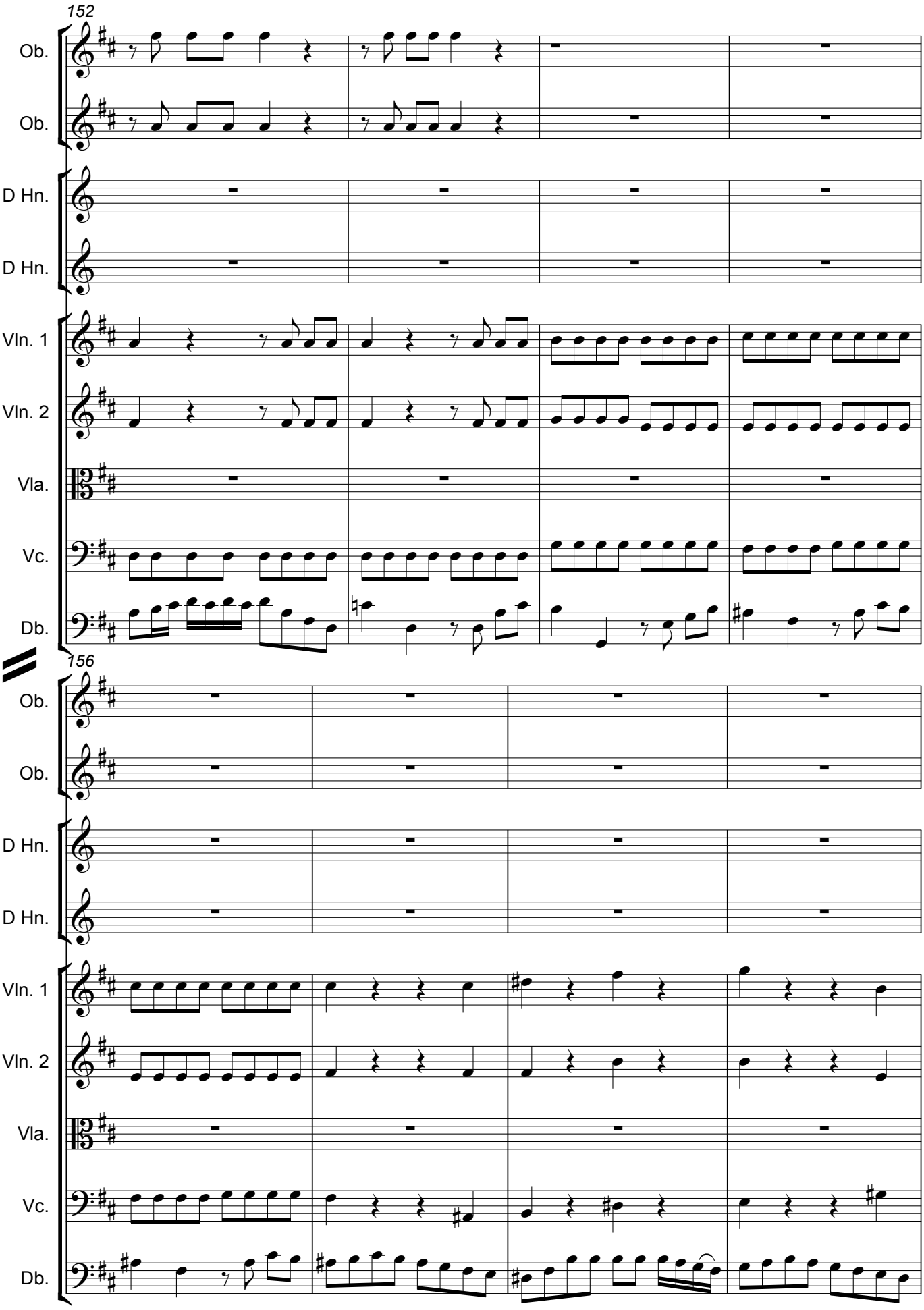

110
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
114
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

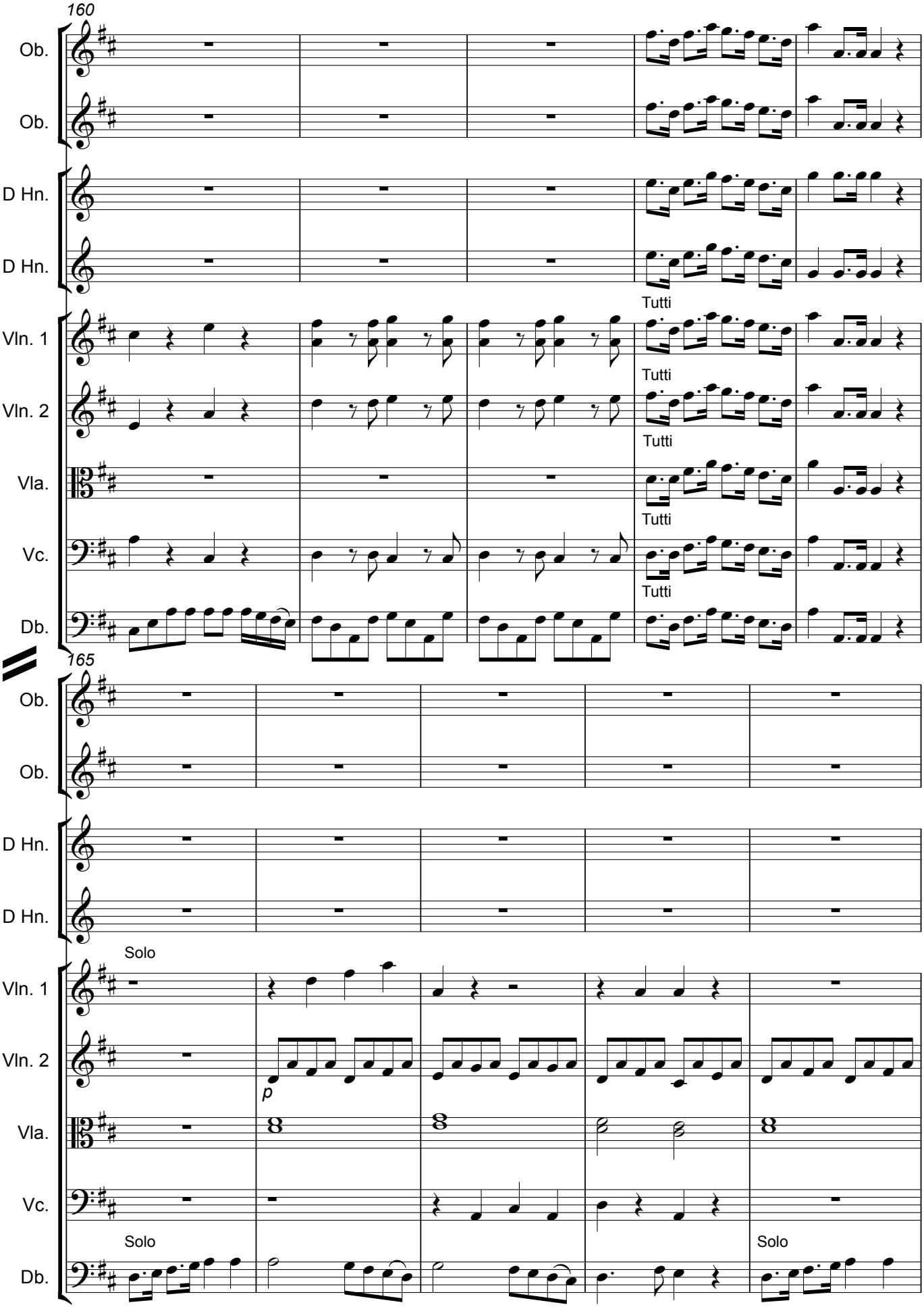

118
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
122
Ob.
Ob.
D Hn.
D Hn.
tr
Vln. 1
Vln. 2
Vla.
Vc.
Db.

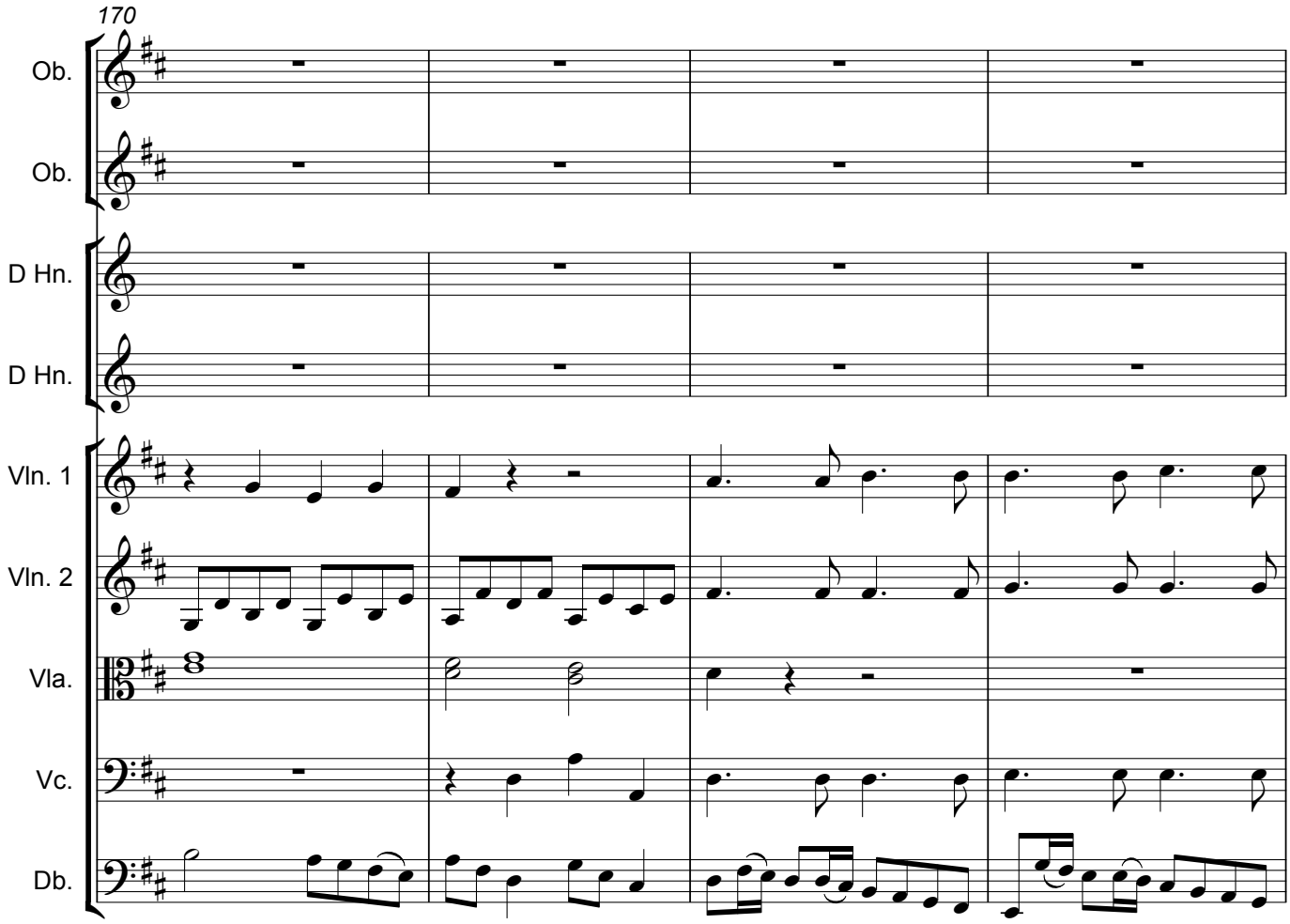

126
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
130
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

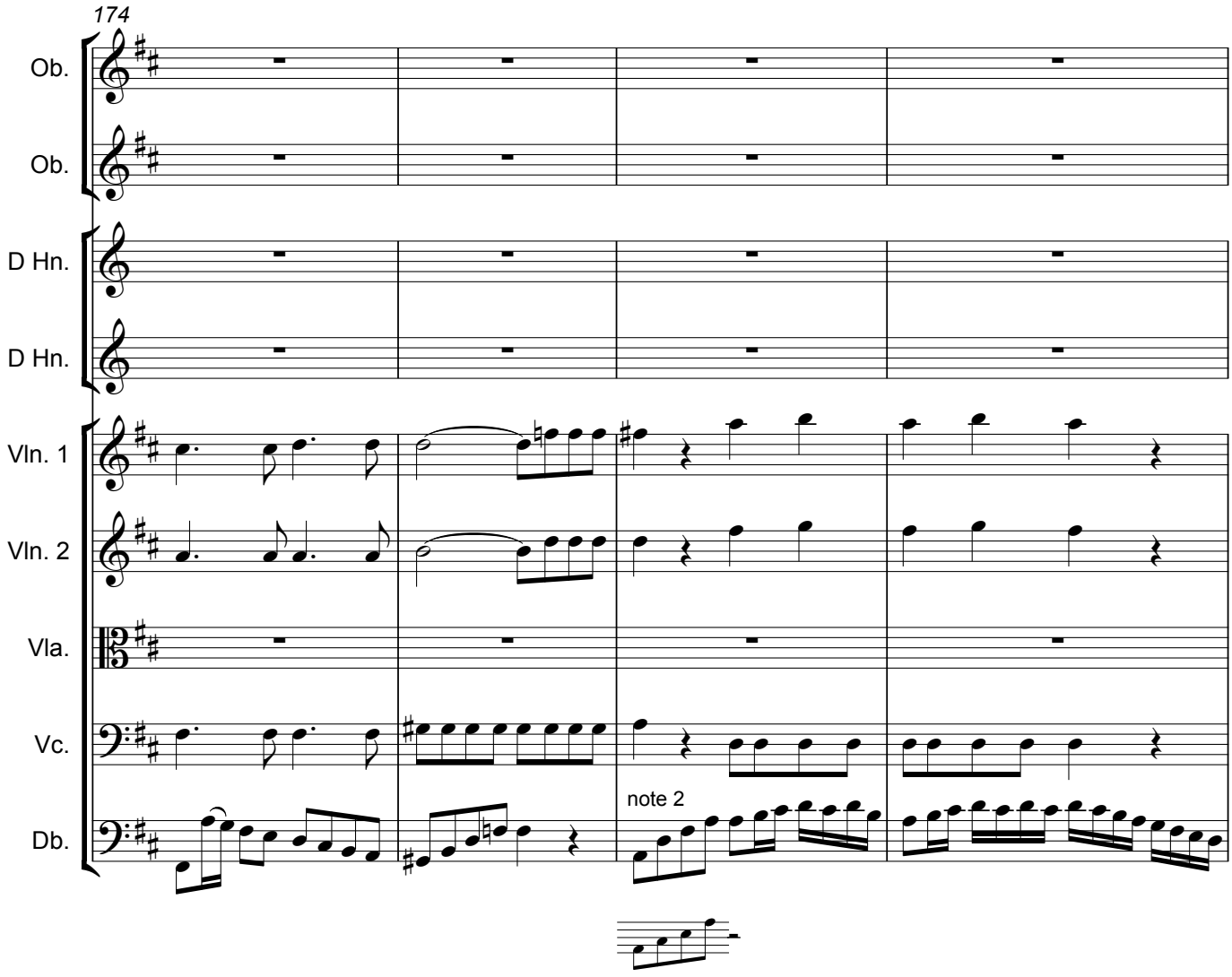

133
Tutti
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
137
p


142
Ob.
Ob.
D Hn.
D Hn.
Solo
Vln. 1
Solo
Vln. 2
Vla.
Solo
Vc.
Solo
Db.
f
f
(f)
147
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

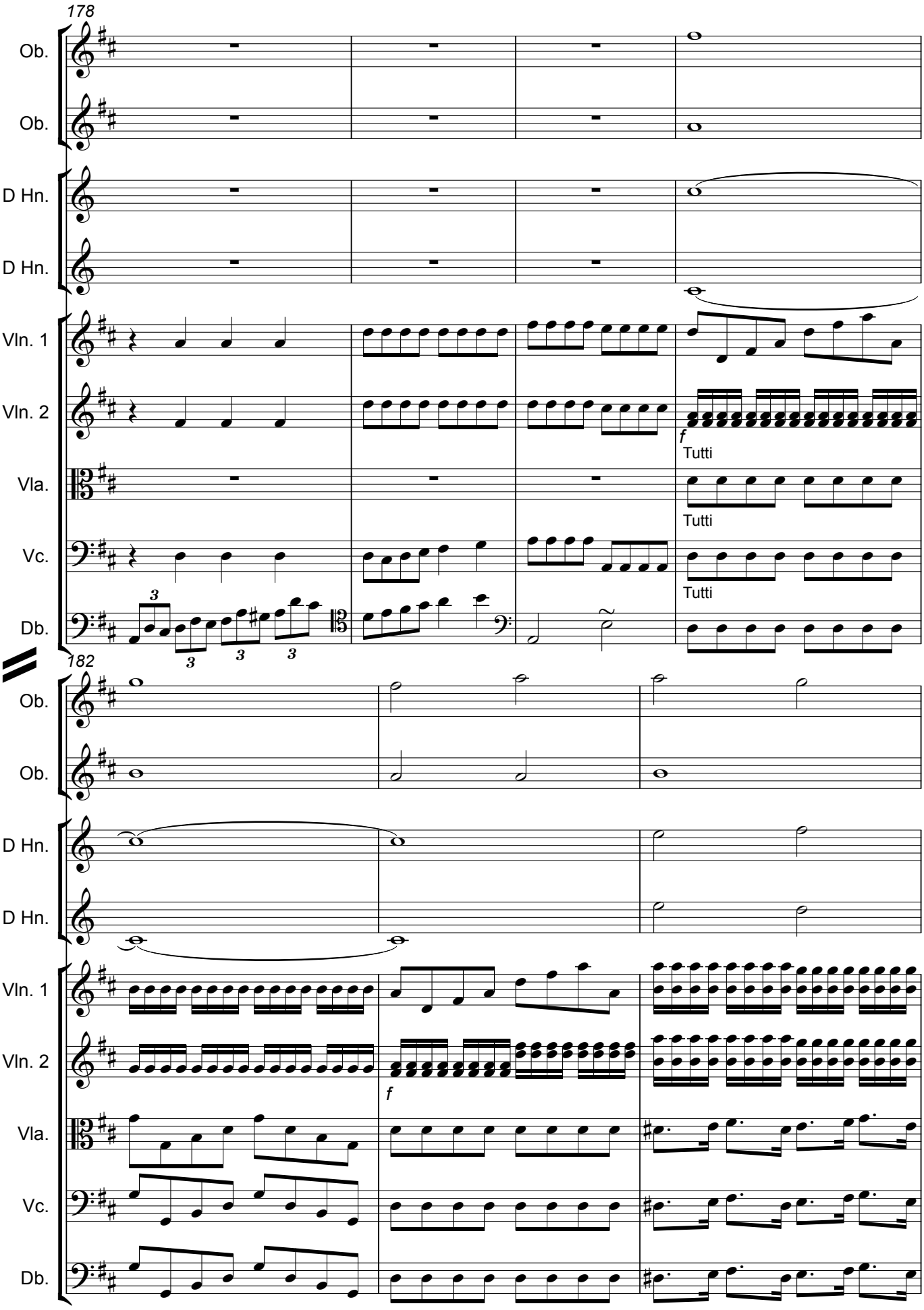

152
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
156
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

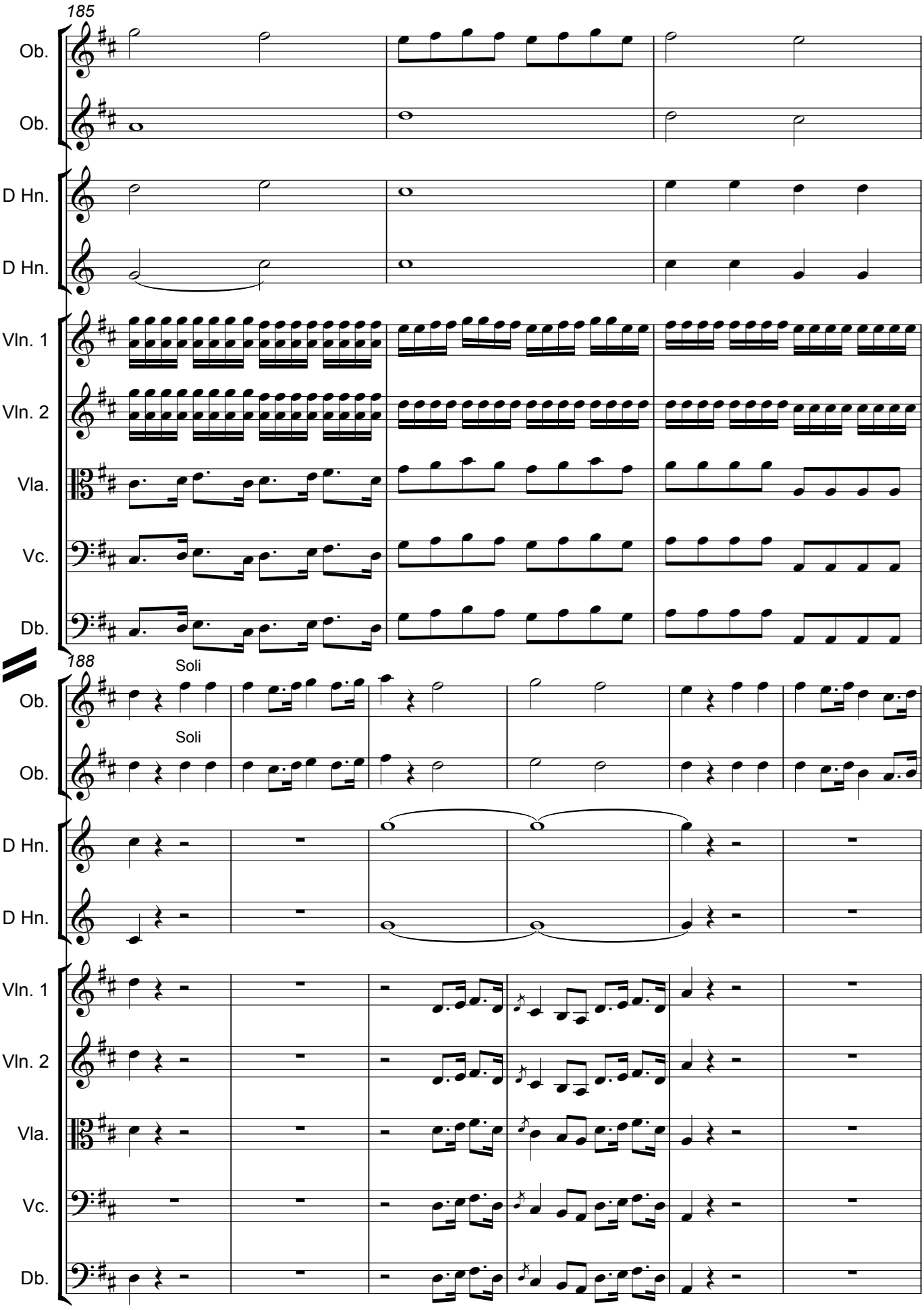

160
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Tutti
Tutti
Tutti
Tutti
Tutti
165
Ob.
Ob.
D Hn.
D Hn.
Solo
Vln. 1
Vln. 2
Vla.
Vc.
Solo
Db.
Solo
p

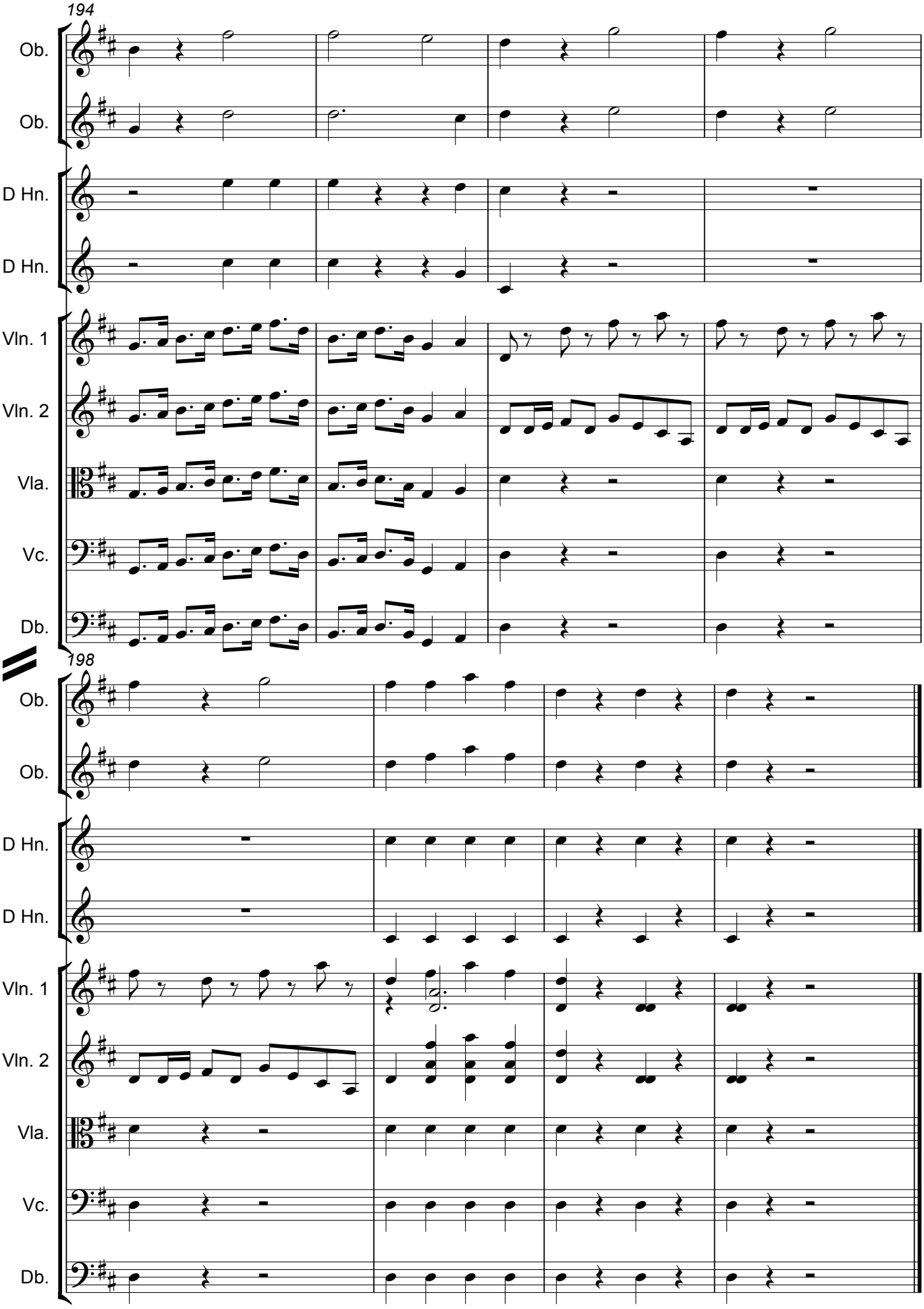

170
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.



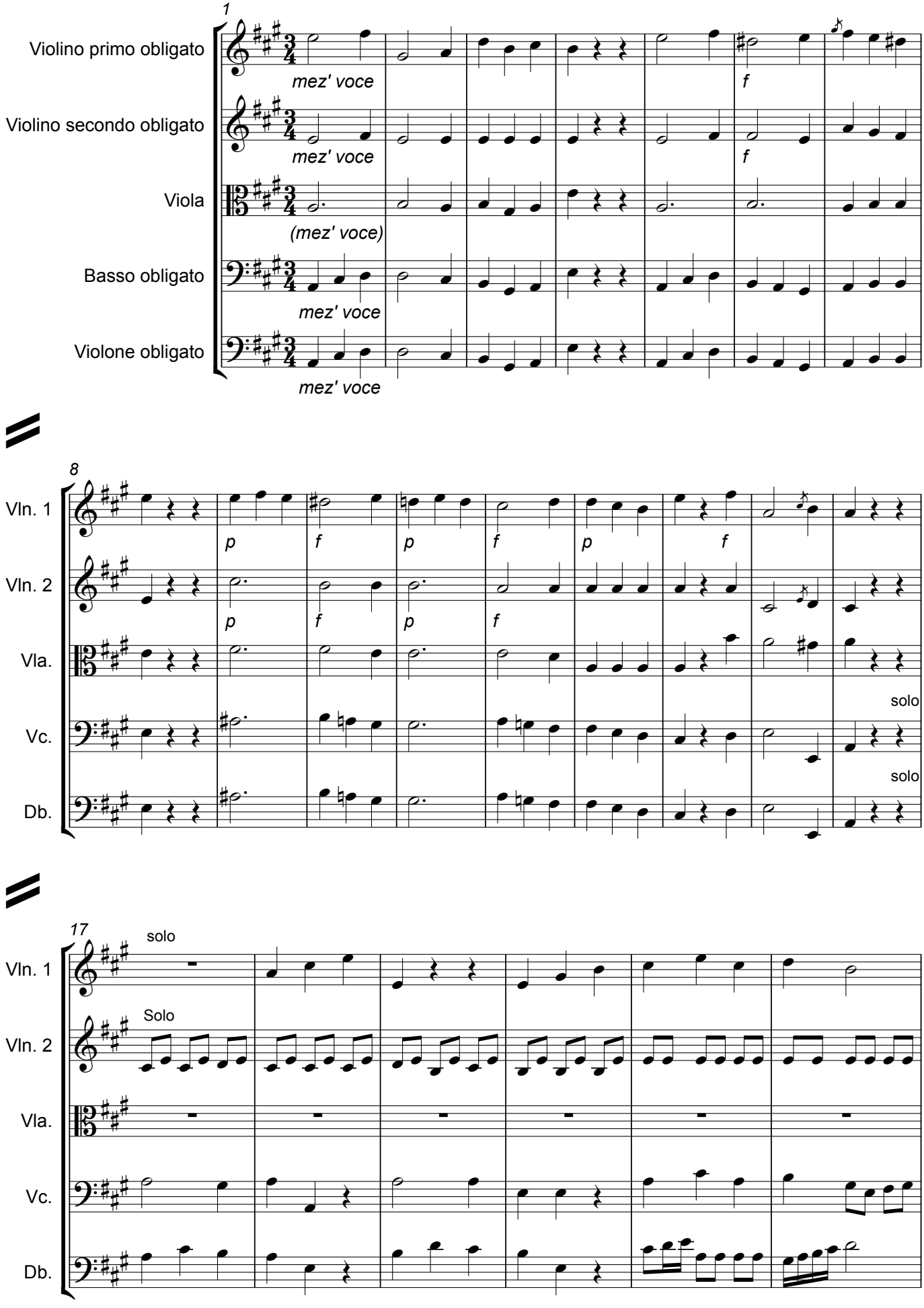
2. MS as shown in ossia staff but d & f# suggested by Malachy Robinson for 2nd and 3rd 8th notes to fit the chord played by violins and basso.

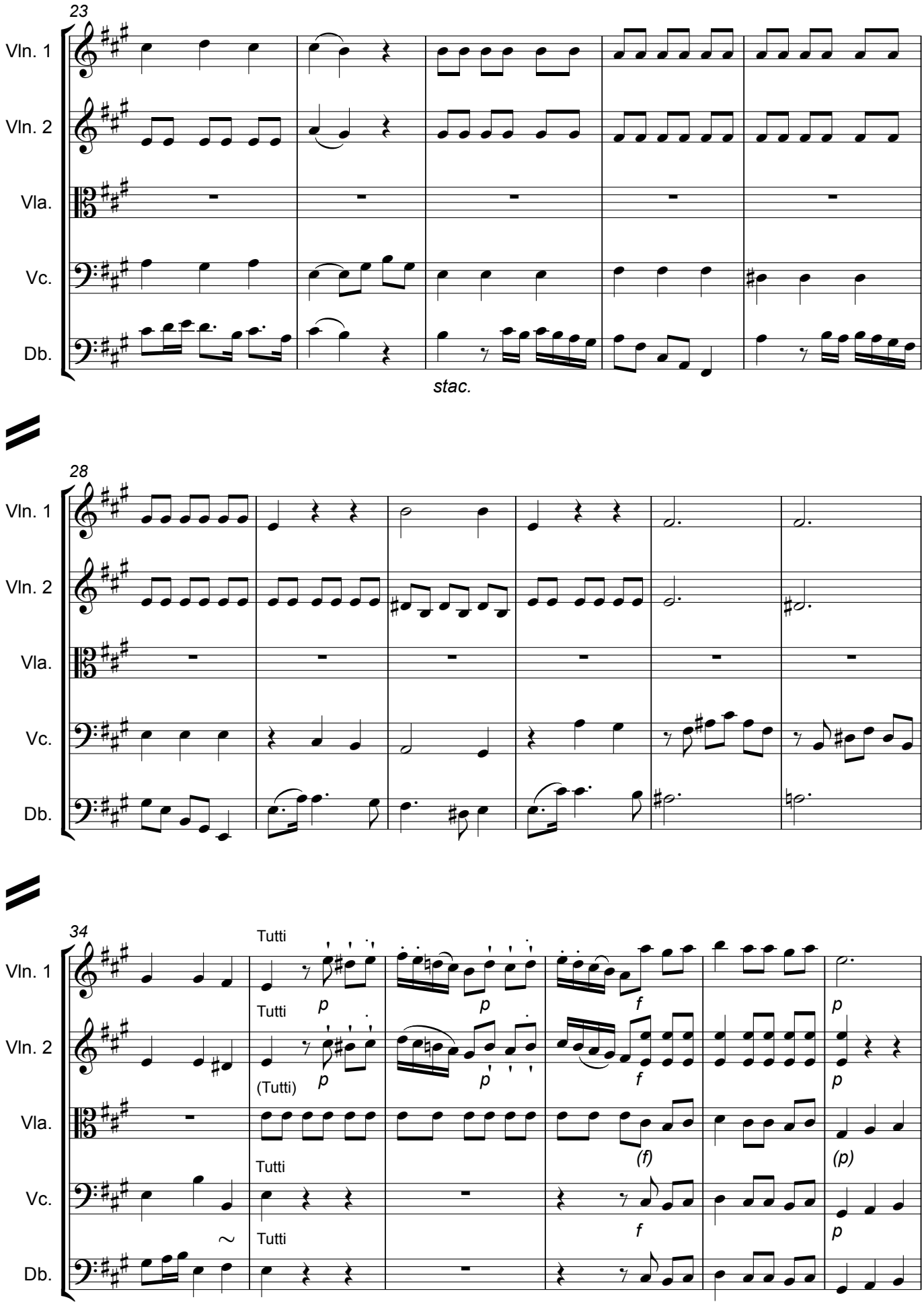

178
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
Tutti
Tutti
Tutti
182
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f

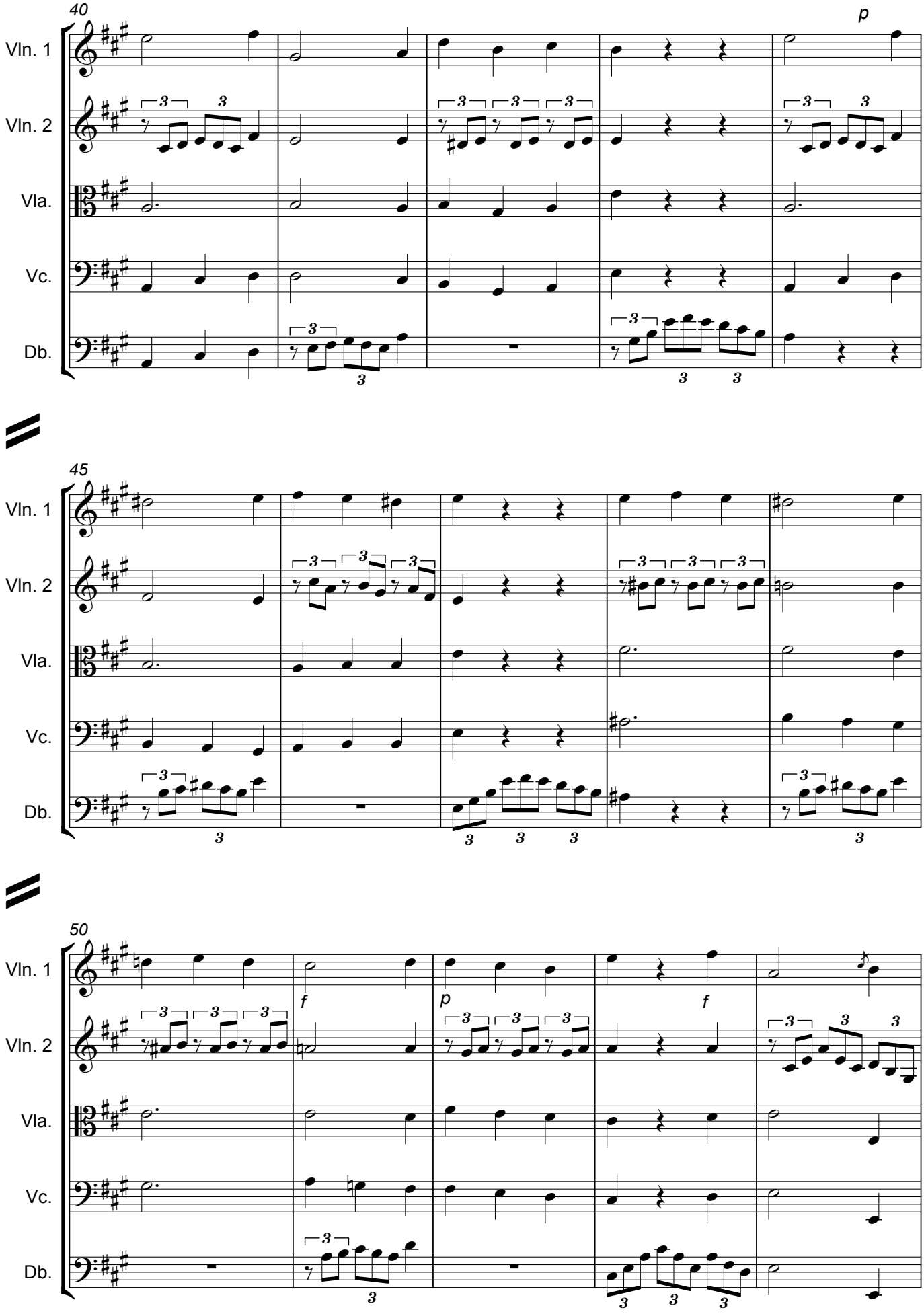

185
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
188
Soli
Soli
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

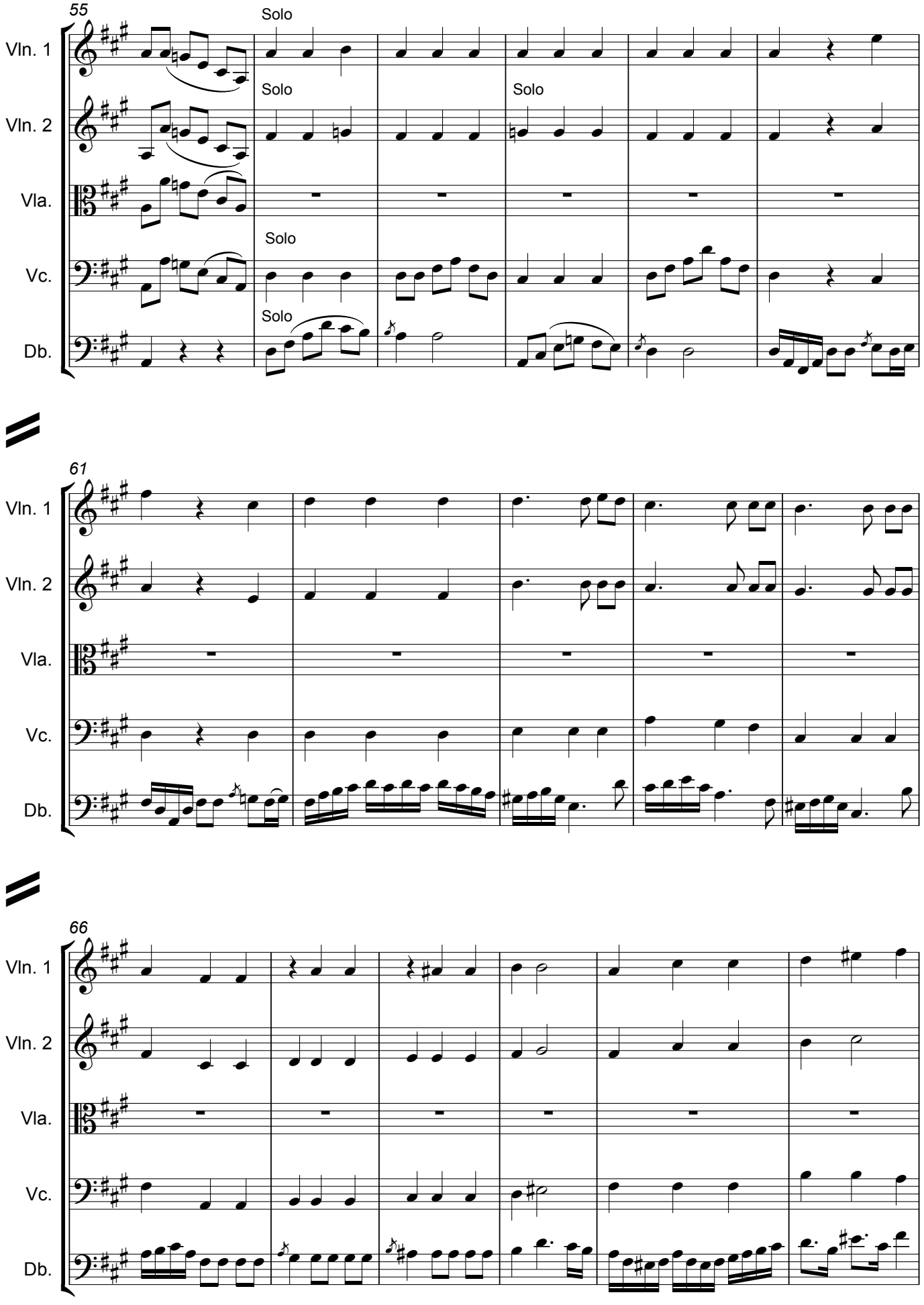

194
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
198
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

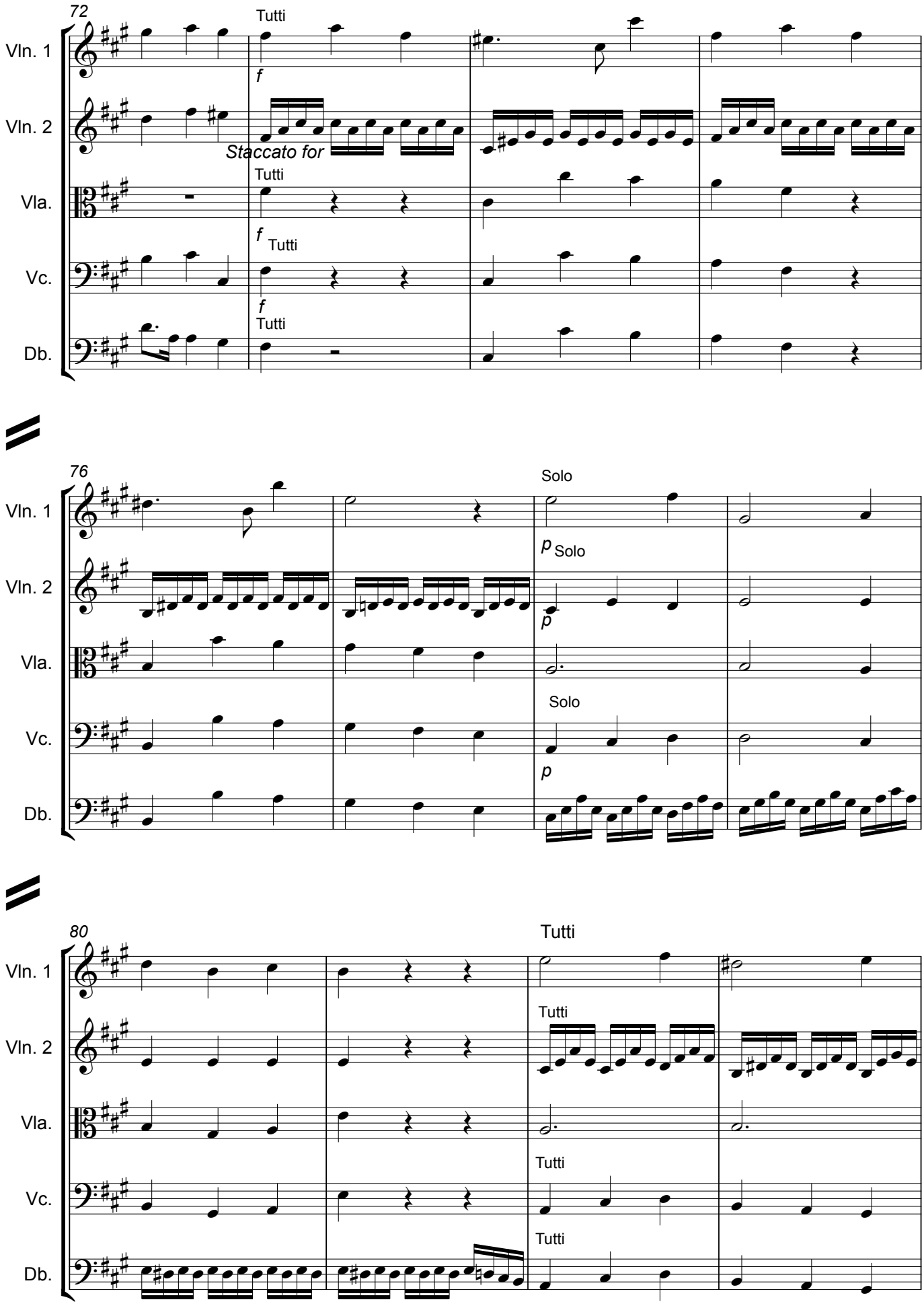
Andante cantabile

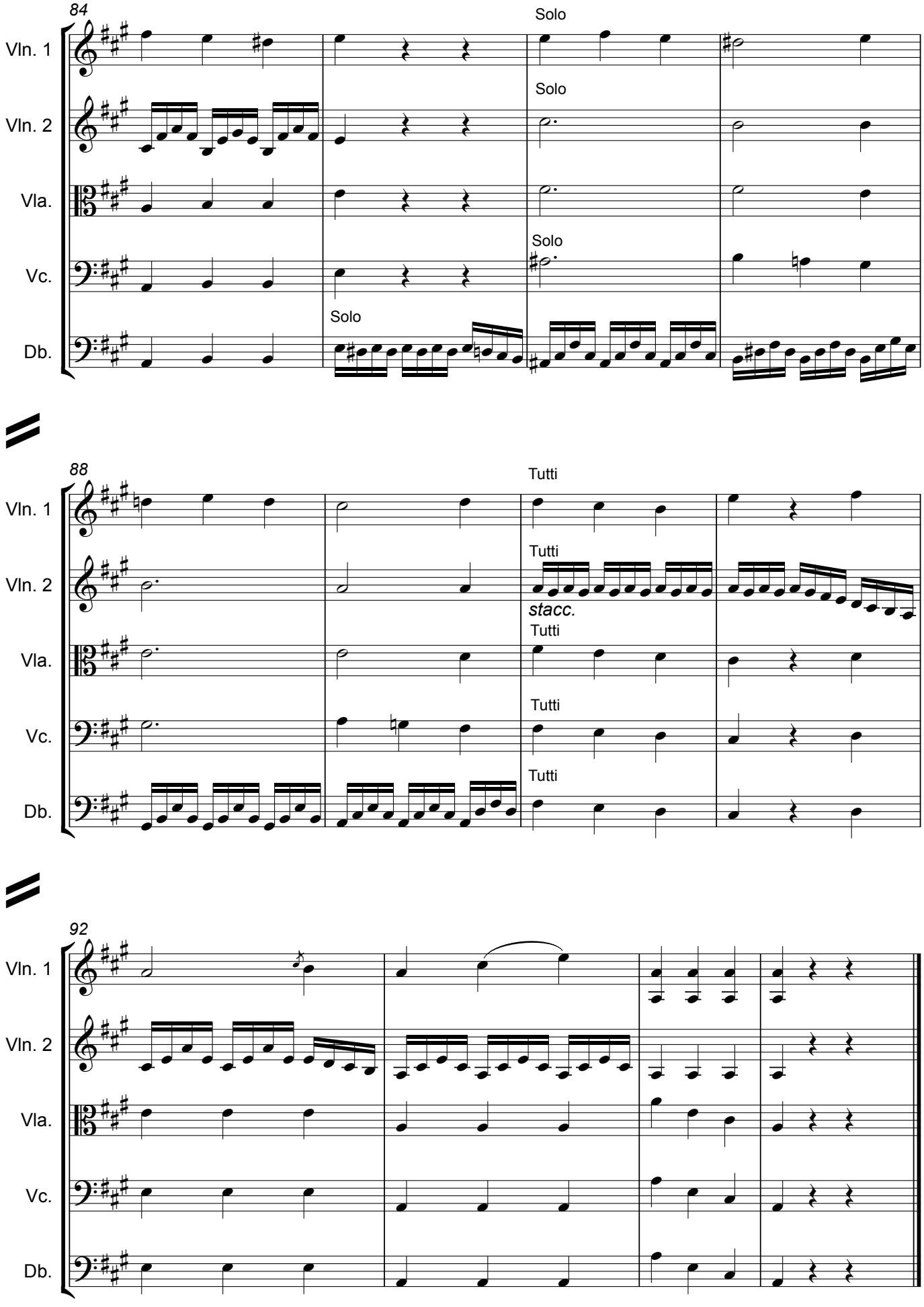


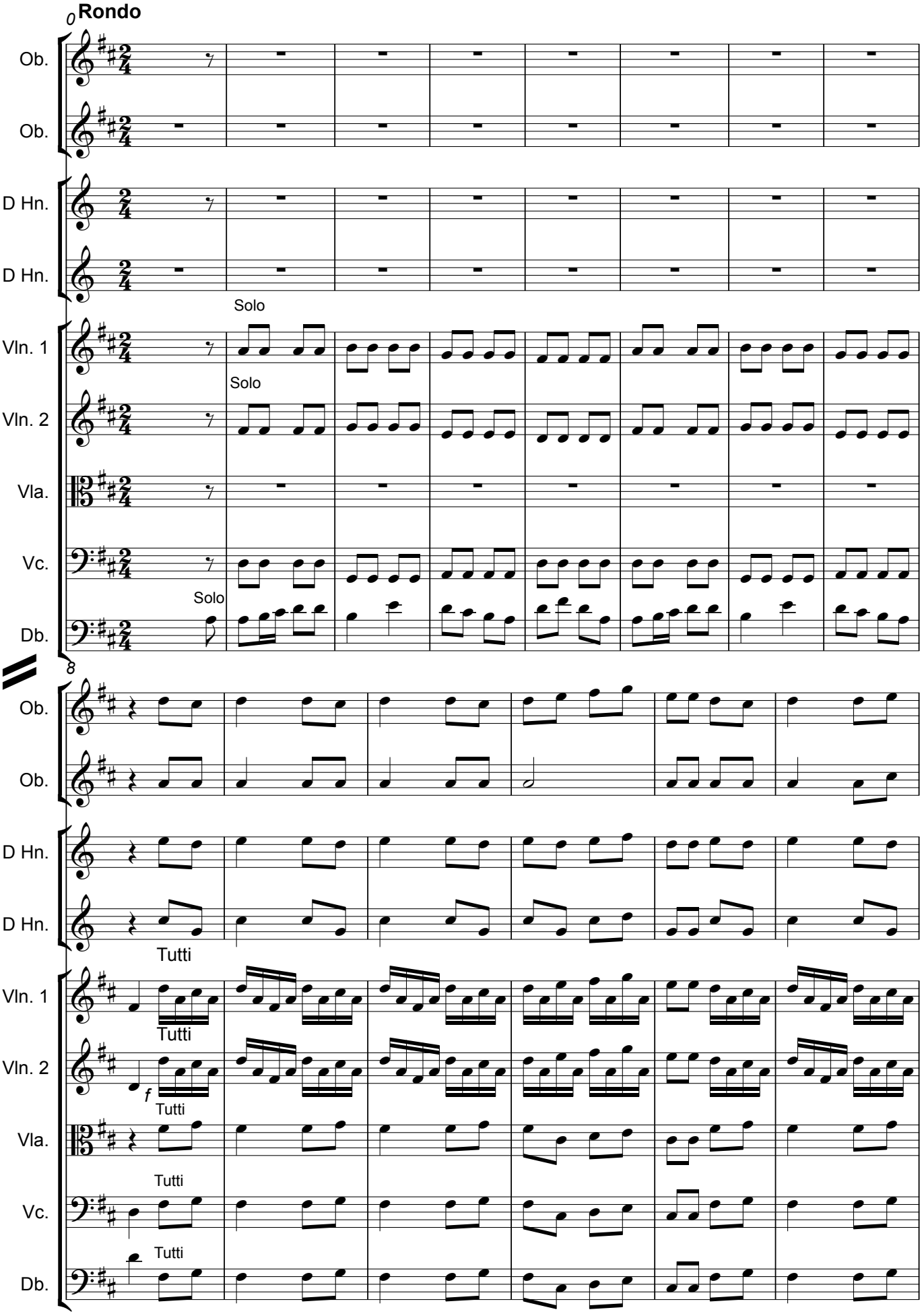

23
Vln. 1
Vln. 2
Vla.
Vc.
Db.
stac.
28
Vln. 1
Vln. 2
Vla.
Vc.
Db.
34
Tutti
Vln. 1
Tutti
Vln. 2
(Tutti)
Vla.
Tutti
Vc.
Tutti
Db.
p
f
(f)
(p)

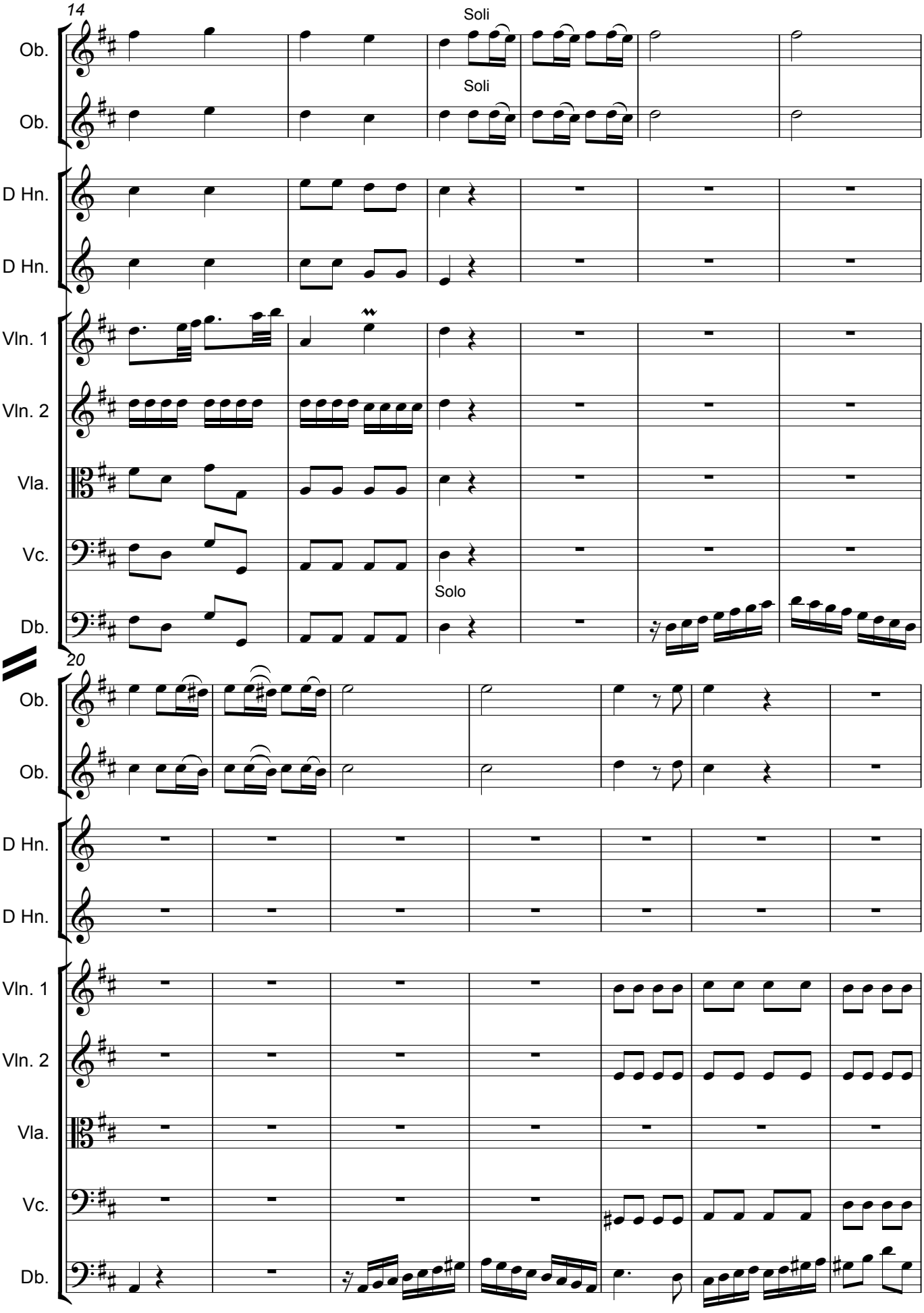

40
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
45
50
f
p
f

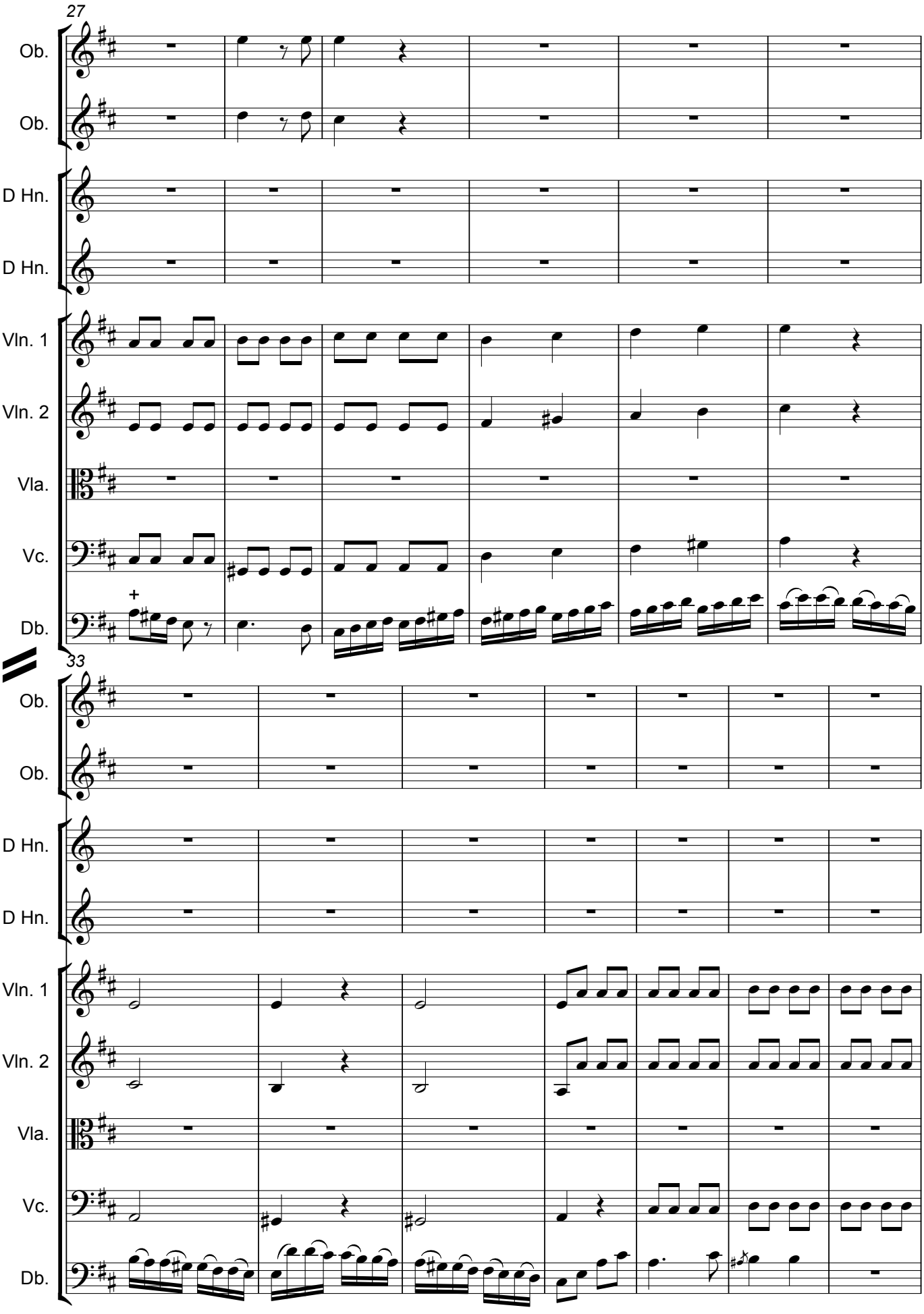

55
Solo
Vln. 1
Solo
Solo
Vln. 2
Vla.
Solo
Vc.
Solo
Db.
61
Vln. 1
Vln. 2
Vla.
Vc.
Db.
66
Vln. 1
Vln. 2
Vla.
Vc.
Db.

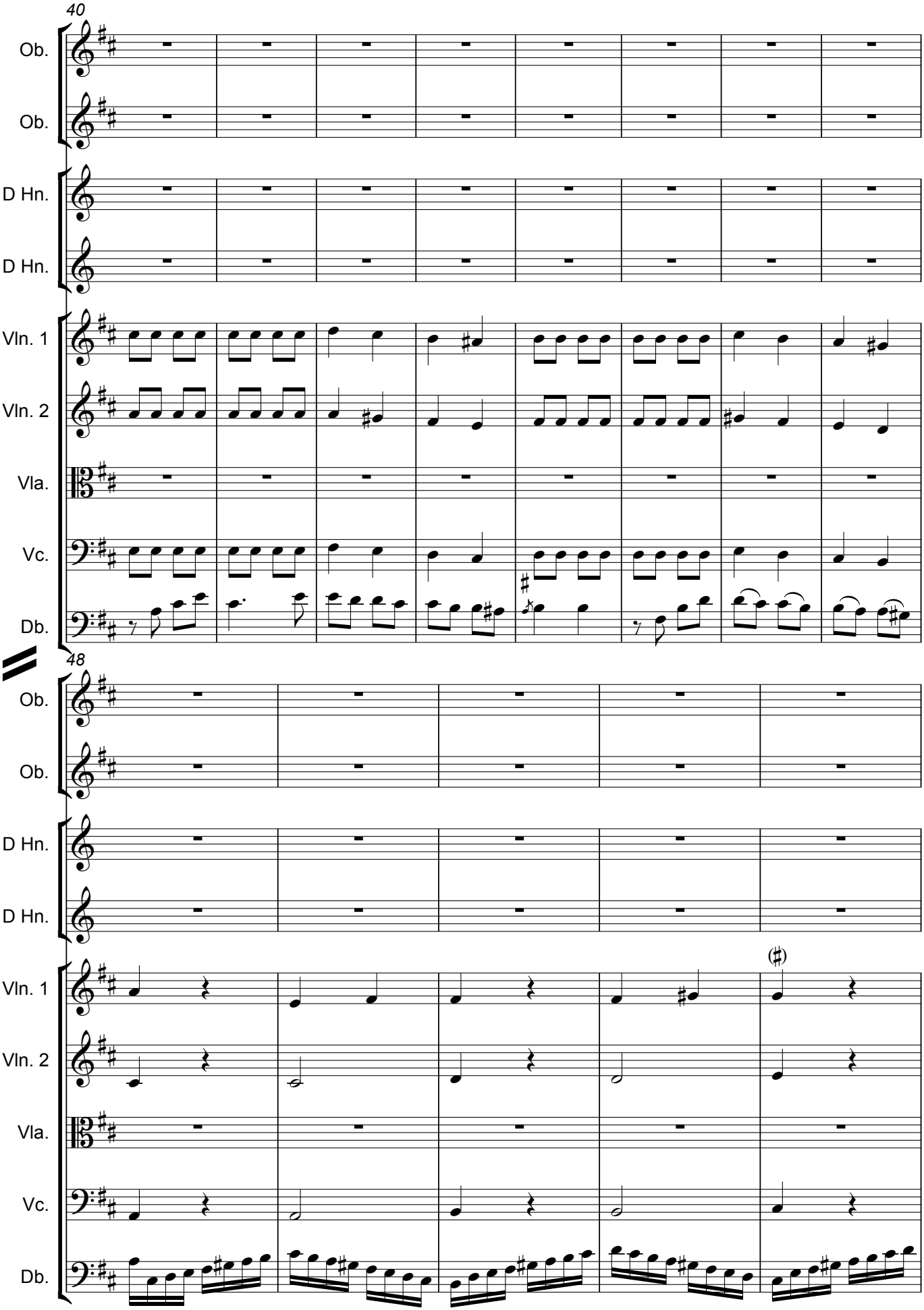

72
Tutti
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
Staccato for
Tutti
f
Tutti
f
Tutti
76
Solo
p
Solo
p
Solo
p
80
Tutti
Tutti
Tutti
Tutti

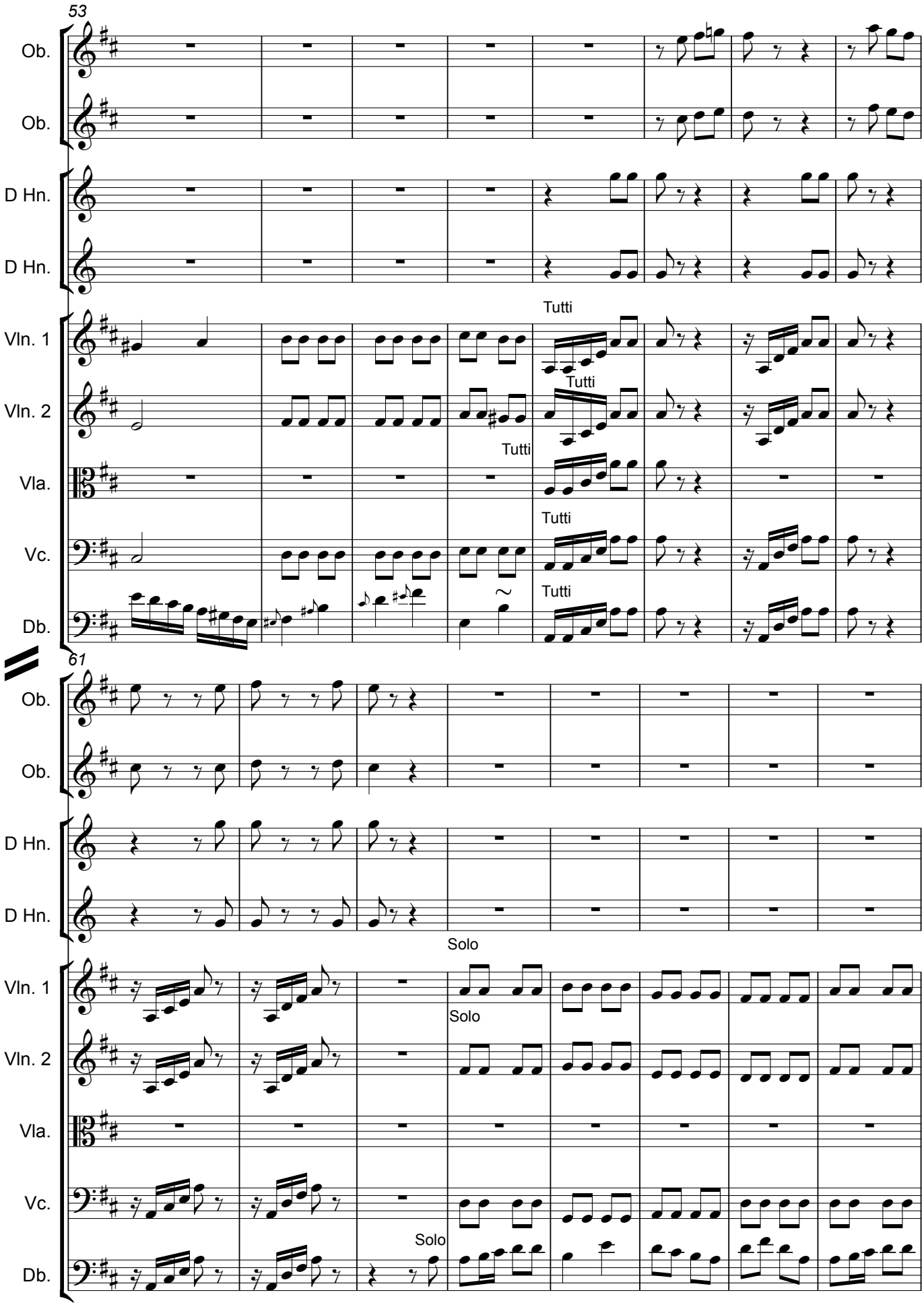

84
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Solo
Solo
Solo
Solo
88
Tutti
Tutti
stacc.
Tutti
Tutti
Tutti
92

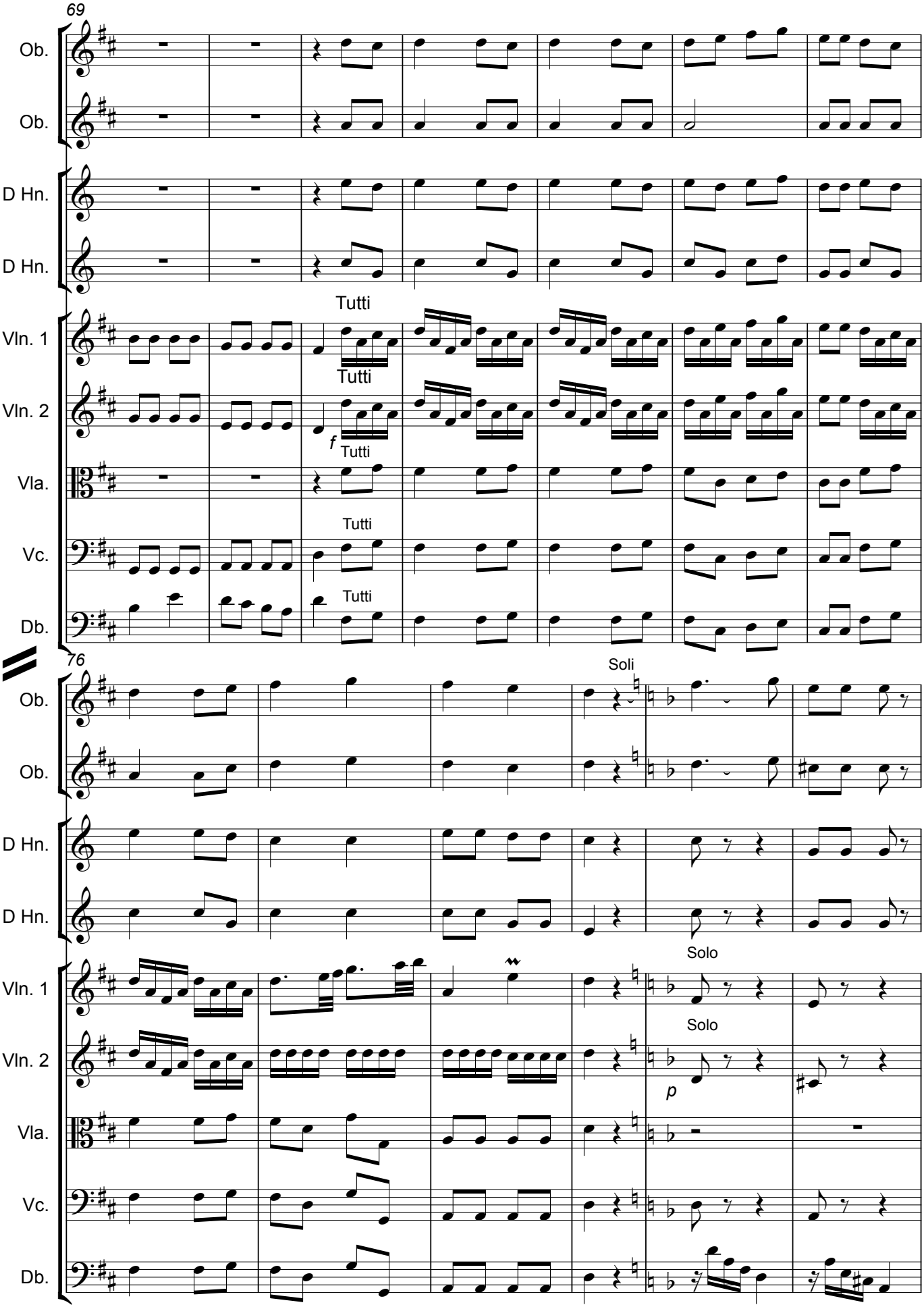

0
Rondo
Ob.
Ob.
D Hn.
D Hn.
Solo
Vln. 1
Solo
Vln. 2
Vla.
Vc.
Solo
Db.
8
Ob.
Ob.
D Hn.
D Hn.
Tutti
Vln. 1
Tutti
Vln. 2
f
Tutti
Vla.
Tutti
Vc.
Tutti
Db.

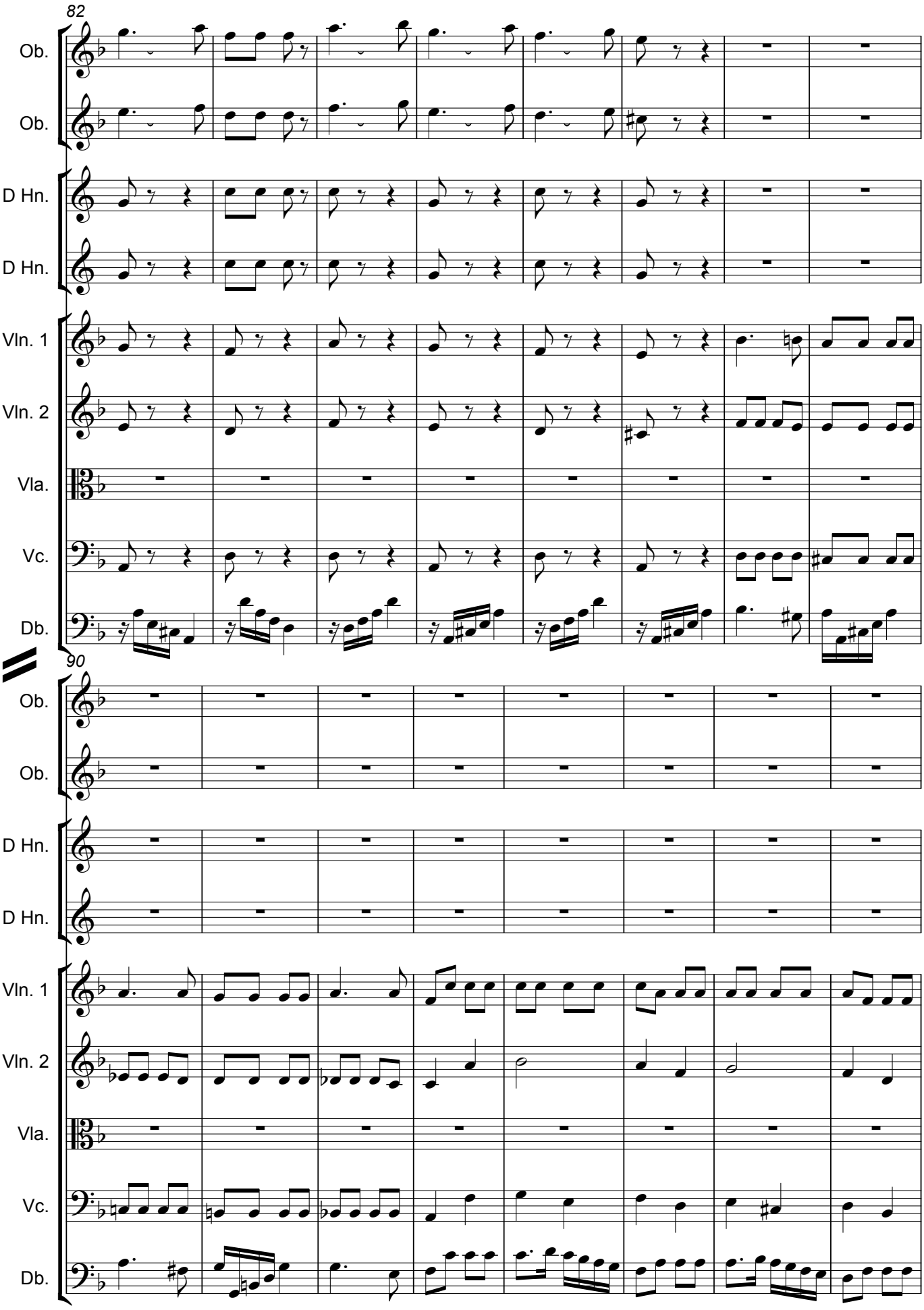

14
Soli
Soli
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Solo
Db.
20
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

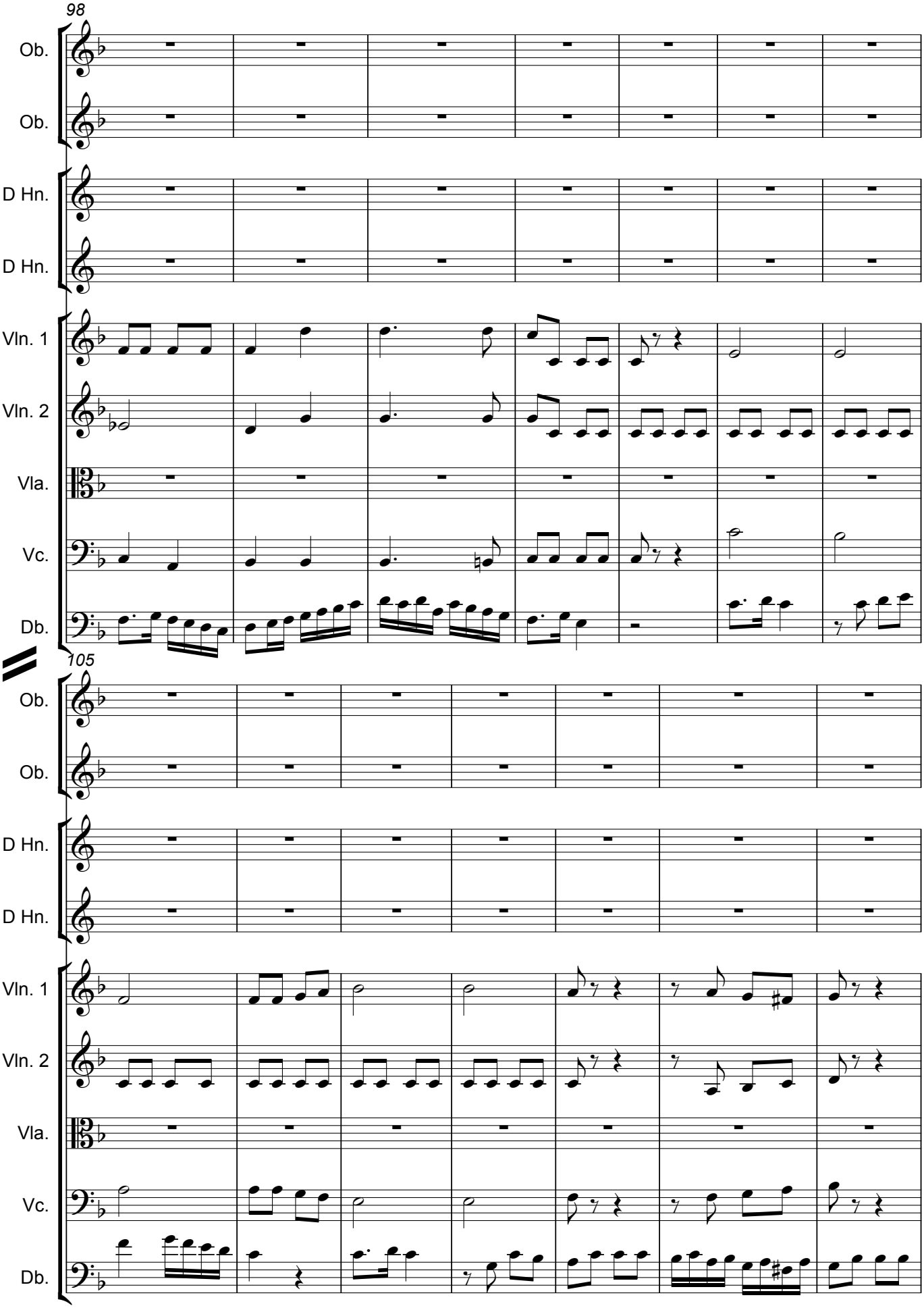

27
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
33
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

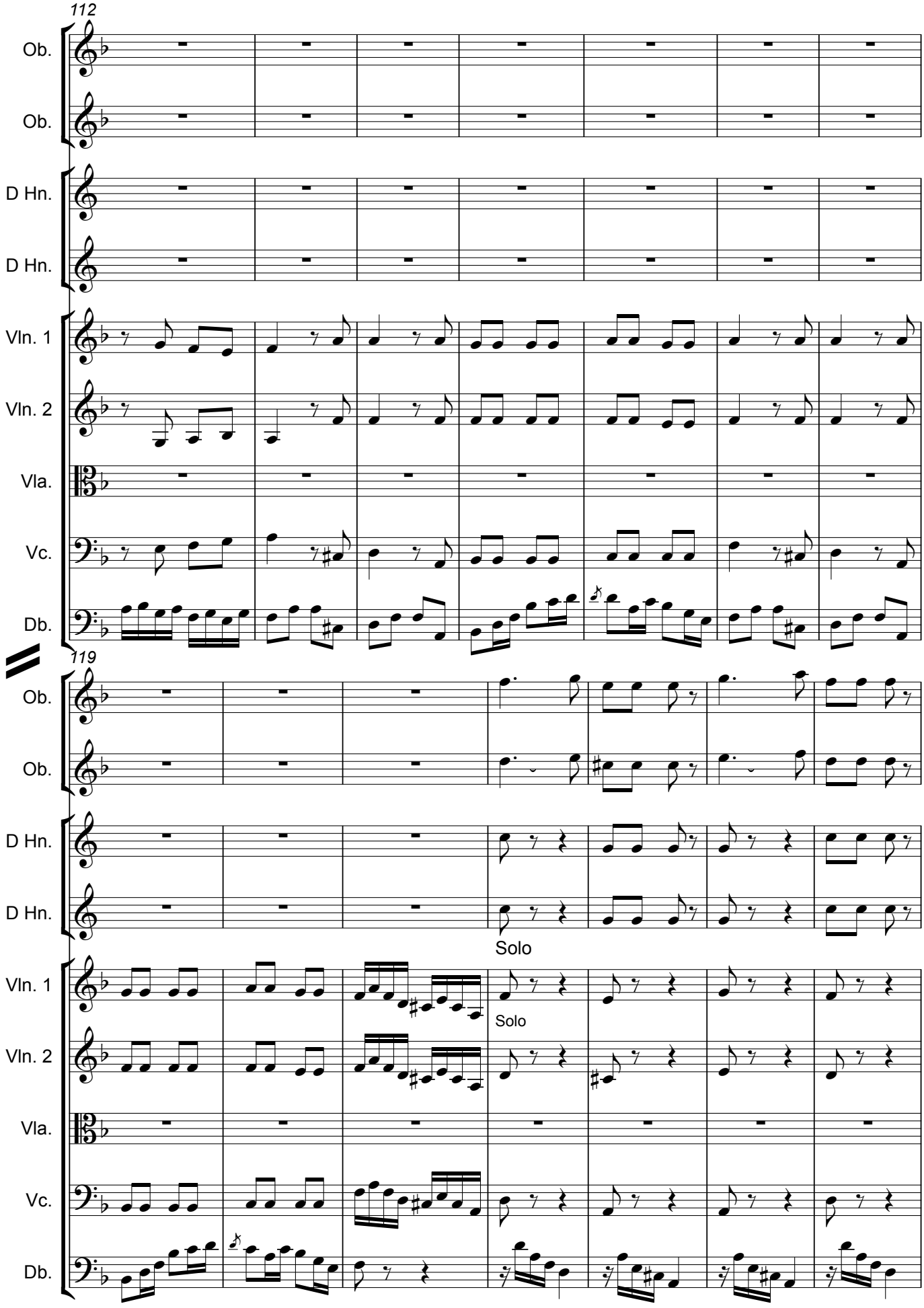

40
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
48
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

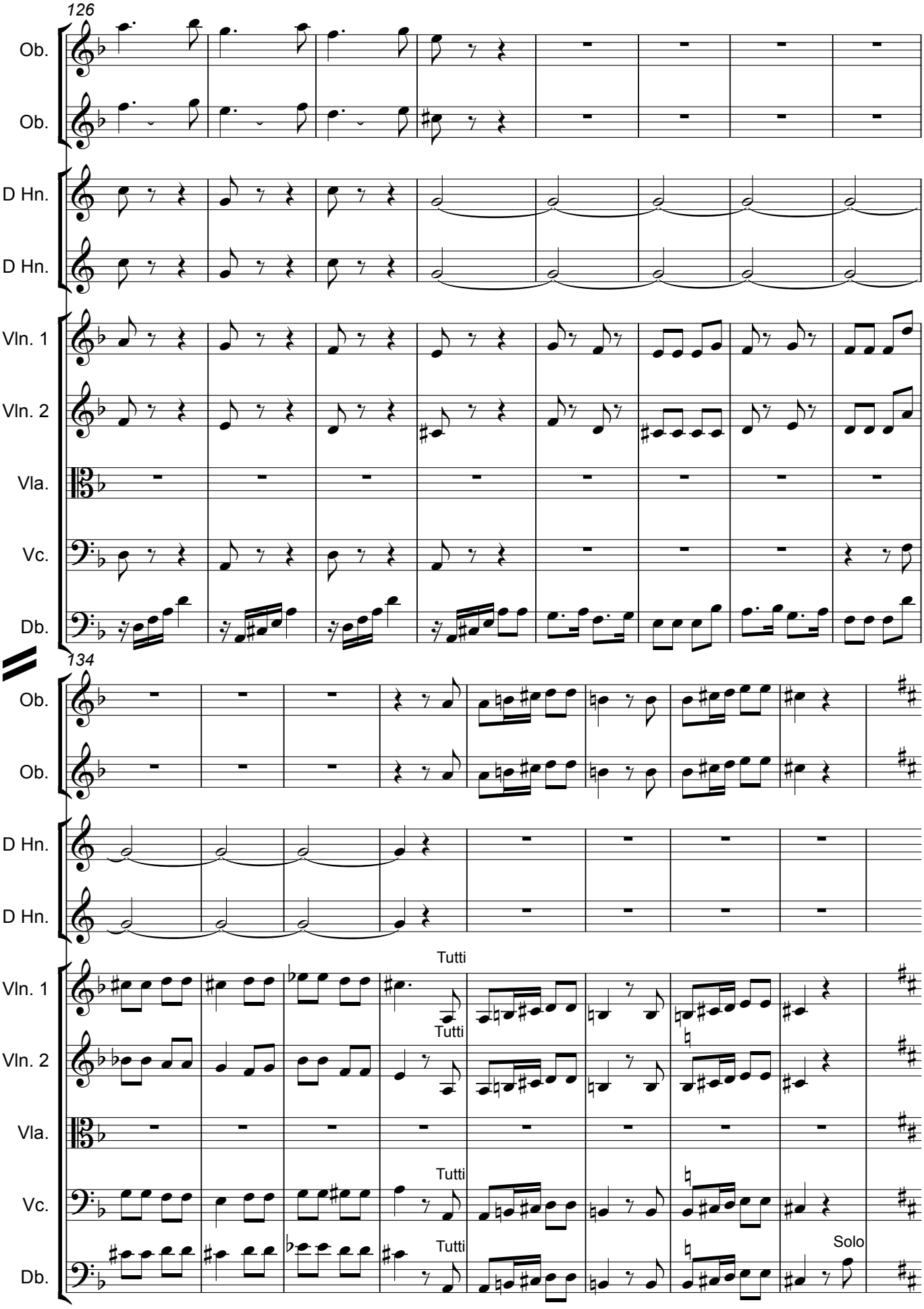

53
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Tutti
Tutti
Tutti
Tutti
Tutti
61
Ob.
Ob.
D Hn.
D Hn.
Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Solo
Solo

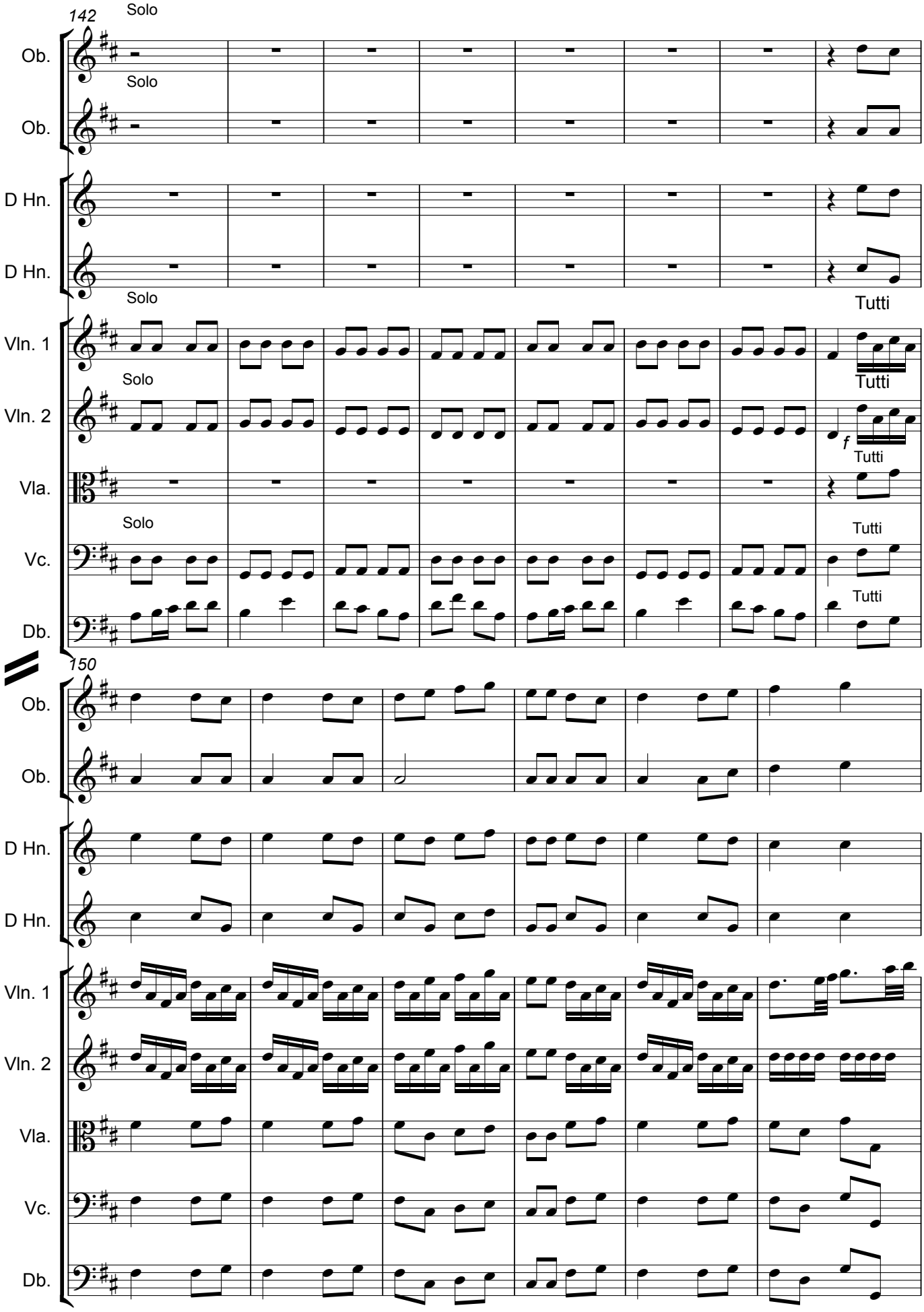

69
Ob.
Ob.
D Hn.
D Hn.
Tutti
Vln. 1
Tutti
Vln. 2
f
Tutti
Vla.
Tutti
Vc.
Tutti
Db.
76
Soli
Ob.
Ob.
D Hn.
D Hn.
Solo
Vln. 1
Solo
Vln. 2
p
Vla.
Vc.
Db.

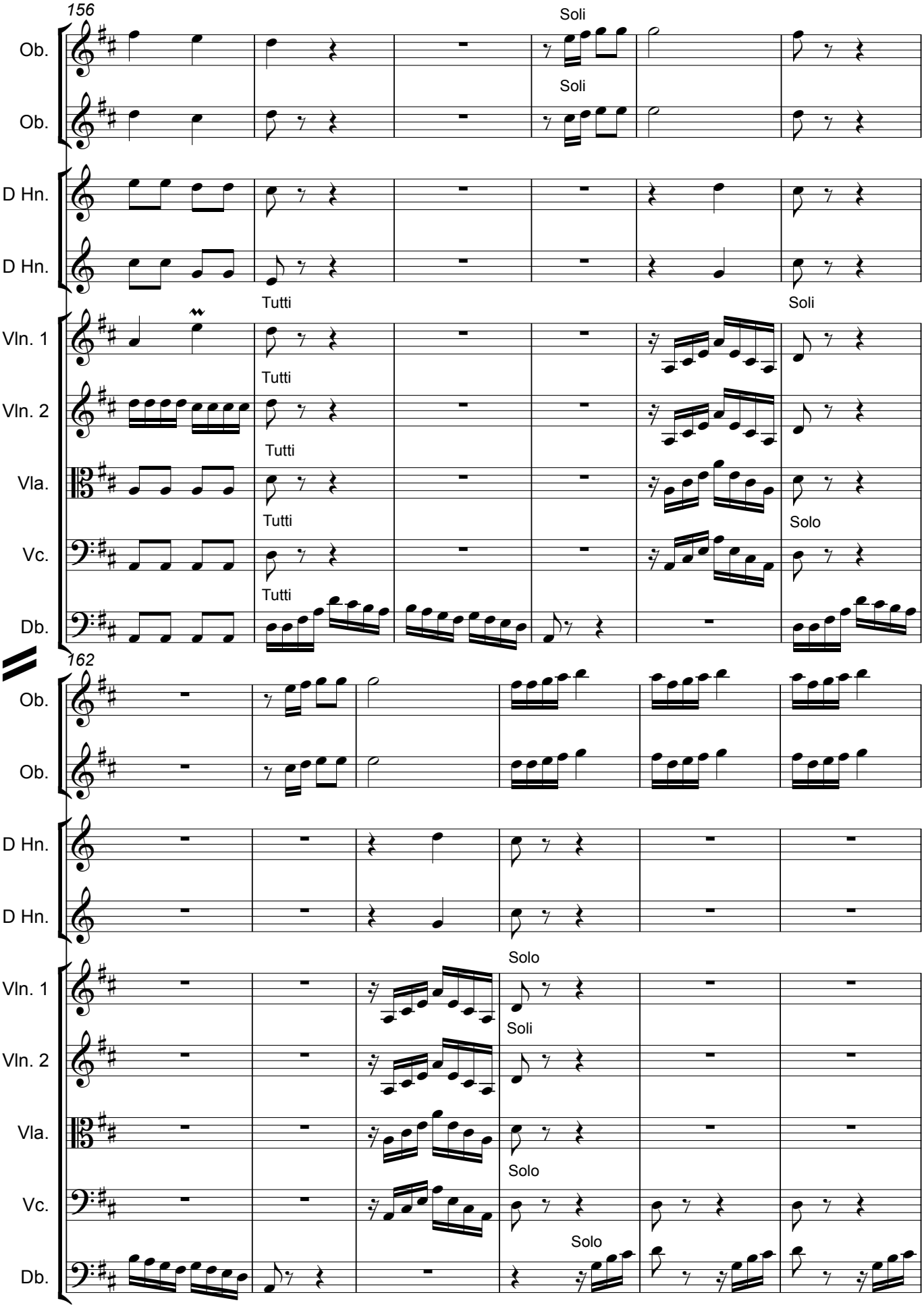

82
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
90
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

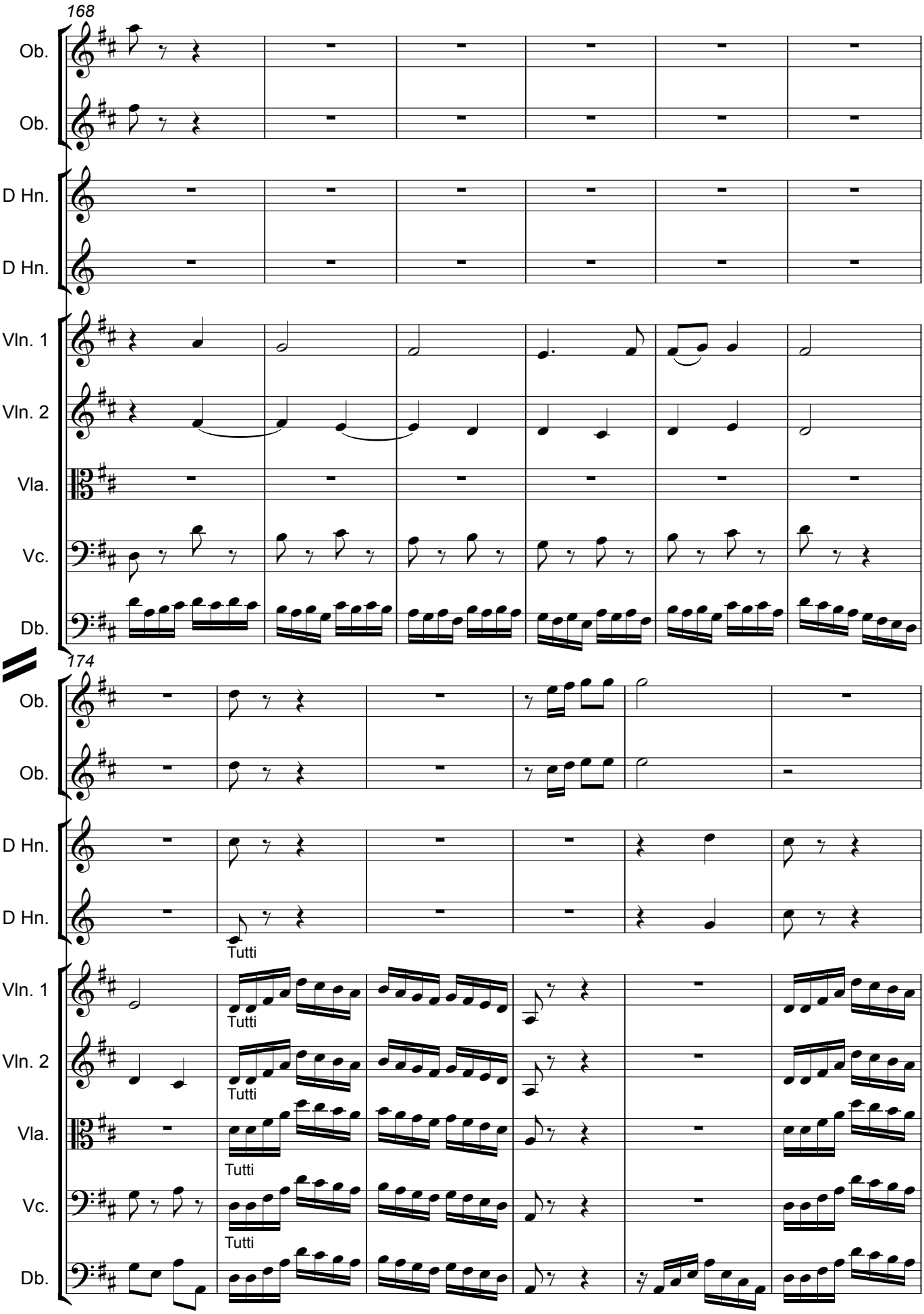

98
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
105
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

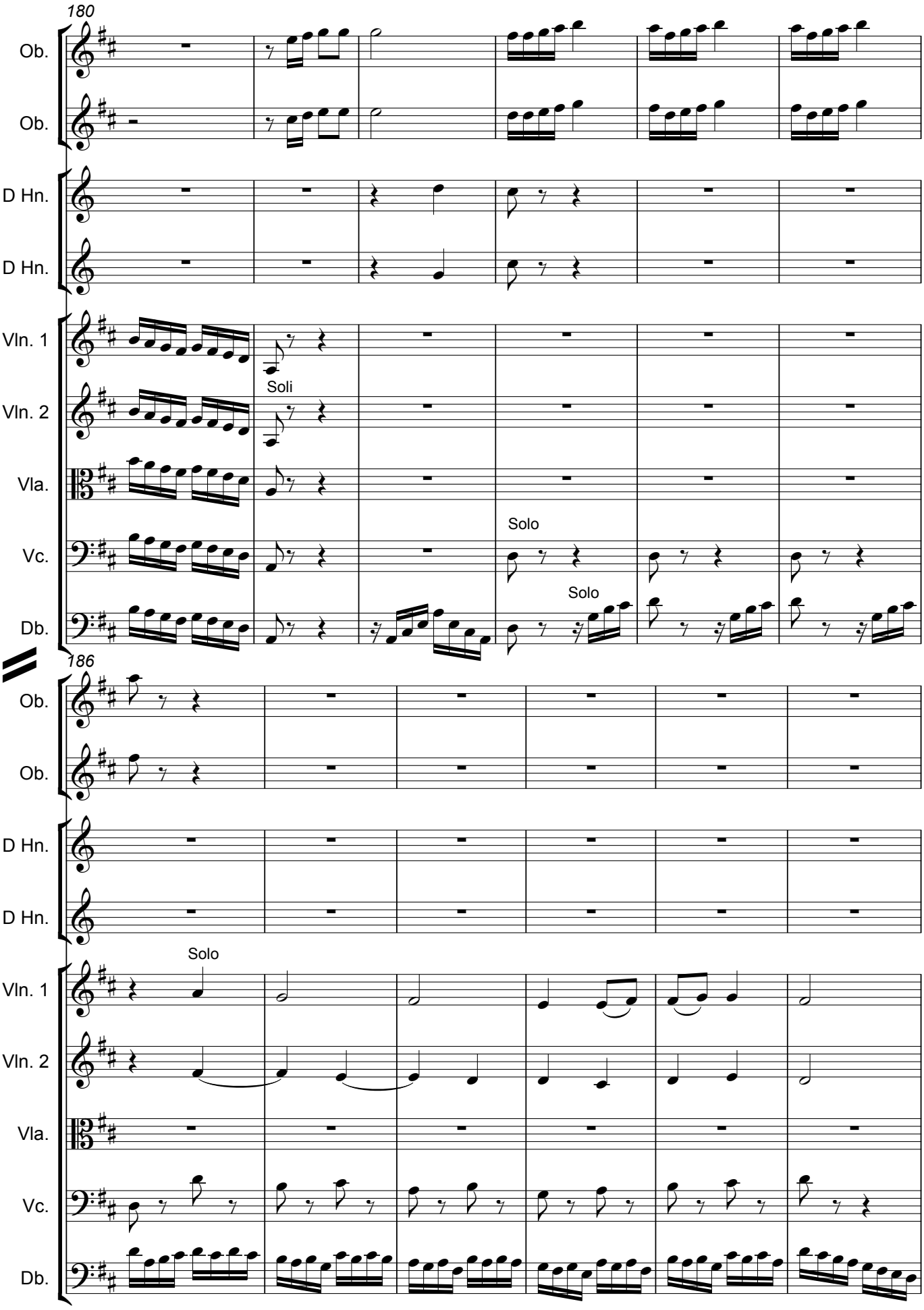

112
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
119
Ob.
Ob.
D Hn.
D Hn.
Solo
Vln. 1
Solo
Vln. 2
Vla.
Vc.
Db.

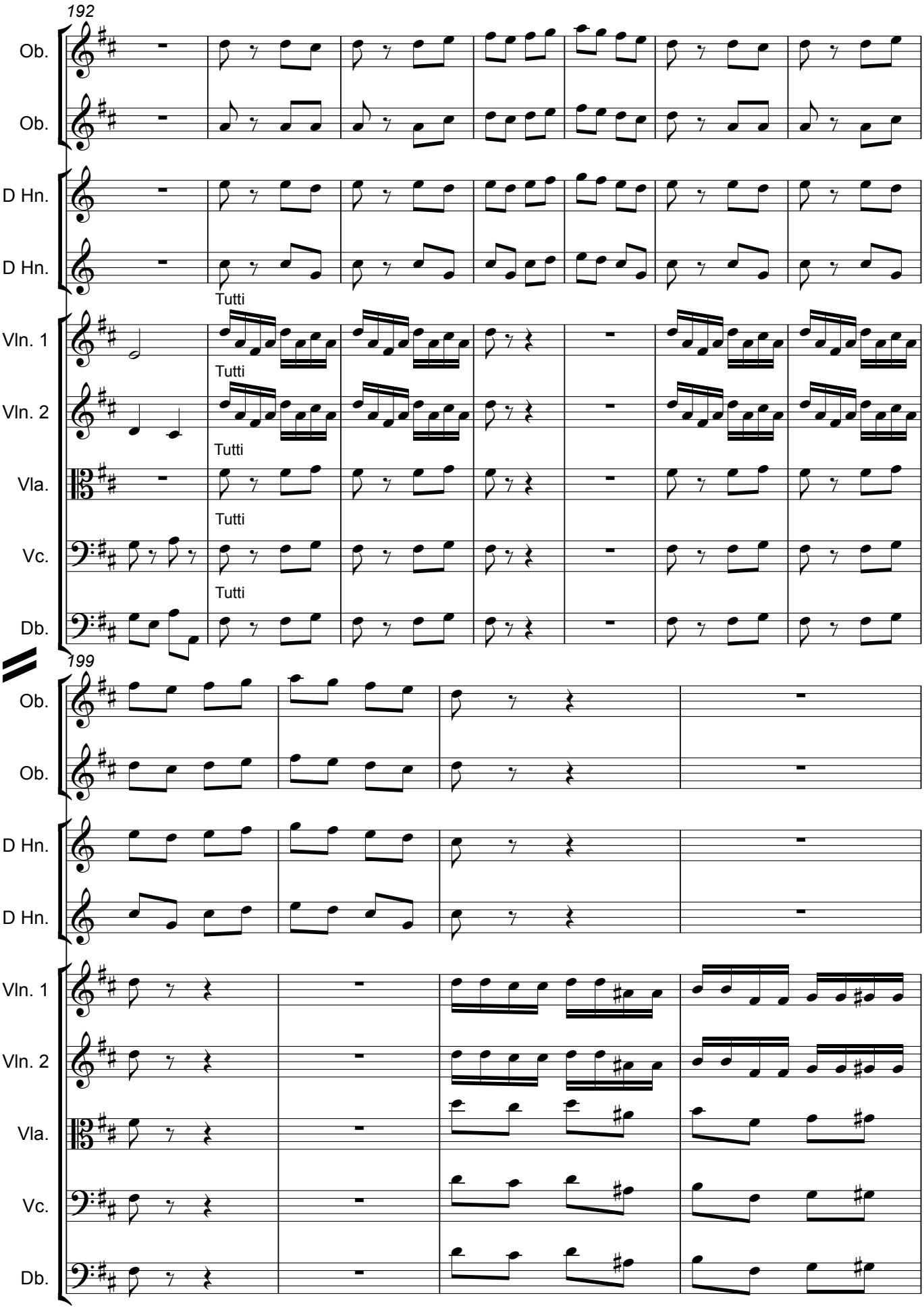

126
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
134
Ob.
Ob.
D Hn.
D Hn.
Tutti
Vln. 1
Tutti
Vln. 2
Vla.
Tutti
Vc.
Tutti
Solo
Db.

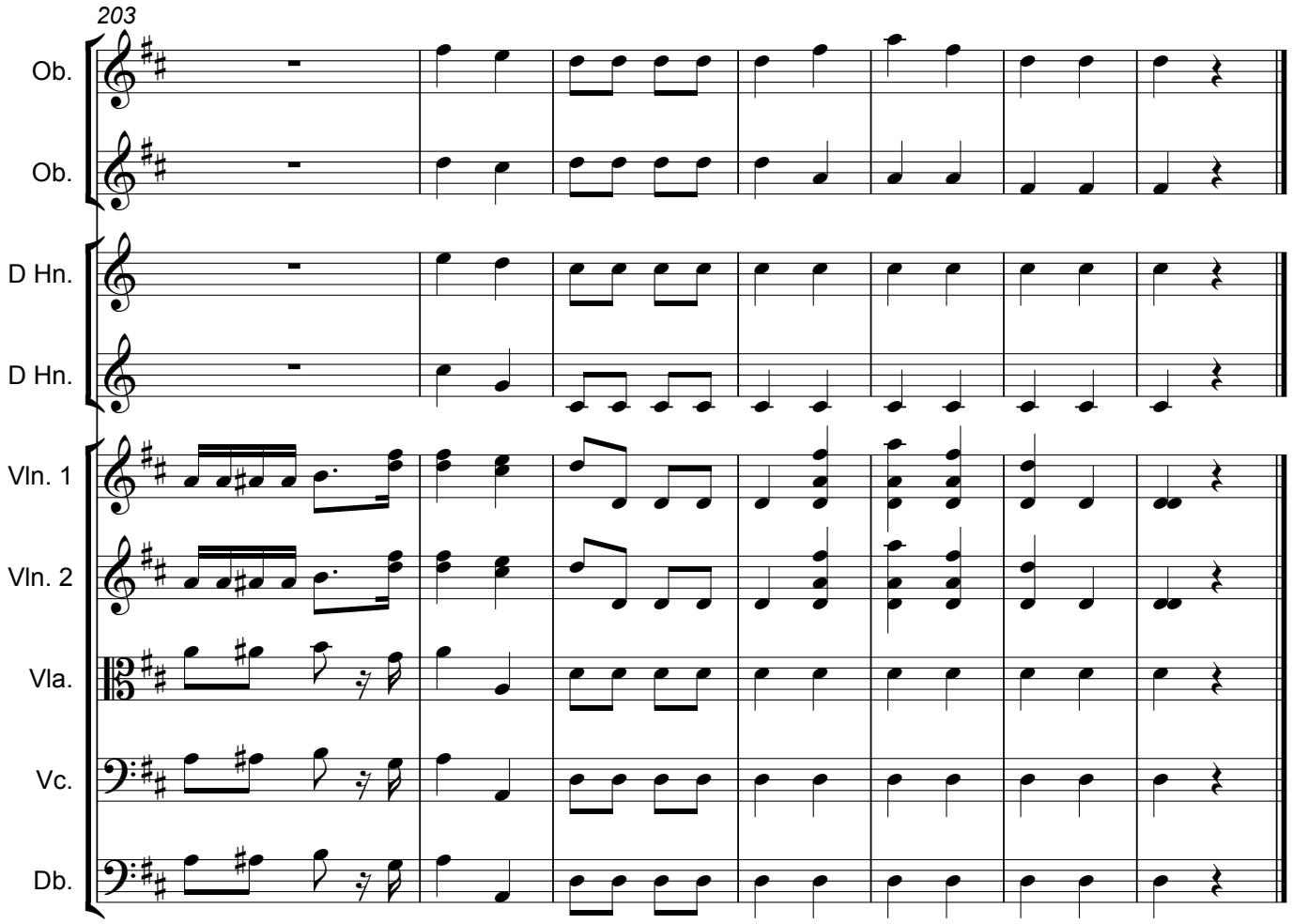

142
Solo
Ob.
Solo
Ob.
D Hn.
D Hn.
Solo
Tutti
Vln. 1
Solo
Tutti
Vln. 2
f
Tutti
Vla.
Solo
Tutti
Vc.
Tutti
Db.
150
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.


156
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Soli
Soli
Tutti
Tutti
Tutti
Tutti
Tutti
Soli
Solo
162
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Solo
Soli
Solo
Solo


168
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
174
Ob.
Ob.
D Hn.
D Hn.
Tutti
Vln. 1
Tutti
Vln. 2
Tutti
Vla.
Tutti
Vc.
Tutti
Db.


180
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Soli
Solo
Solo
186
Ob.
Ob.
D Hn.
D Hn.
Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.


192
Ob.
Ob.
D Hn.
D Hn.
Tutti
Vln. 1
Tutti
Vln. 2
Tutti
Vla.
Tutti
Vc.
Tutti
Db.
199
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.


203
Ob.
Ob.
D Hn.
D Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Db.