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Paesaggi Corporei

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Publication Date

2020

Peer reviewed|Thesis/dissertation

Paesaggi Corporei

By

Antonio Juan Marcos Cavazos

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Franck Bedrossian, Chair

Professor Edmund Campion

Professor Cindy Cox

Spring 2020

Abstract

Paesaggi Corporei

by

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Doctor of Philosophy in Music

University of California, Berkeley

Professor Franck Bedrossian, Chair

In *Paesaggi Corporei*, I set to music four sonnets attributed to composer Antonio Vivaldi (1678-1741). These are the same sonnets which Vivaldi used as the basis for his series of violin concertos entitled *The Four Seasons* (1725). This song cycle was written for the French ensemble Les Folies Françaises, with the intention of performing each song as a prelude to each of *The Four Seasons*. The result is a concert program which mixes baroque and contemporary music, and is thematically unified by the sonnets. I composed the song cycle *Paesaggi Corporei* (Body Landscapes), with the same instrumentation used by Les Folies Françaises to play *The Four Seasons*: three first violins, three second violins, two violas, two cellos, one double bass, and continuo (Italian harpsichord and archlute). Additionally, all of these instruments are period instruments. In the pieces, the soprano sings and sometimes recites the sonnets.

The string orchestra often has the function of articulating polyphonic textures that serve as a sonic metaphor to the notions of foliage and nature. The two violas often create the impression of movement in the middle register of the orchestra. Inspired by Vivaldi's masterpieces, I sometimes explored the possibilities of several violins playing as soloists. I highlight the archlute in a section of music for plucked strings which contributes to the timbral richness of the composition. The use of metal and wood mutes on the strings, as well as the use of prepared harpsichord also create timbral richness.

As to the relationship between text and music, the intention of *Paesaggi Corporei* was to differentiate each season by setting each sonnet in a different way: sections that explore the phonemes of key words, sections where the text is read, or sections with an intimate and lyrical singing of text. Using the technique of "word painting," I created sound images of certain words by manipulating their phonetic and rhythmic characteristics.

Antonio Juan Marcos Cavazos

Paesaggi Corporei

For soprano and ensemble of thirteen musicians
Based on four sonnets attributed to Antonio Vivaldi

This piece was written for the ensemble Les Folies Françaises

INSTRUMENTATION

Soprano

Harpsichord

Range: Fa1 to Fa6. Two keyboards: 2x8', 1x4' + lute

Archlute

Tuning:



6 Violins

2 Violas

2 Cellos

1 Double bass

PAESAGGI CORPOREI

I) Primavera negli occhi

II) Il corpo dell'estate

III) Autunni sonori

IV) Inverno nelle mani

The sonnets are attributed to Antonio Vivaldi

La Primavera

Giunt' è la Primavera e festosetti
 La Salutano gl' Augei con lieto canto,
 E i fonti allo Spirar de' Zeffiretti
 Con dolce mormorio Scorrano intanto:

Vengon' coprendo l' aer di nero amanto
 E Lampi, e tuoni ad annuntiarla eletti
 Indi tacendo questi, gl' Augelletti;
 Tornan' di nuovo al lor canoro incanto:

E quindi sul fiorito ameno prato
 Al caro mormorio di fronde e piante
 Dorme 'l Caprar col fido can' à lato.

Di pastoral Zampogna al suon festante
 Danzan Ninfe e Pastor nel tetto amato
 Di primavera all' apparir brillante.

L'estate

Sotto dura Staggion dal Sole accesa
 Langua l'huom, langua 'l gregge, ed arde il Pino;
 Scioglie il Cucco la Voce, e tosto intesa
 Canta la Tortorella e 'l gardelino.

Zeffiro dolce Spira, mà contesa
 Muove Borea improvviso al Suo vicino;
 E piange il Pastorel, perche sospesa
 Teme fiera borasca, e 'l suo destino;

Toglie alle membra lasse il Suo riposo
 Il timore de' Lampi, e tuoni fieri
 E de mosche, e mossoni il Stuol furioso!

Ah che pur troppo i Suo timor Son veri
 Tuona e fulmina il Ciel e grandioso
 Tronca il capo alle Spiche e a' grani alteri.

L'autunno

Celebra il Vilanel con balli e Canti
 Del felice raccolto il bel piacere
 E del liquor de Bacco accesi tanti
 Finiscono col Sonno il lor godere.

Fa ch'ogn'uno tralasci e balli e canti
 L' aria che temperata dà piacere,
 E la Stagion ch' invita tanti e tanti
 D' un dolcissimo Sonno al bel godere.

I cacciator alla nov'alba à caccia
 Con corni, Schioppi, e canni escono fuore
 Fugge la belua, e Seguono la traccia;

Già Sbigottita, e lassa al gran rumore
 De' Schioppi e canni, ferita minaccia
 Languida di fuggir, mà oppressa muore.

L'Inverno

Aggiacciato tremar trà nevi argenti
 Al Severo Spirar d' orrido Vento,
 Correr battendo i piedi ogni momento;
 E pel Soverchio gel batter i denti;


Passar al foco i di quieti e contenti
 Mentre la pioggia fuor bagna ben cento
 Caminar Sopra 'l giaccio, e à passo lento
 Per timor di cader gersene intenti;

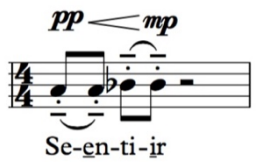
Gir forte Sdruzzolar, cader à terra
 Di nuove ir Sopra 'l giaccio e correr forte
 Sin ch' il giaccio si rompe, e si disserra;

Sentir uscir dalle ferrate porte
 Sirocco Borea, e tutti i Venti in guerra
 Quest' é 'l verno, mà tal, che gioja apporte.

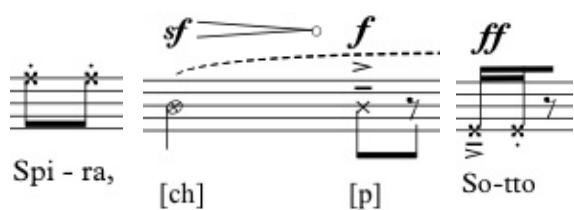
PERFORMANCE NOTES

Soprano

 When the consonants are underlined, they must be sung independently from the meaning of the text, and only considering their phonetic sound.



When the vowels are underlined, they must be sung independently from the meaning of the text, and only considering their phonetic sound.



Speak the written words or phonemes in a low, medium or high vocal register (depending on the position of the note in the pentagram).

The Soprano part of *Autumni Sonori* uses only 10 words from its respective poem. They are (in order of appearance):

- | | |
|------------|-------------|
| 1. Canti | 6. Rumore |
| 2. Piacere | 7. Minaccia |
| 3. Caccia | 8. Muore |
| 4. Fuore | 9. Tanti |
| 5. Traccia | 10. Godere |

Harpsichord

A sheet of paper (Letter size or similar) is required in *Il corpo dell'estate*, (bars 99 to 102).

Archilute

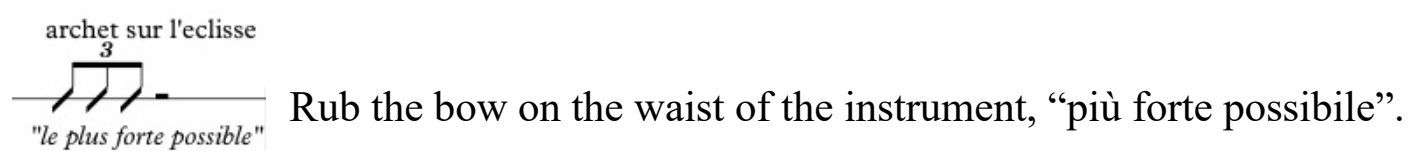
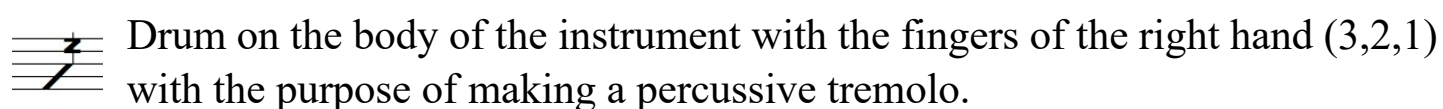
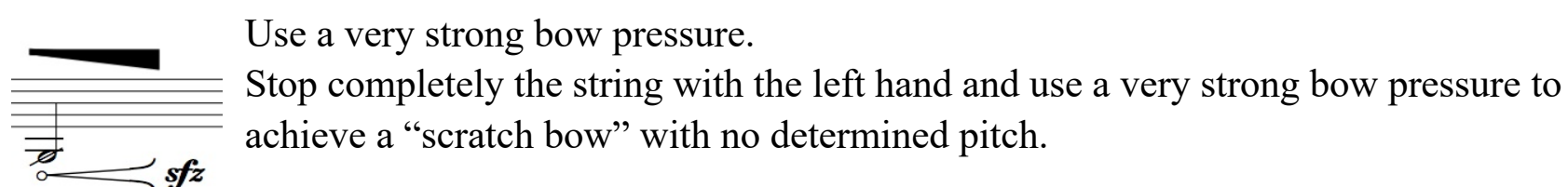
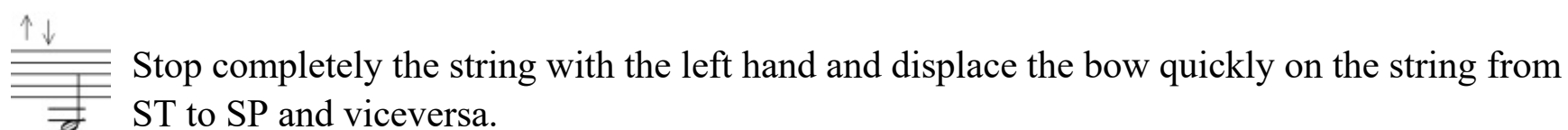
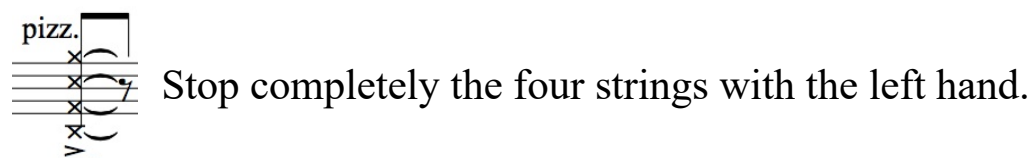
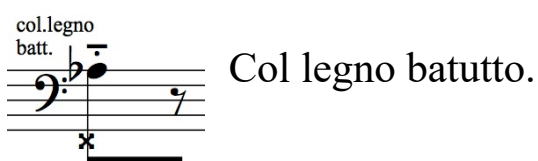
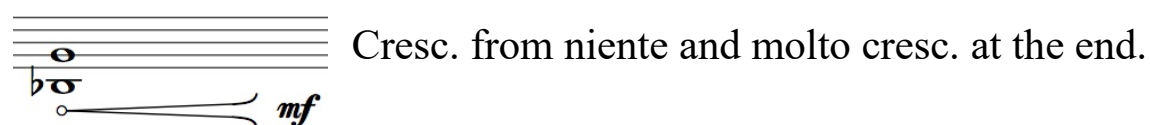
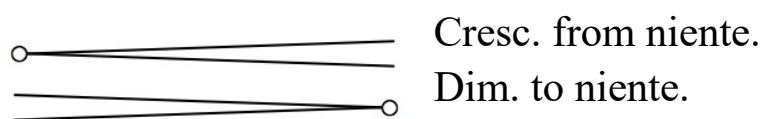
Gradually change from “palm mute” to ord.

Strings

N.	Normal	Ic	First string
S.P.	Sul Ponte	Iic	Second string
S.T.	Sul Tasto	IIIc	Third string
M.S.P.	Molto Sul Ponte	IVc	Fourth string
M.S.T.	Molto Sul Tasto		


N \longrightarrow S.P. Gradual displacement of the bow, from one position to another, in the duration indicated.

Pizz. (l.v.) "let ring" the pizzicati.



Conventions

Accidentals are valid throughout the whole bar.

 Tremolo as fast as possible.

Primavera negli occhi

6/8 Allegro jubiloso (♩ = 84)

Soprano *mf*
Giunt' è la Pri - ma - ve - ra

2/4 Allegro jubiloso (♩ = 84)

Clavecin

Archiluth

2/4 Allegro jubiloso (♩ = 84)

Violon 1 *pizz.* *p* *mp*

Violon 2 *pizz.* *p* *mp*

Violon 3 *pizz.* *p* *mp*

Violon 4 *pizz.* *mp*

Violon 5 *pizz.* *mp*

Violon 6 *pizz.* *mp*

Alto 1 *pizz.* *p* *mp*

Alto 2 *pizz.* *mp*

Violoncelle 1

Violoncelle 2

Contrebasse *pizz.* *p* *mp*

5

S. *p* *f* *p subito*
e fes - to - set - - - - - ti

Clav.

Archiluth

5

VI. 1 (pizz.) *mp* *mf* *p*

VI. 2 (pizz.) *mp* *mf* *p*

VI. 3 (pizz.) *mp* *mf* *p*

VI. 4 (pizz.) *pp* *p* *mf* *p sub.* *p*

VI. 5 (pizz.) *p* *p* *mf* *p sub.* *p*

VI. 6 (pizz.) *pp* *p* *mf* *p sub.* *p*

A. 1 (pizz.) *mp* *mf* *p*

A. 2 (pizz.) *pp* *p* *mf* *p sub.* *p*

Vc. 1 arco *pp* *p* *mp* *mf* *p sub.*

Vc. 2 arco *pp* *p* *mp* *mf* *p sub.*

Cb. (pizz.) *pp subito* *p* *mp* *mf* *p sub.* arco

10 *mf* *p*

S. La Sa - lu - tan gl' Au - gei con lie - to can - - - - -

Clav.

Archiluth

10

VI. 1 *mp* *pp* *mp* arco

VI. 2 *mp* *pp* *mp*

VI. 3 *mp* *pp* *mp* arco

VI. 4 *p* *p*

VI. 5 *p* *p*

VI. 6 *p* *p*

A. 1 *mp* *pp* *mp*

A. 2 *p* *p*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. *mp* *pp*

15 *f* *p* *mf*

S. - - - - - to E i fon-ti al -lo Spi-

Clav. *8^{vb}*

Archiluth *p* *mp*

15

VI. 1 *mf*

VI. 2

VI. 3 *mf*

VI. 4

VI. 5

VI. 6

A. 1 arco *mf*

A. 2 arco *mf*

Vc. 1 *mf*

Vc. 2 *mf* pizz. *mp*

Cb. *mf* *mp*

20

S. *p* *f* *meno forte*
ar de Zef - fi - ret - - - - - ti

Clav.

Archiluth *f* *pp*

20

VI. 1 *pizz.* *mp*

VI. 2 *pizz.* *mp*

VI. 3 *pizz.* *mp*

VI. 4 *pizz.* *mp*

VI. 5 *pizz.* *mp*

VI. 6 *pizz.* *mp*

A. 1 *pizz.* *mp*

A. 2 *pizz.* *mp*

Vc. 1 (arco) *mp* *f* *pp* III

Vc. 2 arco *f* *pp* III

Cb. *f* *pp*

25 30

S. *mf* *pp* *mp* *p* *pp*
con dol - ce mor - mo - ri - o Scor - - - -

Clav.

Archiluth *mp* *p*

25 30

VI. 1 arco *p* *pp* *pp*
p *pp*

VI. 2 arco *p* *pp* *pp*
p *pp*

VI. 3 arco *p* *pp* *pp*

VI. 4 arco *p* *pp* *pp*

VI. 5 arco

VI. 6 arco

A. 1

A. 2

Vc. 1 *mp* *p* *pp* *tr* *tr*

Vc. 2 *mp* *p* *pp* *tr* *tr*

Cb. *mp* *p*

35

S. *mf* *ff* *mp*
 - - - ro - no in - tan - - - - - to:

Clav.

Archiluth *mp* *mf* *f* *p*
 35

VI. 1 *f* *p*

VI. 2 *f* *p*

VI. 3 *f* *p*

VI. 4 *f* *p*

VI. 5 *mp* *f* *p*

VI. 6 *mp* *f* *p*

A. 1 arco *mp* *f* *p* *p*

A. 2 arco *mp* *f* *p* *p*

Vc. 1 (arco) *mp* *f* *p*

Vc. 2 (arco) *mp* *f* *p*

Cb. (arco) *mp* *f* *p*

f *énergique* *mf* *sf* 40

S. Ven - - gon' co - pren - do

Clav.

Archiluth *mf* 40

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1 *mf* 5 5 5 5

A. 2 *mf* 5 5 5 5

Vc. 1 *mf* 5 5 5 5

Vc. 2 *mf* 5 5 5 5

Cb. *mf* 5 5 5 5

The musical score for page 9 consists of the following parts:

- S. (Soprano):** Vocal line with lyrics "l'a - - - er di - - ne - ro - - a - -". Dynamics include *f*, *mf*, *sf*, and *ff*.
- Clav. (Clavichord):** Bass clef, playing a rhythmic accompaniment of eighth notes with a '5' fingering.
- Archiluth (Archlute):** Bass clef, playing a rhythmic accompaniment of eighth notes with a '5' fingering.
- VI. 1 - VI. 6 (Violins):** Six staves, all containing rests.
- A. 1 - A. 2 (Violas):** Two staves in alto clef, playing a rhythmic accompaniment of eighth notes with a '5' fingering.
- Vc. 1 - Vc. 2 (Violoncellos):** Two staves in bass clef, playing a rhythmic accompaniment of eighth notes with a '5' fingering.
- Cb. (Cello/Bass):** Bass clef, containing rests.

45

mp *pp*

S. man to

Clav.

Archiluth

45

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1 *p*

A. 2 *p* sul tasto

Vc. 1

Vc. 2

Cb.

50 *f* *mp* *f* *mp*

S. E Lam - - pi, e tuo - - - ni

Clav. *pp*

Archiluth *pp* sul tasto

50

VI. 1 (arco) *mf* 5 5 5 5 5 5 5 5

VI. 2 (arco) *mf* 5 5 5 5 5 5 5 5

VI. 3 (arco) *mf* 5 5 5 5 5 5 5 5

VI. 4 (arco) *mf* 5 5 5 5 5 5 5 5

VI. 5 pizz. *mf* 5 5 5 5 5 5 5 5

VI. 6 pizz. *mf* 5 5 5 5 5 5 5 5

A. 1 *mf* 5 5 5 5 5 5 5 5

A. 2 pizz. *mf* 5 5 5 5 5 5 5 5

Vc. 1 *pp* sul tasto 5 5 5 5 5 5 5 5

Vc. 2 *pp* sul tasto 5 5 5 5 5 5 5 5

Cb. *pp* 5 5 5 5 5 5 5 5

55

S. *sfz* *mp* *f* *rit.*

ad an - nun - tiar - la e - let - ti

Clav. *p* *rit.*

Archiluth *p*

55

VI. 1 *mf subito* *p* *rit.*

VI. 2 *mf subito* *p*

VI. 3 *mf subito* *p*

VI. 4 *mf subito* (pizz.) *p*

VI. 5 *mf subito* (pizz.) *p*

VI. 6 *mf subito* *p*

A. 1 *p* *mf subito* *p*

A. 2 *p* (arco) *mf subito* *p*

Vc. 1 *p* (arco) *mf subito*

Vc. 2 *p* (arco) *mf subito*

Cb. *p* *mf subito*

sul tasto leggero

arco

arco sul tasto leggero

(arco) sul tasto leggero

N

N

N

A tempo 60

S. *mp* In - di ta - cen - do ques - ti, *p* gl' Au - gel - let - ti *f* *meno f*

Clav. **A tempo**

Archiluth

VI. 1 **A tempo** 60 pizz. *p* *mp*

VI. 2 pizz. *p* *mp*

VI. 3 pizz. *mp*

VI. 4 pizz. *p* *mf*

VI. 5 (pizz.) *p* *mf*

VI. 6 (pizz.) *p* *mf*

A. 1 (pizz.) *mp*

A. 2 (pizz.) *p* *mf*

Vc. 1 *p* *mp* *mf*

Vc. 2 *p* *mp* *mf*

Cb. *p* *mp* *mf*

65

S. *mf* Tor - nan di nuo - vo *mf* al lor ca - no-ro in-

Clav.

Archiluth

65

VI. 1 *mp*

VI. 2 *p* *mp* *mp*

VI. 3 *p* *mp* *mp*

VI. 4 *p* *p*

VI. 5 *p*

VI. 6 *p*

A. 1 *p* *mp* *mp*

A. 2 *p*

Vc. 1 *p* *mp*

Vc. 2 *p* *mp*

Cb. *p* *mp* *mp*

70 *f* **molto rit.** *p*

S. can - - - - - to:

Clav. **molto rit.**
8^{ub}

Archiluth *p*

70 **molto rit.**

VI. 1 arco *mf*

VI. 2

VI. 3 arco *mf*

VI. 4

VI. 5

VI. 6

A. 1 arco *mf*

A. 2 arco *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

75 **4 Dolce, tranquilo**

4 ♩ = 63

S. **4** $\text{♩} = 63$
E quin-di sul_ fi-o-ri-to a-me-no

Clav. **Dolce, tranquilo** $\text{♩} = 63$

Archiluth *pp*

75 **4 Dolce, tranquilo**

4 ♩ = 63

VI. 1 flautando *pp*

VI. 2 flautando arco *pp*

VI. 3 flautando *pp*

VI. 4 flautando arco *pp*

VI. 5 flautando arco *pp*

VI. 6

A. 1

A. 2

Vc. 1 sul tasto *pp*

Vc. 2 sul tasto *pp*

Cb. IIIc *pp*

2 + 3 80 mormorando *pp*

S. pra - to Al ca - ro

Clav. 2 + 3 6

Archiluth

VI. 1 2 + 3 80 N → sul tasto *mp*

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1 (sul tasto)

Vc. 2 (sul tasto)

Cb. sul tasto

S. mor - mo - rio

Clav.

Archiluth

VI. 1

VI. 2 flautando 3 pp

VI. 3 flautando 3 pp

VI. 4 flautando pp

VI. 5 flautando 3 pp

VI. 6

A. 1

A. 2

Vc. 1 (sul tasto) pp

Vc. 2 (sul tasto) pp

Cb. (sul tasto) pp

Detailed description: This page of a musical score features a vocal line at the top with the lyrics 'mor - mo - rio'. The vocal line is in 4/4 time and includes a fermata over the final note. Below the vocal line is a Clavichord part with a complex, rhythmic accompaniment in the left hand and a melodic line in the right hand. The Archlute part provides a simple harmonic accompaniment. The string section consists of six Violins (VI. 1-6) and two Violas (A. 1-2). Violins 2, 3, 4, and 5 have flautando markings and play a triplet figure in the second measure of the second system. The Violoncello (Cb.) and two Violas (Vc. 1-2) are marked 'sul tasto' and play a sustained, low-register accompaniment. The score is divided into two systems, with a time signature change from 4/4 to 2/4 in the second system.

S. *p* 85 3 + 2
di fro - de e pian - te

Clav. 3 + 2 6

Archiluth

VI. 1 flautando *pp* 85 3 + 2 *mp* N sul tasto

VI. 2

VI. 3

VI. 4

VI. 5 N 3 *pp*

VI. 6 arco 3 *pp*

A. 1 *pp*

A. 2 *pp*

Vc. 1 (sul tasto)

Vc. 2 (sul tasto)

Cb. (sul tasto)

pp mormorando

S. Dor - me'l Ca-prar

Clav.

Archiluth

VI. 1

VI. 2 flautando *pp*

VI. 3 flautando *pp*

VI. 4 N *pp* flautando *pp*

VI. 5 flautando *pp*

VI. 6

A. 1

A. 2

Vc. 1 (sul tasto)

Vc. 2 (sul tasto)

Cb. (sul tasto)

Detailed description of the musical score: The score is for page 20 of a piece. It features a vocal line (S.) with lyrics 'Dor - me'l Ca-prar'. The vocal line is marked *pp mormorando*. The piano accompaniment (Clav.) consists of a complex, dense texture in the right hand and a simpler bass line in the left hand. The string section includes Archiluth, six Violins (VI. 1-6), two Violas (A. 1-2), and two Cellos (Vc. 1-2) and a Contrabass (Cb.). The Violins 2, 3, 4, and 5 parts have flautando passages marked *pp*. The Viola and Cello parts are marked (sul tasto). The score is in 2/4 time and ends with a 4/4 time signature.

90 **molto rall.**

S. *p* col_ fi - do can' à_ la - to.

Clav. **molto rall.**

Archiluth

90 **molto rall.**

VI. 1 flautando sul pont. ,

VI. 2 sul pont. ,

VI. 3 sul pont. ,

VI. 4 sul pont. ,

VI. 5 sul pont. ,

VI. 6

A. 1

A. 2

Vc. 1 *ppp*

Vc. 2 *ppp*

Cb. *ppp*

6/8 $\text{♩} = 84, \text{ a tempo primo}$ 95 *mf* *p* *f* *meno f*

S. Di pas - to - ral Zam - po - gna_ al suon fes - tan - - - - - te

Clav. $\text{♩} = 84, \text{ a tempo primo}$

Archiluth

VI. 1 $\text{♩} = 84, \text{ a tempo primo}$ 95 *pizz.* *mp* *p*

VI. 2 *pizz.* *mp* *p*

VI. 3 *pizz.* *mp* *p*

VI. 4 *pizz.* *mp* *pp* *mp*

VI. 5 *pizz.* *mp* *pp* *mp*

VI. 6 *pizz.* *mp* *pp* *mp*

A. 1 *pizz.* *mp* *p*

A. 2 *pizz.* *mp* *pp* *mp*

Vc. 1 *pp* *p* *mp*

Vc. 2 *pp* *p* *mp*

Cb. *pizz.* *mp* *pp* *p* *mp*

100

S. Dan - zan Nin - fe e Pas - tor nel tet - to a - - - -

Clav. 5 5 5 5

Archiluth. *mf* 5 5 5 5 *pp*

VI. 1 (pizz.) *pp* arco *mp*

VI. 2 (pizz.) *pp* *mp*

VI. 3 (pizz.) *pp* arco *mp*

VI. 4 (pizz.) *p*

VI. 5 (pizz.) *p*

VI. 6 (pizz.) *p*

A. 1 (pizz.) *pp* *mp*

A. 2 (pizz.) *p*

Vc. 1 *mf* 5 5 5 5 *pp*

Vc. 2 *mf* 5 5 5 5 *pp*

Cb. arco *mf* 5 5 5 5 *pp*

S.
- ma - - - - - to
f *p* 105

Clav.
8^{vb}

Archiluth
mf 105

VI. 1
mf

VI. 2

VI. 3
mf

VI. 4

VI. 5

VI. 6

A. 1
arco
mf

A. 2
arco
mf

Vc. 1
mf 3

Vc. 2
mf 3

Cb.
mf

110

S. *mf* Di la pri - ma - ve - ra all' - *pp* ap - pa - rir - bril - lan - *sfz*

Clav.

Archiluth *mf* *p* *mp*

110

VI. 1 *pizz.* *mf*

VI. 2 *pizz.* *mf*

VI. 3 *pizz.* *mf*

VI. 4

VI. 5

VI. 6

A. 1 *pizz.* *mf*

A. 2

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Cb. *mf* *p*

S. *ff* *pp subito* 115
te...

Clav. *ppp*

Archiluth. *ppp*

VI. 1 arco *mp* *f* *pp* gliss.

VI. 2 arco *mp* *f* *pp* gliss.

VI. 3 (pizz.) *mp* *f* *pp* arco gliss.

VI. 4 arco *mp* *f* *pp* pizz.

VI. 5 arco *mp* *f* *pp* pizz.

VI. 6 (pizz.) *mp* *f* *pp*

A. 1 arco *mp* *f* *pp* gliss. pizz. *ppp*

A. 2 (arco) *mp* *f* *pp* pizz. *ppp* pizz.

Vc. 1 *mp* *f* *ppp* IVc

Vc. 2 *mp* *f* *ppp* IVc pizz. *ppp*

Cb. *mp* *f* *ppp* pizz.

Il corpo dell'estate

Antonio Juan-Marcos (b.1979)

Larghetto, ♩ = 63

ff

Soprano

So - tto du - ra

Clavecin

soutenir les notes

Archiluth

Larghetto, ♩ = 63

ff

Violon 1

sfz > *p* *sfz* > *p* *f*

Violon 2

sfz

Violon 3

sfz > *p* *f*

Violon 4

sfz

Violon 5

sfz *sfz*

Violon 6

sfz

Alto 1

sfz arco *f* *ff*

Alto 2

sfz *p* *f* *ff*

Violoncelle 1

sfz > *p* arco *f* *ff*

Violoncelle 2

sfz *sfz* > *p* *f* *ff*

Contrebasse

ff *mf*

5

f sfz p < mf p < sfz f sfz sfz f

S. Sta - ggi - on_ dal_ So - le a - cce - sa_ Lan-gue l'

Clav. *simile*

Archiluth *simile*
mf > p f f > mf

5

VI. 1

VI. 2 *f*

VI. 3

VI. 4 *f*

VI. 5 arco ST. 3 SP. 3
p mf

VI. 6 arco ST. 3 SP. 3
p mf

A. 1 ST. 3 SP. 3 N. *f*

A. 2 ST. 3 SP. 3 N. *f*

Vc. 1 ST. 3 SP. 3 N. *f*

Vc. 2 ST. 3 SP. 3 N. *f*

Cb. *pp f ppp mf* pizz.

S. *ff* *f* *sfz* 10 *f* *sfz* *p* *f*

hu om, o m lan-gue l gre - gge. gre-gge, ed

Clav.

Archiluth *f* *f* *mf* *p* *f* *f*

VI. 1 10 *f*

VI. 2 *f* *pp* *f* N. *3* S.T. *f*

VI. 3 *mf* *f* *f* *pp* N. *3* S.T.

VI. 4 *mf* *f* *pp* N. *3* S.T. *f*

VI. 5 *mf* *f* *pp* N. *3* S.T. *f*

VI. 6 *mf* *f* *pp* N. *3* S.T. *f*

A. 1 *mf* *f* *f* *pp* N. *3* S.T. *f*

A. 2 *mf* *f* *pp* N. *3* S.T. *f*

Vc. 1 *mf* *f* *pp* N. *3* S.T. *f*

Vc. 2 *mf* *f* *pp* N. *3* S.T. *f*

Cb. arco *f* *pp* pizz. *mf* arco *f* *pp* pizz. *f*

S. *sfz* *mf* *f*
 a ar - de il Pi-no

Clav.

Archiluth *ff* *p* *f*

VI. 1 *pizz.* *mp* *ff* *arco* N. *S.P.* *f* *sfz* *p*

VI. 2 *pizz.* *mp* *ff* *arco* N. *S.P.* *f* *sfz*

VI. 3 *pizz.* *mp* *ff* *arco* N. *S.P.* *f* *sfz* *p*

VI. 4 *pizz.* *ff* *arco* N. *S.P.* *f* *sfz* *sfz*

Vln. 5 tambouriner *mp* *ff* *arco* N. *S.P.* *f* *sfz*

Vln. 6 tambouriner *mp* *ff* *arco* N. *S.P.* *f* *sfz*

A. 1 *f* *3* N. *S.P.* *f* *sfz* *p*

A. 2 *f* *3* N. *S.P.* *f* *sfz* *sfz*

Vc. 1 *f* *3* N. *S.P.* *f* *sfz* *p*

Vc. 2 *f* *3* N. *S.P.* *f* *sfz* *p*

Cb. *arco* *f* *pizz.* *arco* *f*

15

Detailed description of the musical score: The score is for page 30 of a piece. It features a vocal line (S.) with lyrics 'a ar - de il Pi-no'. The vocal line starts with a *sfz* dynamic, then *mf*, and finally *f*. The piano accompaniment (Clav.) and Archiluth parts are also present. The string section (VI. 1-4, Vln. 5-6, A. 1-2, Vc. 1-2, Cb.) includes various dynamics like *mp*, *ff*, *f*, *sfz*, and *p*. The woodwind parts (VI. 1-4) are marked *pizz.* and *arco*. The score includes various musical notations such as slurs, accents, and dynamic markings.

S. *mp* Pi-no; 20 *mp* < *mf* Scio - - Scio - - glie *mp* — *f* — *mp*

Clav.

Archiluth *pp*

VI. 1 flautando *p* 20 *p* *mf* *f*

VI. 2 arco flautando *p* *mf* *f*

VI. 3 arco sul tasto *p* *mp* *f*

VI. 4 arco sul tasto *p* *mp* *f*

VI. 5

VI. 6

A. 1 sul tasto *mp* *p* *mp*

A. 2 sul tasto arco *mp* *p* *mp*

Vc. 1 sul tasto *mf* *p* *f*

Vc. 2 arco sul tasto *mf* *p* *f*

Cb. pizz. *pp*

S.
il Cu - cco_ Cu - cco_ Cu - cco
ff *p* **25** *mp* *f* *f* *mp*

Clav.

Archiluth
p *pp*

VI. 1
N. *f* *pp* **25** *f* *mf* *pp* arco

VI. 2
N. *f* *pp* *f* *pp*

VI. 3
N. *f* *pp* *f* *pp*

VI. 4
N. *f* *pp* *f*

VI. 5
arco N. *f* *pp* arco *p* *f*

VI. 6
arco N. *f* *pp* arco *p* *f*

A. 1
pp *pp* *mp* *f* pizz.

A. 2
pp *pp* *mp* *f* pizz.

Vc. 1
pp *pp* sul tasto *p* *f*

Vc. 2
pp *pp* sul tasto *p* *f*

Cb.
arco *p* pizz. *pp* arco *pp*

30

S. *f* *mp* *ff* *f*
 la Vo - - ce, e

Clav.

Archiluth *pp* *f* *p* *ff*
 palm mute → ord. palm mute → ord.

30

VI. 1 *mf* *pp* *mf* *pp* *mf* *p* *ff* *f*

VI. 2 *f* *p* *ff* *f*

VI. 3 *f* *p* *ff* *f*

VI. 4 *pp* *f* *p* *ff* *f*

VI. 5 *pizz.* *pp* *f* *p* *ff*

VI. 6 *pizz.* *pp* *f* *p* *ff*

A. 1 *pp* *f* *mp* *ff*

A. 2 *pp* *f* *mp* *ff*

Vc. 1 *pizz.* *pp* *f* *p* *ff*

Vc. 2 *pizz.* *pp* *f* *p* *ff*

Cb. *f* *p* *ff*

sul tasto arco *pizz.* *arco*

35

S. *sfz* *ff* *mp* *mp* *ff* *mp*
tos - to - in - te - sa te - sa Can - - - - - ta

Clav.

Archiluth *f* *f* *pp* *mp* *pp*

VI. 1 *f* *ff* *pp* *mf* *pp*
pizz. arco MST. N. MSP.

VI. 2 *f* *ff* *pp* *mf* *pp*
pizz. arco MST. N. MSP.

VI. 3 *f* *ff* *pp* *mf* *pp*
pizz. arco MST. N. MSP.

VI. 4 *f* *ff* *pp* *mf* *pp*
pizz. arco MST. N. MSP.

VI. 5 *f* *ff* *pp* *mf* *pp*
pizz. arco MST. N. MSP.

VI. 6 *f* *ff* *pp* *mf* *pp*
pizz. arco MST. N. MSP.

A. 1 *f* *ff* *pp* *mf* *pp*
arco MST. N. MSP.

A. 2 *f* *ff* *pp* *mf* *pp*
arco MST. N. MSP.

Vc. 1 *f* *ff* *pp* *mf* *pp*
arco MST. N. MSP.

Vc. 2 *f* *ff* *pp* *mp* *pp*
arco *leggero* pizz. MST. N. MSP.

Cb. *f* *f* *pp* *mp* *pp*
pizz.

40

S. *f* *mp subito* *f subito*
 la Tor-to - re - lla e

Clav.

Archiluth *f* *mp* *f*

40

VI. 1 N. *mf* pizz. *p* sul pont. arco *ff* pizz. *p*

VI. 2 N. *mf* pizz. *p* sul pont. arco *ff* pizz. *p*

VI. 3 N. *mf* pizz. *p* arco sul pont. *ff* pizz. *p*

VI. 4 N. *mf* pizz. *p* sul pont. arco *ff* pizz. *p*

VI. 5 N. *mf* pizz. *p* sul pont. arco *ff* pizz. *p*

VI. 6 N. *mf* pizz. *p* tambouriner *p* *f*

A. 1 N. *p* tambouriner *p* *f*

A. 2 N. *p* tambouriner *p* *f*

Vc. 1 N. *p* tambouriner *p* *f*

Vc. 2 N. *p* tambouriner *p* *f*

Cb. arco *f* *mp* *f*

S. *f* *mp* *f* 45 *p*
 1 gar - de - - - li - no

Clav. *p*

Archiluth *pp* *p*

Vi. 1 arco, pizz. 3 45 arco, *sfz* *p*
mp *f*

Vi. 2 arco, pizz. 3 *sfz*
mp *f*

Vi. 3 arco 3, pizz. *sfz* *p*
p *f*

Vi. 4 arco 3, pizz. 3 *sfz*
p *f*

Vi. 5 arco *p* *f* *sfz* *sfz*

Vi. 6 arco *p* *f* *sfz*

A. 1 arco sul tasto, pizz. *mp* *f* *sfz* *p*

A. 2 arco sul tasto, pizz. *mp* *f* *sfz* *sfz*

Vc. 1 arco sul tasto, pizz. *p* *f* *p* *sfz* *p*

Vc. 2 arco sul tasto, pizz. *p* *f* *p* *sfz*

Cb. pizz. *pp* *p*

50

sfz *sfz*

gar-de - gar-de - li - no

Clav. soutenir les notes *simile* 3 3 3

Archiluth 3 *f* 3 *mp* *mf* 3

50

VI. 1 *f*

VI. 2

VI. 3 *f*

VI. 4

VI. 5

VI. 6

A. 1 *f* *ff* *mp*

A. 2 *f* *ff* *mp*

Vc. 1 *f* *ff* *mp*

Vc. 2 *f* *ff* *mp*

Cb. *ff*

S. *p* e | gar - de - li - no *f* e e | *mf* gar - de - *mp* li - no,

Clav.

Archiluth *> p* *f* *f*

*) Bloquer complètement la quatrième corde avec la main gauche.
 *) Utiliser une très forte pression d'archet afin d'obtenir une sonorité «scratch bow» sans hauteur déterminée.

VI. 1 *mf*

VI. 2 arco *mf*

VI. 3 *mf*

VI. 4 arco *mf*

VI. 5 arco ST. *pp* *mf*

VI. 6 arco ST. *pp* *mf*

A. 1 ST. *pp* *mf*

A. 2 ST. *pp* *mf*

Vc. 1 ST. *pp* *mf*

Vc. 2 ST. *pp* *mf*

Cb. *p* *f* *f* pizz. arco

55 **Allegro, ♩ = 126**

Murmurando
mp *p* *mf*

S. Ze-ffi-ro dol-ce Spi-ra, mà con-te - sa

Clav.

Archiluth.

55 **Allegro, ♩ = 126**

VI. 1

VI. 2 *pizz.* *ppp*

VI. 3 *pizz.* *ppp*

VI. 4

VI. 5

VI. 6 *molto sul tasto* *ppp* *leggero, ST* *pp* *poco*

A. 1

A. 2 *molto sul pont.* *pp* *IVc* *alla punta* *leggero, SP* *pp*

Vc. 1 *molto sul tasto* *ppp* *leggero, ST* *pp* *poco*

Vc. 2 *molto sul pont.* *pp* *IIC* *alla punta* *leggero, SP* *pp*

Cb.

60 *mp* (3 + 2) *sfz* *mf*

S. Mou-ve Bo - re - a im - pro - vi - so al Sou vi - ci - no; E pian - ge pian-ge pian-ge

Clav.

Archiluth *pp*

VI. 1 *pizz.* *ppp* (3 + 2)

VI. 2

VI. 3

VI. 4

VI. 5 *leggero, ST* *pp* *mp* *alla punta leggero, SP*

VI. 6 *mp* *alla punta leggero, SP*

A. 1

A. 2 *poco* *mp* *sul tasto*

Vc. 1 *mp* *alla punta leggero, SP*

Vc. 2 *poco* *mp* *sul tasto*

Cb. *ST* *pp*

p *mf* **65** *f*

S. il Pas - to - rel, per - che sos - pe - sa sos - pe - sa

Clav.

Archiluth *mp* *f*

65

VI. 1

VI. 2

VI. 3

VI. 4 *pp* *f* sul tasto *N.*

VI. 5 *pp* *mp* *poco* *f* *N.*

VI. 6 *pp* *mp* *poco* *f* *N.*

A. 1 *pp* *f* sul tasto *N.*

A. 2 *mp* *pp* *f* *N.* *SP* *N.*

Vc. 1 *pp* *mp* *f* *N.* *SP* *N.*

Vc. 2 *mp* *pp* *f* *N.* *SP* *N.*

Cb. *f*

S. 

Clav. 

Archiluth 

VI. 1 *archet sur l'eclisse*
"le plus forte possible"
simile 

VI. 2 *archet sur l'eclisse*
"le plus forte possible"
simile 

VI. 3 *archet sur l'eclisse*
"le plus forte possible"
simile 

VI. 4 *archet sur l'eclisse*
"le plus forte possible"
simile 

VI. 5 *archet sur l'eclisse*
"le plus forte possible"
simile 

VI. 6 *archet sur l'eclisse*
"le plus forte possible"
simile 

A. 1 *molto sul tasto*
ppp 

A. 2 *molto sul pont.*
pp 

Vc. 1 *Ic molto sul tasto*
ppp 

Vc. 2 *IIIc molto sul pont.*
pp 

Cb. 

70 (3+2) *p* *f*

S. Te - me fie-ra bo-ras-ca,e'l suo des - ti - no; des - ti - no des - ti - no des - ti - no

Clav.

Archiluth

70 (3+2) pizz. *p*

VI. 1

VI. 2 pizz. *p*

VI. 3 arco flautando *p* MST *mp*

VI. 4 flautando *p*

VI. 5 flautando *pp* alla punta leggero, SP *p*

VI. 6 alla punta leggero, SP *pp* *p* *pp* MST

A. 1

A. 2 ST *p* *p* *pp*

Vc. 1 Ilc *p* *p*

Vc. 2 alla punta leggero, SP *pp* *p* *pp* MST

Cb. *pp*

75

S. *f*
des - ti - no;

Clav.

Archiluth *f*
Bloquer complètement la
trezième corde avec la main gauche.
Sonorité percussive sans hauteur déterminée
pp
8^{vb}

75 arco
flautando
ppp
arco
flautando
ppp

VI. 1 *ppp*

VI. 2 *ppp*

VI. 3 *mp* *f*
ST 3 → N

VI. 4 *f*
ST 3 → N

VI. 5 *mp* *p* *f*
N 3

VI. 6 *mp* *p* *f*
N 3

A. 1 *f*
ST 3 → N

A. 2 *mp* *f*
SP 3 → N
MSP 3

Vc. 1 *mp* *f*
3 3 3

Vc. 2 *mp* *p* *f*
N 3 3 3
MSP 3

Cb. *f*

S. *(Empty staff)*

Clav. *(Right hand: 4/4, 2/4, 3/4, 4/4 measures with triplets and rests; Left hand: 4/4, 2/4, 3/4, 4/4 measures with triplets and rests)*

Archiluth. *(Bass clef, 4/4, 2/4, 3/4, 4/4 measures with continuous sixteenth-note patterns)*

VI. 1 *(Violin 1: 4/4, 2/4, 3/4, 4/4 measures with triplets and dynamics p, pp; includes MST annotation)*

VI. 2 *(Violin 2: 4/4, 2/4, 3/4, 4/4 measures with triplets and dynamics p, pp; includes MST annotation)*

VI. 3 *(Violin 3: 4/4, 2/4, 3/4, 4/4 measures with pizzicato triplets and dynamics ppp, p, ppp)*

VI. 4 *(Violin 4: Empty staff)*

VI. 5 *(Violin 5: Empty staff)*

VI. 6 *(Violin 6: Empty staff)*

A. 1 *(Viola 1: Empty staff)*

A. 2 *(Viola 2: 4/4, 2/4, 3/4, 4/4 measures with dynamics pp; includes MST and MSP annotations)*

Vc. 1 *(Violoncello 1: 4/4, 2/4, 3/4, 4/4 measures with dynamics pp; includes MSP and MST annotations)*

Vc. 2 *(Violoncello 2: 4/4, 2/4, 3/4, 4/4 measures with dynamics pp; includes MST and MSP annotations)*

Cb. *(Cello: 4/4, 2/4, 3/4, 4/4 measures with dynamics pp; includes MSP and MST annotations)*

80

S. *mp* 3 To-glie alle mem - bra la - sse

Clav. 3

Archiluth (8)

80

VI. 1 *ppp* *pp* 3

VI. 2 *poco* 3

VI. 3 *p* *pp* 3

VI. 4 MST *p* *pp* *poco* 3

VI. 5 MST *pp* *poco* 3

VI. 6 *pizz.* *pp* *ppp* 3

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

S. *p* *mf* 85 *mf*
il Suo ri-po - so Il ti - mo - re

Clav. *pp* *ppp* *p*

Archiluth *pp* *ppp* *p*

VI. 1

VI. 2 ST *p*

VI. 3 (pizz.) *p*

VI. 4 ST *p*

VI. 5 ST *p*

VI. 6 *p* *pp* *p* leggero, SP

A. 1 *ppp* *p*

A. 2 *ppp* *p* leggero, SP

Vc. 1 *ppp* *p* IVc N

Vc. 2 *ppp* *p* leggero, SP

Cb. N *p*

S. *f* — *sfz* — *ff* *ff* *mp*
de' La - - - - - Lam - - pi,

Clav.

Archiluth palm mute *ff* subito

VI. 1 ST *p* *f* *ff* subito *p*
N

VI. 2 *f* *ff* subito *p*
N

VI. 3 *f* *ff* subito *p*

VI. 4 *f* *ff* subito *p*

VI. 5 *f* *ff* subito *p*

VI. 6 arco *ff* subito *p*

A. 1 *ff* subito *p*

A. 2 *ff* subito *p*

Vc. 1 *ff* subito *p*

Vc. 2 *ff* subito *p*

Cb. *ff* subito *p*

90 *ff* *sfz* *f* *sfz* (3 + 2)

S. e tuo - ni fi - e - - ri

Clav.

Archiluth

90 (3 + 2)

VI. 1 *f*

VI. 2 *f*

VI. 3 *f* arco

VI. 4 *f*

VI. 5 *f*

VI. 6 *f*

A. 1 *f*

A. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

Murmurando
mp *mf* *p* *ff subito* *p subito*

S. E de mos che, mos - che, mos - - che, _____

Clav.

Archiluth. *p*

VI. 1 *IVc* *N* *ppp* *mf* *ppp*

VI. 2 *IIIc* *pizz.* *ppp* *mf* *ppp*

VI. 3 *alla punta* *leggero, SP* *N* *ppp* *mf* *ppp* *SP*

VI. 4

VI. 5

VI. 6

A. 1 *pizz.* *arco* *alla punta, leggero* *SP* *N* *ppp* *mf* *ppp* *SP*

A. 2 *pizz.* *arco* *N* *IVc* *ppp* *mf* *ppp*

Vc. 1 *pizz.* *p* *arco* *Ic* *N* *ppp* *mf* *ppp*

Vc. 2 *pizz.* *p* *arco* *IVc* *(pizz.)* *ppp* *mf* *ppp*

Cb. *pizz.* *p*

95

S.

Clav.

Archiluth

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

Mettre une feuille de papier (format A4, 80gr)
au-dessus des cordes employées.

flautando
ppp

arco flautando
ppp

flautando
ppp

MSP 5 N 5
ppp *f* *ppp*

MST N
ppp *f* *ppp*

pizz. 3 3 3 3
ppp *f* *ppp*

MSP 5 5 5
pp

MSP
pp

IVc N
ppp 5 5 *f* 5 *ppp*

arco N
ppp *f* *ppp*

IIIc (pizz.)
ppp *f* *p*

100 *mp* *ff* ,

S. E de mos-che, e mos-co - ni

Clav. *simile* 5

Archiluth *f* *ppp* sul pont. 3

100 (flautando) *ppp* sul pont.

VI. 1

VI. 2 (flautando) *ppp* sul pont. 3

VI. 3 (flautando) *ppp* sul pont.

VI. 4

VI. 5

VI. 6

A. 1 N 5 5 5 5 5 5 5 5 MST *f* *pp* *ppp* sul pont. 5

A. 2 N MST *f* *pp* *ppp* sul pont.

Vc. 1

Vc. 2

Cb. arco *f* *pp* *ppp* pizz.

105

S.

Clav.

Archiluth

105

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

The musical score for page 53, measures 105-107, is written in 5/4 time. The Soprano (S.) part is mostly rests. The Clavichord (Clav.) part features a triplet in the bass line. The Archlute (Archiluth) part has a melodic line with triplets and dynamics *pp* and *p*. The Violin (VI.) and Viola (A.) parts are mostly rests, with some triplets and dynamics in the Viola parts. The Cello (Cb.) part is mostly rests.

(3 + 2)

S. *mp* *mf*
il Stu - ol fu - rio - so

Clav.

Archiluth

VI. 1 *pizz.* *p*

VI. 2 *pizz.* *p*

VI. 3 MST *pp* *p* (MST)

VI. 4 MST *ppp* *p* *p*

VI. 5 MST

VI. 6 arco MST *ppp* (MST)

A. 1

A. 2 N IVc *pp* *p* *p*

Vc. 1

Vc. 2 *ppp* (MST)

Cb. IIIc arco *pp*

Detailed description of the musical score: The score is for page 54 and consists of ten staves. The vocal line (S.) is in 5/4 time, with a (3+2) measure structure. It features lyrics 'il Stu - ol fu - rio - so' and dynamic markings *mp* and *mf*. The piano accompaniment (Clav.) and Archiluth parts feature triplet patterns. The string section (VI. 1-6) includes pizzicato and arco parts with triplet patterns and dynamic markings like *p*, *pp*, and *ppp*. The woodwind section (A. 1, A. 2) and brass section (Vc. 1, Vc. 2, Cb.) also feature triplet patterns and dynamic markings. The Cb. part includes a marking 'IIIc arco'.

S. *ff* 110 *sfz*
 fu - rio - so fu - rio - so!

Clav.

Archiluth *f*

VI. 1 110 *f* arco *f*

VI. 2 *f* arco *f*

VI. 3 *f*

VI. 4 (MST) *f*

VI. 5 *f*

VI. 6 *f*

A. 1 MST *pp* *f*

A. 2 *f*

Vc. 1 MST *pp* *sfz* *f*

Vc. 2 *f* *sfz* *f*

Cb. *f* *sfz* *f*

Larghetto, ♩ = 63 115

S.

Clav.

Archiluth

Larghetto, ♩ = 63 115

VI. 1 *sfz* *p sfz* *p* *f* *mf* pizz. 3 3 3 3

VI. 2 *sfz* *mf* pizz. 3 3 3 3

VI. 3 *sfz* *p* *f* *mf* pizz. 3 3 3 3

VI. 4 *sfz*

VI. 5 *sfz* *sfz*

VI. 6 *sfz*

A. 1 *sfz* *p* *f* *ff* arco

A. 2 *sfz* *p* *f* *ff* arco

Vc. 1 *sfz* *p* *f* *ff*

Vc. 2 *sfz* *sfz* *p* *f* *ff* arco

Cb. *ff*

ff *sfz* *f* *sfz* *mf* *mp*

S. Ah, che pur tro-p-po i Su - o ti - mor

Clav. soutenir les notes

Archiluth. *f* *mf* *p* *simile*

VI. 1 (pizz.) *p*

VI. 2 (pizz.) *p*

VI. 3 (pizz.) *p*

VI. 4 arco *mf*

VI. 5 arco *mf* arco ST. *p*

VI. 6 arco *mf* arco ST. *p*

A. 1 *mp* ST. *p*

A. 2 *mp* ST. *p*

Vc. 1 *mp* ST. *p*

Vc. 2 *mp* ST. *p*

Cb. *mf* *pp*

Detailed description of the musical score: The score is for page 57 and features a vocal line and an orchestral accompaniment. The vocal line (S.) is in 5/4 time and consists of three measures. The first measure has a dynamic of *ff* and the lyrics 'Ah, che'. The second measure has a dynamic of *sfz* and the lyrics 'pur tro-p-po'. The third measure has dynamics of *f*, *sfz*, and *mf* and the lyrics 'i Su - o ti - mor'. The orchestral accompaniment includes: Clarinet (Clav.) with a 'soutenir les notes' instruction and triplet patterns; Cello/Double Bass (Archiluth.) with triplet patterns and dynamics *f*, *mf*, and *p*, marked 'simile'; Violins (VI. 1-3) with pizzicato patterns and dynamic *p*; Violins (VI. 4-6) with arco patterns and dynamic *mf*; and Cello/Double Bass (A. 1-2, Vc. 1-2) with patterns and dynamics *mp* and *p*. The Cello/Double Bass (Cb.) part has dynamics *mf* and *pp*. The score is written in 5/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.

f *sfz* 120

S. Son_ ve - ri_

Clav.

Archiluth *f* *mf* *p*

VI. 1 arco *mf* *ppp* *mp*
pizz. 120 pizz.

VI. 2 arco *mf* *ppp* *mp*
pizz. pizz.

VI. 3 arco *mf* *ppp* *mp*
pizz. pizz.

VI. 4 *p* *mp*

VI. 5 SP. *mf* *pp* *p* *mp*

VI. 6 SP. *mf* *pp* *p* *mp*

A. 1 SP. *mf* *pp* *p* *mp*

A. 2 SP. *mf* *pp* *p* *mp*

Vc. 1 *mf* *ppp* *mp*

Vc. 2 SP. *mf* *ppp* *mp*

Cb. *f* *ppp* *ppp* *mp*

S. *[Empty staff]*

Clav. *[Piano part with 5th fingerings and slurs]*

Archiluth. *[Double bass part, pp]*

VI. 1 *[Violin I, flautando, p, triplet]*

VI. 2 *[Violin II, flautando, p, triplet]*

VI. 3 *[Violin III, sul tasto, p, triplet]*

VI. 4 *[Violin IV, sul tasto, p, triplet]*

VI. 5 *[Violin V, mp < mf]*

VI. 6 *[Violin VI, mp < mf]*

A. 1 *[Viola I, sul tasto, mp]*

A. 2 *[Viola II, sul tasto, mp]*

Vc. 1 *[Violoncello I, sul tasto, mf, triplet]*

Vc. 2 *[Violoncello II, sul tasto, mf, triplet]*

Cb. *[Cello part, pizz., pp]*

125

S. *ff* *p* *f*
Tuo - na e

Clav.

Archiluth *f*

125

VI. 1 *f* *f* *f*

VI. 2 *f* *f* *f*

VI. 3 *p* *f* *f*

VI. 4 *p* *f* *f*

VI. 5 *f* *f* *f*

VI. 6 *f* *f* *f*

A. 1 *pp* *f*

A. 2 *pp* *f*

Vc. 1 *f* *pp* *f*

Vc. 2 *f* *pp* *f*

Cb. *f* *f*

arco

130

mf *ff* *mp* *ff*

S. ful - - - - mi - na il

Clav. *vcl.*

Archiluth. palm mute *p* *ff* ord.

130

VI. 1 *p* *ff* *ff*

VI. 2 *p* *ff* *ff*

VI. 3 *p* *ff* *ff*

VI. 4 *p* *ff* *ff*

VI. 5 sul tasto *p* *ff* N.

VI. 6 sul tasto *p* *ff* N.

A. 1 *p* *ff*

A. 2 *p* *ff*

Vc. 1 pizz. *p* *ff* arco

Vc. 2 pizz. *p* *ff*

Cb. pizz. *f* (pizz.) *p* *ff* arco *ff*

135

S. *mp* *ff*

Ciel. e

Clav.

Archiluth *pp* *mp* *pp*

135

VI. 1 *pp* *mf* *pp* MST. N. MSP.

VI. 2 *pp* *mf* *pp* MST. N. MSP.

VI. 3 *pp* *mf* *pp* MST. N. MSP.

VI. 4 *pp* *mf* *pp* MST. N. MSP.

VI. 5 *pp* *mf* *pp* MST. N. MSP.

VI. 6 *pp* *mf* *pp* MST. N. MSP.

A. 1 *pp* *mf* *pp* MST. N. MSP.

A. 2 *pp* *mf* *pp* MST. N. MSP.

Vc. 1 *pp* *mf* *pp* MST. N. MSP.

Vc. 2 arco leggero *pp* *mf* *pp*

Cb. pizz. *pp* *mp* *pp*

mf *ff* *mp* (3 + 2)

S. gran-di - no - so - Tron - ca - il -

Clav. *mp* *mf*

Archiluth. *mp* *mf* *f* *mp* *pp*

VI. 1 *pizz.* *mp* *mf* *arco* *sul pont.* *ff* *pizz.* *p* (3 + 2)

VI. 2 *pizz.* *mp* *mf* *arco* *sul pont.* *ff* *pizz.* *p*

VI. 3 *pizz.* *mp* *mf* *arco* *sul pont.* *ff* *pizz.* *p*

VI. 4 *pizz.* *mp* *mf* *arco* *sul pont.* *ff* *pizz.* *p*

VI. 5 *pizz.* *mp* *mf* *arco* *sul pont.* *ff* *pizz.* *p* *arco* *p*

VI. 6 *pizz.* *mp* *mf* *tambouriner* *p* *f* *arco* *p*

A. 1 *N.* *mp* *mf* *tambouriner* *p* *f* *arco* *sul tasto* *mp*

A. 2 *N.* *mp* *mf* *tambouriner* *p* *f* *arco* *sul tasto* *mp*

Vc. 1 *N.* *mp* *mf* *tambouriner* *p* *f* *arco* *sul tasto* *p*

Vc. 2 *N.* *mp* *mf* *tambouriner* *p* *f* *arco* *sul tasto* *p*

Cb. *arco* *mp* *mf* *f* *mp* *pizz.* *pp*

Detailed description of the musical score: The score is for page 63 of a musical work. It features a vocal line (S.) with lyrics 'gran-di - no - so - Tron - ca - il -'. The vocal line starts in 4/4 time with a mezzo-forte (mf) dynamic, then changes to 5/4 time with a fortissimo (ff) dynamic, and finally returns to 4/4 time with a mezzo-piano (mp) dynamic. The vocal line includes a (3 + 2) measure rest. The Clavichord (Clav.) part consists of two staves, with dynamics of mezzo-piano (mp) and mezzo-forte (mf). The Archlute (Archiluth.) part is in the bass clef, with dynamics of mp, mf, f, mp, and pp. The Violin (VI.) and Viola (Vc.) parts are in the treble clef. VI. 1-5 and VI. 6 have dynamics of mp, mf, ff, and p. VI. 6 includes a tambouriner section with dynamics of p and f. A. 1 and A. 2 are in the alto clef, with dynamics of mp, mf, p, and f. Vc. 1 and Vc. 2 are in the bass clef, with dynamics of mp, mf, p, and f. The Cello (Cb.) part is in the bass clef, with dynamics of mp, mf, f, mp, and pp. The score includes various performance instructions such as 'pizz.' (pizzicato), 'arco' (arco), 'sul pont.' (sul ponticello), 'tambouriner', and 'arco sul tasto'. There are also measure rests of (3 + 2) measures.

S. *mp* *f* *mp* ca - - - - - po

Clav. soutenir les notes, *simile*, *simile*

Archiluth. *p* *mp* *mf* *f*

VI. 1 arco *mp* *f* pizz. 3

VI. 2 arco *mp* *f* pizz. 3

VI. 3 arco 3 *p* *f* pizz.

VI. 4 arco 3 *p* *f* pizz. 3

VI. 5 *f*

VI. 6 *f*

A. 1 *f* arco 3

A. 2 pizz. *f* arco 3

Vc. 1 *f*

Vc. 2 *f*

Cb. arco *p* pizz. *p* *mp* *mf* *f*

Measures 140, 145 are indicated in boxes.

S.
mf a-lle a-lle *mp* Spi Spi - che e a'

Clav.
simile

Archiluth.
l.v.
f mp p

VI. 1
VI. 2
VI. 3
VI. 4
VI. 5
VI. 6
A. 1
A. 2
Vc. 1
Vc. 2
Cb.

arco ST. *pp*

ST. *pp*

ST. *pp*

ST. *pp*

p

p

p

p

p

150

S. *mp* *p*
gra - gra - - ni al - -

Clav.

Archiluth

150

VI. 1 *pizz.* *p* 3 3

VI. 2 *pizz.* *p*

VI. 3 *pizz. 3* *p* 3

VI. 4 *pizz.* *p*

VI. 5 *pizz. 3* *p* 3

VI. 6 *pizz.* *p*

A. 1 *pizz.* *p* 3

A. 2 *pizz.* *p*

Vc. 1 *pizz.* *p* 3

Vc. 2 *pizz.* *p*

Cb. *arco* *pp*

Allegro, ♩ = 126

155

S. -te ri

Clav.

Bloquer complètement la
trezième corde avec la main gauche.
Sonorité percussive sans hauteur déterminée

Archiluth

Allegro, ♩ = 126

155

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

S.

Clav.

Archiluth

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

MST

p *pp* *ppp* *pp*

p *pp*

(pizz.) *ppp* *p* *ppp* *p* *pp*

arco
MST *p* *pp* *poco*

mf *p* *mf*

mf *p* *mf*

p *mp* *mf*

p *mp* *mf*

The musical score is arranged in systems. The top system includes the Soprano (S.), Clavichord (Clav.), and Archlute (Archiluth). The middle system contains six Violin parts (VI. 1-6). The bottom system contains two Alto parts (A. 1-2), two Violoncello parts (Vc. 1-2), and a Contrabass (Cb.). The score is divided into three measures. The first measure is in 3/4 time, the second in 4/4, and the third in 3/4. The key signature changes from one flat to two flats. The Clavichord part features triplet patterns in both hands. The Archlute part has a continuous eighth-note accompaniment. The Violin parts play triplet patterns with various dynamics and articulations. The Alto and Violoncello parts play melodic lines with slurs and dynamic markings. The Contrabass part is mostly silent.

160

S. *mp*
al -

Clav.

Archiluth
(8) *p*

160

VI. 1

VI. 2

VI. 3
p *pp* *p*

VI. 4
poco

VI. 5
arco
MST
pp *poco*

VI. 6
(pizz.)
pp *ppp* *p* *pp* *p*

A. 1
mf *mp* *pp* *p*
leggero 5

A. 2
mf *mp*

Vc. 1
p *mp*

Vc. 2
p *mp*

Cb.
N

(3 + 2)

S. *f* *f* *ff* *fff* 165

- te - ri al - - - al - - - - te ri

Clav. *fff*

Archiluth *mp* *ff* *fff*

VI. 1 (3 + 2) N. *mp* *ff* *fff* 165

VI. 2 N. *mp* *ff* *fff*

VI. 3 arco *mp* *ff* *fff*

VI. 4 N. *mp* *ff* *fff*

VI. 5 N. *mp* *ff* *fff*

VI. 6 arco *mp* *ff* *fff*

A. 1 *mp* *ff* *fff*

A. 2 *leggero* *p* *mp* *ff* *fff*

Vc. 1 *leggero* *p* *mp* *ff* *fff*

Vc. 2 *leggero* *p* *mp* *ff* *fff*

Cb. *mp* *ff* *fff*

Autunni Sonori

Antonio Juan-Marcos (b. 1979)

Allegro ♩ = 138

cantabile 5 *mp* *f*

Soprano

Clavecin

Archiluth

Allegro ♩ = 138

5

Violon 1

Violon 2

Violon 3

Violon 4

Violon 5

Violon 6

Alto 1

Alto 2

Violoncelle 1

Violoncelle 2

Contrabasse

S. *p* *mp* *pp* *mf* **10** *p* *mf*
i i i a n a n

Clav.

Archiluth

VI. 1 SP SP → N ST → N *pp* *mp* *mp*

VI. 2 SP SP → N ST → N *pp* *mp* *mp*

VI. 3 SP SP → N ST → N *pp* *mp* *mp*

VI. 4 SP SP → N ST → N *pp* *mp* *mp*

VI. 5 SP SP → N ST → N *pp* *mp* *mp*

VI. 6 SP SP → N ST → N *pp* *mp* *mp*

A. 1 SP SP → N ST → N *pp* *mp* *mp*

A. 2 SP SP → N ST → N *pp* *mp* *mp*

Vc. 1 en dehors *p* *mf*

Vc. 2

Cb. en dehors IIIc IVc IIc *p* *mp*

Detailed description: This page of a musical score features a vocal line at the top with lyrics 'i i i a n a n' and dynamic markings *p*, *mp*, *pp*, and *mf*. A box containing the number '10' is placed above the vocal staff. Below the voice are staves for Clav. (piano), Archiluth (archlute), six Violins (VI. 1-6), two Violas (A. 1-2), two Cellos (Vc. 1-2), and a Double Bass (Cb.). The Violin and Viola parts include performance instructions 'SP' (Sordano Piano) and 'ST' (Sordano Tenore) with arrows indicating transitions to 'N' (Normal). The Double Bass part includes 'en dehors' markings and dynamic markings *p* and *mp*. The score is written in 4/4 time with various key signatures and includes a repeat sign at the end of the page.

pp *mf* *p* *mf* *p* *mf*

S. i a n a n ti ti

Clav.

Archluth

VI. 1 SP → N ST → N (N) → SP

VI. 2 SP → N ST → N (N) → SP

VI. 3 SP → N ST → N (N) → SP

VI. 4 SP → N ST → N (N) → SP

VI. 5 SP → N N → SP ST → N

VI. 6 SP → N N → SP ST → N

A. 1 SP → N N → SP ST → N

A. 2 SP → N N → SP ST → N

Vc. 1 en dehors *p* *mf*

Vc. 2

Cb.

15 15

3 + 4 *mf* *f* *mf* 20 *mf*

S. can - ti ca - - an - ti can - ti

Clav.

Archiluth

20

3 + 4 N *p* *f*

VI. 1

VI. 2 N *p* *f*

VI. 3 N *p* *f*

VI. 4 N *p* *f*

VI. 5 N *p* *f*

VI. 6 N *p* *f*

A. 1 N *p* *f*

A. 2 N *p* *f*

Vc. 1 N *p* *f*

Vc. 2 N *p* *f*

Cb. N en dehors *mf* *sfz* *mp*

p *ff* *mf* 25

S. can - - - - - ti

Clav.

Archiluth

VI. 1 pizz. *p* *f* *mp* arco 25

VI. 2 pizz. *p* *f* *mp* arco

VI. 3 *p* *mf*

VI. 4 *p* *mf*

VI. 5 *p* *mf*

VI. 6 *p* *mf*

A. 1 *mf*

A. 2 *p* *mf* *mf*

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

Cb. *p* *mf* *f*

3 + 4

25

ff
can - ti

mf
a

Clav.

Archiluth

VI. 1
ff

VI. 2
ff

VI. 3
mp *f*

VI. 4
mp *f*

VI. 5
mp *f*

VI. 6
mp *f*

A. 1

A. 2

Vc. 1
sf *mf*

Vc. 2
sf *mf*

Cb.
sf *mf*

N → SP

30 *poco rall.* *mp* *p* *pp* 2 + 3

S. *i* *can* *ti*

Clav.

Archiluth

30 *poco rall.* 2 + 3

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1 *ST* *p* *mf* *quasi col legno tratto* *mf*

Vc. 2 *ST* *p* *mf* *quasi col legno tratto* *mf*

Cb. *ST* *p* *mf* *quasi col legno tratto* *mf*

35 Andante (♩ = 92)

PIACERE

S. *sf* *f* *sf* *sf* *mp* *sf* *f* *sf* *sf*

2+3 2+3 2+3

[ch] [p] [ch] [rr] a [ch][p] [ch] [rr]

Clav.

Archiluth

p *mf* *p* *mf* *p* *f*

*) Bloquer complètement la quatrième corde avec la main gauche. Utiliser une très forte pression d'archet afin d'obtenir une sonorité «scratch bow» sans hauteur déterminée. **) Bloquer complètement les quatre cordes avec la main gauche. ***) Tambouriner sur la caisse de l'instrument avec les doigts de la main droite (3,2,1) afin d'obtenir un trémolo percussif.

35 Andante (♩ = 92)

VI. 1 *sfz* *sfz* *sfz* *sfz*

VI. 2 *sfz* *sfz* *sfz* *sfz*

VI. 3 *sfz* *sfz* *sfz* *sfz*

VI. 4 *mf* *mf*

VI. 5 *mf* *mf*

VI. 6 *mf* *mf*

A. 1 *mf* *mf*

A. 2 *mf* *mf*

Vc. 1 *mf* *mf*

Vc. 2 *mf* *mf*

Cb. *pp* *mp* *pp* *mp* *pp* *subito* *mf*

40 45

S. *mp sf > f sf > sf mp sf > mp f sf > mp sf*

i a [ch] [p] [ch] [rr] i a [ch] e [p] [ch] e [rr]

Clav.

Archiluth *mp f mp ff mf*

40 45

VI. 1 *sfz sfz sfz sfz*

VI. 2 *sfz sfz sfz sfz*

VI. 3 *sfz sfz sfz sfz*

VI. 4 *mf mf*

VI. 5 *mf mf*

VI. 6 *mf mf*

A. 1 *mf mf*

A. 2 *mf mf*

Vc. 1

Vc. 2 *mf mf*

Cb. *p f mp*

S. *mp sf > mp f sf > mp < sf mp f mp sf > mp mp < sf mp*
 i a [ch] e [p] [ch] e [rr] e [p] i a [ch] e [rr] e

Clav.

Archiluth *mp f p mf mp*

VI. 1 *sfz*
 VI. 2 *sfz*
 VI. 3 *sfz*
 VI. 4 *mf*
 VI. 5 *mf*
 VI. 6 *mf*

A. 1 *mf*
 A. 2 *mf*

Vc. 1
 Vc. 2 *mf*

Cb. *p pp mp p*

2 + 3 50 50

mp *f* *mp* 55 *mf* *mp*

S. [p] i a [ch] e [rr] [rr] e pi - a - ce - re pia - ce - re

Clav.

Archiluth *ff* *p* *f* *p* *mf* *p* 55

VI. 1 *sfz*
 VI. 2 *sfz*
 VI. 3 *sfz*
 VI. 4 *mf*
 VI. 5 *mf*
 VI. 6 *mf*

A. 1 *mf*
 A. 2 *mf*

Vc. 1 *p* *f* *p* *mf* *p*
 Vc. 2 *mf*

Cb. *f* *pp* *mf* *pp subito* *mp* *pp*

Allegro ♩ = 138

S. *p*
pia - ce - re

Clav.

Archiluth *mp* *mp* *p* *mp*

Allegro ♩ = 138

VI. 1

VI. 2

VI. 3 *pp*

VI. 4 *pp*

VI. 5 *pp*

VI. 6 *pp*

A. 1 *arco* *pp*

A. 2 *arco* *pp*

Vc. 1 *mp* *pp*

Vc. 2 *arco* *pp*

Cb. *p* *p* *pp* *pp*

Detailed description of the musical score: The score is for page 82 of a piece, marked 'Allegro' with a tempo of 138 beats per minute. It features a vocal line (S.) with the lyrics 'pia - ce - re' and a dynamic marking of *p*. The vocal line is in 3/4 time and changes to 4/4 time at the start of the second system. The piano accompaniment includes a Clavichord (Clav.) with a simple bass line in 4/4 time. The Archiluth (Cello) part has a melodic line in 3/4 time, marked *mp*, *mp*, *p*, and *mp*. The string section (VI. 1-6) and woodwinds (A. 1-2) enter in the second system with *pp* dynamics. The Violin 1 (Vc. 1) part has a melodic line in 3/4 time, marked *mp* and *pp*. The Violin 2 (Vc. 2) part has a rhythmic accompaniment in 4/4 time, marked *arco* and *pp*. The Contrabass (Cb.) part has a rhythmic accompaniment in 4/4 time, marked *p*, *p*, *pp*, and *pp*, with triplet markings.

60 *ff* *énergique*

S. Ca - ccia Ca - ccia Ca - ccia Ca - ccia

Clav.

Archiluth *mf* *f*

60

VI. 1 *mp* *ff*

VI. 2 *mp* *ff*

VI. 3 *f*

VI. 4 *f*

VI. 5 *f*

VI. 6 *f*

A. 1 *f*

A. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f* arco

S. *[Empty staff]*

Clav. *[Empty treble staff, active bass staff]*

Archiluth *[Active bass staff]*
pp *f*

VI. 1 *[Active treble staff]*
mp *ff*

VI. 2 *[Active treble staff]*
mp *ff*

VI. 3 *[Active treble staff]*
pp *f*

VI. 4 *[Active treble staff]*
pp *f*

VI. 5 *[Active treble staff]*
pp *f*

VI. 6 *[Active treble staff]*
pp *f*

A. 1 *[Active bass staff]*
pp *f*

A. 2 *[Active bass staff]*
pp *f*

Vc. 1 *[Active bass staff]*
pp *f*

Vc. 2 *[Active bass staff]*
pp *pizz.* *f*

Cb. *[Active bass staff]*
pp *f* *arco*

[Musical score details: The score is in 4/4 time with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from pianissimo (pp) to fortissimo (ff). Performance instructions include 'arco' for the double bass and 'pizz.' for the second violin.

65

70

dolce, espress.

ppp

f

S.

fu - u - u - o - -

Clav.

Archiluth

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

65

70

sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

molto sul tasto

pp

molto sul tasto

pp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

sul tasto

arco

pp

(pizz.)

mp

(pizz.)

mp

75

S.

-re

Clav.

Archiluth

75

archet sur l'eclisse

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

(pizz.)

mp

80

S.

Clav.

Archiluth

80

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

ff *énergique*

S. Tra - ccia Tra - ccia Tra - ccia Tra - ccia

Clav.

Archiluth *f* *pp*

VI. 1 *ff* *mp* 5

VI. 2 *ff* *mp* 5 6

VI. 3 *f* *pp* 3 3 3 3

VI. 4 *f* *pp* 3 3 3 3

VI. 5 *f* *pp* 3 3 3 3

VI. 6 *f* *pp* 3 3 3 3

A. 1 *f* *pp* 3 3 3 3

A. 2 *f* *pp* 3 3 3 3

Vc. 1 *f* *pp* 3 3 3 3

Vc. 2 *f* *pp* 3 3 3 3

Cb. *arco* *f* *pizz.* *pp* 3 3 3 3

85

dolce, espress.

ppp

S.

Soprano vocal line with lyrics "ru - u -". The music is in 3/4 time, then changes to 4/4, and finally to 2/4. It features a melodic line with a fermata at the end of the first phrase.

ru - u -

Clav.

Clavichord accompaniment in 3/4, 4/4, and 2/4 time signatures. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes.

Archiluth

Archi-lute accompaniment in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and a dynamic marking of *pp*.

85

VI. 1

Violin 1 part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *ff* and *pp*. The instruction "sul tasto" is present.

sul tasto

VI. 2

Violin 2 part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *ff* and *pp*. The instruction "sul tasto" is present.

sul tasto

VI. 3

Violin 3 part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *f* and *pp*. The instruction "sul tasto" is present.

sul tasto

VI. 4

Violin 4 part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *f* and *pp*. The instruction "sul tasto" is present.

sul tasto

VI. 5

Violin 5 part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *f* and *pp*. The instruction "sul tasto" is present.

sul tasto

VI. 6

Violin 6 part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *f* and *pp*. The instruction "sul tasto" is present.

sul tasto

A. 1

Viola 1 part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *f* and *pp*. The instruction "molto sul tasto" is present.

molto sul tasto

A. 2

Viola 2 part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *f* and *pp*. The instruction "molto sul tasto" is present.

molto sul tasto

Vc. 1

Violoncello 1 part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *f* and *pp*. The instruction "pizz." is present.

pizz.

Vc. 2

Violoncello 2 part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *f* and *pp*. The instruction "pizz." is present.

pizz.

Cb.

Cello part in 3/4, 4/4, and 2/4 time signatures. It features a melodic line with triplets and dynamic markings of *f* and *pp*. The instruction "arco" is present at the beginning, and "pizz." is present later.

mp

90 *f* 95 *ppp* 100

S. u - u - mo - - re

Clav.

Archiluth

90 95 100

VI. 1 archet sur l'eclisse 3 3 3 3 3 3 3 3 3 3

VI. 2 archet sur l'eclisse 3 3 3 3 3 3 3 3 3 3

VI. 3 archet sur l'eclisse 3 3 3 3 3 3 3 3 3 3

VI. 4 archet sur l'eclisse 3 3 3 3 3 3 3 3 3 3

VI. 5 archet sur l'eclisse 3 3 3 3 3 3 3 3 3 3

VI. 6 archet sur l'eclisse 3 3 3 3 3 3 3 3 3 3

A. 1

A. 2

Vc. 1 sul tasto arco *pp* 3 3 3 3 3 3 3 3 3 3

Vc. 2 (pizz.) *mp* 3 3 3 3 3 3 3 3 3 3

Cb. (pizz.) *mp* (pizz.)

S. *[Musical staff with rests]*

Clav. *[Musical staff with rests]*

Archiluth *[Musical staff with notes, mp, mf]*

VI. 1 *[Musical staff with notes, mp, 5]*

VI. 2 *[Musical staff with notes, mp, 5, 6]*

VI. 3 *[Musical staff with notes, pp, 7]*

VI. 4 *[Musical staff with notes, pp]*

VI. 5 *[Musical staff with notes, pp, 7]*

VI. 6 *[Musical staff with notes, pp]*

A. 1 *[Musical staff with notes, pp]*

A. 2 *[Musical staff with notes, pp]*

Vc. 1 *[Musical staff with notes, pp]*

Vc. 2 *[Musical staff with notes, arco, pp]*

Cb. *[Musical staff with notes, (pizz.), pp, 3]*

énergique
ff

S. *mp*
mi - na - ccia mi - na - ccia mi - na - ccia mi - na - .

Clav.

Archiluth *f* *pp*

VI. 1 *ff* *mp*

VI. 2 *ff* *mp*

VI. 3 *f* *pp*

VI. 4 *f* *pp*

VI. 5 *f* *pp*

VI. 6 *f* *pp*

A. 1 *f* *pp*

A. 2 *f* *pp*

Vc. 1 *f* *pp*

Vc. 2 *f* *pp*

Cb. arco *f* pizz. *pp*

Detailed description of the musical score: The score is for page 92, marked 'énergique'. It features a vocal line (S.) with lyrics 'mi - na - ccia mi - na - ccia mi - na - ccia mi - na - .'. The vocal line starts with a fortissimo (ff) dynamic and changes to mezzo-piano (mp) later. The accompaniment includes a keyboard (Clav.), archlute (Archiluth), six violins (VI. 1-6), two cellos (A. 1-2), two violas (Vc. 1-2), and a double bass (Cb.). The double bass part is marked 'arco' and 'pizz.'. The string parts (VI. 3-6, A. 1-2, Vc. 1-2, Cb.) feature triplet patterns. The woodwinds (VI. 1-2) have melodic lines with dynamic markings of ff and mp. The archlute part has a forte (f) dynamic followed by a piano-piano (pp) dynamic. The keyboard part is mostly silent in the first system and has a rhythmic pattern in the second system.

105

S. *ff*
ccia

Clav.

Archiluth *pp*

105

VI. 1 *ff* *pp* sul tasto *pp*

VI. 2 *ff* *pp* sul tasto *pp*

VI. 3 *f* *pp* sul tasto *pp*

VI. 4 *f* *pp* sul tasto *pp*

VI. 5 *f* *pp* sul tasto *pp*

VI. 6 *f* *pp* sul tasto *pp*

A. 1 *f* *pp* molto sul tasto *pp*

A. 2 *f* *pp* molto sul tasto *pp*

Vc. 1 *f* *pp* pizz. *mp*

Vc. 2 *f* *pp* pizz. *mp*

Cb. arco *f* pizz. *pp* *mp*

dolce, espress.

110

ppp

mf

S.

musical notation for Soprano voice, including lyrics: mu - - u - - u - - u - - u - u

Clav.

musical notation for Clavichord, showing two staves (treble and bass clef).

Archiluth

musical notation for Archlute, showing a single bass clef staff.

110

archet sur l'éclisse

VI. 1

musical notation for Violin 1, featuring triplets and a section marked "archet sur l'éclisse".

VI. 2

musical notation for Violin 2, featuring triplets.

VI. 3

musical notation for Violin 3, featuring triplets.

VI. 4

musical notation for Violin 4, featuring triplets.

VI. 5

musical notation for Violin 5, featuring triplets.

VI. 6

musical notation for Violin 6, featuring triplets.

A. 1

musical notation for Viola 1, featuring long notes.

A. 2

musical notation for Viola 2, featuring long notes.

Vc. 1

musical notation for Violoncello 1, including the instruction "arco sul tasto".

Vc. 2

musical notation for Violoncello 2, including the instruction "pp (pizz.)".

Cb.

musical notation for Contrabass, including the instruction "mp (pizz.)".

115 *ff* *p* 120

S. muo - - - re

Clav.

Archiluth

115 120

VI. 1

VI. 2 archet sur l'eclisse

VI. 3 archet sur l'eclisse

VI. 4 archet sur l'eclisse

VI. 5 archet sur l'eclisse

VI. 6 archet sur l'eclisse

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score, numbered 95, contains a vocal line and a string ensemble. The vocal line (S.) is in 2/4 time, starting at measure 115 with the lyrics 'muo' and ending at measure 120 with 're'. The dynamics are marked *ff* and *p*. The string ensemble includes Violins 1-6, Violas 1-2, Cellos, and Double Basses. Measures 115 and 120 are marked with boxes. The string parts feature triplets and 'archet sur l'eclisse' markings. The woodwinds (Clav. and Archiluth) and the double bass (Cb.) are silent throughout the page.

Adagio ♩ = 76

125

cantabile mp

p mf

S.

Clav.

Archiluth

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

Adagio ♩ = 76

125

archet sur l'eclisse

ppp

archet sur l'eclisse

ppp

archet sur l'eclisse

ppp

ST

, N

SP

p

mf

p

f

subito

ST

, N

SP

p

mf

p

f

subito

3 ST

, N

3 SP

p

mf

p

f

subito

3 ST

, N

3 SP

p

mf

p

f

subito

ST

, N

SP

p

mf

p

f

subito

ST

, N

SP

p

mf

p

f

subito

N IVc

mp

arco N

mp

arco Ic

mp

GODERE

130

leggiero

cantabile

S.

[g] o [d] è [r] e go - de-re a i

Clav.

Archiluth

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

130

ST MSP → N

ST MSP → N

ST MSP → N

ST MSP → N

ST MSP → N

ST MSP → N

sourdine métallique

sourdine métallique

ST MSP → N

ST MSP → N

ST MSP → N

mp

S. 135 *mp* *f* *ff* *p*
 tan ti tan - ti

Clav.

Archiluth

VI. 1 135 MST → N → MSP N → MST

mp *f* archet sur l'eclisse

VI. 2 MST → N → MSP N → MST archet sur l'eclisse

mp *f* archet sur l'eclisse

VI. 3 MST → N → MSP N → MST archet sur l'eclisse

mp *f* archet sur l'eclisse

VI. 4 MST → N → MSP N → MST

mp *f*

VI. 5 MST → N → MSP N → MST

mp *f*

VI. 6 MST → N → MSP N → MST

mp *f*

A. 1 *p* *mp* *f*

A. 2 *p* *mp* *f*

Vc. 1 *pp* *p* *mf* *)

Vc. 2 *pp* *p* *mf* *)

Cb. *)

*) Bloquer complètement la quatrième corde avec la main gauche. Trémolo rapide sur la IVe corde.

archet sur l'eclisse

archet sur l'eclisse

archet sur l'eclisse

*)

*)

*)

GODERE

140

leggiere
p → *mf*

cantabile
mp → *f*

S. *mp* [g] o [d] è [r] e go - de-re tan - ti

Clav.

Archiluth *mp*

**) Tambouriner sur la caisse de l'instrument avec les doigts de la main droite (3,2,1) afin d'obtenir un trémolo percussif.

***) Bloquer complètement la quatrième corde avec la main gauche. Déplacer l'archet très rapidement sur la IV^e corde de ST vers SP et vice versa.

VI. 1 *mp* *mp* quasi col legno → N *mf*

VI. 2 *mp* *mp* quasi col legno → N *mf*

VI. 3 *mp* *mp* quasi col legno → N *mf*

VI. 4 *mp* quasi col legno → N *mf*

VI. 5 *mp* quasi col legno → N *mf*

VI. 6 *mp* quasi col legno → N *mf*

A. 1 *mp* (sourdine métallique) *mp*

A. 2 *mp* (sourdine métallique) *p*

Vc. 1 *p* *mp* *p* IIIc IVc IVc

Vc. 2 *p* *mp* *p* IIc IVc

Cb. *p* *mp*

S. *mf* 145 *ff* *mf*
tan - - - ti tan - ti tan - - - ti

Clav.

Archiluth *p* *f*

VI. 1 *mf* *f*

VI. 2 *mf* *f*

VI. 3 *mf* *f*

VI. 4 *mf* *f*

VI. 5 *mf* *f*

VI. 6 *mf* *f*

A. 1 *f* enlever sourdines senza sord. *f*

A. 2 *f* enlever sourdines senza sord. *f*

Vc. 1 *mf* *f*

Vc. 2 *mf* *mp* *f*

Cb. *mp* *f*

3 + 2

145

5/4 **4/4**

(N)

150

p

mp **GODERE** *f*

S. tan - ti [g] o [d] e [r] e

Clav.

Archiluth. *p* *mf*

150

3 + 4

VI. 1 *mf*

VI. 2 *mf*

VI. 3 *mf*

VI. 4 *mf*

VI. 5 *mf*

VI. 6 *mf*

A. 1 *mf*

A. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

leggiere
p *mf* **p** *mf* **ff** *mp*

155

S. go - de-re de-re tan - - - - - ti

Clav.

Archiluth

155

VI. 1 pizz. **sfz**

VI. 2 pizz. **sfz**

VI. 3 **f** pizz. **sfz**

VI. 4 **f** pizz. **sfz**

VI. 5 **mf**

VI. 6 **mf**

A. 1 **f**

A. 2 **mf** **f**

Vc. 1 **mp** **ff**

Vc. 2 **mp** **ff**

Cb. **mp** **f** **f**

f *p* *mf* *pp* *mp*

S. tan - - ti ta - an-ti can - ti

Clav.

Archiluth

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1 *mf* *mp* MST

Vc. 2 *mf* *mp* MST

Cb. *mp* MST

Detailed description: This page of a musical score (page 103) features a vocal line at the top with lyrics 'tan - - ti ta - an-ti can - ti'. The vocal line is marked with dynamics *f*, *p*, *mf*, *pp*, and *mp*. Below the vocal line is a piano part for 'Clav.' (clavichord) with a treble and bass clef. The piano part includes a five-fingered scale in the right hand and triplet patterns in the left hand. Below the piano part are staves for 'Archiluth' (archlute), six violins (VI. 1-6), two violas (A. 1-2), and three cellos (Vc. 1, Vc. 2, Cb.). The string parts for Vc. 1, Vc. 2, and Cb. include dynamics *mf* and *mp*, and are marked 'MST' (Musical Staff Text) in the final measure. The score is written in a key signature of one flat (B-flat major or D minor).

160

S. *mp* ta - ti *pp* can - ti

Clav.

Archiluth. *mp* *p* *ppp* N → MST

160

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1 MSP *p* quasi col legno tratto

Vc. 2 MSP *p* quasi col legno tratto

Cb. MSP *p* quasi col legno tratto

Inverno nelle mani

Antonio Juan-Marcos (b. 1979)

$\text{♩} = 112$ 5

Soprano

Clavecin *Jeu de luth* *pp*

Archiluth

$\text{♩} = 112$
legato
 N → S.P. → S.T.

Violon 1 *pp* *mp* *pp*
 S.T.

Violon 2

Violon 3

Violon 4

Violon 5

Violon 6

Alto 1 *pp* *sul tasto* IVc

Alto 2

Violoncelle 1 *pp* *sul tasto* IIIc

Violoncelle 2 *pp* *sul tasto* IIIc

Contrebasse *pp* *sul tasto* IIIc

S. _____

Clav. _____

Archiluth _____

VI. 1 _____

VI. 2 *mp* _____ *ppp* _____

VI. 3 _____

VI. 4 _____

VI. 5 *mp* *molto sul tasto* *5* _____

VI. 6 *mp* *molto sul tasto* _____

A. 1 _____ *ppp* _____ *mp* *molto sul tasto* *3* _____

A. 2 _____

Vc. 1 _____

Vc. 2 _____

Cb. _____ *ppp* _____

N _____ M.S.P. _____

10

S.

Clav.

Archiluth

10

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

5

pp

pp

3

pp

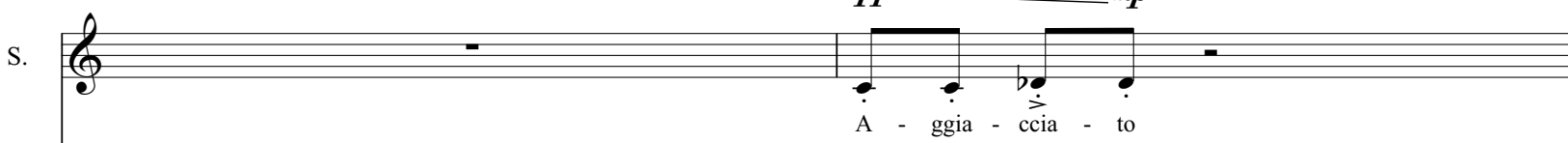
mp

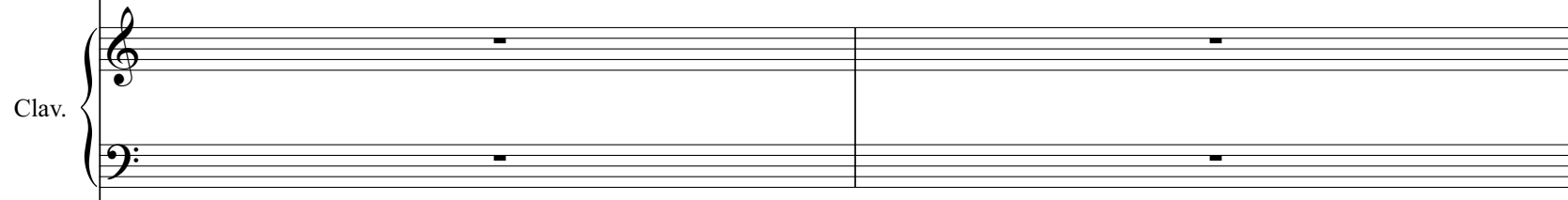
pp

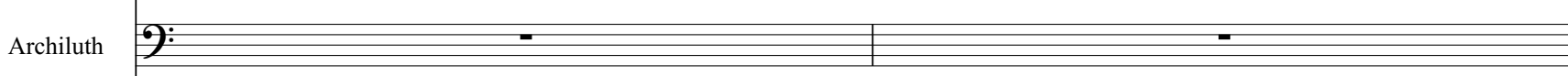
ppp

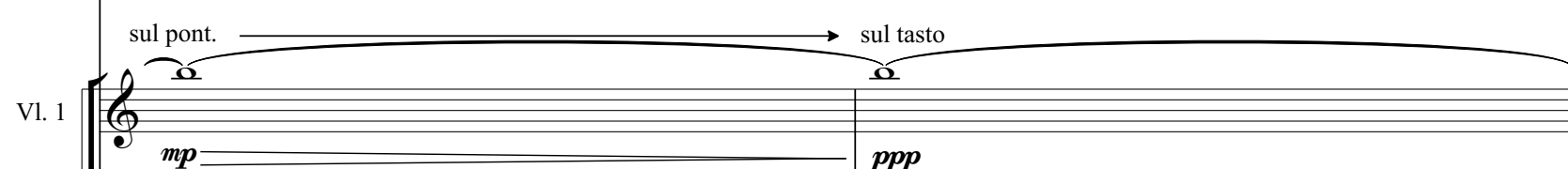
molto sul tasto

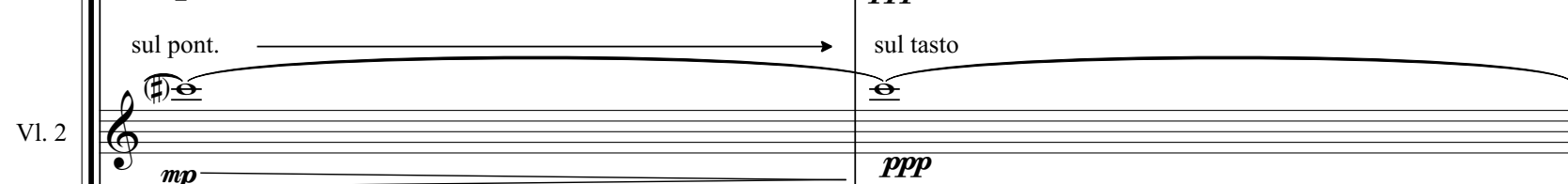
Un poco agitato e nervoso
pp ————— **mp**

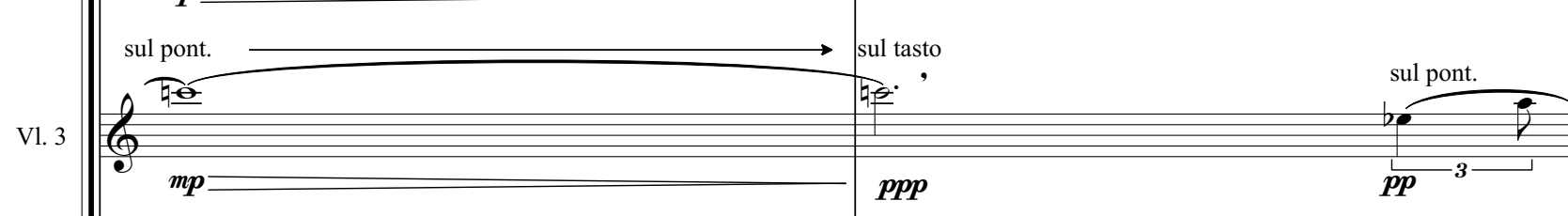
S. 

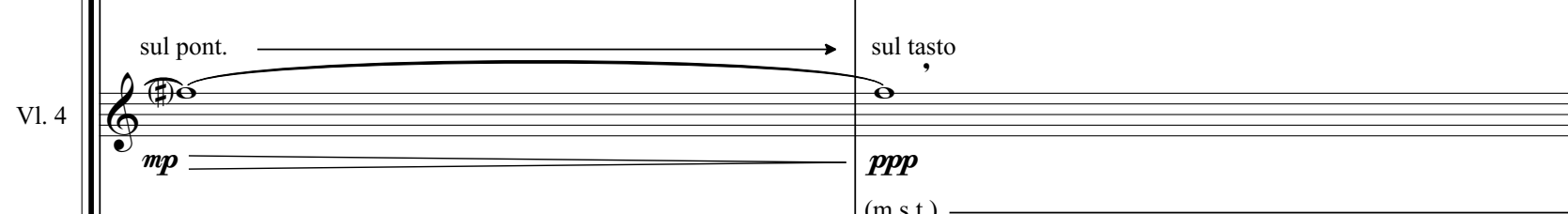
Clav. 

Archiluth 

VI. 1 

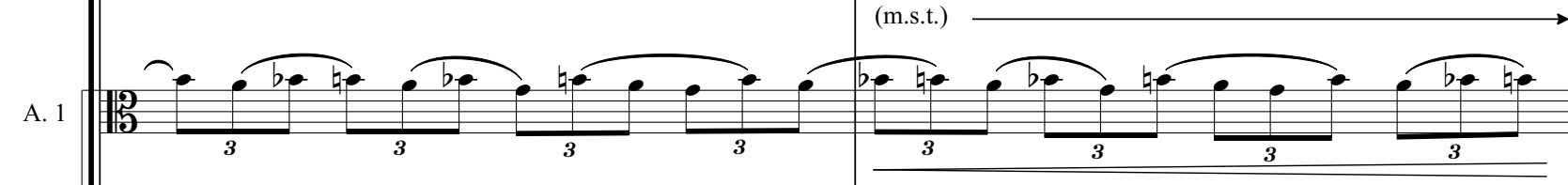
VI. 2 

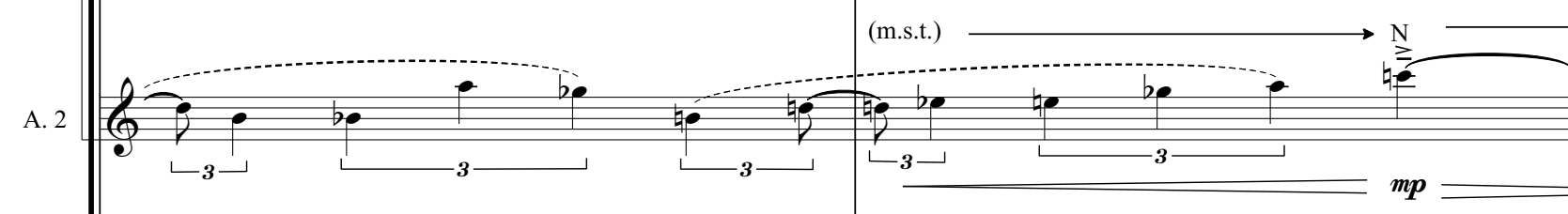
VI. 3 

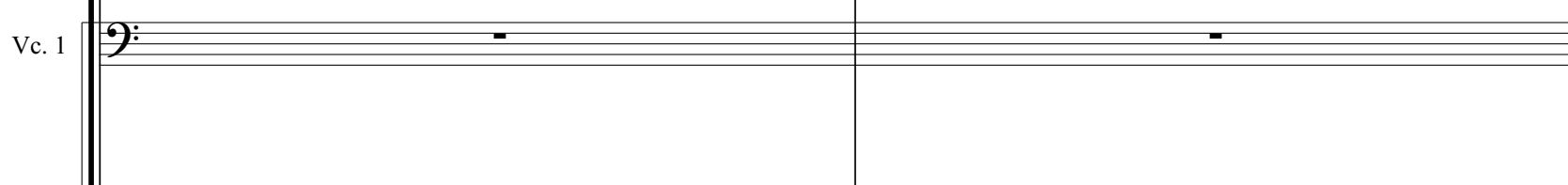
VI. 4 

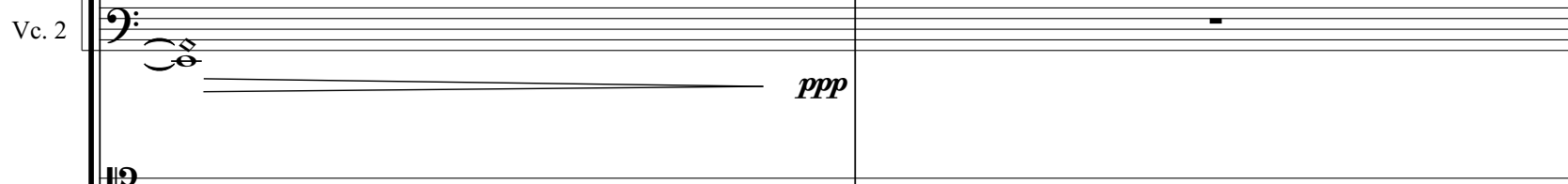
VI. 5 

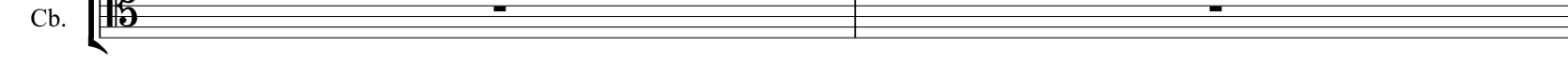
VI. 6 

A. 1 

A. 2 

Vc. 1 

Vc. 2 

Cb. 

15

pp *mp* *mp*

S. *t* - re - mar tr - à

Clav.

Archiluth

15

VI. 1 *pp* sul pont.

VI. 2 *pp* sul pont. 5 5 5 5 5 5

VI. 3 3 3 3 3 3 3 3

VI. 4 *pp* sul pont. 3 3 3 3

VI. 5 *mp* *pp* sul tasto

VI. 6 *mp* *pp* sul tasto

A. 1 *mp* *pp* sul tasto

A. 2 *pp*

Vc. 1

Vc. 2

Cb.

S. ne - - vi al - - - - -

Clav.

Archiluth

VI. 1 (s.p.) *mp*

VI. 2 5 5 5 5 5 5

VI. 3 3 3 3 3

VI. 4 3 3 3 3 3 3

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score, numbered 110, features a vocal line and a large ensemble of instruments. The vocal line (S.) has lyrics 'ne - - vi al - - - - -' and a melodic line with a fermata. The piano accompaniment (Clav.) and Archiluth parts are mostly rests. The string section (VI. 1-6) and woodwind section (A. 1-2) are active. VI. 1 has a melodic line with a 's.p.' marking and a dynamic of *mp*. VI. 2 has a rhythmic pattern of quintuplets. VI. 3 and VI. 4 have triplet patterns. VI. 5 and VI. 6 have long, sustained notes. The woodwinds (A. 1 and A. 2) also have long, sustained notes. The brass section (Vc. 1, Vc. 2, Cb.) is mostly rests.

S. *f*
gen

Clav. *p*

Archiluth *p* (l.v.)

VI. 1 (h) *p*

VI. 2 (s.p.) *mp* N

VI. 3 *mp* N

VI. 4 *mp* N

VI. 5 *mp* (s.t.)

VI. 6 *mp* (s.t.)

A. 1 *mp*

A. 2 *mp*

Vc. 1 *pp* N

Vc. 2 *pp* N

Cb. *pp* N

Detailed description: This page of a musical score, numbered 111, features a vocal line and an orchestral accompaniment. The vocal line (S.) begins with a forte (*f*) dynamic and the word "gen". The piano accompaniment (Clav.) starts with a piano (*p*) dynamic. The string section (Archiluth, VI. 1-6, A. 1-2, Vc. 1-2, Cb.) includes various techniques such as *l.v.* (left hand), *s.p.* (sul ponticello), *mp* (mezzo-piano), *pp* (pianissimo), and *N* (natural). The score is written in 4/4 time and includes numerous musical notations such as slurs, accents, and dynamic markings.

20

S. *p*
- ti

Clav.

Archiluth

20

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6
IIIc *mp* *pp* N Vo

A. 1
3 3 3 3 3 *mp* Ic N Vo

A. 2

Vc. 1
mp *pp*

Vc. 2

Cb.

25

S.

Clav.

Archiluth

25

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

Tambouriner sur la caisse de l'instrument avec les doigts de la main droite, 3, 2, 1.

pp

Tambouriner sur la caisse de l'instrument avec les doigts de la main droite, 3, 2, 1.

pp

Tambouriner sur la caisse de l'instrument avec les doigts de la main droite, 3, 2, 1.

pp

pp

mp

pp

mp

Detailed description of the musical score page 113:

- S. (Soprano):** Four measures of whole rests.
- Clav. (Clavier):** Four measures of whole rests.
- Archiluth:** Four measures of whole rests.
- VI. 1 (Violin I):** Four measures of whole rests.
- VI. 2 (Violin II):** Four measures of whole rests.
- VI. 3 (Violin III):** Four measures of whole rests.
- VI. 4 (Violin IV):** Four measures of whole rests.
- VI. 5 (Viola I):** Four measures of whole rests.
- VI. 6 (Viola II):** Four measures of whole rests.
- A. 1 (Arco I):** Four measures of whole rests.
- A. 2 (Arco II):** Four measures of whole rests.
- Vc. 1 (Violoncello I):** Four measures of whole rests.
- Vc. 2 (Violoncello II):** Four measures of whole rests.
- Cb. (Cello):** Four measures of whole rests.

Additional musical features and annotations:

- VI. 2:** At the end of the page, a triplet of eighth notes is marked *pp*.
- VI. 3:** At the end of the page, a triplet of eighth notes is marked *pp*.
- VI. 4:** At the end of the page, a triplet of eighth notes is marked *pp*.
- VI. 5:** In the first measure, there are two eighth notes, each marked with a '5' (finger number).
- A. 1:** In the first measure, there is a half note marked *pp*.
- Vc. 2:** In the first measure, there are two eighth notes, each marked with a '5' (finger number).

S.

Clav.

Archiluth

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

Tambouriner sur la caisse de l'instrument avec les doigts de la main droite, 3, 2, 1.

pp *f* *pp*

pp *mp* *pp*

mp *pp*

mp *p*

mp *mp*

p *mp*

mp *f* *pp*

mp *f* *p*

pp *f* *pp*

30

S. *pp* *mf*
Al Se - ve - ro S - pi - rar d'o - rri - do

Clav.

Archiluth

30

VI. 1 *pp*

VI. 2 *pp*

VI. 3

VI. 4

VI. 5 *ppp*

VI. 6 *ppp*

A. 1 *ppp*

A. 2 *ppp*

Vc. 1

Vc. 2 arco N. *pp* *mp*

Cb. pizz. *pp* *mp*

S. *f* 35 *pp*
Ven - - - - - to,

Clav. (I + II)

Archiluth *mp*

VI. 1 M.S.T. *ppp* *gliss.*

VI. 2 M.S.T. *ppp* *gliss.* M.S.P. *p* *gliss.*

VI. 3

VI. 4 M.S.P. *ppp* *gliss.*

VI. 5 *gliss.* *mp*

VI. 6 *gliss.* *mp*

A. 1 *gliss.* *mp*

A. 2 *mp* S.T. → S.P.₅ *mf*

Vc. 1 arco N. *mp* S.T. → S.P. S.T. → S.P. *mf*

Vc. 2 *mp* S.T. → S.P. S.T. → S.P. *mf*

Cb. *mp*

mp
Co - rrer

Clav. II
I

Archiluth 3 3 3

VI. 1 M.S.P. → M.S.T. 6 6 6 6
p

VI. 2 *gliss.* → M.S.T. 6 6 6 6
p

VI. 3 N → M.S.T. 6 6 6 6
ppp → *p*

VI. 4 *gliss.* → M.S.T. 6 6 6 6
p

VI. 5 S.T. → S.P.
mf

VI. 6 pizz. 3
p

A. 1 S.P.
mp 3 *mp*

A. 2 S.P.
mp 3 *mp*

Vc. 1 pizz. 3 3 3
p

Vc. 2 S.P.
mp pizz. 3 3 3
p

Cb.

S. *mf*
ba - tten - do i

Clav.

Archiluth

VI. 1 *pp*

VI. 2 *pp*

VI. 3 *pp*

VI. 4 *pp*

VI. 5 S.T. → S.P. *mf*

VI. 6 arco S.T. → S.P. *mf*

A. 1

A. 2 S.T. → S.P. *mf*

Vc. 1 3

Vc. 2 3

Cb.

Detailed description of the musical score: The score is for page 118 and consists of ten staves. The vocal line (S.) has lyrics 'ba - tten - do' and 'i' with a *mf* dynamic. The piano (Clav.) part features a complex rhythmic accompaniment with sixteenth notes and slurs. The archlute (Archiluth) part is mostly silent. The string section includes four violins (VI. 1-4) playing sixteenth-note patterns with *pp* dynamics, and two violas (VI. 5-6) playing similar patterns with *mf* dynamics, marked 'arco' and 'S.T. → S.P.'. The woodwinds include two alto saxophones (A. 1-2) and two cellos (Vc. 1-2). The double bass (Cb.) part is mostly silent. The score is in 2/4 time and features various musical notations such as slurs, dynamics, and articulation marks.

40

S. *mp* pie - di *f* og - - ni *ff* mo - - men -

Clav.

Archiluth *pp* *f*

40 (m.s.t.) → N

VI. 1 *pp* *f*

VI. 2 *pp* *f*

VI. 3 *pp* *f*

VI. 4 *pp* *f*

VI. 5 S.P. → S.T. *mf* *mp*

VI. 6 S.P. → S.T. *mf* *mp*

A. 1 pizz. *pp* *f*

A. 2 pizz. *pp* *f*

Vc. 1 arco *pp* *f*

Vc. 2 arco *mf* *pp* *f*

Cb. arco *pp* *f*

mp

S. to;

Clav. Sostener las notas libremente

Archiluth. rasgueado

VI. 1 pizz. *ff* *ppp*

VI. 2 pizz. *ff* *ppp*

VI. 3 pizz. 3 *ff* *ppp*

VI. 4 pizz. 3 *ff* *ppp*

VI. 5 IVc N. *f*

VI. 6 N. 3 *f*

A. 1 arco IIIc N. *f*

A. 2 sul pont., au talon arco 3 *f staccatissimo*

Vc. 1 sul pont., au talon 3 *f staccatissimo*

Vc. 2 sul pont., au talon 3 *f staccatissimo*

Cb. N. *ff*

45

S.

Clav.

Archiluth.

45

VI. 1 *arco* *p* *S.T.*

VI. 2

VI. 3

VI. 4 *ppp* *sul tasto*

VI. 5 *ppp* *sul tasto* *pp* *5*

VI. 6 *ppp* *pp*

A. 1 *ppp* *sul tasto*

A. 2 *ppp*

Vc. 1 *ppp* *sul tasto*

Vc. 2 *ppp*

Cb. *p*

Tambouriner sur la caisse de l'instrument avec les doigts de la main droite, 3, 2, 1.

Tambouriner sur la caisse de l'instrument avec les doigts de la main droite, 3, 2, 1.

ppp

ppp

ppp

pp

ppp

ppp

ppp

pp

p

50

S.

Clavm.

Papier en aluminium

secouer

Déchirer progressivement la feuille d'aluminium dans l'espace d'une note.

mp

Archiluth

Tambouriner sur la caisse de l'instrument avec les doigts de la main droite, 3, 2, 1.

pp

mp

50

VI. 1

arco

S.T.

M.S.P.

mp

M.S.T.

VI. 2

3

M.S.P.

mp

M.S.T.

VI. 3

Tambouriner sur la caisse de l'instrument avec les doigts de la main droite, 3, 2, 1.

pp

mp

VI. 4

arco

S.T.

M.S.P.

mp

M.S.T.

VI. 5

5

mp

VI. 6

M.S.T.

A. 1

N

mp

A. 2

N

mp

Vc. 1

3

N

mp

Vc. 2

N

mp

Cb.

Ic

N

mp

S.
Clav.
Archilute. *pp*
VI. 1 *mp* M.S.P → M.S.T
VI. 2 *mp* M.S.P → M.S.T
VI. 3 *pp*
VI. 4 *mp* M.S.P → M.S.T
VI. 5 *pp*
VI. 6 *mp* M.S.P → M.S.T
A. 1 *mp*
A. 2 *mp* M.S.P
Vc. 1 *mp*
Vc. 2 *mp* M.S.P
Cb. *mp*

55

S.

Clav. I + II, 8' solos

Archiluth (l.v.)

55

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5 arco N.

VI. 6 N.

A. 1

A. 2 N.

Vc. 1 N.

Vc. 2 N.

Cb. (N.)

ff

f subito

p

ppp

pizz.

3

5

arco

N.

S. *pp*
E pel So-ver-chio

Clav.

Archiluth

VI. 1

VI. 2

VI. 3

VI. 4
ppp *3* sul tasto

VI. 5
ppp sul tasto

VI. 6
ppp *3* sul tasto

A. 1
ppp *pp*

A. 2
ppp *pp* IIIc

Vc. 1
ppp sul tasto *pp*

Vc. 2
ppp *pp*

Cb.
sul tasto

Detailed description of the musical score: The score is for page 125 and consists of ten staves. The vocal line (S.) begins with a rest followed by a melodic phrase in 5/4 time, marked *pp*. The keyboard (Clav.) part features intricate textures with triplets and sixteenth-note patterns in both hands. The archlute (Archiluth) part is mostly silent. The string section includes six violins (VI. 1-6), two violas (A. 1-2), two violas (Vc. 1-2), and a double bass (Cb.). Violin VI. 4 has a triplet of chords marked *ppp* and 'sul tasto'. Violin VI. 5 has a triplet of eighth notes marked *ppp* and 'sul tasto'. Violin VI. 6 has a triplet of chords marked *ppp* and 'sul tasto'. Viola A. 1 has a triplet of chords marked *ppp* and a sustained note marked *pp*. Viola A. 2 has a triplet of chords marked *ppp* and a sustained note marked *pp* with 'IIIc' above it. Viola Vc. 1 has a triplet of chords marked *ppp* and a sustained note marked *pp*. Viola Vc. 2 has a triplet of chords marked *ppp* and a sustained note marked *pp*. The double bass (Cb.) has a sustained note marked 'sul tasto'.

60 65

S. *mf* *p subito* **G.P.**
 gel ba-tter i den - - ti;

Clav. **G.P.**

Archiluth **G.P.**

VI. 1 *arco* M.S.T → N → M.S.P **G.P.**
mp

VI. 2 *arco* M.S.T → N → M.S.P **G.P.**
mp

VI. 3 *arco* M.S.T → N → M.S.P **G.P.**
mp

VI. 4 **G.P.**

VI. 5 **G.P.**

VI. 6 **G.P.**

A. 1 *arco* M.S.T → N → M.S.P **G.P.**
mp *perdendosi* N → M.S.T. IIIc

A. 2 *mp* *perdendosi* N → M.S.T. IVc

Vc. 1 *mp* *perdendosi* N → M.S.T. Ic

Vc. 2 *mp* *perdendosi* N → M.S.T. IIIc

Cb. *mp* **G.P.**

dolce e tranquillo
senza vibrato *pp* *mp* *pp*

S. *pp* *mp* *pp*
Pa - ssar al fo - - co

Clav.

Archiluth

VI. 1
M.S.T. *legatissimo, dolce*
ppp *ff*

VI. 2
M.S.T. *legatissimo, dolce*
ppp *ff*

VI. 3
M.S.T. *legatissimo, dolce*
ppp *ff*

VI. 4
arco M.S.T. *legatissimo, dolce*
ppp *ff*

VI. 5
M.S.T. *legatissimo, dolce*
ppp *ff*

VI. 6
M.S.T. *legatissimo, dolce*
ppp *ff*

A. 1
M.S.T.
ppp *ff*

A. 2
M.S.T.
ppp *ff*

Vc. 1
M.S.T. *legatissimo, dolce*
ppp *ff*

Vc. 2
legatissimo, dolce
M.S.T.
ppp *ff*

Cb.
IVc *mf* *ff*

pp *mp* **75** *pp* *f*

S. i di qu - i - e - - ti e con - ten -

Clav.

Archiluth.

VI. 1 M.S.T. *ppp* subito *mp* **75** subito *ppp* *f*

VI. 2 M.S.T. *ppp* subito *mp* **75** subito *ppp* *f*

VI. 3 M.S.T. *ppp* subito *mp* **75** subito *ppp* *f*

VI. 4 M.S.T. *ppp* subito *mp* **75** subito *ppp* *f*

VI. 5 M.S.T. *ppp* subito *mp* **75** subito *ppp* *f*

VI. 6 M.S.T. *ppp* subito *mp* **75** subito *ppp* *f*

A. 1 M.S.T. *ppp* subito *mp* **75** subito *ppp* *f*

A. 2 M.S.T. *ppp* subito *mp* **75** subito *ppp* *f*

Vc. 1 M.S.T. *ppp* subito *mp* **75** subito *ppp* *f*

Vc. 2 M.S.T. *ppp* subito *mp* **75** subito *ppp* *f*

Cb. S.T. *p* *mp* *ppp* subito *f*

Ilc ^{8va} S.T. → N , Ic ^{8va} Ilc ^{8va} Ille ^{8va} Ille ^{8va} IVc ^{8va}

ppp rit. 80

S. ti

Clav. 4' solo

Archiluth.

rit. 80 N sul tasto

VI. 1 *pp subito* N sul tasto

VI. 2 *pp subito* N sul tasto

VI. 3 IIIc *pp subito* N sul tasto

VI. 4 *pp subito* *mp*

VI. 5 *pp subito* *mp*

VI. 6 IVc *mp*

A. 1 *pp subito* IIIc *mp*

A. 2 *pp subito* *mp*

Vc. 1 *pp subito*

Vc. 2 *pp subito*

Cb.

a tempo
mp sempre dolce

85

S.
Men - - tre la - pio - - ggia fuor

Clav.
Jeu de luth (8')

Archiluth
(l.v.)

mp
a tempo

85

VI. 1
col legno batt. **pp** archet sur l'eclisse **3** "le plus forte possible"

VI. 2
quasi col legno. sul pont. **pp** archet sur l'eclisse **3** "le plus forte possible"

VI. 3
col legno batt. **pp** archet sur l'eclisse **3** "le plus forte possible"

VI. 4
col legno batt. **pp** sul pont. quasi col legno. **3** archet sur l'eclisse "le plus forte possible"

VI. 5
archet sur l'eclisse **3** "le plus forte possible" col legno batt. **pp** archet sur l'eclisse "le plus forte possible"

VI. 6
archet sur l'eclisse **3** "le plus forte possible" col legno batt. **pp** quasi col legno. sul pont. **3** archet sur l'eclisse "le plus forte possible"

A. 1
quasi col legno. sul pont. **pp** archet sur l'eclisse **3** "le plus forte possible" flautando **3** **pp**

A. 2
quasi col legno. sul pont. **pp** archet sur l'eclisse **3** "le plus forte possible" flautando **pp** quasi col legno. M.S.T. **3**

Vc. 1
archet sur l'eclisse "le plus forte possible" quasi col legno. M.S.T. **pp** **3** M.S.P.

Vc. 2
archet sur l'eclisse "le plus forte possible" quasi col legno. M.S.T. **pp** pizz. M.S.P.

Cb.
archet sur l'eclisse "le plus forte possible"

S.
bag - - na ben cen - - to

Clav.

Archiluth.

Vln. 1
col legno batt.
pp

Vln. 2
quasi col legno.
M.S.T.
pp

Vln. 3
M.S.T.
quasi col legno.
pp
col legno batt.

Vln. 4
M.S.T.
quasi col legno.
pp
quasi col legno.
M.S.T.

Vln. 5
quasi col legno.
M.S.T.
pp
archet sur l'eclisse
"le plus forte possible"
col legno batt.

Vln. 6
quasi col legno.
M.S.T.
pp
archet sur l'eclisse
"le plus forte possible"
quasi col legno.
M.S.T.

A. 1
col legno batt.
quasi col legno.
M.S.T.

A. 2
flautando
quasi col legno.
M.S.T.
col legno batt.
quasi col legno.
M.S.T.
pizz.
M.S.T.

Vc. 1
flautando
quasi col legno.
M.S.T.
flautando
archet sur l'eclisse
"le plus forte possible"

Vc. 2
pizz.
M.S.T.
pizz.
M.S.T.
quasi col legno.
M.S.T.
pizz.
M.S.T.
archet sur l'eclisse
"le plus forte possible"

Cb.

90

S.

Clav.

Archiluth

90

col legno batt. 3

ppp

arco legato N 3

pp *mp* S.P. S.T.

quasi col legno. M.S.T. 3

ppp

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

ppp

ppp

ppp

ppp

ppp

flautando

ppp

arco sul tasto

A. 1

pizz. M.S.T.

ppp

arco sul tasto

pp

A. 2

archet sur l'eclisse 3

"le plus forte possible"

Vc. 1

archet sur l'eclisse

"le plus forte possible"

Vc. 2

archet sur l'eclisse

"le plus forte possible"

Cb.

archet sur l'eclisse

"le plus forte possible"

arco sul tasto

pp

95

S.

Clav.

Archiluth.

95

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

arco
legato
N

S.P.

pp

mp

arco
molto sul tasto

5

5

5

5

pp

arco
sul tasto

pp

pizz. 3

pp

3

100

S.

Clav.

Archiluth

mp 3 3 3 3 3 3 3 3

100

VI. 1

VI. 2 S.T.

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

arco molto sul tasto 3 3

mp 3 3 3 3 3 3 3 3

Un poco agitato e nervoso

pp

S. Ca - mi - nar

Clav.

Archiluth. **pp** 3 3 3 3 3 3 3 3

VI. 1 sul **ppp** *sul tasto* → **mp** *sul pont.*

VI. 2 sul **ppp** *sul tasto* → **mp** *sul pont.*

VI. 3 **pp** 5 5 5 5 5 5 5 5

VI. 4 **pp** 3 3 3 3 3 arco *sul tasto* → *sul pont.*

VI. 5 **ppp** → **mp** *sul pont.*

VI. 6 arco *sul tasto* → *sul pont.* **ppp** → **mp**

A. 1 (ST) → *sul pont.*

A. 2 (ST) → *sul pont.* → *sul tasto*

Vc. 1

Vc. 2

Cb. 3 3 3

S. *p* So - pra 'l *mp* gia - ccio,

Clav.

Archiluth *mp* *pp*

VI. 1 *ppp* sul tasto

VI. 2 *ppp* sul tasto *pp* sul pont. 5 5

VI. 3 (m.s.t.) 5 5 5 5 *mp*

VI. 4 (m.s.t.) 3 3 *mp*

VI. 5 sul tasto

VI. 6 sul tasto *pp* sul pont. 3 3 3 3

A. 1 sul tasto *mp*

A. 2 *pp* *mp*

Vc. 1 *pp* sul pont. 3 3 3

Vc. 2 pizz. *pp* 3 3 3

Cb.

Detailed description of the musical score: The score is for page 136 and includes a vocal line (S.) and instrumental parts for Clav., Archiluth, six violins (VI. 1-6), two cellos (Vc. 1-2), and a double bass (Cb.). The vocal line has lyrics 'So - pra 'l gia - ccio,' with dynamics *p* and *mp*. The Archiluth part features triplet patterns with dynamics *mp* and *pp*. The string parts (VI. 1-6) include various techniques like 'sul tasto' and 'sul pont.' with dynamics *ppp*, *pp*, and *mp*. The woodwind parts (A. 1, A. 2) also feature 'sul tasto' and 'sul pont.' markings with dynamics *mp* and *pp*. The cello parts (Vc. 1, Vc. 2) include 'sul pont.' and 'pizz.' markings with dynamics *pp*. The double bass part (Cb.) is currently silent.

105 *f*

S. e à pa - sso

Clav.

Archiluth *mp*

105

VI. 1

VI. 2 5 5 5 5 5 5 5 5 5

VI. 3 *pp* sul tasto (b) $\underline{\circ}$

VI. 4 *pp* sul tasto (h) $\underline{\circ}$

VI. 5

VI. 6 3 3 3 3 3 3 3 3 3

A. 1 sul tasto (b) $\underline{\circ}$

A. 2 *pp*

Vc. 1 3 3 3 3 3 3 3

Vc. 2 *mp* 3 3 3 3 3 3 3 3

Cb.

S.

Clav.

Archiluth

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

Musical score for page 138, featuring various instruments including strings, archlute, and woodwinds. The score includes dynamic markings like *mp* and *pp*, articulation like *sul tasto*, and performance instructions like *(s.p.)* and *N*.

110

f *mp*

S. len - - - - - to

Clav.

Archiluth

110

VI. 1

VI. 2 *mp*
arco
molto sul tasto

VI. 3 *mp*

VI. 4 N *mp*

VI. 5

VI. 6

A. 1 *mp*

A. 2 *mp*

Vc. 1

Vc. 2

Cb. pizz. 3 *pp* *mp*

S.

Clav.

Archiluth

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

The musical score for page 140 includes the following parts and details:

- S.**: Soprano vocal line, mostly silent with a few notes.
- Clav.**: Piano accompaniment in the bass clef, featuring a rhythmic pattern of eighth notes.
- Archiluth**: Archlute part, mostly silent.
- VI. 1**: Violin I, starting with a fermata and a dynamic marking of *mp*, transitioning to *pp*.
- VI. 2**: Violin II, mostly silent.
- VI. 3**: Violin III, playing a complex rhythmic pattern with five-fingered notes, ending with a dynamic marking of *ppp*.
- VI. 4**: Violin IV, playing a sustained note with a dynamic marking of *pp*.
- VI. 5**: Violin V, mostly silent.
- VI. 6**: Violin VI, playing a sustained note.
- A. 1**: Alto Saxophone 1, playing a triplet of eighth notes with a dynamic marking of *pp*, and a later section with a dynamic marking of *mp*.
- A. 2**: Alto Saxophone 2, playing a sustained note with a dynamic marking of *pp*.
- Vc. 1**: Violoncello 1, playing a sustained note.
- Vc. 2**: Violoncello 2, mostly silent.
- Cb.**: Contrabass, playing a rhythmic pattern with triplet markings.

115

mp

S. Per ti - mor di ca - der

Clav.

Tambouriner sur la caisse de l'instrument avec les doigts de la main droite, 3, 2, 1.

pp

Archiluth

Tambouriner sur la caisse de l'instrument avec les doigts de la main droite, 3, 2, 1.

pp

115

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

sul tasto

pp

A. 1

A. 2

Vc. 1

arco sul tasto

pp

Vc. 2

arco sul tasto

pp

Cb.

arco sul tasto

pp

S. ger - se - - ne

Clav. *mf*

Archiluth *mf*

VI. 1 *f*

VI. 2 *f*

VI. 3 *f*

VI. 4

VI. 5 *pp* sul tasto → sul pont. *f*

VI. 6 → sul pont. *f*

A. 1

A. 2

Vc. 1 → sul pont. *f*

Vc. 2 → sul pont. *f*

Cb. → sul pont. *f*

Detailed description of the musical score: The score is for page 142 and includes the following parts:
- **Soprano (S.):** Singing the words "ger - se - - ne".
- **Clavichord (Clav.):** Playing a rhythmic pattern of eighth notes with a forte dynamic (*mf*).
- **Archlute (Archiluth):** Playing a rhythmic pattern of eighth notes with a moderate dynamic (*mf*).
- **Violins (VI. 1-6):**
 - VI. 1: Playing a sixteenth-note figure with a forte dynamic (*f*).
 - VI. 2: Playing a triplet eighth-note figure with a forte dynamic (*f*).
 - VI. 3: Playing a sixteenth-note figure with a forte dynamic (*f*).
 - VI. 4: Resting.
 - VI. 5: Starting with a piano (*pp*) dynamic on a note marked "sul tasto", then moving to a forte (*f*) dynamic "sul ponticello" (sul pont.).
 - VI. 6: Moving to a forte (*f*) dynamic "sul ponticello".
- **Violas (A. 1-2):** Resting.
- **Violoncello (Vc. 1-2) and Contrabass (Cb.):**
 - Vc. 1: Playing a long note with a forte dynamic (*f*), moving to "sul ponticello".
 - Vc. 2: Playing a long note with a forte dynamic (*f*), moving to "sul ponticello".
 - Cb.: Playing a long note with a forte dynamic (*f*), moving to "sul ponticello".

poco 120

S. in - ten - ti;

Maintenir les notes librement

Clav.

Archiluth *loco* *PPP* 3

120

VI. 1 *sul tasto* *PPP*

VI. 2 *arco sul tasto* *PPP*

VI. 3 *sul tasto* *PPP* 3

VI. 4 *sul tasto* *PPP* 3

VI. 5 *sul tasto* *PPP*

VI. 6 *sul tasto* *PPP* 3

A. 1 *sul tasto* *PPP*

A. 2 *sul tasto* *PPP* 3

Vc. 1 *sul tasto* *PPP* 3

Vc. 2 *sul tasto* *PPP* 3

Cb. *sul tasto* *PPP*

Musical score for page 144, featuring the following instruments and parts:

- S. (Soprano): Rests throughout the measure.
- Clav. (Clavichord): Rests in the right hand; left hand has a few notes in the first measure.
- Archiluth (Archeleutheron): Rests throughout the measure.
- VI. 1 (Violin I): Treble clef, 3/4 time. First measure contains eighth notes and a triplet.
- VI. 2 (Violin II): Treble clef, 3/4 time. First measure contains eighth notes and a triplet.
- VI. 3 (Violin III): Treble clef, 3/4 time. First measure contains a triplet of eighth notes.
- VI. 4 (Violin IV): Treble clef, 3/4 time. First measure contains eighth notes and triplets.
- VI. 5 (Violin V): Treble clef, 3/4 time. First measure contains a continuous eighth-note triplet.
- VI. 6 (Violin VI): Treble clef, 3/4 time. First measure contains eighth notes and triplets.
- A. 1 (Viola I): Bass clef, 3/4 time. First measure contains eighth notes and triplets.
- A. 2 (Viola II): Bass clef, 3/4 time. First measure contains eighth notes and triplets.
- Vc. 1 (Violoncello I): Bass clef, 3/4 time. First measure contains eighth notes and triplets.
- Vc. 2 (Violoncello II): Bass clef, 3/4 time. First measure contains eighth notes and triplets.
- Cb. (Cello): Bass clef, 3/4 time. First measure contains a half note.

The score is in 3/4 time and features various rhythmic patterns, including triplets and eighth notes. The key signature is one flat (B-flat).

125 *più espressivo*

S. *f* Gir fort - te *mp* Sdru - zzio - lar, ca - der

Clav.

Archiluth

VI. 1 *N* *p* *mf* *pp*

VI. 2 *N* *p* *mf* *pp*

VI. 3 *N* *p*

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

S. *mp* à te - - - - - *p* rra

Clav.

Archiluth

VI. 1 *mp* *p* *mf*

VI. 2 *mp* *pp* *mf* 5 6 *tr*

VI. 3 *p* *mf* N

VI. 4

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

Detailed description: This page of a musical score is for page 146. It features a vocal line at the top with lyrics 'à te - - - - - rra'. The vocal line starts with a mezzo-piano (*mp*) dynamic and ends with a piano (*p*) dynamic. Below the vocal line are staves for Clavichord (Clav.), Archilute (Archiluth), and six Violin parts (VI. 1 to VI. 6). VI. 1 and VI. 2 have complex melodic lines with dynamics *mp*, *p*, *mf*, *pp*, and *mf*. VI. 3 has a melodic line starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). VI. 4, VI. 5, and VI. 6 are mostly silent. Below the violin parts are staves for two Viola parts (A. 1 and A. 2) and three Violoncello parts (Vc. 1, Vc. 2, and Cb.). The Viola and Cello parts are mostly silent.

130 *mp*

S. Di nou - ve ir

Clav.

Archiluth

130

VI. 1 *p*

VI. 2 *p*

VI. 3 *p* *pp*

VI. 4

VI. 5

VI. 6

A. 1 *pp* N

A. 2 *pp* N

Vc. 1 *pp* N

Vc. 2 *pp* N

Cb.

135 *mf*

S. So - pra 'l gia - cci -

Clav.

Archiluth

VI. 1 *pp* *mp*

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

A. 1 *mp*

A. 2 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb.

Detailed description: This page of a musical score, numbered 148, features a vocal line and an orchestral accompaniment. The vocal line (S.) begins with the lyrics "So - pra" and continues with "'l gia - cci -". A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line starting at measure 135. The orchestral accompaniment includes a grand staff for Clav. (Clavichord), Archiluth (Arched Lute), six Violin parts (VI. 1-6), two Viola parts (A. 1-2), two Violoncello parts (Vc. 1-2), and a Contrabass (Cb.). The Violin I part (VI. 1) has a dynamic marking of *pp* (pianissimo) and *mp* (mezzo-piano). The Viola parts (A. 1-2) and Violoncello parts (Vc. 1-2) all have a dynamic marking of *mp*. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

S. o e co - rrer for -

Clav.

Archiluth

VI. 1 *f*

VI. 2 *mp* *f* *pp*

VI. 3 *f*

VI. 4

VI. 5

VI. 6

A. 1 *pp* *mp*

A. 2 *pp* *mp*

Vc. 1 *pp* *mp*

Vc. 2 *pp* *mp*

Cb.

Detailed description: This page of a musical score includes a vocal line and an orchestral arrangement. The vocal line (S.) starts with a whole note 'o' in the first measure, followed by a rest. In the second measure, it begins with a half note 'e' and continues with eighth notes 'co - rrer for -' across the final two measures. The orchestral accompaniment includes a grand staff (Clav.), Archiluth, three Violin I staves (VI. 1, 2, 3), six Violin II staves (VI. 4-6), two Viola staves (A. 1, 2), two Violoncello staves (Vc. 1, 2), and a Contrabass (Cb.). The key signature has one flat (Bb), and the time signature changes from 7/4 to 3/4 in the second measure. Dynamics include *f* (forte), *pp* (pianissimo), and *mp* (mezzo-piano). VI. 1 features sixteenth-note passages with a '6' marking. VI. 2 has a *pp* dynamic in the second measure. VI. 3 has a *f* dynamic. A. 1 and A. 2, Vc. 1, and Vc. 2 all play a similar eighth-note figure in the second measure, with *pp* dynamics. VI. 4-6 and the Cb. part are silent.

S. *p* 140 *p*
 - - - te Sin ch - 'il _____

Clav.

Archiluth

VI. 1 140
p *mf* *pp*-subito *mp*

VI. 2 *mf* *p*

VI. 3

VI. 4

VI. 5

VI. 6

A. 1 *pp* *mf*

A. 2 *pp* *mf*

Vc. 1 *pp* *mf*

Vc. 2 *pp* *mf*

Cb.

Detailed description of the musical score: The score is for page 150 and features a vocal line (S.) and an orchestral arrangement. The vocal line starts with a long note on 'te' in 3/4 time, followed by a rest, and then 'Sin ch - 'il' in 4/4 time. The orchestral parts include Clarinet (Clav.), Archiluth, Violins (VI. 1-6), and Woodwinds (A. 1, A. 2, Vc. 1, Vc. 2, Cb.). The woodwinds and strings play a rhythmic pattern of eighth notes in 3/4 time, which changes to 4/4 time at measure 140. Dynamics include *pp*, *mf*, *p*, and *mp*. A *pp*-subito dynamic change is marked for the Violin I part at measure 140.

The musical score for page 151 includes the following parts and markings:

- S. (Soprano):** Lyrics: "gia - ccio si rom - pe, e si". Dynamics: *mp*, *f*, *mp*.
- Clav. (Clavichord):** Rested throughout the page.
- Archiluth (Arched Lute):** Rested throughout the page.
- VI. 1 (Violin I):** Dynamics: *pp*, *mp*. Includes a triplet of eighth notes.
- VI. 2 (Violin II):** Dynamics: *ppp*, *f*. Includes a *swa* (sustained) marking.
- VI. 3 (Violin III):** Dynamics: *ppp*, *f*, *mp*.
- VI. 4 (Violin IV):** Dynamics: *p*. Includes a *N* (natural) marking.
- VI. 5 (Violin V):** Rested throughout the page.
- VI. 6 (Violin VI):** Rested throughout the page.
- A. 1 (Alto I):** Dynamics: *mp*, *pp*.
- A. 2 (Alto II):** Dynamics: *mp*, *pp*.
- Vc. 1 (Viola I):** Dynamics: *pp*, *mp*. Includes sixteenth-note patterns with a *6* (sixteenth) marking.
- Vc. 2 (Viola II):** Dynamics: *pp*, *mp*. Includes sixteenth-note patterns with a *6* (sixteenth) marking.
- Cb. (Cello):** Rested throughout the page.

145

sf

S.

di - sse - - - rra;

Clav.

Archiluth

145

8^{va}

3 3 3 3

sfz

ppp

VI. 1

VI. 2

8^{va}

3 3 3 3 3

sfz

ppp

VI. 3

VI. 4

ppp

VI. 5

VI. 6

A. 1

A. 2

Vc. 1

Vc. 2

Cb.

150

S. *pp* *mp* *pp* *mp*
Se - en - ti - ir u - u - scir

Clav. I II

Archiluth. 3 3 *pp*

150 M.S.T.

VI. 1 *pp* M.S.T.

VI. 2 *pp* M.S.T.

VI. 3 *pp* M.S.T.

VI. 4 *pp*

VI. 5 S.P. → S.T. *mf*

VI. 6 S.P. → S.T. *mf*

A. 1

A. 2

Vc. 1 pizz. 3 *pp*

Vc. 2 *pp*

Cb.

da - lle fe - - rra - te por -

mp *f*

Clav.

Archiluth

VI. 1 *f*

VI. 2 *f*

VI. 3 *f*

VI. 4 *f*

VI. 5 *mf* *mp* *mf*

VI. 6 *mf* *mp* *mf*

A. 1 *pp* *f*

A. 2 *pp* *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *pp* *f*

arco N Ilc 8va

(tr) N

S.P. → S.T.

3

6/4 5/4

p

S. - te

Maintenir les notes librement

Clav.

Battement

Archiluth

ff *ppp*

VI. 1 pizz. *ff* *ppp*

VI. 2 pizz. *ff* *ppp*

VI. 3 pizz. 3 *ff* *ppp*

VI. 4 pizz. 3 *ff*

VI. 5 arco N. *f*

VI. 6 arco N. 3 *f*

A. 1 arco N. *f*

A. 2 sul pont., au talon arco 3 *f staccatissimo*

Vc. 1 sul pont., au talon arco 3 *f staccatissimo*

Vc. 2 sul pont., au talon arco 3 *f staccatissimo*

Cb. N. *ff*

155

S.

Clav.

Archiluth. *loco* (1.v.) *pp*

155

VI. 1 *pizz.* *pp*

VI. 2 V.S. *pizz.* *pp*

VI. 3 (pizz.) *pp*

VI. 4 *pizz.* *pp*

VI. 5 *ppp* *sul tasto* *ppp*

VI. 6 *ppp* *sul tasto* *ppp*

A. 1 *ppp* *sul tasto* *ppp*

A. 2 *ppp*

Vc. 1 *ppp*

Vc. 2 *ppp*

Cb. *pp* *sul tasto* *ppp* *lc*

156

160

mf *sffz* *f*

S. Si - ro - cco Bo - rea,(e) tu - tti(i) Ven - ti(in) gue - - - rra

Clav. *mf* *sffz* *f*

Archiluth *mf* *sffz* *f*

160

arco *mf* *sffz* *f*

VI. 1 *mf* *sffz* *f*

VI. 2 *mf* *sffz* *f*

VI. 3 *mf* *sffz* *f*

VI. 4 *mf* *sffz* *f*

VI. 5 *mf* *sffz* *f*

VI. 6 *mf* *sffz* *f*

arco *mf* *sffz* *f*

A. 1 *mf* *sffz* *f*

arco *mf* *sffz* *f*

A. 2 *mf* *sffz* *f*

arco *mf* *sffz* *f*

Vc. 1 *mf* *sffz* *f*

arco *mf* *sffz* *f*

Vc. 2 *mf* *sffz* *f*

Cb.

165

S. *con gioia*
mp
Ques - t'è

Clav.

Archiluth

165

VI. 1 *pizz.*
pp *ff*

VI. 2 *pizz.*
pp *ff*

VI. 3 *pizz.*
pp *ff*

VI. 4 *pizz.*
p *ff*

VI. 5 *pizz.*
p *ff*

VI. 6 *pizz.*
p *ff*

A. 1 *pizz.*
mp *ff*

A. 2 *pizz.*
mp *ff*

Vc. 1 *pizz.*
mp *ff*

Vc. 2 *pizz.*
mf *ff*

Cb. *pizz.*
mf *ff*

170

S. 'l ver - no, mà tal, che__

Clav. *Jeu de luth (8')*

Archiluth *mp* *loco* *loco*

VI. 1 *archet sur l'eclisse* *quasi col legno. sul pont. 3* *quasi col legno. sul pont.*
"le plus forte possible" *pp* *pp*

VI. 2 *archet sur l'eclisse* *col legno batt.* *col legno batt.*
"le plus forte possible" *pp* *pp*

VI. 3 *archet sur l'eclisse* *quasi col legno. sul pont. 3* *quasi col legno. sul pont.*
"le plus forte possible" *pp* *pp*

VI. 4 *archet sur l'eclisse* *col legno batt.* *col legno batt.*
"le plus forte possible" *pp* *pp*

VI. 5 *archet sur l'eclisse* *archet sur l'eclisse* *quasi col legno. sul pont.*
"le plus forte possible" *"le plus forte possible"* *pp*

VI. 6 *archet sur l'eclisse* *archet sur l'eclisse* *col legno batt.*
"le plus forte possible" *"le plus forte possible"* *pp*

A. 1 *quasi col legno. sul pont. 3* *quasi col legno. sul pont.* *archet sur l'eclisse*
pp *pp* *"le plus forte possible"*

A. 2 *quasi col legno. sul pont.* *quasi col legno. sul pont.* *archet sur l'eclisse*
pp *pp* *"le plus forte possible"*

Vc. 1 *col legno batt.* *col legno batt.* *archet sur l'eclisse*
pp³ *pp* *"le plus forte possible"*

Vc. 2 *col legno batt.* *col legno batt.* *archet sur l'eclisse*
pp *pp* *"le plus forte possible"*

Cb. *quasi col legno. sul pont.* *archet sur l'eclisse* *archet sur l'eclisse*
pp *"le plus forte possible"* *"le plus forte possible"*

S. *mf* 175
che_

Clav. (8')

Archiluth *p*

VI. 1 *arco* *N* 175
p < f p < f p < f p < f p < f p < f p < f
ppp *ff*
N → S.P.

VI. 2 *arco* *N*
p < f p < f p < f p < f p < f p < f p < f
ppp *ff*
N → S.P.

VI. 3 *arco* *N*
p < f p < f p < f p < f p < f p < f
ppp *ff*
N → S.P.

VI. 4 *arco* *N*
p < f p < f p < f p < f p < f p < f
ppp *ff*
N → S.P.

VI. 5 *arco* *N*
p < f p < f p < f p < f p < f p < f
ppp *ff*
N → S.P.

VI. 6 *arco* *N*
p < f p < f p < f p < f p < f
ppp *ff*
N → S.P.

A. 1 *arco* *N*
p < f p < f p < f p < f
ppp *ff*
N → S.P.

A. 2 *arco* *N*
p < f p < f p < f p < f
ppp *ff*
N → S.P.

Vc. 1 *arco* *N*
p < f p < f p < f
ppp *ff*
N → S.P.

Vc. 2 *arco* *N*
p < f p < f p < f
ppp *ff*
N → S.P.

Cb. *arco* *N*
p < f p < f
ppp *ff*
N → S.P.

180

S. *mf* gio - ja *mp* a - ppor - - - te. *mf*

Clav.

Archiluth *pp*

180

VI. 1 *ppp* sul tasto

VI. 2 *ppp* sul tasto

VI. 3 *ppp* sul tasto

VI. 4 *ppp* sul tasto

VI. 5 *ppp* sul tasto

VI. 6 *ppp* sul tasto

A. 1 *ppp* sul tasto

A. 2 *ppp* sul tasto

Vc. 1 *pp* pizz. 3

Vc. 2 *pp* pizz. 3

Cb.

Musical score for page 162, featuring the following parts:

- S.** (Soprano): Treble clef, rests throughout the page.
- Clav.** (Clavichord): Bass and Treble clefs, rests until measure 188, then a short melodic phrase in the Treble clef.
- Archiluth.** (Arched Lute): Bass clef, starts with a *p* dynamic and a natural sign (*0*) in measure 185. In measure 188, it plays a phrase with *pp* dynamics, marked with *N* (natural) and *mp* dynamics.
- VI. 1-6** (Violins): Treble clef, six staves. Measures 185-187 feature a complex melodic line with *pp* dynamics and *N* markings. Measure 188 continues with *pp* dynamics and *N* markings.
- A. 1-2** (Violas): Bass clef, two staves. Measures 185-187 feature a complex melodic line with *pp* dynamics and *N* markings. Measure 188 continues with *pp* dynamics and *N* markings.
- Vc. 1-2** (Violoncelles): Bass clef, two staves. Measures 185-187 are mostly rests. Measure 188 features a phrase with *pp* dynamics, *arco* markings, and *N* markings.
- Cb.** (Cello): Bass clef, starts with a *p* dynamic and a long note in measure 185, continuing with a long note in measure 188.

Rehearsal mark **185** is placed above the S. and Archiluth. staves. A **rit.** (ritardando) marking is present above the S. and Archiluth. staves. The **Jeu de luth** section begins in measure 188. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). *N* indicates natural notes.

190

S. *[Empty staff]*

Clav. *[Empty staff]*

Archiluth. *sul tasto* *p* *loco* *N* *p* *p*

VI. 1 *sul tasto* *p* *pizz.* *pp*

VI. 2 *sul tasto* *p* *pizz.* *pp*

VI. 3 *sul tasto* *p* *pizz.* *pp*

VI. 4 *sul tasto* *p* *pizz.* *pp*

VI. 5 *sul tasto* *p* *pizz.* *pp*

VI. 6 *sul tasto* *p* *pizz.* *pp*

A. 1 *sul tasto* *p* *pizz.* *pp*

A. 2 *sul tasto* *p* *pizz.* *pp*

Vc. 1 *sul tasto* *p* *Ic* *p* *pizz.* *p*

Vc. 2 *sul tasto* *p* *Ic* *p* *pizz.* *p*

Cb. *[Empty staff]*

190