



Andreas Pflüger

# Sonetti e Canzoni

(2002)

nach Sonetten von Francesco Petrarca

für Sopran, Solovioline und Bläseroktett



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Aufführungsdauer ca. 18 Minuten

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## Texte

### 2 (Partitur S.7)

Voi. ch' ascoltate in rime sparse il suono  
di quei sospiri ond'io nudriva 'l core  
in sul mio primo giovanile errore,  
quand'era in parte altr'uom da quel ch' i' sono,

del vario stile in ch'io piango et ragiono,  
fra le vane speranze e 'l van dolore,  
ove sia chi per prova intenda amore,  
spero trovar pieta, non che perdono.

Ma ben veggio or si come al popol tutto  
favola fui gran tempo, onde sovente  
di me medesmo meco mi vergogno;

et del mio vaneggiar vergogna è 'l frutto,  
e 'l pentersi, e 'l conoscer chiaramente  
che quanto piace al mondo è breve sogno.

### 6 (Partitur S.44)

Zephiro torna, e 'l bel tempo rimena,  
e i fiori et l'erbe, sua dolce famiglia,  
et garrir Progne, et pianger Philomena,  
et primavera candida vermiglia.

Ridono i prati, e 'l ciel si rasserena;  
Giove s'allegra di mirar sua figlia;  
l'aria, et l'acqua, et la terra è l'amor piena;  
ogni animal d'amar si riconsiglia.

Ma per me, lasso, tornano i più gravi  
sospiri, che del cor profondo tragge  
Quella ch'al Ciel se ne portò le chiavi;

et cantar augelletti, et fiorir piagge,  
e 'n belle donne honeste atti soavi  
sono un deserto, et fere aspre et selvagge

### 3 (Partitur S.19)

L'oro e le perle, e i fior vermigli e i bianchi,  
che 'l verno devria far languidi et secchi,  
son per me acerbi er velenosi stecchi,  
ch'io provo per lo petto et per li fianchi.

Però i di miei fien lagrimosi er manchi,  
ché gran duol rade volte aven che 'nvecchi;  
ma più ne colpo i micidiali specchi,  
che 'n vagheggiar voi stessa avete stanchi.

Questi poser silentio al Signor mio,  
che per me vi pregava, ond'ei si tacque,  
veggendo in voi finir vostro desio;

questi fuôr fabbricati sopra l'acque  
d'abisso, e tinti ne l'eterno oblio;  
onde 'l principio de mia morte nacque.

### 7 (Partitur S.54)

Alma felice, che sovente torni  
a consolar le mie notti dolenti  
con gli occhi tuoi, che Morte non à spenti,  
ma sovra 'l mortal modo fatti adorni,

quanto gradisco che' miei tristi giorni  
a rallegrar de tua vista consenti!  
Così comincio a ritrovar presenti  
le tue bellezze a' suoi usati soggiorni.

Là, 've cantando andai di te molt'anni,  
or, come vedi, vo di te piangendo:  
di te piangendo, no, ma de' miei danni.

Sol un riposo trovo in molti affanni,  
che, quando torni, te conosco e 'ntendo,  
a l'andar, a la voce, al volto, a' panni.

### 4 (Partitur S.30)

I'vo piangendo i miei passati tempi  
i quai posi in amar cosa mortale,  
senza levarmi a volo, abbiend'io l'ale  
per dar forse di me non bassi esempi.

Tu, che vedi i miei mali indegni et empi,  
Re del Cielo, invisibile, immortale,  
soccorri a l'alma disviata et frale,  
e 'l suo defecto di Tua gratia adempi;

si che, s'io vissi in guerra et in tempesta,  
mora in pace et in porto; et, se la stanza  
fu vana, almen sia la partita honesta.

A quel poco di viver che m'avanza  
et al morir degni esser Tua man presta;  
Tu sai ben che 'n altrui non ò speranza.

# 1. Intro

♩ = 72

This musical score is for the introduction of a piece, marked with a tempo of quarter note = 72. The score is arranged for a woodwind and string ensemble. The woodwind parts include two Flutes (Fl.1 and Fl.2), Oboe (Ob.), English Horn (E.H. (F)), Clarinet in B-flat (Kl. (B)), Bass Clarinet in B-flat (B.kl. (B)), and Bassoon (Fg.). The string part is for Violin (VI.). The music is in 4/4 time and consists of 16 measures. The key signature has one flat (B-flat). The score features various dynamics including piano (p), forte (f), mezzo-forte (mf), and sforzando (sf). It includes articulation marks such as accents (>), slurs, and breath marks (triple dots). There are also performance instructions like 'tr.' (trills) and 's' (trills) above notes. The woodwinds play melodic lines with slurs and accents, while the strings provide a harmonic accompaniment with slurs and dynamic markings.

6

Fl.1 *f* *mp*<sup>3</sup> *pp*<sup>3</sup>

Fl.2 *f* *mp*<sup>3</sup> *pp*<sup>3</sup>

Ob. *f* *mp*<sup>3</sup> *f* *mp* *pp*<sup>3</sup> *pp*<sup>3</sup>

E.H. (F) *mp*<sup>3</sup> *mp* *pp*<sup>3</sup>

Kl. (B) *f* *mp* *mf* *pp*<sup>3</sup>

B.kl. (B) *mf* *mp* *mf* *mf*

Fg. *mf* *mp* *pp*

Kfg. *f* *mf*

VI. *f* *mf* *f* *mf* *mf*<sup>3</sup>

Detailed description: This page of a musical score, numbered '2' at the top, contains measures 6 through 10. The score is for a woodwind and string ensemble. The instruments are Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe (Ob.), English Horn (E.H. (F)), Clarinet in B-flat (Kl. (B)), Bassoon in B-flat (B.kl. (B)), Bassoon (Fg.), Contrabassoon (Kfg.), and Violin (VI.). The music is written in 4/4 time, with a key signature of one sharp (F#). The score is divided into five measures by vertical bar lines. Measure 6 starts with a box containing the number '6'. Dynamics include fortissimo (f), mezzo-piano (mp), piano (p), pianissimo (pp), and mezzo-forte (mf). Articulation includes triplets (indicated by a '3' above the notes) and slurs. The woodwinds play melodic lines, while the strings provide harmonic support with sustained notes and rhythmic patterns.

11

Fl. 1 *pp* *pp* *mf* *pp*

Fl. 2 *pp* *pp* *mf* *pp*

Ob. *pp* *pp* *mf* *mf* *pp*

E.H. (F) *pp* *pp* *pp* *mf* *pp*

Kl. (B) *pp* *mf* *pp* *mf* *pp*

B.kl. (B) *pp* *mf* *pp* *mp* *pp* *mf* *pp*

Fg. *pp* *pp* *pp* *pp*

Kfg. *pp* *pp* *pp* *pp*

VI. *mf* *f* *mf*

16

This musical score page, numbered 4 and starting at measure 16, features seven staves for various instruments. The top five staves (Fl.1, Fl.2, Ob., E.H. (F), Kl. (B)) are in treble clef, while the bottom two (Fg., Kfg.) are in bass clef. The Violin (VI.) staff is also in treble clef. The score is divided into four measures by vertical bar lines. The first measure (measures 16-17) is in 4/4 time, and the second measure (measures 18-19) is in 5/4 time. The third measure (measures 20-21) is in 4/4 time, and the fourth measure (measures 22-23) is in 5/4 time. Dynamics include *pp*, *p*, *mp*, and *mf*. The Flutes, Oboe, and Horns play sustained notes with *pp* dynamics. The Bassoons play sixteenth-note patterns with *mp* dynamics. The Bassoons and Bassoons play eighth-note patterns with *pp* and *p* dynamics. The Bassoons and Bassoons play eighth-note patterns with *pp* and *mp* dynamics. The Violin plays a melodic line with *mf* dynamics and includes a trill and triplets.

21

Fl.1 *pp* *mf* *ff* *pp*

Fl.2 *pp* *mf* *ff* *pp*

Ob. *pp* *mp* *f* *ff* *p* *pp*

E.H. (F) *pp* *mp* *f* *ff* *p* *p*

Kl. (B) *pp* *mf* *f* *ff* *p* *pp*

B.kl. (B) *mf* *f* *ff* *mf* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Fg. *mp* *ff* *mf* *pp*

Kfg. *mp* *ff* *mf* *pp*

VI. *mf* *mf* *f* *mp*

Detailed description: This page of a musical score, numbered 5, contains measures 21 through 25. It features eight staves: Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe (Ob.), English Horn (E.H. (F)), Clarinet in B-flat (Kl. (B)), Bass Clarinet in B-flat (B.kl. (B)), Bassoon (Fg.), and Contrabassoon (Kfg.). The Violin (VI.) part is at the bottom. The score is in 4/4 time and includes various dynamics such as *pp*, *mf*, *f*, *ff*, *p*, and *mp*, along with crescendos and decrescendos. Flute parts feature melodic lines with triplets and slurs. The Bass Clarinet and Bassoon parts have rhythmic patterns with slurs. The Violin part has a melodic line with a decrescendo. A box containing the number '21' is located at the top left of the first staff.

26

FL.1  
*pp*

FL.2  
*pp*

Ob.  
*pp*

E.H. (F)  
*p*

Kl. (B)  
*pp*

B.kl. (B)  
*mf*  $\triangleright$  *pp*

Fg.  
*pp*

Kfg.  
*pp*

VI.  
*pp*

Detailed description: This page of a musical score covers measures 26 and 27. It features ten staves for different instruments. Flute 1 (FL.1) and Flute 2 (FL.2) play melodic lines with triplets and slurs, starting at a *pp* dynamic. The Oboe (Ob.) also plays a melodic line with a triplet and slur, starting at *pp*. The English Horn (E.H. (F)) has a sparse accompaniment with triplets, starting at *p*. The Clarinet (Kl. (B)) plays a melodic line with triplets and slurs, starting at *pp*. The Bassoon (B.kl. (B)) has a rhythmic accompaniment with triplets, starting at *mf* and tapering to *pp*. The Bassoon (Fg.) has a sparse accompaniment with triplets, starting at *pp*. The Contrabassoon (Kfg.) and Violin (VI.) play sustained notes, both starting at *pp*. The score is marked with various dynamics and articulations throughout.



6

Fl.1 *mf*

Fl.2 *mf*

Ob. *mf*

E.H. (F) *mf* *sfz* *p* *p* *mf*

Kl. (B) *mf* *sfz* *p* *p*

B.kl. (B) *mf* *sfz* *mf* *p* *f* *p*

Fg. *sfz* *mf* *p* *f* *p* *f* *p*

Kfg. *sfz* *p* *f* *p* *f* *p*

Sop. ri — me spar — se il suo — no di quei sos — pi — ri ond' i — o nu — dri — va l'

Solovl. *mf* *mp* *mp*

Detailed description of the musical score: This page contains a full orchestral and vocal score. The woodwind section includes Flute 1 and 2, Oboe, English Horn (F), Clarinet in B, Bass Clarinet in B, Bassoon, and Contrabassoon. The string section includes First and Second Violins, First and Second Violas, First and Second Cellos, and Double Basses. The vocal parts consist of a Soprano and a Solo Violin. The score is divided into five measures. The Soprano part has lyrics: 'ri — me spar — se il suo — no di quei sos — pi — ri ond' i — o nu — dri — va l''. Dynamic markings range from *mf* (mezzo-forte) to *sfz* (sforzando), with crescendos and decrescendos. Many passages feature triplets and slurs. The Solo Violin part has dynamics *mf* and *mp* (mezzo-piano).

11

FL.1  
FL.2  
Ob.  
E.H. (F)  
Kl. (B)  
B.kl. (B)  
Fg.  
Kfg.  
Sop.  
Solovl.

co — re in sul mi — o pri — mo gio — va-ni-le er-ro-re, quand' e-ra in

16

Fl.1

Fl.2

Ob.

E.H. (F)

Kl. (B)

B.kl. (B)

Fg.

Kfg.

Sop.

Solovl.

par — te altr' uom da quel chi so — no del vario sti — le in chi — o piango et rag —

21

Fl. 1

Fl. 2

Ob.

E.H. (F)

Kl. (B)

B.kl. (B)

Fg.

Kfg.

Sop.

Solovl.

gio — no, fra le va — ne spe — ran — ze e'l van do — lo — re, o — ve si — a

26

Fl.1 *p*

Fl.2 *p*

Ob. *p*

E.H. (F) *p*

Kl. (B) *p*

B.kl. (B) *mf* > *p* *mf* > *p*

Fg. *p*

Kfg. *pp*

Sop. *pp*

Solovl. *mf*

chi per pro — va in — ten — da a — mo — re,

*pp*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p*

31

Fl.1

Fl.2

Ob.

E.H. (F)

Kl. (B)

B.kl. (B)

Fg.

Kfg.

Sop.

Solovl.

*espressivo*

*mf*

*p*

*mp*

pe-ro di tro-var pi-e-tà,

non che per do no.

36

Fl.1 *mf* > *p* *mf* > *p* *mf* > *p* *mf* > *p* *mf* > *p*

Fl.2 *mf* > *p* *mf* > *p* *mf* > *p* *mf* > *p* *mf* > *p*

Ob. *mf* > *p* *mf* > *p* *mf* > *p* *mf* > *p* *mf* > *p*

E.H. (F) *p* *mf* > *p* *mf* > *p* *mf* > *p* *mf* > *p* *p* *mf* > *p* *mf* > *p*

Kl. (B) *mf* > *p* *mf* > *p* *mf* > *p* *mf* > *p* *p* *mf* > *p* *mf* > *p*

B.kl. (B) *mf* > *p* *mf* > *p* *mf* *p* *f* *mf* > *p* *mf* > *p* *mf* > *p* *mf* >

Fg. *mf* > *p* *mf* > *p* *mf* *p* *f* *mf* > *p* *mf* > *p* *mf* > *p* *mf* >

Kfg. *mf* > *p* *mf* > *p* *f* *mf* > *p* *mf* > *p* *mf* > *p*

Sop. ma ben veg-gio or si co-me al po-pol tut—to, tut—to fa-vo-la fui gran tem-po on-de so-ven-te di

Solovl. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

41

Fl.1

Fl.2

Ob.

E.H. (F)

Kl. (B)

B.kl. (B)

Fg.

Kfg.

Sop.

Solovl.

me me-de-se-mo me-de-se-mo me-co mi ver-gog-no; et del mi-o van-eg-

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

46

Fl.1 *pp*

Fl.2 *pp*

Ob. *mf* *pp*

E.H. (F) *mf*

Kl. (B) *pp* *mf* *p*

B.kl. (B) *pp*

Fg. *p* *pp* *p* *pp*

Kfg. *pp* *pp* *pp*

Sop. -giar ver-gog-na è l' fru-to, e l'pen-ter-si e l'con-osc-er chia-ra-

Solovl. *mf* *mp* *mp* *mf*

51

Fl.1 *pp* *mf* *p* *mf* *p* *mp* *p*

Fl.2 *pp* *mf* *p* *mf* *p* *mp* *p*

Ob. *pp* *mp* *p*

E.H. (F) *pp* *mf* *p* *mf* *p* *mp* *p*

Kl. (B) *mf* *p* *p* *p* *p*

B.kl. (B) *mf* *p* *p*

Fg. *mp* *p*

Kfg. *mp* *p* *mp* *p*

Sop. — men — te che quan — to pia — ce al mon — do è bre — ve sog — no.

Solovl. *mf* *mp* *mf* *f*

56

Fl.1 *p* *ppp*

Fl.2 *p* *ppp*

Ob. *p* *ppp*

E.H. (F) *p* *ppp*

Kl. (B) *p* *ppp*

B.kl. (B) *p* *ppp* *ppp*

Fg. *p* *ppp* *ppp*

Kfg. *p* *ppp*

Sop.

Solovl. *p* *s* *p* *s* *pp*

# 3.

♩ = 84

The musical score for page 19, rehearsal mark 3, is written for a woodwind ensemble. It consists of nine staves: Fl.1, Fl.2, Ob., E.H. (F), Kl. (B), B.kl. (B), Fg., Kfg., Sop., and Solovl. The music is in 4/4 time and begins with a tempo marking of ♩ = 84. The dynamic is consistently piano (p). The score is divided into four measures by vertical bar lines. The first four measures are in 4/4 time, and the fifth measure is in 5/4 time. The woodwinds play a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The strings (Sop. and Solovl.) are silent throughout the piece.

6

Fl.1 *mf* *f* *p* *f*

Fl.2 *mf* *f* *p* *f*

Ob. *mf* *f* *p* *f*

E.H. (F) *p* *p*

Kl. (B) *p* *p* *p* *mf*

B.kl. (B) *p* *p* *p*

Fg. *p* *p* *p*

Kfg. *p* *p* *p*

Sop. L'o — ro e le per— le, e i fior ver — mig — li

Solovl. *mp* *f* *mf* *f*

11

Fl.1 *f* *mf*

Fl.2 *f* *mf*

Ob. *f* *mf* *p*

E.H. (F) *p* *p* *p*

Kl. (B) *mf* *p* *p* *p*

B.kl. (B) *p* *p* *p* *p*

Fg. *mf* *p* *mf* *p* *p*

Kfg. *p* *pp* *pp* *p* *p*

Sop. e i bian-chi, che l' ver-no dev-ri a far lan-gui-di et sec-chi son per

Solovl. *f* *mf* *p*

16

Fl.1  
*mp* *f*  
Fl.2  
*mp* *f*  
Ob.  
*mp* *f* *mf* *f* *pp* *p*  
E.H. (F)  
*mp* *f* *mf* *f* *pp* *p*  
Kl. (B)  
*f* *f* *f* *pp* *p*  
B.kl. (B)  
*f* *f* *f* *pp* *p*  
Fg.  
*f* *f* *f* *pp* *p*  
Kfg.  
*f*  
Sop.  
me ac-cer-bi e ve-le-nosi stecchi ch'i-o provo per lo pet-to et perli fian-chi.  
Solovl.  
*mf* *f* *ff* *ff* *ff* *mf*  
pizz. arco

21

Fl.1 *mf* *p* *mf* *p*

Fl.2 *mf* *p* *mf* *p*

Ob. *mf* *p* *mf* *p*

E.H. (F) *mf* *p* *mf* *p* *p* *p* *p*

Kl. (B) *mf* *p* *mf*

B.kl. (B) *mf* *p* *p* *p*

Fg. *p* *p* *p*

Kfg. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Sop.  
 Pe — rò i di miei fien la — cri — mo — si e man — chi, ché gran duol ra — de vol — te a — ven

Solovl. *mf* flacher Ton sul pont..... *ff*

26

Fl.1 *mf* *pp* *mf* *pp* *mf*

Fl.2 *p* *p*

Ob. *mf* *pp* *p* *p* Fl.z....., *f* *mf*

E.H. (F) *p* *mf* *pp* *p* *p*

Kl. (B) *p* *mf* *pp* *p* Fl.z....., *f* *mf*

B.kl. (B) *p* *mf* *p* *p* *f*

Fg. *p* *f* *mf* *p* *f*

Kfg. *p* *f* *mf* *p* *f*

Sop. *3* *3*  
 che'n-vec — chi; ma più ne col — po i mi-ci-di a — li

Solovl. pos. ord. *mf* *f* *mf*

31 Fl.z. Fl.z. Fl.z. Fl.z.

Fl.1 *f*

Fl.2 *f*

Ob. *f*

E.H. (F) *f* > *mp* *f* > *mp* *f* > *mp* *f* > *mp* *mf* *p*

Kl. (B) *f* > *mp* *f* > *mp* *f* > *mp* *f* > *mp* *mf* *p*

B.kl. (B) *mf* *p*

Fg. *mf* *p*

Kfg.

Sop. spec ——— chi, che n' vagheg ——— giar voi stes — sa a — ve — te stan — chi.

Solovl. *mf* *p*

36

Fl.1 *p* *s* *s* *p* *pp* *f*

Fl.2 *p* *s* *s* *p* *pp* *f*

Ob. *mf* *s* *p* *pp* *f*

E.H. (F) *mf* *mf*

Kl. (B) *p* *pp* *f*

B.kl. (B) *p* *p* *pp* *f*

Fg. *mf* *s* *pp* *f*

Kfg.

Sop. Ques — ti po — ser si — len — — — — — tio al Sig — nor mi — o, che per me vi pre — ga — — — — — va, ond'ei si

Solovl. *mf* *s* *s* *s* *s*

42

Fl.1 *p* *p* *mf* *pp* *mf*

Fl.2 *p* *p* *mf* *pp* *mf*

Ob. *pp* *mp* *pp* *mf* *pp* *pp* *mf*

E.H. (F) *pp* *pp* *pp* *pp* *pp*

Kl. (B) *pp* *pp* *pp* *pp* *pp*

B.kl. (B) *pp* *pp* *pp* *pp* *pp*

Fg. *pp* *pp* *pp* *pp*

Kfg.

Sop. tac — que, ve — gendo in voi fi — nir vostro de — si — o; ques — to fuôr fab — bri — ca — ti sop — ra

Solovl. *f* *marcato*

47

Fl.1 *p* *p*

Fl.2 *p* *p*

Ob. *p* *p*

E.H. (F) *p* *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Kl. (B) *p* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mf* *p*

B.kl. (B) *mf* *p* *p* *mf* *p*

Fg. *mf* *p* *p* *mf* *p*

Kfg. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Sop. l'ac — que d'a — bis — so, e tin — ti ne l'e — ter — no ob — li — o;

Solovl. *mf* *mf*

52

Fl.1 Fl.2 Ob. E.H. (F) Kl. (B) B.kl. (B) Fg. Kfg. Sop. Solovl.

Fl.z....., Fl.z....., Fl.z....., Fl.z....., Fl.z....., Fl.z.....

*p*  $\rightrightarrows$  *pp* *p*  $\rightrightarrows$  *pp* *p*  $\rightrightarrows$  *pp* *p*  $\rightrightarrows$  *pp*

*mp* *mp* *mp*

*mp* *mp* *p* *mp*

*p* *p* *p* *p* *mp*

*mf*  $\rightrightarrows$  *p* *p* *p* *p* *pp* *pp*

*mf*  $\rightrightarrows$  *p* *p* *p* *p* *pp* *pp*

*p* *p* *p* *p* *pp* *pp*

on—de l'prin—ci—pio de mi-a mor—te nac—que.

*mf* *mp* *mp* *mp* *mp* *mp*

4.

♩ = 66

Fl.1

Fl.2

Ob.

E.H. (F)

Kl. (B)

B.kl. (B)

Fg.

Kfg.

Sop.

Solovl.

*pp*

*p*

*mp*

*p*

*p*

*p*

*mf*

*espressivo*

I' vo pia — gen — do i miei pas — sa — ti

6

Fl.1 *mf* *pp*

Fl.2 *mf* *pp*

Ob. *mf* *pp* *mf*

E.H. (F) *mf* *pp*

Kl. (B) *mf* *pp* *p < > p*

B.kl. (B) *p*

Fg. *p*

Kfg. *p*

Sop. tem — pi i quai posi in a — mar co — sa mor — ta — le sen — za le

Solovl. *f* *p*

Detailed description: This page of a musical score, numbered 31, contains ten staves. The top two staves are for Flutes 1 and 2, both starting with a mezzo-forte (*mf*) dynamic and transitioning to pianissimo (*pp*) after a measure. The Oboe staff begins with a mezzo-forte (*mf*) dynamic and later shows a crescendo from *pp* to *mf*. The English Horn (E.H.) and Clarinet in B-flat (Kl. (B)) also start with *mf* and move to *pp*. The Bass Clarinet (B.kl. (B)), Bassoon (Fg.), and Contrabassoon (Kfg.) parts are marked with a piano (*p*) dynamic. The Soprano (Sop.) part features the lyrics: "tem — pi i quai posi in a — mar co — sa mor — ta — le sen — za le". The Solo Violin (Solovl.) part begins with a forte (*f*) dynamic and later moves to piano (*p*). The score includes various musical notations such as slurs, triplets, and dynamic markings.

11

Fl.1 *pp* *pp* *p* *mf* *p* *mf*

Fl.2 *pp* *pp* *p* *mf* *p* *mf*

Ob. *pp* *mf* *pp* *p* *p*

E.H. (F) *p* *mf* *p* *p*

Kl. (B) *mf* *p* *p*

B.kl. (B) *p* *mf* *mf*

Fg. *p* *mf* *p* *p*

Kfg. *p* *mf* *pp*

Sop. —var — mi a vo — lo ab — bend' i — o l'a — le per dar for — se di me

Solovl. *p* *mf* *f* *mf* *f* *mf*

16

Fl.1 ..... Fl.z.....

Fl.2 ..... Fl.z.....

Ob. .... Fl.z.....

E.H. (F) ..... Fl.z.....

Kl. (B) ..... Fl.z.....

B.kl. (B) ..... Fl.z.....

Fg. .... Fl.z.....

Kfg. .... Fl.z.....

Sop. .... Fl.z.....

Solovl. .... Fl.z.....

non bas — si ex — em — pi. Tu che ve — di i miei mali in — deg — ni et em — pi,

21

Fl.1 *mp* *f* *ppp* *mf*

Fl.2 *mp* *f* *ppp*

Ob. *mp* *f* *ppp*

E.H. (F) *mp* *f* *ppp*

Kl. (B) *mf* *f* *ppp*

B.kl. (B) *mp* *f*

Fg. *mp* *f*

Kfg. *mp* *f*

Sop.  
Re del Cie lo, in vi si bi le, im mor ta le, soc cor ri a l'al

Solovl. *f* *f* *f* *f*

26

Fl.1 *p* *pp* *p*  
 Fl.2 *p* *pp* *p*  
 Ob. *p* *p*  
 E.H. (F) *mf* *p*  
 Kl. (B) *mf* *p*  
 B.kl. (B) *mf* *p*  
 Fg. *mf* *p*  
 Kfg. *mf* *f* *p*  
 Sop. *gliss*  
 Solovl. *p*

ma disvi - a - ta et fra - le, e'l su - o de - fec - to di Tu - a gra - ti - a ad -

31

Fl.1 *p* *mf* *p* *mp*

Fl.2 *p* *mf* *p* *mp*

Ob. *p* *mf* *p* *mf*

E.H. (F) *p* *mf* *p* *mf*

Kl. (B) *p* *mf* *p* *mf*

B.kl. (B) *p* *mf* *p* *mf*

Fg. *f* *f* *p* *p* *mf* *p* *mf*

Kfg. *f* *f* *p* *p* *p* *p* *mf*

Sop. — em — ti; si che, s' i- o vis — si in guerra et in tem — pes-ta, mo-ra in

Solovl. *ff* *mf*

36

FL.1 *mp* *mp* *PPP* sempre

FL.2 *mp* *mp* *PPP* sempre

Ob. *p* *mf* > *p* *mf* > *p* *PPP* sempre

E.H. (F) *p* *mf* > *p* *mf* > *p* *p* sempre

Kl. (B) *p* *mf* > *p* *mf* > *p* *p* sempre

B.kl. (B) *p* *mf* > *p* *mf* > *p* *PPP* sempre

Fg. *p* *mf* > *p* *mf* > *p* *PPP* sempre

Kfg. *p* *mf* > *p* *mf* > *p* *p* sempre

Sop. pa — ce et in por — to; et, se la stan — za fu va — na al — men si — a la par —

Solovl. *pp*

41

Fl.1 *ppp* *ppp* *ppp* *mf* *p*

Fl.2 *ppp* *ppp* *ppp* *mf* *p*

Ob. *ppp* *ppp* *ppp* *mf* *p*

E.H. (F) *p* *p* *p* *mf* *p*

Kl. (B) *p* *p* *p* *p*

B.kl. (B) *ppp* *p* *ff* *p* *ff* *p*

Fg. *ppp* *p* *p*

Kfg. *p*

Sop.  
- ti — ta ho — nes — ta. A quel po — co di vi — vir che m'a — vanza

Solovl. *pp* *mf* *mf* *mf*

46

Fl.1 *p* *ppp*

Fl.2 *p* *ppp*

Ob. *p* *ppp*

E.H. (F) *p* *ppp*

Kl. (B) *p* *mf*

B.kl. (B) *p* *mf*

Fg. *p* *mf*

Kfg. *p* *mf*

Sop. *s* *s* *s*  
 et al mor-ir deg-ni es-ser Tu a man presta; Tu sai ben che n'al tru i

Solovl. *mf*

51

Fl.1

Fl.2

Ob.

E.H. (F)

Kl. (B)

B.kl. (B)

Fg.

Kfg.

Sop.

Solovl.

non ò spe — ran — za.

*p*

*ppp*

# 5.

♩ = 72

Fl.1 *pp*

Fl.2 *pp*

Ob. *pp* *mf*

E.H. (F) *pp* *pp* *pp*

Kl. (B) *pp* *pp* *pp*

B.kl. (B) *pp* *pp*

Fg. *mp* *mp* *pp* *pp*

Kfg. *mf* *mf*

VI. *mf* *espressivo*

The score consists of nine staves. The first five staves (Fl.1, Fl.2, Ob., E.H. (F), Kl. (B)) are in treble clef. The next three staves (B.kl. (B), Fg., Kfg.) are in bass clef. The bottom staff (VI.) is in treble clef. The music is in 4/4 time, with a tempo of quarter note = 72. The score is divided into six measures by vertical bar lines. Measure 1 is in 4/4 time. Measure 2 is in 4/4 time. Measure 3 is in 5/4 time. Measure 4 is in 2/4 time. Measure 5 is in 4/4 time. Measure 6 is in 4/4 time. Dynamics include *pp*, *mp*, and *mf*. The Violin I part includes the instruction *espressivo*.

8

Fl.1 *p* *pp* *pp*

Fl.2 *p* *pp* *pp*

Ob. *p* *mf* *pp* *mf* *mf* *pp*

E.H. (F) *mf* *mf* *pp*

Kl. (B) *pp*

B.kl. (B) *mf*

Fg. *pp*

Kfg. *mf*

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

15

Fl.1 *pp* *pp* *ppp*

Fl.2 *pp* *pp* *ppp*

Ob. *mp* *pp* *ppp*

E.H. (F) *pp* *pp* *ppp*

Kl. (B) *pp* *pp* *ppp*

B.kl. (B) *mf* *pp* *ppp*

Fg. *pp* *mf* *pp* *ppp*

Kfg. *pp* *mf* *mf* *pp* *ppp*

VI. *ppp*

# 6.

♩ = 92

Fl.1  
Fl.2  
Ob.  
E.H. (F)  
Kl. (B)  
B.kl. (B)  
Fg.  
Kfg.  
Sop.

*mf* *f* *mf* *f* *mf* *f*  
*mf* *f* *mf* *f* *mf* *f*  
*mf* *f* *mf* *f* *mf* *f*  
*ff* > *mf* *f* *mf* *f* *f* *mf* *p*  
*ff* > *mf* *f* *mf* *f* *f* *mf* *mf*  
*f* > *mf* *mf* *p*  
*ff* *mf* *mf* *p*  
*p*  
*p*

Ze — phi — ro tor — na e'l bel tem — po ri — me — na

6

Fl.1 *mf* *f* *p* *mf*

Fl.2 *mf* *f* *p* *mf*

Ob. *mf* *f* *p* *mf*

E.H. (F) *mf* *f* *p* *p* *p*

Kl. (B) *mf* *f* *mf* *p* *mf* *f* *p*

B.kl. (B) *mf* *f* *mf* *p* *p* *p*

Fg. *mf* *mf* *p* *p* *p*

Kfg. *mf* *mf* *p* *p* *p*

Sop.  
 e i fio — ri e'l er — be su-a dol-ce fa-mig-lia et gar-rir Prog — ne

11

Fl.1  
Fl.2  
Ob.  
E.H. (F)  
Kl. (B)  
B.kl. (B)  
Fg.  
Kfg.  
Sop.

et pian — ger      Philo — me — — — na      et pri — ma — ve — — — ra      can — di — da ver — mig — lia      ri — do — no i pra — ti

16

Fl.1 *f* *p* *p* *mp* *mp*

Fl.2 *mf < f* *p* *p* *mp* *mp*

Ob. *mf* *p*

E.H. (F) *f > mf* *p*

Kl. (B) *mf < f* *p*

B.kl. (B) *mf < f* *f* *f* *f* *f*

Fg. *mf < f* *p*

Kfg. *p*

Sop. e'l ciel si ra — se — re — na Giove s'al — legra di mi — rar su — a fig — lia l'a — ri — a et l'ac — qua et la ter — ra

21

Fl.1 *f* *mf* *f* Fl.z.....

Fl.2 *f* *mf* *f* Fl.z.....

Ob. *p* *mf* *p* *mf* *p* *f*

E.H. (F) *p* *mf* *p* *mf* *p* *f*

Kl. (B) *p* *mf* *p* *mf* *p* *f*

B.kl. (B) *p* *mf* *p* *mf* *p* *f*

Fg. *p* *mf* *p* *mf* *p* *p*

Kfg. *p*

Sop. e d'a—mor pie—na og—ni a—ni—mal d'a—mor si ri con—sig—lia

26

Fl.1  
Fl.2  
Ob.  
E.H. (F)  
Kl. (B)  
B.kl. (B)  
Fg.  
Kfg.  
Sop.

ma per me las — so tor — na-no i più gra — vi sos — pi — ri

Detailed description: This is a page of a musical score, page 49, starting at measure 26. It features eight staves: Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe (Ob.), English Horn (E.H. (F)), Clarinet in B-flat (Kl. (B)), Bassoon in B-flat (B.kl. (B)), Bassoon (Fg.), and Soprano (Sop.). The score is in 4/4 time and contains various musical notations including dynamics (p, mf, f, ff), articulation (accents, slurs), and phrasing. The Soprano part includes the lyrics: "ma per me las — so tor — na-no i più gra — vi sos — pi — ri".

31

Fl.1

Fl.2

Ob.

E.H. (F)

Kl. (B)

B.kl. (B)

Fg.

Kfg.

Sop.

che del cor pro-fon-do trag-ge che al Ciel se ne por-tò le chia-vi

*Fl.z.*

*sfz* *pp*

*pp*

*pp*

*pp*

36

Fl.1  
Fl.2  
Ob.  
E.H. (F)  
Kl. (B)  
B.kl. (B)  
Fg.  
Kfg.  
Sop.

*ppp* *mf* *p* *ppp*  
*ppp* *mf* *p* *ppp*  
*ppp* *mf* *p* *ppp*  
*mf* *p* *ppp*  
*ppp* *mf* *mf* *ppp*  
*mf* *mf* *mf* *ppp*  
*mf* *mf* *mf* *ppp*  
*mf* *mf* *mf* *ppp*

*espressivo*

et can — tar au — ge — let — ti et fior—

42

Fl.1 *mf* *p* *pp* *mp* *ppp* *mf* *pp*

Fl.2 *mf* *p* *pp* *mp* *ppp* *mf* *pp*

Ob. *mf* *p* *pp* *mp* *ppp* *mf* *pp*

E.H. (F) *mf* *p* *pp* *mp* *ppp* *mf* *pp*

Kl. (B) *mf* *mf*

B.kl. (B) *mf* *mf* *mf*

Fg. *mf* *mf* *mf* *mf*

Kfg. *mf* *mf* *mf* *mf*

Sop. — ir pi- ag — ge e'n bel-le don — ne ho — nes — — — te at — ti sua — vi

47 Fl.z. ...., Fl.z. ....,

Fl.1 *f* > *pp* *f* > *pp*

Fl.2

Ob.

E.H. (F)

Kl. (B) *f* > *pp* *mf* *f* > *pp* *mf*

B.kl. (B) *f* > *pp* *f* > *pp* *mf* *f* > *pp* *mp* (h) *mf* > *ppp* *pp*

Fg. *mf* *pp* *mf* *pp* *mf* *pp* *mp* *pp* > *ppp*

Kfg. *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *pp*

Sop. son un de-ser—to et fe-re as—pre et sel-vag—ge.

7.

♩ = 96

Fl.1 *ff* *mp* *p* *f* *mp*

Fl.2 *ff* *mp* *p* *f* *mp*

Ob. *ff* *mp* *p* *f* *mp*

E.H. (F) *ff* *mp* *p* *f* *mp*

Kl. (B) *ff* *mp* *p* *f* *mp*

B.kl. (B) *ff*

Fg. *ff*

Kfg. *ff*

Sop. Al - ma fe

Solovl. *ff* *mf* *mf*

6

Fl.1 *p f mp p mp p f mp p*  
 Fl.2 *p f mp p mp p f mp p*  
 Ob. *p f mp p mp p f mp p*  
 E.H. (F) *f mp p f mp p f mp p mp*  
 Kl. (B) *f mp p f mp p mp p*  
 B.kl. (B) *f p f mp p mp*  
 Fg. *mp*  
 Kfg.  
 Sop. - li — ce, che so — ven — te tor — ni  
 Solovl. *mf*

The score is for page 55, starting at rehearsal mark 6. It features a woodwind section with Flute 1 and 2, Oboe, English Horn (F), Clarinet in B, Bass Clarinet in B, and Bassoon. The string section includes First and Second Violins, Viola, First and Second Cellos, and Double Bass. The vocal parts include Soprano and Solovello. The music is in 4/4 time and includes various dynamics such as *p*, *f*, *mp*, and *mf*, along with crescendos and decrescendos. The Soprano part has lyrics: "- li — ce, che so — ven — te tor — ni". The Solovello part features triplets and a final triplet ending.

11

FL.1 *mf* *pp*

FL.2 *mf* *pp*

Ob. *p* *mf*

E.H. (F) *p*

Kl. (B) *p* *mf*

B.kl. (B) *mf* *mf* *mf* *p* *mf*

Fg. *p* *p* *mf* *p* *mf*

Kfg. *p* *mf* *p* *mf*

Sop. a con-so-lar le mi-e not-ti do-len-ti con gli oc-chi tu-o-i,

Solovl. *mf* *f* *mf*

16

Fl.1 *p* *f sfz* *p*

Fl.2 *f sfz* *p*

Ob. *p* *p* *f sfz* *mf > p* *mf >*

E.H. (F) *p* *f sfz* *p*

Kl. (B) *mf* *p* *f sfz > pp* *p*

B.kl. (B) *mf p* *mf* *sfz > pp* *p*

Fg. *p* *mf p* *f sfz > pp* *mf > p* *mf >*

Kfg. *p* *mf* *f* *f* *p*

Sop. che Mor — te non à spen — ti, ma sov — ra

Solovl. *mf* *mf* *mp*

21

Fl.1 *p p p<sup>3</sup> mp<sup>3</sup>*

Fl.2 *p p p<sup>3</sup> mp<sup>3</sup>*

Ob. *p mf p p*

E.H. (F) *p mf p<sup>3</sup> p p*

Kl. (B) *p p p p*

B.kl. (B) *p p p mp<sup>3</sup> mp<sup>3</sup>*

Fg. *p mf mf mp<sup>3</sup> mp<sup>3</sup>*

Kfg. *p p*

Sop.  
l'mortal mo — do fat- ti a - dor — ni  
quanto gradis — co che miei tris — ti

Solovl. *espressivo mf mf<sup>3</sup> mf<sup>3</sup>*

26

Fl.1 *p* *mf* *ff*

Fl.2 *p* *mf* *ff*

Ob. *p* *mp* *p* *pp* *mf* *ff*

E.H. (F) *p* *mp* *p* *pp* *pp* *pp*

Kl. (B) *p* *mp* *mf* *pp* *pp* *pp*

B.kl. (B) *mf* *mf* *pp* *pp* *pp*

Fg. *mf* *mp* *mp* *mp* *mp*

Kfg. *pp* *pp* *mp* *mp*

Sop. gior-ni a ral-le-grar de tu-a vis-ta con sen-ti Co-

Solovl. *f* *mf* *f* *mf* *mf* *mf*

31

This musical score page contains ten staves. The top five staves are for woodwinds: Fl.1, Fl.2, Ob., E.H. (F), and Kl. (B). The next three staves are for brass: B.kl. (B), Fg., and Kfg. The bottom two staves are for voice: Sop. and Solovl. The score is divided into five measures. The Soprano part has lyrics: "si commin—cio a ri—tro—var pre—sen—ti". The Solovl. part has trills in measures 1, 2, and 4. Dynamics include *pp*, *mp*, *mf*, and *f*. The woodwinds and brass parts have various rhythmic patterns and dynamics. The strings (Kfg.) play a steady eighth-note accompaniment.

36

Fl.1 *f* *mf*

Fl.2 *f* *mf*

Ob. *mf* *f* *mf*

E.H. (F) *mf* *f* *mf* *mf*

Kl. (B) *mf* *f* *mf* *mf*

B.kl. (B) *mf* *mf* *mf* *mf*

Fg. *mf* *f* *mf* *mf*

Kfg. *mf*

Sop. *mf*

Solovl. *p* *p*

le tu e bel- lez... bel lez ze a suoi u- sa ti sog- gior ni.

41

Fl. 1 *pp* *mp* *mp*

Fl. 2 *pp* *pp* *mp* *mp*

Ob. *pp* *pp* *pp*

E.H. (F) *mp* *mp* *pp* *pp* *pp*

Kl. (B) *pp* *mp* *pp* *mp* *pp* *mp* *mp*

B.kl. (B) *mp* *pp*

Fg. *mp* *pp*

Kfg. *pp*

Sop.  
La 've cantan do an dai di te molt' an ni, or, come ve di, vo di te pi an gen do

Solovl. *espressivo* *f* *mp* *mp*

46

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *pp*

E.H. (F) *pp*

Kl. (B) *mp*

B.kl. (B) *pp*

Fg. *pp*

Kfg. *pp*

Sop.  
di te pi-an-gen do: no, ma di me, ma de miei dan ni.

Solovl. *mp*

51

Fl.1 *mp* *p* *p* *mf* *pp* *mf* *pp*

Fl.2 *mp* *p* *p* *mf* *pp* *mf* *pp*

Ob. *p* *p* *p* *pp* *mf* *pp* *mf* *pp*

E.H. (F) *p* *p* *p* *pp* *pp* *mf* *pp* *mf* *pp*

Kl. (B) *pp* *mp* *mp* *p* *pp* *p* *pp* *mf* *pp* *mf* *pp*

B.kl. (B) *pp* *mf* *mf* *p* *mf* *p* *mf*

Fg. *pp* *mf* *mf* *p* *p*

Kfg. *pp* *p* *p*

Sop. Sol un re-po-so trovo in molti af-fan—ni, che quan do tor—ni, te co-nos-co e n'en—ten-do,

Solovl. *mp* *f* *mf*

56

Fl.1 *pp* *pp* *mf* *ff*

Fl.2 *pp* *pp* *mf* *ff*

Ob. *pp* *pp* *mf* *ff*

E.H. (F) *pp* *pp* *mf* *ff*

Kl. (B) *pp* *pp* *mf* *ff*

B.kl. (B) *pp* *mf* *pp* *mf* *pp* *mf* *ff*

Fg. *pp* *pp* *pp* *mf* *ff*

Kfg. *pp* *pp* *pp* *mf* *ff*

Sop. *a l'an-dar a la vo-ce al vol-to a pan-ni.*

Solovl. *mf* *mf* *ff*