

Vo solcando un mar crudele

Pietro Metastasio

Aria from "Artaserse"

Leonardo Vinci

Andante

The musical score is arranged in seven staves. The top two staves are for Horns, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The next two staves are for Violins 1 and 2, also in treble clef with the same key signature and time signature. The fifth staff is for Violas, in bass clef with the same key signature and time signature. The sixth staff is for Soprano, in treble clef with the same key signature and time signature. The bottom staff is for Violoncellos, in bass clef with the same key signature and time signature. The tempo marking 'Andante' is placed above the first staff. The word 'Arbace' is written above the Soprano staff. The music consists of five measures. The Horns and Soprano parts are mostly rests. The Violins 1 and 2 parts play a melodic line starting with a half note, followed by eighth notes. The Viola part plays a steady eighth-note accompaniment. The Violoncello part plays a steady eighth-note accompaniment.

6

Hn.

Hn.

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

11

Hn.

Hn.

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

Detailed description: This is a page of a musical score, page 11. It features seven staves. The top two staves are for Horns (Hn.), both in treble clef with a key signature of two sharps (F# and C#). The next two staves are for Violins 1 (Vlins. 1) and Violins 2 (Vlins. 2), both in treble clef with the same key signature. The fifth staff is for Viola (Vlas.) in alto clef with the same key signature. The sixth staff is for Soprano (S.) in treble clef with the same key signature, containing three whole rests. The seventh staff is for Violoncello (Vlcs.) in bass clef with the same key signature. The music consists of three measures. The Horns play a sequence of notes: a whole rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The Violins play a similar sequence, starting with a quarter note G4, followed by eighth notes. The Viola plays a sequence of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The Violoncello plays a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

14

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

Vlcs.

17

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

p

p

p

p

p

Vo sol- can- do un mar cru- de- le sen- za

23

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

ve- le e sen- za sar- - - -

Vcl.

27

Hn.

Hn.

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

f *p* *mf*

f *p* *mf*

f *p* *mf*

- - - te fre- me

31

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

ff

ff

ff

ff

l'on- - - da il

34

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

p

p

p

p

ciel s'im-bru-na cre-sce il

39

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

ven- - - - - - - -

Vcls.

43

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

Vcl.

f *p*

f *p*

f *p*

- to e man- ca l'ar- te e il vo- ler del-

48

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

la for- tu- na son co- stret- to a se- gui-

Vcls.

f *p*

f *p*

f *p*

f *p*

56

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

p *f* *p* *f* *p*

59

Hn.
 Hn.
 Vlns. 1
 Vlns. 2
 Vla.
 S.
 Vcls.

f *f* *tr* *tr* *ff* *ff*
f *f* *tr* *tr* *ff* *ff*
f *f* *tr* *tr* *ff* *ff*
f *f* *tr* *tr* *ff* *ff*
f *f* *tr* *tr* *ff* *ff*
f *f* *tr* *tr* *ff* *ff*

- - a se- gui- tar.

63

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

Vlcs.

66

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

Vcls.

p

tr

p

p

p

Vo sol-

p

71

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

can- do un mar cru- de- le sen- za ve- le e sen- za sar- -

Vlcs.

75

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

Vcls.

f *p* *mf*

f *p* *mf*

f *p* *mf*

- - - te - fre- - -

79

Hn.

Hn.

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

p

*p*³

*p*³

- - me l'on- da il ciel

82

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

s'im- bru- na cre- sce il

f

f

f

f

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

86

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

Vcls.

p

p

p

p

ven- - - - -

90

Hn.

Hn.

Vlins. 1

Vlins. 2

Vlas.

S.

Vlcs.

95

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

Vcl.

- to e man- ca l'ar- te e il vo- - ler del- -

100

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

la for- - tu- na son co- - stret- to a

Vlcs.

Musical score for page 107, featuring Horns (Hn.), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Viola (Vlas.), Soprano (S.), and Violas (Vlcs.). The score is in G major (one sharp) and 4/4 time. The Soprano part includes the lyrics: - 3 3 - - a se- gui- tar a se- gui-

The score consists of seven staves. The Horns (Hn.) and Viola (Vlas.) parts are relatively simple, with the Horns playing whole notes and the Viola playing a melodic line. The Violins (Vlns. 1 and 2) and Soprano (S.) parts feature more complex rhythmic patterns, including triplets and trills. The Violas (Vlcs.) part provides a bass line with a similar melodic contour to the Viola.

112

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

tar.

Vcls.

11

Hn.

Hn.

Vlns. 1

Vlns. 2

Vla.

S.

Vlcs.

125

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

que- sto sta- to son da tut- ti ab- ban- do- na- to

Vcls.

f *p*

f *p*

f *p*

131

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

Vlcs.

me- co è so- la l'in- no- cen- za che mi por- ta a nau- fra-

135

Hn.

Hn.

Vlns. 1

Vlns. 2

Vlas.

S.

gar mi por- ta a nau- fra- gar -

Vlcs.

139

Musical score for measures 139-144. The score includes parts for Horns (Hn.), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Viola (Vlas.), Soprano (S.), and Violoncello (Vlcs.). The key signature is two sharps (F# and C#). The tempo is marked *f* (forte). The Soprano part includes the lyrics: - - - - - a nau- fra- gar a nau- fra-.

D.C. al Fine

145

Hn.

Hn.

Vlins. 1

Vlins. 2

Vlas.

S.

gar.

Vlcs.