

Arr: Lars Forslund

LA FIDA NINFA

Antonio Vivaldi

Dite ohimè - Aria di Morasto

Largo $\text{♩} = 20$

Mezzosoprano

Oboe

Mandolino 1

Mandolino 2

Mandola (tenore)

Chitarra solo

Chitarra

Contrabbasso

Mzs.

Ob.

Mdn. 1

Mdn. 2

Mda (ten)

Chit. solo

Chit.

Cb.

Di-te ohi - mè, di-te - loal fi-ne

mf \rightarrow *mp* *mf*

mf \rightarrow *p* *mf*

mf \rightarrow *mp* *mf*

mf \rightarrow *mp* *mf*

Mzs.

Ob.

Mdn. 1

Mdn. 2

Mda (ten)

Chit. solo

Chit.

Cb.

deg - gio vi-ve-re deg - gio vi-ve-re o mo - rir? Sta mia vi - ta in su'l con fi - ne pron - taè già l'al - maad - u -

45

Mzs. *scir, pron-ta è già l'alma ad u - scir.*

Ob. *f*

Mdn. 1 *mp*

Mdn. 2 *mf* \rightarrow *mp* *mp*

Mda. (ten) *mf* \rightarrow *p*

Chit. solo *mf* \rightarrow *p* *mf*

Chit. *mf* \rightarrow *mp* *mf*

Cb. *mf* \rightarrow *mp* *mf*

60

Ob. *f* *ff*

Mdn. 1

Mdn. 2

Mda. (ten)

Chit. solo

Chit.

Cb.

71

Mzs. *Di-te ohi - mè, di - te - lo al fi - ne deg - gio vi - ve - re deg - gio*

Ob. *fff* *mf* *p* \rightarrow *mf* \leftarrow *f* *mf* *mp*

Mdn. 1 *pp* \rightarrow *mp* \rightarrow *mf* *p* *mf* *mp*

Mdn. 2 *mf* \rightarrow *mp* *mf*

Mda. (ten) *mf* \rightarrow *p* *mf*

Chit. solo *mf* \rightarrow *p* *mf*

Chit. *mf* \rightarrow *mp* *mf*

Cb. *mf* \rightarrow *mp* *mf*

86

Mzs. vi-ve-re o mo - rir? Sta mia vi - ta in su'l con fi - ne pron - taè già l'al - maad - u - scir, pron-ta è già l'alma

Ob.

Mdn. 1.

Mdn. 2.

Mda. (ten)

Chit. solo

Chit.

Cb.

99

Mzs. ad u - - - - - scir.

Ob.

Mdn. 1.

Mdn. 2.

Mda. (ten)

Chit. solo

Chit.

Cb.

$\text{♩} = 18$ $\text{♩} = 16$ $\text{♩} = 12$ $\text{♩} = 16$

mf *mp*

mf *p*

mf *mp*

mf *mp*

Mezzosoprano

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3 24

Di-te ohi - mè, di-te - loal fi-ne

32

deg - gio vi-ve-re deg - gio vi-ve-re o mo -

37

rir? Stamia vi-ta in su'l con fi - ne pron - taè

43

già l'al - maad-u - scir, pron-ta è già l'alma

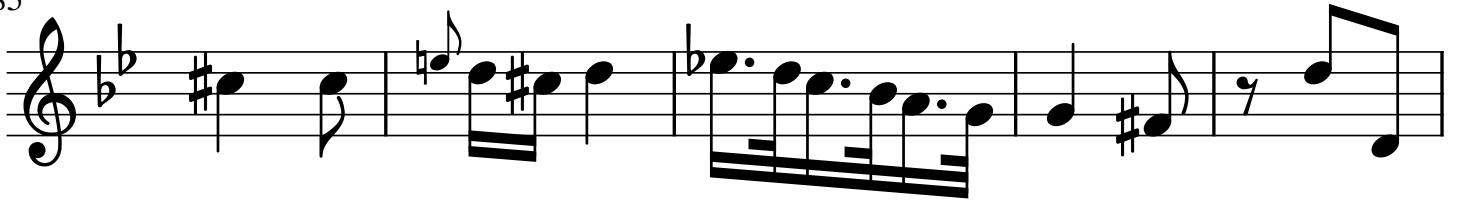
48

ad u - scir.

79

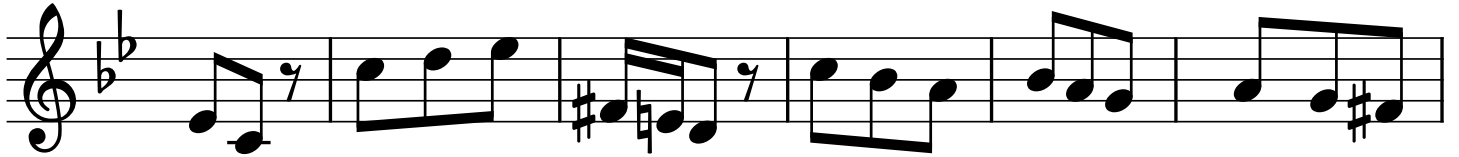
Di-te ohi - mè, di-te - loal fi-ne deg - gio vi-ve-re

85



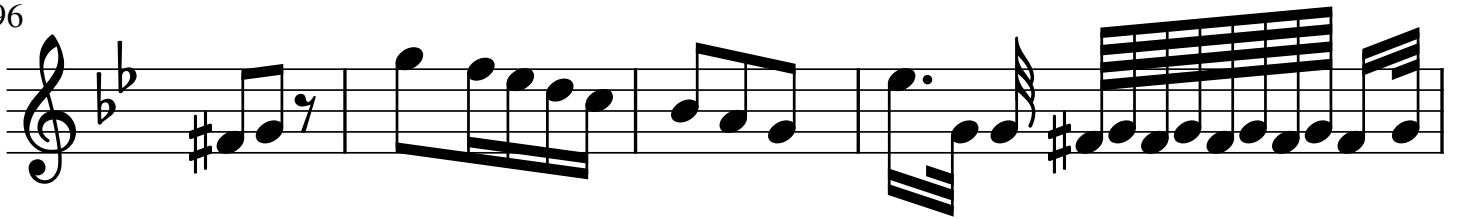
deg - gio vi - ve - re o mo - rir? Stamia

90



vi - ta in su' l' con fi - ne pron - ta è già l' al - ma ad u -

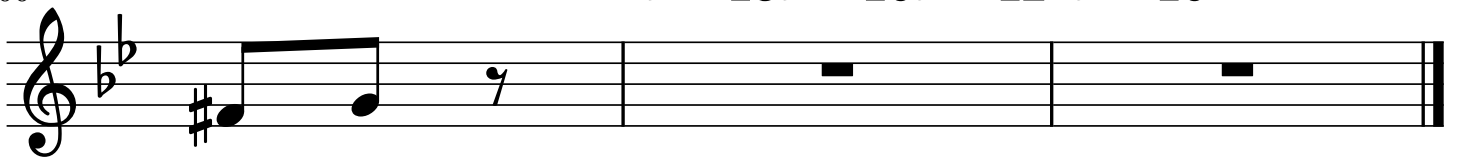
96



scir, pron - ta è già l' alma ad u -

100

♩. = 18 ♩. = 16 ♩. = 12 ♩. = 16



scir.

Oboe

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Largo $\text{♩} = 20$

The musical score is written for Oboe in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The tempo is marked 'Largo' with a quarter note equal to 20 beats. The score consists of several lines of music, each starting with a measure number (3, 60, 67, 74, 82, 91, 99). The notation includes various rhythmic figures, including triplets (marked '3'), trills (marked 'tr'), and sixteenth-note runs. Dynamic markings such as *f*, *mf*, *ff*, *fff*, and *p* are used throughout. There are also accents (>) and hairpins (< and >). The score concludes with a double bar line at measure 99. The tempo marking $\text{♩} = 20$ is present at the beginning, and later in the score, there are markings for $\text{♩} = 16$ and $\text{♩} = 18$.

Mandolino 1

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Largo ♩ = 20

3

13

24

35

46

58

68

77

89

99

mp

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

mp

3

2

♩ = 18 ♩ = 16 ♩ = 12 ♩ = 16

Mandolino 2

LA FIDA NINFA

Dite ohimè - Aria di Morasto

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Antonio Vivaldi

Largo ♩ = 20

3

5

mf > mp mf

5

mf > mp mp

3

5

mf > mp mf

5

♩ = 18 ♩ = 16 ♩ = 12 ♩ = 16

mf mp

Mandola tenore

LA FIDA NINFA

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Largo $\text{♩} = 20$

8 ♩ 3

15

mf >

27

p mf

40

mf > *p*

52

67

mf > *p*

79

mf $\text{♩} = 16$

92

mf > *p* $\text{♩} = 18$

Chitarra solo

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Largo $\text{♩} = 20$

The musical score is written for guitar solo in G minor (one flat) and 3/8 time. The tempo is marked 'Largo' with a quarter note equal to 20 beats. The score consists of 63 measures, divided into nine systems of seven measures each. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A significant feature is the use of triplets, indicated by a '3' above the notes. Dynamics are marked with *mf* (mezzo-forte) and *p* (piano), with hairpins indicating crescendos and decrescendos. There are also several instances of slurs and accents. The piece concludes with a final triplet in the 63rd measure.

69

8

76

8

mf \curvearrowright *p* \curvearrowleft *mf*

86

8

92

8

98

8

mf \curvearrowright *p*

♩. = 12
♩. = 16
♩. = 18
♩. = 16

Chitarra

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Largo ♩ = 20

8

13

24

mf > *mp* *mf*

36

47

mf > *mp* *mf*

60

72

mf > *mp* *mf*

83

95

♩ = 18
♩ = 16
♩ = 12

mf > *mp*

Contrabbasso

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Largo $\text{♩} = 20$

14

25

mf > mp mf

37

49

mf > mp mf

62

73

mf > mp mf

86

97

mf > mp