

Aria "Ho nel petto, un cor si forte"

Music by Antonio Vivaldi

Arr: Lars Forslund

Dall'opera "Giustino" di Vivaldi, per Mezzosoprano, Mandolino e Cembalo

Larghetto $\text{♩} = 56$

Mezzosopran

Mandolino

Cembalo

4

Mzs.

Mand.

Cemb.

7

Mzs.

Mand.

Cemb.

10

Mzs.

Mand.

Cemb.

14

Mzs.

Mand.

Cemb.

Ho nel pet-to, un cor si for-te, un cor si

(ad lib.)

18

Mzs. *for te ch, ove più mi nac cia e fre me fra pe ri gli, in fi da sor te tro vo*

Mand.

Cemb.

21

Mzs. *tut to, il mio pia cer, il mio piacer*

Mand.

Cemb. *(mandolino)*

24

Mzs. *Ho nel pet to, un cor si*

Mand. *(ad lib.)*

Cemb.

28

Mzs. *for te ch' o ve più mi nac cia, e fre me, in fi da sor te*

Mand.

Cemb.

30

Mzs. *tro vo tut to il mio pia cer*

Mand.

Cemb.

32

Mzs. *cer o ve mi nac cia, e*

Mand.

Cemb.

35

Mzs. *tr*
 fre me in fi da, in fi da soe te tro vo tut to il mio pia

Mand.

Cemb.

38

Mzs.
 cer o, ve mi nac cia e fre

Mand.

Cemb.

40

Mzs. *tr*
 me tro vo tut to il mio pia

Mand.

Cemb.

43

Mzs.
 cer.

Mand.

Cemb.

45

Mzs.

Mand.

Cemb.

$\text{♩} = 52$ $\text{♩} = 46$ $\text{♩} = 52$ $\text{♩} = 56$

48

Mzs.

Mand.

Cemb.

$\text{♩} = 52$ $\text{♩} = 48$ $\text{♩} = 36$ $\text{♩} = 32$

Mezzosopran Aria "Ho nel petto, un cor si forte"

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15

Mezzosopran

Ho nel pet-to, un cor si for te, un cor si

Mzs.

for te ch, ove più mi nac cia e fre me fra pe ri gli, in fi da sor te tro vo

Mzs.

tut to, il mio pia cer, il mio piacer

Mzs.

Ho nel pet to, un cor si for te ch'o ve più mi nac cia, e fre me, in fi da sor te

Mzs.

tro vo tut to il mio pia cer

Mzs.

cer o ve mi nac ci, e fre me in fi da, in fi da soe te tro vo

Mzs.

tut to il mio pia cer o, ve mi nac cia e fre

Mzs.

me tro vo tut to il mio pia cer.

Mzs.

3

♩ = 52 ♩ = 46 ♩ = 56 ♩ = 52 ♩ = 48 ♩ = 36

Mandolino

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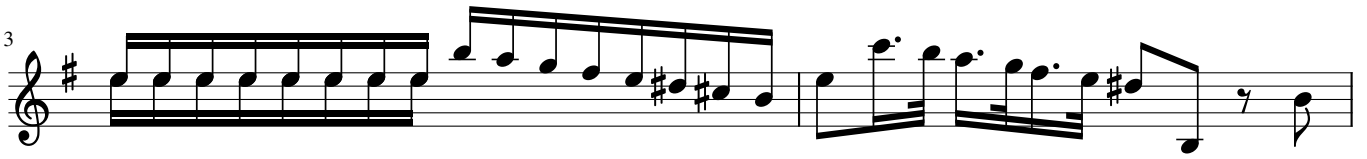
Arr: Lars Forslund

Larghetto ♩ = 56

Mandolino



Mand.



Mand.



Mand.



Mand.



Mand.



Mand.



Mand.



Mand.



(ad lib).

Mand.

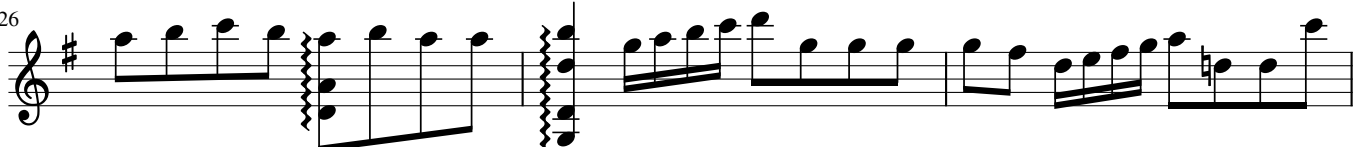


Mand.



(mandolino)

Mand.



(ad lib).

Mand. 29



Musical notation for Mand. 29-30. The staff is in G major (one sharp) and 4/4 time. It features a sequence of eighth notes and chords, with some chords being beamed together. The notation includes stems, beams, and chord symbols.

Mand. 31



Musical notation for Mand. 31-32. The staff is in G major. It continues the sequence of eighth notes and chords from the previous system.

Mand. 33



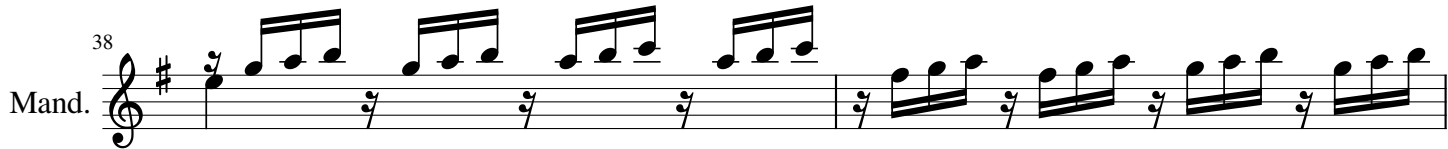
Musical notation for Mand. 33-35. The staff is in G major. It continues the sequence of eighth notes and chords, with some chords being beamed together.

Mand. 36



Musical notation for Mand. 36-37. The staff is in G major. It continues the sequence of eighth notes and chords, with some chords being beamed together.

Mand. 38



Musical notation for Mand. 38-39. The staff is in G major. It continues the sequence of eighth notes and chords, with some chords being beamed together.

Mand. 40



Musical notation for Mand. 40-41. The staff is in G major. It continues the sequence of eighth notes and chords, with some chords being beamed together.

Mand. 42



Musical notation for Mand. 42-45. The staff is in G major. It continues the sequence of eighth notes and chords, with some chords being beamed together.

Mand. 46



Musical notation for Mand. 46-47. The staff is in G major. It continues the sequence of eighth notes and chords, with some chords being beamed together. Tempo markings are present: $\text{♩} = 52$, $\text{♩} = 46$, $\text{♩} = 52$, and $\text{♩} = 56$.

Mand. 48



Musical notation for Mand. 48-50. The staff is in G major. It continues the sequence of eighth notes and chords, with some chords being beamed together. Tempo markings are present: $\text{♩} = 52$, $\text{♩} = 48$, $\text{♩} = 36$, and $\text{♩} = 32$.

Cembalo

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Cembalo

Cemb.

Cemb.

Cemb.

Cemb.

Cemb.

Cemb.

Cemb.

Cemb.

Measures 30-31. The right hand features a complex rhythmic pattern with sixteenth notes and trills, while the left hand plays a steady eighth-note accompaniment.

Cemb.

Measures 32-34. The right hand continues with intricate sixteenth-note passages and trills, supported by a consistent eighth-note bass line.

Cemb.

Measures 35-38. The right hand shows a mix of eighth and sixteenth notes with some rests, while the left hand maintains a rhythmic accompaniment.

Cemb.

Measures 39-41. The right hand features a triplet of sixteenth notes and other rhythmic figures, with the left hand providing accompaniment.

Cemb.

Measures 42-43. The right hand has a dense sixteenth-note texture, while the left hand plays a simple eighth-note pattern.

Cemb.

Measures 44-45. The right hand features a rapid sixteenth-note run, with the left hand playing a steady accompaniment.

Cemb.

Measures 46-47. The right hand has a rhythmic pattern with notes marked with tempo markings: $J = 52$, $J = 46$, $J = 52$, and $J = 56$.

Cemb.

Measures 48-49. The right hand features a rhythmic pattern with notes marked with tempo markings: $J = 52$, $J = 48$, $J = 36$, and $J = 32$.