

Arr: Lars Forslund

# LA FIDA NINFA

Antonio Vivaldi

Dite ohimè - Aria di Morasto

Largo  $\text{♩} = 20$

Mezzosoprano

Mandolino 1

Mandolino 2

Mandola (tenore)

Chitarra solo

Chitarra

Contrabbasso

Mzs.

Mdn. 1

Mdn. 2

Mda. (ten)

Chit. solo

Chit.

Cb.

Di-te ohi - mè,

*mf*  $\text{>}$  *mp* *mf*

*mf*  $\text{>}$  *p* *mf*

*mf*  $\text{>}$  *mp* *mf*

*mf*  $\text{>}$  *mp* *mf*

Mzs.

Mdn. 1

Mdn. 2

Mda. (ten)

Chit. solo

Chit.

Cb.

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

*mf*  $\text{>}$  *p* *mf*

*mf*  $\text{>}$  *mp* *mf*

*mf*  $\text{>}$  *mp* *mf*

47

Mzs. *f* *tr* *tr* *tr*  
maad - u - scir, pron-ta è già l'alma ad u - scir. Di-te ohi - mè, di - te - lo al fi - ne

Mdn.1 *mp*

Mdn.2 *mf* *mp* *mf*

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

Chit. solo *mf* *p* *mf* *mf*

Chit. *mf* *mp* *mf* *mf*

Cb. *mf* *mp* *mf* *mf*

62

Mzs. *f* *tr* *tr* *tr*  
deg - gio vi-ve-re deg - gio vi-ve-re o mo - ri? Sta mia vi - ta in - su' - con fi - ne pron - taè

Mdn.1

Mdn.2

Mda. (ten)

Chit. solo *f* *tr* *tr* *tr*

Chit.

Cb.

73

Mzs. *ff* *p* *mf* *f* *mf*  
già l'al - maad - u - scir, pron - ta è già l'alma ad u - scir.

Mdn.1 *p*

Mdn.2 *mf* *mp*

Mda. (ten) *mf* *p*

Chit. solo *mf* *p*

Chit. *mf* *mp*

Cb. *mf* *mp*

*f* = 12  
*f* = 16  
*f* = 18

Mezzosoprano

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Di-te ohi - mè, di-te - loal fi - ne

35

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

40

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

46

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

51

ad u - scir.

58 *f*

Di - te ohi - mè, di - te - lo al fi - ne deg - gio

63 *f*

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

67 *f*

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

72 *f* *ff* *p*

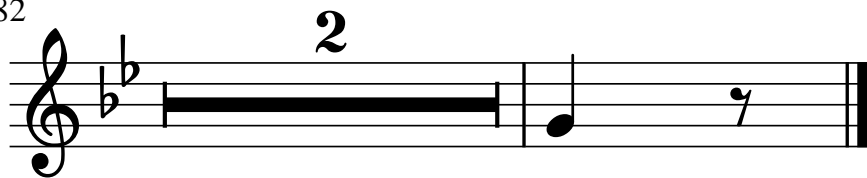
pron - taè già l'al - maad - u - scir, pron - ta è

77 *mf* *f* *mf*

già l'alma ad u - scir.

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

82



Mandolino 1

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**Largo** ♩. = 20

6

Musical notation for measures 1-12. The piece is in 3/8 time with a key signature of two flats (B-flat and E-flat). Measure 1 contains a whole rest. Measures 2-12 feature a melodic line with eighth and sixteenth notes, including a trill in measure 4 and a fermata in measure 12.

13

Musical notation for measures 13-18. The melody continues with eighth and sixteenth notes, featuring a trill in measure 14 and a fermata in measure 18.

19

Musical notation for measures 19-25. The melody continues with eighth and sixteenth notes, featuring a trill in measure 20 and a fermata in measure 25.

26

2

Musical notation for measures 26-33. Measure 26 contains a whole rest. Measures 27-33 feature a melodic line with eighth and sixteenth notes, including a trill in measure 28 and a fermata in measure 33.

34

Musical notation for measures 34-38. The melody continues with eighth and sixteenth notes, featuring a trill in measure 35 and a fermata in measure 38.

39

Musical notation for measures 39-44. The melody continues with eighth and sixteenth notes, featuring a trill in measure 40 and a fermata in measure 44.

45

52

62

68

75

82

# Mandolino 2

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Largo  $\text{♩} = 20$

Musical notation for measures 1-22. The piece is in 3/8 time with a key signature of one flat (B-flat). It begins with a sixteenth rest followed by a sixteenth note G4. A fermata is placed over the first measure. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fingering '6' is indicated above the first measure, and a '5' is indicated above the eighth measure.

Musical notation for measures 23-32. The notation continues with eighth and sixteenth notes. A dynamic marking  $mf \text{ > } mp \text{ } mf$  is placed below the staff. A fingering '5' is indicated above the 30th measure.

Musical notation for measures 33-49. The notation continues with eighth and sixteenth notes. A dynamic marking  $mf \text{ > } mp \text{ } mf$  is placed below the staff. A fingering '5' is indicated above the 37th measure.

Musical notation for measures 50-61. The notation continues with eighth and sixteenth notes. A dynamic marking  $mf \text{ > } mp \text{ } mf$  is placed below the staff. A fingering '3' is indicated above the 57th measure.

Musical notation for measures 62-77. The notation continues with eighth and sixteenth notes. A dynamic marking  $mf \text{ > } mp \text{ } mf$  is placed below the staff. A fingering '5' is indicated above the 68th measure.

Musical notation for measures 78-84. The notation continues with eighth and sixteenth notes. A dynamic marking  $mf \text{ > } mp \text{ } mf$  is placed below the staff. A fingering '2' is indicated above the 83rd measure. Above the staff, tempo markings are indicated:  $\text{♩} = 18$ ,  $\text{♩} = 16$ ,  $\text{♩} = 12$ , and  $\text{♩} = 16$ .



Mandola tenore

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Largo ♩ = 20

6

18

30

43

55

70

82

Chitarra solo

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**Largo** ♩ = 20

8 **3**

9

17 **3 3 3 3 3 3 3 3 3 3 3 3 3**

21 **3 3**

26

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

35

42 **3 3 3 3 3 3 3 3 3 3 3**

46

8

52

8

*mf*  $\curvearrowright$  *p* *mf*

58

8

*mf*

66

8

71

8

75

8

*mf*  $\curvearrowright$  *p*

♩. = 16  
♩. = 12  
♩. = 16  
♩. = 18

Chitarra

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Largo ♩ = 20

8 <sup>3</sup>

15

26 *mf* > *mp* *mf*

38

49 *mf* > *mp* *mf* *mf*

62

74 *mf* > *mp*

♩ = 18  
♩ = 16  
♩ = 12

2

Contrabbasso

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Largo ♩ = 20

3

16

28

*mf > mp mf*

40

52

*mf > mp mf mf*

65

76

*mf > mp*

♩ = 16  
♩ = 12  
♩ = 16  
♩ = 18

2