

GIUSTINO

Arr: Lars Forslund

Sento in seno - Aria di Anastasio

Antonio Vivaldi

Allegro $\text{♩} = 124$ (tutti pizzicati)

Mezzosoprano

Mandolino 1

Mandolino 2

Mandola (tenore)

Chitarra

Contrabbasso

The first system of the musical score includes six staves. The Mezzosoprano staff is empty. The Mandolino 1, Mandolino 2, and Mandola (tenore) staves feature a rhythmic pattern of eighth notes, starting with a 'mf' dynamic. The Chitarra and Contrabbasso staves provide a steady accompaniment with quarter notes, also marked 'mf'.

9

Mzs.

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

The second system of the musical score includes six staves. The Mezzosoprano staff is empty. The Mandolino 1, Mandolino 2, and Mandola (tenore) staves feature a rhythmic pattern of eighth notes, starting with a 'p' dynamic and transitioning through 'mp' to 'mf'. The Chitarra and Contrabbasso staves provide a steady accompaniment with quarter notes, also marked 'p' and transitioning through 'mp' to 'mf'.

18

Mzs.

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

Sen-to in se - noch'in pio - giadi la - grime, in piog - giadi la - gri-me si di - le -

The third system of the musical score includes six staves. The Mezzosoprano staff contains the vocal line with the lyrics: "Sen-to in se - noch'in pio - giadi la - grime, in piog - giadi la - gri-me si di - le -". The Mandolino 1, Mandolino 2, and Mandola (tenore) staves feature a rhythmic pattern of eighth notes, starting with a 'mf' dynamic. The Chitarra and Contrabbasso staves provide a steady accompaniment with quarter notes, also marked 'mf'.

27 ♩ = 100
♩ = 110

Mzs. *g* - *ua*, *si* *di* - *le* - *gua* *l'a* - *man* - *te* *mio*

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

36 ♩ = 124

Mzs. *cor.* *Sen*-*toin* *se* - *no* *ch'in* *piog* - *gia* *di* *la* - *gri*-*me*, *sen*-*toin* *se* - *no* *ch'in* *piog*-*gia* *di*

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

45 ♩ = 80
♩ = 40
rit ♩ = 100
♩ = 110

Mzs. *la* - *gri*-*me* *si* *di* - *le* - - - *gua* *l'a* - *man* - *te* *mio* *cor*, *si* *di* - *le*-*gua* *l'a* -

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

f *p* *mf*

f *p* *mf*

f *p* *mf*

f *p* *mf*

f *p* *mf*

54 $\text{♩} = 124$

Mzs. man - te mio cor.

Mdn.1 *mf* *f* *mf* *mp* *p* *p*

Mdn.2 *mf* *f* *mf* *mp* *p* *p*

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

Chit. *mf* *f* *mf* *mp* *p* *p*

Cb. *mf* *f* *mf* *mp* *p* *p*

63

Mzs. Ma, mio co - re, tra - la - scia di pian-ge-re, tra -

Mdn.1 *mf* *f* *p* *mf* *mp* *mf*

Mdn.2 *mf* *f* *p* *mf* *mp* *mf*

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

Chit. *mf* *f* *p* *mf* *mp* *mf*

Cb. *mf* *f* *p* *mf* *mp* *mf*

72 $\text{rit } \text{♩} = 110$ $\text{♩} = 80$ $\text{♩} = 40$ *a tempo* $\text{♩} = 124$

Mzs. la - scia di pian-ge-re, ch'il tuo pian-to non sce-mail do - lor, non sce - maildo - lor.

Mdn.1 *mf* *mp* *p* *mf*

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

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

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

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

Mzs.

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

Mzs.

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

Sen-to in se - noch'in pio - gia di

p — *mp* — *mf* *p* — *mp* — *mf* *mf*

p — *mp* — *mf* *p* — *mp* — *mf* *mf*

p *mp* *mf* *p* — *mp* — *mf* *mf*

p — *mp* — *mf* *p* *mf* *mf*

p — *mp* — *mf* *p* *mf* *mf*

Mzs.

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

la - grime, in piog - gia di la - gri-me si di - le - - -

109 $\text{♩} = 100$ $\text{♩} = 110$ $\text{♩} = 124$

Mzs.
 - - - - - gua, si di - le - gua l'a - man - te mio cor. Sen-toin

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

118

Mzs.
 se - no ch'in piog - gia di la - gri-me, sen-toin se - no ch'in piog-gia di la - gri-me si di - le -

Mdn.1
 p — *mp* — *mf* — *f*

Mdn.2
 p — *mp* — *mf* — *f*

Mda. (ten)
 p — *mp* — *mf* — *f*

Chit.
 p — *mp* — *mf* — *f*

Cb.
 p — *mp* — *mf* — *f*

127 rit $\text{♩} = 100$ $\text{♩} = 110$ $\text{♩} = 40$ $\text{♩} = 124$

Mzs.
 - - - - - gua l'a - man - te mio cor, si di - le-gua l'a - man - te mio cor.

Mdn.1
 p *mf* *mf*

Mdn.2
 p *mf* *mf*

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

Chit.
 p *mf* *mf*

Cb.
 p *mf* *mf*

136

Mzs.

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

f *mf* *mp* *p* *p* *mf* *f*

f *mf* *mp* *p* *p* *mf* *f*

f *mf* *mp* *p* *p* *mf* *f*

f *mf* *mp* *p* *p* *mf* *f*

f *mf* *mp* *p* *p* *mf* *f*

144

rit ♩ = 110 ♩ = 100 ♩ = 60 ♩ = 50

Mzs.

Mdn.1

Mdn.2

Mda. (ten)

Chit.

Cb.

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

Mezzosoprano

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Sento in seno - Aria di Anastasio

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Allegro ♩ = 124 (tutti pizzicati)

17

Sen-to in se - noch'in pio - giadi la - grime, in piog - gia di

23

la - gri-me si di - le -

♩ = 124

31

- gua, si di - le-gua l'a - man - te mio cor. Sen-toin

♩ = 100
♩ = 110

39

se - no ch'in piog-gia di la - gri-me, sen-toin se - no ch'in piog-gia di

45

la - gri-me si di - le - - gua l'a - man - te mio cor,

52

si di - le-gua l'a - man - temio cor. Ma, mio co - re, tra -

♩ = 80
♩ = 40
♩ = 100
rit ♩ = 110
♩ = 124

70

la - sciadi pian-ge-re, tra - la - sciadi pian-ge-re, ch'iltuo pian-to non

Mandolino 1

GIUSTINO

Sento in seno - Aria di Anastasio

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Antonio Vivaldi

Allegro ♩ = 124 (tutti pizzicati)

The musical score is written for a mandolin in G major (one sharp) and 3/4 time. It consists of ten staves of music. The tempo is marked as Allegro with a quarter note equal to 124 beats per minute. The piece is characterized by a continuous stream of eighth notes, often in pairs, which are played with a pizzicato technique. The dynamics range from piano (*p*) to fortissimo (*ff*), with many slurs indicating crescendos and decrescendos. There are several tempo changes: a decrease to 100 bpm at measure 34, an increase to 110 bpm at measure 35, a return to 124 bpm at measure 36, a decrease to 80 bpm at measure 40, a further decrease to 40 bpm at measure 41, a return to 100 bpm at measure 47, and a final return to 124 bpm at measure 55. The score concludes with a ritardando at measure 47 and a final flourish at measure 62.

69 $\text{♩} = 60$ $\text{♩} = 80$ a tempo $\text{♩} = 124$ *mf*

78 *mp* *p* *mf*

85 *p*

92 *mp* *mf* *p* *mp* *mf* *mf*

100 *mf*

107 *mf*

114 $\text{♩} = 100$ $\text{♩} = 110$ $\text{♩} = 124$ *mf*

121 $\text{♩} = 80$ $\text{♩} = 40$ *p* *mp* *mf* *f* *p*

128 $\text{♩} = 100$ $\text{♩} = 110$ $\text{♩} = 124$ *mf* *mf*

136 $\text{♩} = 60$ *f* *mf* *mp* *p* *p* *mf*

143 $\text{♩} = 100$ $\text{♩} = 110$ $\text{♩} = 50$ *f* *p* *mf* *mp*

Mandolino 2

GIUSTINO

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Allegro ♩ = 124 (tutti pizzicati)

mf

10 *p* *mp* *mf* *p* *mp*

17 *mf* *mf*

26

33 *J* = 124
J = 100
J = 110

40 *p* *mp* *mf* *f* *J* = 80
J = 40

47 *J* = 100
rit *J* = 110

p *mf* *mf*

55 *J* = 124

f *mf* *mp* *p*

62 *p* *mf* *f* *p* *mf* *mp* *mf*

69 *mf* 2

$\text{♩} = 60$
 $\text{♩} = 80$ a tempo $\text{♩} = 124$
 78 rit $\text{♩} = 110$ $\text{♩} = 40$

87 p mp mf

94 p mp mf

102

110 $\text{♩} = 124$
 $\text{♩} = 100$

117 p mp mf

124 f $\text{♩} = 80$
 $\text{♩} = 40$ p mf

131 rit $\text{♩} = 110$ $\text{♩} = 124$
 mf f mf

139 mp p p mf f p

145 rit $\text{♩} = 110$ $\text{♩} = 100$ $\text{♩} = 60$ $\text{♩} = 50$
 mf mp

Mandola tenore

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Allegro ♩ = 124 (tutti pizzicati)

8 *mf*

9 *p mp mf p mp*

17 *mf mf*

26

33 $\text{♩} = 124$
 $\text{♩} = 100$
 $\text{♩} = 110$

45 *f p mf mf*
 $\text{♩} = 80$
 $\text{♩} = 40$
 $\text{rit } \text{♩} = 110$ $\text{♩} = 124$

56 *f mf mp p p*

63 *mf f p mf mp mf*
 $\text{♩} = 60$
 $\text{♩} = 80$
 $\text{rit } \text{♩} = 110$ $\text{♩} = 40$ *a tempo ♩ = 124*

73 *mf > mp p mf*

84

p

92

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

101

109

♩ = 124
♩ = 100
♩ = 110

119

p *mp* *mf* *f* *p* *mf*

♩ = 80
♩ = 40

131

mf *f* *mf*

rit ♩ = 110
♩ = 124

138

mp *p* *p* *mf* *f* *p*

145

mf *mp*

rit ♩ = 110
♩ = 100
♩ = 60
♩ = 50

Chitarra

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Allegro ♩ = 124 (tutti pizzicati)

8 *mf*

Staff 8-10: Treble clef, key signature of one sharp (F#), 3/4 time signature. The music consists of eighth notes and quarter notes with pizzicato markings. The dynamic is marked *mf*.

11

8 *p* *mp* *mf* *p* *mf* *mf*

Staff 11-13: Treble clef, key signature of one sharp (F#), 3/4 time signature. The music features eighth notes and quarter notes with pizzicato markings. Dynamics are marked *p*, *mp*, *mf*, *p*, *mf*, and *mf*.

21

8

Staff 21-23: Treble clef, key signature of one sharp (F#), 3/4 time signature. The music consists of eighth notes and quarter notes with pizzicato markings.

31

8

♩ = 124
♩ = 100
♩ = 110

Staff 31-33: Treble clef, key signature of one sharp (F#), 3/4 time signature. The music consists of eighth notes and quarter notes with pizzicato markings. Tempo markings are indicated below the staff.

41

8 *p* *mp* *mf* *f* *p* *mf*

♩ = 80
♩ = 40

Staff 41-43: Treble clef, key signature of one sharp (F#), 3/4 time signature. The music features eighth notes and quarter notes with pizzicato markings. Dynamics are marked *p*, *mp*, *mf*, *f*, *p*, and *mf*. Tempo markings are indicated below the staff.

51

8 *mf* *f* *mf* *mp*

rit ♩ = 110 ♩ = 124

Staff 51-53: Treble clef, key signature of one sharp (F#), 3/4 time signature. The music features eighth notes and quarter notes with pizzicato markings. Dynamics are marked *mf*, *f*, *mf*, and *mp*. A ritardando marking is present.

61

8 *p* *p* *mf* *f* *p* *mf* *mp*

♩ = 60
♩ = 80
rit ♩ = 110

Staff 61-63: Treble clef, key signature of one sharp (F#), 3/4 time signature. The music features eighth notes and quarter notes with pizzicato markings. Dynamics are marked *p*, *p*, *mf*, *f*, *p*, *mf*, and *mp*. Tempo markings are indicated below the staff.

69

8 *mf* *mf* *mp*

Staff 69-71: Treble clef, key signature of one sharp (F#), 3/4 time signature. The music consists of eighth notes and quarter notes with pizzicato markings. Dynamics are marked *mf*, *mf*, and *mp*.

a tempo ♩ = 124

79 $\text{♩} = 40$
8 *p* *mf*

89
8 *p* *mp* *mf* *p* *mf* *mf*

99

109 $\text{♩} = 124$
 $\text{♩} = 100$
 $\text{♩} = 110$

119
8 *p* *mp* *mf* *f* *p*

$\text{♩} = 80$
 $\text{♩} = 40$
 $\text{♩} = 100$
rit $\text{♩} = 110$ $\text{♩} = 124$

129 *mf* *mf* *f* *mf*

139
8 *mp* *p* *p* *mf* *f* *p*

145 $\text{♩} = 100$
rit $\text{♩} = 110$ $\text{♩} = 60$ $\text{♩} = 50$
8 *mf* *mp*

Contrabbasso

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11

mf

22

p < mp < mf *p* *mf* *mf*

33

44

mf < f *p* *mf* *mf*

56

mf > mp > p *p < mf < f*

♩ = 124
♩ = 100
♩ = 110

p < mp <
♩ = 80
♩ = 40
♩ = 100
rit ♩ = 110 ♩ = 124

65

mf > mp *mf*

74

mf > mp > p *mf*

♩ = 60
♩ = 80
rit ♩ = 110 ♩ = 40 a tempo ♩ = 124

83

mf > mp > p *mf*

84

p < *mp* < *mf*

94

p *mf* *mf*

105

$\text{♩} = 100$
 $\text{♩} = 110$

115

$\text{♩} = 124$

p < *mp* < *mf* < *f*

$\text{♩} = 80$

$\text{♩} = 40$

$\text{♩} = 100$

rit $\text{♩} = 110$

$\text{♩} = 124$

126

p *mf* *mf* < *f* >

137

mf > *mp* > *p* *p* < *mf* < *f* *p*

145

mf ————— *mp*

rit $\text{♩} = 110$ $\text{♩} = 100$ $\text{♩} = 60$ $\text{♩} = 50$