

Alessandro Timossi
54121 DPhil Candidate
University of Oxford; Worcester College
Supervisor: Prof Robert Saxton
Joint Supervisor: Prof Eric Clarke

Composition 2/4

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CANTICO

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for solo violin and ensemble

Instrumentation:

Solo violin (baroque and modern). The baroque violin is tuned as follows: I, e; II, a; III, e; IV, a. All pitches from *g#'* downwards are notated a tone down; the pitches from *a'* upwards are notated as normal. The modern violin is tuned and notated in the normal way.

2 Violins

2 Violas

2 Cellos

Double Bass

Piano and Harpsichord (one player)

Cantico is a concerto for solo violin and ensemble that draws together the broad distinctive qualities of baroque and modern sounds. It has in fact a specific timbral duality: baroque violin, muted strings and harpsichord against modern violin, un-muted strings and piano. Both the violin soloist and the keyboard player switch between their respective instruments, with the second cello joining the harpsichord to provide the typical basso-continuo texture. A further element that differentiates the two solo instruments is the tuning: E – A – E – A for the baroque violin, inspired by early baroque scordatura practices, and the standard E – A – D – G for the modern violin. The piece switches several times between these two sound settings.

Formally, the piece adopts a three-part structure. The first is essentially an exposition made of a number of musical panels, brief episodes each presenting different musical ideas and connected to one another to form a unified musical narrative. This is followed by a repetition of the exposition, with changes particularly in the order of the panels and offering therefore a slightly different narrative. The last section presents a greater elaboration of these panels leading to both the climax of the piece and the final short recapitulation of the beginning, as a coda.

The dual-timbral changes do not coincide with the progression points of the three-arched architecture, thus creating an independent structural layering in both timbre and form. To these is associated a single process for generating the musical material. This is based on a single pitch centre (A) and the single major triad built on it, and they are both present throughout the piece as a grounding pedal sonority. On this foundation, three scalic patterns and one sequence of sixteen harmonies are generated, upon which all musical ideas are built and elaborated.

The title of the piece has, in Italian popular tradition, two very specific poetic references: the biblical *Song of Songs* and the *Canticle of the Sun* of St Francis. There are no religious inflections in the piece, but an attempt to capture both the lyricism and passion of the poetry within an overall open and serene sentiment, that is translated musically in the overarching and all-pervasive triadic pedal, a quasi-mystical and archetypal springboard for the soloist's own poetical musical journey.

a Sara Deborah Struntz

CANTICO

Alessandro Timossi

Con fantasia (♩ = 80)

violino barocco

Violino

Con fantasia (♩ = 80)

Violin 1
Violin 2
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Double Bass

Con fantasia (♩ = 80)

Keyb
clavicembalo

This musical score page, numbered 2, features a complex arrangement of instruments. At the top, two Violin (Vln.) staves are shown with intricate melodic lines, including five-note runs and triplets, starting at measure 14. Below these are staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Cello 1 (Vc. 1), Cello 2 (Vc. 2), Double Bass (Db.), and Keyboard (Kyb.). The Violin parts are highly active, while the lower strings and keyboard provide a harmonic and rhythmic foundation. Dynamic markings such as *p*, *mp*, and *pp* are used throughout to indicate volume changes. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

This musical score page, numbered 23, features a complex arrangement of instruments. At the top, two Violin (Vln.) staves are shown with intricate melodic lines, including triplets and five-fingered passages. Below these are staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Cello 1 (Vc. 1), Cello 2 (Vc. 2), and Double Bass (Db.). The lower strings play sustained, moving bass lines, with a dynamic marking of *p* (piano) appearing in each of these parts. At the bottom of the page, the Keyboard (Kyb.) part is indicated but contains no notes. The score is written in a key with one flat and a 3/4 time signature.

A

Delicatissimo, sognante

Violin I and Violin II staves. The Violin I staff begins with a treble clef and a key signature of two sharps (F# and C#). The Violin II staff begins with a treble clef and a key signature of one sharp (F#). Both staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. The Violin I staff has a dynamic marking of *mf* at the beginning. The Violin II staff has a dynamic marking of *p* at the beginning.

A

Delicatissimo, sognante

Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, and Double Bass staves. The Violin I and II staves have dynamic markings of *mf*. The Viola I and II staves have dynamic markings of *mf*. The Violoncello I and II staves have dynamic markings of *mf*. The Double Bass staff has a dynamic marking of *mf*. The Violoncello I and II staves have a performance instruction: *pp assecondando l'arco per le dinamiche*. The Violoncello II staff has a performance instruction: *[col cembalo, come da basso continuo]*. The Double Bass staff has a performance instruction: *pp assecondando l'arco per le dinamiche*. The staves contain sustained notes with various articulations and dynamics.

A

Delicatissimo, sognante

Kyb. (Cello) staff. The staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains sustained notes and chords. A performance instruction is present: *[col violoncello 2, come da basso continuo]*. The dynamic marking is *mf*.

43 **B Con eccitazione, librante**

Violin I and Violin II staves. The Violin I staff begins with a treble clef and a key signature of one flat. It contains a melodic line with triplets and quintuplets. The Violin II staff begins with a treble clef and contains a supporting melodic line. Both staves end with a dynamic marking of *mf*.

B Con eccitazione, librante

Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, and Double Bass staves. The Violin I and II staves have a treble clef. The Viola I and II staves have an alto clef. The Violoncello I and II staves have a bass clef. The Double Bass staff has a bass clef. All staves feature a melodic line with various articulations and dynamics. The section concludes with a dynamic marking of *p*.

43 **B Con eccitazione, librante**

Piano keyboard staves. The upper staff has a treble clef and the lower staff has a bass clef. The music consists of chords and arpeggiated figures. The section concludes with a dynamic marking of *p*.

This page of a musical score, numbered 6, contains staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Keyboard (Kyb.). The score begins at measure 50. The Violin part (Vln.) is written in treble clef and features a complex melodic line with frequent trills and slurs, marked with a piano (*p*) dynamic. The Viola (Vla. 1 and 2) parts are in alto clef, the Violoncello (Vc. 1) in bass clef, and the Double Bass (Db.) in bass clef. The Keyboard (Kyb.) part is in bass clef and provides harmonic support with chords and arpeggiated figures. The score is divided into measures by vertical bar lines, and various musical notations such as trills, slurs, and dynamic markings are used throughout.

C
Con grandiosità

Vln. *f* *f*

C
Con grandiosità

Vln. 1 *p* *f* *fff* *f* *fff*

Vln. 2 *p* *f* *fff* *f* *fff*

Vla. 1 *p* *f* *fff* *f* *fff*

Vla. 2 *p* *f* *fff* *f* *fff*

Vc. 1 *p* *f* *fff* *f* *fff*

Vc. 2 *f* *f*

Db. *p* *f* *fff* *f* *fff*

C
Con grandiosità

Kyb. *f* *f*

62

Vln. **Poco danzando** *p espressivo*

Vln. 1 *f fpp p espressivo*

Vln. 2 *f fpp p espressivo*

Vla. 1 *f fpp senza sord. pp*

Vla. 2 *f fpp senza sord. pp*

Vc. 1 *f fpp senza sord. p espr pp*

Vc. 2 *f*

Db. *f fpp p espr pp*

Kyb. **Poco danzando**

67 *muta in violino moderno*

Vln. *p intenso*

Vln. 1 *senza sord.* *pp* *p espressivo*

Vln. 2 *senza sord.* *pp* *p espressivo*

Vla. 1 *p espr* *pp* *p espr*

Vla. 2 *p espr* *pp* *p espr*

Vc. 1 *p espr* *pp* *p espr* *p intenso* *p espr*

Vc. 2

Db. *p espr* *pp* *p intenso* *p espressivo*

Kyb. 67

E **Concitatamente**

80

Vln.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

Kyb.

The musical score consists of nine staves. The top staff is for Violin (Vln.), followed by Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Double Bass (Db.), and Keyboard (Kyb.). The score begins at measure 80. The Violin parts feature intricate rhythmic patterns with frequent triplets. Dynamic markings include *sf*, *sfz*, and *p*. A section marker **E** **Concitatamente** is located at the top of the first staff. The Keyboard part provides harmonic support with chords and moving lines.

F Fieramente

This musical score page, numbered 12, contains five systems of staves. The top system is for Violin (Vln.), followed by Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Double Bass (Db.), and Keyboard (Kyb.). The section is titled "F Fieramente" and begins at measure 84. The Violin parts feature complex rhythmic patterns with accents and dynamic markings such as *ff*, *sf*, *f*, *p*, *mp*, *sf*, and *mp*. The Viola and Cello parts have similar rhythmic textures with dynamic markings *f*, *sf*, and *p*. The Double Bass part provides a steady accompaniment with dynamic markings *f* and *ff*. The Keyboard part features chords and arpeggios with dynamic markings *f* and *sf*. The section concludes with a repeat sign and a double bar line.

93 **G** Come un lungo canto

Vln. *ff* *ff* *ff* *f* *f* *f* *sf* *sf* *sf* *sf* *p melodiosamente*

Vln. 1 *sfpp* *pp* *pp* *p cantabile*

Vln. 2 *sfpp* *pp* *pp* *p cantabile*

Vla. 1 *sfpp* *pp* *pp* *p cantabile*

Vla. 2 *sfpp* *pp* *pp* *p cantabile*

Vc. 1 *sfpp* *pp* *pp* *p cantabile*

Vc. 2 *sfpp* *pp* *pp* *p cantabile*

Db. *sf* *pizz.* *p*

Kyb. *sf* *p*

82..

99

Vln.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

Kyb.

p cantabile

p

⑧...J

Detailed description: This page of a musical score contains measures 99 through 104. The top staff is for Violin (Vln.), starting at measure 99 with a dynamic marking of *pp*. Below it are staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Db.). From measure 100 onwards, the string parts are marked *p cantabile* and feature long, sweeping melodic lines with phrasing slurs. The Double Bass part has a more rhythmic accompaniment. At the bottom, the Keyboard (Kyb.) part begins at measure 100 with a dynamic marking of *p*. The score concludes with a section marked ⑧...J.

106

Vln.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

Kyb.

p cantabile

pp

p

8^{va}

8^{va}

Detailed description: This page of a musical score, numbered 16, contains staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Keyboard (Kyb.). The Violin parts (Vln. 1 and Vln. 2) feature a melodic line starting at measure 106, marked *p cantabile*. The Viola and Violoncello parts provide harmonic support with sustained notes, also marked *p cantabile*. The Double Bass part has a more active bass line. The Keyboard part (Kyb.) is marked *p* and features a melodic line that begins at measure 106. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano). Performance instructions like *p cantabile* and *8^{va}* (octave up) are present. The page number 106 is written at the beginning of the first staff, and 8^{va} is written at the end of the last staff.

This page of a musical score contains measures 121 through 125. The instruments are Violin 1, Violin 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, Double Bass, and Keyboard. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The music is characterized by a complex, rhythmic texture in the upper strings, with frequent sixteenth and thirty-second notes, often beamed together. The lower strings and keyboard provide a more sustained, harmonic foundation. Dynamic markings such as *pp*, *mp*, and *p* are used throughout. The keyboard part begins at measure 124 with the instruction *p cantabile*. Measure numbers 121, 122, 123, 124, and 125 are clearly marked at the beginning of their respective staves. The score concludes with a double bar line at the end of measure 125.

I
Poco danzando

Vln. *128*
p espressivo

I
Poco danzando

Vln. 1 *pp* *mf* *p espressivo*

Vln. 2 *pp* *mf* *p espressivo*

Vla. 1 *pp* *mf* *pp*

Vla. 2 *pp* *mf* *pp*

Vc. 1 *pp* *mf* *p espressivo*

Vc. 2 *pp* *mf* *p espr pp*

Db. *arco* *p espr pp*

I
Poco danzando

Kyb. *128* *p espressivo*

This musical score page contains measures 135 through 140 for a string ensemble and keyboard. The instruments are Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass, and Keyboard. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The music is characterized by triplet patterns and dynamic markings such as *p*, *f*, *pp*, *p espresso*, *fp intenso*, and *pp intenso*. The keyboard part includes specific fingering instructions for the left hand, such as *8th* and *8th*.

K
Delicatissimo, sognante

156

Vln. 1 con sord. *pp* assecondando l'arco per le dinamiche

Vln. 2 con sord. *pp* assecondando l'arco per le dinamiche

Vla. 1 con sord. *pp* assecondando l'arco per le dinamiche

Vla. 2 con sord. *pp* assecondando l'arco per le dinamiche

Vc. 1 con sord.

Vc. 2

Db.

K
Delicatissimo, sognante

156

Kyb. *pp*

⑨...]

Vln. *muta in violino barocco* **L** **Come un lungo canto**
p melodiosamente

suoni reali
p melodiosamente

Vln. 1 **L** **Come un lungo canto**

Vln. 2

Vla. 1 *p cantabile*

Vla. 2 *p cantabile*

Vc. 1 *p cantabile*

Vc. 2 [col cembalo come da basso continuo]

Db. *p cantabile*

Kyb. 167 *muta in clavicembalo* [col violoncello 2 come da basso continuo] **L** **Come un lungo canto**

178

Vln.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

Kyb.

p cantabile

M **Concitatamente**
185

Vln.

M **Concitatamente**

Vln. 1 *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *f*

Vln. 2 *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *f*

Vla. 1 *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *f*

Vla. 2 *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *f*

Vc. 1 *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *f*

Vc. 2

Db. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *f*

M **Concitatamente**
185

Kyb.

This page of a musical score, numbered 30, contains measures 202 through 207. The score is arranged for a string quartet and keyboard. The instruments are: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Double Bass (Db.), and Keyboard (Kyb.).

The score begins at measure 202, which is marked with a piano (*p*) dynamic. The string parts (Vln. 1, Vln. 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2) play a complex, rhythmic pattern of sixteenth and thirty-second notes, often with slurs and accents. The Double Bass part (Db.) features a more melodic line with occasional rests and accents. The Keyboard part (Kyb.) provides harmonic support with sustained chords and moving lines, also marked with a piano (*p*) dynamic.

The score is divided into six measures. Each measure contains staves for all instruments. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The overall texture is dense and intricate, characteristic of a late 20th-century or contemporary classical work.

This page of a musical score, numbered 31, contains staves for Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (Db.), and Keyboard (Kyb.). The score begins at measure 207. The Violin I part features a complex melodic line with frequent sixteenth-note patterns and dynamic markings of *f*, *p*, *f*, and *sf*. The Violin II and Viola parts mirror this texture with similar rhythmic patterns. The Cello and Double Bass parts provide a steady accompaniment with eighth-note figures. The Keyboard part consists of chords and arpeggiated textures, with dynamics ranging from *p* to *pp*. The score is written in a key signature of one flat and includes various performance instructions such as *f*, *p*, *sf*, and *pp*.

217 *mf* *leggero* **Poco danzando** Q

Vln. 1 *mp* *fp* *mp* *fp* *pp* *p intenso*

Vln. 2 *mp* *fp* *mp* *fp* *pp* *p intenso*

Vla. 1 *fp* *mp* *fp* *pp* *p intenso*

Vla. 2 *fp* *mp* *fp* *pp* *p intenso*

Vc. 1 *p* *f* *p* *f* *p* *f* *p intenso*

Vc. 2 *p* *f* *p* *f* *p* *f* *p intenso*

Db. *p* *f* *p* *f* *p* *f* *p intenso*

Kyb. *p intenso*

Poco danzando Q

223

Vln. *f intenso* *sf* *sf* *ff* *p espressivo* *p espressivo*

Vln. 1 *ff* *p* *p*

Vln. 2 *ff* *p* *p*

Vla. 1 *ff* *p* *p*

Vla. 2 *ff* *p* *p*

Vc. 1 *ff* *p* *p*

Vc. 2 *ff* *p* *p*

Db. *ff* *p* *p*

Kyb. *ff* *sf*

Detailed description: This page of a musical score, numbered 34, contains measures 223 through 226. The score is arranged in a system with five staves for strings and one for keyboard. The Violin I and II parts (Vln. 1 and 2) play a melodic line with triplets, starting at *f intenso* and reaching *ff* by measure 225, then moving to *p* in measure 226. The Viola I and II parts (Vla. 1 and 2) play a similar melodic line, also starting at *f intenso* and reaching *ff* by measure 225, then moving to *p* in measure 226. The Violoncello I and II parts (Vc. 1 and 2) play a bass line with triplets, starting at *f intenso* and reaching *ff* by measure 225, then moving to *p* in measure 226. The Double Bass part (Db.) plays a bass line with triplets, starting at *f intenso* and reaching *ff* by measure 225, then moving to *p* in measure 226. The Keyboard part (Kyb.) plays a bass line with triplets, starting at *f intenso* and reaching *ff* by measure 225, then moving to *sf* in measure 226. The score includes various dynamics, articulation marks, and triplet markings throughout.

This musical score page, numbered 35, contains staves for Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, Cello 2, Double Bass, and Keyboard. The score begins at measure 230. The Violin 1 part starts with a *p* dynamic and features a melodic line with triplets and sixteenth-note patterns. The Violin 2 part follows a similar pattern. The Viola parts play a more rhythmic accompaniment. The Cello and Double Bass parts provide a steady bass line with triplets. The Keyboard part features a complex texture with sixteenth-note runs and triplets, marked with *f* and *sf* dynamics. The score includes various dynamic markings such as *p*, *f*, *ff*, *sfz*, and *fff*, as well as performance instructions like *p espressivo*. The piece concludes with a final chord in the Keyboard part.

R **Concitatamente**

Vln. *236* *p* *f* *p* *f* *p* *f*

The violin part features a melodic line with triplets of eighth notes. The dynamics alternate between piano (p) and forte (f) in a rhythmic pattern. The key signature has one flat, and the time signature is 3/4.

R **Concitatamente**

Vln. 1 *sfp*

Vln. 2 *sfp*

Vla. 1 *sfp*

Vla. 2 *sfp*

Vc. 1 *sfp*

Vc. 2 *sfp*

Db.

The string section consists of Violins 1 and 2, Violas 1 and 2, Violas 1 and 2, Violas 1 and 2, and Double Basses. All parts play a dense, rhythmic texture of sixteenth notes, marked with sfz (sforzando). The Double Bass part is silent.

R **Concitatamente**

Kyb. *236* *p* *sfp* *sfp* *sfp*

The keyboard part features a melodic line with triplets of eighth notes. The dynamics alternate between piano (p) and sfz (sforzando). The key signature has one flat, and the time signature is 3/4.

246 *sf* *ff* **T** Con grandiosità

Vln. *ff* *f* *p* *f* *p*

Vln. 1 *p* *f* *p*

Vln. 2 *p* *f* *p*

Vla. 1 *p* *f* *p*

Vla. 2 *p* *f* *p*

Vc. 1 *p* *f* *p*

Vc. 2 *p* *f* *p*

Db. *p* *f* *p*

246 *sf* **T** Con grandiosità

Kyb. *sf*

250

Vln.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

Kyb.

f *p* *f* *p* *f* *p cresc. poco a poco assecondando l'arco*

250

U Fieramente

Vln. *ff* *sf* *sf* *ff* *ff* *ff* *ff* *ff*

U Fieramente

Vln. 1 *f* *sf* *sf* *ff* *ff* *ff* arco *ffp*

Vln. 2 *f* *sf* *sf* *ff* *ff* *ff* arco *ffp*

Vla. 1 *f* *sf* *sf* *ff* *ff* *ff* arco *ffp*

Vla. 2 *f* *sf* *sf* *ff* *ff* *ff* arco *ffp*

Vc. 1 *f* *sf* *sf* *ff* *ff* *ff* arco *ffp*

Vc. 2 *f* *sf* *sf* *ff* *ff* *ff* arco *ffp*

Db. *f* *sf* *sf* *ff* *ff* *ff* arco *ffp*

U Fieramente

Kyb. *f* *ff*

V

266 Come un lungo canto

Vln. *p melodiosamente*

Musical notation for Violin 1, starting at measure 266. The staff shows a melodic line with various ornaments and dynamics, including *p melodiosamente*.

V

266 Come un lungo canto

Vln. 1 *p cantabile*

Vln. 2 *p cantabile*

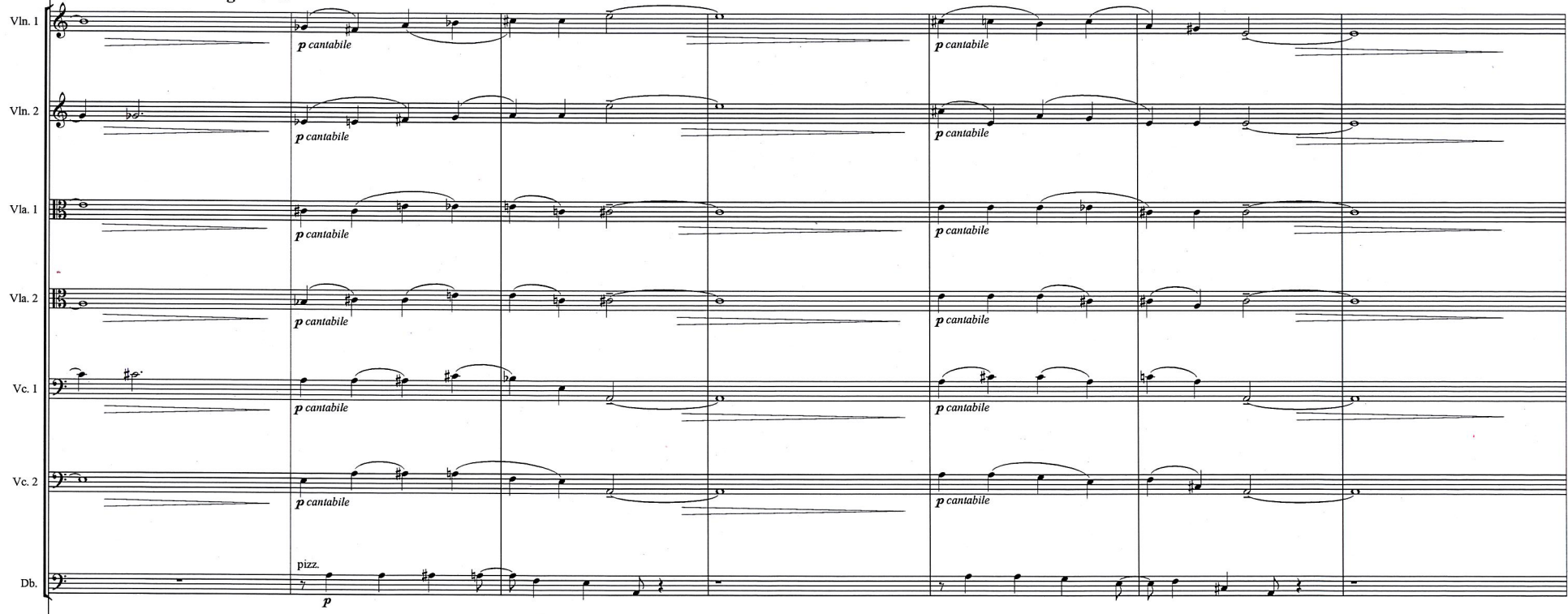
Vla. 1 *p cantabile*

Vla. 2 *p cantabile*

Vc. 1 *p cantabile*

Vc. 2 *p cantabile*

Db. *pizz.* *p*

Musical notation for the string section (Violins, Violas, Cellos, and Double Basses) from measure 266. Each instrument part is marked *p cantabile*. The Double Bass part includes a *pizz.* (pizzicato) instruction and a dynamic of *p*.

V

266 Come un lungo canto

Kyb. *pp* *p cantabile* *pp* *p cantabile* *pp*

Musical notation for the Keyboard part, starting at measure 266. The notation includes dynamics of *pp* and *p cantabile*, and features a *8va* (octave) marking with a dashed line above the staff.

273

Vln. *p cantabile*

Vln. 1 *p cantabile*

Vln. 2 *p cantabile*

Vla. 1 *p cantabile*

Vla. 2 *p cantabile*

Vc. 1 *p cantabile*

Vc. 2 *p cantabile*

Db. *p cantabile*

Kyb. *p cantabile* *pp* *p cantabile* *muta in clavicebalo*

8va

8va

Detailed description: This page of a musical score contains measures 273 through 280. It features eight staves: Violin (Vln.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Double Bass (Db.), and Keyboard (Kyb.). The string parts are marked *p cantabile* and feature long, flowing melodic lines with many slurs. The keyboard part begins with *p cantabile*, transitions to *pp* (pianissimo) in measure 276, and returns to *p cantabile* in measure 279. A performance instruction *muta in clavicebalo* (change to harpsichord) is placed at the end of the keyboard staff in measure 280. A *8va* (8va) marking is present above the keyboard staff in measures 273-276 and 279-280. The page number 44 is in the top left corner.

W Con fantasia

Vln. *pp* *p* *pp*

Musical notation for the Violin part, starting at measure 280. It features a melodic line with various dynamics including *pp*, *p*, and *pp*. There are some trills and slurs.

W Con fantasia

Vln. 1 *sfp* *sfp* *p* *mp* *sfp* *sfp* *sfp*

Vln. 2 *sfp* *sfp* *p* *mp* *sfp* *sfp*

Vla. 1 *sfp* *sfp* *p* *mp* *sfp* *sfp* *sfp*

Vla. 2 *sfp* *p* *mp* *sfp*

Vc. 1 *sfp* *p* *mp* *sfp*

Vc. 2 *p* *mp* *sfp*

Db.

Musical notation for the Violin, Viola, and Violoncello parts. The Violin parts (Vln. 1 and 2) have dynamics *sfp*, *p*, and *mp*. The Viola parts (Vla. 1 and 2) have dynamics *sfp* and *p*. The Violoncello parts (Vc. 1 and 2) have dynamics *sfp* and *p*. The Double Bass (Db.) part is mostly silent.

W Con fantasia

Kyb. *pp*

Musical notation for the Keyboard part, starting at measure 280. It features a simple accompaniment with a *pp* dynamic.

292

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

Kyb.

3 3 6 3 3 6 3 6 5 5 3

sfpp *sfpp* *p* *mp* *p*

p *p* *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

292

298

Vln. *mf* *sfz* *p* *p*

muta in violino barocco

X Delicatissimo, sognante

pp

Vln. 1 *mf* con sord. *pp* assecondando l'arco per le dinamiche

Vln. 2 *mf* con sord. *pp* assecondando l'arco per le dinamiche

Vla. 1 *mf* con sord. *pp* assecondando l'arco per le dinamiche

Vla. 2 *mf* con sord. *pp* assecondando l'arco per le dinamiche

Vc. 1 *mf* con sord. *molto* *pp* assecondando l'arco per le dinamiche

Vc. 2 *mf* con sord. *molto* *pp* assecondando l'arco per le dinamiche

Db. arco *p* *molto* *pp* assecondando l'arco per le dinamiche

X Delicatissimo, sognante

298

Kyb.

X Delicatissimo, sognante

