

Giorgio Tedde

Suite

**für Recorde
Spinett (or Cembalo)
Soprano
Violin
Viola
Violoncello**

**Commisioned by the City of Geneva
Meister Musica • Bern**

**NOT PRINTABLE COPY!
COPIA NON STAMPABILE!
NICHT AUSDRUCKBARE KOPIE!
COPIE NON IMPRIMABLE!**

INFO: giorgio@tedde.net

SUITE

© Copyright by Giorgio TEDDE - BERN, 1990
Fischermättelistrasse 21, CH 3008 Bern
Tel. +41.(0)31.371 14 03
Mobile: +41.(0)79 527 8876
e-mail: giorgio@tedde.net
<http://giorgio.tedde.net>
All rights reserved • Alle Rechte vorbehalten
Tous droit réservés

Commande de la Ville de Geneve

SUITE

per- flauti a becco

- Spinetta

- Soprano

- violino

- viola

- violoncello

1990

Giorgio Ledda

"Suite" mi è stata commissionata dal Dipartimento municipale della cultura e del turismo della città di Ginevra. Per questo vorrei dedicare questa composizione alla città di Ginevra, nella veste di città cosmopolita, sede dei più importanti organismi internazionali dedicati alla protezione della dignità dell'uomo, alla costruzione della pace del mondo e allo sviluppo della scienza e della cultura.

In questa "Suite" ho cercato di esprimere dei temi che riguardano molto da vicino il problema dei rapporti interiori ed interpersonali, problema che sta alla base dell'equilibrio fra le grandi comunità umane.

La composizione è costruita sulla struttura di una suite di danze, articolandosi in tempi diversi secondo la tradizione barocca. Le sezioni sono: Allemanda, Corrente, Sarabanda Giga e Aria.

In quattro di questi tempi ho voluto mettere in musica i versi di quattro autori europei che per mezzo delle loro poesie hanno saputo cantare il rapporto dell'uomo con la realtà, scandagliando le diverse regioni della nostra interiorità.

- Ronald David Laing ha distillato dalla sua grande esperienza di psichiatra i nodi della logica del discorso umano presentendoci con ironia e musicalità. Questa logica, presa nella sua interezza, è così ampia che non sempre si può accordare col senso comune, stretto dal principio di non contraddizione.

- Giuseppe Ungaretti riesce a mettere a nudo la nostra più profonda intimità, scavando fra i sentimenti e le emozioni della solitudine.

- Jacques Prévert con la sua carica di amore per la vita e per la ribellione, con la sua disinvolta immersione nella quotidianità, va a sfatare e colpire quella superficialità e quella leggerezza radicate nei luoghi comuni. Egli si pone così in un contatto vivo con la realtà, sempre rimessa in discussione e continuamente ricreata.

- Novalis vuole spingersi oltre l'esperienza del quotidiano, e allargare la realtà dell'uomo nei vertiginosi abissi dell'anima. La sua poesia esplora quei mondi e quello stato esistenziale che trascende il mondo materiale. La vita e la morte diventano dei tasselli di un quadro che comprende tutto e va oltre lo spazio e il tempo.

Il sacro, che tanto viene ricercato oggi dall'uomo del duemila e che viene qui cantato con semplicità e candore, chiude questa suite come un messaggio per chi aspira alla pace.

Dopo essersi soffermati sull'essere dell'io, della solitudine, dell'amore, della natura..., si vuole concludere con una immagine del sacro, per ricordare che anche l'equilibrio fra l'esperienza quotidiana e la sacralità della vita (così spesso dimenticata oggi) è un cardine della forza rinnovatrice e dell'impulso vitale dell'uomo.

All in all
Each man in all men
all men in each man

All being in each being
Each being in all being

All in each
Each in all

All distinctions are mind, by mind, in mind, of mind
No distinctions no mind to distinguish

One is inside
then outside what one has been inside
One feels empty
because there is nothing inside oneself
One tries to get inside oneself
that inside of the outside
that one was once inside
once one tries to get oneself inside what
one is outside:
to eat and to be eaten
to have the outside inside and to be
inside the outside

But this is not enough. One is trying to get
the inside of what one is outside inside, and to
get inside the outside. But one does not get
inside the outside by getting the outside inside
for;
although one is full inside of the inside of the outside
one is on the outside of one's own inside
and by getting inside the outside
one remains empty because
while one is on the inside
even the inside of the outside is outside
and inside oneself there is still nothing
There has never been anything else
and there never will be

I am doing it
the it I am doing is
the I that is doing it
the I that is doing it is
the it I am doing
it is doing the I that am doing it
I am being done by the it I am doing
it is doing it

One is afraid of
the self that is afraid of
the self that is afraid of
the self that is afraid
One may perhaps speak of reflections

G. Ungaretti
Sono una creatura
Valloncello di Cima Quattro il 5 agosto 1916

Come questa pietra
del S. Michele
così fredda
così dura
così prosciugata
così refrattaria
così totalmente
disanimata

Come questa pietra
è il mio pianto
che non si vede

La morte
si sconta
vivendo

J. PREVERT
(Editions Gallimard)

Chant song

Moon lune
chant song
rivière rêveur
garden river
petite house
little maison

Chant song
chant song
bleu song
et oiseau bleu
blood sang
and bird oiseau
bleu song red sang
chant song
chant song

Chant song
chant song
bleu song
et oiseau bleu
blood sang
and bird oiseau
blue song red sang

Oh girl fille
oh yes je t'aime
oh oui love you
oh girl fille
oh flower girl
je t'aime tant

Oh girl fille
oh oui love you

Moon lune
chant song
rivière rêveur
garden river
rêve dream
mer sea

Thank you
moon lune
thank you
mer sea

Moon lune
chant song
rivière river
garden rêveur
children enfant
mer sea
time temps

Oh flower girl
children enfant
oh yes je t'aime
je t'aime tant
t'aime tant
t'aime tant
time temps
time temps
time temps
time temps
et tant et tant
et tant et tant
et tant...
et temps

NOVALIS

Hymnen an die Nacht

Die Lieb' ist frey gegeben 700
Und keine Trennung mehr
Es wogt das volle Leben
Wie ein unendlich Meer -
Nur Eine Nacht der Wonne
Ein ewiges Gedicht - 705
Und unser aller Sonne
Ist Gottes Angesicht.

L'amore è liberato,
non più separazione.
La vita ondeggia piena
come un mare infinito.
Solo una notte d'estasi -
Solo un poema eterno -
e il sole di noi tutti
è il volto di Dio.

Commande de la Ville de Geneve

SUITE

Allemanda

Intermezzo Primo

Corrente

Intermezzo Secondo

Sarabanda

Giga

Aria Finale

1990
Giorgio Tedde

FLAUTO
TENORE

SOPRANO

FLAUTO
TENORE

SPINETTA

SOPRANO

VIOLINO

VIOLE

VOLONCELLO

15¹¹

FLAUTO TENORE

SPINETTA

SOPRANO

MA--N IN ALL MAN ALL MA--N IN EACH MA--

VIOLINO

VIOLA

VIOLONCELLO

30"

5 4 4

FL TEN

SP

SOP

VL

VLA

VC

1

45"

cambia in FLAUTO SOPRANO

Handwritten musical score for "The Song of the Shovel" by Charles Ives. The score is for a full orchestra and soprano. It features staves for FL Soprano, SP (Soprano/Piano), SOP (Soprano), VL (Violin), VLA (Viola), and VC (Violoncello). The music is in 2/4 time, marked "8/25" at the top left. The lyrics are: "A - LL BE - ING IN EA - CH BEING". The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, sf, f), and articulation marks. The piece concludes with a "1'00'' time signature.

Handwritten musical score for "The Rose Tree". The score is written on six staves, labeled on the left as FL SOP, SP, SOR, VL, VLA, and VC. The music is in a key with one flat (B-flat) and features several time signature changes: 5/4, 4/4, 5/4, and 4/4. Dynamic markings include *sf* (sforzando), *p* (piano), *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), and *mf* (mezzo-forte). The vocal parts (FL SOP, SP, SOR, VC) have lyrics written below them: "EA - - - - CH BE - - - - ING IN ALL BE - - - - - ING". The instrumental parts (VL, VLA) provide harmonic support. The score is marked with rehearsal numbers 31 and 115. The notation includes various musical symbols such as notes, rests, accidentals, and slurs.

Handwritten musical score for a symphony, measures 37-43. The score is written for a full orchestra and includes vocal parts. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score is divided into two systems. The first system covers measures 37-43, and the second system covers measures 43-49. The instruments are listed on the left: FL (Flute), SQP (Soprano), SP (Soprano), SLP (Soprano), VL (Violin), VLA (Viola), VC (Violoncello), and VO (Vocal). The score includes various musical notations such as notes, rests, dynamics (p, sf, f, mp, mf, ppp), articulation (staccato, marcato, legato), and phrasing. There are also some handwritten annotations in red ink, such as 'simile' and 'arpeggiato'. The score is numbered 37, 43, and 49. The time signature 3/4 is indicated at the beginning of each system. The key signature is one flat. The score is written in a clear, legible hand.

49

FL SOP

SP

SOP

VL

VLA

VC

f mp f

arpeggiato lento

ppp cresc

f

LL IN ALL

EA

p cresc fino alla corona

f sf

sf sf

f sf sf

cresc. fino alla corona

2'00"

53

FL SOP

SP

SOP

VL

VLA

VC

arpeggiato stretto

sf mf sf

mp

piu piano possibile

CH IN A

LL

ff sf sf sf

f

p

sf ff

f

p

2'15"

67

FL SOP

SP

SOP

VL

VLA

VC

arp. lento

arp. stretto

tr

A - - - - - LL DI - - - - - STIN - - - - - CTION

2'30"

67

FL SOP

SP

SOP

VL

VLA

VC

diminuendo a poco a poco

dissona

tr

tasti veri

f (in evidenza)

simile diminuendo a poco a poco

A - - - - - RE - - - - - MIND BY MIND IN

subito p

subito p

5

2'45"

Intermezzo Primo

(VOCE SOLA) (PUO' ESSERE CANTATO ANCHE UNO O DUE TONI)
SOPRA O SOTTO

$\bullet = 90$
QUASI PARLANDO

ONE IS IN-SIDE THAN OUT-SIDE WHAT ONE HAS BEEN IN-SIDE

ONE FEELS EMPTY BE-CAUSE THERE IS NOTHING IN-SIDE ONE-SELF

ONE TRIES TO GET INSIDE ONE-SELF THAT IN-SIDE OF THE OUT-SIDE

THAT ONE WAS ONCE IN-SIDE ONCE ONE TRIES TO GET ONESELF IN-SIDE WHAT ONE IS OUT-SIDE:

TO EAT AND TO BE EATEN TO HAVE THE OUT-SIDE IN-SIDE AND TO BE IN-SIDE THE OUT-SIDE

(BREVE)

(BREVE)

(BREVE)

(BREVE)

(BREVE)

Handwritten musical score with lyrics and performance instructions.

Lyrics:

BUT THIS IS NOT EN-AUGH ONE IS TRYING TO GET THE IN-SIDE OF WHAT ONE IS OUT-SIDE IN-SIDE

AND TO GET IN-SIDE THE OUTSIDE - BUT ONE DOES NOT GET IN-SIDE THE OUTSIDE BY GETTING THE OUTSIDE IN-SIDE FOR:

AL-THOUGH ONE IS FULL IN-SIDE OF THE IN-SIDE OF THE OUT SIDE ONE IS ON THE OUT SIDE OF ONE'S OWN IN-SIDE

AND BY GETTING IN-SIDE THE OUT-SIDE ONE REMAINS EMPTY BE CAUSE

WHILE ONE IS ON THE IN-SIDE EVEN THE IN-SIDE OF THE OUTSIDE IS OUT-SIDE AND IN-SIDE ONE SELF THERE IS STILL NOTHING

THERE HAS NEVER BEEN ANYTHING ELSE AND THERE NEVER WILL BE

Performance Instructions:

- mf*, *sf*, *mp*, *p*, *sf*, *mp*, *mf*, *sf*, *mp*, *mf*, *sf*, *sf*
- piu mosso*
- sf*, *mp*, *mf*, *sf*, *mp*, *sf*, *f*, *mp*, *mf*, *sf*, *f*, *mf*, *sf*, *f*
- mf*, *sf*, *mp*, *sf*, *mp*, *sf*, *mp*, *sf*, *f*, *mp*, *mf*, *sf*, *mf*, *sf*
- mf*, *mp*, *sf*, *mp*, *sf*, *mp*, *sf*, *mp*, *sf*, *mp*, *sf*
- diminuendo*, *mf*, *sf*, *mp*, *sf*, *mp*, *sf*, *sf*, *f*, *mp*, *sf*, *sf*, *sf*, *sf*
- (con enfasi)*, *parlando*, *salendo di registro*, *f*, *scendendo di registro*, *p*, *mf*

Other markings: 130, 35, 36, 43, 51, 53, 56, 62, 65, BREVE

Corrente

Allegro vivace

$\text{♩} = 80$

Handwritten musical score for "Corrente" (Allegro vivace, $\text{♩} = 80$). The score is written for a full orchestra and voice parts, spanning two systems. The tempo is marked "Allegro vivace" with a metronome marking of $\text{♩} = 80$.

First System (Measures 8-14):

- FL SOP:** Treble clef, 3/4 time signature. Measures 8-14. Dynamics: *mf*, *f*, *mf*, *ff*, *f*, *sf*. Includes a fermata in measure 14.
- SP:** Treble clef, 3/4 time signature. Measures 8-14.
- SOP:** Treble clef, 3/4 time signature. Measures 8-14. Lyrics: "I AM DOING IT". Dynamics: *mf*, *f*, *meno f*.
- VL:** Treble clef, 3/4 time signature. Measures 8-14. Dynamics: *fp*, *fp*, *sf/p*.
- VLA:** Treble clef, 3/4 time signature. Measures 8-14. Dynamics: *fp*.
- VC:** Bass clef, 3/4 time signature. Measures 8-14. Dynamics: *fp*, *fp*.

Second System (Measures 15-21):

- FL SOP:** Treble clef, 3/4 time signature. Measures 15-21. Dynamics: *mf*, *f*, *mp*, *sf*, *fp*, *f*. Includes a fermata in measure 21.
- SP:** Treble clef, 3/4 time signature. Measures 15-21.
- SOP:** Treble clef, 3/4 time signature. Measures 15-21. Lyrics: "I AM DOING IT". Dynamics: *mf*, *f*, *mp*, *mf*, *mf*, *f*.
- VL:** Treble clef, 3/4 time signature. Measures 15-21. Dynamics: *sf/p*.
- VLA:** Treble clef, 3/4 time signature. Measures 15-21. Dynamics: *sf/p*.
- VC:** Bass clef, 3/4 time signature. Measures 15-21. Dynamics: *sf/p*.

Handwritten markings include "Allegro Vivace" above the Soprano part in the first system, and "from appure" above the Soprano part in the second system. The score is divided into two systems by a double bar line with repeat signs.

Handwritten musical score for "The Great Wall" by John Adams. The score is written for five parts: FL SOP, SP, SOP, VL, and VC. The time signature changes from 4/4 to 3/4. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, f, p, sf, sfz). It also contains handwritten annotations in Italian like "trillo microtonale più stretto possibile" and "al pont". A rehearsal mark "17" is present at the beginning.

[illegible]

[illegible]

FL SOPRA NINO

SP

SOP

VL

VLA

VC

49

IT THE IT I AM DO-ING IS THE I THAT IS DOING IT [THAT IS DO-ING IT] [IS DO-ING IT] [I

p sf *p sf* *mf* *p* *mf* *p*

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

pizz sf *arco p* *pizz sf* *arco p* *pizz sf* *arco p* *pizz sf* *arco p*

pizz sf *arco p* *pizz sf* *arco p* *pizz sf* *arco p* *pizz sf* *arco p*

ff *p* *sf* *sfp* *f* *p sf* *mf p*

FL SOPRA NINO

SP

SOP

VL

VLA

VC

57

AM DOING IT] DO-ING IT I AM I AM I AM I AM

p *tr* *tr* *tr* *tr* *tr* *tr* *tr*

p *f* *mf* *f* *mf* *pp* *f* *mf* *pp* *f* *mf* *pp*

p *p* *f* *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

p *p sf* *p sf* *p sf* *mf* *mf > pp* *f* *p* *mf* *p* *mf p*

pizz sf *arco* *pizz sf* *arco* *pizz sf* *arco* *pizz sf* *arco*

pizz sf *arco* *pizz sf* *arco* *pizz sf* *arco* *pizz sf* *arco*

p *p sf* *p sf* *p sf* *mf* *mf > pp* *f* *p* *mf* *p* *mf p*

7 34
cambia con SOPRANO IN DO

FL 8 [65] ritardando atempo
SOPRA NINO mp sf

SP ritardando

SOP ritardando atempo mf f mf
I AM DO-ING IT THE IT I AM DOING

VL ritardando arco atempo al ponticello
f p mf f ff mp p f p

VLA al ponticello ritardando atempo
f p mp f f ff p < sf p

VC ritardando tremolo microtonale arco più stretto possibile atempo
mf p f f ff mf p < f p

FL 8 [73] fraseggio tradizionale (XX sec) 4 7 8 3 4
SOP f mf crescendo f f con ridendo ff mp crescendo dim. mf mp
IS THE I THAT IS DOING IT THE I- -I THAT IS DO-ING IT IS THE- - IT I- - AM DOING
(HA-HA-...)

SP 7 8 6 8 7 8 4 4 7 8 3 4

SOP f mf crescendo f f con ridendo ff mp crescendo dim. mf mp
IS THE I THAT IS DOING IT THE I- -I THAT IS DO-ING IT IS THE- - IT I- - AM DOING
(HA-HA-...)

VL 2c tremolo p f p ff p f ff p f p

VLA al ponticello pizz arco al ponticello
p mf p f p sf p

VC al ponticello pizz p pizz
p < f p < f p mf sf p

8 97

FL SOP

2/4 3/4 2/4 3/4

SP

SOP

crescendo *f* *mf* *ff*

IT IT IS DO ING THE I THAT IS DO ING IT IS DO ING THE I THAT IS DO ING

VL

sempre al pont. *p* *f* *f* *ff* *f*

VLA

sempre al pont. *p* *f* *p* *ff* *f*

VC

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

8 105

FL SOP

SP

SOP

mf *ff* *poco più lento* *mf* *sf* *meno sf* *mf*

IT I AM BE ING DONE BY THE IT I AM DO ING

VL

pos. norm. *pont norm* *poco più lento* *pont norm* *pont norm*

mf *p* *f* *p* *sf* *p* *f* *p*

VLA

vibr. *poco più lento* *pont norm*

p *sf* *f* *p* *sf* *p* *f* *p*

VC

pont *poco più norm. lento* *pizz* *arco*

p *sf* *p* *mf* *f* *sf* *mf* *p*

FL 9 *sf*

SP 2
4 3
4

SOP *può cantare anche su altra nota sopra o sotto*
1^o
3
ONE MAY PERHAPS SPEAK OF RI-ELECTIONS

VL *sul ponticello* *mp* *mf* *sempre sul pont.*

VLA *sul ponticello* *mp* *mf* *sempre sul pont.*

VC *sul ponticello* *p* *mp* *mf* *sempre sul pont.*

/// *///*

FL 17 24

SP

SOP

VL *p*

VLA *p*

VC *p*

into 3_4

18

9

FL CONTR

SP

SOP

VL

VLA

VC

-CHE- -LE- CO-SI

tr

tr

f *p* *pp* *f* *pp*

mf *f* *f* *pp*

mf *mf* *f* *f* *pp*

mf *mf* *f* *f* *pp*

13

FL CONTR

SP

SOP

VL

VLA

VC

FRED---DA CO-SI DU-RA CO-SI PRO-SCIU

crescendo progressivamente

vibra molto

tasti negri

tr

mf *p* *mf* *f* *mf* *tr*

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

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

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

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with the first five staves containing vocal parts and the last five staves containing instrumental parts. The vocal parts are for Soprano (SOP), Alto (ALTO), Tenor (TEN), Bass (BASS), and Contralto (CONTR). The instrumental parts are for Violin (VL), Viola (VLA), and Violoncello (VC). The score includes various musical notations such as notes, rests, dynamics (f, mf, ff, p, mp), and articulation marks. The lyrics "The Rose Tree" are written below the vocal staves. The score is marked with a rehearsal mark 17 at the beginning.

Vocal Parts:

- FL CONTR:** Soprano part, starting with a treble clef and a key signature of one flat. Dynamics include *f*, *mp*, *f*, and *ff*.
- SP:** Alto part, starting with a treble clef and a key signature of one flat. Dynamics include *f*, *mp*, *f*, and *ff*.
- SOP:** Tenor part, starting with a treble clef and a key signature of one flat. Dynamics include *f*, *mp*, *f*, and *ff*. Lyrics: "The Rose Tree".
- ALTO:** Bass part, starting with a treble clef and a key signature of one flat. Dynamics include *f*, *mp*, *f*, and *ff*.
- BASS:** Contralto part, starting with a treble clef and a key signature of one flat. Dynamics include *f*, *mp*, *f*, and *ff*.

Instrumental Parts:

- VL:** Violin part, starting with a treble clef and a key signature of one flat. Dynamics include *f*, *mp*, *f*, and *ff*.
- VLA:** Viola part, starting with a treble clef and a key signature of one flat. Dynamics include *f*, *mp*, *f*, and *ff*.
- VC:** Violoncello part, starting with a bass clef and a key signature of one flat. Dynamics include *f*, *mp*, *f*, and *ff*.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves. The top two staves are for FLUTE (FL) and CONTRA TENOR (CONTR). The next two staves are for SOPRANO (SOP) and VIOLA (VLA). The bottom four staves are for VIOLIN I (VL), VIOLA (VLA), VIOLIN II (VLC), and VIOLA (VLC). The vocal soloist part is written on the SOPRANO staff. The music is in 2/4 time and features a variety of dynamics including *mf*, *mp*, *f*, *ff*, and *sf*. There are also markings for "fatti tutti" and "graffiando al pont". The lyrics "SI" and "TO-TAL-MEN-TE DI-SA-NI-MA-TA" are written under the vocal line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

41

FL BASSO IN FA *p/p*

SP *rallenta il trillo*

SOP *VI - VENDO*

VL *p* *mf diminuendo* *non attacca mai con gli altri simile*

VLA *p* *mf diminuendo* *non attacca mai con gli altri simile*

VC *glissando poco su e giù* *mf diminuendo* *non attacca mai con gli altri simile*

rallenta il trillo

45 *rallenta il trillo*

FL BASSO IN FA *ppp*

SP

SOP

VL *sempre jete* *p*

VLA *sempre jete* *p*

VC *sempre jete* *p* *lento a piacere* *pppp* *mp* *(ad lib.)*

48

38 Giga

FLAUTO ALLEGRO $\text{♩} = 52 (\text{♩} = \text{♩})$
SOPRANO

SP

SOP

VL

VLA

VC

FL
SOP

SP

SOP

VL

VLA

VC

MOON LUNE CHANT SONG RI VIÈRE RIVER GARDEN RÊ-VEUR

PETIT HOUSE LITTLE MAI-SON

CHANT SONG CHANT SONG

BLEU SONG

ET OISEAU BLEU

BLOOD SANG

AND BIRD OI-SEAU

BLEU SONG RED SANG CHANT SONG CHANT SONG

8/17

FL SOP

SP

SOP

crescendo a poco a poco

p mp mf f

CHANT SONG CHANT SONG BLUE SONG ET OISEAU BLEU BLOOD SANG AND BIRD OI-SEAU BLEU SONG RED SANG OH GIRL

VL

p mp

crescendo a poco a poco

mf f

VLA

p mp

crescendo a poco a poco

mf f

VC

p mp

crescendo a poco a poco

mf f

8/25

FL SOP

SP

SOP

crescendo

mp mf f

diminuendo poco

mp p cresc mf diminuendo (un filo di voce)

FILLE OH YES JE T'AIME OH OUI LOVE YOU OH GIRL FILLE OH FLOWER GIRL JE T'AIME TANT OH GIRL FILLE OH OUI LOVE YOU

VL

mp mf f

diminuendo poco

p mf pp

VLA

mp mf f

diminuendo poco

p mf pp

VC

mp mf f

diminuendo poco

p mf pp

33

FL SOP

SP

SOP

VL

VLA

VC

verso il ponticello

sul ponticello

pizz sul pont

arco pos. norm

rit

ppp crescendo

mf

mf

mf

mf

ppp

ppp crescendo

mf

mf

arco pos. norm

rit

ppp

ppp crescendo

mf

mf

arco pos. norm

rit

ppp

44

FL SOP

SP

SOP

VL

VLA

VC

a tempo

atempo

crescendo

diminuendo

a tempo

pp

mp

mf

mf

mf

mp

mp

pp

LUNE CHANT SONG RIVIERE RÊ-VEUR GARDEN RIVER RÊVE DREAM MER SEA THANK YOU MOON LUNE THANK YOU MER SEA

a tempo

pp

crescendo

mf

diminuendo

pp

a tempo

pp

crescendo

mf

diminuendo

pp

a tempo

pp

crescendo

mf

diminuendo

pp

49

FL SOP

SP

SOP

VL

VLA

VC

p *tr* *rallenta il trillo* *3* *p*

crescendo *meno forte* *crescendo*

MOON LUNE CHANT SONG RIVIÈRE RIVER GARDEN RÊ-VEUR CHILDREN EN-FANT MER

p *pp* *cresc* *mf* *f* *meno forte*

p *pp* *cresc* *mf* *f* *meno forte*

p *pp* *cres* *mf* *f* *meno forte*

p *pp* *cres* *mf* *f* *meno forte*

57

FL SOP

SP

SOP

VL

VLA

VC

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

diminuendo *crescendo* *diminuendo*

SEA TIME TEMPS OH OH FLOWER GIRL CHILDREN EN-FANT OH YES JE T'AIME JET'AIME TANT T'AIME TANT T'AIME

cresc *f* *dim* *mp* *cresc* *f* *dim* *p*

cresc *f* *dim* *mp* *cresc* *f* *dim* *p*

cresc *f* *dim* *mp* *cresc* *f* *dim* *p*

65

FL
SOP

SP

SOP

VL

VLA

VC

cresc. in fretta *diminuendo lentamente*

ff *f* *mp* *mf* *p* *mp* *pp* *p*

TANT TIME TIME TIME TEMPS TIME TEMPS ET TANT ET TANT ET TANT... ET TEMPS

cresc. in fretta *ff* *diminuendo lentamente* *pp* *p* *p*

cresc. in fretta *ff* *diminuendo lentamente* *pp* *p* *p*

cresc. in fretta *ff* *diminuendo lentamente* *pp* *p* *p*

Arca Finale

1 2 Calmo e lento ($\text{♩} = 70 \sim 60$)

Handwritten musical score for "Die Lieb' ist frey" by Johann Sebastian Bach. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a string quartet (Violin I, Violin II, Viola, Violoncello). The tempo is marked "Calmo e Lento" with a note value of 70-60. The key signature is one flat (B-flat major/D minor). The time signature is 4/4.

The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The vocal parts have lyrics in German: "DIE LIEB' IST FREY GE--GE---BE--". The instrumental parts include performance instructions such as "tast", "sul pont", "pos. norm", "mp", "p", "pp", "mf", "oscillando", "vibra veloce", "arpeggio stretto", "4C", "veloce", and "auto".

9

FL BASSO INFA

SP

SOP

VL

VLA

VC

oscilla ampio e lentissimo

calando

cambia in SOPRANO

salendo con cluster

oscilla lento e ampio

oscilla veloce

senza vibrare

pos. norm

sul ponticello

oscillando lento

ES WO GT DAS VOL LE LE BE N

13

FL SOP

SP

SOP

VL

VLA

VC

liberamente (legato)

sempre più lento
l'arpeggiato

glissando
a due
mani
sui tasti
neri

vibrato

graffiando sul ponticello

graffiando sul ponticello

graffiando sul ponticello

pos. norm

pos. norm

pos. norm

3C 2C

2C

Wie EIN UN-EN-D LI -CHT

17

cambia in FLAUTO CONTRALTO

oscilla coprendo il labium con la mano

FL SOP

SP

SOP

VL

VLA

VC

MEER NUR EI-NE NACHT DER WON-

mp mf p f

oscilla veloce rallenta oscilla lento

pizz

21

articolato oscilla mentre cresce

glissa

cambia in FLAUTO SOPRANO

FL SOP

SP

SOP

VL

VLA

VC

NE EIN E WIGES

graffia

graffia oscilla molto ampio

graffia

3c

graffia 3c

sul ponticello

sul ponticello

sul ponticello

mp mf p f

[25] volteggià liberamente
10 12

FL SOP

SP

SOP

GED - - - - - LICHT UND UN - - - - - SER AL - - - - - LER SON - - - - -

VL

VLA

VC

p *pp* *mp* *ff* *oscillando* *tasti neri* *tasti bianchi* *pos. norm* *graffiando sul pont.* *(tastiera)*

[29] $\text{♩} = 60$

FL SOP

SP

SOP

NE IST GOT - - - - - TES AN - - - - - GE - - - - - SI - - - - -

VL

VLA

VC

ff *p* *mp* *f* *mp* *p* *pos. norm* *sul pont* *verso il ponticello* *verso il ponticello* *pizz*

33 *rallentando molto* 36

FL BASSO IN FA

SP

SOP

VL

VLA

VC

escala lento (rall. molto) *oscilla moltaveloce* *non vibra*

sul pont rall. molto *p* *mf*

sul pont rall molto *p* *mf*

sul pont rall molto *p* *mf* *ppp*

(I)--- - - - - CHT

ΓΕΩΡΓΙΟΣ ΘΗΔΕ
ΑΘΗΝΑΙ 26-5-90

meister
m
musica