

MONUMENTUM

pro
Gesualdo di Venosa
ad
CD Annum

Three Madrigals

I*

Recomposed for instruments by
IGOR STRAVINSKY

The musical score is arranged in systems. The first system includes Oboes I and II, and Fagotti I and II. The second system includes Corni in Fa I, II, III, and IV. The third system includes Violini I and II, Viole, and Violoncelli. The score is in 4/2 time with a tempo marking of $d = 72$. Dynamics include *f*, *poco sfz sempre*, *p*, *marc. mf*, and *Sola*. The key signature has one flat.

*"Asciugate i begli occhi" Madrigale XIV, Libro quinto

I
Cor. in Fa

II
Cor. in Fa

III

5

3
2

4
2

Solo Tutti

mf *poco sf p*

Sola Tutta

poco sf p

Solo Tutti

mf *poco sf p*

Ob. I

Fag. I

10

4
2

I

VI. I

II

VI. II

Vc.

mf

mf

mf

mf

Ob. I

Fag. I

II
Cor. in Fa *mf*

III
Cor. in Fa *mf*

IV
mf

15

I

VI.

II

Vie.

Vc.

Detailed description: This block contains the first system of a musical score. It features five staves. The top two staves are for Oboe I (Ob. I) and Bassoon I (Fag. I), both in treble clef with a key signature of one flat. The next two staves are for Cor Anglais parts II, III, and IV, also in treble clef with a key signature of one flat. Part II and III are marked *mf*. Part IV is in bass clef and also marked *mf*. A box containing the number '15' is positioned above the third staff. The bottom staff is a double bass line (Vc.) in bass clef with a key signature of one flat. Above the bottom two staves, there are labels for 'I', 'VI.', and 'II'.

I

Cor. in Fa *mf*

II

III

IV

3/2

4/2

Detailed description: This block contains the second system of a musical score, focusing on the Cor Anglais parts. It features four staves. The top staff is for Cor Anglais part I, in treble clef with a key signature of one flat, marked *mf*. The second staff is for Cor Anglais part II, in treble clef with a key signature of one flat. The third staff is for Cor Anglais part III, in treble clef with a key signature of one flat. The fourth staff is for Cor Anglais part IV, in bass clef with a key signature of one flat. The second and third staves have time signature changes: '3/2' above the second staff and '4/2' above the third staff. Above the first staff, there are labels for 'I', 'II', 'III', and 'IV'.

Ob. I *mp*

Fag. I *ben marc. in mf*

20

VI. I *mp*

Vlo. *mp*

Vc. *mp*

Ob. I

Fag. I

I
II
III
IV

Cor. in Fa
con sord. - dolce

marc. in mf
con sord.

3/2

25

4/2

VI. I

VI. II *Soli mf*

Vlo. *Sola non f*

Vc. *Sola non f*

mf

I
II
Cor. in Fa
III
IV

4/2 3/3 4/2

30

I
VI.
II
Vie.
Solo
Solo
Tutti
Tutti

poco

I
Ob.
II
I
Fag.
II
Cor. I
in Fa
II
Cor. in Fa
III
Cor. in Fa
IV

dolce

dolce *marc.*

senza sord. *poco sf* *poco sf* *poco sf*

senza sord. senza sord. senza sord. senza sord.

4/2

35

Poco meno mosso $\text{♩} = 66$

3 Viols Solo

I *mf cant.*

VI. *mf cant.*

II *mf cant.*

Tutti *mf cant.*

Vc. *mf cant.*

Detailed description: This section of the score features three violin soloists (I, VI, II) and a cello (Vc.). The tempo is 'Poco meno mosso' with a metronome marking of quarter note = 66. The dynamics are marked *mf cant.* for the vocal parts and *p* for the strings. A 'Tutti' marking is placed above the cello staff. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

40

3/2

I *mf*

II *mf* {bouché}

Cor. ia Fa III *mf* {bouché}

IV *mf*

40

3/2 4/2

I

VI.

II

Vla.

Vc.

Detailed description: This section of the score features four horns (I, II, III, IV) and string players (VI., Vla., Vc.). The tempo is 'Poco meno mosso' with a metronome marking of quarter note = 66. The horns are marked *mf* and include 'bouché' markings. The strings are marked *mf*. The score includes a rehearsal mark '40' and time signature changes to 3/2 and 4/2. The music is in a key with one flat (B-flat major or D minor).

duration - 2' 24"

II*

d = 98
poco rubato (rit.) (1)

I
Oboi

II

I
Fagotti

II

2/2 3/2 4/2

I
Trombe in Do

II

I
Tromboni tenori

II

Trombone basso

mf

p

marc. in p

a tempo

marc. in p

marc. in p

Ob. I

mf cant.

I

Fag.

mf cant.

II

mf cant.

5

I
Tr. in Do

II

I
Trb. ten.

II

Trb. bas.

*"Ma tu, cagion di quella" - Madrigale XVIII, Libro quinto

10

I
Ob.

II

mf cant.

Tr. I
in Do

I
Fag.

II

15

I
Ob.

II

I
Fag.

II

20

I
Ob.

II

I
Fag.

II

Tr. in Do

I

II

I
Trb. ten.

II

Trb. bas.

25

Ob. I, II *f* *p sub.*

I *f* *p sub.*

Fag. I *f* *p sub.*

II *f* *sub. p*

Tr. in Do I *f* *p sub.* *p*

II *f* *p sub.* *p*

Trb. ten. I *f* *p sub.* *p*

II *f* *p sub.* *p*

Trb. bas. *f* *p sub.*

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

I Ob. *mf*

II *mf*

4/2

I Tr. in Do *p*

II *p*

I Trb. ten. *p*

II *p*

I Trb. bas. *p*

II *p*

30

Ob. I *p*

Fag. I *p*

I. *p*

Tr. in Do

II

I

Trb. ten. *p*

II

Trb. bas. *p*

35

poco meno mosso

I *p*

Ob. *pp*

II *pp*

I *p*

Fag. *pp*

II *p*

Tr. I in Do

I *pp*

Trb. ten. *pp*

II *pp*

Trb. bas. *pp*

III*

$\text{♩} = 54$

I
II
Corni in Fa
III
IV

poco sfz

$\frac{4}{2}$

I
II
Violini
III
IV

poco sfz sim.

Viola

poco sfz sim.

Violoncelli

I
II
Fag.

p

5

I. III
II. IV
Cor. in Fa

III
IV

bouché

marc. in p

bouché

p

I
II
Tr. in Do

con sord. marc. in p

con sord. marc. in p

I
II
Tr. I
ten.

con sord. marc. in p

marc. in p

*"Delta poi che t'assenti" Madrigale II, Libro sesto

I
Ob.

II

I
Fag.

II

I
Cor. in Fa

II

10

I
VI.

II

Vie.

Vc.

dolce

dolce

dolce

4 Vc. Soli *si cant.*

Ob. I

I

II

III

IV

p

p sempre

p cant.

p

15

I

VI.

II

Vie.

4 Vc. Soli

Tutti, unis.

modo ordinario

Ob. I. II

I

Fag.

II

I

II

Cor. in Fa

III

IV

I

Tr. in Do

II

senza sord. *f* ma non troppo

I

Trb. ten.

II

senza sord. *f* ma non troppo

20

I

VI.

II

Vlo.

Vc.

I. III
Cor. in Fa

II. IV

I
VI.

II

VIe.

Vc.

con sord. p

IV marc.

30

Ob. I. II

I. III
Cor. in Fa

II. IV

I
Tr. in Do

II

I
Trb. ten.

II

I
VI.

II

VIe.

Vc.

p

senza sord.

f come sopra

f come sopra

ff

p

Holly wood, March 1980