

Accenti Queruli

Giovanni Felice Sances

(1600-1679)

arranged by MM Steer, 2015

for

2 Flutes
Oboe
Clarinet Bb
Bassoon
2 Violins
Cello
Bass

Sances (also Sanchez) was a primarily a singer. After studying in Rome, and an operatic debut at 14—presumably as a treble—his career took him to Bologna, Venice, and finally Vienna, where in 1669 he succeeded to the post of Imperial Kapellmeister.

A rough translation of the anonymous words is

In plaintive accents caught by the breeze I lament to the chattering birds. With deep sighs from an enflamed heart I send upon the wind my groans, my faltering breath, my tears to plead my anguish to Lydia. Tell her I'm near death and wracked with pain.

Perhaps she who has become deaf to my lamentations will soften and send a comforting word to revive me. No longer so proud, she will say "Tho you're unworthy of help, the bold in love deserve comfort, and so I restore to life one whose heartless glance and angelic beauty ravished my soul and inspired a passion, which tore aside my veil and stole my honour. O passion, O torn veil of honour!"

Thus will the hussy speak. You, my sighs, should reply: "Lydia, shut up already and everyone will think you're still a virgin, for in our tryst there was no one present but you, me and Love."

A performance of this arrangement is at <https://vimeo.com/139268307>

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Accenti Queruli

Giovanni Felice Sances (1600-1679)

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Flute

Oboe

Clarinet

Violin

Soprano

Bass

VC SOLO

$\text{♩} = 110$

mf

F

V

S

B

A- ccen- ti que- ru- li

spie- ga te all' au- re

o au- gell- e-

O

S

B

ti o au-gell- e-

ti gar ru- li

com' io

com' io

14

O

C

14

S

com' io la- men- ti com' io la- men- ti cal- di sos- pi- ri

B

18

F

18

S

vit- al del cor res- pi- ri vit- al cel cor res- pi ri

B

22

F

V

22

S

man- do dal sen- o man- do dal sen- o man- do dal sen-

BSN SOLO

B

25

F

C

25

S

o ai ven- ti miei sos- pir, miei res- pir,

B

29

O

C

V

29

S

o miei o miei la- men- ti.

col VC

B

33

V

33

S

An- da- te lan- gui- di nel duol so- li- ci- ti all- a mia Li- dia all- a mia Li-

B

mp

37

F

C

37

S

dia all- a mia Li- dia di- te ch'op spi- ro di-

B

VC SOLO

42

F

C

S

te di- te ch'io mo- ro pien pien di mart- ir- o senz- a fat- al

B

46

O

46

S

senz- a fat- al ri- stor- o

B

col BSN

49

O

49

S

ch'io spi- ro con mart- ir di- te di- te di- te ch'io mor-

B

f

53

F

V

S

B

1° Bsn 2° VC

Che for- se pla- ci- da qual pria fu- ri- gi

57

S

B

da ai pian- tia ge- mi- ti vi da- rà pa- ce vi da- rà vi- ta ne più si aud- a-

mf

62

F

2°

S

B

ce ne più si aud- a- ce ne più si aud- a-

mp *cresc*

65

F

1°

S

B

ce di- rà di- rà

f *dim* *Quasi f*

68

F

C

S

B

mf

mf

Intenso

non mer- ta ai- ta ma ma all' aud- a- ce in a mor do pa-

dim

72

F

C

S

B

mp

mp

ce all' aud- a- ce in a- mor do pa- ce do pa- ce e vi-

75

F

C

V

S

B

ff

ff

ff

ta

1° VC 2° Bsn

VC SOLO

Ch'in sguar- do ri- gi -do bell- e- zze ang- el- i-

mf

79

S

B

che fu- rò dell' an- i- ma tra- sse l'ar- do- re sguar- cio'l bel ve- lo rubb- ò l'hon- or- e

83

S con fin- to ze- lo con fin- to se- lo O mio ard- or O mio hon- or

B

87

F

O *mf* *cresc*

C *col voce*

V

87

S sguar- cia- 1° VC 2° Bsn

B *cresc*

90

F

O

C

V

S

B

to ve- lo O mio ar- dor O

mf

f

94

F

O

C

V

S

B

mio ar- dor sguar- cia- to ve

mf

p

97 100

C

97 100

S

lo di- rà co- sì la mi- se- ra e voi sos- pi- ri

Recit

mf

B

Recit^

mf

101 104

S

ri- spond- e- t'a le- i Li- dia

B

105

S

Li- dia se ta- ci an- cor Li- dia se ta- ci an- cor ver- gin ne se- i

B

The musical score is written for Soprano (S), Contralto (C), and Bass (B) voices, with piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system (measures 97-100) features a recitative section for the Soprano and Bass parts, marked 'Recit' and 'mf'. The Soprano part has lyrics 'lo di- rà co- sì la mi- se- ra e voi sos- pi- ri'. The second system (measures 101-104) continues the vocal lines with lyrics 'ri- spond- e- t'a le- i Li- dia'. The third system (measures 105-108) features a more melodic section with lyrics 'Li- dia se ta- ci an- cor Li- dia se ta- ci an- cor ver- gin ne se- i'. The piano accompaniment consists of chords and moving lines in both hands, with some passages marked 'mf'.

110

S

che quan- do sfo- gai te- co l'ar- dor mi- o

B

114

S

al- tri- non fù che Li- dia che Li- dia Am- or et I-

B

119 Alla Prima

F

O

C

V

S

o

1° VC 2° Bsn col CB

Alla Prima

B