

# archindò

per archi e violino concertante

Davide Anzagli

1  $\text{♩} = 40 \text{ ca}$

*rit.* *a tempo* *rit.*

I Vno *mp*

Vni I *pont.* *gliss.* *gliss.* *gliss.\** *rit.* *a tempo* *gliss.* *gliss.* *rit.*

Vni II *pont.* *gliss.* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

Vle *pont.* *sf pp* *gliss.\** *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

Vc. *pont.* *sf pp* *gliss.\** *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

Cb. *pont.* *sf pp* *gliss.\** *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

5 *a tempo* *rit.* *a tempo* *rit.*

*a tempo* *gliss.* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

*sf pp* *a tempo* *sf pp* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

*sf pp* *a tempo* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

*sf pp* *a tempo* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

*sf pp* *a tempo* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

*sf pp* *a tempo* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

9 *a tempo* *rit.* *a tempo* *rit.* *a tempo*

*mp cresc.* *a tempo* *mp cresc.* *a tempo* *mp cresc.* *a tempo*

*sf pp* *a tempo* *gliss.* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

*sf pp* *a tempo* *gliss.* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

*sf pp* *a tempo* *gliss.* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

*sf pp* *a tempo* *gliss.* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

*sf pp* *a tempo* *gliss.* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.* *a tempo* *gliss.* *gliss.* *rit.*

13. *rit.* *a tempo* *rit.* *a tempo* *rit.*

*rit.* *a tempo* *rit.* *a tempo* *rit.*

*sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo*

*sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo*

*sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo*

*sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo*

*sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo* *sf pp* *rit.* *a tempo*

\* L'estensione del gliss. deve intendersi ad lib. in tutti quei casi nei quali ciò è necessario.

17 *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo*

21 *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo*

25 *a tempo rit.* *a tempo rit.* *a tempo rit. accel.*

29 *a tempo* *rit.*

33  $\text{♩} = 60 \text{ ca}$  *accel.* *rit.* 34 *a tempo* *alla corda, vibr.* *pp* *f* *sfz p* *sfz p* *sfz p* *f* *sfz*

*accel. uno solo pont.* *rit.* *a tempo* *Tutti pizz.* *arco. pont.* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*accel. p cresc.* *rit.* *a tempo* *Tutti pizz.* *arco. pont.* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*una sola pont.* *rit.* *a tempo* *Tutti pizz.* *arco. pont.* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*p cresc.* *rit.* *a tempo* *Tutti pizz.* *arco. pont.* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*accel. uno solo pont.* *rit.* *a tempo* *Tutti pizz.* *arco. pont.* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*p cresc.* *rit.* *a tempo* *Tutti pizz.* *arco. pont.* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*38* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*38* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*38* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*38* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*43* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*43* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*43* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*43* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*48* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*48* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*48* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*48* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*53* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*53* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*53* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*53* *f* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *f* *sf pp* *f* *sf pp* *f* *sf pp* *f* *sf pp*

*rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

*a tempo*

54

First system of musical notation (measures 54-58). It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I staff has a 'pont.' marking at the beginning. The Violin II staff has a 'Tutti, pizz.' marking. The Viola and Cello/Double Bass staves have 'a tempo' and 'pizz.' markings. The music features complex rhythmic patterns with triplets and trills. Dynamics include *sf*, *p*, and *sf*. Performance instructions include '(sempre forte il pizz.)', 'Solo, arco, pont.', and 'Tutti, arco, pont.'. The system ends with a double bar line.

59

Second system of musical notation (measures 59-63). It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I staff has a 'Solo, arco, pont.' marking. The Violin II staff has a 'Tutti, pizz.' marking. The Viola and Cello/Double Bass staves have 'a tempo' and 'pizz.' markings. The music continues with complex rhythmic patterns. Dynamics include *sf*, *p*, and *sf*. Performance instructions include '(sempre forte il pizz.)', 'Solo, arco, pont.', and 'Tutti, arco, pont.'. The system ends with a double bar line.

64

Third system of musical notation (measures 64-68). It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I staff has a 'Solo, arco, pont.' marking. The Violin II staff has a 'Tutti, pizz.' marking. The Viola and Cello/Double Bass staves have 'a tempo' and 'pizz.' markings. The music continues with complex rhythmic patterns. Dynamics include *sf*, *p*, and *sf*. Performance instructions include '(sempre forte il pizz.)', 'Solo, arco, pont.', and 'Tutti, arco, pont.'. The system ends with a double bar line.

69

Fourth system of musical notation (measures 69-73). It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I staff has a 'Solo, arco, pont.' marking. The Violin II staff has a 'Tutti, pizz.' marking. The Viola and Cello/Double Bass staves have 'a tempo' and 'pizz.' markings. The music continues with complex rhythmic patterns. Dynamics include *sf*, *p*, and *sf*. Performance instructions include '(sempre forte il pizz.)', 'Solo, arco, pont.', and 'Tutti, arco, pont.'. The system ends with a double bar line.

73

75 *a tempo*

74 *accel.*

Musical score for measures 74-75. Measure 74 includes markings for *rit.*, *accel.*, *uno solo*, and *tast.*. Measure 75 includes markings for *a tempo*, *Tutti, pont.*, *pp*, *d tempo*, *pizz.*, *arco*, *pont.*, *sf*, and *pp*.

78

Musical score for measures 78-81. This section consists of sustained chords in the upper staves and rhythmic accompaniment in the lower staves. Dynamics include *sf* and *pp*.

82

Musical score for measures 82-85. This section features a *rit.* marking and includes markings for *pizz.* and *arco*. Dynamics include *sf* and *pp*.

86 *a tempo*

Musical score for measures 86-89. This section features an *a tempo* marking and includes markings for *ord.* and *pont.*. Dynamics include *pp*, *sf*, and *pp*.

90

Violin I: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

Violin II: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

Viola: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

Cello/Double Bass: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

94

Violin I: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* (b)

Violin II: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

Viola: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

Cello/Double Bass: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

98

Violin I: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

Violin II: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

Viola: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

Cello/Double Bass: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp*

102 *rit.* 105 *accel.* *rit.*

Violin I: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *rit.* *ord.* *pont.* *sf* *pp* *accel.* *arco* *uno solo* *tast.* *cresc.* *rit.* *dim.* *rit.*

Violin II: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *rit.* *ord.* *pont.* *sf* *pp* *accel.* *arco* *uno solo* *tast.* *cresc.* *dim.* *rit.*

Viola: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *rit.* *ord.* *pont.* *sf* *pp* *accel.* *arco* *uno solo* *tast.* *cresc.* *dim.* *rit.*

Cello/Double Bass: *ord.* *pont.* *sf* *pp* *ord.* *pont.* *sf* *pp* *rit.* *ord.* *pont.* *sf* *pp* *accel.* *arco* *uno solo* *tast.* *cresc.* *dim.* *rit.*

*a tempo*

106 *in rilievo*

*a tempo*  
Tutti, pont.  
*mf*

*a tempo*  
Tutti, pont.  
*sf p*

*a tempo*  
Tutti, pont.  
*sf p*

*a tempo*  
Tutti, pont.  
*sf p*

*sf p* *Sim.*

110

*sf p*

*sf p*

*sf p*

*sf p*

114

*p*

*sf p*

*pp*

*sf p*

118

*p*

*sf p*

*sf p*

*sf p*

122

125 rit.

Musical score for measures 122-125. The score is in 3/4 time and features a melodic line with triplets and glissandi, and a piano accompaniment with chords and triplets. Dynamics include *sf p* and *p*. Performance markings include *ord.*, *pont.*, and *rit.*.

**a tempo**

126

*alla corda vibr.*

Musical score for measures 126-130. The score is in 3/4 time and features a melodic line with triplets and glissandi, and a piano accompaniment with chords and triplets. Dynamics include *sf p* and *sf*. Performance markings include *a tempo*, *gliss.*, *ord.*, and *pont.*.

130

Musical score for measures 130-134. The score is in 3/4 time and features a melodic line with triplets and glissandi, and a piano accompaniment with chords and triplets. Dynamics include *sf p* and *sf*. Performance markings include *gliss.*, *ord.*, and *pont.*.

134

Musical score for measures 134-138. The score is in 3/4 time and features a melodic line with triplets and glissandi, and a piano accompaniment with chords and triplets. Dynamics include *sf p* and *sf*. Performance markings include *gliss.*, *ord.*, and *pont.*.



138

142

**a tempo**

149



164 *tr* *sfz* *tr* *tr* *tr* *tr* *tr* *tr*

167 *tr* *sfz* *rit.* *sfz* *a tempo* *a tempo* *a tempo* *a tempo*

168 *rit.* *sfz* *a tempo* *a tempo* *a tempo* *a tempo*

169 *a tempo* *a tempo* *a tempo* *a tempo*

170 *ord.* *pont.* *ord.* *pont.* *ord.* *pont.*

173 *ord.* *pont.* *ord.* *pont.* *ord.* *pont.*

\* Il segno indica sforzato

Detailed description of the musical score: The score is written for piano (left hand), violin (middle staves), and cello (right hand). It consists of measures 164 through 173. Measure 164 begins with a piano part featuring a trill and a sforzato (sfz) dynamic. The violin and cello parts enter with complex rhythmic patterns, including triplets and slurs. Dynamic markings such as sf, sfz, and sfp are used throughout. Performance instructions include 'rit.' (ritardando) and 'a tempo'. Measure 169 includes a note marked with a 'V' and the instruction '\* Il segno indica sforzato'. The score concludes with a double bar line at the end of measure 173.

rit. 176 a tempo 177  
rit. a tempo  
a tempo  
rit. a tempo  
a tempo  
rit. a tempo  
sf. pont. ord. \* Il segno indica sforzato  
sf. sf.

179  
sf. sf.

182. ord. 183 184  
gett. ord. gett. ord. gett.  
sf. sf. \* Il segno indica sforzato

185  
ord. 1. gett. ord. 3 gett. ord. 3 gett. ord. 3 gett.  
ord. 3 ord. 3 ord. 3

188 *ord.* *getr.* *ord.* 189 *ord.* 190

191

194

197