

Marianna Martines

(1744 – 1812)



Cantata - Berenice, ah che fai? *Two Arias (1767)*

Arranged for guitar quartet
(requinto, 2 guitars, bass guitar)
by

Andrew Forrest

Guitar 2 takes the vocal part.

*Non partir bell' idol mio per
quell'onda all'altra sponda
voglio anch'io pasar conte.*

*Do not part, my beautiful idol
for that wave on the other shore
I too want to pass with you.*

*Perché, se tanti siete
che delirar mi fate,
perché non m'uccidete
affanni del mio cor?*

*Why, you are so many
that you make me delirious.
Why do you not kill me
O afflictions of my heart?*

*In the event of a public performance, please include
the arranger's name on the programme.*

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Cantata - Berenice, ah che fai?

Arranged for guitar quartet
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Two Arias (1767)

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(1744 – 1812)

1. Non partir, bell'idol mio

Andante

Requinto

p

Guitar 2

Non— par - tir bell' i - dol mi - o bell' i - dol mi - o

mf - Arioso con espressione

Guitar 3

p

Bass Guitar

p

7

tr *tr*

per quell' on - da all' al - tra spon - da vo - glio anch' io—

13

Musical score for measures 13-17. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The lyrics are: "vo - - glio anch' io— pas - sar con— te vo - - glio anch'". A long slur covers the vocal line across measures 13, 14, 15, and 16. The piano accompaniment features arpeggiated chords in the right hand and a steady bass line in the left hand.

18

Musical score for measures 18-22. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The lyrics are: "io— pas - sar con— te". The vocal line begins with a slur over measures 18 and 19, followed by a rest in measure 20, and then continues in measures 21 and 22. The piano accompaniment features arpeggiated chords in the right hand and a steady bass line in the left hand. Dynamics include *f* (forte) in measures 18, 20, and 21. The piece concludes with a trill (*tr*) in the vocal line in measure 22 and a *rall* (rallentando) marking above the final note.

2. Perché, se tanti siete

Allegro ♩ = c. 144

Requinto

Guitar 2

Guitar 3

Bass Guitar

5

10

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

25

25

30 **B**

p *f* *p* *f*

p *f* *mp* *f*

p *f* *p* *f*

p *f* *p* *f*

35

p *p* *f* *p*

mp *mp* *f* *mp*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

40

f *p*

f *mp* *mf*

f *p*

f *p*

45 C

f *tr* *Orchestra* *f* *f*

50

f *tr* *Voice* *mf* *f*

55

p *p* *p*

60

Measures 60-65 of the Cantata. The score is in G major (one sharp) and 4/4 time. It features four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment consists of a continuous eighth-note pattern in the bass and a more melodic line in the treble. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *p* (piano).

66

D

Measures 66-70 of the Cantata. The score continues with the same instrumentation. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment continues with the same patterns. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte).

71

Measures 71-75 of the Cantata. The score continues with the same instrumentation. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment continues with the same patterns. Dynamic markings include *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte).

76

Musical score for measures 76-80. The score is in G major (one sharp) and 3/4 time. It features three staves: Treble, Piano, and Bass. The Treble staff begins with a melody marked *p* (piano) and includes a triplet marked *mp³* (mezzo-piano triplet) and a crescendo to *f* (forte). The Piano staff provides harmonic support with chords and a similar crescendo. The Bass staff features a steady eighth-note accompaniment, also marked *p* and with a crescendo.

81

Musical score for measures 81-85. The Treble staff continues the melody, marked *mf* (mezzo-forte). The Piano staff features a triplet marked *f* and a trill marked *tr*. The Bass staff continues the eighth-note accompaniment, marked *mf*.

E

molto rall.

a tempo

86

Musical score for measures 86-90. The Treble staff shows a dynamic shift from *p* to *f*. The Piano staff includes a crescendo from *p* to *mp* (mezzo-piano) and then to *f*. The Bass staff also shows a dynamic shift from *p* to *f*.

91

Measures 91-95 of the Cantata. The score is in G major (one sharp) and 4/4 time. It features three staves: Treble, Alto, and Bass. Dynamics include *p* (piano), *f* (forte), and *mp* (mezzo-piano). The music includes various melodic lines with slurs and ties, and a rhythmic accompaniment in the bass.

96

Measures 96-100 of the Cantata. The score continues with the same instrumentation. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The music features more complex melodic passages with slurs and ties, and a steady rhythmic accompaniment.

101

Measures 101-105 of the Cantata. The score continues with the same instrumentation. Dynamics include *f* (forte), *p* (piano), *mp* (mezzo-piano), and *cresc.* (crescendo). The music features more complex melodic passages with slurs and ties, and a steady rhythmic accompaniment.

116

G

The musical score for measures 116-119 consists of four staves. The first three staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and the same key signature. The first three staves contain melodic lines with various note values, including eighth and sixteenth notes, and rests. The fourth staff contains a continuous eighth-note accompaniment. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), and *f* (forte). There are trills in the first three staves. The score is divided into measures by bar lines.

135

140

rall - - - - - a tempo

I

146

Orchestra

5

Detailed description: This page contains three systems of musical notation for a cantata. The first system (measures 135-140) features a vocal line with dynamics *mp* and *p*, and piano accompaniment with *mf* and *mp*. The second system (measures 140-145) includes a 'rall' (rallentando) section followed by 'a tempo', with dynamics *f*, *pp*, and *f*. A first ending bracket labeled 'I' spans measures 143-144. The third system (measures 146-150) is for the 'Orchestra' and includes dynamics *mf* and *f*, with a fifth measure marked with a circled '5'. The key signature is one sharp (F#) and the time signature is 4/4.

151

p *f* *p*

Voice

mp *f* *mp*

p *f* *p*

p *f* *p*

156

f *mp* *cresc.* *f*

f *mf* *cresc.* *f*

f *mp* *cresc.* *f*

f *mp* *cresc.*

161

tr *mp* *cresc.* *f* *p*

tr *mp* *cresc.* *f* *p*

tr *mp* *cresc.* *f* *p*

mp *cresc.* *f*

molto rall.

Requinto

Cantata - Berenice, ah che fai?

Arranged for guitar ensemble
by Andrew Forrest

Two Arias (1767)

Marianna Martines
(1744 – 1812)

1. Non partir, bell'idol mio

Andante

p

5

tr *f*

11

15

19

f

rall . . .

2. Perché, se tanti siete

Allegro ♩ = c. 144

f

5 *f* *p*

10 *p a m i*

14 **A** *p* *mf*

18 *p* *mp*

24

29 **B** *p* *f*

33 *p* *f* *p* *p*

37 *f* *p* *f* *p*

43 ③ ②

48 **C** *f* *f*

53 *p*

58 *p* *mf*

65 **D** *p* *f* *mp*

69 *mp* *cresc.*

74 *mf* *p*

79 *mf*

84 *molto rall.*

Detailed description: This musical score is for a Requinto part, measures 37 to 84. The key signature has two sharps (F# and C#). The score is written on a single staff. Measures 37-42 show a melodic line with dynamics *f* and *p*, and fingerings 2, 4, 4, 2. Measure 43 has a triplet of eighth notes (circled 3) and a dotted quarter note (circled 2). Measures 44-47 continue the melodic line with various fingerings. Measure 48 is the start of section C, marked with a box 'C', and features a forte (*f*) dynamic. Measures 49-52 show a descending melodic line with dynamics *f* and *mf*. Measure 53 has a triplet of eighth notes (circled 3) and a dotted quarter note (circled 2), with a forte (*f*) dynamic. Measures 54-57 continue the melodic line with various fingerings. Measure 58 is the start of section D, marked with a box 'D', and features a mezzo-forte (*mf*) dynamic. Measures 59-62 show a descending melodic line with dynamics *p* and *mp*. Measure 63 has a forte (*f*) dynamic. Measure 64 has a mezzo-forte (*mp*) dynamic. Measure 65 is the start of section D, marked with a box 'D', and features a mezzo-forte (*mp*) dynamic. Measures 66-69 continue the melodic line with various fingerings. Measure 70 has a mezzo-forte (*mp*) dynamic. Measure 71 has a crescendo (*cresc.*) marking. Measures 72-75 continue the melodic line with various fingerings. Measure 76 has a mezzo-forte (*mf*) dynamic. Measure 77 has a piano (*p*) dynamic. Measure 78 has a mezzo-forte (*mf*) dynamic. Measure 79 is the start of section D, marked with a box 'D', and features a mezzo-forte (*mf*) dynamic. Measures 80-83 continue the melodic line with various fingerings. Measure 84 is the end of the section, marked with a box 'D', and features a mezzo-forte (*mf*) dynamic and a 'molto rall.' (molto rallentando) marking.

88 **E** a tempo

94

99

104 **F**

109

114 **G**

119

H

④ ⑤ ④

CVII

p *f* *f* *p*

129

CIX

f *p*

133

CIX

f *mp* *p*

138

rall a tempo

f

I

mf

149

f *p*

154

f *p* *f* *mp* *cresc.*

160

f *mp* *cresc.* *f* *p*

molto rall .

Guitar 2

Cantata - Berenice, ah che fai?

Arranged for guitar ensemble
by Andrew Forrest

Two Arias (1767)

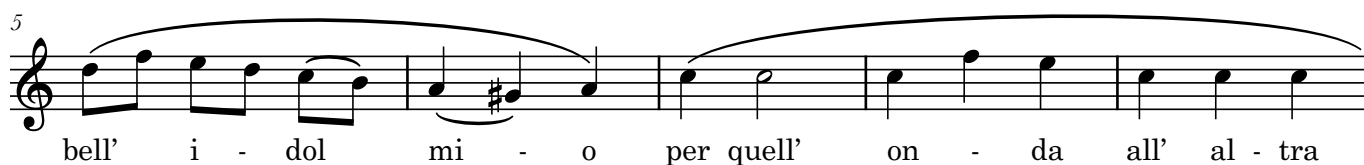
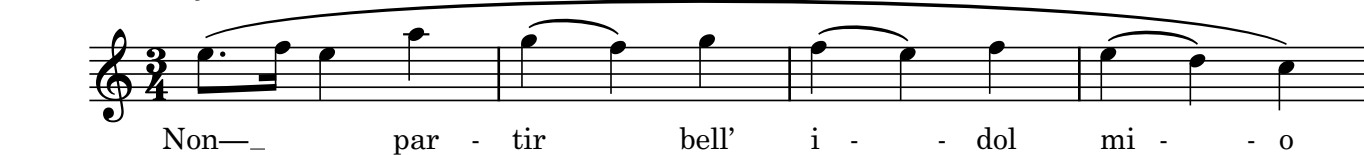
Marianna Martines
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Guitar 1 has the vocal part

Andante

1. Non partir, bell'idol mio

mf - Arioso con espressione



2. Perché, se tanti siete

Allegro ♩ = c. 144

Bass

mf

11 *mp*

A *f* *mf*

21 *mf*

26 *p*

B *f* *mp* *f* *mp*

36 *mp* *f* *mp* *f*

41 *mp* *mf* *tr*

47 *tr* **C** *Orchestra* *f* **2**

54 *Voice*
mf

60
mf *f* *mp*

66 **D**
mp *mf*

72
cresc. *f* *mp*

77
f

82 *molto rall.*
f *p*

88 **E**
a tempo
mp *f* *p* *f* *mp*

94
f *mf* *f* *mf*

100
cresc. *mp* *cresc.* *f*

107 **F** *Orchestra*
mp *f*

112

p f p f

G

mp cresc. f mp cresc. f

124

mf f mf f

130

mp mf

136

mp rall.

I

142

f mf a tempo

148

f mp

154

f mp f mf cresc.

160

f mp f p

Guitar 3 Cantata - Berenice, ah che fai?

Two Arias (1767)

Marianna Martines
(1744 – 1812)

1. Non partir, bell'idol mio

Andante

I



2. Perché, se tanti siete

Allegro ♩ = c. 144

II

f *mf* *p a m i*

IV

f ⑤

V

p ②-----1 ③① *pami*

I

f *p* *mf* *p* CIV

II

mp

25

p

B

f *p* *f* *p*

36

f *p* *f* *p* *f*

Detailed description: This is a musical score for guitar 3, written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to approximately 144 beats per minute. The score is divided into systems, each starting with a measure number. System 1 (measures 1-4) includes a triplet of eighth notes, a slur over a triplet of eighth notes, and a dynamic marking of *f*. System 2 (measures 5-8) features a triplet of eighth notes, a slur over a triplet of eighth notes, and a dynamic marking of *mf*. System 3 (measures 9-12) includes a triplet of eighth notes, a slur over a triplet of eighth notes, and a dynamic marking of *p*. System 4 (measures 13-16) includes a triplet of eighth notes, a slur over a triplet of eighth notes, and a dynamic marking of *mf*. System 5 (measures 17-20) includes a triplet of eighth notes, a slur over a triplet of eighth notes, and a dynamic marking of *p*. System 6 (measures 21-24) includes a triplet of eighth notes, a slur over a triplet of eighth notes, and a dynamic marking of *mp*. System 7 (measures 25-28) includes a triplet of eighth notes, a slur over a triplet of eighth notes, and a dynamic marking of *p*. System 8 (measures 29-32) includes a triplet of eighth notes, a slur over a triplet of eighth notes, and a dynamic marking of *f*. System 9 (measures 33-36) includes a triplet of eighth notes, a slur over a triplet of eighth notes, and a dynamic marking of *p*. The score also includes various fingerings, slurs, and dynamic markings throughout.

41 *p*

47 *f* **C**

52 *f* *p* **II**

57 *p a m i* *p i*

60 *mp* *mf* *p*

66 **D** *mp* *cresc.*

73 *mf* *p*

80 **VII** *mf*

85 *molto rall.*

E**a tempo**

88 IX *p* *f* *p* *f*

93 *p* *f* *p*

98 *f* *p* *p* *cresc.* *f* *p* *cresc.*

104 V **F** IV *f* *p* *f*

109 V *p* *f*

114 **G** *p* *f* *mp* *cresc.* *f*

120 **H** I *mp* *cresc.* *f* *p*

127 CII *f* *p* *f* *p*

131 VI *mp*

136 IV *p* *rall.* **3**

I**a tempo**

Bass Guitar

Cantata - Berenice, ah che fai?

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by Andrew Forrest

Two Arias (1767)

Marianna Martines
(1744 – 1812)

1. Non partir, bell'idol mio

Andante

p

6

11

17

f

rall . . .

2. Perché, se tanti siete

Allegro ♩ = c. 144

f

5

f *p*

10

A

14

f *p* *mf* *p*

19

mp

24

B

29

p *f* *p*

34

f *p* *f* *p* *f*

39

p *f* *p*

44

Detailed description: This is a bass guitar score for the piece '2. Perché, se tanti siete' from the Cantata 'Berenice, ah che fai?'. The tempo is marked 'Allegro' with a metronome marking of ♩ = c. 144. The key signature has one sharp (F#) and the time signature is common time (C). The score is written on a single staff in bass clef. It consists of 44 measures, divided into systems of four measures each. Measure numbers 5, 10, 14, 19, 24, 29, 34, 39, and 44 are indicated at the start of their respective systems. Dynamic markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are two section markers, 'A' and 'B', each enclosed in a box. Section 'A' is located above measure 14, and section 'B' is located above measure 29. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some performance markings like slurs and a repeat sign at the end of measure 19.

48 C

52

55

59

65 D

69

73

79

84

f

f

p

p

mf

p

f $\rightrightarrows$ *mp*

mp

cresc.

mf

$\rightrightarrows$ *p* $\lessleftarrow$ $\rightrightarrows$

mf

molto rall. a tempo

The image shows a bass guitar score for a piece titled 'Cantata - Berenice, ah che fai?'. The score is written in bass clef with a key signature of one sharp (F#). It consists of nine staves of music. The first staff starts at measure 48 and includes a box labeled 'C' above it. The second staff starts at measure 52. The third staff starts at measure 55. The fourth staff starts at measure 59. The fifth staff starts at measure 65 and includes a box labeled 'D' above it. The sixth staff starts at measure 69. The seventh staff starts at measure 73. The eighth staff starts at measure 79. The ninth staff starts at measure 84. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also markings for *molto rall. a tempo* at the end of the piece. The score includes various musical notations such as eighth notes, quarter notes, and rests.

E

p *f* *p* *f* *p*

94

99

p *cresc.* *f*

103

p *cresc.* *f*

107

p *f*

112

p *f* *p* *f*

G

121

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It consists of four measures. The first measure contains a half note G2 and a half note A2, with a crescendo hairpin starting below the staff. The second measure contains a half note B2 and a half note C3, with the crescendo hairpin continuing. The third measure contains a half note D3 and a half note E3, with the crescendo hairpin continuing. The fourth measure contains a half note F#3 and a half note G3, with the crescendo hairpin continuing. The system ends with a double bar line. The dynamic markings *mp*, *cresc.*, and *f* are placed below the staff.

H

Musical notation for the 'H' exercise, featuring a single staff in bass clef with a key signature of one sharp (F#). The melody begins on G2, moves to A2, then B2, and continues with eighth and sixteenth notes. Dynamics include piano (*p*) and forte (*f*) markings with hairpins. The exercise is 16 measures long.

