

Nicola PORPORA

# Siface

Acto III, escena VI  
(«*Tu che d'ardir m'accendi*»)



Partitura y partes

LilyPondUNLA  
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Esta edición está basada en un manuscrito perteneciente a la colección de Sir Herbert Mackworth (1737-1791) actualmente en la biblioteca de la Cardiff University of Wales. Las adiciones del editor están siempre señaladas entre corchetes rectos ([]). La clave de soprano original se reemplazó por clave de sol moderna para comodidad del intérprete. El trabajo de tipografía musical digital estuvo a cargo de Cristian Aiello con la edición y coordinación del Prof. Federico Sarudiansky.

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4 de julio de 2020

**Siface**  
Atto III - Scena VI  
Aria: Tu che d'ardir m'accendi

[versión de 1726]

Nicola Porpora

**Allegretto**

[Violini]      [Viole]      [Erminio]      [Bassi]

5

9

Tu che d'ardir m'accen - - -  
[p]

13

di per un\_ leg - gia - dro ciglio in così gran periglio tu

18

mi di - fen -

22

3 di tu mi difendi a-mor.



34

un leg - gia - dro ciglio in co-sì gran pe - riglio per un leggiadro ciglio tu mi di -

42

di di - fen-di amor

46

tu mi di-fen -

50

di tu mi\_di - fen - di amor.

*f*

*4 3*

54

[b] [b]

[b] [b]

*f*

*4 3*

58

[Fine]

*[p]*

*[p]*

*p*

Gu - dami all' i-dol mi - o all' i - dol mi - o per co-sì ca-ro do-no io tutto ti per-

*p*

66

*[b]*

*[b]*

*[b]*

do-no io tut-to ti per - do-no ti per-do - - no l'in -

*b*

70

giusto tuo ri-gor.

Io tut - to ti per - dono ti perdo-no per co sì caro do no io

75

tutto ti perdonon l'in - gius - to tuo ri - gor ti per - do

79

no l'ingiusto tuo ri - gor.

$\frac{6}{4}$  Da capo.



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# Siface

Atto III - Scena VI

Aria: Tu che d'ardir m'accendi

[versión de 1726]

Violino I

Nicola Porpora

Allegretto

5

9

13

18

22

26

29

## Violino I

34

Violino I

39

44

50

55

59

[Fine]

**p**

67

72

77

*Da capo.*



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# Siface

Atto III - Scena VI

Aria: Tu che d'ardir m'accendi

[versión de 1726]

Violino II

Nicola Porpora

Allegretto

5

9

13

18

22

26

29

## Violino II

34



39



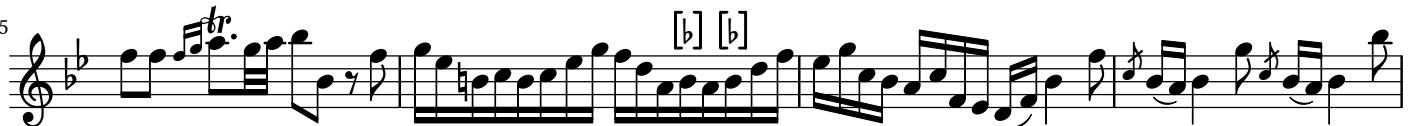
44



50



55



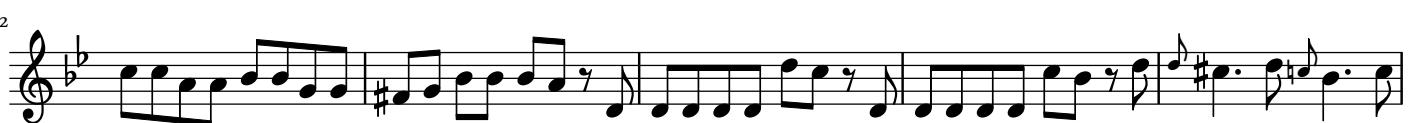
59



67



72



77





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**Siface**  
**Atto III - Scena VI**  
**Aria: Tu che d'ardir m'accendi**

[versión de 1726]

Viole

Nicola Porpora

**Allegretto**

The musical score consists of eight staves of music for Viola (Viole). The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is Allegretto.

1. Staff (measures 1-4): The music begins with a series of eighth-note patterns. Measure 1 starts with a sixteenth-note followed by eighth-note pairs. Measures 2-4 continue with eighth-note pairs and some sixteenth-note figures.

2. Staff (measures 5-8): Measures 5-8 show more complex eighth-note patterns, including some grace notes and sixteenth-note figures.

3. Staff (measures 9-12): Measures 9-12 feature eighth-note pairs and sixteenth-note figures, with a dynamic marking [p] (pianissimo) in measure 11.

4. Staff (measures 13-16): Measures 13-16 continue with eighth-note pairs and sixteenth-note figures, with a dynamic marking [f] (fortissimo) in measure 15.

5. Staff (measures 17-20): Measures 17-20 show eighth-note pairs and sixteenth-note figures, with a dynamic marking [f] (fortissimo) in measure 19.

6. Staff (measures 21-24): Measures 21-24 continue with eighth-note pairs and sixteenth-note figures, with a dynamic marking [f] (fortissimo) in measure 23.

7. Staff (measures 25-28): Measures 25-28 show eighth-note pairs and sixteenth-note figures, with a dynamic marking [p] (pianissimo) in measure 27.

8. Staff (measures 29-32): Measures 29-32 conclude with eighth-note pairs and sixteenth-note figures, with a dynamic marking [p] (pianissimo) in measure 31.

## Viole

35



40



45



51



57



67



72



77





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# Siface

## Atto III - Scena VI

### Aria: Tu che d'ardir m'accendi

[versión de 1726]

Bassi

Nicola Porpora

## Allegretto

A musical score page showing two staves. The top staff is for the violin, starting with a dynamic of forte (f) and a tempo marking of common time (C). The violin part consists of six measures of eighth-note patterns, primarily eighth-note triplets. The bottom staff is for the piano, featuring sustained notes and chords that provide harmonic support to the violin's melodic line.

5

A musical score for bassoon, showing measures 5 and 6. The key signature is one flat. Measure 5 starts with a half note followed by a sixteenth-note pattern: B, A, G, F, E, D, C. Measure 6 begins with a sixteenth note (B) followed by a eighth note (A), then continues with the same sixteenth-note pattern as measure 5.

10

A musical score for piano in bass clef, common time, and a key signature of one flat. The score consists of two staves. The top staff contains a single measure starting with a bass note followed by a sixteenth-note pattern. The bottom staff starts with a bass note, followed by a measure of eighth notes, then a measure of sixteenth notes, and ends with a bass note. The dynamic instruction [p] is placed under the first measure of the bottom staff.

15

A musical score for a bassoon, showing two measures of music. The key signature is one flat, and the time signature is common time. Measure 11 starts with a rest followed by a sixteenth-note pattern: B, A, G, F, E, D. Measure 12 begins with a eighth-note C, followed by a sixteenth-note pattern: B, A, G, F, E, D, and then a sixteenth-note休止符 (rest). The music continues with a series of eighth-note patterns.

20

The musical score shows the bassoon part for page 10, measures 1 through 10. The key signature changes from B-flat major to A major at measure 10. Measure 10 includes dynamic markings [f] and [ff]. The bassoon plays eighth-note patterns, sixteenth-note patterns, and various rhythmic figures, including grace notes and slurs.

25

A musical score for piano, showing two staves. The left staff is for the bass (pedal) and the right staff is for the treble (right hand). The key signature changes from B-flat major to A major (no sharps or flats) at the beginning of measure 12. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a bass note followed by a treble note. The time signature changes to 6/4 at the end of measure 12.

30

A musical score for bassoon, page 10, featuring ten measures. The key signature is one flat, and the time signature is common time. Measure 1 starts with a dynamic [p]. Measures 1-4 consist of eighth-note patterns: measure 1 has two groups of four notes; measure 2 has two groups of three notes; measure 3 has two groups of four notes; measure 4 has two groups of three notes. Measures 5-8 continue this pattern with slight variations in note grouping. Measure 9 begins with a dynamic [f] and contains a sixteenth-note run. Measure 10 concludes with a sixteenth-note run followed by a repeat sign and the start of a new section.

35

A musical score for bassoon, page 5, showing measures 1 through 10. The score consists of ten staves of music. Measure 1 starts with a bass clef, a key signature of one flat, and a common time signature. Measures 1-3 show eighth-note patterns. Measures 4-6 show sixteenth-note patterns. Measures 7-10 show eighth-note patterns again.

## Bassi

40

45

51

57

67

72

77