

Antonio Vivaldi

(1678–1741)

# Aria

“*Ch’alla Colpa fa’ traggitto*”

(*Armida, al Campo d’Egitto, RV 699, Act II, Scene 16*)

Arranged for guitar quartet  
by  
Andrew Forrest

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

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# Aria

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*“Ch’alla Colpa fa’ traggitto”*

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## Allegretto

Musical score for the first system of the Aria, featuring four staves for Guitar 1, Guitar 2, Guitar 3, and Guitar 4. The key signature is two sharps (F major), and the time signature is common time (indicated by a '2'). The dynamic is *f*. The music consists of six measures. The guitars play various patterns of eighth and sixteenth notes, with some grace notes and slurs.

Musical score for the second system of the Aria, continuing from measure 6. The key signature changes to one sharp (G major). The dynamic is *mf*. The music consists of six measures. The guitars play eighth and sixteenth note patterns, with some grace notes and slurs.

Musical score for the third system of the Aria, starting at measure 12. The key signature changes to no sharps or flats (C major). The dynamic is *mp*. The music consists of six measures. The guitars play eighth and sixteenth note patterns, with some grace notes and slurs.

**A**

**B**

**C**

36

mf

mf

41

C

p

pp

pp

pp

47

f

f

f

f

p

53

mf

mf

mf

mf

59

p

(4)

p

p mf tr

p

66

mf

mp

tr

mp

p

p

mf

72

D

85

90

*mf*

*f*

*mf*

*mf*

*f*

*mf*

Fine

96

*f*

*f*

*tr*

*f*

*f*

103

Musical score for measures 108-113. The score consists of four staves. Measure 108 starts with eighth-note pairs in the first staff, followed by sixteenth-note patterns in the second and third staves. Measure 109 begins with eighth-note pairs in the first staff. Measures 110-111 show eighth-note pairs in the first staff, with sixteenth-note patterns in the second and third staves. Measure 112 concludes with eighth-note pairs in the first staff. Measure 113 starts with eighth-note pairs in the first staff, followed by sixteenth-note patterns in the second and third staves. Measure 114 begins with eighth-note pairs in the first staff, followed by sixteenth-note patterns in the second and third staves.

Musical score for measures 114-119. The score consists of four staves. Measures 114-117 feature eighth-note pairs in the first staff, with sixteenth-note patterns in the second and third staves. Measures 118-119 show eighth-note pairs in the first staff, followed by sixteenth-note patterns in the second and third staves.

Musical score for measures 120-125. The score consists of four staves. Measures 120-124 feature eighth-note pairs in the first staff, with sixteenth-note patterns in the second and third staves. Measure 125 concludes with a melodic line in the first staff, ending with a fermata over the last note.

## Guitar 1

# Aria

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## Allegretto

Guitar 1

6       $\frac{3}{4}$        $\frac{4}{242}$        $\frac{4}{242}$        $\frac{4}{242}$        $\frac{4}{242}$

12      II       $\frac{1}{2}\text{CII}$        $\frac{1}{2}\text{CV}$        $\frac{1}{2}\text{CIII}$

19       $\frac{3}{4}$        $p$        $f$        $mf$        $f$

35       $mf$

42       $p$        $f$

49       $p$

56       $mf$        $p$

A

B

C

66 III  
 $\text{mf}$   $p$

73 ② D  
 $mf$   $f$

80  $p$   $f$

87

93  $mf$   $f$  Fine

107 CVII - II

114 II

120 V D.C. al Fine

## Guitar 2

## Aria

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**Allegretto**

Guitar 2

II

**f**

6

V

13

(2) (3) (4)

**mp**

18

**mf**

**p**

**mf**

**f**

26

**B**

33

V

40

(2) (3)

**pp**

46

**f**

**p**

53

III

(4)

D

II

Fine

D.C. al Fine

II

## Guitar 3

## Aria

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**Allegretto**

Guitar 3      **II**

**f**

**A**

**B**

**C**

62

68

74 V  $\frac{1}{2}$ CVII D II <f

82

88

94

Fine

102 CVII

108

116 D.C. al Fine

Guitar 4

# Aria

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**Allegretto**

Guitar 4



7



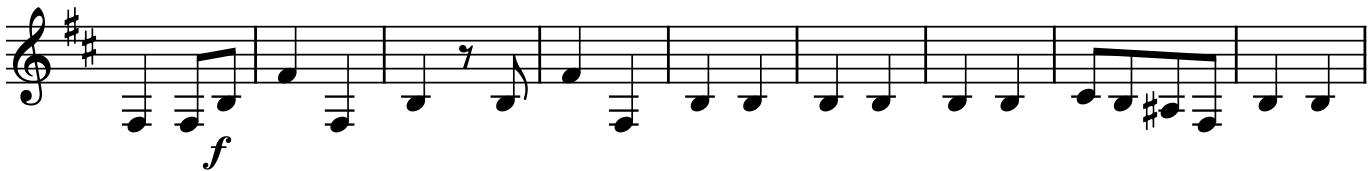
15

**A**



23

**B**

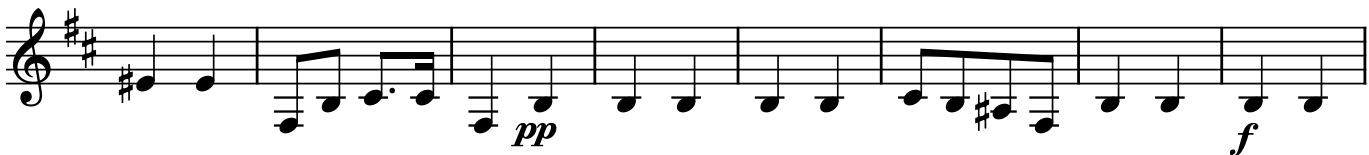


32



41

**C**



49



55

*mf*

*p*

65

*mf*

*p*

D

72

*mf*

*f*

80

*p*

*f*

88

*mf*

Fine

97

106

D.C. al Fine

116

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