

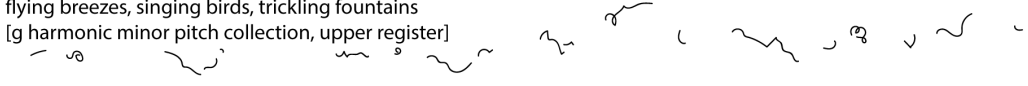
Aure Volanti
air in 3 parts
for The Rhythm Method

Marina Kifferstein
and Francesca Caccini
from La liberazione di Ruggiero dall'isola d'Alcina
Feb. 3, 2024 / Feb. 3, 1625

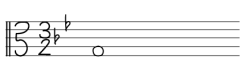
part 1

_____ ~2' _____

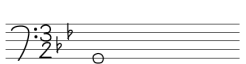
MK + LA (vlns) flying breezes, singing birds, trickling fountains
[g harmonic minor pitch collection, upper register]



CF



MB



} move towards slow pulse (unsynchronized)

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_____ ~1' _____

MK + LA (vlns) continue become more sparse

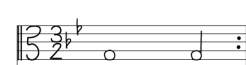
CF + MB move towards synchronization

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_____ ~30" _____

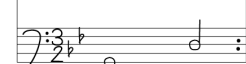
MK + LA (vlns)

CF synchronized



vla fade out

MB



cello repeat a few times, attacca part 2

part 2

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

13

mp

f

pp

flicker

570 Due damigelle

Vln 1
 Au - re vo - lan - ti, Au - gei ca - no - ri, Fon - ti stil - lan - ti, Gra - tie, ed A -
 Vla
 Au - re vo - lan - ti, Au - gei ca - no - ri, Fon - ti stil - lan - ti,
 Vc

577

mo - ri, Quin - ci d'in - tor - no, Fa - te più
 Gra - tie, ed A - mo - ri, Quin - ci d'in - tor - no,
 Vc

585

chia - r'il Sol, più lie - to il gior - no, fa - te più
 Fa - te più chia - r'il Sol, più lie - r'il gior - no,
 Vc

592

chia - r'il Sol, più li - to il gior - no.
 fa - te più chia - r'il Sol, più lie - to il gior - no.
 Vc

599 Ritornello

Vln 2
 Vln 1
 Vla
 Vc

604 Tre damigelle

Vln 1 An - tri ge - la - ti, Ful - gi - do So - le, Er - bo - si Pra - ti, *tr*

Vln 2 An - tri ge - la - ti, Ful - gi - do So - le, Er - bo - si Pra - ti, *tr* Gi - gli, e Vi -

Vla An - tri ge - la - ti, Ful - gi - do So - le, Er - bo - si Pra - ti,

Vc

612

Gi - gli, e Vi - o - le, *tr* Gi - gli, e Vi - o - le, *tr* le, Quin - ci d'in -

o - le, e Vi - o - le, *tr* Gi - gli, e Vi - o - le,

Gi - gli, e Vi - o - le, *tr* Gi - gli, e Vi - o - le,

6 6

621

tor - no Fa - te più chia - r' il Sol, più chia - ro il Sol, più

Quin - ci d'in - tor - no Fa - te più chia - r' il Sol, più

Quin - ci d'in - tor - no Fa - te più chia - r' il Sol, più lie - to il

#

629

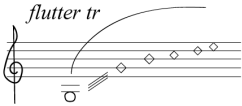
lie - to il gior - no, più lie - to il gior - no.

lie - to il gior - no, più lie - to il gior - no.


gior - no, più lie - to il gior - no.

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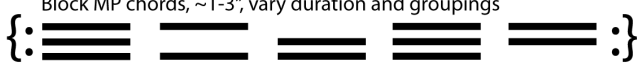
part 3


MK (vln)  ~30"-1' + improvise singing in unison and beating against harmonics (high register)

MK continue as before ~1'

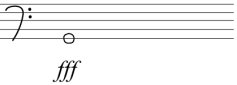
LA, CF, MB (recorder chorus)  etc... vary between several MPs


MK Transition to MP on IV, no vox ~1-2'

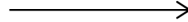
LA, CF, MB Become more unified, until...  many times *towards the end, MB switch to cello


MK  + sing ~1-2'

LA + CF   repetitive noodle clusters, similar pitch range

MB (vc)  + and sing pitches that match or beat with recorders

MK continue  rapid air sounds e.g. brushy muted bow, tapping on wood, blowing across f-holes

LA + CF continue noodles add vox (humming while playing)  rapid air + pitchless sounds on recorder e.g. blow across keys (corn on the cobb), "fft" into bottom hole, fingernails, etc.

MB (vc) continue  rapid air sounds e.g. brushy muted bow, tapping on wood, blowing across f-holes