

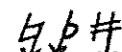
Paolo Pizzani

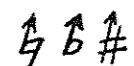
Pathos
cantata scenica
per baritono e quartetto d'archi

SEGNI E AVVERTIMENTI

GENERALI


Diesis e bemolle alterano solo la nota davanti alla quale sono posti (tranne nel caso di suoni immediatamente successivi)


 = intonazione calante (circa un quarto di tono)


 = intonazione crescente (circa un quarto di tono)

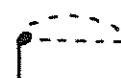
quando seguite da tre punti le indicazioni valgono sino alla indicazione successiva.


ARCHI


 = sfiorare la corda (suono armonico)


 = nota stoppata a mezzo-armonico: ne risulta un suono velato e complesso nel quale è predominante l'altezza prodotta stoppando la corda nel modo tradizionale.


 = tremolo d'arco serratissimo


 = arco jeté

 = arco premuto (e arcata ristretta) sino ad ottenere un suono "grattato". L'indicazione **x** sta ad indicare un modo di premere il dito sulla corda finalizzato unicamente a stopparne le vibrazioni

 = vibrato ampio e nervoso, senza premere il dito

 = con il legno

 = con il crine

 = con legno e crine

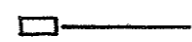
mp_t = molto al ponticello

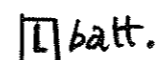
pt = al ponticello

O = posizione ordinaria

T = al tasto

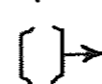
mT(al dito) = posizione dell'arco "al dito" (vicinissima al dito della mano sinistra che agisce sulla corda).

 = arco *sul* ponticello. Si cerchi di rendere inudibile il cambio d'arco (salvo i pochi momenti in cui in viene espressamente richiesto il contrario)

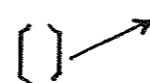
 = indica il punto in cui il "legno battuto" tocca la corda (la mano sinistra intanto terrà stoppate le corde)



= tenere la posizione fino all'indicazione successiva



= glissato della posizione posta tra parentesi



= spazzolato: veloce spostamento dell'arco tra le posizioni indicate. Per lo scorrimento dell'arco durante lo "spazzolato" vengono date queste indicazioni:

pt
O
T



p, arco = poco arco

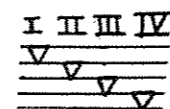
arco = arco

arco = arco

m, arco = molto arco

 = indica l'assenza di scorrimento dell'arco: solo spazzolato

il segno  indica che il movimento dell'arco per lo "spazzolato" deve essere il più veloce possibile. In altri casi tale movimento viene invece definito con una normale scrittura ritmica.


I II III IV



= oltre il ponticello





= suoni da produrre con la voce Per questi suoni vedi più avanti le "note sulla pronuncia dei suoni"


VOCE

 = falsetto, voce di testa, emissione molto sollevata

 = sussurrato, senza adduzione delle corde vocali

 = soffio intonato, quasi fischio

 = cantare "trillando" sulla stessa nota, ribattuto (staccato) di gola. Il "trillo" va eseguito strettissimo, come ridendo. Si pensi al grido di un uccello

 = battere velocemente e leggermente la mano contro le labbra, come un trillo



= colpo di bastone: colpire il suolo tenendolo verticale

ʀ = colpo di glottide

il vibrato va usato solo quando espressamente richiesto in partitura

NOTE SULLA PRONUNCIA DEI SUONI

S(v) S(i) ecc. = la vocale posta tra parentesi indica la posizione che le labbra e la lingua devono assumere nel pronunciare la consonante "sorda" che la precede

a = it: casa, ingl: father, ted: Wasser

b = it: bello, ingl: bed, ted: bar

č = it: bacio, ingl: church, ted: Mädchen

d = it: dente, ingl: day, ted: da

e = it: seme, ingl: day, ted: lesen

ε = it: bello, ingl: and, fr: misère, ted bitte

f = it: fiore, ingl: fat, ted: Fass

g = it: gatto, inl: give, ted: Gegend

h = ingl: hang, ted: Har

i = it: pino, ingl: yes, ted: ja

k = it: poco, ingl: car, ted: Kant

l = it: lingua, ingl: look, ted: Lied

m = it: mamma, ingl: much, ted: Mutter

n = it: notte, ingl: never, ted: Name

o = it: notte, ingl: box, ted: hoffen

o = it: sotto, ingl: ball, ted: oben

p = it: pino, ingl: pot, ted: Pol

r = it: raro, ted: Rat

s = it: gera, ingl: see, ted: Sessel

š = scena, ing: show, ted: schön

t = it: tetto, ted: Tier

u = it: muto, ingl: book, ted: Mut

v = it: vaso, ingl: very, ted: Wasser

z = it: zucchero, ingl: hints, ted: Zimm

NB: Il testo latino va naturalmente pronunciato secondo le regole di pronuncia della lingua latina.

Note sugli aspetti scenici (bozza)

disposizione

Quartetto d'archi e direttore leggermente decentrati verso destra.

A sinistra, ad una distanza di non più di due metri, una sedia (semplice, piuttosto "povera"), di poco arretrata rispetto alla posizione del direttore.

Dietro alla sedia è posizionato, non visto dal pubblico, un bastone (da "viandante").

Leggii e parti

di fronte alla sedia è posizionato un leggio molto basso (per la lettura da seduti) che permetta al pubblico di vedere il volto del cantante.

A destra della sedia un altro leggio più alto (per la lettura in piedi), ma sempre lasciando la possibilità di vedere il volto del cantante.

A sinistra della sedia, sono posizionate per terra (non viste dal pubblico) le prime pagine della partitura per la lettura da terra.

inizio

1) Il cantante entra in scena vestito elegantemente, da concertista.

2) dopo pochi secondi (e gli eventuali applausi):

- Buio totale

Il cantante, girando le spalle al pubblico, si sbottona la giacca si slaccia il colletto (togliendosi l'eventuale cravatta), si spettina un po' i capelli. Afferra il bastone e si gira verso il pubblico. Tiene il bastone alla sua destra, puntandolo verticalmente a terra con entrambe le mani.

3) Dopo pochissimi secondi dalla raggiunta posizione frontale (complessivamente il buio non deve comunque durare più di una decina di secondi):

- Luce.

Il cantante "cade" immediatamente a terra e il quartetto attacca subito dopo. La successione dei tre eventi: luce - caduta - inizio musica, può essere pensata e organizzata temporalmente come una serie di crome (con semiminima = 65 c.a)

NB: La posizione raggiunta con la caduta è quella che il cantante manterrà sino alle indicazioni successive scritte in partitura:

Una mano continua a reggere il bastone verticalmente. L'altra è a terra. Il corpo rimane come aggrappato al bastone, in posizione precaria. Un ginocchio è a terra, l'altra gamba è semidistesa. La testa e lo sguardo sono rivolti a terra (sino alla successiva indicazione in partitura).

In partitura sono segnati i movimenti successivi. Il cantante raggiungerà la posizione seduta e poi si alzerà in piedi.

Si suggerisce di effettuare quest'ultimo spostamento afferrando la partitura posizionata sul leggio basso per poi posarla su quello alto, una volta raggiunto.

Finale

Dopo lo spegnersi dell'ultimo suono attendere circa 5 secondi immobili, poi subito buio. Al successivo riaccendersi della luce (dopo pochi secondi), gli strumentisti si alzano immediatamente per gli applausi, e il direttore sarà anch'egli già girato. Il cantante non avrà più il bastone e forse sarà già riuscito ad accennare ad una piccola sistemazione dei capelli e del proprio vestito.

Per i ringraziamenti: cantante e direttore e poi anche gli strumentisti molto in avanti, verso il boccascena.

TESTO

Pereat dies in qua natus sum et nox in qua dictum est: conceptus est homo. (*Giobbe 3,3*)
Dies ille vertatur in tenebras... (*Giobbe 3,4*)
Obscurent eum tenebrae et umbra mortis...(*Giobbe 3,5*)

Quare exceptus genibus? Cur lactatus uberibus? (*Giobbe 3,12*)
Quare data est misero lux et vita his qui in amaritudine animae sunt? (*Giobbe 3,20*)

Quapropter et ego non parcam ori meo
loquar in tribulatione spiritus mei
confabulabor cum amaritudine animae meae
(*Giobbe 7,11*)

Taedet animam meam vitae meae
dimittam adversum me eloquium meum
loquar in amaritudine animae meae
(*Giobbe 10,1*)

Lignum habet spem si praecisum fuerit rursus virescit et rami eius pullulant (*Giobbe 14,7*)
Homo vero cum mortuus fuerit et nudatus atque consumptus ubi quaeso est? (*Giobbe 14,10*)

...nonne ad unum locum properant omnes? (*Ecclesiaste 6,6*)
non est in hominis potestate dominari super spiritum (*Ecclesiaste 8,8*)
... et ambula in viis cordis tui et in intuitu oculorum tuorum ... (*Ecclesiaste 11,9*)

Lunam capere lubet.
Te, Luna, canemus

(Giacomo Leopardi, da Ode II: *In lunam*)

Animato (♩ = 65 c.a)

aggrappato al bastone (tenuto verticalmente),
un ginocchio a terra. Immobile. Testa china

f... (con fervore) p.vib.

The score is written for five staves: Baritone (bar.), Violin I (VL I), Violin II (VL II), Viola (Vla), and Violoncello (Vc.). The vocal line is in the baritone staff, with lyrics: Pe- re- at di- (i) es in. The instrumental parts include various techniques such as triplets, slurs, and vibrato. Dynamics range from sf (sforzando) to mp (mezzo-piano). Performance instructions include 'aggrappato al bastone' and 'un ginocchio a terra'. The score is divided into four measures.

5

(f...)

rib

m.vib.

sff

vibr

m.vib.

sff

rib.

qua ma - - - tus sum et nox in qua dic-tum est: con - - - - ce -

(III)... T...

p mp p mp p mp p

III... T...

p mp p mp p mp p

IV

III...

p pp p

(f)

9

ptus est ho--mo. Di--es il--le ver--ta--tur in te--ne--bras Ob--scu--rent

ff *f... vib.* *m.vib.* *vib.* *m.vib.* *vib.* *m.vib.*

3 *3* *3* *3* *3* *3* *3* *3* *3* *3*

(sim.) *(sim.)* *(sim.)* *(sim.)* *(sim.)* *(sim.)* *(sim.)* *(sim.)* *(sim.)* *(sim.)*

mp *mp* *mp* *mf* *mf* *mf* *f* *f* *f* *sf*

L+C... *L+C...* *L+C...* *L+C...* *L+C...* *L+C...* *L+C...* *L+C...* *L+C...* *L+C...*

T *T* *T* *T* *T* *T* *T* *T* *T* *T*

O *O* *O* *O* *O* *O* *O* *O* *O* *O*

pt *pt* *pt* *pt* *pt* *pt* *pt* *pt* *pt* *pt*

v *v* *v* *v* *v* *v* *v* *v* *v* *v*

3 *3* *3* *3* *3* *3* *3* *3* *3* *3*

7 *7* *7* *7* *7* *7* *7* *7* *7* *7*

5 *5* *5* *5* *5* *5* *5* *5* *5* *5*

6 *6* *6* *6* *6* *6* *6* *6* *6* *6*

Handwritten musical score for a string quartet, consisting of five staves. The score is divided into four measures. The lyrics are: "ta-tus u-be-ri-bus? Qua-re".

Staff 1 (Bass): Features a melodic line with triplets and vibrato. Dynamics include *f* and *m.vib.*. The lyrics "ta-tus u-be-ri-bus?" are written below the staff.

Staff 2 (Violin I): Includes a melodic line with triplets and vibrato. Dynamics include *mp*, *p*, *pp*, and *mpt*. The lyrics "Qua-re" are written below the staff.

Staff 3 (Violin II): Features a melodic line with triplets and vibrato. Dynamics include *p*, *sf*, and *pp*. Includes performance markings like *L+c* and *C*.

Staff 4 (Viola): Features a melodic line with triplets and vibrato. Dynamics include *mp*, *p*, *sf*, and *pp*. Includes performance markings like *L+c* and *C*.

Staff 5 (Cello): Features a melodic line with triplets and vibrato. Dynamics include *mp*, *p*, *sf*, and *pp*. Includes performance markings like *pt* and *sim.*

The score includes various performance markings such as *mp*, *p*, *pp*, *sf*, *f*, *m.vib.*, *pt*, *sim.*, *L+c*, and *C*. It also contains Roman numerals (III, IV) and other technical notations.

29

Handwritten musical score for a vocal and piano piece. The score is divided into four measures. The vocal line (top staff) has lyrics: "go non par cam o ri me o". The piano accompaniment consists of four staves. The score includes various musical notations such as dynamics (f, sf, mf, pp, p), articulation (accents, slurs), and performance instructions (m.vib., vibr.). There are also technical markings like "L+C", "pt", and "mpt" with arrows indicating fingerings or shifts. The piano part features complex textures with tremolos, triplets, and rapid passages. The vocal line has some rests and slurs. The overall style is that of a detailed musical manuscript.

Handwritten musical score for four staves, likely for a string quartet or similar ensemble. The score is divided into four measures by vertical bar lines.

- Staff 1 (Top):** Treble clef. Measure 1: *ff*, *0* (with *v*), *mpt*, *0*. Measure 2: *ff*, *pt*. Measure 3: *ff*. Measure 4: *f*, *pt*, *mpt*, *pt*. Includes a *(III) v* marking.
- Staff 2:** Treble clef. Measure 1: *pt*. Measure 2: *pt...*. Measure 3: *f*. Measure 4: *f*. Includes a *III 3* marking.
- Staff 3:** Bass clef. Measure 1: *f*, *(-)*, *pt*, *L+C*, *C*, *V#*. Measure 2: *f*, *T*, *m.vib.*. Measure 3: *f*, *pt*, *mpt*, *pt*. Measure 4: *f*, *pt*. Includes *II. pt* and *III* markings.
- Staff 4 (Bottom):** Bass clef. Measure 1: *f*, *pt...*. Measure 2: *f*. Measure 3: *f*. Measure 4: *f*, *pt*. Includes *III v* and *(4)* markings.

37

china la testa, lentamente

p *p.vib.* *f* *f...* *m.vib.* *pp* *ppp* *pppp*
pt... *(pt)...* *pt* *pt* *pt* *pt*
(III) *(III)* *(III)* *(III)*

lo *quar* *in* *tri* *bu* *la* *zio* *ne* *spi* *ri* *tus* *mei* *e* *i* *e* *m*

(e → i)

mf *mf* *mf* *mf*

mpt *pt* *pt...*

mf *mf* *mf*

Handwritten musical score for guitar, consisting of five staves and four measures. The notation includes various musical symbols and technical annotations:

- Staff 1 (Top):** Contains triplets and slurs. Annotations include *pt*, *mf*, and *p*. Fingering numbers III, IV, and V are present.
- Staff 2:** Features a triplet and a slur. Annotations include *pt*, *mf*, and *p*. Fingering numbers III, IV, and V are present.
- Staff 3:** Includes a triplet and a slur. Annotations include *pt*, *mf*, and *p*. Fingering numbers III, IV, and V are present.
- Staff 4:** Shows a triplet and a slur. Annotations include *pt*, *mf*, and *p*. Fingering numbers III, IV, and V are present.
- Staff 5 (Bottom):** Contains a triplet and a slur. Annotations include *pt*, *mf*, and *p*. Fingering numbers III, IV, and V are present.

The score is divided into four measures by vertical bar lines. Dynamic markings such as *mf*, *p*, and *mpt* are used throughout. Technical annotations like *pt*, *T*, *v*, *n*, and *0* are placed above the notes. Fingering numbers (III, IV, V) and slurs are used to indicate specific playing techniques.

Handwritten musical score for four staves, featuring various musical notations such as dynamics (mf, f, sf, ff, p, mp, mpt), articulation (accents, slurs), and performance instructions (T, O, L+C, pt, mpt). The score is divided into four measures by vertical bar lines.

- Staff 1 (Top):**
 - Measure 1: *mf*, *(III)*, *O*, *v n*
 - Measure 2: *T*, *v n (sim)*, *p⁵*
 - Measure 3: *O*, *O*, *L+C*...
 - Measure 4: *pt* → *O*, *mpt* → *T*
- Staff 2:**
 - Measure 1: *(III)*..., *O*, *n v n v*, *f*
 - Measure 2: *pt*, *n v n v*, *mpt*, *p*
 - Measure 3: *O* → *pt* → *O*, *mpt*, *f*
 - Measure 4: *pt* → *O*, *mpt*, *< ff >*
- Staff 3:**
 - Measure 1: *T*, *5 n*, *mf*
 - Measure 2: *O*, *5 n*, *f*
 - Measure 3: *pt*, *5 n*, *mf*
 - Measure 4: *pt*, *v n v n*, *mpt*, *n v*, *p*, *pp*
- Staff 4 (Bottom):**
 - Measure 1: *mpt*, *f*
 - Measure 2: *III*, *O*, *v*, *3*, *mf*
 - Measure 3: *pt*, *(4)*, *v*, *3*, *mf*
 - Measure 4: *mpt*, *(4)*, *v*, *3*, *f*

(testa china)

49

ff...

p.vib

m.vib

vib

m.vib.

(*m.vib.*)

con- - - fa- - - - bu- - - la- - - bor cum a- - - ma- ri- - - - tu- di- ne

The musical score consists of five staves. The top staff is the vocal line with the lyrics: "con- - - fa- - - - bu- - - la- - - bor cum a- - - ma- ri- - - - tu- di- ne". Above the vocal line, there are performance instructions: *ff...*, *p.vib*, *m.vib*, *vib*, and *m.vib.*. The vocal line includes slurs, accents, and trills (marked with '3').

The four lower staves are instrumental accompaniment. The first staff (treble clef) contains chords and melodic lines with dynamics like *sf*, *ff*, *mpt*, and *pt*. The second staff (treble clef) features trills and chords with dynamics *ff*, *mf*, and *p*. The third staff (bass clef) has trills and chords with dynamics *ff*, *mf*, and *p*. The fourth staff (bass clef) contains trills and chords with dynamics *ff*, *f*, *p*, and *pp...*. Various performance instructions like *mpt*, *pt*, *v*, and *n* are scattered throughout the accompaniment staves.

Handwritten musical score for a string quartet, featuring vocal lines and detailed technical annotations for string players.

Vocal Lines:

- Top Staff (Soprano):** Lyrics: a - - - ni - - - mae me - - - ae. Dynamics: *p*, *f*, *vib.*, *mp*, *f*, *f*, *f*, *ff*, *mf*, *sf*, *ff*.
- Second Staff (Alto):** Lyrics: a - - - ni - - - mae me - - - ae.

String Technical Annotations:

- Violin I (Top Staff):**
 - Arco 6, m. arco 6, m. arco 3, arco 6.
 - Technical markings: [Pt T], [Pt T], [Pt T], [Pt T].
 - Dynamic markings: *mp*, *mp*, *pp*, *pp...*
- Violin II (Second Staff):**
 - Technical markings: T, T vibr, T, T, T, T.
 - Dynamic markings: *mf*, *p*, *p*, *p*.
- Viola (Third Staff):**
 - m. arco 5, m. arco 3, m. arco 6.
 - Technical markings: [Pt T], [Pt T], [Pt T].
 - Dynamic markings: *mf*, *p*, *p*.
- Cello/Double Bass (Bottom Staff):**
 - Technical markings: L+C, T, T, T, T.
 - Dynamic markings: *mp*, *p*, *mp*, *pp*.

57

va a sedersi sulla sedia; muovendosi con l'aiuto del bastone, a testa china. Quasi strisciando.

The musical score consists of four staves, each with a treble clef and a 3/4 time signature. The notation includes:

- Violin I (top staff):** Starts with a tremolo, followed by a triplet of eighth notes marked 'arco' and a sextuplet of eighth notes.
- Violin II (second staff):** Features a triplet of eighth notes marked 'p arco' and a sextuplet of eighth notes marked 'arco'.
- Viola (third staff):** Includes a tremolo marked 'pp...' and a triplet of eighth notes marked 'arco'.
- Cello/Double Bass (bottom staff):** Shows a triplet of eighth notes marked 'p' and a triplet of eighth notes marked 'pp'.

Dynamic markings include *p*, *pp*, and *arco*. Fingerings (Pt, T) and bowing techniques (arco) are indicated throughout. The score is divided into four measures by vertical bar lines.

65

m.vib.

(rimane immobile, sguardo assente)

me--am vi--tae me---ae

9^o (IV) T

p

[pt
O

ppp

pt
(III) v

ppp

pt
v3

ppp

arco

(IV) T

p

[(battuto)

IV III

ppp

Handwritten musical score for a string quartet, page 69. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time. The first system shows the beginning of the piece with dynamic markings like 'ppp' and 'pp'. The second system features a wavy line in the Violin I staff and a 'pp' marking in the Viola staff. The third system includes an 'arco' marking and a 'ppp' marking in the Cello/Double Bass staff. The score includes various musical notations such as fingering, dynamics, and articulation.

73

Handwritten musical score for guitar, consisting of four staves. The score is divided into four measures by vertical bar lines.

- Staff 1 (Top):** Bass clef. Contains a whole rest in the first measure and a whole note in the second measure.
- Staff 2:** Treble clef. Contains a whole rest in the first measure. In the second measure, there is a chord with a tremolo effect (indicated by a wavy line) and a dynamic marking of *ppp*. Above the chord is the notation $(IV) \begin{bmatrix} Pt \\ O \end{bmatrix}$.
- Staff 3:** Treble clef. Contains a whole rest in the first measure. In the second measure, there is a guitar-specific notation: a square box labeled "batt." above it, with a bracket underneath containing the number "5". Above the box are the fret numbers "8" and "IV" with a dashed line connecting them, and "III" with an asterisk. Above the box are three asterisks. Below the box is the dynamic marking *ppp*.
- Staff 4 (Bottom):** Bass clef. Contains a whole rest in the first measure. In the second measure, there is a guitar-specific notation: a square box labeled "batt." above it, with a bracket underneath containing the number "5". Above the box are the fret numbers "IV", "III", and "II" with dashed lines connecting them, and an asterisk. Above the box are two asterisks. Below the box is the dynamic marking *ppp*.

(immobile, sguardo assente)

(subito debolmente)

77

ff... (con rabbia)

p.vib.

m.vib.

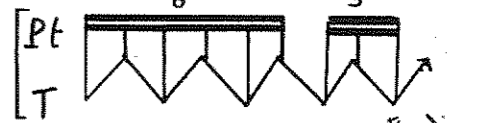
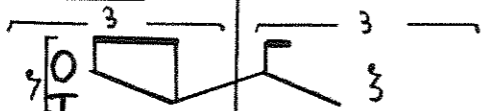
(m.vib.)

di--mit--tam ad--ver--sum me e--lo--quium me (e)-um, lo--- quar

p. arco

arco

m. arco



ppp

pp

pp...

batt.

vib. 0

pp

pp

(con espressione)

81

mp *fp* *mp* *p* *mp* *pppp* *pp*

in a - - - ma - ri - - - tu - di - ne a - - ni - - - mae me - - - ae

arco *3* *accel.* *m. arco*

[Pt T] [be]

(III) (IV) [Pt T] *m. arco*

[prepara posizione di batt 92 e rimane immobile]

pp

arco *3* *accel.* *m. arco*

[Pt T] [Pt O]

pp *pppp*

T *vibr.* *pp*

T *vibr.* *pt* *pp*

[L] batt. *pp*

[prepara posizione di batt. 89 e rimane immobile]

Violin Part:

- Measure 85: *L* batt. (L in a box), fingerings III, 8, II, I, (mi) with asterisks. Dynamics: *PPP*.
- Measure 86: *PPP*.
- Measure 87: *PPP*.
- Measure 88: *PPP*.

Viola Part:

- Measure 85: Tremolo, dynamics *(pppp)*.
- Measure 86: Tremolo, dynamics *pppp*.
- Measure 87: Tremolo, dynamics *pppp*.
- Measure 88: Tremolo, dynamics *pppp*.

Cello/Bass Part:

- Measure 85: Tremolo, dynamics *(pppp)*.
- Measure 86: Tremolo, dynamics *pppp*.
- Measure 87: Tremolo, dynamics *pppp*.
- Measure 88: Tremolo, dynamics *pppp*.

Annotations:

- Measure 85: *p. arco* (p. in a box).
- Measure 88: *(rimane immobile)*.
- Measure 85: *[prepara posizione di batt. 92 e rimane immobile]*.

89

25"

40"

Handwritten musical score for a string quartet, measures 89-94. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features dynamic markings like *ppppp*, *p. arco*, and performance instructions such as *(immobile)* and fingering diagrams for triplets and sextuplets.

subito agitato, liberamente

ff... (molto espressivo)

per qualche istante si volta verso gli strumentisti e il direttore

95

Handwritten musical score for voice and instruments. The score is written on a grand staff with five systems of staves. The top staff contains the vocal line with lyrics and performance markings. The other four staves are empty, each labeled with "(con la voce)".

Lyrics:
 Li- - - - gnus ha- - - - bet
 spem si- - - - pra-
 ci- - - - sum fu- - - - e- - - - rit
 sum vi- - - - re- - - - scit
 et ra- - - - mi
 e- - - - ius pul- - - - lu- - - - lant. Ho- - -

Performance markings:
 m.vib. (multiple instances)
 3 (triplets)
 5 (quintuplets)
 (ff) (fortissimo)
 (con veemenza)
 sff (sforzando fortissimo)
 sf (sforzando)

Other markings:
 (con la voce) (written on each of the four empty staves)

99

(ff)...

sf 3 *f* 3 3 3 *m.vib.* *sf* 3 3 3 3 *cresc.* *sf* *m.vib.*

mo x ve-ro cum mo- tu-us fu- e- rit et nu-da-tus # at-que con-sum- ptus u-

2(c) *2(c)*

p. arco 6 6

O T

PPP *PPP* *PPP*

guarda il pubblico

--(cresc.)-----ff

ff 7. ff 7.

poco a poco lo sguardo si spegne di nuovo;
rimane fisso in avanti, nel vuoto

103

10''

(Tempo I)

dopo 10" chiude gli occhi

Un poco più lento (♩ = 60 c.a)

108

30"

Handwritten musical score for a string quartet, measures 108-111. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features various musical notations such as *p. arco*, *accel.*, *ppppp*, and *mormorando*. There are also handwritten annotations in Italian, including "dopo 10" chiude gli occhi" and "Un poco più lento (♩ = 60 c.a)". The lyrics "non... ne ad u-num locum pro- omnes? pe- rant" are written across the staves.

113

15"

(rimane in ascolto)

The musical score consists of five systems, each with four staves. The first system (measures 113-114) shows the Violin I staff with a tremolo pattern and an 'accel.' marking. The Violin II staff has a note with a '5' above it. The Viola and Cello/Double Bass staves have notes with 'ppppp' dynamics. The second system (measures 115-116) features the Violin II staff with a tremolo and 'pp' dynamics, and the Cello/Double Bass staff with a tremolo and 'ppppp' dynamics. The third system (measures 117-118) shows the Violin II staff with a tremolo and 'pp' dynamics, and the Cello/Double Bass staff with a tremolo and 'pp' dynamics. The fourth system (measures 119-120) shows the Violin I staff with a tremolo and 'p. arco' marking, and the Cello/Double Bass staff with a tremolo and 'ppppp' dynamics. The fifth system (measures 121-122) shows the Violin I staff with a tremolo and 'p. arco' marking, and the Cello/Double Bass staff with a tremolo and 'ppppp' dynamics.

118

10"

Handwritten musical score for five staves. The score includes dynamic markings (*pp*, *ppp*), performance instructions like *(sim.)*, and a tremolo section in the third staff. The notation is sparse, with many rests and some specific notes in the third staff.

123

(occhi chiusi)

ripete 5 volte

ppppp 3 5

(gliss) (sim) #
nonne ad u-num pro- omnes?
locum pe- rant

ppppp

III
IV 3 [Pt T] 9. 3
PPP...

(sim.)
3 (sim.) 9. 3

3 9. 3

3 9. 3

3 9. 3

128

riapre gli occhi: sguardo in avanti,
nel vuoto. Immobile.

The musical score is written for a string quartet and consists of five measures. The notation includes:

- Violin I:** Features a series of triplets in the first measure, followed by a five-measure rest. A dynamic marking of *ppppp* is present.
- Violin II:** Starts with a triplet, followed by a quarter note with a fermata, and another triplet. A dynamic marking of *ppp* is shown.
- Viola:** Contains a *p. arco* marking and a triplet of notes.
- Cello/Double Bass:** Features a triplet and a dynamic marking of *pp*.
- Viola/Cello/Double Bass (Lower Staff):** Shows a continuous tremolo pattern across all five measures.
- Cello/Double Bass (Bottom Staff):** Contains a triplet and a dynamic marking of *ppppp*.

133

PPPPP

PPPPP

PPPPP

p

PPPPP...

Musical notation for the vocal line, featuring triplets and quintuplets.

non- - - - - ne ad u-num
 (gliss.) (slm.)
 locum pro-pe-rant o-mnes?

non- - - - - ne ad u-num pro-pe-rant o-mnes?
 locum pe-rant no- - - - - n est in

poco arco

Musical notation for the first violin part, including a dynamic marking.

arco

Musical notation for the second violin part, including a dynamic marking.

Musical notation for the cello and double bass parts, showing a tremolo effect.

(p⁺)
 (PPPPP) —————
 PPP —————

138

ho-mi-nis

no-... est in

ho-mi-nis po-tes-ta-te do-mi-na-ri

pppp

pp

p

poco arco

p. arco

mT (al dito)

pp

pppp

142

si volta per un ultimo verso
gli esecutori (vc e vla)

su-per spi-ri-tum m...

S(i) m S(i) S(u)

non-ne ad u-num lo-cum pro-pe-rant o-mnes?

pppp ppp

pppp ppp

mT (al dito)

mT (al dito)

150

Handwritten musical score for a string quartet, measures 150-153. The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. It features complex fingering, dynamics like ppp and arco, and lyrics: "do-mi-na-ri su-per spi-ri-tum". The bottom staff shows a bass line with notes and dynamics.

Handwritten musical score for guitar, page 155. The score is written on five staves. The top staff is in bass clef, the middle two are in treble clef, and the bottom is in bass clef. The music includes various techniques and dynamics:

- Staff 1 (Bass):** Starts with a triplet of eighth notes marked *pppp*, followed by another triplet marked *ppp*. Later, there are notes marked *ppp* and *pp*. A wavy line indicates a tremolo effect.
- Staff 2 (Treble):** Features a triplet of eighth notes marked *pt* and *ppp*. Later, there are notes marked *mpt* and *mpt*.
- Staff 3 (Treble):** Includes notes marked *(al dito)* and *ppp*. A wavy line indicates a tremolo effect.
- Staff 4 (Wavy line):** A continuous wavy line representing a tremolo effect.
- Staff 5 (Bass):** Contains notes marked *pppp* and *pppp*. A wavy line indicates a tremolo effect.

Technical annotations include *S(i)*, *S(u)*, *pt*, *mpt*, *(al dito)*, and *(*)*. The score is divided into measures by vertical bar lines.

(*) il dito continua a glissare

ppp 5
su-per spi-ri-tum

mP PPPP PPP
pp(subito) PP
m i r i e e m

v (sim.)

p arco [Pt T] rall. (...)

pp p

arco (III IV) [Pt T] p

mpt T v 3 3 3

pp pp

batt. 8 IV III II

p

p arco [Pt T] pp

(□) arco

(subito) m. arco (subito)

(PPPPP) p

sf (mp) / PPP

(PPP)

batt. IV III II

pp pp

arco [Pt T] p

un poco accelerando - - - - -

Handwritten musical score for a string quartet, measures 165-170. The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. It features dynamic markings (mp, pp, p, mf, f, sf, sff), articulation (pizzicato, arco), and performance instructions like 'rall' and 'accel'. The notation includes various musical symbols such as slurs, accents, and fingering.

Tempo I

170

ff... (con forza)

sff

sff

The musical score is written for a string quartet and includes vocal lines. The vocal parts have the lyrics: "Pe - re - at - di". The string parts are labeled with circled letters: K (Klarinet), t (Tromba), P (Percussion), and C (Cello/Contrabbasso). The score is heavily annotated with performance instructions such as *ff... (con forza)*, *sff*, *(sff)*, *p*, *mp*, *mf*, and *f*. It also includes numerous fingering diagrams, including triplets and quintuplets, and specific techniques like *pt* (pizzicato) and *m.vibr.* (mordente/vibrato). The key signature is one sharp (F#) and the time signature is 7/8. The score is divided into four measures, with the vocal lines continuing across them.

* Pronunciare questa consonante ad ogni attacco. L'emissione deve essere decisa, forte e brevissima. Continuare fino al segno (—)

175

(ff)... (ff)...

() 3 sf fppp fpp

fppp... vib. pp pp pp fppp

3 5 (sim)

rs l(c)

0 3 pt mpt

3 (mi) x7

pt L battuto

3 (sim)

pppp...

L+C → C

pt II 8-7 mpt

pt 3 L+C L+C L+C L battuto

pt 3 pt...

(sim)

pppp...

L+C C

pt 3 I 8 II pt → mpt

pt 3

pt 3

pt 3

pt 3

ppp

mpt

pt L+C C

pt 3

pt 3 mpt

I 8

III pt

ppp

ppp

Musical score for a multi-instrument ensemble with vocal lines. The score is divided into five systems, each with a vocal line and four instrumental staves.

Vocal Line (Lyrics):
 (e) — (e) —> i i — o>e o>e —> i — (i) —> e —> i a — e — e — e — e — a e e e i

Instrumental Staves:
 - **Staff 1 (Top):** Features woodwinds (K) and strings (L, C). Dynamics range from *ppp* to *sf*. Includes markings like *L battuto*, *L+c (batt.)*, and *C...*.
 - **Staff 2:** Features woodwinds (Pt) and strings (L, C). Dynamics range from *pppp* to *sf*. Includes markings like *(Pt)...*, *L+c (batt.)*, and *C*.
 - **Staff 3:** Features woodwinds (Pt) and strings (L, C). Dynamics range from *pp* to *sf*. Includes markings like *L+c*, *C...*, and *Pt*.
 - **Staff 4 (Bottom):** Features woodwinds (Pt) and strings (L, C). Dynamics range from *pp* to *sf*. Includes markings like *Pt*, *L+c*, and *C*.

Performance Instructions:
 * pronunciare forte e in modo deciso la consonante indicata.

* pronunciare forte e in modo deciso la consonante indicata.

Handwritten musical score for a string quartet, featuring five staves. The score includes various musical notations such as dynamics (pppp, p, mp, mf, f, sf), articulation (acc., m.vib., p.vib.), and performance instructions (L+C battuto, pt., mpt, (i), (15), (loco), (sim.)).

The first staff (top) contains a melodic line with dynamics ranging from pppp to f, and includes an *accel.* marking. Below it, a vocal line with lyrics "i r r e o r e o r e i r e a" is written in a stylized font.

The second, third, and fourth staves contain complex technical passages for string players, featuring triplets, sixteenth-note runs, and specific fingering instructions like "15" and "8".

The fifth staff (bottom) provides a bass line with dynamics from pp to f, including a section marked "v (sim.)".

210

Handwritten musical notation for the top staff, featuring dynamic markings such as *ff*, *f*, *mf*, *mp*, *pp*, and *(p)*. It includes several triplet markings (3) and slurs over the notes.

(e) ——— e —> i ——— e ——— i ——— e ——— i

Handwritten musical notation for the second staff, starting with a dashed line and the number (15). It includes dynamic markings like *ff*, *f*, and *sf*. Technical annotations include *Pt*, *mpt*, *Pt...*, and *n v n (sim)*. Fingering numbers 5 and 3 are present.

Handwritten musical notation for the third staff, starting with a dashed line and the number (15). It includes dynamic markings like *ff*, *f*, and *sf*. Technical annotations include *Pt*, *mpt*, *Pt...*, *n v n (sim)*, and Roman numerals II, III, and IV.

Handwritten musical notation for the fourth staff, starting with a dashed line and the number (8). It includes dynamic markings like *ff*, *f*, and *sf*. Technical annotations include *Pt*, *mpt*, *Pt...*, *n v n (sim)*, and Roman numerals I, II, III, and IV.

Handwritten musical notation for the fifth staff, starting with a dashed line and the number (8). It includes dynamic markings like *ff*, *f*, and *mf*. Technical annotations include *Pt*, *mpt*, *Pt...*, *n v n (sim)*, and Roman numerals II and III.

rall.

215

The musical score consists of five systems of staves. The first system (top) features a treble clef staff with triplets and vibrato markings, and a bass clef staff with a '3' marking. The second system includes a treble clef staff with a 'mf...' marking and a bass clef staff with a '5' marking. The third system has a treble clef staff with a 'f' marking and a bass clef staff with a '5' marking. The fourth system features a treble clef staff with a 'mf...' marking and a bass clef staff with a '5' marking. The fifth system (bottom) includes a treble clef staff with a 'mf' marking and a bass clef staff with a '5' marking. The score is annotated with various performance instructions such as 'rall.', 'mp', 'p', 'mf', 'f', 'pp', and 'p...'. Fingerings and techniques like '5 (sim)', '3', and 'vib' are indicated throughout the piece.

230

(cedendo) - - - - -

Lentamente (♩=50 c.a)

Handwritten musical score for guitar, consisting of five systems of staves. The score includes various musical notations such as triplets, vibrato, and dynamic markings.

- System 1:**
 - Staff 1 (Treble Clef): Triplet of eighth notes, dynamic *mp* (subito).
 - Staff 2 (Bass Clef): Note (e), dynamic *mp*.
 - Staff 3 (Treble Clef): Rest, dynamic *p*.
 - Staff 4 (Bass Clef): Triplet of eighth notes, dynamic *mp*.
 - Staff 5 (Bass Clef): Rest, dynamic *pizz.*
- System 2:**
 - Staff 1: Vibrato markings (*vib.*, *p.vib*).
 - Staff 2: Rest.
 - Staff 3: Rest.
 - Staff 4: Triplet of eighth notes, dynamic *mp*.
 - Staff 5: Rest, dynamic *pizz.*
- System 3:**
 - Staff 1: Rest.
 - Staff 2: Rest.
 - Staff 3: Rest.
 - Staff 4: Triplet of eighth notes, dynamic *mp*.
 - Staff 5: Rest, dynamic *pizz.*
- System 4:**
 - Staff 1: Rest.
 - Staff 2: Rest.
 - Staff 3: Rest.
 - Staff 4: Triplet of eighth notes, dynamic *mp*.
 - Staff 5: Rest, dynamic *pizz.*
- System 5:**
 - Staff 1: Rest.
 - Staff 2: Rest.
 - Staff 3: Rest.
 - Staff 4: Triplet of eighth notes, dynamic *mp*.
 - Staff 5: Rest, dynamic *pizz.*

Additional markings include *pp* (pianissimo) and *pppp* (pianississimo) dynamics, and performance instructions like *Te* and *LU* in the vocal line.

235

pp

pp (soffio intonato)

pp

ppp

--- ma ---

pt → *mpt* → *pt*

pt → *mpt*

ppp

mp

→ *mpt*

[*pt* (molto stretto)]

o---*pppp*---

ppp

[batt.]

(T) vib

→ *p.vib*

→ *pt*

(II) pizz.

mf

ppp

pp

pt

pt

pt → *mpt*

ppp

ppp

p

240

ca - ne - mus

p

pt → *mpt*

(IV)

mp

mpt

mpt

pt → *mpt* → *pt*

ppp

pp

pizz.
(III)

mf

pp...

mT (al dito)

ppp...

mT (al dito)

ppp...

un poco stringendo . . .

245

The musical score consists of four staves: Violin I (top), Violin II, Viola, and Cello/Double Bass (bottom). The music is in 3/4 time and features a variety of dynamic markings and performance instructions.

- Violin I:** Starts with a *ppp* dynamic. The first staff shows a melodic line with notes marked with fingerings III, IV, 5, 6, 5, 6, 5, 6, 3. Dynamic markings include *ppp*, *pp*, and *p*. Performance instructions include *non vib*, *vib*, *non vib*, *vib*, and *p.vib*. A *m* marking is present in the second measure.
- Violin II:** Features a tremolo pattern in the first measure, followed by notes with fingerings 3, 5, 5. Dynamic markings include *ppp* and *pp*. Performance instructions include *(al dito)* and *tr*.
- Viola:** Features a tremolo pattern in the first measure, followed by notes with fingerings 3, 5, 5. Dynamic markings include *ppp* and *pp*. Performance instructions include *(al dito)* and *tr*.
- Cello/Double Bass:** Features a tremolo pattern in the first measure, followed by notes with fingerings 3, 5, 5. Dynamic markings include *ppp*, *pp*, and *p*. Performance instructions include *(al dito)* and *tr*.

Additional markings include *mpt...*, *(mpt)*, *pt*, *mpt*, *L+C*, *O*, *III*, *T*, *v.vib.*, and *(4)*.

Handwritten musical score for guitar, bass, and drums. The score is divided into five measures across five staves.

- Staff 1 (Guitar):** Treble clef, 3/4 time. Measure 1: *pp* (pianissimo), *S(i)*. Measure 2: *pp*. Measure 3: *S(i)*, *S(i)*. Measure 4: *pp*, *P* (piano). Measure 5: *pp*.
- Staff 2 (Guitar):** Treble clef. Measure 1: *Pizz.* (pizzicato), *(III)* 3, *mf*. Measure 2: *pppp* (pianississimo).
- Staff 3 (Guitar):** Treble clef. Measure 1: *batt.* (batter), *mp*. Measure 2: *p. arco* (pizzicato arco), *pp*. Measure 5: *batt.*, *pp*.
- Staff 4 (Bass):** Bass clef. Measure 1: *IV*, *vib.* (vibrato), *pp*. Measure 5: *pp...*
- Staff 5 (Bass):** Bass clef. Measure 1: *pp*. Measure 5: *batt.*, *II*, *III*, *IV*, *pp*.

Additional annotations include guitar fretboard diagrams for measures 2 and 5, and various dynamic markings such as *pp*, *mf*, *pppp*, *ppp*, and *pp...*.

260

(debolmente. Ma espressivo)

pp

(sim.)

The musical score consists of four staves:

- Violin I:** Measures 260-263. Measure 260 has a whole rest. Measure 261 has a triplet of eighth notes. Measure 262 has a triplet of eighth notes. Measure 263 has a triplet of eighth notes. A dynamic marking *pp* is above the staff.
- Violin II:** Measures 260-263. Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest. Measure 263 has a whole rest. A dynamic marking *ppp* is below the staff.
- Viola:** Measures 260-263. Measure 260 has a whole rest. Measure 261 has a tremolo starting with a dynamic marking *ppp*. Measure 262 has a tremolo. Measure 263 has a tremolo. A dynamic marking *ppp* is below the staff.
- Cello/Double Bass:** Measures 260-263. Measure 260 has a whole rest. Measure 261 has a whole rest. Measure 262 has a whole rest. Measure 263 has a quarter note, a quarter note, and a quarter note. A dynamic marking *ppp* is below the staff.

Additional annotations include:

- Violin I: *m* (mezzo) in measure 261.
- Violin II: *ppp* in measure 261.
- Viola: *ppp* in measure 261. A bracketed section in measure 261 is labeled *III* and *IV* with a note *[pt]* and a dynamic marking *(molto stretto)*.
- Cello/Double Bass: *batt.* (batter) in measure 262. *ppp* in measure 262. *ppp* in measure 263. A bracketed section in measure 263 is labeled *III* and *IV* with a note *[pt]* and a dynamic marking *(molto stretto)*.

265

chiude gli occhi e si
aggrappa al bastone

Handwritten musical score for a piece starting at measure 265. The score consists of five staves. The top staff is a bass clef with notes and dynamics like *ppp*, *pp*, *p*, and *m*. The second staff has a treble clef with notes and dynamics like *(poco)* and *(sim.)*. The third staff has a treble clef with notes and dynamics like *p*, *pizz.*, *III*, *mf*, and *S(u)*. The fourth staff has a bass clef with notes and dynamics like *pp*, *mp*, and *S(u)*. The fifth staff has a bass clef with notes and dynamics like *p*. There are wavy lines in the third and fifth staves. A box at the top right contains the instruction "chiude gli occhi e si aggrappa al bastone".

270

china la testa, mento sul petto. Immobile

buio dopo
5" di silenzio

Handwritten musical score for guitar, consisting of five staves. The score includes various musical notations such as notes, rests, and dynamic markings. It features performance instructions like "china la testa, mento sul petto. Immobile" and "buio dopo 5" di silenzio". The score is divided into measures by vertical bar lines. The first staff has a "p.vib." marking. The second staff has "(m)" and "S(u)" markings. The third staff has "(II) 3" and "mf" markings. The fourth staff has "S(u)" and "Pizz." markings. The fifth staff has "(al dito)" and "Pizz." markings. Dynamic markings include "pp", "ppp", "mp", and "mf". There are also "L batt..." markings in the second, third, and fifth staves. The score ends with a fermata and a "PP" marking.

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