

**Paolo Pirezzani**

## **Nella pietra e nel vento**

Azione musicale per piccolo ensemble e elettronica



Orfeo, a camminare nel mondo apprendi).

Annuncio la valanga del rifiuto,

Annuncio della sua genesi il libro.

Con le caverne converso, trasformo in parole i monti e musico i fossi,

con l'etere danzo e porto le pietre del mio pianto

della terra, una magia per i miei giorni e rompo

il calendario del tempo, la mia distanza impicco di cadaveri

e lascio alle distanze di guidarmi.

Da *"Dopo il silenzio"*

Urlo dove non v'è parola dopo il niente

Urlo a chi mi vede di voi

oh caos di resti pieni di morte

col silenzio addosso forte.

Urlo che fioriscan nella voce i venti

finché il mattino diventi

nel mio sangue lingua e canti.

Urlo: chi di voi mi vede

con addosso il silenzio ove la parola non ha volo,

io e la notte – urlo per sapermi da solo.



**Clarinetto e clarinetto basso in si bemolle**

> = soffiare.

S > S > = soffiare pronunciando la consonante "S" oppure "š" (vedi note sulla pronuncia di queste consonanti).

R > = soffiare pronunciando "R" (Flutterzunge).

∇ = pizzicato (slap tongue), senza suono.

▼ = pizzicato (slap tongue), con suono.

↗ = glissato di armonici (ottenuti sulla fondamentale indicata).

~~~~~ = trillare contemporaneamente le chiavi laterali del FA # centrale (indice della mano destra).

NB: In questa partitura i suoni utilizzati trillando contemporaneamente con le chiavi laterali del FA # centrale (indice della mano destra) sono i seguenti:


~~~~~ = con la posizione indicata dalla nota romboidale (diteggiatura tradizionale) trillare con l'indice della mano sinistra (primo foro). La nota superiore indica il risultato.

In questa partitura i suoni utilizzati trillando con l'indice della mano sinistra sono i seguenti:

■~~~~~ = trillare con le seguenti posizioni:

Bicordi:

## Generali

 = con la voce. Pronunciare i suoni indicati.

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

Suoni da produrre con la voce:

S = it: sera, ingl. see

Š = it: scena, ingl: show

Z = it: zucchero, ingl: hints

$(i)^S (u)$   
eu... = la vocale posta tra parentesi indica la posizione che le labbra e la lingua devono assumere nel pronunciare la consonante sorda (senza adduzione delle corde vocali) che la precede

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

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



diff. 1  
diff. 2  
Electronica  
diff. 3  
diff. 4

**Pf**

Musical score for Piano Forte (Pf). It features a grand staff with two staves. A box containing the number '3' is positioned above the first staff. Below the first staff, there is a bracketed section with a sharp sign (#) and the letter 'P'.

**Vc.**

Musical score for Violoncello (Vc.), consisting of a grand staff with two staves. The staves are currently empty.

**Per c**

(♩ = 60)

PH: a, b  
TOM: a, b  
Flex.  
Chimes  
Cast: a, b  
G.C. a, b, c

spazz.      spazz.

G.C. con sordina

Musical score for Percussion (Per c). It includes a list of instruments: PH: a, b; TOM: a, b; Flex.; Chimes; Cast: a, b; G.C. a, b, c. The score is marked with a tempo of ♩ = 60. It features two staves with various rhythmic notations, including 'spazz.', 'mp', and 'G.C. con sordina'. A box with '3' is present above the first staff.

**Cl. b.**  
**im.**  
**Sib.**

(♩ = 70)

Musical score for Clarinet Basso (Cl. b.). It features a grand staff with two staves. The score is marked with a tempo of ♩ = 70. It contains complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like *sf* and *ff*. A box with '3' is above the first staff.

**VL.**

(♩ = 80)

Musical score for Violino (VL.). It features a grand staff with two staves. The score is marked with a tempo of ♩ = 80. It includes complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like *sf* and *pp*. A box with '3' is above the first staff.

Elett.

Handwritten musical score for a string quartet with electric guitar and double bass. The score includes staves for Pfl., Fl., Vc., Tr. Perc., G.C., Cl. b. in sib., and Vt. with various musical notations, dynamics, and performance instructions.

**Staff 1 (Pfl.):**  $\text{♩} = 60$ ,  $\text{♩} = 80$ . Dynamics:  $p$ ,  $sf$ ,  $pp$ . Includes triplets and a  $17''$  measure.

**Staff 2 (Fl.):**  $\text{♩} = 80$ . Dynamics:  $sf$ ,  $p$ ,  $pp$ . Includes triplets and a  $17''$  measure.

**Staff 3 (Vc.):**  $\text{♩} = 75$ ,  $\text{♩} = 60$ . Dynamics:  $sf$ ,  $p$ ,  $pp$ . Includes triplets and a  $17''$  measure.

**Staff 4 (Tr. Perc. & G.C.):** Dynamics:  $mp$ ,  $mf$ ,  $pp$ . Includes a  $17''$  measure. Instruction: *tenere premuta la pelle, e rilasciare poco a poco*.

**Staff 5 (Cl. b. in sib.):** Dynamics:  $p$ ,  $sf$ ,  $f$ . Includes a  $17''$  measure. Instruction: *string*.

**Staff 6 (Vt.):** Dynamics:  $sf$ ,  $pp$ . Includes a  $17''$  measure and a  $18''$  measure with  $\text{♩} = 75$ .





Electr.

1

2

3

4

40" (J=75) acc.

49"

Pf

pp P...

(42")

45" acc.

48" 3 3

fl.

(#5) mp...

(mp)

46" acc.

49" L+c c

Vc

mp...

(mp)

ff

40" (J=60) (42")

(Rute)

pp P...

(p)

49" acc.

T.T. a b Perc G.C. a b

42" (J=55) acc.

(5) tr tr tr tr tr

mp...

(mp)

43" (J=60) acc.

46" L+c c

Vl.

mp...

1  
2  
3  
4

52" ↓      55" ↓

52" ↓ (♩=90)      (55")      (58")

*p*      (*mp*)      (*mf*)

(♩=85) *rall.*      55" ↓ (♩=60)...      57" ↓

51" ↓ (♩=80) *rall.*      56" ↓ (♩=60)...      57" ↓

*fl.* (tr) *pp* *pp*

*Vc.* (#) *pp*

52" ↓ (♩=75)      (55")      (58")

*T.T.* *a* *b* *c* *d* *p* *p* (*mp*) *mf*...

*Perc.* (*Rute*)

*G.C.* *a* *b* *c* *d* *ppp* (*p*) *mp*

50" ↓      55" ↓ (♩=75) *rall.*      58" ↓

*Cl.* *B* *mp.* *Stacc.* (*sim*) *ten.* *ten.*

55" ↓ (♩=80) *rall.*

*VI.* *mp* *ff*



Electr.

(1')  
1  
2  
3  
4

(1')  
Pf  
15" (♩=75) acc. 18"

(1') 10" (accel.) 13" (♩=90)... 18" (♩=95) rall. RR (sim.) sf...

(1') (accel.) 13" (75♩)... 19" (♩=90) 3 L+c jrk. (sim) sf...

(1') 13" (♩=70) acc. (15") spazz. mf... spazz.

(1') (accel.) (70♩)... (18") mf...

(1') (accel.) (75♩)... (17") mf...



Elett. (1')

1  
2  
3  
4

30''      35''      39''

(1') 30''      33''      35''      37''

--- (rall.) --- → (♩=75) acc. → (♩=85)...

mf      pp      mf      p...

(1') 31''      33'' (♩=80)...

mf/sf (subito)      ff      mf...

(1') (30'')

(subito ♩=85) 5

mf      (p) / sf (subito)      mf...

(1') (32'')

(♩=90)      (subito ♩=110)      (subito ♩=90) acc. ---

T.T. a B

Perc.

G.C. a B

mf      mf      p      p

(1') (rall.) 35''      38'' subito (♩=105)

sf      ff

(1') (rall.) 35''      (♩=80) acc. → (♩=90)...

VI.

p      mf

Electric

(1') 4'0" 4'2" (4'3") 4'4" 4'8"

(1') 4'3" 4'5" (l=80) rall. 4'9" (l=60)...

(1') 4'4" 4'5" Pt... (l=85) rall.

(1') 4'3" 4'5" (subito l=90) rall

(1') 4'0" (l=85) acc. 4'7" (l=95)...

(1') 4'4" (l=100) subito Pt... (l=90) rall. 4'6" (l=80)...

(1')  
 Elathy.  
 1  
 2  
 3  
 4

(1') 50''  
 ↓  
 52''  
 (j=65)...

mf  
 p  
 mp  
 pp  
 poco cresc.

1.c. →

(1') 54''  
 ↓  
 56''  
 (j=60) acc. → (j=80)

R  
 5  
 (Noziale)  
 mf...

(1') 52''  
 ↓  
 (j=55) acc. → (j=75)

L+c battuto  
 5  
 5  
 5  
 mf...

(1') (rall.)  
 (mf)...

53''  
 ↓  
 (j=80) acc. p (subito) poco cresc.

ff  
 p  
 mf  
 pp (subito)

T.T.  
 Perc.  
 G.C.

(1') 50''  
 ↓  
 (j=85) rall.

3  
 3  
 3  
 mf...

57''  
 ↓  
 (j=70)

S R S R S R S R  
 sf sf sf sf sf sf sf sf

CL  
 B

(1') (j=80) rall.  
 (ff) >

L+c battuto  
 3  
 mf...

57''  
 ↓  
 (j=70)

L+c (sim.)  
 sf sf sf sf sf sf sf sf

VL.

Electr.

2' (d=65) → 5'' (d=95) → 9'' (d=85) subito (d=100) PP

(P) (cresc.) (mf) (f)

(2') (d=90) rall. (5'') → (d=80) 9'' (d=95) subito

(mf) (f) (p) (mf)

L+c... (L+c battuto) Pt... (sim.)

(2') (acc.) → 2'' (d=110) rall. → 8'' (d=100)

(mp) (cresc.) (mf) (p) (mp)

PH.s. a. b. T.T. a. b. Perc. G.c. a. b.

(2') (d=85) acc. → 5'' (d=105) rall. → 9'' (d=95) subito (d=110)

(mf) (p) (mf) (p) (mf)

Cl. B

(2') (d=80) acc. L+c battuto → 4'' (d=100) rall. → 9'' (d=90) subito (d=105) subito (sim.)

(mf) (p) (mf) (p) (mf)

VI





(2')

Electrics

(2')

PI

(2')

Fl.

(2')

Vc

(2')

T.T. Perc. G.C.

(2')

Cl. B

(2')

VL

ELAHr.

(2') 40" 43" 44" 45" 46" 47" 48" 49"

1  
2  
3  
4

(2') 40" 44" 49"

PP (4) PP (4) P mf

Bf

(2') 40" 43" 45" 48"

trmm trmm trmm trmm

sf > sf > sf > sf

Fl.

(2') 40" 43" 45" 48"

Letc c Letc c (sim) (sim) (sim)

sf > sf > sf > sf

Vc

(2') 41" 43" 47" 49"

3 3 3 P.V. P mf

Plis. B T.T Perc G.C.

(2') 41" 42" 44" 46" 48"

Rm Rm Rm Rm Rm Rm

Cl. B

(2') 42" 44" 46" 49"

L+c Letc Letc Letc Letc

sf > sf > sf > sf

VI.

Electr.

(2')

52" 55" 57" 59" (d=60)

(2')

50" 52" (subito d=95) 55" 58" 59"

(2')

50" (sim) 52" (subito d=90) 54" 55" 58" 59"

(2')

52" 53" 56" 59" (d=60) b.L. 3/3 secco

PHYS. P  
T.T. P  
PERC  
CHIMES  
G.C. P

(2')

52" (subito d=110) 53" 56" 57" 59"

(2')

52" 53" (subito d=105) 55" 56" (sim) 57" 59"



(3')

14" 12" 14" 15" 16" 17" 18" 19"

1

2

3

4

Elettro.

(3') 10" 13" 15" 19"

( $\downarrow=70$ )acc... ( $\downarrow=100$ ) cluster (sempre)...

8 (string...)

*son*

*8*

*3*

*3*

*P* (ped. sim.)

*P*

*P*

(3') (acc.) 13" 16" 18" 19"

( $\downarrow=95$ )...

(mp)

*sf*

*sf*

*sf*

(3') ( $\downarrow=70$ )... 13" 16" 18" 19"

( $\downarrow=20$ )acc... ( $\downarrow=90$ )... mp...

*mp...*

(mp)

*sf*

*sf*

*sf*

*sf*

(3') 10" 12" 14" 17" 18"

P.H.S. a b c P.V. b.c

T.T. a b c

Perc. pp b.c mf

G.C. a b mf

(3') (acc.) 12" 15" 16" 17" 18"

( $\downarrow=80$ )... 3 3

*f* *ff* *ff* *sf*

(3') (acc.) 12" 15" 16" 17" 18"

( $\downarrow=75$ )... T... (flaut.)

*f* *ff* *ff* *sf*

Electr.

Pf

Fl

Vc

Ptt. S. a  
TT b  
Perc  
G.C. a  
b

Cl B

Vl



Eletr.

Pf

f.

Vc

T.T. Perc  
Cast. G.C.

Cl B

Vl.

(3')

Electr.

1  
2  
3  
4

50'' 51'' 52'' 53'' 54'' 55'' 56'' 57'' 58'' 59''

(3')

Pf

51'' 52'' 53'' 54'' 55'' 56'' 57'' 58'' 59''

(3')

Fl

50'' 52'' 55'' 56'' 57'' 58'' 59''

(j=105) acc. (j=110)...

(3')

Vc

55'' 56'' 58'' 59''

(j=95) (j=60) (subito)

(3')

T.T. a

Perc

G.C. a

Rute

51'' 54'' 57''

(3')

Cl. B.

55'' 57'' 59''

(j=95) (j=60) (subito)

(3')

VL.

55'' 57'' 59''

(j=85) (j=60) (subito)

Elett.

(♩=60) (subito)

PF

(♩=60) (subito)

Fl.

Vc.

(♩=60) (subito)

T.T. a

perc

cast

G.C. a

Cl. B

Vl.

Electr.

(4')  $\frac{10''}{\downarrow}$   $\frac{12''}{\downarrow}$   $\frac{14''}{\downarrow}$

(4')  $\frac{15''}{\downarrow}$  *p*

Dr

(4')  $\frac{12''}{\downarrow}$   $\frac{13''}{\downarrow}$   $\frac{16''}{\downarrow}$   $\frac{17''}{\downarrow}$

*mp* *p* *ppp* *p*

(4')  $\frac{13''}{\downarrow}$   $\frac{16''}{\downarrow}$   $\frac{19''}{\downarrow}$   $(\downarrow=60)...$

*pp* *p*

*acc.*  $(\downarrow=80) \rightarrow \text{rall}$

Vc

(4')  $\frac{12''}{\downarrow}$

(*p*)

T.T. a

Perc

(4')  $\frac{17''}{\downarrow}$  *mp*

Cl. sib

(4')  $\frac{16''}{\downarrow}$   $\frac{15''}{\downarrow}$   $(\downarrow=60)$

*pp* *p*

*acc.*  $(\downarrow=80) \rightarrow \text{rall}$

Vl.

Electr.

(4')

1

2

3

4

(4')

22"

27"

(4')

22"

(#)

p

(4')

20"

5(0)

p

(26")

Vc

(4')

24"

(27")

p

S(0)

Perc.

(4')

(24")

(24")

senza affrettare (con espressione, parlante)

S

p

mp

mp

p

pp

29"

Cl.

(4')

22"

senza affrettare (con espressione, parlante)

un poco rall. . . .

T

p. vibr.

flaut.

T → Pt Pt → T

(p) < mp > p mp > p < p

Vl.

Electra

(4')  $\frac{31''}{\downarrow}$

(4')  $\frac{33''}{\downarrow}$   $\frac{(35'')}{\downarrow}$

S(i)

Pf

(m. d.)  $\frac{15''}{\rightarrow}$

1.c.  $\rightarrow$

PPP P (PP PP)

(4')  $\frac{31''}{\downarrow}$   $\frac{(38'')}{\downarrow}$

Sl.

(#)  $\frac{3''}{\rightarrow}$  (#)  $\frac{3''}{\rightarrow}$  (4)  $\frac{3''}{\rightarrow}$  P

(4')  $\frac{33''}{\downarrow}$   $\frac{(35'')}{\downarrow}$   $\frac{(38'')}{\downarrow}$

S(i)

Vc

P PPP PP P PP

(4') (30'')

Perc

(4')  $\frac{32''}{\downarrow}$   $\frac{(35'')}{\downarrow}$   $\frac{(37'')}{\downarrow}$

Cl.

3 3

con espressione cedendo

PP... mp mp

(4')  $\frac{(32'')}{\downarrow}$   $\frac{(33'')}{\downarrow}$   $\frac{(36'')}{\downarrow}$   $\frac{(37'')}{\downarrow}$

(o)

Pf

arco

mp

8 3

let. #x

con espressione

mp mp PP

Electr. (4)  $\downarrow$  47"

(4)  $\downarrow$  40"

Pf (pizz.)

(4) (4 $\frac{1}{2}$ )  $\downarrow$  45"

Fl.

(4) (4 $\frac{3}{4}$ )  $\downarrow$  46"

Vc.

(4)  $\downarrow$  40" (4 $\frac{3}{4}$ ) (4 $\frac{7}{8}$ )

T.T. a b Petz

G.C. a b

(4)

Cl.

(4)  $\downarrow$  48" (d=60) S(i)

celendo

Vl.

Elettr.

(4)

1

2

3

4

(4)

53"

S(i)

P

pp

15

ppp...

(1c)

pp

ppp...

(59")

(4)

54"

pp

P

(59")

(j=80)

(4)

51"

(53")

P

ppp

pp

P

pp

T flaut

3

(4)

(51")

58"

S(i)

pp

(4)

50" (j=60)

(54")

(56)

57" (j=75)

Cl.

pp

(mp)

pp

P

pp

P

pp

(4)

(51")

(54")

57" (j=75)

Vl.

p. arco

L. 8

pp

pp

mp

mp

P

pp

<P

T flaut

T

Pt

T flaut

Pt

T flaut...

Electric

Electric guitar and Percussion staves. The guitar part features a tremolo effect with a 5' mark and a 2" interval. The Percussion part includes a 5' mark and a 5(i) mark.

(5') *cedendo*  $\downarrow$  8" ( $\downarrow$  = 60) *p* *mp*

Flute staff with musical notation, including a 5' mark, a 5(i) mark, and a 3' mark. Dynamics include *mp*, *p*, and *mp*.

(5') *cedendo*  $\downarrow$  4" ( $\downarrow$  = 60)  $\downarrow$  6" *p*...

Vc *L. batt.* *flaut.* *L. batt.* *p*...

Violin and Percussion staves. The Violin part includes a 5' mark, a 3' mark, a 5(i) mark, a 7" mark, and a 5(i) mark. Dynamics include *mp*, *p*, and *p*. The Percussion part includes a 5' mark and a 5(i) mark.

(5') *cedendo*  $\downarrow$  8" ( $\downarrow$  = 60) *mp*

Clarinet staff with musical notation, including a 5' mark, a 5(i) mark, and a 3' mark. Dynamics include *p* and *mp*.

(5') *cedendo*  $\downarrow$  4" ( $\downarrow$  = 60)  $\downarrow$  8" ( $\downarrow$  = 60)  $\downarrow$  9" *p*...

VI *p*...

Violin staff with musical notation, including a 5' mark, a 3' mark, and a 3' mark. Dynamics include *p*.

Electr.

(5')  $\downarrow$  10"  $\downarrow$  14"  $\downarrow$  14"

(5')

(sim)  $\overset{p}{\curvearrowright}$   $\overset{ppp}{\curvearrowright}$

15

ppp pp

8 3

(1c.)  $\rightarrow$   $\downarrow$  13"

(5')

$\downarrow$  14"

3 3 3

#p (p) (p) (p)

pp ppp p

(5')

(p)  $\downarrow$  13"

(o)

3 3 3 3 3 3 3 3

ppp pp p ppp

(5')

$\overset{pp}{\curvearrowright}$   $\downarrow$  13"

b.A p.v

(15")  $\downarrow$  (lontano)

3 3 3 3

ppp ppp

flex.

b.A p.v

(G.C. senza sord.)

(5')

$\downarrow$  14"

3 3 3 3 3 3 3 3

pp p

$\downarrow$  13"

$\downarrow$  19"

(5')

(p)  $\downarrow$  13"

$\downarrow$  16"

(con espressione)

3 3 3 3

pp pp

glaut. (d.)



Elektr.

(5') 30''

(7)

(34'')

P

(5')

31''

(#2)

pp

ppp...

ppp

P

P

pp

39'' (d=80)

(5')

(34'')

(33'')

(35'')

36''

39'' (d=80)

p. arco

T flaut.

(5')

mp

pp...

Perc

G.C

P

(37'')

s(i)

(5')

32''

(d=80)

34''

(d=60) subito

38''

pp

(5')

32''

(d=80)

acc. ... (d=90)

T flaut.

mf

f

mf

Elektr.

(5')  $\frac{41''}{\downarrow}$   $\frac{42''}{\downarrow}$   $\frac{44''}{\downarrow}$

(5')  $\frac{40''}{\downarrow}$   $\frac{47''}{\downarrow}$   $\frac{47''}{\downarrow}$

*mp* *pp* *p*

*sim* *5(i)* *(sim)*

*Pf*

(5')  $\frac{43''}{\downarrow}$  (4-90)  $\frac{47''}{\downarrow}$  ( $\downarrow=60$ )

*mf* *mp* *pp* *p*

*acc* *3* *5*

(4-90) ( $\downarrow=60$ )

(5')  $\frac{43''}{\downarrow}$  ( $\downarrow=60$ ) (4-5'') (4-7'')

*Pt...* *p*

*Vc*

(5') ( $\frac{40''}{\downarrow}$ ) ( $\frac{44''}{\downarrow}$ ) ( $\frac{46''}{\downarrow}$ ) ( $\frac{47''}{\downarrow}$ )

*p* *mp* *pp* *p*

*5(i)* *5(i)* *(sim)*

*Perc*

(5') ( $\frac{43''}{\downarrow}$ ) ( $\frac{47''}{\downarrow}$ )

*pp* *p* *p* *mp*

*3* *5*

(5') ( $\frac{43''}{\downarrow}$ ) ( $\frac{47''}{\downarrow}$ ) ( $\frac{48''}{\downarrow}$ )

*Pt...*

*Cl*

(5') ( $\frac{43''}{\downarrow}$ ) ( $\frac{47''}{\downarrow}$ ) ( $\frac{48''}{\downarrow}$ )

*p* *p* *Pt...*

*5(i)*

*Vl*





E Letters

(6')

15" 16" 17" 19"

Four staves (1-4) with hatched patterns. Above the staves are dynamic markings: 15", 16", 17", and 19".

(6')

(14")

pp mp mp

S(i) S(i) S(i) F(7)

19"

Flute (Fl) part with dynamic markings: pp, mp, mp. Slurs and notes are present. A measure marked 19" is shown.

(6')

10" (14") (♩=70) 19"

3 3 3 5 3

Z(i)Z(i) (sim) 7 3

pp pp pp p mp p pp

Flute (Fl) part with triplets and dynamic markings: pp, pp, pp, p, mp, p, pp. A measure marked 19" is shown.

(6')

(15") 19"

S(i) P

(o)

Vc

(sim) pp pp pp pp

Violin (Vc) part with tremolos and dynamic markings: pp, pp, pp, pp. A measure marked 19" is shown.

(6')

(15") 19"

S(i) P S(i) P

Phil. a b c T.T. a b Perc G.C. a b

Percussion (Perc) and other instruments (Phil., T.T., G.C.) with dynamic markings: pp, p. A measure marked 19" is shown.

(6')

(11") (13") (15") (19")

3 (sim) 7 3

pp p mp...

Clarinet (Cl.) part with triplets and dynamic markings: pp, p, mp... A measure marked 19" is shown.

(6')

(12") (15") (17") (19")

S(i) mp mp

(o)

VI

T pt... mp pp...

Violin (VI) part with dynamic markings: pp, mp, pp... A measure marked 19" is shown.

Eletr.

(6')

1

2

3

4

24''

24''

26''

28''

29''

(6')

24''

25''

27''

Pf

45.

pp...

P

P

P

3

3

3

8.

(laco)

P

ppp

(4c.)

(6')

20''

(d=75)

3

3

3

mp

mp

mp

P

(6')

20''

(d=75)

un poco stringendo

27''

(d=60)

Pt...

3

(sim) 6

pp...

Vc

T

3

3

v

v

Pt

T...

mp

mp

P

pp

(6')

21''

t.v.

27''

3

t.v.

t.v.

(29'')

Perc

pp

pp

ppp

3

M...

P

mp

mp

G.C.

(6')

27''

3

cl.

(6')

27''

(sim.) 6

YL.





(6') 50" 53" 54" 55" 56" 57" 58"

Electra

(6') 53" (57") (58")

Pf

(6') 52" 57" 59"

Fl.

(6') 52" 55" 56" 57" 59"

Vc

(6') (51") 54" 56" (57") 58"

T.T. Perc

Cast

G.C.

(6') (50") (55") 59"

Cl.

(6') Pt... (d=60) acc... (d=80)... 52" 57" 58" (7')

Vl.

Electr.

(7')  $\frac{4''}{4}$   $\frac{2''}{2}$   $\frac{3''}{3}$   $\frac{4''}{4}$   $\frac{5''}{4}$   $\frac{6''}{4}$

(0)

$\frac{7''}{4}$   $\frac{3''}{3}$   $\frac{6''}{4}$   $\frac{8''}{4}$

$\frac{5''}{4}$   $\frac{8''}{4}$

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

fl.

$\frac{7''}{4}$  ( $\text{♩} = 75$ )  $\frac{4''}{4}$  ( $\text{♩} = 60$ )  $\frac{7''}{4}$  ( $\text{♩} = 75$ )  $\frac{5''}{4}$  ( $\text{♩} = 60$ )  $\frac{8''}{4}$

*p* *mf* *p* *mf*

Vc

T flaut. O → Pt → T...  
L+c batt. (crime) 3  
flaut. *p*

*f* *mp* *mf*

$\frac{8''}{4}$   $\frac{5''}{4}$   $\frac{8''}{4}$

$\frac{5''}{4}$   $\frac{8''}{4}$

Perc

(7')  $\frac{3''}{3}$   $\frac{6''}{4}$   $\frac{8''}{4}$

cast  $\frac{a}{b}$  b.C b.A

*pp* *pp* *pp*

(7') Cl.

$\frac{2''}{2}$  ( $\text{♩} = 70$ )  $\frac{3''}{3}$   $\frac{6''}{4}$  ( $\text{♩} = 60$ )  $\frac{9''}{4}$

*mp* *mf* *pp* *p* *p* *mf*

(7') Vl.

$\frac{2''}{2}$  ( $\text{♩} = 70$ )  $\frac{7''}{4}$  ( $\text{♩} = 60$ )  $\frac{9''}{4}$

T flaut. O → Pt → T...  
L+c batt. (crime) 3  
flaut. 3 *mp* 3  
(sim.)

*mf* *pp* *mp*

Elctiv.

1  
2  
3  
4

(7') 10"  
sf  
F

(0)

14"  
sf ppp...

19"

Pf

(7') 10"  
sf  
F

(0)

14"  
Pt

(12")  
Pt

(14")  
Pt

(16")  
S(u) ppp...

19"  
mpt

Vc

(7') 10"  
sf  
b<sup>b</sup> M<sup>b</sup>

(0)

14"  
Rute

19"  
S(u)

Perc

(7') 10"  
sf  
b.C

(0)

14"  
Rute

(11")  
PPP

19"

Cl.

(7') 10"  
sf

(0)

14"  
Pt

18"  
Pt

19"  
mpt

Vl.

(7') 10"  
sf > < sfz

(0)

14"  
Pt

18"  
Pt

19"  
mpt



Electr.

30" 32" 33"

Pf

(7') 32" 36" 39"

$\sigma = \text{PPP}$   $\text{mp}$   $\text{F}$

$S(i) \sigma$

Fl

(7') (J=60) (molto stretto) 39"

$\text{mp (subito)}$   $\text{sf}$   $\text{pp...}$

Vc

(7') 32" 33" 39"

$\text{mp (subito)}$   $\text{sf}$   $\text{pp...}$   $\text{Pt}$  (molto stretto; un fremito)

Phis. 2/4 T.T. Perc. G.C.

(7') 32" 34" 36" 39"

b.L. D.R.S. b.A. M...  $\text{sf}$   $\text{pp}$   $\text{smorz}$   $\text{mp}$

$S(i) \sigma = \text{PPP}$   $\text{mp}$   $\text{F}$

Cl.

(7') 32" 34"

$\text{mp (subito)}$   $\text{sf}$   $\text{pp}$   $\text{P}$

VL.

(7') 32" 34" 35"

$\text{mp}$   $\text{sf}$   $\text{pp}$   $\text{P}$   $\text{L+C}$

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Luglio-Agosto 2022