



Francesco Filidei

# Dormo molto Amore

*per ensemble vocale*

Edizioni Musicali Rai Com  
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Ancora una volta scrivo un pezzo legato al tema del sonno, ancora una volta lo faccio su un testo di Stefano Busellato, autore del libretto di due miei lavori teatrali. In questo caso la musica si affida ad una poesia pubblicata nel libro "Chi non Muore", poesia che nasce come diretta variazione di una delle parti di NN, opera dedicata alla storia di Franco Serantini, giovane orfano anarchico ucciso dalla polizia agli inizi degli anni Settanta.

Il pezzo esplora suono dopo suono le possibilità armoniche provocate da alcune semplici scale maggiori, pentatoniche o cromatiche, salendo, scendendo, cercando nei contrasti fra durate e nelle lunghe progressioni di trovare quell'equilibrio necessario alle poche parole chiamate in causa: dormo-molto-amore-ore-dopo-non-aver-fatto-morte, parole combinate in modo da dar luogo a significati sempre diversi.

*Once more, a piece about sleep, once more on a text by Stefano Busellato, the author of the librettos of both my theatre works. In this case my music was entrusted to a poem from "Chi non muore", derived from one of the sections in "N.N.", the work I dedicated to the story of Franco Serantini, the young anarchist orphan killed by the police at the beginning of the 1970s.*

*The piece explores the harmonic possibilities of a few simple major, pentatonic, and chromatic scales, ascending, descending, trying to find - in the contrasts between durations and long progressions - the balance that is necessary for the few words of the text: I Sleep-A Lot-Love-Hours-After-Not-Having-Done-Death, words which are continuously recombined to generate new meanings.*

# Dormo molto Amore

Francesco Filidei

a Cecilia e Markus

Soprano

Musical box with lever. always mute the teeth pressing the finger, only mechanic noise, no pitches, very slow movement of the lever.

Mezzo

Breathing, Expire. *pppp*

(A little bit snoring...)

Contralto

Breathing, Expire. *ppp*

(A little bit snoring...)

Breathing, Inhale.

Tenore

Baritono

*pppp*

m

Basso

*ppp*

dor mo

5

S

Breathing, Expire. *pppp*

(A little bit snoring...)

M

*ppp*

C

*pppp*

T

m

B

*ppp*

B

dor mo

Da:  
"Chi non Muore", Stefano Busellato, Campanotto Editore 2012

2

9

Breathing, Expire. *pppp*

(A little bit snoring...)

*ppp*

*ppp*

*pppp*

*ppp*

*ppp*

Soprano (S): 4/4, 3/4, 4/4. Includes a trill and a snoring effect.

Mezzo (M): 4/4, 3/4, 4/4. Includes a trill.

Contralto (C): 4/4, 3/4, 4/4. Includes a trill.

Tenore (T): 4/4, 3/4, 4/4. Includes a trill.

Basso (B): 4/4, 3/4, 4/4. Includes lyrics: dor, mo, m.

Basso (B): 4/4, 3/4, 4/4. Includes lyrics: dor, mo.

13

*pppp*

*ppp*

*ppp*

*pppp*

*ppp*

*ppp*

Soprano (S): 4/4, 3/4. Includes a trill.

Mezzo (M): 4/4, 3/4. Includes a trill.

Contralto (C): 4/4, 3/4. Includes a trill.

Tenore (T): 4/4, 3/4. Includes a trill.

Basso (B): 4/4, 3/4. Includes lyrics: dor, mo.

Basso (B): 4/4, 3/4. Includes lyrics: dor, mo.

17

Soprano (S):  $\frac{3}{4}$  time signature. Melody with triplets and slurs.

Middle C (M):  $\frac{3}{4}$  time signature. Accompaniment with *ppp* dynamic.

Clarinete (C):  $\frac{3}{4}$  time signature. Accompaniment with *ppp* dynamic and triplets.

Tromba (T):  $\frac{3}{4}$  time signature. Melody with triplets and slurs. Includes the syllable "dor".

Basso (B):  $\frac{3}{4}$  time signature. Bass line with slurs and the syllables "dor" and "mo".

Basso Continuo (B):  $\frac{3}{4}$  time signature. Bass line with triplets and slurs. Includes the syllables "dor" and "mo".

22

Soprano (S):  $\frac{4}{4}$  time signature. Melody with slurs and a triplet. Includes the instruction "Breathing, Inhale." and the syllable "mo".

Middle C (M):  $\frac{4}{4}$  time signature. Accompaniment with *ppp* dynamic.

Clarinete (C):  $\frac{4}{4}$  time signature. Accompaniment with *ppp* dynamic and triplets.

Tromba (T):  $\frac{4}{4}$  time signature. Melody with slurs and triplets. Includes the syllables "mo" and "dor".

Basso (B):  $\frac{4}{4}$  time signature. Bass line with slurs and the syllable "m".

Basso Continuo (B):  $\frac{4}{4}$  time signature. Bass line with triplets and slurs. Includes the syllables "dor" and "mo".



37

S *ppp*

M *ppp*

C *pp* *pppp*

T *ppp*

B *ppp*

B *pp* *ppp*

mo dor mo dor

m

3

42

S *ppp*

M *ppp* *pppp*

C

T *ppp*

B *ppp* *pppp*

B *ppp*

mo m dor

mo dor

3





56

pp **pppp**

S *m*

M **pppp** *m* **ppp**

C **ppp** *mo* **pp** *dor*

T **pp** *m mol to mol*

B **ppp** *mol to*

B **pp** *to dor mo mol to dor*

61

**pppp** **ppp**

S *m*

M **pppp** *m* *dor*

C **ppp** *mo* **pp** *dor*

T **ppp** **pp** **ppp** *to dor mo mol to*

B **ppp** **ppp** *dor mo mol to*

B **ppp** **pp** *mo mol to dor*

8

66

Musical score for measures 66-70. The score includes six vocal parts: Soprano (S), Mezzo (M), Contralto (C), Tenore (T), Bass (B), and Bass (B). The lyrics are: "dor mo dor mo mol dor mo mol to dor". Dynamics include *pp*, *ppp*, and accents. There are trills and triplets in the vocal lines.

71

Musical score for measures 71-75. The score includes six vocal parts: Soprano (S), Mezzo (M), Contralto (C), Tenore (T), Bass (B), and Bass (B). The lyrics are: "dor mo mol to dor mo mol to dor mo". Dynamics include *pp*, *ppp*, and accents. There are trills and triplets in the vocal lines.

76

S *pp*  
dor \_\_\_\_\_ mo \_\_\_\_\_

M *pp*  
mol \_\_\_\_\_ to \_\_\_\_\_

C *p*  
dor \_\_\_\_\_ mo \_\_\_\_\_ dor \_\_\_\_\_

T *p*  
mol \_\_\_\_\_ to \_\_\_\_\_ dor \_\_\_\_\_ mo \_\_\_\_\_

B *p*  
dor \_\_\_\_\_ mo \_\_\_\_\_ mol \_\_\_\_\_

B *pp* *p* *p*  
mol \_\_\_\_\_ to \_\_\_\_\_ dor \_\_\_\_\_ mo \_\_\_\_\_ mol \_\_\_\_\_

80

S *p*  
dor \_\_\_\_\_ mo \_\_\_\_\_ mol \_\_\_\_\_ to \_\_\_\_\_ dor \_\_\_\_\_ mo \_\_\_\_\_

M *p*  
dor \_\_\_\_\_ mo \_\_\_\_\_ mol \_\_\_\_\_ to \_\_\_\_\_

C *p*  
mo \_\_\_\_\_ mol \_\_\_\_\_ to \_\_\_\_\_ dor \_\_\_\_\_ mo \_\_\_\_\_ mol \_\_\_\_\_

T *p*  
mol \_\_\_\_\_ to \_\_\_\_\_ mol \_\_\_\_\_

B *p* *p*  
to \_\_\_\_\_ mol \_\_\_\_\_ to \_\_\_\_\_

B *p* *p* *p*  
to \_\_\_\_\_ dor \_\_\_\_\_ mo \_\_\_\_\_ mol \_\_\_\_\_ to \_\_\_\_\_

S *p*  
 mol \_\_\_\_\_ to \_\_\_\_\_ dor

M *mp* *p*  
 dor mo mol \_\_\_\_\_ to \_\_\_\_\_

C *p* *mp*  
 to dor mo \_\_\_\_\_ mol \_\_\_\_\_

T *p* *p*  
 to mol \_\_\_\_\_ to \_\_\_\_\_ dor

B *mp* *p*  
 dor mo mol \_\_\_\_\_ to \_\_\_\_\_

B *p* *mp*  
 mol to dor mo \_\_\_\_\_ mol \_\_\_\_\_

S *mp* *mp* *p*  
 mo dor mo mol \_\_\_\_\_ to \_\_\_\_\_

M *p* *mf*  
 mol \_\_\_\_\_ to \_\_\_\_\_ dor mo \_\_\_\_\_

C *p* *p*  
 to mol \_\_\_\_\_ to \_\_\_\_\_

T *mp* *mp* *p*  
 mo dor mo mol \_\_\_\_\_ to \_\_\_\_\_

B *p* *mf*  
 mol \_\_\_\_\_ to \_\_\_\_\_ dor mo \_\_\_\_\_

B *p* *p*  
 to mol \_\_\_\_\_ to \_\_\_\_\_

95

*mf*

S *mf* dor mo dor

M *mp* mol to mol

C *mf* dor mo *mp* mol to

T *mf* dor mo dor

B *mf* mol to mol

B *mf* dor mo mol to

100

*mf* *pppp* *pp*

S *mf* *pppp* *pp* *ppp*  
mo m a mo

M *mf* *pp* *ppp*  
to a mo re a

C *mf* *pp* *ppp*  
mol to a mo re

T *mf* *pppp* *pp* *ppp*  
mo m a mo

B *mf* *pp* *ppp*  
to a mo re a

B *mf* *pp* *ppp*  
mol to a mo re

104

*ppp* *pp* *ppp*  
 S re a mo re  
*pp* *ppp* *pp*  
 M mo re a mo  
 C  
*ppp* *pp* *ppp*  
 T a mo re  
*pp* *ppp* *pp*  
 B mo re a mo  
*pp* *ppp*  
 B a mo re

108

*pp* *ppp* *p* *mp*  
 S re do po do po  
*pp* *ppp* *p* *p* *p*  
 M re do po do po  
 C  
*p* *mp*  
 T do po do po  
*ppp* *p* *p*  
 B re do po do po  
 B

113

S  
M  
C  
T  
B  
B

do  
do  
do  
do po po  
do po do

118

S  
M  
C  
T  
B  
B

po do po do po do  
po do po do po  
do po do po  
do po do po do po do  
po do po do po do  
po do po do po do

123

*f* *mf*  
 S po mol te o re  
 M mol te o re  
 C do po mol te o re  
 T po mol te o re  
 B po mol te o re  
 B do po mol te o

127

*f* *mf* *f*  
 S o re  
 M o re  
 C o re o re  
 T o re o re  
 B o re o re  
 B re o re