



Francesco Filidei

Giordano Bruno

Opera in due parti e dodici scene

**Libretto di Stefano Busellato su testi originali
e di Nanni Balestrini tratti da Giordano Bruno**

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Canto e Pianoforte

Edizioni Musicali RAI TRADE

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Francesco Filidei Giordano Bruno

I-Proemio

Andante (♩ = c. 92)

Behind the stage

Tenor *< f >* *< mf >* *mp* *< p >*
 Ho_ lot - ta - to,

Baritone *< f >* *< mf >* *mp* *< p >*
 Ho_ lot - ta - to,

Bass *< f >* *< mf >* *mp* *< p >*
 Ho_ lot - ta - to,

I **Stones** *f* *p*
 From extreme left

II **Stones** *f*
 From extreme right

Church bell *f*

Bell *mf l.v.*

Andante (♩ = c. 92)

15^{ma}

sfz

(Vc., Cb. pizz.)

I **Stones** *mp*

II **Stones**

Bl. **Church bell** *mf l.v.*

(Arpa) *simile...*

(+ Acc.)

8^{va}

7

T

I

II

Bl.

mp

5/4

5/4

5/4

5/4

5/4

4/4

4/4

4/4

mp

Church bell

mp

(8va)

mp

mp

3

3

(Cb. pizz.)

10

T

Br

B

mp

Breath only

U

A

U

mf

Breath only

U

A

U

mp

3

3

3

3

3

3

3

3

3

13

< f > *< mf >* *< mp >* *< p >* *< p >* *mp* *pp*

T
Ho_ lot - ta - to, è mol - to.

Br
Ho_ lot - ta - to, è mol - to.

B
Ho_ lot - ta - to, è mol - to.

I
Stones
f *p*

II
Stones
f *p*

Bl.
Church bell
mp

15^{ma}

sfz

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15

II

Bl.

Church bell
mp l.v.

(Arpa)
8va
(+ Acc.)

simile...

mp

18

I

II

mp

(Sua)

21

Br

B

Bl.

Church bell

mp l.v.

Breath only

U

A

U

mp

Breath only

U

A

U

mf

Breath only

U

(Sua)

24

T 4/4

Br 4/4

B 4/4

I 4/4

II 4/4

Bl. 4/4

Stones From extreme left

Stones From extreme right

Church bell

mp l.v.

Ho lot ta to,

< f > *< mf >* *mp* *< p >*

5 5 5 5

mp

3

15^{ma}

3

sfz

27

T 3/4

Br 3/4

B 3/4

Bl. 3/4

Church bell

mp l.v. (+ Acc.)

(Arpa) simile...

(cont. sim.) (Vni)

è mol - to.

Cre - det - ti

< mp > *mf* *p*

mf *< mp >* *p*

5 5 3

5 5 3

5 5 3

5 5 3

5 5 3

5 5 3

5 5 3

II- I Corpi celesti

Andante (♩ = c. 92)

tr

(Cel.)

fp ppp

(Vc., Cb.)

f

mp

(Arpa, Cel. cont. sim.)

p

mp

mp

mp

Bruno

p

p

mp

mp

mp

(Fg.)

(Cl.b.)

p

p

u -

Bruno

p

p

mp

mp

mp

no

13

(Fl.)

p *mp* *mp*

mp *mp*

p

17 GIORDANO BRUNO

mp

mp *p* *p*

mp *mp* *mp*

p

Bruno

20

p *mp*

mp *mp*

24

Bruno

mp

u - - - no è il cie -

p

mp *mp* *mp*

p *mp*

mp *mf* *mp*

28

Bruno

- lo spa - cio im - men - so

p *p* *mp*

mp *mp* *mp* *mf*

32

M

per

Bruno

se - - - no

(Fl.) (Arpa)

mp *p*

mp *mp* *mp*

p *p*

M

35

p *mp* *p*

l'e - te - rea re - gio - ne

M

38

mp *mp*

tut - to si muo - ve

Bruno

u - - - -

(Fl.)

mp *p* *mp* *mp* *p* *mp*

M 41

tut - to si muo - ve

no u

mp *mp* *p* *p* *mp* *mp* *mp*

M 45

tut - to si muo - ve

no

mp *mp* *p* *mp* *mp* *mp* *p*

III- Carnevale

Allegretto (♩ = c. 132)
(Taiko) cont. sim.

mf

Allegretto (♩ = c. 132)

f

5

(Wood bl.)

Cluster gliss.

(Acc.)

(Trbn.) *f*

8

(Castanets)

(Otoni con sord.)

(Fg.) *mf*

11

(Wood bl.)

(Acc.)

sf

14 (Taiko)

f *mf* *sfz* *mf*

(Acc.)

mf

17 *sfz* (Wood bl.)

mf

20 (Taiko)

(Acc.)

23

5 3

27

Musical score for measures 27-28. The system consists of three staves: a top staff with a treble clef and a 4/4 time signature, and two lower staves for a grand piano. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and a *5* fingering is indicated in the right hand.

29

Musical score for measures 29-31. The system includes a woodwind part labeled "(Wood bl.)" and a piano accompaniment. The woodwind part has a treble clef and a 4/4 time signature, with dynamics *f* and *mf*. The piano part has a treble clef and a 4/4 time signature, with dynamics *sfz* and *f*. Both parts feature *8va* markings. A large watermark "Edizioni Musicali Rai.com FOR PERUSAL ONLY" is overlaid on the page.

32

Musical score for measures 32-34. The system includes an accordion part labeled "(Acc.)" and a trumpet part labeled "(Trbn.)", along with a piano accompaniment. The accordion part has a treble clef and a 4/4 time signature, with dynamics *sfz*. The trumpet part has a bass clef and a 4/4 time signature, with a triplet of eighth notes. The piano part has a bass clef and a 4/4 time signature, with a triplet of eighth notes. A large watermark "Edizioni Musicali Rai.com FOR PERUSAL ONLY" is overlaid on the page.

35

Musical score for measures 35-37. The system consists of two staves for a grand piano. The right hand features complex rhythmic patterns with dynamics *mf* and various fingering numbers (5, 3). The left hand provides a steady accompaniment with dynamics *mf* and fingering numbers (5, 3).

38

Musical score for measures 38-40. The system consists of two staves for a grand piano. The right hand features complex rhythmic patterns with dynamics *mf* and various fingering numbers (5, 3). The left hand provides a steady accompaniment with dynamics *mf* and fingering numbers (5, 3).

41

T

B

B

f

Fes

f

Fes

f

Fes

5

5

5

5

8va

43

T

B

B

f

Fes - ta

f

Fes - ta

f

Fes - ta

5

3

5

mf

mf

5

5

3

8va

46

T *f* Fes

B *f* Fes

B *f* Fes

f *f* *mf* *f*

Sva *Sva*

49

T *f* Fes - ta Fes - ta *f* Fes - ta *f* Fes - ta

B *f* Fes - ta Fes - ta *f* Fes - ta *f* Fes - ta

B *f* Fes - ta Fes - ta *f* Fes - ta *f* Fes - ta

f *f* *f* *f*

Sva *Sva* *Sva*

(Pf., Acc.)

IV- I quattro elementi

Allegretto (♩ = c. 132)

fff
And. sempre

Measures 1-5 of the piano introduction. The right hand features a melodic line with slurs and triplets. The left hand provides a rhythmic accompaniment with slurs and triplets.

ppp

Measures 6-11 of the piano introduction. The right hand continues with slurs and triplets. The left hand has a more active accompaniment with triplets.

l.v. sempre

Measures 12-15 of the piano introduction. The right hand features slurs and triplets. The left hand has a more active accompaniment with triplets.

S.
M.
C.
T.
B.
B.

ppp (Breath freely)
m

ppp (Breath freely)
m

ppp (Breath freely)
m

ppp (Breath freely)
m

ppp (Breath freely)
m

ppp (Breath freely)
m

ppp (Breath freely)
m

Measures 16-20 of the vocal staves. Each voice part has a long note with a diamond-shaped breath mark. The dynamics are ppp (Breath freely) and m.

mp

Measures 16-20 of the piano accompaniment. The right hand has a melodic line with slurs and triplets. The left hand has a rhythmic accompaniment with slurs and triplets.

20

S. *mf*

M. *mf*

C. *mf*

T. *mf*

B. *mf*

B. *mf*

23

S. *f*

M. *f*

C. *f*

T. *f*

B. *f*

B. *f*

fff

The musical score consists of two systems. The first system, measures 20-22, is in 3/4 time. It features six vocal parts (S., M., C., T., B., B.) and piano accompaniment. All vocal parts and the piano right hand play a long, sustained note with a dynamic marking of *mf*. The piano left hand plays a rhythmic accompaniment with triplets. The second system, measure 23, is in 4/4 time. The vocal parts and piano right hand play a short melodic phrase with a dynamic marking of *f*. The piano left hand continues with a rhythmic accompaniment, including triplets, and reaches a dynamic marking of *fff* at the end of the measure.

29

pp *p*

35

40

45

S. *ppp* m

M. *ppp* m

C. *ppp* m

T. *ppp* m

B. *ppp* m

B. *ppp* m

50

S.

M.

C.

T.

B.

B.

53

S.

M.

C.

T.

B.

B.

mf

f

mf

f

mf

f

mf

f

mf

mf

ff

fff

57

mp

f

Musical score for measures 57-63. The score is in 4/4 time and features a piano accompaniment with a dynamic range from *mp* to *f*. The music consists of sustained chords in the right hand and moving lines in the left hand.

64

(Acc.)

ppp

(Trbn.)

Musical score for measures 64-68. This system includes three staves: piano, trumpet (Trbn.), and woodwinds/strings (Legni, Vni). The piano part has a dynamic of *ppp* and includes an accent (Acc.) and a triplet. The trumpet part has a triplet. The woodwinds/strings part has a triplet. The time signature changes from 4/4 to 5/4.

69

pp

(Legni, Vni)

Musical score for measures 69-73. This system includes three staves: piano, trumpet (Trbn.), and woodwinds/strings (Legni, Vni). The piano part has a dynamic of *pp*. The woodwinds/strings part has a triplet. The time signature changes from 5/4 to 3/4, then 4/4, and finally 5/4.

74

p

Musical score for measures 74-79. This system includes three staves: piano, trumpet (Trbn.), and woodwinds/strings (Legni, Vni). The piano part has a dynamic of *p*. The woodwinds/strings part has a triplet. The time signature changes from 5/4 to 3/4, then 4/4, and finally 5/4.

V- Interrogatorio (Venezia)

Andante (♩ = c. 80)

The musical score is for a vocal piece titled "V- Interrogatorio (Venezia)". It is in 6/8 time and marked "Andante" with a tempo of approximately 80 beats per minute. The score consists of four systems, each with a vocal line (Inq. I) and a basso continuo line (Cb.).

System 1: The vocal line begins with a triplet of eighth notes. The lyrics are "Ec-co ris-pon-di". Dynamics include *ppp* and *pp*.

System 2: The vocal line continues with the lyrics "Ec-co ris-pon-di". Dynamics include *p*, *pp*, and *p*.

System 3: The vocal line continues with the lyrics "Ec-co ris-pon-di No-me". Dynamics include *pp*, *p*, and *p*.

System 4: The vocal line concludes with the lyrics "Ec-co Ec-co ris-pon-di ris-pon-di". Dynamics include *p*, *pp*, *p*, and *p*.

The basso continuo line provides a steady accompaniment of dotted half notes throughout the piece.

Inq. I

25 *mp* *p* *p*

No-me e pro-fes - sio - ne Ec-co

Inq. I

30 *pp* *p* *pp*

Ec-co ris - pon - di ris-pon - di

Inq. I

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

No-me ris-pon-di No-me No - me e pro-fes - sio - ne

B.

39 *p* *mp*

Ho - no - me Gior-da - no Bru - no

(Vno I) *pppp*

45

Inq. I

B.

p *p* *pp* *p*

Ec-co ris - pon - di ris-pon-di No-me

(8va)

pp

49

Inq. I

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

ris-pon-di No - me No-me No - me e pro-fes - sio - ne

53

B.

p *mp* *mp*

Ho - no - me Gior - da-no Bru-no di let - te-re e scien-tia - ho -

(8va)

pppp

pp

Inq. I

58

mf

mf

Im - men - se fan - ta - si - e in - fi - ni - te paz - zi - e

B.

p

p

pro - fes - sio - - - ne

(8^{va})

(Fl., breath only)

pp

mp

Inq. I

62

mf

f

pp

et e - re - si - e Mo - ce - ni - go ha de - nun - zia - to im -

mp

Inq. I

66

p

-men - se fan - ta - si - e in - fi - ni - te paz - zi - e et e - re - si - e Mo - ce -

ppp

Inq. I

70

mp

-ni-go ha de - nun-cia - to

B.

p

p

per ma - li - gni - tà ne - mi - ca et a - si - ni - tà.

B.

74

mp

p

p

p

Sed u - nus tes - tis nul - lus tes - tis u - nus tes - tis nul - lus tes - tis

Inq. I

79

mp

mp

mf

av-ver - sas - ti San - ta Fe - de of - fen - des - ti Ma - dre

B.

ppp

(Timp.)

pp

VI- La continua mutazione

Moderato (♩ = c. 120)*pppp* legato as possible, pauses are just hints for breathing.

Soprano

Nel _____ grem - - - -

pppp legato as possible, pauses are just hints for breathing.

Mezzo-Soprano

Nel _____ grem - - - -

pppp legato as possible, pauses are just hints for breathing.

Alto

Nel _____ grem - - - -

pppp legato as possible, pauses are just hints for breathing.

Tenor

Nel _____ grem - - - -

pppp legato as possible, pauses are just hints for breathing.

Baritone

Nel _____ grem - - - -

pppp legato as possible, pauses are just hints for breathing.

Bass

Nel _____ grem - - - -

pppp legato as possible, pauses are just hints for breathing.

(Crotales)

ppp *sim.*

Moderato (♩ = c. 120)

leg. poss.

(Acc.)

pppp

L.V.

Red. sempre

3

S
- bo e

M
- bo e

A
- bo e

T
- bo e

Br
- bo e

B
- bo e

pppp

5

S
vi - - - - - sce - - - - -

M
vi - - - - - sce - - - - -

A
vi - - - - - sce - - - - -

T
vi - - - - - sce - - - - -

Br
vi - - - - - sce - - - - -

B
vi - - - - - sce - - - - -

pppp

7

S
- re del - - - -

M
- re del - - - -

A
- re del - - - -

T
- re del - - - -

Br
- re del - - - -

B
- re del - - - -

pppp

9

S
- la ter - - - -

M
- la ter - - - -

A
- la ter - - - -

T
- la ter - - - -

Br
- la ter - - - -

B
- la ter - - - -

pppp

11

S
ra al

M
ra al

A
ra al

T
ra al

Br
ra al

B
ra al

pppp

13

S
tre co - se

M
tre co - se

A
tre co - se

T
tre co - se

Br
tre co - se

B
tre co - se

pppp

16

S
M
A
T
Br
B

s'ac - - - - - co - - - - - glie - - - - -

s'ac - - - - - co - - - - - glie - - - - -

s'ac - - - - - co - - - - - glie - - - - -

s'ac - - - - - co - - - - - glie - - - - -

s'ac - - - - - co - - - - - glie - - - - -

s'ac - - - - - co - - - - - glie - - - - -

pppp

(le dinamiche valgono per tutte le voci)

19

S
M
A
T
Br
B

- no - - - - - ed - - - - -

- no - - - - - ed - - - - -

- no - - - - - ed - - - - -

- no - - - - - ed - - - - -

- no - - - - - ed - - - - -

- no - - - - - ed - - - - -

- no - - - - - ed - - - - -

ppp *ppp*

(Acc.)

ppp *ppp*

VII- Tortura

Seconda parte:

Roma

Andantino $\text{♩} = 76 \text{ ca.}$

mf *mf*

Bruno

Di - co con - fer - mo re - pe - to Di - co con - fer - mo re - pe - to

Andantino $\text{♩} = 76 \text{ ca.}$

mf *mf*

mf *mf*

G.B.

3 Di - co con - fer - mo re - pe - to Di - co con - fer - mo re - pe - to

mf *mf*

mf *mf* *mf*

G.B.

5 Di - co con - fer - more - pe - to quan - to Di - co con - fer - more - pe - to quan - to Di - co

mf *mf*

7

Inq. II *f*

G.B. *mf* *f*

Di - co con - fer - mo ri - pe - to quan - to det - to *f* Con - fer - ma - to

Mo

9

G.B. *mf* *mf*

Di - co con - fer - mo re - pe - to quan - to *mf* Di - co con - fer - mo re - pe - to

11

Inq. II *f* *f*

G.B. *mf* *f* *f* *mp*

Di - co con - fer - mo re *f* Con - fer - ma - to *f* Re - pe - tu - to *mp* re - pe - to

Mo - ce

14

Inq. II *f* *f* *f*
Mo - ce - ni

G.B. *mf* *f* *f* *f*
Di-co con - fer - mo re-pe - to Con - fer - ma - to Re - pe - tu - to Con - fer - ma - to

16

Inq. II *f* *f*
Mo - ce - ni - go Mo - ce - ni - go Mo - ce - ni - go Mo - ce -

G.B. *mf* *mf*
Quan - to Di - co Di - co con - fer - more -

19

Inq. II *f* *f* *f* *f*
- - ni - go Mo - ce -

G.B. *mf*
pe - to Di - co con - fer - mo con - fer - mo re -

21 *f* *f* *f* *f* *f*

Inq. II *f* *f* *f* *f* *f*

- ni - go Mo - ce Ce - les-ti - no

G.B. *mf*

pe - to Di - co con - fer - mo re - pe - to quan - to

mf *mf*

24

Inq. II *mf* *f* *f* *f* *mf* *mf*

Mo - ce - ni

G.B. *mf* *f* *f* *f* *mf* *mf*

Di-co con Con-fer-ma-to e Re-pe-tu-to Con-fer-ma-to fer-mo re-pe-to con

mf *mf* *mf*

27 *f*

Inq. II *f* *f* *f* *f* *f*

Ce - les-ti - no Gra - zi - a - no Mo - ce - ni - go Ce - les -

G.B. *mf*

Di - co con - fer - mo re - pe - to quan - to

mf *mf*

29 *mf*

Inq. II

ti-no Gra-zi - a-no Mo-ce - ni-go Ce-les -

G.B. *mf* *mf* *mf*

Di-co con-fer-mo re-pe-to quan-to Di-co con-fer-mo re-pe-to quan-to Di-co

31 *mf*

Inq. II

ti - no Gra - zi a - no

G.B. *mf*

Di - co con - fer - mo re - pe - to quan - to det - to det - to

33 *mf* *f*

Inq. II

Mo-ce - ni-go Mo - ce-ni - go Ce - les-ti - no Gra - zi-a - no

G.B. *mf*

Di - co con-fer - mo re

VIII- Il Piacere è nel movimento

(Allegro molto) (♩. = c. 138)

(Legni)

The musical score is written for woodwinds (Legni) and celesta/contrabass (Cel., Cb.). It consists of five systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 12/8. The tempo is marked **(Allegro molto)** with a metronome marking of ♩. = c. 138. The dynamics are marked *mf* (mezzo-forte) and *mp* (mezzo-piano). The woodwind part features a melodic line with slurs and accents, while the celesta/contrabass part provides a rhythmic accompaniment. The score includes measure numbers 3, 6, 9, and 11. A watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is visible across the page.

14

16

19

S. *f* Se ne li cor -

M. *f* Se ne li cor -

A. *f* Se ne li cor -

(Acc.)

f

22

S. - pi

M. - pi

A. - pi

25

S. *f* Se ne li cor -

M. *f* Se ne li cor -

A. *f* Se ne li cor -

28

S. - pi non fus - - -

M. - pi non fus - - -

A. - pi non fus - - -

30

S. - se

M. - se

A. - se

32

35 *f*

S. *f*
Se ne li cor - pi

M. *f*
Se ne li cor - pi

A. *f*
Se ne li cor - pi

IX- Condanna

Moderato (♩ = c. 108)

Crotales

f *ff*

Moderato (♩ = c. 108)

mp *mp* *mp*

f *mp*

4 *ff*

mf *mf* *mf*

7 *ff* *f* *ff* *f*

f *mf* *f* *mp*

Musical score for piano, measures 10-16. The score is written for two systems of piano and grand piano. The piano part (top system) features a complex rhythmic pattern with triplets and dynamic markings of *ff* and *f*. The grand piano part (bottom system) features a melodic line with dynamic markings of *mf*, *f*, and *mp*, and a bass line with triplets. The score includes a large watermark reading "Edizioni Musicali.it" and "FOR PERUSAL ONLY".

Measures 10-12: Piano part (top system) features a complex rhythmic pattern with triplets and dynamic markings of *ff*. Grand piano part (bottom system) features a melodic line with dynamic markings of *mf* and a bass line with triplets.

Measures 13-15: Piano part (top system) features a complex rhythmic pattern with triplets and dynamic markings of *ff* and *f*. Grand piano part (bottom system) features a melodic line with dynamic markings of *f*, *mf*, and *f*, and a bass line with triplets.

Measures 16-18: Piano part (top system) features a complex rhythmic pattern with triplets and dynamic markings of *ff* and *f*. Grand piano part (bottom system) features a melodic line with dynamic markings of *f*, *mp*, and *mf*, and a bass line with triplets.

19

ff *ff*

mf *f* *f*

3 3 3 3 3

3

22

f

f

3

26

ff *pppp* *pppp* *pppp*

Archii

15^{ma} *Vibratissimo*

ff

3

3

33

pppp
Archi

pppp

15^{ma}

pppp (Without tremolo)

43

Tuyau Harmonique

pppp

15^{ma}

pppp

51

15^{ma}

pppp

ppp

55

(15^{ma})

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

58

15^{ma}

pppp

62

(15^{ma})

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

X- Il sorgere del Sole

Moderato (♩. = c. 84)

(15^{ma})

(Cb.) *pp* $8^{va} \rightarrow$

8

(8^{va}) \rightarrow

(Trb., Trbn. con sord.)
(quasi un verso d'animale lontano)

16 *tr* $\langle pppp \rangle$ *tr* $\langle ppp \rangle$ *tr* $\langle pppp \rangle$

(8^{va}) \rightarrow

22 *tr* $\langle pppp \rangle$ *tr* $\langle pppp \rangle$

(8^{va}) \rightarrow

29 *tr* $\langle pppp \rangle$ *tr* $\langle pppp \rangle$

(8^{va}) \rightarrow

The musical score is written for piano and horn. The piano part features a steady eighth-note accompaniment in the bass clef, with dynamic markings of *pp* and *pppp*. The horn part includes trills with specific fingering (7, 9, 6, 5, 7:6) and dynamic markings of *pppp* and *ppp*. The tempo is Moderato, with a quarter note equal to approximately 84 beats per minute. The score is divided into systems of four measures each, with measure numbers 8, 16, 22, and 29 indicated at the beginning of their respective systems.

mf
Poco più Mosso (♩. = c. 88)

35

G.B.

Qual

Poco più Mosso (♩. = c. 88)
(Cel., Acc., Glock.)

pppp

mp

(8^{va})

(8^{va})

(Acc.)

(Cb.)

(loco)

40

(8^{va})

mp

Tempo primo (♩. = c. 84)

(Trb., Trbn. con sord.)

44

(8^{va})

pppp

pp

(Cb.)

8^{va} →

50

G.B.

Qual

pppp

ppp

(8^{va})

55

G.B. *<ppp>* *<ppp>*

Qual Qual

tr ^{7:6} *<pppp>* *tr* ^{7:6} *<pppp>*

(8^{va}) → *<ppp>*

60

G.B. Qual ap - pan - na - ta

tr ^{7:6} *<pppp>*

(8^{va}) →

64

G.B. *<pp>* *ppp* tal - pa

tr ^{7:6} *<pppp>* *tr* ⁵ *<pppp>*

(8^{va}) →

69

G.B. *ppp* Qual ap - pan - na - ta

tr ^{7:6} *<pppp>*

(8^{va}) →

74 *< pp >*

G.B. tal - pa in

tr *6:5* *tr* *7:6*

< pppp > *< pppp >*

(8^{va}) →

79 *pp* *pp* *pp* *pp*

G.B. in car-ce - re fit - ti zio

tr *7:6* *tr* *7:6*

< pppp > *< pppp >*

(8^{va}) →

83 (Acc.) (ribattuto) *tr* *tr* *tr*

ppp *pp* *< pppp >*

(loco) *mp* *pp* *8^{va} →*

89 *tr* *7:6* *tr* *7:6*

< pppp > *< pppp >*

(8^{va}) →

94 *tr* *7:6* *tr* *7:6*

< pppp > *< pppp >*

(8^{va}) →

99

G.B.

Qual ap-pan - na ta

p

7:6 *tr* *pppp*

6:5 *ppp*

8^{va} (loco) (Cl.)

104

G.B.

Qual ap-pan - na-ta tal - pa

p

8^{va} *tr* *pp*

(Cb.) *pppp* 3

7

109

G.B.

in car-ce - re fit-tiz - zio

p

7 5 5 6

8^{va} *tr* *pp*

pppp 8^{va} →

114

7:6 *tr* *pppp*

7:6

7:6 *tr* *pppp*

8^{va} →

XI- Rogo

Moderato (♩ = c. 132)

Soprano

Mezzo-Soprano

Alto

Tenor

Baritone

Bass

The vocal score consists of six staves, each with a vocal part. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is Moderato with a metronome marking of approximately 132 beats per minute. The music is characterized by triplet patterns in the vocal lines. The Soprano part starts with a piano (*p*) dynamic. The Mezzo-Soprano, Alto, and Tenor parts also start with *p*. The Baritone part starts with *p* and later moves to *pp*. The Bass part starts with *p* and later moves to *pp*. There are also some *mf* markings in the lower parts.

Moderato (♩ = c. 132)

(Vni)

mf

f

The piano accompaniment consists of two staves. The upper staff is for Violin (Vni) in the treble clef, and the lower staff is for Cello/Double Bass (Cva) in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is Moderato with a metronome marking of approximately 132 beats per minute. The Violin part features a melodic line with triplet patterns, starting with a mezzo-forte (*mf*) dynamic. The Cello/Double Bass part features a simple accompaniment pattern, starting with a forte (*f*) dynamic.

This musical score is for a vocal ensemble and piano. It consists of six vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in 3/4 time and features a melodic line of triplets in the vocal parts. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and rests in the left hand. Dynamics include *pp*, *mp*, and *f*. A watermark 'Edizioni Musicali Rai Com' is visible across the score.

Vocal Parts:

- Soprano (S):** Treble clef, *pp*, triplets of eighth notes.
- Alto (A):** Treble clef, *pp*, triplets of eighth notes.
- Tenor (T):** Treble clef, *pp*, triplets of eighth notes.
- Bass (B):** Bass clef, *pp*, triplets of eighth notes.

Piano Accompaniment:

- Right Hand:** Treble clef, *mp*, eighth notes in a triplet pattern.
- Left Hand:** Bass clef, rests.

Additional markings: *f* (forte) with an 8va (octave) marking in the bottom left of the piano part.

5

S *pp* *ppp* *ppp*

M *ppp* *ppp*

A *ppp* *ppp* *ppp*

T *ppp* *ppp* *ppp*

Br *ppp* *ppp* *pppp*

B *ppp* *ppp* *pppp*

p

f *Sva*

The musical score consists of six vocal staves (Soprano, Alto, Tenor, Bass, Baritone, Bass) and a piano accompaniment. Measures 5-8 are shown. The vocal parts feature triplet patterns of eighth notes. The piano part has a melody in the right hand and a bass line in the left hand. Dynamics range from *pp* to *pppp*. A watermark 'Edizioni Musicali Rai Com. FOR PERUSA ONLY' is visible across the score.

7

S *ppp* *pppp* *pppp*

M *ppp* *pppp* *pppp*

A *pppp* *pppp*

T *pppp* *pppp*

Br *pppp*

B *pppp*

pp

f

Sua

9

S

M

A

T

Br

B

Wispering, imitating different animal calls.

Wispering, imitating different animal calls.

Wispering, imitating different animal calls.

Wispering, imitating different animal calls.

ppp

f

f

Edizioni Musicali Rai Com
FOR PERUSA ONLY

12

S
M
A
T
Br
B

Wispering, imitating different animal calls.

Wispering, imitating different animal calls.

(Legni, multif.)

f *ff*

Sva *f* *Sva* *f*

16

Br
B

(Ob.)

f *f* *f*

Sva *Sva* *Sva*

21

8va
f

mp

8va
f

26

(Legni)

8va
f

ff

8va
f

8va
f

31

T

Br

B

mf

mf

f

mf

mp

f

mf

mp

f

mf

mp

Si - cut

Si-cut

flu - it

Si - cut

Si-cut

flu - it

Si - cut

Si-cut

flu - it

8va
mf

8va
mf

36

T *f* *<mf>* *<mp>* *<mp>*

Br *f* *<mf>* *<mp>* *<mp>*

B *f* *<mf>* *<mp>* *<mp>*

Si - cut Si-cut flu-it ce - ra

8va *mf* *mf* *f*

40 (Legni) (Archi) *ff*

f *f* 8va

45

S Lo si ap - pic - chi al

M Lo si ap - pic - chi al

A Lo si ap - pic - chi al

(Ob.) *sf* *tr*

(Otoni) *f* 8va

49 *f*

S
fu - mo a far - lo sta - so - nar

M
fu - mo a far - lo sta - so - nar

A
fu - mo a far - lo sta - so - nar

ff *mf*

f *f*

52 *f* *< mf >* *< mp >*

T
Si - cut Si-cut flu - it

Br
Si - cut Si-cut flu - it

B
Si - cut Si-cut flu - it

mf *mf*

XII- Il Sommo Bene

Andante (♩ = c. 96)

(behind the stage)

M.S.

Lo - da - ti lo - da - ti sie - no gli

Lo - da - ti lo - da - ti sie - no gli

I

II

Bell

p l.v. *p l.v.*

Andante (♩ = c. 96)

(Fl., A., Acc.)

pppp

(Church bell, behind the stage)

p l.v. sempre

M.S.

de - i e ma - gni - fi - ca - - -

de - i e ma - gni - fi - ca - - -

Bell

p l.v.

8 *ppp* *pppp*

M.S. *ppp* *pppp*

- ta da tut-ti i vi-ven - ti

- ta da tut-ti i vi-ven - ti

I *Stones* *From extreme left* *mp*

II *Stones* *From extreme right* *mp*

Bell *p l.v.*

12 *ppp* *ppp* *ppp*

M.S. *ppp* *ppp* *ppp*

Lo - da - ti lo-da-ti sie - no gli de - i

Lo - da - ti lo-da-ti sie - no gli de - i

II *p l.v.*

Bell *p l.v.*

16

M.S.

ppp

e ma-gni-fi - ca - - - - ta

ppp

e ma-gni-fi - ca - - - - ta

Bell

p lv.

20

M.S.

pppp

da tut-ti i vi - ven - ti

pppp

da tut-ti i vi - ven - ti

ppp

la in-fi - ni - ta

ppp

la in-fi - ni - ta

I

Stones

II

Stones

mp

mp

Bell

p lv.

24

M.S.

ppp *ppp* *pp*

sem-pli-cis-si-ma u - mi-lis-si-ma al - tis - si - ma _

sem-pli-cis-si-ma u - mi-lis-si-ma al - tis - si - ma _

Bell

p l.v.

27

M.S.

pp *pp*

et ab-so - lu-tis - si - ma cau-sa prin-ci-pio

et ab-so - lu-tis - si - ma cau-sa prin-ci - pio

Bell

p l.v.

30

M.S.

et u - no _____ la in - fi - ni - ta

et u - no _____ la in - fi - ni - ta

Bell

p l.v. *p l.v.*

33

M.S.

sem-pli-cis-si-ma u - mi-lis-si-ma al - tis - si - ma _____

sem-pli-cis-si-ma u - mi-lis-si-ma al - tis - si - ma _____

Bell

p l.v.

36

M.S.

et ab-so - lu-tis - si - ma cau - sa prin - ci - pio

Bell

pp

p l.v.

39

M.S.

et u - no et u -

Bell

ppp

p l.v.

M.S. *ppp* *ppp*
 - no et u - no
 - no et u - no

I Stones *p*
 II Stones *p*
 Bell *p l.v.*

M.S. *pppp*
 et u - no
 et u - no

I *p*
 II *p*
 Bell *p l.v.* *p l.v.*

51

M.S.

Bell

p lv. *p lv.*

57

M.S.

Bell

p lv.

(Vni trem. ASP)

al nulla