

THE BRIDGE

Melologo per attore/cantante e quartetto d'archi (2011)
from "An occurrence at owl creek bridge" by Ambrose Bierce (1842-1913)

FABRIZIO DE ROSSI RE

TOCCATA

Musical score for the first system of 'TOCCATA'. It features four staves: Violino 1, Violino 2, Viola, and Violoncello. The music is in 4/4 time and begins with a tempo marking of 'Molto Adagio, quasi sospeso'. The score includes various musical notations such as notes, rests, and slurs.

Musical score for the second system of 'TOCCATA'. It features four staves: Vno. 1, Vno. 2, Vla., and Vc. The tempo marking 'poco più mosso' is present at the beginning of the system. The score includes various musical notations such as notes, rests, slurs, and triplets. The first measure of the first staff is marked with a '5' and a double bar line. The word 'ord.' appears above the first and third staves.

THE BRIDGE

9 (leggero)

Vno. 1

Vno. 2

Vla.

Vc.

f *p*

3

3

f *p*

This system contains measures 9, 10, and 11. It features four staves: Vno. 1 (Violin I), Vno. 2 (Violin II), Vla. (Viola), and Vc. (Violoncello). Measure 9 starts with a treble clef and a key signature of one flat. Vno. 1 has a dynamic marking of *f* (forte) and a hairpin crescendo leading to *p* (piano) in measure 10. Vno. 2 and Vla. both have a triplet of eighth notes in measure 9. Vc. has a dynamic marking of *f* in measure 9 and *p* in measure 10. The tempo marking "(leggero)" is placed above the first staff.

12 (non troppo lento.. sempre leggero)

Vno. 1

Vno. 2

Vla.

Vc.

Arm.

3

Glissando

This system contains measures 12, 13, 14, and 15. It features the same four staves. Measure 12 starts with a treble clef and a key signature of one flat. Vno. 1 has a dynamic marking of *f* and a hairpin crescendo leading to *p* in measure 13. Vno. 2 has a dynamic marking of *f* and a hairpin crescendo leading to *p* in measure 13. Vla. has a dynamic marking of *f* and a hairpin crescendo leading to *p* in measure 13. Vc. has a dynamic marking of *f* and a hairpin crescendo leading to *p* in measure 13. The tempo marking "(non troppo lento.. sempre leggero)" is placed above the first staff. Measure 15 features a trill in Vno. 1 marked "Arm." and a triplet of eighth notes. Vc. has a "Glissando" marking in measure 15.

THE BRIDGE

16 Tremolo molto serrato

Vno. 1

Vno. 2 *Glissando*

Vla.

Vc. *Glissando*

19 Nervoso, non troppo lento

Vno. 1 Tremolo serrato

Vno. 2 Arm.

Vla. Arm.

Vc. Tremolo molto serrato

dim.

mf

mf

mp

THE BRIDGE

23 (molto legato)

Vno. 1
mp

Vno. 2
mp

Vla.
mp

Vc.
mp

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout cross-timber above his head and the slack fell to the level of his knees. Some loose boards laid upon the ties supporting the rails of the railway supplied a footing for him and his executioners—two private soldiers of the Federal army, directed by a sergeant who in civil life may have been a deputy sheriff. At a short remove upon the same temporary platform was an officer in the uniform of his rank, armed. He was a captain. A sentinel at each end of the bridge stood with his rifle in the position known as "support," that is to say, vertical in front of the left shoulder, the hammer resting on the forearm thrown straight across the chest—a formal and unnatural position, enforcing an erect carriage of the body. It did not appear to be the duty of these two men to know what was occurring at the center of the bridge; they merely blockaded the two ends of the foot planking that traversed it. (..)

* Attacca testo

25 ♩ = 56 *Lentamente, somnesso..*

Vno. 1
pp

Vno. 2
pp

Vla.
pp

Vc.
pp (molto leggero)

THE BRIDGE

27

Vno. 1

Vno. 2

Vla.

Vc.

29

Vno. 1

Vno. 2

Vla.

Vc.

31

Vno. 1

Vc.

Accelerando poco...

mf

Ritornellare al segno * batt 25
varie volte fino alla fine del testo

THE BRIDGE

(..) Midway up the slope between the bridge and fort were the spectators-a single company of infantry in line, at "parade rest," the butts of their rifles on the ground, the barrels inclining slightly backward against the right shoulder, the hands crossed upon the stock. A lieutenant stood at the right of the line, the point of his sword upon the ground, his left hand resting upon his right. Excepting the group of four at the center of the bridge, not a man moved.

The company faced the bridge, staring stonily, motionless. The sentinels, facing the banks of the stream, might have been statues to adorn the bridge. The captain stood with folded arms, silent, observing the work of his subordinates, but making no sign. Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him. In the code of military etiquette silence and fixity are forms of deference.

$\text{♩} = 60$ **A tempo**
(quasi sotto voce)

35 *

Vno. 1 *pp* *p*

Vno. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Ritornellare max 2 volte
al segno * batt. 35

38 Tremolo molto serrato

Vno. 1 *p* *mp* *mp*

Vno. 2 *Glissando* *mp*

Vla. *Glissando* *mp*

Vc. *Glissando* *mp* *p*

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The man who was engaged in being hanged was apparently about thirty-five years of age. He was a civilian, if one might judge from his habit, which was that of a planter. His features were good—a straight nose, firm mouth, broad forehead, from which his long, dark hair was combed straight back, falling behind his ears to the collar of his well fitting frock coat. He wore a moustache and pointed beard, but no whiskers; his eyes were large and dark gray, and had a kindly expression which one would hardly have expected in one whose neck was in the hemp. Evidently this was no vulgar assassin. The liberal military code makes provision for hanging many kinds of persons, and gentlemen are not excluded. (..)

$\text{♩} = 76$ **Cantato**
(molto leggero)

44

Vno. 1 *p*

Vno. 2 *p*

Vla. Tremolo molto serrato *p* ord. Tremolo molto serrato *p*

Vc. Tremolo molto serrato *p* ord. Tremolo molto serrato *p*

$\text{♩} = 108$ **Con espressione...**
(sempre leggero)

50 *

a finire

Vno. 1 *p* *f* *p* <>

Vno. 2 *p* *f* *p* <>

Vla. *p* *f* *p* <>

Vc. *p* *f* *p* <>