

VALENTINO DONELLA

LA RICERCA

DEL

SANTO GRAAL

Per Tenore, Baritono, Coro
e Orchestra

Milano Volterra - Bergamo, giugno-agosto 1994

LA RICERCA del SANTO GRAAL

SULLE STRADE INCERTE DELLA VITA

Valentino Donella

①

Mosso inquieto e avventuroso ($\text{d} = 88-90$)

FLAUTO $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ - | - | - | - | - | - |

OBOE $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ - | - | - | - | - | - |

CLAR. TTO
in Do $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ - | - | - | - | - | - |

FAGOTTO $\begin{smallmatrix} 9 \\ 2 \end{smallmatrix}$ f $\gamma \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{f} \text{ z}$ - |

CORNI 1 $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ - | - | - | - | - |

2 $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ - | - | - | - | - |

TROMBE 1 $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ - | - | - | - | $\text{f} \text{ z} \text{ y}$ |

2 $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ - | - | - | - | $\text{f} \text{ z} \text{ y}$ |

TROMBONE $\begin{smallmatrix} 9 \\ 2 \end{smallmatrix}$ - | - | - | - | - |

PERC. M.I |

CORO $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ - | - | - | - | - |

$\begin{smallmatrix} 9 \\ 2 \end{smallmatrix}$ - | - | - | - | - |

SOLISTI $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ - | - | - | - | - |

f con ruviderra

VIOLINI 1 $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ $\gamma \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{f} \text{ z}$ - |

2 $\begin{smallmatrix} \text{f} \\ 2 \end{smallmatrix}$ $\gamma \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{f} \text{ z}$ - |

VIOLE $\begin{smallmatrix} \text{B} \\ 2 \end{smallmatrix}$ $\gamma \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{f} \text{ z}$ - |

V.CELLO $\begin{smallmatrix} 9 \\ 2 \end{smallmatrix}$ $\gamma \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{f} \text{ z}$ - |

C.BASSO $\begin{smallmatrix} 9 \\ 2 \end{smallmatrix}$ f $\gamma \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{b} \text{ b} \text{ b} \text{ b} \text{ b} \text{ b}$ $\text{b} \text{ b} \text{ b} \text{ b}$ | $\text{f} \text{ z}$ - |

Cnn | f 

Trebe | 

Cl | - - - - - - | 

Vln 1 | 

Vln 2 | 

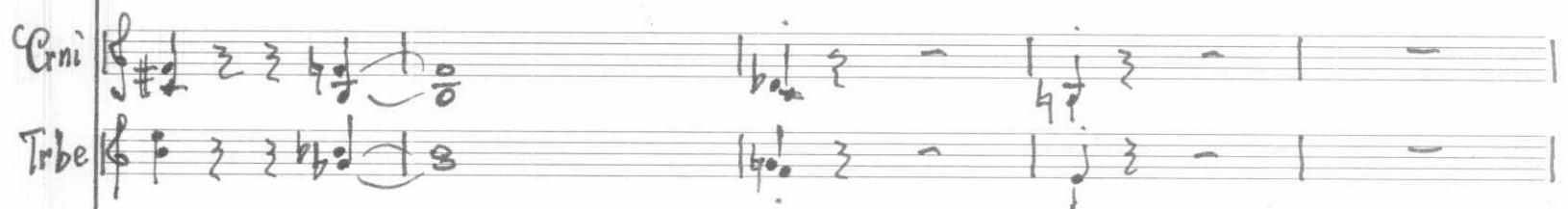
Vle | - 

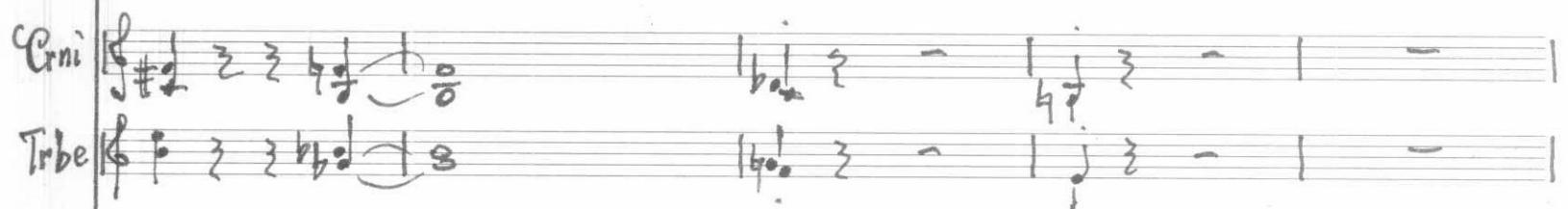
Vc | 

Eb | - 

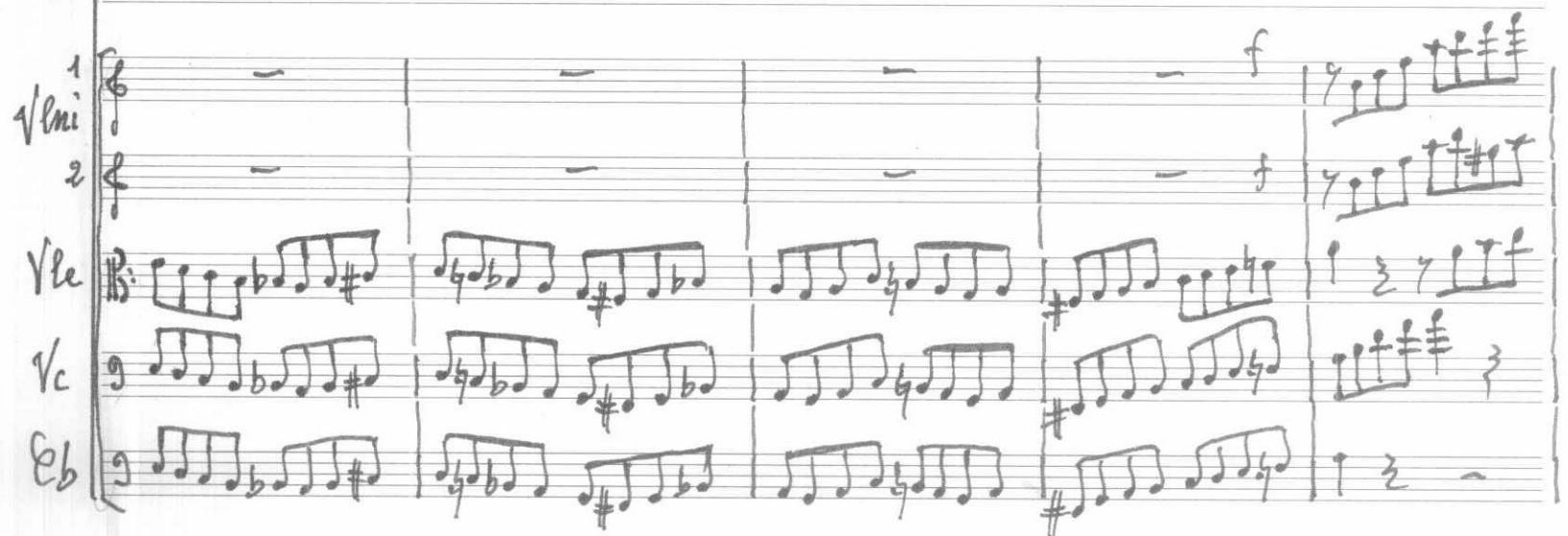
=

Cl | 

Cnn | 

Trebe | 

Vln 1 | 

Vln 2 | 

Vle | 

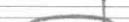
Vc | 

Eb | 

1 Memo ($d = 66$)

3

[1] Meno ($d = 66$)

1
 Flute: $\frac{1}{8}$ ♫ z - | - | - | - | - | - | - | -
 2
 Flute: $\frac{1}{8}$ ♫ z - | mp  | - | - | - | - | - | -
 Violin: $\frac{1}{8}$ ♫ z - | $\frac{1}{2}$ d. - | d. $\frac{1}{2}$ | - | - | - | - | -
 Viola: $\frac{1}{8}$ ♫ z - | $\frac{1}{2}$ d. - | d. $\frac{1}{2}$ | pizz. | $\frac{1}{2}$ d. $\frac{1}{2}$ | $\frac{1}{2}$ d. $\frac{1}{2}$ | $\frac{1}{2}$ d. $\frac{1}{2}$
 Cello: - | $\frac{1}{2}$ p. - | p. $\frac{1}{2}$ | $\frac{1}{2}$ p. $\frac{1}{2}$ | $\frac{1}{2}$ p. $\frac{1}{2}$ | $\frac{1}{2}$ p. $\frac{1}{2}$ | $\frac{1}{2}$ p. $\frac{1}{2}$
 Double Bass: - | mp  | - | - | - | - | - | -
 Bassoon: - | pizz. | - | - | - | - | - | -
 Trombone: - | pizz. | - | - | - | - | - | -

A handwritten musical score for two instruments: Cpn (Corno) and Trbn (Trombone). The score consists of three staves. The top staff is for Cpn, starting with a dynamic of f and a tempo of $\frac{9}{8}$. The middle staff is for Trbn, starting with a dynamic of $\frac{f}{2}$. The bottom staff is also for Trbn, starting with a dynamic of $\frac{f}{2}$. The music includes various notes, rests, and dynamics, such as mf , $b\ddot{\text{p}}$, and $\text{b}\ddot{\text{p}}^{\text{b}}$.

pizz.

1
Nini

2

Bb

H

Cb

(4)

cresc.

Fl

Ob

Sax

Tbn

mf

mf

cresc.

Vln 1

Vln 2

Vcl

Vc

Cb

[2]

Fl

Ob

Sax

Tbn

Vln 1

Vln 2

Vcl

Vc

Cb

mf

mf

arco

arco

(5)

Fl
 Ob
 Cl
 Fg

Poco

En cresc

Trb

Tbn mf

Perc gr cassa mf

Fl hui

2

Vcl

Vc

Cb

⑥

cresc e accel - un po'

FP

ob

Cl

Fp

cresc

Cm

1 Trb

2 Trb

cresc

Trbs

Perc

Timpani

cresc e accel - un po'

1 Flui

2 Flui

Sle

Vcl

Cb

sempre cresc

A (7)

84 -

Fl
Ob
El
F

sempre cresc

ff

Cbn
2

Trb
2

TrbM
1

Perc

sempre cresc

div.

(8)

[3] Aucora $d=66$

Ob
Cl
Cmn
Trbn

Vlni¹
Vlni²
Vle
Vc
Cb

Ob
Cl
Cmn
Trbn

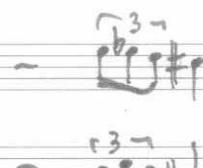
Perc
Vlni¹
Vlni²
Vle
Vc
Cb

(9)

84

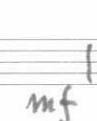
4

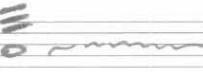
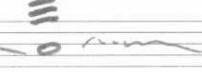
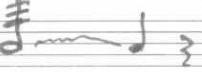
Fl - - -

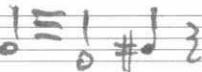
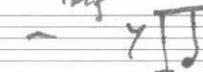
Ob - 

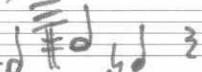
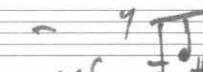
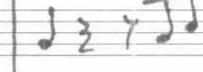
Cl - 

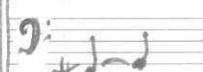
Cbn - - -

Trbn - - | - - | - 

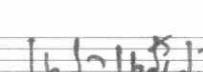
Perc  |  |  | - | - | - | -

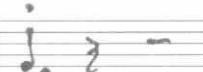
Vln 1  |  |  | - |  |  | 

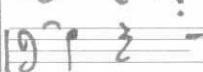
Vln 2  |  |  | - |  |  | 

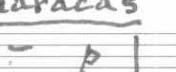
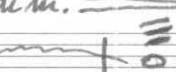
Nc  | - |  | - | - | - | - | -

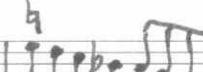
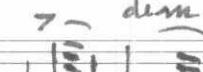
Cb  | - | - |  | - | - | - | -

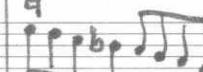
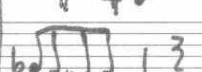
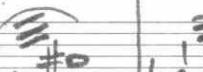
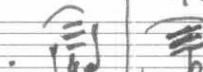
Fg  |  |  | - | - | - | - | - |  |  | 

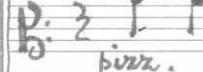
Cbn  |  |  | - | - | - | - | - | -

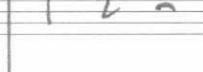
Trbn  | - | - | - | - | - | - | - | -

Perc - | - | - |  |  |  |  | -

Vln 1  |  |  |  |  | 

Vln 2  |  |  |  |  | 

Vcl  |  | - | - | - | - | - | -

Nc  |  | - | - | - | - | - | -

Cb  | - | - | - | - | - | - | -

Perc

maracas

Fl

Ob

Cl

Fg

Vcl

Cb

pizz.

pizz. mp

pizz. mp

10, *tratt*

ancora tratten.

[5] A tempo deciso

piatto P.V.

Fl

Ob

Cl

Fg

Cbn

Trb

Trbn

ancora tratten.

Vcl

Vcl

Vcl

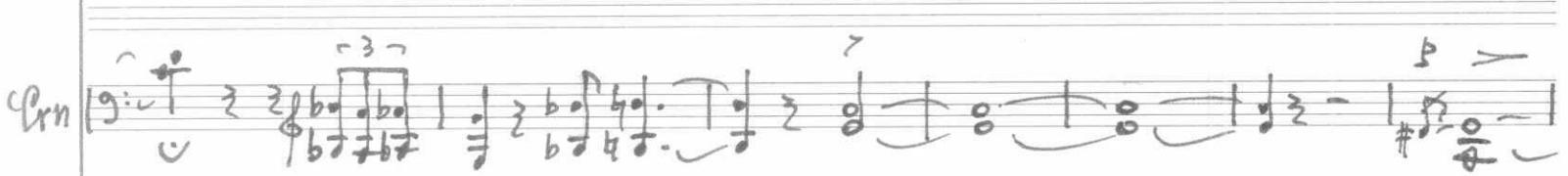
Vcl

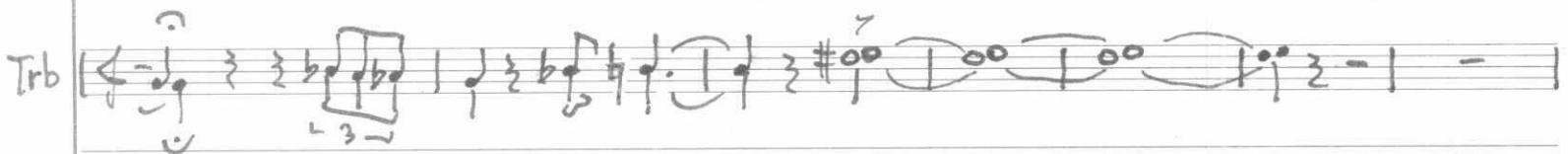
pp

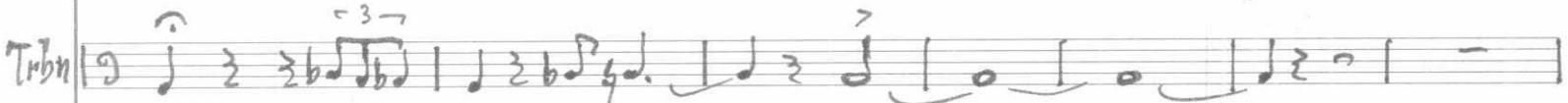
(11)

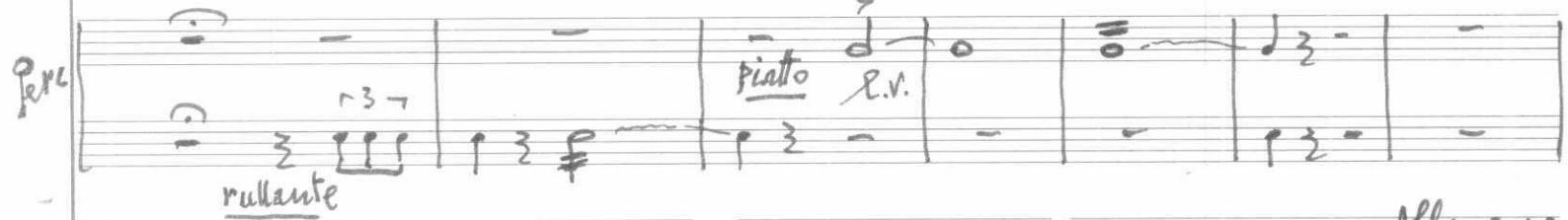
Allargare

Pt 

Cmn 

Trb 

Tbn 

Perc 

rullante

Allargare

Vln 1 

Vln 2 

Vcl 

Vclb 

(12)

[6] furora $d=66\text{ c.}$

Ob
Fg
Cm
Trb
Perc.
Flm 1
Flm 2
Vc
Cb

Fg
Cm
Trb
Trbn
Perc
Flm 1
Flm 2
Vcl
Vc
Cb

Vln 1 f - | *mp* 7/8 7/8 7/8 | cresc 7/8 7/8 | f 7/8 7/8 | f 7/8 7/8
 Vln 2 - 7/8 7/8 7/8 | - mf 7/8 7/8 | f 7/8 7/8 | f 7/8 7/8 | f 7/8 7/8
 Vcl B. - - - | - 7/8 7/8 | f 7/8 7/8 | f 7/8 7/8 | f 7/8 7/8
 Vcl C. 9 = 9 = 9 = | 9 = 9 = 9 = | 9 = 9 = 9 = | 9 = 9 = 9 = | 9 = 9 = 9 =
 Cb 9 = 9 = 9 = | 9 = 9 = 9 = | 9 = 9 = 9 = | 9 = 9 = 9 = | 9 = 9 = 9 = f

//

Fl - - - | - - - | - - - | ff 3/8 3/8 | 2# 2/8 2/8 2/8 .
 ob - - - | - - - | - - - | 2/8 2/8 2/8 | 2# 2/8 2/8 2/8 .
 cl - - - | - - - | - - - | 2/8 2/8 2/8 | 2 2/8 2/8 2/8 .
 Fg 9 - - - | - - - | - - - | b/8 2 b/8 2 | b/8 2 b/8 2 |
 Crn - - - | - - - | - - - | ff - - | 2 2/8 2/8 2/8 .
 Trb - - - | - - - | - - - | - - - | - - - |
 Trbn 9 - - - | - - - | - ff 2/8 2/8 | 2/8 . | 2/8 . |
 Perc - - - | - - - | - pizz. | 2 2 2 2 | - 2 2 |
 Vln 1 2/8 2/8 2/8 2/8 | 2/8 2/8 2/8 2/8 | 2/8 2/8 2/8 2/8 | ff 2 2 2 | 2# 2/8 2/8 2/8 .
 Vln 2 2/8 2/8 2/8 2/8 | 2/8 2/8 2/8 2/8 | 2/8 2/8 2/8 2/8 | 2 2 2 b/8 | 2# 2/8 2/8 2/8 .
 Vcl B. 2/8 2/8 2/8 2/8 | 2/8 2/8 2/8 2/8 | 2/8 2/8 2/8 2/8 | #2 2/8 2/8 2/8 | 2 2 2 f .
 Vcl C. 2/8 2/8 2/8 2/8 | 2/8 2/8 2/8 2/8 | 2/8 2/8 2/8 2/8 | b/8 2 b/8 2 | b/8 2 2 2 |
 Cb 9 - - - | - - - | - - - | b/8 2 b/8 2 | b/8 2 2 2 | ff pizz.

[7] *tratt... , riprende*

Pf -
db -
cl -
F# *mp* #o - ♫, - *mf* ♫ ♫ ♫ ♫ ♫ ♫

Bsn 3#F#F#F#F#F#F#F#F#F#F#F#F#F#F#F#F#F#F#F#F# *mp* ♫, - *mf* ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

Trb -
tratt... *sordina*
riprende *mf*

Trbn - - - - - - - - *mf* []

Terc - - - - - *gr.cassa* *mf* - - - - - - - -

[7] *tratt... , mf pizz.*

1 Vln - - - - - *mf* ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ *pizz.*
2 Vln - - - - - *mf* ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ *pizz.*
B. - - - - - - - - - - - - - - - - - - - -
C. - - - - - - - - - - - - - - - - - - - -
Cb - - - - - - - - - - - - - - - - - - - -

Pt - - f The Pt part consists of a sustained note followed by a sixteenth-note pattern. The Ob part has a eighth-note pattern. The Cl part has a eighth-note pattern. The Fag part has a eighth-note pattern.

Ob The Ob part has a eighth-note pattern. The Cl part has a eighth-note pattern. The Fag part has a eighth-note pattern.

Cl The Cl part has a eighth-note pattern. The Fag part has a eighth-note pattern.

Fag - - -

Cm The Cm part has a eighth-note pattern.

Trb The Trb part has a eighth-note pattern.

Tibm The Tibm part has a eighth-note pattern.

Perc. The Perc. part has a eighth-note pattern.

N. 1 N. 2 Vcl Vc Cb The N. 1 part has a eighth-note pattern. The N. 2 part has a eighth-note pattern. The Vcl part has a eighth-note pattern. The Vc part has a eighth-note pattern. The Cb part has a eighth-note pattern.

(16)

[8]

Pt | 6 j z j z | z f | z f | - | ff z z |

Ob | j z j z | z f | z f | - | f z z |

C | j z - | z #d. | z d | - | f z z |

Fg | 2 - | b#f | ff - | ff ff ff ff | ff z z |

Tbn | - | b f f f f f z | - | f z z z |

Trb | - | z f: f f: | - | f z z z | via sordina ff

Tbn | - | z f f f z | - | f z z z |

Perc | T T T z | - | - | - | pizz ff | z z z z |

- | - | - | - | gliss f | z z z z |

[8]

Mi | 1 f j z z | z f - | z f - | - | ff z z |

2 f j j z z | z f - | z f - | - | z f z z |

Vcl | B: f b f b f z | b f b f - | g - g g g | g - g g g | g z j z |

Al | g f f f z | b f b f - | d - d d | d - d d | d z j z |

Ob | 2 - | b f b f - | d - d d | d - d d | d z j z | ff

Fl ~ #d o o | j z | : | : | : | : |

ob ~ bp o o | j z | : | : | : | : |

cl - #p o o | j z | : | : | : | : |

fg 9 2 b p o o | j z | : | : | : | : |

Cm 6 - 4 p | : | : | : | : | : | : |

Trb 6 - 4 p | : | : | : | : | : | : |

VOCE RECITANTE

Tbn 9 { b p | : | : | : | : | : | : |

Perc - - - | j z | . | . | . | . |

Questa non è una ricerca di cose terrene, ma deve essere la ricerca dei segreti di Nostro Signore e dei misteri che il sommo Maestro mostrerà apertamente al fortunato cavaliere che ha eletto come suo servitore fra tutti i cavalieri terreni;

1 Pm 8 { { #p | = | = | j z | : | : |

2 Pm 8 { { b p | = | = | = | = | j z | : |

1 Le 8 { { b j | = | = | = | j z | : |

Vc 9:2 b j | = | = | = | j z | : |

Eb 9:2 b j | = | = | = | j z | : |

a costui verranno svelate le meraviglie del Santo Graal e potrà vedere cose che cuore mortale non potrebbe nemmeno pensare ,né lingua di uomo terreno descrivere .

Memo

8

A handwritten musical score for 'Nc' on a treble clef staff. The score consists of two measures. The first measure contains a single note on the second line. The second measure starts with a 'b' followed by a 'b' on the first line, a 'o' on the third line, and a 'o' on the fourth line. The score ends with a fermata over the final note.

~~=~~ 9) Tranquillo e fiabesco ($d = 50$ c.)

2.

Fg |  |

Vcl |  |

Vcl |  |

Vcl |  |

Vcl |  |

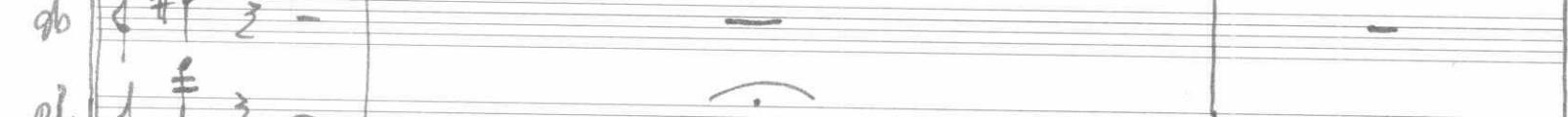
VOCE RECITANTE

La ricerca del Santo Graal è una gara
contro le forze del male ;

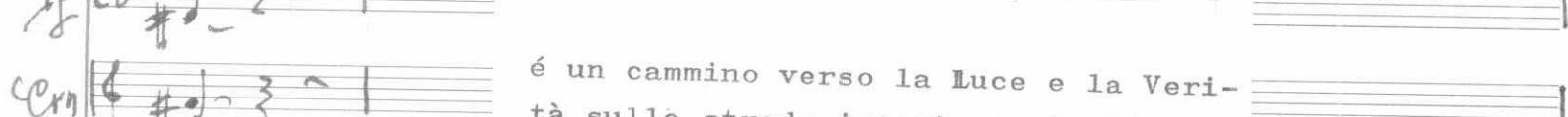
~~f~~

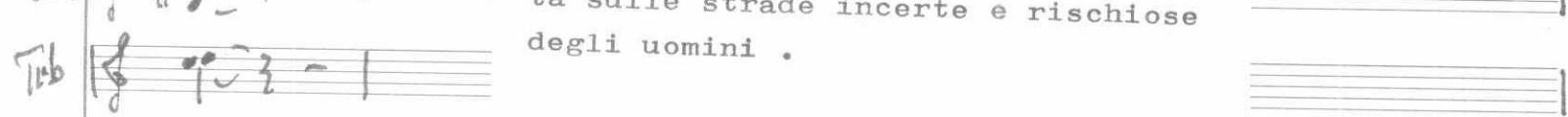
Fg |  |

ob |  |

cl |  |

Fg |  |

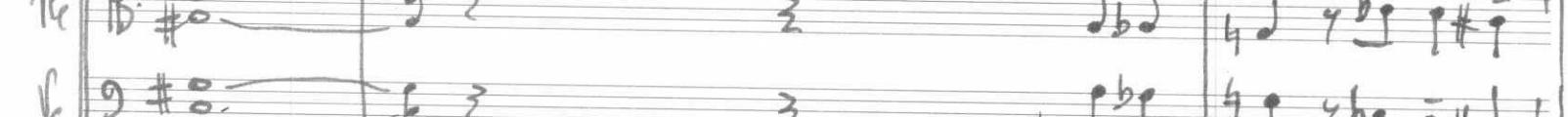
Cm |  |

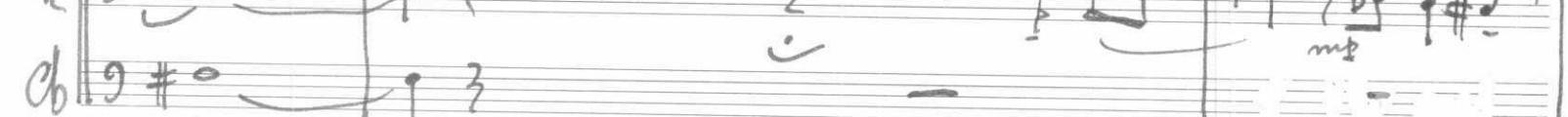
Tb |  |

Trba |  |

Vcl |  |

Vcl |  |

Vcl |  |

Vcl |  |

Vcl |  |

é un cammino verso la Luce e la Verità
sulle strade incerte e rischiose
degli uomini .

tratt.

mp

tratt.

mp

mp

tratt.

10 Andante nel mistero ($d = 54$)

(20)

De - ser-ti e monta gne, fo - re-steinfestate da ser - pen ti,
 De - ser-ti e monta gne, fo - re-steinfestate da ser - pen - ti,
 De - ser-ti e monta gne, fo - re steinfestate da ser - pen - ti,

Vln 1
Vln 2
Vcl
Vcl
=

$\text{burronie pa-} \overset{-3-}{\text{lu-}} \text{di in si- dio - se...}$ *Poco più*
 $\text{burronie pa-} \overset{\#}{\text{lu di m-}} \text{si- dio - se...}$ *Cam-mi-*
 $\text{burronie pa-} \overset{\#}{\text{lu - di in si-}} \text{dio - se...}$ *Cam-mi-*
Cam-mi-

Vln 1
Vln 2
Vcl
Vcl
Cb
=

(21)

3

1 na - #d d | #p p | #d d | #d d | #d ci |
 2 na - reè dif fi | #d d | #d d | #d d | #d ci |
 3 na - reè dif fi | #d d | #d d | #d d | #d ci |
 4 p #p p | #p p | #p p | #p p | #p ci |
 - na - reè dif fi | - - - - - | - - - - - | - - - - - | - - - - - |

3

Vcl 1:
 Vcl 2:
 Vla:
 Vc:
 Cb:

3

3

P - è diffi - ci - le! ma tale è l'aventura
 P - è diffi - ci - le! ma tale è l'aventura
 P - è diffi - ci - le! ma tale è l'avven -
 P - - - - - - mp ma tale è l'aven -

Vcl 1:
 Vcl 2:
 Vla:
 Vc:
 Cb:

P Vc (senza Cb)

1 | $\text{f} \sim \text{j} \text{ b}\text{d} \text{j}$ | $\text{j} \text{ d} \sim \text{j}_4 \text{ b}\text{d}$ | $\text{n} \text{n} \text{n} \text{ p}$ | $\text{t} \text{p} \sim \text{t} \text{z}$ | - | - |
 della vi - - - - ta.
 2 | $\text{f} \sim \text{j} \text{ b}\text{d} \text{j}$ | $\text{j} \text{ d} \sim \text{j}_4 \text{ b}\text{d}$ | o | $\text{t} \text{d} \text{d} \text{d} \text{d} \text{d} \text{d} \text{z}$ | - | - |
 della vi - - - - ta.
 3 | $\text{f} \text{ j} \text{ d} \text{d}$ | $\text{j} \text{ d} \text{d}$ | $\text{t} \text{p} \text{ p}$ | - | - |
 tura della vi - - - - ta.
 4 | $\text{f} \text{ j} \text{ d} \text{d}$ | $\text{j} \text{ d} \text{d}$ | $\text{t} \text{p} \text{ p}$ | - | - |
 - tura della vi - - - - ta.

1 | $\text{f} \sim \text{j} \text{ b}\text{d}$ | $\text{d} \text{.} \text{d} \text{.} \text{b}\text{d}$ | $\text{n} \text{n} \text{p}$ | $\text{t} \text{p} \text{ p}$ | $\text{t} \text{p} \text{ p}$ | $\text{t} \text{p} \text{ p}$ | cresc $\text{t} \text{p} \text{ p}$ |
 2 | $\text{f} \sim \text{j} \text{ b}\text{d}$ | $\text{d} \text{.} \text{d} \text{.} \text{b}\text{d}$ | o | $\text{d} \text{ d}$ | $\text{j} \text{j} \text{b}\text{d}$ | o | o | o | o |
 Vcl: | $\text{B:} \text{ o}$ | $\text{j}' \text{j} \text{p}$ | p | $\text{t} \text{p} \text{ p}$ |
 Nc: | $\text{G:} \text{ o}$ | $\text{j}' \text{p}$ | p | $\text{t} \text{p} \text{ p}$ |

= 11 guardingo (d=54 c.)

Ctr: | $\text{2:} \text{b}\text{o}$ | $\text{t} \text{p}$ | $\text{d} \text{ a}$ | $\text{b}\text{p} \text{ b}\text{p} \text{b}\text{p}$ |
 pp
 R: | - | - | - | - | - | - | - | - | - |
 J: | - | - | - | - | - | - | - | - |
 G: | - | $\text{3} \text{b} \text{d}$ | $\text{b} \text{d} \text{d}$ | - | $\text{3} \text{b} \text{d} \text{d} \text{b} \text{g} \text{b} \text{p}$ | $\text{3} \text{b} \text{d} \text{d} \text{b} \text{g} \text{b} \text{p}$ | $\text{3} \text{b} \text{d} \text{d} \text{b} \text{g} \text{b} \text{p}$ | $\text{3} \text{b} \text{d} \text{d} \text{b} \text{g} \text{b} \text{p}$ | $\text{3} \text{b} \text{d} \text{d} \text{b} \text{g} \text{b} \text{p}$ | $\text{3} \text{b} \text{d} \text{d} \text{b} \text{g} \text{b} \text{p}$ | $\text{3} \text{b} \text{d} \text{d} \text{b} \text{g} \text{b} \text{p}$ |
 Un tempio fati-scen-te nel folto della giun
 guardingo

Pm: | - | $\text{z} \text{ j}$ | - |
 2 | - | $\text{z} \text{ j}$ | - |
 Vcl: | $\text{B:} \text{ -}$ | $\text{z} \text{ j}$ | - |
 Nc: | $\text{G:} \text{ -}$ | - | - | - | - | - | - | $\text{z} \text{ j}$ | - | $\text{z} \text{ j}$ | - |

Crn | 9: - 2 J | b p p b p b p | + f z | 3 J J z | 1 2 b d #d z | 1 2 4 d #d J d. #d |

Flute | - 1 - 1 - | - 1 - 1 - 1 - 1 - |

Violin | mf | dim. - 3 - | - 3 - |

Violoncello | 9 b p b d z | - 3 b p | o. 4 d - 1 d | J J b d | J J J J J | J J J J J |

Bassoon | - gla, schiaccia - to dalla sua stessa i-nu-ti-li#ta... |

Vln | 2 b p - | - | - 4 d z | - | - b d z | 3 J J z | - 3 J |

Vcl | 2 3 b J - | - | - f z | - | - b d z | 3 #b p z | - 3 b J |

Vcl | 2 3 J - | - | - | - | - b d z | 3 - 4 b J | - 3 b J |

Vcl | 2 3 b J - | - | - | - | - b d z | 3 b d #d z | - 3 J |

Vcl | 2 - | - | - | - | - b d z | 3 b d #d z | - 3 J |

[12] II tempo (Poco più)

mf

Forse na-scon-de | - 3 - | 3 - |

Violin | # J J ~ J J # J | J d | # d | vail te | # p ~ p |

Violin | # J J ~ J J # J | J d | # d | vail te | # p ~ p |

Violin | # J J ~ J J # J | J d | # d | vail te | # p ~ p |

Violin | 1 # J J J J # p | p | # p | vail te | # p ~ p |

Violin | Forse na-scon-den — vail te — so —

mf

Violin | # J J b p z J J b p z | # J J b d z J J b d z | # J J b d z J J b d z |

Violin | # J J b d z J J b d z | # J J b d z J J b d z | # J J b d z J J b d z |

Violin | # J J b d z J J b d z | # J J b d z J J b d z | # J J b d z J J b d z |

Violin | 2 3 b d b d J | # J J J J # p | p | # p | vail te | # p ~ p |

Violin | 2 3 b d b d J | # J J J J # p | p | # p | vail te | # p ~ p |

Violin | 2 3 b d b d J | # J J J J # p | p | # p | vail te | # p ~ p |

(24)

mp \sim \sim

che cer-chia mo? il te-so-ro che cer-

che cer-chia mo? mp

mf \sim \sim

Vc (senza Cb) mp

mf liberamente \sim

chia il te-so-ro

chia il te-so-ro

chia il te-so-ro

il te-so-ro

mf liberamente \sim

mf

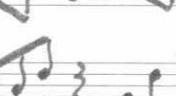
mf

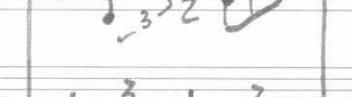
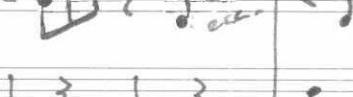
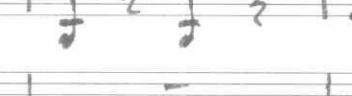
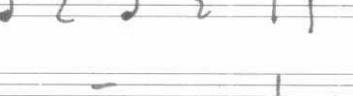
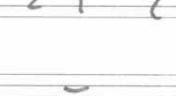
mf

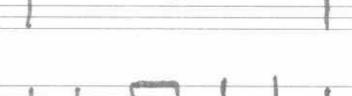
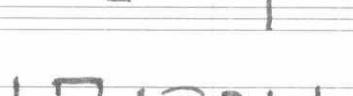
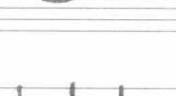
mf

13 Circa 54=d, ma più ritmico

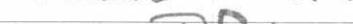
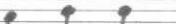
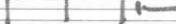
Fl 2 | - | - | *mp* |  | *p.a.* |  | *p.a.* |  | *p.a.*

ob 2 | - | - | *mp* |  |  |  |  |  | 

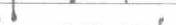
cl 2 | - | - | *mp* |  |  |  |  |  | 

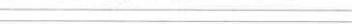
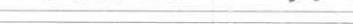
Fg | *mp* |  |  |  |  |  | 

Perc |  |  |  |  |  |  |  |  | 

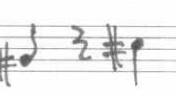
Tenor |  |  |  |  |  |  |  |  | 

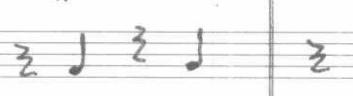
Soprano |  |  |  |  |  |  |  |  | 

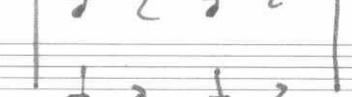
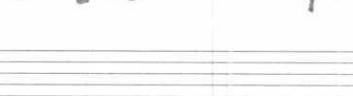
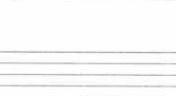
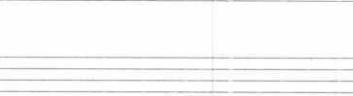
Alto |  |  |  |  |  |  |  |  | 

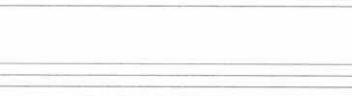
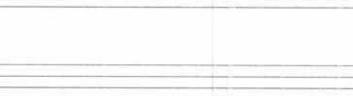
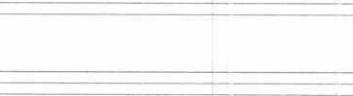
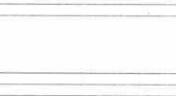
Bass |  |  |  |  |  |  |  |  | 

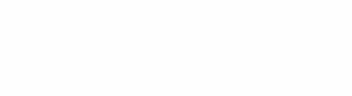
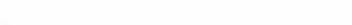
tutti pizz.

Vcl 2 | - | *mp* |  |  |  |  |  | 

Vcl 1 | *mp* |  |  |  |  |  | 

Nel |  |  |  |  |  |  |  |  | 

Dec | *mp* |  |  |  |  |  | 

Cb |  |  |  |  |  |  |  |  | 

mp tutti pizz.

Fl | | | |

Ob | | | |

Cl | | | |

Fg | | | |

Perc | - | - | - | -

| | | |

O | | | | |
R | | | | |
S | | | | |
L | | | | |
T | | | | |
C | | | | |
M | | | | |
scor-pio — ni e gri-fo-ni ad in-si dia re il per
scor-pio — ni e gri-fo-ni ad in-si dia re il per
scorpio — ni e gri fo ni ad in si dia re il per

Vn | | | |

2 | | | |

Vcl | | | |

Vc | | | |

Cb | | | |

14 cresc

Fl 8^a - | 2. #³
ob - | 2. #³
cl - | - | 2.
Tg - | 2.

cresc -

VOCAL LINE: E nel l'a
- cor-so. si-re ne di que ru,
- cor-so. si-re ne di que ru,

Perc - | 2. | 2. | 2. | 2. | 2. | 2. | 2. |

maracas

cresc -

1. fl. f 2. fl. f 3. fl. f 4. fl. f
2. fl. f 3. fl. f 4. fl. f 5. fl. f
fl. f 3. fl. f 4. fl. f 5. fl. f
fl. f 3. fl. f 4. fl. f 5. fl. f
cb. f 3. fl. f 4. fl. f 5. fl. f

Fl

ob

cl

Fg

Cn

f

ap-pel - - - - - li

ap-pelli fasci - no - si della Bha - ga - vad Gi - ta, - lu -

ap-pel - - - - - li della Bha - ga - vad Gi - ³ta, - lu -

Terc

10m

2

Vle

Vc

Cb

Flute 1: $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 2 1 3 | $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 2 - | 1 2 1 $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ | 1 1 - | - 3. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ $\begin{array}{c} \text{f} \\ \text{G} \end{array}$

Flute 2: $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1 2 1 3 | 1 2 - | 1 2 1 3 | 1 1 - | - 3. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ $\begin{array}{c} \text{f} \\ \text{G} \end{array}$

Clarinet: $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1 2 1 3 | 1 2 - | 1 2 1 3 | 1 1 - | - 3. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ $\begin{array}{c} \text{f} \\ \text{G} \end{array}$

Tenor: 1 2 1 3 | 1 2 2 1 | 1 2 1 3 | 1 1 - | -

Cello: $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ | $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1 2 2 $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ | $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ | $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ - | - -

Coro

- singhe di Ba-ha'j, di Bud - da di Sa-i Ba -

- singhe di Ba-ha'j, di Bud - - - da di Sa-i Ba -

- singhe di Ba-ha'j, di Bud - - - da di Sa-i Ba -

- singhe di Ba-ha'j, di Bud - - - da di Sa-i Ba -

- singhe di Ba-ha'j, di Bud - - - da di Sa-i Ba -

Percussion: - - - - | maracas 3. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ |

1. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1 2 1 3 | 1 2 - | 1 2 1 $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ | 1 1 - | - 3. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ $\begin{array}{c} \text{f} \\ \text{G} \end{array}$

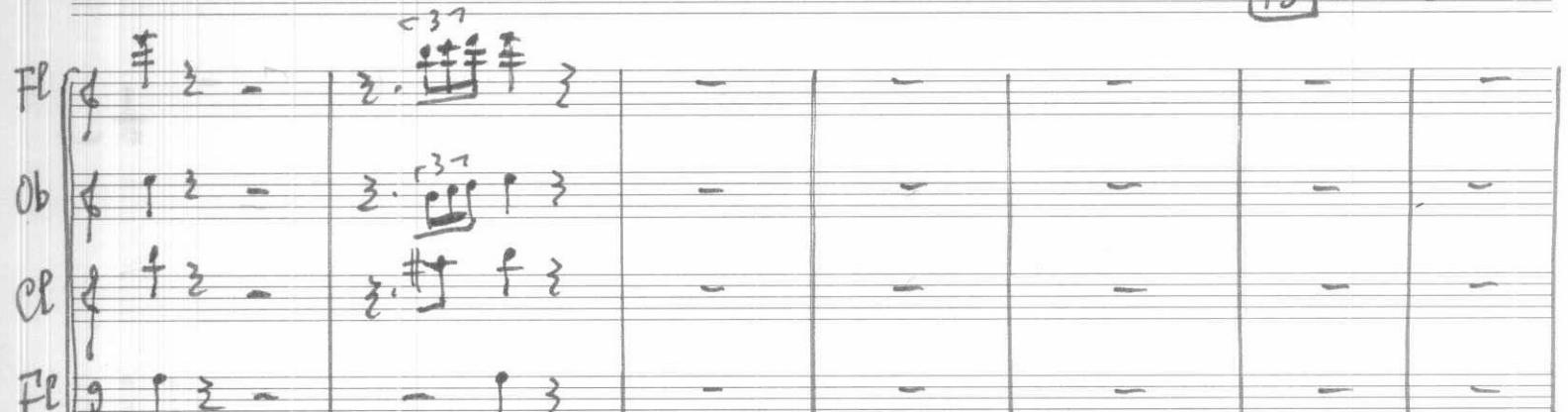
2. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1 2 1 3 | 1 2 - | 1 2 1 3 | 1 1 - | - 3. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ $\begin{array}{c} \text{f} \\ \text{G} \end{array}$

3. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1 2 1 3 | 1 2 - | 1 2 1 3 | 1 1 - | -

4. $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ 1 2 1 3 | 1 2 2 1 | 1 2 1 3 | 1 1 2 1 | $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ $\begin{array}{c} \text{f} \\ \text{G} \end{array}$

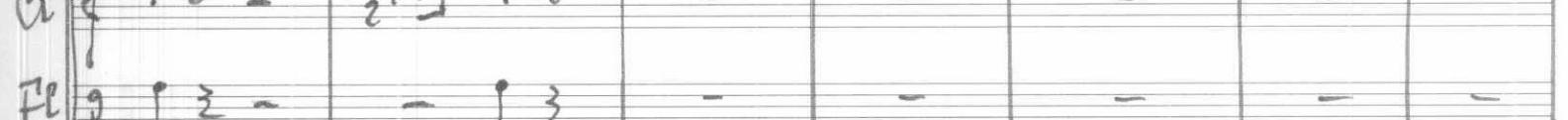
Cello: - - - - | $\begin{array}{c} \text{f} \\ \text{G} \end{array}$ |

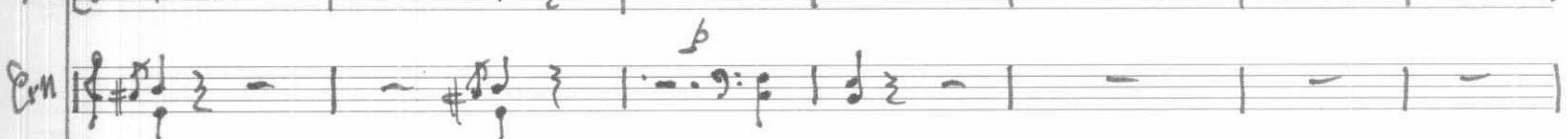
15 Allarg. un po'

Fl 

Ob 

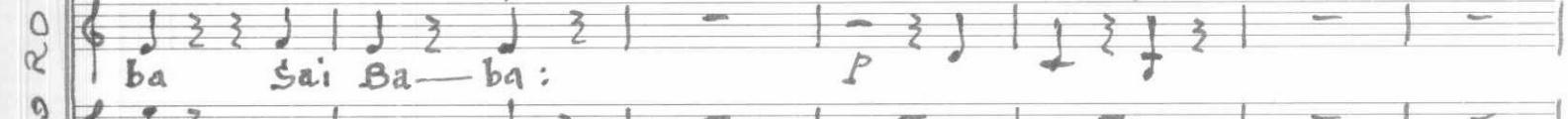
Ct 

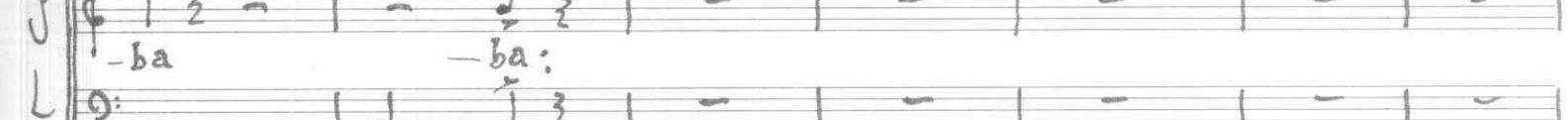
Fl 

Cm 

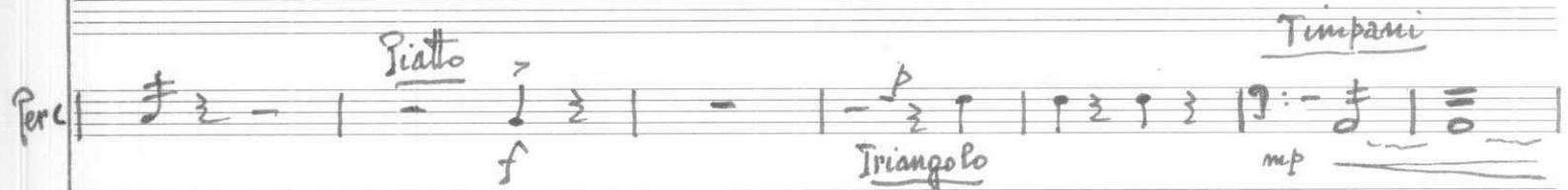
rallent. — Allarg. un po'

Tba 

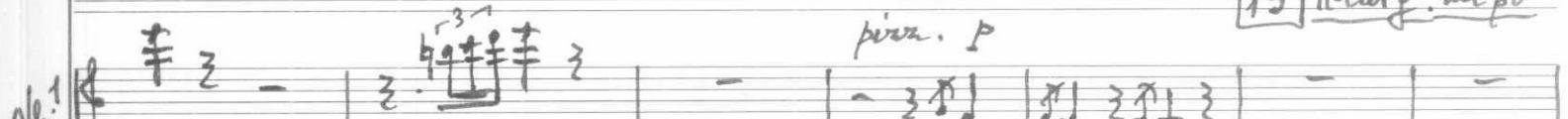
Sai Ba 

-ba 

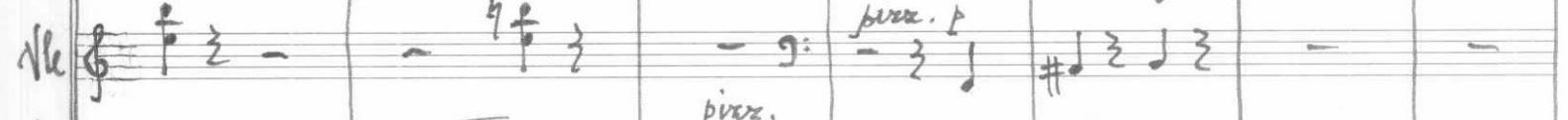
L -ba 

Perc 

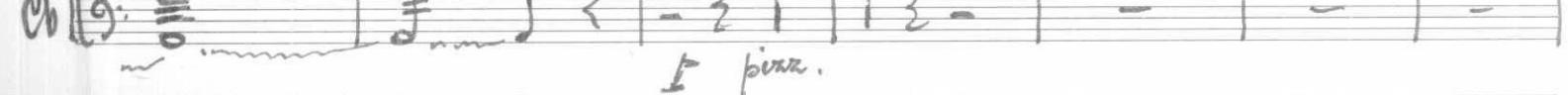
15 Allarg. un po'

Nm 

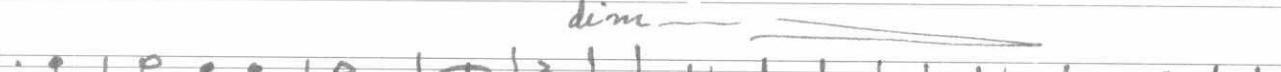
Nm 

Nk 

Nc 

Ch 

Sperc. **f** | **1 =** | **1 =** | **1 d d | J Z - | 3/2 - | 2/2 - | 2 1 1 2 | Triangolo**

f dim.


三

16 Scorrerole ($d = 75 c.$)

Fl
Ob
Cl
Fg *mp*

Cm *mp*

16 Scorrerole ($d = 75 c.$)*mp*

E dore corronoi Bambi - - -

F
D
E
L

Bambi

16

mp

Vn 1
Vn 2
Vcl
Vc
Cb

arco

mp

cresc _____

poco

Pf - *mp* *8a*
 ob - *mp*
 cl - *mp*
 Fg - *mp*

Cbn | *#* *j* *z* *j* *z* | *b* *j* *z* *j* *z* | *j* *z* *j* *z* | *b* *z* *#* *j* *z* | *j* *z* - |

cresc

coro | *che aspetta* — no *i ni-po* — *ti di Mose'* ?
che aspetta — no *i ni-po* — *ti di Mose'* ?
che aspetta — no *i ni-po* — *ti di Mose'* ?
che aspetta — no *i ni-po* — *ti di Mose'* ?

poco

Vln 1 | *f* *T* *z* *r* *Jbb* | *bb* *T* *z* *Jbb* | *Jbb* *T* *z* *Jbb* | *Jbb* *T* *z* *Jbb* |
 Vln 2 | *T* *z* *r* *Jbb* | *bb* *T* *z* *Jbb* | *Jbb* *T* *z* *Jbb* | *Jbb* *T* *z* *Jbb* |
 Vcl | *R:* *T* *z* *r* *Jbb* | *Jbb* *T* *z* *Jbb* | *Jbb* *T* *z* *Jbb* | *Jbb* *T* *z* *Jbb* |
 Vcl | *g* *z* *j* *z* | *b* *d* *z* *j* *z* | *j* *z* *j* *z* | *g* *z* *#* *j* *z* | *j* *z* - |
 Cb | *T* *z* *j* *z* |

Fl
ob
cl
Tb

Gn

Trib

Serc

co-sa predi-cano i de-voti del Cora no ?
 cosa predica-no i de-voti del Cora no ?
 co-sa predi-ca-no i de-voti del Co-ra no ?
 cosa predican o i de-voti del Cora no ?

Vln
2
Vcl
Cl
Cbs

mp

legnetti

mp

mp

17

35

Flute - - - - - - -

Ob - - - - - - -

Ct - - - - - - -

Fg - - - - - - -

Crn | - - - *f* ||#j z j z | - ²⁰ ||#j z | - - - - -

Trb | #j z j z | #j z - | #j z z z | #j z j z | - - - - -

Trbh | - - - - - - -

Perc | - - - - - - -

Flute | - - - - - - -

Flute | - *f* | z#j p p | #j p p - | - - - - -

Soprano | e mamma E be ?

Flute | - - - - - - -

Soprano | e mamma E be ?

Flute | - - - - - - -

Flute | - f | z#j z z z | #j z z z - | - - - - -

Soprano | e mamma E be ?

rallante

Perc | = = = = = = =

p

Flute | - - - - - - -

Flute | - - - - - - -

Flute | - - - - - - -

Flute | - - - - - - -

17

Vcl 1 | - *f* | z#j p p | z#j p p | z#j p p | z#j p p | - *p* - - -

Vcl 2 | - - - - - - -

Vcl 3 | - - - - - - -

Vcl 4 | - - - - - - -

Vcl 5 | - - - - - - -

Pf ff - - - - - - $\text{ff} \quad \text{zz}$ $\text{o} \text{--} \text{o}$

ob f - - - - - - $\text{ff} \quad \text{zz}$ $\text{o} \text{--} \text{o}$

cl f - - - - - - $\text{ff} \quad \text{zz}$ $\text{o} \text{--} \text{o}$

Fg g - - - - - - $\text{ff} \quad \text{zz}$ $\text{o} \text{--} \text{o}$

Cbn f - - - - - - $\text{ff} \quad \text{zz}$ $\text{o} \text{--} \text{o}$

Trib $\text{f} jz$ - - - - - - $\text{ff} \quad \text{zz}$ $\text{o} \text{--} \text{o}$

Tribx g - - - - - - $\text{ff} \quad \text{zz}$ $\text{o} \text{--} \text{o}$

Perc = = = = = $\text{f} \text{ratto}$ $\text{o} \text{--} \text{o}$

i Mor-mo-ni e gli Avven-ti-sti? $\text{ff} \quad \text{pp} \quad \text{o} \text{--} \text{o}$

i Mor-mo-ni e gli Avven-ti-sti? $\# \text{d} \text{d} \quad \text{o} \text{--} \text{o}$

i Mor-mo-ni e gli Avven-ti-sti? $\text{f} \quad \text{pp}$

i Mor-mo-ni e gli Avven-ti-sti? $\text{ff} \quad \text{pp}$

$\text{f} \quad \text{jj} \quad \text{dd} \quad \text{zz} \text{j} \text{b} \text{ff} \quad \text{b} \text{ff} \quad \text{ff} \quad \text{ff} \quad \text{zz} \text{z} \quad \text{zz}$

$\# \text{jj} \quad \text{jj} \quad \text{zz} \text{j} \text{j} \quad \text{j} \text{j} \quad \text{zz} \text{j} \text{j} \quad \# \text{zz} \text{p} \quad \text{zz} \quad \text{zz}$

$\frac{4}{4} \text{j} \text{j} \quad \frac{4}{4} \text{j} \text{j} \quad \text{zz} \text{j} \text{j} \quad \text{b} \text{jj} \quad \text{zz} \text{b} \text{j} \text{j} \quad \text{z} \text{z} \text{p} \quad \text{zz} \quad \text{zz}$

$\text{b} \text{o} \quad \text{o} \text{--} \text{o} \quad \text{o} \quad \text{o} \quad \text{o} \quad \text{z} \text{z} \text{p} \quad \text{ot} \text{--} \text{ot} \quad \text{zz}$

$\text{b} \text{o} \quad \text{o} \text{--} \text{o} \quad \text{o} \quad \text{o} \quad \text{o} \quad \text{z} \text{z} \text{p} \quad \text{ot} \text{--} \text{ot} \quad \text{zz}$

Fl

Ob

Ct

Fg

Cbn

Trb

Tbn

Perc.

Gr.Cassa

- glio qualeim-bro — glio dietro Scientolo-gy? dar-vero

glio qualeim bro — glio dietro Scientolo-gy?

qualeim bro — glio dietro Scientolo-gy? darvero a vre-mo

glio qualeim-bro — glio dietro Scientolo-gy?

Vln 1

Vln 2

Vcl

Vcl

dim.

tratt ~ 18 f Più decisivo - non veloce
1 2 3 4

38

18 Più deciso - non veloce

tratt-~

trutt f
 Un di-o Kitsch da supermerca
 pa-ce
 Un di-o Kitsch da supermerca
 pa-ce
 P con la New-Age ? f Un di-o Kitsch da supermerca

flui
 26
 kle
 7c
 Kb

Fl - | #f z - | z z - | - z. z | bfp fp bp

Ob - | bd z - | j z - | - z. z | bfp fp bp

Ct - | #f z - | j z - | - z. j | bd jj

Fg - | f 2 - | bp z - | - o |

Cm | f f - | - | - | - | - |

Trb | d d - | - | - | - z. j | bd jj

Trbn | - | - | - | - d - |

Perc | g: - | - | - | - timpani | o | = |

mf

- to com-prato con l'insalata | - | - | - | - z. j | bfp fp bp | sca-den-zaimme -

- to | - | - | - | - z. j | bd jj | sca-den-zaimme -

- to | - *mf* - #p | bd jj | 5/5/5/5/5/5/ | - z. j | bfp fp bp | sca-den-zaimme -

- to | - | - | - | - z. j | bfp fp bp | sca-den-zaimme -

- to | - | - | - | - z. j | bfp fp bp | sca-den-zaimme -

mf

Wn | f f z #p | z z - | z z - | - z. j | bfp fp bp

2 | d d - | bd z - | j z - | - z. j | bd jj

Hf | B: p. p - | bd z - | bd z - | - z. j | bfp fp bp

Vc | g p j - | f z - | f z - | - z. j | bfp p

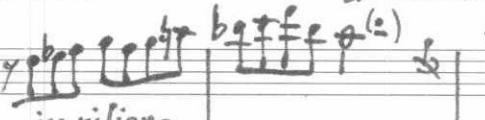
Cb | g p j - | f z - | f z - | - o - |

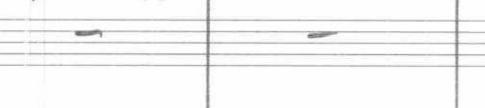
Meno

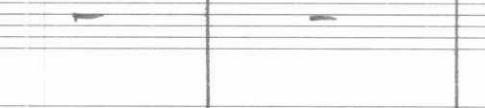
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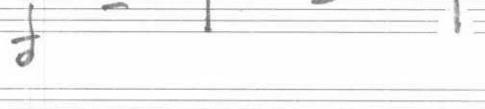
tr —

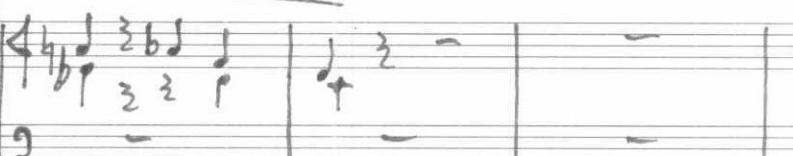
(40)

Pf 

Gb 

Ct 

Fg 

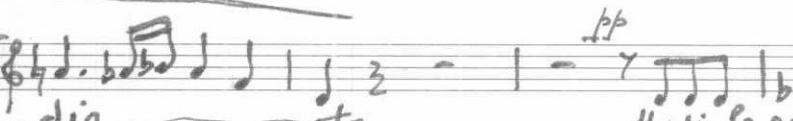
Trb 

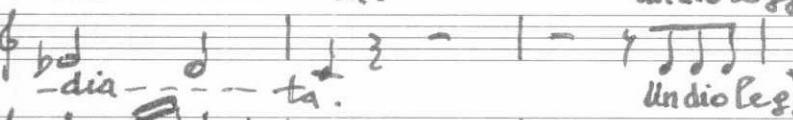
Trbn 

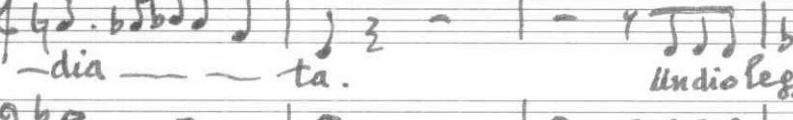
Meno

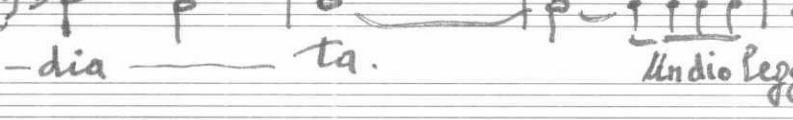
Perc. 

[19]

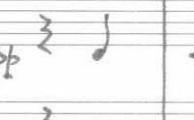


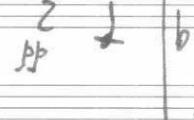






Vn 

2 Vn 

Vcl 

Vc 

Flb 

tr.

Fl (f) **ok.**

Ob - - - **mp**

Cl - - - **mp**

Fg - - - **mp**

Cm - - -

8a

#P P P

P J J

J J

Tib - - -

Trh - - -

Tib - - -

Trh - - -

mp

leg-ge-ro di per-fet-ta di-ge-ri-bi-li-ta'

leg-ge-ro **mp**

ro di per-fet-ta di-ge-ri-bi-li-ta'

ro

mf

mp

8a

mf

Nc - - - : : : :

Cb - - - . . .

Poco f

Flute 1: $\text{F} - \text{A} \text{ F} - \text{B} \text{ F} - \text{C} \text{ F} - \text{D}$

Flute 2: $\text{F} - \text{A} \text{ F} - \text{B} \text{ F} - \text{C} \text{ F} - \text{D}$

Clarinet: $\text{F} - \text{A} \text{ G} \text{ F} - \text{A} \text{ G} \text{ F} - \text{A} \text{ G} \text{ F} - \text{A} \text{ G}$

Tenor: $\text{G} - \text{A} \text{ G} - \text{B} \text{ G} - \text{C} \text{ G} - \text{D}$

Bassoon: $\text{G} - \text{A} \text{ G} - \text{B} \text{ G} - \text{C} \text{ G} - \text{D}$

Violin 1: $\text{F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F}$

Violin 2: $\text{F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F}$

Poco

Tuba: $\text{F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F}$

Trombone: $\text{G} - \text{G} \text{ G} - \text{G} \text{ G} - \text{G} \text{ G} - \text{G}$

f

1. di per-fetta di ge-ri-bili-ta.
2. di per-fetta di ge-ri-bili-ta.
3. di per-fetta di ge-ri-bili-ta.

1. di per-fetta di ge-ri-bili-ta.
2. di per-fetta di ge-ri-bili-ta.
3. di per-fetta di ge-ri-bili-ta.

1. f di per-fetta di ge-ri-bili-ta.
2. f di per-fetta di ge-ri-bili-ta.
3. f di per-fetta di ge-ri-bili-ta.

f

1. $\text{F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F}$

2. $\text{F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F}$

3. $\text{F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F}$

4. $\text{G} - \text{G} \text{ G} - \text{G} \text{ G} - \text{G} \text{ G} - \text{G}$

Bassoon: $\text{F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F} \text{ F} - \text{F}$

[20] Circa d=54, ma più ritmico

mp

Fl

Ob

Cl

Fg

Perc
Pegnetti

maracas

Sei mu-ri crollano e le fe di ca-do-

Sei mu-ri crollano e le fe di ca-do-

Sei mu-ri crollano e le fe di ca-do-

[20]

tutti pizz.

Vcl

Vcl

Vcl

Vcl

Cb

mp tutti pizz.

Pt | Z | Z | Z | Z |

Ob | Z | Z | Z | Z |

Cl | Z | Z | Z | Z |

Fg | 2 1 2 1 2 1 | 1 2 1 2 1 2 | 1 2 1 2 1 | 1 2 1 2 1 |

Perc | Z | Z | Z | Z |

Pt | - | - | - | - |

S | J | Z | J J J | J. | J J J J | J. | J J Z | - | Z J J

R | -no, leideo lo - gi — etiam maz - za - no! | Ne ri -

D | 1 2 3 | J J J | J. | J J | J. | J J | - | Z J J

D | -no, leideo lo - gi — e tiam - maz - za - no! | Ne ri -

L | 1 2 3 | J J J | J. | J J | J. | J J | - | J J

-no, leideo lo - gi — e tiam maz - za - no! | Ne ri -

Vln | 1 2 | Z | F | Z | D | Z | F | Z | D | Z | F | Z | D |

Vln | 2 3 | #P | Z | #D | Z | #P | Z | #D | Z | #P | Z | #D |

Vcl | B | Z | D | Z | D | Z | D | Z | D | Z | D |

Vcl | C | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 |

Vcl | C | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 |

cresc.

Pt | 2 3 2 3 | 2 3 2 3 | - 3 1 | 2 3 2 1

db | 2 3 2 3 | 2 3 2 3 | - 3 1 | 2 3 2 1

Cl | 2 3 2 3 | 2 3 2 3 | - 3 1 | 2 3 2 1

Fg | 2 3 2 3 | 2 3 2 3 | - 3 1 | 2 3 2 1

Cn | - - - - | - - - - | - 2 7 |

Serc | 2 3 2 3 | 2 3 2 3 | - - - - | 2 3 2 3 | *Rallante*

cresc.

- - - - | - 3 b | un tempio ricostru-i to con

- - - - | - 3 b | ricostru-i to con

- - - - | - 3 b | ricostru-i to con

- - - - | - 3 b | ricostru-i to con

cresc.

Vln | 2 3 2 3 | 2 3 2 3 | 2 3 2 3 | 2 3 2 3

2 | 2 3 2 3 | 2 3 2 3 | - 3 1 | 2 3 2 3

Vcl | 2 3 2 3 | 2 3 2 3 | - 3 1 | 2 3 2 3

Vc | 2 3 2 3 | 2 3 2 3 | - 3 1 | 2 3 2 3

Cb | 2 3 2 3 | 2 3 2 3 | - - - - | - 2 3 2 3

arco 5 | 8a | 5 | 8a | 5 |

[21]

Fl
Ob
Cl
Fg
Cn
Per

plastic e ce-men-to.

In gan-ne voli re

plastic e ce-men-to.

In gan-ne voli re

plastic e ce-men-to.

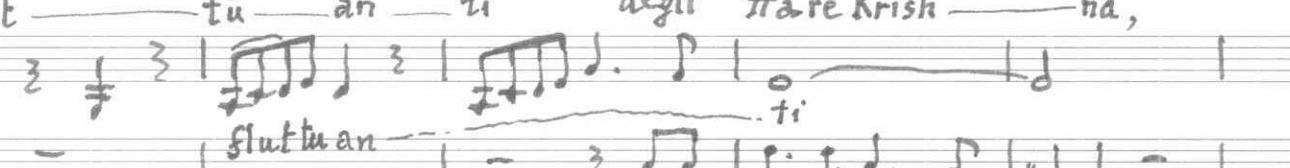
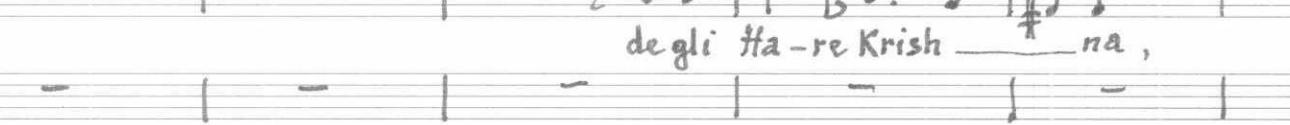
plastic e ce-men-to.

[21]

82

1 Fl
2 Ob
3 Cl
4 Fg
5 Cn
6 Kb

Fl - 
 Ob - 
 Bcl - 
 Perc - 

 flut - 
 R.O.C.G. - 
 9 - 

11

Fl

Ob

Cl

Fg

Cm

Perc

cresc

peperon-ci-nianti-je — Ma — dre.

— ci-nianti-jel-la — de Ma — dre.

peperon-ci-nianti-jel-la — an — de Ma — dre.

della Gran — de Ma — dre.

Fl

Ob

Cl

Fg

mf

Cm

Trb

mf

22 *mf* Con seteira paro de sica

22

49

Thứ 1

10

Conn 18 -

5

四

10

1

5

18

B.C.

38

9

10

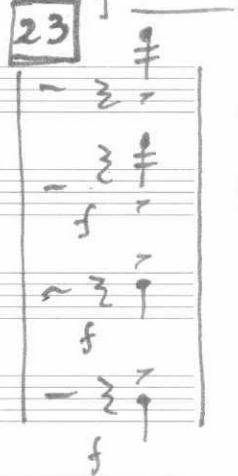
Allegro

19

2

(50)

23 f decisio
ff 



Tratt —

tratt —

CORN

TROMBONE



vi invochiamo!

vi invochiamo!

vi invochiamo!

vi invochiamo!

ff vi invochiamo!

vi invochiamo!

23 Deciso

tratt —

f 



vi invochiamo!

vi invochiamo!

vi invochiamo!

vi invochiamo!

ff vi invochiamo!

vi invochiamo!

Tratt — f >

Fl | ♫ ♫ | #p - | - | - | #p { -
 Ob | ♫ ♫ | bp - | - | - | bp { -
 Cl | ♫ p p | +d - | - | - | #d { -
 Tp | ♫ j p | j - | - | - | j z -
 Cm | ♫ p p | +d - | 3.9. b] | b d bb d f. z | d d - | -

 Trb | ♫ p p | b d p 3. b] | b d bb d f. z | d d - | -
 Trbm | ♫ p f | p - | - | - | -
 Perc. | - | d - | - | - | -
Piatto

di-o Kitsch da supermerca — to com-prato con l'insala-ta
 di-o Kitsch da supermerca — to
 da supermerca — to
 di-o Kitsch da supermerca — to

Vln | ♫ ♫ | #p 3. b] b p z b p f z | ♫ p z #p | p { -
 2 | ♫ p p | #p 3. b] b d z b d p. z | d d - | b d { -
 Vcl | b p p | b d 3. b] b d z b d d z | p p - | b d { -
 Vcl | ♫ p f | bp 3. b] bp z bp f. b | p d - | p { -
 Cb | ♫ p f | bp 3. b] bp z bp f z | p d - | p { -

24

f

Fp | { z - | - z f | b p. g 4 p. # b | p. r | # p # d
 Ob | { z - | - z f | b p. g 4 p. # b | { T p | # T p | + T p |
 Cl | { z - | - z f | b p. g 4 p. # b | { T p | # T p | + T p |
 Fg | { b p. z - | - z f | b p. g 4 p. # b | p. r | # d # d
 Cm | { - | - z f | b d. g 4 d. # f | d. d | + d g: # p
 a2

Tb | { - | - z f | b p. g 4 p. # b | p. r | # p # d
 Trb | { - | - z f | b p. g 4 p. # b | p. r | # d z -
 Perc | { - | G.Cassa | = f | ~ T p | T p | f | f | f | f |
 24

f
 P | { - z f | b p. g 4 p. # b | p. r | # p # d
 Un di-o da get-ta - - -
 E | { - z f | b d. g 4 d. # f | d. d | # d # d
 Un di-o da get-ta - - -
 S | { b d d d d d d d | r r z g | b p. g 4 p. # b | p. r | # p # d
 cinque latte di loca Cola. Un di-o da get ta - - -
 L | { - z f | b p. g 4 p. # b | p. r | # d # d
 f Un di-o da petta - - -

f
 1 Ph | { z - | - z f | b p. g 4 p. # b | { T p | # T p | + T p |
 2 G | { z - | - z f | b p. g 4 p. # b | { T p | # T p | + T p |
 Vle | { b d z - | - z f | b p. g 4 p. # b | p. r | # p # d
 Vc | { z - | - z f | b p. g 4 p. # b | p. r | # d # d
 Vb | { z - | - z f | b p. g 4 p. # b | p. r | # d # d
 U

tratten. — Allarg. molto

(53)

Fl 40 | d #d | #o | ↗ z - | - | - | - |

Ob 65 | 65 65 65 65 | #d z 65 65 | #o | ↗ z - | - | - |

Ct 65 | 65 65 65 65 | + 65 65 65 | #d z - | - | - |

Tp 65 | ↗ b o | d #d | 7 65 65 65 65 | #o | ↗ z - | - |

Cm 9:40 | ↗ 9:40 | ↗ z | - | - | - | - | - |

tratt.

Trb 4 | ↗ z - | - | - | - | - | - |

Trbn 9 | - | - | - | - | - | - |

Perc | ♫ ♫ | ♫ ♫ | 1 ♫ ♫ | 1 2 2 7 | 1 1 1 - | - | - |

Allarg. molto

640 | ↗ o | #o | #o re | ↗ z - | - | - |

640 | ↗ o #o | #o re | ↗ z - | - | - |

640 | ↗ o | #o | #o re | ↗ z p | - | - |

9 40 | ↗ o | #o | #o re | ↗ z b d | ↗ qd. b d | g |
da get ta - | - |

tratt. —

mf #o | ↗ z | pizz. 5 | ↗ z |

mf ↗ z | ↗ z | ↗ z | ↗ z |

tratt. —

mf ↗ z | ↗ z | ↗ z | ↗ z |

tratt. —

mf ↗ z | ↗ z | ↗ z | ↗ z |

tratt. —

mf ↗ z | ↗ z | ↗ z | ↗ z |

tratt. —

mf ↗ z | ↗ z | ↗ z | ↗ z |

1 CORO

2 re

dim > div. ff ten-arm. ten-arm.

Vcl. 1 2 div. ff ten-arm. ten-arm.

Vcl. 2

Nc

Eb

25 Largo, ingannevolmente dolce ($\text{d} = 42 \text{ c.}$)

Fl

Ob

Ct

SOPRANI

CONTRALTI

1 CORO

Fg

Pf 8a

Ob
Cl

-CORO-

f #↓ ↓ z ! - | z z z z la faccia sanguin -

f #↓ ↓ z | - | z z z z la faccia sanguin -

Fg 9 #↑ ↗ z | - | z z z z

8a

Pf

ob
Cl

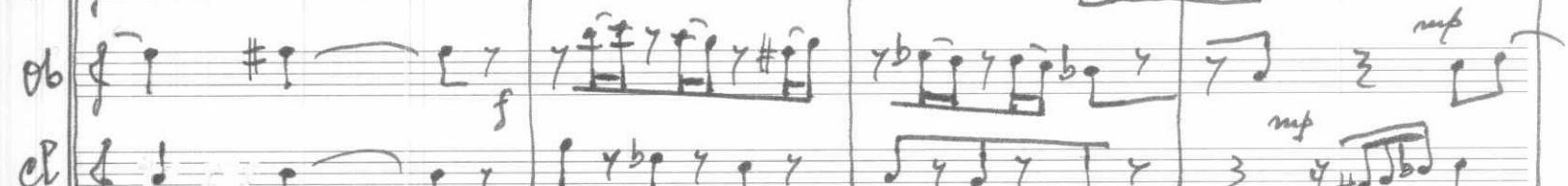
-CORO-

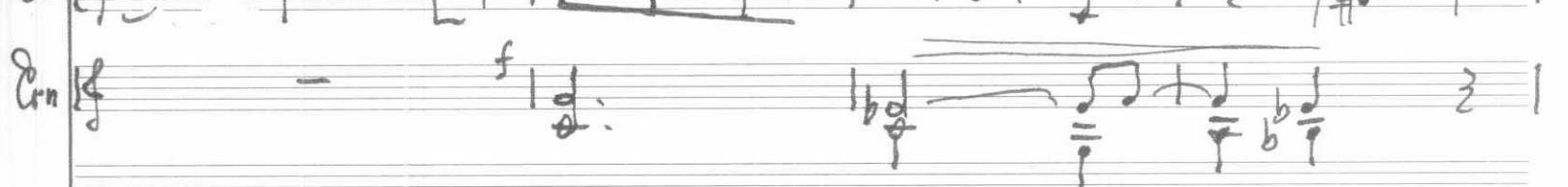
nos del Crocifis - so che a vera dar deggiato per dician - no ve se -

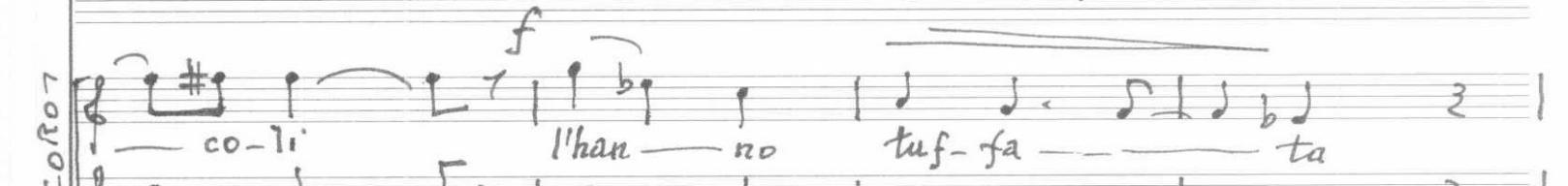
5 5 cresc - 5 5 cresc - 5 5 cresc -

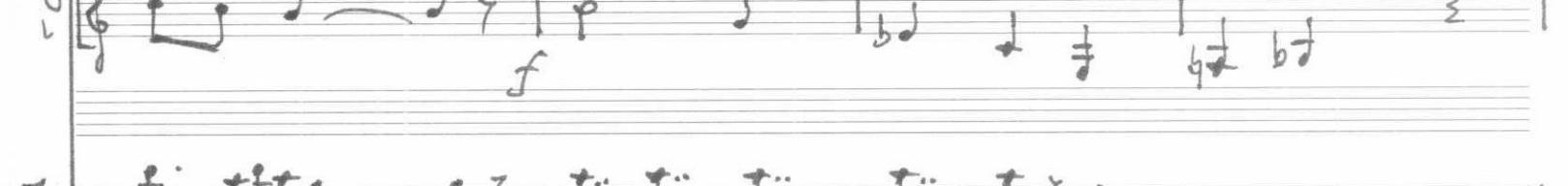
Fg 9 ↗ z z z z z z z z

26

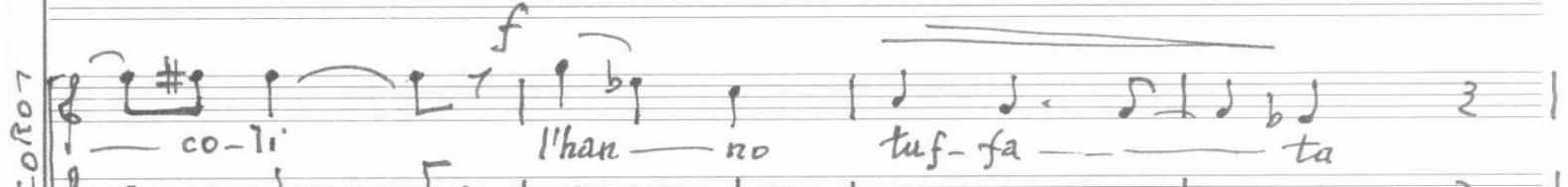
Pf | f  f | f 

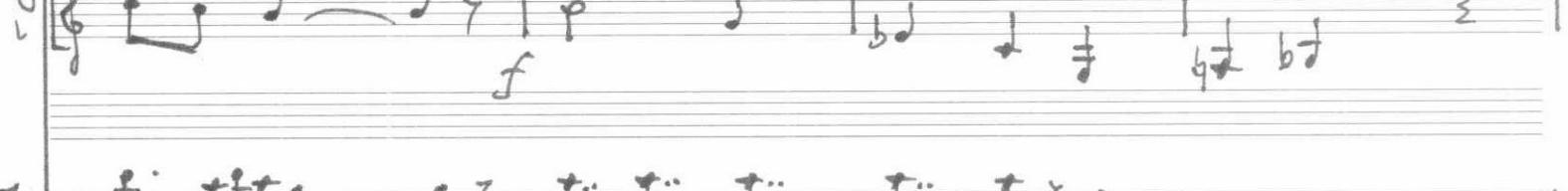
Ob | 

Cd | 

Cm | - f | 

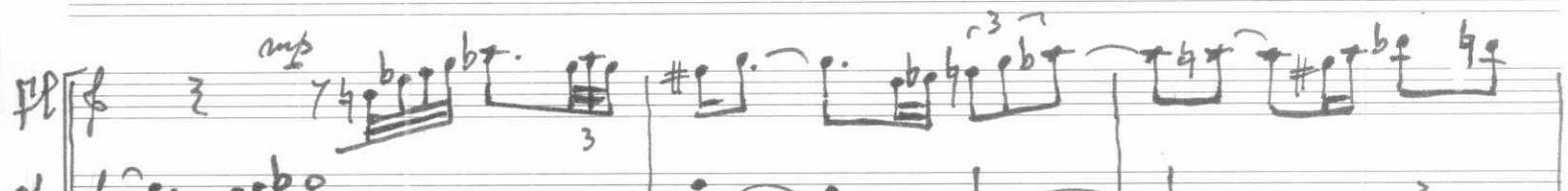
56

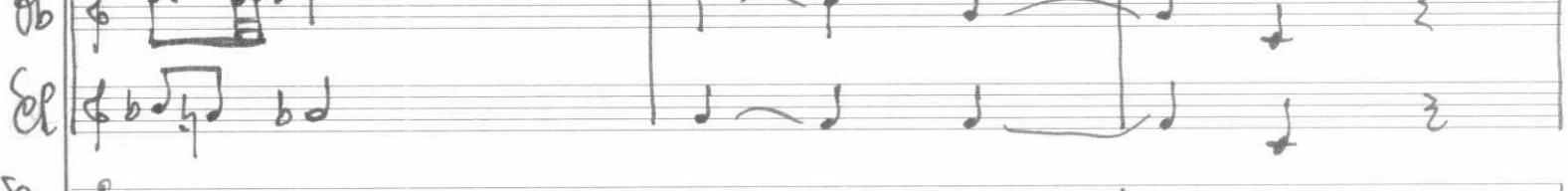
RCOROT | 
co-li han no tu-f-fa ta

f | 

Fg | 

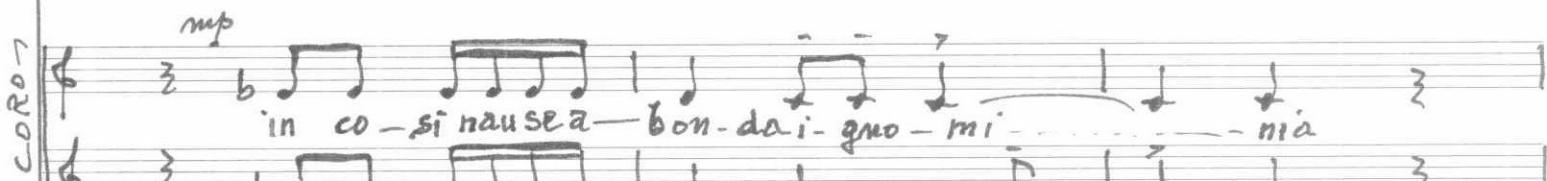
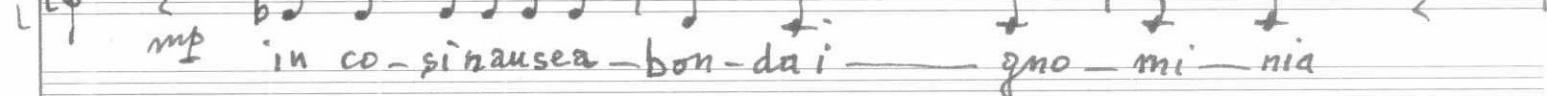
=

Pf | 

Ob | 

Cd | 

Cm | - - - - -

RCOROT | 
in co-si-nausea bon-dai-gno-mia


Fg | 

Fl 3 3 | $\frac{2}{4}$ - - -
 Ob - $\frac{2}{4}$ - -
 Cl - $\frac{2}{4}$ - -
 Cm $\frac{1}{2}$ 3 3 $b\frac{1}{4}$ | $1\frac{2}{4} b\frac{1}{4}$ 3 $b\frac{1}{4}$ 3 | $b\frac{1}{4}$ 3 | $\frac{1}{2}$ 3
Cord p \sim 3 \sim 5 \sim che le anime più fan — gose si spa ventano al suo contatto e sono for-
 Fg - $1\frac{2}{4}$ 3 $b\frac{1}{4}$ 3 $b\frac{1}{4}$ 3
 =
 Fl ~ | f \sim 7 \sim 8 \sim | \sim 7 \sim 8 \sim | \sim 7 \sim 8 \sim | $p^{(+)}$ $\# \downarrow$
 Ob - | \sim 7 \sim 8 \sim | \sim 7 \sim 8 \sim | $p^{(+)}$ $\# \downarrow$
 Cl - | \sim 7 \sim 8 \sim | \sim 7 \sim 8 \sim | $b\frac{1}{2} p^{(+)}$ $\# \downarrow$
 Cm $b\frac{1}{2} f$ 3 $b\frac{1}{2} f$ 3 f 3 f 3 | \sim 7 \sim 8 \sim | \sim 7 \sim 8 \sim | d
Cord f - zate a torcerne lo squar-do ur lan | f - \sim 7 \sim 8 \sim | \sim 7 \sim 8 \sim | $b\frac{1}{2} o$
 Fg $b\frac{1}{2} d$ 3 $b\frac{1}{2} d$ 3 | \sim 7 \sim 8 \sim | \sim 7 \sim 8 \sim | $b\frac{1}{2} o$

8a —

27

Fl
Ob
Cl
Cbn

rcord

do

Eil Padre di - nà alle a nime do - ten ti

Fg

=

Fl
Ob
Cl
Cbn

rcord

mf

"Se a vete bi - so-gno di mio fi - glio, cer - ca - te tonel -

Fg

Fl | L 7 3 3 | - | - | - |
 Ob | G 3 3 3 | - | - | - |
 Cl | G 3 3 3 | dim - | - | - |
 Cbn | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Fg | - | - | - | - |

 Fl | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Ob | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Cl | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Cbn | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Fg | - | - | - | - |

 Fl | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Ob | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Cl | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Cbn | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Fg | - | - | - | - |

Fl | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Ob | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Cl | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Cbn | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Fg | - | - | - | - |

 Fl | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Ob | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Cl | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Cbn | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Fg | - | - | - | - |

 Fl | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Ob | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Cl | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Cbn | G 3 3 3 | L 7 3 3 | 1 3 3 3 | 3 |
 Fg | - | - | - | - |

8a

29 (60)

Ht | L' 7 2 [trill] | L' - | - | 2, 7 5 5 |

ob | L' 7 2 [trill] | 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 |

cl | L' 7 2 [trill] | f 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 |

Cbn | 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | 7 7 7 7 7 7 | 7 7 7 7 7 7 |

Cbn | 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | 7 7 7 7 7 7 | 7 7 7 7 7 7 |

20

21

f 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | 7 7 7 7 7 7 | 7 7 7 7 7 7 |

fi-ci

f 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | 7 7 7 7 7 7 | 7 7 7 7 7 7 |

Io stessso

Ht | 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | 7 7 7 7 7 7 |

=

Ht | 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | - | - |

ob | 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | mp | 7 7 7 7 7 7 |

cl | 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | mp | 7 7 7 7 7 7 |

Cbn | 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | mp | 7 7 7 7 7 7 |

Cbn | 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | mp | 7 7 7 7 7 7 |

200001

oggi non potre-i più rico-no — scer-to

3 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 |

Fg | 7 7 7 7 7 7 | 7 7 7 7 7 7 | - | - | - |

(61)

Fl
ob
cl
Cbn

Coro

Fg

30 Eupamente

Fl
Ob
Cl
Cbn

Coro

Fg

Fl - | - *mp* | *z* *zz* | *4* *3* *b* *cresc.* | *mf*

Ob *d* *z* | - *mp* | *z* *zz* | *4* - *b* *z*

Ct *d* *z* | *z* *y* *b* *b* | *7* *bb* *b* | *4* *3* *b* *z*

Cm *b* *b* *d* *z* | - | - | *mf* *b* *b* *z*

Fg *b* *b* *b* | *f* *mp* | *f* | *f* | *f* | *f*

f *cresc.*

Fl *3* *p* | *b* *b* | *zz* *bb* | *zz* *zz* | *ff* *z* *#*

Ob *3* | *b* *b* | *zz* *zz* | *#* *zz* | *b* *#*

Ct *3* *p* | *b* *b* | *zz* *bb* | *zz* *zz* | *b* *#*

Cm *1* *4* *d* | *b* *b* | *zz* *bb* | *zz* *zz* | *ff* *z* *#*

2 *9* *3* | *zz* *zz* | *zz* *zz* | *zz* *zz* | *zz* *zz*

Fg *3* *d* | *f* | *f* | *f* | *f* | *f*

dim.

Fl *z* *z* | *z* | *z* | - | -

Ob *z* *z* | - | *z* | *zz* | *zz*

Ct *z* *z* | *z* | *z* | *zz* | *zz*

Cm *1* *4* *-* | *z* | - | *z* | *zz* | *zz* | *z*

2 *9* *-* | - | - | *z* | *zz* | *zz*

Fg *-* | *z* | *z* | *z* | *mp* | *b* | *b* | *z*

31

(63)

F^p - - - | - - - | - - - | f f f E 7
 Ob - - - | - - - | - - - | z f # F - C 7
 Cl ^{mp} b7 | F# G# A# B# C# D# E# | F# G# A# B# C# D# E# | F# G# A# B# C# D# E# | L 7 F# E 7
 Cbn - - - | - - - | - - - | z b d ~ d 7
 Fg ^{mp} 19 z F# G# A# B# C# D# E# | b d ~ d b d ~ d | b d ~ d b d ~ d | z f r ~ c 7 |

F^f # - - | # - - - | # - - - | tratt. -
 Ob z L 7 z | z # i z | - b i z | dim. - # 6 - |
 Cl # - - z | z - - z | - - - z | - - - z |
 Cbn z L 7 z | z i z | - - - | - - - |
 Fg z L 7 z | z # i z | - - - | - - - |

F^f - - - | - - - | - - - | - - - | - - - |
 Ob - - - | - - - | - - - | - - - | - - - |
 Cl 2: # G# B# D# G# B# D# |
 Cbn P. z | P. - | P. - | P. - | P. - |
 Fg 19 b d z | d. - | d. - | d. - | d. - |

ORA DEL VESPRO NEL CASTELLO DI CORBENYE

64

[32] Tranquillo e fiabesco ($\text{f} = 55 \text{ c.}$)

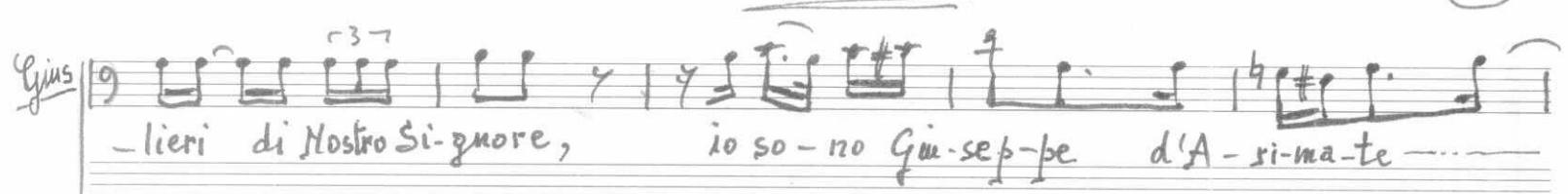
VOCE REC.

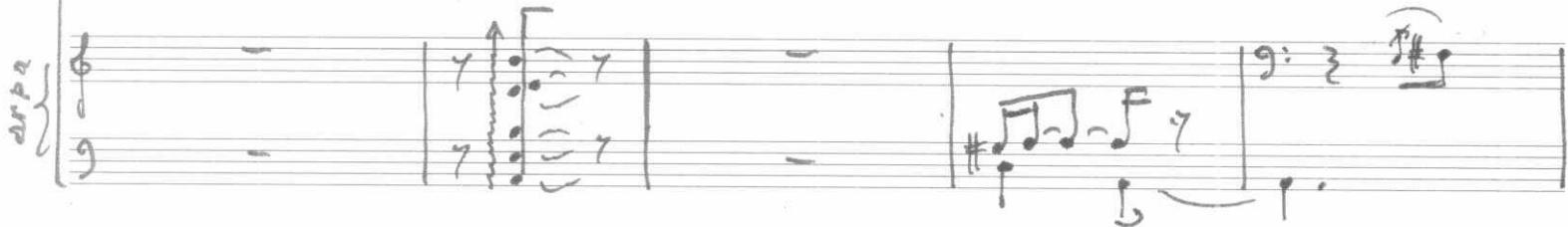
Tutti credettero di vedere descendere dal cielo un uomo
vestito come un vescovo con il pastorale in mano e la
mitria in testa .

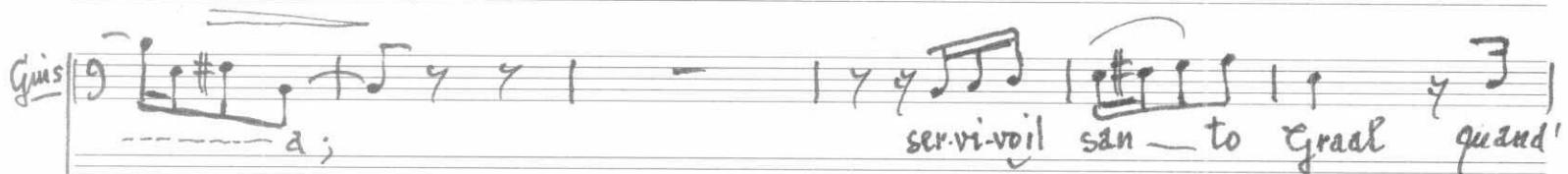
I quattro angeli che reggevano lo splendido
seggio sul quale era seduto , lo deposero
vicino alla tavola dove stava il Santo
Graal.

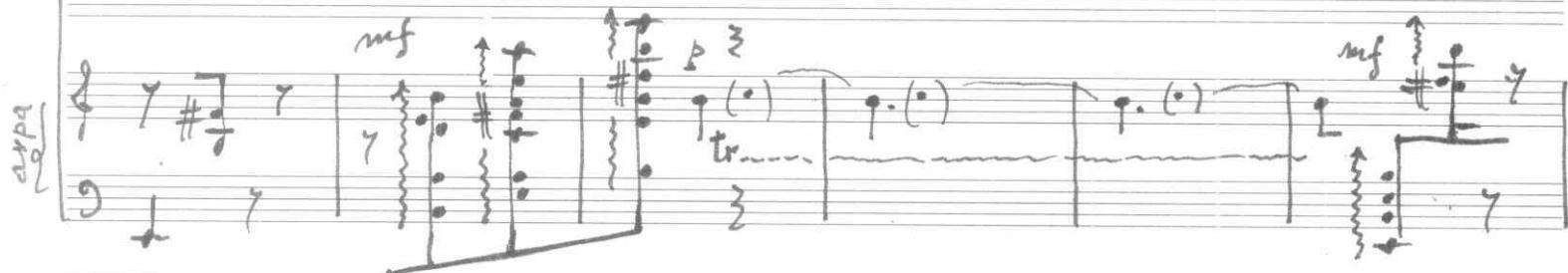
[33] Teratico ($\text{f} = 60$)

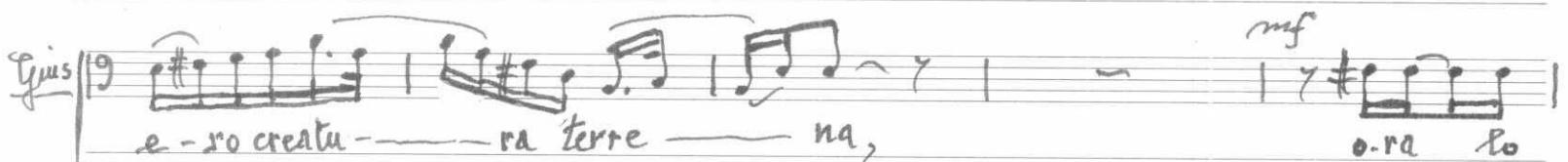
GIUSEPPE D'ARIMATEA

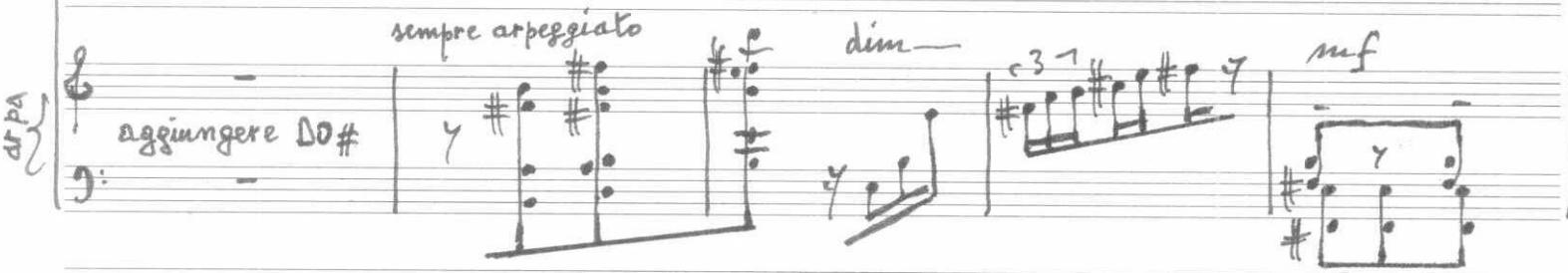
Gius | 9  -lieri di Nostro Si-gnore, io so-no Gu-sep-pe d'A-si-ma-te ---

arpa | 

Gius | 9  ----- a; servi-voli san-to Graal quaud'

arpa | 

Gius | 9  e-ro crea-tu-ra terre na, o-ra ro

arpa | 

Gius. | 9:  servo in spi-ri-to.

arpa | 

34 discorsivo nondisturbare la recitazione

(66)

arpa { **f** togliere FA# SOL# DO# mettere MIb

Poi Giuseppe prese dal Santo Graal un'ostia e quando la elevò

una figura di fanciullo dal viso rosso
e acceso come di fuoco scese dal cielo
ed entrò nell'ostia,

e tutti coloro che erano nella
sala videro distintamente che
il pane prendeva forma di un
uomo di carne.

Giuseppe lo tenne sollevato
per un istante, poi lo rimi-
se nel sacro vaso .

35 Solenne e commosso ($\delta = 55\text{ c.}$)

67

A handwritten musical score for string quartet. The score consists of two systems of music. The first system starts with a dynamic marking of f (fortissimo) and includes a tempo marking of P (poco animato). The second system begins with a dynamic marking of cresc (crescendo), indicated by a wavy line above the staff.

36 In disteso

f

36 Qui disteso

Fl
Bass
Trom
Cello
Double Bass

Soprano
Alto

graal, se-de-te vi a

togliere Mib mettere FA# e DO#

Gius. | 9 # cresc
questa men-sa e sare — te nu-tri-ti dalla mano stes-sa del

cresc

Gius. | 9 3 #
vo — stro Sol — va-to — re

Phon. | 2 8 mf

Gius. | 2 8
con il mi-glio-re ci-bo il mi-glio-re ci-bo

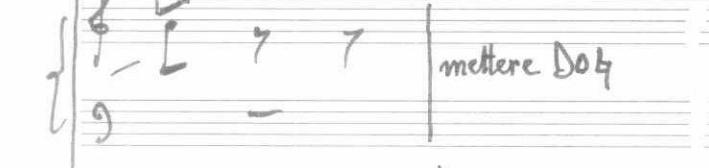
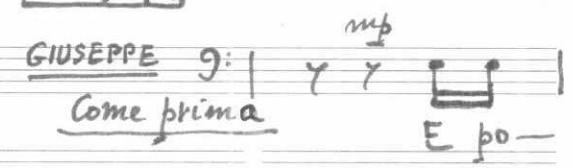
Gius. | 2 8 Uno 3 8 dim

che mai sia sta-to assag-giato da un ca-va-lie-re.

diss.

3X discorsivo

Vcllo 16 | $\sim 3 \sim$ mp | 

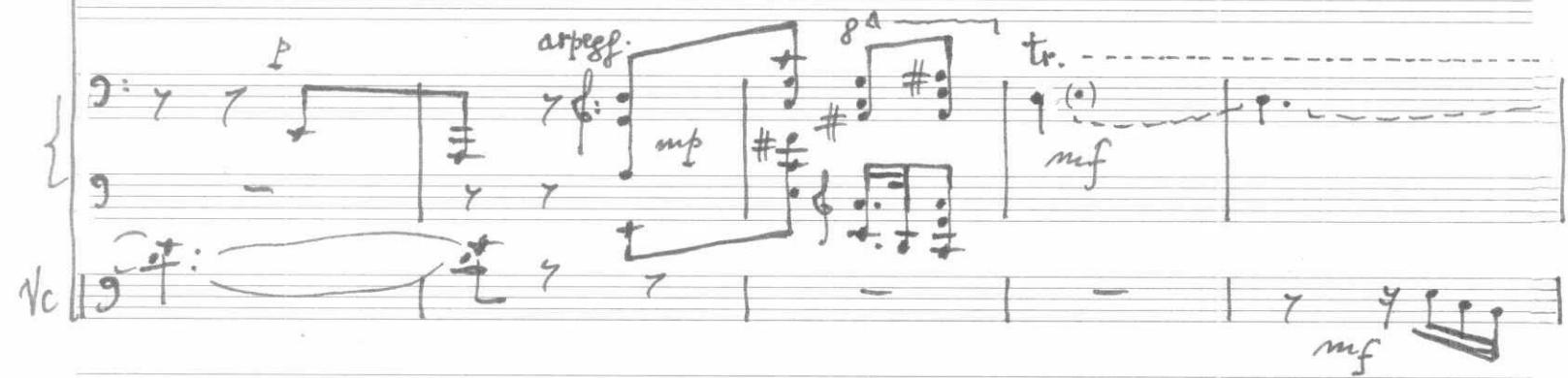
Vcllo 16 |  | GIUSEPPE 9: | 

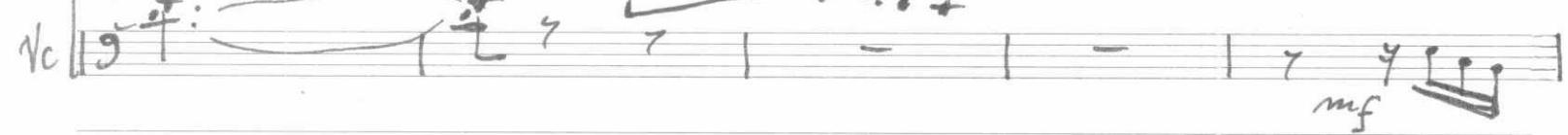
Vcllo 16 | 

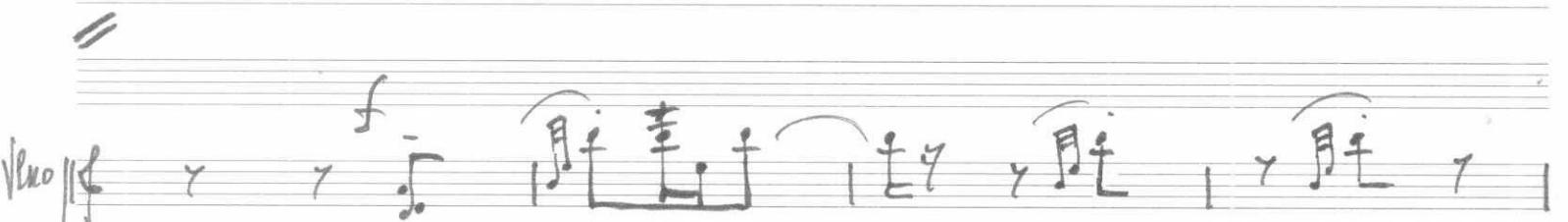
Vcllo 16 | 

Gius 19 | 

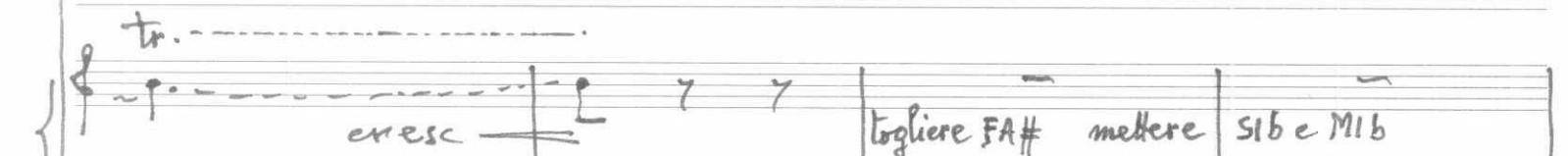
Gius 19 | 

Gius 19 | 

Gius 19 | 

Vcllo 16 | 

Gius 19 | 

Gius 19 | 

Gius 19 | 

Vcllo 16 | 

[38] Audace ($\text{d} = 76 \text{ c.}$)

(70)

Vcl
Vcl

Vcl
Vcl

Vcl
Vcl

Vcl
Vcl

Vcl
Vcl

dim.
VOCE REC.

Dal Santo Graal si vide
allora uscire un uomo
con i piedi, le mani
e il corpo
sanguinanti, il quale
disse loro :

[39] Divinitus ($\text{d} = 53 \text{ c.}$)

IL SALVATORE Miei cava-lie-ri, miei servi-to-ri, miei be-a-li fi-gli, voi

Salv.

Salv.

(74)

Salv. || 16 2 8 che da mor-ta - li 1 8 siete 1 2 7 b 1 3 8 diventati crea-ture cresc spiritu-

=

Salv. || 8 - a - li 7 9 1 b che a - ve te cer ca to tan - to

=

Salv. || ch' non posso più na scon - der - mi ai vo - stri oc - chi, dim - tratt -

[40]

Vlno. || - mf 1 2 8 1 - | 1 2 8 1 2 | 1 2 8 1 2 | 1 2 8 1 2 | 1 3 8

Salv. || 2 7 1 2 8 1 7 1 7 1 7 1 7 1 7 1 7 1 7 1 7 1 7 1 3 8
con - viene che ve - diate una par - te dei miei mi -

mettere M16

=

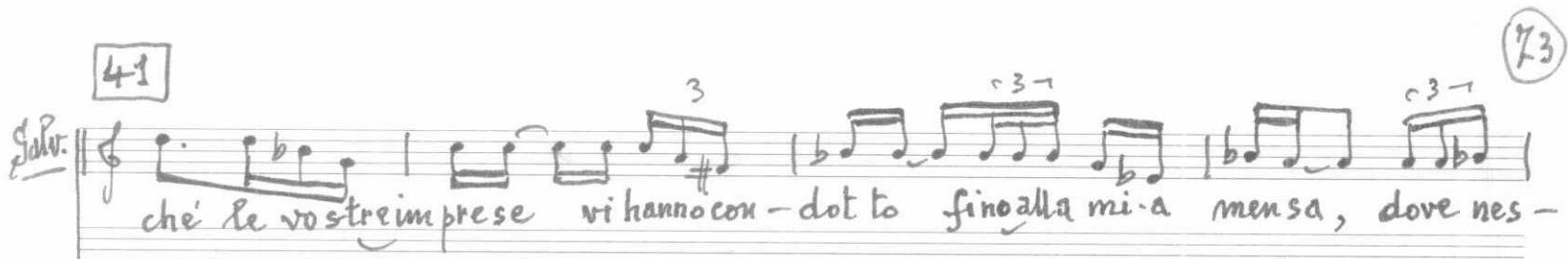
Vcl. || 1 9 2 3 1 2 8 1 3 1 2 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 8
mf

72

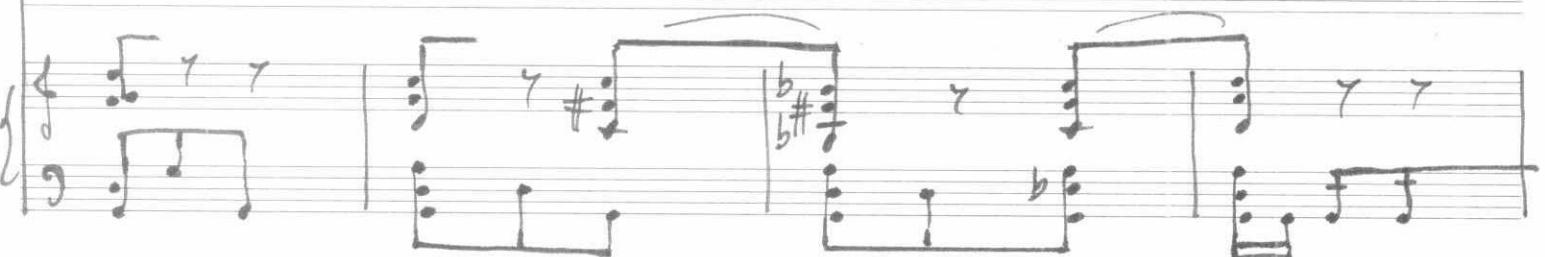
A handwritten musical score for 'Vc' (Violin). The score consists of two systems of music. The top system starts with a treble clef, a common time signature, and a key signature of one sharp. It contains four measures: measure 1 has a 3/8 time signature with eighth-note patterns; measure 2 has a 4/8 time signature with eighth-note patterns; measure 3 has a 3/8 time signature with eighth-note patterns; and measure 4 has a 4/8 time signature with eighth-note patterns. The bottom system starts with a bass clef, a common time signature, and a key signature of one sharp. It contains four measures: measure 1 has a 3/8 time signature with eighth-note patterns; measure 2 has a 4/8 time signature with eighth-note patterns; measure 3 has a 3/8 time signature with eighth-note patterns; and measure 4 has a 4/8 time signature with eighth-note patterns.

A handwritten musical score for voice and piano. The vocal line starts with a melodic line in G major (indicated by a 'G' with a circle) followed by a section in B-flat major (indicated by a 'B-flat' with a circle). The piano accompaniment consists of chords and bass notes. A dynamic instruction 'pp' (pianissimo) is written above the piano staff. A rehearsal mark '1c' is placed below the vocal line. The score concludes with a section starting with 'rimettere M1b' (return to measure 1b).

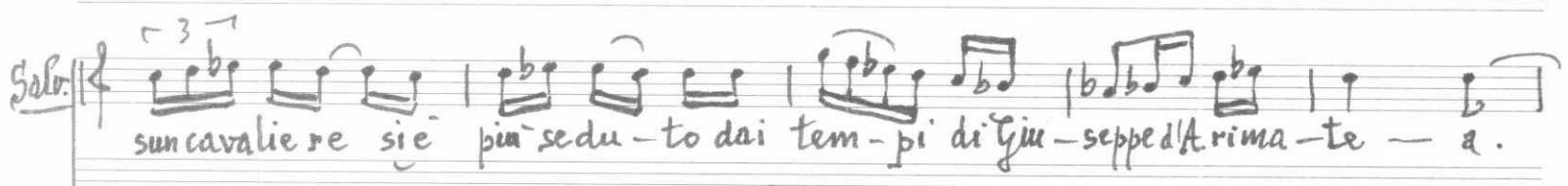
41

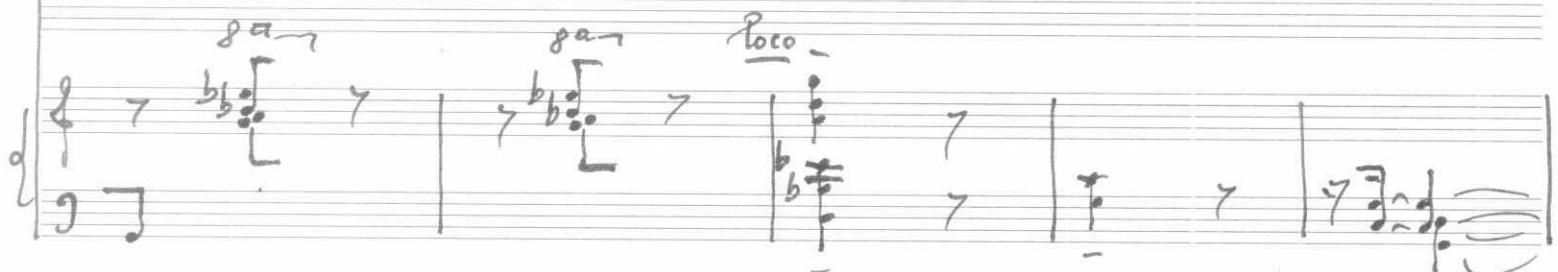
Sopr. |  che le vostre imprese vi hanno con-dot-to fino alla mia mensa, dove nes-

73



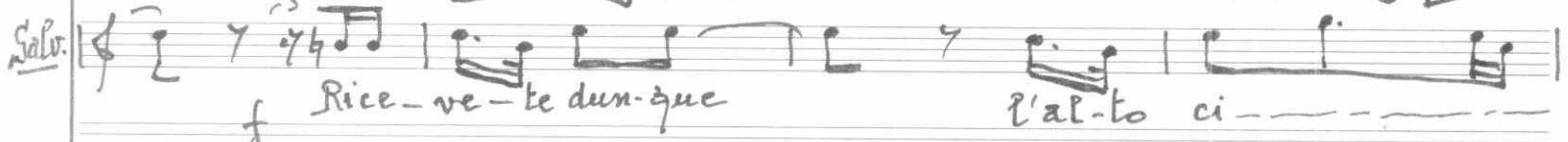
=

Sopr. |  sun cavaliere sie' più sedu-to dai tem-pi di giu-sepped'Arima-te - a.



42 senza rallentare, anzi con slancio

Vcl | 

Sopr. | 





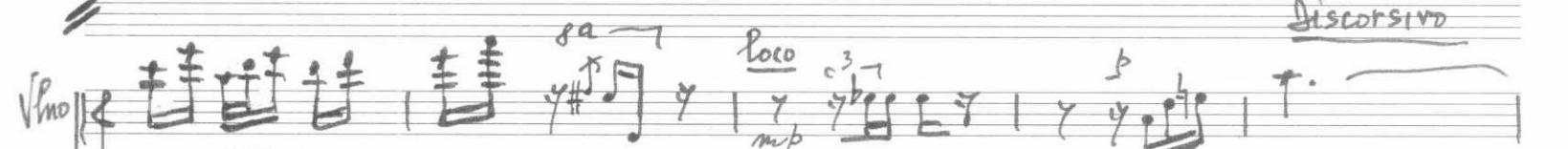
togliere Sib e Mib
mettere F#A#

Hmo | 

Salv. | 

Vc | 

discorsivo

Hmo | 

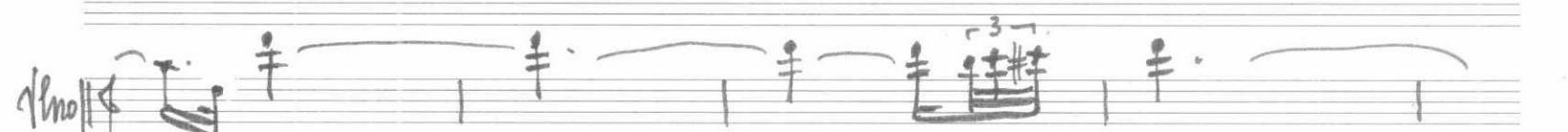
Salv. | 

Vc | 

VOCE REC.

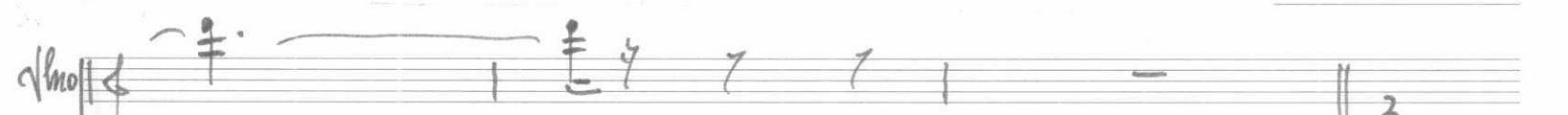
I cavalieri si inginoccharono
e accolsero gioiosamente il
loro Salvatore,

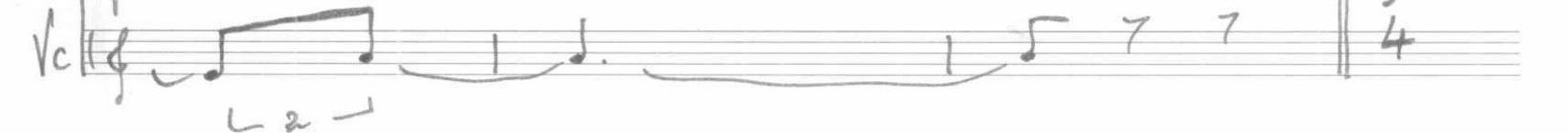
l'alto cibo, così mer-
avigliosamente dolce

Hmo | 

Vc | 

che pensarono di avere in corpo tutte le soavità del mondo.

Hmo | 

Vc | 

43] Con improvvisa violenza ($\text{d}=85 \text{ c.}$)

(75)

Fl $\frac{2}{4}$ - - | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\sharp \text{f}$ $\text{f} \text{f}$ | - $\sharp \text{f}$ - | - $b \text{f}$

Ob $\frac{2}{4}$ - ff sf | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ z z | - j - | - bp

Cp $\frac{2}{4}$ - ff sf | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ z z | - f - | - bp

Fp $\frac{2}{4}$ - ff sf | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ z z | - $\sharp \text{f}$ - | - hp

Cmn $\frac{6}{4}$ $\text{b} \text{oo}$. $\text{bb} \text{d}$: | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\text{b} \text{b} \text{d} \text{b} \text{b} \text{d}$ | - $\sharp \text{d}$ - | - $\text{b} \text{d}$

Trb $\frac{6}{4}$ $\text{f} \text{d} \text{o}$. $\text{b} \text{b} \text{p}$: | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\text{b} \text{b} \text{p}$ | - $\sharp \text{p}$ - | - $\text{b} \text{b} \text{p}$

Trbn $\frac{9}{4}$ $\text{f} \text{f}$ | $\begin{smallmatrix} \text{p} & \text{p} \\ \text{sf} & \text{sf} \end{smallmatrix}$ | - $\sharp \text{p}$ - | - hp

Perc $\frac{3}{4}$ d . | d . | - d d | - | - | -

$\frac{3}{4}$ Piatto | - | - | - | - | -

$\frac{4}{4}$ ff | - | - | - | - | -

Coro | - | - | - f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | f | f

Ma quandoverra' il Figlio dell'uomo - mo,

Coro | - | - | - f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | f | f

Ma quandoverra' il Figlio dell'uomo - mo,

Coro | - | - | - f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | f | f

Ma quandoverra' il Figlio dell'uomo - mo,

Coro | - | - | - f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ | f | f

Ma quandoverra' il Figlio dell'uomo - mo,

43] Agitandosi ($\text{d}=85 \text{ c.}$)

Vcl $\frac{2}{4}$ - - f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\sharp \text{f}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\text{b} \text{f}$

Vcl $\frac{2}{4}$ - - f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\sharp \text{f}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\text{b} \text{f}$

Vcl $\frac{2}{4}$ - - f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\sharp \text{f}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\text{b} \text{f}$

Vcl $\frac{2}{4}$ p | $\begin{smallmatrix} \text{p} & \text{p} \\ \text{sf} & \text{sf} \end{smallmatrix}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\sharp \text{f}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\text{b} \text{f}$

Cb $\frac{2}{4}$ p | $\begin{smallmatrix} \text{p} & \text{p} \\ \text{sf} & \text{sf} \end{smallmatrix}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ f | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\sharp \text{f}$ | $\begin{smallmatrix} \text{z} & \text{z} \\ \text{z} & \end{smallmatrix}$ $\text{b} \text{f}$

Flp | z b | z b | z b | z b
 Ob | z b | z b | z b | z b
 Cl | z b | z b | z b | z b
 Kb | z b | z b | z b | z b

Cbn | 1 f z z | z b z b | z b z b | z b z b | z b z b
 2 g z z | b z b z b | b z b z b | b z b z b | b z b z b
 Trb | f z z | - | - | - |
 Tbn | g z z | - | - | - |

trovera' anco-ra fe de sulla ter- ra sul-la
 trove-ra' an-co-ra fe-de sulla ter-ra sulla
 trovera' anco-ra fe de sulla ter- ra sul-la
 trove ra' an co- ra fe de sulla terra sulla

Vln | z b | z b | z b | z b
 2 | z b | z b | z b | z b
 Vcl | z b | z b | z b | z b
 Nc | z b | z b | z b | z b
 Cb | z z | - | - | - |

Fl
Ob
Cl
Hn

1 Crn
2 Crn

Tbn

Perc

Gr.Cassa

1 Coro
2 Coro

L

ter - ra ? trove - ra' an - co - ra fe

1 Pfm
2 Pfm

Hn

Hc

Ob

Meno, ricomponendosi

Horn | ♫ #F. ♪ | 4 L Y Z - | - | - | -

Ob. | ♫ #F. #G. J. | 4 G Y Z - | - | - | -

C. | ♫ #F. ♪ | 4 L Y Z - | - | - | -

F. | ♫ #F. ♪ | 4 F Y Z - | - | - | -

C. 1 | ♫ #J. J. | 4 G Y Z - | - | - | -

C. 2 | ♫ #J. J. | 4 G Y Z - | - | - | -

T. B. | ♫ #F. ♪ | 4 L Y Z - | - | - | -

T. Bn. | ♫ #F. ♪ | 4 L Y Z - | - | - | -

Perc. | ♪ ♪ ♪ ♪ | 4 - | - | - | - | -

G. | ♫ #F. ♪ | 14 L Y Z | 3 7 b d - f | - | - | - | -

de? quando verrà?

G. | ♫ #J. J. | 4 G Y P G G J. G Y | - | - | - | -

de? quando verrà?

G. | ♫ #F. ♪ | 4 L Y Z | 3 7 b d | J G J | - | - | - | -

de? il figlio dell'uomo - mo

G. | ♫ #F. F. | 4 F Y Z | 3 7 J | J G J | - | - | - | -

de? il figlio dell'uomo -- mo

Meno, ricomponendosi

N. 1 | ♫ #F. ♪ | 4 G Y P b | Z | - | 3 7 7 b f | J - |

N. 2 | ♫ #F. #G. J. | 4 L Y P J - J Z | - | 3 P 7 7 f - |

N. 3 | ♫ #F. ♪ | 4 L Y Z | 3 7 b d - J G J | - | - | -

N. 4 | ♫ #F. F. | 4 F Y Z | 3 7 J | J G J | - | - | -

C. B. | ♫ #F. ♪ | 4 L Y Z | - | - | - | - | -

Coro

quando verrà

quando verrà

Vcl 1

Vcl 2

Vcl 3

Vcl 4

44 Con passione e forza ($\delta = 58$ c.)

Vcl 1

$\delta = 58$ c.

«Amami, Alfredo» da LA TRAVIATA di G. Verdi, Atto 2°

mettere Sib e Mib

$\frac{4}{8}$

Vcl 1

$\frac{4}{8}$

45 Appassionatamente - Canto dei CAVALIERI

TEHORI *mp*

G *3* *8* Dio, mio Di-o | - | - | *mp* Jesu dulcis,
G Dio, mio Di-o; | - | *mp* Jesu ca-re,

BASSI

Vmi *P*

G *3* *8* : - | - | - | *P* | *mp* : - | - | - |

2 *G* *3* *8* : - | - | - | *P* | *mp* : - | - | - |

Re *G* *3* *8* - | - | *P* - | - | *P* - | - |

Vc *G* *3* *8* - | - | *P* - | - | *P* - | - |

Cb *G* *3* *8* - | - | - | - | - | - |

// acceler.

mf Je-su mun-di sa-lu-ta-re sa-lu-ta-re;

G - | - | *mf* Je-su mun-di sa-lu-ta-re sa-lu-ta-re;

Vmi *mf* acceler.

2 *G* *mf* - | - | *mf* - | - | *mf* - | - |

Re *G* *mf* - | - | *mf* - | - | *mf* - | - |

Vc *G* *mf* - | - | *mf* - | - | *mf* - | - |

Cb *G* *mf* - | - | - | - | - | - |

46 Amorevolmente scandito ($\text{S}=69 \text{ c.}$)

F_r $\frac{8}{4} f$ - - - -

Ob $\frac{8}{4} f$ -

Cl $\frac{8}{4} f$ -

B_b $\frac{8}{4} f$ -

f senza soprassare

Cm $\frac{4}{8} f$ -

Timp $\frac{9}{8} f$ -

Timpani senza disturbare

Perc $\frac{9}{8} f$ -

Amorevolmente scandito

TEMORE f Di-o, mio Di-o Di-o mio Di- -

$\frac{9}{8} f$ -

BASSI f Di-o mio Di-o Di-o mio Di- -

46 tema verdiano in rilievo

Vln $\frac{4}{8} f$ -

Vcl $\frac{4}{8} f$ -

Vcl $\frac{12}{8} f$ -

Vcl $\frac{9}{8} f$ -

Cb $\frac{9}{8} f$ -

(82)

47 movendo

Ht: - | - | $\frac{3}{8}$ 3 7 | f $\gamma^{\#}$ 7
 Ob: b 7 | $\frac{3}{8}$ 3 | mf 7 | 7
 Kb: 7 | $\frac{3}{8}$ 3 | mf 7 | 7
 Fg: 7 | $\frac{3}{8}$ 7 | mf 7 | 7

Cm: - | - | $\frac{3}{8}$ - | -
 Gt: b 7 | $\frac{3}{8}$ - | -

Perc: | | $\frac{3}{8}$ 7 7 | -

movendo

(i) - - - - - ; $\frac{3}{8}$ mf nostrum gau $\frac{3}{7}$ dium,
 CORD: 7 | $\frac{3}{8}$ 7 | 7 | 7 | 7 |
 (i) - - - - - ; $\frac{3}{8}$ mf nostrum gau $\frac{3}{7}$ dium,

47 movendo

Vln: - | $\frac{3}{8}$ 7 | $\frac{3}{8}$ 7 | $\frac{3}{8}$ 7 | $\frac{3}{8}$ 7 |
 Vcl: - | $\frac{3}{8}$ 7 | $\frac{3}{8}$ 7 | $\frac{3}{8}$ 7 | $\frac{3}{8}$ 7 |
 Kb: 7 | $\frac{3}{8}$ 2 | $\frac{3}{8}$ 2 | $\frac{3}{8}$ 2 | $\frac{3}{8}$ 2 |
 Vc: 7 | $\frac{3}{8}$ 3 | $\frac{3}{8}$ 3 | $\frac{3}{8}$ 3 | $\frac{3}{8}$ 3 |
 Cb: 7 | $\frac{3}{8}$ 7 | $\frac{3}{8}$ 7 | $\frac{3}{8}$ 7 | $\frac{3}{8}$ 7 |

Fl

ob

cl

fg

Crn

2

Trb

Perc

futurum prae-mium nostrum, gaudi-um futurum
futurum prae-mium nostrum, gaudi-um futurum

Vln 1

Vln 2

Vcl

Vcl

Cb

48

(84)

Fl *f loco*

Ob

Cl

Tg

Cbn

2

Trb

2

Timpani f

f

praemium nostrum gau

praemium nostrum gau

div.

Vln

2

Vcl

Cb

Fl
Ob
Cl
Fg
Gn
Trb
perc

Piatto

9:8

(a) - - - - di-um

ccord
9:8

(a) - - - - di-um

Fl
Ob
Hn
Nc
Cb

f

rallent.

mp

49 $\Gamma = 58$ Moderato (86)

Cmn |  fu-tu-ru prae-mi-um Jesu dulcis,
mp fu-tu-ru prae-mi-um Je-su

Vlni 1 |  dim.

Vlni 2 |  SOLO



Jesu mundi salu-ta — re

coro

ca-re, Jesu mundi salu-ta — re

vln solo

molto vibrato

TUTTI |  

Vlni 1 |  

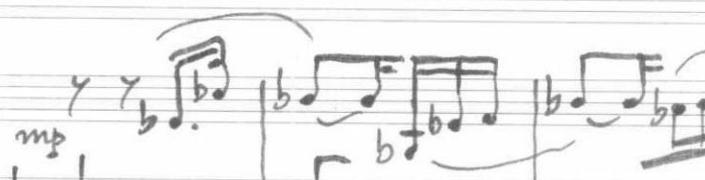
Vlni 2 |  

Vlni 3 |  

coro
(bisbigliando) ... quando verrà

il Figlio dell'uomo...

drsg

ORA DI MATTUTINO NELLE CITTÀ DEL MONDO

(8X)

50 Moderato meditante e orante ($\text{d} = 63 \text{ c.}$)

Cp | $\frac{7}{4}$ x 2 x 3 : x 2 3 | x 2 2 | - | - |
 con dolcissima
 Fl | $\frac{7}{4}$ - | - | b f g f g | b f g f g | b f g f g |
 Ob | $\frac{7}{4}$ - | - | - | p | 2 b f | 2 b f |
 Phu | $\frac{7}{4}$ - | - | 2 d z | 2 d z | 2 d z |
 2 | $\frac{7}{4}$ - | - | 2 d z | 2 d z | 2 d z |
 Vle | $\frac{7}{4}$ - | - | - | - | - |
 Vcl | $\frac{7}{4}$ - | - | - | - | - |
 Cb | $\frac{7}{4}$ - | - | - | - | - |

Fl | $\frac{7}{4}$ b f g f g | b f g f g | b f g f g | - | - |
 Ob | $\frac{7}{4}$ b f g f g | b f g f g | b f g f g | - | - |
 Ts | $\frac{7}{4}$ - | - | 2 z : - | 2 z | 2 z | 2 z | 2 z | 2 z | 2 z |
 Vcl | $\frac{7}{4}$ - | - | 2 z : - | 2 z | 2 z | 2 z | 2 z | 2 z | 2 z |
 Voci FEMMINILI | *Il Padre del Signore nostro Gesù*
 pp

Phu | 2 z d z | d z z | d z d z | - |
 2 | 2 z d z | d z z | d z d z | - |
 Vle | - | - | - | arco | pp |
 Vcl | - | - | - | arco | pp |
 Cb | - | - | - | arco | pp |

(*) Se puo' far comodo, queste battute di $\frac{7}{4}$ si suddividano (idealmente o con l'aiuto di un tratteggio) in battute minori: 4+3 opp. 3+4 opp. 2+5, ecc....

Fl 

Ob 

Cristo, il Pa dre della glo-
*ri*a, *vi*

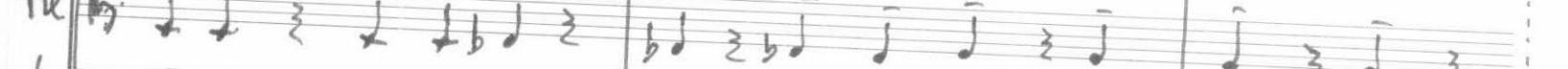
cresc.

ro
g

pizz.

Fl 

2 Fl 

Nle 

Nc 

Cb 

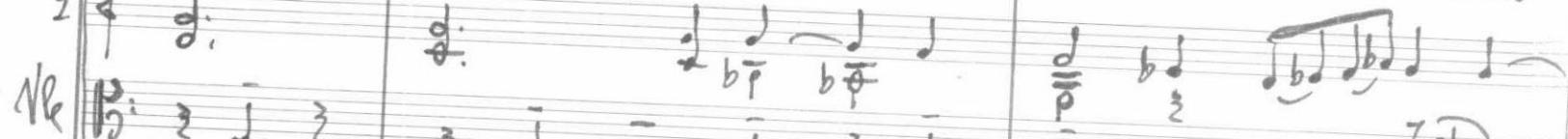
=

Fl 

co
ro

di-a uno *spirit-o di sapien-* *za e di rivelazio-*
gl: *d.* *d.* *d.* *bpm* *bpm* *bpm* *bpm* *e di rivelazio-*
di *ta* *T* *bpm* *bpm* *bpm* *bpm* *bpm* *bpm* *bpm* *e di rivelazio-*

Fl 

2 

Nle 

Nc 

Cb 

cresc.

(89)

Fl

ob

coro

ne per una più profonda conoscenza di
ne

[51]

pizz. b

pizz. p

conoscenza

Vcl

Vcl

Nel

Nel

Ob

pizz. b

pizz. p

51

cresc.

coro

Lu

di lu

arco cresc.

arco cresc.

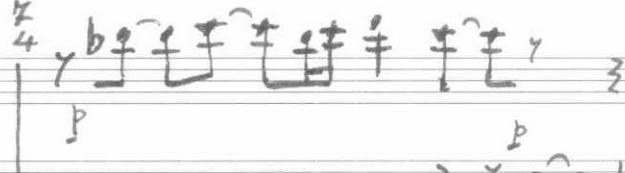
dim.

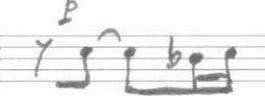
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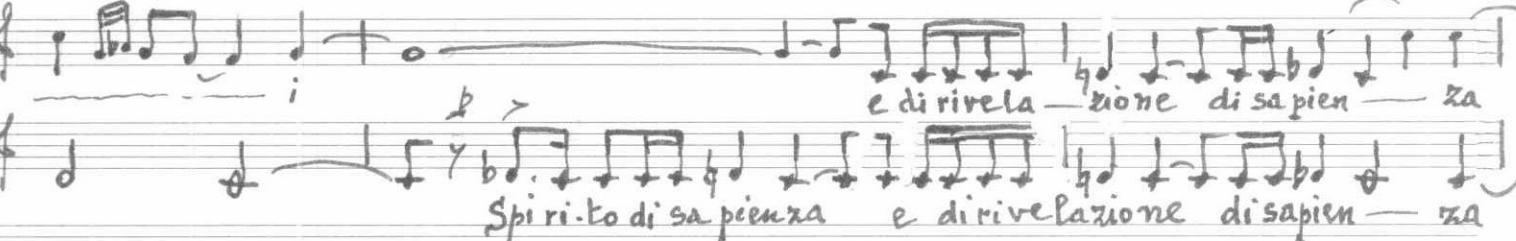
22

dim.

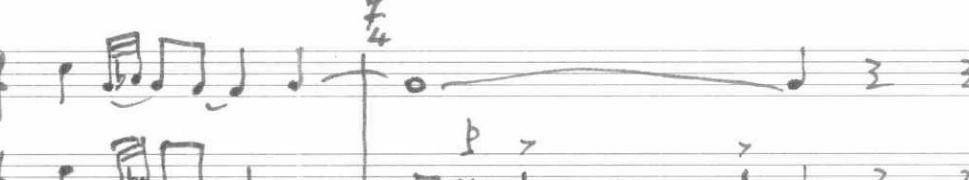
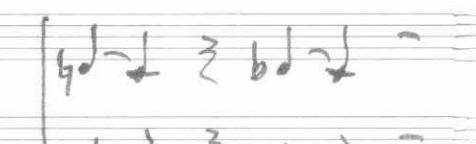
64

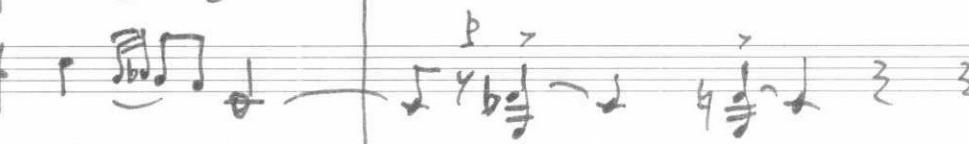
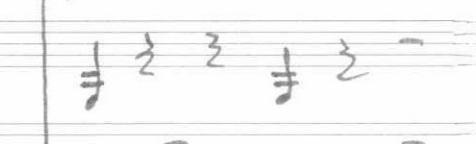
Fl - |  - - - | - - -

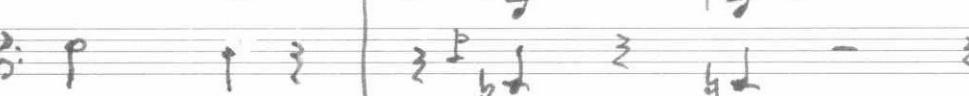
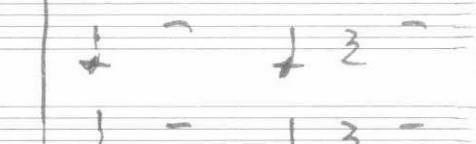
Ob - | - - - |  - - - | - - -

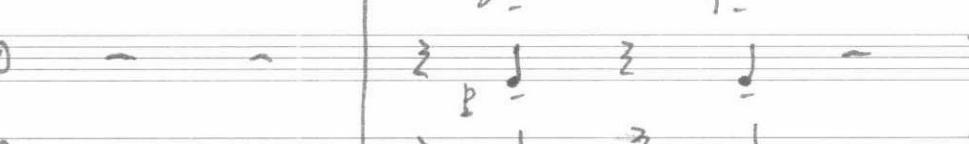
coro | 

e di rivelazione di sapienza
Spirito di sapienza e di rivelazione di sapienza

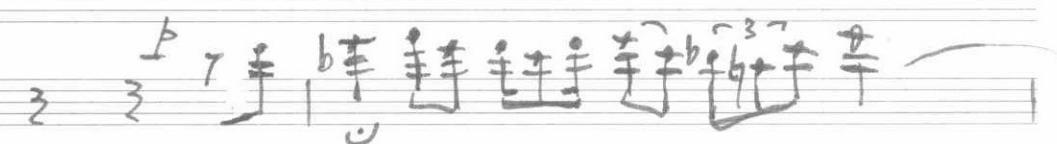
Nb: 1 |  - | 

Nb: 2 |  - | 

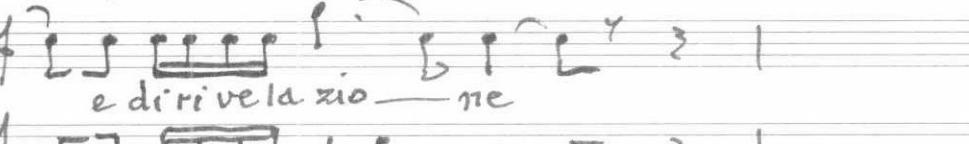
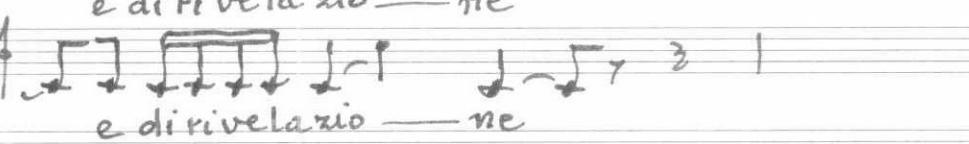
Nb: B: |  - | 

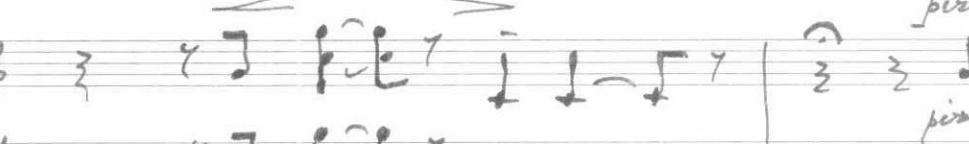
Nc: | - - |  - | 

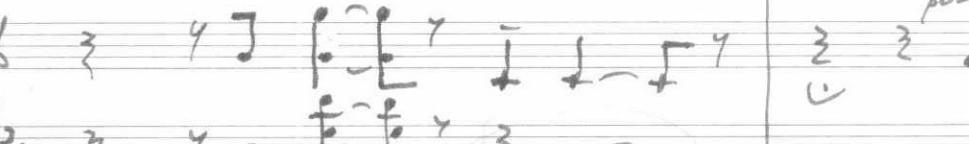
Nb: B: | - - |  - | 

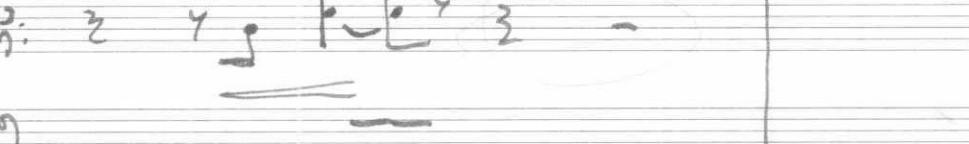
PP Fl - - - | 

Ob - - - | 

coro | 
e di rivelazione
coro | 
e di rivelazione

Nb: 1 |  | 
pizz. - p

Nb: 2 |  | 
pizz. P

Nb: B: |  - | -

Nc: | - - | - | -

Fl
Ob
Vcl
Cp

52 Con slancio ($\text{d}=108 \text{ c.}$)

solo Br.

solo Ten.
Br.

Vfl
Vob
Vcl
Vbc

mf

cl | f - 3 | 1 1 1 1 1 1 1 | 2 2 2 2 2 2 2 |

Fg | 2 - 2 | - - - - | mf 1 1 1 1 1 1 | 2 2 2 2 2 2 |

Ten. | 1 1 1 1 1 1 | per farvi compren-de-re | 2 2 2 2 2 2 | a qua le speran-

Br. | 1 1 1 1 1 1 | nostra men-te | per ifarvi comprende-re | 2 2 2 2 2 2 | a qua -

Vln¹ | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | cresc. 1 1 1 1 | 1 1 1 1 |

2 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

Nle | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

Nc | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

=

cl | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | f 1 1 1 1 | 1 1 1 1 |

Fg | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | f 1 1 1 1 | 1 1 1 1 |

Cpn¹ | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

Ten. | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

Br. | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 |

za vi' ha chiam-a-ti
te speran-za vi' ha chiam-a-ti

Vln¹ | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | f 1 1 1 1 | 1 1 1 1 |

2 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | f 1 1 1 1 | 1 1 1 1 |

Nle | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | f 1 1 1 1 | 1 1 1 1 |

Nc | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1 | f 1 1 1 1 | 1 1 1 1 |

53

93

Fl. |

Fg. |

Cbn. |

Ten. |

Br. |

Vln. |

2 |

Hk. |

Nc. |

Fl. |

Fg. |

Ten. |

Br. |

Vln. |

2 |

Hk. |

Nc. |

Tenor (Ten.)

Bassoon (Br.)

Flute (Fl.)

Soprano (Sop.)

Violin (Vln.)

Cello (Cello)

Double Bass (D.B.)

Music score for measures 1-3. The vocal parts sing "la su-a e-re di-ta" and "chiu de la sua e re di ta". The bassoon part has a sustained note.

Vln.

Vcl.

Vc.

D.B.

Music score for measures 4-6. The strings play eighth-note patterns.

tratt.

[54] Tranquillo ricordo di fiaba ($\text{D}=55\text{ c.}$)

Tenor (Ten.)

Bassoon (Br.)

Double Bass (D.B.)

Flute (Fl.)

Violin (Vln.)

Cello (Cello)

Double Bass (D.B.)

Music score for measures 7-10. The vocal parts sing "frai san". The bassoon part has a sustained note. The flute part starts at measure 8. The double bass part has a solo section starting at measure 10.

Double Bass (D.B.)

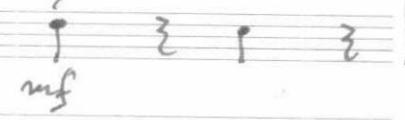
Cello (Cello)

Music score for measures 11-12. The double bass part has sixteenth-note patterns. The cello part has eighth-note patterns.

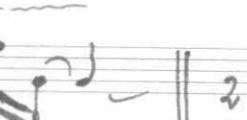
55 Agitandosi
(d=66 c.)

(95)

Ob |  | - | - || 2 2 | -

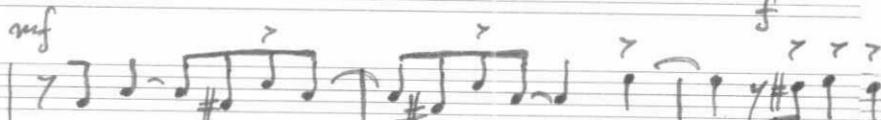
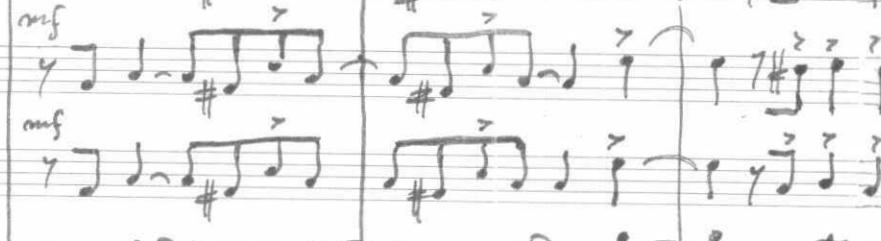
Fg | 2 - - - | - | - || 2 2 |  | *mf*

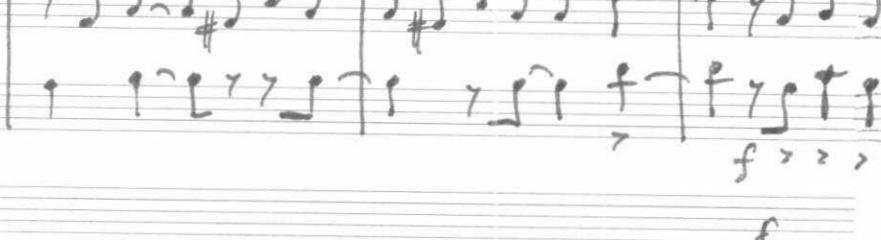
Cbn | 19 - - - - - | - || 2 2 |  | *mf*

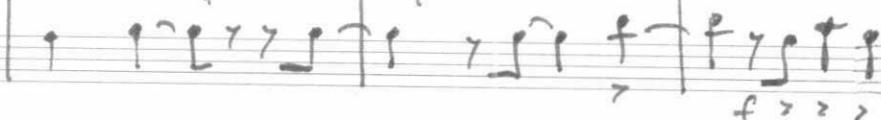
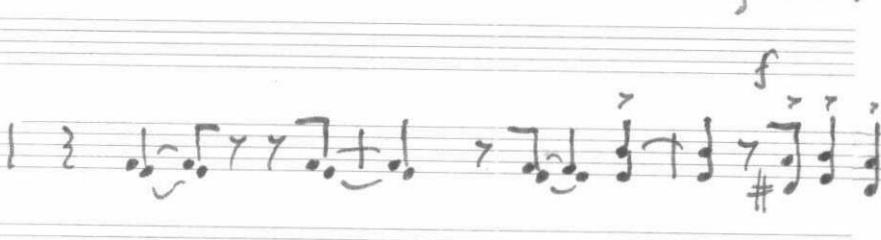
Vc |  |  |  | *tratt.* |  | *pizz. p*

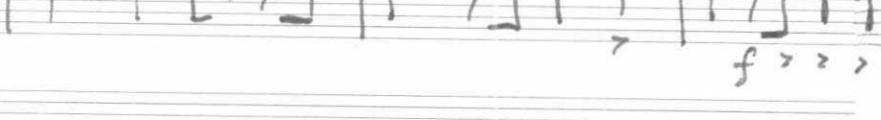
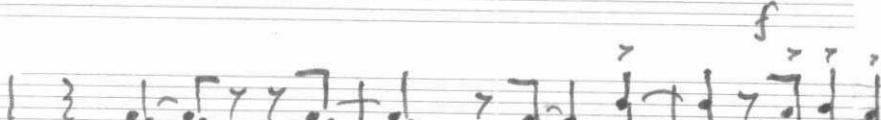
Cb | 2 - - - | - | - || 2 2 |  | *pizz.*

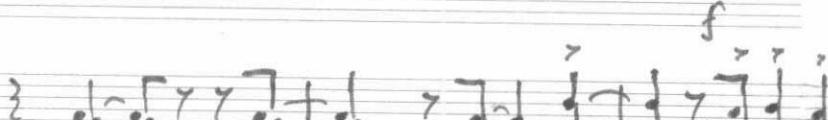
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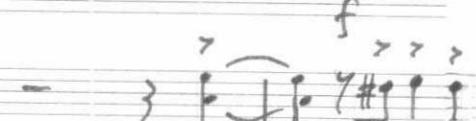
Fl | - | - | - |  | *mf* |  | *f*

Ob | - | - | - |  | *mf* |  | *f*

Cl | - | - | - |  | *mf* |  | *f*

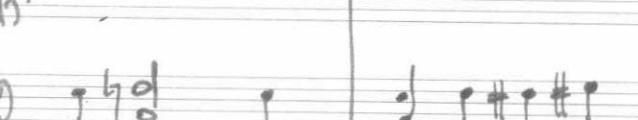
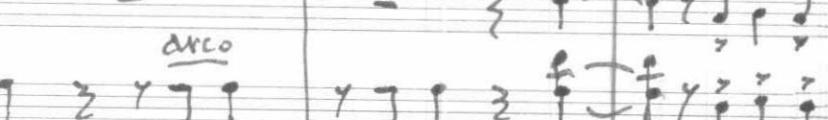
Tp |  |  | *f*

Cm | 19  |  | *f*

Nbr 1 | - | - | - | - | - |  | *f*

2 | - | - | - | - | - |  | *f*

Nbr 3 | - | - | - | - | - |  | *f*

Nc | 9  |  | *arco*

Cb | 2 - - - | - | - | - | - |  | *f*

ff

8a

Fl | z p - | - | f t g b | b p . h g b g | b j b d j b j z |
 Ob | z p - | - | b f f b f | b p b g b d z | z g j b p z |
 Cl | z p - | - | b f f b f | b f b f | b p h g b g z |
 Tg | z b f - | z b f - | f. d. b p z | - | - |

ff

Ctrn | z g z | - | - | b f z # f z | b f z g b f z | f z b f z |
 ff

Trb | - | - | - | b f # f b f b f | b f b f d z | - |

ff

Trbm | g - | - | f d. d. b f | f z - | f z - | - |

Perc | - | - | d - | d - | - | - |

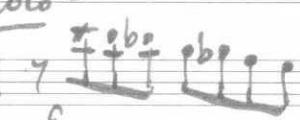
ff

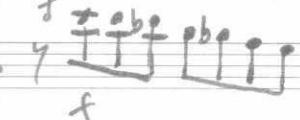
8a

1 Fl | z p - | - | f b f f f | b f . b f g b g | b j b f b f f | Poco
 2 Fl | z g z | - | b f f b f f | b f . b f f | b j b f b f f | Poco
 Vcl | b f b f | z b f - | - | b f f b f f | b f . b f b f | z b f b f b f |
 Vcl | z b f - | - | b f f b f f | b f . f b d | z b f b f b f |
 Ctrb | z p - | - | b f f | b f f | b d d | - | - |

ff

Loco f

Ht | 8 7  - - - - -

Ob | 8 7  - - - - -

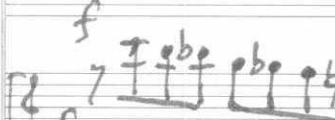
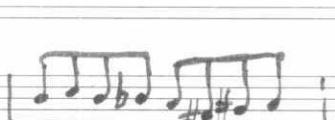
Cl | 8 7  - - - - -

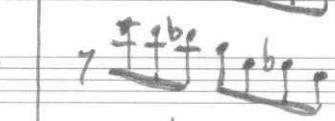
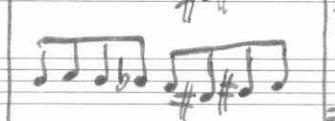
Ft | 9# 3 - { 2 - - - - -

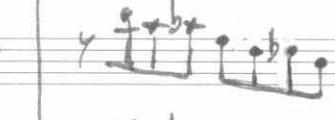
Cbn 1 |  3 - |  3 - | - | - | - | -

Tb |  - | - | - | - | - | -

Tbn | 9 - - | - - | - - | - - | - -

Hm 1 | 8 7  7  |  |  | 

Hm 2 | 8 7  7  |  |  | 

Vcl | B: 8 7  7  |  |  | 

Nc | 9 - - | - - | - - | - - | - -

Ob | 9 - - | - - | - - | - - | - -

Fl - z j | z j z | f z z - | - | - |
 Ob - z | z #p z b | b p z z - | - | - |
 Cl - z b | z z | z z b - | - | - |
 Fg - bd | J. #FJ | #d d | J. b - | - | - |

Cn | f - z | z z b | J z z - | - | ^{mp} z #z #z - |
 Trb | f - z b | z b z b | z b z - | - | - | - |

Trb | f - ^{ff} b | f.. #b | ^b p p - | p.b g p - | ^{mp} J. J. J. - |
 Perc | pianissimo - z J | z J z J | J z z J z - | - | - |
 Gr. P. - p | p z p z | p z z p z - | - | - |

Cm | f z z p | z z b | ^b p z z - | - | - |
 2 | f z z b | z b z b | f z z b z - | - | - |
 Vcl | p. z z | z z b | b p z z b z - | z J - | - J z | ^{mp} pizz.
 Vcl | z b | z z b | b p z z b z - | z J - | - J z | ^{mp} pizz.
 Cb | z b | f.. #b | p p - | p.b g p - | ^{mp} J z - | z J - | ^{pizz.} -

56 Tranquillo ($d=55$ c.)

ff

Ht - | - ♫ | ≡ || 4 L 7 3 - | -

Ob - | - ♪ | ○ | 4 L 7 ♪ - | 4 ♫ ♫ ♫ 3 b 5 5 5 5

Cl - | - d | ○ | 4 5 7 2 - | -

Fp - | - p | ○ | 4 L 7 3 - | -

ff

Ecn 9: 2 # 1 2 1 | - ♫ | ≡ || 4 5 7 3 - | -

Trb ff - | - b ♪ | ≡ || 4 L 7 3 - | -

Tb 9#o ff - | - b ♪ | ≡ || 4 L 7 3 - | -

Perc Gr. Essa ff - | - ♪ | ≡ || 4 L 7 3 - | -

Vln 1 ff div. 8a - | - b ♪ | ≡ || 4 L 7 3 - | -

Vln 2 ff div. 8a - | - b ♪ | ≡ || 4 L 7 3 - | -

Vcl B ♪ ♪ ♪ - | - b ♪ | ≡ || 4 L 7 3 - | -

Nc 9 1 3 1 3 - | - ♪ | ≡ || 4 L 7 3 - | -

Ob 9 - | - ♪ | ≡ || 4 L 7 3 - | -

ff

$\text{J} = 63 \text{ c.}$

(100)

Handwritten musical score for soprano, alto, tenor, and bass voices. The vocal parts are in common time, with a tempo of $\text{J} = 63 \text{ c.}$. The lyrics are in Italian, with some words underlined.

Soprano (S): ... e qual è la straordinaria gran-dezza

Alto (A): ... e qual è la straordinaria gran-dezza

Tenor (T): ... e qual è la straordinaria gran-dezza

Bass (B): ... e qual è la straordinaria gran-dezza

$\text{J} = 63 \text{ c.}$

Handwritten musical score for flute (Fl), violin (Vc), and cello (Cb). The instruments play eighth-note patterns in common time at $\text{J} = 63 \text{ c.}$.

muovere e cresc.

Handwritten musical score for soprano, alto, tenor, and bass voices. The lyrics are in Italian, with some words underlined.

Soprano (S): della sua poten-za

Alto (A): della sua poten-za

Tenor (T): della sua poten-za

Bass (B): della sua poten-za

muovere

Handwritten musical score for flute (Fl), violin (Vc), and cello (Cb). The instruments play eighth-note patterns in common time. Dynamics include crescendo and trill marks.

1. (e)

2.

57

f 8a.

Fl
Ob
Cl
Fg
Cbn
Trbe
2
Tbn
Perc

p *pianissimo*

Cri — sto dai mor — ti.
 Cri — sto dai mor — ti.
 Cri — sto dai mor — ti.
 Cri — sto dai mor — ti.

f 84-
tr — *tr* —

Fl
2
Vcl
Vcl
Vcl
Vcl
Ob

loco

mf

e lo fe-ce sede

re

e lo fe-ce sede

re

mf —

mf

alla su — a de —

tr.

f

—

o — d.

o —

mf

alla su —

a de —

stra

alla su a

alla su —

a de —

stra

alla su a

alla su —

a de —

stra

alla su a

— stra alla su —

a de — stra

alla su a

mf

—

—

—

—

—

—

—

—

—

—

—

—

—

—

—

—

—

—

—

—

mf

f

dim.

roll

(104)

de stra nei cie li nei cieli nei
 de stranei cie li
 de stra nei cie li
 de stranei cie li

Fl 1
 2
 Bk
 Nc
 Cb

Moderato ($\text{J}=63\text{c}.$)

Fl
 Ob
 C
 B
 Fl 1
 2
 Nc
 Cb

Fl
ob
Cp

Fl
2

Fl
2

Fl
ob
Cp

Fl
ob
Cp

Fl
ob

59 Devotamente litaniano ($\delta = 50$ c.)

Cin

Solo Br.

Coro
T
B

mp

Ob - | - bd | bp ~ p z | - | - | -

Cl f - | - mp | d d z | - | - | -

Fg g' - | - d d z | - | - | - | -

Csn g' - | - bp | bp f z | - | - | - | -

Solo Ten. f - | - | - b d d d d | b d d - d | b d d . - d z - | -

mp non vi è altro nome sotto il cielo

Fl - - - - | *mf* b ♭ | *f* - x | - - - - | *f* ♭ | *f* x |
 Ob - - - - | *mf* b ♭ | *f* - x | - - - - | - ♭ | x |
 Cl - - - - | *mf* p | *hp* - p | - - - - | f | x |
 Fg - - - - | - - - - | d - d | - - - - | x | d x |
 Cbn - - - - | *mf* b ♭ | *f* - x | - - - - | - ♭ | x |
 Trb - - - - | - b g | *mf* d - d | - - - - | - d | x |
 Trbm - - - - | - - - - | d - d | - - - - | - d | x |
 Ten - - - - | - - - - | - - - - | *mf* 3 p | *f* 3 p | *f* 3 p |
 Br. - - - - | - - - - | - - - - | *mf* 3 t | *f* 3 t | *f* 3 t |
 CORO nome sotto il cielo - - - - | - - - - | - - - - | *mf* 3 p | *f* 3 p |
 CORO nome sotto il cielo - - - - | - - - - | - - - - | *mf* 3 t | *f* 3 t |

nel quale è stabili-to
nel quale è stabili-to
nel

Fl

Ob

Cl

Fg

mf

mf

mf

mf

Cxn 1

Cxn 2

Ten

mf

³

che possiamo essere salva —

cresc.

Br.

mf

³

che possiamo essere salva —

cresc.

quale è stabili-to

quale è stabili-to

quale è stabili-to

quale è stabili-to

Fl

ob

cl

fg

Cbn 1

Cbn 2

Ten

(a) ---

dim -

ti

Br

(a) ---

dim

ti

coro

L

P

essere salva -

essere salva -

essere salva -

P essere salva

Fg | 9 - | - #o - o - ten..

Tbn | 9 - | - p o o o - ten -

Coro | *cie lo* | *nel quale è stabilito che possiamo essere salvati*

Coro | *cie lo* | *nel quale è stabilito che possiamo essere salvati*

Coro | *cie lo* | *nel quale è stabilito che possiamo essere salvati*

Coro | *cie lo* | *nel quale è stabilito che possiamo essere salvati*

=

Fg | 9: pp #o — ten. | #o —

Crn | 9: boo — ten. | boo —

Tbn | 9: p — ten. | —

Coro | *in nessun altro c'è salverza ... non vi è* | *... altro nome --*
(bisbigliando) | *altro nome --*

=

Fg | 9: sempre pp #o — ten — cresc —

Crn | 9: boo — ten — cresc —

Tbn | 9: — ten — ff —

Perc | — piatto — ff —

Coro | *— sotto il cielo ... da cui essere salvati —*

Valentino Jonello, Bergamo 5 agosto 1994, ore 24,30, gradi 32

Valentino

LA RICERCA DEL SANTO GRAAL

Donella

A

PER TENORE, BARITONO, CORO E ORCHESTRA

Sulle strade incerte della vita

ORCHESTRA

VOCE RECITANTE

Questa non é una ricerca di cose terrene , ma deve essere la ricerca dei segreti di Nostro Signore e dei misteri che il sommo Maestro mostrerà apertamente al fortunato cavaliere che ha eletto come suo servitore fra tutti i cavalieri terreni; a costui verranno svelate le mera-viglie del Santo Graal e potrà vedere cose che cuore mortale non potrebbe nemmeno pensare, né lingua di uomo terreno descrivere. (1)

.....
La ricerca del Santo Graal é una gara contro le forze del male; (2) é un cammino verso la Luce e la Verità sulle strade incerte e rischiose degli uomini .

CORO

Deserti e montagne, foreste infestate da serpenti,
burroni e paludi insidiose...
Camminare é difficile! Ma tale é l'avventura della vita.

Un tempio fatiscente nel folto della giungla,
schiacciato dalla sua stessa inutilità...
Forse nascondeva il tesoro che cerchiamo?

Burroni ancora e sentieri impervi ,
scorpioni e grifoni ad insidiare il percorso.
E nell'aria sirene di guru,
appelli fascinosi della Bhagavad-Gita,
lusinghe di Baha'I, di Budda e di Sai Baba:
essere polilingue da un altare di incantesimi.

E dove corrono i Bambini di Dio?
che aspettano i nipoti di Mosé?
cosa predicano i devoti del Corano?
e mamma Ebe?
e i Munisti, i Mormoni e gli Avventisti?
quale imbroglio dietro Scientology?
davvero avremo pace con la New-Age?

Un dio-kitsch da supermercato (3)
comprato con l'insalata e cinque lattine di Coca-Cola;
scadenza immediata.
Un dio leggero di perfetta digeribilità .

Se i muri crollano e le fedi cadono, le ideologie ti ammazzano!
Né riesce a ripagarti un tempio ricostruito con plastica e cemento.
Ingannevoli vesti fluttuanti degli Hare Krishna,
vuoti crani rasati,
inutili peperoncini anti-jella della Grande Madre.

Ciarlatani e mediconi,
girovaganti Dulcamara,
indovini,
vi invochiamo !

Un dio-kitsch da supermercato
comprato con l'insalata e cinque lattine di Coca-Cola.
Un dio da gettare.

VOCI FEMMINILI

"Oggi Cristo è veramente trascinato al deposito delle immondizie . La faccia sanguinosa del Crocifisso che aveva dardeggiato per diciannove secoli l'hanno tuffata in ~~una~~ così nauseabonda ignominia, che le anime più fangose si spaventano del suo contatto e sono forzate a torcerne lo sguardo urlando...E il Padre dirà alle anime dolenti: 'Se avete bisogno di mio figlio, cercatelo nella immondizia. E' il tabernacolo che gli hanno fatto gli ultimi suoi carnefici. Io stesso oggi non potrei più riconoscerlo. Accontentatevi di questo Redentore insozzato'". ④

.....

Ora dei vespri nel castello di CorbenyeVOCE RECITANTE

Tutti credettero di vedere discendere dal cielo un uomo vestito come un vescovo con il pastorale in mano e la mitria in testa. I quattro angeli che reggevano lo splendido seggio sul quale era seduto, lo deposero vicino alla tavola dove stava il Santo Graal .

GIUSEPPE D'ARIMATEA (baritono)

Cavalieri di Nostro Signore, io sono Giuseppe d'Arimatea; servivo il Santo Graal quand'ero creatura terrena, ora lo servo in spirito.

VOCE RECITANTE

Poi Giuseppe prese dal Santo Graal un'ostia e quando la elevò una figura di fanciullo, dal viso rosso e acceso come di fuoco, scese dal cielo ed entrò nell'ostia , e tutti coloro che erano nella sala videro distintamente che il pane prendeva forma di un uomo di carne . Giuseppe lo tenne sollevato per un istante , poi lo rimise nel sacro vaso.

GIUSEPPE D'ARIMATEA

Servitori di Gesù Cristo, che avete dovuto sopportare fatiche e pene per vedere una parte delle meraviglie del Santo Graal, sedetevi a questa mensa e sarete nutriti dalla mano stessa del vostro Salvatore con il migliore cibo che mai sia stato assaggiato da un cavaliere . E potete dire che le vostre pene sono state utili poiché riceverete la più alta ricompensa del mondo .

VOCE RECITANTE

Dal Santo Graal si vide allora uscire un uomo con i piedi, le mani e il corpo sanguinanti, il quale disse loro:

IL SALVATORE (tenore)

Miei cavalieri, miei servitori , miei leali figli, voi che da mortali siete diventati creature spirituali e mi avete cercato tanto che non posso più nascondermi ai vostri occhi, conviene che vediate una parte dei miei misteri e dei miei segreti, poiché le vostre imprese vi hanno condotto fino alla mia mensa, dove nessun cavaliere si è più seduto dai tempi di Giuseppe D'Arimatea. Ricevete dunque l'alto cibo che desiderate da lungo tempo e per il quale avete affrontato tante fatiche .

VOCE RECITANTE

I cavalieri si inginoccharono e accolsero gioiosamente dal loro Salvatore, l'alto cibo, così meravigliosamente dolce che pensarono di avere in corpo tutte le soavità del mondo . ⑤

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CORO e GIUSEPPE D'ARIMATEA

Ma quando verrà il Figlio dell'uomo , troverà ancora fede sulla terra?

CAVALIERI (voci maschili)

Dio, mio Dio;
 Jesu dulcis, Jesu care, Jesu mundi salutare;
 nostrum gaudium, futurum praemium .

Ora di mattutino nelle città del mondoVOCI FEMMINILI

Il Padre del Signore nostro Gesù Cristo, il Padre della gloria , vi dia uno spirito di sapienza e di rivelazione per una più profonda conoscenza di Lui .

GIUSEPPE D'ARIMATEA e IL SALVATORE

Possa egli davvero illuminare gli occhi della vostra mente per farvi comprendere a quale speranza vi ha chiamati , quale tesoro di gloria racchiude la sua eredità fra i santi...

CORO

...e qual é la straordinaria grandezza della sua potenza verso di noi credenti . Egli che risuscitò Gesù Cristo dai morti e lo fece sedere alla sua destra nei cieli . (7)

TUTTI

In nessun altro c'è salvezza, non vi é altro nome sotto il cielo nel quale é stabilito che possiamo essere salvati. (8)

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