

ROBERTO BECCACECI

CANTICO

Madrigale spirituale

per una voce di baritono e alcuni strumenti,
su testo tratto dalla raccolta *"Immutabili stelle"* di
Mario Pincherle

partitura

PREFAZIONE

«Così riappare il - Padre nostro - se si riportano all' originario presente indicativo tutti gli imperativi. "Dacci.., non ci indurre.., rimetti.., liberaci..". Perentori comandi dell'uomo a Dio?»

Questa nota, posta in calce al volume "Immutabili stelle" di Mario Pincherle, svela i motivi che ispirarono all'Autore lo splendido testo, il cui vero valore va ben oltre quello lirico ed estetico.

Ricordo vivamente, nonostante gli anni trascorsi da quell'incontro, l'emozione provata allorché il Prof. Pincherle, profondo conoscitore di lingue antiche, mi dimostrò che la traduzione della preghiera di Gesù giunta a noi è così lontana dall'originale che i concetti in essa espressi sono tanto distorti da risultare falsati. Quando gli chiesi la causa di un simile errore, rispose che la lingua parlata da Cristo, come altre lingue antiche, non possedeva il modo imperativo e, di conseguenza, tutte le forme verbali contenute nel testo originario vanno tradotte con il presente indicativo.

Un velo mi fu strappato dagli occhi. Tutto tornava al suo posto, con la logica e la naturalezza di ciò che è vero, compreso quel verso, recitato tante volte senza comprenderne il reale significato: "...non ci indurre in tentazione...". Ma certo, come può la divina Perfezione, il Bene supremo, L'Amore assoluto, essere scambiato per un satana, un subdolo e mendace ingannatore?

Mi congedai dal mio interlocutore con la mente affollata da pensieri diversi, ma su tutti uno dominava: la precisa consapevolezza di dover operare, con i miei mezzi, per contribuire a diffondere quella che intimamente sentivo una verità raggiunta; un passo avanti, piccolo, forse, ma sicuramente importante.

Fu così, quella sera, che questo lavoro nacque.

* * * * *

TESTO tratto dal volume: "Immutabili stelle" di Mario Pincherle;
Pier Luigi Rebellato Editore,
Quarto d'Altino (Venezia)

- PADRE -

*Padre che di Te riempi l'infinito,
se non Ti bestemmiamo
il nome Tuo è santo.*

*Sulla terra
si compie il Tuo volere
solo che lo vogliamo
e ritorna il Tuo Regno.*

*Sei Tu che spezzi le nostre catene
quando spezziamo quelle dei fratelli
e per noi Ti fai pane
se i fratelli sfamiamo.*




*Nulla ci può tentare
se ci sei Tu vicino.
E scompare il maligno.*

*(Infinita
la [dolorosa] Tua pazienza attende).*

(1975)

III

ORGANICO

Flauto in Do	}	(1 esecutore)	(Fl.)
Flauto contralto in Sol			(Fl. c.alto)
Clarinetto in Sib	}	(1 esecutore)	(Cl.)
Clarinetto basso in Sib			(Cl. b.)
Arpa			(A.)
1 Crotalo		(3 esecutori)	(Crot.)
Glockenspiel			(Glocksp.)
Celesta			(Cel.)
Vibrafono			(Vibr.)
2 Campane tubolari			(Cmp.ne)
Marimba			(Mar.)
3 Gongs intonati			(Gongs)
Tam-tam grande			(Tam-t.)
Pianoforte			(Pf.)
Baritono			(Bar.)
Viola			(V.la)
Violoncello			(Vc.)

AVVERTENZA

- La parte di tutti gli strumenti - esclusi i traspositori d'ottava (Crotalo, Glockenspiel e Celesta) - è scritta a suoni reali.

IV

RIPARTIZIONE STRUMENTI A PERCUSSIONE FRA GLI ESECUTORI

- I Es.: Celesta
(anche Campane, da ms. 68 a ms. 97);
- II Es.: Vibrafono,
Campane,
Gongs,
Tam-tam;
- III Es.: Crotalo,
Glockenspiel,
Marimba
(anche Vibrafono, da ms. 138 al termine).

ELENCO BATTENTI

- | | |
|--|----------------|
| - I Es.: martelli di metallo | per Cmp.ne. |
| - II Es.: martelletto ricoperto di cuoio | } |
| martello grosso di legno | per Cmp.ne; |
| mazzuola di feltro | per Gongs; |
| mazzuola morbida | per Mar.; |
| mazzuole di corda dura | } |
| " " " media | per Vibr.; |
| " " " morbida | |
| " " filo morbido | |
| " " plastica | |
| mazzuola di feltro leggera | } |
| " " " pesante | per Tam-t.. |
| - III Es.: mazzuole di metallo | per Glocksp.; |
| mazzuole di corda dura | } |
| " " gomma dura | per Mar.; |
| " grosse di materiale morbido | |
| mazzuole di corda media | } |
| " " " morbida | per Vibr.; |
| bacchetta di metallo | per Triangolo. |

ABBREVIAZIONI E SEGNI CONVENZIONALI




- **s. att.** : senza far sentire l'attacco;
- **l.v.** : lasciar vibrare;
- **sm.to** : smorzato;

- **pont.** : sul ponticello, **[↑]pont.** : vicino al ponticello;
- **tast.** : sulla tastiera, **[↑]tast.** : vicino alla tastiera;
- **SORD.** : con sordina, **~~SORD.~~** : senza sordina;

- **~~V~~** : senza vibrare.

- * : **recitato ritmico**: il timbro - più chiaro o più scuro - è proporzionale alla posizione dei segni nel pentagramma privo della chiave;
- x : **declamato ritmico**: l'ampiezza dell'inflessione è regolata - approssimativamente - dalle altezze indicate;
- ♯ : **mezzo-cantato** (sprechgesang);
- # : flatterzunge (flt.);
- ✕ : slaptongue all'altezza indicata (slpt.);
- ⦿ : pizzicato "strappato";
- —○ : lasciar vibrare fino a completa estinzione del suono;
- ♪ : accentato, come un tempo forte,
- ♫ : disaccentato, come un tempo debole;

- ^ : corona breve,
- ∪ : corona normale,
- L : corona lunga;

- i segni : \ ,  ,  ,  , / , uniti ai consueti simboli dinamici e indicazioni espressive, accomunano tutte le parti poste superiormente ad essi - escluse quelle aventi indicazione propria - allo stesso livello dinamico.

AVVERTENZE

- Secondo la consuetudine, i segni di alterazione hanno valore esclusivamente nella sola misura in cui si trovano.
- La linea tratteggiata indica il passaggio della parte principale da uno strumento ad un altro.

Durata: 15' ca.

"CANTICO"

Madrigale spirituale per una voce di Baritono e alcuni strumenti
su testo tratto dalla raccolta: "Immutabili stelle", di Mario Pincherle.

R. BECCACECI
(1991-1992)

Largo estatico; contemplativo (♩ - Tempo 1)

Flauto (Do) 

Clarinetta (Sib) 

Ora 


Glockenspiel 


Celesta 


Campane 

Pianoforte 

Largo estatico; contemplativo (♩ - Tempo 1)

Baritono 

Viola 

Violoncello 

Fl.

Cl.

Ob.

Glocksp.

Cel.

Lib.

Pf.

Bar.

Vla.

Vc.

assolutamente uniforme e privo di accenti

ppp sempre

l.v.

mente uniforme e privo di accenti

(Ped. sempre)

ppp sempre; assolutamente uniforme e privo di accenti

sempre s. att.

40

Fl.

Cl.

Ob.

ppp
(delicatissimo;
transparente)

15

Glocksp.

Cel.

Vib.

Pf.

--- (Ped. sempre)

Baz.

V.la

V.c.

orp. (sempre simile)

3

Re \flat , Sol \sharp Fa \sharp Fa \flat , Sol \flat

Fl.

Cl.

liar. *ppp* *ppp* *ppp* *ppp*

X.

Solb Fab Fah Sol# Sib Sol# Sol#

Clacksp.

Cel.

Vibz. *marte le corda morb.* *ppp*

Pf.

Bar.

Pa - - - dre... *pp* *ppp* *con grande espressione*

Vla.

Vc.

SORD.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various musical symbols. Dynamic markings such as *pp*, *p*, *mp*, and *f* are present. The score is organized into measures, with some measures containing multiple notes or rests. The overall style is that of a handwritten manuscript, with clear notation and some additional markings like *pp*, *p*, *mp*, and *f*.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 2/2 time and includes parts for Flute (Fl.), Clarinet (Cl.), Piano (P.), Glockenspiel (Glocksp.), Cello (Cel.), Vibraphone (Vib.), Piano (Pf.), Baritone (Bar.), Viola (Vla.), and Violoncello (Vc.).

The score is divided into measures, with measure numbers 15, 20, and 25 indicated. The key signature is one flat (B-flat).

Key markings and dynamics include:

- Fl.*: *3*, *(flet-)*, *4:3*, *mf*, *5*
- Cl.*: *2p*, *mf*, *sf*, *mf*, *ORD.*, *3*, *2*, *quasi-f*, *mf*, *5*
- P.*: *2*, *3*, *(sim.)*, *2*, *5*
- Glocksp.*: *15*, *2*, *3*, *2*, *5*
- Cel.*: *8*, *2*, *3*, *2*, *5*
- Vib.*: *meno che p*, *5*
- Pf.*: *(pp)*, *2*, *3*, *4*, *2*, *5*
- Bar.*: *... che di te*, *mp*, *lies.*, *(?)*, *3*, *4*, *2*, *5*
- Vla.*: *2*, *3*, *2*, *5*
- Vc.*: *2*, *3*, *4*, *2*, *5*

Handwritten notes and markings include:

- Tab*, *Rel*, *Fat*
- meno che p*
- (pp)*
- lies.*
- siem-pi l'im-fi--ni--to,*
- (senza forzare, sempre con grande delicatezza)*

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for a full orchestra and a vocal soloist (Soprano). It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), Double Bass (Cb.), and a vocal line. The score is in 5/4 time and features various musical notations including dynamics (mf, mp, f, sf, sfz), articulation (acc, stacc), and performance instructions (Sib; Fa#; Sol#; Solb). The vocal line includes the lyrics: "se non Ti be- stem- mia- mo il no- me Tu o- è più f- (con angoscia) (di nuovo dolcemente)". The score is marked with "25" and "7" at the top right.

rit. ----- *a tempo*

Handwritten musical score for a symphony orchestra, page 8. The score is written in 3/2 time and features a key signature of one flat (B-flat). The tempo markings are *rit.* (ritardando) and *a tempo*.

The instruments and parts shown are:

- Fl.** (Flute): Features a melodic line with a triplet of eighth notes and a half note.
- Cl.** (Clarinet): Features a melodic line with a half note and a quarter note.
- Ab.** (Alto Saxophone): Features a melodic line with a half note and a quarter note.
- Glocksp.** (Glockenspiel): Features a melodic line with a half note and a quarter note.
- Cel.** (Cello): Features a melodic line with a half note and a quarter note.
- Vib.** (Vibraphone): Features a melodic line with a half note and a quarter note.
- Pf.** (Piano): Features a complex melodic line with a half note and a quarter note.
- Bar.** (Baritone): Features a melodic line with a half note and a quarter note.
- Vla.** (Viola): Features a melodic line with a half note and a quarter note.
- Vc.** (Violoncello): Features a melodic line with a half note and a quarter note.

The score includes various musical notations such as notes, rests, and dynamic markings like *ppp* (pianissimo) and *mp* (mezzo-piano). The tempo changes from *rit.* to *a tempo* at the beginning of the page. The score is written in a clear, handwritten style.

Handwritten musical score for a string quartet, featuring parts for Flute (Fl.), Clarinet (Cl.), Violin (V.), Viola (Vla.), Cello (Cel.), Double Bass (Bar.), and Violoncello (Vcl.). The score is divided into two systems, each containing four staves.

System 1:

- Fl.:** Treble clef, 4/4 time. Measures 1-4. Measure 1 has a fermata. Measure 2 has a slur over a half note and a slur over a half note. Measure 3 has a slur over a half note. Measure 4 has a slur over a half note.
- Cl.:** Treble clef, 4/4 time. Measures 1-4. Measure 1 has a slur over a half note. Measure 2 has a slur over a half note. Measure 3 has a slur over a half note. Measure 4 has a slur over a half note.
- V.:** Treble clef, 4/4 time. Measures 1-4. Measure 1 has a slur over a half note. Measure 2 has a slur over a half note. Measure 3 has a slur over a half note. Measure 4 has a slur over a half note.
- Vla.:** Treble clef, 4/4 time. Measures 1-4. Measure 1 has a slur over a half note. Measure 2 has a slur over a half note. Measure 3 has a slur over a half note. Measure 4 has a slur over a half note.
- Cel.:** Treble clef, 4/4 time. Measures 1-4. Measure 1 has a slur over a half note. Measure 2 has a slur over a half note. Measure 3 has a slur over a half note. Measure 4 has a slur over a half note.
- Bar.:** Treble clef, 4/4 time. Measures 1-4. Measure 1 has a slur over a half note. Measure 2 has a slur over a half note. Measure 3 has a slur over a half note. Measure 4 has a slur over a half note.
- Vcl.:** Treble clef, 4/4 time. Measures 1-4. Measure 1 has a slur over a half note. Measure 2 has a slur over a half note. Measure 3 has a slur over a half note. Measure 4 has a slur over a half note.

System 2:

- Fl.:** Treble clef, 4/4 time. Measures 5-8. Measure 5 has a slur over a half note. Measure 6 has a slur over a half note. Measure 7 has a slur over a half note. Measure 8 has a slur over a half note.
- Cl.:** Treble clef, 4/4 time. Measures 5-8. Measure 5 has a slur over a half note. Measure 6 has a slur over a half note. Measure 7 has a slur over a half note. Measure 8 has a slur over a half note.
- V.:** Treble clef, 4/4 time. Measures 5-8. Measure 5 has a slur over a half note. Measure 6 has a slur over a half note. Measure 7 has a slur over a half note. Measure 8 has a slur over a half note.
- Vla.:** Treble clef, 4/4 time. Measures 5-8. Measure 5 has a slur over a half note. Measure 6 has a slur over a half note. Measure 7 has a slur over a half note. Measure 8 has a slur over a half note.
- Cel.:** Treble clef, 4/4 time. Measures 5-8. Measure 5 has a slur over a half note. Measure 6 has a slur over a half note. Measure 7 has a slur over a half note. Measure 8 has a slur over a half note.
- Bar.:** Treble clef, 4/4 time. Measures 5-8. Measure 5 has a slur over a half note. Measure 6 has a slur over a half note. Measure 7 has a slur over a half note. Measure 8 has a slur over a half note.
- Vcl.:** Treble clef, 4/4 time. Measures 5-8. Measure 5 has a slur over a half note. Measure 6 has a slur over a half note. Measure 7 has a slur over a half note. Measure 8 has a slur over a half note.

Handwritten annotations include:

- Fl.:** "30" above measure 1.
- Cl.:** "liev." above measure 1.
- V.:** "(sim.)" above measure 1.
- Vla.:** "Fah" above measure 1.
- Cel.:** "Fah" above measure 1.
- Bar.:** "Fah" above measure 1.
- Vcl.:** "Fah" above measure 1.

40

35

Handwritten musical score for various instruments. The score is divided into systems, with measures 40 and 35 indicated at the top.

Fl. (Flute) and **Cl.** (Clarinet) staves are shown at the top, both containing rests.

Sb. (Saxophone) part features a complex melodic line with multiple key signatures (F major, C major, F# major, C# major, F major, C major) and a *(sim.)* (sustained) marking. Below the staff, the following notes are written: *Reb, Tab, Sol, 4*, *Reb, Sol, #*, *Tab, Sol, 4; Tab, Sol, b*, *Tab*, and *Tab, Sol, #*.

Glacksp. (Glockenspiel) and **Col.** (Cymbal) staves are shown below the Saxophone part, both containing rests.

Vibr. (Vibraphone) staff is shown below the Cymbal part, containing rests.

Pf. (Piano) staff is shown below the Vibraphone part, containing rests.

Bar. (Baritone) staff is shown below the Piano part, containing rests.

Vla. (Viola) and **Vc.** (Violoncello) staves are shown at the bottom, containing rests.

40

Fl.

Cl.

18 Cl. muta in Cl. b. in Sib

P.

15

Glocksp.

Cel.

Vib.

Pf.

Bass.

Vla.

Vcl.

(pppp)

(pppp)

Molto moderato; quasi adagio (♩)

Fl. *2* *pp* *liev.* *come in eco* *pp* *liev.* *(sempre molto intenso)*

Cl. b. *2* *(sempre molto intenso)* *pp* *come in eco* *pp* *liev.* *(sempre molto intenso)*

Ob. *2* *come in eco* *pp* *(sempre molto intenso)*

Cor. *2* *pp* *mp* *(sempre molto intenso)*

Vibr. *MOTORE ACCESO* *(vibr. rapido)*

Mar. *2* *2* *ma: le grosse morb.* *ppp soff. sempre*

Pf. *2* *2*

Molto moderato; quasi adagio (♩)

Bar. *2* *2*

V. la *2*

V. c. *2*

Handwritten musical score for various instruments. The score is divided into measures by vertical bar lines. The instruments and their parts are:

- Fl.** (Flute): Includes dynamics *mp*, *mf*, and *ppp*. Features a trill marked *tr* and a note marked *45*.
- Cl. b.** (Clarinet in B-flat): Includes dynamics *ppp* and *pp*.
- A.** (Alto Saxophone): Includes dynamics *p* and *pp*. A note is marked *5 (sempre simile)*.
- Cel.** (Celesta): Includes dynamics *p* and *mp*. A note is marked *8*.
- Vibr.** (Vibraphone): Includes dynamics *pp* and *mp*. Includes the instruction *mar. le fib. morb.* and *(sempre in sord., senza rilievo)*.
- Mar.** (Maracas): Includes dynamics *p* and *mp*. Includes the instruction *N.B.*
- Pf.** (Piano): Includes dynamics *p* and *pp*. Includes the instruction *(sempre in sordina)*.
- Bar.** (Baritone): Includes dynamics *p*. Includes the instruction *Sul... la*.
- V. la.** (Violoncello): Includes dynamics *p* and *mf*. Includes the instruction *sord.; opp.*.
- Vc.** (Violone): Includes dynamics *ppp* and *pp*. Includes the instruction *tast.; flautando*.

Rehearsal mark 13 is indicated at the top right. The score includes various musical notations such as notes, rests, and dynamic markings.

N.B. = Non potendo disporre di uno strumento con il la grave, eseguire la nota indicata tra parentesi quadrata.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 3/4 time and consists of 16 measures. The instruments and parts are:

- Fl.** (Flute): *quarta* (fourth), *p* (piano), *liev.* (levitating), *50* (50th measure), *p* (piano), *mp* (mezzo-piano), *ppp* (pianissimo).
- Cl. b.** (Clarinet in B-flat): *2* (second), *3* (third), *4* (fourth), *5* (fifth), *6* (sixth), *7* (seventh), *8* (eighth), *9* (ninth), *10* (tenth), *11* (eleventh), *12* (twelfth), *13* (thirteenth), *14* (fourteenth), *15* (fifteenth), *16* (sixteenth).
- Ob.** (Oboe): *2* (second), *3* (third), *4* (fourth), *5* (fifth), *6* (sixth), *7* (seventh), *8* (eighth), *9* (ninth), *10* (tenth), *11* (eleventh), *12* (twelfth), *13* (thirteenth), *14* (fourteenth), *15* (fifteenth), *16* (sixteenth).
- Ab.** (Alto Saxophone): *2* (second), *3* (third), *4* (fourth), *5* (fifth), *6* (sixth), *7* (seventh), *8* (eighth), *9* (ninth), *10* (tenth), *11* (eleventh), *12* (twelfth), *13* (thirteenth), *14* (fourteenth), *15* (fifteenth), *16* (sixteenth).
- Cl.** (Clarinet): *2* (second), *3* (third), *4* (fourth), *5* (fifth), *6* (sixth), *7* (seventh), *8* (eighth), *9* (ninth), *10* (tenth), *11* (eleventh), *12* (twelfth), *13* (thirteenth), *14* (fourteenth), *15* (fifteenth), *16* (sixteenth).
- Vibr.** (Vibraphone): *2* (second), *3* (third), *4* (fourth), *5* (fifth), *6* (sixth), *7* (seventh), *8* (eighth), *9* (ninth), *10* (tenth), *11* (eleventh), *12* (twelfth), *13* (thirteenth), *14* (fourteenth), *15* (fifteenth), *16* (sixteenth).
- Mar.** (Maracas): *2* (second), *3* (third), *4* (fourth), *5* (fifth), *6* (sixth), *7* (seventh), *8* (eighth), *9* (ninth), *10* (tenth), *11* (eleventh), *12* (twelfth), *13* (thirteenth), *14* (fourteenth), *15* (fifteenth), *16* (sixteenth).
- Pf.** (Piano): *2* (second), *3* (third), *4* (fourth), *5* (fifth), *6* (sixth), *7* (seventh), *8* (eighth), *9* (ninth), *10* (tenth), *11* (eleventh), *12* (twelfth), *13* (thirteenth), *14* (fourteenth), *15* (fifteenth), *16* (sixteenth).
- Bar.** (Baritone): *2* (second), *3* (third), *4* (fourth), *5* (fifth), *6* (sixth), *7* (seventh), *8* (eighth), *9* (ninth), *10* (tenth), *11* (eleventh), *12* (twelfth), *13* (thirteenth), *14* (fourteenth), *15* (fifteenth), *16* (sixteenth).
- V. la.** (Violoncello): *2* (second), *3* (third), *4* (fourth), *5* (fifth), *6* (sixth), *7* (seventh), *8* (eighth), *9* (ninth), *10* (tenth), *11* (eleventh), *12* (twelfth), *13* (thirteenth), *14* (fourteenth), *15* (fifteenth), *16* (sixteenth).
- Vc.** (Violoncello): *2* (second), *3* (third), *4* (fourth), *5* (fifth), *6* (sixth), *7* (seventh), *8* (eighth), *9* (ninth), *10* (tenth), *11* (eleventh), *12* (twelfth), *13* (thirteenth), *14* (fourteenth), *15* (fifteenth), *16* (sixteenth).

Handwritten notes and markings include:

- quarta* (fourth)
- p* (piano)
- liev.* (levitating)
- 50* (50th measure)
- mp* (mezzo-piano)
- ppp* (pianissimo)
- sempre simile* (always similar)
- senza rilievato* (without relief)
- Ped. sempre* (Pedal always)
- ter... ra* (third... earth)
- si* (yes)
- com... pie il tuo vo... la... re* (complete your vo... la... re)
- p* (piano)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- ppp* (pianissimo)
- sempre simile* (always similar)
- 3* (third)
- 4* (fourth)
- 5* (fifth)
- 6* (sixth)
- 7* (seventh)
- 8* (eighth)
- 9* (ninth)
- 10* (tenth)
- 11* (eleventh)
- 12* (twelfth)
- 13* (thirteenth)
- 14* (fourteenth)
- 15* (fifteenth)
- 16* (sixteenth)

rit. (sensibilmente) - - - - - a tempo

Handwritten musical score for multiple instruments and voice. The score is divided into two systems by a double bar line. The tempo changes from *rit. (sensibilmente)* to *a tempo* at the double bar line.

Instruments and Parts:

- Fl.** (Flute): Treble clef, 5/4 time signature.
- Cl. b.** (Clarinet Bb): Bass clef, 5/4 time signature.
- Fg.** (Fagotto): Bass clef, 5/4 time signature.
- Col.** (Colla): Treble clef, 5/4 time signature.
- Vibr.** (Vibrafono): Treble clef, 5/4 time signature.
- Mar.** (Maracas): Treble clef, 5/4 time signature.
- Pf.** (Pianoforte): Bass clef, 5/4 time signature.
- Bar.** (Baritone): Bass clef, 5/4 time signature.
- Vla.** (Viola): Treble clef, 5/4 time signature.
- Vc.** (Violoncello): Bass clef, 5/4 time signature.

Key Musical Elements:

- Tempo:** *rit. (sensibilmente)* - *a tempo*
- Time Signature:** 5/4
- Dynamic Markings:** *pp*, *mp*, *poco meno*, *con grande dolcezza*, *p*, *ppp*.
- Articulation:** *lia.* (legato), *3* (triplets), *5* (quintuplets).
- Performance Instructions:** *5 (sempre simile)*, *2 (sempre simile)*, *poco più do pp*.

The score includes various musical notations such as notes, rests, slurs, and articulation marks. The bottom system includes lyrics for the Baritone part: "go--lo che lo vo--glia--mo".

53

Fl. *meno che mp* *p* *ppp*

Fl. *meno che p*

Ob. *poco*

Reb; Dob

Cel. *poco* *pochiss. meno pp*

Vib. *pp*

Mar. *p* *pp* *ppp*

Pf. *ppp* *p* *pp* *pochiss. meno pp*

Baz. *e* *ei--for--na...* *liet.* *...ri* *mp* *(giacosa)*

Vla. *pochiss.*

Vc. *(ppp)* *pp* *pochiss.*

1 2 1 2 1 2 1 2 1 2 1 2 1 2

rit. (molto e grad.)

Handwritten musical score for various instruments and voice. The score is divided into two systems, each marked with a tempo change: *rit. (molto e grad.)*.

First System:

- Fl.** (Flute): Treble clef, 2/4 time. Measures 1-3 show a melodic line with dynamics *mp* and *mf*. A tempo marking *60* is present.
- Cl. b.** (Clarinet in B-flat): Bass clef, 2/4 time. Measures 1-3 show a melodic line with dynamics *pp* and *ppp*.
- Ab.** (Alto Saxophone): Bass clef, 2/4 time. Measures 1-3 show a melodic line with dynamics *ppp* and *pp*.
- Cel.** (Cello): Bass clef, 2/4 time. Measures 1-3 show a melodic line with dynamics *quasi mf* and *mf*.
- V. br.** (Violin): Treble clef, 2/4 time. Measures 1-3 show a melodic line with dynamics *quasi mp* and *mp*.
- Mar.** (Maracas): Treble clef, 2/4 time. Measures 1-3 show a rhythmic pattern.
- Pf.** (Piano): Bass clef, 2/4 time. Measures 1-3 show a rhythmic pattern.

Second System:

- Bar.** (Baritone): Treble clef, 2/4 time. Measures 1-3 show a vocal line with lyrics: *to - ma il Tu o Re - gno.* Dynamics include *quasi f* and *pp*. Performance instructions: *(ma sempre molto espressivo)* and *(con grande pace e serenità)*.
- V. la.** (Violin): Treble clef, 2/4 time. Measures 1-3 show a melodic line with dynamics *mp* and *ppp*.
- V. c.** (Viola): Bass clef, 2/4 time. Measures 1-3 show a melodic line with dynamics *ppp* and *pp*.

18 - (rit.) - alla tempo

Fl. *(ppp)*

Cl. *p mp ppp*

Ob. *pp 3 quasi mp < mp p 3*

Col. *mp 3*

Vib.

Mar. *ppp*

Pf. *pp 3 quasi p < p ppp*

Bas.

V.la *p*

Vc. *p ppp*

liv.

N.B.: V. nota a pag. 13.

Adantissimo; con grande concitazione (d.)

Fl. alto (ffz.) (opp.) 70

Cl. (ffz.) (opp.)

(fff) ma senza brutalità, luminoso
 l.v. sulla tav. $\text{p} \oplus$
 sempre molto secchi, taglienti
 sff sempre

MOTORE SPENTO (eliche orizzontali)
 mazz. le plastica - aspro, metallico

Vibr. mart. metallo (senza Ped.)

Cup. ne (fff) ma senza brutalità, luminoso
 l.v. mazz. le gomma dura

Mar. sff sempre sempre molto secchi, taglienti

Pf. (senza Ped.) aspro, metallico

Bar. Adantissimo; con grande concitazione (d.)
 opp. = $\frac{4}{4}$ $\frac{4}{3}$
 Sei tu
 ff (con grande energia)

pront. (trem. fortissimo)

Cl. pront. (trem. fortissimo)

Vc. (fff) (violentissimo; stridente)

Handwritten musical score for a symphonic band, page 21. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vib.), Clarinet (Clap.), Maracas (Mar.), Piano (Pf.), Bassoon (Bar.), Bassoon (Bar.), Viola (Vla.), and Violoncello (Vc.).

Fl. (Fl.): Melodic line with many accidentals, mostly sharps and naturals.

Cl. (Cl.): Melodic line with many accidentals, mostly sharps and naturals.

Vib. (Vib.): Melodic line with many accidentals, mostly sharps and naturals.

Clap. (Clap.): Melodic line with many accidentals, mostly sharps and naturals.

Mar. (Mar.): Melodic line with many accidentals, mostly sharps and naturals.

Pf. (Pf.): Melodic line with many accidentals, mostly sharps and naturals.

Bar. (Bar.): Melodic line with many accidentals, mostly sharps and naturals.

Bar. (Bar.): Melodic line with many accidentals, mostly sharps and naturals.

Vla. (Vla.): Melodic line with many accidentals, mostly sharps and naturals.

Vc. (Vc.): Melodic line with many accidentals, mostly sharps and naturals.

Handwritten notes and markings:

- (sempre simile)* (written above the Vib. staff)
- (sff)* (written below the Mar. staff)
- 4:3* (written above the Bar. staves)
- # che spez - - - zi...* (written below the Bar. staves)
- sempre molto secchi, taglianti* (written above the Vc. staff)
- sempre* (written above the Vc. staff)
- ff* (written below the Vc. staff)

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves, with the vocal soloist (V. solo) at the top and the orchestra below. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegro". The score includes various musical notations, including notes, rests, and dynamic markings. The vocal soloist part is written in a single staff, while the orchestra parts are written in multiple staves. The score is divided into measures by vertical bar lines. The tempo marking "Allegro" is written in a large, bold font at the top left. The key signature is indicated by a sharp sign on the F line of the vocal staff. The time signature is 4/4. The score includes various musical notations, including notes, rests, and dynamic markings. The vocal soloist part is written in a single staff, while the orchestra parts are written in multiple staves. The score is divided into measures by vertical bar lines.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various dynamic markings. A dashed line runs vertically through the score, likely indicating a rehearsal mark or a section change.

Instruments and Sections:

- Fl. c. alto:** Flute in C, alto clef.
- Cl.** Clarinet.
- A.** Alto Saxophone.
- Vibr.** Vibraphone.
- Comp.** Compressor.
- Mar.** Maracas.
- Pf.** Piano.
- Bar.** Baritone.
- V. la.** Violoncello.
- V. co.** Viola.

Dynamic Markings and Performance Instructions:

- (slpt.) sempre molto secchi, taglienti** (slightly, always very dry, cutting)
- fff sempre** (fortissimo, always)
- (f)** (forte)
- LA#** (Larghetto, sharp)
- arco** (arco)
- sempre molto secchi, taglienti** (always very dry, cutting)
- fff sempre** (fortissimo, always)

80

Fl. alto

Fl.

Ob.

Vib.

Imp. m.

Mar.

Pf.

Bar.

V. la

V. c.

mf

(sff)

LA

(mf)

(mf)

(sff)

4/3

quando

f

spez - zia - mo...

sff

legno

(sff)

mf

85

Fl. c. alto.

Cl. (*sff*)

A. (*sff*) *LA#* *LA* *poco meno che mf*

Vibr.

Cmp. ne

Max. (*sff*) *poco meno che mf*

Pf. *molto secco, tagliente* *sff*

Buc. *...quel*

V. la *legno!*

V. c.

Fl. *c. alto*
 Cl.
 F.
 Vib.
 Imp.
 Mar.
 Pf.
 (Bar.)
 Bar.
 V. la
 Vc.
 X.

(sempre senza arp.)
 (sff)
 (mp)
 (mp)
 (sff)
 opp: N.B.
 4:3
 4:3
 le dei fin... Tel... li
 lix.
 [N.B. Eseguire l' "opp." solo se si è optato per quello indicato a pag. 21.]
 più; pent. IV
 (sff)
 legmo
 (sff)
 mp
 legmo; fast.

90

Fl. *c. alto*

Cl.

Ob.

Vib.

mp. *me*

Mar.

Pf.

Bac.

Vla.

Vc.

(sff)

poco meno che mp

molto secco, sagliente

(p)

(sff)

pizz (opp) pont. IV

pizz; pont. IV

legno, fast!

(sff)

p

2 2 2 2 2 2 2 2

♩ = ♩

Fe. cello *2* *3* *(sff)* *3* *2*

ce. *2* *3* *(sff)* *3* *2*

ob. *2* *3* *3* *2*

Viol. *2* *3* *3* *2*

Comp. ac. *2* *3* *3* *2*

Mar. *2* *3* *(sff)* *3* *2*

Pf. *2* *3* *3* *2*

(Ped. sempre)

Bac. *♩ = ♩* *2* *3* *2*

legno; fast. *3* *2*

legno; pont-IV *3* *2*

(sff)

(con estrema dolcezza)

per

pp

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is for a full orchestra and includes vocal parts. The orchestration includes Flute (Fl.), Clarinet (Cl.), Alto Saxophone (A.), Percussion (Perc.), Violins (Vla.), and Violas (Vc.). The score is in 3/4 time and features a complex, rhythmic melody. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Italian. The score is marked with various dynamics and performance instructions.

(rit.)

Fl. *calt.*

Cl.

A.

Cor.

Vib.

Comp. *ne*

Mar.

Pf.

(rit.)

Bar.

Vla.

Vc.

se i fra tel li

pp p mp

(Ped. sempre)

sfa

3 4 2 2 3 4 2 2 3 4 2 2 3 4 2 2

--- (rit.) --- al Tempo I (Largo)

31

Fl. calt.

Cl.

A. (ARM.)

Got.

Vib.

Comp. ^{ne}

Mar.

Sam. t.

Pf.

Bac.

V. la

V. c.

100

Il Fl. calt. muta in Fl. in do

max. la feltro pesante - CENTRO

(abbassare tutti i tasti
cluster: compresi nell'intervallo
lo indicato.)

mf

mo.

(senza forzare, sempre dolcissimo)

fff (violento)

Adagio ma lievemente animato; inquieto (♩)

Fl. *105*

Cl. *105*

A. *105*

Glocksp. *15*

Cl. *8*

Tam. *(sfff)*

Pf. *(sfff)*

Bar.

V. la

Vc. *105*

mar. le metallo

mar. le corda media

MOTORE SPENTO

Mar.

Ped. tonale.....

Ped. "trc."

1. pont. III IV

f (brutale; graffiante)

Handwritten musical score for "L'Espresso" by Debussy. The score is written in 4/4 time and features a variety of instruments. The notation includes complex rhythmic patterns, such as triplets and sixteenth notes, and dynamic markings like *p* (piano), *f* (forte), and *senza decresc.* (without decrescendo). The score is divided into systems, with each system containing staves for different instruments. The instruments listed include Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Cello (Cel.), Double Bass (Bass.), and Piano (P.). The score is written in a handwritten style, with some corrections and annotations visible. The overall mood is delicate and expressive, characteristic of Debussy's style.

Handwritten musical score for orchestra and voice. The score is written on ten staves, with the following instruments and parts indicated:

- Fl.** (Flute) - Staff 1
- Cl.** (Clarinet) - Staff 2
- Ob.** (Oboe) - Staff 3
- Clarinet** - Staff 4
- Cel.** (Cello) - Staff 5
- Vib.** (Vibraphone) - Staff 6
- Mar.** (Maracas) - Staff 7
- Pf.** (Piano) - Staff 8
- Bar.** (Baritone) - Staff 9
- Vla.** (Viola) - Staff 10
- Vo.** (Voice) - Staff 11

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- senza decresc.** (without decrescendo) - above the Oboe staff.
- f** (forte) - multiple instances throughout the score.
- M. 1/4** - marking on the Oboe staff.
- M. 1/2** - marking on the Oboe staff.
- M. 1/4** - marking on the Baritone staff.
- M. 1/2** - marking on the Baritone staff.
- M. 1/4** - marking on the Viola staff.
- M. 1/2** - marking on the Viola staff.

The score concludes with the lyrics:

Nul-la ci può ten-...
f
(energico, con fermezza)

Handwritten musical score for a symphony, measures 35-40. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Violin I (Vl.), Violin II (Vla.), Viola (Vc.), Cello (Cb.), Double Bass (B.), Trumpet (T.), Trombone (Tb.), Tuba (Tb.), Snare Drum (Sp.), Glockenspiel (Glock.), and Percussion (P.). The score is written in G major and 4/4 time. It features various musical notations including notes, rests, dynamics (mp, mf, p), and performance instructions like "rit. (sensib.)" and "a tempo". The lyrics "Va-re se ci sei Tu vi ci no." are written below the vocal line.

Fl. 5

Cl. 4

Vcl. 5

Cb. 4

Glocksp. 15

Cel. 8

Vla. 5

Vln. 5

Pf. 5

Bar. 5

Vla. 5

Vcl. 5

mass.le corda dura

ppp(s.aff.) sempre

Escompa - re il ma - li - gno.

mp

(come soffocato, ma molto intenso)

Handwritten musical score for a symphony, measures 120-124. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin (Vln.), Viola (Vla.), Cello (Cel.), Double Bass (Vcl.), and Piano (P). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'p' (piano) and 'ppp' (pianissimo). The key signature is one flat (B-flat major or D minor). The score is written in a cursive, handwritten style.

125 *rit. (molto grad.)* ----- *al*

Fl. *Il Fl. muta in Fl. contralto in Sol* 2

Cl. 2

A. *poco* 2 2

Glacksp. 15 2 2

Cell. 2 2

Vibr. 2 2

Mar. 2 2

Pf. 2 2

Bass *rit. (molto grad.)* ----- *al* 2 2

V. la 2 2

V. c. 2 2

Tempo I

130

Fl. *c. alto*

Cl. *ppp sat. e assolutamente uniforme fino*
Cl. muta in Cl. b in Sib

A.

Cl.

Vbr.

Comp. *ne*

Mar.

Gon.

Tu. T.

Pf.

Bar.

V. la

V. c.

mart. grosso legno (comp. ne) ppp
2 mass. la feltro leggera mp
meno de mp

5 4 5 2 5 4 5 4 5 4 5 4 5 4

Handwritten musical score for a percussion ensemble, page 40. The score is written for various instruments and includes tempo and performance markings.

Tempo and Performance Markings:

- al termine* (at the end)
- allegro s. att.* (allegro, semi-detached)
- allegro s. att. e asso-* (allegro, semi-detached and assai)
- allegro s. att. e assolutamente uniforme fino al termine* (allegro, semi-detached and absolutely uniform until the end)
- molto intenso ed espressivo* (very intense and expressive)
- (Ped. sempre)* (Pedal, always)
- (sord.) test. - x* (muted, test - x)
- (ARM.)* (ARM.)
- allegro s. att. e assolutamente uniforme fino al termine* (allegro, semi-detached and absolutely uniform until the end)

Instrument Parts:

- Fl. alto** (Flute, alto)
- Fl. b.** (Flute, bass)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Viol.** (Violin)
- Viol. me.** (Violin, mezzo)
- Mar.** (Maracas)
- Gongs**
- Tam-tam**
- Pf.** (Piano)
- Bar.** (Baritone)
- V. la** (Viola)
- V. ca** (Violoncello)

Other markings:

- 5* (measure number)
- 2* (measure number)
- 3* (measure number)
- 4* (measure number)
- 5* (measure number)
- 6* (measure number)
- 7* (measure number)
- 8* (measure number)
- 9* (measure number)
- 10* (measure number)
- 11* (measure number)
- 12* (measure number)
- 13* (measure number)
- 14* (measure number)
- 15* (measure number)
- 16* (measure number)
- 17* (measure number)
- 18* (measure number)
- 19* (measure number)
- 20* (measure number)
- 21* (measure number)
- 22* (measure number)
- 23* (measure number)
- 24* (measure number)
- 25* (measure number)
- 26* (measure number)
- 27* (measure number)
- 28* (measure number)
- 29* (measure number)
- 30* (measure number)
- 31* (measure number)
- 32* (measure number)
- 33* (measure number)
- 34* (measure number)
- 35* (measure number)
- 36* (measure number)
- 37* (measure number)
- 38* (measure number)
- 39* (measure number)
- 40* (measure number)

Fl. alto

Cl. b

e assolutamente uniforme fino al termine

Fl.

lutamente uniforme fino al ter. g mine

(ARM.) (pppp)

ppp

pachiss. meno ppp

Cel.

pachiss. meno che ppp

Vibr.

mar. cuoio

Imp. me

pachiss. meno ppp

ppp

pachiss. meno ppp

Mar.

Gongs

Tam. T.

Cl.

Bar.

in fi - ni - ta

meno p *liv.* *meno p*

in fi -

Vla.

forme fino al termine

Vcl.

Fl. a. alt. 5 4

Cl. b. (pppp) 5 4

A. (pppp) (pppp) 5 4

Cl. pp 5 4

Vibr. MOTORE ACCESO (vibr. rapido) maest. la corda morb pp

Imp. ne pp

Mar. pp

Gongs ppp 5 4

Tam. y. 5 4

Pf. (pppp) 5 4

Bar.
 - ni-ta la tua pazienza...
 ... at-ten-de-
 liev. < cresc. > poco
 p < poco >

V. la sempre simile (pppp) 5 4

Vc. 5 4

140

Fl. alto *Cl. b.* *A.* *Cl.* *Vibr.* *Imp. me* *Mar.* *Gongs* *Tam. t.* *Pf.* *Bar.* *V. la* *Ve.*

(pppp) *pochiss. meno pp* *pochiss. meno pp* *(vibr. medio)* *(vibr. lento)* *(Ped. sempre)* *pochiss. meno pp* *mass. la feltro* *(come una campana lontana)* *(simile)* *pochiss. più che pp*

The musical score is written for a large ensemble. The staves are arranged vertically. The key signature has one flat (B-flat). The time signature is 5/4. The score is divided into measures 140, 141, and 142. The instruments and their parts are as follows:

- Fl. alto**: Measures 140 and 141 have notes with a *(pppp)* marking. Measure 142 has a whole note.
- Cl. b.**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- A.**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- Cl.**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- Vibr.**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- Imp. me**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- Mar.**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- Gongs**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- Tam. t.**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- Pf.**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- Bar.**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- V. la**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.
- Ve.**: Measures 140 and 141 have whole notes. Measure 142 has a whole note.

Performance instructions and dynamics include:

- (pppp)* (pianissimo)
- pochiss. meno pp* (very much less pianissimo)
- (vibr. medio)* (medium vibrato)
- (vibr. lento)* (slow vibrato)
- (Ped. sempre)* (pedal always)
- mass. la feltro* (massive, felt)
- (come una campana lontana)* (like a distant bell)
- (simile)* (similar)
- pochiss. più che pp* (very much more than pianissimo)

Fl. c. alto

Cl. b.

A.

Cel.

Vibri.

Imp. ne.

Gonge

Pf.

Bar.

V. la.

Vc.

Il Vc. termina, solo e svanendo nel nulla, dopo che la risonanza prodotta dagli altri strumenti si è completamente estinta.

L. N. D.

Ancona, 4 maggio 1992

Roberto Zaccari