



Andreas Pflüger

Il tempo ha lasciato il suo mantello

su poesie di

Vinicio Salati

per

soprano, oboe, fagotto, corno (fa), violino e violoncello

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(1982 / rev. 2013)

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Se l'acqua scorre a te, sono l'acqua Se sabbia s'imprime sul tuo corpo, sono sabbia Se raggio ti scalda, sono raggio La campagna è nastro contro il cielo Curve di donne Sembra rimontino verso la luna Lenti appiccate alle zolle Macchie senz'ali Se l'acqua scorre a te, sono l'acqua Se sabbia s'imprime sul tuo corpo, sono sabbia Se raggio ti scalda, sono raggio	
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È tempo di pigramente svelare La tersa gioia del cuore Mite un nuovo giorno in una fuga di ore chiare esatte ci accompagna Così lontana nel fondo valle La città sprofonda Dal silenzio esce come da conchiglia Con il respiro del mare.	
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Il tempo ha lasciato il suo mantello Di vento, di freddo e di pioggia E si è vestito di bella foggia di sol ridente. Chiaro e bello Non animale o uccello Che nel solo parlare canti o grida Il tempo ha lasciato il suo mantello Di vento, di freddo e di pioggia Fiumi, fontane, ruscelli Vestono in bel livrea Gocce d'argento e d'oro ognuno Si veste di bel nuovo. Il tempo ha lasciato il suo mantello Di vento, di freddo e di pioggia.	

1 - Introduzione

$\text{♩} = 72$

Ob. *p* *ppp* *p*

Fagotto

Corno in fa

Violino *p* *ppp*

Violoncello *p* *ppp*

Detailed description: This system contains measures 1 through 6. The tempo is marked as quarter note = 72. The music is in 4/4 time. The Oboe part starts with a half note G4, followed by a triplet of eighth notes (A4, B4, C5) and a half note D5. The Bassoon part has a whole rest for the first three measures, then a half note G3. The Horn in F part has whole rests. The Violin part has whole rests for the first three measures, then a triplet of eighth notes (G3, A3, B3) and a half note C4. The Viola part has whole rests. The Cello part has whole rests for the first three measures, then a half note G2. Dynamics include piano (p) and pianissimo (ppp).

7

Ob. *ppp*

Fg. *pp*

Corno in fa

Vl. *p* *ppp*

Vc. *p* *pp*

Detailed description: This system contains measures 7 through 10. Measure 7 starts with a box containing the number 7. The Oboe part has a half note G4. The Bassoon part has a whole rest. The Horn in F part has whole rests. The Violin part has a triplet of eighth notes (G3, A3, B3) and a half note C4. The Viola part has a triplet of eighth notes (G3, A3, B3) and a half note C4. The Cello part has a triplet of eighth notes (G2, A2, B2) and a half note C3. Dynamics include pianissimo (ppp) and piano (p).

11

Ob. *p* *pp*

Fg. *ppp* *pp*

Corno in fa *pp*

Vl. *p* *pp* *p* *pizz.* *p* *pp*

Vc. *ppp* *mf*

Detailed description: This system contains measures 11 through 14. Measure 11 starts with a box containing the number 11. The Oboe part has a triplet of eighth notes (G4, A4, B4) and a half note C5. The Bassoon part has a triplet of eighth notes (G3, A3, B3) and a half note C4. The Horn in F part has whole rests. The Violin part has a triplet of eighth notes (G3, A3, B3) and a half note C4. The Viola part has a triplet of eighth notes (G3, A3, B3) and a half note C4. The Cello part has a triplet of eighth notes (G2, A2, B2) and a half note C3. Dynamics include piano (p), pianissimo (ppp), piano-pianissimo (pp), and mezzo-forte (mf).

15

2

Ob. *p*

Fg. *pp* *ppp*

Corno in fa *ppp*

VI. *mf* *p*

Vc. *pp* *ppp*

arco *pp*

19

Ob. *ppp* *ff* Flatterz.

Fg. *ppp* *ff*

Corno in fa *ppp* *ff*

VI. *ppp* niente *ppp*

Vc. *mf* *ppp* *sffz* *f* pizz.

22

Ob.

Fg. *p* *mf* *f*

Corno in fa *p* *f* *ff*

VI.

Vc. *mf*

25

Ob. *pp* *ppp* *pp*

Fg. *p* *ppp*

Corno in fa *p*

VI. *p*

Vc. *mf* *p* *p* *arco*

30

Ob. *ppp* *pp* *ppp*

Fg. *p*

Corno in fa *p*

VI.

Vc. *p*

33

Ob. *pp* *ppp*

Fg. *ppp* *p* *ppp*

Corno in fa *p* *ppp*

VI. *ppp*

Vc. *ppp*

2 - Invito

♩ = 72

Oboe

Fagotto

Corno in fa

Mezzosoprano

Violino

Violoncello

Detailed description: This block contains the first five measures of the 'Invito' section. The tempo is marked as quarter note = 72. The score is for Oboe, Bassoon, F Horn, Mezzosoprano, Violin, and Cello. The Oboe part begins in measure 4 with a fortissimo (ff) dynamic. The Bassoon, F Horn, Violin, and Cello parts all begin in measure 1 with a fortissimo (ff) dynamic. The Mezzosoprano part is silent throughout these measures. The key signature has one sharp (F#) and the time signature is 6/8.

6

Ob.

Fg.

Corno in fa

M.-S.

Vi.

Vc.

Detailed description: This block contains measures 6 through 9 of the 'Invito' section. The Oboe part is silent. The Bassoon part begins in measure 6 with a mezzo-piano (mp) dynamic. The F Horn part begins in measure 6 with a mezzo-piano (mp) dynamic, which then changes to piano (pp) in measure 7. The Mezzosoprano part is silent. The Violin part begins in measure 6 with a piano (p) dynamic, which then changes to pianissimo (ppp) in measure 7. The Cello part begins in measure 6 with a mezzo-piano (mp) dynamic, which then changes to pianissimo (ppp) in measure 7. The key signature has one sharp (F#) and the time signature is 6/8.

11

Ob. *mf* *p* *mf* *p*

Fg. *mp*

Corno in fa *mf* *pp* *mf* *pp*

M.-S. Non as-pet-ta - re non as-spet-ta re fin che

Vl. *pp* *mf* *mf*

Vc. *pp* *p* pizz. arco

17

Ob. *mf*

Fg. *mf* *pp* *mf* *pp*

Corno in fa *mf* *pp* *mf* *pp*

M.-S. ca li il so le il

Vl. *p* *mf*

Vc. *mf* pizz.

23

Ob. *p* *mf* *f*

Fg.

Corno in fa *mf* *f*

M.-S. so le il so

Vl. arco *p* *mf* *f*

Vc. *f* arco

28

Ob. *p*

Fg. *mf* *pp*

Corno in fa *p*

M.-S. le il so-le. Ma nel-la con

Vl. *pp* *mf* *pp*

Vc. *p* *pizz.* *pp*

35

Ob. *mf*

Fg. *mf* *pp*

Corno in fa

M.-S. ca del de - si - der io

VI. *mf* *pp* pizz. *mf* arco

Vc.



40

Ob. *f*

Fg. *sfz* *sfz* *sfz* *sfz* *ff*

Corno in fa *f* *p* *sfz* *f* *p* *ff*

M.-S. ri - nasc - e ri-nasc-e ri-nasc-e di

VI. pizz. *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *ff*

45

Ob. *f* *p*

Fg. *ff* *p*

Corno in fa *mp* *ff* *p*

M.-S. vi ta mi ta - men - te

Vl. *sfz sfz* *sfz sfz*

Vc. *sfz sfz* *sfz sfz* *sfz sfz*

Detailed description: This block contains the musical score for measures 45 through 49. The score is written for six parts: Oboe (Ob.), Bassoon (Fg.), French Horn in F (Corno in fa), Mezzo-Soprano (M.-S.), Violin (Vl.), and Violoncello (Vc.). The time signature is 6/8. The Oboe part features a melodic line with dynamics *f* and *p*. The Bassoon part has a similar melodic line with dynamics *ff* and *p*. The French Horn part plays a sustained chord with dynamics *mp*, *ff*, and *p*. The Mezzo-Soprano part has the lyrics "vi ta mi ta - men - te" under the notes. The Violin and Violoncello parts play a rhythmic accompaniment with dynamics *sfz sfz*.

50

Ob.

Fg. *mp*

Corno in fa

M.-S. il giu bi - lo poi

Vl. arco *mp*

Vc.

Detailed description: This block contains the musical score for measures 50 through 54. The score is written for six parts: Oboe (Ob.), Bassoon (Fg.), French Horn in F (Corno in fa), Mezzo-Soprano (M.-S.), Violin (Vl.), and Violoncello (Vc.). The time signature is 6/8. The Oboe part is mostly silent. The Bassoon part has a melodic line with dynamics *mp*. The French Horn part plays a sustained chord. The Mezzo-Soprano part has the lyrics "il giu bi - lo poi" under the notes. The Violin part plays a rhythmic accompaniment with dynamics *mp* and is marked "arco". The Violoncello part plays a rhythmic accompaniment.

55

Ob. *pp*

Fg. *pp*

Corno in fa *p*

M.-S.

Vl. *p*

Vc. *mp* *arco* *p*



59

Ob.

Fg. *mp* *pp* *mp*

Corno in fa *ppp*

M.-S.
o - ra i mat - ti - ni so - no piu a - cu

Vl. *ppp* *p* *mf* *p*

Vc. *ppp* *p*

64

Musical score for measures 64-68. The score includes parts for Oboe (Ob.), Bassoon (Fg.), Horn in F (Corno in fa), Soprano (M.-S.), Violin (Vl.), and Viola (Vc.). The Soprano part has lyrics: "ti. e in u - no scre zio". Dynamics include *mp*, *pp*, *mf*, and *p*. The score is in 9/8 time and features various melodic lines and rests.



69

Musical score for measures 69-73. The score includes parts for Oboe (Ob.), Bassoon (Fg.), Horn in F (Corno in fa), Soprano (M.-S.), Violin (Vl.), and Viola (Vc.). The Soprano part has lyrics: "di cie lo". Dynamics include *f*, *pp*, and *p*. The score is in 9/8 time and features various melodic lines and rests.

♩. = 60

74

Musical score for measures 74-79. The score includes parts for Oboe (Ob.), Fagotto (Fg.), Corno in fa (F), M.S. (Soprano), Viola (VI.), and Violoncello (Vc.).

- Ob.:** Starts with a dynamic of *f*, then *p*. A fermata is placed over the first measure.
- Fg.:** Starts with a dynamic of *p*, then *ppp*. A fermata is placed over the first measure.
- Corno in fa:** Starts with a dynamic of *mp*, then *ppp*. A fermata is placed over the first measure.
- M.S.:** Lyrics: "Lo sguar - do sem-bra più".
- VI.:** Starts with a dynamic of *f*, then *p*. A fermata is placed over the first measure. A 5:3 ratio is indicated above the notes in measures 78 and 79.
- Vc.:** Starts with a dynamic of *f*, then *p*. A fermata is placed over the first measure. A 5:3 ratio is indicated above the notes in measures 78 and 79. A *pizz.* marking is present in measure 79.



80

Musical score for measures 80-84. The score includes parts for Oboe (Ob.), Fagotto (Fg.), Corno in fa (F), M.S. (Soprano), Viola (VI.), and Violoncello (Vc.).

- Ob.:** Rests throughout the passage.
- Fg.:** Rests throughout the passage.
- Corno in fa:** Rests throughout the passage.
- M.S.:** Lyrics: "cal mo. più cal".
- VI.:** Starts with a dynamic of *p*. A 5:3 ratio is indicated above the notes in measures 80, 81, 82, 83, and 84.
- Vc.:** Starts with a dynamic of *pp*. A *arco* marking is present in measure 82.

85

Ob.

Musical staff for Oboe (Ob.) in treble clef. The staff contains a melodic line starting in the third measure with a dynamic marking of *mp*. The line continues through the fourth measure with a dynamic marking of *pp*. The first two measures are mostly rests.

Fg.

Musical staff for Bassoon (Fg.) in bass clef. The staff contains a bass line consisting of four dotted half notes, each spanning two measures, with a slur underneath.

Corno in fa

Musical staff for Horn in F (Corno in fa) in bass clef. The staff contains a melodic line consisting of four dotted half notes, each spanning two measures, with a slur underneath.

M.-S.

Musical staff for Maracas (M.-S.) in treble clef. The staff contains a melodic line consisting of four dotted half notes, each spanning two measures, with a slur underneath. The text "mo." is written below the staff.

VI.

Musical staff for Violin (VI.) in treble clef. The staff contains a rhythmic line of eighth notes. Above the staff, the ratio "5:3" is written above each pair of eighth notes, repeated four times across the staff.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. The staff contains a bass line consisting of four dotted half notes, each spanning two measures, with a slur underneath.

3 - Ritratto

♩ = 54

Flatterz. Flatterz. Flatterz.

Oboe *ppp* *ppp* *ppp* *ppp* *ppp*

Fagotto *pp*

Corno in fa *mf*

♩ = 54

Mezzosoprano

Violino *pp* al niente

Violoncello *pp* al niente

5

Ob. *mp* *pp*

Fg. *p* *ppp* *p*

Corno in fa *ppp* *mf*

M.-S.

Vl. *p* *ppp* *p*

Vc. *ppp* *mf* *ppp* *ppp*

7

Ob. *mp* 3

Fg. *ppp* 5

Corno in fa *ppp*

M.-S.

Vl. *ppp*

Vc. 3

Detailed description: This system contains measures 7 and 8. The Oboe (Ob.) part begins in measure 8 with a triplet of eighth notes marked *mp*. The Bassoon (Fg.) part features a continuous eighth-note pattern with quintuplets (5) and is marked *ppp*. The Horn in F (Corno in fa) part has a long, low note in measure 7, also marked *ppp*. The Violin (Vl.) part has a short eighth-note figure in measure 7, marked *ppp*. The Violoncello (Vc.) part plays a triplet of eighth notes throughout both measures.



9

Ob. *pp* *p* *mf* *p* *mf* *p* *mf*

Fg.

Corno in fa

M.-S. Se l'acqu - a scor - re a

Vl. *mp* 5 pos.ord.

Vc. *mp* pizz.

al niente

Detailed description: This system contains measures 9 and 10. The Oboe (Ob.) part has a melodic line with dynamic markings *pp*, *p*, *mf*, *p*, *mf*, *p*, and *mf*. The Bassoon (Fg.) part is silent. The Horn in F (Corno in fa) part is silent. The Musician (M.-S.) part has the vocal line: "Se l'acqu - a scor - re a". The Violin (Vl.) part features a complex melodic line with quintuplets (5) and is marked *mp*. The Violoncello (Vc.) part has a bass line with a pizzicato (*pizz.*) instruction and is marked *mp*. The instruction "al niente" is written below the Vc. part.

11

Ob. *p* *mf* *mf*

Fg.

Corno in fa

M.-S. te

VI. 5 5 5 5

Vc.

12

Ob. *mf* *f* *p* *pp*

Fg. *mf* *f* *p* *pp*

Corno in fa *mf* *f* *p*

M.-S. so no l'acqu a se
tr *b*

VI. *mf* *f* *p* *mp* sul pont.

Vc. *mf* *f* *p* *pp*

14

Ob.

Fg.

Corno in fa

M.-S.

Vl.

Vc.

mf *pp* *mf* *pp*

sab - bia s'im-pri - me sul tu-o cor - po

ric. col legno *p* *pp* *mf* *p* *pp*

3 pos.ord. *gliss.* 3 *pizz.* ric. col legno 3 pos.ord. *gliss.* 5

16

Ob.

Fg.

Corno in fa

M.-S.

Vl.

Vc.

p *f* *mp* *p* *sfz* *mp* *p* *sfz* *mp* *p* *f*

so - no sab - bia se rag - gio ti

5 *sfz* *gliss.* *mp* *p* *pizz.* *gliss.* *f*

Fl.z.

19

Ob. *mf* *pp* *mf* *pp* *mf*

Fg. *p* *ppp* *p > pp* *mf*

Corno in fa *p* *ppp* *p > pp* *ff* *mf*

M.-S. scal da so - no rag

VI. arco *mf* arco *pp* *mf* *pp* arco *mf*

Vc. *mf* *p* *ppp* *mf* *p > pp* *mf*

22

pos.ord.

Ob. *ff*

Fg. *ff*

Corno in fa *ff*

M.-S. gio.

VI. *ff*

Vc. *ff*

23

Ob. *mf* *p* al niente

Fg. *mf*

Corno in fa *mf*

M.-S.

Vl. *mf* *p* *gliss.* al niente *mf*

Vc. *mp* *ppp* *pizz.* *p* arco *mf*

25

Ob. *mf* *pp*

Fg. *>pp* *mf* *pp* *mf*

Corno in fa *>pp* *mf* *pp* *mf*

M.-S. La cam - pag - na è è nas - tro

Vl. *pp* *mf* *pp* *mf*

Vc. *>pp* *mf* *pp* *mf*

27

Ob. *mf* *pp*

Fg. *mf*

Corno in fa *pp* *mf* *pp* *mf*

M.-S. è nas - tro la cam - pag - na è

Vl. *pp* *mf* *pp* *mf*

Vc. *pp* *mf* *pp* *mf*

29

Ob. *mf* *f* *ff*

Fg. *pp* *f* *ff*

Corno in fa *pp* *f* *f* *ff*

M.-S. nas - tro con-tro il cie - lo.

Vl. *pp* *f* *ff*

Vc. *pp* *f*

32

Ob. *p* *ppp* *mf* *p* *mf* *p*

Fg. *pp* *p*

Corno in fa *mf* *ppp* *p*

M.-S. Cur - ve, cur - ve di don-ne, don - ne

Vl. *p* *ppp* *mf* *pp* *mf* *pp*

Vc. *mf* *ppp* *mf*

arco pizz.

35

Ob. *p* *f* *ppp*

Fg. *f* *ppp*

Corno in fa *f* *ppp*

M.-S. Sem-bra ri-mon-ti-no verso la lu - na len- te ap-pic-ci

Vl. *mf* *f* *ppp* *p* *pp*

Vc. *f* *ppp*

arco

40

Ob. *mp* 3 *pp* *mf* 3 *pp*

Fg. *mf* *mf* *pp*

Corno in fa *f* *pp* *bouché*

M.-S. ca - te al - le zol le. mac - chie senz'

VI. *mf* *pp* *mf* *pp* *sul pont.*

Vc. *pp* *sul pont.*

44

Ob.

Fg. *mf* *pp* *p* *ppp*

Corno in fa *f* *pp* *mf* *ppp* *(bouché)*

M.-S. a li.

VI.

Vc.

48 *ad libitum* $\text{♩} = 54$

Ob.

Fg.

mp *5* *pp* *mp* *5* *pp*

Corno in fa

p *bouché* *3*

ad libitum *recitato sottovoce* $\text{♩} = 54$

... se acqua scorre a te sono acqua.....

VI. *sul tasto* *ppp* *pos. ord.* *pp*

Vc. *sul tasto* *ppp* *pos. ord.* *pp*

52 *ad libitum*

Ob.

Fg.

pp *5*

Corno in fa

pp

ad libitum *recitato sottovoce*

... se sabbia s`imprime sul tuo corpo, sono sabbia....

M.-S.

VI. *sul tasto* *ppp*

Vc. *sul tasto* *ppp*

55 ♩ = 54

Ob. *mp* *ppp* *pp*

Fg. *mp* *pp* *mp* *pp*

Corno in fa *pp* *mp* *pp* *mp* *pp*

M.-S. ♩ = 54

VI. pos. ord. *pp*

Vc. pos. ord. *pp*

59 *ad libitum*

Ob. *ppp*

Fg. *ppp*

Corno in fa (bouché) *ppp*

ad libitum

recitato sottovoce
... se raggio ti scalda, sono raggio...

VI. sul tasto *ppp*

Vc. sul tasto *ppp*

9

Ob. *mf* *pp*

Fg. *pp* *p* *pp*

Corno in fa *p* *pp*

M.-S. re la ter - sa gio - ia del tuo re, del tuo -

Vl. *mf* *pp*

Vc. *p* *p* *pp* arco pizz. *p*

12

Ob. *f* *p* *pp* *ppp*

Fg. *mp* *ppp* *pp*

Corno in fa *mp* *ppp* *mf* *pp*

M.-S. -re. Mi - te un nuo - vo

Vl. *mf* *ppp* *pp*

Vc. *mp* *ppp* *pp*

16

Ob. *p* *f* *mf* *f* *mf* *f*

Fg. *f*

Corno in fa *f* *sfz*

M.-S. gio no in un-a fu-ga di or-e

Vi. *f* *mf* *f* *sfz* *f* *mf*

Vc. *f* *pp* *sfz* *f* *mf*



18

Ob. *f* *f* *mf* *ppp*

Fg. *f* *p* *f* *p* *p* *pp* *ppp*

Corno in fa *f* *p* *pp* *pp* *ppp*

M.-S. chia-re es-at-te ci ac-com-pag-na

Vi. arco *mf* *f* *mf* *f* *p* *pp* *ppp*

Vc. arco *mf* *p* *pp* *ppp*

20

Ob. *mp* *ppp* *mp* *ppp* *mp* *mp*

Fg. *pp* *ppp*

Corno in fa *ppp*

M.-S. Co - si lon - ta - na nel fon - do val - le la cit - tà spro -

Vl. *pp* *ppp*

Vc. *pizz.* *p* *p*

24

Ob. *p*

Fg. *pp* *ppp* *ppp*

Corno in fa *pp*

M.-S. - fon da dal si - lenz - io

Vl. *p* *pp* *arco sul tasto*

Vc. *ppp*

27

Ob. *ppp p ppp p*

Fg. *p ppp p*

Corno in fa *p*

M.-S. es - ce co - me da con - chig - lia con il re - spi - ro del ma

VI. *mp*

Vc.

30

Ob. *ppp p ppp p ppp*

Fg. *ppp p ppp p ppp*

Corno in fa *ppp p ppp p ppp*

M.-S. re

VI. *ppp p ppp p ppp*

Vc. *ppp*

5 - Intermezzo

♩ = 76

Oboe

Fagotto

Corno in fa

Violino

Violoncello

5

Ob.

Fg.

Corno in fa

Vl.

Vc.

8

Ob. Flatterz. *f* *pp* *f* *p*

Fg. *sfz* *sfz* *sfz* *sfz*

Corno in fa *sfz* *sfz* *sfz*

VI. ric. col legno *ff* pizz. *ff* ric. col legno *ffz*

Vc. ric. col legno *f* arco pos. ord. *ff* ric. col legno *f*

11

Ob. Fl.z. *ff* *f* *sfz*

Fg. Fl.z. *ff* *f* *sfz* *ff* *pp*

Corno in fa Fl.z. *ff* *f* *sfz* *sfz* *pp*

VI. pizz. *ffz* ric. col legno *sfz* pizz. *ffz* arco *f*

Vc. arco pos. ord. *ff* pizz. *ffz* ric. col legno *sfz* arco pos. ord. *sfz*

13

Ob. *mf* *f* *pp*

Fg. *pp* *f* 3 *pp*

Corno in fa *mf* *sfz* *pp* *mf* *sfz* *pp*

VI. *pp* *mf*

Vc. *pp* *ff* *pp*

17

Ob. *mf* 5 *pp* *mf* 5 *pp*

Fg. *mf* *pp* *mf*

Corno in fa *mf* 3 *pp* *mf* 3

VI. *pp* *mf* *pp*

Vc. *pizz.* 3 *mf* *mf*

Il tempo ha lasciato il suo mantello

21

Ob. *mp* *p* *pp*

Fg. *f³* *pp* *f* *pp*

Corno in fa *pp* *f* *pp* *f* *pp*

Vl. *p* *pp* *mp*

Vc. arco *p* *pp* *f* *pp*

26

Ob. *p* *ppp* al niente

Fg. *pp* *ppp* al niente

Corno in fa *ppp* al niente

Vl. *ppp* al niente

Vc. *ppp* al niente

4 - Il tempo ha lasciato il suo mantello

$\text{♩} = 84$

Oboe

Fagotto

Corno in fa

Mezzosoprano

Violino

Violoncello

$\text{♩} = 84$

ff

ff

f

ff

mf

f

ff

ff

pizz.

ff

pizz.

ff

7

Ob.

Fg.

Corno in fa

M.-S.

VI.

Vc.

mp

p

p

mf

mf

mf

f

p

mf

mf

mf

f

Il tem - po ha las - cia - to il su - o man - tel

p

arco

arco

pp

13

Ob. *mf sfz* *p* *pp* *mf*

Fg. *pp* *p* *pp* *pp*

Corno in fa *pp* *pp* *bouché*

M.-S. lo. di ven-to di fred-do e di piog-gia.

VI. *mf sfz* *p* *pp* *mf*

Vc. *mf sfz* *p* *pp* *mf* *pp* *pizz.* *arco*

20

Ob. *f* *p* *p*

Fg. *p* *p³*

Corno in fa

M.-S. e si è vest-ti to di bel-la

VI. *p* *p³*

Vc. *mf* *p* *f* *pizz.* *arco* *p³* *f* *pizz.*

27

Ob. *mf*

Fg. *mf*

Corno in fa *ff* *mf*

M.-S. fog - gia di sol ri - den

Vl. *mf* *ff* *mf* *ff*

arco pizz. arco3 3

Vc. *ff* *mf*

arco pizz. arco

30

Ob. *f* *p* *pp*

Fg. *mf* *p* *pp*

Corno in fa *ff* *mf*

M.-S. te chia - ro

Vl. *mf* *ff* *mf* *pp*

Vc. *f* *mf* *p* *pp*

34

Ob. *mf* *pp* *ppp*

Fg. *ppp*

Corno in fa *pp* *ppp* *pp*

M.-S. e bel - lo

VI. *ppp* *pp*

Vc. *ppp* *pp*



40

Ob. *p* *mp*

Fg. *mf*

Corno in fa *ppp*

M.-S. non a - ni - ma - te o uc - cel - lo.

VI. *pp* *p*

Vc. *ppp* *p*

46

Ob. *pp* *p* *mp*

Fg.

Corno in fa *pp* *mp* *pp*

M.-S. *pp* *pp* *mp*

che nel so-lo par-la-re can

Vl. *pp* *pp* *mp* pizz.

Vc. *pp* *pp* *mp* pizz.

53

Ob. *f* *p* *mf* *sfz* *mf* *sfz*

Fg. *p* *sfz* *mf* *sfz*

Corno in fa *p* *sfz* *mf* *sfz*

M.-S. ti o gri da.

Vl. *p* *sfz* *mf* *sfz* arco

Vc. *p* *sfz* *mf* *sfz* arco

58

Ob. *>mf* *ppp*

Fg. *>mf sfz* *pp* *ppp*

Corno in fa *>mf sfz* *pp* *ppp f* *ppp* *f* *ppp* *mf* *ppp*

M.-S. Il tem - po ha las - cia - to il su - o

VI. *>mf* *pp* *ppp*

Vc. *=mf sfz* *pp* *ppp*

66

Ob.

Fg. *p* *ppp* *mf*

Corno in fa *mf* *p*

M.-S. man - tel lo di ven - to di fred -

VI. *p* *3* *3* *ppp*

Vc. *p* *ppp* *pizz.* *mf*

73

Ob. *pp* *ppp* *mf*

Fg. *pp* *ppp*

Corno in fa *pp* *ppp*

M.-S. do e di piog- gia.

Vl. *p*

Vc. arco *pp* pizz. *mf* arco *p*

76

Ob. *mf < f* *mf < f* *p* *pp*

Fg. *mf < f* *mf < f*

Corno in fa *mf < f* *mf < f*

M.-S. Fiu mi,

Vl. *f* *p* *pp*

Vc. *f* *p* *pp*

79

Ob. *ppp* *p* *f*

Fg. *p* *f*

Corno in fa

M.-S. fon - tan ne ru - scel

VI. *p* *f*

Vc. pizz. *mf* *f*

82

Ob. *f* *mp* *f* *pp*

Fg. *mp* *f* *f* *pp*

Corno in fa *mp* *mf* *sfz* *mp* *mf* *sfz* *sfz* *pp*

M.-S. (scel) - - li ves - to - no in bel - la liv - re

VI. *f* *mp* *f* *pp*

Vc. *mp* *f* *sfz* *f* *sfz* *pp*

86 $\text{♩} = 60$ $\text{♩} = 84$

Ob. *mp* *ppp* *mf* *mf*

Fg. *mp* *ppp* *p* *f*

Corno in fa *p* *mp* *ppp* *mf* *f*

M.-S. $\text{♩} = 60$ $\text{♩} = 84$
 a liv - re - a. goc - ce d'ar - gent - o e

Vl. *mp* *ppp* *mf* *pizz.3*

Vc. *mp* *ppp* *mf* *pizz.*

al niente

91

Ob. *mf* *f* *ff*

Fg. *p* *f* *sfz* *sfz* *f* *ff*

Corno in fa *sfz* *f* *ff*

M.-S. d'o - ro og - nu - no

Vl. *f* *sfz* *f* *ff* *arco*

Vc. *f* *sfz* *f* *ff* *arco*

94

Ob. *mf* *pp*

Fg. *mf* *pp*

Corno in fa *mf* *p*

M.-S. si ves-te di bel nuo -

Vl. *mf* *pp*

Vc. *mf* *pp*

99

Ob. *p* *ppp* *p* *ppp* *p* *ppp* *mp*

Fg. *p* *ppp* *p* *ppp* *p* *ppp* *mp*

Corno in fa *p* *ppp* *mp*

M.-S. vo. il tem-po ha las-cia-to il su-o

Vl. *p* *ppp* *p* *ppp* *p* *ppp* *mp*

Vc. *p* *ppp* *p* *ppp* *p* *ppp* *mp*

108

Ob. *pp* *ppp* al niente

Fg. *pp* *ppp* al niente

Corno in fa *pp* *p* *ppp* al niente

M.-S. man - tel lo di ven - to

Vl. *pp* *ppp* al niente

Vc. *pp* *ppp* al niente

113

Ob. *pp* *ppp* *p*

Fg. *mf* *pp* *ppp*

Corno in fa *mf* *p* *ppp*

M.-S. di fred - do e di piog

Vl. *pp*

Vc. *pizz.* *arco* *pp* *mf*

118

Ob. *mf* *f*

Fg. *pp* *mp* *mf* *f*

Corno in fa *pp* *mp* *mf* *f*

M.-S. *gia.*

VI. *pp*

Vc. *pp*

121

Ob. *p* *pp* *p* *p*

Fg. *p* *pp* *p* *f* *sfz* *p*

Corno in fa *p* *pp* *p* *f* *sfz* *p*

M.-S. *il tem - po ha las - cia - to il su - o*

VI. *p*

Vc. *pizz.* *arco* *sfz* *mf* *p* *f* *sfz* *p*

124

Musical score for measures 124-125. The score is in 3/4 time, with a key signature of one sharp (F#). It features six staves: Oboe (Ob.), Bassoon (Fg.), Horn in F (Corno in fa), Musician (M.-S.), Violin (Vl.), and Viola (Vc.).
- **Ob.:** Starts with a rest, then plays a triplet of eighth notes. From measure 125, it plays a melodic line with a *p* dynamic.
- **Fg.:** Starts with a triplet of eighth notes (*f*), then continues with a melodic line (*p*).
- **Corno in fa:** Starts with a triplet of eighth notes (*f*), then continues with a melodic line (*p*).
- **M.-S.:** Singing the words "ma - el" with a long note in measure 125.
- **Vl.:** Starts with a triplet of eighth notes, then plays a melodic line (*p*).
- **Vc.:** Starts with a triplet of eighth notes (*f*), then continues with a melodic line (*p*).
Measures 124 and 125 are separated by a double bar line.

126

Musical score for measures 126-127. The score is in 5/4 time, with a key signature of one sharp (F#). It features six staves: Oboe (Ob.), Bassoon (Fg.), Horn in F (Corno in fa), Musician (M.-S.), Violin (Vl.), and Viola (Vc.).
- **Ob.:** Plays a long note (*pp*) in measure 126, then a melodic line (*f*) in measure 127, ending with *ppp*.
- **Fg.:** Plays a long note (*pp*) in measure 126, then a melodic line (*f*) in measure 127, ending with *ppp*.
- **Corno in fa:** Plays a long note (*pp*) in measure 126, then a melodic line (*f*) in measure 127, ending with *ppp*.
- **M.-S.:** Singing the word "lo." with a long note in measure 127.
- **Vl.:** Plays a melodic line (*pp*) in measure 126, then a melodic line (*f*) in measure 127, ending with *ppp*.
- **Vc.:** Plays a melodic line (*pp*) in measure 126, then a melodic line (*f*) in measure 127, ending with *ppp*.
Measures 126 and 127 are separated by a double bar line.