



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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Non aspettare fin che cali il sole Ma nella conca del desiderio Rinasce di vita lentamente il giubilo poi Ora i mattini sono più acuti E in uno screzio di cielo Lo sguardo sembra più calmo	
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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 key signature has one sharp (F#). The time signature is 4/4. The Oboe part starts with a half note F#4, followed by a triplet of eighth notes (G#4, A4, B4), then a half note C5. The Bassoon part has a whole rest for the first three measures, then a half note G3. The Horn part has whole rests. The Violin part has whole rests for the first three measures, then a half note G3, followed by a triplet of eighth notes (A3, B3, C4), then a half note D4. The Viola part has whole rests. The Cello part has whole rests for the first three measures, then a half note G2. Dynamics include *p* and *ppp*. There are slurs and a fermata over the final notes of the Oboe and Violin parts.

Ob. *ppp*

Fg. *pp*

Corno in fa

Vi. *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 F#4, then a half note G4. The Bassoon part has a whole rest for the first three measures, then a half note G3. The Horn part has whole rests. The Violin part has a half note G3, followed by a triplet of eighth notes (A3, B3, C4), then a half note D4. The Viola part has a half note G3, followed by a triplet of eighth notes (A3, B3, C4), then a half note D4. The Cello part has a half note G2, followed by a triplet of eighth notes (A2, B2, C3), then a half note D3. Dynamics include *ppp* and *pp*. There are slurs and a fermata over the final notes of the Oboe and Violin parts.

Ob. *p* *pp*

Fg. *ppp* *pp*

Corno in fa *pp*

Vi. *p* *pp* *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 half note F#4, followed by a triplet of eighth notes (G#4, A4, B4), then a half note C5. The Bassoon part has a triplet of eighth notes (G3, A3, B3), then a half note C4. The Horn part has whole rests for the first three measures, then a half note G3. The Violin part has a half note G3, followed by a triplet of eighth notes (A3, B3, C4), then a half note D4. The Viola part has a half note G3, followed by a triplet of eighth notes (A3, B3, C4), then a half note D4. The Cello part has a half note G2, followed by a triplet of eighth notes (A2, B2, C3), then a half note D3. Dynamics include *p*, *ppp*, *pp*, and *mf*. There are slurs and a fermata over the final notes of the Oboe and Violin parts. The word "pizz." is written above the Cello part in measure 12.

15

2

Ob. *p*

Fg. *pp* *ppp*

Corno in fa *ppp*

VI. *mf* *p*

Vc. *pp* *ppp*

arco *pp*

19

Ob. Flatterz. *ppp* *ff*

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

This system contains the first five staves of the score. The Oboe staff (top) has a *ff* dynamic marking. The Bassoon staff has a *ff* dynamic marking. The Horn in F staff has a *ff* dynamic marking. The Violin staff has a *ff* dynamic marking. The Viola staff has a *ff* dynamic marking. The Mezzosoprano staff is empty. The time signature is 6/8.

6

This system contains the next five staves of the score. The Oboe staff (top) is empty. The Bassoon staff has a *mp* dynamic marking. The Horn in F staff has a *mp* dynamic marking, with a *pp* dynamic marking later in the staff. The Mezzosoprano staff (M.-S.) is empty. The Violin staff has a *p* dynamic marking, with a *ppp* dynamic marking later in the staff. The Viola staff has a *mp* dynamic marking, with a *ppp* dynamic marking later in the staff. 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.* *p*

35

Ob. *mf*

Fg. *mf* *pp*

Corno in fa

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

Vl. *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

Vl. *sfz* *sfz* *sfz* pizz.

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

45

Ob.

Fg.

Corno in fa

M.-S.

Vl.

Vc.

mp

ff

f

p

vi ta mi ta - men - te

sfz sfz

sfz sfz

sfz sfz

sfz sfz

50

Ob.

Fg.

Corno in fa

M.-S.

Vl.

Vc.

mp

arco

mp

il giu bi - lo poi

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 vocal line (M.-S.) has the 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 and harmonic textures.



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 vocal line (M.-S.) has the lyrics: "di cie lo". Dynamics include *f*, *pp*, and *p*. The score is in 9/8 time and features various melodic and harmonic textures.

♩. = 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 5:3 ratio is indicated above the notes in measures 80, 81, 82, 83, and 84. A *arco* marking is present in measure 83.

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* (mezzo-piano). The line continues through the fourth measure with a dynamic marking of *pp* (pianissimo). The notes are: G4, A4, B4, C5, B4, A4, G4.

Fg.

Musical staff for Bassoon (Fg.) in bass clef. The staff contains a bass line consisting of four dotted half notes: G2, F2, E2, D2, all beamed together.

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: G2, F2, E2, D2, all beamed together.

M.-S.

Musical staff for Maracas (M.-S.) in treble clef. The staff contains a melodic line consisting of four dotted half notes: G4, F4, E4, D4, all beamed together. A dynamic marking of *mo.* (more) is present below the staff.

VI.

Musical staff for Violin (VI.) in treble clef. The staff contains a rhythmic pattern of eighth notes. Above the staff, there are six dynamic markings of *5:3* (five-to-three ratio) positioned over the first six measures of the staff.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. The staff contains a bass line consisting of four dotted half notes: G2, F2, E2, D2, all beamed together.

3 - Ritratto

♩ = 54

Flatterz. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Oboe

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 pattern 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 has 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 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*
arco

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.* 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

gliss. *gliss.* *pizz.* *pizz.*

19

Ob. *mf* *pp* *mf* *pp* *mf* Fl.z.

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* arco *pp* *mf*

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

22

Ob. pos.ord. *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*

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

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

Detailed description: This block contains the musical score for measures 27 and 28. It features six staves: Oboe (Ob.), Bassoon (Fg.), Horn in F (Corno in fa), Soprano (M.-S.), Violin (VI.), and Violoncello (Vc.). The Oboe part begins with a triplet of eighth notes marked *mf*, followed by a long note with a *pp* dynamic. The Bassoon part features a triplet of eighth notes marked *mf* and another triplet of eighth notes marked *mf*. The Horn part has a long note marked *pp*, followed by a note marked *mf*, another *pp* note, and a final *mf* note. The Soprano part has the lyrics "è nas - tro la cam - pag - na è". The Violin part has a triplet of eighth notes marked *pp*, followed by a note marked *mf*, another *pp* note, and a final *mf* note. The Violoncello part has a long note marked *pp*, followed by a note marked *mf*, another *pp* note, and a final *mf* note.

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.*

VI. *pp* *f* *ff*

Vc. *pp* *f*

Detailed description: This block contains the musical score for measures 29 and 30. It features six staves: Oboe (Ob.), Bassoon (Fg.), Horn in F (Corno in fa), Soprano (M.-S.), Violin (VI.), and Violoncello (Vc.). The Oboe part has a triplet of eighth notes marked *mf*, followed by a note marked *f*, and a final note marked *ff*. The Bassoon part has a triplet of eighth notes marked *pp*, followed by a note marked *f*, and a final note marked *ff*. The Horn part has a long note marked *pp*, followed by a note marked *f*, another *f* note, and a final *ff* note. The Soprano part has the lyrics "nas - tro con-tro il cie - lo." and a triplet of eighth notes. The Violin part has a triplet of eighth notes marked *pp*, followed by a note marked *f*, and a final note marked *ff*. The Violoncello part has a long note marked *pp*, followed by a note marked *f*, and a final note marked *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. *p* *mp* *pp*

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

Corno in fa *p* *bouché*

ad libitum *recitato sottovoce*
... se acqua scorre a te sono acqua.....

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

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

52 *ad libitum*

Ob. *pp*

Fg. *pp*

Corno in fa *pp*

M.-S. *recitato sottovoce*
... se sabbia s`imprime sul tuo corpo, sono sabbia....

VI. *ppp* *sul tasto*

Vc. *ppp* *sul tasto*

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*

61 ♩ = 54

Ob. *mf* *ff* *p* *pp > ppp*

Fg. *mp* *ff* *p* *pp > ppp*

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

offen *5*

♩ = 54

M.-S.

pos. ord. *pp* *ff* *pp* *ppp*

pos. ord. *pp* *ff* *pp* *pp > ppp*

5 - A Te

♩ = 66

Oboe

Fagotto

Corno in fa

Mezzosoprano

Violino

Violoncello

pp *al niente* *pp* *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

p *p* *ppp*

pizz. *3* *pizz.* *3* *arco sul tasto*

5

Ob.

Fg.

Corno in fa

M.-S.

VI.

Vc.

ppp *p* *3* *ppp*

al niente *pp*

al niente

al niente

ppp *p* *3* *3* *3*

al niente *pizz.* *3* *3* *3*

al niente *p*

È tem - po di pi - gra-men-te sve-la

9

Ob. *mf* *pp*

Fg. *pp* *p* *pp*

Corno in fa *p* *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

Vl. *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

Vl. 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. *p p*

24

Ob. *p*

Fg. *pp ppp*

Corno in fa *pp*

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

Vl. *p ppp*

Vc. *ppp*

arco sul tasto

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

$\text{♩} = 76$

Oboe
sfz *mf* *p*

Fagotto
ff *sfz* *mp*

Corno in fa
ff *mf* *sfz* *mp*

Violino
ff *p* *mp*

Violoncello
ff *mf* *sfz* *p* *mp*

5

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

Fg.
mp *sfz*

Corno in fa
sfz *p* *sfz*

Vl.
mp *mp* *p* *sfz* *pizz.*

Vc.
mp *mp* *p* *sfz* *sfz* *f* *ric. col legno*

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* *pp*

Ob. part: Measures 13-16. Measure 13: *mf*. Measure 14: *f*. Measure 15: *f*. Measure 16: *pp*.
Fg. part: Measures 13-16. Measure 13: *pp*. Measure 14: *pp*. Measure 15: *f* (triplets). Measure 16: *pp* (triplets).

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

Corno in fa part: Measures 13-16. Measure 13: *mf*. Measure 14: *mf*. Measure 15: *mf*. Measure 16: *pp*.
Dynamics: *mf* *sfz* *pp* *mf* *sfz* *pp*.

VI. *pp* *mf*

Vc. *pp* *ff* *pp*

VI. part: Measures 13-16. Measure 13: *pp*. Measure 14: *pp*. Measure 15: *pp*. Measure 16: *mf*.
Vc. part: Measures 13-16. Measure 13: *pp*. Measure 14: *pp*. Measure 15: *ff* (triplets). Measure 16: *pp* (triplets, *gliss.*).

17

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

Fg. *mf* *pp* *mf*

Ob. part: Measures 17-20. Measure 17: *mf* (5). Measure 18: *mf* (5). Measure 19: *mf* (5). Measure 20: *mf* (5).
Dynamics: *mf* *pp* *mf* *pp*.
Fg. part: Measures 17-20. Measure 17: *mf*. Measure 18: *mf*. Measure 19: *pp*. Measure 20: *mf*.

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

Corno in fa part: Measures 17-20. Measure 17: *mf* (3). Measure 18: *mf* (3). Measure 19: *pp* (3). Measure 20: *mf* (3).

VI. *pp* *mf* *pp*

Vc. *mf* *mf*

VI. part: Measures 17-20. Measure 17: *pp* (5). Measure 18: *pp* (3). Measure 19: *mf* (5). Measure 20: *pp* (3).
Vc. part: Measures 17-20. Measure 17: *mf* (pizz. 3). Measure 18: *mf* (3). Measure 19: *mf* (3). Measure 20: *mf* (3).

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*

Fg. *pp* *ppp* *ppp* al niente

Corno in fa *ppp* *ppp* al niente

Vl. *ppp* *ppp* al niente

Vc. *ppp* *ppp* al niente

4 - Il tempo ha lasciato il suo mantello

$\text{♩} = 84$

Oboe

Fagotto

Corno in fa

Mezzosoprano

Violino

Violoncello

ff

ff

f

ff

mf

$\text{♩} = 84$

f

ff

pizz.

ff

pizz.

ff

7

Ob.

Fg.

Corno in fa

M.-S.

VI.

Vc.

mp

p

p

mf

p

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*

3 3

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

3

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* *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. Fu- mi,

Vl. *f* *p* *pp*

Vc. *f* *p* *pp*

79

Ob. *ppp* *p* *f*

Fg. *p* *f*

Corno in fa *f*

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

VI. *p* *f* arco

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* *pp*

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*) that includes a flat (b) in the second measure of 125.
- **Corno in fa:** Starts with a triplet of eighth notes (*f*), then continues with a melodic line (*p*) that includes a sharp (#) in the second measure of 125.
- **M.-S.:** Vocal line with the lyrics "ma - el" starting in measure 125.
- **Vl.:** Starts with a triplet of eighth notes, then continues with a melodic line (*p*) that includes a sharp (#) in the second measure of 125.
- **Vc.:** Starts with a triplet of eighth notes (*f*), then continues with a melodic line (*p*) that includes a sharp (#) in the second measure of 125.

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 in measure 126 (*pp*), then a melodic line in measure 127 (*f* to *ppp*).
- **Fg.:** Plays a long note in measure 126 (*pp*), then a melodic line in measure 127 (*f* to *ppp*).
- **Corno in fa:** Plays a long note in measure 126 (*pp*), then a melodic line in measure 127 (*f* to *ppp*).
- **M.-S.:** Vocal line with the lyric "lo." in measure 126.
- **Vl.:** Plays a melodic line in measure 126 (*pp*), then a melodic line in measure 127 (*f* to *ppp*).
- **Vc.:** Plays a melodic line in measure 126 (*pp*), then a melodic line in measure 127 (*f* to *ppp*).