

**Luciano Berio**

**Laborintus II**  
per voci, strumenti e registrazioni  
(1965)

**Testo di Edoardo Sanguineti**

**Partitura**

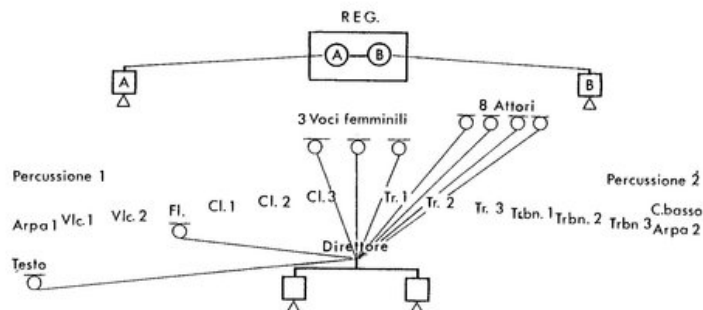
1 Flauto  
 3 Clarinetti in si<sup>b</sup> (3° anche Clarinetto basso in si<sup>b</sup>) – scritti un tono sopra  
 3 Trombe in do  
 3 Tromboni (3° Tenore basso)  
 2 Arpe  
 Percussione (2 esecutori):  
 I: „Traps“ (Batteria Jazz), Vibrafono, Wood blocks, Guiro, 2 Tam-Tam, Spring coils, Grelots  
 II: „Traps“ (Batteria Jazz), Wood blocks, Guiro, Spring coils, Maracas, Claves, Grelots, Tam-Tam  
 2 Violoncelli  
 1 Contrabasso (scritto un ottava sopra)  
 3 Voci femminili (capaci di cantare al microfono in genere senza vibrato, e di evitare emissioni vocali „operistiche“)  
 8 Attori (coro) (i ruoli, da 1 a 8, possono essere scambiati a piacere)  
 1 Testo





- \*) 3 Frauenstimmen (Gesang in das Mikrophon, ohne Vibrato und „operhafte“ Stimmproduktion)  
 \*\*) 8 Schauspieler (die Stimmen 1 bis 8 können in beliebiger Reihenfolge verteilt werden)  
 \*\*\*) 1 Sprecher

Laborintus II kann als theatrales Ereignis, Erzählung, Allegorie, Dokumentation, Pantomime etc. in Theater, Konzert, Fernsehen, Radio, Freilicht usw. aufgeführt werden. Die Sängerinnen, Schauspieler (Coro) und der Sprecher (Testo) sollen Mikrophone verwenden. Die Benützung der Mikrophone und Aufstellung der Lautsprecher soll vom Produzenten und Dirigenten aufgrund der Akustik der spezifischen Aufführungsumgebung entschieden werden. Das Tonband (Zweispur, 38 cm/sec), das im Leihmaterial inbegriffen ist, sollte von mindestens 2 Lautsprechern wiedergegeben werden.

- \*) 3 Female voices (with the ability to sing into the microphone without vibrato and avoiding „operatic“ voice production)  
 \*\*) 8 Actors (the parts, 1 to 8, can be distributed in any order)  
 \*\*\*) 1 Speaker

Laborintus II may be presented as a theatrical event, a narrative, an allegory, a documentary, a pantomime etc. It may be performed in the theatre, in concert, on television, on the radio, in the open air etc. The singers, the actors (coro) and the speaker (testo) should use the microphones. The ways of using the microphones and positioning the loudspeakers should be decided by the producer and the conductor on the basis of the acoustics of the specific performing location. A tape (two-track, 15 in. per sec.), which is included in the hired material, should be played back through at least 2 loudspeakers.



	vom Dirigenten gegebene Zeichen
	vom Assistenten gegebene Zeichen
	ununterbrochen wiederholen
	unbestimmte Zeitrelation
	fortsetzen
	bis zur nächsten Note oder Zeichen des Dirigenten aushalten
	so kurz wie möglich
	immer so schnell wie möglich
	für die Dauer eines Atemzuges halten oder bis zum Stockschlag
	Schlaginstrumente (mit Händen) gespielt vom Chor
	gesprochene Stimmpartien
	gesungene Stimmpartien (ungefähre Registerangabe)
	so hoch wie möglich
	„Zähnetremolo“ (in Stimmpartien)
	stimmlos
	kratzender Ton vom Hals
	bocca chiusa
	phonetische Notation des Textes
	phonemische Notation des Textes, so wie er im Kontext der gegebenen Worte betont werden soll

	signs given by the conductor
	signs given by the assistant
	repeat continuously
	indeterminate time relation
	continue
	hold until the next note or conductor's sign
	as short as possible
	always as fast as possible
	hold for the duration of a breath or a bow-stroke
	percussion instruments played (with hands) by choir
	the vocal parts written on 1 line are to be spoken
	the vocal parts written on 3 lines are to be sung (register indicated approximately)
	the highest possible note
	“Teeth tremolo” in vocal parts
	on the breath
	rasped sound from the throat
	bocca chiusa
	phonetic notation of the text
	phonemic notation of the text, to be pronounced as in the context of the given word

Fotokopieren:  
gesetzlich  
verboten

Photocopying prohibited by law

**per voci, strumenti e registrazioni  
(1965)**

Luciano Berio  
(1925–2003)

Clarinetto 1º in Si

Trombone 1º

5ª ca. 5ª della voce 2ª

30° ca. dall'inizio

Voce femminile 1ª

Voce femminile 2ª

Voce femminile 3ª

da [a] [a] ci - vi - ta - te E - nach in Na - la [a] [a] [a] da be da li da li ce a li be a li ce [a] [a] da be li

*In that part, in that part of my memory, in that part of the book, in that part of the book of my memory incipit vita nova. She appeared dressed in noble colours, modest, pure, and sanguine: Ecce Deus fortior me: dominabitur mihi.*

<sup>\*)</sup> Imitando e continuando lo stesso suono della voce femminile  
*Imitating and continuing the sound of the voice*

Tbnn. 1°

45" dall' inizio della percussione

1 Et le-bus et Salem voca-ta est Hieru-sa-lem  
Se-ly-ma nun-cu-pa-ta est Ae-lia  
Si-on spe-cu-la-tio Hieru-sa-lem pa-ci-fi-ca

2 A ci-vi-ta-te E-noch in Naid a Ba-by-lo-ne ur-be  
Ae-lia voca-ta est Si-on spe-cu-la-tio  
Hieru-sa-lem pa-ci-fi-ca a Ba-by-lo-ne ur-be  
et le-bus et Salem voca-ta est Hieru-sa-lem

3 ci-vi-ta-te E- [e] [e] ci-vi-ta-te E- [e] [e]  
Ba-by-lo-ne ur- [e] [e] Ba-by-lo-ne ur- [e] [e]  
ly-ma nun-cu-pa- [e] [e] ly-ma nun-cu-pa- [e] [e]

4 A Ba-by-lone ur-be ab urbe Salem  
Ab urbe Salem in Syria  
Voca-ta est Hierusalem

5 Si-on spe-cu-la-tio Hieru-sa-lem pa-ci-fi-ca  
a ci-vi-ta-te E-noch in Naid a Ba-by-lone ur-be  
Ae-lia vo-cu-la-ta est Si-on spe-cu-la-tio  
Hieru-sa-lem pa-ci-fi-ca a Ba-by-lone ur-be

6 A civitate Enoch in Naid [e]  
A Ba-by-lone ur-be ab urbe Salem [e]  
Ab urbe Salem in Syria [e]  
Voca-ta est Hierusalem [e]

7 Hieru-sa-lem pa-ci-fi-ca  
Si-on spe-cu-la-tio  
et le-bus et Sa-lem  
co-la est Hieru-sa-lem

8 A [e] [e] [e] ci-vi-  
Hieru- [e] [e] ru-

*poco a poco accelerando e crescendo un poco*

<sup>4)</sup> Riptendi da  $\mathbb{R}$  se necessario  
Repeat from  $\mathbb{R}$  if necessary

Clar. 1<sup>a</sup> in Si<sup>b</sup>

3<sup>a</sup> ca. dall'inizio

2<sup>a</sup> 8

3<sup>a</sup> 8

♩=92

♩=104

♩=120

Tr. 2<sup>a</sup> (phonges)

1<sup>a</sup>

2<sup>a</sup>

3<sup>a</sup>

Tbn. 1<sup>a</sup>

2<sup>a</sup>

3<sup>a</sup>

Perc. I

Perc. II

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Fl.

Clar. 2<sup>a</sup> in Si<sup>b</sup>

Clar. basso

1<sup>a</sup>

2<sup>a</sup>

3<sup>a</sup>

Voce 2<sup>a</sup>

3<sup>a</sup>

CORO

1

2

3

4

5

6

7

8

Fl.  $\text{♩} = 104$

**(B)**

$\frac{4}{8} \text{♩} = 120$

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>

Perc. I (Traps)

Perc. II (Traps)

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>

Vc.

Cb.

**(B)**

1

2

3

4

5

6

7

8

CORO

*e nel mezzo* *but all the way in the dark wood*

*a in una selva* *ma questa bestia uccide* *in the bramble*

*s'avvaglia selva* *uccide* *nel mezzo*

*ad una lupa* *con paura* *the years of l'entire deux guerres*

*e sopra* *in the middle* *una lupa*

*ma* *una lupa* *nel mezzo*

*not only in the middle of the way*



fl. (4)  
8

2  
8

3  
8

Arpa 1\*

Arpa 2\*

(4)  
8

2  
8

3  
8

Testo: una dolorosa infermità: per nove dì amarissima pena;  
A painful infirmity: for nine days bitter anguish;

e ne lo nono giorno, sentendome dolere quasi intollerabilmente a me giunse uno pensiero:  
and on the ninth day feeling almost intolerable pains a thought came to me

e cominciai a piangere: e cominciai a travagliare:  
and I began to weep and I began to travail;

4  
2  $\text{♩} = 60$  ["Canzonetta"]

(C)

Fl. I.

Clar. in Si<sup>b</sup>

Clar. Basso in Si<sup>b</sup>

Fr. 2<sup>a</sup> nord. vena

Fr. 3<sup>a</sup>

Perc. I { Spring cells metal sticks

Perc. II { Triangoli

Aissa 1<sup>a</sup>

Aissa 2<sup>a</sup>

Vc.

Voci \*)

4  
2  $\text{♩} = 60$  ["Canzonetta"]

Testo: e a immaginare in questo modo:  
and I began to have visions  
as here follow:

(C)

\*) distribuzione ad lib. / distribution of the parts ad lib.

$\text{♩} = 70$

Fl.

Clar. in Si<sup>b</sup>

Clar. basso in Si<sup>b</sup>

Tr. 2<sup>a</sup>

Perc. I

Perc. II

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vc.

Cb.

Voci

*pp*

*p*

*f*

*Spring cells*

*Grelots*

*Triang.*

*lascia vibr.*

Vie - ni a me vie - ni a me or vie - ni a me a

Vie - ni a me vie - ni a me or vie - ni a me a

$\text{♩} = 70$

Testo: lo plangea cogli occhi bagnandoli di vere lacrime e lo chiamava la morte e dicea  
 my eyes streamed tears and I was taken with trembling and I called upon Death, saying:

Testo:   dolcissima, dolcissima morte,    vieni a me,    io porto già lo tuo colore  
          sweet, o sweet Death,            come unto me,    I already wear your colors

**(E)**

Fl.

Clar. 1º in Si<sup>b</sup>

Clar. 2º in Si<sup>b</sup>

Clar. basse in Si<sup>b</sup>

sord. (cup) Tr. 1º

sord. (cup) Tr. 2º

sord. (cup) Tr. 3º

Tbn. 1º

Tbn. 2º

Tbn. 3º

Perc. I

Arpa 1ª

Arpa 2ª

Vc. 1º

Vc. 2º

Cb.

pizz. arco

3/8 120

**(E)**

**CORO**

1 *f* et dans le labyrinthe dans le labyrinthe

2 *mf* e in una selva

3 una lupa

4 ma

5 dans le labyrinthe

6 all the way

7 l'autre deux guerres

8

<sup>\*)</sup> Alternando ad lib. piatti (battente di metallo), triangolo, tomtom, wood block } sempre *p*  
Alternate ad lib. cymbals (metal beaters), triangle, tom-tom, wood block }

Fl.

Clar. 1° in Bb

Tr. 1°

Tr. 2°

Tr. 3°

Vibr. (Perc. I)

Perc. II

Arpa 1°

Arpa 2°

Vc. (cord.)

Voce 1°

In gran- de an- go- -scie in [a] t gran- -de [a] en- -go- -scie t- pian- [a] gen- [a] do - pian- [a] -gan-do

(sommesso)  
 Testo: mi dà orrore<sup>V</sup> (uno scavo sonno);<sup>V</sup> ma allegro;<sup>V</sup> ma con tanta letizia;<sup>V</sup> ma una meravigliosa visione: e di pauroso aspetto<sup>V</sup> (amore);<sup>V</sup> piangendo, mangiando dubitosamente<sup>V</sup>  
 It gives me horror<sup>V</sup> (a gentle sleep);<sup>V</sup> but gay;<sup>V</sup> but with much joy;<sup>V</sup> but a wonderful vision of disquieting aspect<sup>V</sup> (love);<sup>V</sup> crying, dubiously eating<sup>V</sup>

\* Perfettamente sincronizzato / perfectly synchronized

\*\* Iniziando e continuando un suono della voce / initiating and continuing the sound of the voice

3/8 ♩ = 60

Ⓜ



①

15

**(K)** 3/8 ♩=60

Fl.

Clar. 1<sup>o</sup> in D<sup>♯</sup>

Clar. basso

Tr. 1<sup>a</sup>

1<sup>o</sup>

Tbn. 2<sup>o</sup>

3<sup>o</sup>

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vc. 1<sup>a</sup>

Vc. 2<sup>a</sup>

Cb.

1<sup>a</sup>

Vocce 2<sup>a</sup>

3<sup>a</sup>

**(L)** 4/2 ♩=60

Clar. 2<sup>o</sup> in D<sup>♯</sup>

Tr. 2<sup>a</sup>

Perc. II

Tomtam

a quo FIRI Deo — qui coegit Invocare nomen Domini — Calnam genuit Metalehel — Iarech genuit Enos — Matusalem genuit Lamech

Adem genuit Seth — Seth genuit Enos — Enos genuit Calnam — Metalehel genuit Iarech — qui translatus est — Lamech

Adem genuit Seth — Seth genuit Enos — Enos genuit Calnam — Lamech

**(K)** 3/8 ♩=60

**(L)** 4/2 ♩=60

(M)

$\frac{4}{2}$   $\text{♩} = 60$   $\text{♩} = 70$

Fl.

Clar. in  $\text{B}^b$

Tr.

Tbn.

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vc.

Cb.

Perc. I

Perc. II

Snare drum

Traps

Tam-tam

Sn. dr.

brushes

Voice 1<sup>a</sup>

Voice 2<sup>a</sup>

Voice 3<sup>a</sup>

*(silabando un poco, ma senza trascinare)*

*accel.* *fe-ctum est di-lu-vium* *fe-ctum est di-lu-vium*

*ge-nuit Noe arce ae-di-fi-ca-tur* *Noe ge-nuit Sem, Cham, Iaphet* *Ca-le-cil-enum*

*ge-nuit Noe arce ae-di-fi-ca-tur* *Noe ge-nuit Sem, Cham, Iaphet* *Ca-le-cil-enum*

*mf* *Sem post diluvium Arfaxat — Arfaxat genuit Sala — Sala genuit Heber*

*mf* *Sem post diluvium Arfaxat — Arfaxat genuit Sala — Sala genuit Heber*

*mf* *Sem post diluvium Arfaxat — Arfaxat genuit Sala — Sala genuit Heber*

$\frac{4}{2}$   $\text{♩} = 60$   $\text{♩} = 70$

(M)

CORO solo ① *(calmo e grave)* *residuum tempus Deo soli cognitum*

CORO

② *(veloce)* *a quo Caldei* *a quo Samaritae et Indi* *a quo Hebraei*

③ *(veloce)* *a quo Caldei* *a quo Samaritae et Indi* *a quo Hebraei*

④ *(veloce)* *a quo Caldei* *a quo Samaritae et Indi* *a quo Hebraei*

⑤ *(veloce)* *a quo Caldei* *a quo Samaritae et Indi* *a quo Hebraei*

⑥ *(veloce)* *a quo Caldei* *a quo Samaritae et Indi* *a quo Hebraei*

⑦ *(veloce)* *a quo Caldei* *a quo Samaritae et Indi* *a quo Hebraei*

⑧ *(veloce)* *a quo Caldei* *a quo Samaritae et Indi* *a quo Hebraei*

[illegible]

1<sup>a</sup> *f* Heber genult Falec — di-vi- —-aa- eunt in — gusa — Falec genult Seruc — Seruc genult Ragan — Ragan genult Nachor — Re-gum Aa-yyo-rum et Si-ci-nio-rum ex-o-ci-tur —

Voice 2<sup>a</sup> *f* Heber genult Falec — Falec genult Seruc — Seruc genult Ragan — Ragan genult Nachor — Re-gum Aa-yyo-rum et Si-ci-nio-rum ex-o-ci-tur —

3<sup>a</sup> *f* Heber genult Falec — Falec genult Seruc — Seruc genult Ragan — Ragan genult Nachor — Re-gum Aa-yyo-rum et Si-ci-nio-rum ex-o-ci-tur —

*accel.* -----

①	<i>f</i> turre edificatur <i>f</i>	<i>f</i> facta est disperatio in edificatione turre <i>f</i>	(sempre più rapido e più forte)	<i>p</i> regnum Inchoat Scytharum <i>p</i>	dil primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-tur <i>p</i>	<i>p</i> Na-chor ge-no-it The-ra <i>p</i>
②	<i>f</i> turre edificatur <i>f</i>	<i>f</i> facta est disperatio in edificatione turre <i>f</i>		<i>p</i> regnum Inchoat Scytharum <i>p</i>	dil primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-tur <i>p</i>	<i>p</i> Na-chor ge-no-it The-ra <i>p</i>
③	<i>f</i> turre edificatur <i>f</i>	<i>f</i> facta est disperatio in edificatione turre <i>f</i>		<i>p</i> regnum Inchoat Scytharum <i>p</i>	dil primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-tur <i>p</i>	<i>p</i> Na-chor ge-no-it The-ra <i>p</i>
④	<i>f</i> turre edificatur <i>f</i>	<i>f</i> facta est disperatio in edificatione turre <i>f</i>		<i>p</i> regnum Inchoat Scytharum <i>p</i>	dil primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-tur <i>p</i>	<i>p</i> Na-chor ge-no-it The-ra <i>p</i>
⑤	<i>f</i> turre edificatur <i>f</i>	<i>f</i> facta est disperatio in edificatione turre <i>f</i>		<i>p</i> regnum Inchoat Scytharum <i>p</i>	dil primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-tur <i>p</i>	<i>p</i> Na-chor ge-no-it The-ra <i>p</i>
⑥	<i>f</i> turre edificatur <i>f</i>	<i>f</i> facta est disperatio in edificatione turre <i>f</i>		<i>p</i> regnum Inchoat Scytharum <i>p</i>	dil primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-tur <i>p</i>	<i>p</i> Na-chor ge-no-it The-ra <i>p</i>
⑦	<i>f</i> turre edificatur <i>f</i>	<i>f</i> facta est disperatio in edificatione turre <i>f</i>		<i>p</i> regnum Inchoat Scytharum <i>p</i>	dil primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-tur <i>p</i>	<i>p</i> Na-chor ge-no-it The-ra <i>p</i>
⑧	<i>f</i> turre edificatur <i>f</i>	<i>f</i> facta est disperatio in edificatione turre <i>f</i>		<i>p</i> regnum Inchoat Scytharum <i>p</i>	dil primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-tur <i>p</i>	<i>p</i> Na-chor ge-no-it The-ra <i>p</i>

Fl.

Clar. in Si<sup>2a</sup>

Tr. 2<sup>a</sup>

Tr. 3<sup>a</sup>

Tr. 4<sup>a</sup>

Tr. 5<sup>a</sup>

Perc. I

Perc. II

3<sup>a</sup>

5<sup>a</sup>

7<sup>a</sup>

9<sup>a</sup>

11<sup>a</sup>

13<sup>a</sup>

15<sup>a</sup>

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Perc. I

Traps

Perc. II

Traps

*ff*

CORO ①

cittadina: dalla cremina alla corte dei conti: dalla oscurità in cui è sempre immersa la nostra vita alla rendita del 4%: dalla carotide alla tibia;  
*fathers: from first communion to the Treasury Dept: from the darkness which ever surrounds our lives to the 4% profit: from the jugular to the tibia;*

dall' elefante di mare, grande foca  
*from the walrus, great beast of the*

② tutte *dalla carotide alla tibia*  
*from the circle to the center*

③ tutto *dalla biblioteca al babuino*  
*from the library to the baboon*

④ tutto *dal 1265 al 1321*  
*from 1265 to 1321*

CORO ⑤ tutto *dal clanuro di potassio alla cronaca cittadina*  
*from the potassium cyanide to the town chronicle*

⑥ tutte *dalla cremina alla corte dei conti*  
*from confirmation to the treasury department*

⑦ tutte *dalla oscurità in cui è sempre immersa la nostra vita alla rendita*  
*from the darkness in which our life is always immersed to the profit*

⑧ tutte *dalla carotide alla tibia*  
*from the jugular to the tibia*

(dalla 2<sup>a</sup> volta ancora più veloce)

Fl.

Clar. in Si<sup>b</sup> 2<sup>a</sup>

Tr. 2<sup>a</sup>

Tbn. 2<sup>a</sup>

Perc. I

Perc. II

8<sup>a</sup>

↓

↓

CORO ①

del Pacifico, fornito di due lunghe zanne al 1965: dal fegato al frigorifero: dal francobollo al formaggio: dalla prova del 9 al cavallo di Troia: dal lapsus linguae alla rivoluzione russa: dall' endeca

Pacific, with two long tusks to 1965: from the liver to the refrigerator, from the stamp to the cheese: from the square root to the Trojan horse, from the lapsus linguae to Russian Revolution: from the

② tutto all

③ tutto all

④ tutto all

⑤ tutto all

⑥ tutto all

⑦ tutto all

⑧ tutto all

⑨ tutto all

⑩ tutto all

⑪ tutto all

⑫ tutto all

⑬ tutto all

⑭ tutto all

⑮ tutto all

⑯ tutto all

⑰ tutto all

⑱ tutto all

⑲ tutto all

⑳ tutto all

㉑ tutto all

㉒ tutto all

㉓ tutto all

㉔ tutto all

㉕ tutto all

㉖ tutto all

㉗ tutto all

㉘ tutto all

㉙ tutto all

㉚ tutto all

㉛ tutto all

㉜ tutto all

㉝ tutto all

㉞ tutto all

㉟ tutto all

㊱ tutto all

㊲ tutto all

㊳ tutto all

㊴ tutto all

㊵ tutto all

㊶ tutto all

㊷ tutto all

㊸ tutto all

㊹ tutto all

㊺ tutto all

㊻ tutto all

㊼ tutto all

㊽ tutto all

㊾ tutto all

㊿ tutto all

Fl.

(4)  
(2)

Clar. in Si<sup>b</sup>

1<sup>a</sup>

2<sup>a</sup>

3<sup>a</sup>

Tr. 2<sup>a</sup>

3<sup>a</sup>

Tbn. 2<sup>a</sup>

3<sup>a</sup>

Perc. I

Tam-tam

Perc. II

Traps

Cb.

Voci

(4)  
(2)

①

CORO ① *all'atto al tabacco da fiuto: del piedestallo che sa sostenere tutte le colonne alla folgore: acc.*  
*hendecasyllable to the snuff: from the pedestal which must sustain all the columns to the illumination:*

*atto e effetto del folgorare: alla pietra focale: alla luna: al rame: alla polvere ah! per te*  
*act and effect of illuminating: to the flint, to the moon, to the copper, to the dust ah! for you*

- ② *dell'elefante di mare, grande foca del Pacifico, forata di due lunghe zanne al 1985*  
*from the sea elephant, great walrus of the Pacific, tilted with two long tusks to 1985*
- ③ *del fegato al frigorifero*  
*from the liver to the refrigerator*
- ④ *del francobollo al formaggio*  
*from the stamp to the cheese*
- CORO ⑤ *della prova dell'8 al cavallo di Troia*  
*from the double check to the Trojan horse*
- ⑥ *del lapsus lingue alla rivoluzione russa*  
*from the lapsus lingue to the Russian Revolution*
- ⑦ *dell'endecasillabo al tabacco da fiuto*  
*from the hendecasyllable to the snuff*
- ⑧ *del piedestallo che sa sostenere tutte le colonne alla folgore*  
*from the pedestal that sustains all the columns to the lightning*



This is a page from a musical score, likely for a symphony orchestra. The score is written in a standard musical notation with various instruments and their parts. The instruments listed on the left include Flute (Fl.), Clarinet in Si<sup>b</sup> (Clar. in Si<sup>b</sup>), Trumpet (Tr.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Arpa (Arpa), Violoncello (Vc.), Contrabasso (Cb.), and Voce (Voce). The score is divided into two systems, with a double bar line in the middle. The first system contains the Flute, Clarinet, Trumpet, Trombone, and Percussion parts. The second system contains the Arpa, Violoncello, Contrabasso, and Voce parts. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *p*, *pp*). There are also some markings in parentheses, possibly indicating specific performance instructions or editions. The overall layout is typical of a professional musical score, with clear notation and a structured arrangement of parts.

CORDO 1 ho inventato il rame e la polvere; ho liberato la lettera "e" e la lettera "ci" da un penitenziario di tabacco; ho trascinato lepri e chiodi in Paradise Valley; di te ho anche detto perfectiones intelligibiles; ho detto: I invented copper and dust; I freed the letter "e" and the letter "c" from a chain gang. I dragged wild rabbits and nails through Paradise Valley; of you I also said perfectiones intelligibiles; I said:

② sh  
sh

③ sh  
sh

④ sh  
sh

⑤ sh  
sh

⑥ sh  
sh

⑦ sh  
sh

⑧ sh  
sh

Fl. [ ]

1<sup>o</sup> Clar. in Si<sup>b</sup> 2<sup>o</sup> 3<sup>o</sup>

1<sup>o</sup> Tr. 2<sup>o</sup> 3<sup>o</sup>

1<sup>o</sup> Tbn. 2<sup>o</sup> 3<sup>o</sup>

Perc. I Traps

Perc. II Sn. dr.

Arpa 1<sup>a</sup> 2<sup>a</sup>

Vc. 1<sup>a</sup> 2<sup>a</sup>

Voci

CORDO ① novimus enim tenebras aquas ventus ignem fumum: vediamo insieme il passato, il futuro: let's look together at the past and the future: ho detto: quel qu'elle fasse elle est désir: im-pro-por-tio-na-bi-li-ter excedens

② per te ho inventato il rame e la polvere ho detto: novimus enim tenebras aquas ventus ignem fumum quel qu'elle fasse elle est désir ho detto

③ ho liberato la lettera -r- e la lettera -c- da un penitenciaro di tabacco vediamo insieme il passato, il futuro ho detto

④ ho trascinato lepri e chiodi in Paradise Valley ho detto

⑤ di te ho anche detto: perfectiones intelligibiles ho detto

⑥ ho detto ho detto ho detto ho detto

⑦ ho detto ho detto ho detto ho detto

⑧ ho detto ho detto ho detto ho detto

CORDO ⑤



Fl. *imitare il Violoncello (ppp)* 10'ce. F=1'

Perc. I Vib.

Perc. II Campana

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vc. med. 1<sup>a</sup> 2<sup>a</sup> *(alla punta)* *ppp*

Cb. *ppp*

Voce 1<sup>a</sup> *imitare il Violoncello (ppp)* *(a u +)* *(denial)* *(2.)* *[v]* *[u]* *[a]*

Testo: Natura lo suo corso prende da divino intelletto e da sua arte: l'arte vostra quella segue come il maestro fa il discente: da queste due conviene prender sua vita ed avanzar la gente: l'usuriere altra via tiene: per se natura e per la sua seguace dispregia: with usura hath no man a house of good stone, with usura hath no man a painted paradise on his church wall, harpes et luthes.

Nature takes its course from the divine intellect and its art. Your art follows that course as the disciple follows the master. And thus one finds life and the true way. The usurer takes another path. He despises nature. With Usura hath no man a house of good stone, with Usura hath no man a painted paradise on his church wall, harpes et luthes.

Q

10° 7° 4° 5° 2°

Tr. 1<sup>a</sup> sord (harmon) *ppp*

Tr. 2<sup>a</sup> sord (cup) *ppp*

Tr. 3<sup>a</sup> sord (straight) *ppp*

Tbn. 1<sup>a</sup> *ppp*

Tbn. 2<sup>a</sup> *ppp*

Wood blocks *ppp*

Grotto *ppp*

Wood bl. *ppp*

Hi-hat *ppp*

Tamtam *ppp*

Arpa 1<sup>a</sup> *ppp*

Arpa 2<sup>a</sup> *ppp*

Voce 1<sup>a</sup> *ppp* (sord)

3/8 72 60

Q

Testo: E nel mezzo: per me: per me: valle d'abisso,  
And in the middle, for me: for me: valley of the abyss.

CORO

1. nel mezzo

2. e via! dirai: e sangue mischiato di lacrime

3. san- gue mi- schiato di lacrime nel mezzo

4. dirai fin- gue e nel mez- zo

5. sangue mischiato di lacrime

6. e via! di donna e sangue mischiato di lacrime

7. e vi- bi e via! dirai di- var- bi

8. via! di donna e sangue mischiato di lacrime

Testo { profonda valle, nebulosa: un luogo d'ogni luce muto e compliant, e lamento; per me; piangendo — with usura; ————— with usura ————— with  
 profound and shrouded valley, a place mute of all light and mourn and lament; for me; crying — with usura; ————— with usura ————— with

accl. un poco ————— 10' ca. —————

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

1 per me ————— oscura ————— e la terra tremare e lamento e compliant per me ————— *f* *ff* (predicando) farla vostra quella segue come il maestro fa il discente ————— *ff* *ff* *ff*

2 per me ————— oscura ————— e strida e la terra tremare e lamento per me ————— *f* *ff* *ff* *ff*

3 oscura ————— un luogo d'ogni luce muto ————— e strida e compliant e lamento per me piangendo ————— with usura ————— da queste due così vene prender ————— *ff* *ff* *ff*

4 valle d'abisso ————— dolorosa ————— e lamento e strida e la terra tremare per me ————— *ff* *ff* *ff* *ff*

5 dolorosa ————— nebulosa ————— e compliant e strida piangendo per me piangendo ————— *ff* *ff* *ff* *ff*

6 profonda valle ————— per me ————— e strida e compliant e lamento per me piangendo ————— *ff* *ff* *ff* *ff*

7 nebulosa ————— valle d'abisso ————— e compliant e lamento piangendo per me ————— *ff* *ff* *ff* *ff*

8 e nel mezzo ————— profonda valle ————— e la terra tremare per me piangendo per me ————— *ff* *ff* *ff* *ff*

CORO

6"

10<sup>o</sup> *imitando le voci*  
p

Tbn. 2<sup>o</sup> *imitando le voci*  
p

3<sup>o</sup> *imitando le voci*  
p

(R)

Perc. I Springcoils 3" 5" Vibr.  
p p p p

Perc. II Tamtam (metal sticks) Springcoils Tamtam  
p p p p

Arpa 1<sup>a</sup> *(ppp sempre)*  
p mf (mf) ppp

Arpa 2<sup>a</sup> *(ppp sempre)*  
p mf (mf) ppp

10<sup>o</sup> *imitando le voci*  
p

Vc. 2<sup>o</sup> *imitando le voci*  
p

Cb. *imitando le voci*  
p

Teste

usura  
usura

with usura  
with usura

(R)

3" 5" 6"

1<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$

2<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$  *with usura the line grows thick*

3<sup>o</sup> *sua vita ad avvanzar la gente*  $\delta$   $\delta$   $\delta$   $\delta$

4<sup>o</sup> *altra via tiene*  $\delta$   $\delta$   $\delta$   $\delta$

5<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$  *with usura sin against nature*

6<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$  *but is made to sell and sell quickly*

7<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$  *with usura no music is made to endure nor to live with*

8<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$  *with usura hath no man a painted paradise on his church wall harpes et luthes*

CORO

1<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$

2<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$

3<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$

4<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$

5<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$

6<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$

7<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$

8<sup>o</sup>  $\delta$   $\delta$   $\delta$   $\delta$

**(T)** 4/2  $\text{♩} = 50$  3/2

Fl. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>

Clar. in B $\flat$  2<sup>a</sup> 3<sup>a</sup>

Tr. 2<sup>a</sup> 3<sup>a</sup>

**(S)**

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>

Perc. I Vib.

Perc. II Tamtam Spring cello Trapa

Arpa 1<sup>a</sup> 2<sup>a</sup>

Vc. 1<sup>a</sup> 2<sup>a</sup>

Cb.

Spring cello Trapa Cymb.

Arco 1<sup>a</sup> 2<sup>a</sup>

Voc. 2<sup>a</sup> 3<sup>a</sup>

**(S)** **(T)** 4/2  $\text{♩} = 50$  3/2

1 2 3 4 5 6 7 8

CORO



**U**

3 2 4 2

Fl.

Clar. in B $\flat$  2 $^{\circ}$

3 $^{\circ}$

Tr. 2 $^{\circ}$

3 $^{\circ}$

1 $^{\circ}$

2 $^{\circ}$

3 $^{\circ}$

Perc. I

Perc. II

Arpa 1 $^{\circ}$

Arpa 2 $^{\circ}$

Vc. 1 $^{\circ}$

2 $^{\circ}$

Cb.

med. cup.

plunger

med. (velvet)

Trap

Toms

Sn. dr.

Voce

2 $^{\circ}$

3 $^{\circ}$

per

me

**U**

1

2-8

CORO

per me ne la città dolente

me l'eterno dolore

tra la perduta gente

per me

per me

per me

per me

(V)

Fl. 1<sup>a</sup>

Clar. in Si b 2<sup>a</sup>

3<sup>a</sup>

Tr. 2<sup>a</sup>

3<sup>a</sup>

Tbn. 2<sup>a</sup>

3<sup>a</sup>

Perc. I

Perc. II

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vc. 1<sup>a</sup>

2<sup>a</sup>

Cb.

Voce 1<sup>a</sup>

CORO

REGISTRAZIONE

Voce

Clar.

Tbn.

Cb.

Testo: e tutto l'oro che è sotto la luna e che già fu di queste anime stanche non

[♩ = 112]

\*1) queste parti sono libere e anche facoltative nel senso che devono essere decise e preparate in base alla possibilità di improvvisazione dei singoli strumentisti e della cantante (non è qui raggruppati come "condor")  
 4) consiglio la stile "free jazz" degli anni sessanta. Gli strumentisti e la cantante possono elaborare elementi dell'improvvisazione registrata che, in ogni caso, dovrà essere più forte dell'improvvisazione "dal vivo". Se i musicisti non hanno familiarità con l'improvvisazione jazz queste parti non verranno suonate. In ogni caso le parti del contrabbasso e delle percussioni devono essere suonate come sono scritte (meno f. della registrazione).  
 These parts (up to 4) are free and optional in the sense that they are to be chosen and prepared on the basis of the ability of the players and vocalist to improvise. ("Free jazz" style of the sixties is recommended.)  
 The musicians may also elaborate the elements of the recorded improvisation, which, in any case, should be louder than the one played live. If the musicians in question are not familiar with jazz improvisation, these parts may be omitted. In any case the parts of the double bass and both percussion are to be played as written (after the tape).

Clar. 1<sup>a</sup> in G<sup>b</sup> {

Tbo. 1<sup>a</sup> {

Perc. I {

Perc. II {

Ch. {

Voce 1<sup>a</sup> {

~

0'50"  
dopo (V)

↓

1"

*f sempre*

CORO (1)-(8)

al per - co - - te - an non per con - no ma con te

REG. {

potrebbe farne possire una ☺ e il foco eterno e tra gli avelli fiamme with oscura ain

Clar. 1<sup>o</sup> in Si<sup>b</sup> {

Tbn. 1<sup>o</sup> {

Perc. I {

Perc. II {

Cb. {

Voce {

CORO ①-⑧

ta e col pol-to a col pla-di tres- can- do al col den- ti bra- no

REG. {

against nature      contra naturam

Voce

e a el per-co te-an

(W)

Fl.

Clar. 1<sup>a</sup> in B $\flat$

Clar. in E $\flat$

1<sup>a</sup>

Tr.

2<sup>a</sup>

3<sup>a</sup>

Tbn. 1<sup>a</sup>

2<sup>a</sup>

3<sup>a</sup>

Perc. I

Perc. II

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vc.

1<sup>a</sup>

2<sup>a</sup>

Cb.

Voce 1<sup>a</sup>

(W)

CORD ①-⑧

REG.

Voce

Orch.

1'37"

1'57"

Fl.

Clar. in B♭ 2<sup>a</sup>

3<sup>a</sup>

Tr. 2<sup>a</sup>

3<sup>a</sup>

Tbn. 2<sup>a</sup>

3<sup>a</sup>

Perc. I

Perc. II

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vc. 1<sup>a</sup>

2<sup>a</sup>

Cb.



CORO ①

(ansioso) *ff*

Tutto, tutto, tutto, dalle caramelle al miele:  
*All, all, all, from the candy to the honey,*  
 O — — — — —

REG. 2'15"

Fl.

Clar. in Si<sup>b</sup> 2<sup>a</sup>

3<sup>a</sup>

Fr. 2<sup>a</sup>

3<sup>a</sup>

Tbn. 2<sup>a</sup>

3<sup>a</sup>

Perc. I

Perc. II

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vc. 1<sup>a</sup>

2<sup>a</sup>

Cb.

Timpani

△

↓

1 dalle guerre di frontiera cino-indiane agli idola tribus:  
from the Sino-Indian frontier war to the idola tribus,

2 *off sempre*

3 tutto  
all

4 tutto  
all

5 tutto  
all

6 tutto  
all

7 tutto  
all

8 tutto  
all

*off sempre*

• Bruxelles:  
to Brussels

• Bruxelles  
to Brussels

• Parigi  
to Paris

• Parigi  
to Paris

• Bruxelles:  
to Brussels

• Parigi:  
to Paris

• al miei piedi:  
to my feet

• alla segreteria telefonica:  
to the answering service

• al magnifico rettore,  
to the President of NYU, to the Sunday Times, to Mills College, to Santa Fe, to Mass. Avenue,

• al Mills College, a Santa Fe, a Mass. Avenue,

• al miei piedi:  
to my feet

• al miei piedi:  
to my feet

• al miei piedi:  
to my feet

• alla segreteria telefonica:  
to the answering service

• alla segreteria telefonica:  
to the answering service

• alla segreteria telefonica:  
to the answering service

• al magnifico rettore  
to the honorable dean of Columbia University

REG.

2'38"

(X)

(X)

△ ~~~~~ □

CORO ① *« Via Moscati 7, alla finestra, « Via Vespucci 25, « Susanna e i vecchioni, « Kastanienallee vierunddreissig, ..... »* *alle composte terre in strutturali complessioni, che sono Palus Putredinis; al Mare Humorum; che mi*  
*« Via Moscati 7, to the window, to Via Vespucci 25, to Susanna and the Elders, to Kastanienallee vierunddreissig, ..... »* *to the composed land in structural complexes, which are Palus Putredinis, to Mare Humorum, which*

②	<i>« Kastanienallee 34</i> <i>to Kastanienallee 34</i>	<i>alle composte terre in strutturali complessioni, che sono Palus Putredinis</i> <i>to the composed land in structural complexes, which are Palus Putredinis,</i>
③	<i>al Milla College</i> <i>to Milla College</i>	<i>al Mare Humorum</i> <i>to Mare Humorum</i>
④	<i>« Susanna e i vecchioni</i> <i>to Susan and the elders</i>	<i>al Mare Humorum</i> <i>to Mare Humorum</i>
CORO ⑤	<i>« Mass. Avenue</i> <i>to Mass. Avenue</i>	<i>al Mare Humorum</i> <i>to Mare Humorum</i>
⑥	<i>« Via Vespucci 25</i> <i>to Via Vespucci 25</i>	<i>al Mare Humorum</i> <i>to Mare Humorum</i>
⑦	<i>« Via Moscati 7</i> <i>to Via Moscati 7</i>	<i>al Mare Humorum</i> <i>to Mare Humorum</i>
⑧	<i>« rue Jacob 27</i> <i>to rue Jacob 27</i>	<i>al Mare Humorum</i> <i>to Mare Humorum</i>

3'00"

REG. \_\_\_\_\_

\*) Enunciare il nome della sala (del parco, del teatro, dello studio,  
 della scuola etc.) dove ha luogo l'inconscio.  
 Insert the name of the concert hall (the park, the theater, the studio,  
 the school etc.) where the performance takes place.



CORD ① *guarda bene, che mi dilata, che mi combina in un'epoca, indirizzando i sensi,* *perché io sono al più giusto confine organico sepolcro di complicati organismi per godere e riuscirò dopo la fluida intrusione riuscirò,*  
*watches me closely, which dilates me, which combines me in an epoch, focussing the senses, because I am at the most precise border, organic tomb of complicated organisms, and I will succeed, I will succeed, after the fluid intrusion,*

- CORD ② *che mi guarda bene*  
*that watches me closely*  
 ③ *che mi guarda bene*  
*that watches me closely*  
 ④ *che mi guarda bene*  
*that watches me closely*  
 CORO ⑤ *che mi dilata*  
*that dilates me*  
 ⑥ *che mi dilata*  
*that dilates me*  
 ⑦ *che mi dilata*  
*that dilates me*  
 ⑧ *che mi combina in un'epoca, indirizzando i sensi*  
*that involves me in an epoch, directing the senses*

REG. 3'22"

(Y)

(Y)

una moltitudine riuscirò, sulla grammatica speculativa: simbolizzato in cifre terribilmente armoniose di fronte a lunghi funghi fumosi: di fronte a te; di fronte a te, Valles Mortis: di fronte a te, totius orbis thesaurus, di fronte a te  
 I succeed - a multitude, in the speculative grammar: symbolized in terribly harmonious ciphers, before tall smoking mushrooms, before you, Valles Mortis, before you, totius orbis thesaurus, before you. before

perché io sono al più giusto confine  
 because I am at the truest border

perché io sono al più giusto confine  
 because I am at the truest border

CORO 4 organico sepolcro per godere  
 organic tomb of complicated orgasms

5 organico sepolcro per godere  
 organic tomb of complicated orgasms

6 e riuscirò  
 and I will succeed

7 e riuscirò  
 and I will succeed

8 dopo la fluida intromissione riuscirò  
 after the fluid intromission I succeed

una moltitudine riuscirò, sulla grammatica speculativa  
 I succeed a multitude, in the speculative grammar

simbolizzato in cifre terribilmente armoniose  
 symbolized in terribly harmonious ciphers

simbolizzato in cifre terribilmente armoniose  
 symbolized in terribly harmonious ciphers

simbolizzato in cifre terribilmente armoniose  
 symbolized in terribly harmonious ciphers

di fronte a lunghi funghi fumosi  
 before tall smoking mushrooms

di fronte a lunghi funghi fumosi  
 before tall smoking mushrooms

di fronte a lunghi funghi fumosi  
 before tall smoking mushrooms

di fronte a lunghi funghi fumosi  
 before tall smoking mushrooms

di fronte a te  
 before you

di fronte a te  
 before you

di fronte a te  
 before you

di fronte a te  
 before you

di fronte a te  
 before you

di fronte a te  
 before you

di fronte a te  
 before you

REG.

3'44"

**CORO**

	a te, mio alfabeto vegetale: you, my vegetal alphabet,	di fronte a te mio fantasma: before you my phantom	di fronte al silenzio: before the silence	silenzio: silence	silenzio: silence	silenzio: silence	silenzio: silence
(2)	di fronte a te, Valles Moritz before you Valles Moritz	di fronte a te, mio alfabeto vegetale before you my vegetal alphabet	di fronte al silenzio before the silence	silenzio silence	silenzio silence	silenzio silence	silenzio silence
(3)	di fronte a te, Valles Moritz before you Valles Moritz	di fronte a te, mio alfabeto vegetale before my vegetal alphabet	di fronte al silenzio before the silence	silenzio silence	silenzio silence	silenzio silence	silenzio silence
(4)	di fronte a te, Valles Moritz before you Valles Moritz	di fronte a te, mio alfabeto vegetale before you my vegetal alphabet	di fronte al silenzio before the silence	silenzio silence	silenzio silence	silenzio silence	silenzio silence
(5) CORO	di fronte a te, Valles Moritz before you Valles Moritz	di fronte a te, mio fantasma before you my phantom	di fronte al silenzio before the silence	silenzio silence	silenzio silence	silenzio silence	silenzio silence
(6)	di fronte a te, totius orbis thesaurus before you totius orbis thesaurus	di fronte a te, mio fantasma before you my phantom	di fronte al silenzio before the silence	silenzio silence	silenzio silence	silenzio silence	silenzio silence
(7)	di fronte a te, totius orbis thesaurus before you totius orbis thesaurus	di fronte a te, mio fantasma before you my phantom	di fronte al silenzio before the silence	silenzio silence	silenzio silence	silenzio silence	silenzio silence
(8)	di fronte a te, totius orbis thesaurus before you totius orbis thesaurus	di fronte a te, mio fantasma before you my phantom	di fronte al silenzio before the silence	silenzio silence	silenzio silence	silenzio silence	silenzio silence

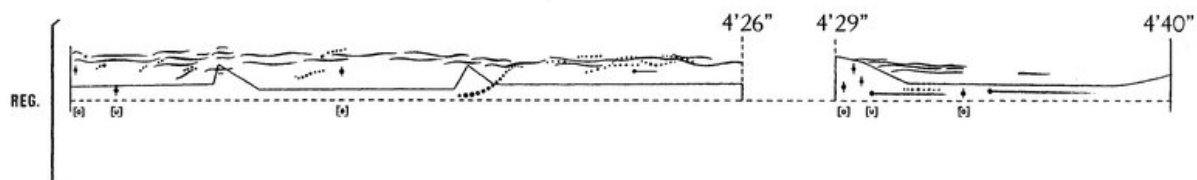
Fl.  
1<sup>a</sup>  
2<sup>a</sup>  
3<sup>a</sup>  
Clar. in Si<sup>b</sup> 2<sup>a</sup>  
3<sup>a</sup>  
Tr.  
1<sup>a</sup>  
2<sup>a</sup>  
3<sup>a</sup>  
Tbn. 2<sup>a</sup>  
3<sup>a</sup>  
Perc. I  
Perc. II  
Arpa 1<sup>a</sup>  
Arpa 2<sup>a</sup>  
Vc.  
1<sup>a</sup>  
2<sup>a</sup>  
Cb.

Capocorno Sa. dr. Traps

Dynamic markings: *f*, *mf*, *pp*, *ppp*.

CORO ①-⑧

Dynamic markings: *f*, *pp*, *ppp*.





Fl.

Clar. in Sib

Tr.

Tbn.

Cb.

Perc. I

Perc. II

30"

Spring coils

Traps

Tamb.

Fiddle

REG.

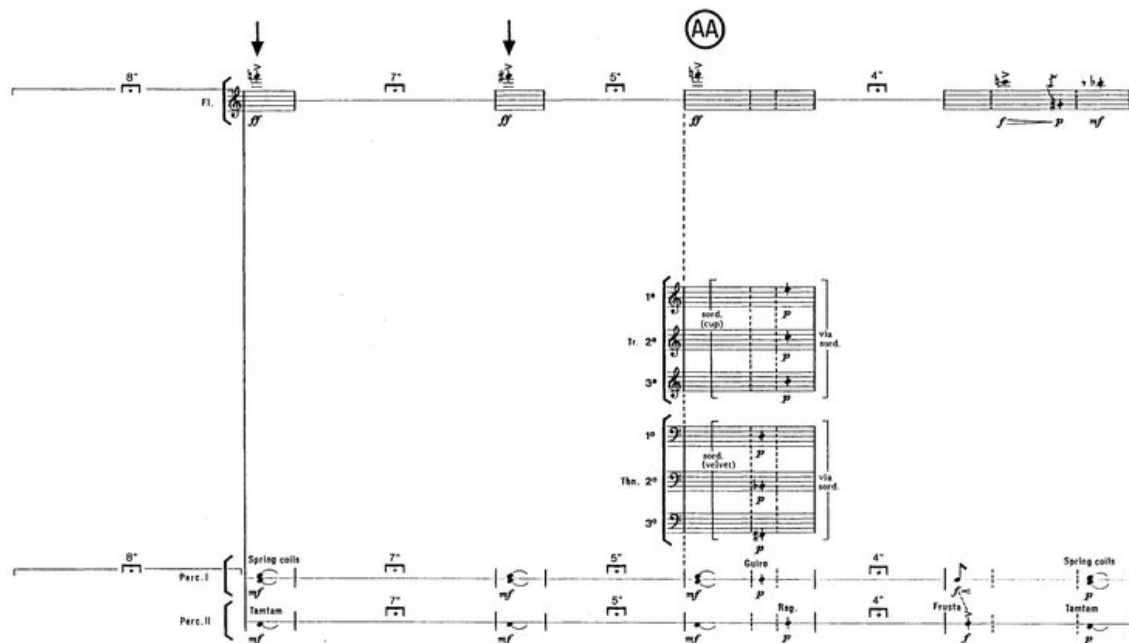
5'37"

REG.

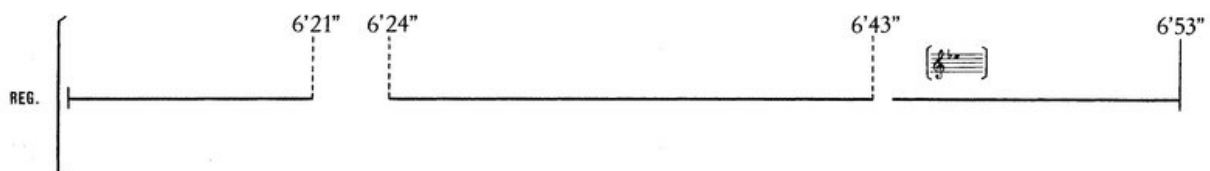
5'42"

6'10"

\*1) Usare tutti gli strumenti ad lib., ♦ = strumenti senza risonanza,  
 ■ = strumenti con risonanza  
 Use all the instruments ad lib., ♦ = instruments without resonance,  
 ■ = instruments with resonance



AA



5' Fl.

3/8 ♩ = 72

4/8 BB

Clar. in B♭ 2<sup>a</sup>

3<sup>a</sup>

5' Perc. I

Guiro

Spring coils

2' Guiro

Guiro

Spring coils

Perc. II

Ba

Tam-tam

2' Rag

Fruite

Tam-tam

Alto 1<sup>a</sup>

Alto 2<sup>a</sup>

△ \_\_\_\_\_ 3/8 ♩ = 72

4/8 BB

REG. |-----| 7'30"




 $\frac{3}{8}$  ♩ = 60

♩ = 72

♩ = 90

Fl. 1<sup>a</sup>

Clar. in Sib 2<sup>a</sup>

3<sup>a</sup>

1<sup>a</sup>

Tr. 2<sup>a</sup>

3<sup>a</sup>

1<sup>a</sup>

Tbn. 2<sup>a</sup>

3<sup>a</sup>

Perc. I

Perc. II

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vc. 1<sup>a</sup>

2<sup>a</sup>

Ch.

*p sempre*

*Spring coils*

*Hammer*

*secco*

*sempre p*

*pizz.*

*sempre p*

 $\frac{3}{8}$  ♩ = 60

♩ = 72

♩ = 90



REG.

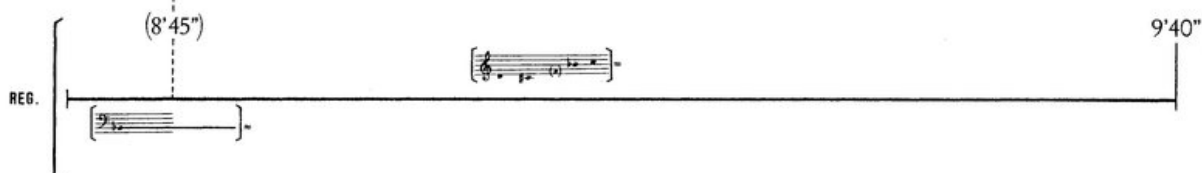
8'00"

DD

\* ) Guiro, Frusta, Sn.dr., Tamtam, Wood blocks, Maracas ad lib.

Testo: La musica è tutta relativa, come si vede nelle parole armonizzate e nei canti: tanto più dolce armonia risulta, quanto più la relazione è bella, perché massimamente in essa s'intende: la musica trae a sé gli spiriti umani, che quasi sono principalmente vapori del cuore, sì che quasi cessano da ogni operazione: si è l'anima intera, quando l'ode, e la virtù di tutti quasi corre allo spirito sensibile, che riceve lo suono.

*Music is all relative as can be seen in harmonized words and songs. The sweeter the harmony, the more beautiful are the relations, for more is to be heard in them. Music draws the human spirits which are virtually the principle humours of the heart, nearly stilling their action: thus is the soul in its entirety hearing it, and the true virtue of all is attracted to that sensitive spirit, which receives the sound.*



EE

4/2  $\text{♩} = 60$  2/2 4/2

7/4 *rall.* ----- 4/2

Fl.

10

Clar. in B $\flat$  2 $^{\circ}$

3 $^{\circ}$

*ppppp*

*suono d'eco*

*ppp sempre*

Tbn

1 $^{\circ}$

2 $^{\circ}$

3 $^{\circ}$

*ppp*

Perc. I

Vibr.

Perc. II

Tam-tam

Arpa 1 $^{\circ}$

Arpa 2 $^{\circ}$

Vc.

1 $^{\circ}$

2 $^{\circ}$

*ppppp*

Ch.

*ppppp*

*pp sempre*

Voce 1 $^{\circ}$

*pp*

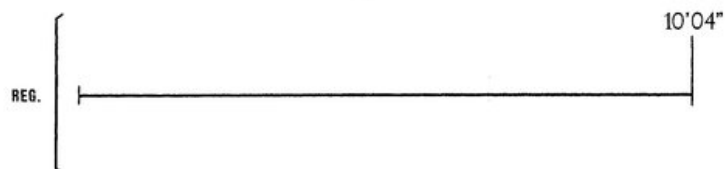
ma se - - gul - mi ma ve - [a] - di i bam - bi - [u] - ni

4/2  $\text{♩} = 60$

2/2 4/2

7/4 *rall.* ----- 4/2

EE



4  
2  $\text{♩} = 50$   
(FF)

Fl.

Clar. in 5<sup>b</sup> 2<sup>a</sup>

3<sup>a</sup>

Tr. 2<sup>a</sup>

3<sup>a</sup>

Perc. I Vibr.

Perc. II

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vc. 1<sup>a</sup>

2<sup>a</sup>

Cb.

Voce 2<sup>a</sup>

3<sup>a</sup>

ma ee - - gui - - mi ma va - di i bam - bi - ni che per - - la - no so - - stan - do

ma ee - - gui - - mi ma va - di i bam - bi - ni che per - - la - no so - - stan - do

ma ee - - gui - - mi ma va - di i bam - bi - ni che per - - la - no so - - stan - do

4  
2  $\text{♩} = 50$   
(FF)

9"

Spring coils

Vibr.

via sord.

9"

0' 0'15"

REG.

Fl.

Clar.

Tr.

\*) Ripeti più di una volta se necessario  
Repeat more than once if necessary

25" ca. 26"

(Calmo)

① *ma seguimi oramai* *sempre* *che ti sia alle spalle* *ppp*

② *ma va -* *di* *il tempo* *sempre e ppp*

③ *sempre il tempo e ppp*

CORO

④ *sempre seguimi e ppp*

REG. 0'26" *[ma seguimi oramai]* 0'55" *Orch.*

GG

Fl.

1<sup>o</sup>

Clar. in Si<sup>b</sup> 2<sup>o</sup>

3<sup>o</sup>

Perc. I Vib.

Perc. II

Arpa 1<sup>a</sup>

Arpa 2<sup>a</sup>

Vcl. 1<sup>o</sup>

Vcl. 2<sup>o</sup>

Cb.

Voce 1<sup>a</sup>

Voce 2<sup>a</sup>

Voce 3<sup>a</sup>

(26")

GG

① I bambini

② che sognano

③ e il sole che sognano

④ e il sole che parlano sognando

⑤ e il sole in mezzo agli alberi

⑥ e i bambini

⑦ e i bambini

⑧ e i bambini che dormono

adesso

sognando

I bambini

dormendo

li vedi, così inquieti

li vedi

I bambini

REG.

1'07"

1'15"

1'40"

Vocl.

Orch.

Fl.

1<sup>a</sup>

Clar. in S<sup>1</sup> 2<sup>a</sup>

3<sup>a</sup>

1<sup>a</sup>

Tr. 2<sup>a</sup>

3<sup>a</sup>

1<sup>a</sup>

Tbn. 2<sup>a</sup>

3<sup>a</sup>

Perc. I

Perc. II

1<sup>a</sup>

Vc. 2<sup>a</sup>

Cl.

15<sup>co.</sup>

15<sup>co.</sup>

30"

*sparire*

1

2

3

4

5

6

7

8

CORO

1: i bambini — dormando — adesso —

2: sognando — i bambini — adesso —

3: adesso — sognando — i bambini —

4: dormando — adesso — sognando —

5: adesso — dormando — dormando —

6: sognando — sognando — adesso —

7: dormando — adesso — sognando —

8: adesso — adesso — adesso —

REG.

1'46"

Orch.

Göster Kahowez fecit  
MCMXXIV