

Allen Brings

# Tre Sonetti di Michelangelo Buonarroti

*for soprano and chamber ensemble*

Instrumentation:

Soprano

Flute

Clarinet in B-flat

Violin

Cello

Double Bass

Piano

Percussion (optional): Slapstick,  
Snare Drum, Suspended Cymbal,  
Cymbals a2, Bass Drum, small  
Tam-tam

The following scale of dynamic levels should be observed in the performance of this piece: *pp, più p, p, poco p, mp, mf, poco f, f, più f, ff.*

*Egregio maestro:*

*Ho scritto della musica alle Sue parole fortissime,  
foggiando lentamente i toni come ha foggiato Lei il sasso  
delle Sue sculture. Ma, benche l'ho fatto con gran amore  
e nello spirito del Suo lavoro, avevo po' della Sua scienza  
o pazienza e nulla del Suo genio.*

*Con tutta umiltà,*

*Allen Brings, compositore*

**Seesaw Music**

*a division of*

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## I

Sì amico al freddo sasso è'l foco interno,  
 Che di quel tratto, se lo circunscrive,  
 Che l'arda e spezzi, in qualche modo vive,  
 Legando con sè gli altri, in loco eterno.  
 E se'n fornace dura, istate e verno  
 Vince, e'n più pregio che prima s'ascrive;  
 Come purgata, infra l'altre alte e dive  
 Alma nel ciel tornasse da l'inferno.  
 Così tratto da me, se mi dissolve  
 Il foco che m'è dentro occulto gioco,  
 Arso e po' spento aver più vita posso.  
 Dunche, s'i'vivo fatto fummo e polve,  
 Eterno ben sarò, s'induro al foco;  
 Da tale oro e non ferro son percosso.

## II

I' mi credetti, il primo giorno ch'io  
 Mira' tante bellezze uniche e sole,  
 Fermar gli occhi, com'acquila nel sole,  
 Nella minor di tante ch'i' desio.  
 Po' conosciut' ho il fallo e l'erro mio;  
 Chè chi senz' ale un angel seguir vole,  
 Il seme a' sassi, al vento le parole  
 Indarno ispargie, e l'intelletto a Dio.  
 Dunche, s'appresso il cor non mi sopporta  
 L'infinita beltà, che gli occhi abbaglia,  
 Nè di lontan par m'assicuri o fidi;  
 Che fie di me? qual guida o quale scorta  
 Fie che con teo ma' mi giovi o vaglia,  
 S'appresso m'ardi, e nel partir m'uccidi?

## III

Al cor di zolfo, alla carne di stoppa,  
 All'ossa che di secco legno sieno,  
 All'alma senza guida e senza freno,  
 Al desir pronto, alla vaghezza troppa,  
 Alla cieca ragion debile e zoppa,  
 Al visco, a' lacci di che'l mondo è pieno,  
 Non è gran meraviglia, in un baleno  
 Arder nel primo foco che s'intoppa.  
 Alla bell'arte che, se dal cielo seco  
 Ciascun la porta, vince la natura,  
 Quantunque sè ben prema in ogni loco;  
 S'io nacqui a quella nè sordo nè cieco,  
 Proporzionato a chi'l cor m'arde e fura,  
 Colpa è di chi m'ha destinato al foco.

## I

So friendly is the fire to flinty stone,  
 That, struck therefrom and kindled to a blaze,  
 It burns the stone, and from the ash doth raise  
 What lives thenceforward binding stones in one:  
 Kiln-hardened this resists both frost and sun,  
 Acquiring higher worth for endless days—  
 As the purged soul from hell returns with praise,  
 Amid the heavenly host to take her throne.  
 E'en so the fire struck from my soul, that lay  
 Close-hidden in my heart, may temper me,  
 Till burned and slaked to better life I rise.  
 If, made mere smoke and dust, I live to-day,  
 Fire-hardened I shall live eternally;  
 Such gold, not iron, my spirit strikes and tries.

## II

I deemed upon that day when first I knew  
 So many peerless beauties blent in one  
 That, like an eagle gazing on the sun,  
 Mine eyes might fix on the least part of you.  
 That dream hath vanished, and my hope is flown;  
 For he who fain a seraph would pursue  
 Wingless, hath cast words to the winds, and dew  
 On stones, and gauged God's reason with his own.  
 If then my heart cannot endure the blaze  
 Of beauties infinite that blind these eyes,  
 Nor yet can bear to be from you divided,  
 What fate is mine? Who guides or guards my ways,  
 Seeing my soul, so lost and ill-betided,  
 Burns in your presence, in your absence dies?

## III

A heart of flaming sulphur, flesh of tow,  
 Bones of dry wood, a soul without a guide  
 To curb the fiery will, the ruffling pride  
 Of fierce desires that from the passions flow;  
 A sightless mind that weak and lame doth go  
 Mid snares and pitfalls scattered far and wide;—  
 What wonder if the first chance brand applied  
 To fuel massed like this should make it glow?  
 Add beauteous art, which, brought with us from heaven,  
 Will conquer nature;—so divine a power  
 Belongs to him who strives with every nerve.  
 If I was made for art, from childhood given  
 A prey for burning beauty to devour,  
 I blame the mistress I was born to serve.

Translated by John Addington Symonds

# I

♩ = 100

Fl. *più f* *f*

Cl. in Bb *più f* *f*

SD TT Perc. *p* *poco f* *p* *f*

SC BD *più f* *poco f* *p*

Piano *f* *f*

Sop. *con molta forza* *più f*  
 Si a - mi - co al fred - - do sas - so a'l

Vn. *più f*

Cello *più f* *f*

D. B. *f*

5

Fl.

Cl.  
in Bb

SD  
TT  
Perc. wooden head modo ord.

SC  
BD

Po.

Sop.

Vn.

Cello

D. B.

*poco f* *poco p* *p* *f* *dim.*

fo - co in - ter - no,

Detailed description: This page of a musical score covers measures 4 through 7. The score is for a full orchestra and a soprano. The Flute part (Fl.) has rests in measures 4 and 5, then enters in measure 6 with a triplet of eighth notes, followed by a triplet of sixteenth notes in measure 7, marked *f dim.* The Clarinet in Bb (Cl. in Bb) has a quintuplet of eighth notes in measure 4, a triplet of eighth notes in measure 5, and a quintuplet of eighth notes in measure 6, ending with a quarter note in measure 7. The Percussion part (SD, TT, Perc.) features a 'wooden head' in measure 4 and 'modo ord.' in measure 5, with dynamics *poco f*, *poco p*, *p*, and *f*. The Piano (Po.) part is silent. The Soprano (Sop.) part has the lyrics 'fo - co in - ter - no,' with notes in measures 4, 5, and 6. The Violin (Vn.) part has a quintuplet of eighth notes in measure 4, a quintuplet of eighth notes in measure 5, and a triplet of eighth notes in measure 6, marked *dim.* The Cello and Double Bass (D. B.) parts have rests in measures 4 and 5, then enter in measure 6 with a half note, marked *p*.

10

Fl. *mp* > *poco p* *cresc.*

Cl. in Bb *poco p* *cresc.*

SD Perc. *p* > *più p*

Po.

Sop. *più tranquillo* *mp* *molto agitando*  
Ché di quel trat-to, se lo cir - cun - scri - ve, Che l'ar - da e spez - zi, in

Vn. *mp* *poco p* *cresc.*

Cello *mp* *poco p*

D. B.

Detailed description: This page of a musical score, numbered 10, covers measures 10 through 14. The music is in 2/4 time. The instruments include Flute (Fl.), Clarinet in Bb (Cl. in Bb), Percussion (SD, TT, SC, BD), Piano (Po.), Soprano (Sop.), Violin (Vn.), Cello, and Double Bass (D. B.). The score features various dynamics such as *mp* (mezzo-piano), *poco p* (poco piano), *p* (piano), and *più p* (più piano), along with crescendos and trills. The vocal line is marked *più tranquillo* and *molto agitando*. The lyrics are: "Ché di quel trat-to, se lo cir - cun - scri - ve, Che l'ar - da e spez - zi, in".

15

Fl.

Cl.  
in Bb

SD  
TT  
Perc.

SC  
BD

Po.

Sop.

Vn.

Cello

D. B.

*mp* > *p*    *mf* < *più f*    *f*    *mf* < *f* > *p*    < *f*

*più f*    *più f*    *f*    *f*    *poco f*

*più f*    *enfatico*

qual-che mo - do vi - ve, — Le-gan-do con sè gli al-tri, in lo - co e -

*più f*    *più f*    *più f*

Solo

Cym a2    wooden head

3/4

20

Fl. *5* *5* *più f*

Cl. in Bb *5* *5* *più f*

SD TT Perc. *p* *f*

SC BD

Po. *più f*

Sop. ter - - - no.

Vn. *con un poco bravura* *3* *più f* >

Cello *5* *con un poco bravura* *3* *più f* >

D. B. *5*

Fl.

Cl.  
in Bb

SD  
TT  
Perc.  
SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*mf* <

*mp* < *mf*

*f* *dim.* (*poco f*) < *mf* > *poco f* *dim.*

*f* *dim.* (*poco f*) < *mf*

*f* *dim.* (*poco f*) < *mf*

8ba -----

3 < > 3 < > 3 < > 3 < > 3 < > 3 < >

3 < > 3 < > 3 < > 3 < > 3 < > 3 < >

3 < > 3 < > 3 < > 3 < > 3 < > 3 < >

3 < > 3 < > 3 < > 3 < > 3 < > 3 < >



35

The musical score is arranged in a standard orchestral layout. At the top, the Flute (Fl.) and Clarinet in Bb (Cl. in Bb) staves are shown. The Flute part has a melodic line starting in measure 38 with a triplet of eighth notes, marked *più p*, which then transitions to *poco p*. The Clarinet part has a long, sustained note in measure 35, followed by a melodic line in measure 38 marked *più p*. Below these are the percussion parts: SD, TT, Perc., SC, and BD, all of which are silent in this passage. The Piano part consists of two staves; the right hand is silent, while the left hand has a few notes in measure 39, marked *pp*. The Soprano (Sop.) part features the vocal line with lyrics: "ta - te e ver - no Vin - ce, e'n più pre - gio che pri - ma s'a-". The vocal line starts in measure 35 with a *dim.* marking and includes a triplet in measure 39. The Violin (Vn.) part has a melodic line with a triplet in measure 38, marked *più p*. The Cello (Cello) and Double Bass (D. B.) parts are mostly silent, with some pizzicato notes in measure 39. The Cello part has a triplet in measure 39 marked *più p*. The Double Bass part has a few notes in measure 39 marked *più p*. The score concludes in measure 40 with various dynamics and articulations.

Fl. *più p* *poco p*

Cl. in Bb *più p*

SD  
TT  
Perc.  
SC  
BD

Piano *pp*

Sop. *dim.* *più p* *poco a poco intensificando* *più p*  
ta - te e ver - no Vin - ce, e'n più pre - gio che pri - ma s'a-

Vn. *più p* *poco p* *p*

Cello *pizz.* *più p* *arco* *più p* *poco p* *p*

D. B. *più p* *più p* *pizz.* *più p* *poco p* *p*

40

Fl. *mp* *p* *p molto cresc.*

Cl. in Bb *p molto cresc.*

SD  
TT  
Perc. *pp*

SC  
BD

Piano

Sop. scri - - ve; Co-me pur-ga - ta, in - fra l'al - tre al - te e

Vn. *poco p*

Cello *mp* *p* *poco p*

D. B. arco *poco p*

**Fl.**  $\text{f}$   
**Cl. in Bb**  $\text{f} >$   
**SD Perc.**  $\text{f}$   
**TT Perc.**  $\text{pp}$   
**SC**  
**BD**  $\text{f}$   
**Piano**  $\text{f}$   
**Sop.**  $\text{f}$   
*con calore*  
 di - - ve Al - - ma nel ciel tor -  
**Vn.**  $\text{f}$   
**Cello**  $\text{f}$   
**D. B.**  $\text{f}$

Musical score for rehearsal mark 45, featuring Flute (Fl.), Clarinet in Bb (Cl. in Bb), Percussion (SD, TT, SC, BD), Piano, Soprano (Sop.), Violin (Vn.), Cello, and Double Bass (D. B.). The score is in 3/4 and 2/4 time signatures. Dynamics include  $\text{f}$ ,  $\text{f} >$ ,  $\text{pp}$ ,  $\text{mp}$ , and *con calore*. Fingerings (5) and articulation (accents) are indicated. The Soprano part includes the lyrics "di - - ve Al - - ma nel ciel tor -".

Fl. *f* 5

Cl. in Bb *f* 5

SD *f* Slapstick *f*

TT *mp*

SC *p* *< f*

BD

Piano *f* 5

Sop. nas - - se da l'in - - fer - - no.

Vn. *f* 5

Cello *f* 5 pizz. 3

D. B. *f* 5 pizz. 3

50

Fl. *poco f* *p*

Cl. in Bb *poco f dim.* *mp* *p*

SD TT Perc. *poco f* *p*

Piano

Sop. *pieghevole p* Co - si

Vn. *poco f dim.* *mp* *p*

Cello *arco* *mf* *mp* *p*

D. B. *p*

Detailed description: This page of a musical score covers measures 50 to 54. The instrumentation includes Flute (Fl.), Clarinet in Bb (Cl. in Bb), Percussion (SD, TT, Perc., SC, BD), Piano, Soprano (Sop.), Violin (Vn.), Cello, and Double Bass (D. B.). The Flute part begins with a *poco f* dynamic and a slur over the first two notes, then has a *p* dynamic with a slur over the last two notes. The Clarinet in Bb part features a triplet of eighth notes in measure 50, followed by a *poco f dim.* dynamic, and then *mp* and *p* dynamics with slurs. The Percussion part has a *poco f* dynamic with an accent and a *p* dynamic. The Piano part is silent. The Soprano part is silent until measure 54, where it has a *pieghevole p* dynamic and the lyrics "Co - si". The Violin part has a triplet of eighth notes in measure 50, followed by *poco f dim.*, and then *mp* and *p* dynamics with slurs. The Cello part has an *arco* marking and a triplet of eighth notes in measure 50, followed by *mf*, *mp*, and *p* dynamics with slurs. The Double Bass part is silent until measure 54, where it has a *p* dynamic.

55

Fl.

Cl.  
in Bb

SD  
TT  
Perc.

SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

un poco più agitato

*p* sost.  
arco

*p* 3 sost.

— trat-to da me, se — mi di - sol - ve Il fo - co

60

Fl.

Cl.  
in Bb

SD  
TT  
Perc.

SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

che m'è den-tro oc - cul - to gio - co, Ar - so e po'

*poco p 3*  
*poco a poco cresc.*

*p*  
*poco a poco cresc.*

*poco p*

*poco p*

*pizz.*

*poco p* >

Fl. *poco f*

Cl. in Bb *poco f*

SD TT Perc. SC BD

Piano

Sop. *mp* *mf* *poco f* *cresc.*  
spen-to a - ver più vi - ta pos - so... Dun-che, s'i' vi-vo

Vn. *mp* *cresc.* *poco f* *poco f*

Cello *poco f* arco

D. B. *poco f*

65

70

Fl.

Cl.  
in Bb

SD  
TT  
Perc.  
SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*poco f*

*p* *mp* *p* *p* *mf* *poco p* *mp* *f*

*poco f* *cresc.* *f*

fat - to fum - mo e pol - ve, E - ter - no ben sa - rò, s'in - du - ro al fo - co;

*f*

*f*

*f*

75

Fl. *f*

Cl. in Bb *f*

SD TT Perc. *p* *poco f* *mf* *poco f* wooden head

SC BD *poco f* *f* *poco f* *più f*

Piano *f* *f* *più f*

Sop. *cresc.* *più f*  
Da ta - le o - ro e non fer - ro son per - cos - so.

Vn. *f* *più f*

Cello *pizz.* *arco* *f* *più f*

D. B. *pizz.* *arco* *f* *più f*

# II

$\text{♩} = 84$

Fl.

Cl.  
in Bb

SD  
TT  
Perc.  
SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*calmo e molto sost. < p*

I' mi cre - det-ti, il pri - mo gior-no ch'io Mi - ra' tan - te bel-

*più p molto sost.*

*più p molto sost.*

*più p*

5

Fl.

Cl.  
in Bb

SD  
TT  
Perc.  
SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*dim.*

*p* *espress.* *poco p*

*più p* *espress.* *p*

*pp*

*pp*

*pizz.*

*più p*

lez - ze u - ni-che e so - le,

10

Fl. *meno* *p* *più p*

Cl. in Bb *meno* *p* *più p* *poco cresc.*

SD  
TT  
Perc.  
SC  
BD

Piano

Sop. *molto espress.* *p* *poco cresc.*  
Fer - mar gli oc-chi, com' a - qui-la nel

Vn.

Cello *v* *p* *più p* *poco cresc.*

D. B.

15

Fl. *più p < p*

Cl. in Bb *p mp dim. più p*

SD  
TT  
Perc.  
SC  
BD

Piano

Sop. *mp < mp cresc. poco f dim. < p > più p*  
so - le, Nel-la mi - nor di tan-te ch'i' de - si - o.

Vn. *più p*

Cello *p < cresc. > mp dim. più p pizz.*

D. B. *più p*

Fl.

Cl.  
in Bb

SD  
TT  
Perc.  
SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*p poco cresc.* *mp dim.* *p* *poco p*  
 Po' co-no-sciu-t'ho il fat-to e l'er-ro mi-o; Chè chi senz' a-le un an-gel  
*poco p dim.* *più p* *p*

20

Fl. *poco f* < > < *f* >

Cl. in Bb *poco f* < > < *f* >

SD Perc. modo ord. *mp* < > *poco f*

Piano *mp cresc.* *poco f* >

Sop. *mp* > *mf* > *poco f* > *f* > *8ba*

Vn. *poco p* > *poco f* < > *f* >

Cello *poco p* > *mp* > *mf* < > *poco f*

D. B. arco *mp* < > *mf* < > *poco f*

se - guir vo - le, Il se - me a' sas - si, al ven - to le pa - ro - le In - dar - no,

Fl.

Cl.  
in Bb

SD  
TT  
Perc.

SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*mp* *poco f* *p* *pp*

*p*

*morendo* *p*

*f* *dim.* *p* *più p*

*f* *p*

in - dar - no is - par - gie, e l' in - tel - let - to a Di - o. —

Detailed description of the musical score: The score is for page 26 and includes parts for Flute (Fl.), Clarinet in Bb (Cl. in Bb), Percussion (SD, TT, Perc., SC, BD), Piano, Soprano (Sop.), Violin (Vn.), Cello, and Double Bass (D. B.). The Flute and Clarinet parts have melodic lines with dynamic markings like *mp*, *poco f*, and *p*. The Percussion part features a snare drum pattern with a *pp* dynamic. The Piano part has a complex accompaniment with dynamics *p* and *pp*. The Soprano part has the lyrics "in - dar - no is - par - gie, e l' in - tel - let - to a Di - o. —" with dynamics *morendo* and *p*. The Cello and Double Bass parts have a strong bass line starting with *f* and ending with *pp* and *p* respectively. The Violin part is mostly silent.

Fl.

Cl. in Bb

SD  
TT  
Perc.

SC  
BD

Piano

Sop.  
*p dolce* Dun - che, s'ap - pres - so il cor non mi sop - por - - ta *poco p* L'in - *p*

Vn.  
*dolce* *p*

Cello  
*p dolce*

D. B.  
pizz.  
*più p*

Detailed description: This page of a musical score contains staves for Flute, Clarinet in Bb, Percussion (SD, TT, SC, BD), Piano, Soprano, Violin, Cello, and Double Bass. The vocal line (Soprano) has lyrics: "Dun - che, s'ap - pres - so il cor non mi sop - por - - ta L'in -". The instrumental parts include a Violin line with dynamics *dolce* and *p*, a Cello line with *p dolce*, and a Double Bass line with *pizz.* and *più p*. The woodwinds and percussion are currently silent, indicated by rests.

25

Fl.

Cl.  
in Bb

SD  
TT  
Perc.  
SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*poco p*  
*dolce*

*dolce* *poco p* *più p* *p* *dim.*

*mp* *p* *poco p*

fi - ni - ta bel - tà, che gli oc - chi ab - ba - glia, Nè di lon - tan par,

*più p* *p* *dim.*



30

Fl. *poco p*  $\leftarrow$  *mp*  $\rightarrow$  *p*

Cl. in Bb *mp*  $\rightarrow$  *p* *mf* *poco f*  $\rightarrow$  *mf*

SD TT Perc. *più p*  $\leftarrow$  *mp* *p* *mp* *poco p*

SC BD  $\leftarrow$  *mf*  $\rightarrow$  *mp*

Piano *più p*  $\leftarrow$  *mp* *poco f*

Sop. *mf*  $\rightarrow$  *p* *8ba*  $\leftarrow$  *cresc. molto* *(poco f)* *(f)*  
 qua - le scor-ta Fie che con te - co ma' mi gio - vi o va - glia, S'ap -

Vn. *mp cresc. molto* *poco f*

Cello *mp*  $\rightarrow$  *p*  $\leftarrow$  *cresc. molto* *poco f*  $\rightarrow$  *mf*

D. B.

*molto rit.*

Fl. *più f* *più f* *ff*

Cl. in Bb *f* *f* *più f* *ff*

SD TT Perc. *f* *mf* *più f*

SC BD *mf* *f* *mf* *ff*

Piano *f* *f* *ped. ad lib. al fine* *ff*

Sop. *(più f)* *ff*  
 pres - so m'ar - di, e nel par - tir m'uc - ci - - di? pizz.

Vn. *f* *più f* *ff* pizz.

Cello *f* *più f* *ff* pizz.

D. B. *più f* *ff*

3'

### III

$\text{♩} = 80$   
*tr*

Fl. *mf* *p* *mp* *più p*

Cl. in Bb *p* *mp* *pp*

SD  
TT  
Perc.  
SC  
BD

Piano *mf* *mp* *pp*

Sop.

Vn. *arco* *tr* *mf* *più p*

Cello *pizz.* *p* *arco*

D. B. *pizz.* *p* *pp*

5

Fl.

Cl. in Bb

SD  
TT  
Perc.  
SC  
BD

Piano

Sop.  
*molto quieto pp*  
Al cor di zolfo, alla carne di

Vn.

Cello

D. B.

The score is for rehearsal mark 5, starting at measure 5. It features a 3/4 to 2/4 time signature change. The Soprano part has the lyrics: "Al cor di zolfo, alla carne di". The Piano part has a melodic line with various dynamics and articulations. The Percussion part includes SD, TT, SC, and BD. The other instruments (Fl., Cl., Vn., Cello, D. B.) have rests.



15

Fl.  $\frac{2}{4}$   $\frac{3}{4}$  *p*

Cl. in Bb  $\frac{2}{4}$   $\frac{3}{4}$

SD  $\frac{2}{4}$   $\frac{3}{4}$

TT Perc.  $\frac{2}{4}$   $\frac{3}{4}$

SC  $\frac{2}{4}$   $\frac{3}{4}$

BD  $\frac{2}{4}$   $\frac{3}{4}$

Piano  $\frac{2}{4}$   $\frac{3}{4}$

Sop.  $\frac{2}{4}$   $\frac{3}{4}$   
al - ma sen - za gui - da e sen - - za fre - no, Al de - sir

Vn.  $\frac{2}{4}$   $\frac{3}{4}$  *poco p*

Cello  $\frac{2}{4}$   $\frac{3}{4}$

D. B.  $\frac{2}{4}$   $\frac{3}{4}$

Fl. *mp* > *più p* < *poco p* >

Cl. in Bb *più p* > *poco p* > *p*

SD  
TT  
Perc.  
SC  
BD

Piano

Sop. *mf* *dim.* < < *p* > *cresc.* *mp* <

pron-to, al - la va-ghez-za trop - pa, Al-la cie - ca ra-gion de - bi - le e

Vn. *mp* > *dim.* < < *più p* >

Cello *più p* < > *arco* *poco p* < >

D. B. *più p* > *poco p* < >

20

Fl.

Cl.  
in Bb

SD  
TT  
Perc.  
SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*p* *più p* *poco p* *mf* *p* *mf*

*p* *mp* *poco p*

*p* *mf*

*poco p* *p* *mp* *mf*

zop-pa, Al vis-co, a' lac-ci di che'l mon-do è pie-no,

*p* *più p* *poco p* *mf*

*p* *pizz.* *arco* *mf*

*p* *p* *mf*

Fl. *mp* *poco f* *mf* *f*

Cl. in Bb *poco f* *f*

SD TT Perc. *mf* *poco p* *mp*

Piano *mf* *8ba*

Sop. *poco f* *mf* *cresc.* *f*

Vn. *mp* *poco f* *mf* *cresc.* *f*

Cello *mf* *cresc.*

D. B.

Non è gran ma - ra - vi - glia, in un ba - le - - no Ar -

25

Fl. *ff* *f*

Cl. in Bb *ff* *f* *poco p*

SD TT Perc. *poco p* *più f* *f* *ff* rim shot

SC BD *mf* *poco p* *mp* *f*

Piano *f* *f* *più f* *f* *ff*

Sop. *f* *cresc.* *ff*  
der nel pri mo fo co che s'in top pa. Al-la bell'

Vn. *cresc.* *ff* *pizz.* *arco*

Cello *f* *cresc.* *f* *ff* *poco p*

D. B. *f* *ff*

Fl.

Cl.  
in Bb

SD  
TT  
Perc.

SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*p*

*poco p*

*poco dim.*

*mp*

*poco dim.*

ar - te — che, se dal ciel se - co Cia-scun la por - ta, vin-ce la na -

30

Fl. *p* *poco a poco dim.* *pp*

Cl. in Bb *p* *più p*

SD  $\frac{3}{4}$   $\frac{2}{4}$

TT  $\frac{3}{4}$   $\frac{2}{4}$

Perc.  $\frac{3}{4}$   $\frac{2}{4}$

SC  $\frac{3}{4}$   $\frac{2}{4}$

BD  $\frac{3}{4}$   $\frac{2}{4}$

Piano

Sop. *poco p* *p* *poco dim.* *più p*  
tu - ra, Quan-tun-que sè ben pre - ma in o - gni lo - co; -

Vn.  $\frac{3}{4}$   $\frac{2}{4}$

Cello *p* *pp*  
arco

D. B.  $\frac{3}{4}$   $\frac{2}{4}$  *pp*

35

Fl.

Cl.  
in Bb

SD  
TT  
Perc.

SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*più p* > < *p* < *più p* < *meno*

*pp*

8ba

*più p* > < *p* < *più p* < *meno*

40

Fl.

Cl.  
in Bb

SD  
TT  
Perc.

SC  
BD

Piano

Sop.

Vn.

Cello

D. B.

*più p*

*p*

*pp*  
*pizz.*

*pp*

*pizz.*

S'io nac - qui a quel - la nè sor - do nè cie - co, Pro - por - zio -



50

*molto rit.*

Solo

Fl. *più p* *tr* *pp* >

Cl. in Bb *pp* >

SD TT Perc. *ppp*

SC BD *pp* *ppp*

Piano *pp* *pp* >

Sop. *8ba - -* *più p* > *pp* \* > *8ba - -*

Vn. *arco* *tr* *più p* >

Cello *arco* *più p* *tr* *pp* *pizz.* >

D. B. 0 *pp* *pizz.* >

\* These notes may be whispered.