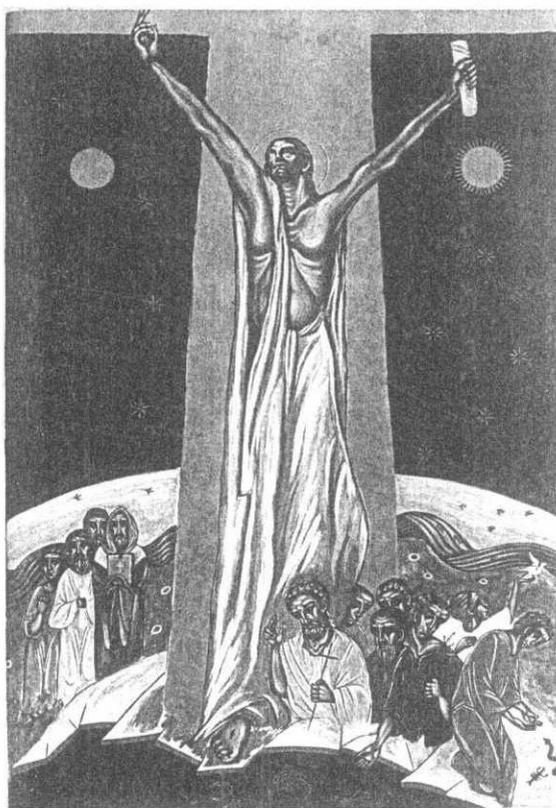


VALENTINO DONELLA

# I MOLTEPLICI EGITTI ALLE SPALLE

CANTATA DELLA RISURREZIONE

per Soprano, Tenore, Coro, Archi, Ottoni e Organo



Bergamo, 16 luglio - 28 agosto 2004

VALENTINO DONELLA

## I MOLTEPLICI EGITTI ALLE SPALLE

**cantata della risurrezione**  
per soprano, coro, archi, ottoni e organo

### **Introduzione**

#### Tenore

Veramente costui era il Figlio di Dio (Mc 15, 39)

### **Sinfonia del Risorto rivelato**

#### Coro

Alleluia - Resurrexit - Alleluia  
I confini del Regno sono ristabiliti  
e i figli ricondotti  
dai luoghi della dispersione  
nel giorno forte e pietoso di Dio.  
Distratti, assenti, annoiati,  
mistici e apostoli,  
credenti e spregiatori,  
bestemmiatori e amanti appassionati,  
percorritori di inutili piste,  
drogati di esperienze e rinunciatari del vivere,  
apostati e fedeli,  
tutti braccati e segnati dall'Amore inesorabile  
nel giorno che è anche dell'uomo.  
...fare il passaggio,  
i molteplici Egitti alle spalle,  
per l'avventura pasquale dell'uomo ricreato.

#### Tenore

"Perché cercate tra i morti Colui che è vivo? Non è qui, è risorto". (Lc 24, 5)

#### Tre Soli

Non cercate nello squallore di uomini senza ideali, seminatori di disperazione.  
Non cercate tra i potenti assetati di privilegi, distruttori di vite comuni.  
Non cercate tra gli incoscienti, incapaci di pensare e venditori di vuoto.  
Non cercate tra i furbi mascherati da maestri, negatori di Dio.  
Non cercate tra i divi, mercanti di illusioni, falsificatori della vita.  
Cercatelo tra gli amanti della vita, uomini veri, costruttori di pace e di bene.  
Cercatelo tra chi ama servire, condivisori sinceri di lacrime e di gioie.  
Cercatelo tra gli uomini onesti, indagatori della verità, pur esposti a sbagliare.  
Cercatelo tra poeti e artisti, svelatori di bellezze, messaggeri d'eternità.  
Cercatelo tra i rari maestri che vi allargano l'orizzonte, e vi prospettano l'Infinito.

## **Sinfonia del Risorto adombrato**

### Soprano - Maddalena

Hanno portato via il mio Signore e non so dove lo hanno posto. Giardiniere, se l'hai portato via tu, dimmi dove lo hai messo ed io andrò a prenderlo. (Gv 20, 13 e 15) *Pausa*  
Signore, non ti vedo, non ti sento! Che avete fatto del Figlio di Dio? Uomini, l'avete ucciso una seconda volta!

### Tre Soli e Coro

Cristo nascosto e presente, l'eterno *Crocifisso-Risorto*.  
Sempre Lui, il maestro di Nazareth, nuovo, ineffabile, misterioso, il *Primo e L'ultimo*.  
Realtà infinita, non contenuta nei limiti dello spazio e delle cose: *Christus spes mea*.  
Verità disgiunta dalla potenza, combattuta e calpestata, infine vincente; essenza delle cose e perno della storia.  
Cristo conforto e minaccia ad un tempo, il *Dominatore*.  
Victor rex, miserere

### Soprano - Maddalena

In nessuna età come in questa abbiamo sentito la sete struggente di una salvezza soprannaturale. E tuttavia negli ultimi anni la specie umana, che già si torceva nel delirio di cento febbri, è impazzita. Gli uomini allontanandosi dall'evangelo hanno trovato la desolazione e la morte.

Ormai non abbiamo, noi disperati, che la speranza di un tuo ritorno. (\*)

### Coro e Soprano

Ma noi, gli ultimi, ti aspetteremo ogni giorno; e tutto l'amore che potremo torchiare dai nostri cuori devastati sarà per te Crocifisso e Risorto che fosti tormentato per amor nostro e ora ci tormenti con tutta la potenza del tuo implacabile amore. (\*)

### Soprano

Ti aspetteremo

### Coro e Soprano

Ti aspetteremo, Victor Rex.

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(\*) Da *Preghiera a Cristo*, in "Storia di Cristo" di Giovanni Papini

VALENTINO DONELLA

(1)

# I MOLTEPLICI EGITTI ALLE SPALLE

CANTATA della RISURREZIONE

Moderato

cresc.

Vc 1  $\frac{3}{4}$   $\text{p}$

Vc 2  $\frac{3}{4}$   $\text{p}$

8 animandosi

Vln 1  $\text{mf}$

Vln 2  $\text{mf}$

Vla  $\text{mf}$

Vc 1  $\text{mf}$

Vc 2  $\text{mf}$

ORGANO  $\text{mf}$

14 scuotendosi e cresc.

Vln 1  $f$

Vln 2  $f$

Vla  $f$

Vc 1  $f$

Vc 2  $f$

18

TENDRE

f <sup>2</sup> comodo

Handwritten musical score for measures 18-22. The score includes staves for Flute I and II, Violin I and II, Viola, Cello, and Double Bass. The music is in 3/8 time. The vocal line (I) has lyrics: "Vera-mente co-". Performance markings include *div.*, *ff*, and *f*. A double bar line is present at the end of measure 22.

23

Handwritten musical score for measures 23-28. The score includes a vocal line and instrumental staves for Flute I and II, Violin I and II, Viola, Cello, and Double Bass. The vocal line has lyrics: "sta-i e rail Fi glio di Di-o". The music is in 3/8 time. Performance markings include *div.*, *mf*, and *f*. The piece concludes with a 3/8 time signature and a double bar line.

1 Trb  $\frac{3}{8}$   $\text{z}^\#$   $\text{f}$

2 Trb  $\frac{3}{8}$   $\text{z}^\#$

Trbn  $\frac{3}{8}$   $\text{z}$   $\text{f}$

36

1 Trb

2 Trb

Trbn

45

1 Trb

2 Trb

Trbn

53

1 Trb

2 Trb

Trbn

1 Vln  $\text{mf}$

2 Vln

Vcl  $\text{mf}$

Cel  $\text{mf}$

60

1 Trb

2 Trb

Trbn

1 Vln

2 Vln

Vla

Vcl

Cb

68

1 Trb

2 Trb

Trbn

1 Vln

2 Vln

Vla

Vcl

Cb

77

dim.

5

Handwritten musical score for measures 77-84. The score includes parts for Trumpets (Trb 1, 2), Trombones (Trbn), Violins (Vni 1, 2), Violas (Vle), Cellos (Vc), and Eb Basses (Eb). The music features various dynamics such as *mf* and *f*, and includes performance instructions like *tratt.* (trattando) and *dim.* (diminuendo). The key signature has one sharp (F#) and the time signature is 4/4.

85 Mosso squillante

Handwritten musical score for measures 85-88, featuring vocal parts and a bass line. The vocal parts are for Soprano (S), Contralto (C), Tenor (T), and Bass (B). The lyrics are: "Al-le lu-ia al-le lu-ia". The music is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics include *f* (forte).

Handwritten musical score for measures 89-92, featuring instrumental parts for Violins (Vni 1, 2), Violas (Vle), Cellos (Vc), Eb Basses (Eb), and Piano (Ped.). The music is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). Dynamics include *f* (forte). The piano part includes a *Ped.* (pedal) instruction.

90 Poco più

Trb 1 *mp*

Trb 2 *mp*

Trom *mp*

Poco più

*mp* *cresc.*

al-le-lu-ia al-le-lu-ia al-le-

al-le-lu-ia al-le-lu-ia al-le-

al-le-lu-ia al-le-lu-ia al-

al-le-lu-ia al-le-lu-ia al-

al-le-lu-ia al-le-lu-ia al-

*mp* *cresc.*

*mp*

*mp*

*mp*

*mp*

Poco più

*mp* *cresc.*

*mp* *cresc.*

95 *tratt* — *Meno*

1 *Tob* *tratt* *Meno*

2 *Tob*

*Trom*

*tratt.* —

*CORO*

1 *lu - ia*

2 *lu - ia*

3 *lu - ia*

4 *lu - ia*

*tratt* — *Meno*

1 *Vni*

2 *Vni*

*Vcl*

*Vcl*

*Ob*

*tratt* — *Meno*

*tratt* *Meno*

100

1  
Tib

2

Tbn

CORO

Cristo è ri - sor - to

Cristo è ri - sor - to

Cri - sto è ri - sor - to

Cristo è ri - sor - to

1  
Vni

2

Vcl

Vc

Cb

Handwritten musical notation for the piano accompaniment, including grand staff notation and a bass line. It features complex chordal textures and rhythmic patterns.

104

1 *Tub* *ff*

2 *Tub* *ff*

*Trom* *ff*

*ff*

*vera-mente ri* — *sor*

*vera-mente ri* — *sor*

*vera-mente ri* — *sor*

*vera-mente ri* — *sor*

1 *Vni* *ff*

2 *Vni* *ff*

*Vla* *ff*

*Nc* *ff*

*Cb* *ff*

*ff*

107

Largo

Trb 1 *ff* *4p*

Trb 2 *ff*

Trbn *ff*

Mosso

cresc-

ROSO

1 -to *mp* alle lu - ia

2 -to alle lu - ia

3 -to alle lu - ia

4 -to alle lu - ia

Vlni 1 *mp*

Vlni 2 *mp*

Vcl *mp*

Vca *mp*

Cb *mp*

Largo

Mosso

*ff* *mf*

*ff* *mf*

*ff* *mf*

111

cresc

1 Trb *mp* *f*

2 Trbn *mp* *f*

cresc

CORO

allelu-ia allelu-ia allelu-ia *f* alle-

cresc

1 Vln *f*

2 Vln *f*

Vcl *f*

Vc *f*

Eb

cresc

*f*

116

1 Trb  
2 Trb  
Tbn

*allarg*

VO  
Soprano  
Alto  
Tenor  
Bass

lu-ia alle-lu-ia  
lu-ia alle-lu-ia  
lu-ia alle-lu-ia  
lu-ia alle-lu-ia

1 Vln  
2 Vln  
Vla  
Vcl  
Cb

*Mosso*

122

13

Handwritten musical score for measures 122-125. The score is for four string instruments: Violin 1 (Vln I), Violin 2 (Vln II), Viola (Vcl), and Violoncello (Vcl). The music begins with rests in all parts. At measure 123, the strings enter with a forte (*f*) dynamic. The Violin parts play a melodic line with eighth notes, while the Viola and Violoncello provide a rhythmic accompaniment with eighth notes. The music concludes at measure 125 with a final chord.

Handwritten musical score for piano accompaniment, measures 122-125. The piano part consists of three staves: the right hand (RH) and two staves for the left hand (LH). The RH part features a melodic line with eighth notes and rests. The LH part provides a harmonic accompaniment with chords and eighth notes. The music concludes at measure 125 with a final chord.

126

Memo

Handwritten musical score for measures 126-129. The score is for three brass instruments: Trumpet 1 (Trb 1), Trumpet 2 (Trb 2), and Trombone (Trbn). The music begins with rests in all parts. At measure 127, the brass instruments enter with a forte (*f*) dynamic. The Trb 1 and Trb 2 parts play a melodic line with eighth notes, while the Trbn part provides a rhythmic accompaniment with eighth notes. The music concludes at measure 129 with a final chord.

Handwritten musical score for measures 126-129. The score is for four string instruments: Violin 1 (Vln I), Violin 2 (Vln II), Viola (Vcl), and Violoncello (Vcl). The music begins with rests in all parts. At measure 127, the strings enter with a forte (*f*) dynamic. The Violin parts play a melodic line with eighth notes, while the Viola and Violoncello provide a rhythmic accompaniment with eighth notes. The music concludes at measure 129 with a final chord.

Handwritten musical score for piano accompaniment, measures 126-129. The piano part consists of three staves: the right hand (RH) and two staves for the left hand (LH). The RH part features a melodic line with eighth notes and rests. The LH part provides a harmonic accompaniment with chords and eighth notes. The music concludes at measure 129 with a final chord.

130

1 Trb

2 Trb

Trbn

Handwritten musical notation for Trb and Trbn parts, measures 1-5. The Trb parts are in 2/4 time, and the Trbn part is in 3/4 time. The notation includes various note values and rests.

CO

RO

f

p p

Al-le

f

d d

Al-le

p p

Al-le

f

p p

Al-le

Handwritten musical notation for Chorus (CO RO) parts, measures 1-5. The notation includes rests and dynamic markings (f, p) with lyrics 'Al-le'.

1 Vln

2 Vln

Vla

Vcl

Ob

Handwritten musical notation for Vln, Vla, Vcl, and Ob parts, measures 1-5. The notation includes various note values, rests, and dynamic markings (f).

f

f

f

b

b

Handwritten musical notation for lower strings, measures 1-5. The notation includes various note values, rests, and dynamic markings (f, b).

135

1  
Tbn

2  
Tbn

CORO

1  
Pni

2  
Pni

Vcl

Vcl

Eb

110 Moderato non troppo

S C T B

4/4

*mp*

*3* *3* *3*

I confini del Regno sono ristabi-li-ti

1 Vni *mp*

2 Vni *mp*

Vle

Vc

E♭

114

S C T B

*mp*

ei figli ricondotti dai luoghi della disper-sione nel giorno for-te e pie-to-so di  
nel giorno forte e pie-to-so di

1 Vni *mf*

2 Vni *mf*

Vle

Vc

E♭

*mf*

*mf*

*mf*

Di-o Di-stratti, assenti, anno-ia-ti,

Di-o mi-sti-ci ea-po-sto-li,

cre-dentia spre-gia-to-ri, bestemmia-to-rici amanti appassio-na-ti,

bestemmia-to-rici amanti ap-passio-na-ti,

cresc

cresc

124

percorri-to-ridii-ne-ti-li pi-ste,

*mf*

*mf*

e dro-gati die spe-

127

e ri-nuncia - ta - ri del vi - ve - re,

*f*

*f*

rienze e ri-nuncia - ta - ri del vi - ve - re,

*mf*

*mf*

*mf*

130

a-po-sta-ti e fe-de-li, tutti brac-

a-po-sta-ti e fe-de-li, tutti brac-

*f*

*f*

133

ca-tie se-gna-ti dall'A-more i ne-so-ra bi-le nel pior no che e

ca-tie se-gna-ti dall'A-more i ne-so-ra bi-le nel pior no che e

*dim*

*dim*

136

(20)

Meno

Trb<sup>1</sup>  
Trb<sup>2</sup>

S  
C  
T  
B

an-che dell'uo — mo. ... fare il pas-saggio

an-che dell'uo — mo. ... fare il pas-saggio

*mf*

dim

Meno

Vln<sup>1</sup>  
Vln<sup>2</sup>  
Vla  
Vcl  
Cb

dim

140

Trb<sup>1</sup>  
Trb<sup>2</sup>

S  
C  
T  
B

i mol-teplici E-pit-tiale spalle nell'avventu-ra pa-

i mol-teplici E-pit-tiale spalle nell'avventu-ra pa-

Vln<sup>1</sup>  
Vln<sup>2</sup>  
Vla  
Vcl  
Cb

*f*

squa ————— le del — l'uo mo ri — cre — a

squa ————— le del — l'uo — mo ri — cre — a

tratt

to dell'uomo ri — cre — a — to.

to dell'uomo ri — cre — a — to.

to dell'uomo ri — cre — a — to

to ri — cre — a — to

sa —————

tratt

150

Musical score for measures 150-152. The score is written for a brass section, likely Trumpets and Trombones. It features a melodic line in the upper staves and a harmonic accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4. The music concludes with a final chord in measure 152.

153 Mosso

Musical score for measures 153-156. This section includes vocal parts and brass accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with *mp* and sing the word "al-le-lu-ia". The brass parts (Trumpets and Trombones) provide accompaniment. The tempo is Mosso. A *cresc-* marking is present above the brass parts. The key signature has one sharp (F#) and the time signature is 4/4.

Mosso

Musical score for measures 153-156 for woodwinds and strings. The parts include Flute 1 and 2, Violin 1 and 2, Viola, and Cello. The woodwinds and strings play accompaniment for the vocalists. The tempo is Mosso. A *cresc-* marking is present above the woodwind parts. The key signature has one sharp (F#) and the time signature is 4/4.

Mosso

Musical score for measures 153-156 for piano. The piano part provides accompaniment for the vocalists and other instruments. The tempo is Mosso. A *cresc-* marking is present above the piano part. The key signature has one sharp (F#) and the time signature is 4/4.

1  
Tub

2

Tbn

*allarg* Meno

ROU

alle-lu-ia      alle-lu-ia      alle-lu-ia

alle-lu-ia      f alle-lu-ia      alle-lu-ia

alle-lu-ia      alle-lu-ia      alle-lu-ia

alle-lu-ia      f alle-lu-ia      alle-lu-ia

1  
Flu

2

Vle

Vc

Ob

Meno

f

164

1  
Tub

2  
Tub

SO  
COR

SO  
COR

L

al-le - lu - ia

al-le - lu - ia

al-le - lu - ia

1  
Flu

2  
Flu

1  
Cl

2  
Cl

1  
Ob

2  
Ob

171 Con enfasi

*f*  
 T  $\frac{4}{4}$  Perché cerca-te trai morti Colui che è vi-vo? Non è

*mf*

175

T qui, e ri-sor-to

*dim*

179 Recitando come Pitania

*p* Non cercate nello squallo-re di uomini senza ide-a-li, semina-to-ri di di spera-

*3* *3*

T Non cerca te nello squal lo re di uomini senza ide - a - li, semina - to - ri di di spera

B Non cercate nello squallo-re di uomini senza ide - a - li, semina - to - ri di di spe - ra

183

Trb. *sord.*

*mp*

S - zione. Non cercate tra ipo - ten - ti asseta - ti di pri vi - le - gi, di strut -

C - zione. Non cercate tra ipo - ten - ti asseta - ti di pri vi - le - gi, di strut -

T - zione. *mp* Non cercate tra i po - ten - ti asse - ta - ti di pri vi - le - gi, di strut -

Tub

S  
-tori di vite co-mu-ni. Non cercate tra gli inco-scienti, inca-pa-ci di pen-

C  
-to-ri di vite co-mu-ni. Non cerca te tra gli inco-scienti, inca pa ci di pen-

T  
-to-ri di vite co-mu-ni. Non cerca te tra gli inco-scienti, inca paci di pen-

Trb

C  
-sare e vendi-to-ri di vuo-to. Non cerca te trai

T  
-sa-re e vendi-to-ri di vuo-to. Non cerca te trai

B  
-sa-re e vendi-to-ri di vuo-to. Non cerca te trai

Trb

C  
furbi mascherati da ma-e-stri, nega-to-ri di Di-o.

T  
furbi mascherati da ma-e-stri, nega-to-ri di Di-o.

B  
furbi mascherati da ma-e-stri, me-ga-to-ri di Di-o.

legare

Trb *mf*

C Non cercate tra i divi, mercanti di illu-sio ni, falsifica-to ri della vi-ta.

T Non cerca-te tra i divi, mercanti di illu-sio ni, falsifica-to-ri della vi-ta.

B *mf* sioni, fal si-fi-ca — to ri della vi-ta.

Trb *mf*

C *mf* Cer ca te lo tra gliamanti della vi-ta, uo-mi-ni

T *mf* Cer ca-te lo tra gli-a-man-ti della vi-ta, uo-mi-ni

B *mf* Cer ca te lo tra gli a manti della vi-ta, uo-mi-ni

Trb *f*

C *f* veri, costrut-to-ri di pace e di be-ne. *mp* Cer ca te lo tra chi

T *f* ve-ri, costrut-to-ri di pa-cc e di be-ne. *mp* Cer ca-te lo tra chi

B *f* ve ri, costrutto-ri di pace e di be-ne. *mp* Cer ca-te lo tra chi

212

28

Trb

C

T

B

a-ma servi-re, condivi-sori sinceri di lacri-me e di gio-ie.

a-ma servi-re, condivi-sori sinceri di lacri-me e di gio-ie.

a-ma servi-re, condivi-sori sinceri di lacri-me e di gio-ie.

216

Trb

C

T

B

Cer-ca te lo tra gli uomini-onesti, indaga-to-ri di veri-tà, pure-

Cer-ca te lo tra gli uomini-onesti, indaga-to-ri di veri-tà, pure-

Cer-ca te lo tra gli uomini-onesti, indaga-to-ri di veri-tà, pure-

dim. pure-

dim. pure-

pur e-

219

Trb

C

T

B

-spostia sbaglia-re

spo-stia sba-glia-re

spo-stia sba-glia-re

Cer-ca-te lo tra po-e-ticarti-sti, svela-

Cer-ca-te lo tra po-e-ticarti-sti, svela-

222

Trb *dim.* *p* *pp*

C *pp* *pp*

T *pp* *pp*

B *pp* *pp*

messag-ge-ri d'e-ter-ni-tà. *pp* Cer-ca-te lo tra-i ra-ri ma-

-to-ri di bel-lez-zo, mes-sag-ge-ri d'e-ter-ni-tà. *pp* Cer-ca-te lo tra-i ra-ri ma-

-to-ri di bel-lez-zo, mes-sag-ge-ri d'e-ter-ni-tà. *pp* Cer-ca-te lo tra-i ra-ri ma-

226

Trb *p*

C *f* *f*

T *f* *f*

B *f* *f*

-e-striche vi allargano l'oriz-zon-te, e vi pro-spetta-no l'infi-ni-to *f*

-e-striche vi allargano l'oriz-zon-te, e vi pro-spetta-no l'infi-ni-to *f* l'infi-

-e-striche vi allargano l'o-riz-zon-te, che vi pro-spetta-no l'infi-ni-to *f* l'infi-

230

Trb *f* *p*

C *f* *p*

T *p* *p*

B *p* *p*

l'infi-ni-to *p*

-ni-to *p*

-ni-to *p*

*tratt.*



243

Trb 1  
Trb 2  
Vln 1  
Vln 2  
Vcl  
Vc  
Cb

247

Vln 1  
Vln 2  
Vcl  
Vc  
Cb

250

Vln 1  
Vln 2  
Vcl  
Vc  
Cb

253

Handwritten musical score for measures 253. The score includes parts for Violin 1 and 2, Viola, and Cello. The music is in 4/4 time and features dynamic markings such as *f* and *mf*. The notation includes various note values, rests, and articulation marks.

256

Handwritten musical score for measures 256. The score includes parts for Trumpet 1 and 2, Trombone, Violin 1 and 2, Viola, and Cello. The music is in 4/4 time and features dynamic markings such as *f* and *mf*. The notation includes various note values, rests, and articulation marks.

259

Handwritten musical score for measures 259. The score includes parts for Violin 1 and 2, Viola, Cello, and Oboe. The music is in 4/4 time and features dynamic markings such as *mf* and *f*. The notation includes various note values, rests, and articulation marks.

262

Handwritten musical score for measures 262-265. The score includes parts for Trumpets (1 and 2), Trombones (1 and 2), Violins (1 and 2), Violas, Cellos, and Double Basses. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *f* (forte) and *mp* (mezzo-piano). The key signature has one sharp (F#).

266

Handwritten musical score for measures 266-270. The score includes parts for Trumpets (1 and 2), Trombones (1 and 2), Violins (1 and 2), Violas, Cellos, and Double Basses. The music continues with complex rhythmic patterns and includes the instruction *uguali* (all equal). Dynamics include *mp* (mezzo-piano). The key signature has one sharp (F#).

270

Handwritten musical score for measures 270-275. The score includes parts for Trb 1, Trb 2, Trbn, Vln 1, Vln 2, Vla, Vcl, and Eb. The music is in 4/4 time and features various dynamics such as *f* (forte) and *gliss.* (glissando). The Vln 1 part has a sixteenth-note run in the first measure of the system. The Trbn part has a triplet of eighth notes in the second measure. The Vcl and Eb parts have a triplet of eighth notes in the second measure. The Vln 1 part has a glissando in the fourth measure. The Vln 2 part has a glissando in the fourth measure. The Vla part has a glissando in the fourth measure. The Vcl part has a glissando in the fourth measure. The Eb part has a glissando in the fourth measure.

275

Handwritten musical score for measures 275-280. The score includes parts for Trb 1, Trb 2, Trbn, Vln 1, Vln 2, Vla, Vcl, and Eb. The music is in 4/4 time and features various dynamics such as *f* (forte), *gliss.* (glissando), and *div.* (divisi). The Vln 1 part has a *div.* marking in the first measure. The Trbn part has a *gliss.* marking in the second measure. The Vln 1 part has a *gliss.* marking in the third measure. The Vln 2 part has a *gliss.* marking in the third measure. The Vla part has a *gliss.* marking in the third measure. The Vcl part has a *gliss.* marking in the third measure. The Eb part has a *gliss.* marking in the third measure.

280

Handwritten musical score for measures 280-285. The score includes parts for Vln 1, Vla, and Vcl. The music is in 4/4 time and features various dynamics such as *p* (piano) and *1<sup>o</sup> e 2<sup>o</sup>* (first and second endings). The Vln 1 part has a *p* marking in the first measure. The Vla part has a *p* marking in the first measure. The Vcl part has a *p* marking in the first measure. The Vln 1 part has a *1<sup>o</sup> e 2<sup>o</sup>* marking in the second measure. The Vla part has a *1<sup>o</sup> e 2<sup>o</sup>* marking in the second measure. The Vcl part has a *1<sup>o</sup> e 2<sup>o</sup>* marking in the second measure.

284

(35) *Meno*

Handwritten musical score for measures 284-291. The score is for Violin 1, Violin 2, Viola, and Cello. It features a complex melodic line in the Violin 1 part with many accidentals and slurs. The lower strings play a rhythmic accompaniment with some pizzicato markings. Dynamics include *mp* and *p*.

291

Handwritten musical score for measures 291-297. The score is for Violin 1, Violin 2, Viola, and Cello. The Violin 1 part continues with a highly technical melodic line. The lower strings continue with their rhythmic accompaniment.

297

Handwritten musical score for measures 297-302. The score is for Violin 1, Violin 2, Viola, and Cello. The Violin 1 part has a section marked "armonico" and "dissolvendosi". The lower strings have "sempre pizz." markings. Dynamics include *pp* and *p*.

302 *Dolce e tranquillo*

Handwritten musical score for measures 302-308. The score is for Violin 1, Violin 2, Viola, and Cello. The time signature is 3/8. The Violin 1 part has a melodic line with slurs and dynamics like *pp*. The lower strings play a simple accompaniment.

312

cresc e accel.

Handwritten musical score for measures 312-318. The score includes staves for Soprano (S), Violin 1 (Vni 1), Violin 2 (Vni 2), Viola (Vcl), and Cello (Vcl). The music is in 4/4 time and features a crescendo and acceleration. The Soprano part is mostly rests, while the instrumental parts are active with various rhythmic patterns and dynamics.

321

Più scandito

SOPRANO

Handwritten musical score for measures 321-328. The score includes staves for Soprano (S), Violin 1 (Vni 1), Violin 2 (Vni 2), Viola (Vcl), and Cello (Vcl). The Soprano part has lyrics: "Hanno portato via il mio Si-". The music is in 4/4 time and is marked "Più scandito" (more pronounced). The instrumental parts include a "tratt." (tratto) section. The score features various time signatures (2/4, 3/4) and dynamic markings like "f".

328

Handwritten musical score for measures 328-335. The score includes staves for Soprano (S), Violin 1 (Vni 1), Violin 2 (Vni 2), Viola (Vcl), and Cello (Vcl). The Soprano part has lyrics: "gno-re e non so dove l'han no po". The music is in 4/4 time and features dynamic markings like "mf" and "f". The instrumental parts include triplets and other rhythmic figures.

334

37

sto. Giardinie - re, giardinie - re, se l'hai portato vi - a

Handwritten musical score for measures 334-338. The score includes a vocal line and instrumental parts for Flute 1, Flute 2, Clarinet in Bb, and Bassoon. The vocal line has lyrics: "sto. Giardinie - re, giardinie - re, se l'hai portato vi - a". The music features triplets and dynamic markings such as *mf* and *cresc*. The key signature has one sharp (F#).

339

Handwritten musical score for measures 339-343. The score includes a vocal line and instrumental parts for Flute 1, Flute 2, Clarinet in Bb, and Bassoon. The vocal line has lyrics: "tu, dim-mi dim-mi dove l'hai mes so". The music features triplets and dynamic markings such as *f*. The key signature has one sharp (F#).

344

e i oan dro a pre der lo dimmi

Handwritten musical score for measures 344-348. The score includes a vocal line and instrumental parts for Flute 1, Flute 2, Clarinet in Bb, and Bassoon. The vocal line has lyrics: "e i oan dro a pre der lo dimmi". The music features triplets and dynamic markings such as *f*. The key signature has three flats (Bb, Eb, Ab).

350

*f*

giardi niere dove l'hai mes so

356 Dolce e tranquillo

*pp*

366

*apitandosi*

Signore, non ti vedo, non ti

2/4

373

39 *Meno*

*sen* ————— *to!*

Handwritten musical score for measures 373-379. The score includes a vocal line and five instrumental staves (Violin 1, Violin 2, Viola, Violoncello, and Contrabasso). The vocal line begins with the lyrics "sen" and "to!". The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *p*, *ff*, and *ff*. The key signature has one sharp (F#).

380

Handwritten musical score for measures 380-386. The vocal line contains the lyrics: "Che avete fatto del figlio di Dio?". The instrumental parts continue with similar rhythmic complexity. Dynamics include *f*. The key signature has one sharp (F#).

387 *rianimandosi*

Uomini, P'avete u-ci — so una se-conda vol — ta!

Handwritten musical score for measures 387-393. The vocal line contains the lyrics: "Uomini, P'avete u-ci — so una se-conda vol — ta!". The instrumental parts feature sustained notes and complex rhythmic patterns. Dynamics include *mf* and *f*. The key signature has one sharp (F#).

394 Meno

S *p* *pp* *p*  
 l'aveteucci-so l'aveteucci-so uomini

Vlni 1 *p* *arm. pp*  
 div.

Vlni 2 *p*

Vclle *p*

404

S *cresc*  
 una se-conda vol-ta!

Vlni 1 *ff* *mp*

Vlni 2 *mp*

Vclle *ff* *mp*

Vcllo *ff*

Pb *ff*

411 Recitando come litania

C *mp*  
 -Cristo na scosto e pre-sente, l'eterno Croci-fis-so e Ri-sor-to.

T *mp*  
 -Cristo na scosto e pre-sente, l'eterno Croci-fis-so e Ri-sor-to.

B *mp*  
 -Cristo na scosto e pre-sente, l'eterno Croci-fis-so e Ri-sor-to.

g *p*

414

C *mp* Sempre lui, il ma-e-stro di Nazareth,  
 T *mp* Sempre lui, il ma-e-stro di Nazareth,  
 B *mp* Sempre lui, il ma-e-stro di Nazareth,  
 S *p* Croci-fis-sae Ri-sor-to.  
 T *p* -Croci-fis-sae Ri-sor-to.  
 B *p* -Croci-fis-sae Ri-sor-to.

418

C *r 3 -* nuovo, ineffabile, misterioso,  
 T nuovo, ineffabile, misterioso,  
 B nuovo, ineffabile, misterioso,  
 S il Primo e l'Ul-ti-mo.  
 T *f* il Primo e l'Ul-ti-mo.  
 B il Primo e l'Ul-ti-mo.

422

T *mf* Realtà infinita, non contenuta nei limiti dello spazio delle cose:  
 B *mf* Realtà infinita non contenuta nei limiti dello spazio delle cose:  
 S *mf*

425

Violino Solo

Violino Solo

Christus, spes mea.

Christus, spes mea.

429

Veri-ta di - sgiumta dalla po-ten-za, combattuta e calpe - stata, in fine vin-

Veri-ta di - sgiumta dalla po-ten-za, combattuta e calpe - stata, in fine vin-

in fine vin-

433

cente; essen-za delle cose e perno della storia. Cristo confor-to e mi-naccia a un tempo,

cente; essen-za delle cose e perno della storia. Cristo confor-to e mi-naccia a un tempo,

cente; essen-za delle cose e perno della storia. Cristo confor-to e mi-naccia a un tempo,

437

Handwritten musical score for measures 437-440. The score includes vocal parts (Soprano, Tenor, Bass) and piano accompaniment. The lyrics are "il Domina-to-re. re. victor".

**Vocal Parts:**

- Soprano (S):** *il Domina-to-re.*
- Tenor (T):** *il Domina-to-re.*
- Bass (B):** *il Domina to re. victor*

**Piano Accompaniment:**

- Measures 437-438: Treble and Bass clefs, 4/4 time signature.
- Measure 439: *mf* dynamic, 5/4 time signature.
- Measure 440: *mf* dynamic, 4/4 time signature.
- Measures 441-442: *mf* dynamic, 4/4 time signature.

**Performance Markings:** *mf* (mezzo-forte), *crese* (crescendo).

440

Handwritten musical score for measures 440-445. The score includes vocal parts (Soprano, Tenor, Bass) and piano accompaniment. The lyrics are "Rex, mise-re-re.".

**Vocal Parts:**

- Soprano (S):** *Rex, mise-re-re.*
- Tenor (T):** *mise re re.*
- Bass (B):** *mise re re.*

**Piano Accompaniment:**

- Measures 440-441: Treble and Bass clefs, 4/4 time signature.
- Measures 442-443: Treble and Bass clefs, 4/4 time signature.
- Measures 444-445: Treble and Bass clefs, 4/4 time signature.

**Performance Markings:** *p* (piano), *mf* (mezzo-forte).

445 Andantino struggente

Handwritten musical score for measures 445-450. The score includes staves for Violini 1 & 2, Violoncelli, and Contrabbassi. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andantino struggente'. Dynamics include *mp* and *p*. There are slurs and accents over the notes.

453

Handwritten musical score for measures 453-460. The score includes staves for Soprano (S), Violini 1 & 2, Violoncelli, and Contrabbassi. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Andantino struggente'. Dynamics include *p*, *div.*, *cresc.*, *f*, and *f*. The lyrics 'In nes-su-na e-' are written above the Soprano staff. There are slurs and accents over the notes.

460

Handwritten musical score for measures 460-465. The score includes staves for Soprano (S), Violini 1 & 2, Violoncelli, and Contrabbassi. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Andantino struggente'. Dynamics include *mf*. The lyrics '-ta come in que sta ab-biamo senti to la se-te strug-' are written above the Soprano staff. There are slurs and accents over the notes.

466

45

S  
gen-te di una sal-vez-za sopran-na-tu-ra le.

*cresc*

*f*

*f*

472 Meno

S  
*mf* E tutta via ne gli ul-ti mi an ni

*mf*

478

animandosi

S  
Ra specie u-ma-na, che già si tor-ce-va

*mf*

*mf*

*mf*

483

46

S *nel delirio di cento febbri; e impar-*

Vlni 1 *ecc. f*

Vlni 2 *ecc.*

Vle *ecc. f*

Vcl *ecc. f*

487

Trb 1 *f*

Trbn *f*

S *zi - - - - - ta.*

Vlni 1 *ff*

Vlni 2 *ff*

Vle *ff*

Vcl *ff*

Cb *ff*

494 Quasi solenne (in uno)

Trb 1 *f*

Trbn *f*

502 Moderato doloroso

1 Trb *mp*

2 Trb *mp*

Tbn

S

Vc

Vc

Ob

gli uomi - mi allonta -

509

S *ritardate*

mandosi dalle van - ge - lo hanno tro - vato la deso - la - zio - me

Vc

Vc

Ob

515

S e la mor - te.

Vcl 1 *mf*

Vcl 2 *mf*

Vc

Ob

521

Or-mai non ab-bia mo,

noi

525

di-spe-ra ——— ti,

noi dispe-

529

cresc

-ra-ti, non ab-bia-mo che la spe-ran ——— za



544

Trb 1  
Trb 2  
Trom

mf

Coro

re -- mo

re -- mo

re -- mo

re -- mo

... noi, gli

... noi, gli

dim

Vlni 1  
Vlni 2  
Vla  
Vcl  
Cb

dim

54x

1 Trb

2 Trb

Trbn

1 Coro

2 Coro

3 Coro

4 Coro

*ti a spette re - mo*

*ti a spette - re mo*

*ti a spette re mo*

*ulti mi, ti a - spet - te - re - mo*

1 Vni

2 Vni

Vcl

Vcl

Ob

1

2

551

Poco più

1 *Tb* 

2 *Tb* 

*Tbn* 

*in costante crescendo*

*CORO*



ti a spelle re moogni giorno;

ti a spelle re moogni giorno;

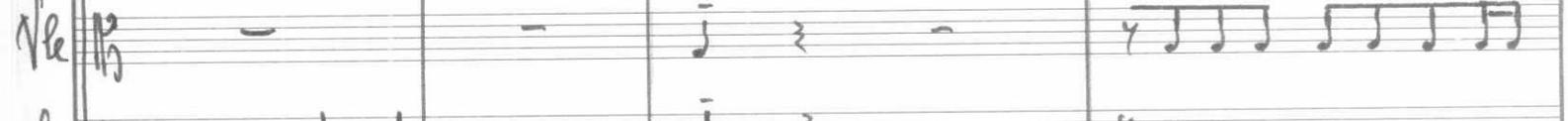
ti a spelle re moogni

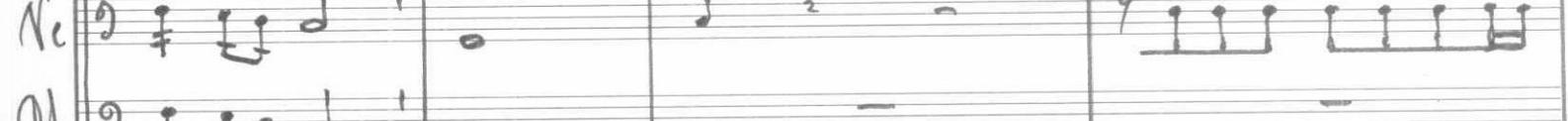
ti a spelle re moogni

*in costante crescendo*

1 *Alti* 

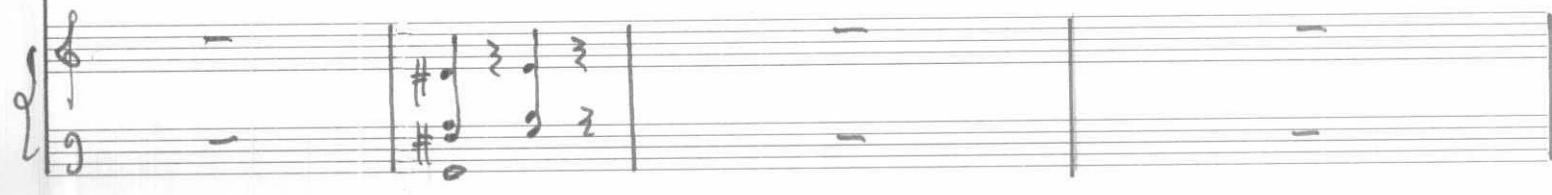
2 *Alti* 

*Ve* 

*Nc* 

*Ob* 

Poco più



e tutto l'a-mo-re che po-tre — mo torchia-re  
 e tutto l'a-mo-re che po-tre — mo torchia-re  
 giorno; e tutto l'amo-re che po-tre — mo torchia-  
 giorno; e tutto l'amo-re che po-tre — mo torchia-

1 *Vni*  
 2  
*Ve*  
*Vc*

dai nostri cuori deva-sta — ti sa-ra' per te  
 dai nostri cuori deva-sta — ti  
 -re dai nostri cuori deva — sta — ti sa-ra' per  
 -re dai nostri cuori deva — sta — ti sa-ra' per

1 *Vni*  
 2  
*Ve*  
*Vc*  
*Cb*

561

1  
Tub

2  
Tub

3  
Tbm

CORO

Croci-fis ————— so e Ri-sor ————— to e Ri-sor —————

Croci-fis ————— so e Ri-sor ————— to e Ri-sor —————

Croci — fis — so e Ri — sor to e Ri — sor

Croci — fis — so e Ri — sor to e Ri — sor

1  
Phi

2  
Phi

1  
Ve

2  
Ve

Ob

564

1 *f*

2 *f*

*f*

to sa-ra' per te Cro-ci-fis-so e Ri-sor-

1 *b<sup>b</sup>*

2 *b<sup>b</sup>*

*b<sup>b</sup>*

*b<sup>b</sup>*

*b<sup>b</sup>*

568

Moderato

Trb 1

Trb 2

Trbn

CORO

to

to

to

to

per amor nostro

che fo sti tormen

che fo sti tormen ta — to

Flu 1

Flu 2

Vcl

Vcl

Ob

572

1 *Trb*

2

*Trbn*

*Coro*

per a mor no stro tor men ta to per a mor no stro ed o-ra ci tor-

tor men ta to per a mor no stro ed o-ra ci tor-

- ta to tor men ta to per a mor no stro ci tor-

tor men ta to per a mor no stro ci tor-

1 *Flai*

2

*Flc*

*Flc*

*Ob*

576

Trb 1  
2  
Trbn

ff  
f

men — ti  
con — tut — ta la po — ten

men — ti  
con — tut — ta la po — ten

men — ti  
con — tut — ta la po — ten

men — ti  
con — tut — ta la po — ten

Vln 1  
2  
Vle  
Vc  
Ob

ff  
f

579

1 Trb

2 Trbn

CORO

-za del tuo impla - ca - bi - le a - mo

-za del tuo impla ca - bi - le a - mo

-za del tuo impla - ca - bi - le a - mo

-za del tuo impla - ca - bi - le a - mo

1 Pmi

2 Pmi

Vcl

Nc

Ob

582

Trb 1  
2  
Tbn

mf

CO  
SO  
CO

mf

re  
del tu-o-a

re  
del tu-o-a

re  
del tu-o-a

re  
del tu-o-a

Flu 1  
2  
Vle  
Vc  
Ob

584

Trb 1

2

Trbn

mo

re.

mo

re.

mo

re.

mo

re.

tratt.

Vlni 1

2

Vcl

Vc

Ob

a tempo

mp

587

1  
Trb

2

Trbn

CORO

S

*Larghetto*

*p*

Ti aspette —

1  
Vlni

2

Vcl

Vc

Ob

*Larghetto*

*dim.*

*pp*

592

Trb 1  
2  
Tbm

Coro

*pp* *Tia-spette-re* *mo* *mf* *quasi stentata*  
*mf* *Vi-ctor*  
*mf* *Vi-ctor*  
*mf* *Vi-ctor*  
*pp* *Tia-spette-re* *mo* *mf* *Vi-ctor*

S

*pp* *-re-mo* *mf* *tia spette-re* *mo*

Vni 1  
2  
Vcl  
Vcl  
Cb

*quasi stentata*

*ped.*

597 *Largo*

*cresc* ————— *tratt*

1 *f* *p.* *f* *p.* *f* *p.*

2 *f* *p.* *f* *p.* *f* *p.*

*Tbn*

*cresc* ————— *tratt.*

*f* *cresc* *tratt.*

Rex ————— Vi-ctor Rex

Rex ————— Vi-ctor Rex

Rex ————— Vi-ctor Rex

Rex ————— Vi-ctor Rex

*CORD*

Bergamo, 28 agosto 2004

*Largo*

Vi-ctor Rex

*f* *f* *f* *f* *f*

*Vln* 1 2

*Vle*

*Vc*

*Ob*

Valentino Donella

*cresc* ————— *tratt*

*f* *f* *f* *f* *f*

ORGANICO

Tromba 1<sup>a</sup> in Sib (più scritte un tono sopra)  
Tromba 2<sup>a</sup> in Sib ( " " " )  
Trombone

Violino 1<sup>o</sup>  
Violino 2  
Viola  
Viole  
Violoncelli  
Contrabbassi

Contralto  
Tenore  
Baritono } SOLI

Soprani  
Contralti  
Tenori  
Bassi } CORO

Soprano  
Tenore } SOLI

Organo