

chiuso fra cose mortali

max beckschäfer

eingeschlossen in sterbliche dinge

elf gesänge
nach gedichten von
giuseppe ungaretti
für tenor und
sechs streicher:
zwei violinen
zwei violen
violoncello
kontrabass
1995

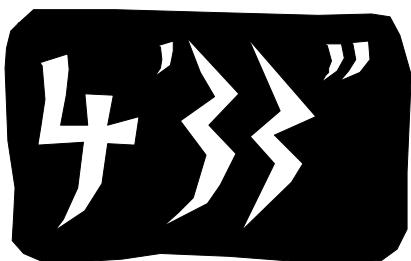
1. sereno **5**
2. poesia **8**
3. stasera **13**
4. Veglia **20**
5. dannazione **25**
6. attrito **29**
7. dormire **39**
8. senza più peso **44**
9. inizio di sera **56**
10. san martino del carso **59**
11. la notte bella **62**

eleven songs
after poems by
giuseppe ungaretti
for tenor singer and
six strings:
two violins
two violas
violoncello
double bass
1995
chiuso fra cose mortali — enclosed in mortal things

The performing material (parts) are for hire on demand. Please contact: jg@verlag433.de

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vierdreiunddreissig

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Max Beckschäfer

wurde 1952 in Münster/Westfalen geboren. Er studierte in München Kirchenmusik und Komposition. Langjährige Arbeit als Organist und Chorregent. 1987/88 Studienaufenthalt in der Villa Massimo in Rom. Seit 1988 hat er einen Lehrauftrag für Musiktheorie an der Hochschule für Musik und Theater in München, seit 2001 ist Max Beckschäfer Dozent für Musiktheorie an der Hochschule für Musik und Theater Augsburg und Nürnberg.

Vokal- und Chorwerke bilden einen Schwerpunkt in seinem vielseitigen kompositorischen Schaffen.

Chiuso fra cose mortali

ist eine Auftragskomposition der Stadt Ingolstadt und entstand im Jahre 1995.

Die Dauer beträgt ca. 30 Minuten.

Das Aufführungsmaterial ist leihweise erhältlich (ISMN M-50098-139-8).

Die Vertonung erfolgte mit freundlicher Genehmigung von Signora Anna Maria Ungaretti, Rom.

Chiuso fra cose mortali

was commissioned by the town of Ingolstadt/Germany. It was composed in 1995.

Its duration is about 30 minutes.

The performing material (parts) are for hire on demand. Please contact: jg@verlag433.de

SERENO

Bosco di Courton luglio 1918

Dopo tanta
nebbia
a una
a una
si svelano
le stelle

Respiro
il fresco
che mi lascia
il colore del cielo

Mi riconosco
immagine
passeggera

Presa in un giro
immortale

HEITER

Nach so viel
Nebel
enthüllen sich
einer
nach dem anderen
die Sterne

Ich atme
die Frische
die mir
die Farbe des Himmels lässt.

Ich erkenne mich
als flüchtiges
Bild

Gefangen in einem
unsterblichen Kreislauf.

POESIA

Sagrado il 28 novembre 1916

I giorni e le notti
suonano
in questi miei nervi
di arpa

vivo di questa gioia
malata di universo
e soffro
di non saperla
accendere
nelle mie
parole.

Die Tage und die Nächte
tönen
in meinen
Harfenerven

ich lebe aus dieser Freude
die von Universum krank ist
und leide
sie nicht in
meinen Worten
entfachen
zu können.

POESIE**STASERA**

Versa il 22 maggio 1916

Balastrata di brezza
per appoggiare stasera
la mia malinconia

HEUT ABEND

Brüstung aus Brise
um heute abend
meine Melancholie
aufzustützen

VEGLIA

Cima Quattro il 23 dicembre 1915

Un'intera nottata
buttato vicino
a un compagno
massacrato
con la sua bocca
digrignata
volta al plenilunio
con la congestione
delle sue mani
penetrata
nel mio silenzio
ho scritto
lettere piene d'amore

Eine ganze Nacht lang
hingeworfen neben
einen hingeschlagten
Kameraden
mit seinem
gefletschten Mund
dem Vollmond zugewandt
mit dem Blutandrang
seiner Hände der
in mein Schweigen
eingedrungen ist
habe ich Briefe geschrieben
voll Liebe

Non sono mai stato
tanto
attacato alla vita

Nie bin ich
so sehr
am Leben gehangen

DANNAZIONE

Mariano il 29 giugno 1916

Chiuso fra cose mortali
(Anche il cielo stellato finirà)
Perché bramo Dio?

ATTRITO

Locvizza il 23 settembre 1916

Con la mia fame di lupo
ammanno
il mio corpo di pecorella

Sono come
la misera barca
e come l'oceano libidinoso

VERDAMMNIS

Eingeschlossen in
sterbliche Dinge
(Auch der gestirnte
Himmel wird enden)
Warum verlangt es mich
nach Gott?

REIBUNG

Mit meinem Wolfshunger
hole ich
meinen Schafkörper ein

Ich bin wie
die elende Barke
und wie der lüsterne Ozean

DORMIRE

Santa Maria La Longa il 26 gennaio 1917

Vorrei imitare
questo paese
adagiato
nel suo camice
di neve

SCHLAFEN

Nachahmen möchte ich
diese ausgebreitete
Landschaft
in ihrem Hemd
aus Schnee

SENZA PIÙ PESO

a Ottone Rosai (1934)

Per un Iddio che rida
come un bimbo,
Tanti gridi di passeri,

Un'anima si fa senza
più peso,
I prati hanno una tale
tenerezza,
Tale pudore negli

Le mani come foglie
S'incantano nell'aria ...

Chi teme più, chi giudica?

Für einen Gott der lache
wie ein Kind,
Soviele Schreie der Sperlinge,

Eine Seele hat kein
Gewicht mehr,
Die Wiesen haben eine
solche Zärtlichkeit,
Solche Scham lebt in den

Augen wieder auf,

Die Hände wie Blätter
Verzaubern sich in der Luft ...

Wer fürchtet mehr, wer
urteilt?

INIZIO DI SERA

Versa il 15 febbraio 1917

La vita si vuota
in diafana ascesa
di nuvole colme

Das Leben leert sich
in lichtdurchlässigem Steigen
dicker Wolken
von Sonne bestickt

BEGINN DES ABENDS

SAN MARTINO DEL CARSO

Valloncello dell'Albero Isolato il 27 agosto 1916

Di queste case
non è rimasto
che qualche
brandello do muro

Di tanti
che mi corrispondevano
non è rimasto
neppure tanto

Ma nel cuore
nessuna croce manca

È il mio cuore
il paese più straziato

SAN MARTINO IM KARST

Von diesen Häusern
ist nichts übriggeblieben
als ein paar
Mauerstücke

Von so vielen
die mit mir waren
ist nicht einmal
soviel geblieben

Aber im Herzen
fehlt kein Kreuz

Mein Herz
ist die zerstörteste Landschaft

LA NOTTE BELLA

Devetachi il 24 agosto 1916

Quale canto s'è levato stanotte
che intesse
di cristallina eco del cuore
le stelle

Quale festa sorgiva
di cuore e nozze

Sono stato
uno stagno di buio

Ora mordo
come un bambino la mammella
lo spazio

Ora sono ubriaco
d'universo

DIE SCHÖNE NACHT

Welch ein Gesang hat sich erhoben heute nacht
der die Sterne
in das kristallene Echo
des Herzens hineinwob

Welch ein Fest stieg auf
aus hochzeitlichem Herzen

Ich bin ein Tümpel
aus Dunkelheit gewesen

Jetzt beiße ich
wie ein Kind die Mutterbrust
den Weltraum

Jetzt bin ich trunken
vom Weltall

Giuseppe Ungaretti**Max Beckschäfer**

Chiuso fra cose mortali

Max Beckschäfer

Text: Giuseppe Ungaretti

1. Sereno

Tenore

Violino

Viola

Violoncello

Contrabbasso

mp

Do-po tan - ta neb - bia

(à 2)

p

(à 2)

p

p

p

7

a u - na — a — u - na — si — sve - la - no le

14

p

stel - - - le

Re - spi - ro,

re - spi - ro

22

8 il fres - co che mi la - scia il co - lo - re del cie -

8 - - lo

8 Mi _ ri - co - nos - co, mi ri - co - nos - co im - ma - gi - ne

45

pas - seg - ge - ra Pre - sa in un

52

gi - - ro im - - mor - ta - - le

60

div.

p

2. Poesia

Presto furioso

Tenore

I gior - ni — e le

VI. 1

VI. 2

8

not - - - ti — suo - - - na -

3 3 5

14

- no — in que - - - sti mie - i ner -

22

vi — di — ar pa —

3 3 5

31

Musical score page 31. The top staff has a treble clef and an 8th note time signature. The middle staff has a treble clef and a common time signature. The bottom staff has a treble clef and a common time signature. The music consists of various notes and rests, with some groups of notes connected by horizontal lines.

42

Musical score page 42. The top staff has a treble clef and an 8th note time signature. The middle staff has a treble clef and a common time signature. The bottom staff has a treble clef and a common time signature. The music includes dynamic markings like *f* and *p*, and lyrics like "vi - - vo".

51

Musical score page 51. The top staff has a treble clef and an 8th note time signature. The middle staff has a treble clef and a common time signature. The bottom staff has a treble clef and a common time signature. The music features lyrics "di que - - sta gio - - ia" and "ma - la - ta di - u -".

55

Musical score page 55. The top staff has a treble clef and an 8th note time signature. The middle staff has a treble clef and a common time signature. The bottom staff has a treble clef and a common time signature. The music continues with lyrics "ma - la - ta di - u -".

10

60

ni - ver - so - e - soff - ro,

ff

ff

68

e - soff - ro

3 5

3 5

74

di - non - sa - per -

3 3 5

5

78

la, - - e - soff - ro - di

3 3

85

92

100

105

12

111

nel - - le mi - - e

117

pa - ro - - le, nel - - le

123

mi - e pa - ro - - le

129

3. Stasera

Vivace leggiero

Tenore

VI. 1

VI. 2

Va. 1

Va. 2

Vc.

Cbb.

6

Ba - lau - stra - ta di brez za

mf

p

mp

arco, sul pont. tr pizz.

ppp (pizz.)

p

14

13

ba - lau - stra - ta di brez - za

p

p

20

per ap - pog - gia - re per ap - pog - gia -

p

p

p

p

pizz.

f

p

27

- re sta - - se - - ra,

arco
tr

p f mf

f

f tr tr

f

f

33

sta - se - - ra la mi - - a

mp

mf

mf

mf

16

38

ma - - lin - - co - ni - - a -

p espr.

p espr.

p f pizz. >

f pizz. >

f

p espr. arco

pp arco

pp arco

p espr. arco

p espr.

44

per ap - pog - gia - - re

p

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

53

sta - se - ra... la mi - a

arco

p

p

arco

p

arco

p

arco

p

pizz.

p

pizz.

p

60

ma - lin co - ni a

pizz.

mf

mf

mf

f

18

67

Musical score page 67. The score consists of six staves. The top staff (treble clef) has two measures of rests. The second staff (treble clef) has eighth-note pairs followed by a measure of rests. The third staff (treble clef) has eighth-note pairs with dynamics *f*, *tr*, *mf*, and *f*. The fourth staff (treble clef) has eighth-note pairs with dynamics *tr*, *mf*, and *f*. The fifth staff (bass clef) has eighth-note pairs with dynamics *p*, *mf*, and *f*. The bottom staff (bass clef) has eighth-note pairs with dynamics *(pizz.)*, *mf*, and *f*.

72

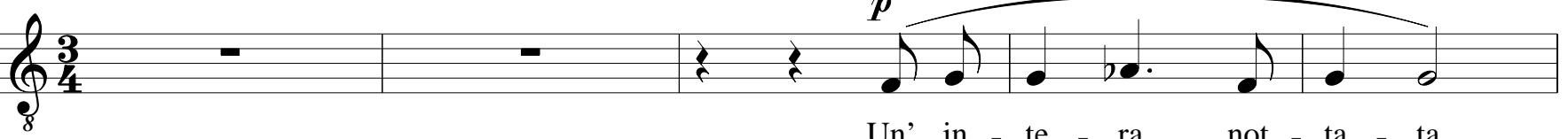
Musical score page 72. The score consists of six staves. The top staff (treble clef) has six measures of rests. The second staff (treble clef) has eighth-note pairs with dynamics *p* and *#p*. The third staff (treble clef) has eighth-note pairs with dynamics *p* and *#p*. The fourth staff (bass clef) has eighth-note pairs with dynamics *p* and *mf*. The fifth staff (bass clef) has eighth-note pairs with dynamics *mf* and *arco*. The bottom staff (bass clef) has eighth-note pairs with dynamics *p*, *espr.*, *arco*, *#p*, *p*, and *espr.*

79

85

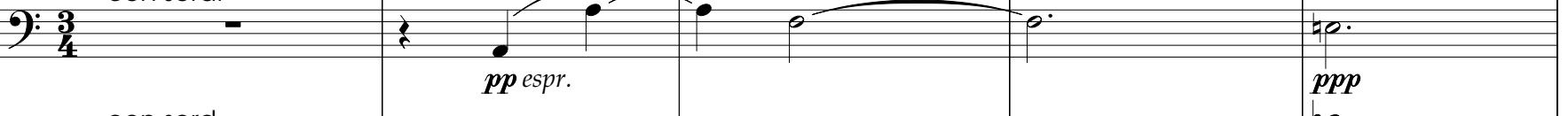
4. Veglia

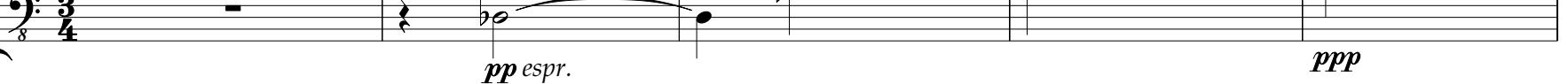
Adagio

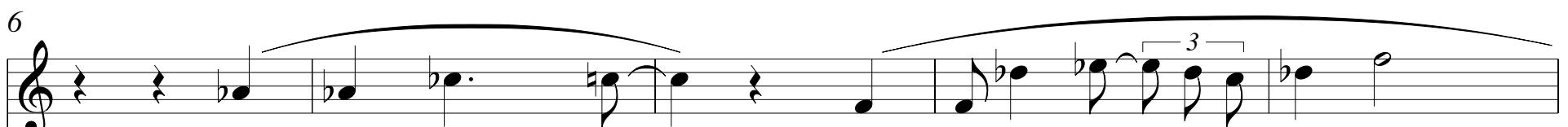
Tenore  Un' in - te - ra not - ta - ta

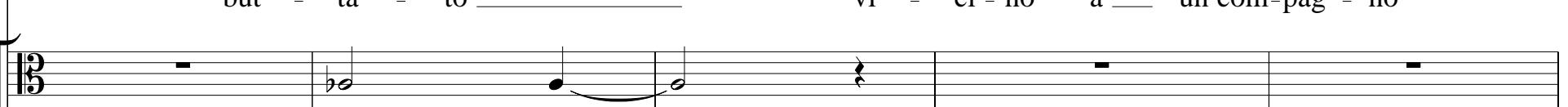
Va. 1  con sord.
pp expr.
con sord.

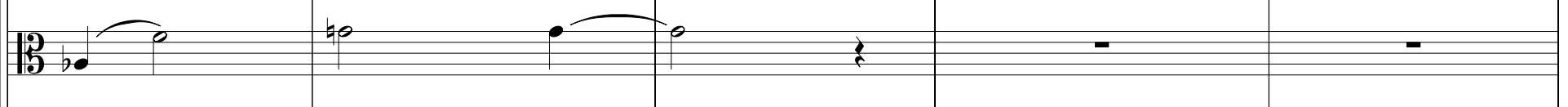
Va. 2  pp expr.

Vc.  con sord.
pp expr.

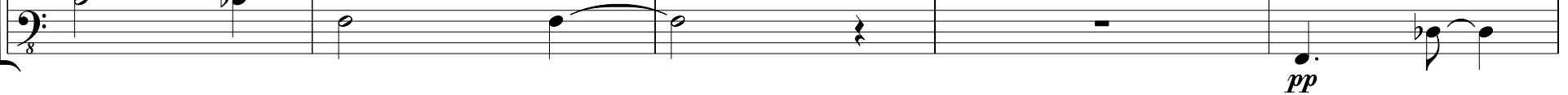
Cbb.  con sord.
pp expr.

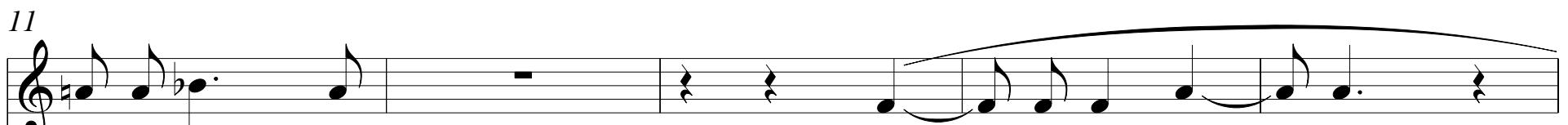
6  but - ta - to vi - ci - no a — un com-pag - no

Va. 1 

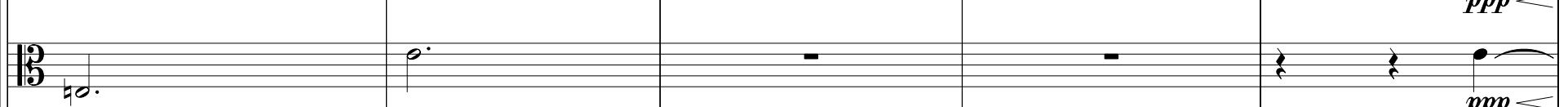
Va. 2 

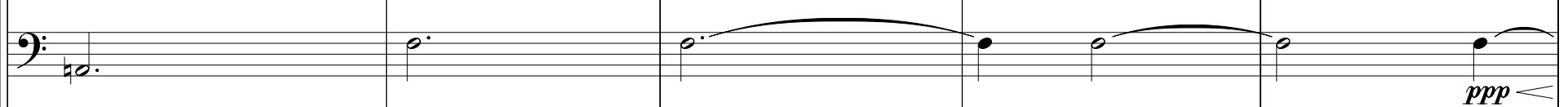
Vc. 

Cbb. 

11  mas - sa - cra - to con — la sua boc - ca

Va. 1 

Va. 2 

Vc. 

Cbb. 

16

di - gri - gna - ta _____ vol - ta al

p p p p

21

ple - ni - lu - nio

pp p

26

con la con - ge - stio - ne del - le su - e ma - - - ni

3 3 3 3 3

31

pe - ne -

36

41

46

f

f *3 sehr dicht*

f *3 sehr dicht*

51

p

p *3*

p

p

p

56

pp mezza voce

Non so - no __ mai __

pp

pp

pp

pp

62

8 sta - to __ tan - to __ at - tac - ca - to __ al - la

67

8 vi - ta

(Dämpfer ab)

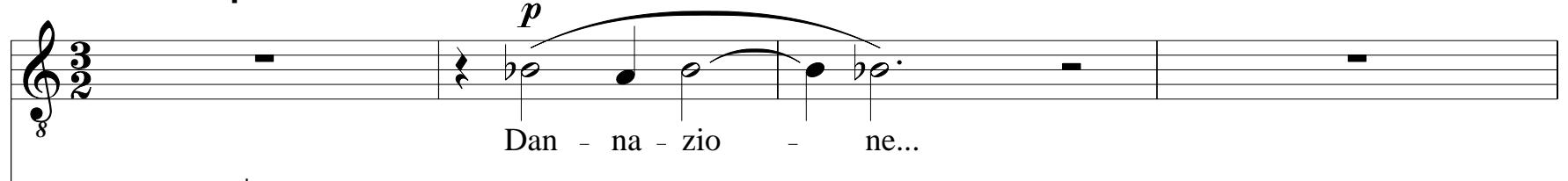
(Dämpfer ab)

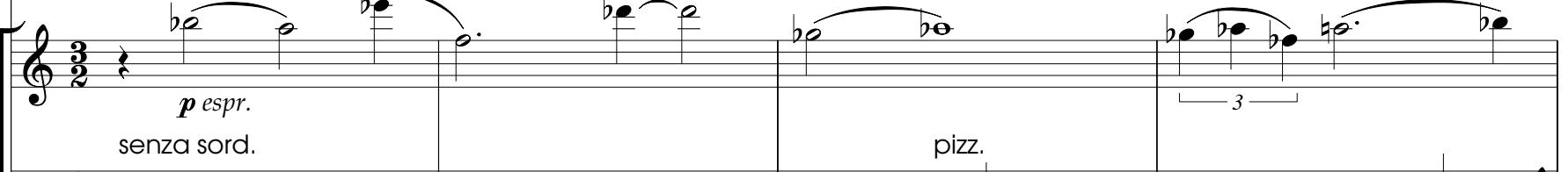
(Dämpfer ab)

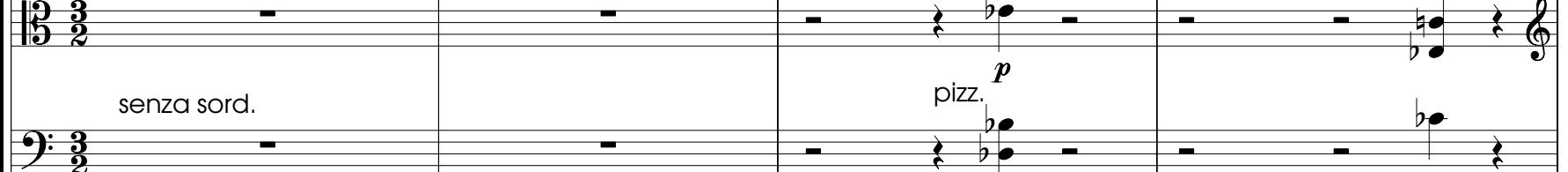
(Dämpfer ab)

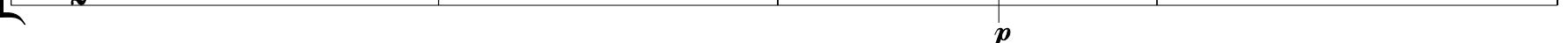
5. Dannazione

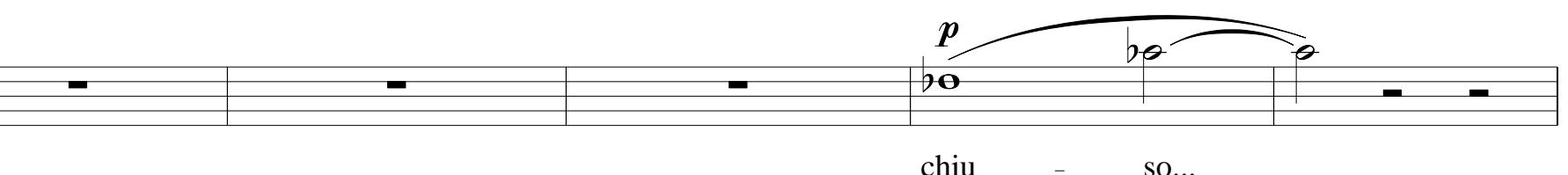
Andante passionato

Tenore 

VI. 1 

Va. 1 

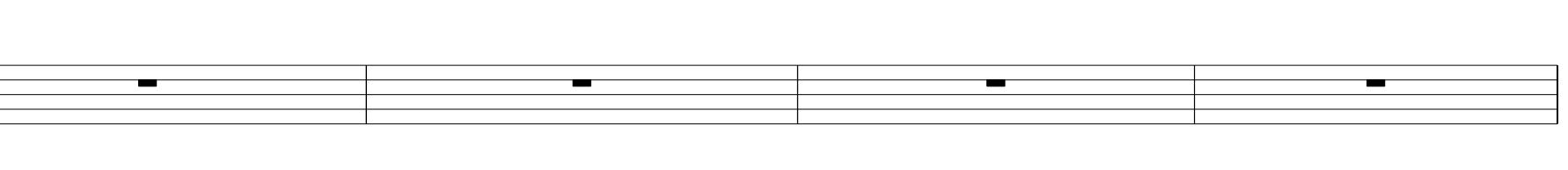
Vc. 

5 

violin 1 staff: Treble clef, dynamic senza sord. The violin plays eighth-note patterns with grace notes.

violin 2 staff: Bass clef, dynamic arco. The violin plays eighth-note patterns with grace notes.

cello staff: Bass clef, dynamic p espr. The cello provides harmonic support with sustained notes.

10 

violin 1 staff: Treble clef, dynamic senza sord. The violin plays eighth-note patterns with grace notes.

violin 2 staff: Bass clef, dynamic arco. The violin plays eighth-note patterns with grace notes.

cello staff: Bass clef, dynamic p. The cello provides harmonic support with sustained notes.

14 *mp*

chiu - so fra co - se mor - ta li...

pizz.

arco

3

3

chiu - so... fra... co - se... mor - ta - - li

p

arco

p

26

fra co - se mor - ta - li

30 *ritenuto*

(An - che il cie - lo stel - la - - -

p *p*

34

- to fi - ni - rà) — *f molto intenso* Per - ché

pp *p*

38

bra - mo Di - o? Per - ché

43

bra - mo Di - - - o Per - ché

47

bra - mo Di - - - o?

intenso

ff intenso

ff intenso

ff intenso

ff ruvido

ff ruvido

ff ruvido

6. Attrito

Allegro agitato

Tenore

VI. 1

VI. 2

Va. 1

Va. 2

Vc.

Cbb.

5

10

Con la mia fame

f p p

f p p

f p p

f p p

f p p

f p p

f p p

15

di lu po con la mia fame

f ff fp ff fp ff fp ff fp ff fp

p ff fp ff fp ff fp ff fp ff fp

p ff fp ff fp ff fp ff fp ff fp

p ff fp ff fp ff fp ff fp ff fp

p ff fp ff fp ff fp ff fp ff fp

20

di lu - - - po ____ am-ma-i - - - no ____

f p f p f p f p f p f p

25

am - ma - i - - - no ____ il mio cor - - po di ____

ff ff ff ff ff ff pp pp pp pp pp pp

f ff pp

31

Musical score page 31. The vocal line begins with "pe - co - rel - la" in eighth notes. The piano accompaniment consists of six staves. The first staff has a dynamic of *p*. The second staff has dynamics of *f*, *f*, *f*, *f*, *f*, *f*. The third staff has dynamics of *f*, *f*, *f*, *f*, *f*, *f*. The fourth staff has dynamics of *ff*, *ff*, *ff*, *ff*, *ff*, *ff*. The fifth staff has dynamics of *ff*, *ff*, *ff*, *ff*, *ff*, *ff*. The sixth staff has dynamics of *f*, *f*, *f*, *f*, *f*, *f*.

36

Musical score page 36. The vocal line continues with lyrics "am - ma - i - no", "il", "mio", "cor - po", and "di". The piano accompaniment consists of six staves. The first staff has dynamics of *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*. The second staff has dynamics of *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*. The third staff has dynamics of *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*. The fourth staff has dynamics of *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*. The fifth staff has dynamics of *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*. The sixth staff has dynamics of *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*, *pp sub.*.

41

pe - co - rel - la So - no

co - me

co - me

ff

p sub.

f

fp

f p

ff

p sub.

f p

ff

p sub.

f p

ff

p sub.

f p

f

fp

f p

49

la mi - - se - ra bar - - ca

56

la mi - se-ra bar - - ca - e co - me l'o - ce - a -

61

- no li - bi - di - no - so e

65

co - me... l'o - ce - - - a -

f

fp

fp

fp

fp

f

f

f

f

68

- no li - bi - di - no - so ____

ff

ff

ff

ff

ff

ff

ff

ff

72

so - no

p sub.

pp

ppp

pppp

76

co - me la mi - se - ra bar ca

ppp

p

p

(p)

p

mf

p

p

81

e co - me l'o - ce a - no

85

li - bi di no so

7. Dormire

Molto calmo

Tenore

3/4 time signature, treble clef. Dynamics: *p*, pizz.

Violin 1 (Vi. 1) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings *p* and (p). Measures 8-10 show sustained notes with dynamic markings (p).

Violin 2 (Vi. 2) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings *p* and (p). Measures 8-10 show sustained notes with dynamic markings (p).

Viola 1 (Va. 1) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings *p* and (p). Measures 8-10 show sustained notes with dynamic markings (p).

Viola 2 (Va. 2) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings *p* and (p). Measures 8-10 show sustained notes with dynamic markings (p).

Cello (Vc.) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings *p* and (p). Measures 8-10 show sustained notes with dynamic markings (p).

Bassoon (Cbb.) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings *p*. Measures 8-10 show sustained notes with dynamic markings (p).

6

3/4 time signature, treble clef. Dynamics: *p*, (p)

Violin 1 (Vi. 1) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings (p).

Violin 2 (Vi. 2) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings (p).

Viola 1 (Va. 1) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings (p).

Viola 2 (Va. 2) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings (p).

Cello (Vc.) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings (p).

Bassoon (Cbb.) starts with a single note, followed by a sustained note with a bow stroke. Subsequent measures show sustained notes with dynamic markings (p).

12

Vor - rei i - mi - ta - - re

(p) *p*

17

i - mi - ta - - re que - sto pae - se

(p) *p* *mf* *p*

23

a - - da - - gia - - to,
a - - da - -

29

- gia - - to, - - a - - da - - gia - - to - -

34

nel _____ suo _____ ca - mi - - ce _____

(p)

40

nel suo ca - mi - - ce di ne - ve _____

arco
p espr.
arco
p espr.

(p)

p

45

nel suo ca - mi ce di

8

b

50

ne - ve ... dor mi re...

pp

arco

pp arco

8. Senza più peso

Allegretto scherzando

Tenore

VI. 1

VI. 2

Va. 1

Va. 2

Vc.

Kb.

8

f

f

f

mp

pizz.

mf

mf

f

mf

mf

Per un Id -

5

di - - o che ri - - da co - me un

leggiero

mf

mf

(mf)

mf

pizz.

mf

9

bim - - bo

8

mf

mf

pizz.

mf

13

Tan - - ti gri - - di di pas - se - ri

mf

arco

18

Musical score page 18. The score consists of six staves, each with a different clef (Treble, Bass, Alto, Tenor, Cello, Double Bass) and key signature. The dynamics and articulations include *f*, *p*, *f pizz.*, *arco*, *(p)*, *mf*, and *p*. Measure 18 starts with a rest followed by eighth-note patterns. Measures 19-20 show sixteenth-note patterns with slurs and grace notes. Measures 21-22 continue with sixteenth-note patterns. Measures 23-24 feature eighth-note patterns. Measures 25-26 end with sixteenth-note patterns.

23

Musical score page 23. The score includes vocal parts with lyrics: "Tan - te dan - ze _____ nei". The vocal parts are integrated with the string instruments. The dynamics and articulations are consistent with page 18, including *f*, *p*, *f pizz.*, *arco*, *(p)*, *mf*, and *p*. Measures 23-24 begin with eighth-note patterns. Measures 25-26 transition to sixteenth-note patterns.

28

ra mi

p

mf

p

33

un a - ni - ma

mf

f

f 3

pizz.

f

38

si fa sen - za più pe so

f

p

p arco

p

arco

I pra - - ti han - no

p

pizz.

p

pizz.

p

pizz.

p

p

p

pizz.

p

47

u - na ta - - - le te - - - ne

p dolce

arco

ppp arco

dolce

ppp arco

ppp arco

ppp arco

ppp arco

ppp

52

- rez za, _____

poco

p

57

Ta - le pu - do - - re ne - gli oc - chi ____ ri -

p
pizz.
p

62

vi ve _____

f
f
(p)
p

66

pizz.

p

f

(*p*)

72

p

(p)

(p)

3

3

3

pizz.

mf

mf

mf

76

co-me fog - lie _____

s'in - can - - - ta - - no _____

p

(p)

(p)

(p)

81

p

nell' a - ri - a _____

pizz.

f

pp arco

pp

arco

pp arco

pp

arco

f

pp

p

86

Chi _____

pp

91

te - me - più, _____ chi te - me

p

pizz.

(p)

pizz.

(p)

p

96

più, —————

— —————

ppp

ppp
arco

ppp

ppp
arco

arco

p

ppp

Chi giu - di - ca? —————

— —————

pp

pizz.

p

p espr.

pizz.

p

arco

p

106

poco riten.

arco

9. Inizio di Sera

Lento tenero

Tenore

con sord.

VI. 1 *pp con sord.*

VI. 2 *pp con sord.*

Va. 1 *pp con sord.*

Va. 2 *pp con sord.*

Vc. *pp*

mp

La

5

vi - ta si vuo - ta... *La*

10

vi - ta si vuo - ta in - di - a fa - na a -

14

sce - sa
di nuo - vo - le col - me... in di -

19

a - fa - na
a - - sce - sa
di ____ nu - vo - le

23

col - - - me ____
tra - pun - -

58

27

8 - te tra - pun - te di so - - le

31

8 tra - pun - te di so - - le

35

smorzando

smorzando

smorzando

smorzando

smorzando

10. San Martino del Carso

Adagio sostenuto

Tenore

Vc.

Cbb.

5

10

15

8 senza sord. *mf espr.* cresc. *f*

9 senza sord. *cresc.* *f*

10 Di que - ste ca - se __

non è ri - ma - sto che qual - che _ bran - del - lo di mu - ro

ppp *ppp* *p* *ppp* *p*

mf espr. *cresc.* *f* *f*

60

19

Di tan - ti _____ che mi cor - ri - spon - de - va - no non

23

è ri - ma - sto nep - pu - re tan - - to

27

31

36 *f intenso*

Ma nel cuo - re nes - su - na cro - ce

ff molto intenso

ff molto intenso

40

man - ca

mf

pp

p

45 *pp dolce*

È il mio cuo - re

ppp

ppp

50

il pae - se ... più stra - zia - to

mf espr.

p

55

pp *ppp*

morendo

morendo

11. La notte bella

Allegretto animato

Tenore

VI. 1

VI. 2

Va. 1

Va. 2

Vc.

Cb.

9

Qua - le can - to s'è _ le - va - to sta - not - te

mf

p sub.

f

f

f

f

17

che in - tes - se di cri-stal - li - na e - co del cuo - re le stel - le

p sub.

p sub.

p sub.

25

Qua - le fe - sta sor - gi - va di cuo -

p

p

p

p

33

- re a noz - ze so - no sta - to u - no stag - no di

40

bu - io

48

O - ra mor - do __ co-me un bam-bi - no la mam - mel - la

55

lo spa - zio

63

p

o - ra so - no u - bri-a - co d'u-ni - ver - so,

This page contains six staves of musical notation. The top staff uses a treble clef, the bottom staff a bass clef. Various dynamic markings like *p*, *ff*, and *p* are placed above the staves. The lyrics "o - ra so - no u - bri-a - co d'u-ni - ver - so," are written below the notes. The music consists of mostly eighth and sixteenth note patterns.

72

f

molto f

d'u - ni - ver - so, d'u - ni - ver - so

This page contains six staves of musical notation. The top staff uses a treble clef, the bottom staff a bass clef. Dynamic markings include *f* and *molto f*. The lyrics "d'u - ni - ver - so, d'u - ni - ver - so" are written below the notes. The music features eighth and sixteenth note patterns with varying dynamics.