

L. PEROSI

La risurrezione di Cristo

Oratorio in 2 parti

Per soli, coro e orchestra

Riduzione per canto e pianoforte

di U. Solazzi

RICORDI

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PERSONAGGI

| | |
|-----------------|------------------|
| STORICO | <i>Tenore</i> |
| CRISTO | <i>Baritono</i> |
| MARIA MADDALENA | <i>Soprano</i> |
| MARIA | <i>Contralto</i> |
| PILATO | <i>Baritono</i> |
| DUE ANGELI | <i>Soprano</i> |

PARTE PRIMA

DALLA MORTE AL SEPOLCRO ⁽¹⁾

PRELUDIO

(Gli ultimi istanti dell'agonia di Cristo)

STORICO.

Jesus... clamans voce magna, emisit spiritum.

Gesù, gettato un gran grido, rende lo spirito.

IL TERREMOTO.

STORICO.

Et ecce velum templi scissum est...; et terra mota est, et petrae scissae sunt; (2).

Ed ecco che il velo del tempio si squarciò...; e la terra tremò, e le pietre si spezzarono.

Et monumenta aperta sunt; et multa corpora sanctorum, qui dormierant, surrexerunt.

E i monumenti si aprirono; e molti corpi de' Santi, che si erano addormentati, risuscitarono.

Centurio... et qui cum eo erant,... viso terrae motu,... timuerunt valde, dicentes:

Il Centurione... e quelli che erano con lui, veduto il tremuoto,... ebbero gran timore, e dicevano:

(1) Vangelo di S. Matteo, Capo xxvii. — (2) Motivo doloroso della natura inorridita al feroce spettacolo, motivo che si ripeterà quando saranno messi i suggelli al Santo Sepolcro.

CORO DI UOMINI.

Vere Filius Dei erat iste.

Veramente costui era il Figliuolo di Dio.

STORICO.

Erant autem... mulieres multae...

Ed eranvi... molte donne...

CORO DELLE PIE DONNE ALLA CROCE (1).

*Crux fidelis, inter omnes
Arbor una nobilis!
Nulla silva talem profert
Fronde, flore, germine.
Dulce lignum! dulces clavos!
Dulce pondus sustinet.*

*Croce pia, sola, fra tutti
Tronco nobilissimo!
Nella selva arbor non trovi
Che di fronde, fiori e frutti
Vesta manto simile...
Dolce legno, dolci chiovi!
Dolce peso portano...*

STORICO (2).

Cum autem sero factum esset, venit quidam homo dives ab Arimathaea...

E fattosi sera, andò un ricco uomo di Arimatea...

... ad Pilatum, et petiit corpus Jesu...

... da Pilato, e chiesegli il corpo di Gesù...

Et accepto corpore, ... involvit illud in sindone munda.

E, preso il corpo, ... lo avvolse in una b. ca. sindone.

Et posuit illud in monumento suo novo...

E lo pose nel suo nuovo sepolcro...

Erant autem ibi Maria Magdalene et altera Maria, sedentes contra sepulcrum.

E stavano ivi Maria Maddalena e l'altra Maria, a sedere dirimpetto al sepolcro.

DUETTO DELLE DUE MARIE AL SEPOLCRO (3).

Plange, plange quasi virgo... Ululate pastores in cinere et cilicio, quia venit dies Domini, magna et amara valde!

Piangi, piangi come una vergine... Ululate, pastori, cospersi di cenere ed avvolti nel cilicio, perchè venne il giorno del Signore, giorno grande ed ah! quanto amaro!...

STORICO:

.....
Convenerunt principes sacerdotum et Pharisaei ad Pilatum.

.....
Si radunarono i principi de' Sacerdoti e i Farisei da Pilato.

Dicentes:

E gli dissero:

CORO.

Domine, recordati sumus quia seductor ille dixit, adhuc vivens: Post tres dies resurgam.

Signore, ci siam ricordati che quel seduttore, quand'era ancor vivo, disse: Dopo tre giorni risusciterò.

CORO.

Jube ergo custodiri sepulcrum usque in diem tertium, ne forte veniant discipuli, ... et furentur eum, et dicant plebi: Surrexit a mortuis; et erit novissimus error pejor priore.

Ordina adunque che sia custodito il sepolcro fino al terzo giorno, affinchè non vadano forse i discepoli a rubarlo, e dicano al popolo: Egli è risuscitato da morte; e fia l'ultimo inganno peggiore del primo.

STORICO.

Ait illis Pilatus:

Pilato disse loro:

PILATO.

Habetis custodiam; ite, custodite sicut scitis.

Siete padroni delle guardie; andate, custodite come vi pare.

STORICO.

Illi autem abeuntes, munierunt sepulcrum, signantes lapidem, cum custodibus (1).

Ed essi andarono, e afforzarono il sepolcro colle guardie, e misero alla pietra il sigillo.

CORO DEI FEDELI AL S. SEPOLCRO (2)

CON ASSOLO DI BARITONO.

Recessit pastor noster, fons aquae vivae, ad cujus transitum sol obscuratus est.

È partito il nostro pastore, fonte di acqua viva, alla cui morte si oscurò il sole.

Ecce quomodo moritur justus, et nemo percipit corde; et viri justii tolluntur et nemo considerat; a facie iniquitatis sublatus est justus, et erit in pace memoria ejus!...

Ecco come muore il giusto, e niuno vi pensa di cuore; uomini giusti vengono tolti dal mondo, e niuno vi pensa seriamente; dal cospetto dell'iniquità fu tolto il giusto, e la sua memoria sarà in pace!...

(1) A questo punto, alla vista di tanta iniquità, la natura prorompe nuovamente nel suo grido di dolore. — (2) Dai Responsorii del Venerabil Santo.

PARTE SECONDA

LA RISURREZIONE⁽¹⁾

PRELUDIO

(L'alba del trionfo)

Dopo la metà del Preludio entra il Coro degli Angeli e dei Cherubini coll'*Alleluja* (versione dal Gregoriano)

Il motivo della tromba interna si ripete più e più volte in questa seconda parte.

STORICO.

.....
 Maria Magdalene venit mane, cum adhuc
 tenebrae essent, ad monumentum; et vidit
 lapidem sublatum a monumento.

.....
*Maria Maddalena se ne va la mattina, che
 era ancor buio, al monumento; e vede levata
 dal monumento la pietra.*

Cucurrit ergo et venit ad Simonem Pe-
 trum, et ad alium discipulum, quem amabat
 Jesus, et dicit illis:

*Corre perciò a trovare Simon Pietro, e quel-
 l'altro discepolo, amato da Gesù, e dice loro:*

MARIA.

Tulerunt Dominum de monumento, et
 nescimus ubi posuerunt eum.

*Hanno portato via dal monumento il Signore,
 e non sappiamo dove lo abbian messo.*

CORO DEGLI ANGELI E DEI CHERUBINI.

Alleluja! Alleluja!

Alleluja! Alleluja!

STORICO.

Venit ergo Simon Petrus,... et introivit in
 monumentum, et vidit linteamina posita;

*Arrivò Simon Pietro, ed entrò nel monu-
 mento, e vide posati i lenzuoli;*

.....
 Maria autem stabat... foris plorans.
 Dum ergo fleret, inclinavit se, et prospexit
 in monumentum.

.....
*Maria però stava fuori... piangendo.
 Mentre però ella piangeva, s'affacciò al mo-
 numento.*

Et vidit duos angelos in albis, sedentes...
 ubi positum fuerat corpus Jesu.
 Dicunt ei illi:

*E vide due angeli, vestiti di bianco, che erano
 seduti... dove era stato posto il corpo di Gesù.
 Ed essi le dissero:*

(1) Vangelo di S. Giovanni, Capo xx.

PRIMO ANGELO.

Mulier, quid ploras?

Donna, perchè piangi?

SECONDO ANGELO.

Mulier, quid ploras?...

Donna, perchè piangi?...

MARIA.

Quia tulerunt Dominum meum, et nescio
ubi posuerunt eum.*Perchè hanno portato via il mio Signore, e
non so dove l'han messo.*

STORICO.

Haec cum dixisset, conversa et retrorsum,
et vidit Jesum stantem: et non sciebat quia
Jesus est.*E detto questo, si voltò indietro, e vide Gesù
in piedi; ma non conobbe che era Gesù.*

Dicit ei Jesus:

Le disse Gesù:

CRISTO.

Mulier, quid ploras? quem quaeris?

Donna, perchè piangi? chi cerchi tu?

STORICO.

Illa, existimans quia hortulanus esset, di-
cit ei:*Ella, pensando che fosse il giardiniere, gli
disse:*

MARIA.

Domine, si... sustulisti eum, dicito mihi
ubi posuisti eum; et ego eum tollam.*Signore, se... lo hai portato via, dimmi dove
lo hai posto; e io lo prenderò.*

STORICO.

Dicit ei Jesus:

Le disse Gesù:

CRISTO.

Maria!...

Maria!...

MARIA.

Rabboni!...

Maestro!...

CORO DEGLI ANGELI E DEI CHERUBINI.

Alleluja!... Alleluja!...

Alleluja!... Alleluja!...

CRISTO.

Noli me tangere, nondum... ascendi ad
Patrem meum; vade autem ad fratres meos,
et dic eis: Ascendo ad Patrem meum, et
Patrem vestrum, Deum meum et Deum ve-
strum.*Non mi toccare, perchè non sono... asceso
al Padre mio; ma va a' miei fratelli, e di' loro:
Ascendo al Padre mio, e Padre vostro, Dio
mio, e Dio vostro.*

CORO DEGLI ANGELI E DEI CHERUBINI.

Alleluja!... Alleluja!...

Alleluja!... Alleluja!...

STORICO.

Venit Maria Magdalene nuntians discipu-
lis: Quia vidi Dominum, et haec dixit mihi.*Andò Maria Maddalena a raccontare a' di-
scipoli: Ho veduto il Signore, e mi ha detto
questo e questo.*

CORO DEGLI APOSTOLI.

Alleluja!...

Christus resurrexit!...

Alleluja!...

*Alleluja!...**Cristo è risorto!...**Alleluja!...*

STORICO.

Cum ergo sero esset... venit Jesus, et stetit
in medio, et dixit eis:*Giunta la sera, ... venne Gesù, e si stette in
mezzo, e disse loro:*

CRISTO.

Pax vobis: sicut misit me Pater, et ego
mitto vos.*Pace a voi: come mandò me il Padre, an-
ch'io mando voi.*

STORICO.

Haec cum dixisset, insufflavit, et dixit eis:

E detto questo, soffiò sopra di essi, e disse:

CRISTO.

Accipite Spiritum Sanctum.

Quorum remiseritis peccata, remittuntur
eis; et quorum retinueritis, retenta sunt.*Ricevete lo Spirito Santo.**Saran rimessi i peccati a chi li rimetterete; e
saran ritenuti a chi li riterrete.*(1) Et ego vobiscum sum omnibus diebus
usque ad consummationem saeculi.*Ed io sono con voi per tutti i giorni sino
alla consumazione dei secoli.*

CORO (2).

*Victimae paschali laudes immolent Christiani.
— Alleluja!...**Di 'Pasqua, o credenti, alla Vittima
La laude, qual ostia, s'immoli. — Alleluja!**Mors et Vita duello conflixere mirando: dux
vitae mortuus regnat vivus. — Alleluja!...**La Morte e la Vita s'affrontano,
Insorge mirabil tenzone.**È il Sire di vita che vinse,**Moria, ma rivive, e di re la corona ricinse!**Dic nobis, Maria, quid vidisti in via?**— Or dinne, Maria,**[Alleluja!**Che hai visto per via?*

MARIA.

*— Sepulcrum Christi viventis, et gloriam vidi
resurgentis.**Angelicos testes, sudarium et vestes.**Surrexit Christus spes mea: praecedet vos in
Galilaeam. —**— La tomba del Cristo vivente,**La gloria di Lui risorgente,**I candidi messi celesti,**La sindone vidi, e le vesti.**Il Cristo, mia speranza, risorgea**E già v'ha preceduti in Galilea. —*

CORO.

*— Scimus Christum surrexisse a mortuis vere:
tu nobis, victor Rex, miserere!**Alleluja! Alleluja!**Alleluja! Alleluja!**— Sì, noi crediamo: è risorto il Signore!**Miserere di noi, Re vincitore!**Alleluja! Alleluja!**Alleluja! Alleluja!*

Lorenzo Perosi (1872-1956)

LA RISURREZIONE DI CRISTO

ORATORIO IN DUE PARTI

PER CANTO E ORCHESTRA

Riduzione per canto e pianoforte di UGO SOLAZZI

PARTE PRIMA

Dalla Morte al Sepolcro

PRELUDIO (GLI ULTIMI Istanti DELL'AGONIA DI CRISTO)

♩ = 60
LENTO

(Archi)
p m.d.

(I Violini, Corno ingl.)
p

(Corni)
f

(Archi, Legni)

(Fag. Tromboni)
p

(Celli)
p

1

Ed. *

Detailed description: This is a page of a musical score for a prelude. It features four systems of staves. The first system is for the strings (Archi), marked 'p m.d.' (piano mezzo-dolce). The second system is for the first violins and English horn (I Violini, Corno ingl.), marked 'p', and the horns (Corni), marked 'f'. The third system continues the string and woodwind parts. The fourth system is for the bassoon and trombones (Fag. Tromboni), marked 'p', and the cellos (Celli), marked 'p'. The score includes various musical notations such as notes, rests, dynamics, and articulation marks. A tempo marking of 'Lento' and a metronome marking of 60 quarter notes per minute are provided at the beginning. The key signature has one flat (B-flat major or D minor), and the time signature is 2/4. A first ending bracket is shown at the end of the third system.

First system of musical notation. The upper staff contains a melodic line with a dynamic marking of *p* and a rehearsal mark *7*. The lower staff provides harmonic support. The section is labeled *(Corni)* at the end.

Second system of musical notation. The upper staff features a melodic line with a dynamic marking of *pp* and a rehearsal mark *7*. The lower staff continues the harmonic accompaniment. The section is labeled *(I^o Violini)* at the beginning.

Third system of musical notation. The upper staff has a melodic line with a rehearsal mark *7*. The lower staff provides accompaniment. The section is labeled *(Corni e Viole)* at the end.

Fourth system of musical notation. The upper staff contains a melodic line with dynamic markings *cres. molto* and *stentate assai*, and a rehearsal mark *7*. The lower staff has accompaniment with a rehearsal mark *7*. The section is labeled *con grande espansione (Corno ingl.)* at the end.

Fifth system of musical notation. The upper staff has a melodic line with dynamic markings *dim:* and *pp*, and a rehearsal mark *7*. The lower staff has accompaniment with a rehearsal mark *7*. The section is labeled *(Corni, Celli)* at the beginning and *(Viola) p m. d.* at the end.

Sixth system of musical notation. The upper staff has a melodic line with a dynamic marking of *p* and a rehearsal mark *7*. The lower staff has accompaniment with a rehearsal mark *7*. The section is labeled *(I^o Violini, Corno ingl.)* at the beginning and *(Corni)* at the end.

(Archi, Legni)

3

Musical score for strings and woodwinds. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* is present. A circled number '3' is placed above the first measure.

(Corni)

Musical score for horns. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* is present.

STORICO

Je - sus... cla - mans vo - ce ma - gna,

Musical score for trombones. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *p* is present. The text 'Je - sus... cla - mans vo - ce ma - gna,' is written below the staff.

(Trombe)

e - mi - sit spi - ri - tum.

Musical score for trombones. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *p* is present. The text 'e - mi - sit spi - ri - tum.' is written below the staff.

LARGO

(Fagotti)

pp

morendo

Musical score for bassoons. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *pp* is present. The text 'LARGO' is written above the staff, and 'morendo' is written below the staff.

TERREMOTO

PRESTISSIMO $\text{♩} = 100$
(Legni)

(4)
(si batte in uno) *ff* (Archi)

rall.

rall. *a tempo*

STORICO

Et ec - ce ve - lum

tem - pli scis

(5)

sum est...;

(Corni)

(Fagotti)

Musical staff for Bassoon (Fagotti) with dynamic marking *f*.

(Trombe)

Musical staff for Piano with dynamic marking *ff* and a *rit.* marking.

Musical staff for Piano.

Musical staff for Piano with a *rit.* marking.

(6)

(Trombe)

Musical staff for Piano with dynamic marking *cres.* and a *rit.* marking.

(Corni)

(Fagotti)

Musical staff for Bassoon (Fagotti) with dynamic marking *f* and *cres.*

Musical staff for Piano with dynamic marking *ff*.

STORICO

et ter - -

(Fag.)

pp

ra mo - - ta

est, et pe - - trae.....

..... scis - - - - - sœ

sunt..... scis - sœ sunt;.....

(7)

cres.

ff

8^a ad libitum.....

(Archi)

Musical staff for strings (Archi) with notes and dynamics.

(8)

Piano accompaniment for measures 8-9, including treble and bass staves.

Musical staff for strings (Archi) with notes and dynamics, including *fff* and *rall. un poco*.

(9)

Woodwind section (Legni) and brass section (Trombe) musical staves with notes and dynamics like *fff* and *rall. molto*.

(Legni)

(Trombe)

(10) (Archi e Ottoni)

rall. moltis.

Piano accompaniment for measures 10-11, including treble and bass staves.

(Tromboni)

Musical staff for trombones (Tromboni).

(Ottoni, Fag.)

Musical staff for woodwinds and bassoon (Ottoni, Fag.) with notes and dynamics.

Piano accompaniment for measures 12-13, including treble and bass staves.

Piano accompaniment for measures 14-15, including treble and bass staves.

Più adagio $\text{♩} = 80$
(Trombe interne)

The musical score is written for two staves per system, likely representing the internal trumpets. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Più adagio' with a quarter note equal to 80 beats per minute. The first system includes a dynamic marking of *p* (piano). The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The second system also features a *p* dynamic marking. The final system concludes with a *p* dynamic marking. The notation includes various articulations and phrasing slurs throughout.

STORICO

Et mo -

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line has a whole rest followed by a half note with a sharp sign. The piano accompaniment features a complex rhythmic pattern with many beamed eighth notes and sixteenth notes, with some notes marked with sharp signs.

nu - men - ta a - per - ta

(Archi)

The second system continues the vocal and piano parts. The vocal line has a half note with a sharp sign, followed by a half note with a sharp sign, and then a half note with a sharp sign. The piano accompaniment continues with its complex rhythmic pattern, featuring many beamed notes and some notes with sharp signs.

sunt;.....

The third system is primarily piano accompaniment. The vocal line has a whole rest. The piano accompaniment continues with its complex rhythmic pattern, featuring many beamed notes and some notes with sharp signs. There are some dynamic markings and articulation marks in the piano part.

(Tromboni interni)

The fourth system includes piano and trombone parts. The piano part continues with its complex rhythmic pattern. The trombone part (labeled '(Tromboni interni)') enters with a melodic line. There are dynamic markings like 'fp' and 'f' and some articulation marks like 'acc.' and '2'.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals. A fermata is placed over a note in the second measure. A '2' is written below a pair of notes in the third measure. The system concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

Second system of musical notation, labeled '(Archi soli)'. It features a grand staff with treble and bass clefs. The music includes eighth notes and triplets. A '2' is written above a pair of notes in the first measure, and another '2' is written above a pair of notes in the second measure. A fermata is placed over a note in the fourth measure. The system concludes with a double bar line and an asterisk.

Third system of musical notation, labeled '(Tromboni interni)'. It features a grand staff with treble and bass clefs. The music includes eighth notes and a triplet. A '2' is written above a pair of notes in the fourth measure. The system concludes with a double bar line and an asterisk.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth notes and sixteenth notes with various accidentals. A fermata is placed over a note in the second measure. The system concludes with a double bar line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes eighth notes and sixteenth notes with various accidentals. A '2' is written above a pair of notes in the first measure, and another '2' is written above a pair of notes in the second measure. The system concludes with a double bar line.

STORICO

Sixth system of musical notation, featuring a vocal line and a piano accompaniment. The vocal line is labeled '(Trombone)' and contains the lyrics 'et mul - - - ta cor - po - ra san -'. The piano accompaniment is labeled 'Oboi Cl.' and includes a '2' above a pair of notes in the first measure. The system concludes with a double bar line.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music includes eighth notes and sixteenth notes with various accidentals. A '2' is written above a pair of notes in the first measure, and another '2' is written above a pair of notes in the second measure. The system concludes with a double bar line.

S
 -cto - rum, qui dor - mi - e - rant, sur - re - xe - runt.

(Cornette)

(Tromboni)

(Tromboni)

fff

(11)

sf

fp

First system of musical notation for piano. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble staff with a slur and a '2' above it, and a rhythmic accompaniment in the grand staff. Dynamics include *sf* and *fp*.

Second system of musical notation for piano. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues with a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Dynamics include *fff* and *rall. molto*.

(12)

Third system of musical notation for piano. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble staff with a slur and a '2' above it, and a rhythmic accompaniment in the grand staff. Dynamics include *fff*.

Fourth system of musical notation for piano. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble staff with a slur and a '2' above it, and a rhythmic accompaniment in the grand staff. Dynamics include *fff*.

(Cornette e Tromboni interni)

Fifth system of musical notation for cornets and trombones. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble staff with a slur and a '2' above it, and a rhythmic accompaniment in the grand staff. Dynamics include *sf*.

pp

STORICO

LARGO ♩ = 62

Cen - - tu - ri - o... et qui cum e - o e - rant, ... vi - so terrae mo - tu, ...

(13) LARGO ♩ = 62

(Celli e Corni)

p (Archi)

cresc.

timu - e - runt val - de, di - cen - tes:

cresc.

Tenori 1ⁱ *pp di testu*
 Vere Fi - li - us De - i, ve - re Fi - li - us De - i e - -

Tenori 2ⁱ *pp*
 Vere Fi - li - us De - i, ve - re Fi - li - us De - i e - -

Bassi 1ⁱ *pp*
 Vere Fi - li - us De - i, ve - re Fi - li - us De - i e - -

Bassi 2ⁱ *pp*
 Vere Fi - li - us De - i, ve - re Fi - li - us De - i e - -

(14)
 (Tromboni)
col canto
p

sempre p
 - - rat i - ste, ve - - re

sempre p
 - - rat i - ste, ve - - re

sempre p
 - - rat i - ste, ve - - re

sempre p
 - - rat i - ste, ve - - re

(Corni) (Tromboni)
 (Archi)

Fi - li - us De - i, vere Fi - li - us De - i, vere Fi - li - us De - i e - - rat

Fi - li - us De - i, vere Fi - li - us De - i, vere Fi - li - us De - i e - - rat

Fi - li - us De - i, vere Fi - li - us De - i, vere Fi - li - us De - i e - - rat

Fi - li - us De - i, vere Fi - li - us De - i, vere Fi - li - us De - i e - - rat

i - - - ste.

i - - - ste.

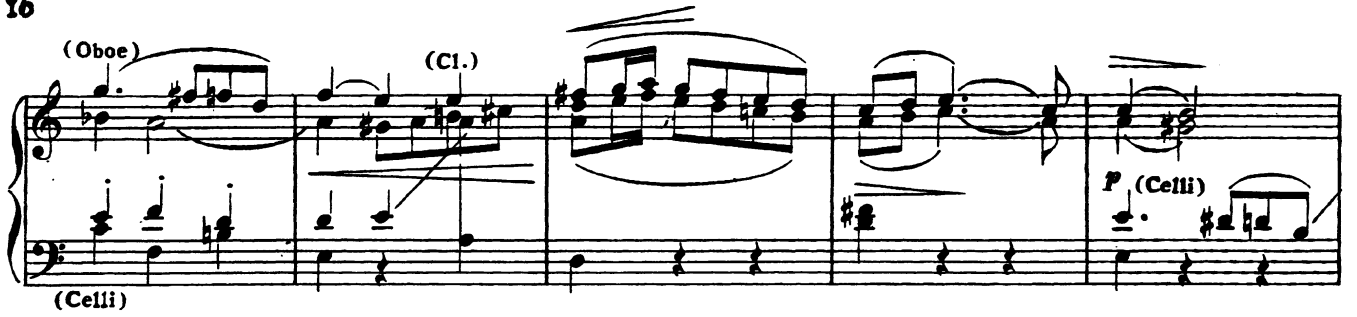
i - - - ste.

i - - - ste.

(15) (Viola e Celli)

(Viola)

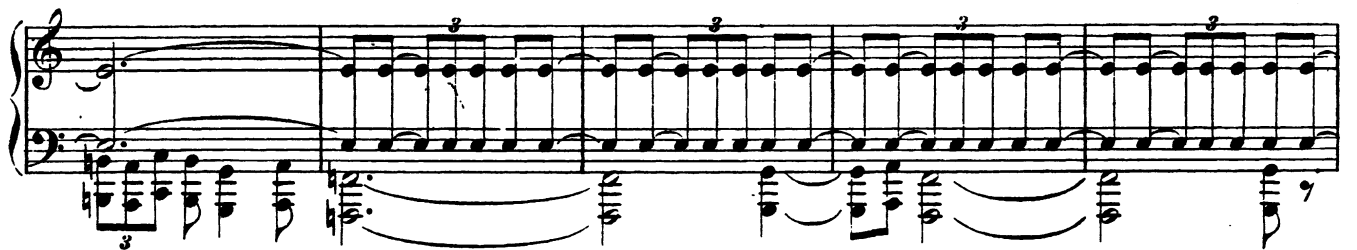
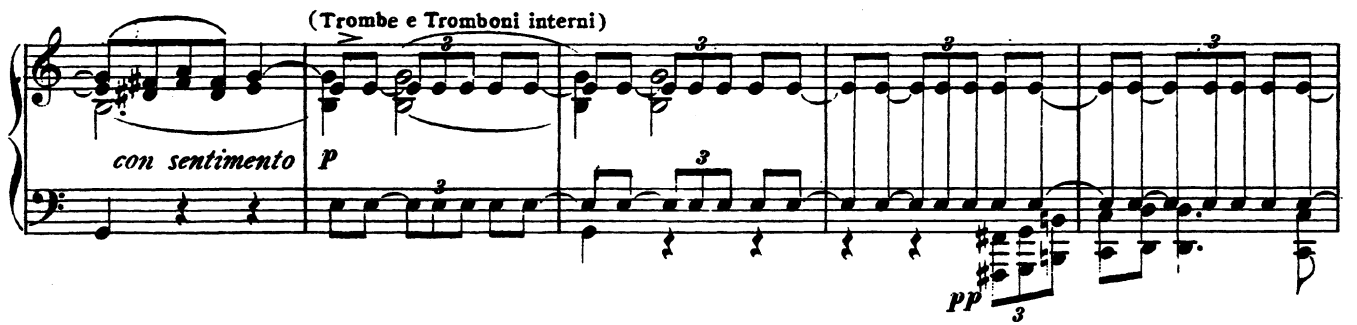
(Oboe) (Cl.) P (Celli)



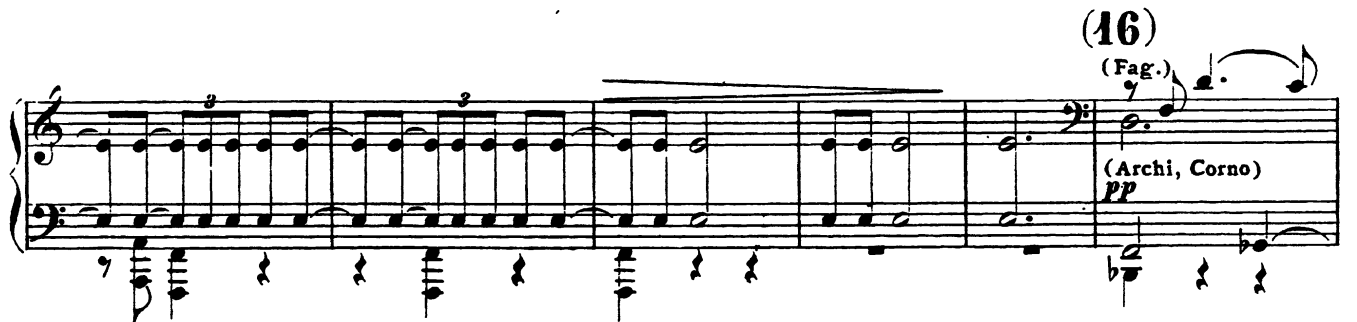
(Violini) *morendo* *pp* *



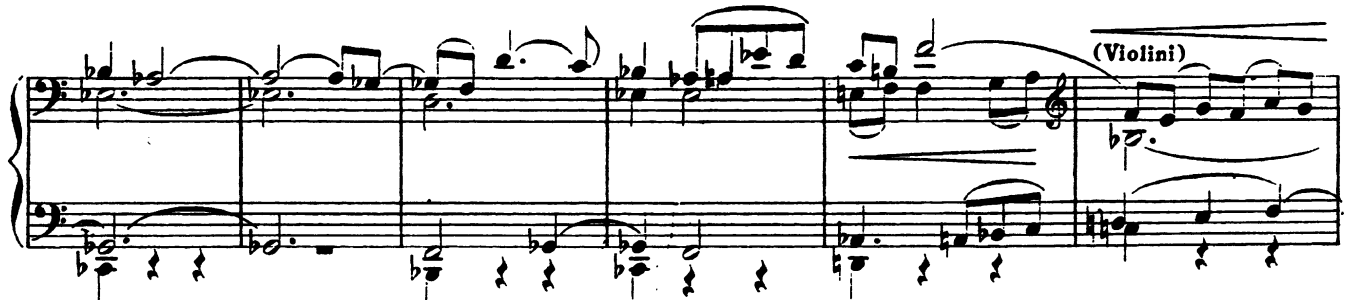
(Trombe e Tromboni interni) *con sentimento* P *pp* 3



(16) (Fag.) (Archi, Corno) *pp*



(Violini)



STORICO

Erant au - tem mu - li - e - res mul - tae...

(Corno)

a fior di labbra
pp

CORO DI DONNE

Soprani 1!

Soprani 2!

Contralti 1!

Contralti 2!

Cru - x fi -

pp Cru - x fi -

Cru - x fi - de -

Cru - x fi -

(Corno ingl.)

(Celli)

pp (Fag)

p (17)

pp (Archi)

- de - lis, Cru - x fi - de - lis, inter om - nes Arbor u - na no - bi - lis!

- de - lis, Cru - x fi - de - lis, inter om - nes Arbor u - na no - bi - lis! Nulla

- lis, Cru - x fi - de - lis, inter om - nes Arbor u - na no - bi - lis!

- de - lis, Cru - x fi - de - lis, inter om - nes Arbor u - na no - bi - lis!

Nul-la sil - va ta - - lem pro - fert, nul-la sil - va, nul-la
 sil - va, nul-la sil - va ta - - lem pro - fert, nul-la sil - va, nul-la
 Nul-la sil - va ta - - lem pro - fert, nul - - la sil - va,
 Nul-la sil - va ta - - lem pro - fert, nul-la sil - va, nul-la

sil - va ta - lem pro - - fert *ppp* Fron.de, flo - re, ger.mi - ne,
 sil - va ta - lem pro - - fert Fron - - de, flo - re, ger.mi -
 Fron.de, flo - re, ger.mi - ne,
 nul-la sil - va ta - lem pro - fert *ppp* Fron.de, flo - re, ger.mi -
 sil - va ta - lem pro - - fert *ppp* Fron - - de,
 Fron.de, flo - re, ger.mi - ne, *ppp* (Corno)

fron-de, flo-re, ger - mi - ne. Dul - ce li - gnum! dul - ces
 - ne, fron - de, flo-re, ger-mi - ne. Dul - ce li - gnum! dul - ces
 fron-de, flo-re, ger-mi - ne. Dul - ce li - gnum! dul - ces
 flc - re. Dul - ce li - gnum! dul - ces

Celli

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "fron-de, flo-re, ger - mi - ne. Dul - ce li - gnum! dul - ces". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *mf* and *pp*.

cla - vos! Dul - ce pon - dus su - sti - net.
 cla - vos! Dul - ce pon - dus su - sti - net.
 cla - vos! Dul - ce pon - dus..... su - sti - net.
 cla - vos! Dul - ce pon - dus su - sti - net.

p (Legni)

The second system continues the vocal and piano parts. The lyrics are: "cla - vos! Dul - ce pon - dus su - sti - net.". The piano accompaniment includes a section for woodwinds, marked *p* (Legni). Dynamics include *f* and *pp*.

Cruce fi - de - - - lis, in - ter o - - mnes
Cruce fi - de - - - lis, in - ter o - - mnes
Cruce fi - de - - - lis, in - ter o - - mnes
Cruce fi - de - - - lis, in - ter o - - mnes

Dynamic markings: *p* (piano) and *f* (forte). The music features a melodic line with a crescendo leading to a forte section.

(18)

(Fag.) (Archi, Legni) (Corni)

Accompaniment for the first system, including parts for Flute (Fag.), Woodwinds (Archi, Legni), and Horns (Corni). The piano part features a rhythmic accompaniment with chords and moving lines.

Ar - - - bor u - na no - - bi - lis!
Ar - - - bor u - na no - - bi - lis!
Ar - - - bor u - na no - - bi - lis!
Ar - - - bor u - na no - - bi - lis!

Four vocal staves with the lyrics "Arbor una nobilis!". The music is characterized by a steady, rhythmic accompaniment.

(Corni)

Accompaniment for the second system, including parts for Horns (Corni). The piano part continues the rhythmic accompaniment with chords and moving lines.

pp *rall. molto e morendo*

Cru - x fi - de - lis

pp

Cru - x fi - de - lis

pp *rall. molto e morendo*

Cru - x fi - de - lis

pp

Cru - x fi - de - lis

(Fag.) (Archi) *rall. molto e morendo* *pp*

staccato

LARGO $\text{♩} = 72$

(Viole) *pp* *m. s.* Viol. 2! *pp*

(19)

(20)

(Bassi, Celli)

P(Corni)

STORICO

(21) Cum autem se. ro factum es -
(Celli e Viole)

- set, venit qui. dam ho. mo di. - ves ab..... A. ri. ma. thae - a...
(Corno ingl.) (Corni) (Fag.)

(22)

(Bassi, Celli, Tromboni)

hic ac. ces. sit ad Pi. la. tum, et pe. ti. it.... corpus Je. - su.
(Trombe, Oboi, Cl.) (Archi, Fag., Corni)

s

pesanti

s

Et ac - ce - pto cor - pore, ... in - volvit il - lud in sin - do - ne

(Archi)

rall.

s

munda, (23) in sin.done munda.

(Legni) (Archi) (Corni) (Corni)

rall. *Legni* *accel.* (Archi)

s

Et

Archi

ff

(Oboe)

(Fag.)

rall.

Opp

mo - nu - men - to

(24)

po - su - it il - lud in mo - nu - men - to..... su - o no - vo.....

rall. (Viola)

p avanti (Archi, Legni, Corni)

p

'STORICO ANDANTE ♩ = 72

E - rant au - tem i - bi Ma - ri - a Magda - le - ne et al - te - ra Ma -

(25) ANDANTE ♩ = 72

p (Archi)

- ri - a,

se - den - tes..... con - tra se - pulchrum.

Fagotto

(Corni)

(Tromboni)

(Corno ingl.)

pp (Archi)

(Tromboni)

DUETTO DELLE DUE MARIE AL SEPOLCRO

MARIA MAD.

Plan - ge, plange, qua - si vir - go, plan - ge, plan - ge, plan - ge, plange, plan -

MARIA

♩ = 76

(26) ♩ = 76

p (Archi)

M.M. - ge, plan - ge, plange, qua - si vir - go, plan - ge, plan - - ge, plan -

M plan - ge, plange, qua - si vir - go, plan - ge, plan - ge, plan - - ge, plan -

(Corno ing.) (Cl.) (Archi)

rit. *

M.M. *rall. trm.* *a tempo* *f* *allarg.* *pp rall.*
- ge, plan - ge, plange, plan - - ge, plange, plan -

M *rall. trm.* *a tempo* *f* *allarg.* *pp rall.*
- ge, plan - ge, plange, plan - - ge, plange, plan -

(Oboe) (Archi) (Oboi)

rall. *a tempo* *f* *allarg.* *rall.*

M.M. *-res,*

M *-res,*

(28) *f* *tr* *(Trombe)* *p (Archi)*

M.M. *dolorosamente*

M *dolorosamente* *in ci-ne-re et ci-li-ci-o,.....*

in ci-ne-re et ci-li-ci-o, in

(Oboe)

M.M. *..... in ci-ne-re.... et ci-li-ci-o,*

M *ci-ne-re et..... ci-li-ci-o,*

(29) *(Corni)*

M.M.

M.

(Violini)

(Fag.)

Rit. *

M.M.
qui - a ve - nit di - es Do - - -

M.
qui - a ve - nit di - es Do - - -

(Corni)

allarg. e cres. grandioso

allarg. e cres. grandioso

M.M.
- - - mini, ma - gna, ma - gna, ma - gna et a - ma - ra val -

M.
- - mi - ni, ma - gna, ma - gna, ma - gna et a - ma - ra val -

rall. in quattro in due rall.

rall. in quattro in due rall.

M.M. - del

M. - del

I^o tempo (30)

pp (Archi soli)

(Corni)

pp

STORICO ♩ = 76

(31) ♩ = 76

Convenerunt principes sacer - do - tum et Phari -

(Tromboni)

m.d.

p

s - sæ - i ad Pi - la - tum. Di - cen - tes:

(Oboe)

(Clarini)

Ten. 1: *DECISO* ♩ = 80

O
 Ten. 1: *ff*
 Do - mine,

R
 Ten. 2: *ff*
 Do - mine,

O
 Bassi 1: *ff*
 Do - mine,

C
 Bassi 2: *ff*
 Do - mine,

(32)

DECISO ♩ = 80

ff

p
 re - corda-ti su - mus quia se - ductor il - le di-xit, a - - dhuc

p
 re - corda-ti su - mus quia se - ductor il - le di-xit, a - - dhuc

p
 re - corda-ti su - mus quia se - ductor il - le di-xit, a - - dhuc

p
 re - corda-ti su - mus quia se - ductor il - le di-xit, a - - dhuc

p

(Fag. Corni)

pp
vi - vens: Post tres di-es re-sur-gam.

pp
vi - vens: Post tres di-es re-sur-gam.

pp
vi - vens: Post tres di-es re-sur-gam.

pp
vi - vens: Post tres di-es re-sur-gam.

(Corni)

p

p

1 2 3 1 3 5

f
Ju - be er - go cu-sto-di - ri se - pul - - chrum

f
Ju - be er - go cu-sto-di - ri se - pul - - chrum

f
Ju - be er - go cu-sto-di - ri se - pul - - chrum

f
Ju - be er - go cu-sto-di - ri se - pul - - chrum

u - sque in di - em ter - ti - um, ne for - te ve - ni -

p (Tromboni) *ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top staff of each pair in treble clef and the bottom in bass clef. The lyrics are 'u - sque in di - em ter - ti - um, ne for - te ve - ni -'. The piano part is in the bottom two staves, with a dynamic marking of *p* (Tromboni) and *ff*. The key signature has one flat, and the time signature is 4/4. There are fermatas over the final notes of the vocal lines.

- ant di - sci - pu - li, et fu - ren - tur e - um, et di - cant

- ant di - sci - pu - li, et fu - ren - tur e - um, et di - cant

- ant di - sci - pu - li, et fu - ren - tur e - um, et di - cant

- ant di - sci - pu - li, et fu - ren - tur e - um, et di - cant

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top staff of each pair in treble clef and the bottom in bass clef. The lyrics are '- ant di - sci - pu - li, et fu - ren - tur e - um, et di - cant'. The piano part is in the bottom two staves, with a dynamic marking of *ff*. The key signature has one flat, and the time signature is 4/4. There are fermatas over the final notes of the vocal lines.

ple - bi: Surre_xit a mor_tu_is; et di_cant ple - bi: Surre_xit a mor_tu_is;

ple - bi: Surre_xit a mor_tu_is; et di_cant ple - bi: Surre_xit a mor_tu_is;

ple - bi: Surre_xit a mor_tu_is; et di_cant ple - bi: Surre_xit a mor_tu_is;

ple - bi: Surre_xit a mor_tu_is; et di_cant ple - bi: Surre_xit a mor_tu_is;

p et e - rit no - vis_si - mus er - ror pe - jor, er - ror pe - - - -

p et e - rit no - vis_si - mus er - ror pe - jor, er - ror pe - - - -

p et e - rit no - vis_si - mus er - ror pe - jor, er - ror pe - - - -

p et e - rit no - vis_si - mus er - ror pe - jor, er - ror pe - - - -

f (Tromboni)

allarg.

p

sto - di - am, habetis cu - sto - di - am; i - te, custodi - te

allarg.
(Viole, Fag.)

p

si - cut sci - tis.

p (Archi) *pp*

$\bullet = 66$

quasi largo

STORICO

Il - li au - tem a - be - un - tes, mu - ni - e - runt se -

(Corni) (Archi) **(34)** $\bullet = 66$
quasi largo

f

s

- pul - chrum, si - gnantes la - pidem, cum cu - sto - di - bus.

sp

(Tromboni)

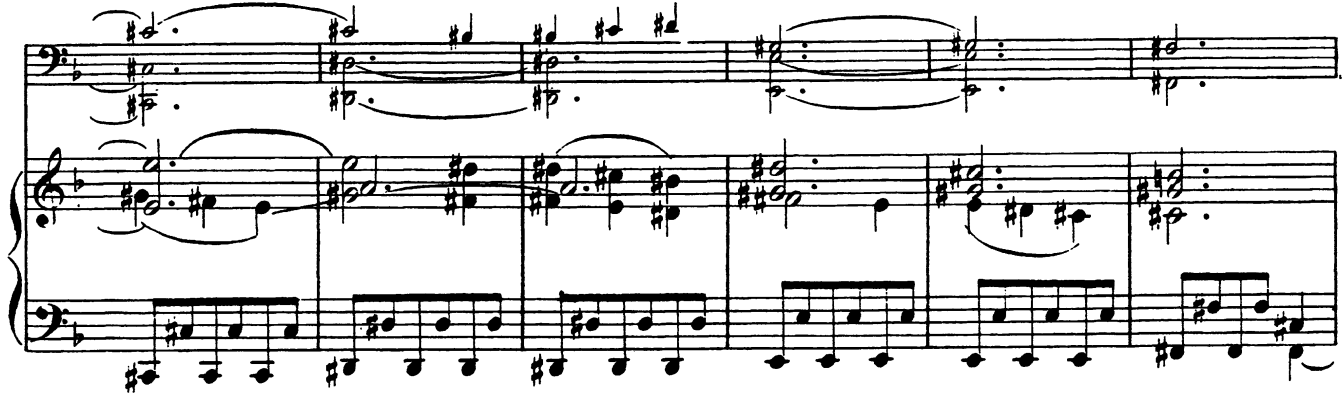
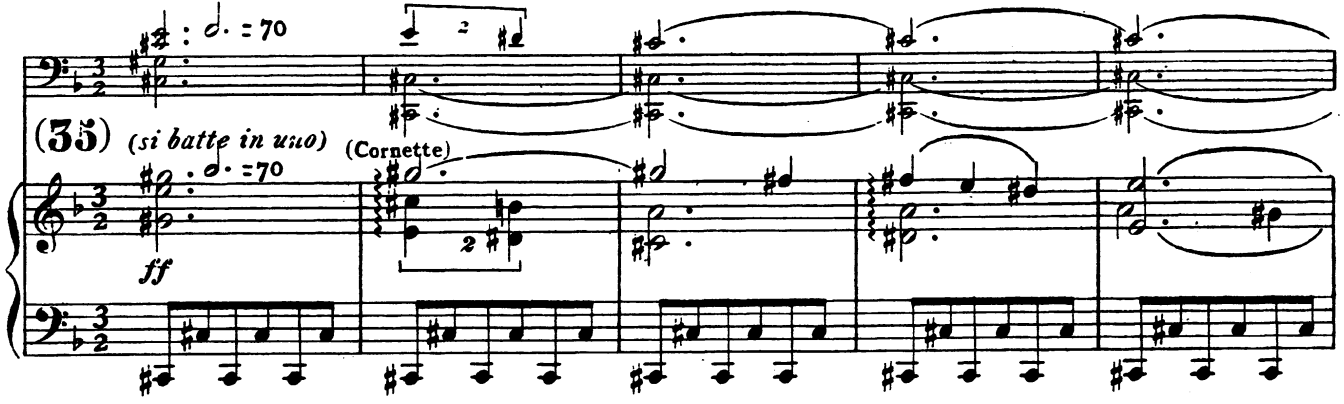


allarg. moltissimo



♩ = 70

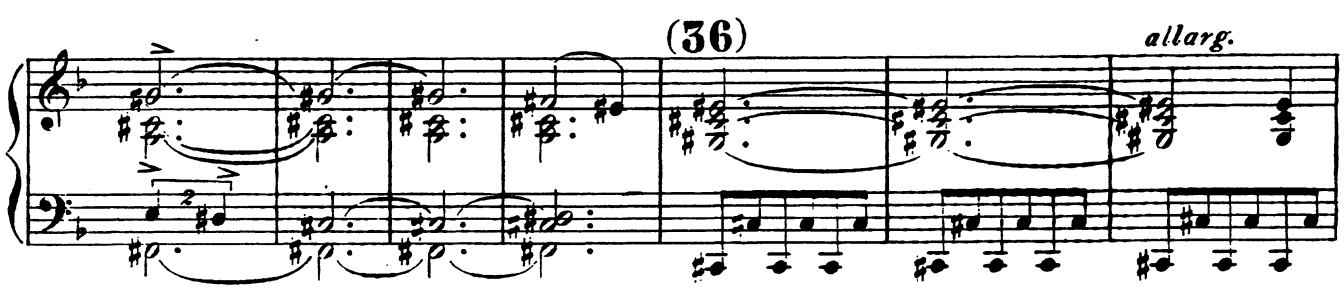
(35) *(si batte in uno)* (Cornette)



(Ottoni, Fag.)



(36) *allarg.*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Accents are placed above several notes in the right hand.

Second system of musical notation. The right hand features long, sweeping melodic lines with ties, while the left hand continues with a rhythmic accompaniment. The key signature remains consistent.

Third system of musical notation. The right hand has a melodic line with ties and accents. The left hand has a rhythmic pattern. A bracket labeled '2' is placed above the final measure of the right hand. The text "(Trombe e Tromboni interni)" is written above the staff.

Fourth system of musical notation. The right hand has a melodic line with ties and accents. The left hand has a rhythmic accompaniment. Brackets labeled '2' are placed above the first three measures of the right hand.

Fifth system of musical notation. The right hand has a melodic line with ties and accents. The left hand has a rhythmic accompaniment. Brackets labeled '2' are placed above the first three measures of the right hand.

Sixth system of musical notation. The right hand has a melodic line with ties and accents. The left hand has a rhythmic accompaniment. Brackets labeled '2' are placed above the first three measures of the right hand. The text "rall. moltissimo" is written above the staff.

38 LARGO

CORO DEI FEDELI AL S. SEPOLCRO

Sop. DOLOROSO (si batte in tre) ♩ = 62

Re - cessit pastor no - ster,
Re - cessit pastor no - ster, re - ces -
Re - cessit pastor no - ster, reces -
Re - cessit pastor no - ster, reces - sit, re - - ces -

(37) LARGO

DOLOROSO (si batte in tre) ♩ = 62

fons aquæ vi - - - væ, fons a - - - quæ vi - - - væ, re - cessit
- sit. fons aquæ vi - - - væ, fons a - - - quæ vi - - - væ, re - cessit
- sit, re - cessit
- sit, re - cessit

pa - stor no - ster, fons a - quæ vi - væ, fons aquæ vi - væ, re -

pa - stor no - ster, fons a - quæ vi - væ, fons aquæ vi - væ, re -

pa - stor no - ster, fons a - quæ vi - væ, fons aquæ vi - væ, re -

pa - stor no - ster, fons a - quæ vi - væ, fons aquæ vi - væ, re -

- cessit pastorno - ster, reces - sit. reces - sit, ad cujus tran - si - tum sol obscu -

- cessit pastorno - ster, reces - sit, reces - sit, ad cu - jus transi - tum sol

- cessit pastorno - ster, reces - sit, reces - sit, ad cu - jus tran - situm

- cessit pastorno - ster, re - ces - sit, re - ces - sit, ad cu - jus tran - si - tum

BARITONO

Ec-ce quo - - modo mo - - ritur

rall:.....

-ra - - tus est.

ob - scu - ra_tus est.

sol obscu_ra_tus est.

sol obscu_ra_tus est.

rall:..... (38) (Celli)

(Viole) *m.d.*

BAR.

ju - - - stus, et nemo per - ci - pit corde; *con molto sentimento*

Ecce quo - - modo mo - - ritur

Ecce quo - - modo mo - - ritur

(Fag.)

BAR.

et vi-ri ju - sti tol -

ju - - stus, et ne-mo per - ci - pit cor-de;

ju - - stus, et ne-mo per - ci - pit cor-de;

BAR

-lun-tur et nemo con - si - derat; a faci-e i - niqui - ta-tis su - bla-tus est ju -

(Archi)

BAR.

-stus,

Sop.

pp

pp

Cont.

pp

et e - rit in pa - - ce, et e - rit in pa - ce, et

Ten.

pp

et e - rit in pa - - ce, et e - rit in pa - ce,

Bassi

pp

et e - rit in pa - - ce, et e - rit in pa - ce,

et e - rit in pa - - ce, et e - rit in pa - ce.

pp *pp*

e . rit in pa . ce me . mo . ri . a e . . . jus..... me . mo . ri . a e .

et e . rit in pa . ce me . mo . ri . a e . jus, me . mo . ri . a e .

et e . rit in pa . ce me . mo . ri . a e . jus,

me . mo . ri . a e . jus,

(Corni)

(Oboi)

(Trombone)

(Archi)

. . . jus, me . mo . ri . a e . . . jus.....

. . . jus, me . mo . ri . a e . . . jus.....

me . mo . ri . a e . . . jus.....

me . mo . ri . a e . . . jus.....

(Archi)

pp (Tromboni)

(Archi) *pp*

(Timpani)

PARTE SECONDA

La Risurrezione

PRELUDIO (L'ALBA DEL TRIONFO)

(Trombe interne)

$\text{♩} = 70$
ADAGIO

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, starting with a fermata. The lower staff is in bass clef and contains a simple accompaniment of quarter notes. The dynamic marking *pp* is placed at the beginning of the upper staff.

The second system continues the musical piece. The upper staff features a more complex melodic line with slurs and ties. The lower staff continues with its accompaniment, including some rests.

The third system shows further development of the melodic and accompaniment parts. The upper staff has several slurs and ties, while the lower staff has some rests and a few notes.

The fourth system concludes the prelude. The upper staff has a melodic line with a crescendo hairpin. The lower staff has some rests and a few notes. A fermata is placed at the end of the upper staff.

First system of musical notation. The upper staff features a complex, dense texture of sixteenth-note chords. The lower staff contains a sparse accompaniment with a few notes. A dynamic marking *p* is present. Instrumentation labels *(Arpa)* and *(Fag)* are included.

Second system of musical notation. The upper staff continues with the dense sixteenth-note texture. The lower staff has a more active line with eighth and sixteenth notes.

Third system of musical notation. The upper staff maintains the dense texture. The lower staff features a series of chords. A dynamic marking *cres. moltissimo* is present.

Fourth system of musical notation. The upper staff continues with the dense texture. The lower staff has a rhythmic accompaniment. A dynamic marking *ff* is present. An instrumentation label *(Trombe)* is included. A first ending bracket labeled *(1)* is shown. A *rit.* marking is present. An asterisk *** is at the end of the system.

Fifth system of musical notation. The upper staff continues with the dense texture. The lower staff has a rhythmic accompaniment. A *rit.* marking is present. An asterisk *** is at the end of the system.

Piano accompaniment for the first system. The right hand features a complex chordal texture with many beamed notes and some grace notes. The left hand has a rhythmic bass line with eighth notes and some rests.

(Celli)

p

(Fag.)

*

Musical score for Cello and Bassoon. The Cello part has a melodic line with a long slur. The Bassoon part has a rhythmic accompaniment. A piano dynamic marking 'p' is present.

(Corni)

Musical score for Horns, showing a melodic line in the right hand and a bass line in the left hand.

(Cl.solo)

p

*

Musical score for Clarinet solo. The right hand has a fast, intricate melodic line. The left hand has a bass line. A piano dynamic marking 'p' is present.

(2)

(Tromboni)

Musical score for Trombones. The right hand has a melodic line with a second ending bracket labeled '(2)'. The left hand has a bass line. A piano dynamic marking 'p' is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *ff* and *ff*. Asterisks are placed below the bass line in the second and fourth measures.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *ff* and *ff*. Asterisks are placed below the bass line in the second and fourth measures.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *ff*, *m.s.*, and *m.d.*. A circled number 3 is in the top left. Asterisks are placed below the bass line in the second and fourth measures.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *m.s.* and *m.d.*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *ff*. A circled number 3 is in the top right. The word "(Trombe)" is written above the first measure of the treble staff.

Soprani
O Al - - - - - le - - - - - lu - - - - -

Contralti
R Al - - - - - le - - - - - lu - - - - -

Tenori
O Al - - - - - le - - - - - lu - - - - -

Bassi
C Al - - - - - le - - - - - lu - - - - -

(4)

m.d. *m.s.* *m.d.* *m.s.* *m.d.* *m.s.* *m.d.* *m.s.* *m.d.* *m.s.*

-ja, Al - - - - - le - - - - -

-ja, Al - - - - - le - - - - -

-ja, Al - - - - - le - - - - -

-ja, Al - - - - - le - - - - -

m.d. *m.s.* *m.d.* *m.s.* *m.d.* *m.s.* *m.d.* *m.s.* *m.d.* *m.s.*

lu - - - - ja, Al - - - -

lu - - - - ja, Al - - - -

lu - - - - ja, Al - - - -

lu - - - - ja, Al - - - -

m.d. *m.s.* *m.d.* *m.s.* *m.d.* *m.s.*

m.d. *m.s.* *m.d.* *m.s.* *m.d.* *m.s.*

- - - - le - - - - lu - - - -

- - - - le - - - - lu - - - -

- - - - le - - - - lu - - - -

- - - - le - - - - lu - - - -

m.d. *m.s.* *m.d.* *m.s.* *m.d.* *m.s.*

m.d. *m.s.* *m.d.* *m.s.* *m.d.* *m.s.*

STORICO *ANDANTE* ♩ = 72

Ma - ri - a Mag - da - le - ne ve - nit ma - ne, cum ad - huc te - ne - bræ es -

(6) *ANDANTE* ♩ = 72

(Archi)

- sent,..... ad mo - nu - men - tum;

(Corno Ingi.)

pp

deciso

et vi - - dit la - pidem su - bla - tum a monu - men - to.

deciso

(Tromboni, Corni, Legni)

CON MOTO ♩ = 86

(7) *CON MOTO* ♩ = 86

(Archi) *pp*

rit. *

Cu - cur - rit er - - - - go et

rit. *

S
ve - - - nit ad Si - mo - nem Pe - - - trum,

Ped. * m.s.

S
et ad a - - - li - um di - -

S
- sci - pu - lum, quem a - ma - bat Je - - - sus,

(Oboe, Fag. e
! Viol.)

S
et di - cit il - - - lis:

(8)

Ped. * m.s.

m.s. *pp*

♩ * ♩ * ♩ *

MARIA MAD.

Tu - le - runt Do - - mi - num,

♩ * ♩ *

M.M. de..... mo - nu - - men - to, de mo - nu - men - to,

(Cl. e Ob.)

♩ * ♩ *

M.M. et ne - sci - - mus, et ne - sci - - mus

(Archi)

pp

M.M.

u - bi po - su - e - - runt e - - um, u - bi po - su -

(Ob., Cl.)

(Corni)

M.M.

- e - - runt e - - um, u - - bi po - - su -

(Archi)

staccato

(Celli)

M.M.

- e - - runt e - - - - um, u - bi po - su -

(10)

pp

f

M.M.

- e - - runt e - - - - um,

p (Viole e Celli)

Ped. *

(Oboi Cl.) (11)

MARIA MAD.

u - - - bi po - su -

M.M. - e - - runt e - - um.

(Violini I mi)

Ped. * Ped. *

(Viole e Celli)

Rea * Rea * Rea *

This system contains the first two staves of the score. The top staff is for Violins and the bottom staff is for Cellos. The music features a complex rhythmic pattern with eighth and sixteenth notes. There are four asterisks (*) placed below the bottom staff, with the word 'Rea' written above each one.

Trombe (12)

Rea *

This system contains the third and fourth staves. The top staff is for Trombones, with the number '(12)' written above it. The bottom staff continues the piano accompaniment. There is one asterisk (*) below the bottom staff with the word 'Rea' written above it.

pp

This system contains the fifth and sixth staves, which are part of the piano accompaniment. The music consists of dense sixteenth-note passages in both hands. The dynamic marking 'pp' (pianissimo) is written above the right-hand staff.

(Trombe interne)

b₅ b₅ b₅ b₅ b₅

This system contains the seventh and eighth staves. The top staff is for internal Trombones. The bottom staff continues the piano accompaniment. There are five flats (b₅) written below the bottom staff, each with a slur underneath.

b₅ b₅ b₅ b₅ b₅

This system contains the ninth and tenth staves, continuing the piano accompaniment. There are five flats (b₅) written below the bottom staff, each with a slur underneath.

b₅ b₅ b₅ b₅ b₅

This system contains the eleventh and twelfth staves, continuing the piano accompaniment. There are five flats (b₅) written below the bottom staff, each with a slur underneath.

allarg. molto

Sop.
O
R
Cont.
Ten.
O
C
Bassi

Al - - le - - - - - lu - - - - -

Al - - le - - - - - lu - - - - -

Al - - le - - - - - lu - - - - -

Al - - le - - - - - lu - - - - -

(13)

ff allarg. molto

m.d. *m.s.*

m.s.

Red. *

- ja, Al - - - - - le -

- ja, Al - - - - - le -

- ja, Al - - - - - le -

- ja, Al - - - - - le -

m.d. *m.d.*

m.s. *m.s.* *m.s.* *m.s.*

Red. * *Red.* *

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - lu - - - - - ja, Al - - - - - le -

Piano accompaniment for the first system, including dynamic markings *m.d.*, *m.s.*, and *rall.*

Four vocal staves with lyrics: - lu - - - - - ja!

Piano accompaniment for the second system, including a *rall.* marking.

STORICO $\text{♩} = 72$

(14) $\text{♩} = 72$

Ve - nit er - go Si - mon Pe - trus, ... et in - tro - i - vit

(Archi)
p

in mo - nu - men - tum, et vi - dit lin - te - a - mi - na po - si - ta;

staccato il basso

(Viola)

(15) *MOSSO NON TROPPO*

pp (Tromboni e Fagotti)

STORICO

Ma - ri - a au - tem sta - bat ... fo - ris plo - - - rans.

(Violini)

pp

(16)

(Corno ingl.)
(Fag.)

(Archi)

p

(Viola)

f

(Archi, legni)

cres.

STORICO

Dum er - go fle - ret, in - cli - na - vit se, et pro - spe - xit in mo - nu -

(Corno ingl.)

pp

(Viola)

s. - men - tum.

(Tromboni)

(17)

f

cres.

(Timpani)

(Corni, Tromboni)

STORICO

f Et vi - dit du - os an - gelos in al - bis,

(18)

(Archi, Fag.)

s seden - tes... u - bi po - situm fu - e - rat corpus Je - . . .

s - su.

(Timpani)

(Corni)

p

s Dicunt e - i il - li:

p (Tromboni, Cor. ingl.)

ADAGIO ♩ = 72

1° ANGELO

Mu-li-er, quid plo - ras? quid

2° ANGELO

Mu-li-er, quid plo - ras?

quid

(19)

ADAGIO ♩ = 72

(Fag.)

Mu-li-er, quid plo - ras? quid

(Viole)

1.^oA plo - - - ras?

2.^oA plo - - - ras?

(Legni)

(20)

(Archi)

MARIA MAD.

Qui - a tu - le - runt Do - minum me - - um,

qui - a tu -

Oboe

M.M. *sf*
- le - runt Dominum me - um, et

M.M.
ne - sci.o u - bi po - su - e - runt e - um,

*Ra. **

M.M.
u - bi po - su - e - runt e - um, u - bi po - su - e - runt, u - bi po - su - e - runt

(21)

*Ra. **

M.M.
e - um.

(22) (Archi)

(Corni)

*Ra. ** *Ra. ** *Ra. **

p
(Corni, Tromboni, Fag.)

STORICO

♩ = 70

(23) Haec cum di - xis - set, con - ver - sa est re - tror - sum, et vi - dit

pp
(Legni, Arpa)
(Celli)
(Corno ingl.)

s. Je - sum stan - tem: et non sci - e - bat qui - a..... Je - sus

s. est.

(24) *f*

s. Di - cit e - i Je - sus:

pp

(Celli e Bassi)

(25) $\text{♩} = 76$

legatissimo

(Organo solo)

deciso

(Archi)

tr

p

tr

(26)

(Organo) (Archi) (Organo) (Archi)

(Archi) *p* (Tromboni interni)

(Organo)

STORICO

Il - la, e -

CRISTO *pp*

Mu - li - er, quid plo - ras? quem quae - ris?

(Tromboni interni)

(Archi, Corni)

(Legni, Arpe)

p

s. - xi - stimans qui - a hor - tu - la - nus es - set. di - cit e - - - i:

MARIA MAD.

Do - mi - ne, Do - - mi - ne, si sustu - listi e - um,

(27) ADAGIO ♩ = 70

(Archi con sordina) *pp* (Fag.) con molto sentimento

M.M. si sustu - listi e - um. di - cito mi - hi, di - cito mi - hi u - bi po - su - i - sti

(Cor. ingl.) allarg.

M.M. e - um; et ego e - um tol - lam, et e - go e - um tol - lam,

trav.

Fl. * Fl. *

M.M. et e - go e - um tol - lam.

(Legni) (Viole)

Piano introduction with treble and bass staves. The treble staff features a melodic line with slurs and ties, while the bass staff provides harmonic support with chords and moving lines.

STORICO

Musical score for the Storico section. It includes a vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics "Dicit e-i". The piano accompaniment features a rhythmic pattern in the right hand and chords in the left hand. Performance markings include "(28)", "(Archi)", "cres.", and "(Tromboni)".

Vocal line for CRISTO. The lyrics are "Je - sus:" and "Ma - ri". The music includes dynamic markings "ff" and "p".

Piano accompaniment for the CRISTO section. It features a complex rhythmic pattern with triplets in both hands. The marking "cres. a poco a poco" is present.

Piano accompaniment for the CRISTO section, continuing with triplets. A vocal line is also present with the lyrics "- a...".

Musical score for the first system. The piano accompaniment consists of two staves with numerous triplet markings. The trombone part, labeled "(Tromboni)", is on a single staff with a long note and a slur. The system ends with an asterisk.

(29)

Musical score for the second system, starting with the number (29). It continues the piano accompaniment and trombone part from the first system. The system ends with an asterisk.

MARIA MAD.

Musical score for the third system. It includes a vocal line with the lyrics "Rab - bo -" and a piano accompaniment. The system ends with an asterisk.

M.M.

(Tromboni)

Musical score for the fourth system. It includes a vocal line with the lyrics "ni Rab - bo -", a piano accompaniment, and a trombone part labeled "(Tromboni)". The system ends with an asterisk.

M.M.

- ni!..

(Trombe)

This system contains three staves. The top staff is for M.M. (Maurice Maeterlinck) with lyrics "- ni!..". The middle staff is for Trombe (trumpets) with a melodic line. The bottom staff is for piano accompaniment, consisting of a dense sixteenth-note texture in the right hand and a bass line in the left hand.

Sop.

Cont.

Ten.

Bassi

Al - le - lu -

This system contains five staves. The top four staves are for vocal parts: Soprano (Sop.), Contralto (Cont.), Tenor (Ten.), and Basses (Bassi). Each vocal part has the lyrics "Al - le - lu -". The bottom staff is for piano accompaniment, continuing the dense sixteenth-note texture from the first system.

- ja, Al -

- ja, Al -

- ja, Al -

- ja, Al -

(Trombe)

This system contains six staves. The top four staves are for vocal parts, each with the lyrics "- ja, Al -". The fifth staff is for Trombe (trumpets) with a melodic line. The bottom staff is for piano accompaniment, continuing the dense sixteenth-note texture.

- le - lu - ja.
- le - lu - ja.
- le - lu - ja.
- le - lu - ja.

CRISTO

No - li me tan-gere,

No - li me tan-gere,

a tempo

non - dum a - scen - di ad Patrem me - um;

a tempo

va - - de au - - tem ad fra - - tres me - - os,

(Celli e Corni)

et dic e - - is:

(Celli e Corno ingl.)

A - scen - do ad Pa - - trem me - um,

(Celli e Corno ingl.)

Soprani Al - le - lu - ja,

Contralti Al - le - lu - ja, Al - le - lu - ja, Al - le -

Tenori Al - le - lu - ja, Al - le - lu - ja, Al - le -

Bassi Al - le - lu - ja,

Arpa

pp

- lu - ja, Al - le - lu - ja, Al - le -

- lu - ja, Al - le - lu - ja, Al - le -

- lu - ja, Al - le - lu - ja, Al - le -

Al - le - lu - ja..... Al - le -

- lu - - ja, Al - le - lu - ja, Al - le - lu - - ja,
- lu - - ja, Al - - le - lu - - ja,
- lu - - ja,..... Al - - le - lu - - ja,
- lu - - ja, Al - - le - lu - - ja,
Al - - le - lu - - ja.....
Al - - le - lu - - ja.....
Al - - le - lu - - ja.....
Al - - le - lu - - ja.....

The musical score is written in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The piano part includes a complex texture with dense chords and a prominent triplet in the right hand. The lyrics are 'Alleluja' repeated across the staves.

Musical score for Trombone. The staff shows a melodic line with a dynamic marking of *P* (piano). The music is in a key with three flats and a 4/4 time signature. There are asterisks at the end of the first and third measures.

Musical score for Piano. The right hand features a dense texture of sixteenth-note chords. The left hand has a melodic line. A *morendo* marking is present over the final measures. There are asterisks at the end of the first and third measures.

Musical score for Piano. The right hand continues with sixteenth-note chords. The left hand has a melodic line. There are asterisks at the end of the second and fourth measures.

STORICO

$\text{♩} = 76$

Musical score for Soprano and Piano. The Soprano part begins with a rest, followed by the lyrics "Ve - nit Ma -". A measure number (31) is indicated. The Piano accompaniment features sixteenth-note chords in the right hand and a melodic line in the left hand. A *mf* (mezzo-forte) dynamic marking is present for the strings. There are asterisks at the end of the first and third measures.

Musical score for Soprano and Piano. The Soprano part continues with the lyrics "- ri - a Ma - gda - le - ne an - nun - ti - ans di - sci - pu - lis: Qui - a vi - di". The Piano accompaniment continues with sixteenth-note chords and a melodic line. There are asterisks at the end of the first and third measures.

S Do - mi - num, et hæc di - xit mi - hi.

(Tromboni e Corni)

Tenori 1!
Al - le - lu - - ja,

Tenori 2!
Al - le - lu - - ja,

Bassi 1!
Al - le - lu - - ja,

Bassi 2!
Al - le - lu - - ja,

(Tromboni e Corni)

Al - le - lu - - ja, Al - le - lu - -

Al - le - lu - - ja, Al - le - lu - -

Al - le - lu - - ja, Al - le - lu - -

Al - le - lu - - ja, Al - le - lu - -

-jal Chri - - stus re - sur - re - - xit!

-jal Chri - - stus re - sur - re - - xit!

-jal Chri - - stus re - sur - re - - xit!

-jal Chri - - stus re - sur - re - - xit!

Corni

(Viole)

p

p

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment features a violin part with sixteenth-note patterns and a piano part with a simple harmonic accompaniment. The key signature has three flats, and the time signature is 4/4.

Chri - - stus

Chri - - stus

Chri - - stus

Chri - - stus

Tromboni

Detailed description: This system contains the vocal parts and piano accompaniment for the second system. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment features a violin part with sixteenth-note patterns and a piano part with a simple harmonic accompaniment. The key signature has three flats, and the time signature is 4/4.

re - sur - re - - - - -xit! Al - le - lu - ja, Al - -

re - sur - re - - - - -xit! Al - le - lu - ja, Al - -

re - sur - re - - - - -xit! Al - le - lu - ja, Al - -

re - sur - re - - - - -xit! Al - le - lu - ja, Al - -

Corni

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment features a prominent sixteenth-note figure in the right hand, marked with a '6' (sextuplet), and a descending eighth-note line in the left hand. A dynamic marking of *ff* (fortissimo) is present.

- le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - -

- le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - -

- le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - -

- le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - -

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts repeat the phrase '- le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -'. The piano accompaniment continues with the same rhythmic patterns as in the first system.

First system of a musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a fermata and the syllable "- ja,". The piano accompaniment features a melodic line with a fermata and a bass line with a fermata. A woodwind entry is marked with "(Tromboni, Corni, Fag. Cl.)" and a piano dynamic (*p*).

Second system of a musical score. It includes four vocal staves and a piano accompaniment. The vocal parts are marked with a piano dynamic (*p*) and the syllable "Al - le - lu -". The piano accompaniment features a melodic line with a piano dynamic (*p*) and a bass line with a piano dynamic (*p*). The piano part includes a complex rhythmic pattern with sixteenth notes and a fermata.

-jal
-jal
-jal
-jal

Tromboni

This section of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a Trombone staff. The vocal parts are marked with a fermata and the syllable "-jal". The Trombone staff has a dotted line indicating an entry point. Below the vocal staves is a grand staff for piano accompaniment, consisting of a right-hand staff with a dense sixteenth-note texture and a left-hand staff with a simple bass line.

STORICO

Cum er - go

This section is marked "STORICO" and features a vocal line with the lyrics "Cum er - go". The vocal line is in a higher register than the previous section. The piano accompaniment continues with a similar texture to the previous section, featuring a busy right-hand part and a steady left-hand bass line.

5 (33) se-ro es - - set... ve - nit Je - sus, et

(Archi)

5 ste - tit in me - di - o, et di - xit e - is:

(Corni)

(Celli)

(Bassi)

CRISTO *Più largo*

Pax vo - bis: si - cut mi - sit me

(34) *Più largo*

ppp (Fag.)

c Pa - - - ter, et e - go mit - - - to vos. (Corno Inglese) *sentito*

(Fag.) pp

STORICO

Haec cum di - xis - set, - insuffla - -

Flauti

- vit, et di - xit e - - is:

rall. **MAESTOSO**

rall. (35) **MAESTOSO**

(Trombi) (Corni)

CRISTO

Ac - ci - pi - te Spi - ritum San - ctum. Quorum re - - mi -

(Archi)

- se - ri - tis pec - ca - ta, re - mit - tun - tur e - - - is;

(Celli e Corni)

et quorum re - ti - nu - e - ri - tis, re - ten - ta sunt.

pp staccato

(Corni) (Tromboni)

Fag.

p

ms.

CRISTO

Et e - - - go vo - bi - - - scum sum

Archi *p*

pp

(36)

o - - - mni - bus di - e - bus

rit. *a tempo* *pp* *rit.*

rit. *

u - sque ad con - sum - ma - - ti - o - - - nem

1. tempo *pp* *rit.* *rall.* *f*

sa - - - cu - li.

Corni

pp p

(Fag.)

morendo

The musical score is arranged in four systems. The first system includes a vocal line with the lyrics 'sa - - - cu - li.', a Corni part, and a piano accompaniment. The piano part features complex textures with triplets and sixteenth-note patterns. The second system continues the piano accompaniment with various rhythmic figures and articulation marks. The third system shows the piano part with a dynamic marking of *pp p* and a fagotto (Fag.) entry. The fourth system concludes with a *morendo* instruction and a final piano accompaniment section.

Vivo $\text{♩} = 76$

(37) (Archi)

Soprani
O
Contralti
R
Tenori
O
Bassi
C

f

Vi - ctimæ pa - scha - li lau - des im - molent Chri - sti - a - -

f

tan

ni. Al - le - lu - ja! Al - le - lu - ja!

ni. Al - le - lu - ja! Al - le - lu - ja!

ni. Al - le - lu - ja!.....

ni. Al - le - lu - ja!.....

Alle-lu - ja, Alle-lu - ja,
Alle-lu - ja, Alle-lu - ja,
Alle - lu - ja, Alle -
Alle - lu - ja, Alle -

(38)

(Fl. Cl. Archi) *f* (Fl. Cl.) (Archi)

Alle - lu - - - - - ja!
Alle - lu - - - - - ja!
- lu - ja!
- lu - ja!

p

Mors et Vi - - - ta du -

The first system of the musical score consists of five staves. The top three staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The vocal lines contain rests for the first three measures, followed by the lyrics "Mors et Vi - - - ta du -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various rhythmic patterns and dynamics.

Mors et Vi - - - ta du - el - -
- el - - - lo

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The vocal lines contain the lyrics "Mors et Vi - - - ta du - el - -" and "- el - - - lo". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, maintaining the musical texture established in the first system.

Mors et Vi - - - ta du -
 _lo conflixe-re mi-ran - - - do,
 confli_xe-re mi - ran - - do,

(Legni)
stacc. il basso

Mors et Vi - - - ta du - el - - - lo conflixe - re
 - el - lo conflixe - re
 confli-
 confli-

(39)
pp
f

8^a ad libitum

mi - ran - - - do: dux vi - tae mor - tuus re - gnat vi - -
mi - ran - - - do:
- xe - re mi - ran - - - do:
- xe - re mi - ran - - - do:

(Oboe)
staccato

- vus. Alle - lu -
Alle - lu - ja, Alle - lu - ja,
Alle - lu - ja,
Alle - lu - ja, Alle - lu - ja,

(40)

-ja, Al-le - lu - ja, Al-le - lu - ja, Al-le - lu - ja, Al -
Al -
Al-le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,..... Al -
Al -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "-ja, Al-le - lu - ja, Al-le - lu - ja, Al-le - lu - ja, Al -", "-le - lu - ja,..... Al -", and "Al -".

- le - lu - ja,..... Al - le - lu - ja!
- le - lu - ja,..... Al - le - lu - ja! Dic no - bis, Ma - ri - a, quid vi -
- le - lu - ja, Al - le - lu - ja!
- le - lu - ja, Al - le - lu - ja!

(Archi, Fag. Oboi)

The second system continues the vocal and piano parts. The lyrics are: "- le - lu - ja,..... Al - le - lu - ja!", "- le - lu - ja,..... Al - le - lu - ja! Dic no - bis, Ma - ri - a, quid vi -", "- le - lu - ja, Al - le - lu - ja!", and "- le - lu - ja, Al - le - lu - ja!". The piano accompaniment includes the instruction "(Archi, Fag. Oboi)".

Dic no - bis, Ma - ri - a, quid vi - di - sti in vi - a?

.di - sti in vi - a?

(Fag. Tromboni)

(Cl.)

(Corni)

(Al)

pp

8^a ad libitum.....

(Cornette, Fag. Oboi)

m. s.

Al. *

p (Archi)

Al. *

MARIA

Se-pulchrum Chri - sti vi-ven - tis, et gloriam

Trio *

vi - di re-sur - gen - - - - - tis (Ob.Fl.) (Violini)

(Fag.) (Corno) (Fagotto) (Corno) (Viole)

Trio *

An - ge - li eos te - - - - - stes, suda - -

(42)

Trio *

- ri um et ve - - - - - stes.

morendo

pp

Trio * Trio * Trio *

M

Sur - re - xit. Chri - stus spes me - a:

p
(Celli)

VI

præ - ce - det vos in Ga - li - le - - am.

(Legni)

(43) (Archi)

(Legni)

Sop.

Cont.

Ten.

Bassi

Sci - mus Chri - stum sur - re - xis - - se a mor - tu - is

Sci - mus Chri - stum sur - re - xis - - se a mor - tu - is

Sci - mus Chri - stum sur - re - xis - - se a mor - tu - is

Sci - mus Chri - stum sur - re - xis - - se a mor - tu - is

ve - - re: tu no-bis, vi - ctor Rex,
ve - - re: tu no-bis, vi - ctor Rex,
ve - - re: tu no-bis, vi - ctor Rex,
ve - - re: tu no-bis, vi - ctor Rex,

mi - se - re - - - rel
mi - se - re - - - rel
mi - se - re - - - rel
mi - se - re - - - rel

(Legni)
mi - se - re - - - rel

f
 Alle - lu - ja. Alle - lu - ja. Alle - lu -
f
 Alle - lu - ja, Alle - lu - ja, Alle - lu -
f
 Alle - lu - ja, Alle - lu - ja, Alle - lu -
f
 Alle - lu - ja. Alle - lu - ja, Alle - lu -

(44) (Legni)

The first system of the score consists of five staves. The top four staves are vocal parts, each with the lyrics 'Alle - lu - ja.' repeated three times. The fifth staff is the piano accompaniment, starting with a woodwind section (Legni) marked '(44) (Legni)' and a piano part with a steady eighth-note accompaniment.

-ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
 -ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
 -ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
 -ja. Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -

senza correre

cres.

The second system continues the vocal parts with the lyrics '-ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -' repeated four times across four staves. The piano accompaniment continues with a steady eighth-note accompaniment, featuring triplets in the right hand and a 'cres.' (crescendo) marking.

..... Al - le - lu - ja,.....

..... Al - le - lu - ja,.....

..... Al - le - lu - ja,.....

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and feature a melodic line for 'Al - le - lu - ja'. The piano accompaniment includes a right hand with triplets and a left hand with sustained chords.

Al - - - - le - - - -

Al - - - - le - - - -

Al - - - - le - - - -

Al - - - - le - - - -

The second system continues the vocal and piano parts. The vocal staves show a long note for 'Al - - - - le - - - -'. The piano accompaniment features a right hand with triplets and a left hand with a rhythmic pattern. A double bar line with a repeat sign is present in the piano part.

lu - - ja,..... Al - -
lu - - ja,..... Al - -
lu - - ja,..... Al - -
lu - - ja,..... Al - -

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a common time signature. They contain the lyrics "lu - - ja,..... Al - -" with long horizontal lines indicating sustained notes. The fifth staff is the piano accompaniment, featuring a bass clef and a common time signature. It includes a complex texture with triplets of chords in the right hand and a steady eighth-note bass line in the left hand.

le - - -
le - - -
le - - -
le - - -

The second system of the musical score also consists of five staves. The top four staves are vocal parts, each with a treble clef and a common time signature. They contain the lyrics "le - - -" with long horizontal lines indicating sustained notes. The fifth staff is the piano accompaniment, featuring a bass clef and a common time signature. It continues the complex texture from the first system, with triplets of chords in the right hand and a steady eighth-note bass line in the left hand.

PRESTISSIMO

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *- lu - - - - - ja!*

Piano accompaniment. Includes woodwind entries: *(Legni)* and *(Corni)*. Includes string entry: *(Archi)*. *rit.* marking below the piano part.

Piano accompaniment. Dynamic marking: *fff m.s.* (fortissimo marcato). Includes a star symbol *** at the end of the section.

Piano accompaniment featuring dense chordal textures in both hands.

Piano accompaniment. Tempo/dynamic markings: *rall:... molto*, *rall:.....*, and *fff*.