SALVATORE SCIARRINO
VANITAS

PER VOCE, VIOLONCELLO E PIANOFORTE

PARTITURA

RICORDI

Mus. 9 b. 59

Mus. 9 b 60

15 JAN 2003

ROSA

Rosa quae moritur,
Unda quae labitur
Mundi delicias docent fugaces.
Vix fronte amabili
Mulcent cum labili
Pede, praetervolant larvae fallaces.

MAREA DI ROSE

e un diluvio di fiamme a poco a poco
scioglie;
scioglie, quasi cometa, il crine ardente
per minacciar la morte.

L'ECO

Oracolo de' boschi,
anima delle selve,
cittadina dell'ombre, ombra sonante

— And the great bell has toll'd, unrung, untouch'd

stridul'aura infelice
dell'altrui parlar vago
invisibil imago.

LO SPECCHIO INFRANTO (PULVIS STELLARIS)
ove si svela l'anamorfosi

Ce beau flambeau qui lance une flamme fumeuse
Sur le vert de la cire éteindra ses ardeurs,
L'huile de ce Tableau ternira ses couleurs,
Et ses flots se rompront à la rive écumeuse.

Et moritur mors.

ULTIME ROSE

Das Mündlein von Korallen
Wird ungestalt.
Mit Rosen schmück ich Haupt und Haare,
Die Rosen tauch ich in den Wein.

Komm Trost der Nacht, o Nachtigall!
Lass deine Stimm mit Freudenschall
Aufs lieblichste erklingen!

Die Rose zieret meine Flöten.

(Frammenti di Anonimi, Giovan Leone Sempronio, Giovan Battista Marino, Robert Blair, Jean De Sponde, Martin Opitz, Johann Christian Günther, Christoffel von Grimmelshausen, ricomposti da Salvatore Sciarrino)

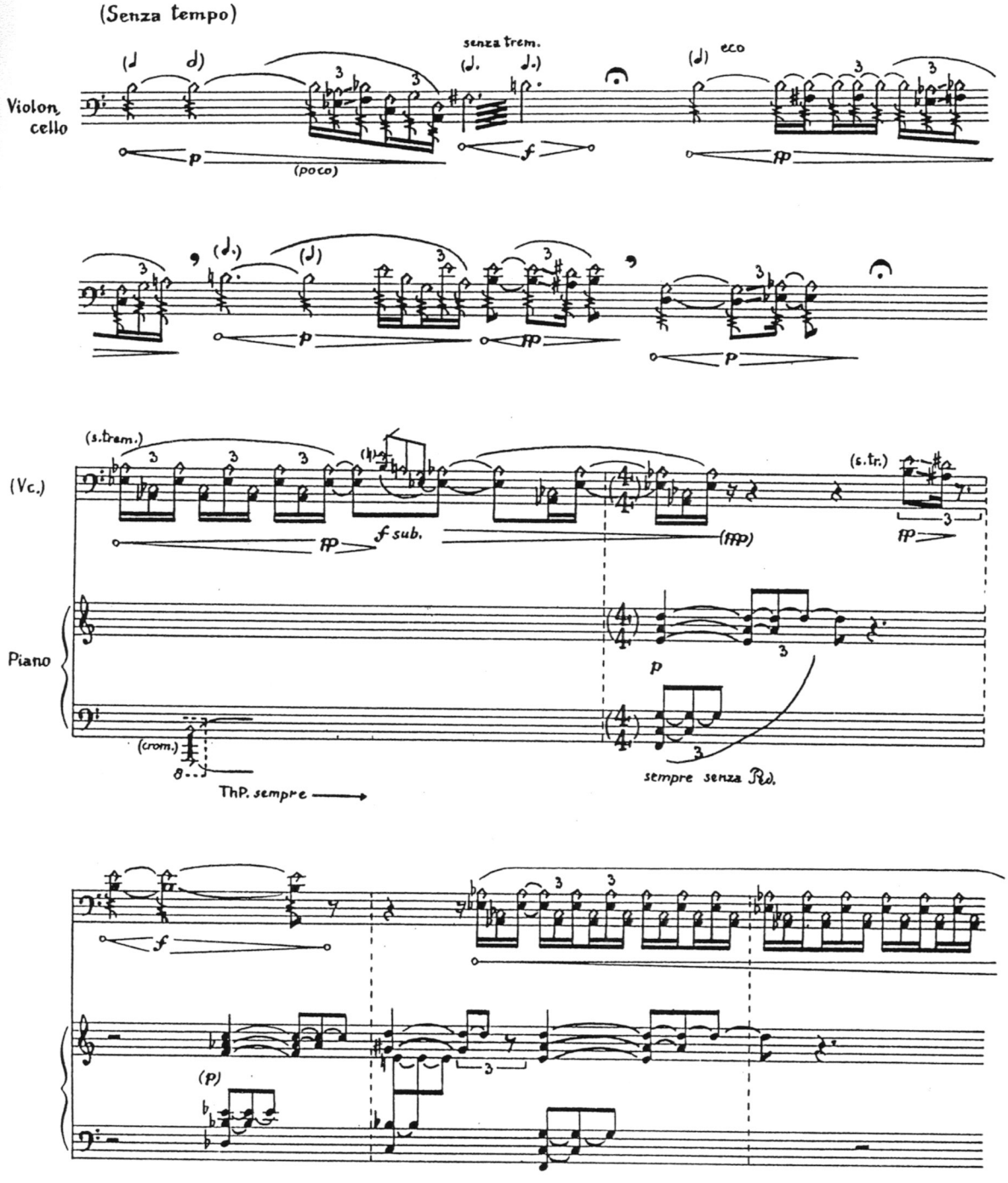
Durata: 50' ca.

Salvatore Sciarrino

VANITAS

natura morta in un atto

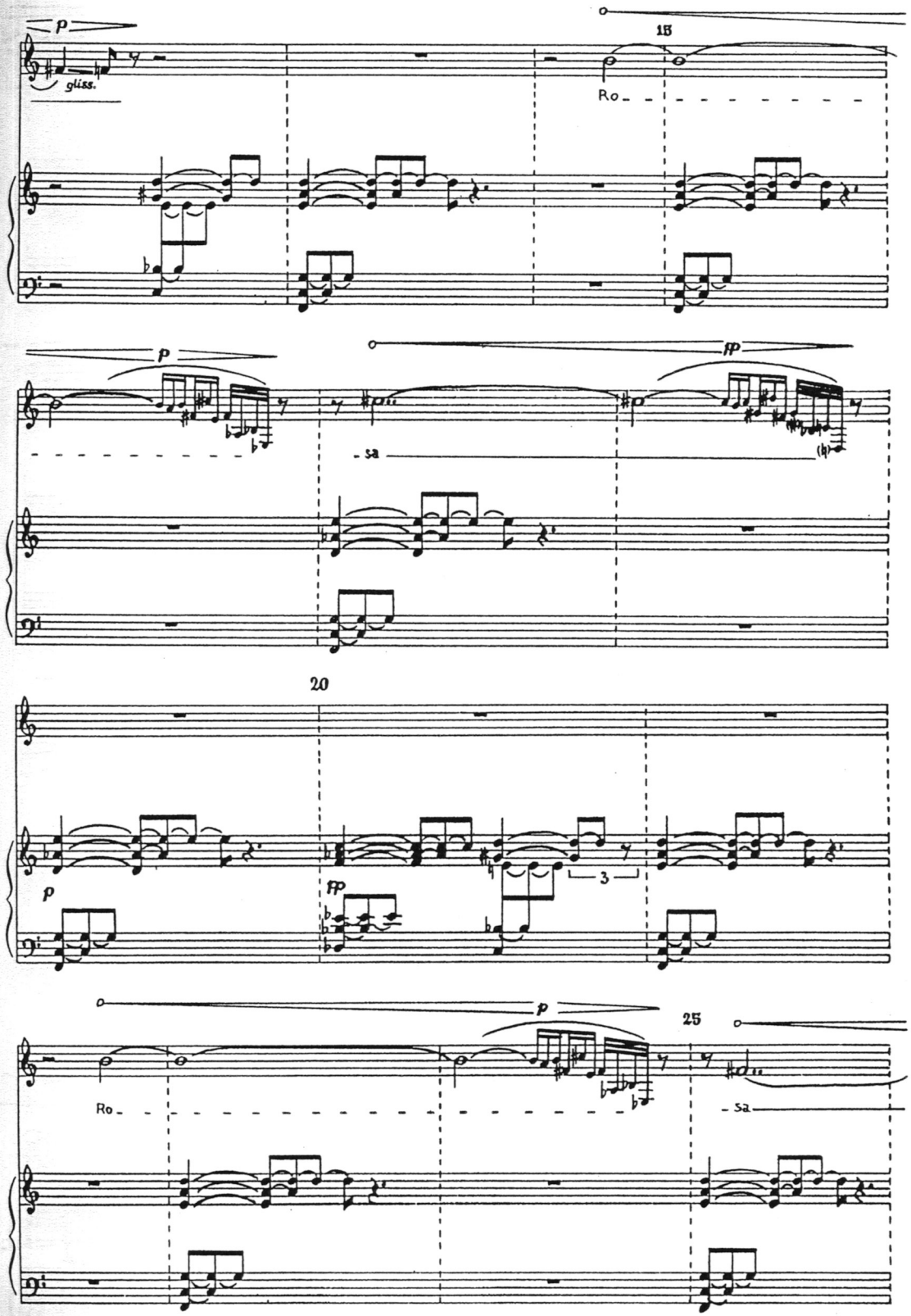
a P. Giorgio Catalani

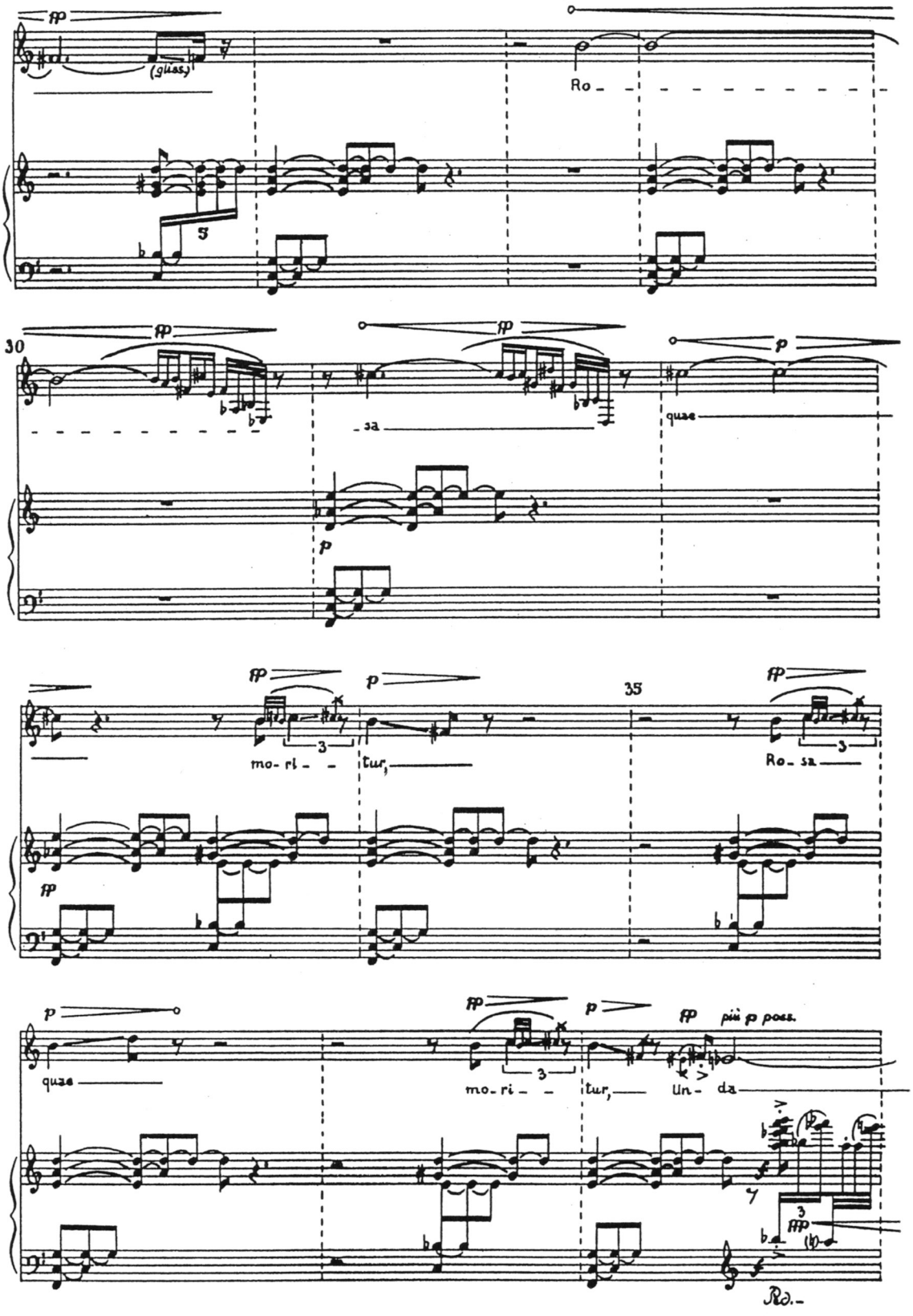


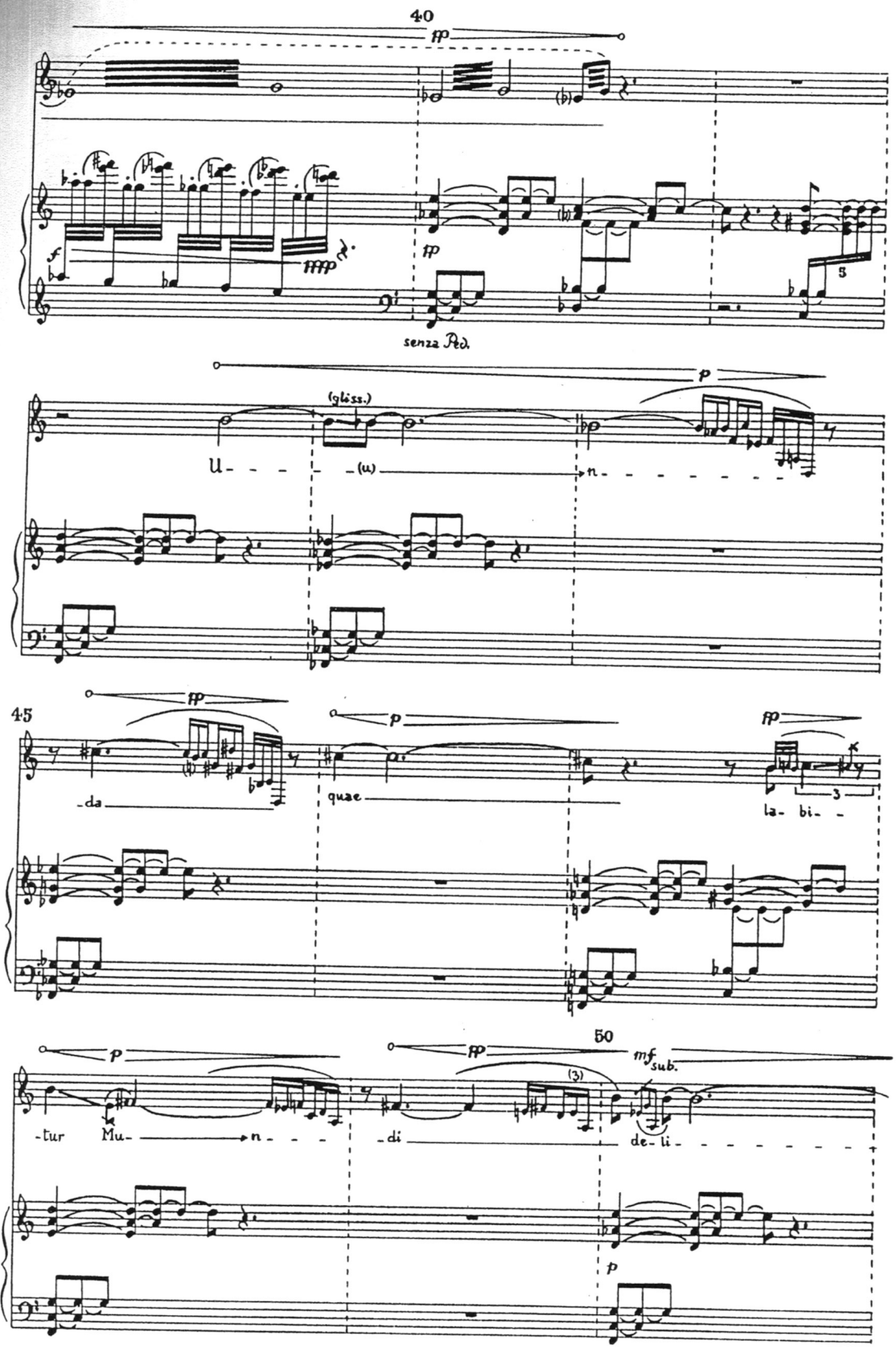
Vietata la fotocopiatura ai sensi di legge

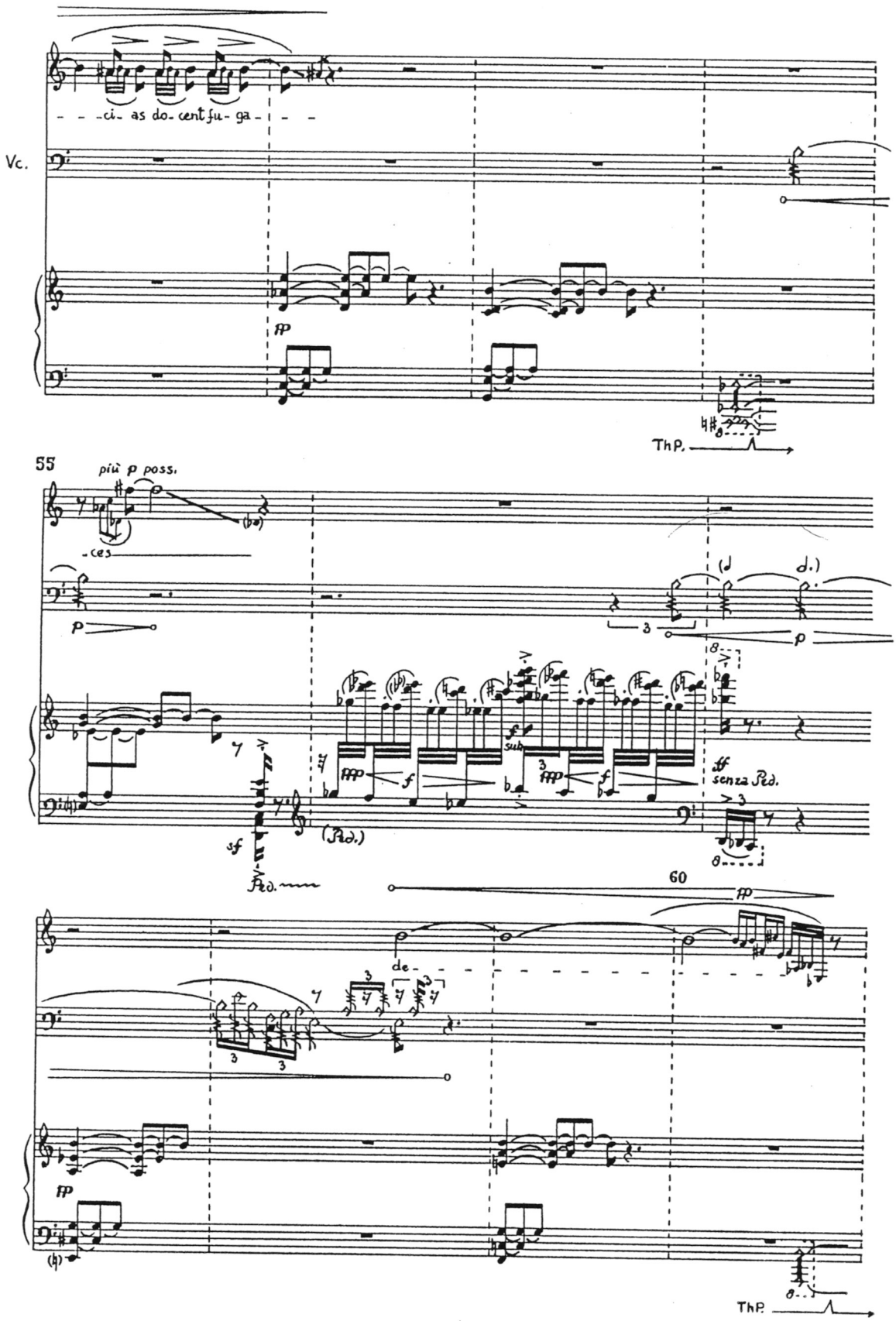
CASA RICORDI Editore, Milano
Tutti i diritti sono riservati - Tous droits réservés - All rights reserved
(PRINTED IN ITALY)
ISMN M-041-33283-3

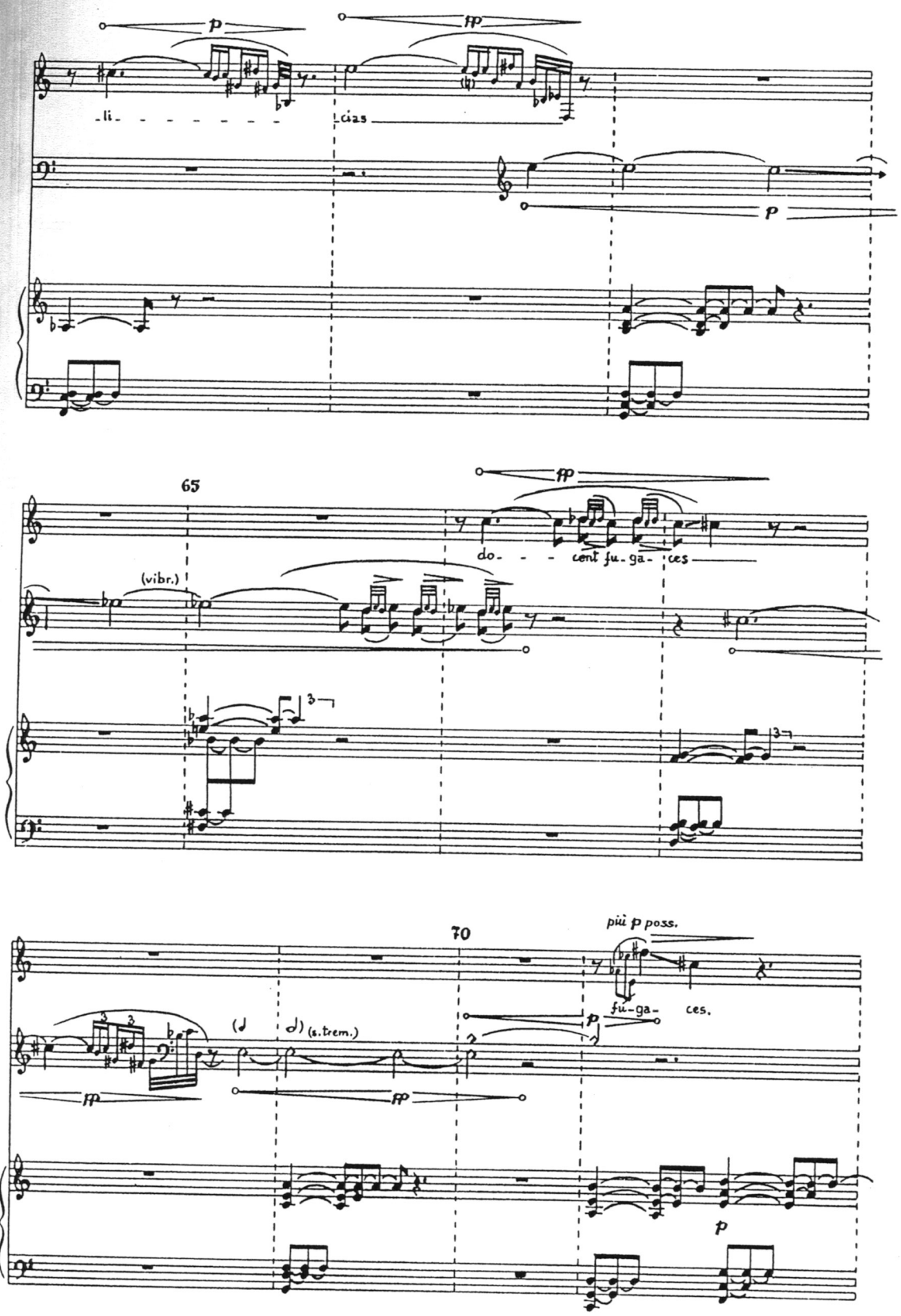
© Copyright 1981 by CASA RICORDI - BMG RICORDI S.p.A.
RISTAMPA 2001
IMPRIME EN ITALIE

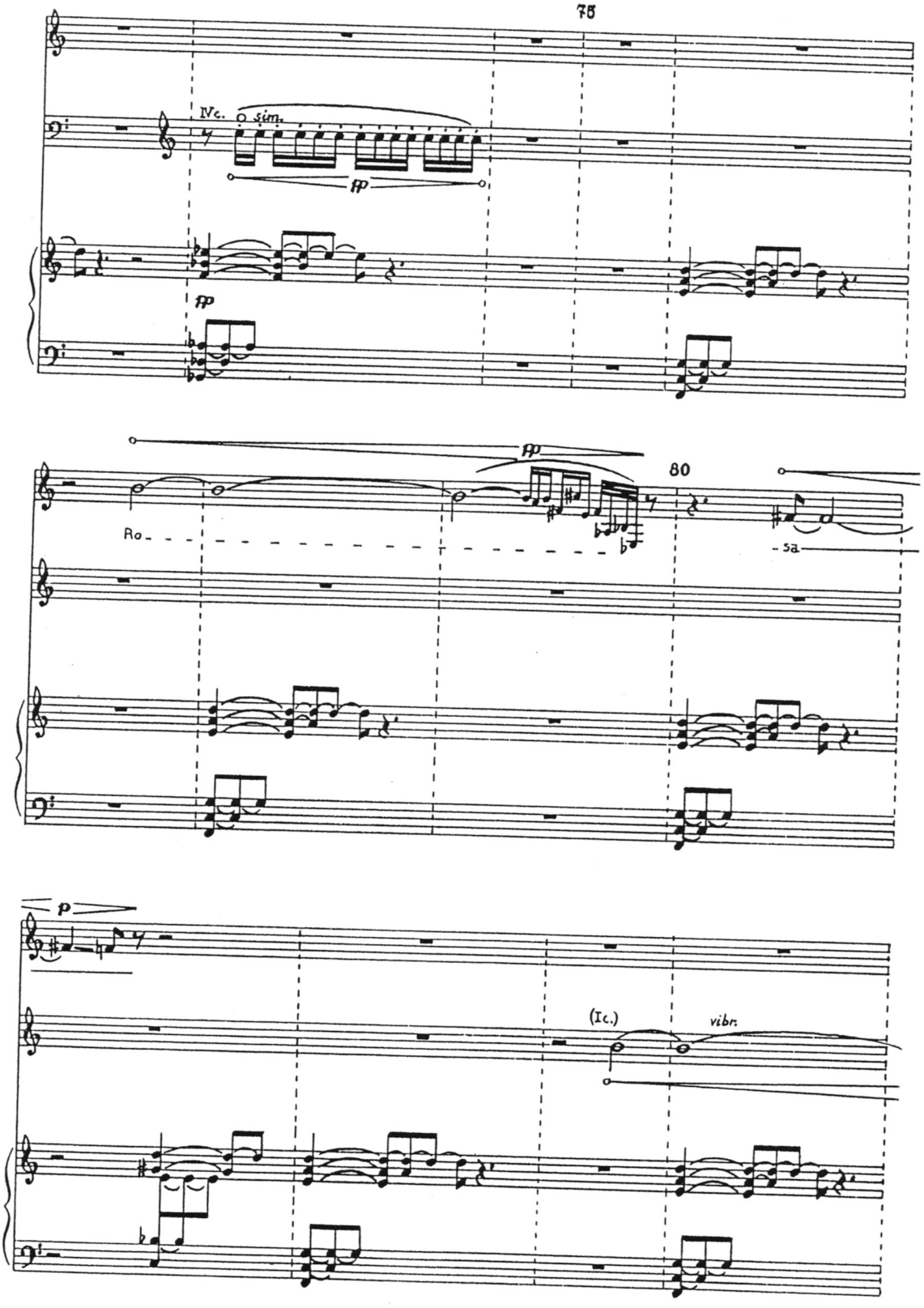

p
gliss.
15
Ro
p
fp
sa
20
p
fp
3
p
25
Ro
sa

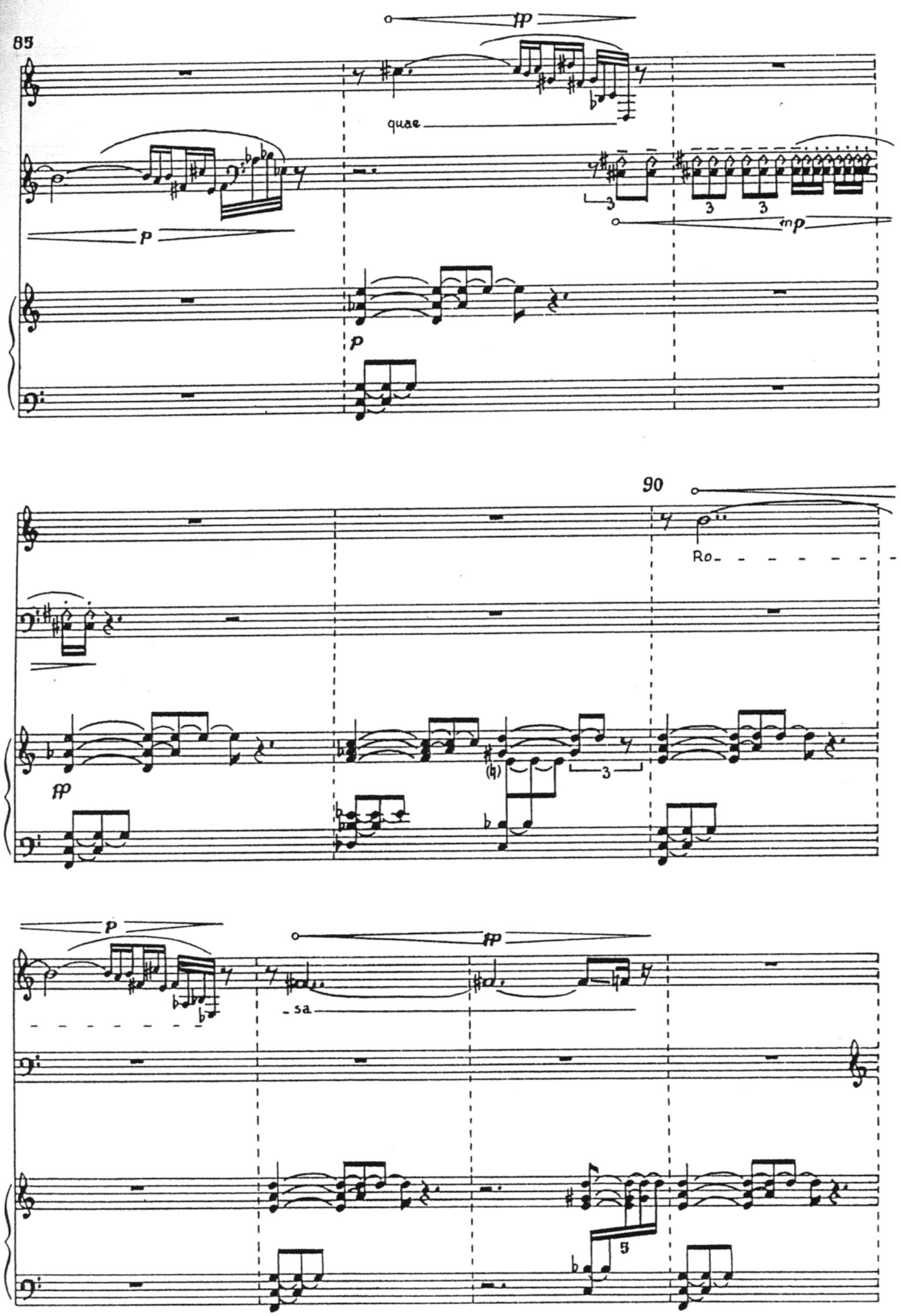

(gliss.)
Ro
sa
quae
mo- ri - tur,
Ro- sa
quae
mo- ri - tur,
Un- da
più p poss.

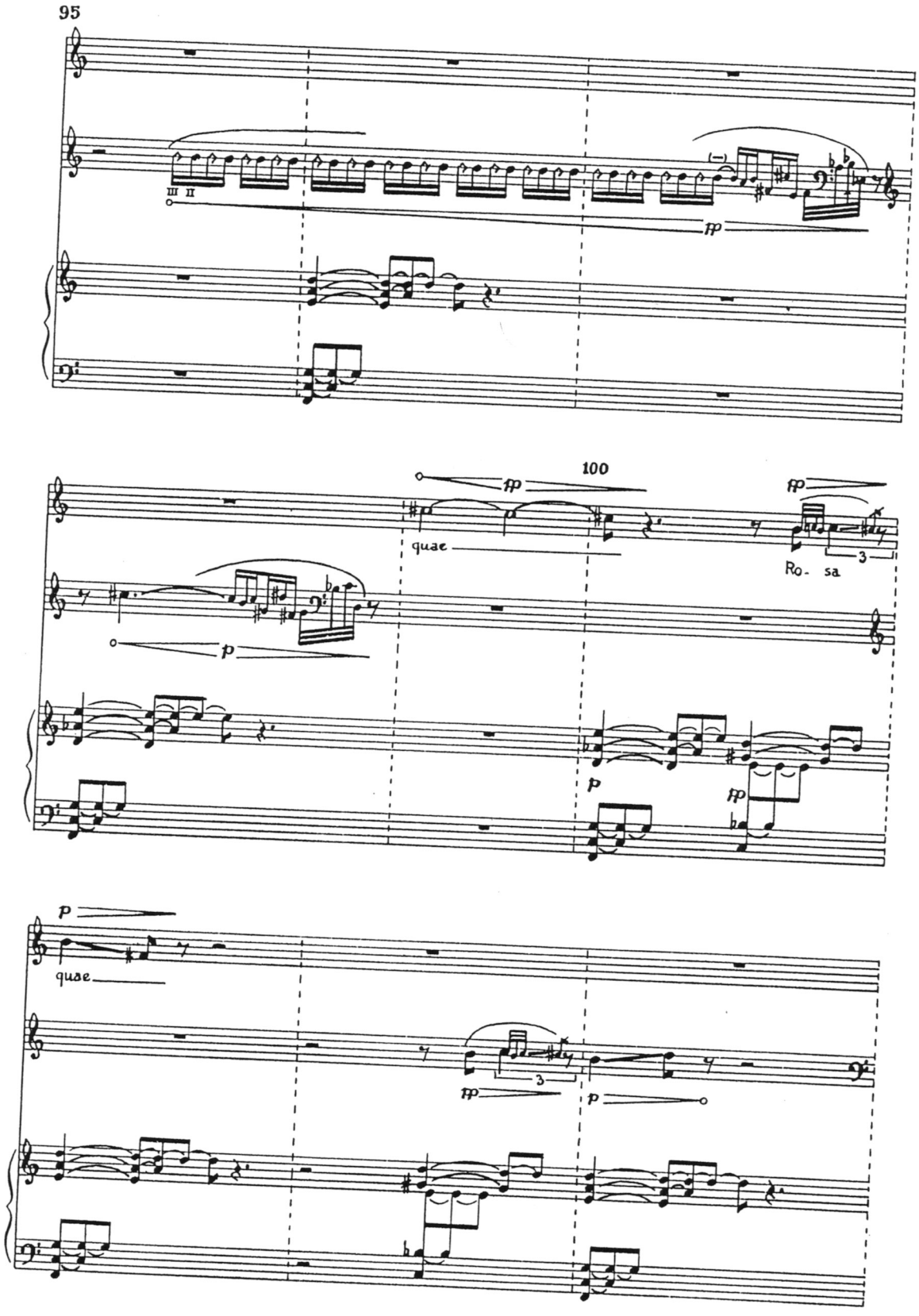

40
senza Ped.
(gliss.)
U - - - - (u) n - - - - - - - -
45
-da quae la- bi- -
-tur Mu- n - - - -di de- li - - - - - - - -
50
sub.

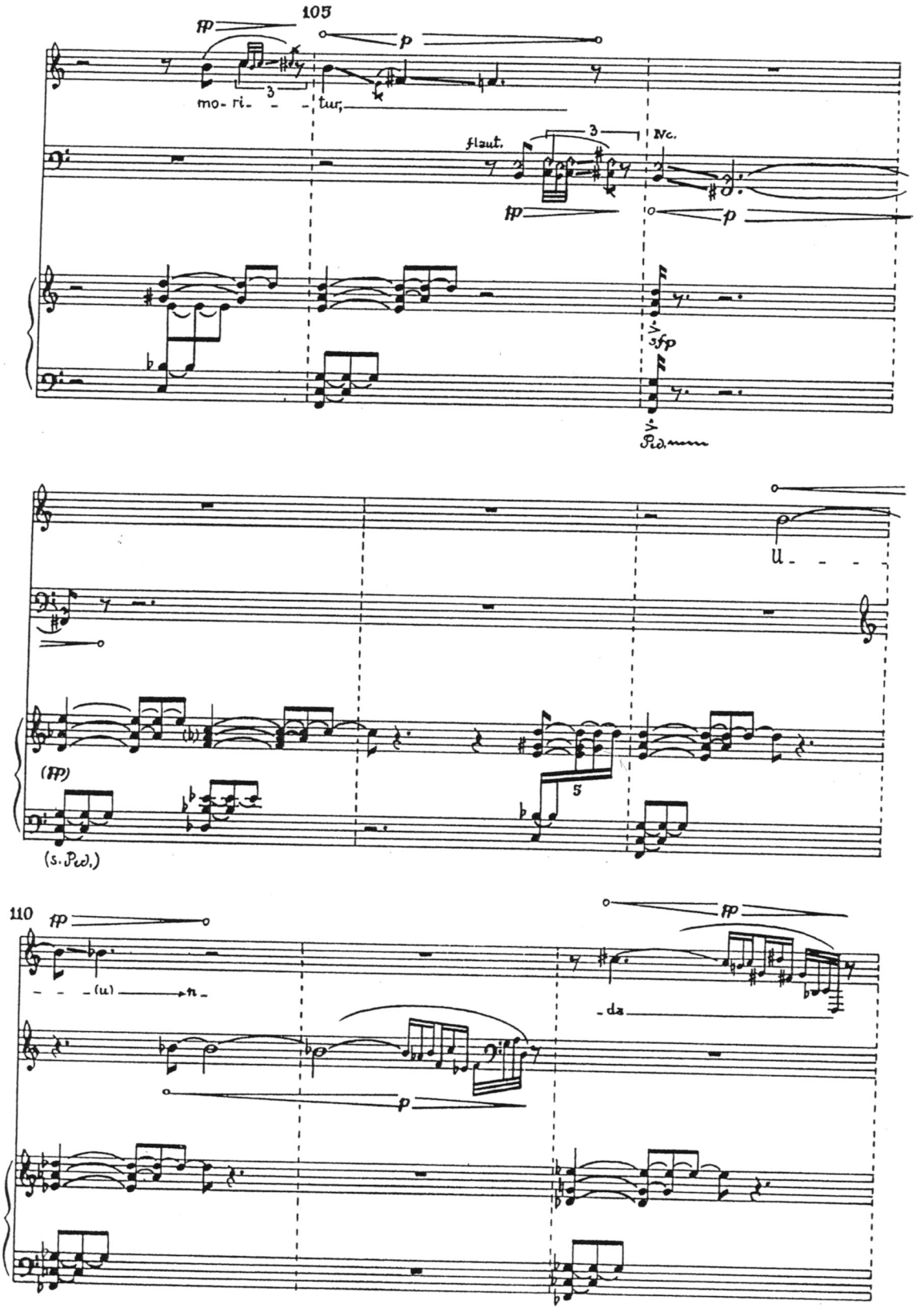

- - -ci- as do- cent fu- ga- - -
Vc.
ThP.
55
più p poss.
-ces
senza Ped.
(Ped.)
Ped.
60
de-
ThP.

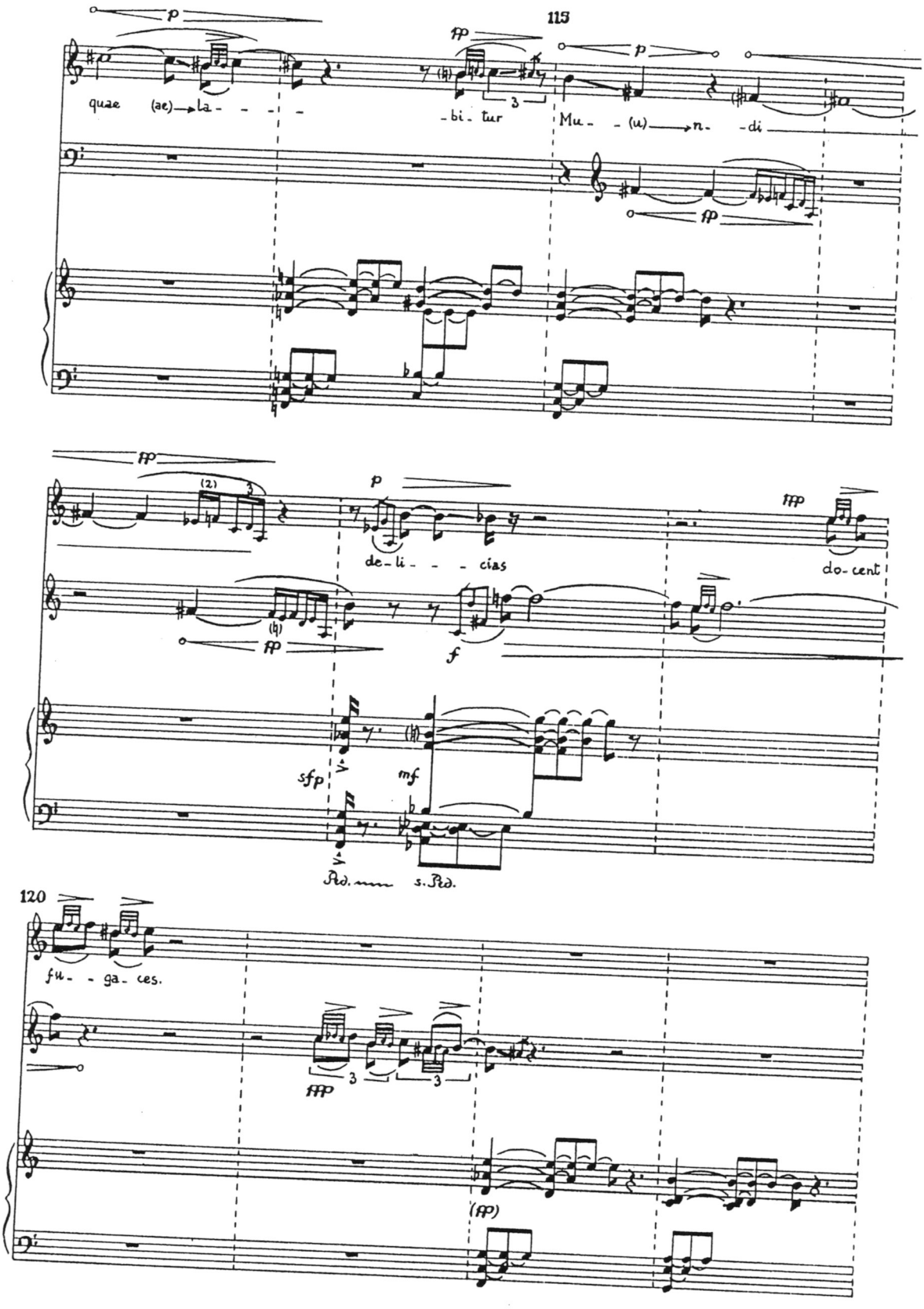

p
fp
-li- - - - - - - -
-cias
p
65
fp
do- - - cent fu-ga- ces
(vibr.)
70
più p poss.
fu-ga- ces.
p
(s.trem.)
fp
fp
p

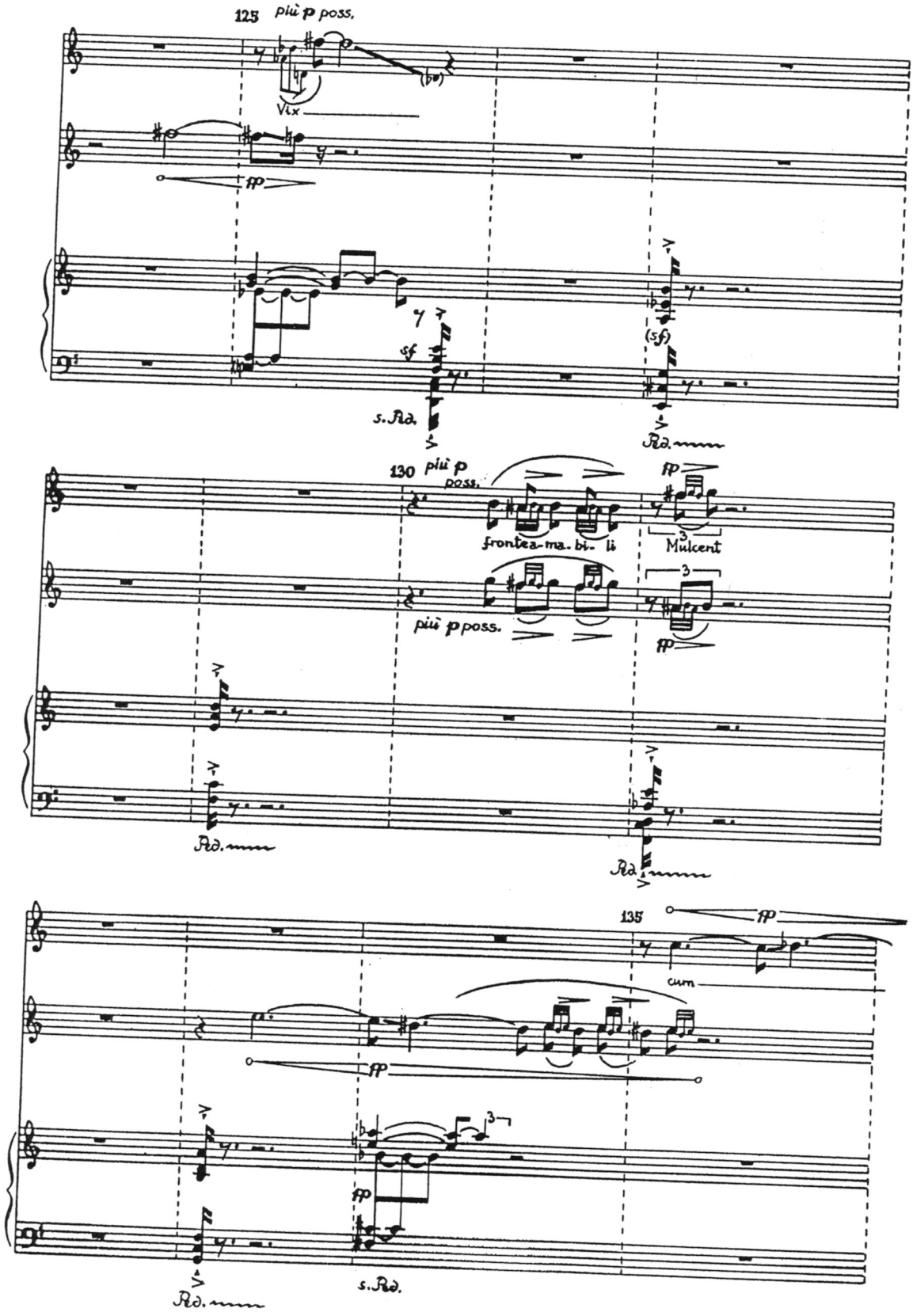

75
Vc.
o sim.
fp
fp
fp
80
Ro
- sa
p
(Ic.)
vibr.

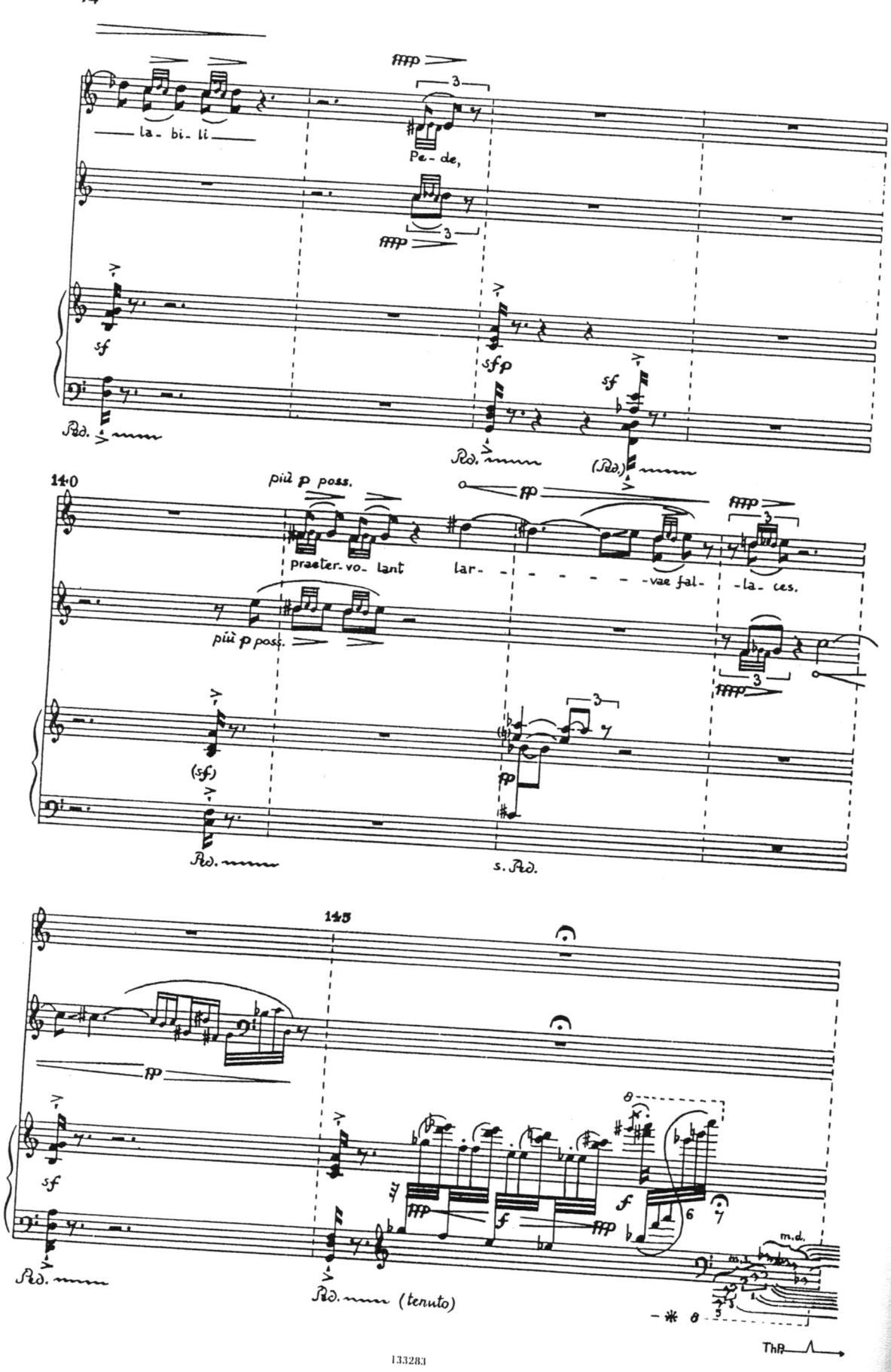

85
quae
90
Ro
sa


95
III II
100
quae
Ro- sa
quae


105
fp
p
mo- ri- - - tur,
3
flaut.
Vc.
fp
p
sfp
Piano
u
(fp)
(s. Ped.)
5
110
fp
(u) n
da
fp
p

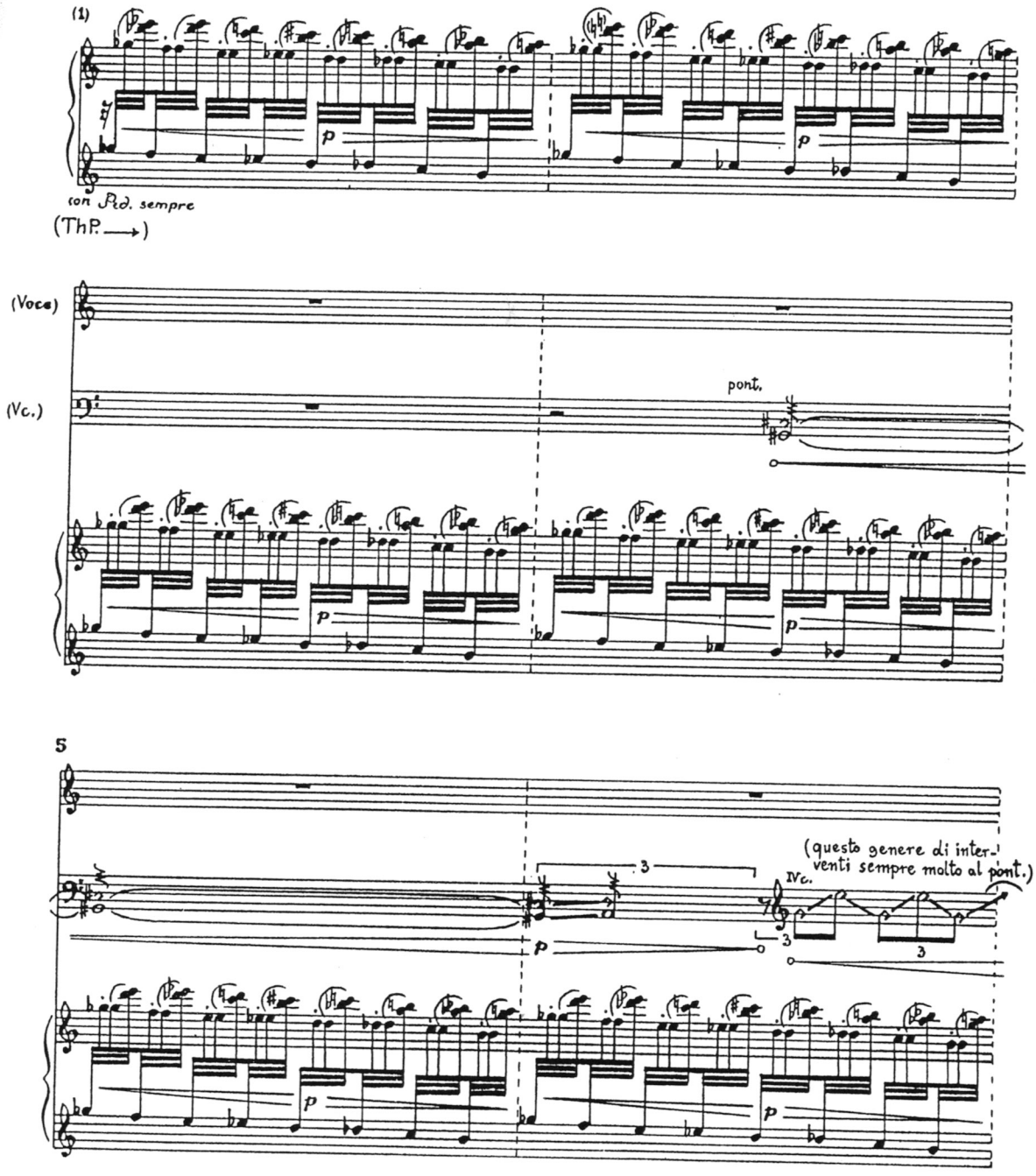

115
quae (ae) la - - - - - bi - tur
Mu - (u) n - di
de - li - - - cias
do - cent
Ped. s. Ped.
120
fu - ga - ces.

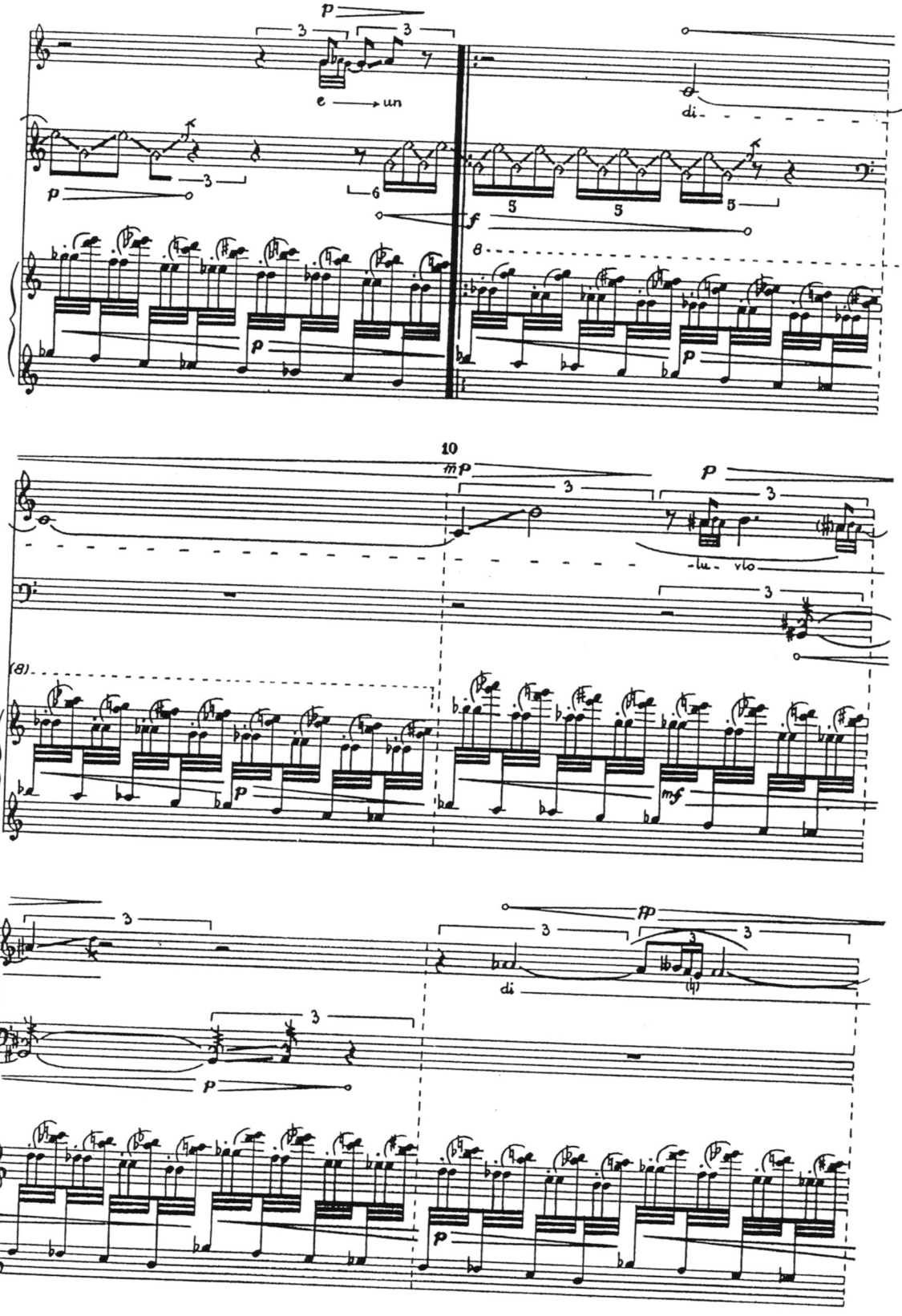

125
più p poss.
Vix
fp
sf
s. Pd.
(sf)
Pd.
130
più p poss.
fp
fron-tea-ma-bi-li
3
Mulcent
più p poss.
fp
Pd.
Pd.
135
fp
cum
fp
fp
Pd.
s. Pd.

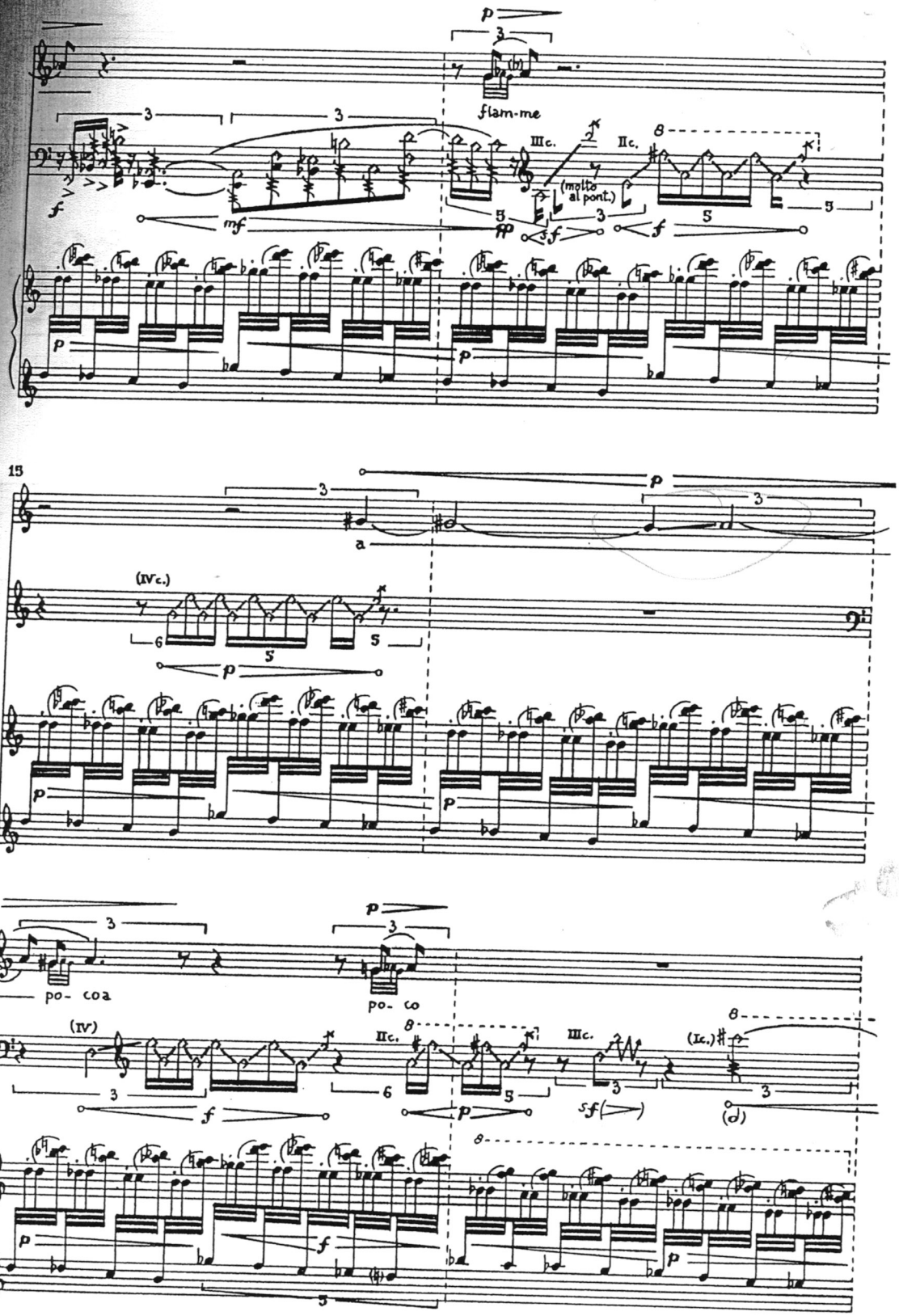

la- bi- li
Pe- de,
sf
sfp
Ped.
(Ped.)
140
più p poss.
praeter- vo- lant
lar- - - - - - - -vae fal- -la- ces.
(sf)
s. Ped.
145
f
m.d.
Ped. (tenuto)
ThP

MAREA DI ROSE

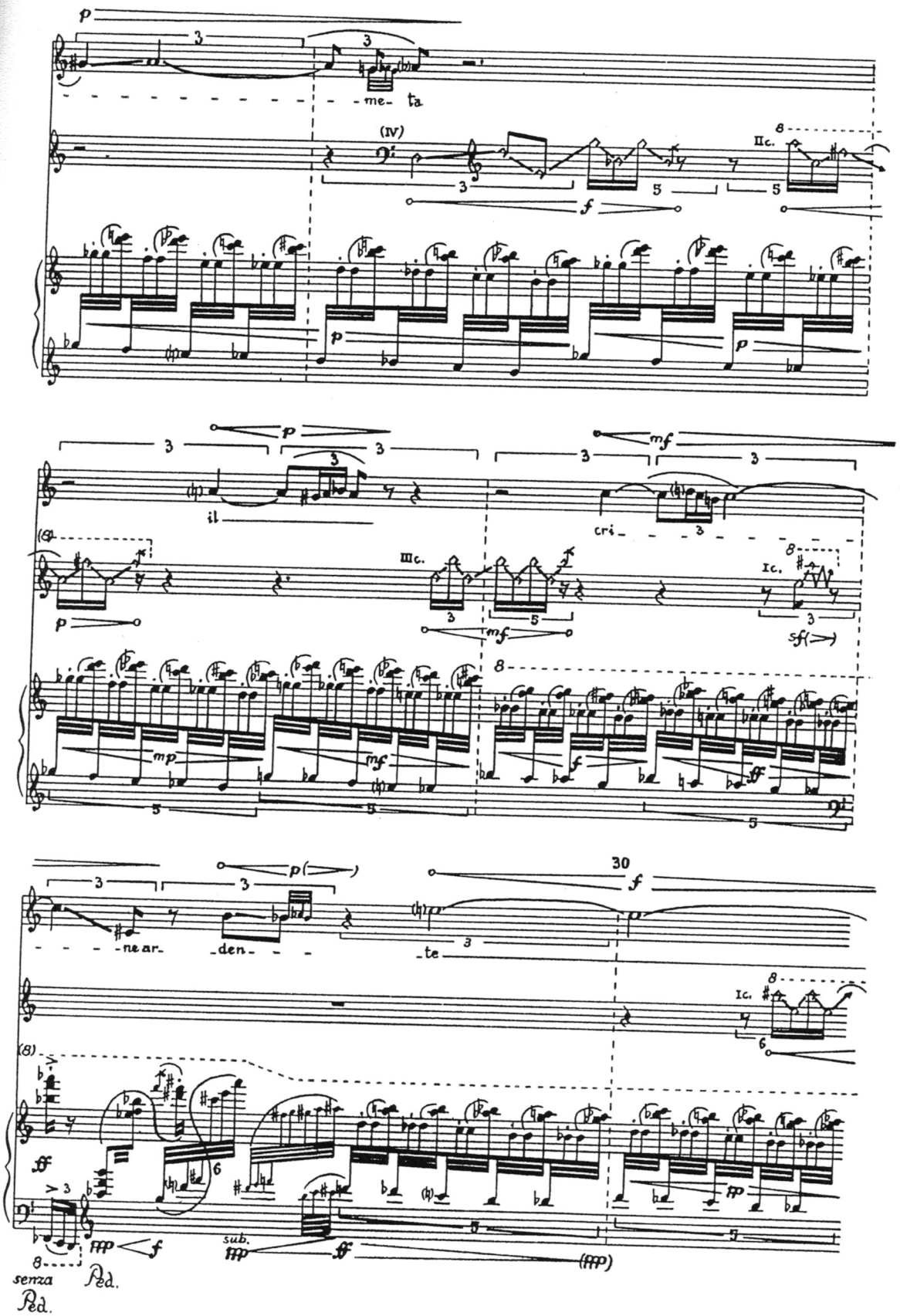
Ed ecco che nel deserto appare ...

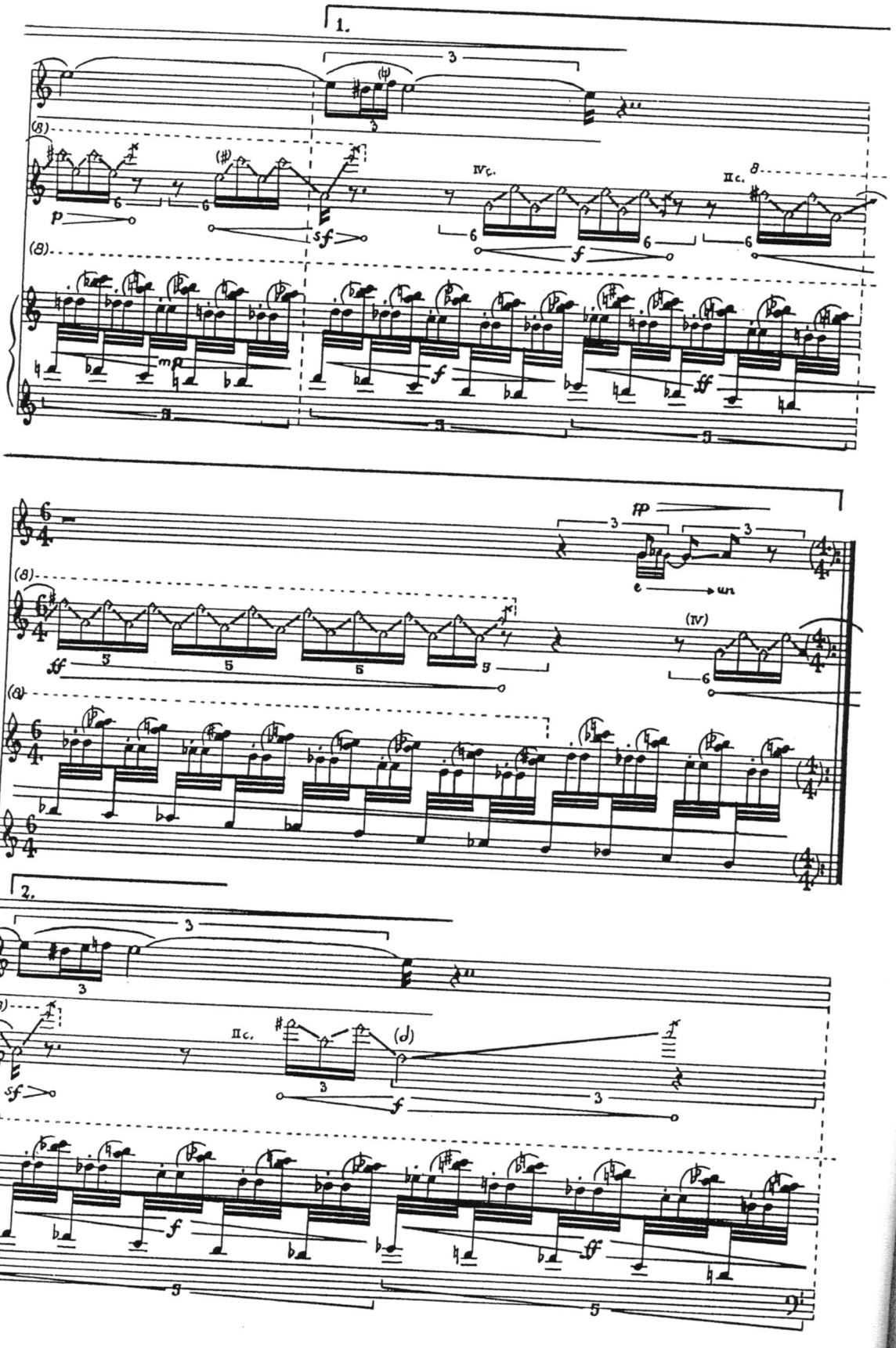


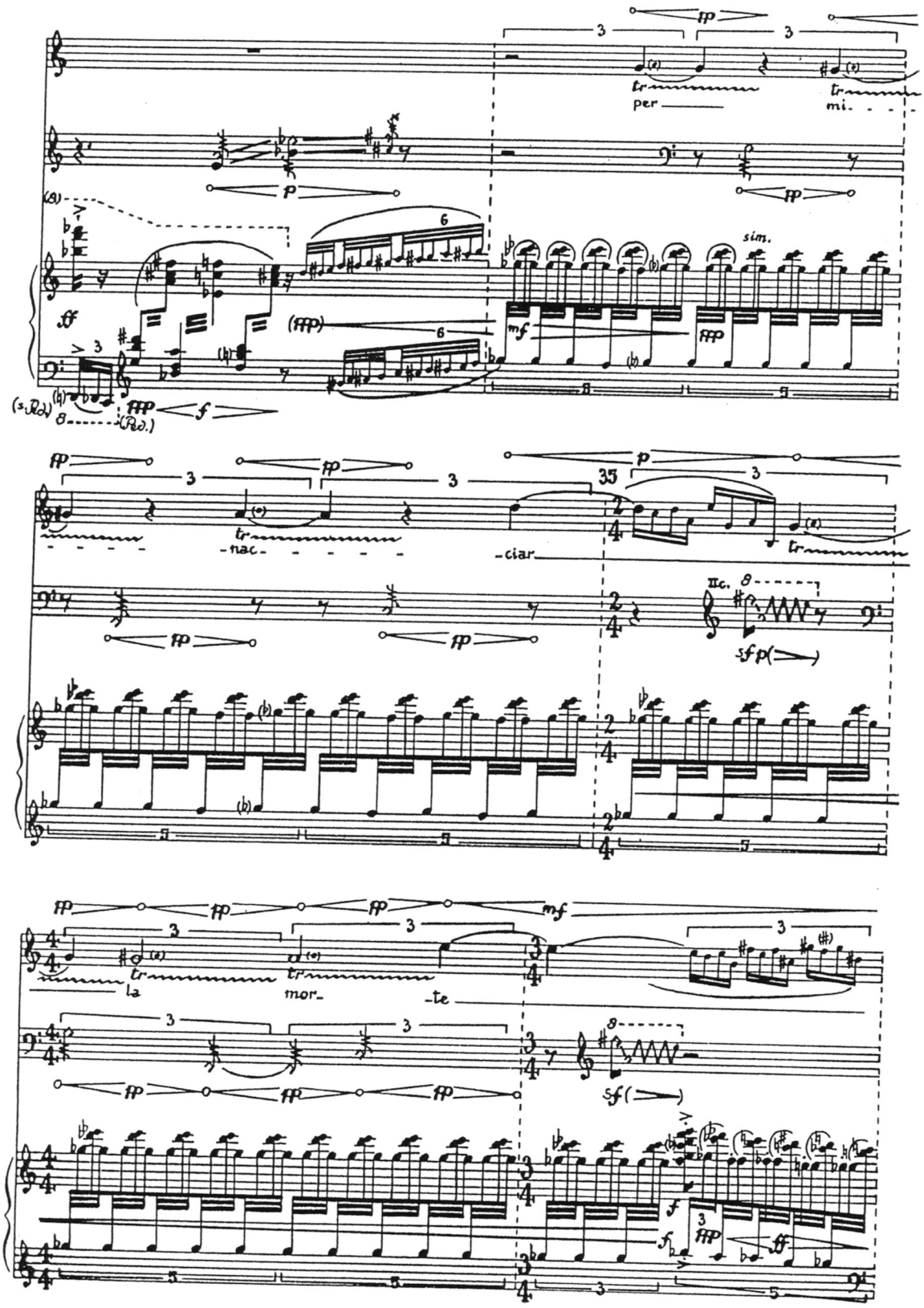

e → un
di
10
-lu- vlo
di

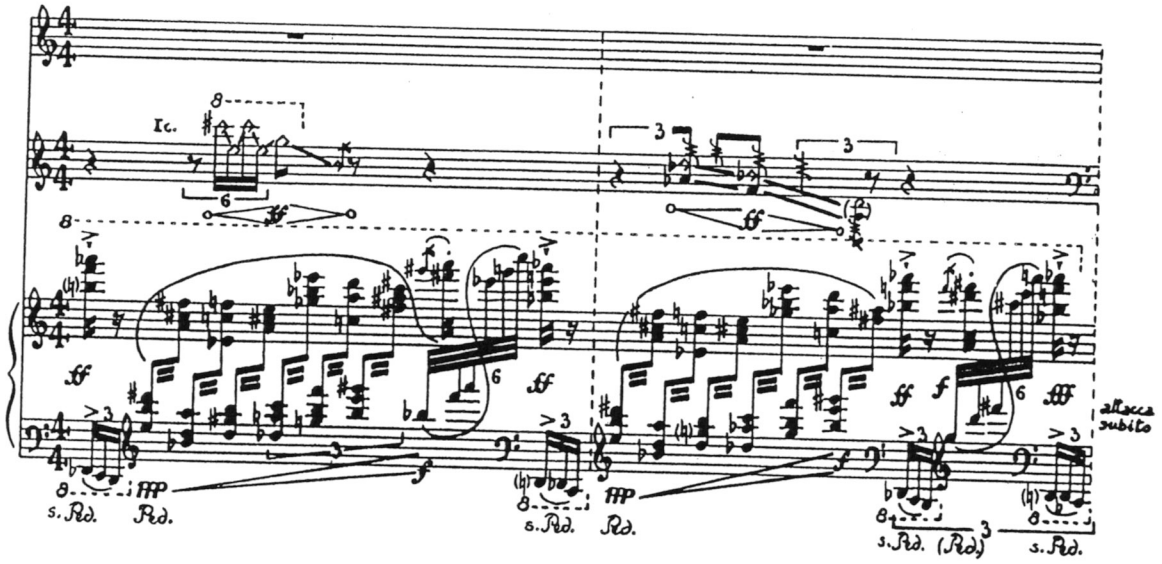

flam-me
(molto al pont.)
15
a
(IVc.)
po- coa
po- co
(IV)
IIc.
IIIc.
(Ic.)

20
tr
scio
glie
IIc.
scio - glie
IIIc.
(IIc.)
qua - si
IIc.
Ic.
25
co -
sub.
senza
Ped.


me- ta
(IV)
IIc.
il
cri
IIIc.
Ic.
ne ar- den- te
30
Ic.
sub.
senza Ped.
Ped.

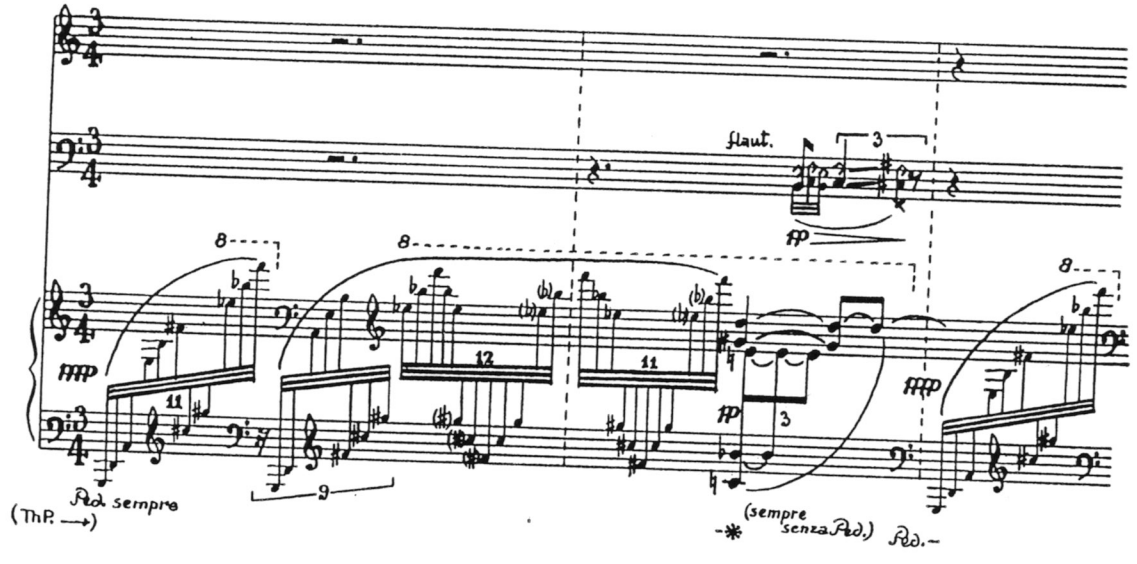

1.
IVc.
IIc.
2.
IIc.

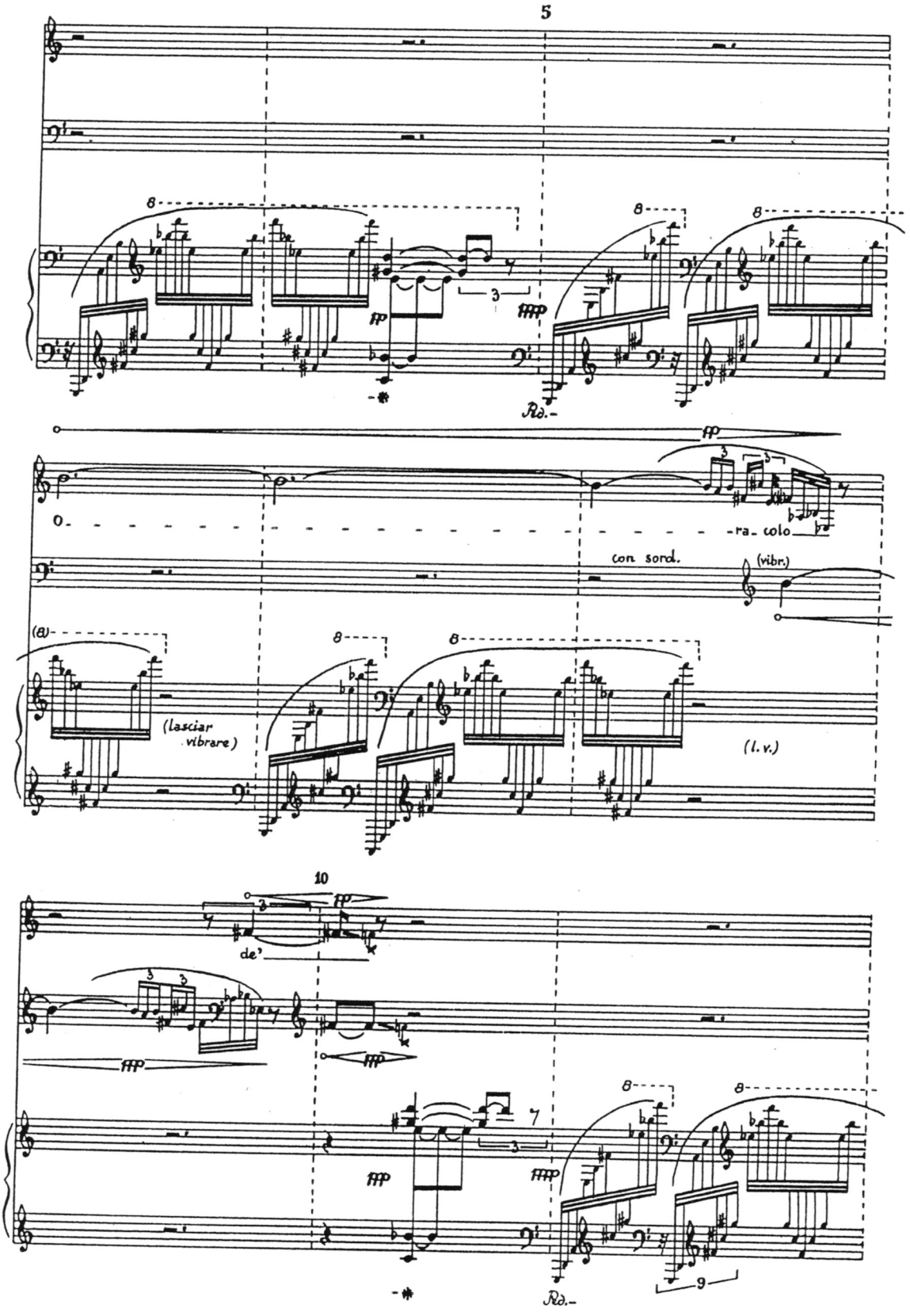

per
mi-
sim.
-nac-
-ciar
IIc.
la
mor-
-te

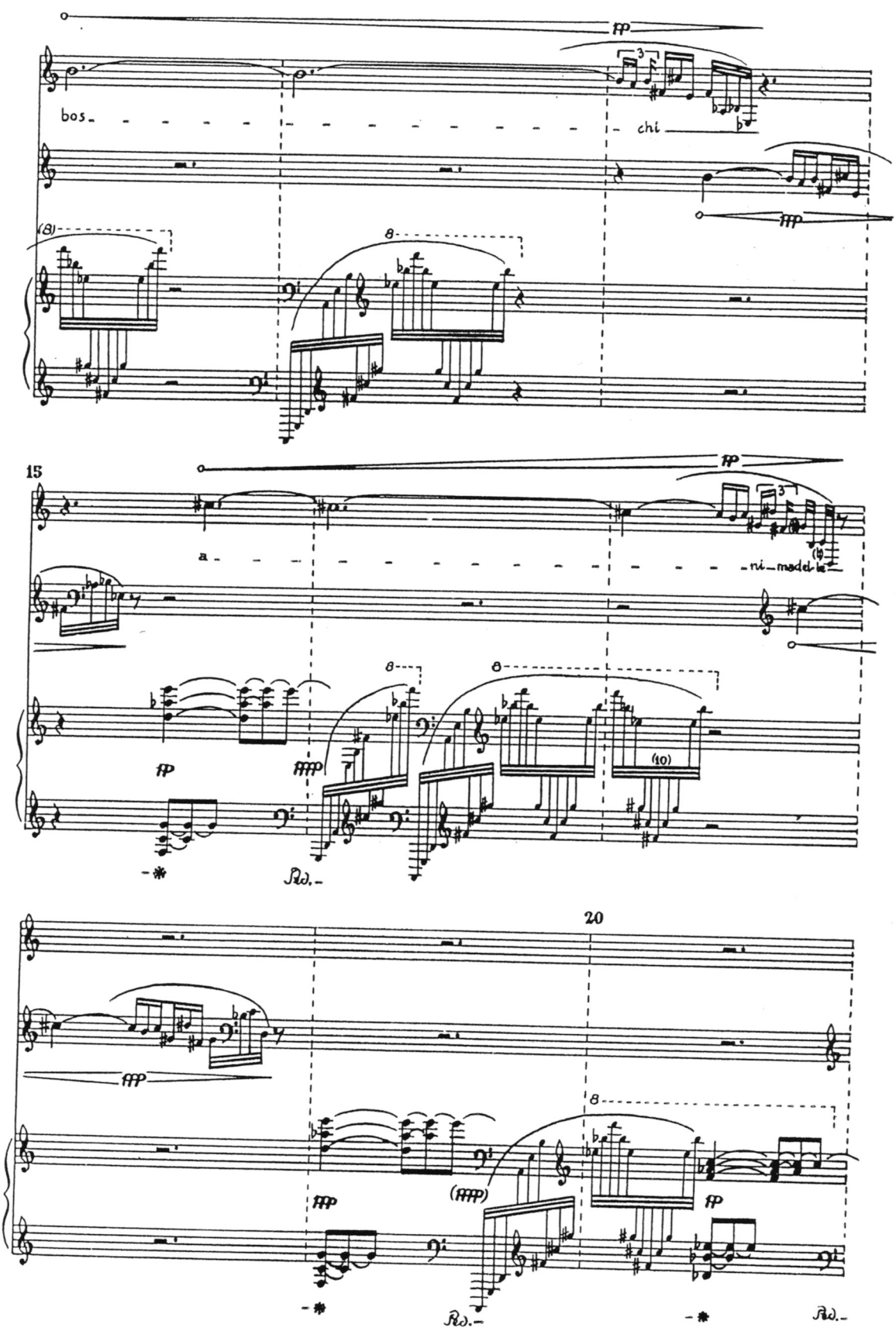


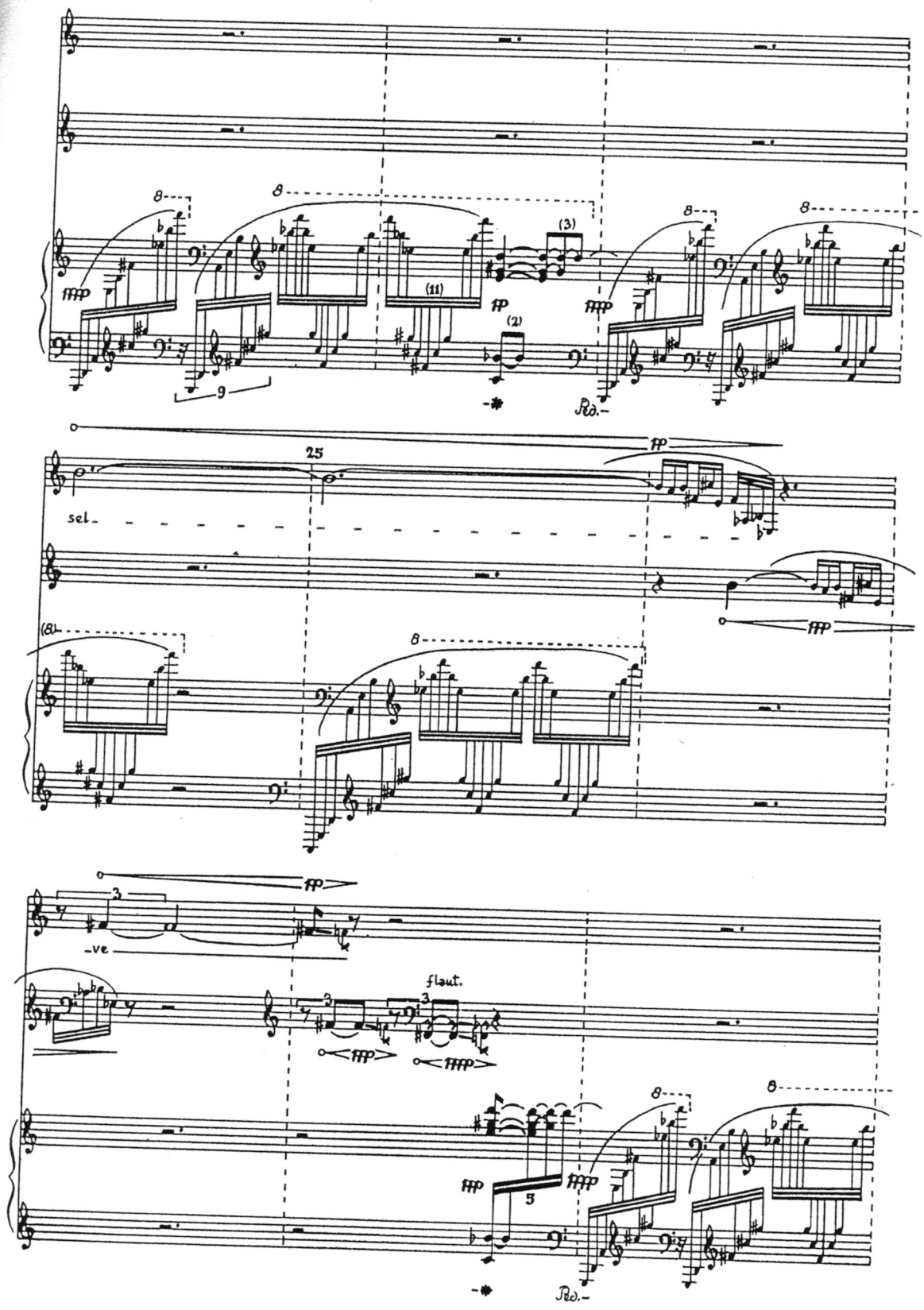
L'ECO

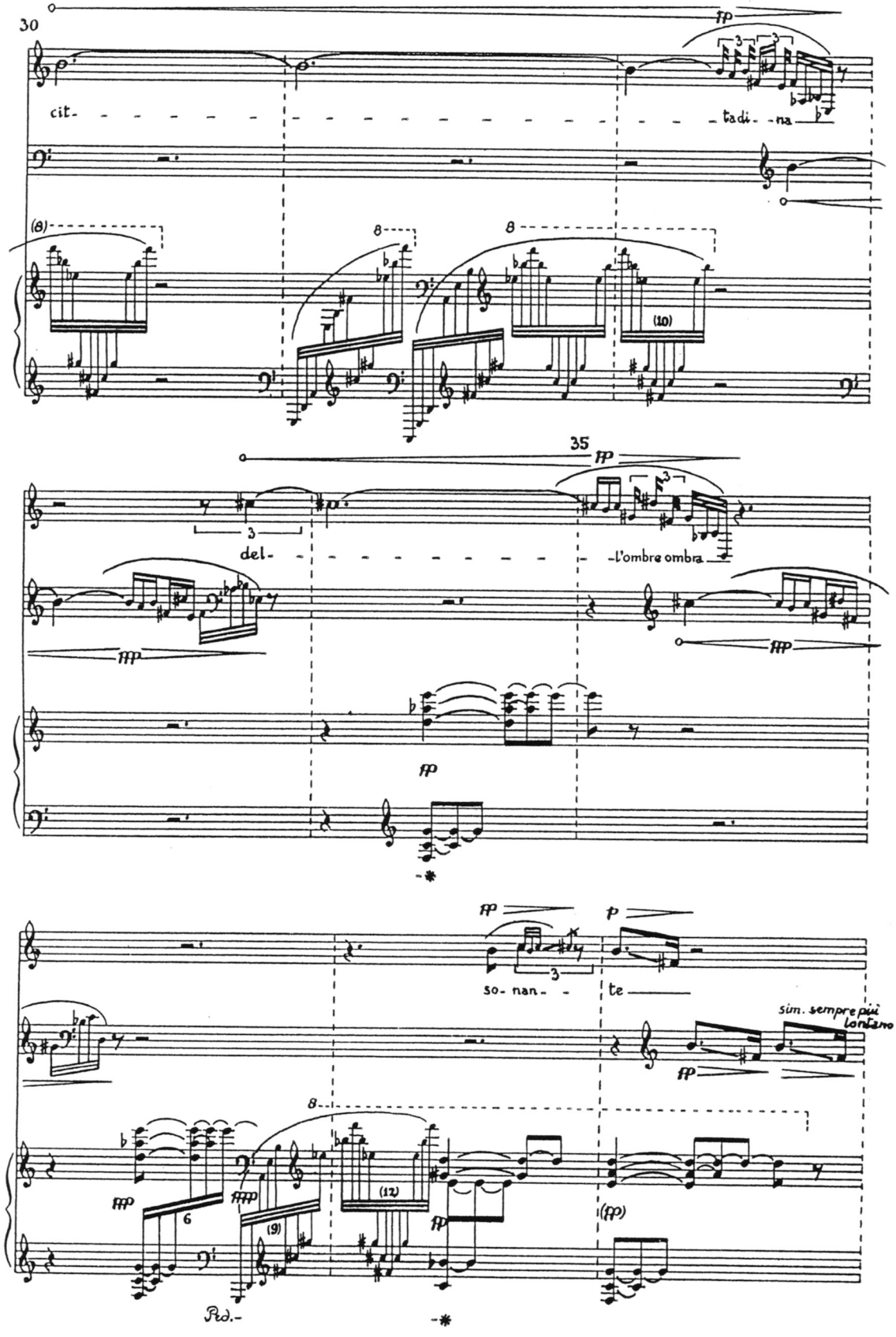
That's why they call me Second Hand Rose
(Clarke)

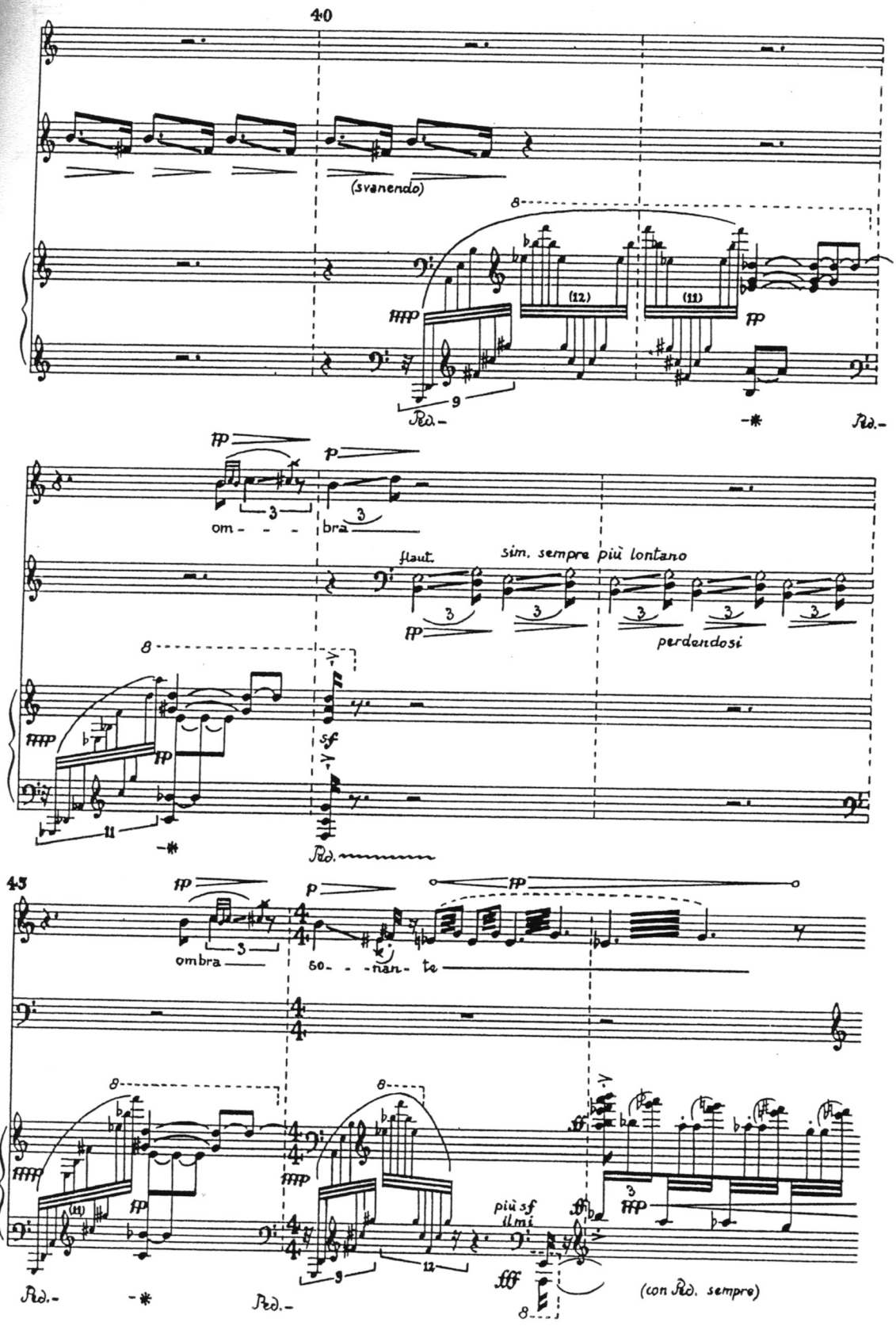


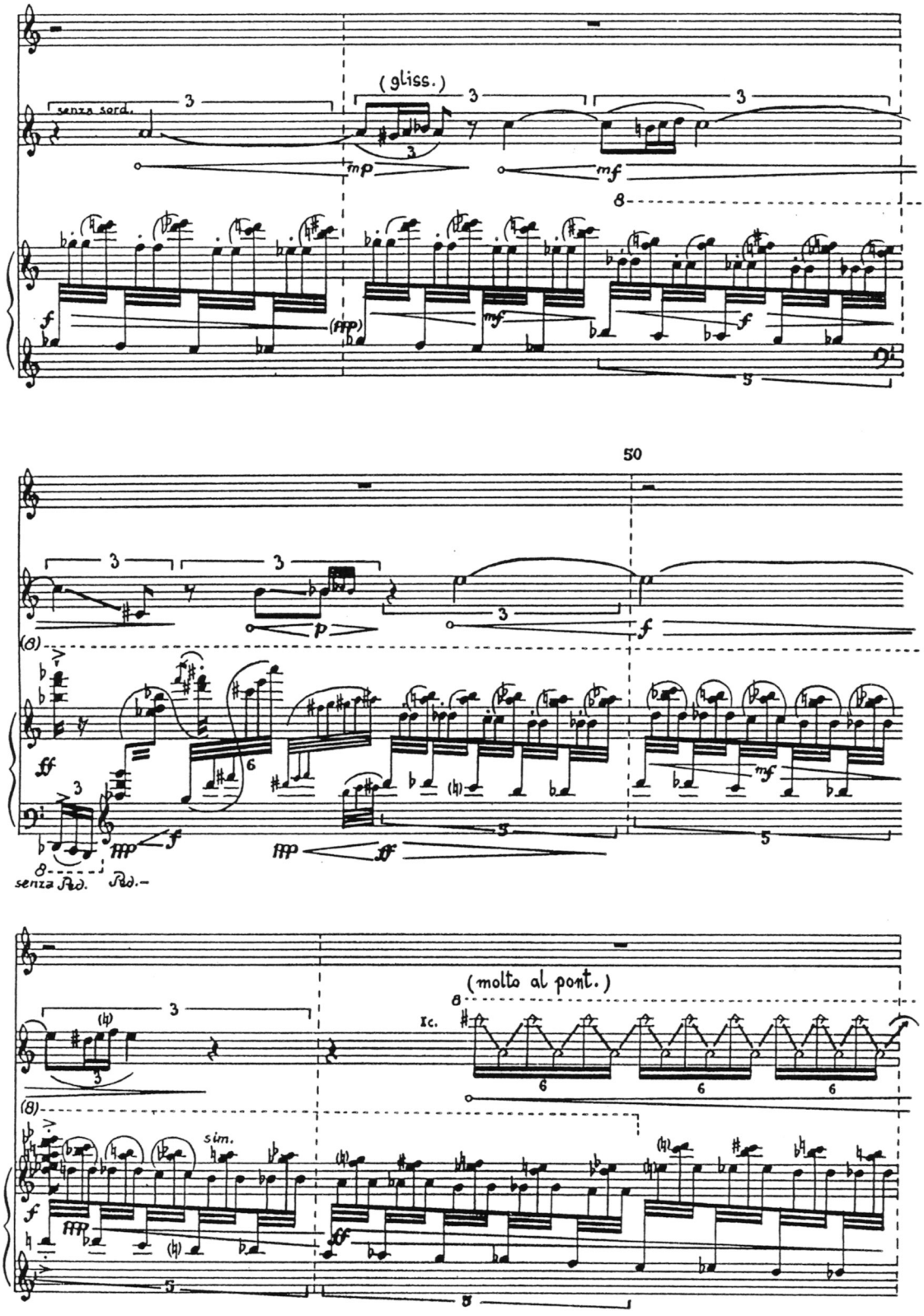

5
8
3
fp
ffp
Rd.
ra_colo
con sord.
(vibr.)
(8)
(lasciar vibrare)
(l. v.)
10
de'
9

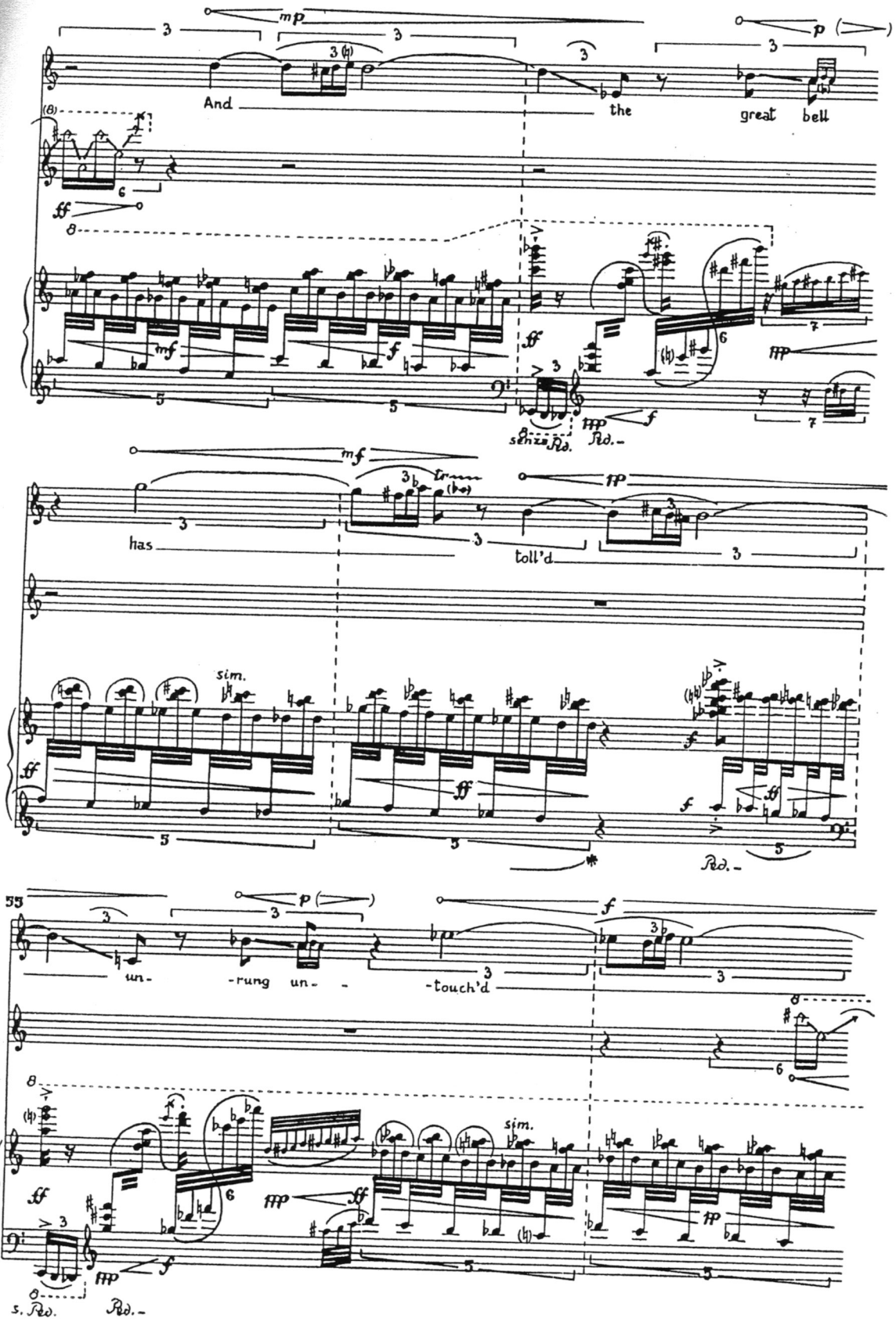

bos
chi
15
a
ni_madel_le
20

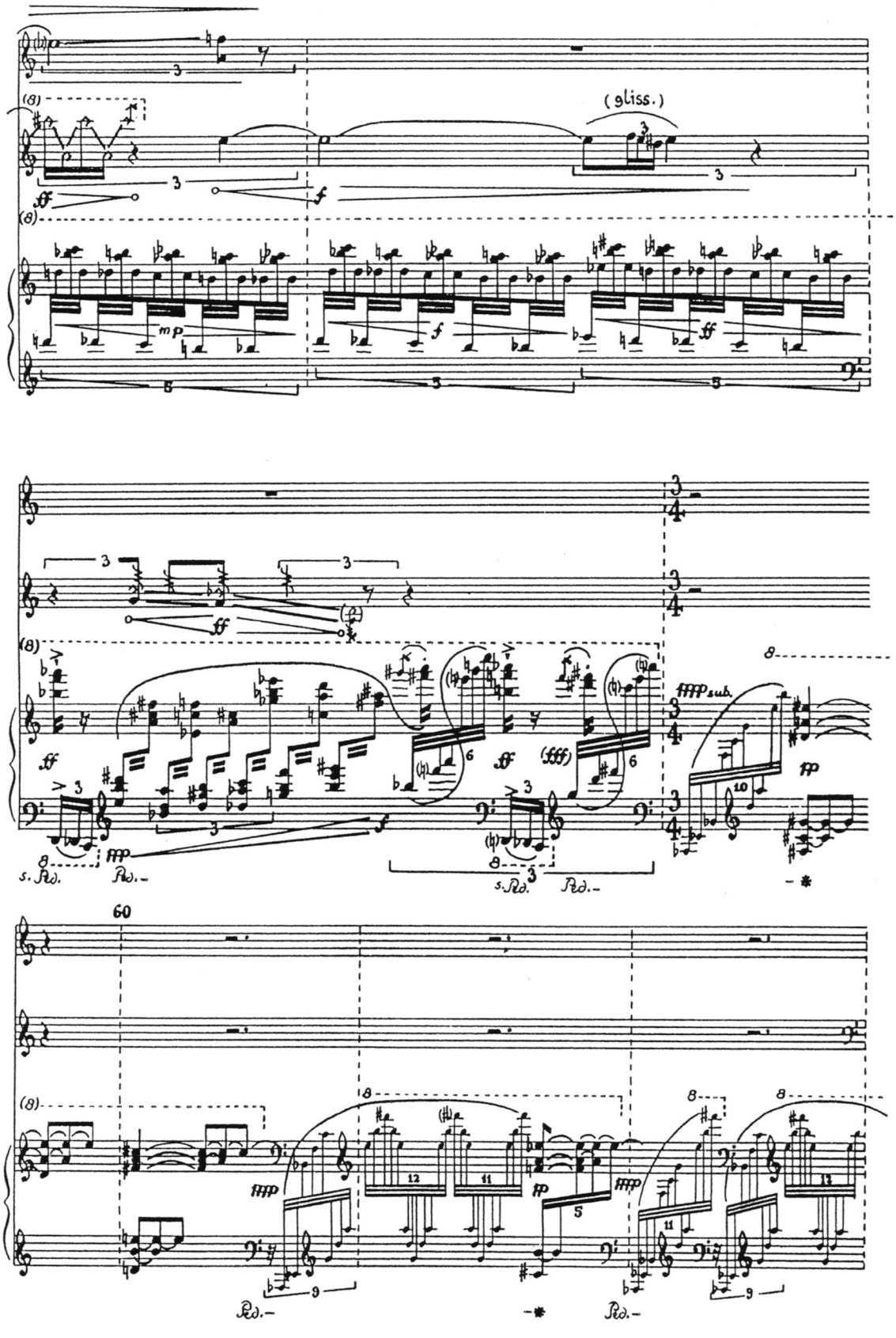

sel
-ve
flaut.

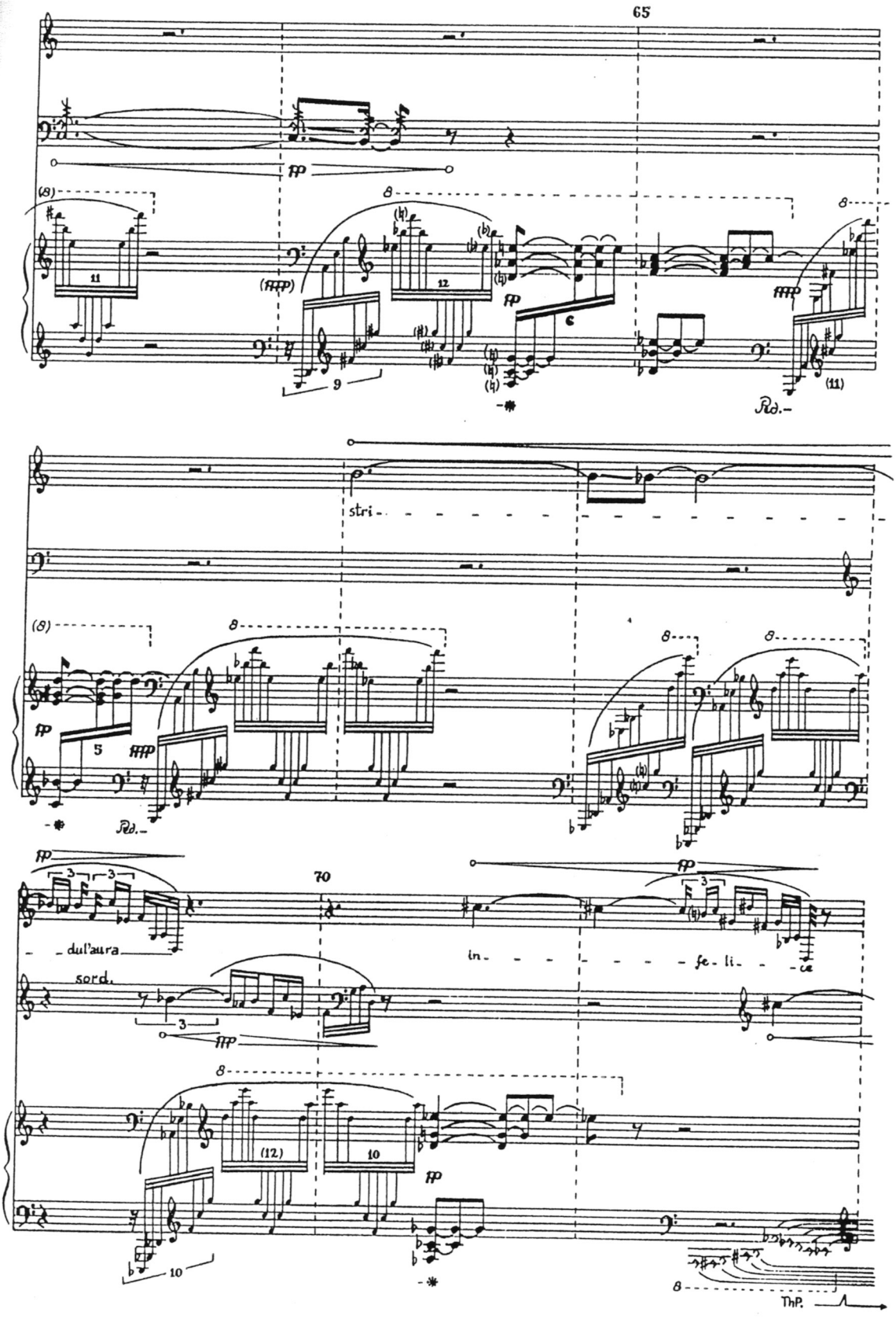

30
fp
cit-
ta di- na
(8)
8
8
(10)
35
fp
3
del-
-l'ombre ombra
fff
fp
fp
-*
fp
p
3
so- nan-
te
sim. sempre più lontano
fp
8
fff
6
fff
(9)
(12)
fp
(fp)
Ped.
-*

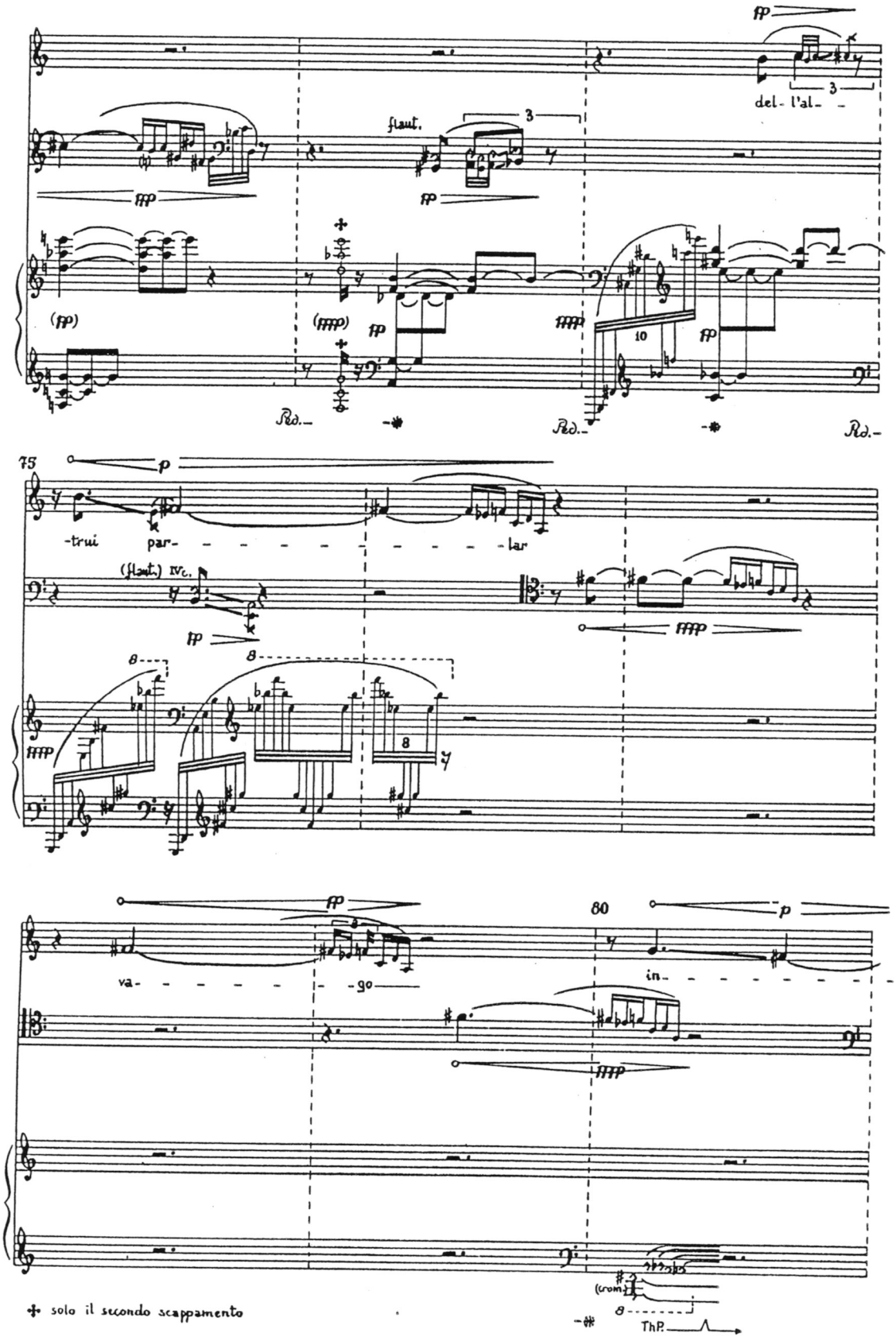

40
(svanendo)
(12)
(11)
om - - - bra
flaut.
sim. sempre più lontano
perdendosi
43
ombra
so - - nan - te
più sf
il mi
(con Ped. sempre)


(gliss.)
senza sord.
50
senza Ped.
Ped.
(molto al pont.)
Ic.
sim.

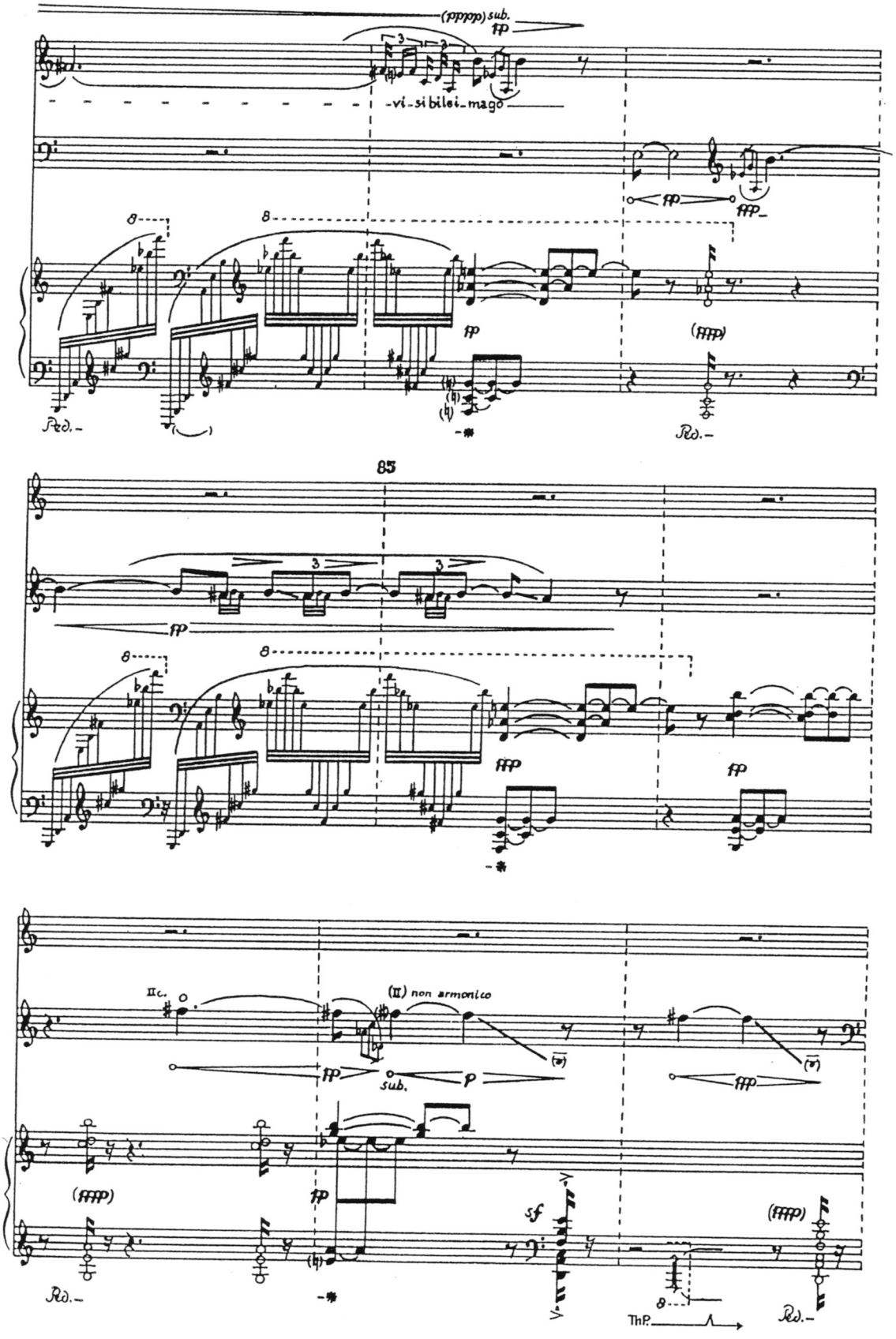

And
the
great
bell
has
toll'd
55
un-
-rung un-
-touch'd
sim.
sim.

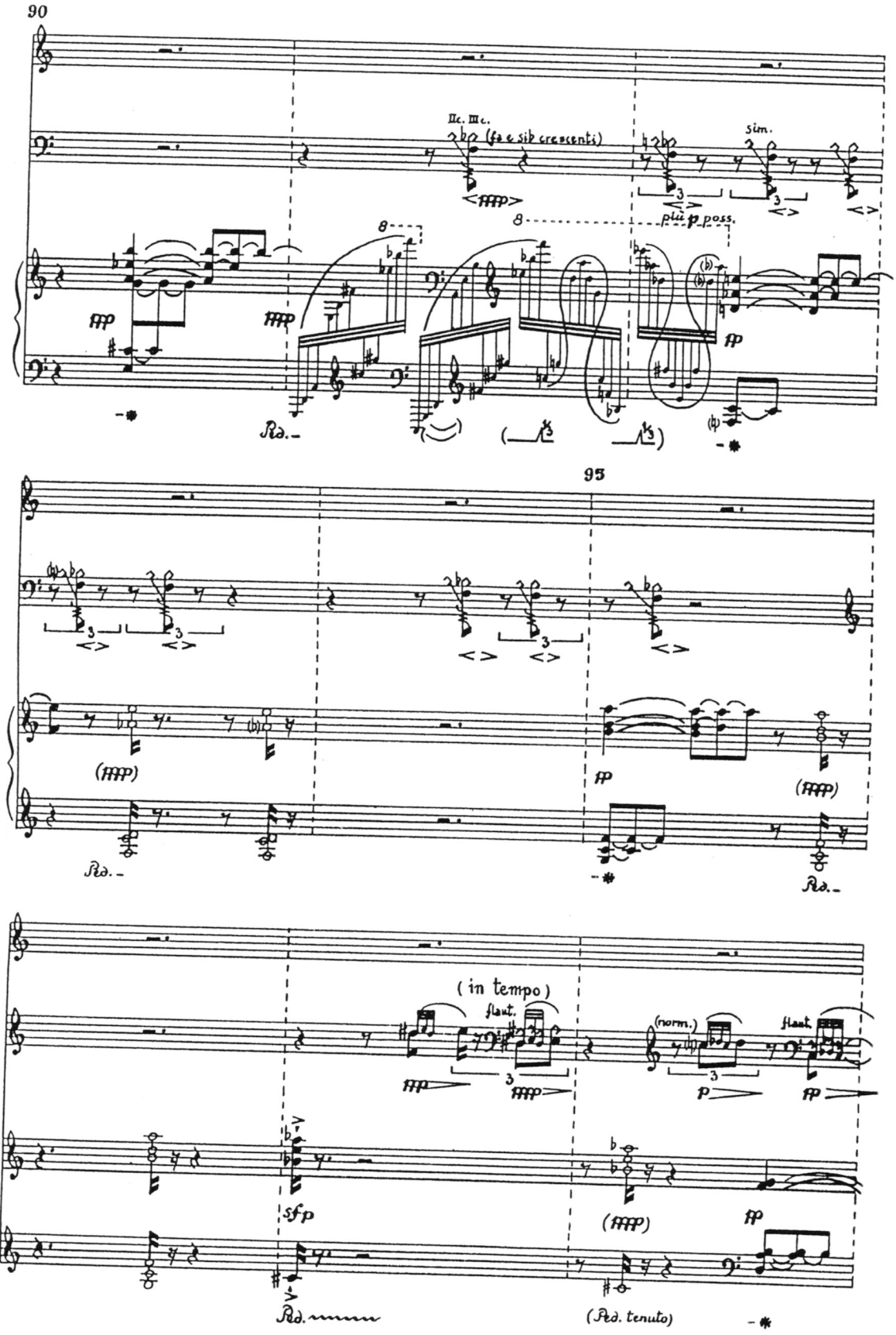

(gliss.)
60

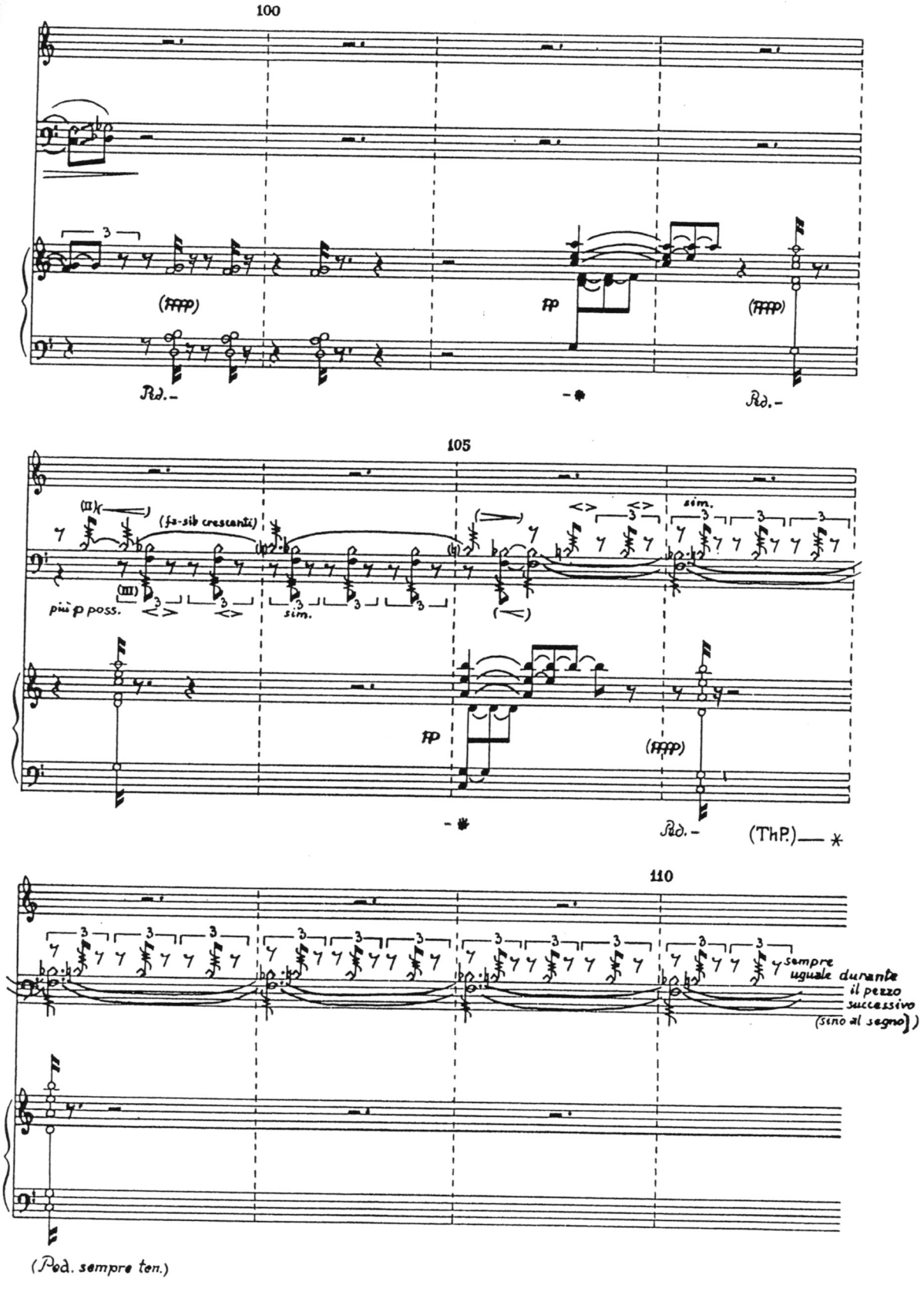

65
stri
dul'aura
sord.
70
in
fe li ce
ThP.



✣ solo il secondo scappamento

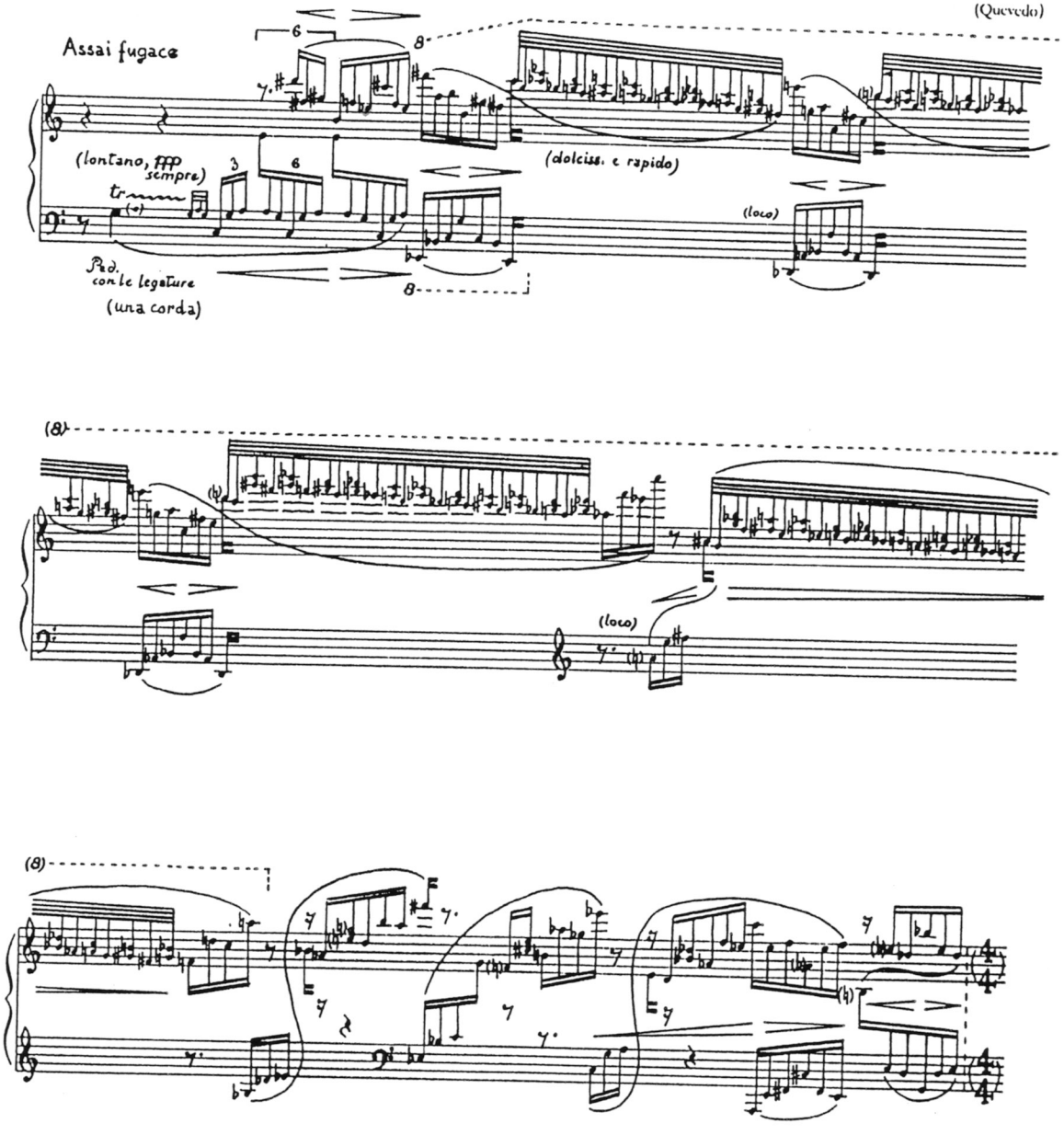

(pppp) sub.
fp
-vi-si bilei-mago
fp
ffp
8
8
fp
(ffff)
Ped.-
Ped.-
85
fp
8
8
ffp
fp
IIc.
(II) non armonico
fp
sub.
p
ffp
(ffff)
fp
sf
(ffff)
Ped.-
Ped.-
ThP.

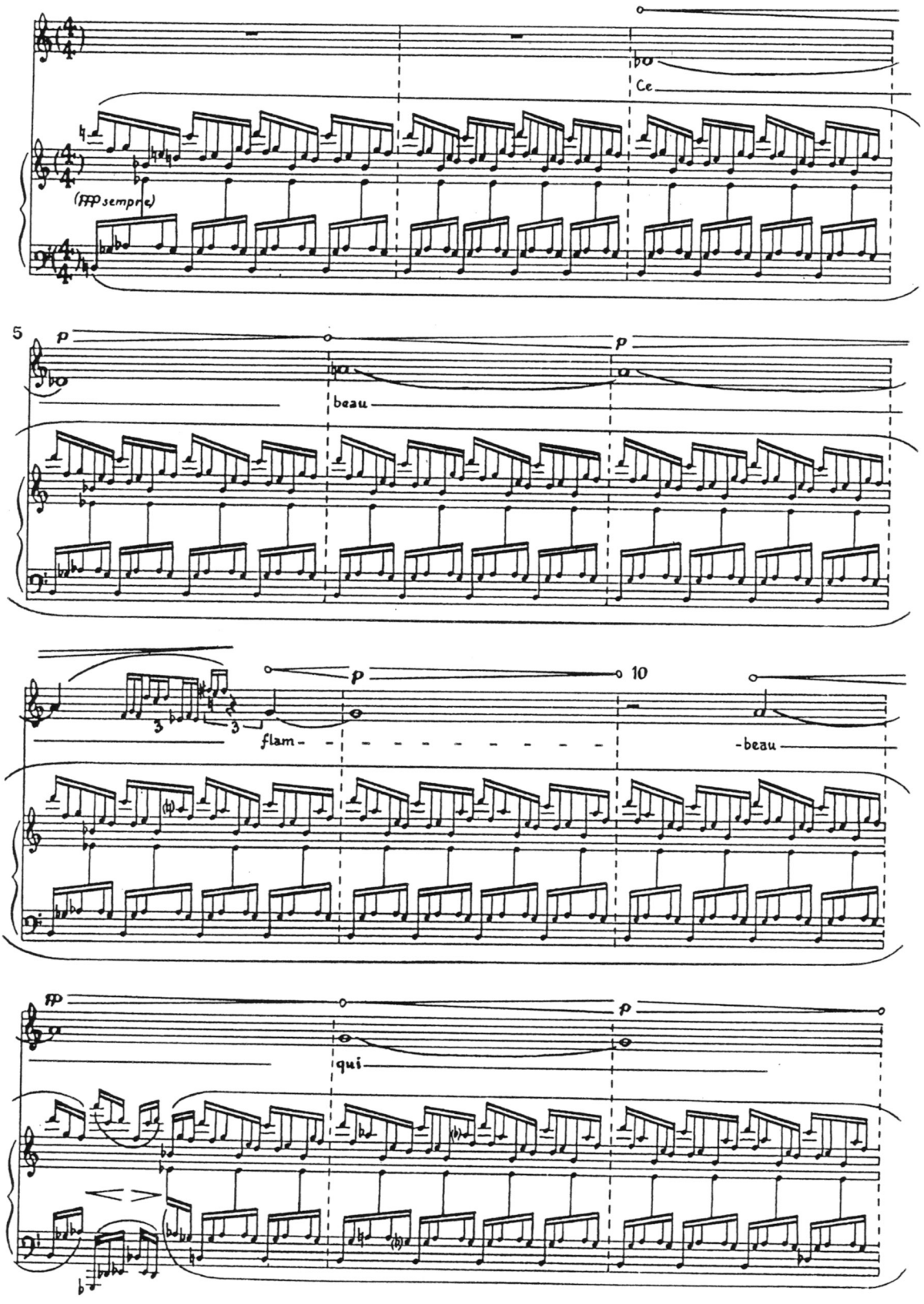

90
IIc. IIIc.
(fa e sib crescenti)
sim.
più p poss.
Ped.
95
(in tempo)
flaut.
(norm.)
flaut.
sfp
(Ped. tenuto)

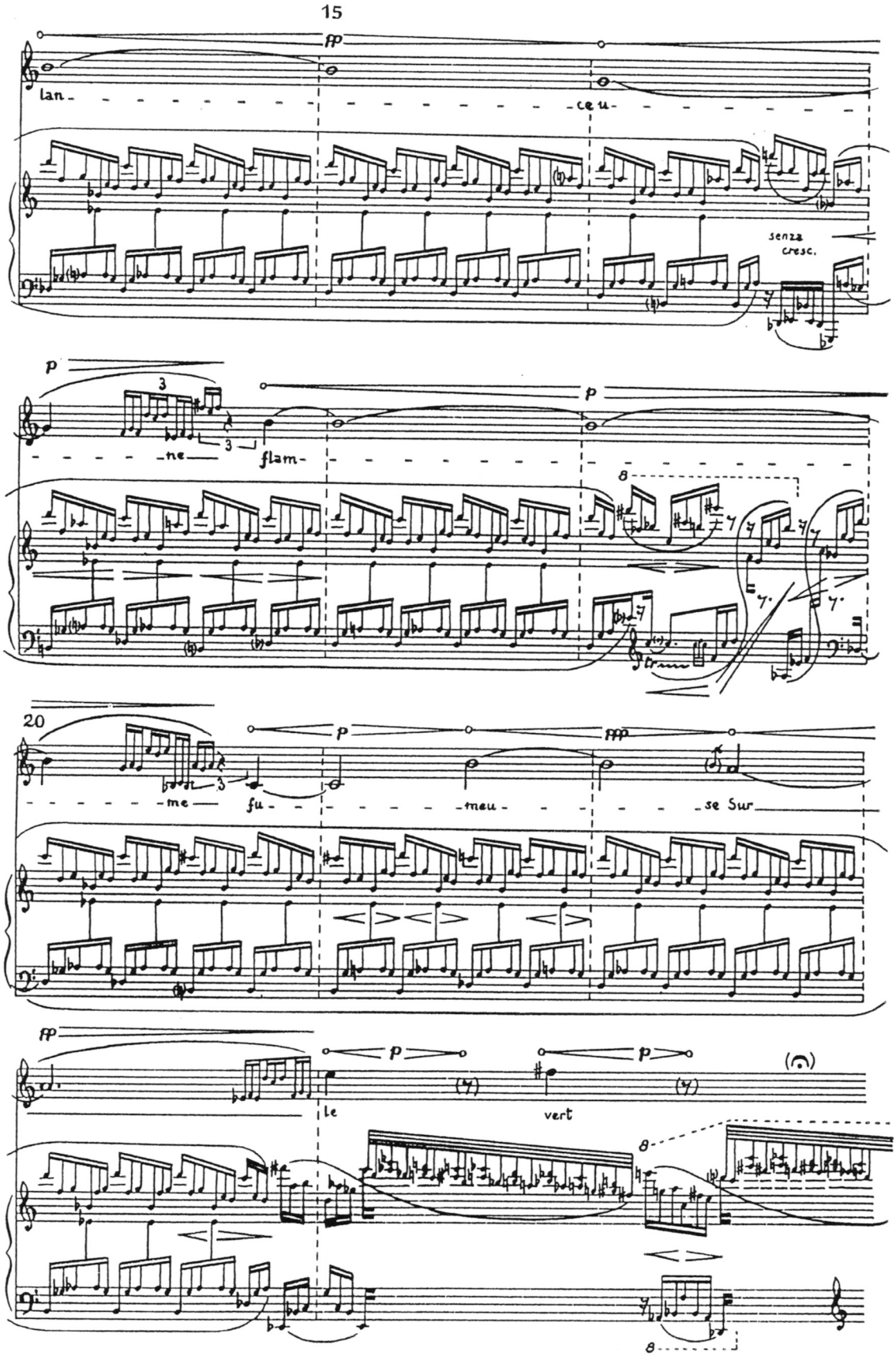

100
(fffff)
ff
(fffff)
Ped.
Ped.
105
(fa-sib crescendo)
più p poss.
sim.
sim.
ff
(fffff)
Ped.
(Ped.)
110
sempre uguale durante il pezzo successivo (sino al segno)
(Ped. sempre ten.)

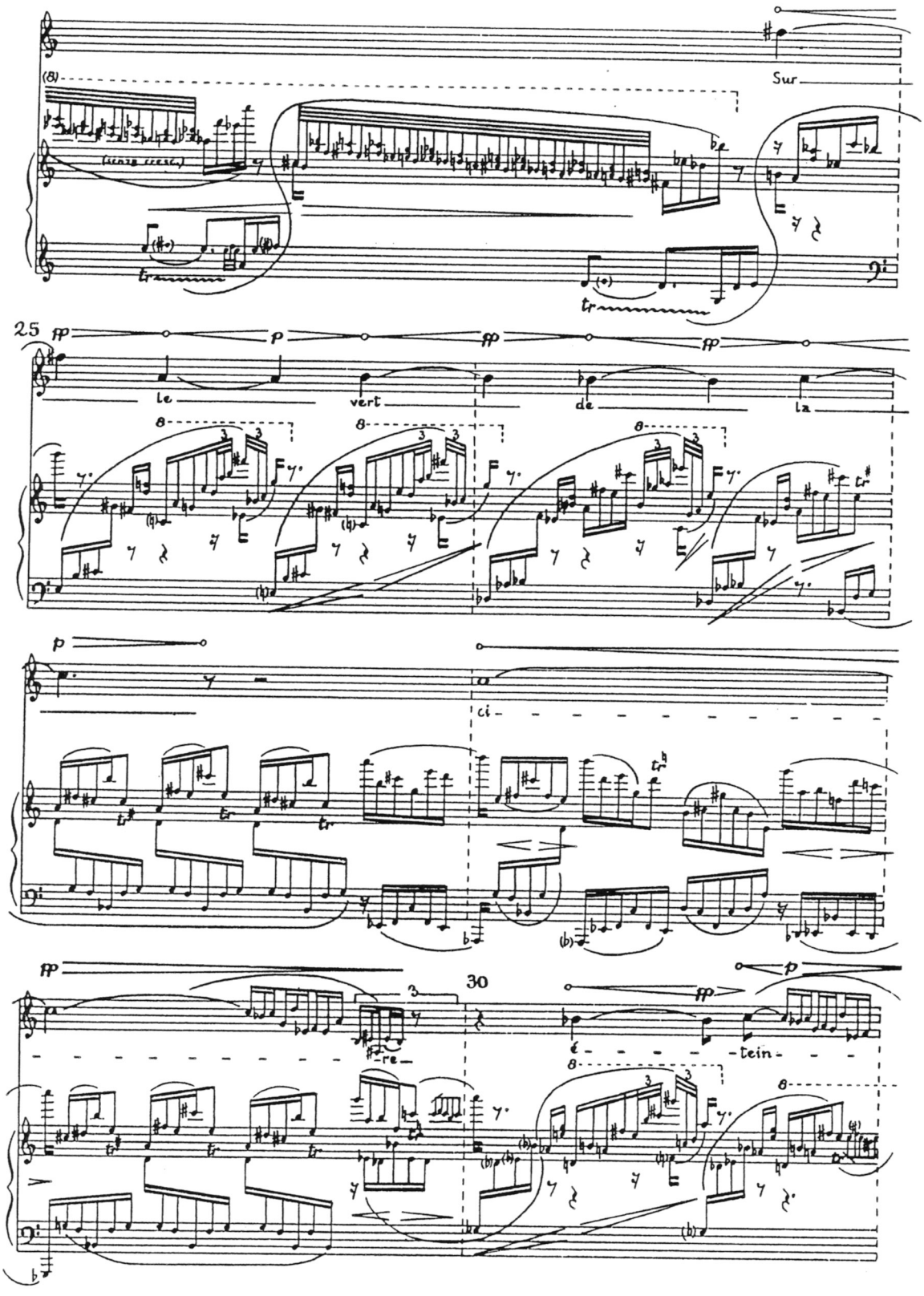
LO SPECCHIO INFRANTO (PULVIS STELLARIS)
ove si svela l'anamorfosi

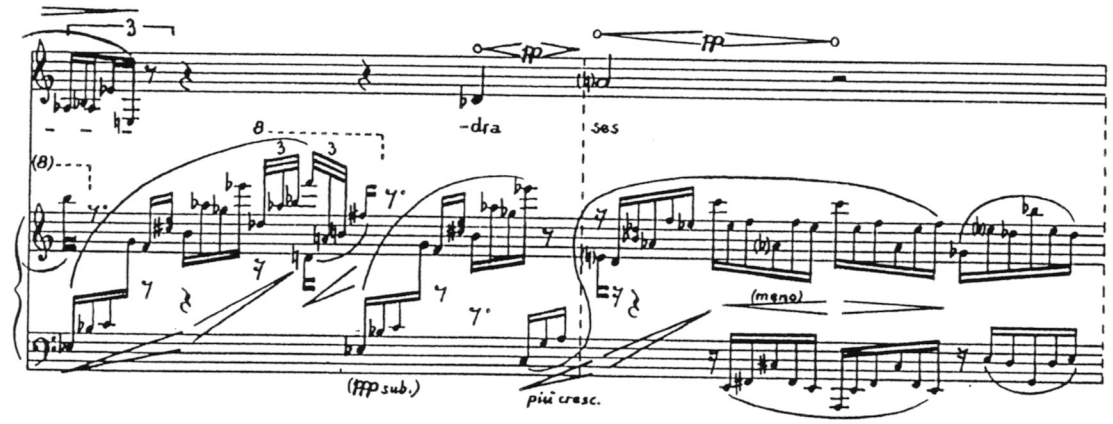
serán ceniza, mas tendrán sentido;
polvo serán, mas polvo enamorado.
(Quevedo)

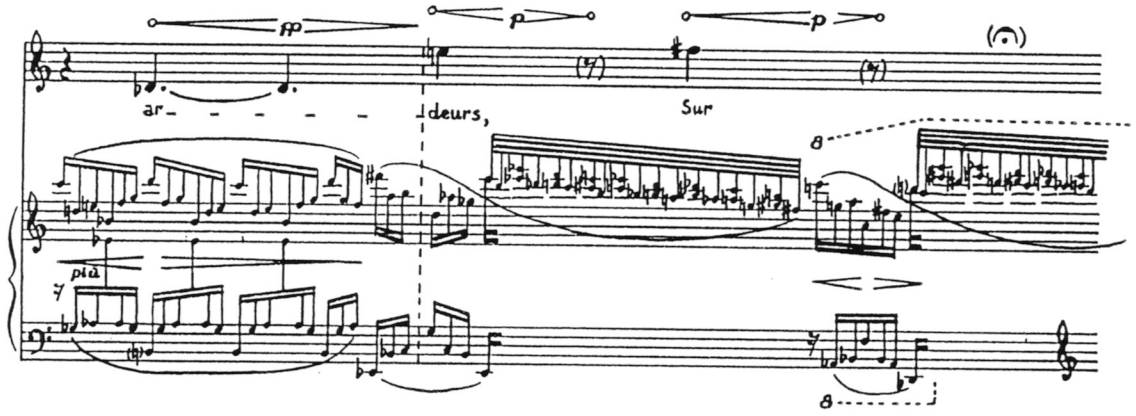


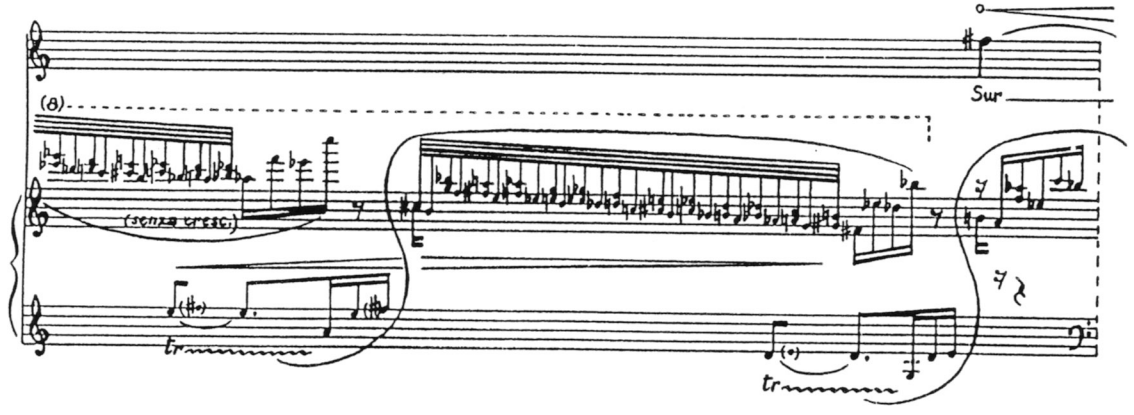

Ce
(fffp sempre)
5
p
beau
p
10
flam
-beau
ff
qui
p

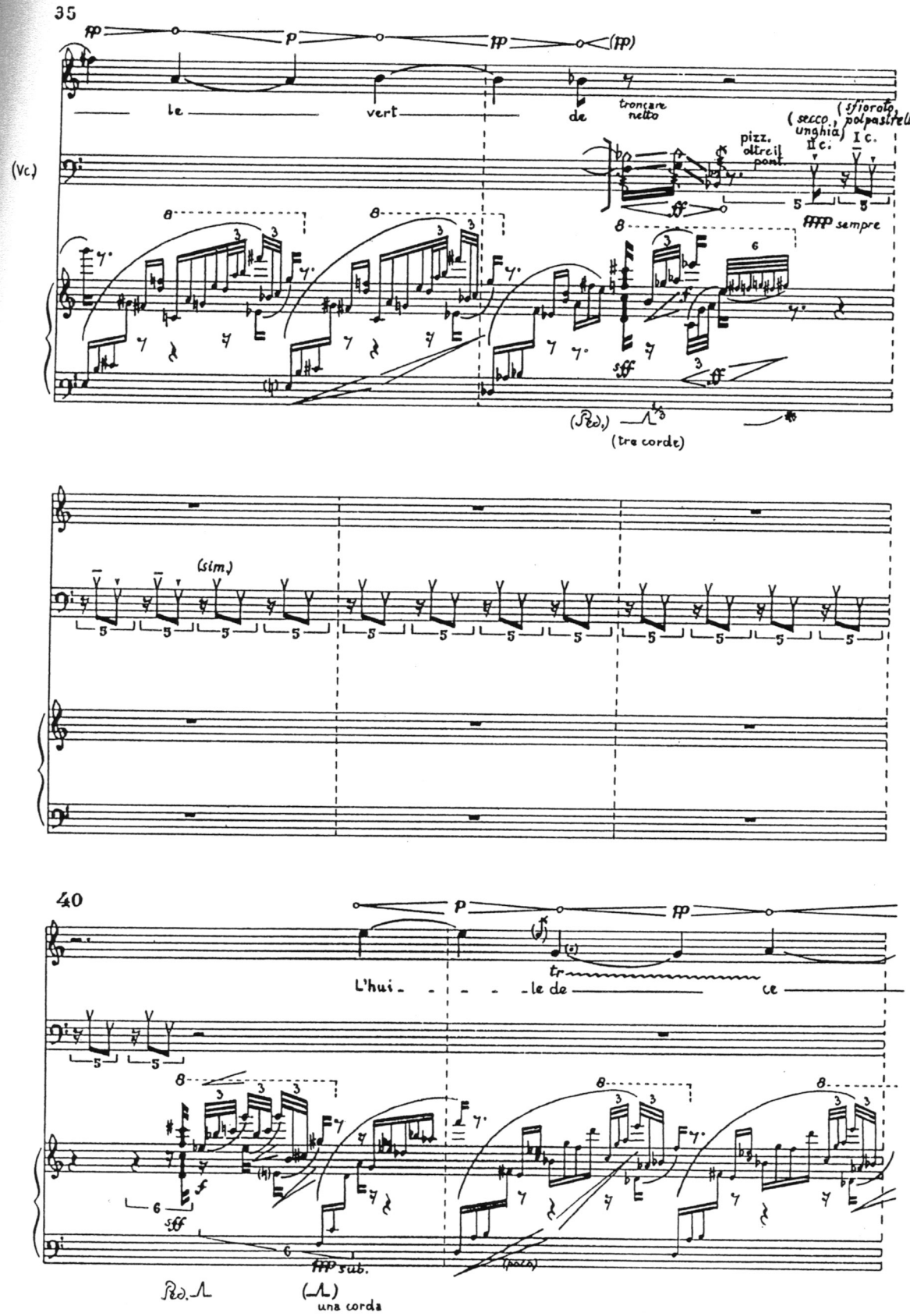

15
lan-
ce u-
senza cresc.
ne
flam-
20
me
fu-
meu-
se Sur
le
vert

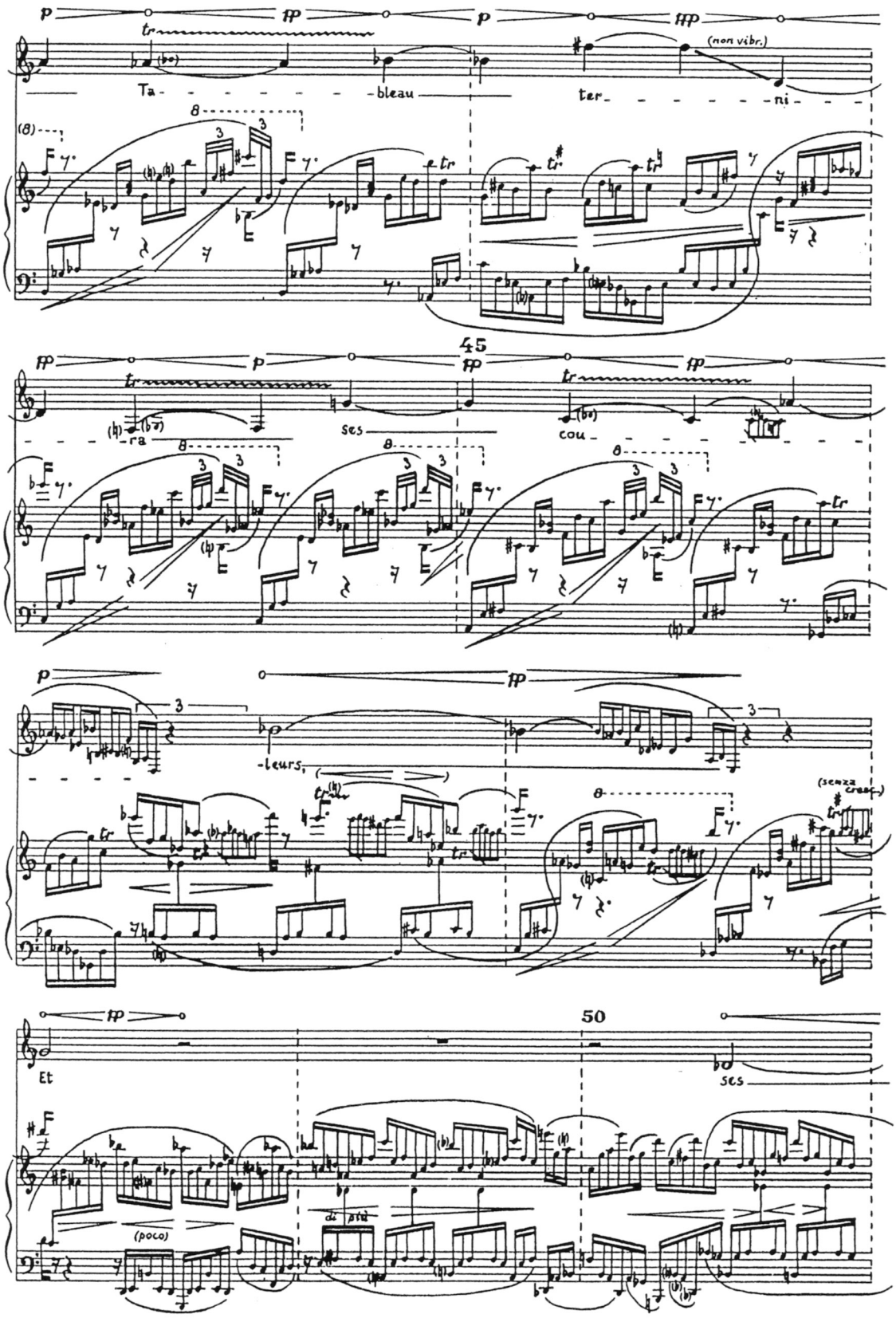

Sur
25
pp
p
ff
le
vert
de
la
ci
re
30
tein

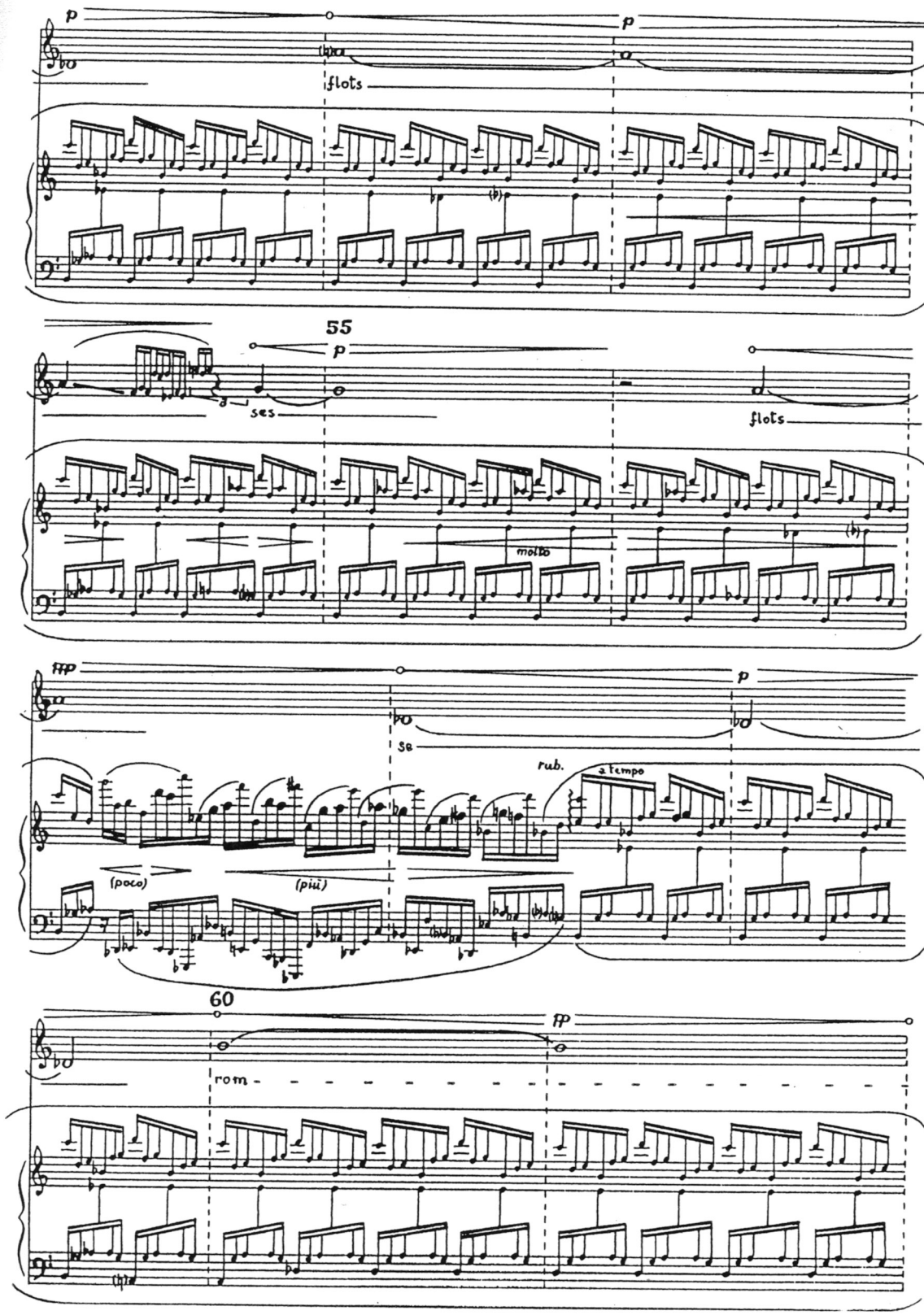

fff
fff
-dra
ses
(mano)
(fffp sub.)
più cresc.

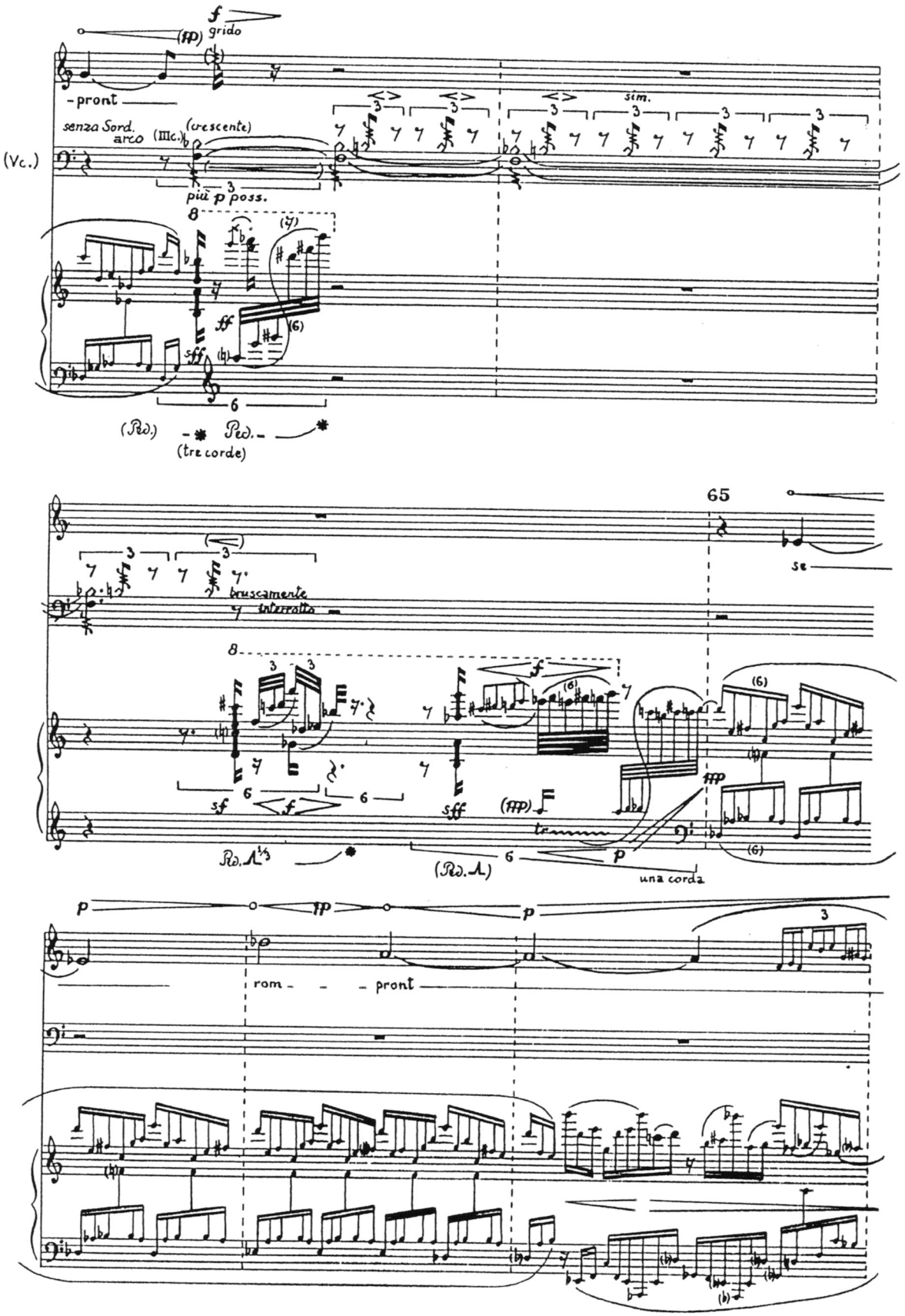

fff
p
p
ar- - - - - -
deurs,
Sur
più

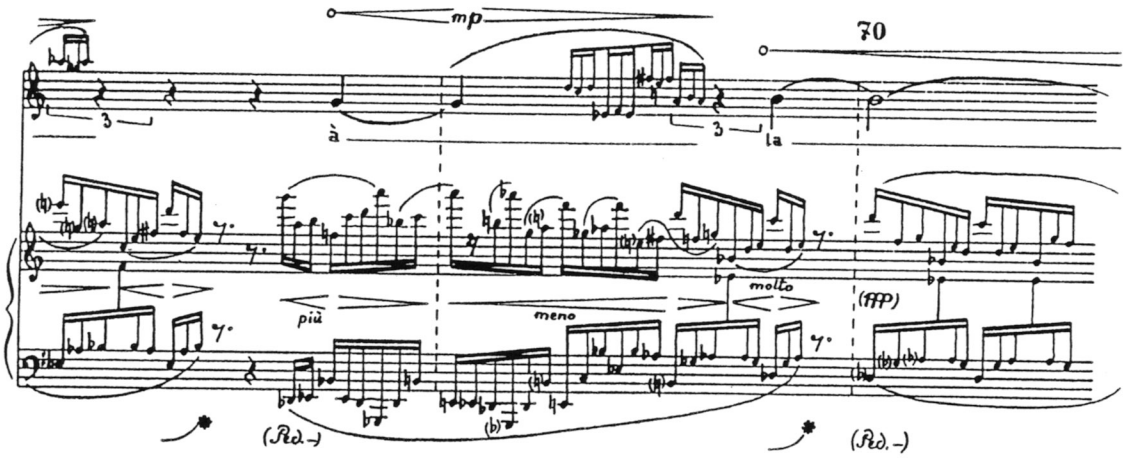

Sur
(senza cresc.)
tr
tr

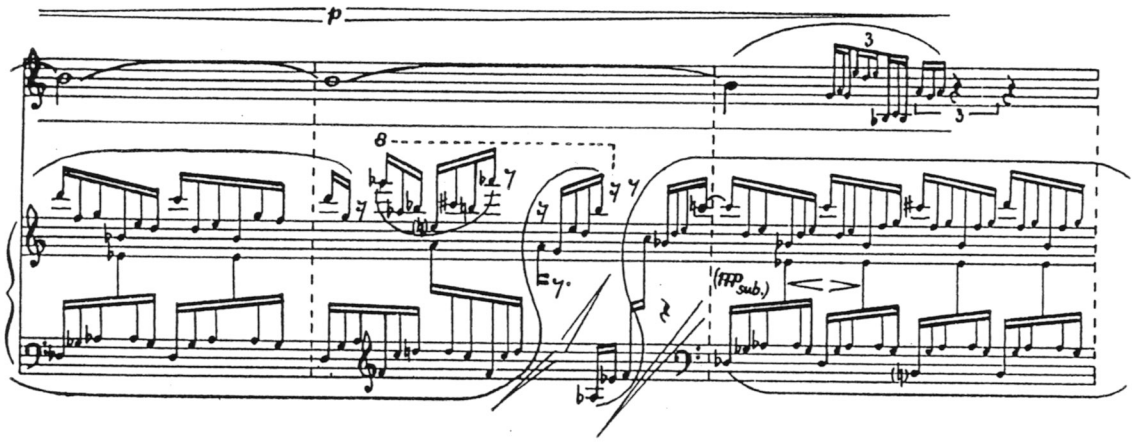

35
pp
p
pp
(pp)
le
vert
de
tronçare netto
(secco, unghia)
(sfiorato, polpastrello)
pizz. oltre il pont.
II c.
I c.
fffp sempre
(Vc.)
sff
(Ped.)
(tre corde)
(sim.)
40
p
pp
(f)
tr
L'hui - - - - le de ce
f
sff
fffp sub.
(poco)
Ped.
(una corda)

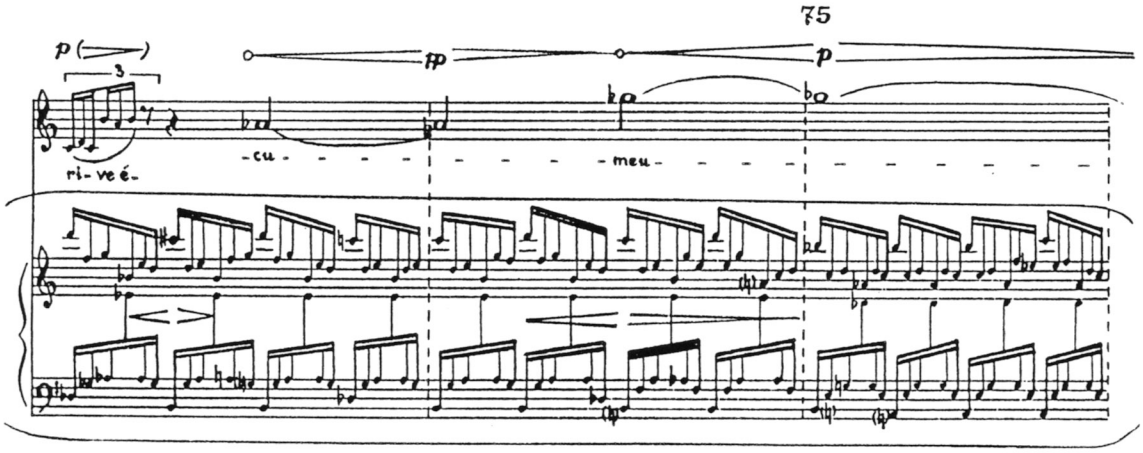

Ta - bleau ter - ni -
(non vibr.)
45
- ra ses cou -
- leurs,
(senza cresc.)
50
Et
ses
(poco)
di più

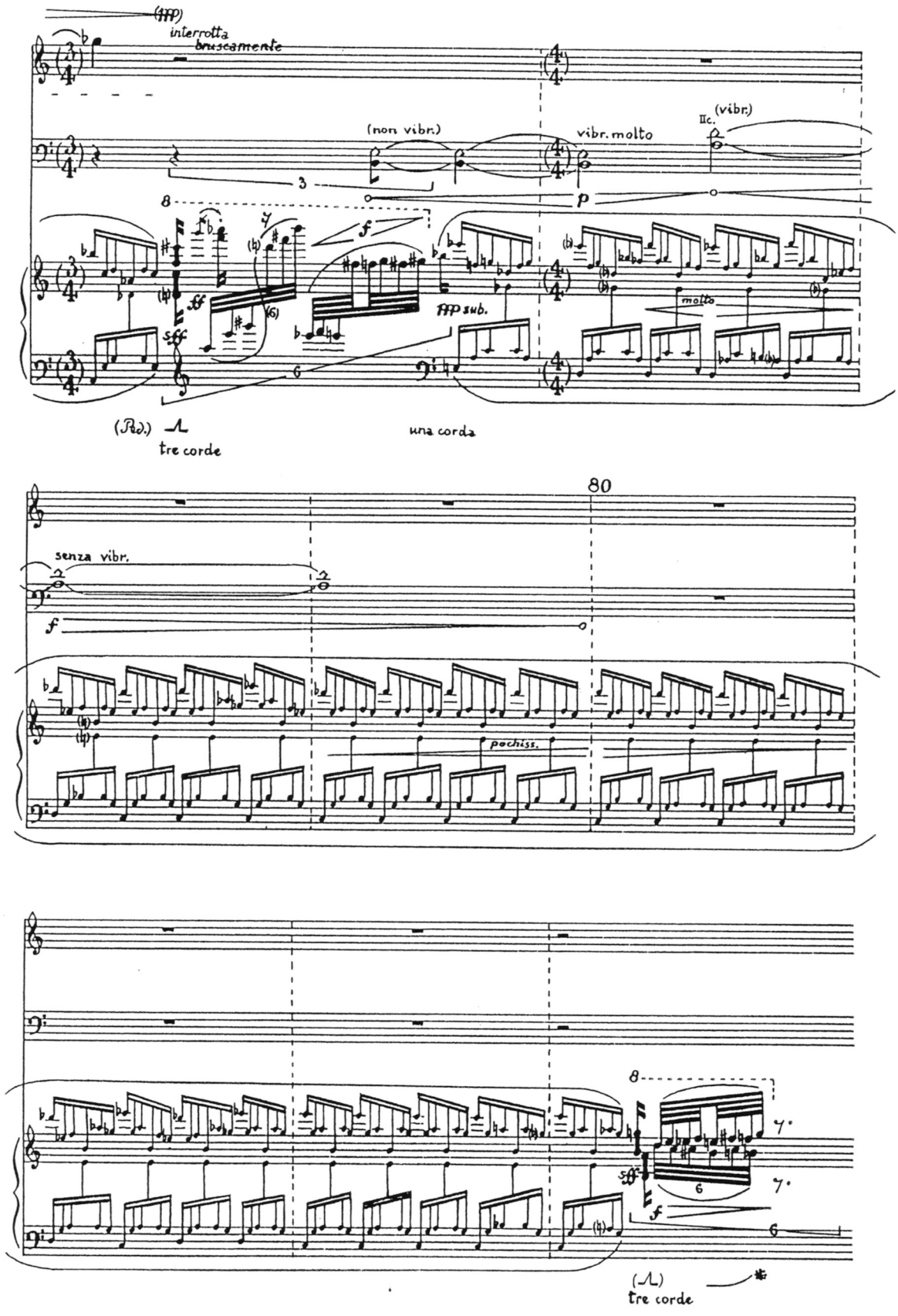

p
flots
p
55
p
ses
flots
molto
fff
p
se
rub.
a tempo
(poco)
(piu)
60
fp
rom

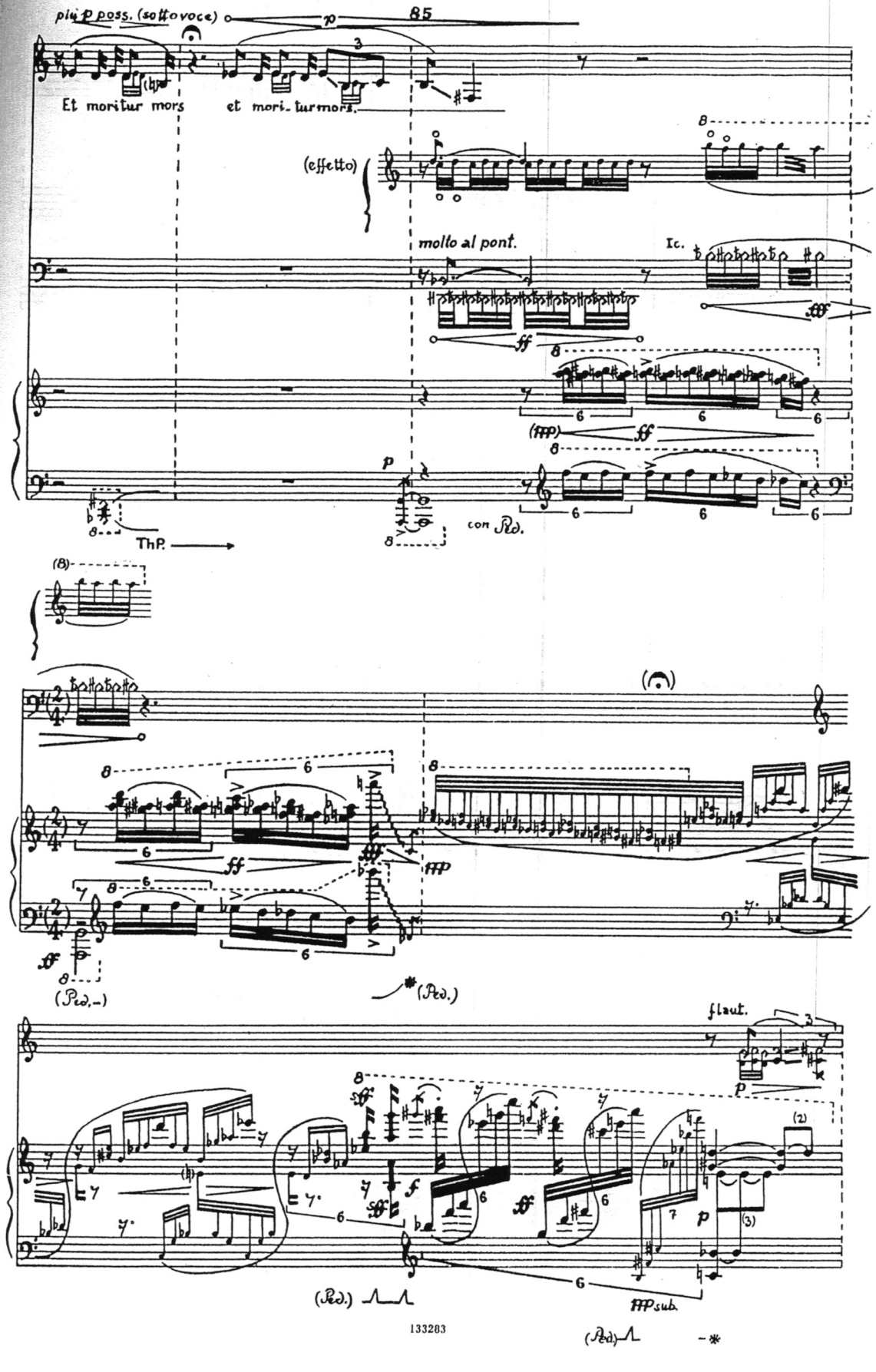

grido
-pront
senza Sord.
arco
(IIIc.)
(crescente)
(Vc.)
più p poss.
sim.
(Ped.)
Ped.
(tre corde)
65
se
bruscamente
interrotto
una corda
rom - - - pront

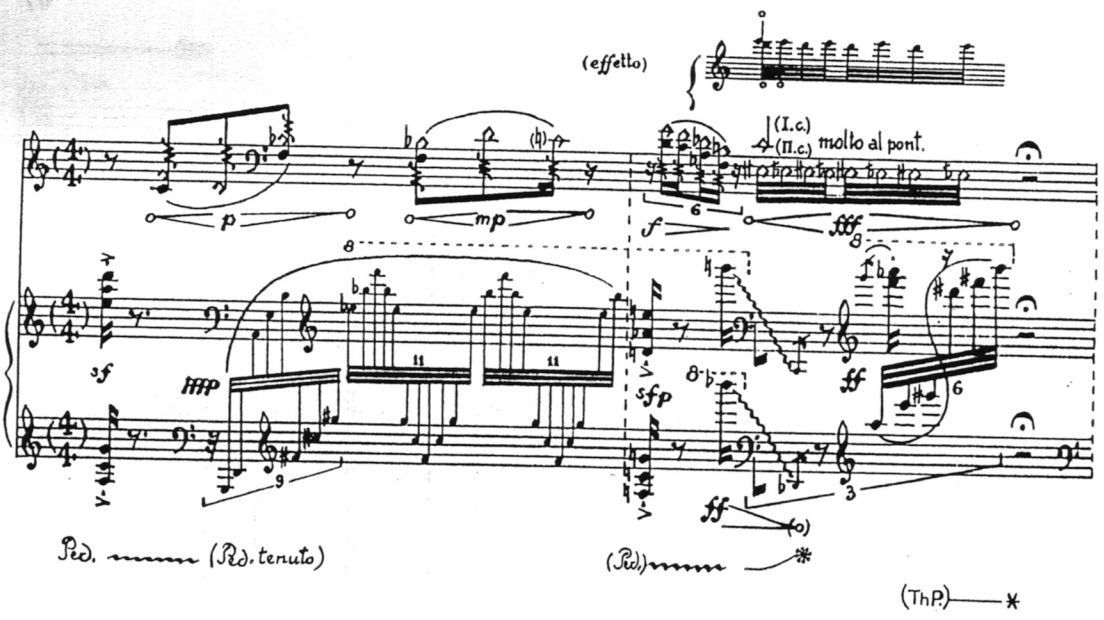

mp
70
à
la
più
meno
molto
(ffp)
(Ped.-)
(Ped.-)


p
(ffp sub.)


75
p
fp
p
ri-ve é-
-cu-
-meu-

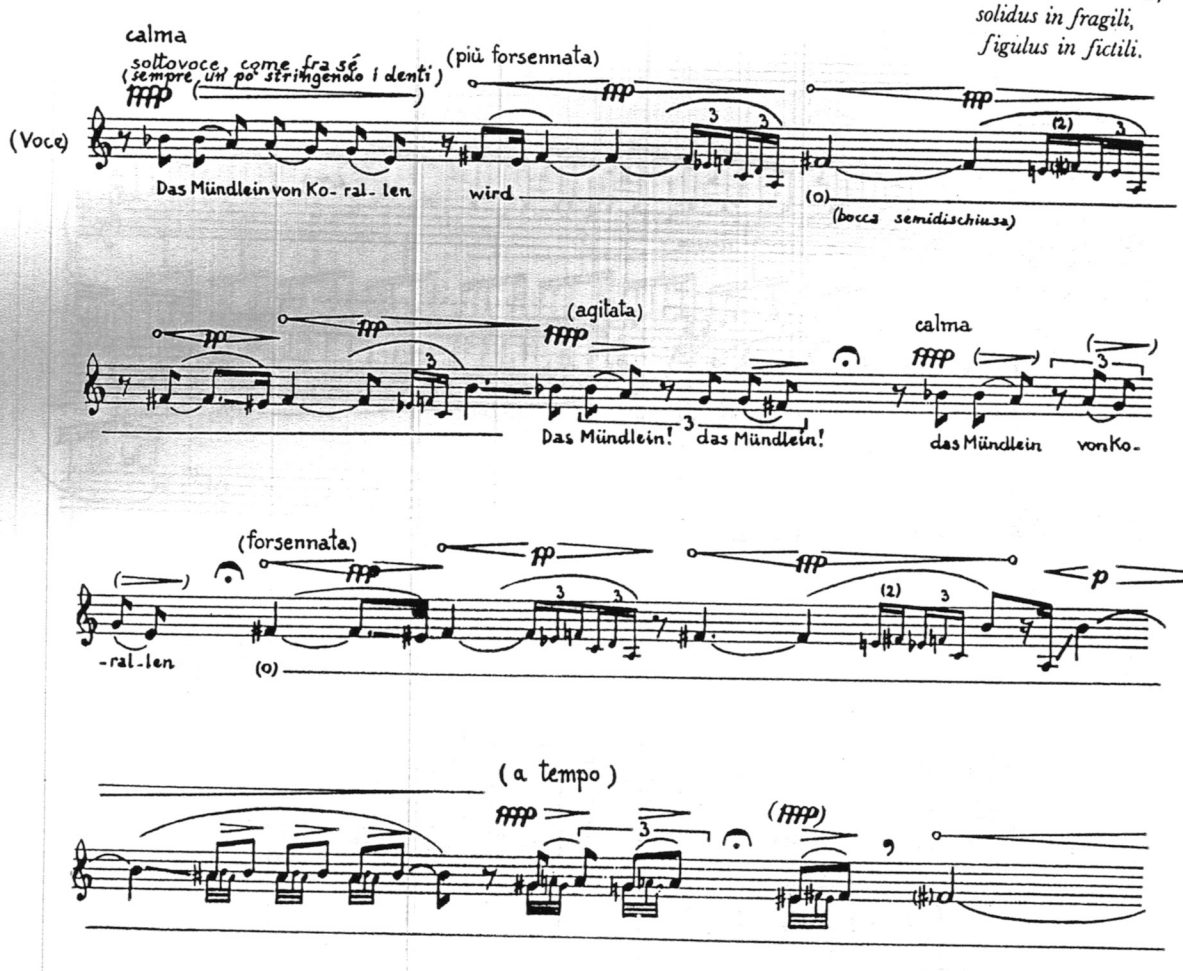

(ppp)
interrotta
bruscamente
(non vibr.)
vibr. molto
IIc.
(vibr.)
p
f
ff
sff
ppp sub.
molto
(Ped.)
tre corde
una corda
80
senza vibr.
f
pochiss.
sff
f
(Λ)
tre corde

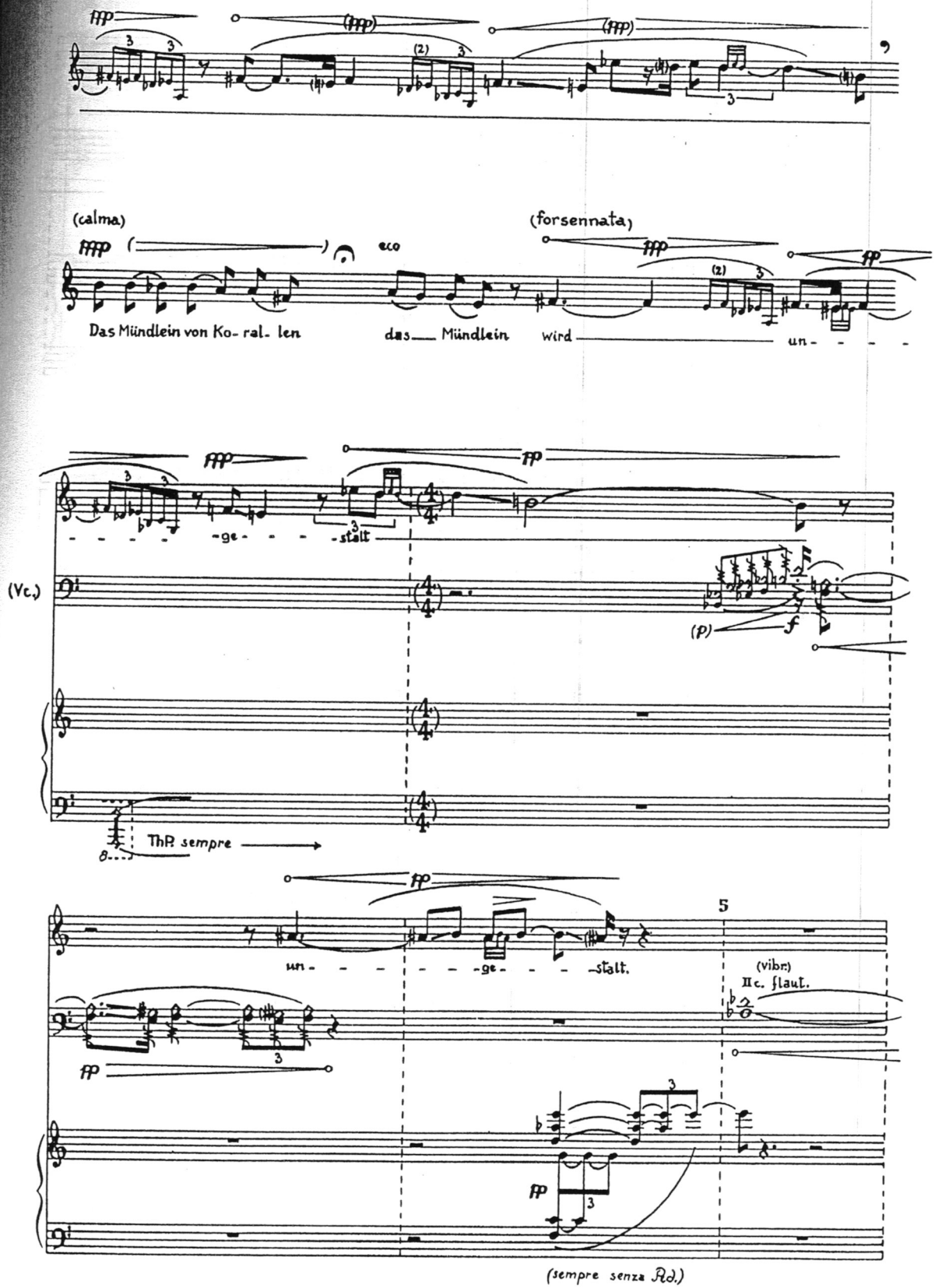

più p poss. (sottovoce)
85
Et moritur mors et mori-tur mors.
(effetto)
molto al pont.
Ic.
ff
fff
(fff)
p
con Ped.
ThP.
(8)
(Ped.-)
(Ped.)
flaut.
sff
f
fff sub.
(Ped.)

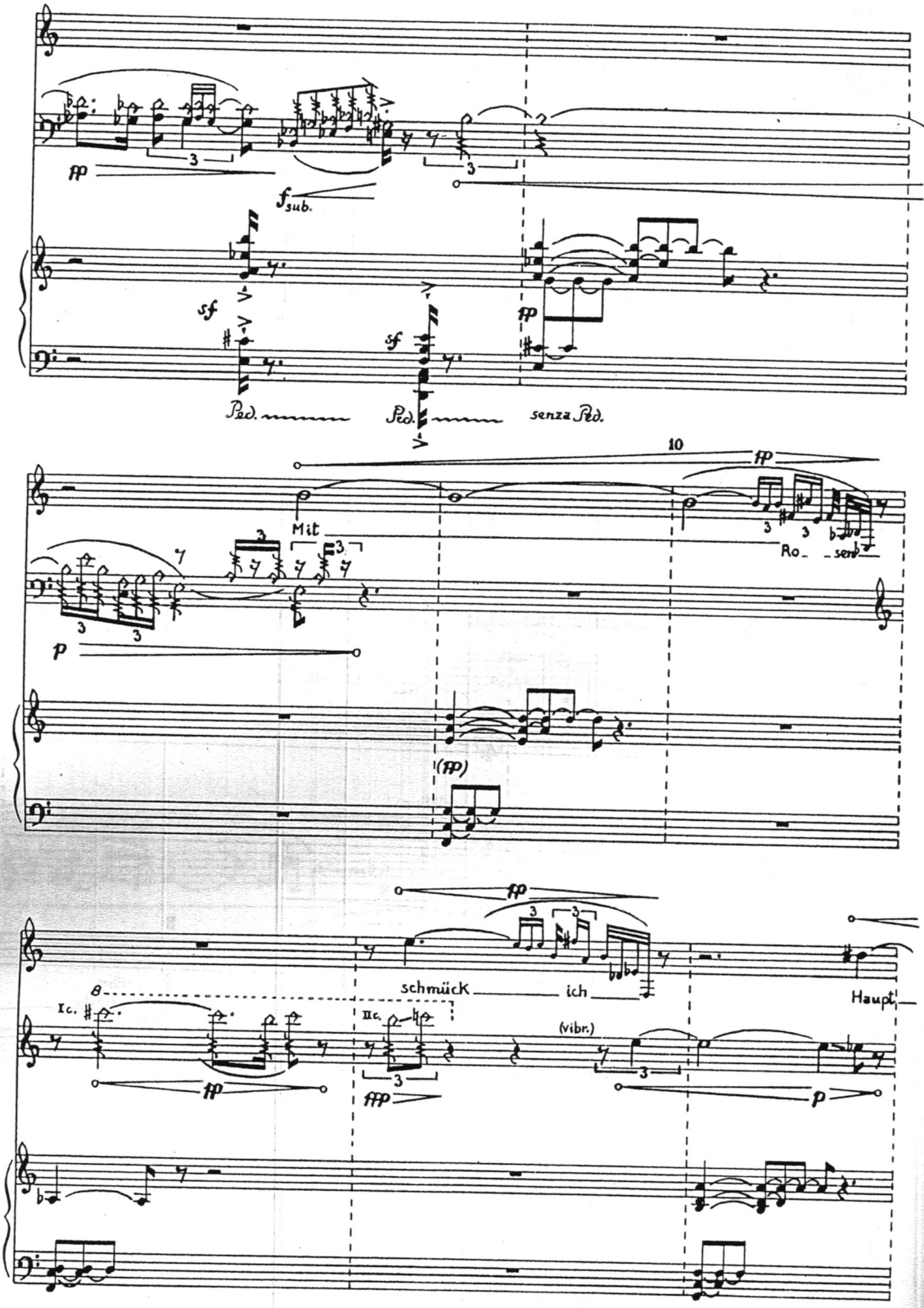


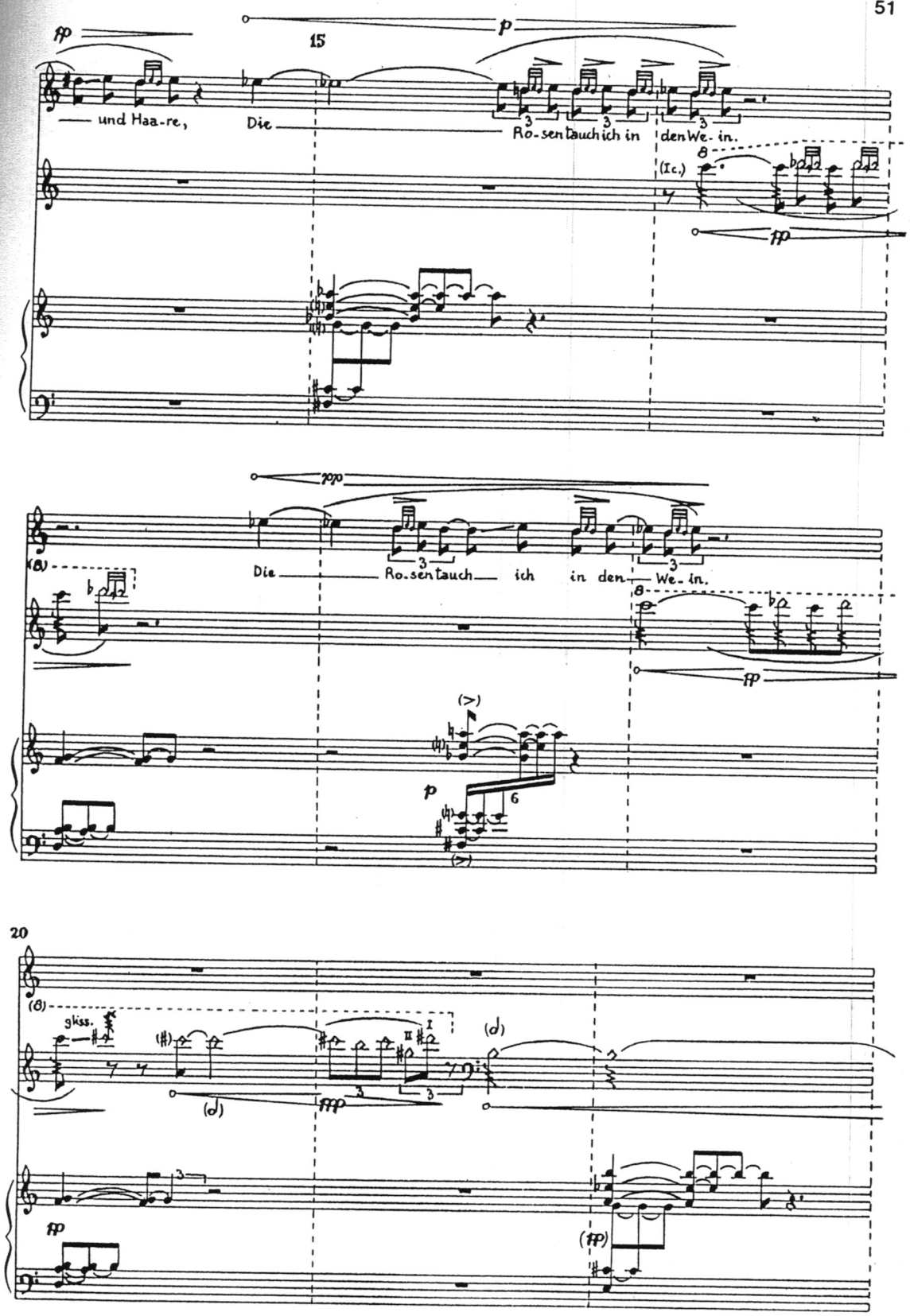
ULTIME ROSE

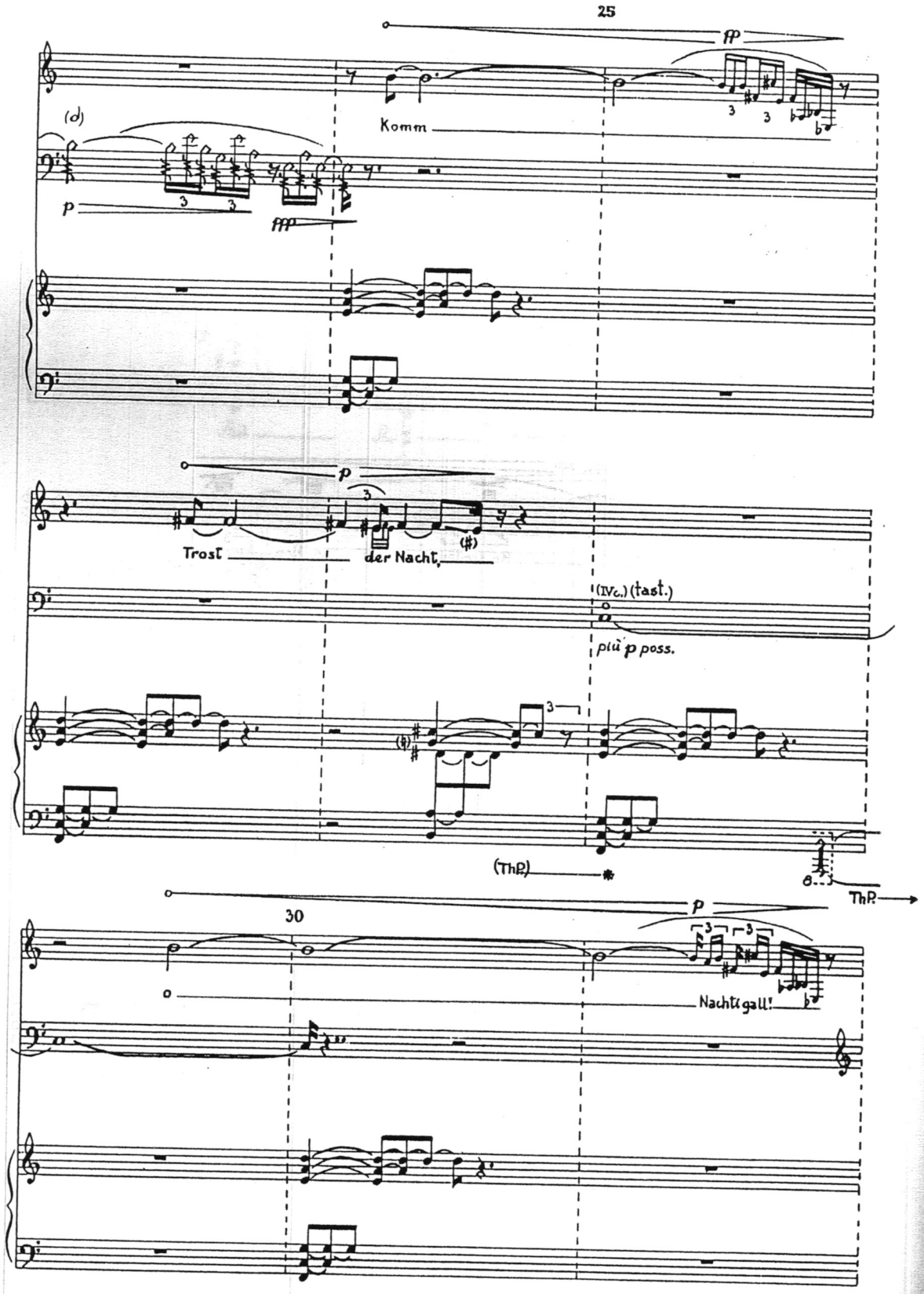
Celsus est in humili,
solidus in fragili,
figulus in fictili.

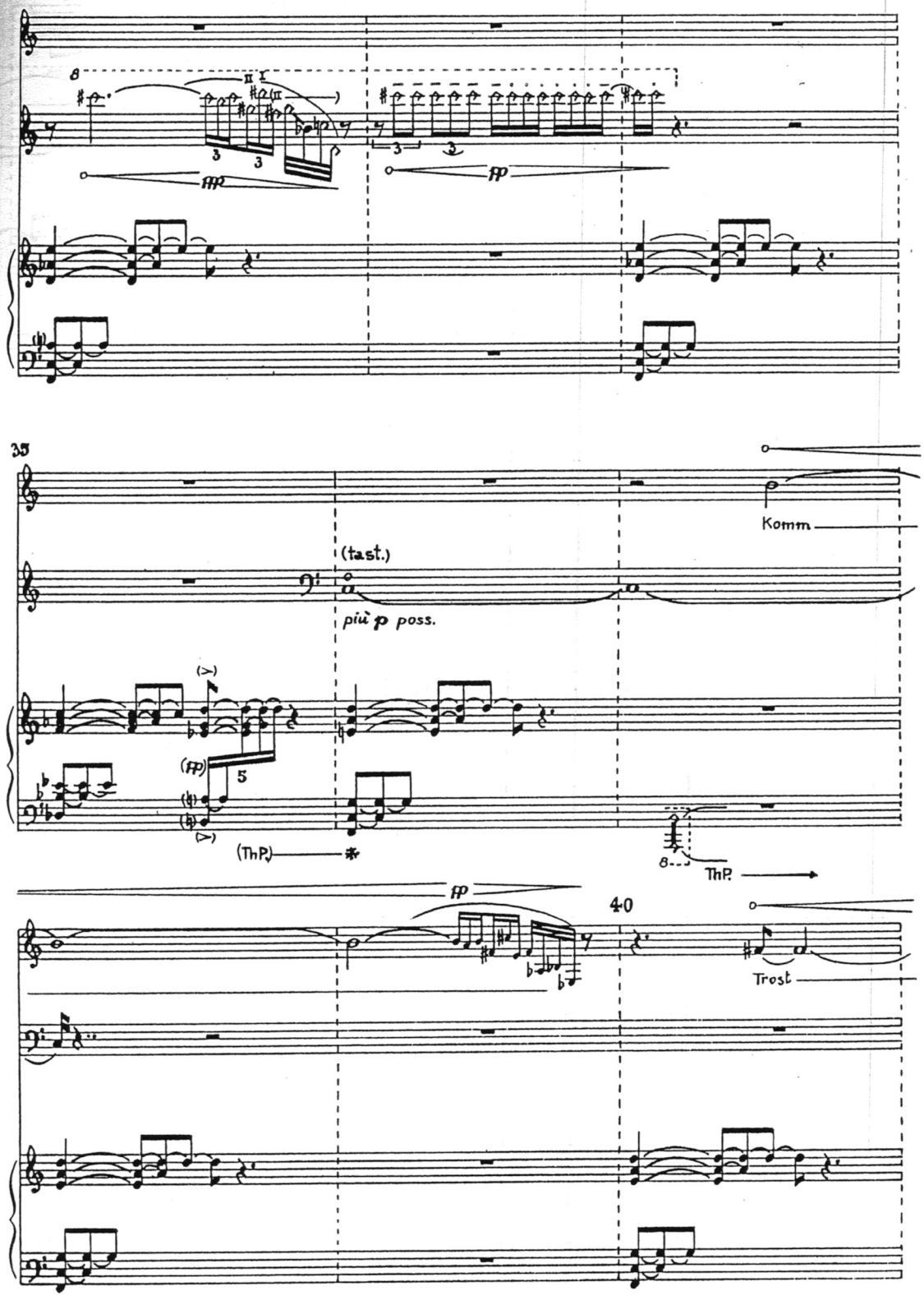


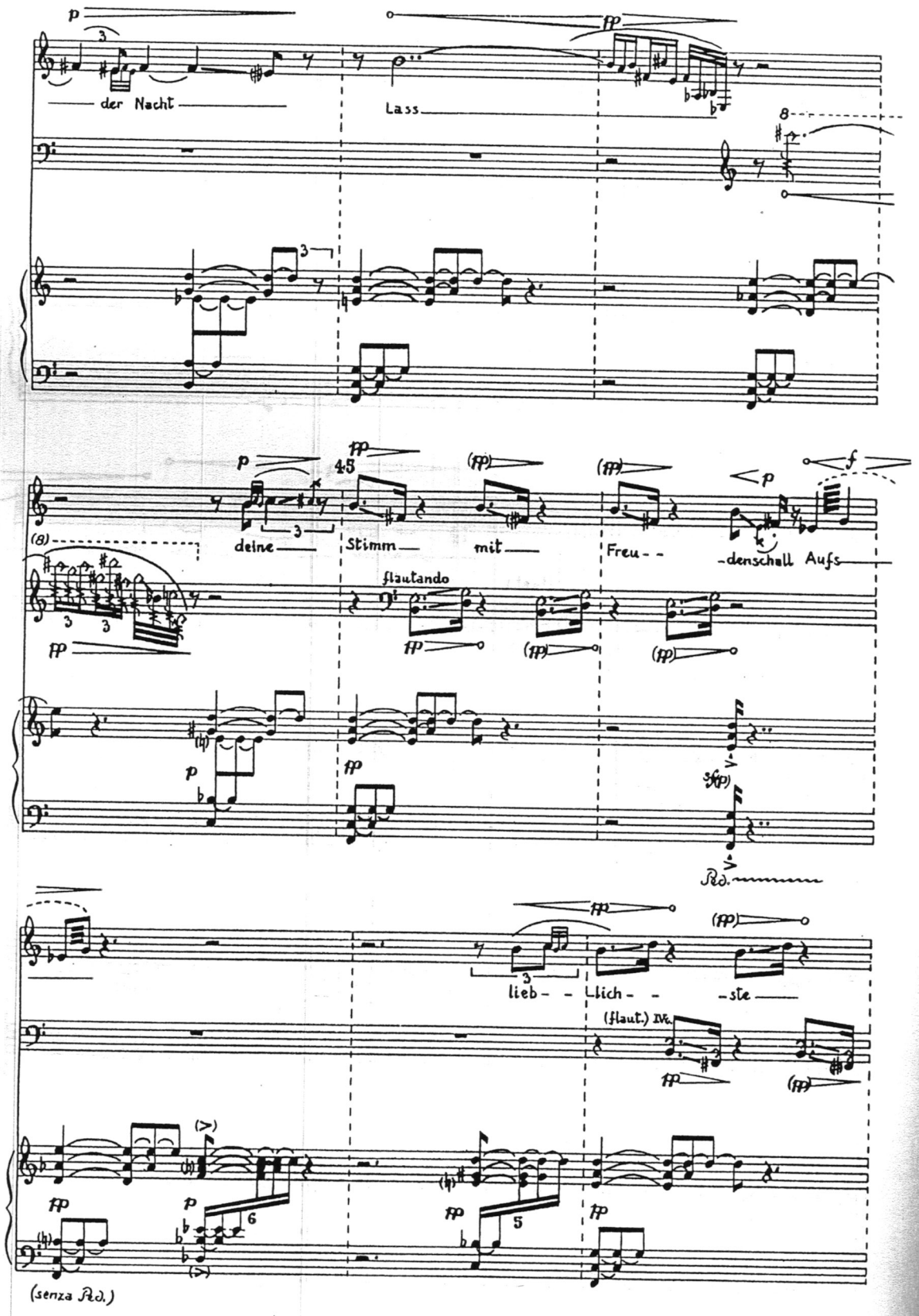

(calma)
(forsennata)
eco
Das Mündlein von Ko- ral- len
das Mündlein
wird
un- - - - -
-ge- - - -stalt
(Vc.)
(p)
ThR sempre
un- - - - - -ge- - - -stalt.
5
(vibr.)
IIc. flaut.
(sempre senza Rd.)

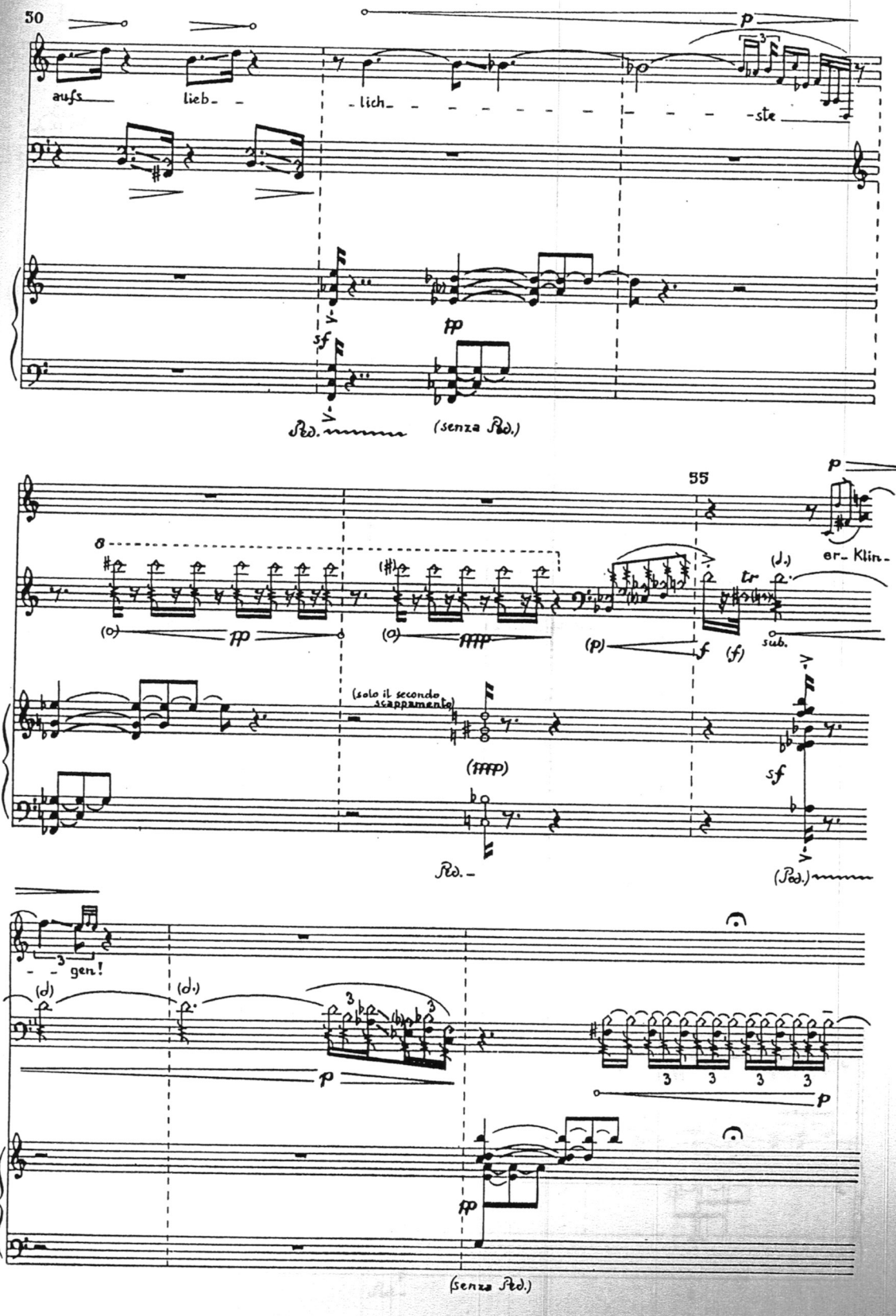

fp
f sub.
sf
Ped.
senza Ped.
10
Mit
Ro_ _sen
p
(fp)
schmück ich
Haupt
I c.
II c.
(vibr.)
ffp

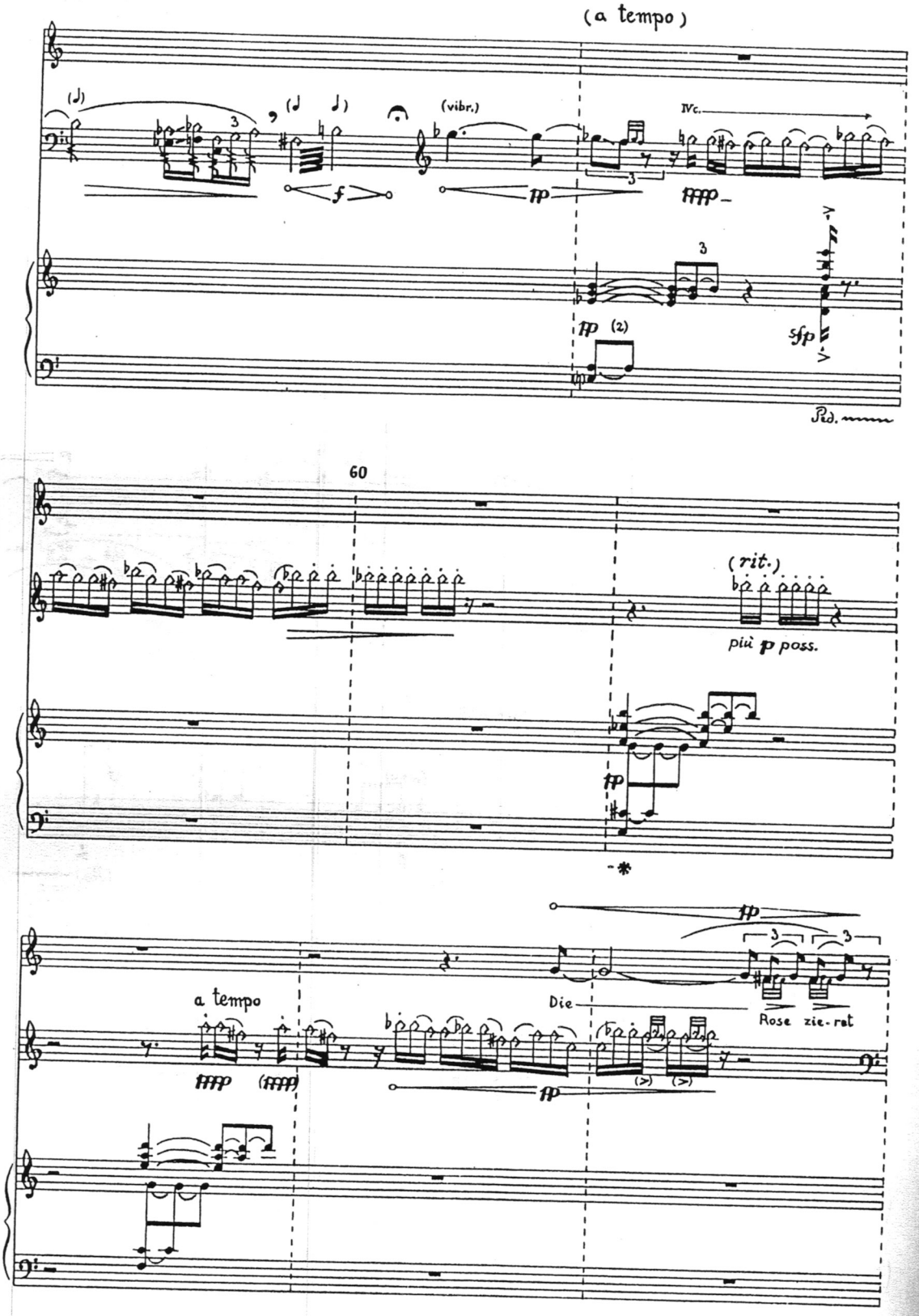

15
ff
p
und Haa-re,
Die
Ro-sen tauch ich in
den We- in.
(Ic.)
ff
ppp
Die
Ro-sen tauch
ich
in den
We- in.
ff
(>)
p
6
20
(8)
gliss.
(d)
fff
(d)
ff
(ff)

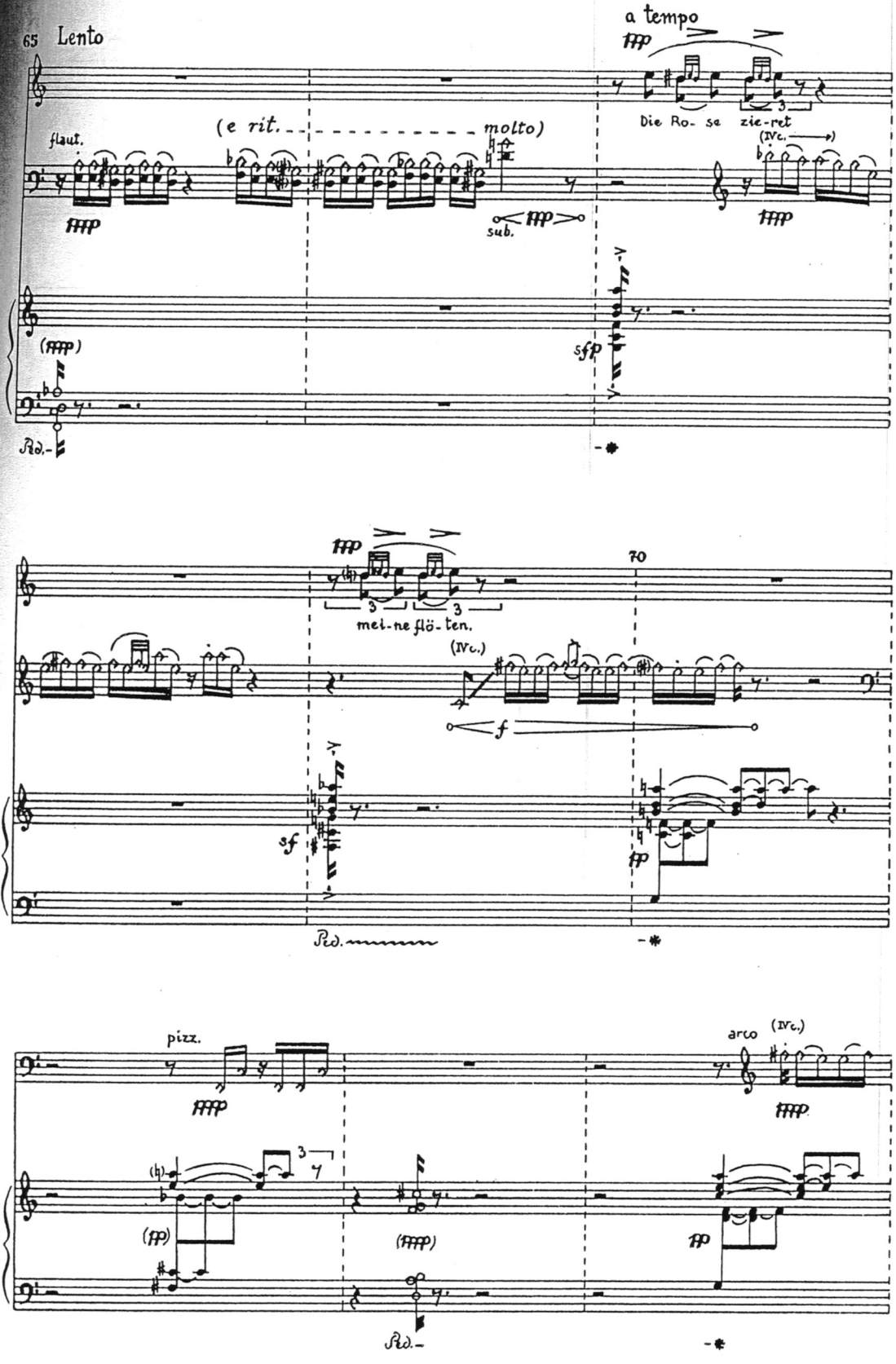

25
ff
Komm
(d)
p
fff
p
Trost
der Nacht,
(#)
(IVc.) (fast.)
più p poss.
(ThP.)
ThP.
30
p
Nachtigall!

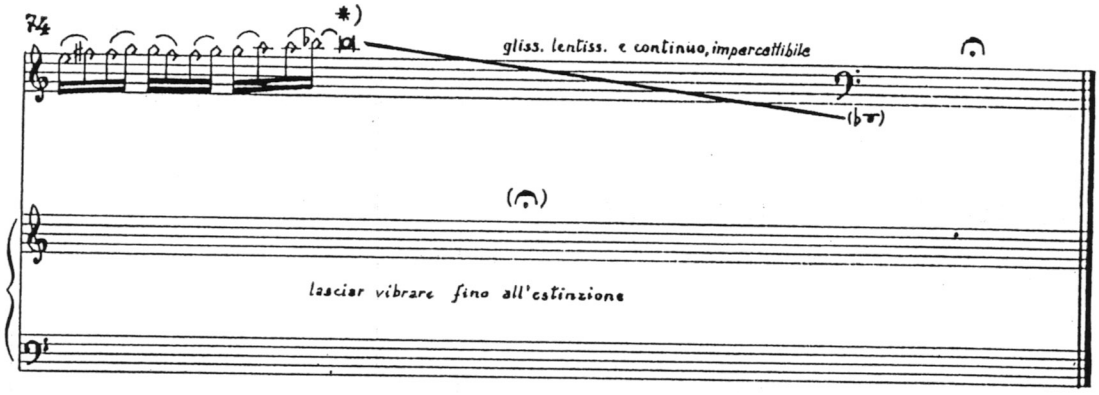

35
(tast.)
più p poss.
Komm
(ThP.)
ThP.
40
Trost


der Nacht
Lass
deine
Stimm
mit
Freu - -
-denschall Aufs
flautando
lieb - - lich - -
-ste
(flaut.)
(senza Ped.)


50
aufs
lieb-
-lich-
-ste
p
sf
pp
Ped.
(senza Ped.)
55
er- Klin-
(solo il secondo scappamento)
(pppp)
sf
Ped.
(Ped.)
-gen!
p
pp
(senza Ped.)


(a tempo)
(vibr.)
IVc.
Ped.
60
(rit.)
più p poss.
a tempo
Die
Rose zie-ret


65 Lento
a tempo
flaut.
(e rit. molto)
sub.
Die Ro- se zie-ret
(Vc.)
(fff)
sfp
Ped.
70
mei-ne flö-ten.
(Vc.)
sf
Ped.
pizz.
arco
(Vc.)
(ff)
(fff)
Ped.



*) Afferrare la corda fra pollice e indice per glissare più lentamente possibile. Quando sarà stato percorso un sufficiente tratto di corda passare impercettibilmente al polpastrello premuto. Il cambio delle arcate non deve avvertirsi. La durata generale del glissato, alle prime esecuzioni, si aggirava intorno ai 4 minuti primi.

BIBLIOTHECA BODMERIANA
133283
STAMPATO DA ELIOTICINESE SERVICE POINT srl