

12 CONSIDERAZIONI SULLA PROPRIA OMBRA

→ REP (33)

(33)

(33)

(33)

(33/20) 1

PREP

f MARC.

38" 29" 30" 40"

f IMPETUOSO

31"

(33/20) 2

23" 27" 30-31" 33" 35" 39"

pp p p

39"

(33/20) 3

23" 24" 26" 30" 34" 36" 38" 40"

ppp ppp ppp ppp

39"

(33/20) 4

30" 40"

mf

101 PED

1 (33/40) 4" 48" 50" 53" 60"

mf

mf

mf

pp

* PED →

2 (33/40) 48" 50" 60"

pp

pp

pp

*

3 (33/40) 50" 55" 59" 60"

p

p

3

4 (33/40) 44" 46" 50" 53" 60"

ppp

ppp

ppp

* SENZA PED.

1 **PREP** (34)

2 (34)

3 (34)

4 (34)

1 *pppp*

2

(PED →)

3

4

1 PREP (34/40) 11"

50-51" 53" 57" 60"

mf mf

2 (34/40) 59" 60"

3c p

3 (34/40) 45" 46" 47" 48" 49" 50" 51" 52" 60"

p mf *

4 (34/40) 44" 46" 48" 51" 53" 56" 60"

3c p p p p

22

23

24

25

1 (35) $\frac{3}{4}$ 25" 22" 25" 30" 34" 40"

ff ENORME

* PED →

P PED →

2 (35) $\frac{3}{4}$ 28" 30" 33" 35" 40"

p

* PED →

39"

3 (35+20) $\frac{3}{4}$ 23" 27" 30" 31" 35" 40"

ppp

pp

4 (35) $\frac{3}{4}$ 21" 22" 30" 40"

(35 4/4) **1** *pp*

50-51" 60"

(35 4/4) **2**

46" 49" 50" 57" 60"

(35 4/4) **3**

41" 43" 44" 46" 50" 53" 55" 60"

pp

(35 4/4) **4**

43" 46" 50" 51" 53" 58" 60"

p

⑬ STEPHEN SI STENDE AL SOLE SULLE ROCCE

(36)

1

(1c)

*PED -> ANCORA (OGNI 3 SECONDI)

(36)

2

(1c) PPP

PED ->

f

PPP

(36')

3

01'' 08'' 10'' 11'' 20''

01'' 03'' 08'' 10'' 11'' 15'' 20''

SEMARE

1c Tremolo

3C

pp mf

PED ->

(36')

4

02'' 05'' 09''-10'' 18'' 20''

02'' 05'' 09''-10'' 18'' 20''

P

mf

PED ->

1 *Rep* (36/20)

24 27 30 33 36 39 42

2 (36/20)

30 34 36 40

f *p* (tr)

* PED →

3 (36/20)

23 24 27 28 29 30 31 34 36 37 40

4 (36/20)

21 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

f SEMARE

PED → SECONDO

1 (36/4)

2 (36/4)

3 (36/4)

4 (36/4)

(37)

(37)

2

TUTTO PPP

(37)

3

(37)

4

1

Handwritten musical score for part 1. The notation is on a grand staff (treble and bass clefs). The melody starts on a high note, descends to a lower note at 25", then rises to a higher note at 34", and finally descends to a middle note at 37". Dynamic markings include *f* S.V.B.I.T.O. at 25", *pp* S.V.B.I.T.O. at 30", and *SEMPRE pp* starting at 34". Performance instructions include ** PED* (pedal) at 25", 34", and 37".

2

Handwritten musical score for part 2. The notation is on a grand staff. It features a piano accompaniment with chords and a large arrow pointing to the right. Time markers are present at 21", 23", 30", 32", 34", 36", 37", 38", 39", and 40". A *ped* marking is visible at 30".

3

Handwritten musical score for part 3. The notation is on a grand staff. It shows a melodic line with various accidentals (sharps and naturals) and time markers at 23", 24", 27", 28", 29", 30", 31", 34", 36", 37", and 40".

4

Handwritten musical score for part 4. The notation is on a grand staff. It features a piano accompaniment with a dashed line and a *Sc* marking. Time markers are present at 21", 27", 30", 34", and 40".

1

(3/4)

42" 43" 45" 46" 47" 48" 49" 50" 51" 52" 53" 54" 55" 60"

f SONORA L.V.

* PED

2

(3/4)

41" 45" 50" 53" 54" 55" 56" 58" 60"

ff *p*

* PED

3

(3/4)

45" 46" 49" 50" 53" 55" 57" 60"

p *f* *p* *mf*

* PED

4

(3/4)

45" 47" 48" 49" 50" 53" 60"

f *ff* *f* L.V.

* PED

(38)

05" 10" 20"

STRINGENDO

pp mf

1c 3c

PED →

(38)

07" 09" 10" 13" 16" 19"

ff pp

PED →

(38)

06" 08" 10" 12" 15" 16" 17-18" 19" 20"

p

* SENZA PED

(38)

01" 02" 03" 04" 06" 07" 08" 09" 10" 11" 12" 13" 17" 18" 20"

p

SEMPRE

PED →

Handwritten musical notation for system 1. The top staff is a grand staff with a treble clef and a key signature of one flat. A large, thick, shaded arrow points from left to right across the staff, indicating a sustained or glissando effect. The bottom staff shows a dynamic curve starting at *f* (forte) and rising to *ff* (fortissimo) at the end. Time markers are placed at 30" and 40".

Handwritten musical notation for system 2. The top staff is a grand staff with a treble clef and a key signature of one flat. It features a series of vertical lines and a large black circle at the beginning, with a downward arrow pointing to it labeled "22". A "PED" (pedal) arrow points to the right below the staff. The bottom staff shows a dynamic curve that remains at *f* until the end. Time markers are placed at 30" and 40".

Handwritten musical notation for system 3. The top staff is a grand staff with a treble clef and a key signature of one flat. It features a series of vertical lines and three large black circles at the beginning, with downward arrows pointing to them labeled "21", "23", and "25". A "PED" arrow points to the right below the staff. The bottom staff shows a dynamic curve that starts at *mf* (mezzo-forte), drops to *p* (piano) at the first circle, and then rises to *ff* at the end. Time markers are placed at 20, 30, 32, and 40".

Handwritten musical notation for system 4. The top staff is a grand staff with a treble clef and a key signature of one flat. It features a large, thick, shaded zig-zag arrow pointing from left to right across the staff. The bottom staff shows a dynamic curve that starts at *ff*, drops to *p* at the first peak, and then rises to *ff* at the end. Time markers are placed at 26, 30, 32, 34, 37, 38, 39, and 40".

TOGLIERE IL PED LENTAMENTE

1 $(38'40'')$ $50''$ $57''$

p *pp*

RALL. MOLTO FINO A FERMARSI

2 $(38'40'')$ $50''$ $57''$

p

L.V.

3 $(38'40'')$ $50''$ $57''$ $60''$

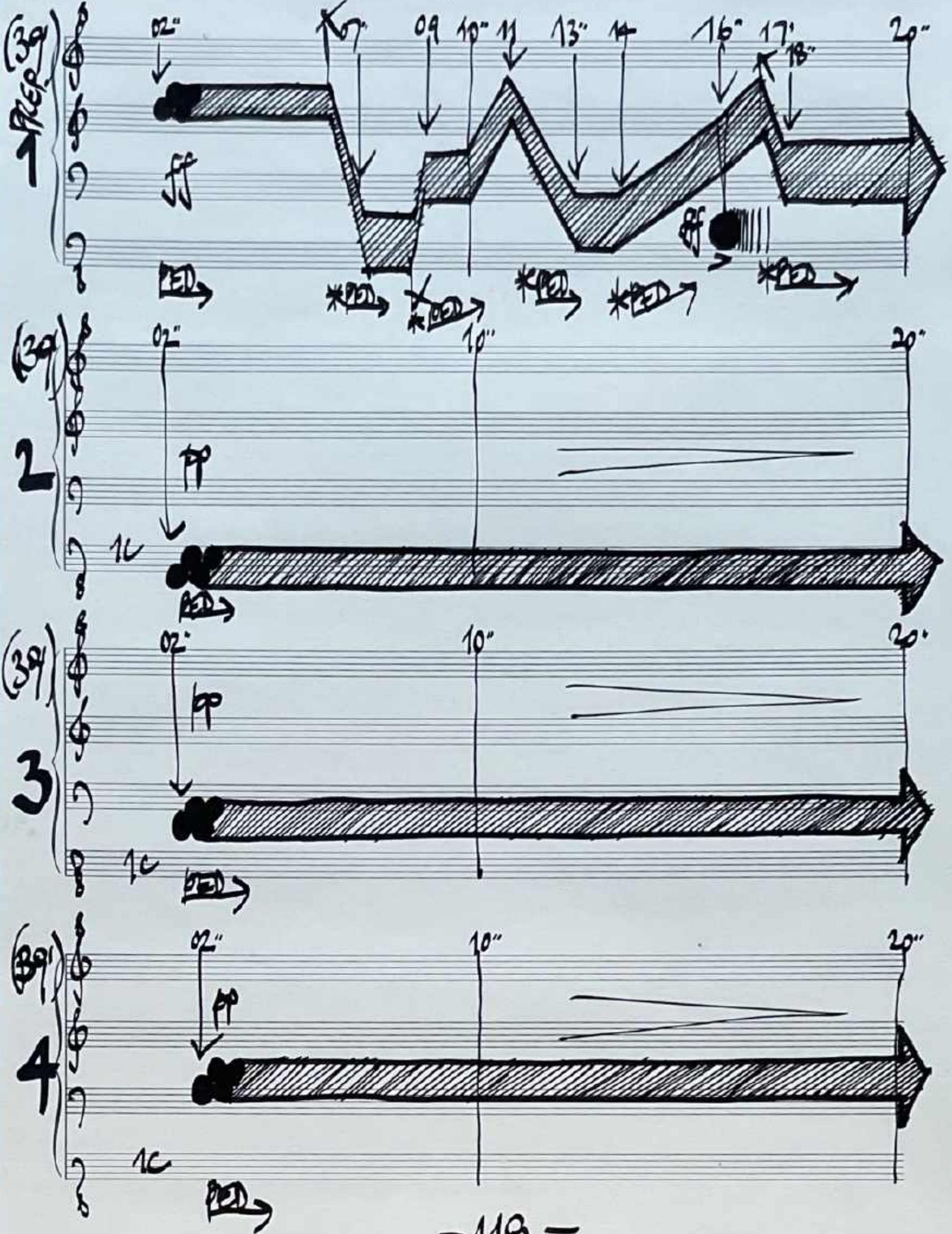
RALL. E DIM. MOLTO

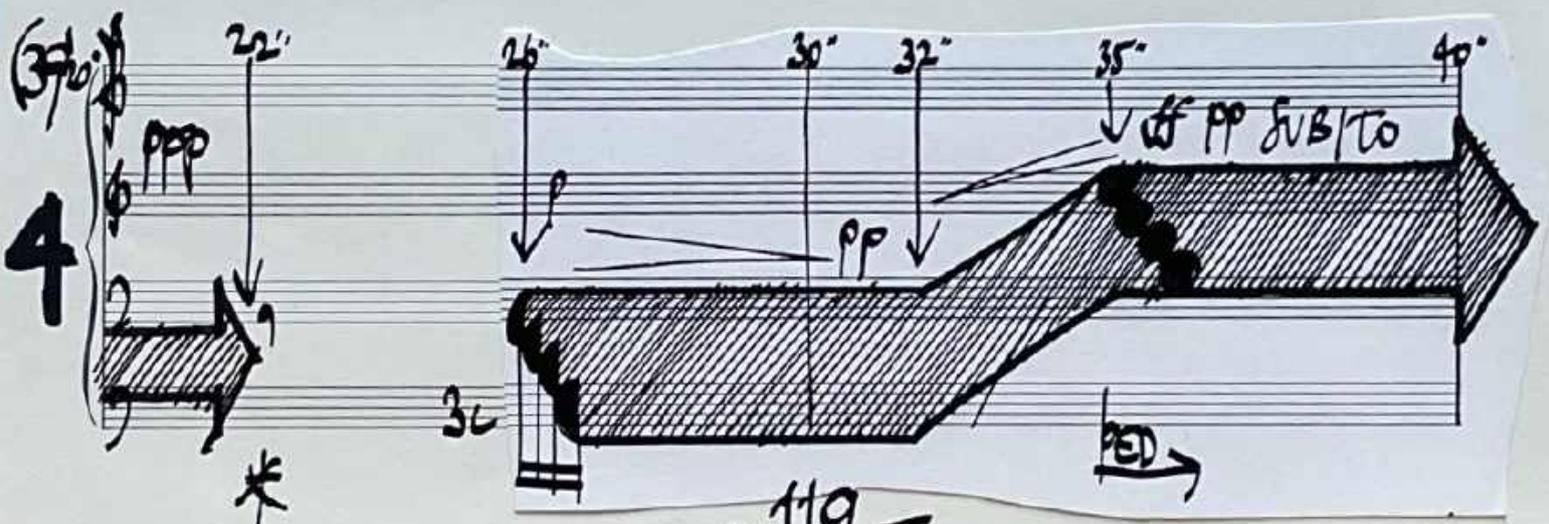
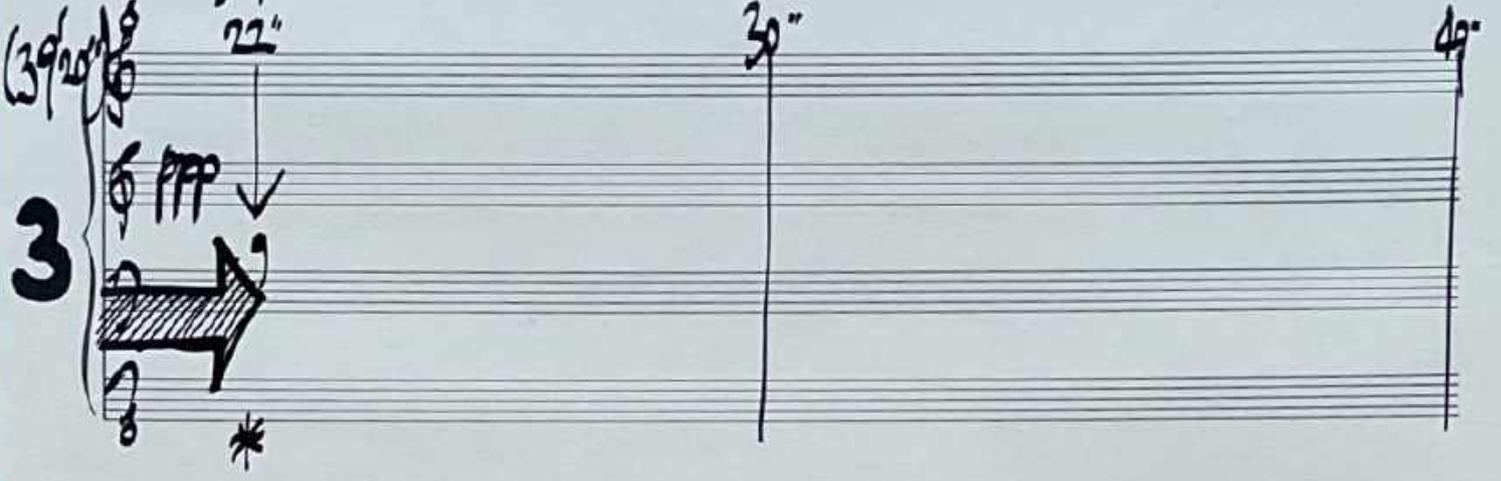
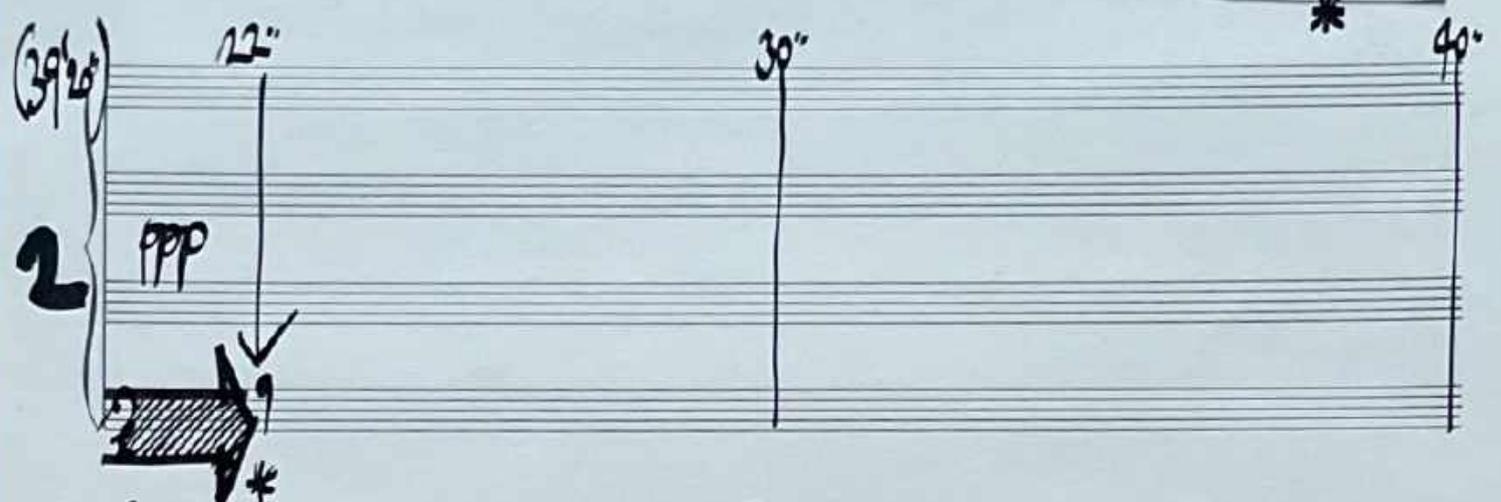
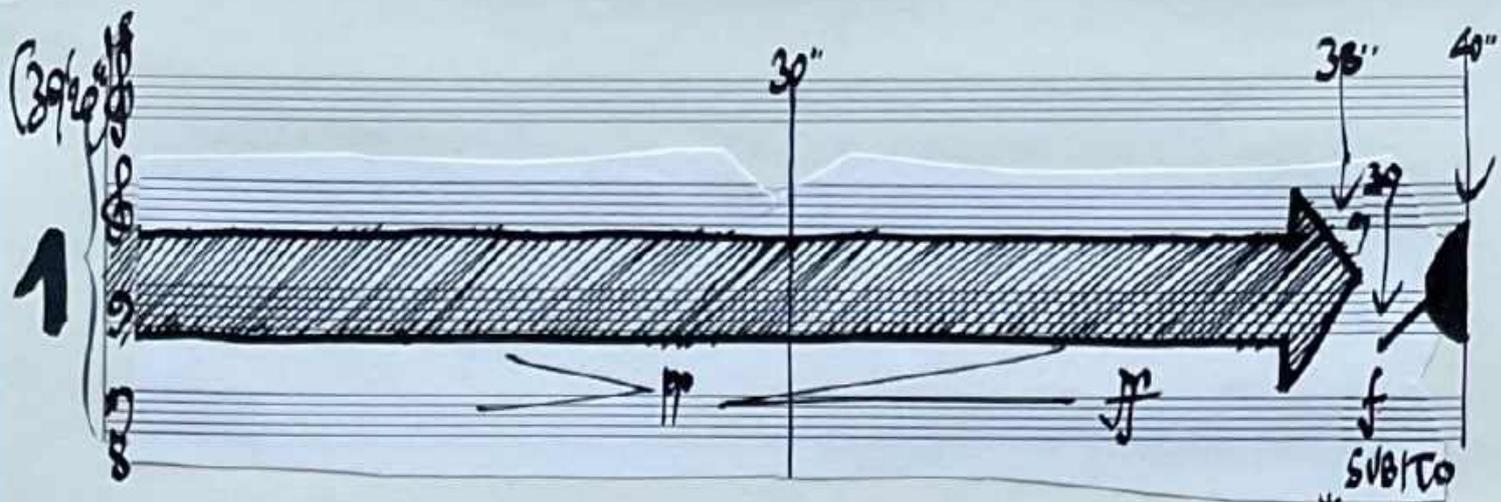
pp

→ * PED

4 $(38'40'')$ $45''$ $50''$ $60''$

①4 STEPHEN SI GUARDA LE SCARPE





1 *REP* (39/40)

50"

2 (39/40)

3c

50" 57-58" 60"

3 (39/40)

41" 42" 43" 44" 45"

50" 53" 60"

4 (39/40)

45"

50" 53" 60"

-120

1 **rep (40)**

2 **(40)**

3 **(40)**

P. INCOLORE

4 **(40)**

1 (4/4)

26" 27" 30-31" 40"

SI TRASFORMA IN UN TRILLO DI DOPPIE NOTE

f *pp* *f*

* PED

2 (4/4)

29" 30" 40"

A POLO A POLO PIU' LENTO

p

PED

3 (4/4)

12" 30" 32" 36" 39" 40"

f *pp* *sffz*

L.V.

PED

4 (4/4)

24" 29" 30" 31" 34" 39" 40"

sf *pp* *pp* *p*

PED

1 (40/40)

50'' 53'' 55'' 57'' 59'' 60''

ff

p DOLCE

* PED →

2 (40/40)

50'' 53'' 60''

RUSH NIENTE

* PED →

3 (40/40)

42'' 43'' 44'' 47'' 48'' 49'' 50'' 51'' 52'' 53''

mf

f

SONORO

L.V.

* PED →

4 (40/40)

43'' 47'' 49'' 50'' 51'' 53'' 54'' 55'' 59'' 60''

p SEMPRE

- 12 3 -

1 REP F

pp
GROSS
LENTO

04" 10" 20"

2

sfz 03" 07" 10" 17" 20"

p f

3

10" 13" 20"

p p

4

04" 06" 10" 13" 18" 20"

REP *

1

SEMARE pp

30 40

2

SEMARE pp UNIFORME RALL.

PED →

3

25" 30" 35" 39-40"

p pp

4

LIBERAMENTE

21" 22" 24" 30" 35" 39"

p f

MA SONORO

PED *

1 (4/4) **Rep**

42'' 50'' 52'' 60''

p GLISS. LENTO L.V.

2 (4/4)

50'' 51'' 60''

3 (4/4)

42'' 48'' 50'' 51'' 52'' 53'' 54'' 55'' 56'' 57'' 60''

mf *p* L.V. PED

4 (4/4)

42'' 43'' 44'' 45'' 46'' 47'' 48'' 49'' 50'' 53'' 55'' 56'' 60''

SENZA PEDALE *p* *ff* PED

15 2 ONDE

(4/2) Prep 1

03" 06" 09" 10" 12" 15" 18" 20"

pp

PED →

(4/2) 2

06" 09" 10" 12" 15" 18" 20"

pp

PED →

ANCORA (OGNI 3 SECONDI)

(4/2) 3

10" 14" 18"

p SEMPRE

PED →

(4/2) 4

01" 02" 03" 04" 06" 07" 08" 09" 10" 11" 12" 13" 17" 18" 20"

p

SONORO

SENZA PED

PED →

(42/20)

1

(42/20)

2

(42/20)

3

(42/20)

4

* - 128 -

1

(42'40")

42" 45" 48" 50" 57" 52" 57" 60"

2

(42'40")

42" 45" 48" 50" 57" 52" 57" 60"

3

(42'40")

45" 50" 53" 60"

RITMO LIB. ASIMMETRICO E ALONATO

pp

p

PED

4

(42'40")

46" 50" 54" 57" 60"

pp

p

PED

1 (43/2)

11" 24" 27" 30" 35" 36" 39" 40"

2 (43/2)

32" 34" 37" 38" 40"

f subito
30 * PED

pp subito
34 * PED

sempre pp
37" 38" * PED

3 (43/2)

21" 22" 23" 24" 25" 26" 27" 28" 29" 30" 35" 40"

mf
30 PED TEN

mf
35"

4 (43/2)

26" 30" 35" 40"

pp
30

*f PED
35"

(42/36) **1**

42'' 45'' 48'' 50'' 51'' 54'' 57'' 60''

(43/40) **2**

42'' 43'' 50'' 60''

*BED

(43/40) **3**

42'' 49'' 50'' 57'' 58'' 60''

mf

(42/36) **4**

45'' 48'' 50'' 53'' 60''

mf

1 **REP. 4**

03'' 06'' 09-10'' 12'' 15'' 18'' 20''

2 **(4)**

10'' 20''

3 **(4)**

10'' 13'' 20''

ppp mf

STRINGENDO

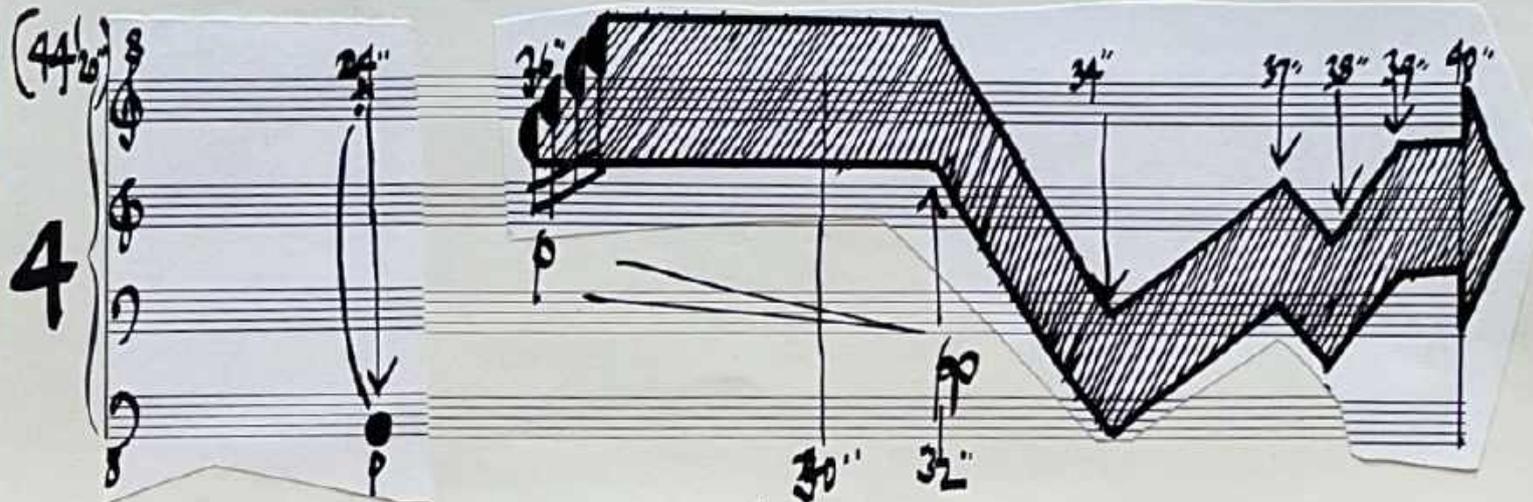
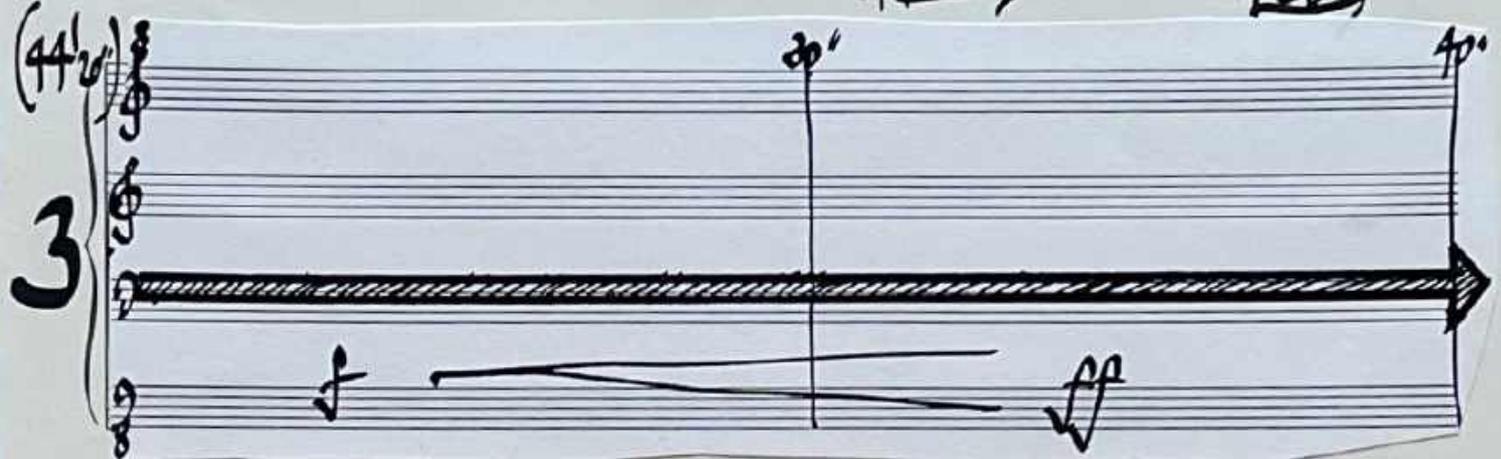
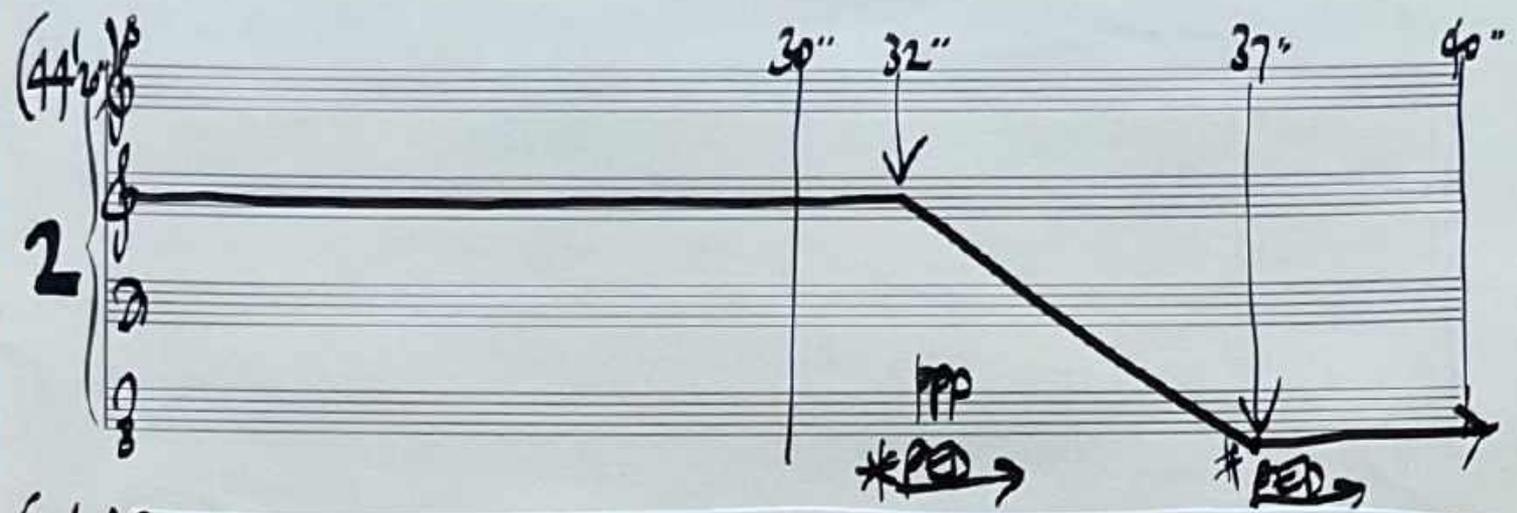
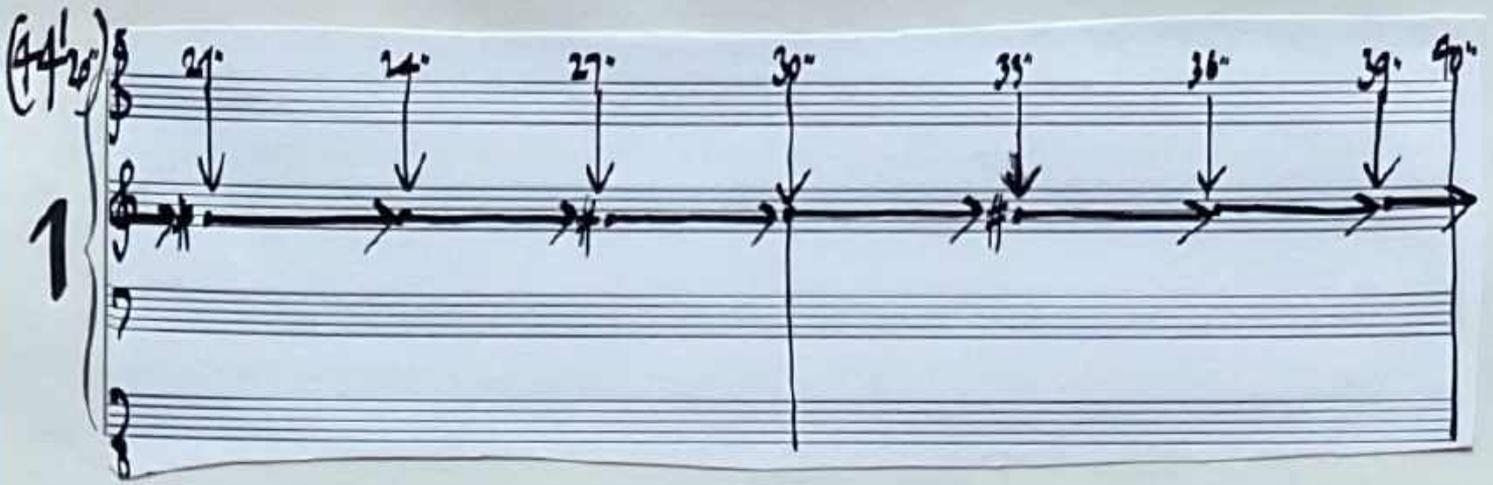
1C 3C

4 **(4)**

01'' 02'' 03'' 04'' 05'' 06'' 10'' 14'' 19-20''

pp POSSIBLE

p



1 (44/40) 6
 42" 45" 46" 50" 60"
 3c *fff* *ff*

2 (44/40) 6
 48" 46" 50" 60"
 3c *fff* *ff*

3 (44/40) 6
 50" 57" 60"
 p pp
 RAL. MOLTO FINO A FERMARSI

4 (44/40) 6
 48" 50" 60"

16) STEPHEN ST MALZA E AFFERRA IL BASTONCINO

1. *ppp* *ff*

02" 03" 10" 11" 15" 20"

UNA FIGURA AL SECONDO

SEMPRE P

P UNIFORME

2. *ff*

06" 08" 10" 16" 18" 20"

ppp

p

pp

ppp

PED → * PED →

3. *ff*

04" 08" 09" 10" 15" 16" 20"

p

f

p sempre

pp PED → * PED → * PED →

4. *ff*

02" 10" 13" 20"

ppp

f

ppp

PED → *

1 (45/20)

ppp

22"

24"

35"

30"

40"

p

4 POCO A POCO PIU' LENTO

PED

2 (45/20)

mf

35"

29-30"

32"

40"

pp DOLCISSIMO

3 (45/20)

21"

24"

27"

30"

33"

36"

39"

40"

pp

*PED

4 (45/20)

23"

30"

40"

p

1

(45 4/4)

pp mf ppp

43" 45" 50" 51" 60"

2

(45 4/4)

12" 46" 50" 54" 56" 57" 58" 60"

3

(45 4/4)

12" 45" 47" 50" 52" 53" 57" 55" 56" 57" 58" 59" 60"

f p

SONORO

4

(45 4/4)

12" 46" 50" 54" 56" 57" 58" 60"

1 **PREP**

03''

10'' 11'' 12'' 20''

UNA FIGURA AL SECONDO

PPP UNIFORME
1c

PREP →

2

03'' 07'' 09'' 10'' 12'' 19'' 20''

UNA FIGURA AL SECONDO

PREP →

3

01'' 10'' 15'' 20''

P SEMPRE

PREP →

4

10'' 12'' 13'' 15'' 18'' 20''

P SEMPRE

PREP →

1 (46' 20")

pp

ff

21" 26" 30" 32" 33" 36" 40"

*PED → *PED →

2 (46' 20")

p

ACCELERANDO

23 24 26 28 30 31 32 40"

*PED → *PED → * PED →

3 (46' 20")

p

22" 30" 40"

4 (46' 20")

SEMPRE P

22" 30" 31" 36" 40"

ff *PED →

1 (47'20")

23" 24" 30" 40"

A poco A poco PIV LENTO

2 (47'20")

SEMPRE PP

30" 40"

3 (47'20")

22" 30" 31" 40"

4 (47'20")

26" 30" 32" 35" 40"

df

p

PED

(4/4)

prep

50" 51"

(PED)

60"

(4/4)

2

P

5"

53"

L.V.

60"

(4/4)

3

48"

L.V.

PED

60"

(4/4)

4

41" 45" 48" 50"

41" 45" 48" 50"

SECCO

* PED *

60"

①7 STEPHEN CERCA IL FAZZOLETTO

(48)

1

01" 02" 03" 04" 05" 06" 07" 08" 09" 10" 11" 12" 13" 14" 15" 16" 17" 18" 19" 20"

f

(48)

2

02" 06" 10" 14" 18" 20"

TUTTO ppp

pp

PED *PED *PED

(48)

3

02" 10" 13" 14" 17" 20"

pp ppp

PED *PED *PED

(48)

4

04" 08" 10" 13" 17" 20"

TUTTO ppp

pp

PED *PED *PED

1 (80/20)

25" 29" 30" 31" 35" 37" 40"

p *f* *p* *mf*

PED **PED*

P SUBITO

2 (80/20)

25" 27" 30" 32" 40"

**PED* **PED*

P

3 (80/20)

21" 25" 30" 32" 34" 37" 38" 39" 40"

f subito *pp subito* *SEMPRE pp*

**PED* **PED* **PED*

4 (80/20)

30" 31" 39" 40"

**PED* **PED*

P

1

45 49 50 53 58 60

p

2

43 46 49 50 52 55 58 60

p

ped → 3"

3

42 45 48 50 51 52 57 59 60

p

(ped 3")

4

45 48 49 50 55 59 60

p

SEMPRE

ped →

(49) 1

(49) 2

(49) 3

(49) 4

1 $(4/4)$

26" 27" 30" 32" 39" 40"

pp RALL mf f

PED

2 $(4/4)$

21" 23" 25" 27" 20" 36" 39" 40"

p

PED

3 $(4/4)$

23" 24" 26" 30" 32" 34" 36" 38" 40"

p f

PED Ton.

4 $(4/4)$

36" 34" 36" 40"

f p (tc)

PED

Handwritten musical notation for system 1, labeled with a large '1' on the left. The system consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Above the staves, time markers are indicated: 44", 48", 51", 52", 56", 57", and 60". The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). There are also arrows and asterisks indicating specific performance techniques or editing points.

Handwritten musical notation for system 2, labeled with a large '2' on the left. The system consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Above the staves, time markers are indicated: 48"-49", 51", 54", 58", and 60". The notation includes notes, rests, and dynamic markings such as 'mf' (mezzo-forte). There are also arrows and asterisks indicating performance techniques or editing points.

Handwritten musical notation for system 3, labeled with a large '3' on the left. The system consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Above the staves, time markers are indicated: 42", 44", 45", 46"-47", 49", 50", 55", 56", 57", 58", and 60". The notation includes notes, rests, and dynamic markings such as 'pp' (pianissimo). There are also arrows and asterisks indicating performance techniques or editing points.

Handwritten musical notation for system 4, labeled with a large '4' on the left. The system consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Above the staves, time markers are indicated: 45", 47", 49"-50", 52", 55", 57", 59", and 60". The notation includes notes, rests, and dynamic markings such as 'pp' (pianissimo). There are also arrows and asterisks indicating performance techniques or editing points.

1

Handwritten musical score for part 1, showing a piano with a treble clef and a grand staff. It features three large black circles on the piano keyboard, with arrows indicating fingerings and dynamics. Time markers are at 09'', 10'', 12'', 19'', and 20''. Pedal markings include "PED" and "* PED".

2

Handwritten musical score for part 2, showing a piano with a treble clef and a grand staff. It features a series of black circles on the piano keyboard, with arrows indicating fingerings and dynamics. Time markers are at 03''-04'', 05'', 08'', 10'', 12'', 19'', and 20''. Pedal markings include "PED" and "* PED".

3

Handwritten musical score for part 3, showing a piano with a treble clef and a grand staff. It features a thick black horizontal bar across the piano keyboard, with wavy lines above and below. Time markers are at 02'' and 10''. Pedal markings include "PED" and "f".

4

Handwritten musical score for part 4, showing a piano with a treble clef and a grand staff. It features a large, shaded, stepped area on the piano keyboard, with arrows indicating fingerings and dynamics. Time markers are at 01'', 03'', 05'', 09'', 10'', 11'', 15'', 18'', 19'', and 20''. Pedal markings include "PED" and "* PED".

1

(5/6)

26" 30" 32" 33" 36" 40"

ff

*PED →

*PED →

2

(5/6)

21" 23" 25" 26" 29" 30" 31" 32" 33" 35" 37" 39" 40"

pp

pp

* SEMA PED

29" 30" 31" (trm)

PED →

3

(5/6)

29" 30" 31" (trm)

ff

P (trc)

35" 36" 38" 39" 40"

* PED →

PED →

4

(5/6)

30" 34" 35" 40"

ff

P

3c

* PED →

1

(50" 40")

12" 46" 47" 48" 50" 60"

f *SECCO*

PED → *

2

(50" 40")

48" RALL. 50" F. DIM. MOLTO

57" 60"

ppp

T T

Togliere il PED LENTAMENTE → *

3

(50" 40")

41" 45" 48" 50" 60"

mf *f* *SECCO*

* PED → *

4

(50" 40")

50" 51" 60"

(PED) → *

**(18) STEPHEN SI ALICE LE NAYO CON LE DITA E SI ALUNTA UNA UNO UNO
UNA NAVE CHE ENTRA NEL PORTO**

(51)
1
 Musical staff with piano part. Includes dynamic markings *mf*, *f*, *pp*, and *ppp*. Pedal markings include *ped* and **SENZA PED*. Time markers at 15" and 20".

(51)
2
 Musical staff with piano part. Includes dynamic markings *f*, *ppp*. Pedal markings include *ped* and **PED*. Time markers at 05", 10", 12", and 20".

(51)
3
 Musical staff with piano part. Includes dynamic markings *mf*, *f*, *ppp*. Pedal markings include *ped* and **PED*. Time markers at 05", 08", 09", 10", 12", 18", and 20".

(51)
4
 Musical staff with piano part. Includes dynamic marking *f*. Pedal marking includes *ped*. Time markers at 05", 10", 18", and 20".



51' 40" - 51' 45" **PREP**

42" 43" **f**

49" 50" 52" 54" 55" 57" 59" 60"

pp subito

ff IMPROVISO

51' 40" - 51' 45" **2**

41" 42" **(ppp)**

50" 55" 57" 60"

STACCATO ppp

3c ff!

ppp STACCATO

PED **1c**

51' 40" - 51' 45" **3**

44" **(ppp)**

49" 50" 55" 57" 60"

STACCATO ppp

3c ff!

ppp STACCATO

PED **1c**

51' 40" - 51' 45" **4**

44" **(ppp)**

49" 50" 55" 57" 60"

STACCATO ppp

3c ff!

ppp STACCATO

PED **1c**

(51)

(52)

(52)

(52)



PREP

52.20

23"

26"

30"

40"

mf

p

f

* PED

52.20

26"

30"

40"

mf

p

f

52.20

26"

30"

40"

mf

p

f

52.20

26"

30"

40"

mf

p

f

PREP

(5/2) 4/4

f

pp

SENZA PEDALE

50" *52"

60"

2

(5/2) 4/4

f

pp

SENZA PEDALE

50" *52"

60"

3

(5/2) 4/4

f

pp

SENZA PEDALE

50" *52"

60"

4

(5/2) 4/4

f

pp

SENZA PEDALE

50" *52"

60"



(53)

PREP

05" 10" 20"

pp

PED

(53)

05" 10" 20"

pp

PED

(53)

05" 10" 20"

pp

PED

(53)

05" 10" 20"

pp

PED



(53'20")
PREP
1
pp
30'
34"
40"

(53'20")
2
pp
29' 30"
35"
40"

(53'20")
3
pp
29' 30'
35"
40"

(53'20")
4
pp
29' 30'
34"
40"

Handwritten musical score on four systems, each with a treble clef and a key signature of one sharp (F#). The score is divided into four systems, each starting with a measure number (1, 2, 3, 4) and a dynamic marking of *ppp*. The notes are beamed in pairs, and there are slurs over the pairs. Vertical lines with arrows point to specific notes, labeled with durations: 4", 4", and 5". The letters "L.V." are written at the end of each system. The right margin contains a vertical line with asterisks and the number 8.