

Giacomo
PUCCINI

Preludio sinfonico

SC 32

Ottavino, 2 Flauti, 2 Oboi, Corno inglese
2 Clarinetti, 2 Fagotti, 4 Corni, 2 Trombe
3 Tromboni, Oficleide, Percussione, Arpa
2 Violini, Viola, Violoncello e Contrabbasso

herausgegeben von / a cura di / edited by
Michele Girardi

Aufführungsmaterial zu / Materiale per l'esecuzione de / Performance material to:
Edizione Nazionale delle Opere musicali di Giacomo Puccini
Band / Volume II.1

Partitur / Partitura d'orchestra / Full score



Carus 16.206

Vorwort

Puccini brachte sein *Preludio sinfonico* in A-Dur im «Juli 1882 [in] Mailand» nach einer eigenhändigen Datierung auf der letzten Seite einer Partiturabschrift zum Abschluss. Es war nach dem *Preludio a orchestra* in E aus den Jahren in Lucca (1876) die zweite Komposition dieses Genres. Eine erste Fassung des Stücks wurde wahrscheinlich im Juni 1882 fertig gestellt, wie ein autographes Titelblatt beweist. Sie entsprach noch nicht dem Stück, das dann am 15. Juli 1882 im Mailänder Konservatorium im zweiten der drei Abschlusskonzerte des Studienjahres 1881–1882 zum ersten Mal aufgeführt wurde und dem damals Vierundzwanzigjährigen aus Lucca einen Ehrenpreis («gran menzione») einbrachte. Puccini hatte nämlich den Umfang des Werkes von 193 Takten auf 167 Takte verkürzt, wobei er 38 Takte des Mittelteils durch 12 neue Takte ersetzte. Die Mailänder Aufführung war wahrscheinlich die einzige zu Puccinis Lebzeiten. Veröffentlicht wurde das Werk zum ersten Mal 1977 in unzuverlässiger Form durch Pietro Spada (Verlag Elkan-Vogel, Bryn Mawr, USA) und erstmals in einer kritischen Ausgabe 2009 im Carus-Verlag (Carus 16.206).

Der Entschluss, einen großen, beinahe ein Fünftel des Werkes umfassenden Abschnitt zu streichen, war eine wichtige Entscheidung, die ein bezeichnendes Licht auf die kompositorische Arbeit des jungen Puccini wirft, da der Abschnitt – man kann ihn, wenn auch mit einigen Schwierigkeiten, hinter den Verweiszeichen für die Kürzungen und eingeklebten Blättern in den Stimmen erkennen – eine Abfolge von mechanisch verlaufenden Sequenzen enthielt. Während der Komponist im folgenden *Capriccio sinfonico* von 1883, das ebenfalls eine Frucht der Studien am Konservatorium war, wie ein «großer Herr prassen» und prächtige Melodien mit vollen Händen austeilen sollte, verfuhr er bei der Komposition des *Preludio sinfonico* zurückhaltender; dies zeigt sich auch in seiner Entscheidung, auf einen Teil des Werkes zu verzichten, den er vielleicht für überflüssig hielt und der außerdem stark von seinem Lehrer Amilcare Ponchielli beeinflusst war und eine gelegentliche Neigung zum Pathos hatte. So stützt sich das ganze *Preludio* auf die fortschreitende Entwicklung von Material, das in den acht Anfangstakten konzentriert ist und aus einem einzigen Thema von dichtem harmonischem Gewebe besteht und in der Folge kunstgerecht und vor allem im Detail abgewandelt wird. Puccini entwickelt hier ein Formbewusstsein, das ausgewogene Proportionen verlangt.

Im Unterschied zum *Preludio a orchestra* aus der Anfangszeit ist dieses *Preludio sinfonico* durchaus gelungen und liefert ebenso wie das viel häufiger erwähnte und höher geschätzte *Capriccio sinfonico* melodisches Material für die künftigen Opern. Hat auch die reiche melodische Erfindung im letztgenannten Werk dafür gesorgt, dass zumindest ein Thema im Bewusstsein jedes Hörers geblieben ist (da *La bohème* damit beginnt und auch davon durchdrungen ist), besticht das *Preludio sinfonico* als Werk, das in formaler Hinsicht origineller ist und trotz seiner «schulischen» Prägung bereits ein reifes Beispiel dafür darstellt, wie Puccini die Technik melodischer und harmonischer Variation im Dienste des Ausdrucks zu nutzen wusste – eine Vorgehensweise, die in seinen Opern dann reiche Anwendung finden sollte.

Michele Girardi

Vorwort und Notentext sind Band II.1 der *Edizione delle opere musicali* (Carus 56.002) entnommen. Für das ungekürzte Vorwort, Faksimileabbildungen und den Kritischen Bericht sei auf diesen Band verwiesen.

L'Introduzione e la musica sono tratte dal volume II.1 dell'*Edizione delle opere musicali* (Carus 56.002). Per l'Introduzione non abbreviata, i facsimili e il Commento critico vedi questo volume.

Foreword and music are taken of volume II.1 of the *Edizione delle opere musicali* (Carus 56.002). For the non abbreviated Foreword, the facsimiles and the Critical Report see this volume.

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Band II.1 der *Edizione delle opere musicali* (Leinenband, Carus 56.002), Partitur (kartoniert, Carus 16.206), komplettes Orchestermaterial (Leihmaterial).

Il materiale per l'esecuzione è disponibile in volume II.1 dell'*Edizione delle opere musicali* (rilegato in tela, Carus 56.002), partitura d'orchestra (rilegato in cartone, Carus 16.206), materiale d'orchestra (materiale da noleggio).

The following performance material is available: volume II.1 of the *Edizione delle opere musicali* (clothbound, Carus 56.002), full score (paper cover, Carus 16.206), complete orchestra material (rental material).

Prefazione

Il *Preludio sinfonico* in La maggiore di Puccini fu portato a termine nel «luglio 1882 [a] Milano», come recita una nota dell'autore nell'ultima pagina di una copia della partitura: è la seconda composizione nel genere, dopo il *Preludio a orchestra* in Mi degli anni lucchesi (1876). Una prima stesura del pezzo fu probabilmente completata nel giugno 1882, come attesta un frontespizio autografo. Essa non corrispondeva ancora al brano che avrebbe debuttato il 15 luglio del 1882 al Conservatorio di Milano nel secondo di tre saggi finali dell'anno accademico 1881–1882, e che valse al lucchese, allora ventiquattrenne, una «gran menzione»: Puccini aveva infatti operato un vasto taglio, riducendo le proporzioni del lavoro da 193 alle attuali 167 battute (ne sostituì 38 della parte centrale con 12 di raccordo). L'esecuzione milanese fu probabilmente l'unica quando Puccini era ancora vivo. Il lavoro venne pubblicato per la prima volta nel 1977, in una forma assai poco attendibile, da Pietro Spada (Elkan-Vogel, Bryn Mawr, USA) e per la prima volta in un'edizione critica nel 2009 da Carus-Verlag (Carus 16.206).

La decisione di sopprimere una sezione vasta (quasi un quinto del totale), che conteneva uno sviluppo farcito di progressioni dall'andamento meccanico – la si può leggere, sia pure con qualche difficoltà, sotto ai segni e ai fogli incollati sulle parti d'orchestra –, è un importante gesto, che ci consente di cogliere qualche tratto del processo compositivo del giovane Puccini. Se nel *Capriccio sinfonico* del 1883, brano per orchestra successivo e anch'esso tributo agli studi di Conservatorio, il musicista avrebbe «scialato da gran signore», distribuendo splendide melodie a piene mani, nel comporre il *Preludio sinfonico*, al contrario, fu assai parco, e volle mantenere questa coerenza tagliando una parte che forse ritenne ridondante, e oltretutto più palesemente vicina alla maniera del suo maestro Amilcare Ponchielli, incline all'enfasi in più di qualche occasione. L'intero *Preludio* si basa infatti sul progressivo sviluppo di un materiale concentrato nelle canoniche 8 battute iniziali, costruito su un unico tema e su un tessuto armonico compatto, ad arte modificato in seguito puntando soprattutto sul dettaglio. Puccini seppe cogliere, cioè, una peculiarità della forma che richiedeva proporzioni ben calcolate.

Questo *Preludio sinfonico*, a differenza del *Preludio a orchestra* d'esordio, è un brano pienamente riuscito e, come il ben più frequentato e apprezzato *Capriccio sinfonico*, fornisce materiale melodico alla musica operistica di là da venire: se la generosa invenzione profusa in quest'ultimo brano ha fatto sì che almeno un tema sia rimasto nella coscienza di ogni ascoltatore (perché apre *La bohème* e ne costella la partitura), il *Preludio* s'impone come episodio più innovativo dal punto di vista del trattamento formale, e offre, nonostante la sua matrice «scolastica», un esempio già maturo di come Puccini sapesse utilizzare la tecnica della variazione, melodica e armonica, a fini espressivi, procedimento che avrebbe trovato tante applicazioni nel suo teatro musicale.

Michele Girardi

Foreword

According to the date in his own handwriting on the last page of a copy of the score, Puccini completed his *Preludio sinfonico* in A major in «July 1882 [in] Milan». It was the second composition in this genre following his *Preludio a orchestra* in E, which was composed during his years in Lucca (1876). A first version of the piece was probably completed in June 1882, as proven by an autograph title page. This did not yet correspond to the piece that was then performed for the first time on 15 July 1882 at the Milan Conservatory in the second of three graduation concerts in the academic year 1881–1882, earning the twenty-four-year-old student from Lucca an honorable mention («gran menzione»). Puccini had shortened the middle section of the piece from 193 to 167 measures by replacing the 38 measures of this section with 12 new measures. The Milan performance of the work was probably the only one which took place during Puccini's lifetime. It was first published in 1977 in an unreliable edition by Pietro Spada (publisher Elkan-Vogel, Bryn Mawr, USA) and it was published for the first time in a critical edition by Carus-Verlag in 2009 (Carus 16.206).

The decision to remove a substantial portion (almost one fifth) of the work was important, casting a significant light on the compositional methods of the young Puccini, since the portion – which can, with some difficulty, be deciphered among the indications for cuts and the pasted pages in the parts – contained a succession of mechanical sequences. Whereas in the subsequent *Capriccio sinfonico* of 1883, likewise a product of his studies at the Conservatory, the composer was as «spendthrift as a grand lord», distributing a host of glorious melodies with open arms, he was more restrained in the composition of the *Preludio sinfonico*. This can also be seen in his decision to delete a portion of the work which he perhaps considered superfluous and which, moreover, was strongly influenced by his teacher Amilcare Ponchielli and occasionally showed a tendency towards pathos. Thus, the entire *Preludio* is based on the successive development of material concentrated in the first eight measures consisting of a single theme, densely harmonically woven, which subsequently is artfully modified, especially in detail. Here, Puccini develops an awareness of form which demands balanced proportions.

In contrast to the *Preludio a orchestra* from the early years, this *Preludio sinfonico* is considerably more coherent; like the more popular and estimated *Capriccio sinfonico*, it supplies melodic material for future operas. Whereas the rich melodic invention in the latter work has ensured that at least one theme has remained in every listener's awareness (*La bohème* begins and is permeated with it), the *Preludio sinfonico* captivates us as a work that is formally more original; a work that, in spite of its «academic» imprint already offers a mature demonstration of how Puccini uses the technique of melodic and harmonic variation in the service of expressivity – a procedure that would later find a wealth of applications in his operas.

Michele Girardi

Preludio sinfonico

SC 32

Giacomo Puccini
1858–1924

Andante mosso

Ottavino

Flauto I, II

Oboe I, II

Corno inglese

Clarinetto I, II in La

Fagotto I, II

Corno in Mi I, II

III, IV

Tromba I, II in Mi

Trombone I-III

Oficleide

Timpani in Mi-Mi#-La

Gran Cass

Piatti

Arpa

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Aufführungsdauer / Duration: ca. 11 min.

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Urtext
edited by Michele Girardi

This musical score is for the piece "Carus 16.206". It is arranged for a full orchestra and piano. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Clt), and Bassoon (Fg). The brass section includes Cor (Trumpets). The percussion section includes Timp (Timpani). The piano part is written for four staves. The score begins at measure 9. The woodwinds and brass play a melodic line starting in measure 9, marked with a piano (*p*) dynamic. The piano part features a melodic line in the right hand, starting in measure 9, marked with a piano (*p*) dynamic and a *dolce* (sweet) character. The left hand provides harmonic support with sustained notes and chords. The score includes various dynamics such as *pp* (pianissimo) and *ppp* (pianississimo), as well as performance instructions like *cresc.* (crescendo) and *dolce*. The piece concludes in measure 14.

stent.

The musical score consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*, *a 2*, *dim. subito*, and *pp*. The second system continues the piano accompaniment with dynamics *f*, *pp*, *dim.*, and *III*. The third system shows the piano accompaniment with dynamics *p* and *pp*. The fourth system includes a vocal line and piano accompaniment with dynamics *stent.*, *dim. subito*, *p*, *div.*, *dim.*, and *rall.*. The score concludes with a final measure in the fifth system.

31 *ppp*

ppp

ppp

pp

pp

pp

ppp

ppp

dolcissimo e legato

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

allargando string.

37

ppp

p

I

a 2

I

a 2

allargando string.

arco

arco

arco

Animato

50

Picc

Fl

Ob

Cl

Fg

Cor

Tr

Trb

Of

Animato

Vc div.

pizz.

arco

The musical score is arranged in systems. The first system (measures 56-60) features a treble clef with a key signature of two sharps. It includes dynamic markings *p*, *f*, and *p cresc.*, along with slurs and triplet markings. The second system (measures 61-65) continues the melodic development with slurs and triplet markings. The third system (measures 66-70) includes a bass clef with a dynamic marking of *pp* and a marking 'a 2'. The fourth system (measures 71-75) features a treble clef with a dynamic marking of *p* and triplet markings. The fifth system (measures 76-80) includes a bass clef with a dynamic marking of *pp* and a marking 'f'. The sixth system (measures 81-85) features a treble clef with a dynamic marking of *p* and triplet markings. The seventh system (measures 86-90) includes a bass clef with a dynamic marking of *pp* and a marking 'f'. The eighth system (measures 91-95) features a treble clef with a dynamic marking of *p* and triplet markings. The ninth system (measures 96-100) includes a bass clef with a dynamic marking of *pp* and a marking 'f'. The score concludes with a final dynamic marking of *f*.

The musical score is written for piano and consists of several systems of staves. The notation includes complex rhythmic patterns, primarily triplets, and various dynamic markings. Key markings include *stent.* (staccato), *cresc.* (crescendo), *p* (piano), *f* (forte), and *pp* (pianissimo). The score is heavily annotated with slurs and accents, indicating phrasing and articulation. A large, stylized watermark reading "CARUS" is superimposed over the central portion of the page.

allarg.

The musical score consists of several systems of staves. The first system includes a grand staff with treble and bass clefs, and a piano part with a grand staff. Dynamics range from *ppp* to *f*. The second system continues the piano part with a grand staff, featuring a *rit.* marking and dynamics of *f* and *pp*. The third system shows a grand staff with dynamics of *f*, *pp*, and *pp*. The fourth system includes a grand staff with dynamics of *pp* and *pp*, and a piano part with a grand staff. The fifth system features a grand staff with dynamics of *mf* and *pp*, and a piano part with a grand staff. The sixth system includes a grand staff with dynamics of *f* and *pp*, and a piano part with a grand staff. The seventh system shows a grand staff with dynamics of *mf* and *pp*, and a piano part with a grand staff. The eighth system includes a grand staff with dynamics of *f* and *pp*, and a piano part with a grand staff. The score concludes with a *f* dynamic in the piano part.

accelerando

rall.

a tempo

pp

a 2

pp

p

p

ppp

a 2

ppp

ppp

ppp

III

p

p

pp

rit.

f

p

pp

6

6

6

rit.

3

accelerando

rall.

a tempo

stent.

III^a corda

rit.

III^a corda

rit.

con espressione

arco

p

pp

pizz.

Musical score system 1, measures 90-93. It features a grand staff with five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music includes a long melodic line in the second staff, a rhythmic pattern in the third staff with triplets and a 'rit.' marking, and a bass line in the fifth staff. Dynamics include *pp* and *ppp*. A large watermark 'CARUS' is overlaid on the right side of the page.

Musical score system 2, measures 94-97. It continues the grand staff from the previous system. The music features complex rhythmic patterns with many triplets in the upper staves. Dynamics include *f* and *pp*. The watermark 'CARUS' is prominent across the system.

Musical score system 3, measures 98-101. This system shows a change in the bass line with sixteenth-note patterns. The upper staves continue with melodic lines and triplets. Dynamics include *f*. The watermark 'CARUS' is visible.

Musical score system 4, measures 102-105. This system features a 'rit.' marking and a '6' (sextuplet) marking in the bass line. It concludes with an 'allarg.' marking. Dynamics include *f*. The watermark 'CARUS' is visible.

string.

The musical score consists of four systems of staves. The first system (measures 94-98) includes Violin I, Violin II, Viola, and Cello/Double Bass. The second system (measures 99-103) includes Violin I, Violin II, Viola, and Cello/Double Bass. The third system (measures 104-108) includes Violin I, Violin II, Viola, and Cello/Double Bass. The fourth system (measures 109-113) includes Violin I, Violin II, Viola, and Cello/Double Bass. The score is marked with various dynamics: *pp*, *p*, *ppp*, *mf*, and *mf*. Performance instructions include *string.*, *arco*, and *cresc.*. The score features numerous triplets and sixteenth-note patterns. A large watermark 'CARUS' is overlaid on the score.

cresc. e string.

104

Musical score for measures 104-108. The score is written for five staves (two treble clefs and three bass clefs). It features a complex rhythmic pattern of eighth and sixteenth notes, with many notes beamed together. Trills are indicated by a '3' above a bracket. The key signature has two sharps (F# and C#). The music is marked with a crescendo hairpin and the instruction 'cresc. e string.'.

Musical score for measures 109-113. The notation continues with similar rhythmic patterns and trills. Dynamic markings include *f* and *ff*. There are also markings for articulation, such as 'a' and 'a 2'. The music is marked with a crescendo hairpin and the instruction 'cresc. e string.'.

Musical score for measures 114-118. The notation continues with similar rhythmic patterns and trills. The music is marked with a crescendo hairpin and the instruction 'cresc. e string.'.

cresc. e string.

Musical score for measures 119-123. The notation continues with similar rhythmic patterns and trills. The music is marked with a crescendo hairpin and the instruction 'cresc. e string.'.

109 *allargando* *allarg.* *stent.* **Tempo I**

cresc. *a 2* *ff* *tutta forza*

f *cresc.* *ff* *tutta forza*

f *ff* *tutta forza*

f *ff* *tutta forza*

f *ff* *tutta forza*

cresc. *ff* *tutta forza*

cresc. *ff* *tutta forza*

cresc. *ff* *tutta forza*

cresc. *ff* *tutta forza*

cresc. *ff* *tutta forza*

cresc. *ff* *tutta forza*

fff

fff

fff

allargando *allarg.* *stent.* **Tempo I**

cresc. *ff* *tutta forza*

cresc. *ff* *tutta forza*

cresc. *ff* *tutta forza*

cresc. *ff* *tutta forza*

f *ff* *tutta forza*

This musical score is for the piece 'Carus 16.206'. It is written for piano and guitar. The score is divided into three systems. The first system (measures 1-4) features a piano part with a complex, flowing melody in the right hand and a supporting bass line in the left hand. The guitar part is a simple accompaniment. The second system (measures 5-8) includes a guitar solo section with a melodic line and a bass line. The piano part continues with a similar melodic structure. The third system (measures 9-12) returns to the piano and guitar accompaniment. The score is in the key of D major (two sharps) and 3/4 time. A large, stylized watermark 'CARUS' is overlaid across the middle of the page.

This musical score is for the piece 'Carus 16.206'. It is written for piano and organ. The score is divided into two systems. The first system consists of five staves: two for the piano (treble and bass clefs) and three for the organ (two treble clefs and one bass clef). The piano part features a complex, rhythmic melody with many sixteenth notes and slurs. The organ part provides harmonic support with chords and single notes. The second system also has five staves, with the piano part continuing its melodic line and the organ part providing accompaniment. A large, stylized watermark 'CARUS' is overlaid across the middle of the page. The page number '116' is in the top left corner.

allargando e diminuendo

poco più lento

allargando e diminuendo

poco più lento

accelerando

allargando

rall.

The musical score is arranged in two systems. The first system contains the Violin I, Violin II, Viola, Violoncello, and Contrabasso parts. The second system contains the Corni (Trumpets) and Arpa (Harp) parts. The Violin I part starts with a *ppp* dynamic and includes a first position fingering (I). The Violin II part starts with a *ppp* dynamic and includes a first position fingering (I). The Viola part starts with a *ppp* dynamic and includes a first position fingering (I). The Violoncello part starts with a *pp* dynamic and includes a first position fingering (I). The Contrabasso part starts with a *pp* dynamic and includes a first position fingering (I). The Corni part starts with a *pp* dynamic and includes a first position fingering (I). The Arpa part starts with a *ppp* dynamic and includes a first position fingering (I). The score includes various dynamic markings such as *ppp*, *pp*, *p*, *mf*, and *pp*. Performance instructions include *con anima*, *dolce*, and *sensibile*. The score is divided into sections marked *accelerando*, *allargando*, and *rall.*. A large watermark 'CARUS' is overlaid on the page.

rall.

The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system continues with similar staves. The third system features a grand staff and a single bass staff. The fourth system includes a grand staff and two additional staves. The fifth system features a grand staff and two additional staves. The sixth system includes a grand staff and two additional staves. The seventh system features a grand staff and two additional staves. The eighth system includes a grand staff and two additional staves. The score contains various musical notations such as notes, rests, beams, and slurs. Dynamic markings include *pp*, *ppp*, and *pp*. Performance instructions include *divisi* and *sivo edto*. There are also markings for fingerings (1, 3) and articulation (accents).

Musical score for the first system, measures 1-6. The score is written for a grand staff (treble and bass clefs). It features a variety of musical notations including triplets, long notes, and rests. Dynamics are marked as *ppp*, *pp*, and *p*.

Musical score for the second system, measures 7-12. This system is mostly blank, with some faint notes and a large watermark 'Carus' overlaid across the page.

Musical score for the third system, measures 13-18. The score is written for a grand staff. It features a large watermark 'Carus' and various musical notations including notes, rests, and dynamic markings.

Musical score for the fourth system, measures 19-24. The score is written for a grand staff. It features long notes and rests. Dynamics are marked as *ppp* and *piu p*.

rit.

Musical score system 1, measures 1-6. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The music consists of long, sustained notes with slurs and ties. A *ppp* dynamic marking is present in the fifth measure of the second and third staves.

Musical score system 2, measures 7-10. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The music consists of long, sustained notes with slurs and ties. A *ppp* dynamic marking is present in the eighth measure of the first staff.

Musical score system 3, measures 11-14. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes. A *ppp* dynamic marking is present in the eleventh measure of the first staff.

rit.

Musical score system 4, measures 15-18. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The music consists of long, sustained notes with slurs and ties. A *ppp* dynamic marking is present in the fifteenth measure of the first staff.

rall. a poco a poco

155

ppp
più *p*

pppp

più *p*
più *p*

più *p*
più *p*

più *p*
più *p*

più *p*

più *p*

più *p*

stentato

stentato

rall. a poco a poco

più *p*

più *p*

più *p*

più *p*

più *p*

più *p*

161

rit. molto rall.

morendo

morendo

morendo

morendo

ppp

ppp

III

IV

ppp

pp

ppp

pp

rit. molto rall.

sempre ppp

morendo

div.

div.

morendo

morendo

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

morendo

pp

pp

Ci 432