

# Per il rinocerante nero

for soprano solo,  
SATB choir,  
bass clarinet,  
bass drum, xylophone,  
tubular bells,  
vibraphone

by Charles Turner  
2022

## Program notes

Some years ago, I heard that the black rhino had become extinct, killed off by human beings, as so many other species have been. Though I have no special fondness for rhinos, I was beginning to think about my own mortality, and the black rhino somehow became intertwined with these thoughts. More recently, I found myself wanting to write a requiem for the black rhino.

Human-caused species extinction is one of the worst, most depressing things that I ever think about. Why must humanity convert every inch of our world into economic productivity? Why can we not limit our own numbers and limit what we extract from nature? How much beauty and life are we destroying in our craving for more and more and more?

While I was composing this piece, I discovered that black rhinos are not, in fact, extinct. Brave people in Africa are trying to protect them from poachers. Thank goodness.

The music owes an obvious debt to “The Rothko Chapel” by Morton Feldman; another requiem of sorts. I used a very simple structure of alternating synthetic modes, which circulate through the 21 verses of the text.

Why an Italian text? I was studying Italian prior to a 3-month residence in Bologna, so I had the language in my ears. And I love the sound of singing in Italian.

Many thanks to Valentina Rebaudengo for her many suggestions and corrections to the Italian.

Charles Turner  
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Danvers, Massachusetts

Performance notes:

Bass drum:

I like a bass drum that can ring for a while after it is struck. Generally speaking, allow the stroke to ring for the notated duration, then damp. In some passages there is no need to damp between strokes; i.e. mm.8-10, mm.35-38 and similar. Generally, durations shorter than a half note should be damped right away. A few places require a stroke that damps itself by keeping the beater on the drumhead, i.e. mm.44-45, 50, 61-2, 229, etc. When the bass drum plays in rhythmic unison with the bass clarinet, it should 'color' the sound; it should not obscure the pitch of the bass clarinet.

Vibraphone and chimes:

There are many instances of the two instruments playing in rhythmic unison. The first note of the piece is a good example. In such places, please try to balance the dynamics so that chimes and vibraphone are perceived as a single sound.

Vibraphone:

I prefer either no motor or a fast motor (vibrato). Please do not use a slow motor.

Viola:

The bowings are just suggestions; use your judgement.

Conductor:

This is not a piece that needs ritardandi and accelerandi; it is mostly straightforward and metrical. If you find it necessary to speed up or slow down around tempo changes, fine, I trust your judgement. But the piece mostly just goes along metrically.

Text (by the composer)

- |    |  |  |
|----|--|--|
| 1  | To enter, you must say 'black rhino zero.'<br>Zero; there are no more.               | Per entrare devi dire "rinoceronte nero zero."<br>Zero; non ce ne sono più.                                |
| 2  | Repeat it five times.<br>That's enough.  | Dillo cinque volte.<br>Questo è sufficiente.   |
| 3  | Under the frozen soil there is a tunnel.<br>Stamp your foot and hear the hollowness. | Sotto il terreno ghiacciato c'è un cunicolo.<br>Batti il piede e sentire il vuoto.                         |
| 4  | A mole has a human face.<br>Or vice versa.   | Una talpa ha un volto umano.<br>O vice versa.  |
| 5  | Under the floor there is an abyss.<br>It is full of earth and tunnels.               | Sotto il pavimento c'è un abisso.<br>È pieno di terra e di cunicoli.                                       |
| 6  | Five afternoons go by. (one, two three, four, five)<br>quickly, so very quickly.     | Passano cinque pomeriggi. (uno, due, tre, quattro, cinque) So<br>Così velocemente, così assai velocemente. |
| 7  | The plants want to speak to you. Will you listen?                                    | Le piante vogliono parlarti. Ascolterai?   |
| 8  | If not, why?   | Se no, perché?   |
| 9  | The winds gain strength in the afternoon.<br>The plants bend and sway.               | I venti si rafforzano nel pomeriggio.<br>Le piante si piegano e ondeggiano.                                |
| 9  | The stars are invisible, and always present.<br>But you can hide from them.          | Le stelle sono invisibili, e sempre presenti.<br>Ma puoi nasconderti da loro.                              |
| 10 | Each star has a human face.<br>Can you read their expressions?                       | Ogni stella ha un volto umano.<br>Riesci a leggere le loro espressioni?                                    |
| 11 |  |  |

Above the roof there is an abyss.  
Stand on the roof and look up.

12

The abyss is full of stars and sounds.  
There are distant bells.

13

To enter the tunnel,  
speak the password ("black, zero").

The earth opens up for you.

14

A mole hides among the plants.  
It sleeps in its tunnels.

15

Every plant hides a human face.  
The face of a flower:

16

The wind sings in the abyss.  
The abyss sings along.

17

The black rhino is dying. Say it again.  
How fares the mole?

18

The password no longer works.  
Then say something else.

19

The tunnel is full of space and silence.  
Listen, listen.

20

The mole is invisible. The black rhino is invisible.  
See them in your mind.

21

You are the black rhino.  
I am the black rhino. I, I.

Sopra il tetto c'è un abisso.  
Stay sul tetto e guarda in alto.

L'abisso è pieno di stelle e di suoni.  
Ci sono campane lontane.

Per entrare nel cunicolo,  
pronuncia la parola d'ordine ("nero, zero").  
La terra si apre per te.

Una talpa si nasconde tra le piante.  
Dorme nei suoi cunicoli.

Ogni pianta nasconde un volto umano.  
Il volto di un fiore.

Il vento canta nell'abisso.  
L'abisso (canta) con lui.

Il rinoceronte nero sta morendo. Dillo di nuovo.  
Come fa la talpa?

La parola d'ordine non funziona più.  
Dunque di' qualcos'altro.

Il cunicolo è pieno di spazio e di silenzio.  
Ascolta, ascolta.

La talpa è invisibile. Il rinoceronte nero è invisibile.  
Guarda! nella tua mente.

Tu sei il rinocerante nero.  
Io sono il rinocerante nero. Io, io.

# Per il rinoceronte nero

Charles Turner  
2022

1  
♩ = 80

Bass Clarinet in B $\flat$

Bass Drum also plays xylophone  
*p*

Xylophone

Tubular Bells one player  
*p*

Vibraphone one player  
*p*

Viola  
*p*

1  
♩ = 80

Soprano Solo

Soprano

Alto

Tenor

Bass

8

B. Cl. *pp*

B. D.

Xyl.

Tub. B.

Vib.

Vla. *mp* 3

S. Solo

S. *p*  
(humming)

A.

T. 8

B.

13

B. Cl. *p*

B. D.

Xyl.

Tub. B.

Vib.

Vla. *p* *mf* 3

S. Solo *mp*  
Per en - tra - re de - vi di - re "ri -

S.

A. *p*  
(humming)

T. *p*  
(humming)

B.



18

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*mp*

*p*

*pp*

*pp*

*pp*

no-ce-ron - te\_\_ ne-ro\_\_ ze - ro."\_\_\_\_\_

ri -

ri -

ri -





30

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

Dil - lo\_\_\_ cin-que vol - te.

(hum) non ce ne so-lo più non ce

(hum) non ce ne so-lo più

(hum) non ce ne so-lo più

(hum) non ce ne so-lo

Detailed description: This is a page of a musical score, page 30, numbered 7 in the top right corner. The score is for a full orchestra and vocal soloists. The instruments listed on the left are B. Cl. (Bass Clarinet), B. D. (Bass Drum), Xyl. (Xylophone), Tub. B. (Tenor Trombone), Vib. (Vibraphone), Vla. (Viola), S. Solo (Solo Soprano), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The music is in 12/8 time and the key signature has one sharp (F#). The vocal parts (S. Solo, S., A., T., B.) have lyrics in Italian. The lyrics are: 'Dil - lo\_\_\_ cin-que vol - te.' for the Solo Soprano; '(hum) non ce ne so-lo più non ce' for the Soprano; '(hum) non ce ne so-lo più' for the Alto; '(hum) non ce ne so-lo più' for the Tenor; and '(hum) non ce ne so-lo' for the Bass. The vocal parts feature dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano), and include a triplet of eighth notes. The instrumental parts for B. Cl., B. D., Xyl., Tub. B., Vib., and Vla. are mostly rests, with some initial notes for B. Cl. and Vla. in the first measure.

34

B. Cl. *mf*

B. D. *mp*

Xyl.

Tub. B. *p*

Vib. *p*

Vla. (pizz) *mf*

S. Solo *f*  
Ques-to è suf-fi-ci - en - te

S. *mf*  
ne so-lo più

A. *mf*  
non ce

T. *mf*

B. *mf*  
più

38

Stesso tempo

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*mp*

*mf*

*f*

arco

*p*

*mp*

*mf*

3

Stesso tempo

il ter-re - no\_ cu -

*p*

(hum)

*p*

(hum)

*p*

(hum)

*mf*

3

Sot-to\_ il ter-re-no ghiac - cia - to c'e un cu-ni-co-lo\_

43

B. Cl. *mf*

B. D. *mp*

Xyl.

Tub. B. *mf*

Vib. *f* arco

Vla. *mp*

S. Solo  
ni-co-lo\_\_ Bat-ti il pie-de

S. *mf* *p*  
Bat-ti il pie-de (hum)

A. *mf* *f* *p*  
Bat - ti il pie-de (hum)

T. *p*  
(hum)

B. *mf*  
sen - ti - re il

48

4

B. Cl. *mf* <sup>3</sup>

B. D. *mp* <sup>3</sup>

Xyl.

Tub. B.

Vib. *mf*

Vla. *mp* <sup>3</sup>

4

S. Solo

S. *p*  
(hum)

A. *p*  
(hum)

T.

B. *vuo to...*



55

B. Cl. *f* <sup>3</sup> *mp* *mf* <sup>3</sup> *mp*

B. D.

Xyl.

Tub. B.

Vib.

Vla. *mp* <sup>3</sup>

S. Solo *mf*  
U - na tal - pa \_\_\_\_\_ ha un vol - to \_\_\_\_\_ u - ma - no. \_\_\_\_\_

S. \_\_\_\_\_ u - ma - no. \_\_\_\_\_

A. \_\_\_\_\_ un vol - to \_\_\_\_\_ u - ma - no. \_\_\_\_\_

T. *mp* <sup>3</sup> \_\_\_\_\_ U - na tal - pa \_\_\_\_\_ un vol - to \_\_\_\_\_ u - ma - no. \_\_\_\_\_

B. *mp* <sup>3</sup> \_\_\_\_\_ U - na tal - pa \_\_\_\_\_ un vol - to \_\_\_\_\_ u - ma - no. \_\_\_\_\_

5

♩ = 80

59

B. Cl. *mf*

Musical staff for Bass Clarinet (B. Cl.) in bass clef. It features a melodic line starting with a half note, followed by quarter notes, and ending with two triplet eighth notes. The dynamic marking is *mf*.

B. D. *mp*

Musical staff for Bass Drum (B. D.) in double bar line. It shows a rhythmic pattern of quarter notes with rests, starting in the second measure. The dynamic marking is *mp*.

Xyl.

Musical staff for Xylophone (Xyl.) in treble clef. It is mostly empty, with a few rests in the second and fourth measures.

Tub. B. *p*

Musical staff for Tenor Trombone (Tub. B.) in treble clef. It is mostly empty, with a few rests and a final note in the fourth measure. The dynamic marking is *p*.

Vib. *p*

Musical staff for Vibraphone (Vib.) in treble clef. It is mostly empty, with a few rests and a final triplet eighth note in the fourth measure. The dynamic marking is *p*.

Vla. *mf*

Musical staff for Viola (Vla.) in alto clef. It features a melodic line with slurs and triplet eighth notes. The dynamic marking is *mf*.

5

♩ = 80

S. Solo

O vi - ce ver - sa.\_\_\_\_

Musical staff for Soloist (S. Solo) in treble clef. It shows a melodic line with a triplet eighth note. The lyrics "O vi - ce ver - sa.\_\_\_\_" are written below the staff.

S. (hum)

Musical staff for Soprano (S.) in treble clef. It shows a melodic line with a slur and the instruction "(hum)" below.

A. (hum)

Musical staff for Alto (A.) in treble clef. It shows a melodic line with a slur and the instruction "(hum)" below.

T. *p* (hum)

Musical staff for Tenor (T.) in treble clef. It shows a melodic line with a slur, a dynamic marking of *p*, and the instruction "(hum)" below.

B. *p* (hum) *mf*

Musical staff for Bass (B.) in bass clef. It shows a melodic line with a slur, a dynamic marking of *p*, and the instruction "(hum)" below. The staff ends with a dynamic marking of *mf*.

Sot

63

B. Cl. *mf*

B. D.

Xyl.

Tub. B.

Vib. *mf*

Vla. *mf*

S. Solo

S. *mp*  
un a - bis - so.\_\_\_\_\_

A. *mp*  
un-a-bis so.\_\_\_\_\_

T. *mf*  
c'e un a - bis - so.

B. *mf*  
- to il pav-i-men - to c'e un a-bis - so.\_\_\_\_\_

68

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*mf*  
È pie-no di ter - ra e di cu-ni-co-li.

*mf*  
di ter - ra e di cu - ni - co - li.

*mf*  
ter - ra e di cu - ni - co - li.

*mf*  
È pie-no di ter - ra e di cu - ni - co - li.

*p*

*p*

6 ♩ = 100

74

B. Cl. *mf*

B. D. *mp*

Xyl.

Tub. B.

Vib. *mf*

Vla.

6 ♩ = 100

S. Solo *f*

U - no du - e tre\_ quat - tro cin - que

S. *mf*

Pas - sa - no cin - que po - me - rig - gii

A. *mf*

Pas - sa - no cin - que po - me - rig - gii

T. *mf*

Pas - sa - no cin - que po - me - rig - gii

B. *mf*

Pas - sa - no cin - que po - me - rig - gii

78

B. Cl. *f*

B. D.

Xyl.

Tub. B. *mf*

Vib. *mp*

Vla. *f*

S. Solo

S. *f*  
Pas - sa-no cin-que — po-me-rig - gii

A. *f*  
Pas - sa-no cin-que — po-me-rig - gii

T. *f*  
Pas-sa-no cin-que po-me-rig -

B. *f*  
cin-que

Detailed description: This is a page of a musical score for page 78. It features ten staves. The top five staves are for instruments: B. Cl. (Bass Clarinet), B. D. (Bass Drum), Xyl. (Xylophone), Tub. B. (Tuba), and Vib. (Vibraphone). The bottom five staves are for vocal parts: S. Solo (Solo Soprano), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The score is in 5/4 time and consists of three measures. The first measure is mostly rests, with some activity in the Vib. and Vla. parts. The second measure contains rests for all parts. The third measure features vocal entries for S., A., T., and B. with the lyrics 'Pas - sa-no cin-que — po-me-rig - gii'. The S. and A. parts have a long note on 'cin-que' that spans into the next measure. The T. part has a shorter note on 'cin-que'. The B. part has a note on 'cin-que' at the end of the measure. Dynamics include *f* (forte) for the vocal parts and *mf* (mezzo-forte) for the Tub. B. part.

B. Cl. *mf*

B. D. *mf*

Xyl.

Tub. B. *mf*

Vib. *f*

Vla. *f*

S. Solo *f*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Co - sì ve - lo - ce - men - te co - sì as - sai ve - lo - ce - men

gii (ah)

po - me - rig - gii (ah)

(ah)

(ah)

(ah)

86

7

B. Cl.

*mp*

B. D.

Xyl.

Tub. B.

Vib.

*p*

Vla.

*mp*

S. Solo

- te.

S.

A.

T.

B.



91

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*mp*

Le pian-te vogl-io-no par-lar - ti, par-lar - ti.

*mp*

As - col-te rai?

*mp*

As-col-te-

96

B. Cl. *mf*

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S. *f*  
Se no, per-ché? Se no, per-ché?

A. *f*  
As - col - te - rai? Se no, per-ché? per-ché?

T. *mp* *f*  
As-col-te-rai? As - col - te-rai? Se no, per-ché?

B. *f*  
rai? Se no, per-ché?

8

This musical score page features ten staves for different instruments. The B. Cl. staff (top) begins at measure 102 with a dynamic marking of *f* and a slur over the first four notes. The B. D. staff is empty. The Xyl. staff is empty. The Tub. B. staff has a dynamic marking of *mp* and a slur over a note in measure 105. The Vib. staff has a dynamic marking of *mp* and a slur over a series of notes in measure 105. The Vla. staff has dynamic markings of *f* at the beginning and *f* in measure 105, with a slur over the notes. The S. Solo, S., A., T., and B. staves are empty. A box containing the number '8' is placed above the S. Solo staff in measure 105. The score concludes with a double bar line and repeat signs at the end of each staff.

105

B. Cl. *mf* 3 3 3

B. D.

Xyl.

Tub. B.

Vib. *mf*

Vla. 3

S. Solo

S. *f* I ven - ti si raf - for - za - no nel po-me

A.

T. *f* I ven - ti si raf - for - za - no nel po-me

B.

108

B. Cl. *f* 3 3 3

B. D. *mp* 3 3 3 3 3

Xyl.

Tub. B.

Vib. *f* 3 3 3 3

Vla. 3 3 3

S. Solo *f* 3 3 3

S. *f*

A. *mf* *f*

T. *f*

B.

Le pian - te\_ si pie - ga - no\_ e on - deg - gian - do.

rig - gio e on - deg\_ gian - do.

Le\_ pian - te\_ e on - deg - gian - do.

rig - gio on\_ deg - gian - do

113

9 ♩ = 80

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*mp* *f*

*p*

*p*

*p*

*pp* (hum)

*pp* (hum)

*pp* (hum)

*pp* (hum)

B. Cl. *p*

B. D. move to xylophone

Xyl. *mp*

Tub. B. *p*

Vib. *mp*

Vla. *mf* *p*

S. Solo *mf*  
Le stel-le \_\_\_\_\_ so-no

S.

A. *mp*  
Le

T.

B.

125

B. Cl.

B. D.

Xyl. *mf*

Tub. B. *mp*

Vib.

Vla. *mf* *p* *mp* *mf* pizz

S. Solo  
in - vi - si - bi - le \_\_\_\_\_ e sem - pre pre - sen - ti.

S.

A.  
stel - le \_\_\_\_\_ pre - sen - -

T. *mf*  
Le stel - le\_\_ so - no

B. *mf*  
Le stel - le\_\_ so - no



129

B. Cl. *p*

B. D.

Xyl.

Tub. B. *p*

Vib.

Vla. *arco* *p*

S. Solo *mf*  
Ma puoi nas - con -

S. *mf* 3  
sem-pre pre-sen - ti

A. *mf* 3 *mp*  
ti sem-pre pre-sen - ti nas - -

T. 8 *mf* 3  
in - vi - si - bi - le sem-pre pre-sen-ti

B. *mf* 3  
in - vi - si - bi - le sem-pre pre-sen-ti

133

♩ = 100

B. Cl. *f* <sup>3</sup>

B. D.

Xyl.

Tub. B.

Vib.

Vla. *mf* *p* *mf* *mp*

S. Solo *mf*

S. *p* (hum)

A. *p* (hum)

T.

B.

der - ti da lo - ro. O-gni stel-la

con - der - ti

10 ♩ = 100

139

B. Cl. *mp* *mf* *mp*

B. D.

Xyl. *mp* *mp*

Tub. B.

Vib. *f*

Vla. *mp*

S. Solo  
 ha un vol - to u - ma - no. O vi - ce ver - sa.

S. *mp*  
 u - ma - no. (hum)

A. *mp*  
 un vol-to u - ma - no. (hum)

T. *mp* *p*  
 O-gni stel-la un vol-to u - ma - no. (hum)

B. *mp* *p*  
 O-gni stel-la un vol-to u - ma - no. (hum)

144

Stesso tempo

B. Cl. *mf*

B. D. *mf*

Xyl. *mf*

Tub. B. *mp*

Vib.

Vla. *mf*

11

Stesso tempo

S. Solo *mp*  
 Ri-e - sci\_\_\_ le lo-ro es-pres-si-o - ni?\_\_\_

S.

A. *mp*  
 (hum)

T.

B.

150

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*mp*

*mp*

*mf*

*mf*

*mp*

*mf*

So - pra il tet - to \_\_\_\_\_ c'e un a-bis - so. \_\_\_\_\_

So - pra il te - to \_\_\_\_\_ c'e un a-bis - so. \_\_\_\_\_

So - pra, So - pra il tet - to \_\_\_\_\_ c'e \_\_\_\_\_ un a-bis - so.

12

154

B. Cl. *mf* *f*

B. D.

Xyl. *mf* *f*

Tub. B. *mp* *f*

Vib. *mp* *f*

Vla. *mf* *f*

S. Solo

S.

A. *mp*  
(hum)

T.

B. *mf*

12

Stai - sul tet - to e guar-da in al - to

B. Cl. *p*

B. D.

Xyl. *f* 3 3 3 3 3 3 3

Tub. B. *f*

Vib. *f* 5 3 *f* 5

Vla. *p* *mf*

S. Solo *f* poco agitato  
L'a - bis - so\_ è\_

S. *p*  
(hum)

A. *p*  
(hum)

T. *p*  
(hum)

B. *p*  
(hum)

163

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*f*

*f*

*f*

*f*

*f*

to bass drum

pie - no\_ di stel - le e\_ di suo-ni.

*mp*

Ci

*mp*

Ci



168

♩ = 80

B. Cl. *mp* *mf*

B. D.

Xyl.

Tub. B. *p*

Vib. *p*

Vla. *mf* 3 3

S. Solo

S. *mp* 3 3  
 Ci so no — cam-pa - ne — lon - ta - ne. —

A. so - no — cam - pa - ne — lon - ta - ne. —

T. so - no — cam - pa - ne — lon - ta - ne. —

B. *mp* 3 3  
 Ci so no — cam - pa - ne — lon - ta - na. —

176

B. Cl. *mp*

B. D. *p* *mp*

Xyl.

Tub. B. *p* *mp*

Vib. *p* *mp*

Vla. *f* *mp*

S. Solo *mf*  
pro - nun - cia la pa

S. *p*  
Per en - tra - re nel cu - ni - co - lo (hum)

A. *p*  
Per en - tra - re nel cu - ni - co - lo (hum)

T. *p*  
Per en - tra - re nel cu - ni - co - lo (hum)

B. *mf*  
pro - nun - cia la pa

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

ro - la d'or-di-ne "ne - ro, ze - ro" "ne - ro, ze - ro"

bisbigliando  
"ne - ro, ze - ro" "ne - ro, ze - ro" La ter-ra\_\_\_\_\_ si a-pre per

bisbigliando  
"ne - ro, ze - ro" "ne - ro, ze - ro" La ter-ra\_\_\_ si a-pre per

La ter-ra\_\_\_ si a - pre per te.

ro - la La ter - ra\_\_\_ si a - pre\_\_\_ per te.\_\_\_\_\_

187

Musical score for measures 187-190, featuring the following parts:

- B. Cl. (Bass Clarinet):** Starts with a *mf* dynamic, playing a melodic line with a slur over the first two measures. In measure 3, it has a triplet of eighth notes (*mf*) and a quarter note. In measure 4, it has a triplet of eighth notes (*f*).
- B. D. (Bass Drum):** Plays a simple rhythmic pattern of quarter notes, starting with a *mp* dynamic.
- Xyl. (Xylophone):** Remains silent throughout the measures.
- Tub. B. (Tenor Trombone):** Plays a melodic line with a slur over the first two measures, starting with a *mp* dynamic.
- Vib. (Vibraphone):** Plays a melodic line with a slur over the first two measures, starting with a *mp* dynamic.
- Vla. (Violoncello):** Features a complex rhythmic pattern with triplets and slurs, starting with a *mf* dynamic and ending with a *f* dynamic.
- S. Solo (Soloist):** Remains silent throughout the measures.
- S. (Soprano):** Has a vocal line starting with the syllable "te." in measure 1.
- A. (Alto):** Has a vocal line starting with the syllable "te." in measure 1.
- T. (Tenor):** Remains silent throughout the measures.
- B. (Bass):** Remains silent throughout the measures.

14

191

B. Cl. *mf* *mp* *mf* *mp*

B. D. *p*

Xyl.

Tub. B.

Vib.

Vla. *mf*

14

S. Solo

S.

A.

T.

(voce solista o bassi di coro)

B. *mf*

U-na tal - pa\_\_\_\_\_ si nas-con-de\_\_\_\_\_ tra le pian - te\_\_\_\_\_

196

B. Cl. *mf* *mp*

B. D. *pp* to xylophone

Xyl.

Tub. B.

Vib. *mf*

Vla. (crescere dai contralti del coro) *pp* *p*

S. Solo *mf* *p*  
le pian - te cu -

S. *mf* *p*  
le\_ pian - te\_ cu -

A. *mp* *p* *p*  
si nas - con - de\_ cu -

T. *p* (voce solista o choro tenori) molto tranquillo  
Dor - me\_ ne - i suo - i cu - ni - co li\_

B.

203

15

B. Cl. *mp*

B. D.

Xyl. *p*

Tub. B.

Vib. *mp*

Vla. *mp*

S. Solo  
ni-co-li\_

S. *p*  
ni-co-li\_ O - gni

A. *p*  
ni-co-li\_ O - gni

T.

B.

210

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*mf* *f* *mp*

pian - ta nas-con - de un vol - to\_\_\_ u-ma - no.

pian - ta nas-con - de un vol - to\_\_\_ u-ma - no.

Detailed description: This page of a musical score, numbered 210, features a variety of instruments and vocal parts. The instruments include B. Cl., B. D., Xyl., Tub. B., Vib., Vla., S. Solo, S., A., T., and B. The vocal parts (S., A., T., B.) have lyrics: "pian - ta nas-con - de un vol - to\_\_\_ u-ma - no." The score includes dynamic markings such as *mf*, *f*, and *mp*. The Xyl. part has a *mp* marking. The Vla. part has *mf* and *f* markings. The S. and A. parts have lyrics. The T. and B. parts are mostly rests.



B. Cl. *mf*

B. D.

Xyl. *mp* *mf* *to bass drum*

Tub. B. *mp* *mf* *sullo sfonda*

Vib. *mf*

Vla. *mp*

S. Solo

S. *mf*  
Il vol - to di un fio - re. (hum)

A. *mf*  
Il vol - to di un fio - re. (hum)

T.

B.

223

B. Cl. *f*

B. D. *f* *sonoro*

Xyl.

Tub. B.

Vib.

Vla. *f*

S. Solo *f*  
 Il ven - to can - ta nell' a - bis - so

S. *f*  
 Il ven - to can - ta (ah) can - ta nell' a-bis -

A. *f*  
 Il ven - to can - ta (ah) can - ta nell' a-bis -

T. *f*  
 Il ven - to, il ven - to ven - to can - ta can - ta nell' a-bis -

B. *f*  
 can - ta nell' a-bis -

B. Cl. *f* *f*

B. D. *mp* *f* *mp*

Xyl.

Tub. B. *f*

Vib. *f*

Vla. *ff*

S. Solo *ff*  
L'a - bis - so \_\_\_\_\_ can - ta can - ta con lu - i.

S. *ff*  
so L'a - bis - so can - ta con lu - i.

A. *ff*  
so (ah)

T. *ff*  
so (ah)

B. *ff*  
so L'a - bis - - so can - ta con lu - i.

234

17

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

17

S. Solo   
Dil-lo di nuo-vo\_\_

S.   
Il ri-no-ce-ron-te ne - ro\_\_ sta mo - ren - do Il

A.   
Il ri-no-ce-ron-te ne - ro\_\_ sta mo - ren - do. Il

T.   
Il ri-no-ce-ron-te ne - ro\_\_ sta mo - ren - do. Il

B.   
Il ri-no-ce-ron-te ne - ro\_\_ sta mo - ren - do. Il

240

B. Cl. *p*

B. D.

Xyl.

Tub. B. *mp*

Vib. *f* *mf*

Vla. *p*

S. Solo *mf*  
Co-me fa la tal - pa?\_\_\_

S. *3*  
ri-no-ce-ran-te ne - ro\_\_\_ sta mo-ren-do.\_

A. *3*  
ri-no-ce-ron-te ne - ro\_\_\_ sta mo-ren-do.\_

T. *3*  
ri-no-ce-ron-te ne - ro\_\_\_ sta mo-ren-do.\_

B. *3*  
ri-no-ce-ran-te ne - ro\_\_\_ sta mo-ren-do.\_

♩ = 100  
244

B. Cl. *mf* 3

B. D. *mp* *mp*

Xyl.

Tub. B.

Vib.

Vla. *pizz* *mf*

♩ = 100

S. Solo

S.

A.

T.

B. *mf*  
La pa

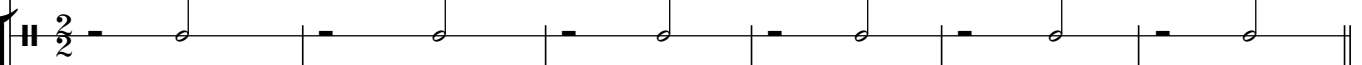
18

248


B. Cl. 


*p*

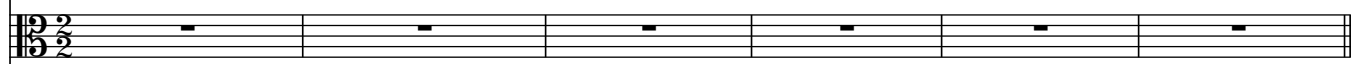
colla bass clarinet

B. D. 

Xyl. 

Tub. B. 

Vib. 

Vla. 

18

S. Solo 

S. 

A.  *mf*  
 La pa-ro - la non fun - zi - o - ne piu, non fun - zi - o - na

T.  *mf*  
 La pa-ro - la d'or-di-ne non fun - zi - o - na piu, non fun - zi - o - na

B.  *mf*  
 ro - la d'or-di - ne non fun - zi - o - na piu. non fun - zi - o - na

**Agitato**

$\text{♩} = 112$   
254

B. Cl. *p*

B. D. *mp*

Xyl.

Tub. B.

Vib. *mp*

Vla. *f* arco 3 3 3 3 3 3 3 3

S. Solo *f* *Agitato*  $\text{♩} = 112$   
La pa - ro - la \_\_\_\_\_ non fun - zi - o - ne \_\_\_\_\_ più. \_\_\_\_\_

S. *mp*  
(hum)

A. *f*  
più. Dun- que

T. *f*  
più. Dun- que

B. *f*  
più. Dun- que



259

♩ = 80

B. Cl. *mf*

B. D. *p*

Xyl.

Tub. B. *p*

Vib. *mf* *p*

Vla. *f* *p*

S. Solo

S. *pp* (hum)

A. *pp* (hum)  
— di' qual-cos al- tro.—

T. *pp* (hum)  
— di' qual-cos al- tro.—

B. *pp* (hum)  
— di' qual-cos al- tro.—

265

B. Cl. *mf*

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo *p*  
Il cu-ni-co-lo

S.

A.

T.

B.

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

è pie - no di spa - zio e di si-len - zio.

As - col - ta,

As - col - ta,

As - col - ta,

276

20

B. Cl. *p*

B. D.

Xyl.

Tub. B.

Vib. *p* *mp*

Vla. *p* *mp*

S. Solo

S. *as-col-ta.*

A. *as-col-ta.*

T. *as-col-ta.*

B.

20

3

283

B. Cl. *p*

B. D.

Xyl.

Tub. B. *mp*

Vib. *p*

Vla. *p*

S. Solo

S. *p*  
La tal-pa è in-vi-si-bi-le.

A. *p*  
La tal-pa in-vi-si-bi-le.

T.

B.

290

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*mp*

*p*

*mf*

*mp*

*mp*

Il ri-no-ce-ron-te ne-ro è in-vi-

Il ri-no-ce-ron-te ne-ro in-vi-

296

B. Cl. *mf*

B. D.

Xyl.

Tub. B. *mp* *mf* *mp*

Vib. *mf* *mp* *p*

Vla. *mf* *colla voce*

S. Solo *mf*  
Guar - da - li nel - la tu - a men te. \_\_\_

S.

A.

T. *3*  
si - bi - le. \_\_\_

B. *3*  
si - bi - le. \_\_\_

21

302

B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*p*

*mp*

*mf*

*p*

*p*

*p*

*mp*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*p*

Tu sei il ri-no-ce-ron-te ne-ro.

I - o so-no, i - o so-no I - o

i - o so-no I - o

i - o so-no I - o

I - o



B. Cl.

B. D.

Xyl.

Tub. B.

Vib.

Vla.

S. Solo

S.

A.

T.

B.

*mf*

*mf*

*mf*

*p*

I - o, \_\_\_\_\_

so - no \_\_\_\_\_ il ri - no - ce - ron - te ne - ro.

so - no \_\_\_\_\_ il ri - no - ce - ron - te ne - ro.

so - no \_\_\_\_\_ il ri - no - ce - ron - te ne - ro.

so - no \_\_\_\_\_ il ri - no - ce - ron - te ne - ro.

313

B. Cl.

B. D. *mp* *p* *pp*

Xyl.

Tub. B. *mp* *p* *pp*

Vib. *mp* *p* *pp*

Vla.

S. Solo  
i - o, \_\_\_\_\_ i - o. \_\_\_\_\_

S.

A.

T.

B.

Detailed description: This page of a musical score, numbered 313, features ten staves. The top staff is for Bass Clarinet (B. Cl.), followed by Bassoon (B. D.), Xylophone (Xyl.), Bass Trombone (Tub. B.), Vibraphone (Vib.), Viola (Vla.), Soloist (S. Solo), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soloist part includes the lyrics "i - o, \_\_\_\_\_" and "i - o. \_\_\_\_\_". The Bassoon, Bass Trombone, and Vibraphone parts include dynamic markings: *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The score is written in a common time signature and includes various musical notations such as rests, notes, and slurs.