

# II

## Agonia e resurrezione del cigno

V. Grossi

(partitura in Do)

Agonizzando  $\text{♩} = 108$

soprano

contralto

tenore

baritono

Pianoforte 1

Pianoforte 2

Agonizzando  $\text{♩} = 108$

Agonizzando  $\text{♩} = 108$

*mf*

Lento, accelerando e crescendo

S.

A.

T.

B.

Pf. 1

*mp*

*Sva*

*Sva*

Pf. 2

*f*

13

S.

A.

T.

B.

*p*

*Sva*

Pf. 1

*mp*

Pf. 2

*p*

17

S.

A.

T.

B.

*Sva*

*Loco*

Pf. 1

Pf. 2

21

S.

A.

T.

B.

*mp*

Pf. 1

Pf. 2

26

S.

A.

T.

B.

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*mf*

Pf. 1

Pf. 2

S.  
A.  
T.  
B.

Pf. 1

Pf. 2

S.  
A.  
T.  
B.

Pf. 1

Pf. 2

agitando

S. 44

A. 44

T. 44

B. 44

Pf. 1 44

Pf. 2 44

S. 48

A. 48

T. 48

B. 48

Pf. 1 48

Pf. 2 48

53

S.

A.

T.

B.

Pf. 1

Pf. 2

59

S.

A.

T.

B.

Pf. 1

Pf. 2

65

S. *accell....(poco più veloce e scorrevole)*

A. *accell....(poco più veloce e scorrevole)*

T. *accell....(poco più veloce e scorrevole)*

B. *accell....(poco più veloce e scorrevole)*

Pf. 1 *accell....(poco più veloce e scorrevole)*

Pf. 2 *accell....(poco più veloce e scorrevole)*

70

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Pf. 1 *mf*

Pf. 2 *p*

74

S.

A.

T.

B.

Pf. 1

Pf. 2

*f*

*mp*

*f*

*f*

*gliss.*

*tr*

*m.s.*

*m.d.*

*f*

*mp*

80

S.

A.

T.

B.

Pf. 1

Pf. 2

*m.s.*

*m.d.*

*m.s.*



85

S.

A.

T.

B.

*p*

*mp*

Pf. 1

Pf. 2

*p*

*mp*

91

S.

A.

T.

B.

*f*

*mf*

Pf. 1

Pf. 2

*f*

*mf*

The image shows a page of a musical score, measures 85 through 91. It features four vocal parts (Soprano, Alto, Tenor, Bass) and two piano parts (Pf. 1 and Pf. 2). The vocal parts have lyrics and are marked with dynamics like *mp* and *p*. The piano parts include complex textures with triplets and chords, marked with dynamics like *p*, *mp*, *f*, and *mf*. The key signature has two flats, and the time signature is 4/4. Measure numbers 85 and 91 are indicated at the start of their respective systems.

This musical score page contains two systems of music. The first system covers measures 96 to 100, and the second system covers measures 101 to 105. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (PF 1 and PF 2) are arranged in a standard score format. The vocal lines feature lyrics in German, and the piano parts include complex textures with triplets and sixteenth-note patterns. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like accents and slurs. The time signature changes from 2/4 to 3/4 and back to 2/4. The key signature is one flat (B-flat major or D minor).

**System 1 (Measures 96-100):**

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), Bass (B.). Lyrics: "96 - - - - - 97 - - - - - 98 - - - - - 99 - - - - - 100 - - - - -".
- Piano 1 (PF 1):** Treble and Bass clefs. Features a triplet of chords in measure 98.
- Piano 2 (PF 2):** Treble and Bass clefs. Features a triplet of eighth notes in measure 98.

**System 2 (Measures 101-105):**

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), Bass (B.). Lyrics: "101 - - - - - 102 - - - - - 103 - - - - - 104 - - - - - 105 - - - - -".
- Piano 1 (PF 1):** Treble and Bass clefs. Features triplets and sixteenth-note runs in measures 101-105.
- Piano 2 (PF 2):** Treble and Bass clefs. Features a triplet of chords in measure 101 and sixteenth-note patterns in measures 102-105.

107

S.

A.

T.

B.

Pf. 1

Pf. 2

*f*

*m.d.*

*m.s. sopra*

111

S.

A.

T.

B.

Pf. 1

Pf. 2

*p*

*p*

*simile*

116

S.

A.

T.

B.

Pf. 1

Pf. 2

(Resurrezione)

122

S.

A.

T.

B.

Pf. 1

Pf. 2

*mp*

(Resurrezione)

(Resurrezione)

*p*

(Resurrezione)

*mp*

(Resurrezione)

*p*

simile

in evidenza

simile

128

S.

A.

T.

B.

Pf. 1

Pf. 2

132

S.

A.

T.

B.

Pf. 1

Pf. 2

*f*

*mf*

*f*

*f*

Ped. sempre ogni batt.

6

6

6

6

S.  
A.  
T.  
B.

Measures 135-137 of the vocal score. The Soprano part has a long note in measure 135. The Alto, Tenor, and Bass parts feature triplet patterns in measures 135 and 136, followed by single notes in measure 137.

Pf. 1

Measures 135-137 of Piano 1. The right hand plays a continuous triplet eighth-note pattern, while the left hand plays a similar pattern with some rests.

Pf. 2

Measures 135-137 of Piano 2. The right hand features chords and triplets, while the left hand has a sustained bass line with some triplets.

S.  
A.  
T.  
B.

Measures 138-140 of the vocal score. Measures 138 and 139 show triplet patterns in all parts. Measure 140 shows a change in dynamics to *mf* and *mp* for the vocalists.

Pf. 1

Measures 138-140 of Piano 1. The right hand continues with triplet eighth-note patterns, and the left hand has a similar accompaniment. Dynamics *mf* and *mp* are indicated.

Pf. 2

Measures 138-140 of Piano 2. The right hand features chords and triplets, while the left hand has a sustained bass line with some triplets. Dynamics *mp* are indicated.

141

S.

A.

T.

B.

Pf. 1

Pf. 2

144

S.

A.

T.

B.

Pf. 1

Pf. 2