

# Infin che 'l mar fu sovra noi richiuso

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Sospeso, delicato  $\text{♩} = 80 \text{ ca.}$

*p* *sf* *mf* *p* *p* molto vibrato

Quan-do mi di - par - ti' \_\_\_\_\_ da Cir-ce, nè \_\_\_\_\_

*p*

1328 *mp* *p* molto vibrato *mf* *p* *sf* *mf*

\_\_\_\_\_ dol-cez-za di fig-lio, \_\_\_\_\_ nè \_\_\_\_\_ la pie-ta del vec-chio

1328 *p*

1332 *sf* *mf* *p* *mp* *p*

\_\_\_\_\_ pa-dre, nè \_\_\_\_\_ 'lde-bi-to a-mo-re \_\_\_\_\_ lo qual-

1332 *sf* *p* *fff* *p*

1335 *mf* *f*

do-vea Pe-ne-lo-pe far lie-ta, vin-cer po-te-ro den - tro a me l'ar-do

1335 *mp* *mf*

1339 *sff* *p* *sff* *sff* free gliss.

re ch'i' eb-bia di-ve-nir del mon - doe - sper - to, e - sper - to

1339 *sff* *p*

1342 *p* *mp* *p* *mp* *sff*

e de li vi-zi u - ma-ni e del va - lo - re; ma-

1342 *p* *sff* *p*

1345 *p* *sff* *p* *f* *p* *p*

- mi-si me per l'al - to ma - rea - per - to sol con un leg-no e

1345 *p* *sff* *p* *f* *p*

1348 *p* poss. *f* *p* vibr. ~ ~ sim. 3

con — quel - la com - pa - gna pic - cio - la da la qual non fui di - ser - to.

**Agitato, potente, in 4 ♩ = 110 ca.**

1351 *sff*

"O fra - ti,

1353 *sff* *f*

"O fra - ti,

free rhythmical distortion of the suppressed text

1355 *p* *sff* inhaling *f*

che per cento milia pergigli siete giunti a l'occi- den - te, (Ah) a questa tanto picciola vigilia d'i nostri sensi ch'è del rima-

1359 *sff* *sff* *sff*

nen - te, non vo-glia - te ne - gar l'e - spe - rien - za

1363 *ff* *sff* whispered

di retro al sol, del mondo senza gente. Con - si - de - ra - te la vo - s - tra se - za:

1367 *sff* *p* *sff* *p*

fa-ti non fo - ste a viver come bruti, ma per se-guir virtute e canoscenza."

A tempo, veloce, fulmineo, in 3 ♩ = 100

1371

1371 *f* *sff* *p* *sff* *f* *mp*

1376

*sf*

Musical score for measures 1376-1380. The vocal line consists of five 'Ah!' exclamations, each marked with an accent (>) and a dynamic marking of *sf*. The piano accompaniment features a bass line with a descending chromatic scale and a treble line with chords and arpeggios. Dynamic markings include *f* and *sf*.

1381

Musical score for measures 1381-1385. The piano accompaniment features a bass line with a descending chromatic scale and a treble line with chords and arpeggios. Dynamic markings include *mf*, *p*, *sf*, *ff*, and *ff*.

Libero, cadenzante ♩ = 60 ca.

*mp*

1386

Musical score for measures 1386-1390. The vocal line consists of the lyrics "Tut - te le stel - le già del - l'al - tro po - lo". The piano accompaniment features a bass line with a descending chromatic scale and a treble line with chords and arpeggios. Dynamic markings include *pp* and *5*.

*mf* *f* *p* *p* *mf* *p* *mf*

ve - dea la not - te, la not - te, e 'Inos - tro tan - to bas - so che non fuor \_\_\_\_\_ surgea

*f* *mp*

\_\_\_\_\_ del ma - rin suo - lo. Cin - que vol - te rac - ce - so e tan - te cas - so lo \_\_\_\_\_

*p* *pp*

\_\_\_\_\_ le - me e - ra di sot - to da la lu - na, poi che 'ntra - ti e - ra - vam ne L'al - to pas - so,

*pp* *sfp* whispering, *passionate*

che non sur - gea fuor del m - rin suo - lo. Cinque volte raccesso e tante casso/  
lo lume era di sotto da la luna./ poi che 'ntrati ervam ne l'alto passo./

# Improvise

*sfp* with more and more agitation

*sf mf* whispering, with anxiety and intensity

Quando n'apprave una montagna, bruna/  
per la distanza, e parvemi alta tanto/ quanto veduta non avea  
alcuna./ Noi ci allegrammo, e tosto tornò in pianto:/ chè de la  
nova terra uno turbo nacque./ e percosse del legno il primo canto./

continue till the end of the text

The musical score for the first section consists of a vocal line and a piano accompaniment. The vocal line is written in bass clef and contains two measures. The first measure has a whole note with a circled 'X' above it. The second measure also has a whole note with a circled 'X' above it. The piano accompaniment is written in grand staff (treble and bass clefs). The first measure contains a whole note chord in the bass clef (B-flat, D, F) and a whole note chord in the treble clef (B-flat, D, F). The second measure contains a whole note chord in the bass clef (B-flat, D, F) and a whole note chord in the treble clef (B-flat, D, F). The piano part continues with a wavy line in the treble clef and a whole note chord in the bass clef.

*sff* whispering, with strong accents, free rall.

Tre volte il fè con tutte l'acque;/ a la quarta levar la proppa in suso  
e la prora ire, com'altrui piacque./ infin che 'l mar fu sovra noi richiuso.

The musical score for the second section consists of a vocal line and a piano accompaniment. The vocal line is written in bass clef and contains two measures. The first measure has a whole note with a circled 'X' above it. The second measure also has a whole note with a circled 'X' above it. The piano accompaniment is written in grand staff (treble and bass clefs). The first measure contains a whole note chord in the bass clef (B-flat, D, F) and a whole note chord in the treble clef (B-flat, D, F). The second measure contains a whole note chord in the bass clef (B-flat, D, F) and a whole note chord in the treble clef (B-flat, D, F). The piano part continues with a wavy line in the treble clef and a whole note chord in the bass clef.