

# Guardare, meravigliarsi...

## I. Notturmo sospeso

♩ = 56 - 58

*ppp pass.*

*p, legatiss., dolciss., lontano*

*pp sempre*

Ped.

*f*

*p*

*pp*

(m.g. only)

*mp*

*p*

8<sup>vb</sup>

## II. Notturmo in riflessione

5

18  $\text{♩} = 42$

*pp* *calm*

*ppp* (*echo*)

*p espress.*

*fuori di passo\**

*ff*

*Red.*

(catch after-echo of loud low C)

\*notation used by Peter Sculthorpe to denote that one part should be deliberately and freely 'out of step' with another. In this Nocturne, the 'fuori di passo' part should be a rhapsodic, heterophonic echo of the 'principal' melody. The player should strive to **not** fall into simple rhythmic canon between the hands but a genuinely different rhythm than the principal part.

21

*p*<sup>3</sup>

*pp*

*p*

*mp*

*pp delicatiss. heartbeat*

*Red.*

24

*mp*

*f sub.*

*pp*

*mf*

*p*

*p*

## III. Notturmo ghiacciato

57  $\text{♩} = \text{c. } 48$

*sff*  
natural decay, no pedal

*p, cantabile, intimo, molto espress.*

*p, cantabile, intimo, molto espress.*

62

*p, cantabile, intimo, molto espress.*

65

*pp* (background)

*sff*

*pp*

# IV. Notturmo in omaggio

86 *Andante*  $\text{♩} = 46$  *pp molto calmo* *poco rit.* *mf*

pedal for clarity, yet creating an aura of harmony

90 *a tempo* *p*

93

95 *prestiss.* *f* *p* *Ped.*