

foresta spessa e viva

(the dense and vibrant forest)

SSATBarB, violincello, cymbal

composed by Sheena Phillips

based on Cantos 28 & 29 of Dante's *Purgatorio*

perusal score – not for copying or performance

duration c. 4:00

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foresta spessa e viva

SSATBB, vln., cymbal

based on Cantos 28 and 29 of Dante's *Purgatorio*

music by Sheena Phillips

Andante tranquillo ♩ = 96 *as if in the gentlest of breezes*

repeat in a gentle whisper, each singer in their own time

S foresta spessa e viva

S foresta spessa e viva

A foresta spessa e viva

T *p* ah ah

Bar *p* ah ah

B *p* ah ah

Vln. *pizz.* *mp*

Dante's *Purgatorio* is the second of three books describing a journey through Hell, Purgatory and Paradise. Cantos 28 and 29 start with Dante's arrival in a beautiful sacred forest - an Earthly Paradise, and the place from which people would start their journey to heaven if they had not sinned.

Dante describes the forest as a place of delicate breezes, with rivers of the clearest water, and birds and flowers - though it is also sunless. The evocative whispered phrase "foresta spessa e viva" itself means "dense and vibrant (or living) forest". Dante encounters a lady singing and she explains to him where he is. As he proceeds, suddenly a great light grows and he hears a sweet melody, which he gradually realises is the sound of a choir singing 'Hosanna'. 24 Elders and 4 beasts of the Apocalypse arrive, and also a great 'triumph car', and other Biblical and mythical creatures and personages. The scene ends with a burst of thunder, and the company halts. Dante is about to meet Beatrice - who in the story is both a real woman whom Dante loves and a symbol of divinity.

foresta spessa e viva 2

12

S foresta spessa e viva

S foresta spessa e viva

A *mp*
ah ah

T *p*
ah ah ah

Bar *sempre p*
ah ah

B *sempre p*
ah ah

Vlnc.

23

S foresta spessa e viva

S ah ah

A ah

T *8*
oh ah ah

Bar ah oh ah

B ah

Vlnc.

foresta spessa e viva 3

34

S

S

A

T

Bar

B

Vlnc.

oh ah

oh ah

oh ah

ah oh oh oh ah

43

S

S

A

T

Bar

B

Vlnc.

solo *mf* for thou hast given me delight, O Lord, in thy works

Qui-a de - lec - ta - sti me, Do - mi - ne, in o -

mp ah

mp ah

mp ah

mp ah

mp ah

foresta spessa e viva 4

in the work of your hands I shall rejoice

52

S - - pe-re tu-o, in fac-tu-ris man-u-um tu-a-rum

S ah

A oh

T oh oh oh

Bar oh oh oh oh

B oh

Vnc.

59

S lau-da-bo *mf*

S ah ah ah

A ah

T ah ah

Bar oh oh ah ah

B oh ah ah

Vnc.

Blessed are those whose sins are forgiven. foresta spessa e viva 5

69

S Be - a - ti, be - a - ti Be - a - ti quo - rum tec -

S

A

T ah

Bar ah ah

B

Vinc. ah

77

S - ta sunt pec - ca - ta

S *cresc. molto* ah

A *cresc. molto* ah ah ah

T ah ah ah *cresc. molto* ah

Bar ah ah ah

B ah ah ah ah ah *arco* ah

Vinc. *arco*

sus. cym.

S *p* *f* *tutti* *very evenly*
oh oh

S *f*
ah ah oh o a o a o a

A *f*
ah ah ah oh o a o a o a

T *f*
ah ah ah oh

Bar *f*
ah ah oh

B *f*
ah ah oh

Vlnc.

92 *f*
very evenly
oh ah

S *very evenly*
o a o a o a oh ah

S *very evenly*
o a o a o a oh ah

A *very evenly*
o a o a o a oh ah

T *very evenly*
oh a o a oh ah

Bar
o a o a o a oh ah

B
o a o a oh ah

Vlnc.

foresta spessa e viva 7

99 *ff*

S ho - san - na! ho - san - na! o a o a

S *ff* ho - san - na! ho - san - na! *mf* ho - san - na ho - san -

A *ff* ho - san - na! ho - san - na! *mf* ho - - - - - san - - - -

T *ff* ho - san - na! ho - san - na! *mf* ho - san - - - - - na

Bar *ff* ho - san - na! ho - san - na! *mf* ho - - - - - san - - - -

B *ff* ho - san - na! ho - san - na! *mf* ho - - - - - san - - - -

Vinc. *ff* *mf*

ff *mf legato*

105

S o a o a o a o a

S - na ho - san - na ho - san - na

A - - na ho - - - - - san - - - - - na

T ho - - - - - san - - - - - na

Bar - - - - - na

B - - - - - na

Vinc. *f*

foresta spessa e viva 8

114

cymbal roll

ff

l.v.

The musical score consists of eight staves. The top staff is for 'sus. cym.' (suspended cymbal), featuring a cymbal roll and a dynamic marking of *ff*. Below it are six vocal staves: Soprano (S), Soprano (S), Alto (A), Tenor (T), Baritone (Bar), and Bass (B). Each vocal staff begins with a dynamic marking of *f* and contains the lyrics 'oh oh ah ah'. The bottom staff is for Violin (Vln.), with a dynamic marking of *f* and a 'V' marking. A large, semi-transparent watermark 'sample' is overlaid diagonally across the entire score.