

RESPIGHI

BELFAGOR

OUVERTURE

per orchestra

RICORDI

L'antica favola del diavolo che viene al mondo per far l'esperimento del matrimonio ed è gabbato dalla più semplice gente, è il motivo della commedia lirica BELFAGOR, storia di due promessi sposi disturbati nel loro perfetto amore da una grottesca avventura.

L'*Ouverture* presenta e caratterizza i due personaggi principali: BELFAGOR l'arcidiavolo goffo e scornato, CANDIDA la fanciulla pura innamorata e fedele; e illustra un momento della commedia, l'alba, allorchè al canto del gallo il diavolo si tramuta in cavaliere per tentare la sua sciocca impresa.

C'est l'ancienne fable du Diable, qui vient sur la terre pour tenter l'expérience du mariage, et dont les projets sont déjoués par les âmes les plus simples, qui à inspiré la comédie lyrique de « BELFAGOR »: histoire de deux fiancés troublés dans leur parfait amour par une aventure grotesque.

L'Ouverture présente et caractérise les deux personnages principaux: BELFAGOR, l'archi-diable maladroit et dupe, et CANDIDA, la jeune fille pure, amoureuse et fidèle. Cette page musicale illustre, en outre, un épisode de la comédie, c'est-à-dire l'instant où, au lever du jour, alors que le chant du coq retentit, le Diable se transforme en cavalier pour tenter sa sottise entreprise.

The old fable telling of the devil who comes to the earth to make experiment of matrimony and who is cheated even by the most simple people, is the motive of the lyric comedy BELFAGOR, a story of two betrothed disturbed in their perfect love by a grotesque adventure.

The *Ouverture* presents and characterises the two principal personages: BELFAGOR the arch-fiend awkward and scorned, CANDIDA the girl, pure, loving and faithful, and illustrates a moment of the comedy, at sunrise, when at the cocks-crowing the devil transforms himself into cavalier in order to try his foolish adventure.

Die alte Fabel des Teufels, welcher auf die Welt kommt, um die Probe auf die Ehe zu machen und von den einfachsten Leuten betrogen un verspottet wird, ist das Motiv des lyrischen Komödie BELFAGOR, die Geschichte zweier Verlobten die in ihrer innigen Liebe durch ein groteskes Abenteuer gestört werden.

Die Ouverture charakterisiert und stellt die beiden Hauptpersonen vor: BELFAGOR, der plumpe und verhöhnte Erzteufel, CANDIDA, das keusche, treue und verliebte Mädchen; und illustriert eine Episode in der Komödie, die Morgendämmerung, wie beim Hahnschrei der Teufel, um seine alberne Aufgabe zu versuchen, sich in einen Cavalier verwandelt.

Orchestra

2 Flauti (Fl.)
III. Flauto e Ottavino (Ott.)
2 Oboi (Ob.)
Corno inglese (C. i.)
Clarinetto Piccolo in *Mi* \flat (Cl. Pc.)
2 Clarinetti in *Si* \flat (Cl.)
Clarinetto Basso in *Si* \flat (Cl. B.)
2 Fagotti (Fg.)
Controfagotto (C. Fg.)

4 Corni in *Fa* (Cr.)
3 Trombe in *Si* \flat (Trb.)
2 Tromboni (Trbn.)
Trombone Basso (Trbn. B.)
Tuba Bassa (Tb. B.)

Timpani (Tp.)
Triangolo (Trg.)
Tamburo (Tmb.)
Piatti (P.)
Gran Cassa (G. C.)
Tam - tam (T.-t.)

Silofono (Sf.)
Campanelli (Cmpli)
Celeste (Cel.)
Arpa (A.)

Violini I } (Vni)
Violini II }
Viole (Vle)
Violoncelli (Vc.)
Contrabbassi (Cb.)

BELFAGOR

OUVERTURE

OTTORINO RESPIGHI
(1925)

Allegro $\text{♩} = 66$

Ottavino

Flauti

Oboi

Corno inglese

Clarinetto Piccolo in *Mib*

Clarinetti in *Sib*

Clarinetto Basso in *Sib*

Fagotti

Contrafagotto

Corni in *F#*

Trombe in *Sib* L. Leon Sordina

Timpani

G. Cassa

Silofono

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

Fl.
Ob.
Cl.
Cl. Pe.
Cl. B.
Fg.
Fa
Cr.
Fa
Trb. I.
Trb. II.
Tp.
G. C.
Sf.
Vni
Vle
Vo.
Cb.

Ott.
 Fl.
 Ob.
 C.I.
 Cl. Po.
 Cl. Sib.
 Cl. B.
 Fg.
 Sf.
 Vni.
 Vle.
 Vc.

Ott.
 Fl.
 Ob.
 C.I.
 Cl. Po.
 Cl. Sib.
 Fg.
 Sf.
 Vni.
 Vle.
 Vc.

Allegro vivacissimo $\text{♩} = 152$

Ott.

Fl.

Ob.

Cl. Fa
M \flat

Cl.
S \flat

Fg.

Fa
Cr
Fu

S \flat

Trb.

S \flat

P.
Sf.

Vni.

Vle.

Vo.

Fl.

Ob.

Fg.

Fa
Cr
Fu

Trb.

S \flat

Sf.

Vni.

Vle.

Vo.

a2

dim.

bachetta

secco

con Sordina

con Sordina

Pizz.

Pizz.

Pizz.

Arco

Arco

Arco

2

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

C.I. *p* *cresc.* *f*

Cl. Pe. *p* *cresc.* *f*

Cl. Si b *f*

Cl. B. Si b *f*

Fg. *f*

Fa *senza Sordina I.* *sf*

Cr. *senza Sordina* *p* *cresc.* *f*

Fa *p* *cresc.* *f*

Si b *p leggero* *cresc.* *f*

Trb. *p* *cresc.* *f*

Si b *p leggero* *cresc.* *f*

Sf. *f*

Vnl *unitti* *sf*

Vle *sf*

Vo. *sf*

Fl. *a 2*
cresc.
f ff

Ob. *a 2*
cresc.
mf
f ff

Cl. A.
mf cresc.
f

Cl. Po.
Mi b
mf cresc.
f

Cl. Si b
cresc.
a 2
f ff

Cl. B.
Si b
f ff

Fg.
I.
cresc.
ff

Fa.
I.
cresc.
f

Cr.
f

Fa.
f

Trb.
I.
mf
f

Si b
mf
f

Sf.
p cresc.
f

Vni.
cresc.
f ff

Vle.
cresc.
f ff

Vo.
f ff

Cb.
f ff

Fl.

Ob.

Cl. A

Cl. B \flat

Cl. B \flat

Fg.

Fa

Cr.

Fa

Trbn.

Trbn. B

Tp.

Vni.

Vle.

Ve.

Cb.

senza Sordina

a. s.

p

f

pp

cresc.

Pizz.

p

f

cresc.

Musical score for woodwind instruments. The staves include:
 Ott. (Oboe)
 Fl. (Flute)
 Ob. (Oboe)
 Cl. I. (Clarinet)
 Cl. Po. (Clarinete in Sol)
 Cl. Si b (Clarinete in Si bemol)
 Cl. B. (Clarinete in B)
 Si b (Soprano Clarinet in Si bemol)
 Fg. (Fagotto)
 C. Fg. (Contrabbasso)
 Fa. (Fagotto)
 Cr. (Corni)
 Fa. (Fagotto)
 Si b (Soprano Tromba in Si bemol)
 Trb. (Trombe)
 Si b (Soprano Tromba in Si bemol)
 Trbn. (Trombe)
 II. (Seconda Tromba)
 Trbn. B. (Trombe in B)
 Tp. (Tromboni)

Musical score for strings and double bass. The staves include:
 Val. (Violini)
 Vio. (Violini)
 Vo. (Violini)
 Ch. (Violini)

Fl. *f* *dim.* *mp*
 C.Fl. *ff* *dim.* *mp*
 Fa
 Cr.
 Fa *f* *dim.* *mp*
 Trbn. *f* *dim.* *mp*
 Tp. *mp*
 Vni
 Vle
 Ve.
 Cb. *ff* *dim.* *div.* *p*
 Cl.B.
 Sb *f*
 Fg. *p*
 C.Fg. *p* *ff* *p*
 Trbn. *pp* *ppp*
 Vni *pp* *ppp*
 Vle *pp* *ppp* *Pizz.*
 Ve. *pp* *ppp*
 Cb. *pp* *ppp* *pp* *pp* *pp* *pp*

I.

Musical score for the first system, measures 1-4. The instruments listed are Fl., Ob., Cl. Sib, Fg., C.Fg., Fa Cr. Fa, Trbn., Tp., Vni, Vle, Vo., and Cb. The Flute part begins with a first ending bracket labeled 'L.'. The Clarinet in B-flat part also has a first ending bracket labeled 'L.'. The Bassoon part has a first ending bracket labeled 'L.'. The Trumpet part has a first ending bracket labeled 'L.'. The Violin part has a 'Pizz.' marking. The Viola part has an 'Ampo' marking. The Violoncello part has a 'div.' and 'Pizz.' marking.

Musical score for the second system, measures 5-8. The instruments listed are Fl., Ob., Cl. Sib, Fg., Fa Cr. Fa, Vni, Vle, Vo., and Cb. The Flute part has a first ending bracket labeled 'L.'. The Clarinet in B-flat part has a first ending bracket labeled 'L.'. The Bassoon part has a first ending bracket labeled 'L.'. The Violin part has a 'Pizz.' marking. The Viola part has a 'Pizz.' marking. The Violoncello part has a 'Pizz.' marking. The Bass part has a 'div.' and 'Pizz.' marking.

4

Ott. *pp* *cresc.* *f*

Fl. *pp* *cresc.* *f*

Ob. *pp* *cresc.* *f*

C. i. *pp* *cresc.* *f*

Cl. B. Sib *pp* *cresc.* *f*

Fg. *pp* *cresc.* *f*

Fa Cr. Fa *pp* *cresc.* *f*

Trbn. *pp* *cresc.* *f*

TrbnB. *pp* *cresc.* *f*

Tp. *pp* *cresc.* *f*

P. *colla mazza pp* *cresc.* *f*

Vni *pp* *cresc. uniti* *f*

Vle *pp* *cresc.* *f*

Vo. *Arco* *pp* *cresc.* *f*

Cb. *uniti* *pp* *Arco* *cresc.* *f*

Ott.
 Fl.
 Ob.
 Cl. I.
 Cl. F. o. Mib
 Cl. Sib
 Cl. B. Sib
 Fg.
 C. Fg.
 Fa chiusi
 Cr. chiusi
 Fa
 Sib con Sordina
 Trb. con Sordina
 Sib con Sordina
 Trbn.
 Trbn. B.
 Tp.
 P.
 G. C.
 Vni Pizz. ff Arco cresc. Arco
 Vle Pizz. ff Arco cresc. Arco
 Vo Pizz. ff Arco cresc. Arco
 Cb. Pizz. ff Arco cresc. Arco

Ott.

Fl.

Ob.

Cl. I.

Cl. Po.
Mi b

Cl. Si b

Cl. B.
Si b

Fg.

C. Fg.

Fa
natur.

Cr.
natur.

Fa

Trb.
Si b

Trbn.

Tp.

P.
G.C.

Vnl.

Vle.

Ve.

Cb.

I.

II.

Pizz.

Pizz.

Pizz.

Pizz.

Ott.
 Fl.
 Ob.
 Cl.
 Cl. Po.
 Cl.
 Fg.
 Fu
 Cr.
 Fu
 Trb.
 Trb.
 Tmb.
 Sf.
 Vni
 Vle
 Vo.
 Cb.

dim.
mf dim.
f
mf dim.
dim.
dim.
I.
dim.
I.
dim.
II.
mf
dim.
I.
mp dim.
p
p leggero
pp leggero
gliss.
dim.
dim.
dim.
p
p
p

Fl.

Ob.

Cl.
Sib

Fg.

Trb.
Sib

Tmb.

Trg.

Sf.

Vnl.

Vle.

Ve.

Cb.

p

p²

p²

II.

p²

(Pizz.)

Ob. I.

Cl. Pe.
Mi b

Cl. B.
Sib

Fg. I.

C. Fg.

Sib I.

Trb. II. *dim.*

Sib *p*

Tmb. *p*

Vni. *(Pizz.)* *div.* *Aroo*

Vle. *Aroo* *p*

Vo. *Aroo* *p*

Cb. *div.* *dim.* *Pizz.* *ha* *ha* *dim.* *p*

Fl. *p*

Ob. *p*

Cl. Pe.
Mi b *leggero*

Cl. B.
Sib

Fg. *p*

Sib

Trb.

Sib

Vni. *Aroo* *p*

Vle. *p*

Vo. *Aroo* *Pizz.* *p*

Cb. *p*

Fl.

Ob. *cresc.*

C. I.

Cl. Po. *Mib.*

Cl. Sib.

Cl. B. Sib.

Fig.

Fa. I. II.

Cr. III.

Fa. IV.

Trb. Sib.

Tmb.

Sf.

Vni. *Pizz.* *un'.*

Vle. *Pizz.*

Vo. *Aroo.*

Cb. *Aroo.* *un'.*

III. senza Sord.

p

Ott.

Fl.

Ob.

C. I.

Cl. Pe.
Mi b

Cl.
Si b

Cl. B.
Si b

Fg.

I. II.
Fa

III.
Cr.

IV.
Fa

I.
Si b

(con Bord.)
f cresc.

III.
Si b

senza Bord.

Tp.

Tmb.

Sf.

f cresc.

Vni

Arc.

ff div.

Vle

ff

Pizz.

Ve.

ff

Pizz.

Ch.

ff

untti

a 2

Ob. *dim.* *mp*

C. I.

Cl. Sib *mp* *dim.*

Fg. *mp*

Vni *dim.* *mp* *unitt.* *mp* *dim.*

Vlo *dim.* *mp* *dim.*

Ve. *dim.* *mp*

Cb.

//
ritenendo a poco a poco sino al

Fl. *p* *dim.*

Cl. Sib

Fa Cr. Fa *p* *dim.*

Vni *Arco p* *dim.*
al Ponticello

Vlo

Ve. *p*

Cb.

Meno

Fl. *espress.*

Ob. *f dolce*

Cl. Sib *f*

Cl. B. Sib *f*

Fg. *f*

Fa Cr. Fa *f*

A. *dolce*

Vni *posiz. naturale*

Vle *(Pizz.)*



Fl. *I.*

Ob. *mp*

Cl. *mp*

Cl. Sib *mp*

Fg. *mp*

Fa Cr. Fa *mp*

Vni *mp*

Vle *mp Arco*

Vc. *mp Arco*

Fl. *f cresc.*
 Ob.
 Cl. A. *f cresc.*
 Cl. B. *p cresc.* *f cresc.*
 Bsn. *f cresc.*
 Trp. *f cresc.*
 Horn. *p cresc.* *f cresc.*
 Piano. *p cresc.* *f cresc.*
 Violin. *p cresc.* *f cresc.*
 Viola. *div.* *p cresc.* *f cresc.*
 Violoncello. *div. a. 4.* *p cresc.* *f cresc.*
 Double Bass. *p cresc.* *cresc.*

Fl.

C.1.

Svb
Cl.
Svb

Cl.B.
Svb

Fg.

Fa
Cr.
Fa

A.

Vni

Vlo

Vo.

Cb.

p

dim.

untti

Funitti

p

Detailed description: This is a page of a musical score, page 22, containing measures 22 through 25. The score is for a large orchestra and a voice part. The instruments listed on the left are Flute (Fl.), Clarinet 1 (C.1.), Bassoon (Svb), Clarinet (Cl.), Bassoon (Svb), Clarinet in B-flat (Cl.B.), Bassoon (Svb), Bassoon (Fg.), Trumpet (Fa), Trombone (Cr.), Trumpet (Fa), Alto (A.), Violin (Vni), Viola (Vlo), Voice (Vo.), and Cello (Cb.). The music is written in a common time signature. The first system (measures 22-25) features a complex texture with many notes, including a prominent melodic line in the Flute and a rhythmic accompaniment in the Bassoon and Trombone. Dynamics include piano (*p*) and decrescendo (*dim.*). The second system (measures 26-29) continues the orchestral texture, with the Voice part entering in measure 27 with the lyrics "untti" and "Funitti". The score concludes with a piano (*p*) dynamic marking.

8 *♩ = ♩* **animando** II.

F1. *p* *a piacere* *p cresc.*

Ob. *p* *a piacere* *p cresc.*

C.I. *p cresc.*

Sib. *p cresc.*

Cl. *p cresc.*

Sib. *p cresc.*

Cl.B. *p cresc.*

Sib. *p cresc.*

Fg. *p cresc.*

Fa. *a B* *p cresc.*

Cr. *p cresc.*

Fa. *p cresc.*

Tp. *p cresc.*

A. *p cresc.*

Vni. *p cresc.*

Vio. *p cresc.*

Vo. *p cresc.*

Cb. *p cresc.*

a tempo

Fl. *dim.* *p*

Ob. *dim.* *dim.* *p*

C.I. *dim.* *p*

Ssb
Cl.
Ssb *dim.* *dim.* *p*

Cl.B.
Ssb *dim.* *molto p*

Fg. *f* *dim.* *p*

C.Fg. *f* *dim.* *p*

Fa
Cr.
Fa *f* *dim.* *p*

Tp. *f* *dim.* *p* *dim.*

Vni *f* *dim.* *p* *dim.* *più p*

Vle *f* *dim.* *p* *dim.* *divise* *più p*

Vc. *f* *dim.* *p* *dim.* *più p*

Cb. *f* *dim.* *p* *dim.* *più p*

I. rall.

Fl.

Cl. B. Sib

dim. sempre

A.

Vni

dim. sempre

Vio

unite

Vo.

dim. sempre

Cb.

19 Andante $\text{♩} = 76$ I.

Ob.

Sib

Trb.

Sib

con Sord.

con Sord. *pp*

Tp.

pp

T-t.

pp

A.

pp

Vni

ppp

div. ♩

Vio

con Sord.

div. a ♩

ppp

pp

Vo.

ppp

Cb.

ppp

div.

Fl.

Ob.

Cl. B.

Cl. C.

Cl. B.

Sf.

Trb.

Sf.

Tp.

Sf.

Cel.

A.

con Sord.

Vni I. div. a 4 con Sord. pp ppp

Vni II. div. a 3 con Sord. pp ppp

Vla.

Vc.

Cb.

Ob. I. *f ma dolce*

C.I.

Cl. F. *f ma dolce*

Nib

Fa Cr. *I. II. III. con Sord. piccola*

Fa

Srb

Trb. *mf*

Svb

Tp. *pp*

colle bacchette

P. *pp*

T-t. *pp*

Cel. *p*

A.

Vni. *div. ass. pp*

Pizz.

Vle. *pp*

Ve.

Cb.

III. *pp*

II. *pp*

Fl. *pp*

Cl. *p*

Svb. *p*

Cl. B. *p*

Svb. *p*

Fg. *p*

Fa. *senza Sord. a 2*

Cr. *senza Sord. a 2*

Fa. *senza Sord. a 2*

Tp. *p*

P.

Sf. *p*

Col. *p*

A. *p*

Vni. *p*

Vle. *p*

Ve. *p*

Cb. *p*

Fl. *cresc.*

Ob.

Cl. C.

Cl. B.

Sib

Fg. *cresc.*

Fa

Cr.

Fa *cresc.* *ff*

Sib

Trb. *p cresc.*

Sib

Trbn. *pp cresc.*

Trbn. B.

Tp. *cresc.*

P.

Sf. *cresc.*

Cel. *cresc.*

A. *cresc.*

Vni *cresc.*
Arco

Vlo *cresc.*

Vo. *cresc.*

Cb. *cresc.*

Fl. *cresc.* *dim.*

Ob. *dim.*

Cl. I. *dim.*

Cl. II. *cresc.* *f* *dim.*

Fg. *dim.*

Fa *f cresc.* *dim.*

Cr. *dim.*

Fa *dim.*

Srb *f cresc.* *ff* *dim.*

Trb. *dim.*

Trbn. *dim.*

Trbn. B. *f cresc.* *dim.*

Tb. B. *dim.*

Tp. *dim.*

P. *dim.*

Sf. *dim.*

Cel. *cresc.* *ff* *dim.*

A. *cresc.* *ff* *dim.*

Vni *ff* *dim.*

Vle *ff* *dim.*

Ve. *ff* *dim.*

Cb. *ff* *dim.*

10

Fl. *p* *dim.*

Ob.

Cl. I. *p*

Cl. Po. *p*

Cl. *p*

Sb. *p*

Cl. B. *p* *dim.*

Sb. *p*

Fg. *p* *dim.*

C. Fg. *p*

Fa *p*

.Cr. *p*

Fa *p* *dim.*

Sb. *p*

Trb. *p*

Sb. *p*

Trbn. *p* *dim.*

Trbn. B. *p*

Tb. B. *p*

Tp. *p* *dim.*

P. *p*

Sf. *p* *dim.*

Cel. *p* *dim.*

A. *p* *dim.*

Vnl. *Plizz.* *p* *dim.*

Vle *p*

Ve. *p* *dim.*

Cb. *p* *dim.*

Fl. II.

Cl. I.

Cl. F.

Cl. Bb

Fg.

C. Fg.

Fa

Cr.

Trbn.

Trbn. B

Tp.

P.

Sf.

Cel.

A.

Vnl.

Vle.

Ve.

Cb.

p

più p

più p

P.R. 868

Fl.

Ob.

C.I.

Cl. Po.
A \flat

Cl. S \flat

Cl. B.
S \flat

Fg.

C. Fg.

Fa
Cr.
Fa

Trbn.

Trbn. B.

Tp.

P.

Sf.

Cel.

Vni

Vla

Vo.

Cb.

Più mosso $\text{♩} = 88$

Fl. *p*

Cl. I.

Cl. S^b I.

Cl. B. S^b *p*

Fa. Gr. Fa. *p*

Cel. *p*

A. *pp leggerissimo*

Vni. Arco *pp* unite

Vle. *pp* Pizz.

Ve. *pp* Arco div. (Pizz.)

Cb. *pp* unite

Fl.

Cl.

Cl. Svb

Cl. B. Svb

Fg.

Fa

Cr.

Fa

Svb

Trb.

Svb

Tp.

Cmpl.

A.

Vni

Vle

Vo.

Cb.

cresc.

div.

cresc.

div.

cresc.

Pizz.

cresc.

cresc.

div.

cresc.

Meno

Fl. *mf dim.* *p* *dim.*
 Ob. *mf dim.* *p dim.* *1. k.*
 Cl. *mf dim.* *p dim.*
 Cl. *mf dim.* *p dim.*
 Cl.B. *mf dim.* *p dim.*
 Fg. *mf* *p dim.* *piu p*
 C.Fg. *mf*
 Ssb. *pp*
 Trb. *pp*
 Ssb. *pp*
 Tp. *mf dim.* *p dim.* *pp*
 T-t. *pp*
 Cel. *p*
 A. *p*
 Vni. *mf dim.* *p dim.*
 Vle. *mf untti dim.* *p dim.* *Arco*
 Vo. *mf untti dim.* *p dim.* *pp* *Pizz.*
 Cb. *mf dim.* *p dim.* *pp(Arco)*

Andante $\text{♩} = 76$

Ob. *p espress.*

Cl.
Sib

Cl.B.
Sib

Fa
Cr.
Fa
con Sord. piccola p

Sib
Trb.
Sib *pp*

Tp.

Cel.

Vni
senza Sord. pp

Vle
senza Sord. Arco pp

Vo.
Arco pp

Cb. *pp*

Ob. *dim. rall.*

C.l. *più p morendo*

Cel.

A.

Vni *dim. rall.*

Vle *pp*

Vo. *pp*

Cb. *più p*

[12]

Tempo I. $\text{♩} = 153$

Fl. I. *mf* *f*

Cl. Po. *mf* *f*

Cl. Sib. I. *schernando* *cresc.* *f*

Vni. *senza Sordina* *unitti* *p* *cresc.* *div.* *f* *p*

Vle. *p* *cresc.* *f* *p*

Vc. *p Pizz.* *mf*

Cb.

Ott. *mf* *cresc.* *f*

Fl. I. *mf* *f*

Cl. Po. *mf* *f*

Trb. Sib. I. *con Sord.* *mf* *cresc.* *f*

Vni. *cresc.* *f* *cresc.* *f*

Vle. *div.* *pizz.* *f*

Vc. *f*

Cb.

Musical score for measures 1-12. The score includes parts for Oboe (Ob.), Clarinet in C (Cl. C.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Trumpet in B-flat (Trb. Sib.), Violin (Vni.), and Viola (Vle.). The Flute (Fl.) part is present but mostly silent. The Cello (Viola) part is present but mostly silent. The Double Bass (Vc.) part is present but mostly silent. The score includes dynamic markings such as *dim.* and *cresc.*. The Flute part has a marking *senza Sord.* (without mute). The Cello part has a marking *senza Sord.* (without mute). The Viola part has a marking *senza Sord.* (without mute). The Double Bass part has a marking *senza Sord.* (without mute).

Musical score for measures 13-24. The score includes parts for Oboe (Ob.), Clarinet in C (Cl. C.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Trumpet in B-flat (Trb. Sib.), Violin (Vni.), Viola (Vle.), and Double Bass (Vc.). The Flute (Fl.) part is present and active. The Cello (Viola) part is present and active. The Double Bass (Vc.) part is present and active. The score includes dynamic markings such as *dim.* and *cresc.*. A section marker **13** is present at the beginning of the second system. The Viola part has a marking *Arco* (arco) in the final measure.

Musical score for various instruments including Oboe, Flute, Clarinet, Bassoon, Trumpet, Trombone, Violin, Viola, and Cello.

Instrument labels: Ott., Fl., Ob., Cl. f., Cl. Fc. *Mib*, Cl. *Svb*, Cl. B. *Svb*, Fg., Fa, Cr., Fa, Trbu., Tp., Vni, Vle, Ve., Cb.

Performance markings: *mf*, *ff*, *dim.*, *p*, *senza Sord.*, *quinti*, *Arco*, *Pizz.*

Rehearsal marks: I, II, III, IV

Ott.

Fl.

Ob.

Cl.

Cl. Po.
Mib

Cl.
Sub

Cl. B.
Sub

Fg.
I.
II.

C. Fg.

Fa
Cr.
Fa

Sib
senza Sord.

Trb.
Sib
senza Sord.

Trbn.
senza Sord.

Trbn. B.

Tp.
cresc.

Vni
Arec.

Vle
f cresc.

Vo.
cresc.

Cb.

C.I.
 Cl.
 Cl.B.
 Sv
 Fg.
 C.Fg.
 Fa
 Cr.
 Fa
 Trbn.
 Trbn.B.
 Tp.
 Vni
 Vlo
 Vc.
 Cb.

ff
 sf
 mp
 dim.
 div.
 I.II.
 II.
 pp
 sf
 fpp

IV.
 V.
 VI.

Cl.B.
Sib.
 Fig.
 C.Fg.
 Trbn.
 Vni
 Vle
 Ve.
 Cb.

C.I.
 Cl.B.
Sib.
 Fig.
 C.Fg.
 Cr.
Fa
 Trbn.
 Tp.

Vni
 Vle
 Ve.
 Cb.

Cl.B. Sib

Fg.

Cr. Fa

Trbn. I. II.

Vni.

Vlo.

Vo.

Cb.

cresc.

cresc.

cresc.

Pizz.

Arco

p cresc.

uniti

cresc.

15

C. i.

Cl.B. Sib

Fg.

C.Fg.

Cr. Fa

Trbn.

Tp.

Vni.

Vlo.

Vo.

Cb.

dim.

dim.

dim.

dim.

III. IV.

I.

dim.

Pizz.

Ob.

Cl.
Sib

Fg.

Fa
Cr.
Fa

Tp.

Vni

Vle

Vc.

Cb.

Fl.

Ob.

Cl.
Sib

Fg.

Fa
Cr.
Fa

Tp.

Vni

Vle

Vc.

Cb.

Pizz.

Pizz. dim.

Pizz. dim.

unfl

Arco

Ott. *pp. cresc.*

Fl.

Ob. *pp. cresc.*

Cl. Sib.

Cl. B. Sib.

Fg. *pp. a2* *cresc.* *mf* *ff* *as* *(chiuso)*

Fa. *mf* *ff* *(chiuso)*

Gr. *mf* *ff* *(chiuso)* *(chiuso)*

Fa.

Trb. Sib. *con Sord.* II.

Trbn. *pp* *cresc.* *f*

Tp. *p* *cresc.* *f*

P. *(colla mazza)* *p* *f*

Vni. *Arco* *pp* *cresc.* *f* *ff* *Pizz.*

Vle. *Arco* *pp* *f* *ff* *Pizz.*

Vo. *pp* *f* *ff* *Pizz.*

Cb.

Ott. *pp cresc.*
 Fl. *pp cresc.*
 Ob. *pp cresc.*
 Cl. Sib *pp cresc.*
 Cl. B. Sib *pp cresc.*
 Fg. *pp cresc.*
 C. Fg. *pp cresc.*
 Fa Cr. Fa *natur.*
 Sib I. *pp cresc.*
 Trb. Sib II. *pp cresc.*
 Trbn. III. *pp cresc.*
 Trbn. B. *pp cresc.*
 Tb. B. *pp cresc.*
 Tp. *pp cresc.*
 P. *pp cresc.*
 Vni. *pp cresc.* *Arco* *Pizz.*
 Vle. *pp cresc.* *Arco* *Pizz.*
 Ve. *pp cresc.* *Arco* *Pizz.*
 Cb. *pp cresc.*

Ott. *mf* *dim.*

Fl. *mf* *dim.*

Ob. *mf* *dim.*

Cl. Po. *mf* *dim.*

Cl. Sib *mf* *dim.*

Fg. *mf* *dim.*

Fa Cr. Fa *mf* *dim.*

Trb. Sib II, III *mf* *dim.* senza Sord.

Vai *mf* *dim.* Pizz.

Vlo *mf* *dim.*

Ve. *mf* *dim.*

Detailed description: This system contains the first five staves of a musical score. From top to bottom: Oboe (Ott.), Flute (Fl.), Clarinet in A (Cl. Po.), Clarinet in Bb (Cl. Sib), and Bassoon (Fg.). Below these are three staves for strings: Violin (Vai), Viola (Vlo), and Vegetable Bass (Ve.). The Oboe part starts with a dynamic marking of *mf* and a *dim.* instruction. The Flute part also starts with *mf* and *dim.*. The Clarinet in A part starts with *mf* and *dim.*. The Clarinet in Bb part starts with *mf* and *dim.*. The Bassoon part starts with *mf* and *dim.*. The Violin part starts with *mf* and *dim.*, and includes a *Pizz.* (pizzicato) marking. The Viola part starts with *mf* and *dim.*. The Vegetable Bass part starts with *mf* and *dim.*. The Trumpet part (Trb. Sib) is marked II, III and *mf* *dim.*, with the instruction "senza Sord." (without mutes).

Ob. I. *mf* *dim.*

Cl. i. *mf* *dim.*

Cl. Po. *mf* *dim.*

Cl. Sib *mf* *dim.*

Fg. I. *mf* *dim.*

Sib *mf* *dim.*

Trb. Sib *mf* *dim.*

Vai *mf* *dim.* Arco (Pizz. colla m.a.)

Vlo *mf* *dim.*

Ve. *mf* *dim.*

Cb. *mf* *dim.* Arco

Detailed description: This system contains the second five staves of a musical score. From top to bottom: Oboe (Ob.), Clarinet in A (Cl. i.), Clarinet in A (Cl. Po.), Clarinet in Bb (Cl. Sib), Bassoon (Fg.), Clarinet in Bb (Sib), Trumpet in Bb (Trb. Sib), Violin (Vai), Viola (Vlo), and Vegetable Bass (Ve.). Below these is a Cello (Cb.) staff. The Oboe part starts with a first ending bracket (I.) and a dynamic marking of *mf* *dim.*. The Clarinet in A part starts with *mf* *dim.*. The Clarinet in A part starts with *mf* *dim.*. The Clarinet in Bb part starts with *mf* *dim.*. The Bassoon part starts with a first ending bracket (I.) and a dynamic marking of *mf* *dim.*. The Clarinet in Bb part starts with *mf* *dim.*. The Trumpet part starts with *mf* *dim.*. The Violin part starts with *mf* *dim.*, and includes an *Arco* (arco) marking and a *Pizz. colla m.a.* (pizzicato colla marcia) marking. The Viola part starts with *mf* *dim.*. The Vegetable Bass part starts with *mf* *dim.*. The Cello part starts with *mf* *dim.* and an *Arco* marking.

17

un poco rall.

Cl. S^b
 Fg.
 Fs.
 Cr.
 Fs.
 Vni.
 Vle.
 Vo.
 Cb.

Meno-passionato

Ob.
 Cl. S^b
 Fg.
 Fs.
 Cr.
 Fs.
 A.
 Vni.
 Vle.
 Vo.
 Cb.

unifi

a tempo *Meno*

Ott.

Fl.

Ob.

C. I.

Cl. Pic.
Si b

Cl. Si b

Cl. B.
Si b

Fg.

C. Fg.

Fa
Cr.
Fa

Si b

Trb.
Si b

Trbn.

Trbn. B.
Th. B.

Tp.

Vni

Vlo *div.* *unite*

Vo.

Cb.

18

Anmato e appassionato

Musical score for orchestra, measures 18-21. The score is written for various instruments including woodwinds, brass, and strings. The tempo is marked "Anmato e appassionato".

Woodwinds: Ott. (Oboe), Fl. (Flute), Ob. (Clarinet), C. i. (Clarinet), Cl. Pic. (Piccolo Clarinet), Cl. Si b (Clarinet), Cl. B. (Clarinet), Fg. (Fagotto), C. Fg. (Corno Fagotto), Fg. (Fagotto), Cr. (Corni), Fa. (Fagotto).

Brass: Sv. (Soprano Tromba), Trb. (Tromba), Sv. (Soprano Tromba), Trbn. (Trombone), Trbn. B. (Trombone), Tb. B. (Trombone), Tp. (Tromba), Sf. (Soprano Tromba).

Strings: Vni. (Violini), Vle. (Viola), Vo. (Violoncello), Cb. (Contrabbasso).

Performance markings include *ff* (fortissimo), *f* (forte), *sfz* (sforzando), and *senza Sord.* (senza Sordina). Measure numbers 18, 19, 20, and 21 are indicated at the top of the staves.

s

Fl.

Ob.

C.i.

Cl.Pic.
Mib

Cl.
Sib

Cl.B.
Sib

Fg.

C.Fg.

Fa

Cr.

Fa

Sib
Trb.

Sib

Trbn.

Trbn.B.
Tb.B.

Tp.

s

Vni

Vle

Vo.

Cb.

animando sempre

Ott. *s*
 Fl. *pp arzo.*
 Ob.
 C. I.
 Cl. Pic.
 Mib
 Cl. Sib
 Cl. B.
 Sib
 Fg.
 C. Fg.
 Fa
 Cr.
 Fa
 Sib
 Trb.
 Sib
 Trbn.
 Trbn. B.
 Tb. B.
 Tp.
 Viol.
 Vle.
 Va. *div.*
 Cb.

Ott.

Fl.

Ob.

Cl. I.

Cl. II.
Cl. B.

Fg.

C.Fg.

Fa
Cr.
Fa

Trb.

Trbn.

Trbn. B.

Trbn. B.

Tp.

A.

Vni.

Vle.

Vc.

Cb.

ff

allegro.

10

10

10

10

10

10

10

unite

div.

This page of an orchestral score, numbered 55, contains the following instruments and parts:

- Ott. (Oboe) with dynamic markings *10* and *11*.
- Fl. (Flute) with dynamic markings *10* and *11*.
- Ob. (Clarinet).
- C. I. (Clarinet).
- Cl. Pic. Mib (Clarinet).
- Cl. Sib (Clarinet).
- Cl. B. Sib (Clarinet).
- Fg. (Bassoon).
- C. Fg. (Bassoon).
- Fa. Cr. (Trumpets).
- Ssb. Trb. (Trumpets).
- Sib. Trb. (Trumpets).
- Trbn. (Trumpets).
- Trbn. B. (Trumpets).
- Tb. B. (Trumpets).
- Tp. (Tuba).
- Vni. (Violins).
- Vio. (Violas).
- Vc. (Violoncellos).
- Cb. (Double Basses).

The score includes various musical notations such as notes, rests, and dynamic markings. The bottom section of the page is marked with an *8* above the first measure.

Presto $\text{♩} = 176$

Ott.
 Fl.
 Ob.
 Cl. I.
 Cl. Pic.
 Cl. Sib.
 Cl. B. Sib.
 Fg.
 C. Fg.
 Fa.
 Cr.
 Fa.
 Sib.
 Trb.
 Sib.
 Trbn.
 Trbn. B.
 Tb. B.
 Tp.
 P.
 Tmb.
 Cmpli.
 Vni.
 Vle.
 Ve.
 Cb.

Musical score for orchestra, starting with Presto tempo and 176 beats per minute. The score includes staves for Oboe, Flute, Clarinet, Bassoon, Trumpet, Trombone, Percussion, Violin, Viola, and Cello. The score is written in 2/4 time and features various dynamics and articulations.

Ott.

Fl.

Ob.

Cl. G.

Cl. B. *Mib*

Cl. *Sib*

Cl. B. *Sib*

Fg.

Psn. Cr. Psn.

Snb

Trbn. *Sib*

Trbn. B.

Tbn.

Trg.

Sf.

Cmpl.

Vni

Vle

Vc.

Cb.

ff

f

fresc.

div.

untli

Ott.

Fl.

Ob.

C. I.

Cl. Pic.
Mib

Cl. Sib

Cl. B.
Sib

Fg.

C. Fg.

Fa

Cr.

Fa

Sib

Trb.

Sib

Trbn.

Trbn. B.

Tb. B.

Tp.

Tmb.

Trg.

Sf.

Cmpli

Vni

Vle

Ve.

Cb.

untti

cresc.

cresc.

cresc.

p (div.)

cresc.

f cresc.

Ott.

Fl.

Ob.

C. I.

Cl. Pic.
Mib

Cl.
Sib

Cl. B.
Sib

Fg.

C. Fg.

Fa

Cr.

Fa

Sib

Trb.

Sib

Trbn.

Trbn. B.

Tb. B.

Tp.

Tmb.

Trg.

Sf.

Cmpil

f

Vni

Vlo

Vc.

Cb.

Ott.
Fl.
Ob.
Cl. I.
Cl. Pic.
Cl. M^b
Cl. S^b
Cl. B.
Fg.
G. Fg.
Fa
Cr.
Fa
S^b
Trb.
S^b
Trbn.
Trbn. B.
Tb. B.
Tp.
P.
Tmb.
Trg.
Sf.
Cmpli.
Vni.
Vlo.
Ve.
Cb.

III.

fff

s