

VALENTINO DONELLA'

# VITA MEA

PER SOLI CORO E ORCHESTRA

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BERGAMO - Agosto-ottobre 2003

# VITA MEA

per soli coro e orchestra

## ALFA

*Coro*

O Jesu, vita mea es tu, sine te est mors.

“Vita per cui vive ogni cosa, vita che mi doni la vita per la quale io vivo, senza la quale muoio, per la quale sono risorto, senza la quale sono perduto. Vita per la quale godo, senza la quale sono tormentato; Vita vitale, dolce e amabile, vita indimenticabile. Dove sei, dove ti troverò per morire a me stesso e vivere in te?” (*S. Agostino*)

O Jesu, vita mea, tu viaticum es, tu laetitia es, tu quies es, o Jesu.

## INTERMEZZO 1°

### I - VITA PIENA

*Baritono*

Non capisco come si possa passare dinanzi ad un albero e non essere felici di vederlo; parlare con un uomo e non essere felici di amarlo. E quante belle cose vi sono ad ogni passo: guardate il bimbo, guardate l'aurora di Dio, guardate gli occhi che vi guardano e vi amano (*Fëdor M.Dostoevskij*)  
 “...gioia piena alla tua presenza,  
 dolcezza senza fine alla tua destra, Signore”. (*salmo 16*)  
 “È bello per noi stare qui”,  
 sentirsi accolti dall'affetto dei propri cari,  
 condividere il cammino con degli amici,  
 intrecciare nella pace la nostra vita con la vita dell'altro.  
 “...gioia piena alla tua presenza,  
 dolcezza senza fine alla tua destra, Signore”.

*Coro*

Gli uomini in questo mondo non hanno altro dovere che la gioia , facendo della loro vita un canto, prestando voce alle mute creature dell'universo, camminando nella luce della speranza. (*Paul Claudel*)

*Baritono*

Vivere è la più grande di tutte le arti.  
 Essere artisti significa cogliere i lampi della vera Vita.  
 La vera vita è Dio e Dio è dappertutto. (*K. Gibran*)

...E su di te, piccolo Nonnato, Caino non osi alzare la mano assassina.  
 Vieni tra noi; il Signore ti manda messaggero del suo amore. Vieni ad intonare il canto sublime della vita.

*Coro*

... prestando voce alle mute creature dell'universo, camminando nella luce della speranza.

INTERMEZZO 2°**II - VITA DIFFICILE***Soprano* (una mamma al figlio Down)

Sei nato a mezzogiorno di un venerdì. Senza grandi clamori, senza farmi soffrire troppo.  
 Avevi gli occhi e la lingua a penzoloni. Ti guardai e pensai: "Com'è brutto!"  
 Ma non ebbi il coraggio di dirlo e dissi: "Com'è piccino!"  
 Ti guardai e pregai: "Signore, Tu dai e Tu togli: riprendilo ora. A che serve la sua vita inutile?"  
 Perdonami, figlio mio; piano piano imparai che eri un figlio come gli altri, solo con problemi diversi.  
 Quando tutte le altre madri sognavano per i loro figli il primo posto nella scuola, nella carriera, nella società, io mi accontentavo dei tuoi piccoli progressi.  
 E mi insegnasti a desiderare la felicità, non la ricchezza e il successo.

*Coro*

Se il chicco di grano caduto in terra non muore, non porta frutto; se invece muore, porta molto frutto.

*Soprano*

Poi la malattia e la morte di tuo padre. Quando, ormai disperata, tornai dal Camposanto, trovai di nuovo te, a casa, che non sapevi niente, che capivi poco, ma che sentivi che qualcosa di terribile era accaduto.  
 Tu sei la mia compagnia: se ho ancora una carezza da donare, se riesco ancora a dare felicità a qualcuno, questo sei tu, a cui basta tanto poco per essere felice.  
 No! Non è inutile la tua vita.

*Coro*

Ditemi se ho un incarico da portare a termine. Ditemi se qualcuno ha scommesso su di me.  
 Non mi basta sapere "che" vivo, voglio sapere "perchè" vivo. (*Pino Pellegrino*)



*Soprano*

Se non puoi essere un pino sul monte, sii una saggina nella valle , la migliore sulla sponda del ruscello.  
Se non puoi essere un albero, sii un cespuglio.  
Se non puoi essere il sole, sii una stella . (*Martin Luther King*)

*Coro e Soprano*

Sii sempre il meglio di ciò che sei. Cerca di scoprire il disegno che sei chiamato ad essere; poi mettiti a realizzarlo nella vita. (*M.L. King*)

## INTERMEZZO 3°

### **III - VITA AL TRAMONTO**

*Baritono (Giovanni Paolo II agli anziani)*

Il mio pensiero si volge con affetto a tutti voi, carissimi anziani, provati dal peso degli anni, dalla sofferenza della malattia, dalla solitudine che si è creata intorno a voi. L'età avanzata mi consente di percorrere con voi l'ultimo tratto della vita. Siamo tutti nelle mani di Dio, Padre ricco di amore e di misericordia. Quanto a me, nonostante le limitazioni sopravvenute con l'età, conservo il gusto della vita, e trovo grande pace nel pensare al momento in cui il Signore mi chiamerà: di vita in vita.

*Coro e Soprano*

In hora mortis meae voca me, et iube me venire ad te.

*Soli e Coro*

Dacci, Signore della vita, di assaporare come un dono anche l'autunno della nostra esistenza. "Tu mi hai istruito, o Dio, fin dalla giovinezza e ancora oggi proclamo i tuoi prodigi. Nella vecchiaia e nella canizie non abbandonarmi, finché io annunzi le tue meraviglie a tutte le generazioni". (*salmo 71*) Quando verrà il momento del definitivo "passaggio" concedici di affrontarlo con animo sereno, senza rimpianti. E tu Maria, Madre dell'umanità pellegrina, prega per noi "adesso e nell'ora della nostra morte".

## OMEGA

*Coro e Soli*

Vita mutatur, non tollitur. Nella prospettiva della risurrezione finale la fine diventa inizio, la morte si trasforma nella Vita.

"Fine senza fine , dove Dio sarà tutto in tutti: riposeremo e riconosceremo, riconosceremo e ameremo, ameremo e loderemo". (*S. Agostino*)

"E' in te, Signore, la sorgente della Vita, alla tua luce vedremo la luce". (*salmo 36*)

ALFA

# VITA MEA

per Soli, Coro e Orchestra

Valentino DONELLA

1

## Moderato ed energico



8a

Fl  
Ob  
Cl  
Tg

Cm  
1 Trb  
2 Trb  
Trbn

Perc

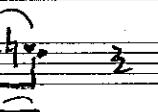
Rn  
J  
L

Vlni  
2 Vlni  
Vle  
Vc  
Cb

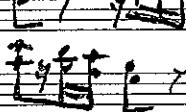
Loco

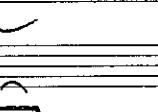
(4)

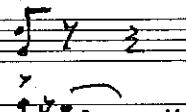
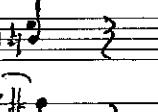
[10]

Fp |  |  | - | - | -

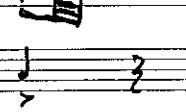
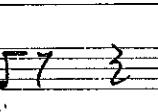
Ob | - |  |  | - | - | -

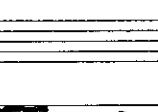
Cp |  |  | - | - | - | -

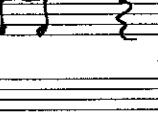
Tg |  |  | - | - | - | -

Pm |  |  | - | - | - | -

Trb |  |  | - | - | - | -

2 |  |  | - | - | -

Trbm |  |  | - | - | - | -

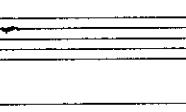
Perc |  |  | - | - | - | -

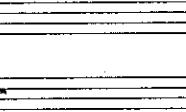
1 |  | - | - | - | -

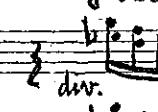
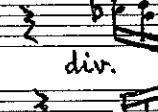
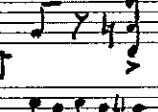
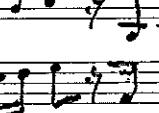
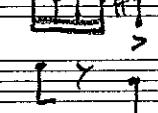
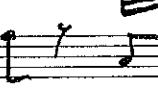
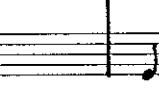
0 | - | - | - | - | - | -

2 |  | - | - | - | -

0 | - | - | - | - | - | -

U |  | - | - | - | -

L |  | - | - | - | -

Vln |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | 

div.

div.

5

13

13

Fp  $\left(\begin{matrix} \text{F} \\ \text{G} \end{matrix}\right)$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma}$  - -

Ob  $\left(\begin{matrix} \text{F} \\ \text{G} \end{matrix}\right)$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma}$  - -

Clr  $\left(\begin{matrix} \text{F} \\ \text{G} \end{matrix}\right)$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  -  $\gamma \overline{\gamma \gamma}$  - -

Fg  $\left(\begin{matrix} \text{F} \\ \text{G} \end{matrix}\right)$   $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  -  $\gamma \overline{\gamma \gamma}$  - -

Cm  $\left(\begin{matrix} \text{F} \\ \text{G} \end{matrix}\right)$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  - -

1 Trb  $\left(\begin{matrix} \text{F} \\ \text{G} \end{matrix}\right)$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  - -

2 Trb  $\left(\begin{matrix} \text{F} \\ \text{G} \end{matrix}\right)$  -  $\gamma \overline{\gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  - -

Trbm  $\left(\begin{matrix} \text{F} \\ \text{G} \end{matrix}\right)$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  - -

Perc  $\left(\begin{matrix} \text{F} \\ \text{G} \end{matrix}\right)$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  -  $\gamma \overline{\gamma \gamma \gamma \gamma}$  - - - -

dim.

A musical score for four staves. The first staff starts with a fermata over a note, followed by a rest, a note, a rest, a note, a rest, and a note. The second staff starts with a note, followed by a rest, a note, a rest, a note, a rest, and a note. The third staff starts with a note, followed by a rest, a note, a rest, a note, a rest, and a note. The fourth staff starts with a note, followed by a rest, a note, a rest, a note, a rest, and a note.

1  
 Vcl. 1  
 2  
 Vcl.  
 Vc.  
 Cb.

*dim*  
*mf*

21

Fg. Cl I

Coro T-B pp

Vc Cb

O Je---su, vita mea es tu,

27

Cl. 2b

CORON

Nle

Vc

S-C P

Handwritten musical score page 37. The score includes four staves: Oboe (Ob), Coro, Viola (Vla), and Violin (Vcl). The key signature is B-flat major (two flats). The time signature changes between common time (C) and 6/8 time. Measure 1 starts with a forte dynamic for Ob. Measures 2-3 show a melodic line for Ob with grace notes. Measures 4-5 continue the melodic line. Measures 6-7 show a melodic line for Vla. Measures 8-9 show a melodic line for Vcl. Measures 10-11 show a melodic line for Vcl.

(8)

44

Fl.

Ob.

Cp.

Fg.

a<sup>2</sup>

mf

mf

a<sup>2</sup>

a<sup>2</sup>

f

Cp M

Trb 1

Trb 2

Trom

Perc

f

f

dim.

tu,

si-me

te

est

es

tu,

si-me

te

est

es

tu,

dim.

si-me

te

est

tu,

dim.

si-me

te

est

Vln 1

Vln 2

Vcl

Vcl

Ob

f

f

f

f

48

(9)

F<sub>8</sub> | 9 J z - | 2 #) z | 4 J z z J | a2

Cm | #J z - | ~ | #J z | -

F# | #J z J. 5 | #d. z | -

mors.

F# | mors. J. z | -

F# | mors. J. z | -

F# | mors. J. z | -

F# | mors. J. z | - est

Vln 1 | f #2 J (trill) J J J J | #d. (trill) 6 J J J J | #J J J J J J

Vln 2 | f #2 J J J J J J | J J J J J J | J J J J

Vcl | B. 4 J z z z | z z z z z | z z z

Vcl | B. 4 J z z z | z z z z z | z z z

Cb | 2 J z - | 2 7 3 : 7 4 | -

dim. p.

51

F<sub>8</sub> | 9 J z - | - J (trill) J J J | J z - | -

Cm | f #2 J z - | - | - | -

COROT | - | - | - | -

F# | mors. J z - | - | -

mors.

Vln 1 | f (trill) J J J J | J J J J | J J J J | 0

Vln 2 | f J J J | - J J J | J J J J | J J J J

Vcl | B. J J J | - J J J | J J J J | J J J J

Vcl | B. J J J | - J J J | J J J J | J J J J

Cb | 2 J z - | - | -

(10)

56 Più vitale senza accelerare troppo

*f* 80 *poco* *f*

Fl. Ob. Cl. Tp. *f*

Sax. Trb. 1 Trb. 2 Trbn. Perc.

Timpani

*f*

«Vita per cui vive ogni cosa, vita  
«Vita che mi  
«Vita chiami  
«Vita

*f*

Nmi. 1 Nmi. 2 Nle. Nle. Nc. Nc. Cb. Cb.

*pizz.*

60

Tc  
Ob  
Cl  
Fp

Pno  
Tib  
2  
Trb  
Perc

Tc  
Ob  
Cl  
Fp

*per la quale io vi - vo, senza la  
do - ma la vi - ta per la quale io vi - vo, senza la  
do - ma la vi - ta per la quale io vi - vo, senza la  
mf per la quale io vi - vo, senza la*

Vln  
2  
Vcl  
Cello  
Clb

63

72

8a

cresc

Fl  
Ob  
Cl  
Fg

Cm  
Tb  
Trm  
Perc.

qua - le muo - - - - io, per la qua le so - no ri -  
 qua - le muo - - - - io, per la qua le so - no ri -  
 quale muo - - - - io, per la qua le so - no ri -  
 quale muo - - - - io, per la qua le so - no ri -

Vn  
Vcl  
Vcl  
Nc  
Cb

[66]

Fl  
Ob  
Cl  
Fag

dime —

Cm  
Treb  
2nd  
Trbl  
Perc

dime. —

$\sim 3 \sim$

Sor-to, senza la qua-le so-no per-du — to.

$\sim 3 \sim$

sor-to, senza la qua-le so-no per-  
du — to.

sor-to, senza la qua-le so-no per-du — to.

sor-to, senza la qua-le so-no per-du — to.

dime —

Fl  
Ob  
Vcl  
Vcl  
Cello

dime —

(14)

69

ff  
ff

Fl  
Ob  
Cl  
Fg

b<sup>o</sup>  
b<sup>o</sup>  
b<sup>o</sup>  
b<sup>o</sup>

f

Cmu  
Tib  
Trbn  
Perc

mf      f  
mf      f  
f      b<sup>o</sup>  
f

Timpani

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

Fl  
Ob  
Fl  
Nc  
Cb

vi-ta per la  
vi-ta per la  
vi-ta per la  
vi-ta per la  
vi-ta per la

cresc.

mp

73

Fl  
Ob  
Cl  
Fg

Flute part: Measures 73-74 show various rhythmic patterns including eighth and sixteenth notes. Measure 74 includes a dynamic instruction  $\text{f}$ .

Oboe part: Measures 73-74 show eighth and sixteenth note patterns.

Clarinet part: Measures 73-74 show eighth and sixteenth note patterns.

Bassoon part: Measures 73-74 show eighth and sixteenth note patterns.

CxM  
Trb  
Tbn  
Perc.

CxM part: Measures 73-74 show eighth and sixteenth note patterns.

Trb part: Measures 73-74 show eighth and sixteenth note patterns.

Tbn part: Measures 73-74 show eighth and sixteenth note patterns.

Perc part: Measures 73-74 show eighth and sixteenth note patterns.

Cor  
C  
L

qual go — do, senza la qua — le sono tor men —  
qual go — do, senza la qua — le sono tor men —  
qual go — do, senza la qua — le sono tor men —  
qual go — do, senza la qua — le sono tor men —

Cor part: Measures 73-74 show eighth and sixteenth note patterns.

C part: Measures 73-74 show eighth and sixteenth note patterns.

L part: Measures 73-74 show eighth and sixteenth note patterns.

Vhi  
26  
Vle  
Vc  
Cb

Vhi part: Measures 73-74 show eighth and sixteenth note patterns.

26 part: Measures 73-74 show eighth and sixteenth note patterns.

Vle part: Measures 73-74 show eighth and sixteenth note patterns.

Vc part: Measures 73-74 show eighth and sixteenth note patterns.

Cb part: Measures 73-74 show eighth and sixteenth note patterns.

16

76

A handwritten musical score for brass instruments, likely tuba or bassoon, featuring four staves. The score includes dynamic markings (FP, ff), key changes (G major, C major, B-flat major), and various rhythmic patterns (eighth and sixteenth notes). The manuscript is written on five-line staff paper.

This image shows a handwritten musical score page 10. The score includes five parts: Cpn, Trb1, Trb2, Trbm, and Perc. The Cpn part has a treble clef, a key signature of one sharp, and a time signature of 4/4. It starts with a dotted half note followed by a quarter note, a dotted half note, a quarter note, a half note, a half note tied to a eighth note, a half note tied to a eighth note, and a rest. The Trb1 part has a bass clef, a key signature of one sharp, and a time signature of 3/4. It starts with a half note, a eighth note tied to a sixteenth note, a half note, a half note, a eighth note tied to a sixteenth note, a half note, and a rest. The Trb2 part has a bass clef, a key signature of one sharp, and a time signature of 4/4. It starts with a half note, a eighth note tied to a sixteenth note, a half note, a half note tied to a eighth note, a half note tied to a eighth note, and a rest. The Trbm part has a bass clef, a key signature of one sharp, and a time signature of 4/4. It starts with a half note, a half note, a half note, and a rest. The Perc part has a bass clef, a key signature of one sharp, and a time signature of 4/4. It starts with a half note, a eighth note tied to a sixteenth note, a half note, and a rest.

卷之三

A handwritten musical score for soprano voice and piano accompaniment. The vocal line consists of four staves of music, each ending with the lyrics "-ta to;". The piano accompaniment is indicated by a bass staff below the vocal parts. The score is written on five-line staves with various dynamics and performance instructions.

Aus

A handwritten musical score page featuring five staves. The first staff is for Violin 1 (V1), the second for Violin 2 (V2), the third for Viola (Vla), the fourth for Cello (C), and the fifth for Double Bass (Cb). The music consists of measures 1 through 3. Measure 1 starts with a dynamic of  $\text{f}$ . Measures 2 and 3 begin with a dynamic of  $\text{ff}$ . The notation includes various note heads (triangular, square, circle) and rests, along with slurs and grace notes. Measure 3 concludes with a dynamic of  $mf$ .

(17)

[79]

ff

8a

Fl  
Ob  
Cp  
Fg

Cxn  
Trb 1  
Trb 2  
Trom  
Perc

*Timpani ff*

V  
O  
C  
L

vi - ta      vi - ta - le,  
vi - ta      vi - ta - le,  
vi - ta      vi - ta - le,  
vi - ta      vi - ta - le,

Vln 1  
Vln 2  
Nel  
Vc  
Cp b

*fff*

•18

83

84 184

6

5

Gtr		-		-		-		-
Trib 1		-		-		-		-
2		-		-		-		-
Trib 2		-		-		-		-
Perc		-		-		-		-

mp

3

Handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, Cello) on five staves. The score includes dynamic markings (f, ff, mp), performance instructions (e.g., ">", "vibrato"), and rests. The vocal parts are labeled with Roman numerals 1 through 5.

[8x]

f 8a

allarg

mf

Fl  
Ob  
Oboe  
Fag

C. II  
Trb 1  
Trb 2  
Trbm  
Perc.

ff allarg -

T  
O  
D  
L

Flini  
2  
N  
H  
S

20

91

Fl  
ob  
Cl  
Tp

Ctrn <sup>a2</sup>  
Trb<sup>1</sup>  
2  
Tbn  
Perc

mf

mf Dove

Dove

mf Dove

Fl<sup>1</sup>  
2  
Nt  
Vc  
Cb

95

Fl  
Ob  
Cl  
Tg

Cm *mf*  
Trb<sup>1</sup> *mf*  
Trb<sup>2</sup>

Tbm

Perc

*cresc*

sei,  
sei,  
sei,  
sei,

dove ti tro ve — ro'?

dove ti tro ve — ro'?

dove ti tro ve — ro'?

*dimin.*

Vcl<sup>1</sup>  
Vcl<sup>2</sup>  
Vcl<sup>3</sup>  
Vcl<sup>4</sup>  
Cbs

(22)

[98]

Fp

Ob

Cl

Pf

Cmn

Trib

Trlm

Perc

F

O

A

V

L

per mori-re a me stesso

e' vivere in te? »

e' vivere in te? »

e' vive-re in

per mori-re a me stesso

e' vivere in

Mi

2

Nle

Nc

Ob

103

8a

Fl f

Ob f

Cp f

Tg f

Cm f

Trb 1 f

Trb 2 f

Trib g

Perc

Gr.Piassa f

f

Je-su vi-ta me-a  
te? Je-su vi-ta me-a  
Je-su vi-ta me-a  
te? Je-su vi-ta me-a

f

div.

1 P f

2 P f

Vcl p f

Vcl p f

Clb g

[109]

TP

Ob

Cl

Fo

Af

Cm

Trib

2

Trbn

Perc

*a2*

*a2*

Musical score for woodwind instruments (TP, Ob, Cl, Fo, Af) and Cm. Measures 1-5 show rhythmic patterns with dynamic markings like *f*, *p*, and *mf*. Measures 6-7 show sustained notes and eighth-note patterns.

Cm

Trib

2

Trbn

Perc

*p*

Triangolo

Musical score for Cm, Trib, 2, Trbn, and Perc. Measures 1-5 show sustained notes. Measure 6 starts with *p* and includes a dynamic marking for the Percussion part labeled Triangolo.

1

2

3

4

5

tu lae-ti-ti-a es,  
tu via-ti-cum es, tu lae-ti-ti-a es,  
tu via-ti-cum es, tu lae-ti-ti-a es, tu  
tu lae-ti-ti-a es,

Musical score for voices (1, 2, 3, 4, 5) and piano. The vocal parts sing the lyrics "tu lae-ti-ti-a es, tu via-ti-cum es, tu lae-ti-ti-a es, tu via-ti-cum es, tu lae-ti-ti-a es, tu". The piano accompaniment provides harmonic support.

1

2

3

4

5

Vcl

Vc

Cb

*p*

*p*

*p*

*p*

Musical score for strings (Vcl, Vc, Cb) and piano. Measures 1-5 show sustained notes. Measures 6-7 show eighth-note patterns. Measure 8 ends with a dynamic marking *p*.

114

Fl

Ob

Cp

Fg

Pn

Tib 1

Tib 2

Trbm

Perc

Vln

Vcl

Vc

Cb

qui - es es,  
qui - es es,

Je

su.

div.

B [ ] Moderato variabile

## INTERMEZZO 1<sup>o</sup>

(26)

Ob

Cl

Cm

Vcl 1

Vcl 2

Fl

Fp

Ob

Cm

Tamb

Perc

Cm

Vcl 1

Vcl 2

Vle

Vc

Ob

[7]

Fl 1  
Fl 2  
Ob  
Cl  
Perc  
Cm  
Vln 1  
Vln 2  
Nle  
Vc  
Cb

Measure 1: Fl 1 and Fl 2 play eighth-note patterns. Ob and Cl play eighth-note patterns. Perc plays eighth-note patterns. Cm plays eighth-note patterns. Vln 1 and Vln 2 play eighth-note patterns. Nle and Vc play eighth-note patterns. Cb plays eighth-note patterns.

Measure 2: Fl 1 and Fl 2 play eighth-note patterns. Ob and Cl play eighth-note patterns. Perc plays eighth-note patterns. Cm plays eighth-note patterns. Vln 1 and Vln 2 play eighth-note patterns. Nle and Vc play eighth-note patterns. Cb plays eighth-note patterns.

Measure 3: Fl 1 and Fl 2 play eighth-note patterns. Ob and Cl play eighth-note patterns. Perc plays eighth-note patterns. Cm plays eighth-note patterns. Vln 1 and Vln 2 play eighth-note patterns. Nle and Vc play eighth-note patterns. Cb plays eighth-note patterns.

[10]

Ob  
Cl  
Cm  
Vln 1  
Vln 2  
Vie  
Vc  
Cb

Measure 1: Ob, Cl, and Cm play eighth-note patterns. Vln 1 and Vln 2 play eighth-note patterns. Vie and Vc play eighth-note patterns. Cb plays eighth-note patterns.

Measure 2: Ob, Cl, and Cm play eighth-note patterns. Vln 1 and Vln 2 play eighth-note patterns. Vie and Vc play eighth-note patterns. Cb plays eighth-note patterns.

Measure 3: Ob, Cl, and Cm play eighth-note patterns. Vln 1 and Vln 2 play eighth-note patterns. Vie and Vc play eighth-note patterns. Cb plays eighth-note patterns.

(28)

[12]

Ob

Cp

Vln 1

Vln 2

Vcl

Vc

Cb

[15] accelerando

Fl

Ob

Cp

accelerando

Vln 1

Vln 2

Vcl

Vc

Cb

18

29

Fl  
Ob  
Cl  
Fg  
Perc

18

mp

triangolo

29

22

cresc.

Ob  
Cl  
Fg  
Perc

22

cresc.

div.

cresc.

(30)

[26]

Ob 1 f z f y | # F F F F F F F F | # F F F F F F F F | # F F F F F F F F

Cl 1 z y | - - - - | - - - - | - - - -

Fg 1 | | |

Perc z y | | |

Vln 1 z y | | |

2 z y | | |

Vcl 1 | | |

Vc 1 | | |

Cb 1 | | |

f

[30]

Ob 1 z b | - | z b | z z

Cl 1 z | - | z | z z

Fg 1 | | |

Perc z | - *dim.* - | - - -

Vln 1 z b | - | z - | -

2 z | - | b z | z z

Vcl 1 | | | -

Vc 1 | | | -

Cb 1 | | | -

[34]

ob  
Cl  
Fg

Vle  
Vc  
Cb

[38]

Fl  
Ob  
Ccl  
Tpt  
Cm  
Tbn

Menu

Menu

N. 1  
N. 2  
Vle  
Nc  
Cb

4.2

Fl  
Ob  
Oboe  
Tpt  
Cm  
Tib  
Trbn  
Perc

*Triangolo*

Fl  
Ob  
Oboe  
Tpt  
Cm  
Tib  
Trbn  
Perc

1  
2

*f*

*div.*

Fl  
Ob  
Oboe  
Tpt  
Cm  
Cbs

46

Fl ~ b<sup>b</sup>  
 Ob ~ y<sup>b</sup>  
 Cl ~ j  
 Fg ~ f  
 Cm ~ p ~ | y<sup>#</sup> j j # j ~ | - | - |

Trb ~ p ~ | p ~ | - | - |

Tbm ~ - | - | - | - |

Perc ~ Trg ~ - | - | - | - |

Flm 1 ~ 2 ~ | y<sup>#</sup> j j # j ~ | - | - |

Flm 2 ~ 2 ~ | y<sup>b</sup> j j # j ~ | - | - |

Vcl ~ 2 ~ | y<sup>#</sup> j j ~ | - | - |

Nc ~ 2 ~ | y<sup>b</sup> j j # j ~ | - | - |

Clo ~ - | - | - | - |

34

50

42

Fl: *trill* *trill*  
 Ob:  
 Cl:  
 Fp:  
 Cm: *ff*  
 Trb 1  
 Trb 2: *ff*  
 Trbn: *ff*  
 Perc: *gr. cassa*  
*Piatto*  
 Pmi 1  
 Pmi 2: *ff*  
 Vcl: *div.*  
 Nc: *div.*  
 Cb: *ff*

55

36

## Tempo

61 AM

• 1988-89

61

Fl 1  
Fl 2  
C  
Perc  
Tamburo  
Tromb 1  
Tromb 2  
Tromb 3  
Tromb 4  
Bass

*mf*

64

Fl<sup>1</sup>

Fl<sup>2</sup>

Ob

Ct

Cxn

Perc

Sax<sup>1</sup>

Sax<sup>2</sup>

Vcl

Hn

Clb

67

f

8a

Fl 1  
Fl 2  
Ob  
Cl  
Cm  
Perc  
Fl 1  
Fl 2  
Vcl  
Vcl  
Vcl  
Cb

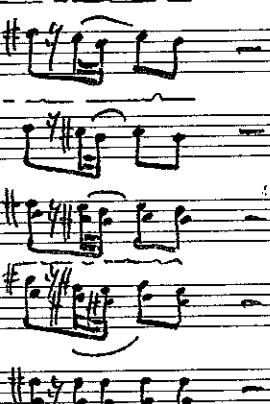
70

8a

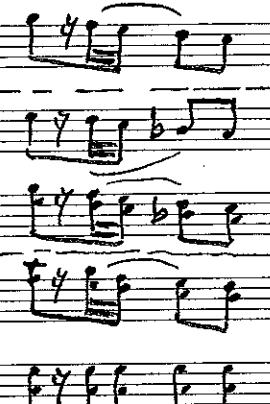
Fl 1  
Fl 2  
Cm  
Perc  
Fl 1  
Fl 2  
Vcl  
Vcl  
Vcl  
Cb

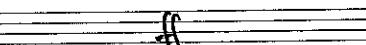
[73] ff

Fl 1 - 

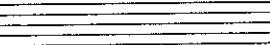
Fl 2 - 

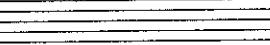
Ob - 

OP - 

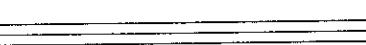
Fg - 

Cm - 

Trib 1 - 

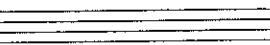
Trib 2 - 

Tribm - ff

Perc - 

Vlni 1 - 

Vlni 2 - 

Vcl - 

Vclc - 

Cb - ff

76

dim

loco

39

8a

Flute 1: Measures 1-2. Dynamic: *loco*. Measure 3: Dynamic: *Poco*.

Flute 2: Measures 1-2. Dynamic: *8a*.

Oboe: Measures 1-2. Dynamic: *b*.

Clarinet: Measures 1-2. Dynamic: *b*.

Bassoon: Measures 1-2. Dynamic: *b*.

Cm

Cm: Measures 1-2. Dynamic: *b*.

Trb<sup>1</sup>

Trombone 1: Measure 1. Rest.

Trombone 2: Measure 1. Rest.

Trom

Trombone: Measures 1-2. Dynamic: *b*.

Perc

Percussion: Measures 1-2. Dynamic: *b*.

dim

Clarinet 1: Measures 1-2. Dynamic: *b*.

Clarinet 2: Measures 1-2. Dynamic: *b*.

Bassoon: Measures 1-2. Dynamic: *b*.

Bassoon: Measures 1-2. Dynamic: *b*.

Cello: Measures 1-2. Dynamic: *b*.

79

40

Ob  
Cl  
Vc  
Cb

83

Ob  
Vc

### I - VITA PIENA

Sempre moderato

C 1

Brt

Vcl  
Vcl  
Vcl

5

Brt

Vcl  
Vcl  
Vcl  
Cb

41

9

Ob  $\text{G}^{\text{flat}} \text{ b}$   
 Cl  $\text{G}^{\text{flat}}$   
 F<sub>2</sub>  $\text{G}^{\text{flat}} \text{ b}$   
 Cm  $\text{G}$   
 Brt  $\text{G}^{\text{flat}} \text{ b}$  P P  
 - der - Ro;

*f cresc*

Vn 1  $\text{G}^{\text{flat}} \text{ b}$  P P  
 Vn 2  $\text{G}^{\text{flat}} \text{ b}$  J J  
 Nle  $\text{G}^{\text{flat}} \text{ b}$  P P # P  
 Vc  $\text{G}^{\text{flat}} \text{ b}$  Y  $\overline{\text{L}} \text{ L}$   
 Cb  $\text{G}^{\text{flat}} \text{ b}$  Y  $\overline{\text{L}} \text{ L}$

*A tempo*

Ob  $\text{G}^{\text{flat}} \text{ b}$  J Y  $\overline{\text{J}} \text{ J}$  J ||  $\text{b}^{\text{flat}} \text{ b}$  -  
 Cl  $\text{G}^{\text{flat}}$  J Y  $\overline{\text{J}} \text{ J}$  J ||  $\text{b}^{\text{flat}} \text{ b}$  -  
 F<sub>2</sub>  $\text{G}^{\text{flat}} \text{ b}$  Y  $\overline{\text{L}} \text{ L}$  Y  $\overline{\text{L}} \text{ L}$  ||  $\text{b}^{\text{flat}} \text{ b}$  -  
 Brt  $\text{G}^{\text{flat}} \text{ b}$  - ||  $\text{b}^{\text{flat}} \text{ b}$  - Z  $\overline{\text{L}} \text{ L}$  | P P |  $\overline{\text{L}} \text{ L}$  | P P |  
 par - la - re con un no - mo

Vn 1  $\text{G}^{\text{flat}} \text{ b}$  - ||  $\text{b}^{\text{flat}} \text{ b}$  - |  $\overline{\text{L}} \text{ L}$  |  $\overline{\text{L}} \text{ L}$  |  
 Vn 2  $\text{G}$  - ||  $\text{b}^{\text{flat}} \text{ b}$  - |  $\overline{\text{L}} \text{ L}$  |  $\overline{\text{L}} \text{ L}$  |  
 Nle  $\text{G}$  - ||  $\text{b}^{\text{flat}} \text{ b}$  - |  $\overline{\text{L}} \text{ L}$  |  $\overline{\text{L}} \text{ L}$  |  
 Vc  $\text{G}$  - ||  $\text{b}^{\text{flat}} \text{ b}$  - |  $\overline{\text{L}} \text{ L}$  |  $\overline{\text{L}} \text{ L}$  |  
 Cb  $\text{G}$  - ||  $\text{b}^{\text{flat}} \text{ b}$  - |  $\overline{\text{L}} \text{ L}$  |  $\overline{\text{L}} \text{ L}$  |

[17]

Cm<sup>1</sup>  
2

cresc.

Bb3 | f f f f | f f f f f | f | 3 f f f f f f | di a mar —

e non esse re fe li — ci —

Vln<sup>1</sup>  
2

Vcl  
Vcl  
Cb

[20]

Cm<sup>1</sup>  
2

Bb3 | f f f f | f f f f | f f f f | f f f f |

— — — — — — — — — — — — — — — — — — — —

Bb3 | f f f f f f f f | f f f f f f f f | f f f f f f f f |

— — — — — — — — — — — — — — — — — — — —

Vln<sup>1</sup>  
2

Vcl  
Vcl  
Cb

[23]

*Animandosi*

Fl  $\text{f} \# b$  - |  $\text{h} \# 3$   $\text{mf}$  - |  $\text{h} \# 3$   $\text{h} \# 6$  |

Fg  $\text{g} \# b$  - |  $\text{h} \# 3$   $\text{mf}$  - |  $\text{h} \# 3$   $\text{h} \# 6$  |

Brt  $\text{g} \# b$  - |  $\text{h} \# 3$   $\text{E}$  *quante belle cose*  $\text{p}$  *punte* |

trall... *Animandosi*

Pn 1  $\text{f} \# b$   $\text{p}$  |  $\text{h} \# 3$   $\text{mf}$  |  $\text{p}$  |

Pn 2  $\text{f} \# b$  -  $\text{z} \# \text{j}$  |  $\text{h} \# 3$  |  $\text{d}.$   $\text{b} \# \text{p}$  |

Vc  $\text{h} \# b$   $\text{z} \# \text{z} \# \text{j}$  |  $\text{h} \# 3$   $\text{b} \# \text{p}$  |  $\text{b} \# \text{p}.$  |

Vc  $\text{g} \# b$   $\text{z} \# \text{z} \# \text{j}$  |  $\text{h} \# 3$   $\text{mf}$  | - |

[26]

Fl  $\text{b} \# f \# b$   $\text{z}$  |  $\text{z} \# \text{b} \# f \# b$   $\text{z}$  |

Fg  $\text{g} \# 3$   $\text{z}$  |  $\text{f} \# \text{g} \# \text{z}$  |  $\text{z} \# \text{t}$   $\text{t} \# \text{g} \# \text{z}$  |

Pn  $\text{f}$  - |  $\text{b} \# \text{d}$   $\text{z}$  |  $\text{z} \# \text{p}$   $\text{b} \# \text{d}$  |

Brt  $\text{b} \# \text{p}$   $\text{b} \# \text{p}$   $\text{z}$   $\text{p}$  |  $\text{q} \# \text{z} \# \text{z}$  |  $\text{z} \# \text{t} \# \text{t} \# \text{t} \# \text{t}$  | *ancor*

*belle cose* *quante quante* *quante belle cose vi sono ad ogni*

Pn 1  $\text{b} \# \text{p}$   $\text{f}$   $\text{z} \# \text{b} \# \text{p}$  |  $\text{p}$   $\text{z} \# \text{p}$  |  $\text{p} \# \text{z} \# \text{p}$   $\text{b} \# \text{p}$  |  $\text{b} \# \text{p}$   $\text{z} \# \text{p}$  |

Pn 2  $\text{b} \# \text{p}$   $\text{b} \# \text{p}$   $\text{z} \# \text{p}$  |  $\text{b} \# \text{p}$   $\text{z} \# \text{p}$  |  $\text{b} \# \text{p}$   $\text{b} \# \text{p}$  |  $\text{b} \# \text{p}$   $\text{b} \# \text{p}$  |

Vc  $\text{p}$   $\text{z} \# \text{p}$  |  $\text{f}$   $\text{z} \# \text{p}$  |  $\text{z} \# \text{p}$   $\text{b} \# \text{p}$  |  $\text{z} \# \text{p}$   $\text{b} \# \text{p}$  |

Vc  $\text{g}$  - |  $\text{f}$   $\text{z} \# \text{p}$  |  $\text{z} \# \text{p}$   $\text{b} \# \text{p}$  |  $\text{z} \# \text{p}$   $\text{b} \# \text{p}$  |

33

8a

Pf  
Ob  
Cl  
Br  
Di — — o, guardate gli occhi che vi guardano

Vn 1  
Vn 2  
Nt  
Vc

37

8a

Al Peppetto

(45)

Fl  
Ob  
Cl  
Trib  
Brt  
e vi a-mano.  
Gioia piena alla  
mf - div.

Vln 1  
Vln 2  
Fag  
Vcl  
Cello

Fl  
Ob  
Trib  
Brt  
tua presen-za, gioia pie- ma  
pizz.

43

8a

Fl  
Ob  
Trib  
Brt  
tua presen-za, gioia pie- ma  
Vln 1  
Vln 2  
Vcl  
Cello



(47)

[59]

Pf mf

Ob

Fg

Brt

Vln 1 stra

Vln 2 mf

Vlc

Vcl

Cb

[63]

Pf f

Ob

Fg

Brt

Tub

Brt

gioia piena dolcerra senza fine alla tua de

Vln 1 f

Vln 2

Vlc

Vcl

Cb f

[68] 8a

Fl  $\text{G}^{\#}\text{A}$  f | L Y Y  $\overbrace{\text{L L}}^3$  L L | L L L L | L L L L

Ob  $\text{G}^{\#}\text{A}$  d | L Y Y  $\overbrace{\text{L L}}^3$  L L | L L L L | L L L L

Fg  $\text{G}^{\#}$  | L Y Y | #J — | — —

Cm  $\text{G}^{\#}\text{A}$  | E E Y | — — — —

Tb  $\text{G}^{\#}\text{A}$  | — — — —

Brt  $\text{G}^{\#}\text{A}$  | L G L G | L Y Z | — — — —

— stra. >

$\text{Vln}_1$   $\text{G}^{\#}\text{A}$  | L L Y  $\overbrace{\text{L L}}^3$  | L L L L | L L L L | L Y Z

$\text{Vln}_2$   $\text{G}^{\#}\text{A}$  | J J J J | Y J J J | — — — — | J Y J Y

$\text{Vle}$   $\text{G}^{\#}\text{A}$  | E E Y | — — — — | — — — — | L Y L Y

$\text{Vc}$   $\text{G}^{\#}\text{A}$  | J Y Y |  $\text{mf}$  P — | T T T T | L Y Z

Cb  $\text{G}^{\#}\text{A}$  | J Y Y |  $\text{mf}$  P — | L Y — — — —

**[73]**

Fl  $\text{G}^{\#}\text{A}$  | L L Y | — — — — | — — — — |  $\text{H}^{\#}\text{A}$  4 | — — — —

Ob  $\text{G}^{\#}\text{A}$  | L L Y | — — — — | — — — — |  $\text{Cp}$   $\text{H}^{\#}\text{A}$  4 | — — — —

Brt  $\text{G}^{\#}\text{A}$  | — — — — | — — — — | — — — — |  $\text{H}^{\#}\text{A}$  4 |  $\text{p}$  3 Y J 1 L | *contemplante*

*"E' bello per*

$\text{Vln}_1$   $\text{G}^{\#}\text{A}$  | 3 Y 3 |  $\text{J J J J}$  | J — |  $\text{H}^{\#}\text{A}$  4 |  $\text{Y J J J}$  |  $\text{J J J J}$  | *arco*

$\text{Vln}_2$   $\text{G}^{\#}\text{A}$  | — — — — | — — — — | 2 J — |  $\text{H}^{\#}\text{A}$  4 |  $\text{J J J J}$  | — — — — | *pizz.*

$\text{Vle}$   $\text{G}^{\#}\text{A}$  | 3 Y 3 | J 3 | 2 J — |  $\text{H}^{\#}\text{A}$  4 |  $\text{J J J J}$  | — — — — | *pizz.*

$\text{Vc}$   $\text{G}^{\#}\text{A}$  | — — — — | — — — — | 2 P — |  $\text{H}^{\#}\text{A}$  4 | J J J J | — — — — | *pizz.*

Cb  $\text{G}^{\#}\text{A}$  | — — — — | — — — — | — — — — |  $\text{H}^{\#}\text{A}$  4 | J 3 — | — — — — | *pizz.*

(49)

[78]

TP *p*

Cp *p*

Brt *p* moi resta-re qui» sentir-si accol-ti dall'affet-to dei

Vln *f*

2  
Vcl *p*

Vlc *p*

Cb *p*

[82]

*cresc.*

Ob *p*

Cl *p*

Cbn *p*

Brt *p* pro-pri ca-ri, condi- vi-de-re il cammi no con de-glia-

Vln *f*

2  
Vcl *p* *arco*

Vlc *p* *arco*

Nc *p* *arco*

Cb *p* *arco*

*cresc.*

86

50

Ob  
Cl  
Cm  
Brt

mi — ci, intreccia — re nella pa — ce

Pm  
2  
Vcl  
Cb

pizza  
pizza

pizza.

[90]

Ob  
Cl  
Cm  
Brt

la no-stra vi-ta con la vi-ta dell'al —

Pm  
2  
Vcl  
Cb

94

Allegretto

8a

Flp (f) - - - - | - - - - |  $\# \frac{2}{4}$  2 3 mf | 3 2 3 2 | 3 2 3 2 |

Ob (f) - - - - | - - - - |  $\# \frac{2}{4}$  2 3 | 3 2 3 2 | 3 2 3 2 |

Cp (f) - - - - | - - - - |  $\# \frac{2}{4}$  2 - | - - - - |

Cm (f)  $\frac{2}{4}$  2 3 2 1 3 2 3 | 2 3 2 3 2 3 |  $\frac{2}{4}$  2 mf | - - - - |

Tib (f) - - - - | - - - - |  $\# \frac{2}{4}$  2 3 | 3 2 3 2 |

Brt (f)  $\frac{9}{8}$  tro.  $\frac{2}{4}$  2 3 | 3 2 3 2 |  $\frac{2}{4}$  2 mf *Gio ia piena alla*

Flm 1 (f) (=:) tr |  $\frac{2}{4}$  2 3 2 1 3 2 3 |  $\frac{2}{4}$  2 3 |  $\frac{2}{4}$  2 3 | 3 2 3 2 |

Flm 2 (f) 2 3 2 1 3 2 | 3 2 3 2 3 2 3 |  $\frac{2}{4}$  2 3 | 3 2 3 2 |

Vcl (f) 2 3 2 1 3 2 | 3 2 3 2 3 2 3 |  $\frac{2}{4}$  2 3 | 3 2 3 2 |

Vc (f) 2 3 2 1 3 2 | 3 2 3 2 3 2 3 |  $\frac{2}{4}$  2 3 | 3 2 3 2 |

Ob (f) 2 3 2 1 3 2 | arco | 3 2 3 2 3 2 3 |  $\frac{2}{4}$  2 3 |  $\frac{2}{4}$  2 3 |

mf pizz 3

98

8a

Flp (f)  $\frac{2}{4}$  2 3 2 1 3 2 | 3 2 3 2 | - - - - | - - - - |

Ob (f)  $\frac{2}{4}$  2 3 2 1 3 2 | 3 2 3 2 | - - - - | - - - - |

Tib (f) 2 3 | 3 2 | 2 3 2 3 2 3 | 2 3 2 3 2 3 | 2 3 2 3 2 3 |

Brt (f)  $\frac{9}{8}$  tua presen za, gio ia pie ma

Flm 1 (f)  $\frac{2}{4}$  2 3 2 1 3 2 | 3 2 3 2 | 2 3 2 3 2 3 | 2 3 2 3 2 3 | 2 3 2 3 2 3 |

Flm 2 (f) 2 3 2 1 3 2 | 3 2 3 2 | 2 3 2 3 2 3 | 2 3 2 3 2 3 | 2 3 2 3 2 3 |

Vcl (f) 2 3 2 1 3 2 | 3 2 3 2 | 2 3 2 3 2 3 | 2 3 2 3 2 3 | 2 3 2 3 2 3 |

Vc (f) 2 3 2 1 3 2 | 3 2 3 2 | 2 3 2 3 2 3 | 2 3 2 3 2 3 | 2 3 2 3 2 3 |

Ob (f) 2 3 2 1 3 2 | 3 2 3 2 | 2 3 2 3 2 3 | 2 3 2 3 2 3 | 2 3 2 3 2 3 |

103

Brt *dolcerra senza fi me alla tua de stra, Signore,*

Vcl 1

Vcl 2

Vcl 3

Vcl 4

Cb

*f*

108

Fp

Ob

Fag

Cm

Trib

Brt *gioia piena dol-cerrase una fine alla tua de*

Vcl 1

Vcl 2

Vcl 3

Vcl 4

Cb

*f*

114

Fl 9<sup>#</sup> mf 8A - 3

Ob 9<sup>#</sup>

Fg 9<sup>#</sup>

Brt 9<sup>#</sup>

Vln 1 9<sup>#</sup> stra mf 3

Vln 2 9<sup>#</sup> mf

Vcl 9<sup>#</sup> mf

Vc 9<sup>#</sup>

Cb 9<sup>#</sup>

115

Fl 9<sup>#</sup> f 8A - tr (.)

Ob 9<sup>#</sup>

Fg 9<sup>#</sup>

Cm 9<sup>#</sup>

Trb 9<sup>#</sup>

Brt 9<sup>#</sup> pioia piena dol-cessa senza fine alla tua de-

Vln 1 9<sup>#</sup> f

Vln 2 9<sup>#</sup>

Vcl 9<sup>#</sup>

Vc 9<sup>#</sup>

Cb 9<sup>#</sup>

f

123] 8a

54

Fl  
Ob  
Fg  
Cru  
Trb  
Brt

*legg.*

123] 8a

stra.

Nm 1  
2  
Vcl  
Nc  
Cb

*mf*

123] 8a

Fl  
Ob  
Brt

*Poco meno*

*gli*

123] 8a

*gli*

Nm 1  
2  
Vcl  
Nc  
Cb

*mp*

123] 8a

133

no-mi-ni in questo mon-do non hanno altro do-ve-re

*Coro*

no-mi-ni in questo mon-do non hanno altro do-ve-re

*Vln.*  
1  
2  
*Vcl.*  
*Vc.*  
*Cb.*

138

con Pepperessa

cresc

che la pio ia, fa-  
che la pio ia, fa-  
che la pio ia, fa-  
che la pio ia, fa-

*Vln.*  
1  
2  
*Vcl.*  
*Vc.*  
*Cb.*

[142]

Fl  
Ob  
Cl  
Fg

Cm  
Treb<sup>1</sup>  
Treb<sup>2</sup>  
Treb m

più scandito

cendo della lo-ro vi-ta un can --  
 cendo della lo-ro vi-ta can --  
 cendo della lo-ro vi-ta can --  
 cendo della lo-ro vi-ta can --

Pno<sup>1</sup>  
Pno<sup>2</sup>  
Vcl  
Vcl  
Ob

57

146

gradualmente mosso

116

Fl. | - | 2 7. f t g | t t z | 2 7. f t g |

Ob. | - | 2 7. g g | j j z | 2 7. g g |

Cp. | - | - | - | - |

Fg. | f 2 3 | 2 7. f t g | f 2 | 2 7. f t g |

Cm. | - | - | - | - |

Trb. | - | - | - | - |

2 | - | - | - | - |

Trom. | - | - | - | - |

graziosamente mossi

58

150

Pt	$\text{f} \quad \text{f} \quad \text{f}$	$\frac{4}{4}$	-	-	-
Ob	$\text{f} \quad \text{f} \quad \text{f}$	$\frac{4}{4}$	-	-	-
Cl	$\text{f} \quad \text{f}$	$\frac{4}{4}$	-	-	-
Sax	$\text{f} \quad \text{f} \quad \text{f}$	$\frac{4}{4}$	-	-	-

Ctr 4 (G major) - | 4 | *mf* - | - | - | - |  
 Tpt 1 (F# major) - | 4 | 3 7 J I [ ] | 3 7 [ ] | 3 3 3  
 2 (F# major) - | 4 | 3 7 J 7 3 | 3 #J-J J-J | 3 3 3  
 Tr Bn (G major) - | 4 | *mf* - | - | - | - |

desc.

(Pno. 1) 12 3 2 7. 4  
 (Pno. 2) 12 3 2 7. 4 cresc.  
 Vcl. 3 2 7. 4 div.  
 Vcl. 3 2 7. 4  
 Cb. 9 2 7. 4 cresc.

154.

mp

f (≡)

Fl. f (≡) -

Ob. f (≡) -

C. B. f (≡) -

Fg. f (≡) -

mp

C. m. f (≡) -

Trib. 1 f (≡) -

Trib. 2 f (≡) -

Trib. 3 f (≡) -

mp

V. 1 verso, camminan do nella lu -  
 V. 2 verso, camminan do nella lu -  
 V. 3 verso, camminan do nella lu -  
 V. 4 verso, camminan do nella lu -

mp

M. 1

M. 2

M. 3

M. 4

M. 5

M. 6

M. 7

M. 8

M. 9

M. 10

M. 11

M. 12

M. 13

M. 14

M. 15

M. 16

M. 17

M. 18

M. 19

M. 20

M. 21

M. 22

M. 23

M. 24

M. 25

M. 26

M. 27

M. 28

M. 29

M. 30

M. 31

M. 32

M. 33

M. 34

M. 35

M. 36

M. 37

M. 38

M. 39

M. 40

M. 41

M. 42

M. 43

M. 44

M. 45

M. 46

M. 47

M. 48

M. 49

M. 50

M. 51

M. 52

M. 53

M. 54

M. 55

M. 56

M. 57

M. 58

M. 59

M. 60

M. 61

M. 62

M. 63

M. 64

M. 65

M. 66

M. 67

M. 68

M. 69

M. 70

M. 71

M. 72

M. 73

M. 74

M. 75

M. 76

M. 77

M. 78

M. 79

M. 80

M. 81

M. 82

M. 83

M. 84

M. 85

M. 86

M. 87

M. 88

M. 89

M. 90

M. 91

M. 92

M. 93

M. 94

M. 95

M. 96

M. 97

M. 98

M. 99

M. 100

M. 101

M. 102

M. 103

M. 104

M. 105

M. 106

M. 107

M. 108

M. 109

M. 110

M. 111

M. 112

M. 113

M. 114

M. 115

M. 116

M. 117

M. 118

M. 119

M. 120

M. 121

M. 122

M. 123

M. 124

M. 125

M. 126

M. 127

M. 128

M. 129

M. 130

M. 131

M. 132

M. 133

M. 134

M. 135

M. 136

M. 137

M. 138

M. 139

M. 140

M. 141

M. 142

M. 143

M. 144

M. 145

M. 146

M. 147

M. 148

M. 149

M. 150

M. 151

M. 152

M. 153

M. 154

M. 155

M. 156

M. 157

M. 158

M. 159

M. 160

M. 161

M. 162

M. 163

M. 164

M. 165

M. 166

M. 167

M. 168

M. 169

M. 170

M. 171

M. 172

M. 173

M. 174

M. 175

M. 176

M. 177

M. 178

M. 179

M. 180

M. 181

M. 182

M. 183

M. 184

M. 185

M. 186

M. 187

M. 188

M. 189

M. 190

M. 191

M. 192

M. 193

M. 194

M. 195

M. 196

M. 197

M. 198

M. 199

M. 200

M. 201

M. 202

M. 203

M. 204

M. 205

M. 206

M. 207

M. 208

M. 209

M. 210

M. 211

M. 212

M. 213

M. 214

M. 215

M. 216

M. 217

M. 218

M. 219

M. 220

M. 221

M. 222

M. 223

M. 224

M. 225

M. 226

M. 227

M. 228

M. 229

M. 230

M. 231

M. 232

M. 233

M. 234

M. 235

M. 236

M. 237

M. 238

M. 239

M. 240

M. 241

M. 242

M. 243

M. 244

M. 245

M. 246

M. 247

M. 248

M. 249

M. 250

M. 251

M. 252

M. 253

M. 254

M. 255

M. 256

M. 257

M. 258

M. 259

M. 260

M. 261

M. 262

M. 263

M. 264

M. 265

M. 266

M. 267

M. 268

M. 269

M. 270

M. 271

M. 272

M. 273

M. 274

M. 275

M. 276

M. 277

M. 278

M. 279

M. 280

M. 281

M. 282

M. 283

M. 284

M. 285

M. 286

M. 287

M. 288

M. 289

M. 290

M. 291

M. 292

M. 293

M. 294

M. 295

M. 296

M. 297

M. 298

M. 299

M. 300

M. 301

M. 302

M. 303

M. 304

M. 305

M. 306

M. 307

M. 308

M. 309

M. 310

M. 311

M. 312

M. 313

M. 314

M. 315

M. 316

M. 317

M. 318

M. 319

M. 320

M. 321

M. 322

M. 323

M. 324

M. 325

M. 326

M. 327

M. 328

M. 329

M. 330

M. 331

M. 332

M. 333

M. 334

M. 335

M. 336

M. 337

M. 338

M. 339

M. 340

M. 341

M. 342

M. 343

M. 344

M. 345

M. 346

M. 347

M. 348

M. 349

M. 350

M. 351

M. 352

M. 353

M. 354

M. 355

M. 356

M. 357

M. 358

M. 359

M. 360

M. 361

M. 362

M. 363

M. 364

M. 365

M. 366

M. 367

M. 368

M. 369

M. 370

M. 371

M. 372

M. 373

M. 374

M. 375

M. 376

M. 377

M. 378

M. 379

M. 380

M. 381

M. 382

M. 383

M. 384

M. 385

M. 386

M. 387

M. 388

M. 389

M. 390

M. 391

M. 392

M. 393

M. 394

M. 395

M. 396

M. 397

M. 398

M. 399

M. 400

M. 401

M. 402

M. 403

M. 404

M. 405

M. 406

M. 407

M. 408

M. 409

M. 410

M. 411

M. 412

M. 413

M. 414

M. 415

M. 416

M. 417

M. 418

M. 419

M. 420

M. 421

M. 422

M. 423

M. 424

M. 425

M. 426

M. 427

M. 428

M. 429

M. 430

M. 431

M. 432

M. 433

M. 434

M. 435

M. 436

M. 437

M. 438

M. 439

M. 440

M. 441

M. 442

M. 443

M. 444

158

(60)

Fl  
Ob  
Cl  
Fg

CxN  
Trb 1  
2  
Trbm

cresc.

ce della spe - ran  
ce della spe - ran  
ce della speram  
ce della spe - ran

cresc.

cresc.

162

Fl  $\text{F} \# \text{A}$   $\text{z z}$  -  $\text{P}$   $\text{z z}$   $\text{z z}$   $\text{tr}$   $\text{mp}$

Ob  $\text{F} \# \text{A}$   $\text{z z}$  -  $\text{P}$   $\text{z z}$   $\text{tr}$   $\text{z z}$

Cp  $\text{F} \# \text{A}$  - -  $\text{z z}$   $\text{z z}$

Tg  $\text{F} \# \text{A}$  - -  $\text{z z}$   $\text{z z}$

Cm  $\text{F} \# \text{A}$  - - -

Trb 1  $\text{F} \# \text{A}$  - - -

2  $\text{F} \# \text{A}$  - - -

Tbm  $\text{F} \# \text{A}$  - - -

$\text{F} \# \text{A}$   $\text{z z z z}$   $\text{z z}$   $\text{della spe ran}$

Ob  $\text{F} \# \text{A}$   $\text{z z z z}$   $\text{z z}$   $\text{della spe ran}$

Cp  $\text{F} \# \text{A}$   $\text{z z z z}$   $\text{z z}$   $\text{della spe ran}$

Tg  $\text{F} \# \text{A}$   $\text{z z z z}$   $\text{z z}$   $\text{della spe -}$

Fl  $\text{F} \# \text{A}$   $\text{z z z z}$   $\text{z z}$   $\text{P}$   $\text{z z}$

2  $\text{F} \# \text{A}$   $\text{z z z z}$   $\text{z z}$   $\text{P}$   $\text{z z}$

Vcl  $\text{F} \# \text{A}$   $\text{z z z z}$   $\text{z z}$   $\text{#F} \# \text{A}$   $\text{z z}$

Nc  $\text{F} \# \text{A}$   $\text{z z z z}$   $\text{z z}$  -

Ob  $\text{F} \# \text{A}$  - - -  $\text{mp}$

[166]

*Soleil*

(62)

*trall.*

*Soleil*

170

Fag:

Crm:

Trb:

Trbn:

Brt:

Vcl:

Vcl: <img alt="Handwritten musical score for Violin part in measure 170. The score shows four staves. The first two staves have eighth-note patterns with some grace notes. The third staff has a sustained note followed by eighth

64

**1126** dim. — **Meno**

Fag.

Cbn.

Trb.

Trbn.

Brt.

— ra vi — ta. *Savera vi — ta, e Di-o*

**Meno**

Nbr. 1

Nbr. 2

Vcl.

Nc.

Ob.

**181**

Trb      *con sordina*      trall

Brt      e Di-o e dapper-tut - to.

Vln 1      trall

Vln 2      trall

Vcl      trall

Vcb      trall

Pno      trall

185. Raccolto, quasi sussurrato

10

b 501-6

P  
P  
P  
Y ]  
biwa

189

~~crese~~

30

6

Fl:  $\text{f}$   
 Ob:  $\text{f}$   
 Cp:  $\text{f}$   
 Fp:  $\text{f}$   
 Cm:  $\text{f}$   
 Trb:  $\text{f}$   
 Tbm:  $\text{f}$   
 Perc:  $\text{f}$   
 Brt:  $\text{f}$

Ca-i-no non osia-l-xa-re La mano assas-si-na.

Ca-i-no no nomos al-xa-re La mano assas-si na.

CHESC

TUTTI

Viola: *TUTTI*  
 Cello: *cresc*  
 Trombones: *div.*  
 Bassoon: *div.*  
 Double Bass: *div.*

66

195

Lungo con dolcere

200

Ob

Fg

Brt

- pero del tuo amo re

Vln 1

Vln 2

Vcl

Vcl

206

fallarp

Fl  
Ob  
Cl  
Fg  
Cm

allarp

Trib  
Trbn

allarp

Br

Neni ad intu — ma re il cantico su bbi — me della vi — ta.

Vhi  
Vcl  
Nc  
Cb

210

*Ampicamente*

*ff*

Fl. f

Ob.

Ct.

Fg.

Cm. f

Trb. 1 f

Trb. 2 f

Tbn.

Perc.

*Timpani.*

*della vita*

*Ampicamente*

*ff*

Vcl. 1 f

Vcl. 2 f

Vcl. 3 f

Vcl. 4 f

Vcl. 5 f

*ff*

Fl. f

Ob. f

Ct. f

Fg. f

Cm. f

Trb. 1 f

Trb. 2 f

Tbn. f

Perc. f

*Timpani.* f

Vcl. 1 f

Vcl. 2 f

Vcl. 3 f

Vcl. 4 f

Vcl. 5 f

*ff*

216

GA

Musical score for measures 11-12:

- Flute (Fl.)**: Measures 11-12. Dynamics:  $p$ ,  $p$ .
- Oboe (Ob.)**: Measures 11-12. Dynamics:  $p$ ,  $p$ . Articulation:  $\dagger$ .
- Clarinet (Cl.)**: Measures 11-12. Dynamics:  $p$ ,  $p$ . Articulation:  $\dagger$ .
- Bassoon (Bass.)**: Measures 11-12. Dynamics:  $p$ ,  $p$ . Articulation:  $\dagger$ .

dinner. —

Cm

f  $\frac{2}{4}$

dim

date

A musical score for Trombone (Trom) and Percussion (Perc). The score consists of two staves. The top staff for Trombone starts with a dynamic of  $\frac{3}{4}$  and includes measures 1 through 10. The bottom staff for Percussion includes measures 1 through 10. Measures 1-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show eighth-note patterns.

*de me*

A handwritten musical score for five instruments: Violin (Vln), Cello (Cello), Double Bass (Cb), Bassoon (Bsn), and Trombone (Trb). The score consists of two systems of music. The first system starts with a forte dynamic (f) and includes measures 1 through 7. The second system begins with a dynamic of f. The score uses common time and includes various musical markings such as accents, slurs, and dynamic changes.

70

224

cresc

Vln 1      *mp*

Vln 2      *mp*

Ncl      *mp*

Ncl

Cb

229 graciosamente mosso

Fl

Ob      *mp*

Cl

Fg      *mp*

*mp*

T

Ob

O

L

*prestando vo-ce*      *prestando vo-ce*      *prestando*  
*mp*      *mp*      *mp*

*prestando vo-ce*      *prestando vo-ce*      *prestando*  
*mp*      *mp*      *mp*

*prestando vo-ce*      *prestando vo-ce*

graciosamente mosso

Vln 1

Vln 2

Ncl

Ncl

Cb

[233]

Fl  
Ob  
Cl  
Ft

Cu 1  
Trb 1  
Trb 2  
Trbm

*cresc*

alle mu-te crea-tu-re dell'u-mi-

vo-ce alle mu-te crea-tu-re dell'u-mi-

vo-ce alle mu-te crea-tu-re dell'u-mi-

alle mu-te crea-tu-re dell'u-mi-

1  
2  
div.  
*cresc*

Fl  
Ob

[236] *mp*

fl  
Ob  
Clp  
Fg  
*mp*

Cmll  
Trb 1  
Trb 2  
Trbn

*mp*

- verso cammi-nan - - - do nella lu - - -  
- verso cammi-nan - - - do nella lu - - -  
- verso cammi-nan - - - do nella lu - - -  
- verso cammi-nan - - - do nella lu - - -

*mp*

Vln 1  
Vln 2  
Vcl  
Ncl  
Ob  
*mp*

240 cresc.

Fl. f# tr. (≡)

Ob. f# tr. (≡)

Cel. f# tr. (≡)

Fag. 2 1 4 1 1 4 1 1 2 7 3 1 2 7 3 1 2 7 3

cresc. mp

Cbn. f#

Tbn. 1 f# cresc.

Tbn. 2 f#

Tpt. f#

cresc. mp

Soprano: ce della spe - ran

Coro: ce della spe - ran

Basso: ce della spe - ran

Orff: ce della spe - ran

cresc. mp

Vcl. 1 f#

Vcl. 2 f#

Vcl. 3 f#

Vcl. 4 f#

Cl. f#

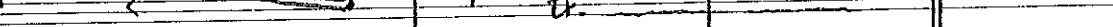
Ob. f#

Fl. f#

cresc. mp



248

Fl:   
 Ob:   
 Cl:   
 Fag: 

GrM

11

2

四

A handwritten musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is written on five staves. The first three staves begin with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a bass clef and a common time signature. The vocal parts are labeled with their respective initials above the staves. The lyrics are written below the notes, corresponding to each voice part.

1

9

۱۶۳

۱۰

11

## INTERMEZZO 2<sup>o</sup>

K6

### Quasi moderate

D4

6

CP

Vcl

Vcl

Vcl

Vcl

16

tratt a tempo

cresc

1 Cello  
2 Cello  
Cm

tratt a tempo

1 Vcl/vno

23

1 Vcl/vno

1 Vcl/vno  
2 Vcl/vno  
Vcl  
Vc

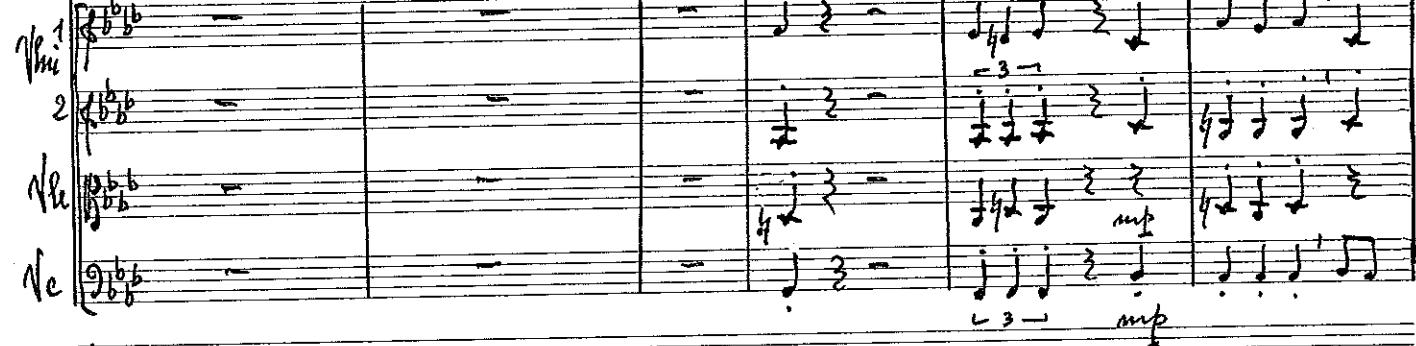
30

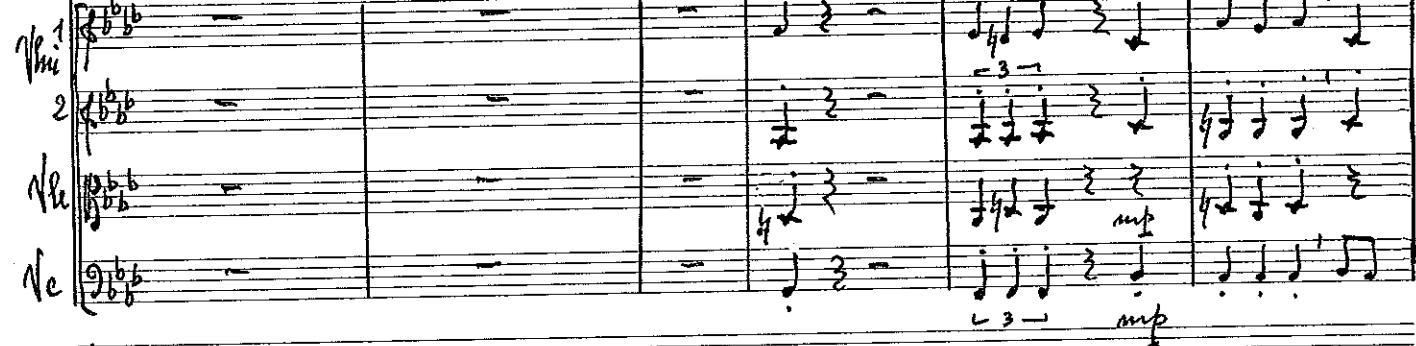
1 Vcl/vno

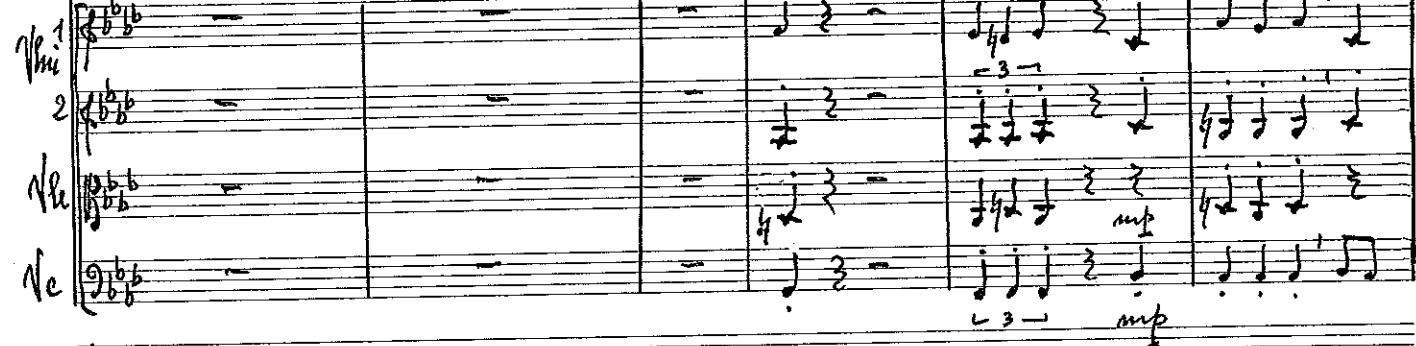
1 Vcl/vno  
2 Vcl/vno  
Vcl  
Vc

36

Flute 1 (F#) 

Flute 2 (F#) 

Flute 3 (F#) 

Flute 4 (F#) 

42

Flute 1 (F#) 

Flute 2 (F#) 

Flute 3 (F#) 

Flute 4 (F#) 

Trombone (Bb) 

Cello (C) 

Bassoon (Cb) 

48

Flute 1 (F#) 

Flute 2 (F#) 

Flute 3 (F#) 

Flute 4 (F#) 

Trombone (Bb) 

Cello (C) 

Bassoon (Cb) 

29

55

deceit.

63

tratt. — a tempo

Handwritten musical score page 10. The score consists of four staves:

- Cello (C<sub>2</sub>):** Shows a rhythmic pattern of eighth notes (j j j j) followed by a measure of eighth notes (j d d d) with a fermata over the last note.
- Bassoon (B<sub>2</sub>):** Shows a rhythmic pattern of eighth notes (j j j j) followed by a measure of eighth notes (j d d d) with a fermata over the last note.
- Trombone (C<sub>3</sub>):** Shows a sustained note followed by a sixteenth-note pattern (d d d d) enclosed in a bracket.
- Flute (F<sub>3</sub>):** Shows a sustained note followed by a sixteenth-note pattern (d d d d) enclosed in a bracket, with the dynamic marking *mf* below it.

169

162  
 Flute: B-flat major, 2/4 time, dynamic f.  
 Violin 1: B-flat major, 2/4 time, dynamic mp.  
 Violin 2: B-flat major, 2/4 time, dynamic mp.  
 Viola: B-flat major, 2/4 time, dynamic mp.  
 Cello: B-flat major, 2/4 time, dynamic mp.  
 Bassoon: B-flat major, 2/4 time, dynamic mp.  
 Dynamics: crescendo.

80

[75]

accel —

el  
Tub  
Cm  
Trbn  
Vclno  
Vclhu 1  
Vclhu 2  
Nle  
Nc

82

meno

tratt —

el  
Vclno  
Nc  
Cb

**I - VITA DIFFICILE**

87

discorsivo drammatico

Ob  
Sopr.  
Vclhu

Sei matto a merro - giorno di un ve - ner - di:

[94] *mfp*

Ob:  $\text{f}^{\text{bb}}$   $\text{#f}^{\text{bb}}$   $\text{d}$   
 Tp:  $\text{g}^{\text{bb}}$  -  
 Sopr:  $\text{f}^{\text{bb}}$  - |  $\text{j}$   $\text{j}$   $\text{j}$   $\text{j}$  |  $\text{p}$   $\text{p}$   $\text{T}$   $\text{j}$  - |  $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$  |  $\text{p}$   $\text{p}$  |  $\text{o}$   
*cresc*  
*Sonar grandi cla-mo-ri;* *senza farmi sof-fri-re trop*

*mp*

Vcl:  $\text{f}^{\text{bb}}$   $\text{d}$  |  $\text{d}$  |  $\text{p}$   $\text{p}$   
 Vcl:  $\text{f}^{\text{bb}}$  - |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{p}$  |  $\text{d}$  |  $\text{f}^{\text{bb}}$   
 Vcl:  $\text{f}^{\text{bb}}$  - | - | - |  $\text{p}$  |  $\text{p}$  |  $\text{o}$  |  $\text{o}$  |  $\text{o}$   
 Vcl:  $\text{f}^{\text{bb}}$  - | - | - | - |  $\text{o}$  |  $\text{o}$  |  $\text{p}$  |  $\text{p}$

[101] *f*

Ob:  $\text{f}^{\text{bb}}$  - | - |  $\text{f}^{\text{bb}}$  |  $\text{f}^{\text{bb}}$  | - | - | - | *dim*  
 Tp:  $\text{g}^{\text{bb}}$  - | - |  $\text{f}$  |  $\text{f}$  |  $\text{p}$  | - | - | - |  
 Sopr:  $\text{f}^{\text{bb}}$  |  $\text{p}$  | *dim*  
*A-ve-vi gli oc-chi e la linea a penzo-*  
*-po.*  
 Vcl:  $\text{f}^{\text{bb}}$  |  $\text{p}$  | *dim*  
 Vcl:  $\text{f}^{\text{bb}}$  |  $\text{d}$  | *dim*  
 Vcl:  $\text{f}^{\text{bb}}$  |  $\text{p}$  | *dim*  
 Vcl:  $\text{f}^{\text{bb}}$  |  $\text{d}$  | *dim*

*To — ni.* *Ti guar dai e pensa — i:*

Sopr:  $\text{f}^{\text{bb}}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  | - |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{p}$  |  $\text{p}$  |  $\text{p}$  |  
 Vcl:  $\text{f}^{\text{bb}}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  | - |  $\text{p}$  |  $\text{p}$  |  $\text{p}$  |  $\text{p}$  |  $\text{p}$  |  $\text{p}$  |  
 Vcl:  $\text{f}^{\text{bb}}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  | - |  $\text{p}$  |  $\text{p}$  |  $\text{p}$  |  $\text{p}$  |  $\text{p}$  |  $\text{p}$  |  
 Vcl:  $\text{f}^{\text{bb}}$  | - | - |  $\text{d}$  |  
 Vcl:  $\text{f}^{\text{bb}}$  |  $\text{p}$  |

108

15

83

[122] 8a

Flute (Fl<sup>b</sup>) 2 1 1 1 1 1 1 1 | P P | - | - | P# P# - P# P# | - | -

Oboe (Ob<sup>b</sup>) 2 P P P P | G G | G G | P P P P | P P P P | P P P P | - | -

Clarinet (Cl<sup>b</sup>) 2 T T T T | 1# P P | P P | P P P P | P P P P | P P P P | - | -

Tenor Saxophone (Tsx<sup>b</sup>) 2 G G G G | G G G G | G G G G | G G G G | G G G G | G G G G | - | -

Cello (Cello<sup>b</sup>) - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - | -

Bassoon (Bassoon<sup>b</sup>) - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - | -

Trombone (Tromb<sup>b</sup>) - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - | -

Trumpet 1 (Trp<sup>b</sup>) 2 1 1 1 1 1 1 1 | P P | P P P P | P P P P | P P P P | P P P P | - | -

Trumpet 2 (Trp<sup>b</sup>) 2 P P P P | P P P P | P P P P | P P P P | P P P P | P P P P | - | -

Natural Horn (Nc<sup>b</sup>) 2 T T T T | P P | P bP | P #P | P P P P | P P P P | P P P P | - | -

Cb (Cb<sup>b</sup>) 2 G G G G | G G G G | G G G G | G G G G | G G G G | G G G G | - | -

Loco

Flute (Fl<sup>b</sup>) 2 1 1 1 1 1 1 1 | P P P P | P P P P | P P P P | P P P P | P P P P | - | -

Oboe (Ob<sup>b</sup>) 2 P P P P | G G G G | G G G G | G G G G | G G G G | G G G G | - | -

Clarinet (Cl<sup>b</sup>) 2 T T T T | P P P P | P P P P | P P P P | P P P P | P P P P | - | -

Tenor Saxophone (Tsx<sup>b</sup>) 2 G G G G | G G G G | G G G G | G G G G | G G G G | G G G G | - | -

Cello (Cello<sup>b</sup>) - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - | -

Bassoon (Bassoon<sup>b</sup>) - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - | -

Trombone (Tromb<sup>b</sup>) - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - | -

Trumpet 1 (Trp<sup>b</sup>) 2 1 1 1 1 1 1 1 | P P P P | P P P P | P P P P | P P P P | P P P P | - | -

Trumpet 2 (Trp<sup>b</sup>) 2 P P P P | P P P P | P P P P | P P P P | P P P P | P P P P | - | -

Natural Horn (Nc<sup>b</sup>) 2 T T T T | P P | P bP | P #P | P P P P | P P P P | P P P P | - | -

Cb (Cb<sup>b</sup>) 2 G G G G | G G G G | G G G G | G G G G | G G G G | G G G G | - | -

199

A handwritten musical score for four voices (V.1, V.2, V.3, V.4) on five staves. The score includes dynamic markings like > and =, and various clefs (F, C, B-flat). The bottom staff has a note with a plus sign and a minus sign next to it.

## Appassionato, non Lento

[137]

f 8a

Fl  $\text{f}^b$  - - - - | 1 1 1 1 | 3 3 3 3 | 1 1 1 1 | 0. . . . | 1 1 1 1 |

Ob  $\text{f}^b$  - - - - | 1 1 1 1 | 3 3 3 3 | 1 1 1 1 | 0. . . . | 1 1 1 1 |

Cl  $\text{f}$  - - - - | 1 1 1 1 | 3 3 3 3 | 1 1 1 1 | 0. . . . | 1 1 1 1 |

Fg  $\text{g}^b$  - - - - | 1 1 1 1 | 3 3 3 3 | 1 1 1 1 | 0. . . . | 1 1 1 1 |

Sopr.  $\text{f}^b$  - - - - | 1 1 1 1 | 3 3 3 3 | 1 1 1 1 | 0. . . . | 1 1 1 1 |

-gai: "Si — gno're, Tu dai e tu to — gli: ri-

Vln 1  $\text{f}^b$  - - - - | 1 1 1 1 | 3 3 3 3 | 1 1 1 1 | 0. . . . | 1 1 1 1 |

2  $\text{f}^b$  - - - - | 1 1 1 1 | 3 3 3 3 | 1 1 1 1 | 0. . . . | 1 1 1 1 |

Cle  $\text{f}^b$  - - - - | 1 1 1 1 | 3 3 3 3 | 1 1 1 1 | 0. . . . | 1 1 1 1 |

Vc  $\text{g}^b$  - - - - | 1 1 1 1 | 3 3 3 3 | 1 1 1 1 | 0. . . . | 1 1 1 1 |

Cb  $\text{g}^b$  - - - - | 1 1 1 1 | 3 3 3 3 | 1 1 1 1 | 0. . . . | 1 1 1 1 |

f

[143] 8a

Fl  $\text{f}^{bb}$  p p p | p p p | p p p | p p p |

Ob  $\text{f}^{bb}$  p p p | p p p |  $\text{f}^{bb}$  p p p |  $\text{f}^{bb}$  p p p |

Cl  $\text{f}$  p p p | p p p | p p p | p p p |

Fg  $\text{g}^{bb}$  p p p |  $\text{f}^{bb}$  p p p | p p p | p p p |

Sopr.  $\text{f}^{bb}$  p p p | p p p | p p p | p p p |

pren di - lo o - ra, ri - pren di - lo ri - pren -

8a

Vln 1  $\text{f}^b$  p p p | p p p | p p p | p p p |

2  $\text{f}^b$  p p p | p p p | p p p | p p p |

Cle  $\text{f}^{bb}$  p p p | p p p |  $\text{f}^{bb}$  p p p |  $\text{f}^{bb}$  p p p |

Vc  $\text{g}^{bb}$  p p p | p p p | p p p | p p p |

Cb  $\text{g}^{bb}$  p p p | p p p | p p p | p p p |



155

fifteen

161

## Ancora discorsivo

Sopr. (b) al-tri, so-lo con pro-blemi di-ver-si.

The image shows a handwritten musical score for soprano voice. The vocal line starts with a dynamic of **b**, followed by a melodic line with a crescendo indicated by **cresc.** above the notes. The lyrics "al-tri, so-lo con pro-blemi di-ver-si." are written below the notes. The score includes a piano dynamic **p** and a basso dynamic **b**.

A handwritten musical score for strings section 1, consisting of four staves. The sections are: Violin 1 (top), Violin 2 (second from top), Viola (third from top), and Cello (bottom). The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). Measures 1-8 are shown, with measure 1 starting with a forte dynamic. The notation includes various note heads (solid, hollow, with stems up or down), rests, and slurs. Measure 8 ends with a forte dynamic.

Scorrere (puanto lo  
consente il testo)

mp

183

Ob

Fag

Cin

Trib

Trom

Sopr.

Vln 1

Vln 2

Vcl

Vcl

Ob

183

Quando tut - te le al — tre

180

Ob

Cf

Fag

Sopr.

Vln 1

Vln 2

Vcl

Ob

ma-dri so-qua-vano peri-lo — ro fi-gli il primo po — sto nel —

196 cresc.

Ob. | D. | D. | P. | P. | S. | mp |

Ct. | F. | P. | D. | G. | D. | J. |

Fg. | D. | J. | J. | J. | J. | - |

Cm. | - | G. | G. | G. | D. | D. | - |

Sopr. | F. | D. | D. | D. | P. | P. | D. |

— la scuola, nella carriera, nel-la so-cie-tà;

cresc.

Vln. | F. | F. | F. | F. | F. | F. | - |

2 | F. | F. | F. | F. | F. | F. | - |

Vc. | D. | J. | J. | J. | J. | - |

Cb. | D. | J. | J. | J. | J. | - |

cresc.

202

Ob. | F. | P. | D. | D. | D. | P. | 2. | f. | mp |

Ct. | F. | D. | D. | P. | D. | D. | D. | D. |

Fg. | D. |

Sopr. | F. | D. | D. | D. | D. | D. | D. |

iomarconte-ta — vo dei tuoi piccoli pro-pres-si.

Vln. | F. | F. | F. | F. | F. | F. | - |

2 | F. | F. | F. | F. | F. | F. | - |

Vc. | D. | D. | D. | D. | D. | D. | - |

Cb. | D. | D. | D. | D. | D. | D. | - |

mp

[208]

(91)

Ob  
Cfl  
Fg

Vln 1  
Vln 2  
Ncl  
Ob

[214]

allarg e cresc

Pf  
Ob  
Cfl  
Fg  
Cmn

Sopr.

*Liberamente*

*E m'insegnasti a deside-ra-re la fe-li-ci-*

allarg.e cresc

Vln 1  
Vln 2  
Ncl  
Ncl  
Ob

*div.*



232

tratt.

Fl  
Cl  
Fg

tratt.

Pno 1  
Pno 2  
Nc  
Cb

238 Dimesso

mp

Se il chicco di grano ca - du to in terra non muo - re, non por - ta

Se il chicco di grano ca - du to in terra non muo - re, non por - ta

Se il chicco di grano ca - du to in terra non muo - re, non por - ta

Se il chicco di grano ca - du to in terra non muo - re, non por - ta

Se il chicco di grano ca - du to in terra non muo - re, non por - ta

Pno 1  
Pno 2  
Nc  
Cb



Moderato, pesante

165

A handwritten musical score for 'Frab' in 3/2 time. The score includes a treble clef, a key signature of one sharp, and a tempo marking of 50-60 BPM. It features two staves of music with various notes and rests.

A handwritten musical score for Trombone 1, page 10, featuring ten measures of music. The score is in common time (indicated by 'C') and consists of ten measures. Measure 1 starts with a rest followed by a eighth note. Measures 2 through 10 each begin with a quarter note. Measures 2, 4, 6, and 8 feature a single eighth note. Measures 3, 5, 7, and 9 feature a eighth note followed by a sixteenth note. Measure 10 concludes with a eighth note followed by a sixteenth note. The notes are written on a single staff with a bass clef.

Soprano vocal line starting with a dynamic of *mf*. The first measure consists of a single note followed by a fermata. The second measure contains a series of eighth-note chords.

Poi la malattia e la morte di tuo padre.

270} Appassionato, poco più

A handwritten musical score for 'Perc' (Percussion 1) on five-line staff paper. The score consists of two measures. Measure 9 starts with a fermata over a bass note, followed by a eighth note on the first line, a sixteenth note on the third line, another eighth note on the first line, and a sixteenth note on the third line. Measure 10 begins with a sixteenth note on the third line, followed by a eighth note on the first line, a sixteenth note on the third line, another eighth note on the first line, and a sixteenth note on the third line.

A handwritten musical score for soprano (Sopr) in 2/4 time. The vocal line begins with a dynamic of forte (f). The lyrics "Timbawi" are written above the staff, with "mp" indicating a moderate dynamic. The melody consists of eighth-note patterns, primarily eighth-note pairs followed by a sixteenth note. The score includes a basso continuo line at the bottom.

Quando, ormai disperata, tornai dal Campo-

三

Musical score for Violin 1, measures 1-5. The score consists of five measures on a single staff. Measure 1 starts with a quarter note followed by a eighth note. Measures 2-5 each contain a single eighth note.

Handwritten musical score for string quartet, page 2, measures 6-10. The score consists of four staves. Measure 6: Violin 1 plays eighth-note pairs (A, B), Violin 2 plays eighth-note pairs (C, D), Cello plays eighth-note pairs (E, F), Bass plays eighth-note pairs (G, H). Measure 7: Violin 1 plays eighth-note pairs (I, J), Violin 2 plays eighth-note pairs (K, L), Cello plays eighth-note pairs (M, N), Bass plays eighth-note pairs (O, P). Measure 8: Violin 1 plays eighth-note pairs (Q, R), Violin 2 plays eighth-note pairs (S, T), Cello plays eighth-note pairs (U, V), Bass plays eighth-note pairs (W, X). Measure 9: Violin 1 plays eighth-note pairs (Y, Z), Violin 2 plays eighth-note pairs (A, B), Cello plays eighth-note pairs (C, D), Bass plays eighth-note pairs (E, F). Measure 10: Violin 1 plays eighth-note pairs (G, H), Violin 2 plays eighth-note pairs (I, J), Cello plays eighth-note pairs (K, L), Bass plays eighth-note pairs (M, N).

A handwritten musical score for 'The Star-Spangled Banner' on five-line staff paper. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal line consists of eighth and sixteenth note patterns. The lyrics are: 'We'll sweep away the British from the land'

Handwritten musical score for voice C, page 1. The score consists of five measures on a single staff.

- Measure 1: 'C' above the staff, dynamic 'mp', note 'G' with a fermata.
- Measures 2-4: Three empty measures.
- Measure 5: Notes 'D', 'E', 'F'.

275

A handwritten musical score for 'Perc' (Percussion 1) on a single staff. The score consists of a series of eighth-note strokes (indicated by vertical dashes) followed by a short horizontal line with a vertical stroke at its end, and then a series of sixteenth-note strokes (indicated by vertical dashes with a small '2' above them). The score is written on a staff with five lines and four spaces.

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a dynamic instruction 'Gitar' followed by a forte dynamic (f). It then has a series of eighth-note pairs with alternating dynamics: piano (p), forte (f), piano (p), forte (f), piano (p), forte (f), piano (p), forte (f), piano (p), forte (f). The bottom staff begins with a dynamic instruction 'Violin' followed by a piano dynamic (p). It features a continuous eighth-note melody with a dynamic range from piano (p) to forte (f).

sam-to, tro-vai di muo ————— vo te, a ca-sa,

A handwritten musical score for string quartet, showing two measures of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). Measure 161 starts with a forte dynamic (F) and consists of six eighth-note chords: G, D, B-flat, E, A, and D. Measure 162 begins with a piano dynamic (P) and contains six eighth-note chords: D, A, E, G, C, and F. The score uses standard musical notation with stems and rests.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 10 and 11 are shown, separated by a vertical bar line. Measure 10 begins with a quarter note followed by an eighth note. Measure 11 begins with a half note, followed by a quarter note, a eighth note, and a sixteenth note. The score is in common time.

A musical score page showing measures 1 through 4. The key signature is B-flat major (two flats). Measure 1 starts with a bass note on the A-line (B-flat) followed by a G note. Measures 2 and 3 show a melodic line in the soprano voice with eighth-note patterns. Measure 4 concludes with a single bass note on the A-line.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, with measure 11 ending on a fermata over the bass note. Measure 12 begins with a bass note followed by a series of eighth-note chords.

[279]

Pf  
Ob  
Cl  
Fg

Corno  
Trbn

Perc

Sopr.

che non sapevi niente,  
che capi - vi poco, ma

Vcl 1  
Vcl 2  
Vcl 3  
Vcl 4  
Cb

283] cresc.

F  
Ob  
Cl  
Fg

*f*

cresc.

Cxn  
Trbn

*f*

Perc

cresc.

*f*

chesentivi chequal-co sa di ter. ri — bile eragacerdu —

Nmi  
2  
Nle  
Nc  
Ob

cresc.

*f*

98

287

292

## Recitativo merriso

roll —

Fl | G D D~D | - | 2 2 4 8 4 8 | 3 - | 3 - | 3 - |  
 Cc | #B B P P | D# D D~D | P - | - - | - - |  
Sopr. | - - | - - | 2 2 - | 3 3 3 3 | 3 3 3 3 | Tu sei la mia compagnia:

diverse pallent =

Tu sei la mia compagnia:

Violin 1:  $f = \tilde{p} \cdot \tilde{f}$  |  $\circ -$  |  $\tilde{z}$  |  $\#^{\#} 2$   
 Violin 2:  $\tilde{f} - \circ$  |  $\circ -$  |  $\tilde{z}$  |  $\#^{\#}$   
 Viola:  $\tilde{p} \tilde{p} \tilde{p}$  |  $\circ -$  |  $\tilde{z}$  |  $\#^{\#} 2$  |  $\tilde{p} \tilde{f} \tilde{f} \tilde{f}$  |  $\#^{\#} \tilde{f} -$  |  $\tilde{f}$  |  $\tilde{p} -$   
 Cello:  $\circ -$  |  $\circ -$  |  $\tilde{p} \tilde{z}$  |  $\#^{\#}$  |  $\tilde{p}$  |  $\#^{\#} \tilde{d} -$  |  $\tilde{d}$  |  $\circ -$

[297]

Fl  
Fg  
Sopr

se ho an-co ra una ca-rezzada domare,

Vle  
Vc

[303]

cresc

Fl  
Fg  
Sopr

se riesco an-co-ra a dare felici-tà a qualcu-nò,

Vle  
Vc

[309]

p

Fl  
Fg  
Sopr

que-sto sei tu, a cui basta tanto po- co per

Vle  
Vc



322

8a

Pt  $\frac{2}{2}$  - 3 | f | f f f . b | p | 2 | f f f . b | f 2 - | - |

Ob  $\frac{2}{2}$  - f | f f . b | f f f f | g g | g f b | p d |

Ce f - | z f g . f | f f f f | p f f | f f f | f f |

Fp  $\frac{2}{2}$  - p | f f | p f | p | p f | p f | p - |

Crn b - | - | - | - | - | - |

Trb  $\frac{2}{2}$  - 3 f d | f = | 2 f p - | f = | - | - |

Sopr  $\frac{2}{2}$  - 3 f | f f f . b | p | 3 f | f f f . b | p f | p d |

Non è inu-ti-le non è inu-ti-le la tua vi-ta

Vcl 1  $\frac{2}{2}$  - 3 f | f f f . b | p | 2 f | f f f . b | p f | p d |

Vcl 2  $\frac{2}{2}$  - 3 f | d d | d 3 f | p d | d d d | d d |

Vle  $\frac{2}{2}$  d d | d d | d. d | d f | f d d | d d |

Vc  $\frac{2}{2}$  - 3 d | d d | p d | d p | p p | o |

Cb  $\frac{2}{2}$  - 3 d | d d | p d | d p | p p | o |

328

dim.

e cedendo

Crn  $\frac{2}{2}$  j f d | - | f f f d | f 2 - | - | - |

Sopr  $\frac{2}{2}$  - | - | - | p f | p f | d p | o f | - |

la tua vi - - - - ta.

dim. - - - - e cedendo

Vcl 1  $\frac{2}{2}$  - f f | f f | f f | p p | o p | o o |

Vcl 2  $\frac{2}{2}$  - d d | d d | d d | d d | o d d d |

Vle  $\frac{2}{2}$  f 2 p - | p f | f 2 p - | p f | d f | d f | o |

Vc  $\frac{2}{2}$  - p - | - | d - | p d | d d | o |

Cb  $\frac{2}{2}$  - o | - | o | - | - | - |

335

f

Fl  
Ob  
Cl  
Fp

Movimento

Crt  
Trb  
Trbl

Tamburo

Perc

Movimento

Fl  
Ob  
Coro  
C  
L

Ditemi

di-te - mi se ho unin-

Vcl 1  
Vcl 2  
Vcl  
Vc  
Ob

f

340

8A

8A

Fl  $\text{G}^{\text{b}}$  ♫ z z | ♪ | ♫ z | ♫ z | - | - | ♫ z | - |

Ob  $\text{G}^{\text{b}}$  ♫ z z | ♪ | ♫ z | ♫ z | - | - | ♫ z | ♫ z |

Ct | ♫ z z | ♫ z | ♫ z | - | - | ♫ z | ♫ z |

Fg  $\text{G}^{\text{b}}$  ♫ z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | ♫ z |

Ct  $\text{G}^{\text{b}}$  ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | ♫ z |

Tbn  $\text{G}^{\text{b}}$  ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | ♫ z |

Perc | ♫ z z | ♫ z | ♫ z | ♫ z | ♫ z | ♫ z | ♫ z | ♫ z |

$\text{G}^{\text{b}}$  ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | - |

cari-co da por-ta-reater — mine.  $\text{G}^{\text{b}}$  Ditemi

$\text{G}^{\text{b}}$  ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | - |

cari-co da por-ta-reater — mine. Ditemi  $\text{G}^{\text{b}}$

$\text{G}^{\text{b}}$  ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | - |

dapor-ta-reater — mine. Ditemi  $\text{G}^{\text{b}}$  ditemi

$\text{G}^{\text{b}}$  ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | - |

cari-co da por-ta-reater — mine. Ditemi  $\text{G}^{\text{b}}$  ditemi

8A

Vn 1 | ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | ♫ z |

Vn 2  $\text{G}^{\text{b}}$  ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | ♫ z |

Vcl  $\text{G}^{\text{b}}$  ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | ♫ z |

Vcl  $\text{G}^{\text{b}}$  ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | ♫ z |

Ct  $\text{G}^{\text{b}}$  ♫ z z | ♫ z | ♫ z | ♫ z | - | - | ♫ z | ♫ z |

345

Flute 1:  $\begin{array}{c} \text{F#} \\ \text{G} \end{array}$   $\begin{array}{c} \text{D} \\ \text{E} \end{array}$   $\begin{array}{c} \text{C} \\ \text{B} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{F#} \\ \text{E} \end{array}$   $\begin{array}{c} \text{D} \\ \text{C} \end{array}$   
 Flute 2:  $\begin{array}{c} \text{F#} \\ \text{G} \end{array}$   $\begin{array}{c} \text{D} \\ \text{E} \end{array}$   $\begin{array}{c} \text{C} \\ \text{B} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{F#} \\ \text{E} \end{array}$   $\begin{array}{c} \text{D} \\ \text{C} \end{array}$   
 Oboe:  $\begin{array}{c} \text{F#} \\ \text{G} \end{array}$   $\begin{array}{c} \text{D} \\ \text{E} \end{array}$   $\begin{array}{c} \text{C} \\ \text{B} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{F#} \\ \text{E} \end{array}$   $\begin{array}{c} \text{D} \\ \text{C} \end{array}$   
 Bassoon:  $\begin{array}{c} \text{F#} \\ \text{G} \end{array}$   $\begin{array}{c} \text{D} \\ \text{E} \end{array}$   $\begin{array}{c} \text{C} \\ \text{B} \end{array}$   $\begin{array}{c} \text{A} \\ \text{G} \end{array}$   $\begin{array}{c} \text{F#} \\ \text{E} \end{array}$   $\begin{array}{c} \text{D} \\ \text{C} \end{array}$   
 Bassoon:  $\begin{array}{c} \text{F#} \\ \text{G} \end{array}$   $\begin{array}{c} \text{D} \\ \text{E} \end{array}$   $\begin{array}{c} \text{C} \\ \text{B} \end{math>$

1

Vln 1 2 Vcl Vc Cello

2

Vcl Vc Cello

350 *Comodo (più dolce)*

Fl  $\text{f}^b$  - | -  $\text{mf}$   $f^b$   $f^b$  |  $\frac{3}{2}$   $\text{f}^b$   $f^b$   $f^b$   $f^b$  |  $\frac{2}{2}$   $f^b$   $f^b$  |  $\text{f}^b$   $f^b$  |

T  $\text{f}^b$  - | -  $\text{d}$   $\text{d}$   $\text{d}$   $\text{d}$  |  $\frac{3}{2}$   $\text{bd}$   $\text{d}$   $\text{d}$  |  $\frac{2}{2}$   $\text{d}$   $\text{d}$  | -

O  $\text{f}^b$  - | -  $\text{d}$   $\text{d}$   $\text{bd}$   $\text{d}$  |  $\frac{3}{2}$   $\text{d}$   $\text{d}$   $\text{d}$  |  $\frac{2}{2}$   $\text{d}$   $\text{d}$  | -

R  $\text{f}^b$  - | -  $\text{d}$   $\text{d}$   $\text{bd}$   $\text{d}$  |  $\frac{3}{2}$   $\text{d}$   $\text{d}$   $\text{d}$  |  $\frac{2}{2}$   $\text{d}$   $\text{d}$  | -

V  $\text{f}^b$  - | -  $\text{d}$   $\text{d}$   $\text{bd}$   $\text{d}$  |  $\frac{3}{2}$   $\text{d}$   $\text{d}$   $\text{d}$  |  $\frac{2}{2}$   $\text{d}$   $\text{d}$  | -

B  $\text{f}^b$  - | -  $\text{d}$   $\text{d}$   $\text{bd}$   $\text{d}$  |  $\frac{3}{2}$   $\text{d}$   $\text{d}$   $\text{d}$  |  $\frac{2}{2}$   $\text{d}$   $\text{d}$  | -

Non mi ba - sta sa  $\frac{2}{2}$  pe - re "che" vi - vo

Non mi ba - sta sa  $\frac{2}{2}$  pe - re "che" vi - vo

Non mi ba - sta sa -

Non mi ba - sta sa

*Comodo.*

Vn  $\text{f}^b$  o o | p d  $\frac{3}{2}$  bd d d |  $\frac{2}{2}$  o -

Vc  $\text{f}^b$  o o | bd d  $\frac{3}{2}$  d d d |  $\frac{2}{2}$  o -

Vcl  $\text{f}^b$  - - | -  $\frac{3}{2}$  - - | - d d

Vcl  $\text{f}^b$  - - | -  $\frac{3}{2}$  - - |  $\frac{2}{2}$   $\text{mf}$  b p p p

Cb  $\text{f}^b$  - - |  $\text{mf}$   $\frac{3}{2}$  -  $\frac{3}{2}$  f  $\frac{3}{2}$  -  $\frac{3}{2}$  |  $\frac{2}{2}$  b g  $\frac{3}{2}$  -  $\frac{3}{2}$  |  $\frac{3}{2}$  -

pizz.

## 356

Fl  $\text{f}^b \frac{3}{2}$   $\text{f}^b$   $f^b$   $f^b$  |  $\text{f}^b$   $f^b$   $f^b$   $f^b$  |  $\text{f}^b$   $f^b$   $f^b$   $f^b$  |  $\text{f}^b$   $f^b$   $f^b$   $f^b$  |

T  $\text{f}^b \frac{3}{2}$  -  $\frac{2}{2}$  - | - - | - - | - - |

O  $\text{f}^b \frac{3}{2}$  -  $\frac{2}{2}$  - | - - | - - | - - |

V  $\text{f}^b \frac{3}{2}$  d d d |  $\frac{2}{2}$  d d d | d d - | -

pe - re "che" vi - - - vo,

$\text{f}^b \frac{3}{2}$  p p p |  $\frac{2}{2}$  o - d. - g | o -

pe - re "che" vi - - - vo,

Vle  $\text{f}^b \frac{3}{2}$  d d d |  $\frac{2}{2}$  d d d | d d - | -

Vcl  $\text{f}^b \frac{3}{2}$  p p p |  $\frac{2}{2}$  o - d d - | o -

Cb  $\text{f}^b \frac{3}{2}$  f  $\frac{3}{2}$  -  $\frac{2}{2}$  f  $\frac{3}{2}$  - |  $\frac{2}{2}$  f  $\frac{3}{2}$  -  $\frac{2}{2}$  f  $\frac{3}{2}$  - |

106

### 361] Agitato

102

366 8a

366 ga.

A handwritten musical score for four instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (B). The score consists of five systems of music. Each system begins with a dynamic instruction: 'f' (fortissimo) with a sharp sign over the bassoon staff, 'p' (pianissimo) with a sharp sign over the oboe staff, 'ff' (fortississimo) with a sharp sign over the flute staff, 'p' (pianissimo) with a sharp sign over the bassoon staff, and 'f' (fortissimo) with a sharp sign over the oboe staff. The music is written on five-line staves. The first system ends with a repeat sign and a bassoon solo section marked 'ff'. The second system ends with a bassoon solo section marked 'ff'. The third system ends with a bassoon solo section marked 'ff'. The fourth system ends with a bassoon solo section marked 'ff'. The fifth system ends with a bassoon solo section marked 'ff'.

A musical score for C major, 2/4 time. The key signature is C major (no sharps or flats). The time signature is 2/4. The score consists of a single melodic line on five-line staff notation. The melody begins with a dotted half note followed by a dotted quarter note, then a dotted eighth note followed by a dotted sixteenth note. This pattern repeats once. The rest of the measures are entirely blank, consisting of vertical bar lines and horizontal dashes.

A musical score for Trombone (Tib). The first measure contains a single note on the first line of the staff. The subsequent five measures each begin with a fermata over a note on the first line, followed by a rest on the second line.

A musical score for Trombone (Trb) in 9/8 time, key signature of B-flat major (two flats). The score consists of ten measures. Measures 1-3 show a rhythmic pattern of eighth notes followed by a sixteenth note. Measures 4-5 show a single eighth note followed by a rest. Measures 6-7 show a rest followed by a sixteenth note. Measures 8-10 show a rest.

Pere | J J J. J | J z - | - | - | - | - | - | -  
indulgindo — —

ſ ten.

indulgendo.

ché perchè per ché — io vi — vo

*-chè perché per. ché*

A musical score page featuring a vocal line and a piano accompaniment. The vocal line consists of a soprano part with lyrics: "ché perchè per. che". The piano accompaniment is indicated by a treble clef and a bass clef, with a dynamic marking of  $f$  (fortissimo). The page number "10" is visible at the top left.

-ché perché per-ché

## Ribende.

A musical score for piano, page 1, featuring ten measures. The key signature changes from F major (one sharp) to G major (two sharps) at the beginning of measure 10. Measure 1 starts with a forte dynamic (F) and includes a fermata over the first note. Measures 2-9 show various melodic patterns and dynamics, including a piano dynamic (P) in measure 5. Measure 10 begins with a forte dynamic (F) and ends with a forte dynamic (F).

A musical score for piano, page 2, featuring two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 26 starts with a forte dynamic (F) followed by a fermata over a sixteenth note. Measure 27 begins with a half note followed by a fermata over a sixteenth note.

A handwritten musical score for piano in 2/4 time, B-flat major. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 11 starts with a forte dynamic (F) and ends with a half note. Measure 12 begins with a half note and ends with a forte dynamic (F).

This image shows the 10th page of a musical score, specifically system 10. The score consists of two staves. The top staff is for Violin 1, and the bottom staff is for Violin 2. Both staves are in common time (indicated by 'C'). The key signature is B-flat major (two flats). The music includes various note heads, stems, and rests. Measure 11 starts with a whole note followed by a half note. Measure 12 begins with a quarter note. The notation is dense, with many notes and rests per measure.

f

A handwritten musical score for five instruments: Flute (Fl), Clarinet (Cl), Bassoon (Bass), Cello (C), and Double Bass (Cb). The score is in common time, key signature of B-flat major (two flats), and includes a tempo marking "Moderato". The first system shows measures 1-3. Measures 1 and 2 feature eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 3 begins with a bassoon solo. The second system starts with a bassoon solo followed by entries from the other instruments.

Tranquillo (come una parabola)

384 8a

FP

$\begin{smallmatrix} \# \\ 2 \end{smallmatrix}$

Sopr.

$\begin{smallmatrix} \# \\ 2 \end{smallmatrix}$

Se non

p

Vln

$\begin{smallmatrix} \# \\ 2 \end{smallmatrix}$

pizz.

$\begin{smallmatrix} \# \\ 2 \end{smallmatrix}$

pizz.

Vcl

$\begin{smallmatrix} \# \\ 2 \end{smallmatrix}$

Vcl

$\begin{smallmatrix} \# \\ 2 \end{smallmatrix}$

Ob

$\begin{smallmatrix} \# \\ 2 \end{smallmatrix}$

p



(110)

**409**

FP  
Ob  
Sopr.

mp  
mp  
mp

3

Semon puoi essere un al-be-ro,  
si-i un ce-spu-glio.

**8a**

fp  
ob  
sopr.

mp  
mf

Vlni  
2  
Vle  
Nc

pizz.  
pizz.  
pizz.

**415**

8a

FP  
Ob  
Sopr.

mf

Poco

Vlni  
2  
Vle  
Nc  
Cb

arco  
arco  
div.  
div.

mf  
mf  
mf  
mf

pizz. perf  
perf

111

cresc

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

1st *pizz.* *arco*  
 2nd *pizz.* *arco*  
 Vcl. *f*  
 Cb. *f*

430 f

Fl  
Ob  
Cm  
Sopr.

*stieb la.*

f

Vln 1  
Vln 2  
Vcl  
Vcl  
Ob

*mf*

f

438 Andantissimo comodo

84

Fl  
Rd  
Rd  
Vcl  
Vcl

*mp*

Si-i sem-pre il meglio di cio' che se-i.  
Si-i sempre il meglio di cio' che se-i.  
Si-i sem-pre il meglio di cio' che se-i.  
*mp* Si-i sempre il meglio di cio' che se-i.

Vln 1  
Vln 2  
Vcl  
Vcl  
Ob

*pizz.*  
*pizz.*



459

ff 8a cresc

Fl 8a mp f f

a re - a lix - zar - lo nel - la vi - ta nel -

a re - a lix - zar - lo nel - la vi - ta

a re - a lix - zar - lo nel - la vi - ta

a re - a lix - zar - lo nella vi - ta

a re - a lix - zar - lo nel - la vi - ta

pizz.

Fl 1 pizz.

2 pizz.

Vc cresc

Cb

460 8a

Fl 8a

la vi - ta

nella vi - ta

nella vi - ta

nella vi - ta

nella vi - ta

Pungo

pizz.

Fl pizz. arco

2 pizz. ff

Vc ff

Cb ff

Pungo

## INTERMEZZO 3<sup>o</sup>

**E** [ ] Moderato

A handwritten musical score for five instruments: Flute 1, Flute 2, Cello 1, Cello 2, and Trombone. The score consists of six measures. Measure 1: Flute 1 starts with a forte dynamic (F) and a 3/4 time signature. Measure 2: Flute 1 continues with a forte dynamic (F). Measures 3-6: Flute 1 has a sustained note. Measures 3-6: Flute 2 enters with eighth-note patterns. Measures 3-6: Cello 1 and Cello 2 play eighth-note patterns. Measure 7: Trombone enters with eighth-note patterns.

四

Cresc.

A handwritten musical score for orchestra, page 10, featuring ten staves of music. The staves are labeled from top to bottom: 1st Violin, 2nd Violin, Flute, 2nd Trombone, Cello, Bassoon, Double Bass, and Trombone. The score includes dynamic markings such as forte (f), piano (p), and crescendo (cresc). Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with piano dynamics and grace notes. Measures 4-5 feature a crescendo followed by a forte dynamic. Measures 6-7 continue with a forte dynamic. Measures 8-9 show a piano dynamic with grace notes. Measure 10 concludes with a forte dynamic. The score is written on five-line staff paper.

八

F  
 1 9 - | 2 J-J | - #9 - | 1 1 1 | 9 . | 9 . - | 9 - L 7  
 2 - | 2 - | - | 3 p | 4 p - | 9 . - | 9 - L 7  
 Gm  
 1 9 3 | 2 4 5 6 | - | 7 8 9 9 | 9 - | 9 . - | 9 - L 7  
 2 9 3 | 2 4 5 6 | - | 7 8 9 - | 9 . - | 9 - L 7  
 Trbl  
 1 9 9 | #9 - | 1 9 9 9 | 9 . | 9 . 9 | 9 . 9 | 9 - L 7  
 2 9 9 | #9 - | 1 9 9 9 | 9 . | 9 . 9 | 9 . 9 | 9 - L 7  
 mp

## 21. Più riposo

Fl  
Cl  
Pno  
Vcl  
Vcl

## 26

Fl  
Cl  
Pno  
Vcl  
Vcl

a tempo

30 8a

Fl  
Cl  
Pno  
Vcl  
Vcl

**34**

Fl f 8a —

Cl f (f)

Vln 1 f

Vln 2 f

Vcl (b) f

Fl (tr.) (tr.)

Cl (tr.) (tr.)

**38**

8a —

Moderato

Fl 7/4 (5) — 2

Cl 3 dim 3 5 —

Vln 1 —

Vln 2 —

Vcl (b) —

Vcl (g) —

**43**

8a —

Tono

Fl mp

Cl mp

Vln 1 ancora irrequieta

Vln 2

Vcl (b)

Vcl (g)

49

Fl  
Cl  
Cm

Moderato

53

Tpt 1  
Tpt 2  
Cm

59

Tpt 1  
Tpt 2  
Cm

Tbn

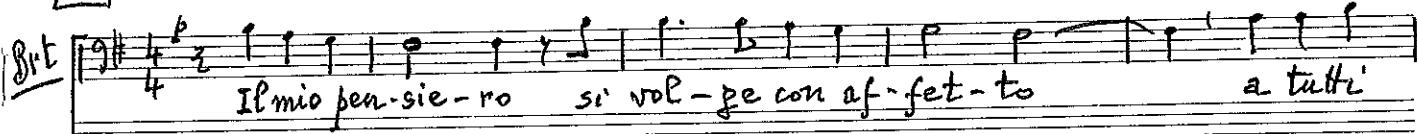
65

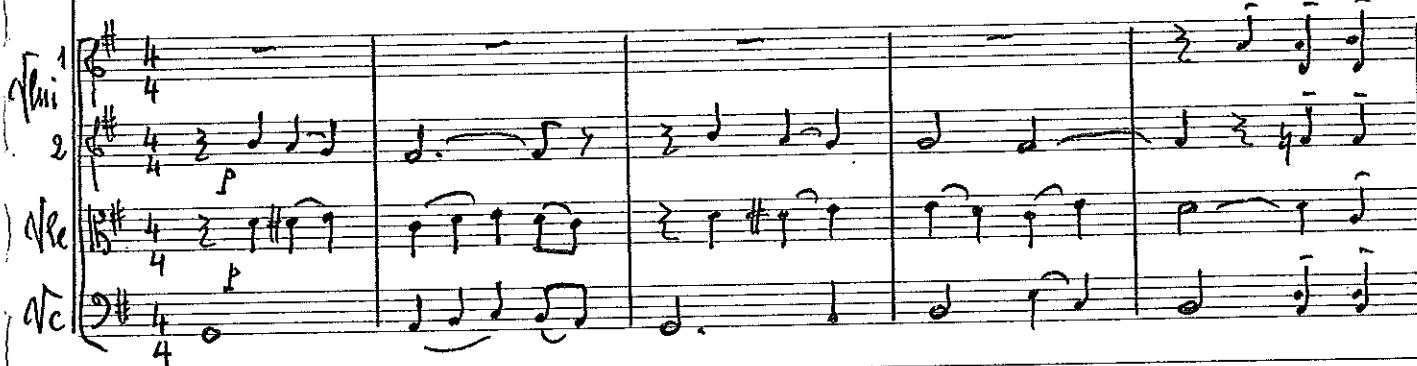
Tpt 1  
Tpt 2  
Cm

Tbn

dim.

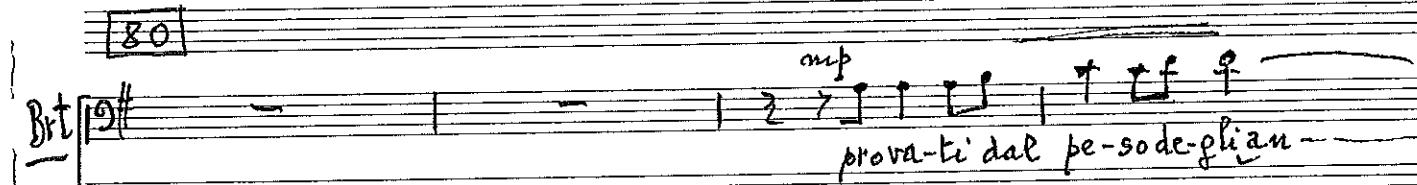
70 | *Moderato***III - VITA AL TRAMONTO***cresc.*

Brt 

Vcl 1 

**75** 

Vcl 1 

**80** 

Vcl 1 

[84]

(120)

ob  
cp  
Br  
Vcl  
2  
Vle  
Nc  
Cb

*mi, dalla sofferenza della malat-*  
*div.*

[88]

Fl  
ob  
cp  
Fp  
Br  
Vcl  
2  
Vle  
Nc  
Cb

*cresc.*  
*-tia, dalla solitu — di me che si è cre —*  
*cresc.*  
*div.*

91

121

dim

Pt. Ob. Cl. Fg.

Brt. ~a — ta in tor noa vo — i. ... gli

Vln. 2. Vcl. Vcl. Vcl. Ob.

dim

95

tratt.

Ob. Brt. anni Pama latti — a la soli - tu — di - me

Vln. 2. Vcl. Vcl. Vcl. Ob.

tratt.

(100) Morendo, non troppo

Brt | 9 3 8 | L'e-tà-nan za ta | micon-sen - te |

*mp*

Vln 1 | f 3 8 | J. | J Y | J Y | - | Y L L | J Y | J Y | L L | T b |

Vln 2 | f 3 8 | - | J Y | J Y | - | Y M M | J Y | J Y | Y L L | T b |

Vcl | f 3 8 | - | J Y | J M | L L | L L | J > | T D | J Y | Y L L |

Nc | f 3 8 | - | J Y | J Y | - | Y L L | J Y | J Y | - | - |

= (109)

Brt | 9 7 T T | T b | T b | b p. | b p. | di per-cor-re - re con no - i | l'ultimo tratto della |

Vln 1 | f T b | T b M | M M M | b d. | b g g g g | T T | - | - | - |

Vln 2 | f T b | T b M | M M M | b d. | M M M | J Y | Z F | b f f f |

Vcl | B L L | T b | L L | L L | L L | L L | J Y | Z F | b f f f |

Nc | f - | L b f | T Y | Y b L | T . | T b | b T | T . |

Cb | f - | Y b f | T Y | Y b L | T . | T Y | - | - |

= (117)

Brt | 9 T D | T L | J. - | T Z | - | - | - | - | - |

vi - - - - ta

Vln 1 | f - | - | - | - | T b | b d | L Z | T b | T b | T b |

Vln 2 | f J. | Y M M | M M M | b d | T b | L Z | b p | b f | b f |

Vcl | B T. | Y L L | L L | L L | L Y | Y L L | L L | T b | T b |

Nc | f M M M | J. | T . | F Y | - | - | - | - | - |

Cb | f - | - | - | - | - | - | - | - | - |

1126

Brt

Handwritten musical notation on a staff with lyrics below it:

*auf*

1 7 f f | f > | > | >

dipet-cor-re - re con

A handwritten musical score for orchestra, page 10, featuring five staves. The instruments are: 1. Flute (Fl), 2. Clarinet (Cl), 3. Trombone (Trom), 4. Cello (Cello), and 5. Double Bass (Cb). The score includes dynamic markings like *f*, *mf*, and *p*, and performance instructions like "div." (divisi). Measures 1-8 are shown, with measure 8 ending on a repeat sign.

134

Brt  $\text{B}\flat\cdot$   $\text{B}\flat\cdot$  no — i ultimo tratto della via —

1  
 Vcl.  
 2  
 Vle.  
 Nc.  
 Ob.

142

A handwritten musical score for a single melodic line. The score consists of a single staff with ten measures. The first measure starts with a B-flat note followed by a G note. Measures 2 through 10 each begin with a rest. The notes are written in black ink on white paper.

A handwritten musical score for five instruments (Flute 1, Flute 2, Bassoon, Trombone, and Cello) across six measures. The score uses a common time signature and includes various dynamic markings like forte (f), piano (p), and sforzando (sf). Measures 1-3 show Flute 1 playing eighth-note patterns, Flute 2 providing harmonic support, and Bassoon entries. Measures 4-6 focus on the Bassoon's rhythmic patterns and harmonic function.

151 Quasi solenne

124

Fl 3/4 f z f z f z f z f z f.

Ob 3/4 f z f z f z f z f z f.

Cp 3/4 f z f z f z f z f z f.

Fg 3/4 f z f z f z f z f z f.

Cm 1 3/4 - mf | L Y Z | P. | P. | P. | P. |

Cm 2 3/4 - D. | L Y Z | D. | D. | D. | D. |

Trb 1 3/4 p. | p. | L Y Z | P. | P. | P. |

Trb 2 3/4 4/4 mf | D. | L Y Z | D. | D. | D. |

Perc 3/4 Gr. Passa mf | P. | L Y - | P. | L Y Y | P. |

Brt 3/4 f Siamo tat - ti nelle ma - mi di Di -

Vln 1 3/4 - f | L Y | L Y | L Y | L Y | L Y |

Vln 2 3/4 - f | L Y | L Y | L Y | L Y | L Y |

Vcl 3/4 p. | L Y Z | P. | P. | P. | P. |

Vcl 4/4 p. | L Y Z | P. | P. | P. | P. |

Cb 3/4 p. | L Y Z | P. | P. | P. | P. |

f

156

Fl  
Ob  
Cl  
Fp

Cm  
2

Trb  
2

Perc

Brt  
—o, nelle mani di Di —o,

Vln  
2

Vcl  
Ccl  
Cb

The score consists of six systems of music. System 1 (measures 1-4) features woodwind entries (Flute, Oboe, Clarinet, Bassoon) with dynamic markings like  $f$ ,  $p$ , and  $mf$ . System 2 (measures 5-8) shows Trombone and Trombone 2 entries. System 3 (measures 9-12) has Trombone 1 and Trombone 2 entries. System 4 (measures 13-16) features Percussion. System 5 (measures 17-20) has Bassoon and Bassoon 2 entries. System 6 (measures 21-24) features Violin, Cello, and Double Bass entries. The vocal part for Tenor begins in measure 17 with the lyrics "—o, nelle mani di Di —o,".

126

161

Ob. *mp*

F# *mp*

Brt. *mp*

Perc. *padre ricordia-mo-re e di mi-seri-cor-di-*

Triangolo

Rh# *mf*

Vcl. *mf*

Vcl. *mf*

Vcl. *mf*

Vcl. *mf*

166

*dim*

Ob. *mf*

F# *mf*

Tib. *sordina 1a* *mp*

Perc.

Brt. *a.*

Rh# *mf*

Vcl. *mf*

Vcl. *mf*

Vcl. *mf*

Vcl. *mf*

Cb. *mf*

127

172 | Moderato

四

Musical score for Cm section, page 11, measure 1. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff is for the strings, showing a bass clef and a common time signature. The vocal part begins with a melodic line starting on B4, followed by a rest, then a note on D5, another rest, and a note on G4. The piano accompaniment provides harmonic support with sustained notes and chords.

Quanto a me, nonostante le limitazioni sopravvenute con l'età; con-

A handwritten musical score for string quartet and piano. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Viola. The key signature is one sharp. Measure 1 starts with a piano dynamic. Measure 2 begins with a forte dynamic. Measure 3 starts with a piano dynamic. Measure 4 ends with a forte dynamic.

146

Handwritten musical score for Cello (C) and Trombone (T). The score consists of two staves. The top staff is for the Cello, starting with a dynamic of  $\frac{4}{4}$  time signature, forte, and a crescendo. The bottom staff is for the Trombone, starting with a dynamic of  $\frac{9}{8}$  time signature, and a decrescendo. The score includes several fermatas and a repeat sign with endings.

A musical score for piano, page 11, system 1. The score shows measures 11-12. The key signature changes from B-flat major to A major at the beginning of measure 12. The bass line consists of eighth-note patterns, and the treble line features eighth-note chords and eighth-note pairs.

Soprano Piano

f | *servo il gu sto della ori - - - - - ta,* e trovo grande pa-ce

A handwritten musical score for brass instruments, likely tuba or bassoon, featuring five staves. The key signature is B-flat major (two flats). The score includes dynamic markings such as *cresc.*, *div.*, and *mp*. The first staff begins with a eighth note followed by three sixteenth notes. The second staff starts with a eighth note followed by a sixteenth note. The third staff begins with a eighth note followed by three sixteenth notes. The fourth staff starts with a eighth note followed by a sixteenth note. The fifth staff begins with a eighth note followed by a sixteenth note. The score consists of two measures separated by a vertical bar line.

128

180

animando e crescendo

180

animando e cresc.

Fl. (G<sub>b</sub>)

Ob.

Cl.

F<sub>b</sub>

Drm 1

Drm 2

Trb 1

Trb 2

Trbn (G<sub>b</sub>)

Perc

Gr. Plassa

Brt.

mel pensare al mo-mento in cui il Sigho-re michiamera':

Vln 1 (F<sub>b</sub>)

Vln 2 (D<sub>b</sub>)

Vle (B<sub>b</sub>)

Vc (G<sub>b</sub>)

Cb (G<sub>b</sub>)

184

Fl  
Ob  
Cp  
Fg

Cp  
Km

Tb  
Tb

Tbn

Perc

Brt

Vln 1  
Vln 2

Vcl  
Vcl

Cb

The score consists of six systems of music. System 1 (measures 1-3) features woodwind instruments (Flute, Oboe, Clarinet, Bassoon) with dynamic markings like ff, f, and b. System 2 (measures 4-6) shows a bassoon line with dynamic p and b. System 3 (measures 7-9) includes tubas (Tuba 1, Tuba 2) and bassoon. System 4 (measures 10-12) has tubas and bassoon. System 5 (measures 13-15) features a bassoon line with dynamic f. System 6 (measures 16-18) includes violins (Vln 1, Vln 2), cellos (Vcl 1, Vcl 2), and bassoon. The vocal part 'Brt' (Baritone) sings the lyrics 'al momen — to in cui il Si-gno-re mi chiame —' in measure 13. The bassoon part ends with a fermata in measure 18.

*al momen — to in cui il Si-gno-re mi chiame —*

184

Fl  $\text{G}^{\#}\text{B}$

Ob  $\text{G}^{\#}\text{B}$

Cl  $\text{G}^{\#}\text{B}$

Fg  $\text{G}^{\#}\text{B}$

Cm 1  $\text{G}^{\#}\text{B}$

Cm 2  $\text{G}^{\#}\text{B}$

Trb 1  $\text{G}^{\#}\text{B} \text{D}^{\#}\text{F} \text{A} \text{C} \text{E}$

Trb 2  $\text{G}^{\#}\text{B} \text{D}^{\#}\text{F} \text{A} \text{C} \text{E}$

Tbn  $\text{G}^{\#}\text{B} \text{D} \text{F} \text{A} \text{C}$

Perc

Brt  $\text{G}^{\#}\text{B} \text{D}^{\#}\text{F} \text{A} \text{C} \text{E}$   
ra: di vi - ta in

Nmu  $\text{G}^{\#}\text{B} \text{D}^{\#}\text{F} \text{A} \text{C} \text{E}$

Nle  $\text{G}^{\#}\text{B} \text{D}^{\#}\text{F} \text{A} \text{C} \text{E}$

Nc  $\text{G}^{\#}\text{B} \text{D} \text{F} \text{A} \text{C}$

Ob  $\text{G}^{\#}\text{B}$

192 ff

Fl b<sup>b</sup> 

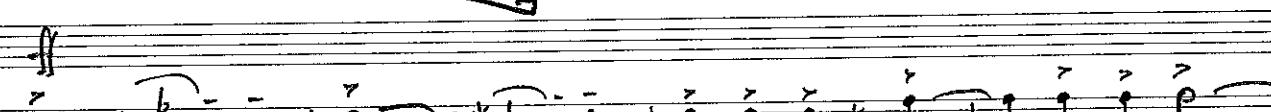
Ob b<sup>b</sup> 

Cl b<sup>b</sup> 

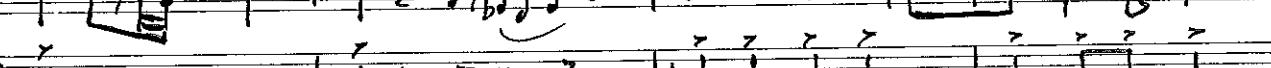
Fg 2b 

ff

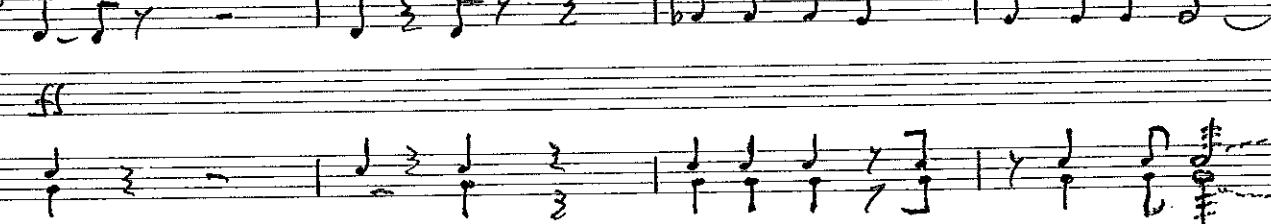
Cvll b<sup>b</sup> 

Trb 1 b<sup>b</sup> 

2 b<sup>b</sup> 

Tbm 1b 

ff

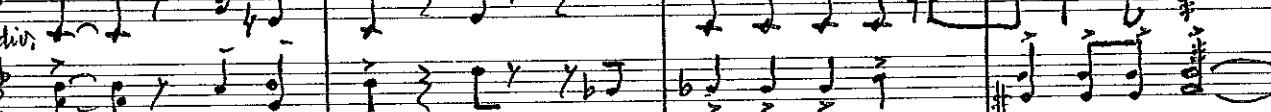
Perc 

Brt g<sup>b</sup> vi 

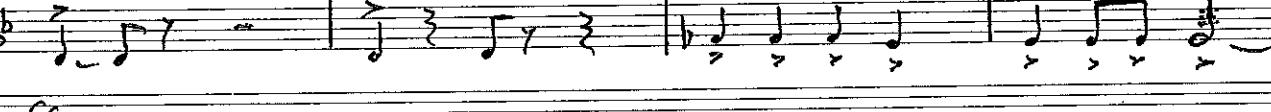
ff

Phi 1 b<sup>b</sup> 

2 b<sup>b</sup> 

Vcl b<sup>b</sup> 

Nc b<sup>b</sup> 

Ob b<sup>b</sup> 

ff

-8a

196

(132)

Fl

Ob

Ct

Fp

Fl

Ob

Ct

Fp

Cxu<sup>1</sup>

2

Cxu<sup>1</sup>

2

Trb<sup>1</sup>

2

Tribn

Trb<sup>1</sup>

2

Tribn

Perc

Perc

Brt

Brt

dim.

Vln<sup>1</sup>

2

Vcl

Vc

Cb

Vln<sup>1</sup>

2

Vcl

Vc

Cb

133

200

## Quasitimidoso

205

209

Soft. *me, et in be me - ni* *in - be me* *in - be me* *in - be me*  
*re ad te* *ve - ni* *read te* *ve - ni-read te* *ve - ni.read te*  
*ve - ni.read te*

Greco

1. *cresc*  
 2.  
 N.  
 C.  
 Cb  
*cresc*

2.14

halten

a piacere

Gopr. *ve - ni - — read te.*  
 R.O. *ve - ni - — read te.*  
 C.S. *ve - ni - — read te.*  
 L. *ve - ni - — read te.*

stentate

A handwritten musical score for strings and woodwind section. The score consists of five staves. From top to bottom: 1. Bassoon (Bassoon), 2. Double Bass (Double Bass), 3. Viola (Viola), 4. Cello (Cello), 5. Double Bassoon (Double Bass). The music is in common time (indicated by 'C'). The key signature is B-flat major (two flats). The score includes various dynamic markings such as forte (f), piano (p), and sforzando (sf). Measures 1-4 show the bassoon and double bass playing eighth-note patterns. Measures 5-6 show the viola and cello playing eighth-note patterns. Measures 7-8 show the double bassoon and double bass playing eighth-note patterns. Measures 9-10 show the bassoon and double bass playing eighth-note patterns.

[239] *Moderato**cresc.*

Fl  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$  4  $\frac{3}{4}$   $\frac{a^2}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Ob  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$  4  $\frac{3}{4}$   $\frac{p}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Ct  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$  4  $\frac{3}{4}$   $\frac{a^2}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Fg  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$  4  $\frac{3}{4}$   $\frac{p}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

*mpf**cresc.*

Brt  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$  4  $\frac{3}{4}$   $\frac{f}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Dac-ci, Si quo-re, Si -guore della vi - ta, diassa-po-

*cresc.*

Cl  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$  4  $\frac{f}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

[233]

Fl  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$   $\frac{f}{(f)}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Ob  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$   $\frac{f}{(f)}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Ct  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$   $\frac{f}{(f)}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Fg  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$   $\frac{f}{(f)}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

*dim*

Brt  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$   $\frac{f}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

-ra-re come un do-mo an che l'autunno della mo-sta esis-ten-

Vln 1  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$   $\frac{f}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Vln 2  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$   $\frac{f}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Vcl  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$   $\frac{f}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Nc  $\text{G}^{\text{bb}} \text{B}^{\text{b}} \text{D}^{\text{b}}$   $\frac{f}{f}$   $\text{U}$   $\text{P}$   $\text{I}$   $\text{Y}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

[227]

ob  $\text{G}^{bb}_b$  1 3 - | - | - | *tremolo*

Cl  $\text{G}^{bb}$  - | - |  $\text{G}$  |  $\text{G}$

Fg  $\text{G}^{bb}$  1 7 1 |  $\text{G}$  1 7 3 3 | - | -

Brt  $\text{G}^{bb}$  1 ~ 5 3 | *tacet*

Vcl 1  $\text{G}^{bb}$  1 3 3 |  $\text{G}$   $\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$   $\text{G}$

Vcl 2  $\text{G}^{bb}$  - | 4 |  $\text{G}^{bb}$  |  $\text{G}^{bb}$  |  $\text{G}^{bb}$  |  $\text{G}^{bb}$  |

Vc  $\text{G}^{bb}$  1 3 - | - | - | -

[231]

*Poco più*

*mf*

Fg 1  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |

Fg 2  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |

*mf*

Brt  $\text{G}^{bb}$  1 3 3 | 3 1 6 6 6 6 | 1 1 | -

« Tu mihaistru - to, o Dio, fin dalla piovi - ner za

*mf*

Vcl 1  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |

Vcl 2  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |

Vcl  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |

Vc  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |

Cb  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |  $\text{G}^{bb}$  1 3 3 |

*pizz.*

[234]

Fl 1 2  
Ob 2  
Brt 1  
N. 2  
Vcl 1  
Vcl 2  
Cbs 1  
Cbs 2

*e ancora og - fi pro - cla - mo i tuoi pro - di*

[237]

a2

cresc

Fl 1 2  
Ob 1 2  
Brt 1  
N. 2

cresc

Brt 1 2  
N. 2

*- gi. ... an-co-ra op - fi pro.clamo i*

N. 1 2  
Vcl 1 2  
Vcl 1 2  
Cbs 1 2

*area cresc*

240 exesc ————— f

fallent

213

Flute (F#) Ob Cello Bassoon

recent

1

1

Trb

2

mf

1

2

BEST

A handwritten musical score for a string quartet (Violin 1, Violin 2, Viola, Cello) and a woodwind section (Flute, Clarinet). The score consists of three staves across three measures. Measure 1: Violin 1 and 2 play eighth-note patterns, Flute and Clarinet play eighth-note patterns. Measure 2: Violin 1 and 2 play eighth-note patterns, Flute and Clarinet play eighth-note patterns. Measure 3: Violin 1 and 2 play eighth-note patterns, Flute and Clarinet play eighth-note patterns. Measure 4: Violin 1 and 2 play eighth-note patterns, Flute and Clarinet play eighth-note patterns.

## [246] Recitando

Brt  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{3}{4}$   $\frac{P}{\text{Nella vecchiaia}}$  e nella camizie non abbandonar — mi, fin che io an —

Nmi 1  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{4}{4}$   $\frac{P}{\text{Nella vecchiaia}}$

2  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{4}{4}$   $\frac{P}{\text{e nella camizie}}$

Vle  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{4}{4}$   $\frac{P}{\text{non abbandonar}}$

Nc  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{4}{4}$   $\frac{f}{\text{mi, fin che io an —}}$

Cb  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{4}{4}$   $\frac{f}{\text{Nella vecchiaia}}$

## [250] con slancio

Fp  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{P}{\text{—}}$

Ob  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{P}{\text{—}}$

Tp 1  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{P}{\text{—}}$

Tp 2  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{P}{\text{—}}$

mf

Brt  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{P}{\text{— munzi le tue mera - vi - glie a tut - te le fene - ra - ria - mi}}$

Nmi 1  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{mf}{\text{—}}$

2  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{mf}{\text{—}}$

Vle  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{mf}{\text{—}}$

Nc  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{mf}{\text{—}}$

Cb  $\frac{9}{4} \text{ b} \text{b} \text{b}$   $\frac{P}{\text{—}}$

mf

253

rallent — lente

fp *tut-te le ge-ne-ra-zio-* mi »

Ob  
Tg  
Br-T

Nle  
Nle  
Nc  
Cb

Flute  
2  
Vcl  
Vcl  
Cbr

256 Molto moderato

mf

Ob  
Cbr  
Tg  
Cbr  
Br-T

Non abbandonarmi  
non abbandonarmi  
non abbandonarmi

Vcl

142

260

tratt

Moving down p5

265

*animato*

1

Cm *f*  
 Bb *mf*  
 Brt *mf*  
 Vcl  
 Vcl  
 Nbr  
 Nbr  
 Nbr  
 Nbr  
 Cb *mf*

*mento del "pas-sag-gio" definì mi - ti — no, conce - di ci*

[270]

Cm  $\frac{4}{4}$  ♫ J z J | J p J J | J J J z  
 Fl  $\frac{4}{4}$  ♫ - | - | - | - |  
 Brt  $\frac{9}{8}$  3 L L T | z L L L | L L L |  
*di affrontar lo con a - ni - mo se - re - mo,*

Vcl 1  $\frac{6}{8}$  ♫ z z L | z z L L | z z z z  
 Vcl 2 ♫ z z L | z z L L | z z z z  
 Vla  $\frac{12}{8}$  z z L | z z L L | z z z z  
 Vc  $\frac{9}{8}$  L L L z L | L L L L z | z z z  
 Ob  $\frac{9}{8}$  ♫ P | P | P | P |

[273]

Fl  $\frac{6}{8}$  ♫ z z z z z z | z z z z z z | z z z z z z | z z z z z z  
 Ob  $\frac{6}{8}$  z z z z z z | z z z z z z | z z z z z z | z z z z z z  
 Cl  $\frac{4}{4}$  z z z z z z | z z z z z z | z z z z z z | z z z z z z  
 Fp  $\frac{9}{8}$  z z z z z z | z z z z z z | z z z z z z | z z z z z z  
 Cm  $\frac{4}{4}$  z z z z | z z z z | z z z z | z z z z | z z z z | z z z z  
 Brt  $\frac{9}{8}$  3 L L T | L L L L | L L L L | L L L L | L L L L |  
*sen - xa rim - pian - ti*

Vcl 1  $\frac{6}{8}$  ♫ z z z z z z | z z z z z z | z z z z z z | z z z z z z  
 Vcl 2  $\frac{6}{8}$  z z z z z z | z z z z z z | z z z z z z | z z z z z z  
 Vla  $\frac{12}{8}$  z z z z z z | z z z z z z | z z z z z z | z z z z z z  
 Vc  $\frac{9}{8}$  z z z z z z | z z z z z z | z z z z z z | z z z z z z  
 Ob  $\frac{9}{8}$  P | P | P | P |

247

144

289

287

Pl f  
 Ob f  
 Cl f  
 Fl g  
 Cm f  
 Trb f  
 Trbm g  
 Tpt f  
 Ro f  
 Co f  
 L g  
 Sop. f *mf*  
 Brt g

prega per mo-i      prega per mo-i  
 prega per mo-i      prega per mo-i  
 prega per mo-i      prega per mo-i  
 prega per mo-i      prega per mo-i

Sop. f - *mf* pre-ga pre-ga - ga  
 Brt g - ga per mo-i pre-ga pre-ga

1. fl. d. *mf* - div. 8a  
 2. fl. d. *mf* -  
 Fl. o  
 Nc o  
 Cb o



# OMEGA

(148)

11

F  Solenne

Oboe  $\text{ff}$   $\frac{4}{4}$  - | - | - | - |  $\text{B} \natural$  - |  $\text{D} \sharp \text{ G} \natural$  |  $f$

A handwritten musical score for brass instruments, likely tuba or bassoon, featuring four staves. The first staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a tenor G-clef, and the fourth staff a bass F-clef. The key signature is one sharp. The time signature is common time. The score includes dynamic markings such as 'fp' (fortissimo), 'sf' (sforzando), and 'p' (pianissimo). Measures 1-4 show eighth-note patterns with grace notes. Measures 5-8 show sixteenth-note patterns with grace notes. Measures 9-12 show eighth-note patterns with grace notes.

A handwritten musical score for cello, page 10, showing measures 11 and 12. The score consists of two systems of four staves each. Measure 11 starts with a repeat sign and a bass clef. The first staff has a whole note followed by a half note. The second staff has a half note followed by a quarter note. The third staff has a half note followed by a quarter note. The fourth staff has a half note followed by a quarter note. Measure 12 starts with a sharp sign, indicating a key change. The first staff has a half note followed by a quarter note. The second staff has a half note followed by a quarter note. The third staff has a half note followed by a quarter note. The fourth staff has a half note followed by a quarter note.

Trombone (Trb) and Tuba (Tuba) parts from a handwritten score.

Trb: f, rest, bass clef, sharp key signature, dotted half note.

Tuba: ff, rest, bass clef, flat key signature, eighth notes.

1. tol-li-tur  
 0. tol-li-tur  
 R. tol-li-tur  
 S. tol-li-tur  
 L. tol-li-tur  
 2. tol-li-tur

A handwritten musical score for six staves. The staves are labeled from top to bottom as Pf. I, MII, 2, 4/Re, Fc, and Pb. The time signature is 9/8 throughout. The score includes various dynamic markings such as fortissimo (ff), piano (f), and forte (ff). There are also performance instructions like 'tremolo' and 'trill' indicated by brackets and lines above the notes. The music consists of measures of eighth and sixteenth notes.

[11]

Fl  
Ob  
Cl  
Fg

Cm

Trb  
Trbn

Perc

Vcl 1  
Vcl 2  
Vcl 3  
Vcl 4  
Cbr

*f*

vi-ta non tol-li-tur

vi-ta non tol-li-tur

vi-ta non tol-li-tur

vi-ta non tol-li-tur

*f* vi-ta non tol-li-tur

*f* div.

*f* div.

*f* div.

*f* div.

*f*

17 80

1

A handwritten musical score for four woodwind instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bass). The score consists of four measures. In the first measure, Flute and Bassoon play eighth-note patterns, while Oboe and Clarinet play sustained notes. In the second measure, all instruments play eighth-note patterns. The third measure is a rest. In the fourth measure, Bassoon plays a sustained note with a dynamic instruction 'mp' (mezzo-forte) below it.

A handwritten musical score for Cello 1, page 1. The score consists of two measures. Measure 1 starts with a dynamic instruction 'Cresc' above the staff. The first two notes are eighth notes, followed by a quarter note, a half note, and a whole note. Measures 2 and 3 are indicated by a vertical bar line and a repeat sign.

Musical score for Trombone 1 (Tb1) and Trombone 2 (Tb2). The score consists of two staves. The top staff (Tb1) starts with a half note, followed by a quarter note tied to a half note, then a half note, a whole note, and two measures of rests. The bottom staff (Tb2) starts with a half note, followed by a quarter note tied to a half note, then a half note, a whole note, and two measures of rests.

Musical score for Percussion 1, Measures 9-11:

- Measure 9: Rest, then eighth note, followed by a sixteenth-note pattern (two groups of three).
- Measure 10: Eighth note, followed by a sixteenth-note pattern (two groups of three), then eighth note, eighth note, eighth note.
- Measure 11: Eighth note, eighth note, eighth note.

1 | P | P | tol- li- tur non tol- li- tur. P  
 2 | P | P | tol- li- tur non tol- li- tur.  
 3 | P | P | tol- li- tur non tol- li- tur.  
 4 | P | P | tol- li- tur non tol- li- tur.

A handwritten musical score page featuring four staves of music. The first staff begins with a forte dynamic (f) and includes a grace note. The second staff starts with a forte dynamic (f). The third staff begins with a forte dynamic (f) and contains a measure ending with a fermata. The fourth staff begins with a forte dynamic (f) and contains a measure ending with a fermata.

A handwritten musical score for Viola. The score consists of two systems of music. The first system starts with a dynamic of  $\text{f}$  and includes a measure with a grace note and a sixteenth-note cluster. The second system begins with a dynamic of  $\text{p}$ .

A handwritten musical score for Viola (Vc) and Cello (Cb). The score consists of two staves. The top staff (Viola) starts with a dynamic  $\text{f}$ , followed by a measure with a bass clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ . The bottom staff (Cello) starts with a dynamic  $\text{ff}$ , followed by a measure with a bass clef, a key signature of one sharp, and a time signature of  $\frac{2}{4}$ . Both staves continue with measures of  $\frac{2}{4}$  time, ending with a dynamic  $p$ .

24

Fl  
Ob  
Cl  
Fg

Cm  
Trib  
Trbn

Perc

R  
O  
R  
C  
J  
G

Fl  
Fl  
Fl  
Nc  
Cb

25

that ---

*Ben recitato, in crescendo*

CORPO  
 8b - | 4 3 b Nella prospetti - va della ri - surre - zione fi -  
 8b - | 4 3 b Nella prospetti - va della ri - surre - zione fi -  
 8b - | 4 - 3 p Nella prospet - ti - va  
 9b - | 4 - 3 p Nella prospe - tti - va

con Peppered

Violin 1:  $\text{G} \frac{2}{4}$   
 Violin 2:  $\text{F} \frac{2}{4}$   
 Viola:  $\text{D} \frac{2}{4}$   
 Cello:  $\text{C} \frac{2}{4}$

Measures 1-2:  
 Violin 1:  $\text{G} \frac{2}{4}$  (pizz.)  
 Violin 2:  $\text{F} \frac{2}{4}$   
 Viola:  $\text{D} \frac{2}{4}$   
 Cello:  $\text{C} \frac{2}{4}$

Measures 3-4:  
 Violin 1:  $\text{G} \frac{2}{4}$   
 Violin 2:  $\text{F} \frac{2}{4}$   
 Viola:  $\text{D} \frac{2}{4}$   
 Cello:  $\text{C} \frac{2}{4}$

Measures 5-6:  
 Violin 1:  $\text{G} \frac{2}{4}$   
 Violin 2:  $\text{F} \frac{2}{4}$   
 Viola:  $\text{D} \frac{2}{4}$   
 Cello:  $\text{C} \frac{2}{4}$

[28]

Fl  
Ob  
Cl  
Fg

Cm

Trb

Tbn

Perc

ma-le la fi-ne di-ven-ta i-ni ---  
 ma-le la fi-ne di-ven-ta i-ni ---  
 della ri-surre-zione fi-na-le la fi-ne di-  
 della ri-surre-zione fi-na-le la fi-ne di-

Vcl 1  
Vcl 2  
Vcl  
Nc  
Cb

1155

31

31

This image shows a hand-drawn musical score for a string quartet (Violin 1, Violin 2, Cello, Bass) and woodwinds (Flute, Oboe). The score consists of two systems of music. The first system starts with a dynamic of  $\text{ff}$ . The Violin 1 part has a melodic line with grace notes and slurs. The second system begins with a dynamic of  $f$ . The Flute and Oboe parts play eighth-note patterns. The Cello and Bass provide harmonic support with sustained notes. The bassoon part features a prominent eighth-note eighth-note pattern.

C#

Tb

160

Perc

- zio la mor-te si tra — sfor-ma in vi —  
 - zio la mor-te si tra — sfor-ma in vi —  
 - ven-ta i-ni — — — zio la  
 ven-ta i-ni — — — zio la

A handwritten musical score for orchestra, page 17, featuring five staves. The staves are labeled from top to bottom: *Pno*, *Violin 1*, *Violin 2*, *Mel. Fl.*, and *Cello*. The score consists of three measures. Measure 1: *Pno* has sixteenth-note patterns. *Violin 1* and *Violin 2* play eighth-note patterns. *Mel. Fl.* has eighth-note patterns. *Cello* has eighth-note patterns. Measure 2: *Pno* has sixteenth-note patterns. *Violin 1* and *Violin 2* play eighth-note patterns. *Mel. Fl.* has eighth-note patterns. *Cello* has eighth-note patterns. Measure 3: *Pno* has sixteenth-note patterns. *Violin 1* and *Violin 2* play eighth-note patterns. *Mel. Fl.* has eighth-note patterns. *Cello* has eighth-note patterns.

344

Fl  
Ob  
Cl  
Tp

Ctr

Tib

Trm

Perc

Coro  
L  
Morte si tra-sfor-ma in vi-ta. Non tol-

Vn  
Vcl  
Vcl  
Cb

152

**37** *trall*

Pf. ♫(±) ♫ 7 f | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # |

Ob. ♫(+) trum | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # |

Cb. ♫(+) ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # |

Fg. ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | ♫ 7 2 7 # | *trall*

Cu. ♫# = 2 7 2 7 2 7 2 7 | ♫# = 2 7 2 7 2 7 | ♫# = 2 7 2 7 2 7 | ♫# = 2 7 2 7 2 7 | ♫# = 2 7 2 7 2 7 | *trall*

Tib. ♫# - - - - - | ♫# - - - - - | ♫# - - - - - | ♫# - - - - - | ♫# - - - - - | ♫# - - - - - |

Trbn. ♫ - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

Perc. ♫ - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | *trall*

*Timpani*

f

Li-tur non tol-li-tur | non tol - - - - - | Li-tur  
 Li-tur non tol-li-tur | non tol - - - - - | Li-tur  
 Li-tur non tol-li-tur | non tol - - - - - | Li-tur  
 Li-tur non tol-li-tur | non tol - - - - - | Li-tur  
 Li-tur non tol-li-tur | non tol - - - - - | Li-tur

*trall*

Nbr. 1 ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | *trall*  
 div.

Nbr. 2 ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | *trall*

Nbr. 3 ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | *pizz.*

Cb. ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | ♫ 7 2 7 2 7 2 7 | *arco*

*f*

158

Handwritten musical score page 158, measures 46-50. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The key signature is B-flat major (two flats). Measure 46 starts with a forte dynamic. Measures 47-50 show a rhythmic pattern of eighth and sixteenth notes. The bassoon part in measure 50 includes a grace note. The flute part ends with a forte dynamic. The page number 158 is circled in the top right corner.

Un po' mosso (marcare il tempo)

mf

4<sup>a</sup> Fine sen-za fi-me fi-me senza

4<sup>a</sup> Fine sen-za fi-me fi-me sen-za

4<sup>a</sup> Fine sen-za fi-me fi-me senza fi-

4<sup>a</sup> Fine senza fi- me senza fi-

ff

3 4 ben sentito

A handwritten musical score for orchestra, page 46. The score consists of four staves: Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bass). The music is in common time. The score shows various rhythmic patterns and dynamics, including forte and piano markings. Measure 46 begins with a forte dynamic for the Flute and Oboe, followed by a piano dynamic for the Clarinet and Bassoon. The score continues with a series of measures featuring eighth-note patterns and rests.

54

8a

Fl

Ob

Cp

Fp

cresc

8a

b

cresc

cresc

8a

fi-me

me

fi-me sen-za fi-me

sen-za

fi-me sen-za fi-me

fi-me

sen-za

me senza fi-me

sen-za

Vln

8a

poco

56

8a

poco

Fl

Ob

Cp

Fp

fi-me senza fi-me

fi-me sen-za fi-me

fi-me senza fi-me

fi-me senza fi-me

Vln

f

**6E**

Fl  
Ob  
Cl  
Fg

f

Cm

Trib

Trbm

Perc

**f**

fine sen - za fine fine sen - za  
fine senza fine fine senza  
fine senza fine fine senza  
fine senza fine fine senza  
fine senza fine fine senza

1  
2  
Vcl  
Vcl  
Ccl

f

67

Ritmico, ma non veloce (in 3)

161

Fl  
Ob  
Cl  
Fp

*tratt* —

*mf*

*p.*

Crti

*tratt* —

Trib

*mf*

Tibn

*mf*

Perc

*mf*

Timpani

Ritmico, ma non veloce (in 3)

*mf*

fi — ne

fi — ne

fi — ne

fi — ne

dove Dio sa-ra tut - to in tut — ti.

dove Dio sa-ra tut - to in tut — ti.

*mf*

*tratt* —

Vcl 1

Vcl 2

Vcl 3

Vcl 4

*mf*

*mf*

*mf*

*mf*

*tratt* —

76

(162)

Musical score for Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (B). The score consists of four staves. The Flute and Bassoon staves show continuous eighth-note patterns. The Oboe and Clarinet staves show continuous sixteenth-note patterns. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The dynamic level is indicated as forte (f).

A musical score for cello, page 10, measures 10-11. The score consists of two staves. The top staff shows a continuous eighth-note pattern. The bottom staff begins with a half note, followed by a quarter note, and then continues with eighth notes.

A musical score for Trombone (Trb). The first measure shows a rest followed by a dynamic marking 'f'. The second measure consists of a single eighth note. The third measure contains two eighth notes. The fourth measure has three eighth notes. The fifth measure features four eighth notes. The sixth measure includes five eighth notes. The seventh measure contains six eighth notes. The eighth measure has seven eighth notes. The ninth measure consists of eight eighth notes.

A musical score for Trombone 1, page 10, featuring ten measures. The key signature is B-flat major (two flats). Measure 1 starts with a rest followed by a eighth note. Measures 2 through 9 each contain a single eighth note. Measure 10 begins with a half note, followed by a quarter note, a eighth note, another eighth note, and finally a eighth note.

Perc 1

f

Fl  
Ob  
Cl  
Fg

Cello

Tuba

Trombone

Perc

*p* molto morbido

*mp*

-to in tut - - - - - ti: ri-po-se-re-mo e rico-mo-sce-

-to in tut - - - - - ti: ri-po-se-re-mo e rico-mo-sce-

-to in tut - - - - - ti: *p* (a bocca chiusa)

-to in tut - - - - - ti: *p* (a bocca chiusa)

Vcl  
Vcl  
Vcl  
Cbr

*mp*

*pizz.*

164

## grec

89

95

R.D. - remo, a-me-  
C.G. - remo, a-me-  
C.O. - remo, a-me-  
Rico-no-sce-remo e a-me-remo, a-me-  
Rico-no-sce-remo e a-me-remo, a-me-  
cresc

104

165

*Poco*

Fl  
Ob  
Cl  
Fp

Cu

Tb  
Tbn  
Perc

*mp*

R  
C  
L

-remo e lo-de-remo ame-remo e lo-de-remo  
-remo e lo-de-remo ame-remo e lo-de-remo  
-remo e lo-de-remo ame-remo e lo-de-remo

Vcl  
Vcl  
Vcl  
Ccl

113

166

Fl  
 Ob  
 Cl  
 Fp

tratt

Cm  
 Trb  
 Trbn

tratt

Perc

Fl  
 Ob  
 R  
 Cj  
 L

e lo-de-re — mo

e lo-de-re — mo

e lo-de-re — mo>

e lo-de-re — mo>

Fl  
 Ob

pizz.

pizz.

tratt

pizz.

tratt

pizz.

tratt

121 A tempo

8a

167

Fl  
ob  
Ob  
Fp

Cm

Trb  
Trib

Perc

f Timpani

A tempo

Do-ve Dio sa-ra' tut - to in tut - ti tut to

Do-ve Dio sa-ra' tut - to in tut - ti tut - to

Do-ve Dio sa-ra' tut - to in tut - ti tut to

Do-ve Dio sa-ra' tut - to in tut - ti tut - to

Vcl 1

f 8a

Vcl 2

f 8a

Vcl

f

Wc

f

Ob

f

129 82

168

Fl  
 Ob  
 Cl  
 Sp  
 Cm  
 Trb  
 Trbn  
 Perc  
 T  
 R  
 G  
 L  
 Phu  
 2  
 Ne  
 Nc  
 Cb

— div.

— to in tut — ti fine senza  
 — to in tut — ti fine senza  
 — to in tut — ti fine senza

8a



146) Allargando un po  
89

470

146

Fl:  $p$  |  $p$  |  $p$ . |  $p$ . |  $p$ . |  $p$ . |  $p$  |  $p$  |  $p$  |  $p$   
 Ob:  $f$  |  $p$  |  $f$  |  $f$ . |  $p$ . |  $f$ . |  $f$  |  $p$  |  $f$  |  $f$   
 CP:  $ff$  |  $p$  |  $p$ . |  $p$ . |  $p$ . |  $p$ . |  $p$  |  $p$  |  $p$  |  $p$   
 Fp:  $ff$  |  $f$  |  $f$  |  $p$  |  $p$  |  $p$ . |  $p$ . |  $p$  |  $f$  |  $f$

11

A musical score for CxM, page 10, featuring ten measures of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The vocal line consists of eighth-note patterns, primarily quarter note pairs and sixteenth-note groups. The piano accompaniment includes sustained notes and eighth-note chords.

30

Trbln | 9th  $\frac{3}{4}$  e

A blank musical staff consisting of five horizontal lines and four spaces, positioned above a set of five vertical bar lines.

## ff) Timpatti

A musical score for 'The Star-Spangled Banner' in F major, featuring a soprano vocal line and a piano accompaniment. The vocal part consists of eighth-note patterns, while the piano part features sustained notes and eighth-note chords. Measure 19 starts with a piano eighth-note followed by a vocal eighth-note. Measures 20-21 show a piano eighth-note followed by a vocal eighth-note. Measures 22-23 show a piano eighth-note followed by a vocal eighth-note. Measures 24-25 show a piano eighth-note followed by a vocal eighth-note.

## Allgemeine

80

A musical score for two string sections, labeled '1' and '2'. The score consists of ten measures. Measure 1 starts with a dynamic ff and a tempo marking 'div.'. Measures 2 through 10 show various rhythmic patterns, including eighth-note pairs, sixteenth-note groups, and sustained notes. Measure 10 concludes with a final dynamic ff.

ff div

A handwritten musical score for violin and piano. The score consists of two staves. The top staff is for the violin, starting with a clef, a key signature of one sharp, and a time signature of common time. The bottom staff is for the piano, indicated by a treble clef and a bass clef. Measures 1 through 10 are shown, with measure 10 ending with a double bar line and repeat dots, suggesting a repeat of the section.

三

A musical score showing two staves. The top staff is for 'Nc' and the bottom for 'Ph'. Both staves use a treble clef and common time. Measure 11 starts with a whole rest for 'Nc' followed by eighth-note pairs. 'Ph' has eighth-note pairs starting with a fermata. Measure 12 continues with eighth-note pairs for both parts.

11



161

172

mp cresc

fe  
or  
cl  
Fg

mp cresc —

Cm

cresc —

Tromb

Perc

Timpani

cresc

V1  
V2  
Vc  
Cb

luce al - la tua luce ve-dre mo la  
vedremo la luce al - la tua luce ve-dre mo la  
vedremo la luce al - la tua luce ve-dre mo la  
vedremo la luce al - la tua luce ve-dre mo la

cresc —

V1  
V2  
Vc  
Cb

div

cresc —



113

8a

174

Fl  
 Ob  
 Cl  
 Tp

CxM  
 Trb  
 Trbn  
 Perc

Fl 1  
 Fl 2  
 Ob  
 Cl  
 Tp

Valentine Donelly Bergamo, 8/11/2003

## ORGANICO

2 FLAUTI	Fl	
2 OBOI	Ob	
2 CLARINETTI in SI bemolle	Cl	
2 FAGOTTI	Fg	
2 CORNI in FA	Crn	
2 TROMBE in SI bemolle	Trb	
TROMBONE	Trbn	
PERCUSSIONI	Gran Cassa e Piatto sospeso Timpani Tamburo Triangolo	
SOLI	Soprano Baritono	
CORO	Soprani Contralti Tenori Bassi	
ARCHI	Violini I Violini II Viole Violoncelli C.basso	Vln 1 Vln 2 Vle Vc Cb