

Oeillades à la dérobée

Verstohlene Blicke

# Sguardi Furtivi

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MAZURKA

== di ==

F. P. FRONTINI

|            |                                  |              |
|------------|----------------------------------|--------------|
| N. 11966   | Pianoforte                       | Fr. 1.75 n.* |
|            |                                  | Mk. 1.30     |
| " 11987 A. | Orchestra con Piano-Conduttore   | Fr. 2.50 n.* |
|            |                                  | Mk. 2. —     |
| " 11987 B. | Piccola Orchestra con Pianoforte | Fr. 2. — n.* |
|            |                                  | Mk. 1.50     |

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CARISCH & JÄNICHEN

Per l'Austria-Ungheria: MOJMIŘ URBÁNEK - Prague



## SGUARDI FURTIVI

Oeillades à la dérobée. Verstohlene Blicke.

Mazurka

PIANO CONDUCTEUR

Ob. 1<sup>o</sup>  
Cl. 1<sup>o</sup>  
Viol. I mi

F. Paolo Frontini.

*p con passione*

Cello

*f*

*p*

*f*

*ff*

Tutti

Fl.  
Cl.  
Viol. I mi

Ob.

*p*

*p*

*f ben stacc.*

*p*

*f*

*p*

*f*

*ff*



TRIO.

Fl.  
Cl.  
Viol. I<sup>mi</sup>

*mf* *sento*  
Cello

*p*

*mf* *p*

*mf* *p* *f*

*f* *p* *f*

*mf* *p*

*mf* *p*

Fl.  
Ob.  
Viol. I<sup>mi</sup>

*mf* *p*

*mf* *p*

*f* *p* *f*



*p con passione*

*f*

*p*

*f* *ff* *f*

*p*

*f*

*p* *f ben stacc.* *p*

*f*

*p*

*f* *ff*



# SGUARDI FURTIVI

Oeillades à la dérobée. Verstohlene Blicke.

Mazurka

VIOLINO I.

F. Paolo Frontini

Violino I musical score for the first page. The piece is in 3/4 time, key of B-flat major. The score consists of seven staves of music. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). The piece concludes with a double bar line.

Tutti i diritti riservati

Carisch & Jänichen, Editori, Milano-Leipzig. C. 11987 J.

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VIOLINO I.

Violino I musical score for the second page. The piece continues from the first page. The score consists of seven staves of music. Dynamics include *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The piece concludes with a double bar line and the instruction "D. C. al Fine."

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## SGUARDI FURTIVI

Oeillades à la dérobee. Verstohlene Blicke.

Mazurka

VIOLINO II.

F. Paolo Frontini

1

*p* *f* *ff*

*ben stacc.*

1

*p* *f* *ff* *Fine*

VIOLINO II.

TRIO

*mf pizz.* *p* *arco* *mf pizz.*

*p* *arco* *mf pizz.* *p*

*arco* *f* *f* *p* *f*

*mf* *p* *mf*

*p*

*mf pizz.* *p* *arco* *mf pizz.*

*p* *arco* *mf pizz.* *p*

*arco* *f* *f* *p* *f*

*D. C. al Fine*



## SGUARDI FURTIVI

Oeillades à la dérobee. Verstohlene Blicke.

Mazurka

VIOLA

F. Paolo Frontini

1

*p* *f* *ff* *Fine*

## VIOLA

TRIO

*mf pizz.* *p* *arco* *mf pizz.*

*p* *arco* *mf pizz.* *p*

*arco* *f* *f* *p* *f*

*mf* *p* *mf*

*p* *mf pizz.* *p* *arco* *mf pizz.*

*p* *arco* *mf pizz.* *p*

*arco* *f* *f* *p* *f* *D.C. al Fine*



## SGUARDI FURTIVI

Oeillades à la dérobee. Verstohlene Blicke.

Mazurka

VIOLONCELLO

F. Paolo Frontini

Violoncello score for 'Sguardi Furtivi'. The piece is in 3/4 time, key of B-flat major. The score consists of ten staves of music. Dynamics include *p*, *f*, *ff*, and *ben stacc.*. The piece ends with a *Fine* marking.

## VIOLONCELLO

TRIO

Violoncello score for 'Sguardi Furtivi' (Trio section). The piece is in 3/4 time, key of B-flat major. The score consists of ten staves of music. Dynamics include *mf*, *p*, *f*, and *ben stacc.*. The piece ends with a *D. C. al Fine* marking.



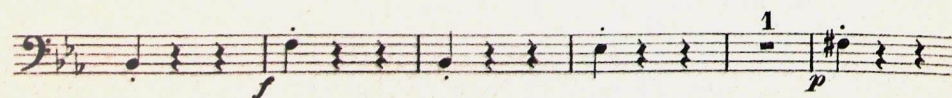
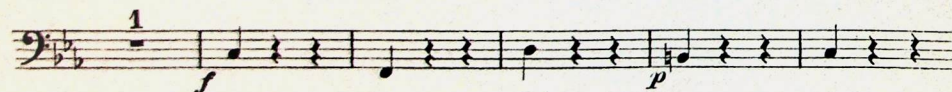
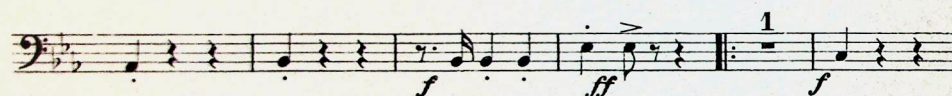
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Oeillades à la dérobee. Verstohlene Blicke.

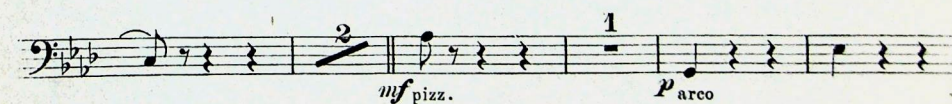
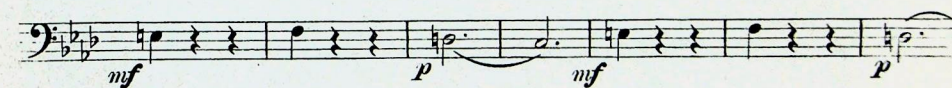
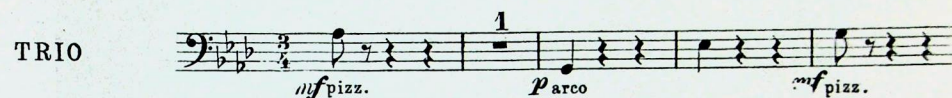
Mazurka

CONTRABASSO

F. Paolo Frontini



## CONTRABASSO





## SGUARDI FURTIVI

Oeillades à la dérobee. Verstohlene Blicke.

Mazurka

FLAUTI

F. Paolo Frontini

Musical score for Flutes (FLAUTI). The piece is in 3/4 time, key of B-flat major. It features various dynamics including *p*, *f*, *ff*, *mf*, and *ben stacc.*. The score includes a section marked "Solo 1<sup>o</sup>" and a section marked "a due". The piece concludes with a "Fine" marking.

## FLAUTI

TRIO

Musical score for Flutes (FLAUTI). The piece is in 3/4 time, key of B-flat major. It features various dynamics including *p*, *f*, *ff*, *mf*, and *ben stacc.*. The score includes a section marked "Solo 1<sup>o</sup>" and a section marked "a due". The piece concludes with a "Fine" marking.



## SGUARDI FURTIVI

Oeillades à la dérobée. Verstohlene Blicke.

Mazurka

OBOI

F. Paolo Frontini

Musical score for Oboe on page 2, measures 1-12. The score is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The melody features eighth and sixteenth notes with various articulations like accents and slurs. Dynamics include *p*, *f*, and *ff*. The piece concludes with a *ben stacc.* marking.

OBOI

Musical score for Oboe on page 3, measures 13-24. The score continues from page 2. It includes a *TRIO* section starting at measure 17, marked with a double bar line and a '2' indicating a second ending. Dynamics range from *p* to *ff*. The piece ends with a *Fine* marking.



## SGUARDI FURTIVI

Oeillades à la dérobée. Verstohlene Blicke.

Mazurka

CLARINETTI *S<sup>i</sup> b*

F. Paolo Frontini

Musical score for two clarinets on page 2. The score consists of seven staves of music in 3/4 time, featuring various dynamics (p, f, ff) and articulations (accents, slurs). The key signature has one flat (B-flat).

CLARINETTI *S<sup>i</sup> b*

Musical score for two clarinets on page 3. The score consists of seven staves of music in 3/4 time, featuring various dynamics (p, f, ff, mf) and articulations (accents, slurs). The key signature has one flat (B-flat).

The score includes the following markings: *f*, *p*, *ff*, *Fine*, *TRIO*, *sentito*, *I<sup>o</sup> solo*, *a due*, *mf*, *p*, *ben stacc.*, *D. C. al Fine*.



SGUARDI FURTIVI  
Oeillades à la dérobee. Verstohlene Blicke.  
Mazurka

FAGOTTI

F. Paolo Frontini

*ben stacc.*

*Fine*

FAGOTTI

TRIO

*D. C. al Fine*



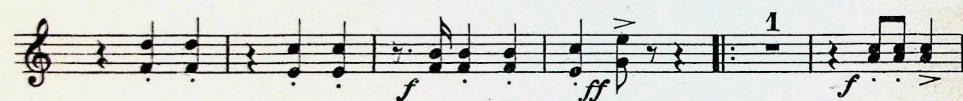
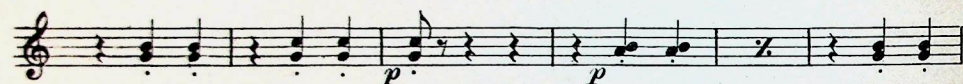
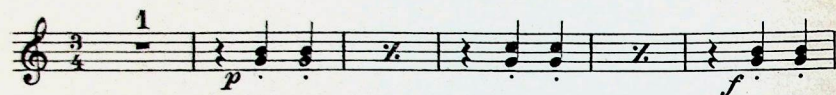
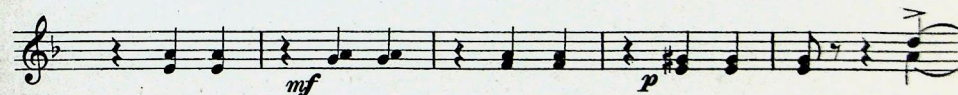
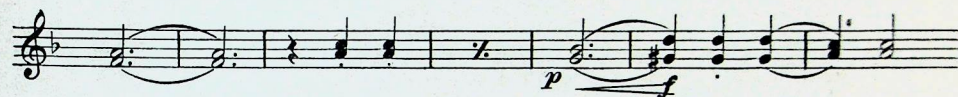
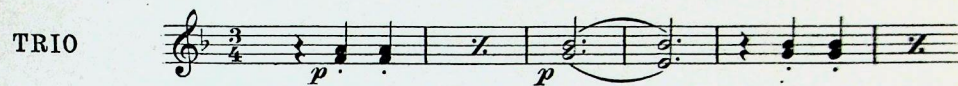
## SGUARDI FURTIVI

Oeillades à la dérobee. Verstohlene Blicke.

Mazurka

CORNI *Mi b*

F. Paolo Frontini

CORNI *Mi b*



## SGUARDI FURTIVI

Oeillades à la dérobee. Verstohlene Blicke.

Mazurka

TROMBE *Si b*

F. Paolo Frontini

1 *p* 1 *p* 1 *p*

*f* *p* *f* *ff*

*f* *f* *f* *f*

*f* *f* *f* *f*

*f* *f* *f* *f*

*p* *f* *f* *f*

*p* *f* *f* *f*

*p* *f* *f* *f*

*ben stacc.*

1 *p* 1 *p* 1 *p*

TROMBE *Si b*

*p* *f* *ff* *Fine*

TRIO *p* solo I

*p* *f* *f* *p* *f*

*mf* solo I *p* *mf*

*p* solo I

*p* *f* *f* *p* *f*

*D. C. al Fine*



# SGUARDI FURTIVI

Oeillades à la dérobée. Verstohlene Blicke.

Mazurka

TROMBONI 1<sup>o</sup> e 11<sup>o</sup>

F. Paolo Frontini

Measures 1-10 of the Trombone 1 and 11 part. The music is in bass clef, 3/4 time, and B-flat major. It features various dynamics including *mf*, *p*, *f*, and *ff*, along with articulation marks like accents and slurs. Measure 10 ends with a repeat sign.

TRIO

Measures 11-14 of the Trio section. The music continues in the same key and time signature. It includes dynamics like *f*, *p*, and *f*, and features slurs and accents. Measure 14 ends with a repeat sign.

D. C. al Fine



SGUARDI FURTIVI  
Oeillades à la dérobée. Verstohlene Blicke.  
Mazurka

TROMBONE III<sup>o</sup> e BASSOTUBA

F. Paolo Frontini

Measures 1-10 of the musical score for Trombone III and Bass Tuba. The key signature is B-flat major (two flats) and the time signature is 3/4. The notation includes various dynamics: *mf* (measures 1, 2, 4, 5, 6, 8), *f* (measures 3, 7, 9), *ff* (measure 4), and *p* (measures 10, 11). There are also slurs and accents. Measure 10 is marked *ben stacc.* and measure 11 is marked *Fine*.

TRIO

Measures 11-14 of the musical score for the Trio section. The key signature is B-flat major and the time signature is 3/4. The notation includes various dynamics: *f* (measures 11, 12, 13), *p* (measures 11, 12, 14), and *f* (measure 14). There are also slurs and accents. Measure 11 is marked *11* and measure 12 is marked *10*. Measure 14 is marked *D. C. al Fine*.



# SGUARDI FURTIVI

## Oeillades à la dérobee. Verstohlene Blicke.

Mazurka

BATTERIA

F. Paolo Frontini

Tamburo

G. Cassa e Piatti

5 *f* *p* *f* *ff* *p* *f* *ff* *Fine*

TRIO *pp sottovoce* *pp*

*f* *f* *p* *f*

10 *pp sottovoce*

*f* *p* *D. C. al Fine*



## SGUARDI FURTIVI

Oeillades à la dérobee. Verstohlene Blicke.

Mazurka

HARMONIUM

(Invece degli Strumenti a fiato, eccetto il Flauto)

F. Paolo Frontini.

(1) (4) *p*

(4) (1)

(G) *f* *p*

(G) *f* *ff*

*f* (G) *p*

(G) *f*

(G) *p* (G) *f* (G)

*p*

(G) *f* (G) *p*

(G) *f* *ff*

Fine.



TRIO.

Musical score for page 4, Trio section. The score is written for piano and bass staves in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a *mf* (mezzo-forte) dynamic and a key signature change to three flats. The first system shows a piano introduction with a *mf* dynamic. The second system features a piano (*p*) dynamic. The third system includes a *mf* dynamic and a key signature change to three flats. The fourth system features a piano (*p*) dynamic and a key signature change to three flats. The fifth system features a piano (*p*) dynamic and a key signature change to three flats. The sixth system features a piano (*p*) dynamic and a key signature change to three flats. The seventh system features a piano (*p*) dynamic and a key signature change to three flats. The eighth system features a piano (*p*) dynamic and a key signature change to three flats. The ninth system features a piano (*p*) dynamic and a key signature change to three flats. The tenth system features a piano (*p*) dynamic and a key signature change to three flats.

Musical score for page 5, continuing the Trio section. The score is written for piano and bass staves in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a *mf* (mezzo-forte) dynamic and a key signature change to three flats. The first system shows a piano introduction with a *mf* dynamic. The second system features a piano (*p*) dynamic. The third system includes a *mf* dynamic and a key signature change to three flats. The fourth system features a piano (*p*) dynamic and a key signature change to three flats. The fifth system features a piano (*p*) dynamic and a key signature change to three flats. The sixth system features a piano (*p*) dynamic and a key signature change to three flats. The seventh system features a piano (*p*) dynamic and a key signature change to three flats. The eighth system features a piano (*p*) dynamic and a key signature change to three flats. The ninth system features a piano (*p*) dynamic and a key signature change to three flats. The tenth system features a piano (*p*) dynamic and a key signature change to three flats.



## SPORT

Marcia

F. PAOLO FRONTINI

Tempo di Marcia

PIANO

mf

f

mf

cres.

f

mf

cres.

f

mf

cres.

f

f

ben stacc.



Musical score for page 2, measures 3085-3100. The score is in 2/4 time with a key signature of one sharp (F#). It features piano and forte dynamics, crescendos, and a repeat section with two endings. The piano part has a complex, rhythmic accompaniment with many beamed sixteenth notes.

Musical score for page 3, measures 3101-3116. The score continues from page 2. It includes a "Trio" section marked "sottovoce e legato" and "pp". The piano part continues with its complex rhythmic pattern. The section ends with "ben stacc." and "Fine".



*cres. sensibil.* *mf* *f*

*mf* *ff* *ff* *ff* *ff* *ff* *mf*

3085



# SPORT

**Marcia**

**F. PAOLO FRONTINI**

## Tempo di Marcia

[illegible]

*p* *cres.*

*f*

*cres.* *f*

*piu.* *Fine*

**Trio**

*arco* *pp*

*cres. sensibil.*

*f* *ff*



VIOLINO II<sup>o</sup>

# SPORT

Marcia

F. PAOLO FRONTINI

Tempo di Marcia

mf

p

f

stacc.

pizz.

arco

dal Sal indi Trio

Trio

p

cres.

f

ff

mf

VIOLA

# SPORT

Marcia

F. PAOLO FRONTINI

Tempo di Marcia

mf

p

f

stacc.

pizz.

arco

dal Sal indi Trio

Trio

p

cres.

f

ff

mf



VIOLONCELLO

# SPORT

Marcia

F. PAOLO FRONTINI

Tempo di Marcia



CONTRABASSO

SPORT

Tempo di Marcia

Marcia

F. PAOLO FRONTINI

BATTERIA

SPORT

Marcia

F. PAOLO FRONTINI

Tempo di Marcia



## FLAUTO

# SPORT

**F. PAOLO FRONTINI**

### Tempo di Marcia

## Marcia

Viol. 5

 $f$ 

**CR68.**

*f*

**crea.**

J

*f*

*p*

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3085

3085

*D.C. Tutto al Fine*

### Trio

μ

3

*t'ine*



**SPORT**

Marcia

F. PAOLO FRONTINI

Tempo di Marcia

First system of musical notation for the Clarinet in B-flat. It consists of ten staves. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music is marked with dynamics: *mf*, *f*, *cres.*, *f*, *mf*, *cres.*, *f*, *mf*, *cres.*, *f*, *pp*, *p*, and *mf*. The piece concludes with a first and second ending.

Second system of musical notation for the Clarinet in B-flat. It consists of ten staves. The key signature has two flats. The music is marked with dynamics: *cres.*, *f*, *cres.*, *f*, *f*, *cres.*, *f*, *pp*, *cres.*, *f*, *ff*, *ff*, and *ff*. The piece concludes with a first and second ending. The word "Trio" is written above the first staff of this system.



## SPORT

Marcia

F. PAOLO FRONTINI

Tempo di Marcia



## SPORT

Marcia

F. PAOLO FRONTINI

Tempo di Marcia

Musical score for Oboe, Marcia section, measures 1-24. The score is written in 2/4 time with a key signature of one sharp (F#). It begins with a *mf* dynamic and includes a *f* dynamic marking. The melody is characterized by eighth and sixteenth notes, often beamed together. The section concludes with a first and second ending bracket.

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Musical score for Oboe, Marcia section, measures 25-36. The score continues in 2/4 time with a key signature of one sharp. It features a *f* dynamic marking and concludes with a *Fine* marking.

Trio

*pp legato*

Musical score for Oboe, Trio section, measures 37-48. The score changes to 3/4 time. It begins with a *pp legato* dynamic and includes a *f* dynamic marking. The melody is more melodic and sustained than the Marcia section. The section concludes with a *ff* dynamic marking and a *D.C. Tutto al Fine* instruction.

3085

D.C. Tutto al Fine



CORNI IN FA

# SPORT

Marcia

F. PAOLO FRONTINI

Tempo di Marcia

16

pp

1. 2.

pp dal  $\text{al } \Phi$  indi Trio

Trio

30

ff

2 3 4 5 6

D.C. Tutto

CORNETTA IN LA

# SPORT

Marcia

F. PAOLO FRONTINI

Tempo di Marcia

mf

f

p

f

pp

1. 2.

pp dal  $\text{al } \Phi$  indi Trio

Trio

24

ff

3

D.C. Tutto



TROMBONE

# SPORT

Marcia

F. PAOLO FRONTINI

Tempo di Marcia

*mf* *f* *p* *f* *stacc.*

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*p* *f* *Fine*

*p* *poco cres.* *f* *D.C. Tutto al Fine*

3085



Min. 2  $\frac{1}{2}$

PIANO { Direktion  
Direzione

# TRISTI RICORDI

(Taurige Erinnerungen)

Larghetto  $\text{♩} = 60$

F. PAOLO FRONTINI

CLAR. (CELLO, HARM. VIOL.) *solo cantando con molta dolcezza.*

CLAR. (CELLO, HARM. VIOL.) *solo cantando con molta dolcezza.*

CELLO VIOL. II *p seguendo il canto*

COR. OBOE *rall.*

ancora rall. *mf*

ARPA *p*

ARCHI

BASSO

TIMP.

CLAR. *3*

*cresc.*

*mf*

*sf*

*p*

*ten.*

*1 Poco più*

*consentimento*

*mf rit.*

*mf*

*cresc.*

*sf*

*CLAR.*

*acc. e cresc.*

*a tempo*

VIOL. CLAR. FL.

*stent.*

*sf*

*mf poco agitato*

*rinf. ed incalzando*

*a tempo*

HARM.

*m.d.*

*f*

*p*

*stent.*

*mf poco agitato*

*rinf. ed incalzando*

*ten.*

*ten.*

TIMP.

*3* Tempo I°

*f*

*rall.*

*riten.*

*ff stent. con anima*

*p*

*calando*

Tempo I°

*f*

*rall.*

*ten.*

*ten.*

*ff stent. con anima*

*p*

*calando*

*p dolce*

COR.



PIANO DIR.

*pp* VIOL. I  
FLTRB. (CELLO)  
*p dolciss.*  
CLAR. (HARM.) SOLO  
*p dolciss.*  
VIOLA  
*come un mormorio*

*mf* sempre rall. *p* *f* a tempo  
BASSI  
ARPA sempre rall. *mf* *p* *f* a tempo  
COR. ARCHI  
TIMP.

*rit.* *sf*  
*rit.* *sf*

4 Grandioso  
*ff* TUTTI  
Grandioso  
*stent.*  
PIATTI (BECKEN)  
*stent.*  
ARCHI, CLAR. (HARM.)  
5 Meno  
CLAR. (HARM.)  
*smorz.*  
*p* CELLO  
*p dolce* COR. (HARM.) VIOL.  
*ppp* LEGNI

ARCHI, FL. *p* *sf* rall. *rall. molto* *ten.* ARCHI *pp* *morendo*  
COR. FAG. *p* *ppp*  
BASSO *ppp* BASSO



# TRISTI RICORDI

(Traurige Erinnerungen)

F. PAOLO FRONTINI

*a tempo*

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**VIOLINO II**  
e Viol. Obl.

# TRISTI RICORDI

(Taurige Erinnerungen)

F. PAOLO FRONTINI

**Larghetto**

**1 POCO PIU**  
ten. *p* *con sentimento* *mf* *tratt.* *cresc.* *sf* *sf* *accel. e*

**2 poco agitato**  
*cresc.* *f* *a tempo* *p* *sf* *mf poco agitato* *ten.* *rinf. ed -- incalz.* *ten.* *ten.* *ten.* *f* *rit.* *ten.*

**3 TEMPO I**  
*stent.* *ff con anima* *p calando* *pp* *pp* *TEMPO I* *sempre rall.* *mf* *p* *f a tempo* *3* *3*

**4 Grandioso**  
*rit.* *sf* *ff* *Grandioso* *rit.*

**5 MENO**  
*smorz* *stent.* *p* *smorz* *MENO* *Clar. solo* *sf* *p* *rall.* *rall. molto* *ten.* *morendo pp*



## TROMBONE

## TRISTI RICORDI

(Traurige Erinnerungen)

Larghetto

F. PAOLO FRONTINI

8 *rall.* *a tempo* 2 *Cor. (Harm.)* *p cresc.* *mf*

*ten.* **1** POCO PIU' 2 *rit.* *p*

*cresc.* *accel. e cresc.* *f* *f*

*a tempo* 2 **2** poco agitato *ten.* *mf* *rinf. ed incalz.* *f* *rall.*

*stent.* *Fag. (Harm.)* **3** TEMPO I *Cor. (Piano)* *ff* *p calando* *p dolce*

*sempre rall.*

*a tempo* *Fag. (Harm.)* *rit.* *sf*

**4** Grandioso *stent.* *ff*

2 **5** MENO 7 *Fag. (Harm.)* 3 *rall. molto* *pp* *pp*



## BATTERIA

## TRISTI RICORDI

(Traurige Erinnerungen)

Larghetto

F. PAOLO FRONTINI

in  $\left[ \begin{smallmatrix} B - F \\ Si\flat - Fa \end{smallmatrix} \right]$  a tempo

**1** POCO PIU'  $\left[ \begin{smallmatrix} B \text{ nach } D \\ Si\flat \text{ cambia in } Re \end{smallmatrix} \right]$  a tempo

TIMPANI

PIATTI E CASSA

8 *pp* *rall.* 6 *p* 9 2

**2** poco agitato  $\left[ \begin{smallmatrix} D \text{ nach } B \\ Re \text{ cambia in } Si\flat \end{smallmatrix} \right]$

*p* sotto voce *rinf.* *ed incalz.* *f* *rall.* *rit.*

**3** TEMPO I a tempo

9 *rall.* *f* 2 *rit.* *ff*

**4** Grandioso

**5** MENO

percorso con bacchetta da timpano, lasciar vibrare  
(mit dem Paukenschlägel anschlagen und ausklingen lassen)

SOLO

*ppp* *p* 14



# TRISTI RICORDI

(Taurige Erinnerungen)

HARMONIUM

F. PAOLO FRONTINI

**Larghetto**  
Clar. (Cello)  
*p cantando con molta dolcezza*

Oboe  
*p rall. ancora rall. mf p cresc.*

Cor.  
Fag.

**1 POCO PIU'**  
*lentamente ten.*  
Cello  
*tratt.*  
*mf sf p ten.*  
Cor.  
*p con Legni mf cresc. accell. e cresc.*

**2 Viol.**  
*a tempo*  
*sf p sf mf poccagitato*  
Cello  
*rall. rit. ff stent.*

**3 TEMPO I**  
*p calando pp*  
Viol. oblig.  
*a tempo*  
Clar. Trb. soli  
*p dolceiss. mf sempre rall. p f*

**4 Grandioso**  
*stent. Clar. solo*  
*rit. f ff p smorzo*

**5 MENO**  
Clar. solo  
*ten. Clar. morendo*  
Cor.  
*p dolce rall. molto fp pp*  
Fag.  
*Legal pp*

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# TRISTI RICORDI

(Traurige Erinnerungen)

CELLO

Larghetto  $\text{♩} = 60$

CLAR. SOLO

F. PAOLO FRONTINI

*p cantando con molta dolcezza*  
Larghetto  
*p seguendo il canto*  
*rall.*  
*ancora rall.*  
BASSO *ancora rall.*

*a tempo*  
*a tempo*  
*cresc.*  
*mf*  
*sf*  
*ten.*  
*plentamente*  
*ten.*  
Poco più  
Poco più

*riten.*  
*P con sentimento*  
*mf con anima*  
*f*  
*sf*  
*accel. e cresc.*  
*f*  
*p*  
*a tempo*

[2] VIOLA *ten.*  
TIMP. (BASSO) *poco agitato*  
*mf*  
*rinf. .... ed incalzando. ....*  
*f*  
*frall.*  
*ff*  
*stent. p*  
*calando*  
COR. (PIANO)

[3] Tempo I<sup>o</sup>

CLAR. TRB. (HARM.) SOLO  
*p dolciss.*  
*p*  
*Pizz.*  
*mf*  
*sempre rall.*  
*f*  
*a tempo*

[4] Grandioso  
*rit.*  
*f*  
*ff*  
*p smorz.*  
*p*

[5] Meno  
*p*

VICL. OBLIG.  
*p*  
*sf*  
*rall.*  
*rall.*  
*rall. molto*  
*f*  
*pp*  
*morendo*  
*ppp*



# TRISTI RICORDI

(Traurige Erinnerungen)

C. BASSO

F. PAOLO FRONTINI

Larghetto

4 2 *rall. pizz.* *a tempo*  
*p* *p* *cresc.*

*mf* *ten.* **1** POCO PIU' *p arco*

*rit.* *mf* *cresc.* *accel. e cresc.* *mf*

*a tempo* **2** poco agitato *rinf. -- ed -- incalz. --*  
*f* *p* *mf*

*rall.* **3** TEMPO I *pizz.*  
*ff* *p calando* *p*

*3 rall. a tempo* *f arco*

*rit.* **4** Grandioso *f ff*

*stent.* *smorzo* **5** MENO *rall. molto*  
*mp* *4* *3*

*pizz. arco* *morendo* *pizz.*  
*f* *mp* *ppp*



# TRISTI RICORDI

(Traurige Erinnerungen)

FLAUTO

F. PAOLO FRONTINI

**Larghetto** 8 *rall.* *a tempo*

*p dolce* *cresc.* *mf*

**1** *ten.* **POCO PIU'** *rit.*

*sf* *p con sentimento* *mf con anima*

*cresc.* *sf* *accell. e cresc.* *f* *a tempo* *stent.*

**2** *poco agitato*

*sf* *mf* *rinf. - - ed - - incalz.* *f* *rall.*

*tratt.* *stent.* **3** **TEMPO I**

*ff con anima* *p calando* *p dolciss.*

*sempre rall.* *mf* *p*

*a tempo* *f* *rit.* *f*

**4** **Grandioso**

*sf* *ff* *stent.*

**5** **MENO**

2 3 7

*p dolce* *sf* *morendo* *pp*



# TRISTI RICORDI

CLARINETTO in Si $\flat$  I e II

(Traurige Erinnerungen)

F. PAOLO FRONTINI

**Larghetto**  
I<sup>o</sup> solo  
*p* cantando con molta dolcezza  
rall.  
ancora rall.  
II<sup>o</sup> *mf*

**a tempo**  
I<sup>o</sup> *p*  
cresc.  
*mf* *sf* *p* lentamente  
ten. **1** POCO PIU' *p* con sentimento

con anima  
II<sup>o</sup> *mf* trutt.  
cresc.  
I<sup>o</sup> *mf* *sf* *p* *accell. e cresc.*

**a tempo** stent.  
I<sup>o</sup> *f*  
II<sup>o</sup> *sf* *mf* poco agitato  
rinf. -- ed -- incalz. --- *f* rall.

**3** TEMPO I  
rit. stent. *ff* con anima *p* calando: *pp* *p* dolciss.

**a tempo**  
II<sup>o</sup> *mf* rall. *p* *f* rit. *sf*

**4** Grandioso  
*ff* stent. *3* *3* I<sup>o</sup> solo smorzo **5** MENO *p* dolce

I<sup>o</sup> solo  
2 *p* rall. molto *ten.* *fp* *pp* 3 morendo *pp*



# TRISTI RICORDI

(Traurige Erinnerungen)

TROMBA in Si $\flat$  I e II

F. PAOLO FRONTINI

**Larghetto**

Oboe (Harm.) *rall.* *ancora rall.* *a tempo*  
 I. Clar. *ten.*  
 Oboe (Harm.)  
 Cor. (Harm.)

*con sordina* *p dolce* *p* *mf* *p*

**1 POCO PIU'**

*cresc.* *mf* *sf* *p*

*p con sentimento* *mf rit.* *p con anima* *sf* *cresc.* *sf*

**2 poco agitato**

*accel. e cresc.* *f* *a tempo* *sf* *mf* *rinf. ed*

**3**

*invalz.* *f* *rall.* *a due* *rit.* *con anima* *ff stent.* *calando*

**I° solo**

*p dolciss.* *sempre*

**I° a tempo**

*f* *rit.* *mf* *sf*

**4 Grandioso**

*sf* *ff* *stent.*

**5 MENO**

Clar. II (Harm.) *2* *9* *p dolce* *morendo*



# TZIGANE

par

F. P. FRONTINI

N. 12200

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# TZIGANE

Violino 1<sup>o</sup>

F. P. FRONTINI

Allegretto con moto

12

*f*

*pp*

*f*

*pp*

(DIVISI)

*pizz.*

*p*

*f*

*f*

(UNITI)

*Poco più*

*f*

*f*

*f* ARCO.

Violino 1<sup>o</sup>

*ff*

*pp*

*ff*

*pp*

*p*

*p*

8-----

8-----

con furore e fortissimo

DIVISI

*ff*

brillante accel. sempre

(UNITI)

quasi presto

*fff*



# TZIGANE

Violino 2°

F. P. FRONTINI

*Allegretto con moto.*

*f* *ruvide* *decresc.* *mf* *quasi piano*

*cresc.* *f*

*pp*

*f* *pp*

*tr.* *p* *1* *tr.* *p* *1* *f* *1*

*tr.* *f* *1* *tr.* *f* *Poco più* *3*

*f*

Violino 2

3

*ff*

*pp*

*ff* *pp*

*f* *1* *2* *3* *4* *5*

*6* *7* *8* *DIVISI* *con furore e fortissimo* *ff*

*brillante e ac.*

*cel. sempre*

*quasi presto* *fff*



# TZIGANE

Clarinetti in Si $\flat$

F. P. FRONTINI

Allegretto con moto

mf

*a 2*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*sf*

*Poco più*

*f*

Clarinetti in Si $\flat$

*ff*

*pp*

*ff*

*pp*

*ben stacc.*

*pp*

*f*

*con furore e fortis.*

*ff*

*brillante accel. sempre*

*quasi presto*

*fff*



# TZIGANE

Triangolo

F. P. FRONTINI

Allegretto con moto.

20 *f* *f*

3 *sotto voce*

1 2 3 4 *f*

5 6 7 8 *Poco più* 1 2

3 4 5 6 7 8 9

10 11 12 13 14 15 16

17 18 19 20 21 22 23 *ff*



## TZIGANE

Triangolo

F. P. FRONTINI

Allegretto con moto.

20 *f* 5 *f*

3 *sotto voce*

1 2 3 4 *f*

5 6 7 8 *Poco più* 1 2

3 4 5 6 7 8 9

10 11 12 13 14 15 16

17 18 19 20 21 22 23 *ff*

Triangolo

24 25 26 27 28 29 30

31 32 33 *sotto voce*

1 2 3 *f*

4 5 6 7 8 9 10 *con furore e fortissimo* *ff*

11 12 13 14 15 16 17

18 19 20 21 22 23 24

25 26 *brillante accel. sempre* 27 28 29 30 31

32 33 *quasi presto* 34 35 36

37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 *fff*



# TZIGANE

Trombone 3° e Basso-tuba

F. P. FRONTINI

Allegretto con moto.



# TZIGANE

1° 2° Trombone

F.P. FRONTINI

Allegretto con moto.

*f* *f* *f* *ff* *pp* *ff* *pp* *f* *con furore* *ff* *e fortissimo* *a 2* *brillante accel. sempre* *quasi presto* *fff*







# Cello e Bass

J. P. Frontini

*Allegretto*  
*con moto*

2/4

*quasi piano*

*f. pizz.* *m.*

*f.* *arco*

*pp.*

*stacc. e sottovoce*

*pp. f. f.*



*Poco più*