

O. RESPIGHI

FONTANE DI ROMA

PARTITURA

EDIZIONE RICORDI MILANO

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OTTORINO RESPIGHI

FONTANE DI ROMA

POEMA SINFONICO

PER ORCHESTRA

La fontana di Valle Giulia all'alba.

La fontana del Tritone al mattino.

La fontana di Trevi al meriggio.

La fontana di Villa Medici al tramonto.

PARTITURA

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FONTANE DI ROMA

In questo poema sinfonico l'Autore ha inteso di esprimere sensazioni e visioni suggeritigli da quattro fontane di Roma, considerate nell'ora in cui il loro carattere è più in armonia col paesaggio circostante o in cui la loro bellezza appare meglio suggestiva a chi le contempla.

La prima parte del poema, ispirata alla fontana di Valle Giulia, evoca un paesaggio pastorale: mandre di pecore passano e dileguano nella bruma fresca e umida di un'alba romana.

Un improvviso squillare fortissimo ed insistente di corni sui trilli di tutta l'orchestra inizia la seconda parte (La fontana del Tritone). È come un richiamo gioioso cui accorrono a frotte naiadi e tritoni che s'inseguono e fra gli spruzzi d'acqua intessono una danza sfrenata.

Un tema solenne appare intanto sul mareggiare dell'orchestra. È la fontana di Trevi al meriggio. Il tema solenne passando dai legni agli ottoni assume un aspetto trionfale. Echeggiano fanfare: passa sulla distesa radiosa delle acque il carro di Nettuno tirato da cavalli marini e seguito da un corteo di sirene e tritoni. E il corteo si allontana mentre squilli velati echeggiano in distanza.

La quarta parte (La fontana di Villa Medici al tramonto) si annuncia con un tema triste che si leva su di un sommesso chiochchiolo. È l'ora nostalgica del tramonto. L'aria è piena di rintocchi di campane, di bisbigli di uccelli, di brusii di foglie. Poi tutto si quieta dolcemente nel silenzio della notte.

FONTAINES DE ROME

L'auteur, dans ce poème symphonique, a eu l'intention d'exprimer les sensations et les visions que lui ont inspiré quatre fontaines de Rome à l'heure où leur caractère est le plus en harmonie avec le paysage, et où leur beauté apparaît la plus suggestive.

La première partie du poème, inspirée de la fontaine de Valle Giulia, évoque un paysage pastoral: des troupeaux de moutons passent et se perdent dans la brume fraîche et humide d'une aube romaine.

Une forte et insistante fanfare de cors sur des trilles de tout l'orchestre commence la seconde partie (La fontaine du Triton). C'est comme un joyeux appel, auquel accourent en foule naïades et tritons se poursuivant dans une danse effrénée entre jets d'eau.

Un thème solennel chante au-dessus des grondements de l'orchestre. C'est la fontaine de Trevi en plein midi. Passant des bois aux cuivres, le thème atteint une sonorité triomphante. Les fanfares éclatent et sur la radieuse étendue d'eau passe le char de Neptune traîné par des chevaux marins, et suivi d'un cortège de tritons et de sirènes. Le cortège s'éloigne pendant qu'on entend encore les fanfares au loin.

La quatrième partie (La fontaine de la Villa Médicis au soleil couchant), s'annonce par un thème mélancolique qui s'élève sur un doux clapotement de l'eau. C'est l'heure nostalgique du couchant. L'air est tout vibrant de sons de cloches, de gazouillements d'oiseaux, de bruissements de feuilles et tout s'éteint doucement dans le silence de la nuit.

FONTÄNEN VON ROM

In dieser symphonischen Dichtung hat der Komponist Empfindungen und Gesichte ausdrücken wollen, die beim Anblick von vier römischen Fontänen in ihm wach wurden, und zwar jedesmal zu der Tageszeit, wenn ihre Eigenart am meisten mit der betreffenden Umgebung übereinstimmt, oder ihre Schönheit auf den Betrachter den grössten Eindruck macht.

Der erste Teil der Dichtung empfängt seine Eingebugen von der Fontäne in Valle Giulia und malt eine Hirtenlandschaft. Schafherden ziehen vorüber und verlieren sich im frischfeuchten Dunst einer römischen Morgendämmerung.

Plötzlicher lauter und andauernder Hörnerklang über trillerndem Orchester eröffnet den zweiten Teil (die Tritonenfontäne). Es ist gleichsam ein freudvoller Signalruf, auf den Najaden und Tritonen in Scharen herbeieilen, sich gegenseitig verfolgend, um dann einen zügellosen Tanz inmitten der Wasserstrahlen auszuführen.

Ein feierliches Thema ertönt über den Wogen des Orchesters: die Trevi-Fontäne, am Mittag. Das feierliche Thema geht von den Holz- auf die Blechbläser über und nimmt triumphierenden Charakter an. Fanfaren erklingen: auf leuchtender Wasserfläche zieht der Wagen Neptuns, von Seepferden gezogen, mit einem Gefolge von Sirenen und Tritonen vorbei. Der Zug entfernt sich während gedämpfte Trompetenstösse von ferne widerhallen.

Der vierte Teil (die Fontäne der Villa Medici in der Abenddämmerung) kündigt sich durch ein trauriges Thema an, das sich wie über einem leisen Geplätscher erhebt. Es ist die schwermütige Stunde des Sonnenuntergangs. Die Luft ist voll von Glockenklang, Vogelgezwitscher, Blätterrauschen. Alsdann erstirbt dies alles sanft im Schweigen der Nacht.

THE FOUNTAINS OF ROME

In this symphonic poem the composer has endeavoured to give expression to the sentiments and visions suggested to him by four of Rome's fountains contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh damp mists of a roman dawn.

A sudden loud and insistent blast of horns above the whole orchestra introduces the second part "The Triton Fountain". It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by sea-horses, and followed by a train of sirens and tritons. The procession then vanishes while faint trumpet blasts resound in the distance.

The fourth part "The Villa Medici Fountain" is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

ISTRUMENTI DELL'ORCHESTRA:

Ottavino (Ott.)
2 Flauti (Fl.)
2 Oboi (Ob.)
Corno Inglese (C. i.)
2 Clarinetti in $Si\flat$ (Cl.)
Clarinetto Basso in $Si\flat$ (Cl. B.)
2 Fagotti (Fag.)

4 Corni in Fa (Cor.)
3 Trombe in $Si\flat$ (Trb.)
3 Tromboni (Trbn.)
Tuba Bassa (Tb. B.)

Timpani (Tp.)
Triangolo (Trg.)
Piatti (P.)

Carillon (Car.)
Celeste (Cel.)
Campana (Cmp.)
2 Arpe (A.)
Pianoforte (Pf.)
Organo (Org.)
(ad libitum)

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

Durata: minuti 18

FONTANE DI ROMA

POEMA SINFONICO

OTTORINO RESPIGHI
(1916)

La fontana di Valle Giulia all'alba.

Andante mosso ♩ = 84

FLAUTI

OBOI

CORNO INGLESE

VIOLINI I.

VIOLINI II.

con SORD. *pp*

Fl.

Ob.

C. i.

Cl. *Sib*

Fg.

Trg.

Vni

Vc.

armonici

pp

a 2

I.

p dolce

5

3

8

8

a 2

I.

p dolce

3

I.

p dolce

3

3

I.

pp

con SORD.

pp

DIV. a 3

più p

più p

con SORD.

pp

con SORD.

pp

pp

Musical score for the first system, featuring the following parts: Ob., Cl. Si b, Fg., Trg., Vni, and Vc. The score includes first endings (I.) and a section marked "DIV. a 2".

Musical score for the second system, featuring the following parts: Ob., Cl. Si b, Cl. B. Si b, Fg., Cor. Fa, Trg., Vni, and Vc. The score includes first endings (I.), a section marked "I. con SORD.", and a section marked "II.". The Cor. Fa part is marked "p leggero".

1

I.
I. *p*

espress.
p
espress.
p
espress.
p

I.
III. *pp*

1

con SORD.V
p
ppp
ppp
ppp
ppp
ppp
ppp

I.
I. *p*

I.
III. *pp*

1

2 SOLI con SORD.

Ott. *p*

Fl. *pp* *a 2*

Cl. *pp* I. II.

Cl. B. *pp* Si b

Fg. *p* I.

II. senza SORD.

Cor. *pp* III. IV.

A. I. *p*

A. II. *p*

Vni I. DIV. UNITI

Vni II. UNITI

Vle *pp*

Vc. UNITI

Cb. TUTTI con SORD. PIZZ. *pp*

Ott.

Fl.

Ob.

Cl. Sib II.

Cl. B. Sib

Fg. I.

Fa. I. senza SORD. *p espress.*

Cor. III.

Fa. IV.

Trb. Sib con SORD. *p*

Trg. *p*

A. I. *p*

A. II.

Vni. DIV. a 3 PIZZ. *p*

Vc. DIV.

Detailed description of the musical score: This page contains the musical score for the fifth page of a piece. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in B-flat (Cl. B. Sib), Clarinet in C (Cl. Sib), and Bassoon (Fg.). The brass section includes Trumpet in F (Trb. Sib), Trombone (Trg.), and Horns (Fa. I, II, III, IV). The string section includes Violin I (Vni.), Violin II (Vni.), Viola (Vc.), and Violoncello (Vc.). The percussion section includes Snare Drum (Trg.). The score features various musical notations such as dynamics (p, p espress., con SORD.), articulation (PIZZ.), and performance instructions (DIV. a 3, DIV.). The key signature is one sharp (F#) and the time signature is 3/4. The page number '5' is located in the top right corner.

2

Ob. *p* *poco rit.*

C.i. *p*

Cl. Sib II.

Cl.B. Sib *p*

Fg. I. *p leggero* 5

Fa. I. *p*

Cor. II. con SORD. *p*

Fa. con SORD. *p*

Trb. Sib

Trg.

A.I.

2

Vni I. ARCO *pp* *poco rit.*

Vni II. DIV. *pp*

Vle. *pp*

Vc. TUTTI UNITI *pp*

Poco più mosso

Ob. I. *cresc.* *f* *dim.* *p*

Cl. B. *p*

Sib

con SORDINA

Fa III. *pp*

Cor. *pp*

Fa *pp*

A. I. *p*

Poco più mosso

Vni *più p* *pp*

Vle *più p*

Vc. *dolce espress. cresc.* *f* *dim.*

Cb. *ppp*

ARCO

I. SOLO senza SORD.

Ott. *ppp*

Fl. *ppp*

Ob. I. *p*

Cl. *ppp*

Sib

Cl. B. *ppp*

Sib

Cel. *p*

A. I.

Vni *pp* *alleg.* **UNITI**

Vle

Vc.

Cb.

Musical score for the first system, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Clarinet in B-flat (Cl. Si b), Bass Clarinet (Cl. B. Si b), Trumpet (Trb. Si b), Cello (Cel.), Alto Saxophone I (A.I.), Violin I (Vni. I.), Viola (Ve.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *pp*, *dim.*, and *ppp*. The Trumpet part includes the instruction *con SORD.* starting in measure 3.

Musical score for the second system, measures 5-8. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. Si b), Clarinet in C (Cl.), Bass Clarinet (Cl. Si b), French Horn (Fa), Cor Anglais (Cor. Fa), Trumpet (Trb. Si b), Alto Saxophone I (A.I.), Alto Saxophone II (A.II.), Violin I (Vni. I.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *pp*, *ppp*, and *dim.*. The French Horn part includes the instruction *II. con SORD.* starting in measure 6.

3 I. Tempo

Fl. I. *p dolce* 5

Cl. Si b II.

Fa Cor. Fa III. *pp* *più p*

con bacch. da Timp. *tr.*

P. *pppp*

Cel. *pp*

A.I. *più p*

A.II.

3 I. Tempo

Vni *ppp*

Vcl. *ppp*

Fl. I. *rall.*

Ob. I. *p* 3 *più p* 3

Cl. Si b I. *p* 3 *più p* 3 *morendo*

P. *dim.* *perdendosi*

Cel. *pp*

A.I. *pp*

A.II. *pp*

Vni *rall.* *morendo*

Vc. *pp* *TUTTI DIV.* *più p* *morendo*

La fontana del Tritone al mattino

Vivo

Ott. *ff*

Fl. *ff* a 2

Ob. *ff* a 2

Cl. *ff* a 2

Si b *ff*

Fa *ff* senza SORD. a 2

Cor. *ff* senza SORD. a 2

Fa *ff*

Car. *ff*

A. *ff* a 2

Pf. *ff*

Vni *ff* senza SORD.

Vle *ff* senza SORD.

The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a variety of musical notations including triplets, accents, and dynamic markings such as *ff* (fortissimo) and *ff* *a 2*. The woodwind section includes Oboe, Flute, Clarinet in B-flat, and Bass Clarinet. The brass section consists of two Horns in F, two Trumpets in F, and two Trombones. The keyboard section includes Piano and Organ. The string section includes Violins and Viola. The score is marked 'Vivo' and 'senza SORD.' (without mutes). The piece concludes with a double bar line and a repeat sign.

4

Ott. *ff*

Fl. *ff*

Ob. *ff* a 2

C.i. *ff*

Cl. Sib *ff*

Cl.B. Sib *ff*

Fa *a 2 ff*

Cor. *a 2 ff*

Fa *più f ff*

Trb. Sib *con SORD. f*

Trbn. *I. II. a 2 f*

Trg. P. *ff tr*

Car. *ff*

A. *a 2 ff*

DO RE MI FA
SOL LA SI

Pf. *ff*

Vni I. *ff*

Vni II. *ff*

Vle. *ff*

Vc. *ff*

UNITI senza SORD.

Ott. *dim.*

Fl. *dim.*

Ob. *dim.*

C. i.

Cl. *dim.*

Si b

Fa *a2*

Cor. *a2*

Fa *dim.*

Trb. *dim.*

Si b

Trbn. *L.II. a2*

Trg. *tr*

P. *mf dim.*

Car. *dim.*

A. *a2*

Pf. *8 dim.*

Vni I. *mf dim.*

Vni II. *mf dim.*

Vle *mf dim.*

Vc. *mf dim.*

Un poco meno $\text{♩} = 120$
(Allegretto)

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. C), and Clarinet in B-flat (Cl. Si b). The second system includes two parts of French Horn (Fa), Trumpet (Trg.), and Trombone (P.). The third system includes Clarinet in B-flat (Cl. Si b), Piano (Pf.), and Violin I (Vni I.). The fourth system includes Violin II (Vni II.) and Viola (Vle.).

Key markings and dynamics include:

- a 2* (second ending) above the Flute, Oboe, and Clarinet in C staves.
- p dim.* (piano, diminuendo) in the French Horn, Trumpet, and Piano parts.
- tr* (trill) in the Trumpet part.
- pp* (pianissimo) in the Violin I part.
- p* (piano) in the Clarinet in B-flat, Piano, and Viola parts.

Fl. *p legg. scherz.*

Cl. *p legg. scherz.*

Cor. *a 2* *con SORD.* *a 2* *con SORD.* *p*

Trg. *p*

Cel.

A.I. *p scherz.*

A.II. *p scherz.*

Pf. *p legg.*

Vni. I. *pp* *DIV. PIZZ.* *pp*

Vni. II. *pp*

UNITI *tr.* *tr.* *tr.* *tr.*

Più vivo ♩ = 126 (gaiamente)

Ott.

Fl.

Ob.

C.i.

Cl. I. Si b

Fu a 2

Cor. Fa

Trg.

Cel.

A.I.

A.II.

Pf.

Più vivo ♩ = 126 (gaiamente)

Vni

Vle

Vc.

UNITI ARCO

PIZZ.

p

animando

Fl. *mf* *p* *animando*

Ob. *mf* *p*

Cl. *mf* *p* *a 2* *cresc.*

Cl.B. *mf* *p* *p cresc.*

Cor. *a 2* *mf* *p* *p cresc.*

Fa *a 2* *mf* *p* *p cresc.*

Trg.

Cel. *f* *3*

A.I. *p* *p cresc.*

A.II. *p cresc.*

animando

Vni *mf* *p* *3* *p cresc.* *DIV.*

Vle *mf* *p* *p cresc.*

Vc. *mf* *p cresc.*

Ott. *pp legg.*

Fl. *f* *p* I.

Ob. *f* *p legg.* I.

C.i.

Cl. *a 2* *f* I.

Si b *mf cresc.* *f* *p*

Cl.B. *f*

Si b *f*

Fa *a 2* *p*

Cor. *a 2*

Fa *p*

Trg. *p*

Cel. *p legg.*

A.I. *f*

A.II. *f* *p*

Pf. *mf cresc.* *f* *p legg.* 8

Vni I. *I. SOLO* *GLI ALTRI* *f* *pp* *p legg.*

Vni II. *f* *pp*

Vle. *mf cresc.* *f* *pp*

Vc. *cresc.* *f*

6

Ott.

Fl.

Ob.

C.i.

Cl. Si \flat

Cl.B. Si \flat

Fg.

Fa
Cor.
Fa

Trg.

Car.

Cel.

A.I.

A.II.

Pf.

6

Vni

Vle

Ve.

Cb.

senza SORD.

f

p

ff

mf

fz

pp

ppizz.

arco

3

tr.

rit.

ritard.

rit. ass.

Ott.

Fl.

Ob.

C.i.

Cl.
Si b

Cl.B.
Si b

Fg.

Fa
a 2

Cor.
a 2

Fa

Trg.

Car.

Cel.

A.I.

A.II.

Pf.

Vni

Vle

Vc.

Cb.

f

sf

cresc.

sf

tr

tr^b

PIZZ.

ARCO

tr

tr^b

tr

tr^b

Ort.

Fl.

Ob.

C.i.

Cl.
Si b

Cl.B.
Si b

Fa
Cor.

Fa

Trb.
Si b

Trg.

Car.

A.I.

A.II.

Pf.

Vni

Vle

Ve.

sf

f

ff

cresc.

ARCO

cresc.

7 Più vivo ancora ♩ = 138

Ott.
Fl.
Ob.
Cl.
Si b
Cl.B.
Si b
Fa
Cor.
Fa
Trb.
Si b
Trg.
Car.
Cel.
A.I.
A.II.
Pr.
Vni
Vle
Vc.
Cb.

p legg.
ff
pp
pp legg.
tr.
PIZZ.
pp

7 Più vivo ancora ♩ = 138
DIV. a 3

Fl. *p*

Ob. *p*

C.i. *p* *pp legg.* *p* *cresc.* *p* *cresc.* 3

Cl. Si b *p* *cresc.* a 2 *p* *cresc.*

Fg. *p* *cresc.*

Fa Cor. Fa a 2 *p* *cresc.* III. *p* *cresc.*

Cel. *p*

A.I. *pp* RE b-MI b SOL b-LA b DO b-RE b-MI b-FA b SOL b-LA b-SI b

A.II. *pp* RE b-MI b SOL b-LA b DO b-RE b-MI b-FA b SOL b-LA b-SI b

Pr.

Vni *tr.* *p* *cresc.* UNITI 3

Vle *tr.* *p* *cresc.* ARCO DIV. 3

Vc. *p* *cresc.*

Fl. *stringendo*

Ob. *3*

C.i. *3*

Cl. *Si b*

Cl.B. *Si b*

Fg. *marcato*
a 2
marcato

Fa *a 2*

Cor. *a 2*

Fa *cresc.*

Trg. *tr.*
p cresc.

A.I.

A.II.

Pf. *f*

Vni *UNITI non DIV.*
3

Vle *tr.*

Vc. *ARCO*
marcato

8

poco rit:.....

Ott. *f* 3 *cresc.* 3 *ff*

Fl. *f* 3 *cresc.* 3 *ff*

Ob. *f* 3 *cresc.* 3 *ff*

C.i. *f* 3 *cresc.* 3 *ff*

Cl. Si b *f* 3 *cresc.* 3 *ff*

Cl.B. Si b *f* *a 2* *cresc.* *ff*

Fg. *f* *cresc.* *ff*

Fa Cor. *f* *cresc.* *ff*

Fa *f* *cresc.* *ff*

Trb. Si b *f* 3 *cresc.* 3 *ff*

Trbn. *f* *cresc.* *ff*

Trg. *f* *cresc.* *ff*

A.I. *f* *cresc.* *fff*

A.II. *f* *cresc.* *fff*

Pf. *f* *cresc.* *fff*

8

poco rit:.....

Vni *f* 3 *cresc.* 3 *ff*

Vle *f* 3 *cresc.* 3 *ff*

Vc. *f* *cresc.* *ff*

Cb. *f* *cresc.* *ff*

ARCO *f* *cresc.* *ff*

UNITI *f* *cresc.* *ff*

.....a tempo (molto vivo) ♩ = 152

Ott.

Fl.

Ob.

C.i.

Cl. Si b

Cl.B. Si b

Fg.

Fa

Cor.

Fa

Trb. Si b

Trbn. I. II. a 2

Trg. P.

A.I.

A.II.

Pf.

DO b-RE b-MI#-FA#-SOL#-LAB-SI#

This system contains the first part of the orchestral score. It includes parts for Oboe, Flute, Bassoon, Clarinet in C, Clarinet in Bb, Bassoon, Horns, Trumpets, Trombones, and Piano. The piano part features a complex rhythmic pattern. The vocal parts (A.I. and A.II.) are present but mostly silent in this section. Dynamic markings include *ff* and *dim.*.

.....a tempo (molto vivo) ♩ = 152

Vni.

Vle.

Ve.

Cb.

UNITI

DIV.

This system contains the string parts: Violins, Violas, Cellos, and Double Basses. The Violin part is marked with *UNITI* and *ff*. The Viola part has a *DIV.* marking. Dynamic markings include *ff* and *dim.*.

sempre dim. **9** un poco rall.

Ob. *p*

C.i. *p*

Cl. Si b *mp* *p*

Cl.B. Si b

Fg. *a 2* *mf dim.*

Fa *a 2*

Cor. III. *p* *sempre dim.*

Fa

Trb. Si b

Trg. P. *mp tr* *p* *pp*

A.I. *mp* *3*

A.II. *p* *3*
DO b-RE b-MI b-FA #-LA b

Pf. *p* *3*

sempre dim. **9** un poco rall.

Vni. *p*

Vle. *p*

Vc. *DIV.* *p*

Ott.

Fl.

Cl. Si b

Cl.B. Si b

Cor. Fa

Cel.

A.I.

Vni

Vle

Vc.

C.i.

Fg.

Cor. Fa

Trb. Si b

Cel.

Vni

Vle

Vc.

La fontana di Trevi al meriggio.

10 Allegro moderato

Ob. *a 2* *p* *cresc.* *p* *cresc.*

Cl. *a 2* *p* *cresc.* *f* *in LA*

Cl.B. *a 2* *p* *cresc.* *f* *in LA*

Fg. *a 2* *p* *cresc.* *f* *p* *cresc.*

Fa *p* *cresc.* *f* *p* *cresc.*

Cor. III. *senza SORD.* *p* *cresc.* *f* *p* *cresc.*

Trb. *I. II. senza SORD.* *p* *cresc.* *f*

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

Tb. B. III. *pp* *cresc.* *f* *p* *cresc.*

Tp. *tr.* *p* *cresc.*

10 Allegro moderato

Vni *tr.* *mf* *cresc.*

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

Ve. *pp* *cresc.* *mp cresc.* *f* *p* *cresc.*

Cb. *mf* *p*

Fl.

Ob.

C.i.

Fg.

Fa

Cor.

Fa

Trb. Si b

Trbn.II.

" III.

Tb.B.

Tp.

Ped. d'Org.

Vni

Vle

Ve.

Cb.

I.II. a 2

f

cresc.

f III. senza SORD.

a 2

cresc.

fff

p

cresc.

fff

(ad libitum)

ff

f

mf cresc.

mf cresc.

f

fff

3 3 3

11 Allegro vivace ♩ = 168

Ott. *cresc.*

Fl. *a 2 ff*

Ob. *a 2 ff*

C.i. *fff*

Cl. La *a 2 ff*

Cl.B. La *fff*

Fg. *fff*

Fa Cor. Fa *fff*

Trp. Sib *in LA I.II. a 2 ff*

Trbn.III. *fff*

Tb.B. III. *fff*

Tp. *fff*

P. *colla mazza mf cresc. molto*

A.I. *fff*

A.II. *fff*

Pf. *fff*

Org. (ad lib.) *fff*

Ped. *fff*

11 Allegro vivace ♩ = 168

Vni *fff*

Vle *fff*

Ve. *fff*

Cb. *fff*

cresc.

This page of a musical score, numbered 31, features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. i.), Clarinet in Bb (Cl. B. La), and Bassoon (Fg.). The brass section consists of two French Horns (Fa Cor. Fa), Trumpets (Trb. La), Trombones I, II, and III (Trbn. I, II, III), and a Tuba (Tb. B.). The string section includes Violins I and II (Vni, Vle), Viola (Vc.), and Cello (Cb.). The keyboard section includes Piano (Pf.), Organ (Org.), and Pedal (Ped.). The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features dynamic markings such as *ff*, *mp*, and *cresc.*, along with articulation like accents and slurs. The woodwinds and strings play melodic lines, while the brass and keyboard provide harmonic support. The piano part has a complex, rhythmic accompaniment with triplets and sixteenth notes.

This page of a musical score, numbered 82, contains the following parts and staves from top to bottom:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- C.i. (Clarinet in C)
- Cl. La (Clarinet in Bb)
- Cl.B. La (Clarinet in Bb)
- Fg. (Fagotto)
- Cor. Fa (Trumpet in F)
- Cor. Fa (Trumpet in F)
- Trb. La (Trumpet in Bb)
- Trbn I.II. (Trumpet in Bb)
- Trbn III. (Trumpet in Bb)
- Tb.B. (Tuba)
- Tp. (Trombone)
- P. (Percussion)
- A.I. (Violin I)
- A.II. (Violin II)
- Pf. (Piano)
- Org. (Organ)
- Ped. (Pedal)
- Vni. (Violin)
- Vle. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

The score includes various musical notations such as dynamics (e.g., *mf*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *a 2*, *3*).

Ott.

Fl. ^{a 2}

Ob. ^{a 2}

C. i.

Cl. ^{a 2}
La

Cl. B.
La

Fg.

Fa
Cor.
Fa

Trb.
Si b

Trbn. I. II. ^{a 2}

” III.
Tb. B. ^{a 2}

Tp.

A. I. *RE b-MI b-SI b*

A. II. *RE b-MI b-SI b*

Pf.

Org.

Ped.

Vni

Vle

Vo.

Cb.

Ott.

Fl.

Ob.

C.I.

Cl.
La

Cl.B.
La

Fg.

Fa
Cor.
Fa

Trb.
Si b

Trbn.I.II.

" III.
Tb.B.

Tp.

P.

A. I.

A. II.

Pf.

Org.

Ped.

Vni

Vle

Vc.

Cb.

DO # - RE # - FA # - SI b

RE b - MI

FA # - SOL # - SI b - DO # - RE #

ff 2 Piatti

P. R. 206

13

Ott.

Fl.

Ob.

C.i.

Cl.
La

Cl.B.
La

Fg.

Fa
Cor.
Fa

Trb.
Si b

Trbn.III.

" III.
Tb.B.

Tp.

A.I.

A.II.

Pf.

Ped.
d'Org.

Vni

Vle

Vc.

Cb.

DO # - RE # - MI b - FA # - SOL # - LA b - SI b

This page of a musical score, numbered 37, contains the following parts and staves from top to bottom:

- Ott.
- Fl. (with *a 2* marking)
- Ob. (with *a 2* marking)
- Cl. i.
- Cl. La (with *a 2* marking)
- Cl. B. La
- Fg. (with *a 2* marking)
- Cor. Fa (with *a 2* marking)
- Cor. Fa
- Trb. Si b
- Trbn. I. II.
- Tb. B. III.
- Tp.
- A. I.
- A. II.
- Pf. (Piano, with *8* marking)
- Ped. d'Org.
- Vni.
- Vle.
- Vc.
- Cb.

The score is written in a key signature of three sharps (F#, C#, G#) and includes various musical notations such as slurs, accents, and dynamic markings.

Ott.

Fl. *a 2*

Ob.

C. i.

Cl. *a 2*
La

Cl. B.
La

Fg. *a 2*

Fa
Cor.
Fa

Trb.
Si b

Trbn. III.

» III.
Tb. B.

Tp.

P. *colla mazza*
mf

A. I.

A. II.

Pf.

Ped.
d'Org.

Vni

Vle

Vc.

Cb.

The musical score is written for a full orchestra. It features multiple staves for woodwinds (Ottobass, Flute, Oboe, Clarinet in C, Clarinet in B-flat, Bassoon), brass (Trumpets, Trombones, Tuba, Snare Drum), strings (Violins, Violas, Cellos, Double Basses), and piano. The score includes various musical notations such as dynamics (mf), articulation (colla mazza), and performance instructions (a 2). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into measures by vertical bar lines, with some measures containing rests or specific rhythmic markings.

Più vivace (in 1)
(Ritmo di 3 misure)

14

Musical score for woodwinds, brass, and percussion. The score is in 2/4 time and features a key signature of two flats. The instruments listed on the left are: Ottobass (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C.i.), Clarinet in Bb (Cl. B.), Bassoon (Fg.), Trumpet (Fa), Horn (Cor.), Trombone (Trb.), Trumpet III (Trbn. III.), Trombone III (Tb. B.), and Percussion (P.). The flute and oboe parts include a first ending marked 'a 2'. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments play a rhythmic pattern of quarter notes. The percussion part is marked 'fff' and plays a rhythmic pattern of eighth notes. The score is marked with dynamics such as 'ff' and 'fff'. The tempo is 'Più vivace (in 1)' and the rhythm is '(Ritmo di 3 misure)'. The score is numbered '14'.

Più vivace (in 1)
(Ritmo di 3 misure)

14

Musical score for strings. The score is in 2/4 time and features a key signature of two flats. The instruments listed on the left are: Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic pattern of eighth notes. The score is marked with dynamics such as 'fff'. The tempo is 'Più vivace (in 1)' and the rhythm is '(Ritmo di 3 misure)'. The score is numbered '14'.

Fl. *a 2* *più f*

Ob. *a 2* *più f*

Cl. *a 2* *più f*

Cl. *a 2* *più f*

Cl. B. *a 2* *più f*

Fg. *a 2* *più f*

Cor. *a 2* *più f*

Trb. *I.* *II.* *più f*

Trbn. I. II. *più f*

Tb. B. *più f*

Pf. *più f*

Vni. *più f*

Vle. *più f*

Vc. *più f*

Cb. *più f*

Ott.

Fl.

Ob.

Cl. B.

Cl. B. La

Fg.

Fa

Cor. Fa

S^b Trbn.

S^b Trbn.

Trbn. I. II.

III. Trbn.

Pf.

Vni

Vle

Vc.

Cb.

P. R. 208

This page of a musical score, numbered 42, features a variety of instruments. The woodwind section includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. La), Clarinet in B-flat (Cl. B. La), Bassoon (Fg.), and Bassoon (Sib). The brass section consists of two Horns (Fa Cor. Fa), Trumpets (Trbn. I, II, III), and Trombones (Tbn. B.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The keyboard section includes Piano (Pf.) and Pedal Organ (Ped. d'Org.). The score is written in 3/4 time with a key signature of two flats. It contains numerous musical notations such as triplets, slurs, and dynamic markings like *ff*. The woodwinds and strings play melodic lines, while the brass and keyboard provide harmonic support.

15 (Ritmo di 4 misure)

Ott. *fff*

Fl. *fff*

Ob. *fff*

C. I. *fff*

Cl. *fff*

La *fff*

Cl. B. *fff*

La *fff*

Fg. *fff*

Fa *fff*

Cor. *fff*

Fa *fff*

Trb. I. *fff*

Si b *fff*

Trbn. I. II. *fff*

III. *fff*

Tb. B. *fff*

Tp. *fff*

Org. *fff*

Ped. *fff*

15 (Ritmo di 4 misure)

Vni *fff*

Vle *fff*

Ve. *fff*

Cb. *fff*

Largamente ♩ = 80

Ott.

Fl.

Ob.

C. i.

Cl. La

Cl. B. La

Fg.

Fa Cor. Fa

Trb. Sib

Trbn. I. II

” III

Tb. B.

Tp.

P.

A.

Pf.

Org.

Ped.

Vni

Vle

Ve.

Cb.

fff

ff

II. III. a 2

a 2

(2)

Largamente ♩ = 80

This musical score page, numbered 45, is arranged for a large orchestra and string ensemble. The instruments listed on the left include Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. C), Clarinet in B-flat (Cl. B), Bassoon (Fg.), Horns (Fa), Trumpets (Trb.), Trombones (Trbn.), Tuba (Tb.), Trumpet (Tp.), Percussion (P.), Harp (A.), Piano (Pf.), Organ (Org.), Pedal (Ped.), Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *dim.*, *ff*, and *f*. The percussion part includes a harp with a tremolo effect and a piano with a specific rhythmic pattern. The string section consists of violin, viola, cello, and contrabass parts. The woodwind section includes oboe, flute, bassoon, and clarinets. The brass section includes horns, trumpets, and trombones. The organ and pedal parts provide harmonic support. The score is marked with various articulations and dynamics throughout.

16

Ott.

Fl.

Ob.

C.i.

Cl.
La

Cl.B.
La

Fg.

Fa
Cor.
Fa

Sib
Trb.
Sib

Trbn.I.II
» III.
Tb.B.

Tp.

P.

A.

Pf.

Org.

Ped.

Detailed description: This block contains the musical notation for measures 1 through 15 of the piece. It includes staves for Oboe (Ott.), Flute (Fl.), Clarinet (Cl.), Bass Clarinet (Cl.B.), Bassoon (Fg.), Horns (Fa, Cor., Fa), Trumpets (Trb., Sib), Trombones (Trbn. I, II, III, Tb.B.), Trumpet (Tp.), Percussion (P.), Piano (A.), Piano (Pf.), Organ (Org.), and Pedal (Ped.). The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *mf dim.*, *mf*, *mp dim.*, and *p*. There are several triplets and slurs throughout the passage.

16

Vni

Vle

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 16 through 20 for the string section. It includes staves for Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The music continues with triplets and slurs, maintaining the *mf dim.* and *mf* dynamics.

This page of a musical score, numbered 48, contains the following parts and markings:

- Fl.:** Flute part with first and second endings (I., II.) and a dynamic marking of *p*.
- Ob.:** Oboe part with a dynamic marking of *p*.
- C.i.:** Clarinet in C part with a dynamic marking of *p*.
- Cl. La:** Clarinet in B-flat part with a dynamic marking of *p*.
- Cl.B. La:** Bass Clarinet in B-flat part with a dynamic marking of *p*.
- Fg.:** Bassoon part with a dynamic marking of *p*.
- Fa:** French Horn part with a dynamic marking of *mp*.
- Cor. Fa:** Cor Anglais part with a dynamic marking of *mp*.
- Trb. Sib:** Trumpet in B-flat part with first, second, and third endings (I., II., III.).
- Trbn.:** Trombone part with a first ending (I.).
- Tp.:** Tympani part.
- A.:** Percussion part with a dynamic marking of *a 2*.
- Pf.:** Piano part with a dynamic marking of *dim.* and triplet markings.
- Org.:** Organ part with a dynamic marking of *più p*.
- Ped.:** Pedal part with a dynamic marking of *p*.
- Vni.:** Violin part with a dynamic marking of *p*.
- Vle.:** Viola part with a dynamic marking of *p*.
- Vc.:** Violoncello part with a dynamic marking of *p*.
- Cb.:** Contrabasso part with a dynamic marking of *p*.

This page of a musical score contains the following parts and markings:

- Flutes (Fl.):** Part I, marked *a 2* and *dim.*
- Oboes (Ob.):** Part I, marked *a 2* and *dim.*
- Clarinets (Cl.):** Part I, marked *a 2* and *dim.*
- Bassoons (Cl.B. La):** Part I, marked *a 2* and *dim.*
- Bassoon (Fg.):** Part I, marked *dim.*
- Cor Anglais (Fa Cor. Fa):** Part I, marked *dim.*
- Trumpets (Trb. Si b):** Part II, marked *p*
- Trombones (Trbn.):** Part III, marked *p*
- Percussion (Tp.):** Part I, marked *p* and *dim.*
- Piano (A.I. A.II.):** Part I, marked *pp* and *dim.*
- Piano (Pf.):** Part I, marked *dim.*
- Organ (Org. Ped.):** Part I, marked *dim.*
- Violins (Vni.):** Part I, marked *dim.*
- Violas (Vle.):** Part I, marked *dim.*
- Violoncello (Vc.):** Part I, marked *dim.*
- Double Bass (Cb.):** Part I, marked *dim.*

Additional markings include *a 2 con SORD.* and *f marc.* for the Percussion part.

17 Calmo

ben marcato

Cl. La *pp* *mp*

Cl.B. La *pp*

Fg. *pp*

Fa. *pp*

Cor. Fa *pp* *p*

Trb. III. *pp* I. con SORD *p*

P. *pp*

A.I.

A.II. *p*

Pf. *p*

Ped. d'Org. *pppp*

17 Calmo

Vni. DIV. a 3 *ppp*

Vle. DIV. a 3 *ppp*

Vc. DIV. a 4 *ppp*

Cb. DIV. *ppp*

Fl. *pp* *6*

Ob. *I.* *p* *marcato* *più p*

Cl. *a 2* *mf* *dim.*

Cl. *La* *mf* *dim.*

Cl. *B.* *La* *I.* *dim.*

Fg. *I.* *dim.*

Cor. *Fa* *a 2* *mf* *I. con SORD.* *dim.*

Trb. *Sib* *I.* *mf* *dim.*

A. I. *pp* *più p*

A. II. *pp* *più p*

Pf. *vcll* *sempre dim.*

Ped. d'Org.

Vni *sempre dim.*

Vle *sempre 3 dim.*

Vc. *sempre 3 dim.*

Cb. *sempre dim.*

Ott.
Fl.
Ob.
C.i.
Cl. a 2
Cl. La
Cl.B. La
Fg.
Fa
Cor. Fa
Trb. Sib
Cel.
A.I.
A.II.
Pf.
Ped. d'Org.
Vni
Vle
Vc.
Cb.

pp
più p
I.
a 2
più p
I.
senza SORD. pp
pp
più p
pp
alle
vallè
vallè
vallè
più p
più p
più p
I. SOLO
p
più p

Detailed description: This page of a musical score, numbered 52, features a full orchestral and string ensemble. The instrumentation includes Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in C (C.i.), Clarinet in A (Cl. a 2), Clarinet in Bb (Cl. La), Clarinet in Bb (Cl.B. La), Bassoon (Fg.), Horns in F (Fa), Horns in F (Cor. Fa), Trumpet in Bb (Trb. Sib), Cello (Cel.), Violin I (A.I.), Violin II (A.II.), Piano (Pf.), Organ (Ped. d'Org.), Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is characterized by dense textures, particularly in the strings and woodwinds. The strings play a complex rhythmic pattern of eighth and sixteenth notes. The woodwinds have melodic lines with various dynamics and articulations. The piano part features a prominent triplet pattern. The organ part provides a harmonic foundation with sustained chords. The overall mood is dramatic and intense, as indicated by the frequent use of piano (pp) and piano-piu (più p) dynamics.

La fontana di Villa Medici al tramonto.

18 Andante $\text{♩} = 72$

Ott.

Fl. I. *p espress.*

Ci. I. *p espress.*

Cl. I. *p*

Cl. B. I. *pp*

Fa. I. *dolciss.*

Cor. III. *p*

Car. *pp*

Cel. *p*

A. I. *p*

A. II. *p*

Andante $\text{♩} = 72$

18 *pppp*

Vni. I. DIV. a 4 *pppp*

Vc. *pppp*

Fl. I. *p*

Cl. I. *p*

Cl. II. *pp*

Cl. B. *pp*

Cor. I. *p*

Cor. II. *p*

Car. *p*

Cel. *p*

Cmp. (*molto lontana*) *pp*

A. I. *p*

A. II. *p* MIb-FA

Vni. I. DIV. a 3

Vle. *pp*

Vc. TUTTI con SORD. DIV a 3 *pp*

Cb. con SORD. 4 SOLI *pp*

Ott.

Fl. I.

Cl. i.

Cl. La

Cl. B. La

Fa Cor. Fa

Car.

Cel.

Cmp.

A. I.

A. II.

Vni I.

Vle

Vc.

Cb.

ppp

p

dim.

pp

pp

più p

dim.

più p

dim.

DO b-SOL^b

FA#-MI^b-DO#

RE#

MI^b più p SOL^b-DO^b

SOL# SOL^b

II. METÀ

pp

più p

più p

TUTTI DIV. a 3

più p

più p

19 Meno mosso *quasi-*

Fl. *ppp*

C.i.

Cl. *ppp*

La

Cor. *pp*

Fa

A.I. *pppp leggeriss.* *gliss.* *8*

A.II. *pppp* *DO b-SI* *gliss.* *8*

19 Meno mosso *quasi-*

Vni I. *p espress.*
SOLO
GLI ALTRI DIV.
al PONT.

Vni II. *p espress.*
con SORD.
DIV.a 4 con SORD.

Vle *pp*

Vc. *p espress.*
I. SOLO senza SORD.

Fl.

Cl. *II.*

La

Cor. *II.*

Fa

A.I. *8*

A.II. *8*

Vni I.

Vni II.

Vle

Vc. *TUTTI con SORD.*

Fl. *Flute*

Cl. *Clarinet*
La *La*

Cl.B. *Clarinet B.*
La *La*

Cor. *Cor Anglais*
Fa *Fa*

Cel. *Cello*

A.I. *Double Bass I.*

A.II. *Double Bass II.*

Vni I. *Violin I.*

Vni II. *Violin II.*

Vle *Viola*

Ve. *Violoncello*

Cb. *Contrabbasso*

II.

I.

pp

pp

p

p

8

8

8

8

RE #

RE #

8

8

8

8

pp

TUTTI con SORD.
DIVISI

pp

a 2 20

Fl. *p espress.*

Cl.
La

Fa
Cor. *pp*

Cel. *pp*

A.I. *pp* *p espr.*

A.II. *pp* DO SOL *ppp*

Vni II. DIV. *pp* 20 a PONT. *pp*

Vle *pp*

Fl.

Cl.
La

Cor. *III.*

Cel.

A.I. *ppp*

A.II. *ppp*

Vni I. *p espress.* I SOLO con SORD. GLI ALTRI con SORD. *p.N.*

Vni II. *p espress.*

Vle

Vc. *pp*

Fl. *dim.*

Ob. I. *mp dim.*

Cl. La *mf dim.*

Cl. B. La *mf dim.*

Fg. *p mf dim.*

Cor. Fa II. *p espress. mf dim.*

Cor. Fa III.

Cel. *p*

A. I. *mf dim.*

A. II. *mf dim.*

Vni I. *mf*

Vni II. *mf* UNITE

Vle. *mf* UNITE

Vc. *p espress. mf*

Cb. *p mf*

21 Andante come prima ♩ = 80

Fl. I. *p leggeriss.*

Cl. La I. *p leggeriss.*

Fa. Cor. III, IV. *pp*

Cel. *p*

A.I. *pp*

21 Andante come prima ♩ = 80

Vni I. *pp* 3 SOLI con SORD. GLI ALTRI senza SORD.

Vni II. *p espress.* con SORD. DIV. a 3 POS. NAT. *ppp*

Fl. I. *più p*

Fa. Cor. Fa. *p*

Car. *pp*

Cel. *pp*

A.I. *pp*

A.II. *p*

Vni I. *più p*

Vni II. *pp*

Vle. *pp*

Vc. *pp*

I. SOLO *p*

UNITI *pp*

DIVISE *pp*

Ott. *pp leggeriss. 3* *tr. 3*

Fl. I. *mf*

Fa. Cor. Fa.

Car.

Cel. *Red.* *3* *3* *3* *3* *Red.* *** *Red.* ***

A. II.

Vni I. I. SOLO *tr. 3* *tr. 3* *3 SOLI* *tr. 3* *tr. 3* *tr. 3* *tr. 3* *ppp*

Vni II. *pp espress.*

Vle.

Vc.

Ott. *più p* *tr. 3* *molto rit.*

Cel. *Red.* *3* *3* *3* *3* *più p* *Red.* ***

Vni I. *tr. 3* *tr. 3* *tr. 3* *tr. 3* *I. SOLO* *tr. 3* *tr. 3* *tr. 3* *tr. 3* *ppp* *molto rit.*

più p *morendo* *più p*

22 ♩ = 72

Ott. *pp*

Fl. I. *pp*

Ob. I. *pp*

Cl. La *pp*

Cl. B. La *pp*

Fg. *pp*

a 2
p espress.

senza SORD.

Fa *pp*

Cor. Fa *pp*

Car. *pp*

Cel. *p*

A.I. *p*

Pf. *pp*

22 ♩ = 72

senza SORD.

Vni *pp espress.*

senza SORD.

Vc. *pp*

senza SORD.

Cb. *pp*

più p

Fl. *a 2*

Ob. *I.*

Cl. *a 2*
La

Cl.B.
La

Cor.
Fa

Car.

Cel.

Cmp. *pp*

A.I. *pp*

Pf. *8*

Vni

Vle

Vc. *pp*

Cb. *pp*

METÀ senza SORD.

DIV. *pp*
a 3

ARCO *pp*

Fl. I. *p* *pp*

Fa. Cor. Fa. *pp*

Cel.

Cmp.

Vni

23 I. *p* *più p* *pp* *più p*

Fl. Cl. La. Cl. B. La. Cor. Fa. III. IV. Cel. *p* *red.* *** Cmp. A. I. *pp* A. II. *pp* *più p*

23 *poco sf* *ppp* *più p* *morendo*

Vni I. *poco sf* *ppp* *più p* *morendo*

Vni II. *poco sf* *ppp* *più p* *morendo*

Vle. *poco sf*

Vc. *con SORD.* *DIV. a 3* *ppp* *DIV. a 4* *pp* *più p*

Cb. *con SORD.* *ppp* *pp* *più p*