

A SERGIO FAILONI

# A FERRARA

POEMA SINFONICO

PER

ORCHESTRA

DI

MARIO MARIOTTI

118705 PARTITURA (A) FR. 10.—

G. RICORDI & C.

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# A FERRARA

POEMA SINFONICO DI MARIO MARIOTTI

..... Come  
ne le scendenti spire della conchiglia un eco  
d'antichi pianti, un suono di lungo sospiro profondo  
dal grande oceano ond'ella strappata fu, permane;  
così per le tue piazze dilette dal sole, o Ferrara,  
il nuovo peregrino tende le orecchie e ode  
da' marmorei, palagi su'l Po discendere lenta  
processione e canto di un fantastico epos.

.....  
Salve Ferrara!  
Poichè di sangue vinilo rinfusa  
pugne cercando e libertà, trovasti  
risse e tiranni, a l'oriente — O bianca  
aquila, vieni! —  
chiamasti. E venne.

..... e quando ne le sale  
le marchesane udian Botta e i fieri  
giovani Orlando  
e le viole de' trovieri a un tratto  
tacean; la dama sospirava, in alto  
guardava il sire.

.....  
E a te, Ferrara,  
a te da i monti a te da le colline  
d'Italia verdi proflui l'ingegno  
e la bollente d'igneo vigore  
materia umana.

.....  
Onde stagione fu di gloria e corse  
con il tuo fiume, o fetontea Ferrara,  
ampio, seren, perpetuo, sonante.  
l'italo canto.

G. CARDUCCI

« Con autorizzazione della Casa Editrice  
Nicola Zanichelli di Bologna ».



## Istrumenti dell'Orchestra :

2 Flauti (Fl.)

III. Flauto ed Ottavino (Ott.)

2 Oboi (Ob.)

Corno inglese (C.i.)

2 Clarinetti in *Si* ♯ (Cl.)

Clarinetto basso in *Si* ♯ (Cl.b.)

3 Fagotti (Fg.)

4 Corni in *Fa* (Cr.)

3 Cornette in *Si* ♯ (Crt.)

3 Tromboni (Trbn.)

Tuba bassa (Tb.b.)

Timpani (Tp.)

Triangolo (Trg.)

Tamburo (Tmb.)

Piatti (P.)

Gran Cassa (G.c)

Tam-tam (T.-t.)

Mustel (M.)

Campane (Cmp.)

Arpa (A.)

Violini I. }  
Violini II. } (Vni)

Viole (Vle)

Violoncelli (V.c.)

Contrabbassi (C.b.)



# A Ferrara

## POEMA SINFONICO

Mario Mariotti

.....Come  
ne le scendenti spire della conchiglia un'eco  
d'antichi pianti.....

Andante tranquillo  $\text{♩} = 56$

Flauto I. II.  
III. o Ott.

Fa  
Corni  
Fa

I. II.  
Cornette  
Sib

III.

Arpa

Violini

Viole

Violoncelli

Contrabbassi

The musical score is written for a symphony orchestra. It features the following parts and markings:

- Flauto I. II. III. o Ott.:** The flute part begins with a first ending (I.) marked *p* and *espress.* The tempo is *Andante tranquillo* with a quarter note equal to 56 beats.
- Corni Fa:** The horn part has a first ending (I.) marked *p*. The woodwinds play a rhythmic pattern of eighth notes.
- Cornette I. II. III. Sib:** The cornets play a sustained melodic line marked *c. sord.* and *p dolce*.
- Arpa:** The harp part has a first ending (I.) marked *p*.
- Violini:** The violins play a melodic line marked *I. solo* and *p espressivo, dolce*.
- Violoncelli:** The cellos play a sustained melodic line marked *c. sord.* and *p*.
- Contrabbassi:** The basses play a sustained melodic line marked *c. sord.* and *p*.

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Fl. III. *p*

Ob. I. *p* *poco*

C.i. *p*

Fg. I. *p*

Fa Cr. Fa I. *p*

Crt. *v. sord.*

Sib *v. sord.*

Mustel *mf*

A. *p* *p dolciss.*

Vni I. solo *p* *molto espress.* *p*

c. sord. div. *p*

Vle c. sord. *p*

V.c. *p*

C.b.

Detailed description: This is a page of a musical score, page 2, for an orchestra and woodwinds. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in C (C.i.), Bassoon (Fg.), Flute and Clarinet (Fa Cr. Fa), Horns in C (Crt. Sib), Trumpets (Mustel), Trombones (A.), Violins (Vni), Viola (Vle), Violoncello (V.c.), and Double Bass (C.b.). The score is divided into four measures. The first measure shows the beginning of the piece with various instruments playing. The second measure introduces the Flute III and Clarinet in C. The third measure features the Oboe and Bassoon. The fourth measure shows the Flute III, Clarinet in C, Bassoon, Flute and Clarinet, Horns in C, Trumpets, Trombones, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *p dolciss.* (pianissimo dolce). It also includes performance instructions like *v. sord.* (very soft), *I. solo* (first solo), and *molto espress.* (very expressive). The score is written in a standard musical notation with staves for each instrument and a grand staff for the strings.





*poco rit. a tempo*

Fl.

Ob.

Cl. i.

Cl. 2/b

Bb. 2/b

Fg.

Fa

Cr.

Fa

III.

*p*

*pespress.*

*p*

*poco rit. a tempo*

*div.*

*espress.*

*pp*

*pp*

*pp*

*pp*

*pizz.*

*arco*

*pespress.*

*pp*

*pizz.*

Ob. *Pespress.*

C. i. *Pespress.*

C. b. Si b

Fg. *a 2*

Fa Cr. Fa *I. Pespress.* *III. p*

Vni *mf espress.* *div. ppp legato*

Vle *ppp*

V. c. *ppp*

C. b. *pizz. ppp*

Ob.

Fa Cr. Fa

Vni *pespress.*

Vle *pp* *div.*

V. c. *arco*

C. b. *p*

2

Musical score for multiple instruments. The score is divided into two systems. The first system includes staves for b., i., 1. b., .b. b., g., a., r., a., t. b., .bn., and .b.b. The second system includes staves for ni., le., e., and .b. Dynamics include *mf*, *cresc.*, *f*, *a. 2*, and *cresc. molto*. Articulations include accents and slurs. The key signature has one sharp (F#) and the time signature is 3/4.



Fl.  
Ob.  
Cl. A  
Cl. Bb  
Fg.  
Fa  
Cr.  
Fa  
Crt.  
Sib  
Tbn.  
Tb.  
Tp.  
Cmp.  
Vni  
Vle  
V.c.  
C.b.

Fl. TRV TRV TRV TRV

Ob. TRV TRV TRV TRV

Cl. i. TRV TRV TRV TRV

Cl. S i b TRV TRV TRV TRV

Cl. b. S i b TRV TRV TRV TRV

Fg. a 2 TRV TRV TRV TRV

Fa TRV TRV TRV TRV

Cr. TRV TRV TRV TRV

Fa TRV TRV TRV TRV

Tb. b. 3 3 3 3

Tp. TRV TRV TRV TRV

Cmp. TRV TRV TRV TRV

Vni

Vle

V.c. 3 3 3 3

C.b. 3 3 3 3







..... Salve Ferrara!.....  
 Poiché di sangue vinilo rinfusa  
 pugne cercando e libertà, trovasti  
 risse e tiranni.....

Vivacissimo -176

The musical score is arranged in two systems. The first system (measures 176-180) includes parts for Crt. Si b, Trbn., Tbb., Tp., Vni, Vle, V.c., and C.b. The woodwinds (Crt. Si b, Trbn., Tbb., Tp.) play a rhythmic pattern of eighth and sixteenth notes. The strings (Vni, Vle, V.c., C.b.) play a similar rhythmic pattern, with some parts marked *pizz.* (pizzicato) and others *arco* (arco). The strings are also marked *ff ben martellato* (fortissimo, ben martellato). The second system (measures 181-185) continues the woodwind parts, while the string parts continue their rhythmic pattern.



Fl. *f* Ott. *f*  
 Ob. *f*  
 Cl. i. *f*  
 Cl. Si b *f*  
 Cl. b. Si b *f*  
 Fg. *f*  
 Fa *f*  
 Cr. *f*  
 Si b *f*  
 Trbn. *f*  
 Tp. *f*  
 Vni. *v*  
 Vle. *v*  
 Vce. *v*  
 C. b. *v*

Musical score for page 16, featuring various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl. i., Cl. Si b, Cl. b. Si b), Bassoon (Fg.), Trumpet (Tp.), Trombone (Trbn.), and String sections (Vni., Vle., Vce., C. b.). The score includes dynamic markings such as *f* and *a 3*, and articulation markings like *v*. The key signature is G major and the time signature is 2/4.

3

Fa  
 Cr.  
 Fa

*fp* *p*

Vni

*f*

Vle

*f*

V.c.

*P cupo e pesante* *p*

C.b.

*P cupo e pesante* *p*

Fa  
 Cr.  
 Fa

Vni

*mf*

Vle

*mf*

V.c.

C.b.

a 2

Fg. *mp*

Vni.

Vle.

V.c.

C.b.

Fg. *f*

Fa  
Cr.  
Fa

Crt.  
Si b

Trbu.

Tb.b.

Vni.

Vle.

V.c.

C.b.

④

Fl. *f* *Ott.*

Ob. *f*

Cl. i. *f*

Cl. Si b *f*

Cl. b. Si b *f*

Fg. *f*

Fa *f*

Cr. *f*

Fa *f*

Trbn *f*

P. *f*

Vni *f*

Vie *f*

Vo. *f*

Cb. *f*



5

Fl.

Ob.

C.i.

Cl.  
S $\flat$

Cl.b.  
S $\flat$

Fg.

Fa  
Cr.  
Fa

Trbn.

Tbb.

Vni

Vlo

V.c.

C.b.

*f*

*p*

*mf*

*div.*

*a 3*

*cresc.*

*stacc.*

Fl. *ff*  
 Ob. *ff*  
 Cl. i. *ff*  
 Cl. Sib. *ff*  
 Cl. b. Sib. *ff*  
 Fg. *ff*  
 Fa *ff*  
 Cr. *ff*  
 Fa *ff*  
 Cr. Sib. *ff*  
 Trbn. *ff*  
 Tb. b. *ff*  
 Tp. *f*  
 Vni *ff*  
 Vle *ff*  
 Vc. *ff*  
 C. b. *ff*

Fl.

Ob.

Cl.  
Cl. Sib

Cl.  
Cl. Sib

Fg.

Fa  
Cr.  
Fa

Cr.  
Cl. Sib

Tp.

Vni

Vle

V.c.

C.b.

This page of a musical score, numbered 24, contains the following parts and markings:

- Fl.** (Flute): *ff* dynamic, melodic line with slurs.
- Ob.** (Oboe): *ff* dynamic, melodic line with slurs.
- C.i.** (Clarinet in C): *ff* dynamic, melodic line with slurs.
- Cl. Si b** (Clarinet in B-flat): *ff* dynamic, melodic line with slurs.
- Cl. b. Si b** (Bass Clarinet in B-flat): *ff* dynamic, melodic line with slurs.
- Fg.** (Fagotto/Bassoon): *ff* dynamic, melodic line with slurs.
- Fa.** (Fagotto/Bassoon): *ff* dynamic, melodic line with slurs.
- Cr.** (Corni): *ff* dynamic, melodic line with slurs.
- Fa.** (Fagotto/Bassoon): *ff* dynamic, melodic line with slurs.
- Trbn.** (Trumpets): *f* dynamic, rhythmic accompaniment.
- Tb. b.** (Trombones): *f* dynamic, rhythmic accompaniment.
- Tp.** (Tuba): *f* dynamic, rhythmic accompaniment.
- Vni.** (Violins): *f* dynamic, melodic line with slurs.
- Vie.** (Violas): *f* dynamic, melodic line with slurs.
- V.c.** (Violoncelli): *f* dynamic, melodic line with slurs.
- C.b.** (Contrabassi): *f* dynamic, melodic line with slurs.

Additional markings include *a.2* (second ending) and *f* (forte) in the lower sections.

6

Fl.

Ob.

Cl. A

Cl. Bb

Sib

Sib

Fg.

Fa

Cr.

Fa

Crt. Sib

Trbn.

Tbb.

Tp.

Vni

Vle

Vc.

Cb.

Ob.  
C. i.  
Cl. Sib  
Cl. b. Sib  
Fg.  
Fa  
Cr.  
Fa  
Crt. Sib  
Vni  
Vle  
V.c.  
C.b.

The musical score is for page 26 and features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet in G (C. i.), Clarinet in B-flat (Cl. Sib), Clarinet in B-flat (Cl. b. Sib), Flute (Fg.), Flute (Fa), Cor Anglais (Cr.), and Flute (Fa). The string section includes Violin (Vni), Viola (Vle), Violoncello (V.c.), and Contrabass (C.b.). The brass section includes Cornet in B-flat (Crt. Sib). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by melodic lines with accents and slurs, and a rhythmic accompaniment in the strings.

b. *ff*  
 i.  
 l.b. *ff*  
 .b. *v*  
 G. *v*  
 a. *v*  
 r. *v*  
 a. *v*  
 tr. *a 3*  
 i. *squillante*  
 b. *f*  
 -bn. *f*  
 b.b. *f*  
 ni.  
 le. *ff*  
 .o. *ff*  
 .b. *ff*

Ob.

Cl.

Cl.b.  
Sib

Fg.

Fa.  
Cr.  
Fa.

Crt.  
Sib

Trbn.

Tb.b.

Tp.

Vni.

Vle.

Vc.

C.b.

418705 e

fl.  
 cl. b.  
 fb.  
 tr. g.  
 tr. f.  
 tr. b.  
 tr. b. b.  
 rp.  
 vi.  
 ve.  
 c. b.

Musical score for page 29, featuring multiple staves for various instruments and a vocal line. The score includes dynamic markings such as *ff* and *p*, and complex rhythmic patterns including triplets and sixteenth notes. A large slur is present over a section of the music in the lower staves.

d. = d.

Ob.

Cl.  
Si b

Fg.

Fa  
Cr.  
Fa

Tmb.

Vni.  
*passionato*

Vle.  
*passionato*

V.c.  
*passionato*  
*pizz*

C.b.  
*ff*

Ob.

Cl.  
Si b

Fg.

Fa  
Cr.  
Fa

Tmb.

Vni.

Vle.

V.c.

C.b.

First system of a musical score. It consists of ten staves. From top to bottom: 1. Tenor saxophone (tb.) with a treble clef and a key signature of two flats. 2. Alto saxophone (sa.) with a treble clef and a key signature of two flats. 3. Bass saxophone (sb.) with a bass clef and a key signature of two flats. 4. Trumpet (tr.) with a treble clef and a key signature of two flats. 5. Trombone (tr.) with a bass clef and a key signature of two flats. 6. Mellophone (mb.) with a bass clef and a key signature of two flats. 7. Flute (fl.) with a treble clef and a key signature of two flats. 8. Clarinet (cl.) with a treble clef and a key signature of two flats. 9. Bassoon (bs.) with a bass clef and a key signature of two flats. 10. Double Bass (db.) with a bass clef and a key signature of two flats. The music is in 4/4 time and features a complex arrangement of chords and melodic lines.

Second system of a musical score, identical in layout and notation to the first system. It consists of ten staves for various instruments: tb., sa., sb., tr., tr., mb., fl., cl., bs., and db. The notation includes various musical symbols such as notes, rests, and dynamic markings.



*d = d. preced.*

The musical score is arranged in a standard orchestral format. The top section contains woodwinds and brasses, followed by strings. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Clarinet in Bb (Cl. Sib), Bassoon (Fg.), and Contrabassoon (Crt. Sib). The brasses include Horns (Fa), Trumpets (Trbn.), Trombones (Tb.b.), and Percussion (P.). The strings consist of Violin (Vni), Viola (Vle), Violoncello/Double Bass (V.o. C.b.), and Cymbals (C.b.).

Key performance markings include:

- Flute (Fl.):** *ff* dynamics, *trm* (trills) in the first measure.
- Oboe (Ob.):** *ff* dynamics, *trm* (trills) in the first measure.
- Clarinet (Cl.):** *ff* dynamics, *trm* (trills) in the first measure.
- Bassoon (Fg.):** *ff* dynamics, *trm* (trills) in the first measure.
- Horn (Fa):** *ff* dynamics, *trm* (trills) in the first measure.
- Trumpet (Trbn.):** *ff* dynamics, *trm* (trills) in the first measure.
- Trombone (Tb.b.):** *ff* dynamics, *trm* (trills) in the first measure.
- Percussion (P.):** *ff* dynamics, *trm* (trills) in the first measure.
- Violin (Vni):** *pp* dynamics, *trm* (trills) in the first measure.
- Viola (Vle):** *pp* dynamics, *trm* (trills) in the first measure.
- Violoncello/Double Bass (V.o. C.b.):** *pp* dynamics, *trm* (trills) in the first measure.

Other markings include *div.* (divisi) for the strings, *Pessressivo* (likely *pesissimo*) for the cymbals, and *arco* for the double bass. The score is in 2/4 time and features various dynamics such as *ff*, *p*, and *pp*.



Fl. *cresc.*

Ob. *cresc.*

Cl. i. *p cresc.*

Cl. b. *cresc.*

Cl. b. *p cresc.*

Fg. *mf*

Fa *cresc. mf*

Cr. *mf*

Fa *mf*

A. *mf dolce*

Vni *cresc.*

Vle *cresc.*

V.c. *cresc. div. mf*

C.b. *cresc.*





..... E quando ne le sale  
le marchesane udian Isotta e i fieri  
giovani Orlando.....

And.<sup>te</sup> mesto ♩ = 96

I.

Ob. *P molto espressivo* *espress.*

Fa Cr. Fa *p*

M. *mf*

Vni *pp* tutti c.sord. c.sord.

Vle *pp* c.sord.

V.c. *pp* c.sord.

C.b. *pp*

il I. cogli altri

*espress.*

*espress.*

Ob.

Fa Cr. Fa *p*

Vni *espressivo*

Vle

V.c.

C.b. *pizz.* *pp*

*un poco cedendo*

Ob.

C. i.

*p*

*Pespressivo*

Fa  
Cr.  
Fa

Vni

*un poco cedendo*

*pp*

Vle

*p triste*

*pp*

V.e.

*pp*

C.b.

*pp*

*a tempo*

C. i.

*p*

I.

*Pespressivo*

Fa  
Cr.  
Fa

Vni

*a tempo*

*pp*

Vle

*pp*

V.e.

*pp*

C.b.

*v*



8

Ob. *p* *mf*

C.i. *mf*

Cl. *mf*

Sib *mf*

Cl.b. *mf*

Sib *mf*

Fg. *mf*

Fa *mf*

Cr. *mf*

Fa *mf*

Cr. *mf*

Sib *mf*

Trbn. *mf*

Tbb. *mf*

Vni. *p* *mf*

Vle. *p* *mf*

V.c. *p* *mf*

C.b. *p* *mf*

I. *p* *espress.*

Fa *p* *espress.*

Cr. *p* *espress.*

Fa *p* *espress.*

Vni. *pp*

Vle. *pp*

V.c. *pp*

C.b. *pp* *pizz.*

Animando un poco  $\text{♩} = 116$ 

I.  $\text{♩} = 116$

Fl. *Pespress. dolce*

Fa Cr. Fa

III. *p*

I. *pp leggerissimo*

Vni *pp leggerissimo*

II. *pp leggerissimo*

*pp leggerissimo*

Vle

V.e.

C.b.

Fl. *p*

Fa Cr. Fa

*p*

I. *pp*

Vni *pp*

II. *pp*

*pp*

Vle

V.e.

C.b.

I. *p molto espress.*

Ob.

I. *pp*

Vni I. *pp*

Vni II. *pp*

Vle

V.c. *p espress.*

C.b.

Ob.

I. *3 4*

Vni I. *1 3*

Vni II. *1 3*

Vle

V.c.

C.b.

I.

Ob.

I.

Vni

II.

Vle

V.c.

C.b.

*pizz.*

*p*

9

Ob.

I.

Vni

II.

Vle

V.c.

C.b.

*arco espress.*

*p*



Fl.

Ob.

Cl. Sib

Cl. b. Sib

Fg.

Fa Cr. Fa

Tr. Sib

Vni

Vle

V.c.

C.b.

uniti

uniti

a 2

a 3

118705



Vivace  $\text{♩} = \text{♩}$  precedente

Ob. *leggero* *p*

C.i. *leggero* *p*

Cl.b. *leggero* *p*

Si b

Fg. *leggero* *p*

Fa Cr. Fa

Vni *pizz.* *p* *arco* *p*

Vle *pizz.* *p* *arco* *p*

V.c. *pizz.* *p* *arco* *p*

C.b. *pizz.* *p* *arco* *p*

Fl.

Ob. *p*

C.i. *p*

Cl. Si b

Cl.b. Si b

Fg. *a 2* *p*

Fa Cr. Fa

Vni *pizz.* *p* *arco* *p*

Vle *pizz.* *p* *arco* *p*

V.c. *pizz.* *p* *arco* *p*

C.b. *pizz.* *p* *arco* *p*

10

Ob. *p* (h)

Cl. *p*

Fg. *p*

Fa Cr. *I.*  
*Pleggero*

Trt. *pizz.*

Ti. *f* *pizz.*

Te. *f* *pizz.*

Le. *f* *pizz.*

Lo. *f* *pizz.*

Trt. *I.* *mf*

Ob.

Cl. *tr.*

Fg.

Fa Cr.

Trt. *mf*

Ti.

Te.

Le.

Lo.

Fl. *fp*

Ob. *fp*

Cl. *fp*

Si b *fp*

Cl.b. *f*

Si b *f*

Fg. *f*

Fa *fp*

Cr. *fp*

Fa *fp*

Crt. *I.*

Si b

Vni

Vle *arco*

V.c. *arco*

C.b.

Detailed description: This page of a musical score, numbered 50, features a full orchestral arrangement. The top section includes woodwinds: two Flutes (Fl.), one Oboe (Ob.), one Clarinet in B-flat (Cl. Si b), and one Bassoon (Cl.b. Si b). The middle section contains brass instruments: two Trumpets (Fa) and two Trombones (Cr. Fa). Below these are the strings: Violin I (Vni), Violin II (Vle), Violoncello (V.c.), and Double Bass (C.b.). The woodwinds and horns play sustained chords with a *fp* (fortissimo piano) dynamic. The bassoon and bassoon part (Cl.b. Si b) play a rhythmic pattern of eighth notes with a *f* (forte) dynamic. The strings play a similar rhythmic pattern, with the Violin II, Viola, and Double Bass parts marked *arco* (arco). The Clarinet in B-flat and the first Violin part (Vni) are marked *I.* (First). The score is written in a key signature of one flat and a 2/4 time signature.





11

Fl.   
 Ob.   
 Cl.   
 Cl. S b   
 Cl. S b   
 Fg.   
 Fa   
 Cr.   
 Fa   
 Crt.   
 S b   
 Tbn.   
 Tb.b.   
 Tp.   
 P.   
 Vni.   
 Vle.   
 V.c.   
 C.b.

The score features a variety of musical notations including eighth notes, quarter notes, and sixteenth notes. Rehearsal mark 11 is indicated by a circled '11' at the top. Dynamic markings such as *f* (forte) and *p* (piano) are present. Some parts include slurs and accents. The percussion part (P.) has a specific rhythmic pattern. The string parts (Vni., Vle., V.c., C.b.) have a consistent rhythmic accompaniment.

C.i. *Pespress.*

Fa  
Cr.  
Fa *Pespress.*

Vni

Vle

V.c. *pespress.*

C.b. *Pespress.*

C.i.

Fa  
Cr.  
Fa

Vni

Vle

V.c.

C.b.

C.i.

Fa  
Cr.  
Fa

Vni

Vle

V.c.

C.b.

And.<sup>te</sup> mesto ♩ = ♩. preced.

Ob. *Pleggero*

Cl. Sib *Pleggero*

Vni *dolce*  
*p* *espress.*  
*pp*

Vle *pp*

V.c. *pp*

C.b. *pizz.*  
*pp*

Ob.

Crt. Sib *I. II.*  
*Pespress.*  
*rit.*

Vni

Vle

V.c. *Despress.*

C.b.

..... ampio, seren, perpetuo, sonante,  
 Pitalo canto.

Andante  $\text{♩} = 60$

I.

Fl. *P espressivo*

Fa Cr. Fa *P espress.*

A

Vni *pp dolce*

Vle

V.c. *pp dolce*

C.b. *pp pizz.*

Ob. *I. P espress.*

Cl. *I. p*

Si b

Fa Cr. Fa *III. pp*

Vni *P espress.*

Vle *P espressivo unii*

V.c.

C.b.

*espress.*

12

Fl.

Ob.

C. i.

Cl.

Si b

Cl. b.

Si b

Fg.

Fa

Cr.

Fa

Crt.

Si b

A.

Vni

Vle

V.c.

C.b.

*mf*

*espress.*

*espress.*

*mf*

*espress.*

*espress.*

I.

*mf espress.*

*mf*

*div.*

*uniti*

*div.*

*mf espress.*

*mf*

*arco*

*p*

Fl.

Ob.

C. i.

Cl. *Sib*

Cl. b. *Sib*

Fg.

Fa  
Cr.  
Fa

Crt. *Sib*

A.

Vni

Vle

V.c.

C. b.

I.

III.

*mf espress.*

*mf espress.*

*mf*

*mf espress.*

*mf*

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Fl.

Ob.

C.i.

Cl.  
Si b

Cl.b.  
Si b

Fg.

Fa  
Cr.  
Fa

Crt.  
Si b

Trbn.

A.

Vni

Vle

V.c.

C.b.



## Pochissimo meno

Ob.

Ci.

Cl.  
S $\flat$

Clb.  
S $\flat$

Fg.

Fa  
Cr.  
Fa

A.

Vni

Vle

V.c.

C.b.

*p dolce*

*p dolce*

*p dolce*

*p*

*I. solo*  
*p espress.*

*I. sola*  
*p espress.*

*pizz.*  
*p*

13 *a tempo*

Ob. *p*

C.i. *mf*

Cl. Si b *p*

Cl.b. Si b *p*

Fg. *p*

Fa Cr. *p*

Fa *p*

A. *mf*

*a tempo tutti*  
Vni *mf espressivo*

Vle *tutte div.* *p* *mf espressivo*

V.c. *arco div.* *p*

C.b. *p*

*animando a poco*.....

Ob. *f* >

C.i. *f* >

Cl. Si b *f* >

Cl.b. Si b *f* >

Fg. *f* >

Fa *f* >

Cr. Si b *f* >

Tp. *f*

Vni *f* unite

Vle *f* unite

V.c. *f* uniti

C.b. *f*

*a poco*

Ob.

C. i.

Cl. *Sí b*

Cl. b. *Sí b*

Fg.

Fl. *a 2*

Cr.

Fl. *a 2*

Trbn.

*a poco*

Vni

Vle

V. c.

C. b.

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*rit.*..... Solenne  $\text{♩} = \text{♩}$

Ob.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

C.i.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Cl.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Cl.b.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Fg.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Fa.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Cr.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Fa.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Crt.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Si b  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Trbn.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Tb.b.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Tp.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Cmp.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Vni  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

Vle  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

V.c.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

C.b.  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

*div.*  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

*div.*  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$   $\text{rit.}$ .....  $\text{ff}$

III.

Fl. *f* *rall. molto* *Ott.*

Ob.

Cl. in A

Cl. in B

Fg. *a 2* *rall. molto* *ff*

Fa

Cr.

Fa

Crt. in B *a 3* *rall. molto* *ff*

Trbn. I, II *a 2* III *rall. molto* *ff*

Tb. b.

Tp.

Tt.

Cmp. *rall. molto* *ff*

Vni *rall. molto* *ff*

Vle *rall. molto* *ff*

V. c.

C. b. *rall. molto* *ff*