

PINI DI ROMA

OTTORINO RESPIGHI
(1924)

I-I pini di Villa Borghese

Allegretto vivace ♩ = 92

OTTAVINO

FLAUTI

OBOI

CLARINETTI
Sib

Sib
TROMBE
Sib

TRIANGOLO

CAMPANELLI

CELESTE

ARPA

PIANOFORTE

Allegretto vivace ♩ = 92

I.
VIOLINI

II.

VIOLE

This page of a musical score, numbered 2 and 1, contains the following parts and markings:

- Ott.** (Oboe): *ff* dynamic, with a large slur over the first two measures.
- Fl.** (Flute): *ff* to *mf* dynamic, with a large slur over the first two measures.
- Ob.** (Oboe): *ff* dynamic.
- C.l.** (Clarinet): *ff* to *mf* dynamic, with a large slur over the first two measures.
- Cl. Sib.** (Clarinet in B-flat): *ff* to *mf* dynamic, with a large slur over the first two measures.
- Fg.** (Bassoon): *ff* dynamic, with a large slur over the first two measures.
- Cor. Fa.** (Trumpet in F): *ff* dynamic, with a large slur over the first two measures.
- Sib.** (Trumpet in B-flat): *ff* dynamic, with a large slur over the first two measures.
- Trb.** (Trombone): *ff* dynamic, with a large slur over the first two measures.
- Sib.** (Trombone in B-flat): *ff* dynamic, with a large slur over the first two measures.
- Trg.** (Tuba): *ff* dynamic, with a large slur over the first two measures.
- Cmpli.** (Comps): *ff* dynamic, with a large slur over the first two measures.
- Cel.** (Cello): *ff* dynamic, with a large slur over the first two measures.
- A.** (Violin): *ff* to *f* dynamic, with a large slur over the first two measures.
- Pr.** (Violin): *ff* dynamic, with a large slur over the first two measures.
- Vai.** (Violin): *ff* to *f* dynamic, with a large slur over the first two measures.
- Vle.** (Viola): *ff* to *f* dynamic, with a large slur over the first two measures.
- Vo.** (Violoncello): *ff* dynamic, with a large slur over the first two measures.

The score features various musical notations including slurs, dynamics (*ff*, *mf*, *f*), and articulations. A large bracketed section labeled '1' spans the first two measures of the score.

Ott. *cresc.*

Fl. *cresc.*

Ob. *mf cresc.*

C. I. *f cresc.*

Cl. *a 2*

Sib. *mf cresc.*

Cor. Fin. *I. II. a 2*

Sib. *II. f cresc.*

Trb. *III.*

Rg. *f*

Trg. *f*

Cmpl. *mf cresc.*

Pf. *cresc.*

Vnl. *cresc.*

Vie. *cresc.*

Vc. *cresc.*

trill

DIV.

Ott.
 Fl.
 Ob.
 Cl.
 Bsn.
 Fg.
 Cor.
 Fa.
 Trb.
 Trb.
 Rg.
 Cmpli.
 Pf.
 Vni.
 Vie.
 Vc.

Musical score for orchestra and strings. The score includes staves for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Bassoon (Fg.), Horn (Cor.), Horn (Fa.), Trumpet (Trb.), Trombone (Trb.), Saxophone (Rg.), Percussion (Cmpli.), Piano (Pf.), Violin (Vni.), Viola (Vie.), and Violoncello (Vc.). The score features various musical notations, including notes, rests, and dynamic markings such as *a 2*, *ff*, and *PIZZ.*.

3

Oboe (Ob.)
 Flute (Fl.)
 Clarinet (Cl.)
 Bassoon (Sib)
 Clarinet in B-flat (Cl. B. Sib)
 Bassoon in F (Fg.)
 Cor Anglais (Cor. Fa)
 Trumpet (Trb. Sib)
 Trombone (Trg.)
 Percussion (A.)
 Piano (Pr.)
 Violin (Vnl.)
 Viola (Vle.)
 Cello (Vc.)

Musical markings include: *a2*, *f*, *mf*, *III*, *I.*, *UNITI PIZZ.*, *PIZZ.*, *DIV.*, and *3*.

Ott.
 Fl.
 Ob.
 Cl.
 Cl. Sib
 Cl.B. Sib
 Fg.
 Cor. Fa
 Trb. Sib
 Trg.
 Cmp.
 Col.
 A.
 Pr.
 Vni
 Vle
 Vc.

I. II.
 II. III.
 I.
 II. III.
ff gliss.
 ARCO
 DIV. ARCO
 PIZZ.
 UNITI PIZZ.
 ARCO
 PIZZ.
 ARCO

Ott.
 Fl.
 Ob.
 Cl.
 Si b
 Cl.B.
 Si b
 Fg.
 Trb.
 Si b
 Trg.
 Cmpl.
 Cel.
 A.
 Pf.
 Vni.
 Vle.
 Vc.

Musical score for orchestra, page 40. The score includes parts for Oboe, Flute, Clarinet, Bassoon, Trumpet, Trombone, Cymbal, Celesta, Piano, Violin, and Viola. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *p*, and *sf*.

4

Ott. *cresc.*
 Fl. *cresc.*
 Ob. *cresc.*
 Cl. S^b *cresc.*
 Cl. B. S^b
 Cor. Fa I. II. a 2 *chiusi*
 Trb. S^b
 Trg.
 Compli.
 Cel. *cresc.*
 A. *cresc.*
 Pf.
 Vni. *cresc.*
 Vle. *cresc.*
 Vc. ARCO

This page of a musical score, numbered 12, contains the following parts and markings:

- Ott.**: Oboe part with a melodic line featuring many triplets.
- Fl.**: Flute part with a similar melodic line to the oboe.
- Cl. Sib.**: Clarinet in B-flat part.
- Cl. B.**: Clarinet in C part.
- Sib.**: Bassoon part.
- Cor. Fa**: Cor Anglais part, marked *I. II. a 2*.
- Trb. Sib.**: Trombone part.
- Trg.**: Percussion part.
- Cmpll.**: Percussion part.
- Cel.**: Cello part.
- A.**: Double Bass part.
- Pf.**: Piano part.
- Vnl.**: Violin part.
- Vle.**: Viola part.
- Vc.**: Violoncello part.

The score is written in 3/4 time and features a key signature of two sharps (F# and C#). It is characterized by a high density of triplets and sixteenth notes, particularly in the woodwind and string sections. The piano part includes dynamic markings such as *mf* and *f*.

Ob.

Cl.

Cl. Si b

Cb.

Cb. Si b

Fg.

Fa

Cor.

Trb.

Trb. Si b

Trg.

Cmpl

Cel.

A.

Pr.

Vni

Vle

Vc.

a 2

a 2

In MI aperti

PIZZ.

ff

Musical score for a symphony, page 14. The score includes parts for Oboe (Ob.), Clarinet in C (Cl. C.), Clarinet in B \flat (Cl. B \flat), Bassoon (Fg.), Horn (Fa), Trumpet (Trg.), Trombone (Cmpli), Percussion (Pr.), Violin (Vni), Viola (Vle), and Violoncello (Ve.). The score is in 3/4 time with a key signature of two sharps (F# and C#).

The score features various musical notations including dynamics (e.g., *sf*, *apertl*), articulation (accents, slurs), and performance instructions (e.g., *apertl*, *sf*). The percussion part (Pr.) includes a section marked with a fermata and a dynamic marking of *sf*.

stringendo

Ort.

Fl.

Ob.

C.I.

Cl. Sib

Cl.B. Sib

Fg.

Fa.

Cor.

Trg.

Cmpli

Pr.

stringendo

Vni

Vlo

Ve.

ARCO

5 *al tempo*

Musical score for woodwinds and strings, measures 16-25. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. Sib), Clarinet in B-flat (Cl. B. Sib), Bassoon (Fg.), Cor Anglais (Cor. Mi), Trumpet in B-flat (Trb. Sib), Trombone (Trg.), and Piano (Pr.). The woodwinds play a melodic line with a *più f* dynamic. The strings play a rhythmic accompaniment. A section starting at measure 22 is marked *In F#*. A rehearsal mark '5' is at the beginning of the section.

Musical score for strings, measures 26-35. The score includes parts for Violin (Vni) and Viola (Vle). The Violin parts are marked *DIV. a 3* and *IV. C.*. The Viola part is marked *IV. C.*. The strings play a rhythmic accompaniment. A rehearsal mark '5' is at the beginning of the section.

Ott.
 Fl.
 Ob.
 Cl. C.
 Cl. B. Sib.
 Fg.
 Fa
 Cor.
 Trb.
 Tbn.
 Fg.
 Tbn.
 Pf.
 Vni
 Vle
 Vc.

DIV. $\frac{8}{3}$
 DIV. $\frac{8}{3}$
 UNITI
 UNITI

P.R. 439

Ort.

Fl.

Ob.

C. I.

Cl. Sib

Cl. B. Sib

Fg.

Trb. Sib

Compl.

Pr.

Vni.

Vlo.

Ve.

p

cresc.

fp

1.

2.

3.

4.

5.

6.

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11.

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94.

95.

96.

97.

98.

99.

100.

6 Più vivo ♩ = 112

Fl. *f* *a 2* *10*

Ob. *f* *a 2* *10*

Cl. I. *f*

Cl. Si b *f* *a 2* *10*

Cl. B. Si b *f*

Fg. *f* *a 2* *5*

Cor. Fu. I. II. *f* *a 2*

Trb. Si b *f*

A. *sf b* *pliss.* *8*

Pf. *f*

6 Più vivo ♩ = 112

Vni. *f* *ff*

Vln. DIV. UNITE DIV. UNITE *f*

Vc. *f*

7

Ott. *p leggero* *cresc.*

Fl. *p* *cresc.*

Ob. *p leggero* *cresc.*

C. I. *p* *cresc.*

Cl. Si b *p leggero* *cresc.*

Trb. Si b *p* *cresc.*

Tmb. B. *con bacch. da Tamb.* *p coperto* *cresc.*

Trg. *p* *cresc.*

2 P. p. *p* *cresc.*

Cel. *p* *cresc.*

A. *p* *cresc.*

Pr. *p* *cresc.*

7

Vni I. *cresc.*

Vni II. *DIV.* *cresc.*

Vle. *DIV. a 3 PIZZ.* *cresc.*

Vo. *DIV. a 3 PIZZ.* *cresc.*

Otu. *p* *cresc.*
 Fl. *p* *cresc.*
 Ob. *p* *cresc.*
 Cl. *p* *cresc.*
 Cl. *p* *cresc.*
 Cl. B. *p* *cresc.*
 Cl. A. *p* *cresc.*
 Fa. *p* *f p f p* *cresc.*
 Cor. *f p f p* *cresc.*
 Fa. *f p f p* *cresc.*
 Trb. *p* *cresc.*
 Sib. *p* *cresc.*
 Tmb. B. *p* *cresc.*
 Trg. *p* *cresc.*
 2 P. P. *p* *f*
 Cmpli. *p* *cresc.*
 Cel. *p* *cresc.* *f cresc.*
 A. *p* *cresc.* *f cresc.*
 B. *p* *cresc.* *f cresc.*
 Pr. *p* *cresc.* *f cresc.*
 Vni. *ARCO* *UNITI* *p cresc.* *f cresc.*
 Vle. *p* *f p f p* *p cresc.* *f cresc.*
 Vc. *p* *f p f p* *p cresc.* *f cresc.* *DIV.*

S Vivace $\text{♩} = 132$

Out.
 Fl.
 Ob.
 Cl.
 Cl. S^b
 Cl. B. S^b
 Fg.
 Fa.
 Cor.
 Fa.
 Trb. S^b
 Tmb. B.
 Trg. 2 P. p.
 Cmpli.
 Cel.
 A.
 Pr.

S Vivace $\text{♩} = 132$

Vni. DIV. ARCO
 Vle. ARCO
 Vc. ARCO

UNITI

string. sempre

Ort.

Fl.

Ob.

C.1.

Cl. Sib

Cl. B. Sib

Fg.

Fa

Cor.

Fa

Tmb. B.

Trg.

Cmpll.

A.

Pr.

string. sempre

IV.

UNTIIV.

PIZZ.

PIZZ.

Vni.

Vie.

Vo.

This page of a musical score, numbered 26, contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Cor Anglais (Cor.), and Bassoon in B-flat (Fo).
- Brass:** Trumpet in B-flat (Trb. Sib.), Trombone (Tmb. B.), and Trombone in G (Trg.).
- Strings:** Violin (Vni.), Viola (Vie.), and Violoncello (Vr.).
- Percussion:** Cymbals (Cmpli.), Anvil (A.), and Triangle (Trg.).
- Performance Markings:**
 - senza SORD.* (without mutes) for the brass section.
 - ARCO* (arco) for the string sections.
 - DIV.* (divisi) for the string sections.
 - Dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo).
 - Rehearsal marks with numbers 2, 3, 6, and 8.

Oit.
 Fl.
 Ob.
 C. I.
 Cl. Sib
 Cl. B. Sib
 Fg.
 Fa.
 Cor.
 Fa.
 Trb. Sib
 Tmb. B.
 Trg. 2 P. p.
 Cmpil.
 A.
 Pf.
 Vni.
 Vie.
 Vc.

9

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

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Clarinet in B-flat (Cl. Sib), Bassoon (Cb.), Bassoon in B-flat (Cb. Sib), and Bassoon in A (Fg.).
- Brass:** Trumpet in F (Fa), Trumpet in C (Cor.), Trumpet in B-flat (Fa), Trombone in B-flat (Trb. Sib), Trombone in F (Trb. B), and Trombone in C (Rg.).
- Strings:** Violin (Vni.), Viola (Vle.), and Violoncello (Vc.).
- Percussion:** Triangle (Trg.) and 2 P. p. (Percussion).
- Other:** Cmppl. (Cymbal).

The score includes dynamic markings such as *sempre ff* and *fff*. A rehearsal mark **9** is placed above the first staff. The music is written in a key signature of one sharp (F#) and a common time signature (C).

This page of a musical score, numbered 29, contains the following instruments and parts:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Cl. S.b. (Clarinet in B-flat)
- Cl. B. S.b. (Clarinet in B-flat)
- Fg. (Fagotto/Bassoon)
- Fa. (Fagotto/Bassoon)
- Cor. Fa. (Corni/F horns)
- Trb. S.b. (Trombe in B-flat)
- Tmb. B. (Tromba/Bass Drum)
- Rg. (Ripercussion)
- Trg. 2 P.p. (Trombe in C)
- Compi. (Compositi/Compositional parts)
- A. (Archi/Strings)
- Pr. (Percussion)
- Vni. (Violini/Violins)
- Ve. (Vclli/Violas)

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The woodwind and string sections play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

II. - Pini presso una catacomba

Lento $\text{♩} = 50$

Cl. Sib

Cl.B. Sib

Fa

Cor.

Fa

I. III. con SORD. a 2

II. IV. con SORD. *ppp*

Lento $\text{♩} = 50$

con SORD.

Vio

DIV. a 3 con SORD. *p*

DIV. a 2 *pp*

I. META *pp*

II. META *pp*

Ve.

DIV. a 4 con SORD. *pp*

DIV. a 2 *pp*

UNITI *pp*

Cb.

DIV. a 3 con SORD. *pp*

DIV. a 2 *pp*

p *pp* *pp* *pp*

Cl. Sib

Cl.B. Sib

Fa

Cor.

Fa

T.-t.

Pr.

Vni. I.

Vio

Ve.

Cb.

I.

10

I. III. a 2

II. IV. a 2

(come una campana)

p sensibile

con SORD.

10

UNITI

UNITI

pp *pp* *pp* *pp*

Fl. I. *pp*

Cl. Sib I.

Cl. B. Sib I.

Fg. I. *pp*

II. IV. a 2

Cor. Fa

P. T-t. *colle mazzetto fr. pp*

A. *pp* *dim.*

Pf.

Vni I.

Vni II. DIV. *pp* *dim.*

Vie DIV. *pp* *dim.*

Ve. DIV. *pp* *dim.*

Cb. UNITI *pp* *dim.*

Più mosso $\text{♩} = 60$
(il più lontano possibile
interna.)

Trb. Do *f ma dolce ed espressivo*

A.

Più mosso $\text{♩} = 60$

Vni. I. ILMETÀ *pp* DIV. a 3 DIV. a 2

Vni. II. ILMETÀ *pp* DIV. II, III. UNITI DIV. UNITI

Vle. UNITE DIV.

Vc. *pp*

Cb. *pp*

(Interna)

Trb. Do

Cel. *p*

A.

Vni. I. DIV. *più p*

Vni. II. *più p*

Vle. UNITE DIV. *più p*

Vc. *pp* *ppp*

Fl. *pp*

Sib *pp*

Cl. *pp*

Sib *pp*

Cl.B. *pp*

Sib *pp*

Fa *pp* senza BORD. II.

Cor. *pp*

Fa *pp* senza BORD. IV.

Trb. *p* (interna)

Do

Cel.

A. naturale

Vni DIV.

Vle DIV.

Vc. UNITI

Ancora più mosso $\text{♩} = 60$

Fl.

Cl. Sib
p *sottovoce* (come una salmodia)

Cl.B. Sib
p *sottovoce* (come una salmodia)

Fg.

II.
 Cor.
 III, IV.
p *sottovoce* (come una salmodia)

Fa.

II, III.
 Trbn.

Trp.
tr.
pp

T-t.

Cel.

A.
p

Pr.
 (come campana)

Ancora più mosso $\text{♩} = 60$

Vni.

Vla.
 DIV.

senza SORD.

Vc.
p *sottovoce* (come una salmodia)

DIV. a 2
 senza SORD.

p *sottovoce* (come una salmodia)

senza SORD.

Cb.
p *sottovoce* (come una salmodia)

DIV. senza SORD.

Fl. I. *p* *simili* *cresc.*

Fl. II. III. & 2. *p* *simili* *cresc.*

Cl. Sib. *p* *simili* *cresc.*

Cl. B. Sib. *p* *simili* *cresc.*

Fg. *p* *simili* *cresc.*

Fr. Cor. *a 2* *cresc.*

Fr. *a 2* *cresc.*

Trbn. II. III. *p* *simili* *cresc.*

Tp. *p* *simili* *cresc.*

T-t. *p* *simili* *cresc.*

A. *p* *simili* *cresc.*

Pf. *p* *simili* *cresc.*

nu II. *UNITI senza SORD.* *p* *simili* *cresc.*

Vle. *UNITI senza SORD.* *p* *DIV.* *simili* *cresc.*

Vc. *DIV. a 2* *simili* *cresc.*

Cb. *simili* *cresc.*

11

Fl. *a 2*

Ob. *1.* *mf cresc.* *simili*

C.1. *mf cresc.* *simili*

Cl. *mf cresc.*

Cl. B. *mf cresc.*

Si b. *mf cresc.*

Fg. *p cresc.* *a 2* *3*

C. Fg. *p cresc.* *3*

Fa. *a 2* *p* *simili*

Cor. *a 2*

Fa. *p*

Trbn. *III* *p cresc.* *3*

Tp. *p cresc.*

T-t. *p cresc.*

A. *p cresc.*

Pf. *p cresc.* *simili*

11

senza SORD. *p cresc.* *simili*

Vni. *p cresc.* *DIV.*

Vle. *p cresc.*

Vc. *UNITI*

Cb. *UNITI*

Fl.

Ob.

Cl.

Cl. Sib

Cl.B. Sib

Fg.

C. Fg.

Fr

Cor.

Fa

Trb. Sib

Trbn.

Pf.

Ped. d'Org.

Vni

Vle

Vc.

Cb.

5

6

2

3

3

sempre dim. **Poco meno** *dim.*

Fl. *p*

Cl. Si b II. *p*

Cl. B. Si b *p*

C. Fg. *p*

Fa I. I. III. *p*

Cor. II. IV. *pp* *p*

Fa *pp* *p*

Trbn. I. *p*

III. *p*

Tp. *pp*

A. *p marcato*

Pf. *p*

Ped. d'Org. *pp*

Vle. *sempre dim.* **Poco meno** *dim.* *con SORD.* *p*

Vc. *p*

Cb. DIV. *pp*

Più lento **rall:.....**

Fl. *a 3*

Cl. Sib *II.*

Cl.B. Sib

Fg. *a 2* *p* *dim.* *più p*

C.Fg.

Fr. *pp*

Cor. *a 2* *pp*

Fa

Tp.

T-t. *pp*

Pf.

Ped. d'Org.

Più lento **rall:.....**

Vlo. *pp* **DIV. a 3** **DIV. a 2** **UNITE**

Vc. *pp* **con SORD.** **DIV. a 3** **DIV. a 2** **UNITI**

Cb. *pp* **UNITI**

III.-I pini del Gianicolo

Cl. La
T-t.
Pf.
Vni.
Vle.
Vc.
Cb.

Lento
rall.
espress. e. dolciss.
pp
dim.
Lento
lunga
con SORD.
rall.
con SORD.
ppp
UNITE
UNITE
ppp morendo
ppp morendo
ppp morendo

Cl. La
Vni.
Vle.
Vc.
Cb.

♩ = 50
1. (come in sogno)
pp
più p
più p
più p
più p
con SORD.
pp
più p

Cl. La
Vni.
Vle.
Vc.
Cb.

1.
espress.
UNITE
espress.

un poco anim.

rall.

Cl. I. *dolcis. cresc.* *mf* *dim.*

GLI ALTRI *cresc.* *mf* *pp* *pp espress.*

Vnl. I. *cresc.* *mf* *pp* *pp*

Vnl. II. *cresc.* *mf* *pp* *pp*

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

Vc. *cresc.* *mf* *pp* *pp*

Cb. *cresc.* *mf* *pp* *pp*

UNITE SENZA SORD. V

UNITI SENZA SORD.

UNITI SENZA SORD. V

I. SOLO SENZA SORD.

GLI ALTRI *pp*

TUTTI SENZA SORD. V *pp*

15 I. Tempo

Ob. *dolcis.* *p* *espress.*

Cl. I. *p*

Cel. *p*

A. *pp*

15 I. Tempo

Vnl. *espress.* *pp*

Vle. *pp*

Vc. I. SOLO

Vc. GLI ALTRI DIV.

Cb. *pp*

Fl. I. *p*
 Fl. II. *p*
 Fl. III. *p*
 Ob. *p*
 Cl. La I. *p*
 Cl. B. La I. *p*
 Fg. I. *p*
 Cel. *p*
 A. *p*
 Vni. *pp* *al PONT.*
 Vle. *pp* *al PONT.*
 Vc. *p espress.* *I. SOLO*
 Cb. *pp* *PIZZ.* *pp*

tratt. a tempo

tratt.

FL.

Ob.

Cl.
La

Cl.B.
La

Fg.

Mi
Cor.

Mi

Trbn.

Cel.

A.

Vni
POS. NORM. *con grande espress.*

Vle
POS. NORM.
I SOLO

Ve.
UNITI
POS. NORM.

Cb.
ARCO
p aspress.

Detailed description of the musical score: This page contains a full orchestral score for measures 1-3. The woodwind section includes Flute (FL.), Oboe (Ob.), Clarinet in A (Cl. La), Clarinet in B-flat (Cl. B. La), and Bassoon (Fg.). The brass section includes Trumpet (Trbn.) and Trombone (Cb.). The string section includes Violin I (Vni), Violin II (Vle), Viola (Ve.), and Cello (Cb.). The woodwinds and strings play melodic lines with various dynamics (p, pp, ppp) and articulations. The woodwinds have 'tratt.' markings above them. The strings have 'ARCO' and 'p aspress.' markings. The woodwinds also have 'con grande espress.' markings. The score is in a key with two sharps (F# and C#) and a 2/4 time signature.

a tempo

dim.

rall.

Fl.

Ob.

Cl.
La

Cl.B.
La

Fr.

Mi
Cor.
Mi

Trbn.

Cel.

A.

a tempo

dim.

rall.

Vni

Vie

I. SOLO
Vc.

Ch.

dim.

16 a tempo, poco animato

rall.

Fl. I. *cresc.*

Fl. II.

Ob. I. *p cresc.*

Cl. La I. *cresc.*

Cl. B. La I. *cresc.*

Fg. II. *p cresc.*

Mi. I. *p cresc.*

Cor. II. *p cresc.*

Mi. *p cresc.*

A. *p* MI - LA #

Pf. *cresc.*

16 a tempo, poco animato

rall.

Vni. *p cresc.*

Vle. *p cresc.*

Vc. I SOLO *p cresc.*

Cb. *p cresc.*

a tempo

poco animato

Fl. *p* *dim.* *cresc.*

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

Cl. La *p* *dim.* *cresc.*

Cl. B. La *mf* *dim.* *cresc.*

Fg. *p* *cresc.*

Hr. *p* *dim.* *cresc.*

Trbn. *ppp* *dim.* *cresc.*

P. *ppp* *dim.* *cresc.*

Cel. *mf* *dim.* *cresc.*

A. *mp* *dim.* *cresc.*

Fr. *pp* *cresc.*

Vni. *pp* *dim.* *espres.* *cresc.*

Vle. *p* *dim.* *cresc.*

Vc. *p* *dim.* *espres.* *cresc.*

Cb. *p* *dim.* *espres.* *cresc.*

I. SOLO

UNITI PIZZ.

ARCO

rall. a tempo

Fl. *1.* *cresc.* *p*

Ob. *1.* *p*

Cl. *1.* *p*

La *1.* *p*

Cl.B. *1.* *p*

La *1.* *p*

Fg. *1.* *p*

Mi *1.* *p*

Cor. *1.* *p*

Mi *1.* *p*

Trbn. *1.* *ppp*

P. *1.* *ppp*

Cel. *1.* *f* *dim.* *ppp*

A. *1.* *f* *dim.* *mp*

Pr. *1.* *f*

Vni. *1.* *p*

Vlo. *1.* *p*

Vc. *1.* *p*

Cb. *1.* *p*

RE-RA-LA *SOL-SI-B* *allegretto*

rall. *a tempo*

PIZZ.

Fl. *p* *dim.*

Ob. *p* *dim.*

Cl. *p* *dim.*

Cl. B. *p* *dim.*

Fg. *p* *dim.*

P. *dim.*

Cel. *p* *dim.*

Pf. *p* *dim.*

T. *p* *dim.*

Vni. *p* *dim.*

Vle. *p* *dim.*

Vc. *p* *dim.*

DIV. e 3

I SOLO

al PONT.

17

rall.

Fl. *pp* *morendo*

Ob. *pp* *morendo*

Cl. I. *pp* *morendo*

Cl. La

Cl. B. La

Fg.

Cor. Mi III. IV.

Trb. La con BORD. *pp* *morendo*

P. T. I. *p* *più p morendo*

Cel. *p*

A. *mf* *p*

Pr. *p*

17

rall.

Vni. *più p* *morendo*

Vla. al PONT. *più p* *morendo*

Vc. I SOLO *più p* *morendo*

Vc. *più p* *morendo*

a tempo
più lento

Fl. *pp* *I.*

Cl.
La *pp dolciss.*
(come in, eco)

Cor.
Mt. III, IV *pp*

Trb.
La *pp*

P.
T-t. *pp*

Cel. *pp* *sempre dim.*

A. *pp* *sempre dim.*

Pf. *pp* *dim. e rall:*

a tempo
più lento

Vai *pp* *sempre dim.*

Vle *pp* *sempre dim.*

Vc. I. SOLO *pp* *sempre dim.*

Vc. *pp* *sempre dim.*

Cb. *pp (PIZZ.)* *sempre dim.*
PPP

Cl. La

Grf. (Usignolo) *

Vni I. I. con SORD. *ppp* perdendosi

Vni II. III. II. con SORD. *ppp* con SORD. DIV. *ppp* con SORD. *ppp*

Grf.

Cel.

A.

Vni I. *pppp* *pppp* *pppp* *ppp* perdendosi

Vni II. *ppp* *pppp* *pppp* I. con SORD.

Vle. DIV. a 8 II. con SORD. *ppp* perdendosi III. con SORD. *ppp* I. con SORD.

Ve. DIV. a 4 II. con SORD. *ppp* perdendosi III. con SORD. *ppp* perdendosi IV. con SORD. *ppp* perdendosi

La II. metà abbassa la IV. Corda al SF.

* N.º R. 6105 del "Concert Record Gramophone: Il canto dell'usignolo.

56 IV.-I pini della via Appia

Tempo di Marcia ♩ = 66

Cl.B. *ppp*

Sib

Tp. *ppp* *simili*

T.-t. *ppp* *simili*

Pr. *ppp* *simili*

2. Ad. sempre tenuti

Tempo di Marcia ♩ = 66

Vni I. *pppp perdendosi*

Vle

Vc. II. METÀ UNITI
PIZZ. *ppp* *simili*

Cb. *ppp* ARCO senza SORD. *ppp* *simili*

18

Fa I. con SORD. *ppp* il più possibile con SORD. *ppp*

Cor. *ppp* il più possibile *ppp*

Fa II. *ppp* il più possibile *ppp*

Tp. *pppp*

T.-t. *pppp*

Pr. *ppp* *simili*

18

Vni II. *ppp* come un lamento

Vle UNITE *ppp* come un lamento

Vc. II. METÀ *ppp* come un lamento

Cb. *ppp* *simili*

C1. Srp
 Cl.B. Sib
 Fa
 Cor.
 Fa
 T.p.
 T.-t.
 Pr.

UNITI
 Vni
 Vie
 Vc.
 Cb.

ppp *come un lamento*

C.i.
 T.p.
 T.-t.
 Pr.

Vni I.
 Vc.
 Cb.

pp *perdendosi*

19

C.I.

Fg.

Tp.

T-t.

A.

Pr.

19

2. Sord.

I. METÀ senza SORD. (La II. metà rimette la IV. Corda al Do.)

Vc.

Cb.

simili

simili

C.I.

C.I.
Sib

C.I.B.
Sib

Fg.

Tp.

T-t.

A.

Pr.

Vc.

Cb.

20

Cl.B.
Sib

Fg.

Fa
Cor.
Fa

Trbn.

Tp.

G.C.

Pr.

Ped.
d'Org.

8' 16' 32'

2 Flicorni sopr.
Sib
(isolate e chiuse)

(come da lontano)

20

PIZZ.

Vc.

TUTTI DIV. senza SORD.
ARCO

Cb.

pp

simili

cresc..... a..... poco..... a..... poco

C.I.
C.I.
Sib

C.I.B.
Sib

Fg.

Fa
Cor.
Fa

Trbn.

Tp.

G.C.

Pr.

Ped.
d'Org.

Bc.
Sib

(isolato)

cresc..... a..... poco..... a..... poco

Vle

DIV.

senza SORD.

ARCO

PIZZ.

p

Vc.

Cb.

Ob. *f cresc.*

Cl. I. *f cresc.*

Cl. I. *a 2 A* *f cresc.*

Cl. B. Sib *f cresc.*

Fg. *mf* *simili*

Fa. *a 2 A* *f cresc.*

Cor. *f cresc.*

Fa. *f cresc.*

Trb. Sib *I. II. a 2* *f cresc.*

Trbn. *III.* *f*

Tp. *f cresc.*

P. *f cresc.*

G.C. *f cresc.*

Pf.

Ped. d'Org.

Bc. Sib *aperte*

Vni. *senza SORD.*

Vle. *senza SORD.* *DIV.* **UNITE** **ARCO**

Vc. *simili*

Cb. *simili*

21

Musical score for page 62, rehearsal mark 21. The score includes parts for woodwinds, brass, strings, and percussion. A *Vivace* tempo marking is present in the Flute part.

Woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), Contrabassoon (C.Fg.), Bassoon in F (Fa), Bassoon in C (Co.).

Brass: Trumpet (Trb.), Trombone (Trbn.), Trombone in C (Trbn.), Trumpet in B-flat (Tp.), Horn in C (C.), Horn in F (O.C.).

Strings: Violin (Vni.), Viola (Vie.), Violoncello (Vc.), Contrabass (Cb.).

Percussion: Organ (Org.), Pedal (Ped.), Snare Drum (Sib.), Bass Drum (Bc.), Cymbal (Sib.).

Additional markings include *Vivace* in the Flute part, *ARCO* in the Violoncello and Contrabass parts, and *1.* and *2.* in the Trumpet and Trombone parts.

Ott.

Fl.

Ob.

Cl.

Cl. B. Sib

Fg.

C. Fg.

Fa

Cor.

Fa

Sib

Trb.

Sib

Trbn.

Tp.

P.

G.C.

Pt.

Org.

Ped.

Sib

Be. Sib

Sib

Vni

Vle

Vo.

Cb.

p

a.2

non DIV.

Ott.

Fl.

Ob.

Cl.

Cl. Sib

Cl. B. Sib

Fg.

C. Fg.

Fa.

Cor.

Trb. Sib

Trbn.

Tp.

Trg.

T. c.

P.

G. C.

Pf.

Org.

Ped.

Sib.

Be. Sib

Sib.

Vni.

Vla.

Ve.

Ch.

22

DIV.

P. R. 439

Ott.

Fl.

Ob.

Cl.

Cl. Sib

Cl.B. Sib

Fg.

C.Fg.

Fa

Cor.

Fa

Trb. Sib

Trbn.

Trp.

Trg. T-t.

P. G.C.

Pr.

Jag.

Fed.

Sib

Bo. Sib

Sib

Vni

Vle

Vc.

Cb.

UNITA

DIV.

stent.

Musical score for the first system, including parts for:

- Fl.
- Ob.
- C.I.
- Cl. Sib
- Cl. B. Sib
- Fg.
- C. Fg.
- Fa.
- Cor.
- Fa.
- Sib Trb.
- Trb.
- Trbn.
- Tp.
- Trg.
- T-t.
- P.
- G.C.
- Pf.
- Org.
- Ped.
- Sib
- Bc. Sib
- Sib

stent.

Musical score for the second system, including parts for:

- Vni
- Vle
- Vc.
- Cb.

Additional markings: DIV.