

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 contempi.

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 annunzia con un tema triste che si leva su di un sommesso chiocchiolo. 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 radiuse 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.)

Ob. I.

Cl. Si b I.

Fg. I.

Trg.

Vni.

Vc.

DIV. a 2

This system contains the first six staves of the score. The Oboe (Ob.) and Clarinet in B-flat (Cl. Si b) parts feature first endings (I.) with triplets. The Bassoon (Fg.) also has a first ending (I.). The Trigon (Trg.) part consists of rhythmic patterns. The Violin (Vni.) and Viola (Vc.) parts are marked with first endings (I.) and include a section labeled 'DIV. a 2'.

Ob. I.

Cl. Si b p.

Cl. B. Si b p.

Fg. I.

Cor. Fa I. con SORD. p leggero

Trg.

Vni.

Vc.

II.

This system contains the second six staves of the score. The Oboe (Ob.) part continues with first endings (I.). The Clarinet in B-flat (Cl. Si b) and Clarinet in B-flat (Cl. B. Si b) parts are marked with piano (p). The Bassoon (Fg.) has a first ending (I.). The Cor Anglais (Cor. Fa) part is marked 'I. con SORD. p leggero'. The Trigon (Trg.) part continues with rhythmic patterns. The Violin (Vni.) and Viola (Vc.) parts continue with first endings (I.). The Clarinet in B-flat (Cl. Si b) part has a second ending (II.) marked.

Ott. *p*

Fl. *pp* *a 2*

Cl. I. *pp* *Sib*

Cl. B. *pp* *Sib*

Fg. *p*

II. senza SORD.

Cor. I. *pp*

Cor. II. *pp*

A. I.

A. II.

Vni I. *DIV.* *UNITI*

Vni II. *UNITI*

Vle *pp*

Vc. *UNITI*

Cb. *TUTTI con SORD.* *PIZZ.* *pp*

Ott.

Fl.

Ob.

Cl. II.
Si b

Cl. B.
Si b

Fg. I.

senza SORD.
I. *p espress.*

Cor. III.

Fa IV.

Trb. con SORD.
Si b *p*

Trg. *p*

A. I. *p*

A. II.

Vni. DIV. a 3
PIZZ. *p*

Vc. DIV.

2

Ob. *p* *poco rit.*

C.i. *p*

Cl. Sib II.

Cl.B. Sib *p*

Fg. I. *p leggero* 5

Fa. I. *p* II. con SORD.

Cor. 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. *Sib*

con SORDINA

Fa III. *pp*

Cor. Fa *pp*

A. I. *p*

Vni *più p* DIV. a 3

Vle *più p*

Vc. I. SOLO senza SORD. *dolce espress. cresc.* *f* *dim.*

Cb. *ppp* ARCO

Ott. *ppp*

Fl. *ppp*

Ob. I. *p*

Cl. *Sib* I. *ppp*

Cl. B. *Sib*

Cel. *p*

A. I.

Vni *pp* *all.* **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 in B-flat (Cl. B. Si b), Trumpet in B-flat (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#). The time signature is 3/4. Dynamics include *pp*, *espress.*, *dim.*, and *ppp*. The Trumpet part is marked *con SORD.* and *pp*. The Cello and Contrabass parts are marked *dim.* and *ppp*. The Violin I part is marked *dim.* and *ppp*. The Viola part is marked *dim.* and *ppp*. The score ends with a double bar line.

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 in B-flat (Cl. Si b), French Horn (Fa), Cor Anglais (Cor.), Trumpet in B-flat (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#). The time signature is 3/4. Dynamics include *pp*, *ppp*, and *pp*. The French Horn part is marked *II. con SORD.* and *pp*. The Cor Anglais part is marked *con SORD.* and *ppp*. The Trumpet part is marked *ppp*. The Alto Saxophone I part is marked *pp*. The Alto Saxophone II part is marked *pp*. The Violin I part is marked *ppp*. The Contrabass part is marked *ppp*. The score ends with a double bar line.

3 I. Tempo

Fl. I. *p dolce* 5

Cl. Si b II.

Fa Cor. Fa III. *pp* *più p*

con bacch. da Timp. *tr.* *pppp*

Cel. *pp*

A.I. *più p*

A.II.

3 I. Tempo

Vni *ppp*

Vc. *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* **Vivo** senza SORD.

Vle *ff* senza SORD.

The score is for a symphonic piece in 3/4 time, marked 'Vivo'. It features a variety of instruments: Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Si b), Horns (Fa), Cor Anglais (Cor.), Trumpets (Fa), Trombones (Car.), Piano (Pf.), Violins (Vni), and Viola (Vle). The music is characterized by strong dynamics, with frequent 'ff' (fortissimo) markings. Many passages include triplets and accents. The score is divided into systems, with some instruments playing in pairs (a 2). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece concludes with a double bar line.

Ott. *dim.*

Fl. *dim.*

Ob. *dim.*

C. i.

Cl. *mf dim.*

Si b

Fa *a2 dim.*

Cor. *a2 dim.*

Fa *dim.*

Trb. *dim.*

Si b

Trbn. *I. II. a2*

Trg. *tr mf dim.*

P.

Car. *dim.*

A. *a2 mf*

Pf. *8 dim.*

Vni I. *mf dim.*

Vni II. *mf dim.*

Vle *mf dim.*

Vc. *mf dim.*

Fl. *p legg. scherz.*

Cl. *p legg. scherz.*

Fa *a 2* *con SORD.* *p*

Cor. *con SORD.* *a 2* *mf*

Trg. *p*

Cel.

A.I. *p scherz.*

A.II. *p scherz.*

Pf. *p legg.*

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

Vni. II. *pp*

5

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.

5

Più vivo ♩ = 126 (gaiamente)

Vni

Vle

Vc.

UNITI ARCO

PIZZ.

animando

This musical score page includes the following parts and markings:

- Fl.**: *mf* 3, *p* 3, *p cresc.*
- Ob.**: *mf* 3, *p*
- C.i.**: *mf* 3, *p*
- Cl. Si b**: *mf* 3, *p*, *a 2*, *cresc.*
- Cl. B. Si b**: *mf* 3, *p*, *p cresc.*
- Cor. Fa**: *a 2*, *mf*, *p*, *p cresc.*
- Cor. Fa**: *a 2*, *mf*, *p*, *p cresc.*
- Trg.**: *f*
- Cel.**: *f* 3
- A.I.**: *p*, *p cresc.*
- A.II.**: *p cresc.*
- Vni**: *mf*, *p*, *p cresc.*, *DIV.*
- Vle**: *mf*, *p*, *p cresc.*
- Vc.**: *mf*, *p cresc.*

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

- Ott.**: Flute part with *cresc.* markings.
- Fl.**: Flute part with triplets and *cresc.* markings.
- Ob.**: Oboe part with *sf* and *f* markings.
- C.i.**: Clarinet in C part with *sf* markings.
- Cl. Si b**: Clarinet in B-flat part with triplets and *f* markings.
- Cl. B. Si b**: Bass Clarinet in B-flat part with *sf* markings.
- Fa**: First Trumpet part with *f* and *cresc.* markings.
- Cor.**: Horn part with *f* and *cresc.* markings.
- Trb. Si b**: Second Trumpet part with *ff* and *cresc.* markings.
- Trg.**: Trombone part with *f* markings.
- Car.**: Carillon part.
- A. I.**: First Violin part with triplets and *ff* markings.
- A. II.**: Second Violin part with triplets and *ff* markings.
- Pf.**: Piano part with *ff* markings.
- Vni**: Violin part with *sf* and *cresc.* markings.
- Vle**: Viola part with *sf* and *cresc.* markings.
- Ve.**: Violoncello part with *sf* and *cresc.* markings.

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. I.II. a 2 *f* *cresc.* *ff*

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

A.I. *cresc.* 8 *fff*

A.II. *cresc.* 8

Pf. *cresc.* 8 *fff*

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

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

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

Cb. *f* *cresc.* ARCO *ff* DIV. *ff* UNITI

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* *p* *sempre dim.*

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

Trb. Si b

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

A.I. *mp* *3*

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

Pf. *p* *3*

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

Vni. *p*

Vle. *p*

Vc. *DIV.* *p*

La fontana di Trevi al meriggio.

10 Allegro moderato

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

Ci. *cresc.* *p* *cresc.*

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

Cl.B. *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.*

Fa *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.*

Vec. *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

Vc.

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*

Ob. *a 2* *ff*

C.i. *fff*

Cl. La *a 2* *ff*

Cl.B. La *ff*

Fg. *fff*

Fa Cor. Fa *fff*

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

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 contains the following parts and markings:

- Ott.** (Oboe): *cresc.*
- Fl.** (Flute): *a 2*
- Ob.** (Oboe): *a 2*
- C.i.** (Clarinet in C): *a 2*
- Cl. La** (Clarinet in Bb): *a 2*
- Cl.B. La** (Clarinet in Bb): *a 2*
- Fg.** (Bassoon): *a 2*
- Fa Cor. Fa** (French Horns): *fff*
- Trb. La** (Trumpets): *fff*
- Trbn.I.II** (Trumpets): *fff*
- ” III.** (Trumpets): *fff*
- Tb.B.** (Tuba): *fff*
- Tp.** (Timpani): *fff*
- P.** (Percussion): *ff*, *mp cresc.*
- A.I.** (Violin I): *8*
- A.II.** (Violin II): *8*
- Pf.** (Piano): *8*
- Org.** (Organ)
- Ped.** (Pedal)
- Vni** (Violin): *cresc.*
- Vle** (Viola): *3*
- Ve.** (Violoncello): *3*
- Cb.** (Contrabasso): *3*

This page of a musical score, numbered 82, contains the following instruments and parts:

- Ott. (Oboe)
- Fl. (Flute)
- Ob. (Oboe)
- C.i. (Clarinet in C)
- Cl. La (Clarinet in B-flat)
- Cl.B. La (Clarinet in B-flat)
- Fg. (Fagott/Bassoon)
- Fa (Fagott/Bassoon)
- Cor. Fa (Cor Anglais)
- Trb. La (Trumpet in B-flat)
- Trbn I.II. (Trumpet in B-flat)
- Trbn III. (Trumpet in B-flat)
- Tb.B. (Tuba)
- Tp. (Trombone)
- P. (Percussion)
- A.I. (Acoustic Guitar I)
- A.II. (Acoustic Guitar 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*). The key signature is three sharps (F#, C#, G#).

12

Ott.

Fl.

Ob.

C.i.

Cl.
La

Cl.B.
La

Fg.

Fa
Cor.
Fa

Trb.
La

Trbn.I.II.

” III.

Tb.B.

Tp.

A.I.

A.II.

Pf.

Org.

Ped.

The score for measures 12-15 includes parts for Oboe, Flute, Clarinet in C, Clarinet in B-flat, Bassoon, Horns in F, Trumpets, Trombones I-III, Tenor Trombone, Trumpet, and Piano. The piano part features a complex texture with triplets and sixteenth-note patterns. The woodwinds and strings play rhythmic accompaniment. The brass section provides harmonic support. The vocal parts (A.I. and A.II.) have lyrics: "DO RE FA SOL" and "DO RE FA SOL".

12

Vni

Vle

Vc.

Cb.

The string section (Violins I, Violins II, Violas, and Cellos) plays a rhythmic accompaniment consisting of eighth-note patterns and triplets. The cellos and double basses play a steady bass line.

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

Ve.

Cb.

DO RE FA SI

RE MI

FA SOL SI 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.I.II.

" 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 instruments and parts:

- Ott. (Oboe d'Alto)
- Fl. (Flute)
- Ob. (Oboe)
- C.i. (Clarinet in C)
- Cl. La (Clarinet in B-flat)
- Cl.B. La (Clarinet in B-flat)
- Fg. (Fagotto)
- Cor. Fa (Cor Anglais)
- Cor. Fa (Cor Anglais)
- Trb. Si b (Trumpet in B-flat)
- Trbn. I.II. (Trumpet in B-flat)
- Tb. B. III. (Tuba)
- Tp. (Trombone)
- A.I. (Alto Saxophone I)
- A.II. (Alto Saxophone II)
- Pf. (Piano)
- Ped. d'Org. (Pedal Organ)
- Vni. (Violin)
- Vle. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *a 2* and *8*. The woodwind and string sections play intricate melodic lines, while the brass and piano provide harmonic support.

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 for page 38 and includes parts for Oboe (Ott.), Flute (Fl.), Oboe (Ob.), Clarinet in C (C. i.), Clarinet in A (Cl. La), Clarinet in Bb (Cl. B. La), Bassoon (Fg.), French Horn (Fa Cor. Fa), Trumpet (Trb. Si b), Trombone III (Trbn. III.), Trombone III (Tb. B.), Trumpet (Tp.), Percussion (P. colla mazza mf), A. I., A. II., Piano (Pf.), Pedal Organ (Ped. d'Org.), Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *a 2* and *mf*. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

Più vivace (in 1)
(Ritmo di 3 misure)

14

Musical score for woodwinds and percussion, measures 14-18. The score includes parts for Oboe (Ott.), Flute (Fl.), Bassoon (Ob.), Clarinet in C (C.i.), Clarinet in Bb (Cl. B.), Bassoon in C (Fg.), Cor Anglais (Fa), Trumpet (Trb.), Trombone III (Trbn. III.), Trombone II (Tb. B.), and Percussion (P.). The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth notes. Dynamics include *ff* and *fff*. Performance markings include *a 2*, *ff*, *fff*, and *I. ff*, *ff II.*, *III.*

Più vivace (in 1)
(Ritmo di 3 misure)

14

Musical score for strings, measures 14-18. The score includes parts for Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth notes. Dynamics include *fff*. Performance markings include *fff*.

Fl. *a 2* *più f*

Ob. *a 2* *più f*

Cl. C. *a 2* *più f*

Cl. B. *a 2* *più f*

Fg. *a 2* *più f*

Cor. Fa *a 2* *più f*

Cor. Fa *più f*

Trb. Sib I. II. *più f*

Trbn. I, II, III. *più f*

Tb. B. III. *più f*

Pf. *più f*

Vni. *più f*

Vle. *più f*

Ve. *più f*

Cb. *più f*

This page of a musical score, numbered 41, contains the following parts and markings:

- Ott.** (Oboe): *a 2*, *ff*
- Fl.** (Flute): *a 2*, *ff*
- Ob.** (Oboe): *a 2*, *ff*
- C.i.** (Clarinet in C): *a 2*, *ff*
- Cl. La** (Clarinet in Bb): *a 2*, *ff*
- Cl.B. La** (Clarinet in Bb): *a 2*, *ff*
- Fg.** (Bassoon): *a 2*, *ff*
- Fa** (French Horn): *a 2*, *ff*
- Cor. Fa** (Trumpet in F): *a 2*, *ff*
- Sib** (Trumpet in Bb): *ff*
- Trbn. I.II.** (Trumpet in Bb): *ff*
- III. Tb.B.** (Tuba): *ff*
- Pf.** (Piano): *ff*
- Vni** (Violin): *ff*
- Vle** (Viola): *ff*
- Vc.** (Violoncello): *ff*
- Cb.** (Contrabasso): *ff*

The score is written in 3/4 time with a key signature of two flats (Bb and Eb). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *a 2* (second ending). The woodwinds and strings play intricate melodic lines, while the brass and piano provide harmonic support.

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 C (Cl.), Clarinet in B-flat (Cl. B.), Bassoon (Fg.), and Cor Anglais (Fa). The brass section consists of Trumpets (Trb.), Trombones I and II (Trbn. I. II.), Trombone III (Tb. B.), and Trumpet (Tp.). The string section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pf.) and Pedal Organ (Ped. d'Org.) are also present. 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 piano provide harmonic support.

15 (Ritmo di 4 misure)

Ott. *fff*

Fl. *fff*

Ob. *fff*

C. i. *fff*

Cl. La *fff*

Cl. B. La *fff*

Fg. *fff*

Fa Cor. Fa *fff*

Trb. Si b I. *fff*

Trbn. I. II. *fff*

Tb. B. III. *fff*

Tp. *fff*

Org. *fff*

Ped. *fff*

15 (Ritmo di 4 misure)

Vni *fff*

Vle *fff*

Ve. *fff*

Cb. *fff*

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

- Flute (Fl.):** Part I, starting with a dynamic of *p*. A second ending marked *a 2* begins in the fourth measure.
- Oboe (Ob.):** Part I, starting with a dynamic of *p*.
- Clarinet in C (Cl. C):** Part I, starting with a dynamic of *p*.
- Clarinet in Bb (Cl. Bb):** Part I, starting with a dynamic of *p*.
- Bassoon (Fg.):** Part I, starting with a dynamic of *p*.
- French Horns (Fa):** Part I, starting with a dynamic of *mp*.
- Trumpets (Trb. Sib):** Part I, starting with a dynamic of *mp*.
- Trumpets (Trbn.):** Part III, starting with a dynamic of *mp*.
- Timpani (Tp.):** Part I, starting with a dynamic of *mp*.
- Piano (Pf.):** Part I, starting with a dynamic of *dim.* and featuring triplet patterns.
- Organ (Org.):** Part I, starting with a dynamic of *p*. A marking *più p* appears in the fourth measure.
- Pedal (Ped.):** Part I, starting with a dynamic of *p*.
- Violin (Vni):** Part I, starting with a dynamic of *p*.
- Viola (Vle):** Part I, starting with a dynamic of *p*.
- Violoncello (Vc.):** Part I, starting with a dynamic of *p*.
- Double Bass (Cb.):** Part I, starting with a dynamic of *p*.

17 Calmo

ben marcato

Cl. La *pp* *mp*

Cl.B. La *pp*

Fg. *pp*

Fa. *pp*

Cor. Fa. *a 2 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*
 Ob. *p*
 C.i. *mf* *marcato*
 Cl. *a 2* *mf*
 Cl.B. *mf*
 Fg. *I.*
 Fa *I. con SORD.*
 Cor. *a 2* *mf*
 Trb. *I.*
 Sib
 A.I. *pp* *più p*
 A.II. *pp* *più p*
 Pf. *vcl* *sempre dim.*
 Ped. d'Org.
 Vni *sempre dim.*
 Vle *sempre 3dim.*
 Vc. *sempre 3dim.*
 Cb. *sempre dim.*
sempre dim.

Ott. *pp*

Fl.

Ob. I.

C.i.

Cl. *a 2* *più p.* I.

Cl.B. *a 2* *pp*

Fg. I.

Fa Cor. *senza SORD. pp*

Fa *pp*

Trb. I. *più p.*

Sib

Cel. *pp*

A.I.

A.II.

Pf. *alle*

Ped. d'Org. *vclle*

Vni. *più p.*

Vle. *più p.*

Vc. *I. SOLO*

Cb. *più p.*

La fontana di Villa Medici al tramonto.

18 Andante ♩ = 72

Ott. Fl. C.i. Cl. La Cl.B. La Fa Cor. Fa Car. Cel. A.I. A.II. Vni I. Vc.

p espress. *p* *pp* *dolciss.* *pp* *pppp*

DIV. a 4

The musical score is for the piece 'La fontana di Villa Medici al tramonto', movement 18, in 4/4 time with a tempo of Andante (♩ = 72). The score is arranged for a full orchestra. The woodwind section includes Oboe (Ott.), Flute (Fl.), Clarinet in C (C.i.), Clarinet in B-flat (Cl. La), Bass Clarinet (Cl.B. La), Bassoon (Fa), and Cor Anglais (Cor. Fa). The percussion section includes Carillon (Car.) and Cymbals (Cel.). The string section includes Violin I (Vni I.) and Violoncello (Vc.). The score features various dynamics such as *p* (piano), *pp* (pianissimo), and *pppp* (pianississimo), along with performance instructions like *p espress.* and *dolciss.*. The woodwinds play melodic lines with triplets and slurs, while the strings provide a harmonic accompaniment with sustained notes and rhythmic patterns.

Fl. I. *p*

Cl. II. *pp*

Cl. B. *pp*

Cor. I. *p*

Cor. III. *p*

Car.

Cel.

Cmp. (*molto lontana*) *pp*

A. I.

A. II. *p* MI b-FA

Vni I. DIV. a 3

Vle *pp*

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

Cb. con SORD. 4 SOLI *pp*

19 Meno mosso *quasi-*

Fl. *ppp*

C.I.

Cl. II. *p*

Cor. Fa I. II. *pp*

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

A.II. *pppp* *gliss.* 8

19 Meno mosso *quasi-*

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

Vni II. *p espress.*
con SORD.

Vle *pp*
DIV. a 4 con SORD.

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

Fl. *ppp*

Cl. II. *p*

Cor. Fa II. *pp*

A.I. 8

A.II. 8

Vni I. *p espress.*

Vni II. *p espress.*

Vle *pp*

Vc. TUTTI con SORD. *p*

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

TUTTI con SORD.
DIVISI

pp

Fl. *dim.*

Ob. I. *mp dim.*

Cl. La

Cl. B. La

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*

Vle. *mf*

Vc. *p espress. mf*

Cb. *p mf*

UNITE

UNITE

UNITE

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*

22 ♩ = 72

Ott. *pp*

Fl. I. *pp*

Ob. I. *pp*

Cl. La *pp*

Cl. B. La *pp*

Fg. *pp*

a 2 *p espress.*

p espress.

p espress.

senza SORD. *pp*

Cor. Fa *pp*

senza SORD. *pp*

Cor. Fa *pp*

Car. *pp*

Cel. *p*

A.I. *p*

Pf. *pp*

8.....

22 ♩ = 72

senza SORD. *pp espress.*

Vni *pp espress.*

senza SORD. *pp espress.*

Vc. *pp*

senza SORD. *pp*

Cb. *pp*

più p

più p

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Part marked *a 2*.
- Ob. (Oboe):** Part marked *I.*
- Cl. (Clarinet):** Part marked *a 2*.
- Cl.B. (Bassoon):** Part marked *La*.
- Cor. (Cor Anglais):** Part marked *Fa*.
- Car. (Trumpet):** Part marked *Fa*.
- Cel. (Trombone):** Part marked *Fa*.
- Cmp. (Percussion):** Part marked *pp*.
- A.I. (Piano):** Part marked *pp*.
- Pf. (Piano):** Part marked *8*.
- Vni (Violin):** Part marked *pp*.
- Vle (Viola):** Part marked *pp*.
- Vc. (Violoncello):** Part marked *pp*.
- Cb. (Contrabass):** Part marked *pp*.

Additional performance instructions include *METÀ senza SORD.* and *DIV. a 3*.

Fl. I. *p* *3* *3*

Fa. Cor. Fa. *pp*

Cel.

Cmp.

Vni

23 I.

Fl. *p* *più p*

Cl. La *pp* *più p*

Cl. B. La *pp* *più p*

Cor. Fa III. IV.

Cel. *p* *red.* *

Cmp.

A. I. *pp*

A. II. *pp* *più p*

23

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

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

Vle. *poco sf*

Vc. *con SORD.* *ppp* *pp* *più p*

Cb. *ppp* *pp* *più p*

DIV. a 3

DIV. a 4