

BIBLIOTECA DEL VIOLONCELLISTA

FORMATO IN-4

RACCOLTA
DI
PRINCIPALI PASSI E A-SOLI
PER
VIOLONCELLO
DI
OPERE TEATRALI

estratti dalle Partiture originali d'Orchestra e corredati di relative arcate e digitazione

PER CURA DI

ARTURO CUCCOLI

Professore di Violoncello nell'Istituto Musicale di Padova

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RACCOLTA

DI PRINCIPALI PASSI E A SOLI PER
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ARTURO CUCCOLI

LIBRO 2º

OPERE TEATRALI DI RICCARDO WAGNER

LOHENGRIN. ATTO 1º PRELUDIO

LENTO

LOHENGRIN. ATTO 1º SCENA 2ª

LENTO

LOHENGRIN. ATTO 1^o SCENA 2^a

VIVACE

LOHENGRIN. ATTO 1^o SCENA 3^a

MOLTO BRILLANTE

R

ff

S

ff

The first system consists of five staves of music in bass clef. The first staff begins with a dynamic of *ff* and contains a series of eighth and sixteenth notes. The second staff also starts with *ff* and features a more complex rhythmic pattern with some triplets. The third and fourth staves continue the melodic and harmonic development with various fingerings indicated by numbers 1, 2, 3, and 4. The fifth staff concludes the system with a final *ff* dynamic and a series of sixteenth notes.

LOHENGRIN. ATTO 2^o SCENA 1^a

PIUTTOSTO LENTO

p

più p

p

pp

f

più p

The second system consists of seven staves of music in bass clef, marked **PIUTTOSTO LENTO**. The first staff begins with a dynamic of *p* and contains a series of eighth and sixteenth notes. The second and third staves continue the melodic and harmonic development with various fingerings indicated by numbers 1, 2, 3, and 4. The fourth and fifth staves feature a series of sixteenth notes with a dynamic of *pp*. The sixth staff concludes the system with a final *f* dynamic and a series of sixteenth notes.

A Vivace 8 2 B 1° tempo

ritard.

p

f

LOHENGRIN. ATTO 2^o SCENA 2^a

QUASI LENTO D

p

mf

più p

pp

LOHENGRIN. ATTO 2^o SCENA 3^a

Mosso

pp

LOHENGRIN. ATTO 2^o SCENA 3^a

Mosso H

f

più f

ff

p

LOHENGRIN. ATTO 3^o PRELUDIO

MOLTO BRIOSO

ff

ff

ff

ff

LOHENGRIN. ATTO 3^o SCENA 1^a

UN POCO PIÙ LENTO

LOHENGRIN. ATTO 3^o SCENA 3^a

VIVACE



This page contains ten staves of musical notation for a bass guitar piece. The notation includes various keys, dynamic markings, and technical instructions.

- Staff 1:** Bass clef, key of B-flat major. Contains a continuous eighth-note pattern.
- Staff 2:** Bass clef, key of B-flat major. Contains a continuous eighth-note pattern.
- Staff 3:** Bass clef, key of B-flat major. Contains a continuous eighth-note pattern. A key signature change to C major is indicated by a 'C' and a double sharp sign. Dynamic markings include *fp* and *p*. Fingering numbers (1, 2, 3, 4, 1) are present.
- Staff 4:** Bass clef, key of C major. Contains a continuous eighth-note pattern. Dynamic marking is *p*. Fingering number 4 is present.
- Staff 5:** Bass clef, key of C major. Contains a continuous eighth-note pattern. Dynamic marking is *cres.* Fingering numbers 1 and 4 are present.
- Staff 6:** Bass clef, key of C major. Contains a continuous eighth-note pattern. Dynamic marking is *f*. Fingering numbers 1, 4, 1, 4, 1, 4, 2, 1, 2 are present.
- Staff 7:** Bass clef, key of C major. Contains a continuous eighth-note pattern. Dynamic marking is *p*. Fingering numbers 1 and 0 are present.
- Staff 8:** Bass clef, key of C major. Contains a continuous eighth-note pattern. Dynamic marking is *cres.* Fingering numbers 1 and 0 are present.
- Staff 9:** Bass clef, key of C major. Contains a continuous eighth-note pattern. Dynamic marking is *cres.* Fingering numbers 2 and 1 are present.
- Staff 10:** Bass clef, key of E major. Contains a continuous eighth-note pattern. Dynamic marking is *ff*. Fingering numbers 4 and 2 are present.

ff

F₄

ff

ff **G** **3** **40**

p *cres.* *ff*

2 *ff* **3** *ff*

LOHENGRIN. ATTO 3.^o SCENA 3.^a

S *LENTO* *pp* *cres.* *mf* *p* *più p*

I MAESTRI CANTORI DI NORIMBERGA

INTRODUZIONE

MOD^{to}, SEMPRE LARGA^{nte}.
E PESANTE

vigoroso

sempre f

rfz *ff*

meno f *più p*

dolce *più p* *pp un poco rall.* *cres.* *f*

I MAESTRI CANTORI DI NORIMBERGA

UN POCO PIÙ ANIMATO

ff *dim.* *p* *poco rall.* *Iº TEMPO MA UN POCO PIÙ MODto* *dolce* *p dolce* *cres.*

The musical score consists of ten staves of music for a bassoon. The notation includes various dynamics, articulations, and fingerings.

- Staff 1:** Starts with a forte (*f*) dynamic, followed by a piano dolce (*p dolce*) section, then a crescendo (*cres.*) leading to a forte (*f*) section, and finally a piano (*p*) section.
- Staff 2:** Features a forte (*f*) dynamic, a piano dolce (*p dolce*) section, a crescendo (*cres.*), and a trill (*tr*). The tempo changes to *I^o TEMPO* at the end of the staff.
- Staff 3:** Includes a piano (*p*) dynamic, a piano molto crescendo (*piu cres.*), a molto crescendo (*molto cres.*), and a fortissimo (*ff*) section.
- Staff 4:** Starts with a piano (*p*) dynamic, a piano crescendo (*p cres.*), a forte (*f*) section, and a piano (*p*) section. The tempo changes to *PIZZ.* (Pizzicato) and *Basso* (Basso).
- Staff 5:** Features a piano (*p*) dynamic, a piano molto crescendo (*molto cres.*), a forte (*f*) section, and a piano (*p*) section. The tempo changes to *stacc.* (Staccato).
- Staff 6:** Includes a piano (*p*) dynamic, a piano molto crescendo (*molto cres.*), a forte (*f*) section, and a piano (*p*) section.
- Staff 7:** Features a piano (*p*) dynamic, a piano molto crescendo (*molto cres.*), a forte (*f*) section, and a piano (*p*) section.
- Staff 8:** Includes a piano (*p*) dynamic, a piano molto crescendo (*molto cres.*), a forte (*f*) section, and a piano (*p*) section.
- Staff 9:** Features a piano (*p*) dynamic, a piano molto crescendo (*molto cres.*), a forte (*f*) section, and a piano (*p*) section.
- Staff 10:** Includes a piano (*p*) dynamic, a piano molto crescendo (*molto cres.*), a forte (*f*) section, and a piano (*p*) section.

POCO A POCO PIÙ FORTE E PIÙ MOSSO



I MAESTRI CANTORI DI NORIMBERGA. SCENA 1ª

MODERATO

ff *dolce* *p* *dim. p*
10 1º Solo 9 *f con fuoco* *dim.*
p *cres.* *f* *p* *f dim.*
p *f* *p* *dolce*

I MAESTRI CANTORI DI NORIMBERGA

ALLEGRO

f *dim.* *p* *dolce* *più p*

I MAESTRI CANTORI DI NORIMBERGA

PIÙ ANIMATO

stacc. *f* *fp* *p* *f*

PIZZ. ARCO

p *f* *f* *p*

cres. f ff

p

tr *PIZZ.* *sf* *f*

stacc. *p* *cres.*

f *dim.* *p*

I MAESTRI CANTORI DI NORIMBERGA

MODERATO

p *p* *dolce* *p* *cres.* *mf* *p* *f* *p dolce* *cres.*



I MAESTRI CANTORI DI NORIMBERGA



I MAESTRI CANTORI DI NORIMBERGA



I MAESTRI CANTORI DI NORIMBERGA

ANIMATO

ANIMATO

f *dim.* *p* *cres.* *ff*

tr *dim.* *p dolce* *p*

tr *dim.* *p* *cres.*

tr *dim.* *p* *cres.* *molto cres.*

ff *dim.* *f* *p* *cres.* *più f* *ff*

I MAESTRI CANTORI DI NORIMBERGA

TRANQUILLO

TRANQUILLO

p *dolciss.* *mf* *p dolce* *p* *sf*

p *sf* *cres.* *p* *sf* *p* *sf*

p *cres.* *f*

p *cres.* *p*

cres. *p* *cres.*

cres.

0 112971 0

I MAESTRI CANTORI DI NORIMBERGA. ATTO 2º

VIVACE NON TROPPO

Musical score for 'VIVACE NON TROPPO'. The piece is in bass clef, key of D major (two sharps), and 6/8 time. It features dynamic markings of *ff*, *p*, *f*, *dim.*, *cres.*, and *più f*. The tempo is 'VIVACE NON TROPPO'. The score includes various musical ornaments such as triplets, trills, and slurs.

I MAESTRI CANTORI DI NORIMBERGA

POCO A POCO PIÙ
TRANQUILLO

Musical score for 'POCO A POCO PIÙ TRANQUILLO'. The piece is in bass clef, key of D major, and 4/4 time. It features dynamic markings of *espr. dim. poco a poco* and *dolce*. The tempo is 'POCO A POCO PIÙ TRANQUILLO'. The score includes various musical ornaments such as slurs and ties.

I MAESTRI CANTORI DI NORIMBERGA
con Sordina

MODERATO

Musical score for 'MODERATO con Sordina'. The piece is in bass clef, key of D major, and 3/4 time. It features dynamic markings of *p dolce*, *mf*, and *più*. The tempo is 'MODERATO'. The score includes various musical ornaments such as slurs and ties.

I MAESTRI CANTORI DI NORIMBERGA

MODERATO

Musical score for 'MODERATO'. The piece is in bass clef, key of D major, and 3/4 time. It features dynamic markings of *p*, *poco cres.*, *dim.*, and *cres.*. The tempo is 'MODERATO'. The score includes various musical ornaments such as slurs, ties, and trills.

I MAESTRI CANTORI DI NORIMBERGA. SCENA 7^a

PIÙ MOSSO

3 2 1 3 1
ff stacc. mf sempre f e stacc.
 4 2 4 0
 4 0 2
 1 3 *marc.*
 4 0 *f*
 3 3 4 1 1
 2 1 3 1 3 2 *marc.*
 4 3 1 3 1 3 1 *marc.*
 1 2 *f*
 1 1 *marc.*
 1 2 4 3 1 4
 3 4 1 1 4 3 4
 1 2 3 4 *più f*
 0 1 *DIV. ff* 6 *f*
 4 1 4 1 1 4 1 4
 1 1 1 1 1 1 1 1 *f*
 1 1 1 1 1 1 1 1 *ff* 1

0 1 2 3 1 *marc.*
f *ff*
marc.
f *ff*
ff *ff*
con tutta la forza

I MAESTRI CANTORI DI NORIMBERGA. ATTO 3°

UN POCO SOSTENUTO *fespr. dim.* *p*
poco rall. *Solenne* 7
più p
un poco riten. *espress.* *pp* *p* *pp*
più p *p* *più p* *dolce* *pp espress.*
più p 2 1 *sempre dolce* *più p* *ppp*

I MAESTRI CANTORI DI NORIMBERGA

VIVACE *p* *poco cres.* *espress.*
p *p* *p* *dolce*
p *p* *p* *cres.*

I MAESTRI CANTORI DI NORIMBERGA

*UN POCO PIÙ VIVO
E SEMPRE ACCEL.^{do}*

Viol. I^o

fp *p* *sf* *fp* *cres.*.....

più f

PIÙ VIVACE

p *cres.*

All.^o molto

ff

I MAESTRI CANTORI DI NORIMBERGA

ALLEGRO

stacc.

ff *f* *f*

ff stacatiss. *p* *ff*

I MAESTRI CANTORI DI NORIMBERGA

ALLEGRO

p *p cres.*.....1..

ff

POCO A POCO MENO MOSSO

meno f *dim.* *rit.*

MODERATO

stacc. *più p* *p*

VIVO *PIÙ MOD^{to}*

accel. *tr* *dim.* *più p* *p*

cres......*f*

MODERATO

ff *poco cres.* *p dolce* *tr.*

I MAESTRI CANTORI DI NORIMBERGA

Poco a poco più mosso

p dolciss. *poco cres.* *dim.* *più p* *pp* *p cres.* *f* *trem.* *dolce* *cres.* *più cres.* *dim.* *p dolciss.* *p dim.* *p dolciss.* *cres.* *molto cres.* *f* *dim.* *p dolce* *cres.* *f* *dim.* *p* *dolce* *dolciss.* *p*

PARSIFAL. INTRODUZIONE

MOLTO LARGO

con Sordina

p *f* *dim.*

p *più p* *pp*

cres. *poco f dim.* *più p* *pp*

p

sf dim. *p* *sf* *p*

pp *f dim.*

p

PARSIFAL. INTRODUZIONE

MOLTO LARGO

p 1

sf *p* *f* *più p*

PARSIFAL. ATTO 1º

Poco mosso

Poco Mosso

p *f* *cres.* *poco f* *p* *tr* *f* *p* *cres.* *tr* *ff* *p*

PARSIFAL

ADAGIO

ADAGIO

First system of music for the first movement of 'The Swan' by Saint-Saëns. The music is in bass clef, 3/2 time, and B-flat major. It begins with a piano (*p*) dynamic, followed by a fortissimo (*fp*) section. The first staff includes fingerings 4 and 3, and a first ending bracket. The second staff includes a fortissimo (*sf*) dynamic and a fortissimo (*fp*) section. The third staff includes a fortissimo (*f*) dynamic, a fortissimo (*fp*) section, and a fortissimo (*fp*) section. The system concludes with a fortissimo (*fp*) section and a fortissimo (*fp*) section.

PARSIFAL

ADAGIO

ADAGIO

f 1 4 3 *dim.* 4 3 *p* *p*

3 3 1 3

PARSIFAL

PRESTO

[illegible]

PARSIFAL

PARSIFAL

PARSIFAL

The second system of the musical score continues in the bass clef with a 4/4 time signature. It begins with the instruction *accelerando* and a triplet of eighth notes. This is followed by a crescendo (*cres.*) leading to a triplet of eighth notes marked *f* (forte). The tempo marking *PRESTO* is placed above the staff. The system concludes with a triplet of eighth notes marked *p* (piano) and a decrescendo (*dim.*).

PARSIFAL

PARSIFAL

25

ANIMATO

f *p* *cres.* *poco f* *cres.* *f* *p* *sf* *p* *più p*

PARSIFAL

PRESTO

p *PIZZ.* *f* *ARCO* *sf* *ff* *trem.*

PARSIFAL

ANDANTE

The image shows a musical score for the opera 'Parsifal' by Richard Wagner. It consists of three staves of music, all in bass clef and 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'ANDANTE'. The first staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The second staff continues with various triplet and sixteenth-note patterns. The third staff features a series of triplet eighth notes and concludes with a decrescendo (*dim.*) and a final note. Fingerings (1, 2, 3, 4) and breath marks (vertical lines) are indicated throughout the score.

PARSIFAL

ANDANTE

PARSIFAL

ANDANTE

ff *piu f*

PARSIFAL

VIVACE

VIVACE

PARSIFAL

ADAGIO

PARSIFAL

ADAGIO

p *pp* *più p*

PARSIFAL

ADAGIO

[illegible]

PARSIFAL ATTO II^o

ALLEGRO

p molto *cres.*
p molto *cres.*
f
f
dim. *p*
dim. *p*
p *f* *p* *f* *f*
p *f* *p* *f* *f*
dim. *p* *cres.*
dim. *p* *cres.*
a 112971 *a*

PARSIFAL

ALLEGRO

PARSIFAL

ANIMATO

ff *dim.*

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

PARSIFAL

MOLTO LARGO

pp *p*

PARSIFAL

MOLTO ADAGIO

pp *p* *sf* *pizz.* *ARCO* *p* *più p* *pp*

PARSIFAL

ADAGIO

Musical score for Parsifal, Adagio, featuring a single bass line. The score includes various musical notations such as dynamics (*ff*, *f*, *p*, *fp*, *cres.*), articulation (accents, slurs), and fingerings (1, 2, 3, 4). The key signature is B-flat major (two flats). The time signature is 3/4. The score is written on a single bass staff.

PARSIFAL. ATTO III^o

ADAGIO

[illegible]

PARSIFAL

ALLEGRO

First system of the musical score for Parsifal, Allegro. It consists of five staves of music in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a measure rest followed by a series of eighth and sixteenth notes, marked with fingerings 1, 1, 1, 1, 1, and 4. A crescendo line (cres.....) spans the first two staves. The second staff continues the melodic line with various articulations and a forte (f) dynamic. The third staff features a pizzicato (PIZZ.) section with a piano (p) dynamic, followed by an arco (ARCO) section with a piano (p) dynamic and a crescendo line. The fourth and fifth staves continue the melodic development with dynamics ranging from piano (p) to forte (f), including triplets and sixteenth-note passages.

PARSIFAL

ALLEGRO VIVO

Second system of the musical score for Parsifal, Allegro Vivo. It consists of five staves of music in bass clef, 4/4 time, with a key signature of two sharps (F-sharp and C-sharp). The first staff begins with a piano (p) dynamic and features triplets and sixteenth-note passages. The second staff continues the melodic line with a piano (p) dynamic and a diminuendo (dim.) marking. The third staff features a piano (p) dynamic and a diminuendo (dim.) marking. The fourth staff continues the melodic line with a piano (p) dynamic and a diminuendo (dim.) marking. The fifth staff features a piano (p) dynamic and a crescendo line (cres.....).

PARSIFAL

LARGO

p *molto cres.* *ff* *dim.* *più p*

p *ff* *dim.*

pp *f* *dim. pp*

p *f* *p¹* *più p*

PARSIFAL

ANDANTE

p *poco cres.*

cres *f*

più f *f* *f* *ff* *f*

p *ARCO*

PARSIFAL

ADAGIO

p

PARSIFAL

ADAGIO NON TROPPO

PARSIFAL

ADAGIO NON TROPPO

ff *dim.*

p *ff* *dim.*

p

p

p

dim. *p*

f *più f*

ff

ff *dim.*

PARSIFAL

ALLEGRO

Musical score for Parsifal, Allegro section. The score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a treble clef and a key signature change to two sharps (F# and C#). The music features various dynamics including *f*, *p*, and *cres.*, as well as triplets and slurs. The tempo is marked **ALLEGRO**.

PARSIFAL

ADAGIO

Musical score for Parsifal, Adagio section. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of five staves of music. The music features various dynamics including *p*, *mf*, and *cres.*, as well as slurs and triplets. The tempo is marked **ADAGIO**.

RIENZI. SINFONIA

MOLTO SOSTENUTO
E MAESTOSO

pp sempre tenuto

A

cres.

B

RIENZI. SINFONIA

ALLEGRO ENERGICO

ff f f ff

E

RIENZI. SINFONIA

UN POCO PIÙ VIVACE

ff più f ff

R

RIENZI. SINFONIA

VIVACE

ff mf

12/16 D major

37

piu f

ff

RIENZI. INTRODUZIONE

ALL.^o ANIMATO

p

RIENZI. INTRODUZIONE

ALLEGRO

f *p* *f*

RIENZI. DUETTO

ANDANTE

f *p*

RIENZI. FINALE 1.^o

MAESTOSO

SOLO *v*

p

TUTTI

f

RIENZI. FINALE 1.^o

MAESTOSO

p

f

RIENZI. FINALE 1.^o

MAESTOSO

ff

RIENZI. FINALE 1.^oI.^o TEMPO MAESTOSO

ff

string. sino alla fine

RIENZI. ATTO 2^o INTRODUZIONE

39

MOD.^{to} CON ANIMA

RIENZI. ATTO 2^o INTRODUZIONE

MOD.^{to} CON ANIMA

RIENZI. ATTO 2^o INTRODUZIONE

MOD.^{to}

RIENZI. BALLO E PANTOMIMA

MODERATO

RIENZI. BALLO E PANTOMIMA

MODERATO

RIENZI. FINALE 2^o*I. Solo***MAESTOSO**RIENZI. FINALE 2^o**AGITATO**RIENZI. FINALE 2^o**ADAGIO**RIENZI. ATTO 3^o INTRODUZIONE**MOLTO AGITATO**

RIENZI. ATTO 4^o

ALLEGRO

RIENZI. ATTO 5^o PREGHIERA*molto legato*

LENTO

RIENZI. ATTO 5^o FINALE

PIÙ STRETTO

TANNHÄUSER. SINFONIA

ANDANTE MAESTOSO



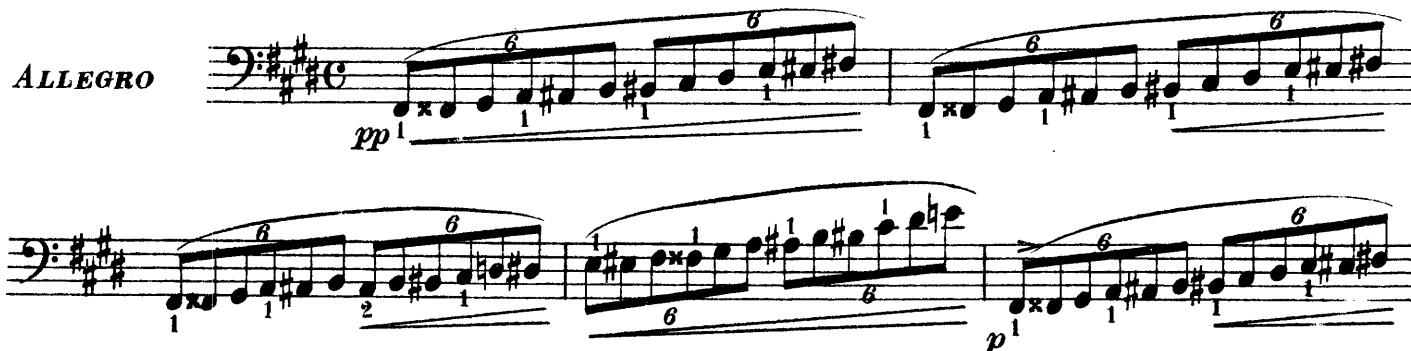
TANNHÄUSER. SINFONIA

ALLEGRO



TANNHÄUSER. SINFONIA

ALLEGRO



Musical score for a piece in D major. The score is written for a bass line and a treble line. The bass line includes dynamic markings such as *p*, *f*, and *ff*, and tempo markings like *un poco accel.* and *sempre cres.*. The treble line includes a *1.º tempo* marking. The notation is complex, with many accidentals and fingerings.



TANNHÄUSER. SINFONIA

MOLTO VIVACE

TANNHÄUSER. ATTO 1.^o SCENA 1.^a

ALLEGRO MOLTO



TANNHÄUSER. ATTO 1.^o SCENA 1.^a

ANDANTE MAESTOSO

TANNHÄUSER. ATTO 2.^o SCENA 2.^a

ALLEGRO

TANNHÄUSER. ATTO 2.^o SCENA 2.^aVIOLONCELLO 1.^o

ANDANTE

GLI ALTRI

TANNHÄUSER. ATTO 2.^o SCENA 4.^a

ADAGIO

p *f* *dim.* *p* *f* *dim.* *p* *più p*

dim. *p* *più p*

cres. *cres.* *f* *dim.* *p* *più p* *più p*

pp *poco cres.*

dim. *p*

f *più f*

f *più f* *dim.* *p* *ff*

TANNHÄUSER. ATTO 2.^o SCENA 4.^a

PIÙ MOTO

p *f* *dim.* *p* *f* *dim.* *p* *più p*

dim. *p* *più p*

cres. *cres.* *f* *dim.* *p* *più p* *più p*

pp *poco cres.*

dim. *p*

f *più f*

f *più f* *dim.* *p* *ff*

ASSAI LENTO

1. Solo

p

più p

TANNHÄUSER. ATTO 3.^o PRELUDIO E SCENA 1.^a

LENTO

p

TANNHÄUSER. ATTO 3.^o SCENA 3.^a

MODERATO

p

più p

sempre più p

pp

TANNHÄUSER. ATTO 3.^o SCENA 3.^a

ALLEGRO

ARCO

p

più f

TANNHÄUSER. ATTO 3.^o SCENA 3.^a

ALLEGRO

ff

stacc.

f

più f

ff

TRISTANO E ISOTTA. ATTO 1º INTRODUZIONE

LENTO E LANGUIDO

LENTO E LANGUIDO

pp *cres.* *dim.*

cres. *sf* *p*

PIZZ. *f* *ARCO* *p* *f* *dim.* *p*

riten. *poco rall.* *cres.* *f* *dim.* *a tempo* *p*

dim. *p* *cres.* *f* *p* *cres.* *f*

A *3* *DIV.* *p* *p* *p* *p*

Animando *rall.* *a tempo* *2*

sf *molto cres.* *ff* *dim.*

p *cres.* *sf* *p* *cres.* *sf* *sf*

p *cres.* *1* *1* *1* *3* *f* *2* *4*

più f *ff* *meno f* *sempre più f*

[illegible]

TRISTANO E ISOTTA. ATTO 1º SCENA 1ª

MODERATO

12/15 3/4

ARCO

p

1 3 4

1 1 2 1 1 1

1 1 1 0 1

3 4

0 4 4 2

TRISTANO E ISOTTA

Mosso

N

p

f

f

f

dim.

p

p

f

p

f

p

cres.

Poco steso

f

p

rall.

Vivace

p cres.

f

f

f

p

f

p

cres.

sf

f

2

3

4

poco rall.

TRISTANO E ISOTTA

ALL? MOLTO

ff

ff

ff

ff

ff

ff *ff* *ff* *ff* *ff* *ff*

TRISTANO E ISOTTA

MOLTO MOSSO

p molto cres. *ff* *f* *p*

TRISTANO E ISOTTA

PRESTO

f *ff* *dim.* *p* *p cres.* *PIZZ.*

TRISTANO E ISOTTA

MOLTO ANIMATO

First system: Bass clef, 2/2 time signature. Dynamics: *p* (piano), *fp* (fortissimo piano), *cres.* (crescendo). Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Trills and grace notes are present.

Second system: Bass clef. Dynamics: *f* (forte), *fp*, *cres.*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Third system: Bass clef. Dynamics: *p*, *f*, *p*, *f*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Fourth system: Bass clef. Dynamics: *p*, *f*, *p*, *f*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Fifth system: Bass clef. Dynamics: *f*, *f*, *f*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

TRISTANO E ISOTTA

ALL.^o APPASSIONATO

First system: Bass clef, 2/2 time signature. Dynamics: *ff* (fortissimo), *f*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Second system: Bass clef. Dynamics: *f*, *f*, *f*, *f*, *f*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Third system: Bass clef. Dynamics: *f*, *f*, *f*, *più f* (più forte), *ff*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Fourth system: Bass clef. Dynamics: *ff*, *p dolce* (piano dolce), *cres.*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Fifth system: Bass clef. Dynamics: *ff*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

TRISTANO E ISOTTA. SCENA 4ª

ALLEGRO APPASSIONATO

DIV. *p*

cres.

f

UNIS. *più f*

espress. p cres.

f *fp*

cres.

f

Poco ritenuto

molto marc. *più f*

TRISTANO E ISOTTA

SEMPRE PIÙ
ANIMATO

f *meno f* *p* *cres.*

TRISTANO E ISOTTA

SEMPRE ANIMATO

ARCO
p dolce *cres.* *Sempre più animato* *ff* *p*

TRISTANO E ISOTTA

MOLTO VIVACE

Musical score for the "MOLTO VIVACE" section. The score is written for two staves (treble and bass clef) in 2/2 time. The key signature has one flat (B-flat). The tempo is marked "MOLTO VIVACE". The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *dim.* (diminuendo). The score concludes with a double bar line.

TRISTANO E ISOTTA

Musical score for the "TRISTANO E ISOTTA" section. The score is written for two staves (treble and bass clef) in 2/2 time. The key signature has one flat (B-flat). The tempo is marked "ALL^o MOLTO". The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). The score concludes with a double bar line.

TRISTANO E ISOTTA

MOLTO ANIMANDO

p molto cres. *f* *cres.* *piu f*

TRISTANO E ISOTTA

ACCELERANDO

molto cres. *Poco steso* *ff molto legato* *trem.* *ff*

TRISTANO E ISOTTA

Violoncello Solo

LENTO NONTROPPO

senza Sord. *p espress.* *dim.* *pp*

First system of the musical score. The top staff (treble clef) contains a melodic line with a key signature of two sharps (F# and C#) and a time signature of 3/4. It begins with a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking. The middle and bottom staves (bass clef) feature a rhythmic accompaniment of eighth notes. A *senza Sord.* (senza sordina) instruction is present. The system concludes with a *pp* (pianissimo) dynamic and a *piu p* (pianissimo) marking.

Second system of the musical score. The top staff continues the melodic line. The middle and bottom staves continue the rhythmic accompaniment. A *pp* (pianissimo) dynamic is indicated. The system concludes with a *1 sempre eguale p* (sempre eguale piano) instruction.

Third system of the musical score. The top staff continues the melodic line. The middle and bottom staves continue the rhythmic accompaniment. A *mf* (mezzo-forte) dynamic is indicated. The system concludes with a *pp dolce* (pianissimo dolce) instruction.

Fourth system of the musical score. The top staff continues the melodic line. The middle and bottom staves continue the rhythmic accompaniment. A *mf* (mezzo-forte) dynamic is indicated. The system concludes with a *sempre p* (sempre piano) instruction.

Fifth system of the musical score. The top staff continues the melodic line. The middle and bottom staves continue the rhythmic accompaniment. A *pp* (pianissimo) dynamic is indicated. The system concludes with a *morendo* (morendo) instruction and a *soltanto 2 Vlli* (soltanto 2 Vlli) instruction.

TRISTANO E ISOTTA

MOLTO TRANQUILLO

con Sord.

pp

più p

cres. sf

TRISTANO E ISOTTA

Vivo

p dolce

p

più p

Molto affrett.

TRISTANO E ISOTTA

MOLTO AFFRETTATO

più f

ff

sempref

più f

Più stringendo

cres. molto cres.

SCENA 3^a*Prestissimo*TRISTANO E ISOTTA. ATTO 3^o SCENA 1^a

LENTO NON TROPPO

p espressivo *poco cres.* *f* *molto lunga*

p dolce *poco cres.* *f*

p dolce *poco cres.* *f*



TRISTANO E ISOTTA

ANIMANDO

cres. *f*

Con moto

p *f* *p*

f *p* *f* *dim.*

TRISTANO E ISOTTA

MODERATO *a tempo*

f espress. *p dolce*

cres. *f*

poco riten. *a tempo* *Sempre string.*

p *p* *f*

MOLTO RITENUTO

più f *ff vibrato*

PIÙ ALLARG. **MENO LARGO**

ff *dim.* *p*

Vivace. ma non cominciando troppo presto

fp *fp cres.* *sf cres. poco a poco*

TRISTANO E ISOTTA

AND^{te} MODERATO

f *con fuoco*

più f

Poco animato

The musical score consists of four staves. The first staff is in treble clef, 4/4 time, with a key signature of one sharp (F#). It features a melody with slurs and accents, marked with dynamics *p*, *f*, *p*, *f*, *p*, *f*, and *dim.*. The second staff is in bass clef, 4/4 time, with a key signature of one flat (Bb). It begins with a rest followed by a *sf* (sforzando) dynamic, then continues with a melody marked *sempre f* (sempre forte). The third staff is in bass clef, 4/4 time, with a key signature of one flat (Bb), continuing the melody. The fourth staff is in bass clef, 4/4 time, with a key signature of one flat (Bb), ending with a *ff* (fortissimo) dynamic and a *Q* (crescendo) marking.

TRISTANO E ISOTTA

PRESTO CON FUOCO

The first system of the musical score consists of two staves. The upper staff is in bass clef with a 2/2 time signature. It begins with a whole rest, followed by a half note G2, a half note F2, a half note E2, and a half note D2. This is followed by a double bar line, then a 3/4 time signature, a half note G2, a half note F2, and a half note E2. This is followed by another double bar line, then a 4/4 time signature, a half note G2, a half note F2, a half note E2, and a half note D2. The lower staff is in bass clef with a 4/4 time signature. It begins with a half note G2, a half note F2, a half note E2, and a half note D2. This is followed by a double bar line, then a 3/4 time signature, a half note G2, a half note F2, and a half note E2. This is followed by another double bar line, then a 4/4 time signature, a half note G2, a half note F2, a half note E2, and a half note D2. The dynamics are marked *ff* at the beginning, *stacc.* after the first double bar line, and *ff* after the second double bar line.

ff *stacc.* *ff*

TRISTANO E ISOTTA

MOLTO VIVACE

ff

stacc. ma ben tenuto

p *molto cres.*

ff *dim.*

..... *p* *cres.* *f* *U* *f* *dim.* *p*

TRISTANO E ISOTTA

MOLTO VIVACE

ff

meno f *dim.*

PIÙ PRESTO *f*

f

ff

ff

W *ff*

Ancora più accel. *ff*

ff

1^o TEMPO

ff *stacc.*

poco dim.

più dim. *p*

TRISTANO E ISOTTA

MOLTO VIVACE

ff

dim.

POCO A POCO RALLENT.

dim.

ADAGIO

con Sord. p

più lento

dolce *più p* *pp*

TRISTANO E ISOTTA

FURIOSO

Musical score for the **FURIOSO** section. The score is written for two staves (bass and treble clef) in B-flat major. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f*, *p*, *cres.*, *ff*, and *fp*. Fingerings are indicated by numbers 1-5. A **DIV.** (divisi) instruction appears in the middle. The section concludes with a *fp* dynamic.

TRISTANO E ISOTTA

PIÙ ANIMATO

Musical score for the **PIÙ ANIMATO** section. The score is written for two staves (bass and treble clef) in B-flat major. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p*, *f*, *cres.*, *molto cres.*, and *più f*. Fingerings are indicated by numbers 1-5. A **RITEN.** (ritardando) instruction is present. The section concludes with a *p* dynamic.

TRISTANO E ISOTTA

MOLTO MOD^{to} *Poco più animato*
senza Sord.

p molto cres. ff *pp*

p *pdolce* *dim.* *p*

dim. *p* *più p* *p* *cres.*

poco cres. dim. *più p* *pp*

dolce *più p*

morendo *pp* *cres.*

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

cres. *pp*

cres.

trem. *dim.* *pp*

IL VASCELLO FANTASMA. SINFONIA

ALLEGRO CON BRIO

First system of musical notation in bass clef, 6/4 time. The melody features a series of eighth and sixteenth notes with various accidentals. Fingerings are indicated by numbers 1, 2, 3, 4. Dynamics include *cres. poco* and *a poco*. The system concludes with a *mf* dynamic and a *f* dynamic marking.

IL VASCELLO FANTASMA

ALLEGRO CON BRIO

Second system of musical notation in bass clef, 6/4 time. It includes a *V* (Vivace) marking and a *R* (Ritardando) marking. Dynamics range from *p a tempo* to *cres.* and *poco*. The system ends with a *ff* dynamic marking. Fingerings are indicated by numbers 1, 2, 3, 4.

IL VASCELLO FANTASMA

ALLEGRO

Third system of musical notation in bass clef, 6/4 time. The melody is characterized by a series of eighth and sixteenth notes. Dynamics include *f*, *ff*, and *p*. Fingerings are indicated by numbers 1, 2, 3, 4.

IL VASCELLO FANTASMA. ARIA

ALLEGRO

N

ff molto marcato

sempre ff

IL VASCELLO FANTASMA

SOSTENUTO

pp

pp

p

pp

Rec. 1

p

Rec. 1

PIÙ MOTO

f

f

Rec.

SOSTENUTO

fp

Rec. 2

ALLEGRO

B

f

f

f

sf

a tempo

Rec. **PIÙ LENTO** *Rec.*

Pizz. *f* *p*

cres. *cres.*

f *sf* *p*

IL VASCELLO FANTASMA

ALLEGRO
MOLTO AGITATO

p

IL VASCELLO FANTASMA. SCENA E DUETTO

MOLTO AGITATO

p dolce

mf accel. *cres.*

IL VASCELLO FANTASMA

MODERATO
NON TROPPO LENTO



IL VASCELLO FANTASMA. CORO FINALE 1°

**VIVACE
MA NON TANTO PRESTO**

VIVACE
MA NON TANTO PRESTO

9 1 A 2

ff *pp*

IL VASCELLO FANTASMA

MAESTOSO

MAESTOSO

LE VASCELLE FANTASMA

IL VASCELLO FANTASMA. BALLATA

ALLEGRO

ALLEGRO

pp *fp*

accel. *fp* TREM.

cres. *f*

a 112971 *a*

IL VASCELLO FANTASMA. SCENA ED ARIA

MODERATO

6

pp

A *accel. DIVISI*

mf cres. accel.

a tempo

f

IL VASCELLO FANTASMA. DUETTO E TERZETTO FINALE II°

MOLTO PIÙ MOSSO

f

meno f

dim.

IL VASCELLO FANTASMA. PRELUDIO ATTO III°

MOLTO ALLEGRO

f

p

PIZZ.

ARCO.

mf

dim.

p

Q

cres. a poco a poco

mf

cres sempre.

ALLEGRO

IL VASCELLO FANTASMA. FINALE ULTIMO

MOLTO AGITATO

f

IL VASCELLO FANTASMA

MOLTO AGITATO

sf

sf

sf

p

cres.....

f

p

cres.

sf

a

a

L'ORO DEL RENO. INTRODUZIONE E SCENA

IN MOTO TRANQUILLO
E SERENO

First system: Bass clef, key of B-flat major (two flats), 6/8 time signature. The melody begins with a half note G2, followed by eighth notes A2-B2, C3-D3, E3-F3, and G3. A dynamic marking *p* is present. A first ending bracket covers measures 5-6. The system ends with a repeat sign.

Second system: Continues the melody with eighth notes G3-A3, B3-C4, D4-E4, and F4. A first ending bracket covers measures 7-8. The system ends with a repeat sign.

Third system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A first ending bracket covers measures 9-10. The system ends with a repeat sign.

L'ORO DEL RENO

IN MOTO TRANQUILLO
E SERENO

Fourth system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A dynamic marking *p* is present. A first ending bracket covers measures 13-14. The system ends with a repeat sign.

Fifth system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A first ending bracket covers measures 15-16. The system ends with a repeat sign.

Sixth system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A first ending bracket covers measures 17-18. The system ends with a repeat sign.

Seventh system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A first ending bracket covers measures 19-20. The system ends with a repeat sign.

Eighth system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A first ending bracket covers measures 21-22. The system ends with a repeat sign.

Ninth system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A first ending bracket covers measures 23-24. The system ends with a repeat sign.

Tenth system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A first ending bracket covers measures 25-26. The system ends with a repeat sign.

Eleventh system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A first ending bracket covers measures 27-28. The system ends with a repeat sign.

Twelfth system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A first ending bracket covers measures 29-30. The system ends with a repeat sign.

Thirteenth system: Continues the melody with eighth notes G4-A4, B4-C5, D5-E5, and F5. A first ending bracket covers measures 31-32. The system ends with a repeat sign.

This page contains 12 staves of musical notation for a bass instrument, likely a double bass or electric bass, in the key of B-flat major (two flats). The notation includes various fingerings (1-4), slurs, and dynamic markings like 'p' (piano). The piece concludes with a final cadence and a repeat sign.

L'ORO DEL RENO

IN MOTO TRANQUILLO
E SERENO

TUTTI

cres.
fp
p

L'ORO DEL RENO

IN MOTO TRANQ.^{llo}
E SERENO

ARCO
p

UN POCO MENO MOSSO

p *sf* *sf* *p* *4*

L'ORO DEL RENO

UN POCO
MENO MOSSO

f *dim.* *p*

p *p PIZZ.*

p *ARCO*

f *tr*

L'ORO DEL RENO

PIÙ ANIMATO

Musical score for "L'ORO DEL RENO" (PIÙ ANIMATO). The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of eight staves of music. The first staff begins with a 6/8 time signature and a key signature of one sharp. The music features various dynamics including *f*, *ff*, *p*, and *cres.*. There are also trills (*tr*) and slurs. The second staff has a 3/8 time signature. The third staff has a 4/8 time signature. The fourth staff has a 3/8 time signature. The fifth staff has a 4/8 time signature. The sixth staff has a 3/8 time signature. The seventh staff has a 4/8 time signature. The eighth staff has a 3/8 time signature. The score ends with a double bar line.

L'ORO DEL RENO

MOLTO VIVACE

Musical score for "L'ORO DEL RENO" (MOLTO VIVACE). The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 9/8. It consists of three staves of music. The first staff begins with a 9/8 time signature and a key signature of one sharp. The music features various dynamics including *p*, *ff*, and *PIZZ.*. There are also slurs and fingerings. The second staff has a 4/8 time signature. The third staff has a 4/8 time signature. The score ends with a double bar line.

Four staves of music in bass clef, key signature of two flats. Measures 1-3. Dynamics: *ff*, *dim.*, *cres.*

One staff of music in bass clef, key signature of two flats. Measures 4-5. Dynamics: *p*, *cres.*

One staff of music in bass clef, key signature of two flats. Measures 6-7. Dynamics: *cres.*

One staff of music in bass clef, key signature of two flats. Measures 8-9. Dynamics: *2*

One staff of music in bass clef, key signature of two flats. Measures 10-11. Dynamics: *f*, *p*

One staff of music in bass clef, key signature of two flats. Measures 12-13. Dynamics: *ff*

One staff of music in bass clef, key signature of two flats. Measures 14-15. Dynamics: *ff*

One staff of music in bass clef, key signature of two flats. Measures 16-17. Dynamics: *ff*

First system of musical notation, bass clef, key of B-flat major. It contains five staves of music. The first staff has a *dim* marking. The second staff has a *più p* marking. The third staff has a *rit* marking. The fourth staff has a *rit* marking. The fifth staff has a *rit* marking.

UN PO' PIÙ LENTO

Second system of musical notation, bass clef, key of B-flat major. It contains two staves of music. The first staff has a *rit* marking. The second staff has a *rit* marking.

L'ORO DEL RENO

Third system of musical notation, grand staff, key of B-flat major. It contains two staves of music. The first staff has a *MODERATO* marking. The second staff has a *mf* marking.

L'ORO DEL RENO

Fourth system of musical notation, bass clef, key of B-flat major. It contains one staff of music. The first staff has a *f* marking. The second staff has a *più f* marking.

Fifth system of musical notation, bass clef, key of B-flat major. It contains one staff of music. The first staff has a *f* marking. The second staff has a *più f* marking.

PIÙ ANIMATO

Sixth system of musical notation, bass clef, key of B-flat major. It contains one staff of music. The first staff has a *più f* marking. The second staff has a *f* marking.

L'ORO DEL RENO

ANIMATO

ARCO *fp*

The musical score is for a piece titled "L'ORO DEL RENO". It is marked "ANIMATO" and "ARCO *fp*". The key signature has two sharps (F# and C#), and the time signature is 2/4. The score is divided into five systems, each with a piano (p) and violin (v) part. The piano part is written in bass clef, and the violin part is written in treble clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "fp", "p", "f", and "più f". Fingerings are indicated by numbers 1-4. There are also some "x" marks above notes in the violin part. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall tempo is marked "ANIMATO".

LENTO

A musical score for a four-part setting of 'The Rose Tree'. The score is written on four staves, each with a treble or bass clef and a key signature of one sharp (F#). The music is in 3/4 time. The first staff (top) is a soprano part, the second is an alto part, the third is a tenor part, and the fourth is a bass part. The melody is simple and folk-like, with many notes beamed together. The score includes dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a final chord in the bass staff.

A musical score for the song "The Rose Tree" in 3/4 time. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The music is in a simple, folk-like style. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto, Tenor, and Bass parts begin with bass clefs and a key signature of one sharp. The score is divided into four systems. The first system contains the first two staves (Soprano and Alto). The second system contains the next two staves (Tenor and Bass). The third system contains the next two staves (Soprano and Alto). The fourth system contains the final two staves (Tenor and Bass). The music is marked with various dynamics, including *f* (forte) and *p* (piano), and includes a *rit.* (ritardando) marking. The lyrics "The Rose Tree" are written below the Soprano and Alto staves. The lyrics "The Rose Tree" are written below the Tenor and Bass staves. The lyrics "The Rose Tree" are written below the Soprano and Alto staves. The lyrics "The Rose Tree" are written below the Tenor and Bass staves.

a tempo

p *più p*

L'ORO DEL RENO

ANIMATO

p

L'ORO DEL RENO

ALLEGRO

ff *DIV.* *ff*

UNIS.

ff *ff* *ff* *ff*

L'ORO DEL RENO

LENTO

p *p* *più p*

L'ORO DEL RENO

LENTO

pp

L'ORO DEL RENO

MODERATO

The musical score is written for three systems of three staves each. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "MODERATO".

System 1:

- Staff 1: Bass clef, starts with a piano (*p*) dynamic. Features a chromatic descending line with fingerings 2, 4, 1, 1, 2, 1, 2.
- Staff 2: Bass clef, continues the chromatic line with fingerings 1, 2, 2, 2, 1, 2.
- Staff 3: Bass clef, continues the chromatic line with fingerings 4, 1, 4, 1, 4, 1.

System 2:

- Staff 1: Bass clef, starts with a forte (*f*) dynamic, then diminishes (*dim.*) to piano (*p*). Fingerings include 4, 1, 3.
- Staff 2: Bass clef, continues with *f* and *dim.* markings. Fingerings include 2, 1, 4, 2.
- Staff 3: Bass clef, continues with *f* and *dim.* markings. Fingerings include 4, 1, 0, 1.

System 3:

- Staff 1: Bass clef, starts with piano (*p*), then crescendos (*cres.*) to forte (*f*). Fingerings include 1, 1, 1.
- Staff 2: Bass clef, continues with *p* and *cres.* markings. Fingerings include 4, 1, 4, 1, 4, 1.
- Staff 3: Bass clef, continues with *p* and *cres.* markings. Fingerings include 1, 2, 1, 2, 1, 2.

System 4:

- Staff 1: Bass clef, starts with piano (*p*), then crescendos (*cres.*) to forte (*f*). Fingerings include 1, 4, 1, 4, 1, 4.
- Staff 2: Bass clef, continues with *p* and *cres.* markings. Fingerings include 1, 0, 1, 1, 1, 1.
- Staff 3: Bass clef, continues with *p* and *cres.* markings. Fingerings include 1, 1, 1, 1, 1, 1.

System 5:

- Staff 1: Bass clef, starts with piano (*p*), then crescendos (*cres.*) to forte (*f*). Fingerings include 1, 4, 1, 4, 1, 4.
- Staff 2: Bass clef, continues with *p* and *cres.* markings. Fingerings include 1, 0, 1, 1, 1, 1.
- Staff 3: Bass clef, continues with *p* and *cres.* markings. Fingerings include 1, 1, 1, 1, 1, 1.

System 6:

- Staff 1: Bass clef, starts with piano (*p*), then crescendos (*cres.*) to forte (*f*). Fingerings include 1, 4, 1, 4, 1, 4.
- Staff 2: Bass clef, continues with *p* and *cres.* markings. Fingerings include 1, 0, 1, 1, 1, 1.
- Staff 3: Bass clef, continues with *p* and *cres.* markings. Fingerings include 1, 1, 1, 1, 1, 1.

STRING. *MOLTO VIVACE*

p *cres.* *fp* *p*

cres.

più f

ff

sempre ff

ff

dim. *p*

p *cres.* *f* *f* *più f*

ff *ff* *ff*

L'ORO DEL RENO

MODERATO

p dolce *più p* *pp*

p dolce *più p* *pp*

p dolce *più p* *pp*

L'ORO DEL RENO

VIVACE

f *f* *f* *f*

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

f *f* *ff* *ff*

L'ORO DEL RENO

UN POCO
PIÙ ANIMATO

cres.

L'ORO DEL RENO

PIÙ ANIMATO

cres.

L'ORO DEL RENO

MODERATO
ANIMATO

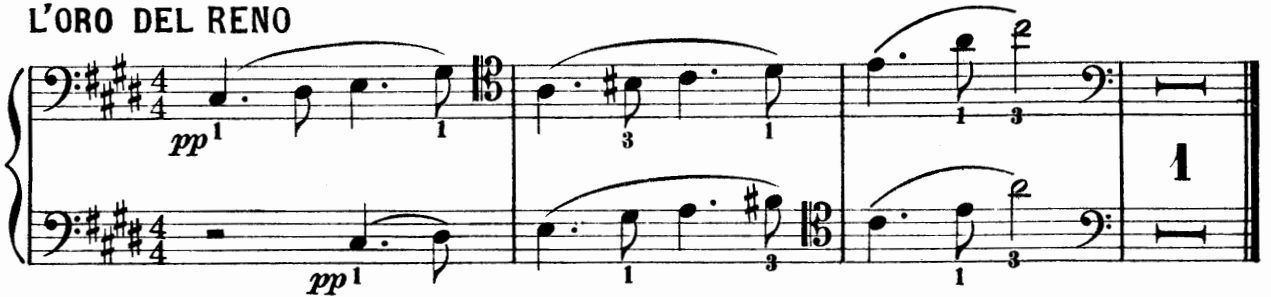
L'ORO DEL RENO

VIVACE



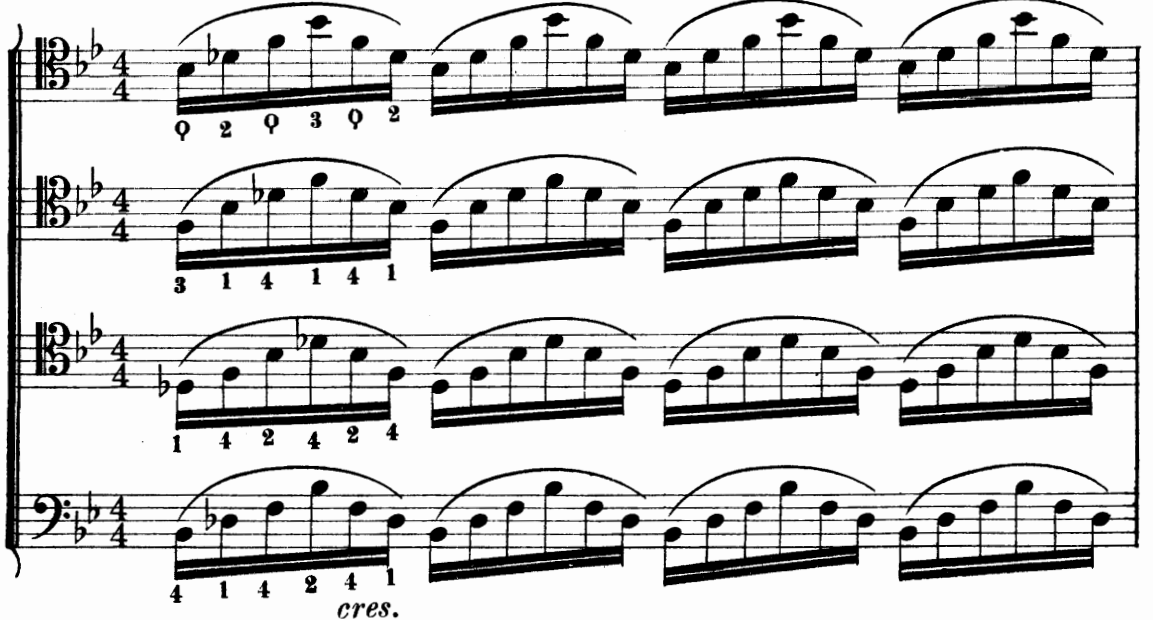
L'ORO DEL RENO

LENTO



L'ORO DEL RENO

PIÙ LENTO



First system of piano accompaniment. It consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a 12/8 time signature. It contains a series of arpeggiated chords with fingerings: 0 2 1 3 1 2. The second and third staves are also in treble clef with the same key signature and time signature, containing similar arpeggiated figures with fingerings: 4 1 4 2 4 1 and 1 4 1 4 1 4 respectively. The bottom staff is in bass clef with the same key signature and time signature, containing an arpeggiated figure with fingerings: 4 1.

Second system of piano accompaniment. It consists of four staves. The top staff is in treble clef with a key signature of two flats and a 12/8 time signature, containing an arpeggiated figure with fingerings: 1 4 1 3 1 4. The second and third staves are also in treble clef with the same key signature and time signature, containing similar arpeggiated figures with fingerings: 1 4 1 4 1 4 and 1 4 1 4 1 4 respectively. The bottom staff is in bass clef with the same key signature and time signature, containing an arpeggiated figure with fingerings: 2 0 1 4.

L'ORO DEL RENO

MODERATO

Vocal melody for "L'ORO DEL RENO". It is written in bass clef with a key signature of two flats (B-flat, E-flat) and a 3/4 time signature. The tempo is marked *MODERATO*. The melody begins with a piano (*p*) dynamic. The lyrics "sempre dolce" are written under the notes. The melody continues with various intervals and rests, ending with a final note marked *più p* (piano).

LA WALKIRIA. ATTO I.^o PRELUDIO E SCENA I.^a

[illegible]

LA WALKIRIA

I^o Solo

POCO PIÙ LENTO

First system of the musical score. It features a single melodic line in 13/8 time, marked *p* (piano). The tempo is *POCO PIÙ LENTO*. The key signature has one flat. The melody consists of eighth and quarter notes, with some slurs and fingerings indicated. Dynamics include *p*, *pùp*, and *p*. There are also some rests and a final note with a fermata.

Second system of the musical score. It features five staves (I, II, III, IV, V) in 13/8 time. The tempo is *POCO PIÙ LENTO*. The key signature has one flat. The score includes various musical notations such as slurs, fingerings, and dynamics. Dynamics include *p*, *pùp*, *pp*, and *dolce*. There are also some rests and a final note with a fermata.

I
 II
 III
 IV
 V

p
p
p
p
p

più p
più p
più p

LENTO

I
 II
 III
 IV
 V

pp
pp
pp
pp

PIZZ.
 PIZZ.

LA WALKIRIA

p
più p

cres.
cres.

f
sf

dim.
dim.

12/8 *più p* *pp* *cres.* *accel.*

2 4 1 3 *ff rall.* *p*

LA WALKIRIA

LENTO *ARCO* *p dolce con espress.*

2 4 1 2 *p* *dolce*

4 1 3 4 *perdendosi* *pp*

LA WALKIRIA. SCENA III.^a

MODERATO

I *p* *più p* *cres.*

II *p* *più p*

III *p* *più p*

IV *p* *più p*

I *cres.* *mf* *p*

II *mf* *p*

III *mf* *p*

IV *mf* *p*

LA WALKIRIA

PIZZ.

ARCO

MODERATO

p *mf* *dim* *p* *più p* *pp* *poco cres.*

LA WALKIRIA

TRANQUILLO

pp *poco cres.* *pp* *poco cres.* *pp* *poco cres.*

LA WALKIRIA

MOLTO ANIMATO

Musical score for "LA WALKIRIA" featuring a single melodic line in 3/4 time. The tempo is *MOLTO ANIMATO*. The key signature has one sharp (F#). The score consists of four staves of music. Dynamics include *f*, *ff*, *mf*, *piu f*, *fp*, *dim.*, *p*, and *cres.* (crescendo). Fingerings are indicated with numbers 1-3. The piece ends with a double bar line.

LA WALKIRIA

ALLEGRO
MODERATO

Musical score for "LA WALKIRIA" featuring four staves of music. The tempo is *ALLEGRO MODERATO*. The key signature has one sharp (F#). The score consists of four staves of music. Dynamics include *f*, *p*, and *cres.* (crescendo). Fingerings are indicated with numbers 1-4. The piece ends with a double bar line.

First system of musical notation (Measures 1-4). Dynamics: *p*, *pp*, *p*. Fingerings: 4, 1, 3.

Second system of musical notation (Measures 5-8). Dynamics: *p*, *pp*, *p*, *cres.*. Fingerings: 3, 2, 3, 1, 2, 1.

Third system of musical notation (Measures 9-12). Tempo: **MOLTO VIVACE**. Dynamics: *f*, *p*, *piùp*, *pp*. Fingerings: 1, 1, 1, 4, 3.

LA WALKIRIA. INTRODUZIONE ATTO II.^o SCENA I.^a

STREPITOSO

sempre ff

LA WALKIRIA

STREPITOSO

p *cres.*



LA WALKIRIA

ANIMATO



LA WALKIRIA

MODERATO



LA WALKIRIA

UN POCO PIÙ ANIMATO

PIÙ LENTO

First system of musical notation for 'LA WALKIRIA'. It consists of four staves labeled I, II, III, and IV. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking 'PIÙ LENTO' is on the left. The first staff (I) has a 'p' dynamic marking. The second staff (II) has a 'p dolce' dynamic marking. The third staff (III) has a 'p' dynamic marking. The fourth staff (IV) has a 'p' dynamic marking. The music features various note values, including half notes, quarter notes, and eighth notes, with some measures containing rests.

Second system of musical notation for 'LA WALKIRIA'. It consists of four staves labeled I, II, III, and IV. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking 'PIÙ LENTO' is on the left. The first staff (I) has a 'dim.' dynamic marking. The second staff (II) has a 'dim.' dynamic marking. The third staff (III) has a 'dim.' dynamic marking. The fourth staff (IV) has a 'dim.' dynamic marking. The music features various note values, including half notes, quarter notes, and eighth notes, with some measures containing rests.

LA WALKIRIA

PIÙ ANIMATO

Third system of musical notation for 'LA WALKIRIA'. It consists of two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking 'PIÙ ANIMATO' is on the left. The first staff has a 'pp2' dynamic marking. The second staff has a 'p' dynamic marking. The music features various note values, including half notes, quarter notes, and eighth notes, with some measures containing rests.

The musical score consists of ten staves of music for a bass instrument. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature has one flat (B-flat). The music is written in a style typical of 19th or 20th-century classical or romantic era compositions.

The first staff begins with a *p* (piano) dynamic marking. The second staff continues the melodic line. The third staff includes a *cres.* (crescendo) marking. The fourth staff features a *p* marking and a trill (*tr*) on the final note. The fifth staff starts with a *p* marking and includes a *sf* (sforzando) marking. The sixth staff begins with a *p* marking and includes a *cres.* (crescendo) and *dim.* (diminuendo) marking. The seventh staff starts with a *p* marking and includes a *pp* (pianissimo) marking. The eighth staff is a grand staff (treble and bass clef) with *sf* and *p* markings. The ninth staff begins with a *sf* marking and includes a *p* marking. The tenth staff starts with a *f* (forte) marking and includes a *p* marking.

f *p* *f* *p*
più f *ff* *f* *p molto cres.* *ff*
f *ffacell.* *ff* *dim.*
rall. *p* *rit.*

LA WALKIRIA

UN PO PIÙ
ANIMATO

ff *dim.* *p*
più p
cres.
mf *più f* *più f* *ff* *f*
f *f*
a *più f*

LA WALKIRIA

ANIMATO

f *p* *cres.* *molto cres.* *f*

LA WALKIRIA

MODERATO SOLENNE

ff *7* *CON SORDINA* *p* *f* *PIZZ.* *ARCO* *cres.* *f* *p* *più p* *sf* *più f* *f* *p* *più p* *cres.* *f* *f2* *ff* *p* *cres.* *ff*

LA WALKIRIA

CON SORDINA

MODERATO SOLENNE

The musical score for 'LA WALKIRIA' is written for a single bass line. It begins with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'MODERATO SOLENNE'. The score includes several measures of music, each containing complex rhythmic patterns such as triplets and slurs. Dynamic markings include 'p' (piano), 'mf' (mezzo-forte), and 'cres.' (crescendo). The piece concludes with a final measure marked 'p'.

LA WALKIRIA

MODERATO SOLENNE

The musical score for 'LA WALKIRIA' is written for a single bass line. It begins with a key signature of two sharps (F-sharp and C-sharp) and a 4/4 time signature. The tempo is marked 'MODERATO SOLENNE'. The score includes several measures of music, each containing complex rhythmic patterns such as triplets and slurs. Dynamic markings include 'p' (piano), 'mf' (mezzo-forte), 'f' (forte), and 'dim.' (diminuendo). The piece concludes with a final measure marked 'dim.'.

ten.
p

p *cres.* *più f* **DIV.** **1** **SENZA SORDINA**

f *3* *ff* *p* *f*

p *p* *p* *p* *p* *p* *3*

fp *3* *1* *f* *2* *p* *cres.*

dim. *p* *p* *3* *3* *3* *3* *f*

LA WALKIRIA

MOLTO VIVACE

ff *3* *p* *cres.* *ff* *p*

cres. *ff* *dim.* *mf*

f *dim.* *p* *p* *3* *3* *3* *3* *3*

f *ff* *p* *3* *3* *3* *3*

1 *3* *4* *3* *3* *cres.* *f*

LA WALKIRIA

MOLTO VIVACE

Musical score for *LA WALKIRIA* (MOLTO VIVACE). The score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic and features triplet figures. The second staff transitions to a forte (*f*) dynamic. The third staff includes mezzo-forte (*mf*) and forte (*f*) markings. The fourth staff is marked *sempref* (sempre). The fifth staff features fortissimo (*ff*) and forte (*f*) dynamics. The sixth staff continues with fortissimo (*ff*) markings. The seventh staff concludes with fortissimo (*ff*) dynamics. The music is characterized by rapid triplet patterns and melodic lines.

LA WALKIRIA

Musical score for *LA WALKIRIA* (LENTO). The score is written in bass clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a pianissimo (*pp*) dynamic and includes a measure marked with a '9' over a bar line. The second staff is marked *più p* and *pp*, and includes a measure marked with a '1' over a bar line. The third staff is marked *riten.* (ritardando) and *p dolce*. The fourth staff concludes with a *rall.* (rallentando) marking. The music is characterized by slow, melodic lines and rests.

ANIMATO



LA WALKIRIA

MOLTO VIVACE

f *più f*
f *f*
f *più f*
ff *ff*
ff *ff*
ff *ff*
ff *ff*
f *più f* *ff*

LA WALKIRIA. ATTO III^o SCENA I^a

ANIMATO

f *f*
p *cres.*
più cres. *più f*

7 8 9

1 0 3 1 *f* 0 1 0 3 3 2

3 4 5 *mf*

6 *piu f* 3 1 1 4 4 4 3 1 1 2

3 1 2 *ff*

4 2 4 2 2 4 2

4 4 *ff* 4

4 3 2

4 0 3 1 0 1 0 3 3

3 1 4 4 2 1

Musical notation for a bassoon part, featuring ten staves of music. The key signature is G major (one sharp). The notation includes various dynamics (mf, p, ff, sempre f), articulations (accents, slurs), and fingerings. The first staff begins with a trill on G4. The second staff has a trill on G4. The third staff starts with a piano (p) dynamic and a crescendo (cres.) marking. The fourth staff has a piano (p) dynamic and a fortissimo (ff) dynamic. The fifth staff has a fortissimo (ff) dynamic. The sixth staff has a sempre f dynamic. The seventh staff has a fortissimo (ff) dynamic. The eighth staff has a fortissimo (ff) dynamic. The ninth staff has a fortissimo (ff) dynamic. The tenth staff has a fortissimo (ff) dynamic and a fortissimo (f) dynamic.

ANIMATO

ff

I

ff

II

I

ff

II

più f

ff

ff

ff

p

I

f

II

pp

I *f* *p*

II

I *f*

II

I *f* *più f* *ff*

II

I

II

I *ff*

II

LA WALKIRIA

PIÙ ANIMATO

p

p

mf *p* *p*

p

cres. *mf* *p*

LA WALKIRIA

VIVACE

cres. *cres.*

f *più f* *ff*

LA WALKIRIA

ANIMATO

ff *molto vivace e furioso*

ff *fp*

LA WALKIRIA

ANIMATO

ff *con fuoco*

ff

LA WALKIRIA

VIVACE

I

II

f

I

II

f

I

II

più f

I

II

ff

LA WALKIRIA

LENTO

pizz.

arco

p

più p

p

pp

p dolce

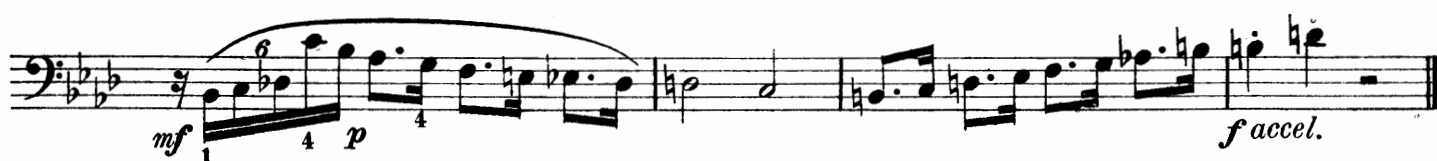
cres.



LA WALKIRIA



LA WALKIRIA



LA WALKIRIA

MOLTO ANIMATO

MOLTO ANIMATO

p *sf* *p*

p *p*

p *accell. p* *cres. 4*

cres. *mf* *p*

f *p* *ff* *p*

LA WALKIRIA

ANIMATO

[illegible]

DIV. *più f*

f *mf* *f*

cres. *mf* *4*

p *f* *dim.* *più p*

p *pp* *p*

p *1* *cres.* *f*

p *ten.* *p* *ten.*

cres. *f* *dim.*

p *mf* *p* *cres.* *ten.*

molto cres. *f* *fp* *cre.*

scen *do* *f*

LA WALKIRIA

Poco Lento *ff*

Lento *p* *più p* *pp* *ff*

LA WALKIRIA

Lento *pp* *dolce* *più p* *pp*

pp *più p* *pp*

mf *dim.* *cres.* *pp* *ten.*

CON SORD. *pp* *pp* *ten.*

LA WALKIRIA

MODERATO

Violino I

Violino II

Moderato

Pizz.

Arco

f

ff

più f

a

112971

SIGFRIDO. ATTO I.^o SCENA I.^a INTRODUZIONE

MOLTO PRESTO

f *f stacc. molto*
f *più f* *ff*
p *stacc.*
poco cres.
f
fp *f* *f*
più f *ff*

SIGFRIDO

PIÙ LENTO

pdolce
poco cres.
più cres.

SIGFRIDO

VIVACE

p *più p*
p *più p*
p *più p*
p *più p*

SIGFRIDO

VIVACE

pp *p* *più p*
pp *p* *più p*
p *più p*
pp *p* *più p*

SIGFRIDO

Mosso

p *f* *dim.* *p*
p *PIZZ.* *ARCO*

First system of music. Grand staff with piano (p), fortissimo (ff), and decrescendo (dim.) markings. The piece is in 6/8 time with a key signature of two flats. The first staff has a piano (p) marking, followed by a fortissimo (ff) and decrescendo (dim.) marking, and then a piano (p) marking. The second staff has a piano (p) marking. The system ends with a first ending bracket labeled '1'.

Second system of music. Grand staff with pizzicato (PIZZ.) and arco markings. The first staff has a piano (p) marking, followed by a fortissimo (sf) marking, and then a piano (p) marking. The second staff has a piano (p) marking. The system ends with a first ending bracket labeled '1'.

Third system of music. Grand staff with piano (p) and fortissimo (fp) markings. The first staff has a piano (p) marking, followed by a fortissimo (fp) marking. The second staff has a fortissimo (fp) marking. The system ends with a first ending bracket labeled '1'.

Fourth system of music. Grand staff with fortissimo (f) and decrescendo (dim.) markings. The first staff has a fortissimo (f) marking, followed by a fortissimo (f) marking, and then a decrescendo (dim.) marking. The second staff has a fortissimo (f) marking. The system ends with a first ending bracket labeled '1'.

Fifth system of music. Grand staff with piano (p) and fortissimo (fp) markings. The first staff has a piano (p) marking, followed by a fortissimo (fp) marking. The second staff has a fortissimo (fp) marking. The system ends with a first ending bracket labeled '1'.

SIGFRIDO

Sixth system of music. Grand staff with VIVACE tempo and piano (p) markings. The first staff has a piano (p) marking, followed by a fortissimo (f) marking. The second staff has a piano (p) marking. The system ends with a first ending bracket labeled '1'.

Seventh system of music. Grand staff with fortissimo (f) and staccato (stacc.) markings. The first staff has a fortissimo (f) marking, followed by a staccato (stacc.) marking. The second staff has a fortissimo (f) marking. The system ends with a first ending bracket labeled '1'.

Eighth system of music. Grand staff with fortissimo (f) and piano (p) markings. The first staff has a fortissimo (f) marking, followed by a piano (p) marking. The second staff has a fortissimo (f) marking. The system ends with a first ending bracket labeled '1'.

Ninth system of music. Grand staff with piano (p) and fortissimo (f) markings. The first staff has a piano (p) marking, followed by a fortissimo (f) marking. The second staff has a piano (p) marking. The system ends with a first ending bracket labeled '1'.

*Poco
Mosso*

First system of the musical score for 'SIGFRIDO'. It consists of two staves in 3/4 time, key of B-flat major. The tempo is 'Poco Mosso'. The first staff has a '2' above it. Dynamics include *p*, *p²*, and *pp*. Fingering numbers 1, 2, and 3 are present.

Second system of the musical score for 'SIGFRIDO'. It consists of two staves in 3/4 time, key of B-flat major. Dynamics include *p*, *cres.*, and *f*. Fingering numbers 1, 2, 3, and 4 are present.

SIGFRIDO

VIVACE

Third system of the musical score for 'SIGFRIDO'. It consists of two staves in 6/8 time, key of B-flat major. The tempo is 'VIVACE'. The first staff has a 'V' above it. Dynamics include *p*, *PIZZ.*, *ARCO*, *f*, *dim.*, and *p*. Fingering numbers 1, 2, 3, and 4 are present. The second staff has a 'PIZZ.' above it. Dynamics include *f*, *p*, *ARCO*, and *f*. Fingering numbers 1, 2, 3, and 4 are present. The third staff has a 'PIZZ. ARCO' above it. Dynamics include *p*, *f*, *sf*, *sf*, *dim.*, and *p*. Fingering numbers 1, 2, 3, and 4 are present. The fourth staff has a 'PIZZ.' above it. Dynamics include *sf*, *p*, and *sf*. Fingering numbers 1, 2, 3, and 4 are present. The fifth staff has a 'Pstacc.' above it. Dynamics include *ff* and *p*. Fingering numbers 1, 2, 3, and 4 are present. The sixth staff has a 'più f' above it. Dynamics include *p*, *cres.*, and *cres.*. Fingering numbers 1, 2, 3, and 4 are present. The seventh staff has a 'dim.' above it. Dynamics include *f*, *f*, *ff*, and *dim.*. Fingering numbers 1, 2, 3, and 4 are present.

SIGFRIDO

ADAGIO
ANIMATO

p trem. *cres.* trem. *fp* *cres.* trem. *p* *cres.*

p

tr *ff* *fff*

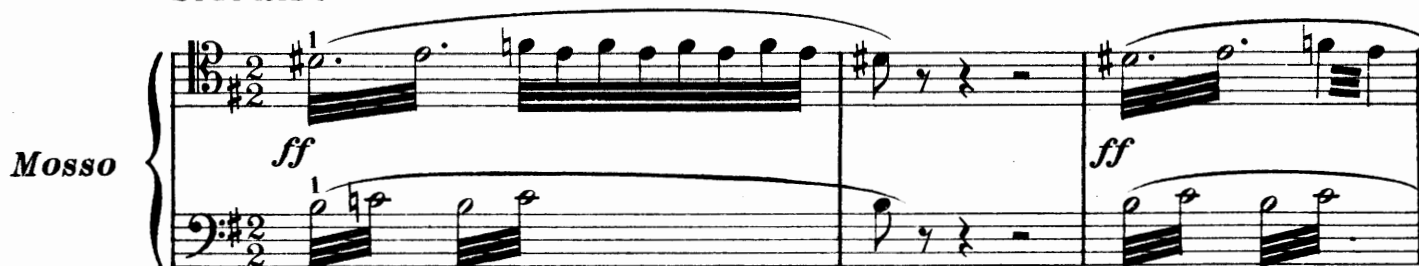
SIGFRIDO

Mosso

cres. molto
a 112971 a



SIGFRIDO



PRESTO

p *cres. molto* *f*
f *f* *f stacc.*
f
p *tr*
mf *p* *tr*
tr *fp*
tr *poco rit.* *PIZZ.* *ARCO Pa tempo* *cres.*
f
f
p *sfz* *fp*
p *f* *cres.*

fp fp fp fp fp fp p

f f più f

ff

f

p cres. f

più f

f stacc.

più f

f dim. f

p più p

più p

f più f

SIGFRIDO

POCO A POCO
STRINGENDO

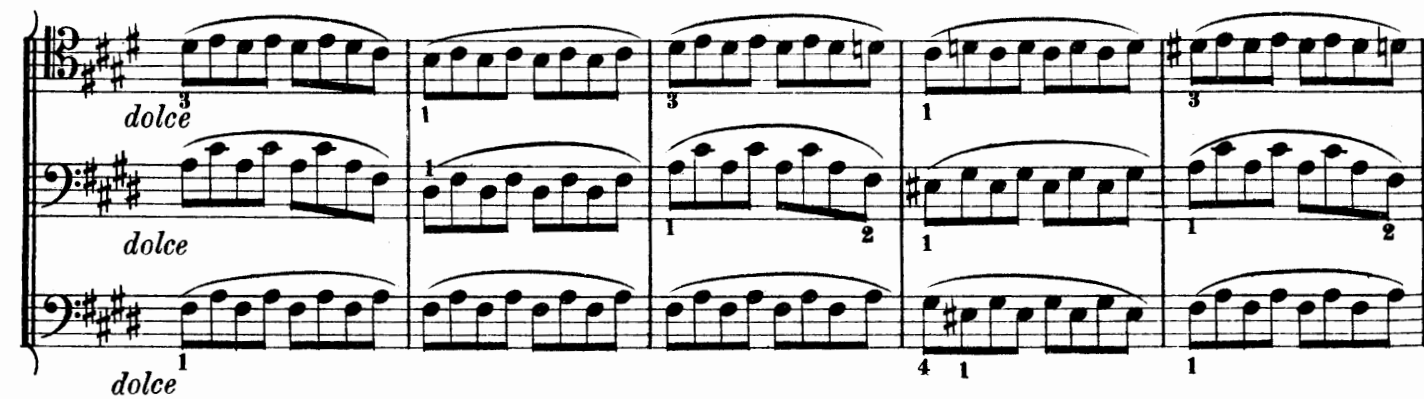
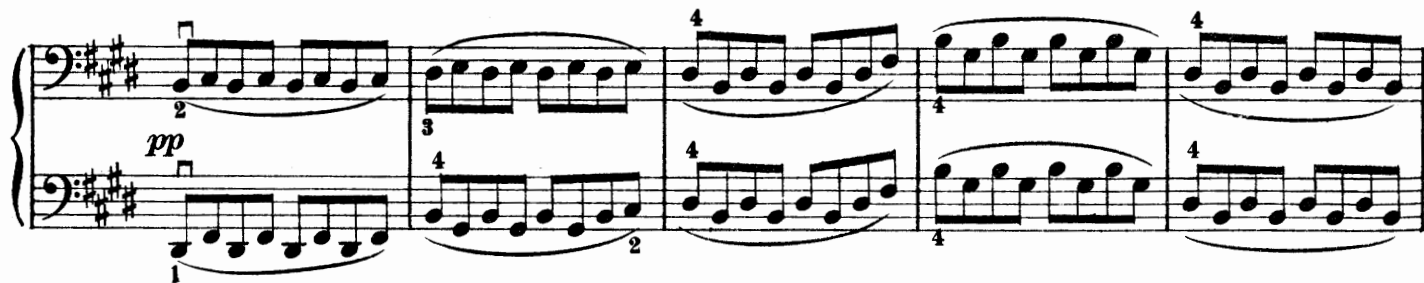
Musical score for Sigfrido, POCO A POCO STRINGENDO. The score is in bass clef, 3/4 time, and B-flat major. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic and includes fingerings (4, 3, 1, 4) and (4, 2, 1, 0). The second system includes a crescendo (*cres.*) and a forte (*f*) dynamic. The third system includes a piano (*p*) dynamic and an acceleration (*accel.*) marking. The piece ends with a final chord.

SIGFRIDO

NON TROPPO
PRESTO

Musical score for Sigfrido, NON TROPPO PRESTO. The score is in bass clef, 6/8 time, and B-flat major. It consists of five systems of two staves each. The first system starts with a fortissimo (*ff*) dynamic and includes fingerings (3, 1, 1, 1). The second system includes a piano (*p*) dynamic and a crescendo (*cres.*). The third system includes a fortissimo (*ff*) dynamic and a crescendo (*cres.*). The fourth system includes a piano (*p*) dynamic and a crescendo (*cres.*). The fifth system includes a fortissimo (*ff*) dynamic and a crescendo (*cres.*). The piece ends with a final chord.

*MOLTO
CALMO*



SIGFRIDO

CON SORDINA

CALMO

p *cres.* *f dim.* *più p* *pp* **1**
p *cres.* *f dim.* *più p* *pp* **1**
p *cres.* *f dim.* *più p* *pp* **1**
p *pp*

SIGFRIDO

CALMO *tr.* *f* *dim.* *più p* *pp*

SIGFRIDO

CON SORDINA

CALMO *p* *pp* *f*

SIGFRIDO

CALMO

tr. tr. tr. tr. tr. tr.

più p

CON SORDINA

tr. tr. tr.

p

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, using a treble clef and a key signature of one sharp (F#). The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The voice part is in the upper register, using a soprano clef and a key signature of one sharp (F#). The melody is more complex, with a repeating pattern of eighth and sixteenth notes. The score is divided into five measures, each with a different piano accompaniment. The first measure has a simple piano accompaniment, while the other four measures have more complex piano accompaniments with various chords and melodic lines. The score is written in a clear, legible style, with a large, bold font for the notes and a smaller font for the lyrics.

A musical score for the song 'The Rose Tree'. It features two staves, both in bass clef with a key signature of two flats (B-flat and E-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The piece consists of four measures. The first three measures end with a first ending bracket marked '1'. The fourth measure is a final cadence marked with a '4' above the staff. The melody is a simple, folk-like tune, and the accompaniment provides a steady harmonic support.

VIVACE

Musical score for the VIVACE section of Sigfrido, measures 1-10. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes various dynamics and articulations:

- Measure 1: *sf* (sforzando), followed by a crescendo (*cres.*) and a forte (*f*) section.
- Measure 2: *p* (piano), *cres.* (crescendo), and a first ending bracket.
- Measure 3: *sf* (sforzando), *p* (piano), and a first ending bracket.
- Measure 4: *cres.* (crescendo), and a first ending bracket.
- Measure 5: *dim.* (diminuendo), and a first ending bracket.
- Measure 6: *p* (piano), and a first ending bracket.
- Measure 7: *p* (piano), and a first ending bracket.
- Measure 8: *p* (piano), and a first ending bracket.
- Measure 9: *p* (piano), and a first ending bracket.
- Measure 10: *p* (piano), and a first ending bracket.

SIGFRIDO

ADAGIO

Musical score for the ADAGIO section of Sigfrido, measures 11-20. The piece is in 3/4 time with a key signature of one flat (Bb). The notation includes various dynamics and articulations:

- Measure 11: *p* (piano), *cres.* (crescendo), and a first ending bracket.
- Measure 12: *p* (piano), *cres.* (crescendo), and a first ending bracket.
- Measure 13: *p* (piano), *cres.* (crescendo), and a first ending bracket.
- Measure 14: *p* (piano), *cres.* (crescendo), and a first ending bracket.
- Measure 15: *p* (piano), *cres.* (crescendo), and a first ending bracket.
- Measure 16: *p* (piano), *cres.* (crescendo), and a first ending bracket.
- Measure 17: *p* (piano), *cres.* (crescendo), and a first ending bracket.
- Measure 18: *p* (piano), *cres.* (crescendo), and a first ending bracket.
- Measure 19: *p* (piano), *cres.* (crescendo), and a first ending bracket.
- Measure 20: *p* (piano), *cres.* (crescendo), and a first ending bracket.

SIGFRIDO

VIVACE

p *poco cres.*
poco f *p* *molto cres.*
f *p* *f* *p* *f* *p* *f* *p*
f *p* *cres.* *f* *f* *p* *1*
p *1* *cres.* *2* *1* *f* *divisi*
f *tr.* *p* *2* *1* *0*
cres. molto *p* *più f* *f* *p*
ten. *f* *p* *stacc.* *f* *sf*

SIGFRIDO

PRESTO

f *p* *1* *2* *4* *cres.* *2* *4*
f *p* *stacc.* *1* *4* *3* *2* *cres.* *3* *3* *2*
3 *3* *4* *f* *fp* *f*

Musical score for "The Swan" by Maurice Strakosky. The score is written for three staves of piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. The piece begins with a piano introduction marked *f* (forte) and *PIZZ.* (pizzicato). The first staff features a series of chords and arpeggios, with fingerings indicated by numbers 1-4. The second and third staves also feature arpeggiated chords, with fingerings 1-3 and 1-2 indicated. The piece progresses through several measures, including a section marked *cres.* (crescendo). The final section of the score is marked *f* and includes a final chord marked "3".

SIGFRIDO

VIVACE

f *più f* *ff* *p* *cres.*

cres. *più f*

f *fp* *cres.* *ff*

SIGFRIDO

pp dolce

più p *rall.*

a tempo *pp*

SIGFRIDO

p *p* *più p*

p *p* *p* *cres.*

p *più f*

dim. *dim.* *rall.* *p*

MODERATO

ff *f* *p* *p dolce* *cres.* *p* *cres.* *cres.* *dim.* *f* *p* *cres.* *f* *tr* *p* *molto cres.* *ff* *dim.* *p*

SIGFRIDO

VIVACE

VIVACE

12/8

cres. *f* *più p*

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

p *mf* *p* *mf dim.*

p *più p* *stacc.* *6.* *p*

poco cres.

più f *ff* *fp* *fp*

p *f* *p*

ff *p*



SIGFRIDO



IL CREPUSCOLO DEGLI DEI

MODERATO

p *cres.* *poco f* *cres.* *poco f* *Con Sordina* *p* *più p* *pp* *trem.* *pp* *trem.* *pp*

pp

p

PIZZ. Senza Sordina ARCO

p

cres.

p dolce

p

p cres.

f

p dolce

cres.

più cres.

p dolce

pp

p dolce

IL CREPUSCOLO DEGLI DEI

MODERATO

p *poco cres.*

poco f **PIZZ. Bass. p**

più p *pp*

IL CREPUSCOLO DEGLI DEI

MOLTO TRANQUILLO

pp

pp **Senza sord. 1**

morendo *pp*

p Viol. I? *p dolce* *p*

espress. *cres.*

più cres. *f*

un poco riten. *più f*

IL CREPUSCOLO DEGLI DEI

TRANQUILLO

cres.

poco f *f* *rall.* *f* *dim.* *p*

IL CREPUSCOLO DEGLI DEI

ANIMATO

p *cres.*

f *p*

IL CREPUSCOLO DEGLI DEI

ALLEGRO

ARCO

p *sf* *p*

cres. *f* *marcatiss.*

più f *ff*

più f *ff*

più f *ff*

Musical score for piano, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. The key signature changes from D major to B minor. The piece concludes with a final measure marked *p*.

Dynamics and performance markings include: *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), and *cres.* (crescendo).

The score is written in bass and treble clefs, with a key signature of one sharp (F#) and a time signature of 3/8.

IL CREPUSCOLO DEGLI DEI

Mod^{to} MOLTO

p espressivo *dolce*

TUTTI

p *p* *cres.*

pp *p* *poco cres.*

cres. *p*

p *pp* *pp*

Mod^{to} MOLTO *MOLTO Mod^{to}*

più p *pp*

pp *pp*

IL CREPUSCOLO DEGLI DEI

MODERATO

PIZZ. *ARCO*

p *p* *p*

p *p* *p*

p *p* *p*

p *p* *p*

Musical score in bass clef, featuring various musical notations including trills (*tr*), triplets (*3*), and dynamic markings (*p*, *cres.*, *ff*). The score includes fingerings (e.g., 1, 2, 3, 4) and articulation marks.

IL CREPUSCOLO DEGLI DEI

MODERATO

Musical score for "IL CREPUSCOLO DEGLI DEI" in bass clef, marked **MODERATO**. The score includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (*più f*, *più f*).

IL CREPUSCOLO DEGLI DEI

ANIMATO

Musical score for "IL CREPUSCOLO DEGLI DEI" in bass clef, marked **ANIMATO**. The score includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (*cres.*, *sf*, *più f*, *ff*).

IL CREPUSCOLO DEGLI DEI

Musical score for "IL CREPUSCOLO DEGLI DEI" in bass clef, marked **ANIMATO**. The score includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (*f*, *p*, *cres.*).

First system of musical notation (bass clef, 3/4 time). Dynamics include *f*, *p*, *fp*, and *p*. Articulations include slurs, triplets, and fingerings (1, 2, 3, 4). The system concludes with a *PIZZ.* (pizzicato) instruction.

IL CREPUSCOLO DEGLI DEI

MODERATO

Second system of musical notation (bass clef, 3/4 time). Dynamics include *p*, *dolce*, *f*, *più f*, and *cres.*. Articulations include slurs, triplets, and fingerings. The system concludes with a *PIZZ.* (pizzicato) instruction.

IL CREPUSCOLO DEGLI DEI

MODERATO

Third system of musical notation (bass clef, 3/4 time). Dynamics include *p* and *ff*. Articulations include slurs, triplets, and fingerings. The system concludes with a *PIZZ.* (pizzicato) instruction.

Three staves of music in bass clef, key of B-flat major. The first staff begins with a *p* dynamic and a *V* marking. The second staff includes a *cres.* marking. The third staff includes *poco f* and *dim.* markings. Fingerings are indicated with numbers 1-4.

IL CREPUSCOLO DEGLI DEI

Three staves of music in bass clef, key of B-flat major. The first staff is marked *MOLTO VIVACE* and *4/4*. Dynamics include *sfp* and *p*. The second staff includes *fp*, *sfp*, and *f* dynamics. The third staff includes *ff* and *dim.* markings. Fingerings are indicated with numbers 1-4.

IL CREPUSCOLO DEGLI DEI

Two staves of music in bass clef, key of B-flat major. The first staff is marked *VIVACE* and *4/4*. Dynamics include *f* and *p*. The second staff includes *p¹*, *cres.*, and *f* markings. Fingerings are indicated with numbers 1-4.

IL CREPUSCOLO DEGLI DEI

Five staves of music in bass clef, key of B-flat major. The first staff is marked *PIÙ ANIMATO* and *4/4*. Dynamics include *f* and *ff*. The second staff includes *dim.*, *p*, and *f* markings. The third staff includes *p*, *cres.*, *mf*, *dim.*, and *p* markings. The fourth staff includes *fp*, *cres.*, and *f* markings. Fingerings are indicated with numbers 1-6.

IL CREPUSCOLO DEGLI DEI

BEN TENUTO *stacc.*

f *p*

cres.

f *tr* *tr*

più f

f

ff *ff*

ff

sempre ff

sempre ff

ff

IL CREPUSCOLO DEGLI DEI

ANIMATO

ff

f

ff

ff

ff

ff

ff

ff

f

ff

ff

f *p*

musical score in bass clef, 3/4 time signature, featuring various musical notations including triplets, sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The key signature is one flat (B-flat). The tempo is marked *ANIMATO*. The score includes various musical ornaments and fingerings, such as 'V' for vibrato and 'ben tenuto' for sustained notes. The piece concludes with a double bar line.

IL CREPUSCOLO DEGLI DEI

MOLTO VIVACE

MOLTO VIVACE

ff *stacc.* *PIZZ.* *ff*

IL CREPUSCOLO DEGLI DEI

ANIMATO

ANIMATO

fp *f* *dim.* *p*

f *fp* *f* *f dim.*

p *cres.*

f *p*

f *p* *cres.* *f* *f*

f *dim.* *p* *f* *dim.* *p*

f *Pizz.* *p*

ARCO

f *3 cres.* *f* *3* *fz* *trem.* *ff*

IL CREPUSCOLO DEGLI DEI

PIÙ MODERATO

Musical score for "IL CREPUSCOLO DEGLI DEI". The score is written in bass clef with a 2/2 time signature. It begins with a *f* dynamic and a *cres.* marking. The tempo is marked *PIÙ MODERATO*. The score includes various musical notations such as trills (*tr*), triplets (*3*), and dynamic markings (*f*, *p*, *cres.*, *dim.*, *ff*). The tempo changes to *Poco più mosso* in the middle section. The score also includes markings for *PIZZ.* (pizzicato) and *ARCO* (arco). The piece concludes with a *dim.* marking.

IL CREPUSCOLO DEGLI DEI

MODERATO

p stacc. *cres.*

f

f

più f

ff

ff

sempre ff

IL CREPUSCOLO DEGLI DEI

MODERATO

ff ff ff ff

dim. dim.

1 1

p p

cres. cres.

7

IL CREPUSCOLO DEGLI DEI

LARGO

ff dim. p più p

4 4

p

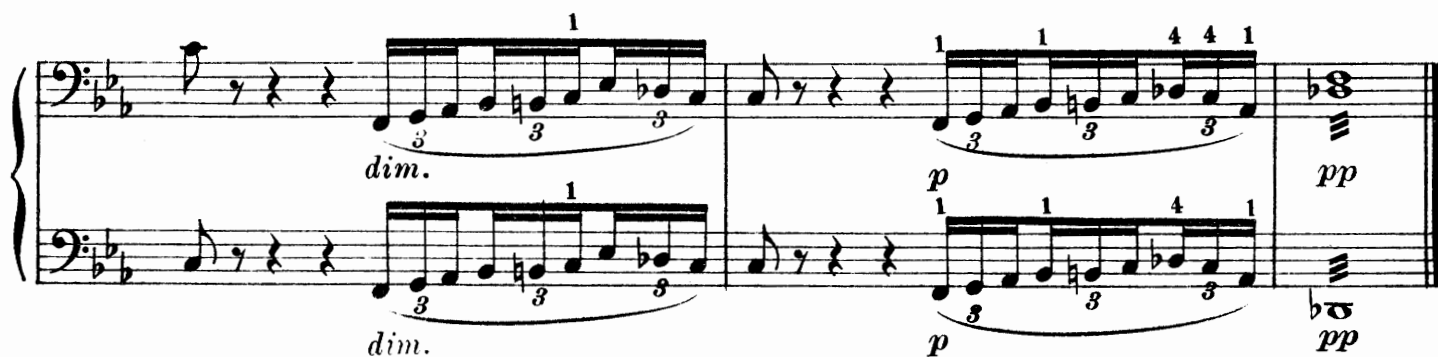
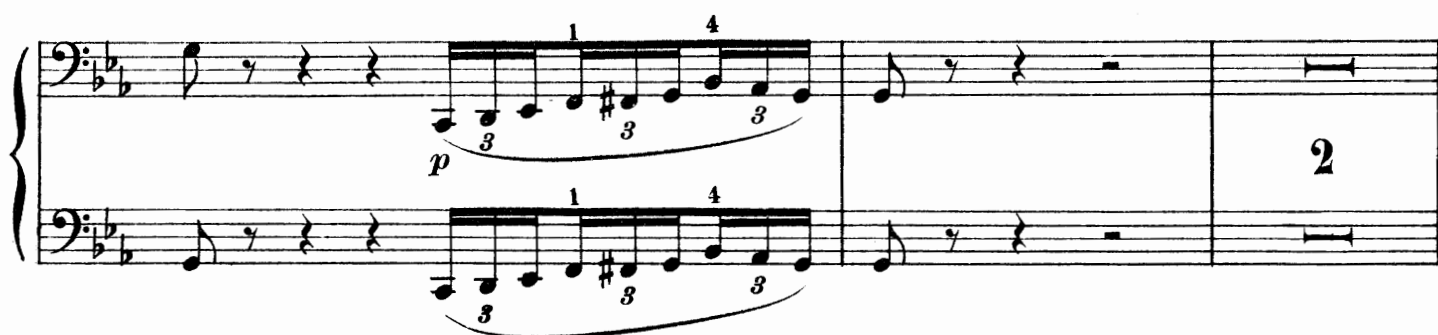
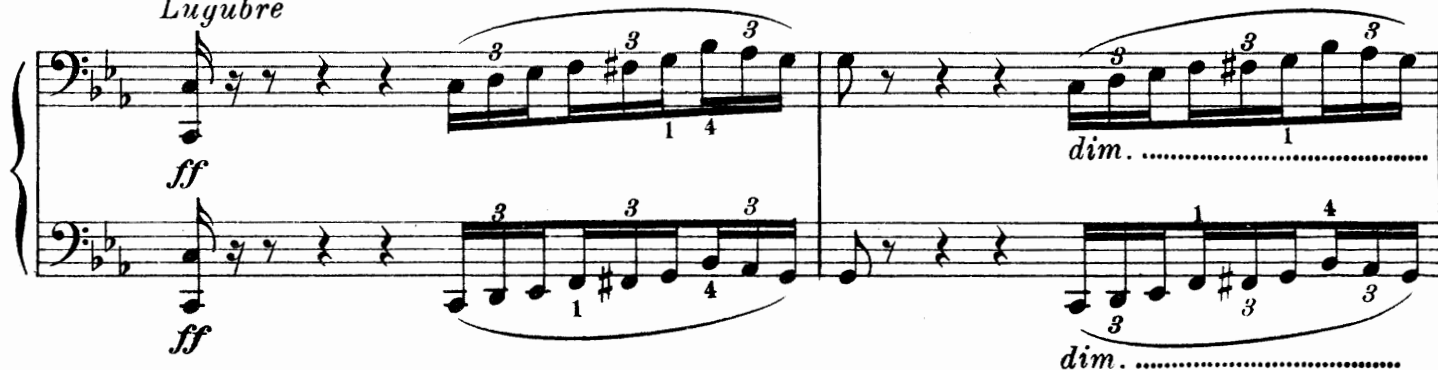
tr

IL CREPUSCOLO DEGLI DEI

MENO MOSSO



Lugubre



IL CREPUSCOLO DEGLI DEI

ANIMATO

ff *fp* *f* *fp* *ff* *dim.* *Molto vivace*

IL CREPUSCOLO DEGLI DEI

ANIMATO

p *p* *p* *cres.* *accel* *f dim.*

IL CREPUSCOLO DEGLI DEI

Mosso

f *pizz.* *f*

IL CREPUSCOLO DEGLI DEI

Mosso

p *f* *p* *cres.* *ff* *ff* *ff* *1° tempo* *ff* *ff* *1*

This page of musical notation is for a piano piece, featuring multiple staves with complex fingerings, dynamics, and articulations. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The first system consists of two staves. The upper staff begins with a 12/8 time signature and includes fingerings 1, 2, 0, 2, 4, 1. The lower staff includes fingerings 4, 4, 4, 4, 3, 2. Both staves are marked *più f*.

The second system also consists of two staves. The upper staff includes fingerings 2, 4, 3, 2, 4, 3. The lower staff includes fingerings 1, 2, 2, 2. Both staves are marked *più f*.

The third system consists of two staves. The upper staff includes fingerings 2, 4, 1, 0, 2. The lower staff includes fingerings 1, 2, 2, 1. Both staves are marked *ff*.

The fourth system consists of two staves. The upper staff includes fingerings 4, 2, 3, 1, 3. The lower staff includes fingerings 4, 2, 3, 1, 3. Both staves are marked *ff*.

The fifth system consists of two staves. The upper staff includes fingerings 3, 6, 2. The lower staff includes fingerings 3, 6, 2. Both staves are marked *ff*.

The sixth system consists of two staves. The upper staff includes fingerings 1, 1, 1, 6, 8. The lower staff includes fingerings 1, 1, 1, 6, 8. Both staves are marked *ff* and *dim.*.

The seventh system consists of two staves. The upper staff includes fingerings 2, 4, 1, 2. The lower staff includes fingerings 2, 4, 1, 2. Both staves are marked *p* and *cres.*.

The eighth system consists of two staves. The upper staff includes fingerings 1, 1, 1. The lower staff includes fingerings 1, 1, 1. Both staves are marked *f* and *dim.*.

This page of musical notation is for a string quartet, featuring multiple staves with complex rhythmic patterns, fingerings, and dynamic markings. The notation includes various musical symbols such as notes, rests, and articulation marks.

The first staff (treble clef) begins with a *p* (piano) dynamic and features a triplet of eighth notes. The second staff (treble clef) includes a trill (*tr.*) and a crescendo (*cres.*) leading to a forte (*f*) section. The third staff (treble clef) continues with complex rhythmic patterns and fingerings. The fourth staff (bass clef) starts with a decrescendo (*dim.*) and a piano (*p*) dynamic, followed by a crescendo (*cres.*). The fifth staff (treble clef) includes a *PIZZ.* (pizzicato) section with a forte (*f*) dynamic, followed by a section marked *ARCO* (arco) with a fortissimo (*ff*) dynamic. The sixth staff (bass clef) continues with a fortissimo (*ff*) dynamic. The seventh staff (bass clef) features a fortissimo (*ff*) dynamic and a section marked *sempre ff* (always fortissimo). The eighth staff (bass clef) continues with a fortissimo (*ff*) dynamic. The ninth staff (bass clef) features a fortissimo (*ff*) dynamic and a section marked *sempre ff* (always fortissimo). The tenth staff (bass clef) continues with a fortissimo (*ff*) dynamic. The eleventh staff (bass clef) features a fortissimo (*ff*) dynamic and a section marked *sempre ff* (always fortissimo). The twelfth staff (bass clef) continues with a fortissimo (*ff*) dynamic. The thirteenth staff (bass clef) features a fortissimo (*ff*) dynamic and a section marked *sempre ff* (always fortissimo). The fourteenth staff (bass clef) continues with a fortissimo (*ff*) dynamic. The fifteenth staff (bass clef) features a fortissimo (*ff*) dynamic and a section marked *sempre ff* (always fortissimo). The sixteenth staff (bass clef) continues with a fortissimo (*ff*) dynamic. The seventeenth staff (bass clef) features a fortissimo (*ff*) dynamic and a section marked *sempre ff* (always fortissimo). The eighteenth staff (bass clef) continues with a fortissimo (*ff*) dynamic. The nineteenth staff (bass clef) features a fortissimo (*ff*) dynamic and a section marked *sempre ff* (always fortissimo). The twentieth staff (bass clef) continues with a fortissimo (*ff*) dynamic.

The bottom section of the page shows a grand staff (treble and bass clefs) with a fortissimo (*f*) dynamic, a decrescendo (*dim.*) leading to a piano (*p*) dynamic, and a section marked *sempre ff* (always fortissimo).

