



8

Ottv.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Trb.

Soff. Trb.

Tba.

Timp.

Cb. Tamb.

Glock.

Pf

Arp.

VI. I

VI. II

Vla.

Vlc.

Cb.

*p*

*p*

*p*

*p*

*mf p*

*mf p*

*mf p*

*mf p*

Detailed description of the musical score: This page contains the second system of a musical score. The woodwind section (Ottv., Fl., Ob., Cl., Fag.) and strings (VI. I, VI. II, Vla., Vlc., Cb.) play a melodic line consisting of eighth notes with a slur and a dynamic marking of *p* (piano). The piano (Pf) and harp (Arp.) provide accompaniment with a repeating rhythmic pattern of eighth notes, marked *mf p*. The brass section (Cor., Tr., Trb., Soff. Trb., Tba.) and timpani (Timp.) are silent in this system. The percussion section includes a snare drum (Cb. Tamb.) and glockenspiel (Glock.). The score is in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The page number 2 is in the top left corner, and the system number 8 is in the top left of the score.

12

Ottv. *mf* > *p*

Fl. *mf* > *p*

Ob. *mf* > *p*

Cl. *mf* > *p*

Fag. *mf* > *p*

Cor.

Tr.

Trb.

Soff. Trb.

Tba.

Timp. *p* < > *mf* >

Cb. Tamb.

Glock. *mf*

Pf *p*

Arp. *p* *f*

VI. I *mf* *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* *mf* > *p*

VI. II *mf* *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* *mf* > *p*

Vla. *p* *mf* *p* *mf* *p* *mf* *p* *mf* > *p*

Vlc. *arco* *p* *mf* *p* *mf* *p* *mf* *p* *mf* > *p*

Cb. *p* < > *p* < > *p* < > *mf* > *p*

19  $\text{♩} = 75$  *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Ottv. *p cresc.*

Fl. *p cresc.*

Ob. *p cresc.* *tr* *tr* *tr* *tr*

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *f mp f*

Tr. *f mp f*

Trb. *f mp f*

Soff. Trb. *f*

Tba. *f*

Timp. *f*

Cb. Tamb. *p pp < p pp < p pp < p*

Glock. *p*

Pf. *mp*

Arp.

$\text{♩} = 75$

VI. I *mf > p*

VI. II *mf > p*

Vla. *p mf p mf p mf p*

Vlc. *p mf p mf p mf p*

Cb. *mf*

23 *tr* *tr*  $\text{♩} = 78$

Ottv. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff* *tr* *mf*

Cl. *f* *ff* *p*

Fag. *f* *ff* *p*

Cor. *f* *mp* *ff*

Tr. *mp* *ff*

Trb. *ff* *ff*

Soff. Trb. *ff*

Tba. *ff*

Timp. *mp* *f* *ff*

Cb. Tamb. *p* *pp* *mp* *fp* *mf* *ff*

Glock. *ff*

Pf *ff* *p*

Arp. *ff*

VI. I *mf* *p* *ff* *p*

VI. II *mf* *p* *ff* *p*

Vla. *mf* *p* *ff* *p*

Vlc. *mf* *p* *ff* *p*

Cb. *f* *ff* *p*

$\text{♩} = 78$

28

Ottv.

Fl. *mf* *tr*

Ob.

Cl.

Fag. *mf*

Cor.

Tr.

Trb. *mp*

Soff. Trb. *mp*

Tba. *mp*

Timp. *mp* *p* *mf* *mp*

Cb. Tamb. *mf* *p* *mf* *mp*

Glock.

Pf *mp*

Arp.

VI. I *p*

VI. II *p*

Vla. *p*

Vlc. *p*

Cb. *arco p*

Detailed description: This page of a musical score covers measures 28 through 33. The instrumentation includes woodwinds (Ottobass, Flute, Oboe, Clarinet, Bassoon), brass (Cor Anglais, Trumpet, Trombone, Soprano Trombone, Tuba), percussion (Timpani, Cymbal/Tam-tam, Glockenspiel), piano, arpeggiator, and strings (Violins I & II, Viola, Violoncello, Double Bass). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. Measure 28 begins with a woodwind entry marked *mf*. Measure 29 features a trill in the flute. Measures 30-31 show a transition in dynamics for the brass section, moving from *mp* to *mp < f*. The piano part has a melodic line in the right hand and chords in the left hand, with dynamics *mp*, *p*, and *mf*. The string section provides harmonic support, with the double bass part marked *arco p* in measure 33.

A

34

Ottv. *f* *mp*

Fl. *f* *mp*

Ob.

Cl. *f* *mp*

Fag.

Cor.

Tr. *p* *mf* *p*

Trb. *p* *mf* *p*

Soff. Trb.

Tba. *mf* *p*

Timp.

Cb. Tamb. *p*

Glock.

Pf

Arp. *p* *p*

VI. I *mp* *tr*

VI. II *mf* *p* *pizz.*

Vla. *mf* *p* *mf* *pizz.*

Vlc. *mp* *p*

Cb. *p*

39

Ottv.  
Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Tr.  
Trb.  
Soff. Trb.  
Tba.  
Timp.  
Cb. Tamb.  
Glock.  
Pf  
Arp.  
VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

*mf*  
*mp*  
*mf*  
*pizz.*  
*arco*  
*pizz.*

Detailed description: This page of a musical score, numbered 39, contains staves for various instruments. The woodwind section includes Oboe (Ottv.), Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpet (Tr.), Trombone (Trb.), Soprano Trombone (Soff. Trb.), and Tuba (Tba.). Percussion includes Timpani (Timp.), Cymbals/Tam-tam (Cb. Tamb.), and Glockenspiel (Glock.). The piano (Pf) and arpeggiated piano (Arp.) parts are shown in grand staff notation. The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score features dynamic markings such as *mf* and *mp*, and performance instructions like *pizz.* and *arco*. The woodwinds and strings play melodic lines, while the piano and arpeggiated piano provide harmonic support. The percussion instruments play rhythmic patterns.



43

Ottv.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Trb.

Soff. Trb.

Tba.

Timp.

Cb. Tamb.

Glock.

Pf

Arp.

VI. I

VI. II

Vla.

Vlc.

Cb.

*f* *pp* *f*

*f* *f* *f*

a2

a2

a2

*f* *pp* *f*

arco

arco

*p* arco

*mp*

*p*

*mf*

48

Ottv.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Trb.

Soff. Trb.

Tba.

Timp.

Cb. Tamb.

Glock.

Pf.

Arp.

VI. I

VI. II

Vla.

Vlc.

Cb.

1.

*mp*

*mp*

*mp*

*mp*

*mp*

*pp*

*f*

*mp*

*f*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

54

Ottv.  
Fl.  
Ob.  
Cl.  
Fag.

Cor.  
Tr.  
Trb.  
Soff. Trb.  
Tba.

Timp.

Cb. Tamb.

Glock.

Pf

Arp.

VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

59

Ottv.  
Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Tr.  
Trb.  
Soff. Trb.  
Tba.  
Timp.  
Cb. Tamb.  
Glock.  
Pf  
Arp.  
VI. I  
VI. II  
Vla.  
Vlc.  
Cb.

*pp* *f* *mp* *mp*

3 3 3 4

This musical score page, numbered 12, covers measures 59 through 62. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Ottava, Flute, Oboe, Clarinet, Bassoon) and string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) are active throughout. The brass section (Cor Anglais, Trumpet, Trombone, Bass Trombone, Tuba) and percussion (Timpani, Cymbals, Glockenspiel, Piano) have specific parts. The woodwinds and strings play sustained notes and moving lines, while the brass and percussion provide rhythmic and harmonic support. Dynamics range from *pp* (pianissimo) to *f* (forte). The Cymbals part features triplet patterns in measures 59 and 60, and a single note in measure 62. The Piano part has a simple accompaniment. The strings play a rhythmic pattern of eighth notes. The overall texture is dense and orchestral.

63

Ottv. *tr*

Fl. *tr*

Ob. *tr*

Cl. *tr*

Fag.

Cor.

Tr.

Trb.

Soff. Trb.

Tba.

Timp. *p* *f* *p* *f*

Cb. Tamb. 8

Glock.

Pf.

Arp.

VI. I

VI. II

Vla.

Vlc.

Cb.

67

Ottv.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Trb.

Soff. Trb.

Tba.

Timp.

Cb. Tamb.

Glock.

Pf.

Arp.

VI. I

VI. II

Vla.

Vlc.

Cb.

*mf*

*f*

*f*

*p*

C ♩ = 75

71

Ottv. *ff* *mp*

Fl. *ff* *mp*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor.

Tr.

Trb.

Soff. Trb.

Tba.

Timp. *f* *p*

Cb. Tamb. *p*

Glock. *f*

Pf *p*

Arp.

VI. I *mp* arco

VI. II *mp* arco

Vla. *mp* arco

Vlc. *mp* arco

Cb. *mp*

75

Ottv.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

Trb.

Soff. Trb.

Tba.

Timp.

Cb. Tamb.

Glock.

Pf

Arp.

VI. I

VI. II

Vla.

Vlc.

Cb.

*mp*

*mf*

*f*

*tr*

4



79

Ottv. *f* *tr*

Fl.

Ob.

Cl.

Fag. *mf*

Cor.

Tr.

Trb. *mf*

Soff. Trb. *mp*

Tba. *mf*

Timp. *mp*

Cb. Tamb.

Glock.

Pf

Arp.

VI. I *pizz.* *mf*

VI. II *pizz.* *mf*

Vla. *pizz.* *mf* *arco*

Vlc. *pizz.* *mf* *arco*

Cb. *mf*

83

Ottv. *tr*

Fl.

Ob.

Cl.

Fag.

Cor. *mp*

Tr. *mf*

Trb. *mp*

Soff. Trb.

Tba. *mf*

Timp.

Cb. Tamb.

Glock. *mf*

Pf

Arp. *mf*

VI. I

VI. II

Vla. *pizz.*

Vlc. *pizz.*

Cb.

poco rall. . . . .

88

88

*poco rall. . . . .*

Ottv. *f mp ppp*

Fl. *f mp ppp*

Ob. *f mp ppp*

Cl. *f mp ppp*

Fag. *f mp ppp*

Cor. *f mp ppp*

Tr. *mf mp ppp*

Trb. *mf mp ppp*

Soff. Trb. *mf mp ppp*

Tba. *mf mp ppp*

Timp. *f mp ppp*

Cb. Tamb. *f mp ppp*

Glock. *f mp*

Pf *mp*

Arp. *mp*

*poco rall. . . . .*

VI. I *pp mp arco mp ppp*

VI. II *pp mp arco mp ppp*

Vla. *pp mp arco mp ppp*

Vlc. *pp mp arco mp ppp*

Cb. *pp f mp ppp*

# L'ultima pioggia

Emanuele d'Aleo

♩ = 70

5

2

*p*

12

♩ = 75

5

*tr* *tr* *tr* *tr*

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

21

*tr* *tr* *tr* *tr* *tr* *tr*

*f*

25

♩ = 78

4

2

*ff*

34 **A**

2

*f* *mp*

40

11

56 **B** ♩ = 80

62

*tr*

67

2

Ottavino

71 C ♩ = 75

*ff* *mp*

75

79

84

88 *poco rall.*

*f* *mp* *ppp*

# L'ultima pioggia

Emanuele d'Aleo

♩ = 70

*p*

7

*p* < > < > < > < > *mf*

14

♩ = 75

5

*p* *p cresc.*

24

♩ = 78

2

*f* *ff* *mf*

29

*tr* 2

34 **A**

*f*

38

3 4

*mp*

47

3

*f*

53

57 B ♩ = 80

62

67

72 C ♩ = 75

77

82

88 poco rall. . . . .

Oboe

# L'ultima pioggia

Emanuele d'Aleo

♩ = 70

8

*p* < > < > < > < > *mf* >

14

♩ = 75

5

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

23

♩ = 78

*f* *ff* *mf* < >

28

2

34

**A**

2

42

4

3

*f*

52

♩ = 80

58

**B**



63

67

72

C ♩ = 75

79

85

89

poco rall.

# L'ultima pioggia

Emanuele d'Aleo

♩ = 70

9 5

*p* < > < > < > *mf* > *p*

19

♩ = 75

*p cresc.* *f*

25

♩ = 78

*ff* *p* < > < > < > < > *mf*

33

**A**

*f*

38

*mp*

43

3 2

*f* *f*

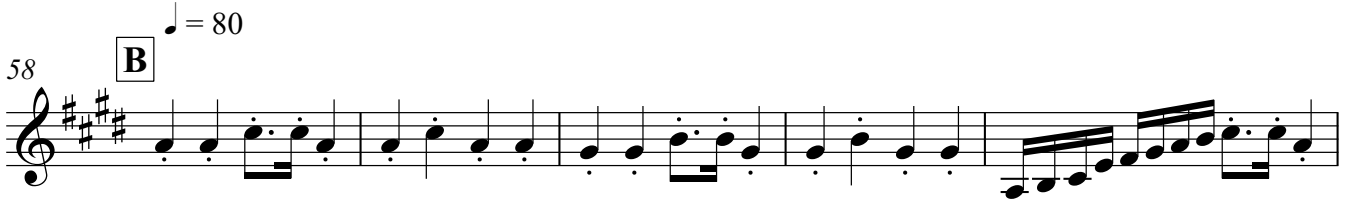
51

2

54



58 **B** ♩ = 80



63



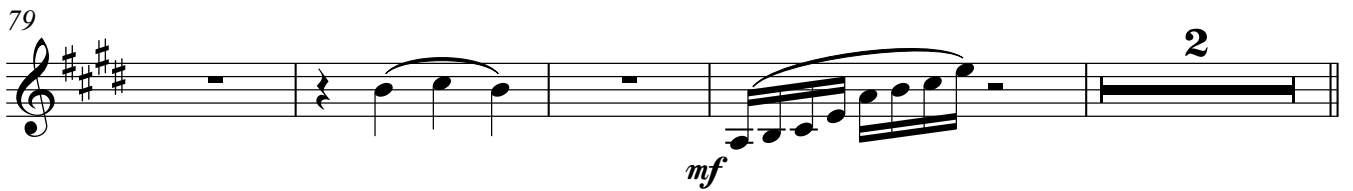
67



72 **C** ♩ = 75



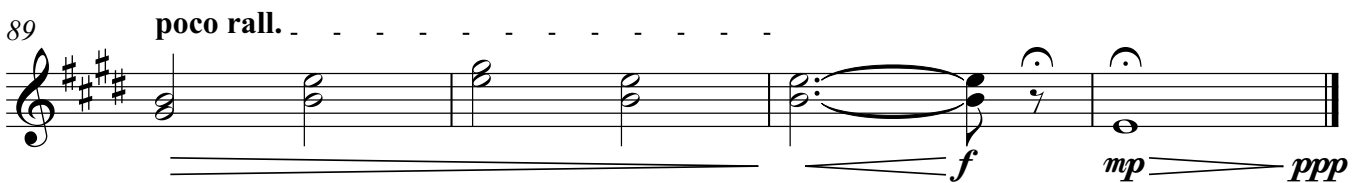
79



85



89 poco rall. . . . .



Fagotto

# L'ultima pioggia

Emanuele d'Aleo

♩ = 70

*p*

9

*mf* *p*

19 ♩ = 75

*p cresc.*

23 ♩ = 78

*f* *ff* *p*

28

*mf*

34 **A**

*mf*

47

*f*

52

2

54

54

58 **B**  $\text{♩} = 80$

58 **B**  $\text{♩} = 80$

63

63

68

68

2

*ff*

72 **C**  $\text{♩} = 75$

72 **C**  $\text{♩} = 75$

3

*mp*

79

79

*mf*

2

85

85

89 **poco rall.**

89 **poco rall.**

*f*

*mp*

*ppp*

# L'ultima pioggia

Emanuele d'Aleo

♩ = 70

18

♩ = 75

2

*f* *mp* *f*

23

♩ = 78

6

*f* *mp* *ff* *mp*

34

A

6

3

*mp*

46

a2

1.

6

*mp* *mp*

58

B

♩ = 80

*mp*

65

3

*mp*

72 **C** ♩ = 75 **4**

*mp* *mf*

81 **2**

*mp* *p*

87 **poco rall.** . . . . .

*f* *mp* *ppp*

# L'ultima pioggia

Tromba in Sib

Emanuele d'Aleo

♩ = 70

18

♩ = 75

*f* *mp*

22

*f* *mp* *ff*

26

♩ = 78

5

*mp* *mp* *f*

34

A

11

a2

*p* *mf* *p* *mp*

50

2

*mf*

58

B

♩ = 80

*mp*

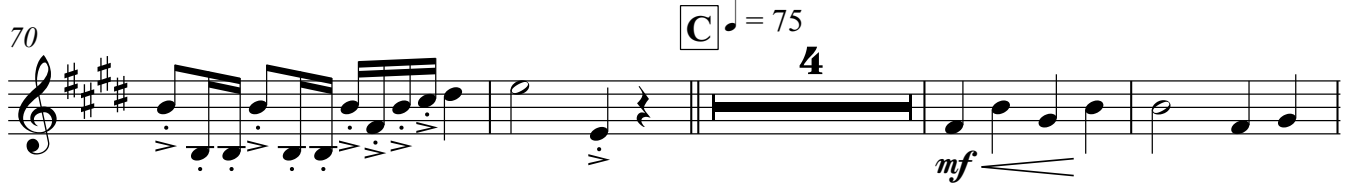
63

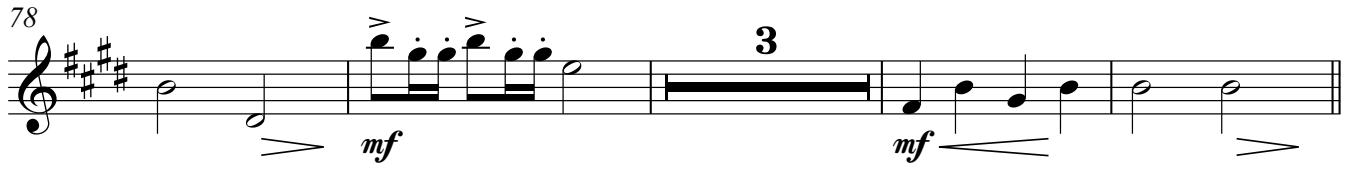
*mf* *mf*

e-mail: daleoe@libero.it



Tromba in SI $\flat$

70 C  $\text{♩} = 75$   
**4**  
  
*mf*

78  
  
*mf* **3** *mf*

85  
  
*p*

89 **poco rall.** . . . . .  
  
*mf* *mp* *ppp*

# L'ultima pioggia

Trombone T.

Emanuele d'Aleo

♩ = 70

18

♩ = 75

*f*

21

24

♩ = 78

3

*ff* *ff* *mp* < >

33

A

11

*mp* < *f* *p* < *mf* *p* >

a2

49

1. 2

*mp* > *mf*

58

B

♩ = 80

2

65

*mf* < > *mf*

Trombone T.

71 C ♩ = 75

*mp*

79

*mf* *mp*

85

*p*

89 *poco rall.*

*mf* *mp* *ppp*

# L'ultima pioggia

Trombone B.

Emanuele d'Aleo

♩ = 70

18

*f*

22

♩ = 78

3

29

*mp* *ff* *f*

34 **A**

13 8

58 **B** ♩ = 80 *p* *mp*

64

70 **C** ♩ = 75 4 *mp*

79

*mp* *mf*

85

*p*

89 poco rall. *mf* *mp* *ppp*

Tuba

# L'ultima pioggia

Emanuele d'Aleo

♩ = 70

**13**

*p* < > < > < > < > *mf* > *f*

20

♩ = 78

**3** **2**

**A** *ff* *mp* < > *mp* < >

**13** **8**

*mf* *p* *mp*

58 **B** ♩ = 80

*mp* *mf* *mp*

64

**C** ♩ = 75

**4** *mf* < >

79 **2** *mf* < >

85

*p*

89 *poco rall.* *mf* *mp* < > *ppp*

# L'ultima pioggia

Emanuele d'Aleo

♩ = 70      ♩ = 75

16

24

♩ = 78

5

34 **Amp** *f* *ff*<sub>3</sub> *mp* *p* *mf* *mp*

44

52 *pp* *f* *pp* *f*

58 **Bmp** = 80 *f* *mp* *f*

65 *pp* *f* *p* *f*

70 *p* *f* **C** ♩ = 75

77 *f* *p* *f* *p*

84 *f* *mp*

88 *poco rall.*

*f* *mp* *ppp*

# L'ultima pioggia

Rullante

Emanuele d'Aleo

♩ = 70

18

*p* *pp* < *p* *pp* < *p* *pp* <

22

*p* *pp* < *p* *pp* < *mp* *fp* <

♩ = 75

25

5

*mf* *ff* *mf* *p* < *mf* *mp*

34 **A**

4

*p*

40

43

4

*mp*

51

*mf*

54

♩ = 80

58 **B**

3 3 3 3 3 3 3

60

4 8

Rullante

67 *f*

69

72  $\text{C}$  ♩ = 75 *p*

80

84

88 *poco rall.*

90 *f* *mp* *ppp*



# L'ultima pioggia

Emanuele d'Aleo

$\text{♩} = 70$

*p*

7

13 *mf*

17  $\text{♩} = 75$

20

23 *ff*

26  $\text{♩} = 78$

8 **A** 5 *mf*

41 4

47

6

57

$\text{♩} = 80$

**B**

9

2

71

**C**

$\text{♩} = 75$

*f*

3

*mp*

78

mf

82

2

*mf*

88

poco rall.

*mp*

# L'ultima pioggia

Piano

Emanuele d'Aleo

$\text{♩} = 70$

Musical notation for measures 1-7. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The right hand has a whole rest for the first six measures, followed by a quarter rest and a sixteenth-note melody. The left hand has whole rests for the first six measures, followed by a whole note chord. Dynamics include *mf* and *p*.

Musical notation for measures 8-10. The right hand continues with a sixteenth-note melody. The left hand has chords. Dynamics include *mf*, *p*, and *mf p*.

Musical notation for measures 11-16. The right hand has a sixteenth-note melody in measures 11-12, followed by a melodic line with a crescendo. The left hand has chords. Dynamics include *mf p* and *p*.

$\text{♩} = 75$

Musical notation for measures 17-21. The right hand has a quarter-note melody. The left hand has chords. Dynamics include *mp*.

Musical notation for measures 22-25. The right hand has a quarter-note melody. The left hand has chords. Dynamics include *ff*.

$\text{♩} = 78$

Musical notation for measures 26-29. The right hand has a quarter-note melody. The left hand has whole rests. Dynamics include *p*.

30

Musical notation for measures 30-33. The treble clef contains a melodic line of eighth notes. The bass clef contains whole rests for measures 30 and 31, and a half note chord in measures 32 and 33. A dynamic marking of *mp* is present in measure 32. A repeat sign is at the end of measure 33.

34

A

Musical notation for measures 34-37. The treble clef contains a melodic line of eighth notes. The bass clef contains whole rests for measures 34 and 35, and a half note chord in measures 36 and 37. A repeat sign is at the end of measure 37.

38

Musical notation for measures 38-41. The treble clef contains a melodic line of eighth notes. The bass clef contains whole rests for measures 38 and 39, and a half note chord in measures 40 and 41. A repeat sign is at the end of measure 41.

42

Musical notation for measures 42-45. The treble clef contains a melodic line of eighth notes. The bass clef contains whole rests for measures 42 and 43, and a half note chord in measures 44 and 45. A repeat sign is at the end of measure 45.

46

Musical notation for measures 46-49. The treble clef contains a melodic line of eighth notes. The bass clef contains a half note chord in measures 46 and 47, and whole rests in measures 48 and 49. A repeat sign is at the end of measure 49.

50

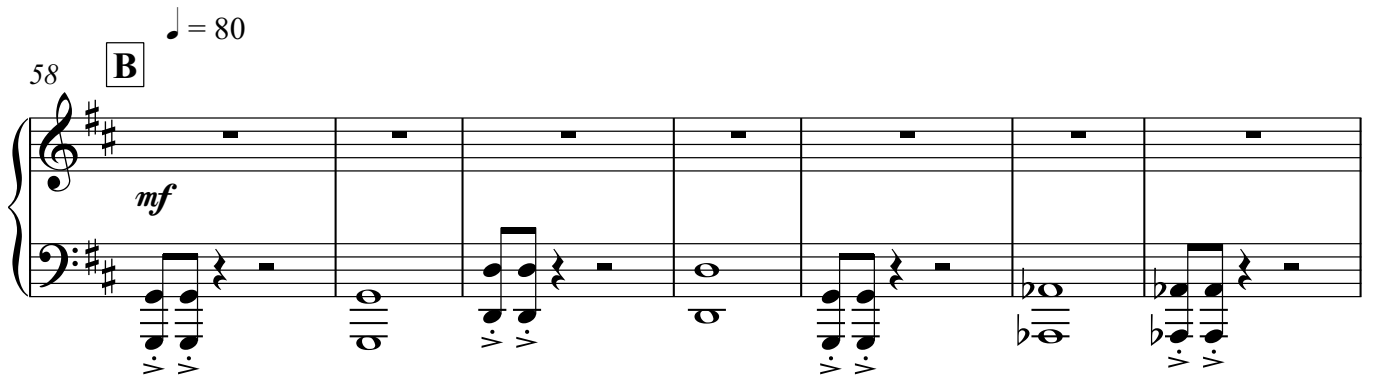
Musical notation for measures 50-53. The treble clef contains a melodic line of eighth notes. The bass clef contains a half note chord in measures 50 and 51, and whole rests in measures 52 and 53. A repeat sign is at the end of measure 53.

54



58 **B** ♩ = 80

*mf*

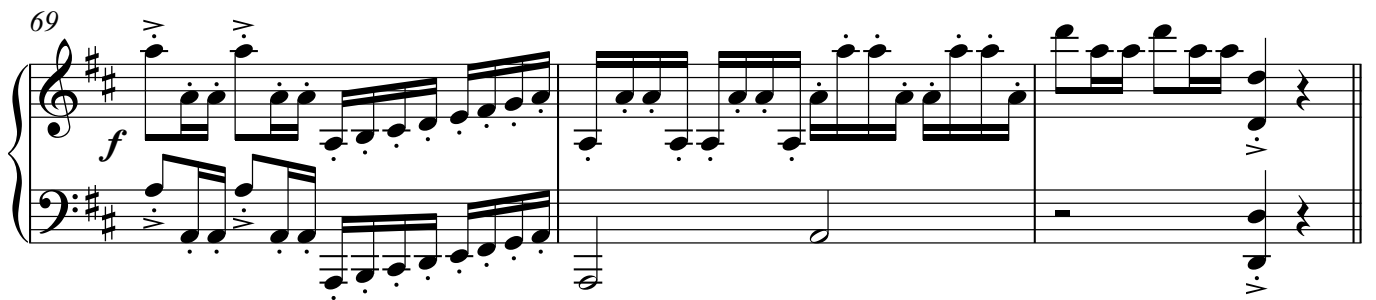


65



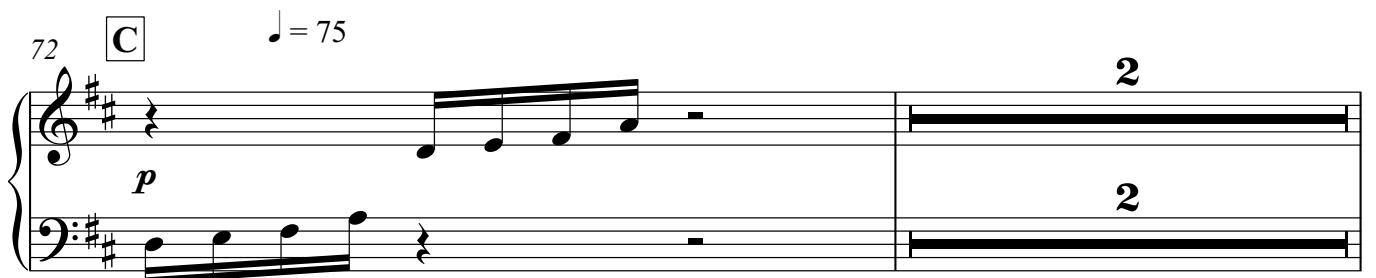
69

*f*



72 **C** ♩ = 75

*p*



Piano

75

*mp*

79

81

85

89 *poco rall.*

*mp*

# L'ultima pioggia

Arpa

Emanuele d'Aleo

♩ = 70

5

5

*pp*

8<sup>va</sup>

(8)

8

(8)

10

12

*p*

*f*

*f*

*f*

*f*

♩ = 75

17

21

*ff*

*ff*

26 ♩ = 78

Musical notation for measures 26-32. The piece is in D major (two sharps) and 3/4 time. Measures 26-32 show a series of chords in the right hand and a simple bass line in the left hand. The right hand starts with a whole note chord in measure 26, followed by a half note chord in measure 27, and then a series of eighth notes in measures 28-32.

33 **A**

Musical notation for measures 33-37. Measure 33 is marked with a box containing the letter 'A'. The right hand features a melodic line with eighth notes, while the left hand provides a bass line. Dynamic markings include *p* (piano) in measures 34 and 35.

38

Musical notation for measures 38-39. Both hands play a continuous eighth-note pattern. A long slur covers the entire passage, indicating a single breath or phrasing.

40

Musical notation for measures 40-41. Similar to the previous system, both hands play a continuous eighth-note pattern under a long slur.

42

Musical notation for measures 42-44. Measures 42-44 feature a continuous eighth-note pattern in both hands, with a long slur. A double bar line with repeat dots appears in measure 43. A dynamic marking of *pp* (pianissimo) is present in measure 44.

45

Musical notation for measures 45-47. The right hand plays a continuous eighth-note pattern, while the left hand has a more complex bass line. A dynamic marking of *mf* (mezzo-forte) is present at the end of measure 47.



48

*mf*

53

*mp*

$\text{♩} = 80$

58 **B**

61

64

67

69

72 C ♩ = 75

77

81

85

*mf*

89 *poco rall.* . . . . .

# L'ultima pioggia

Violino I

Emanuele d'Aleo

♩ = 70

*pp*

10 *p* < *mf* *p* < *mf* *p* < *mf* *p*

18 ♩ = 75 *mf* > *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p*

24 ♩ = 78 < *ff* *p* < > < > < >

29 < > *p* >

34 [A] 2 *mp* *tr* *pizz.* *mf*

40 *arco* *pizz.* *arco*

45 < > < > < > < > < > < > < > < *mf*

52 > *mp*

58 ♩ = 80 [B] *mf*

Violino I

60

64

67

72

**C** arco  $\text{♩} = 75$

*mp*

77

pizz.

*mf*

81

85

89

poco rall.

*pp* *mp* *mp* *ppp*

arco

# L'ultima pioggia

Violino II

Emanuele d'Aleo

$\text{♩} = 70$

*p*

8

*mf* *p* *mf* *p*

15

$\text{♩} = 75$

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

22

$\text{♩} = 78$

*mf* *p* *mf* *p* *ff* *p*

28

*p*

34 **A** *mf* *p* *mf* *pizz.*

41 *arco* *p* *mp*

48 *mf*

53 *mp*

$\text{♩} = 80$

58 **B** *mf*

## Violino II

60

65

69

72

**C** ♩ = 75  
arco

77

pizz.

81

85

89

poco rall.

arco

# L'ultima pioggia

Viola

Emanuele d'Aleo

♩ = 70

1  
*p*

9

*p < mf p < mf p <*

17

♩ = 75

*p < mf > p p < mf p < mf p < mf p < mf p < mf p <*

25

♩ = 78

*p ( ) ( ) ( ) ( ) < >*

33

*ff* **A**

*p < mf > p mf pizz.*

40

arco

*p < > < > < >*

47

*mf < > < > < >*

53

*mp*

58

**B**

♩ = 80

*mf > > > >*

63

*mf > > > >* **2**

Viola

69

72

**C** ♩ = 75  
arco

77

pizz.

81

arco

pizz.

85

89

poco rall. . . . .

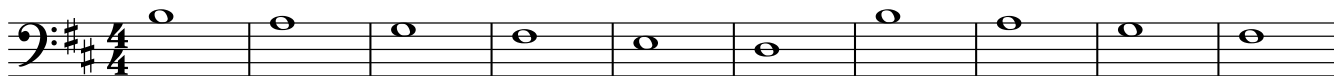
arco



# L'ultima pioggia

Emanuele d'Aleo

♩ = 70



*p*

11

♩ = 75



< > *p* < *mf* *p* < *mf* *p* < *p* < *mf* > *p* *p* <

20

♩ = 78



*mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < < *ff* *p* < >

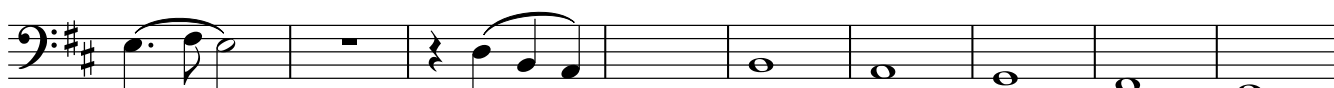
27



< > < > < > < > < > < > < > < > *p*

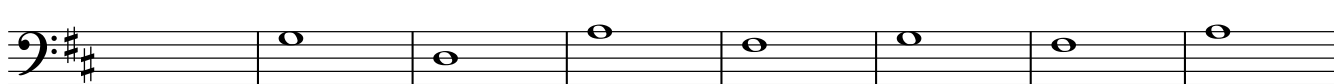
34

**A**



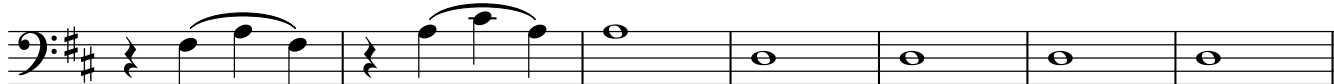
*mp* > *p* < > < > < > < > < > < > < >

43



< > < > < > < > < > < > < > < > < > < >

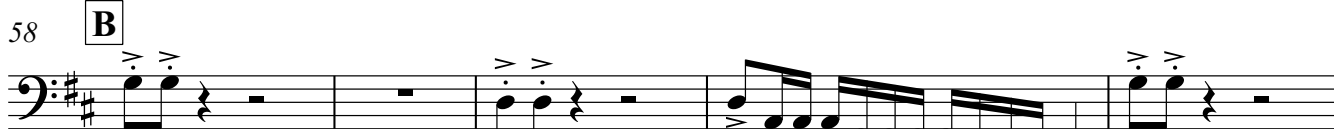
51



58

**B**

♩ = 80



*mf* > > > > > > > > > >

Violoncello

63

68

72 C  $\text{♩} = 75$   
arco

77

83

88

# L'ultima pioggia

Contrabbasso

Emanuele d'Aleo

pizz. ♩ = 70

*p*

11 arco ♩ = 75 pizz.

*p* *mf* *p* *mf*

21 ♩ = 78

*f* *ff* *p*

30 arco **A** 3

*p* *mf*

40

*p* *mf*

49

*p* *mf*

58 ♩ = 80 **B**

*mf*

62

*mf*

Contrabbasso

67

Musical staff 67: Bass clef, key signature of two sharps (F# and C#). The staff contains a series of eighth notes, some beamed together, followed by a double bar line and a fermata. A '2' is written above the staff at the end.

72  $\square$  C  $\text{♩} = 75$

Musical staff 72: Bass clef, key signature of two sharps. The staff starts with a rest, then an *arco* section with a slur over a series of eighth notes, marked *mp*. This is followed by a rest, then a quarter note, then a four-measure rest marked '4', then a *pizz.* section with a quarter note, marked *mf*.

80

Musical staff 80: Bass clef, key signature of two sharps. The staff contains a sequence of quarter notes and rests.

85

Musical staff 85: Bass clef, key signature of two sharps. The staff contains a sequence of quarter notes and rests, ending with a repeat sign.

89 poco rall. . . . .

Musical staff 89: Bass clef, key signature of two sharps. The staff contains a sequence of quarter notes and rests. A hairpin indicates a dynamic change from *pp* to *f* to *mp* to *ppp*. The final note is marked *arco*.