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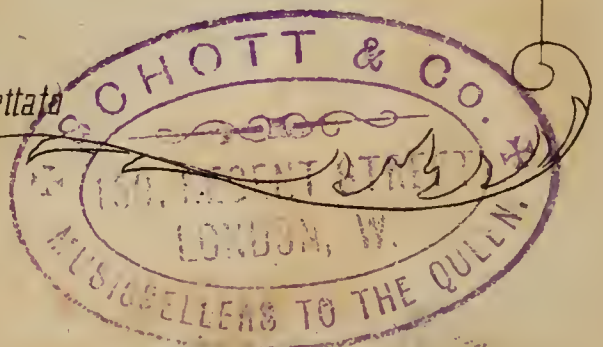
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FIRENZE

Stabilimento Musicale Premiata e Brevettata

DI

G. G. GUIDI



ILLUSTRAZIONE

DELLA SINFONIA

ALLA TRAGEDIA

STRUENSÉE

DEL MAESTRO

G. MEYERBEER.

Fu lungamente disputato tra gli eruditi se le commedie e le tragedie greche e latine si rappresentassero con musica in tutto, o in parte. La perdita dei libri di *M. Varrone*, di *Svetonio Tranquillo*, di *Giuba re di Mauritania*, e di altri, ove si trattava *ex professo* delle rappresentazioni sceniche, non lascia ai curiosi altre fonti che quelle indirette di alcuni grammatici, ed altri. *G. B. Doni* scrisse due lezioni accademiche su questo argomento nel 1624, con molto corredo di erudizione, e di ingegnose congetture, onde s'inferisce che si cantassero solamente in parte, e segnatamente i *cori* ed i *cantici* cioè i soliloquj. Il *Mattei*, traduttore de' Salmi, sostiene l'opinione che le tragedie venissero interamente cantate, ed anche col *recitativo* e l'*aria*. Ma il dottissimo *P. Martini*, nella sua mirabile *Storia della musica*, rimane dubbioso circa al cantarsi i *diverbj* ossia i ragionamenti a

vicenda. Ed osserva che le testimonianze recate dal *Doni* si riferiscono solamente alle commedie latine, laonde non si esclude che si cantassero anche i *diverby* così nelle tragedie latine, come nelle commedie e tragedie greche.

Comunque sia, a noi basta aver dato questi pochi cenni per mostrare onde venne in alcuni moderni maestri l'idea di accompagnare la tragedia colla musica.

Attesa la difficoltà d'incontrare eccellenti attori, i quali siano ad un tempo valenti cantanti, i predetti maestri adoperarono la musica istrumentale soltanto: il che fece pure il *Meyerbeer* nella tragedia *Struensée*.

Noi non ci occuperemo adesso se non che della Sinfonia. Ma dacchè questa si attiene in molti punti alla tragedia, è necessario dare un breve sunto dell'avvenimento ivi rappresentato.

Federigo Struensée era figlio d'un sacerdote protestante. Sospinto da cieca ambizione, operò in modo, che gli riuscì di salire al grado di ministro del re di Danimarca. Favorito dalla regina, con la quale, è voce, tenesse non lecita dimestichezza, acquistò grandissimo potere. Per combattere i nobili che l'avversavano, si poggiò sul popolo; ma questo, mutabile per natura, lo abbandonò presto; sicchè egli cadde in mano de' nemici, i quali lo accusarono di varj delitti, per cui venne decapitato. Su questo soggetto *Michele Beer*, fratello del celebre *Meyerbeer*, scrisse la tragedia *Struensée*, pregiata assai in Germania, ove, colla musica, fu la prima volta eseguita nel 1846.

Considereremo in prima gli elementi di questa Sinfonia nelle loro relazioni colla tragedia, e poi studieremo tutto lo svolgimento della medesima.

I *motivi* che signoreggiano in questa composizione s'incontrano eziandio nella tragedia. Il *motivo* che principia e

finisce la Sinfonia, cioè quello dell'*andantino religioso* si attiene al personaggio del padre di Struensée, ed esprime il savio e religioso consiglio del buon sacerdote di fuggire le pericolose grandezze della terra. L'altro *motivo*, che risalta dopo il predetto, è quello che si riferisce all'amore di Struensée per Matilde, il quale è la causa prossima che alimenta e governa l'ambizione di lui.

A meglio intendere il disegno e la condotta di questa Sinfonia, gioverà schiarire alcune cose che concernono la *forma* nella musica. La forma d'un pezzo completo di musica è la storia o le vicende di un concetto musicale. In questo concetto la musica s'individua, e diviene come l'eroe di un romanzo o d'un poema. Ove si considerino in sè le tracce lasciate da questo *individuo* musicale, avremo quello che dicesi la *forma* del pezzo. Bene spesso avviene di scambiare la forma colla sostanza, tanto da riporre ogni pregio in quella. Questo scambio, che fanno non tanto gli uditori quanto ancora i compositori di piccola levatura, è il più forte ostacolo al progresso dell'arte musicale. Imperciocchè, quanto ai maestri, questi obbligano i loro pensieri musicali a giacersi sopra a certe forme, come sopra altrettanti letti di Procuste, di modo che rimangono mutilati e contraffatti, il che vediamo tuttodì nelle *cabalette*; quanto agli uditori, costoro giudicano sconnesse, senza sviluppo, spezzate tutte quelle composizioni, ove non trovano le forme da loro repute necessarie alla musica, il che loro interviene più specialmente allorquando si eseguono alcune musiche classiche.

I nostri lettori toccheranno con mano, nella Sinfonia che siamo per esaminare, come sappia il *Meyerbeer* dare la forma *vera* e necessaria al concetto musicale.

In questa *sinfonia-poema* di *Struensée*, il *motivo* dell'*andantino religioso*, di cui sopra toccammo, è l'eroe che

invita tutta la nostra attenzione. In breve assisteremo a tutte le sue vicende, e finalmente al suo trionfo.

S' ode da prima il *motivo religioso* (pag. 1, 2) eseguito dall'arpa, come se volesse mostrare la sua celeste origine. Esso è un periodo composto di due frasi simili, corrispondenti; il tutto in 9 battute. Una battuta $\frac{2}{4}$ incastrata nel *tempo ordinario*, serve a prolungare una nota della prima frase a guisa di *comune*, onde nasce quella disparità, che non è per altro sensibile all'orecchio. Lo stesso *motivo* si affaccia nuovamente con altra apparenza e carattere, dappoichè i vari strumenti comunicano alle cantilene un carattere diverso secondo la loro natura. Gli strumenti *a otone*, ripetendo il predetto *motivo*, gli danno solennità ed autorità maggiore. Seguono 12 battute di una melodia de' violoncelli (pag. 3), che può risguardarsi come un episodio per abbellimento e varietà del nostro poema. Torna dipoi il *motivo religioso*, ma sotto altra sembianza. I flauti e gli oboe se ne impossessano (pag. 3, 4), dandogli una cotale dolcezza affettuosa, mentre gli strumenti *a corda*, con un andamento di crome, *pizzicando*, l'accompagnano come volessero accennare l'opposizione fatta da Struensée al savio consiglio del padre. Ciò non ostante il *motivo religioso*, si ripete ancora, e si presenta in altro tuono, e colla solennità de' tromboni (pag. 5); ma non gli è possibile di svolgersi completamente: un'eco di oboe e clarinetti, e di lontani accordi dell'arpa lo interrompono tratto tratto. Come nuovi tentativi, gli strumenti di legno principalmente eseguono la prima frase (pag. 6, 7); ma gli strumenti *a corda*, con un andamento di terzine di semicrome, indicano l'opposizione sempre più forte di Struensée. Tanto che questa prima frase rimane tronca (pag. 8). Il savio consiglio non ha operato il suo effetto.

In un *allegro appassionato* (pag. 9) i violini cominciano

con dolcezza un *motivo* di 8 battute a due frasi corrispondenti. Questo *motivo*, nelle due prime battute, rappresenta colle note e col ritmo qualche cosa che vuol ascendere; sicchè rappresenta il disegno ambizioso di Struensée. All'ottava battuta, i violini, col soccorso de' flauti, tentano di salire con alcune note verso gli acuti, ma sono obbligati a retrocedere per due volte. Alla 12^a battuta si ripete, ugualmente per due volte, lo stesso tentativo di ascendere. È osservabile che ogniquale volta i primi violini ed i flauti salgono, i contrabassi con i violoncelli, saltando un'ottava sotto, vogliono quasi impedire lo ascendere ai notati strumenti. Le prime battute di questo *motivo*, che per brevità chiameremo *dell'ambizione*, s'incontrano più volte nel corso di questo *allegro* (pag. 10, 11), ma interrotte, spezzate, e generanti un generale tumulto e commovimento di tutta l'orchestra, onde si conosce gli sforzi di Struensée affine di pervenire al suo intento, e la lotta che gli occorre sostenere. La parte avversaria che vuole spingere Struensée in basso è fatta da alcuni strumenti di legno, e dal contrabbasso, per mezzo di note discendenti (pag. 12). Ma Struensée supera tutti gli ostacoli (pag. 13, 14, 15). L'amore che porta a Matilde gli dà nuove forze. Comparisce adesso il *motivo amoroso* (pag. 15, 16), che si svolge in un periodo di 12 battute. Questo *motivo* è prima eseguito principalmente dai primi violini, e poi soprattutto dal flauto (pag. 17, 18), ma non completamente. Dopo alcune battute, un *crescendo* (pag. 19, 20) conduce alla ripresa del *motivo dell'ambizione* (pag. 21, 22, 23), che si risolve nell'orchestra come in una lotta.

Ritorna il *motivo religioso* (pag. 24) eseguito dall'arpa; ma dopo le prime 4 battute è interrotto dal *motivo dell'ambizione* (pag. 25). Si odono ancora due battute del *motivo religioso*, e da capo il pensiero ambizioso lo inter-

rompe. Si riaffaccia pure per la terza volta in due battute, e parimente il *pensiero ambizioso* comparisce (pag. 26), il quale a poco a poco conduce ad una lotta fra i vari strumenti (pag. 27, 28). In questa lotta Struensée si mantiene sempre al suo posto. Egli non vede ancora la sua rovina. Egli si stima invincibile, e quasi a beffare ogni consiglio sano, un pedale trillato (pag. 29, 30, 31); fatto dalle viole e violoncelli, accompagna il *motivo religioso*, che osa ancora in parte per due volte mostrarsi, quantunque troncato dal *pensiero ambizioso*. Tenendosi Struensée vittorioso, si abbandona più che mai in balia della sua fortuna (pag. 32). Il *motivo dell'ambizione* ritorna tutto completo in 8 battute (pag. 33, 34), come la prima volta; se non che adesso non s'incontrano più quelle battute, ove notammo tentarsi dai violini e flauti per due volte di salire. Struensée è già in alto, e quelle battute non vi furono ripetute. Vedi come è logico il *Meyerbeer*! Il tumulto incomincia però nuovamente come la prima volta (pag. 35, 36), e come allora torna al pensiero di Struensée l'amore per Matilde (pag. 37, 38), che lo rianima e rinfuoca nella lotta. La quale è terribile (pag. 39, 40, 41), tanto che Struensée rimane finalmente vinto. Un pedale di *fa diesis basso* (pag. 42) nei contrabbassi e violoncelli ti mette terrore, e ti dice ormai tutto finito per Struensée, ed i suoi disegni andati in fumo. Le viole dipingono questa cosa a meraviglia, eseguendo intanto il *motivo dell'ambizione*, che va perdendosi. Poi le viole toccano un *la bemolle*, facendo cruda dissonanza col *fa diesis* de' contrabbassi per cinque battute, e ti dicono la crudele fine di Struensée.

E poichè la rovina di Struensée pone in chiaro la saviezza del paterno consiglio; il *motivo religioso* (pag. 43, a 56) che lo rappresenta, riapparisce, ma in modo splendido, con tutta la magia dell'istrumentazione, dimostrando

il suo trionfo, a cagione della verità resa palese da quel tristo avvenimento. Dopo di che la Sinfonia è compiuta.

Mirabile è l'istrumentazione di questa Sinfonia. Invitiamo specialmente l'attenzione dei maestri sull'ultima parte ove comincia l'*allegretto moderato*. È impossibile trovare maggiore pastosità nell'istrumentazione, maggior vita, forza e leggerezza a un tempo, e magica varietà. Per lo studioso è un tesoro preziosissimo.

Questa Sinfonia è, in una parola, uno di quei capolavori, ove si conosce apertamente gl'importanti acquisti fatti dall'arte musicale dopo *Beethoven*.

ABRAMO BASEVI.



STRUENSEE

GRAN SINFONIA

di G. Meyerbeer

Andantino religioso quasi allegretto (♩ = 69)

FLAUTI

OBOI

CLARINETTI in SI^b

FAGOTTI

1^o e 2^o CORNO in MI^b

3^o e 4^o CORNO in RE^b

TROMBA a Pistoni in SI^b

TROMBA Ordinaria in DO

3. TROMBONI e OFICLEIDE

TIMPANI in DO e SOL

ARPA

1^o VIOLINO

2^o VIOLINO

VIOLA

VIOLONCELLO

CONTRABASSO

Soli
mezzo forte

1^o Solo
p

1^o Solo
pp

fp

f

1^o Solo
(senza violonc.)
pp pizz.

dim. **A**

Fl. *cres.* *f* *dim.*

Cl. *cres.* *p*

Fag. *cres.* *p*

Cor. in *RE♭*

Tromba a pistoni

Tromb.

Arpe *cres.* *f*

vlli

C.B.

2/4

ff

ff

ff

dim.

Fl. *f* *dim.*

Ob. *f* *dim.*

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

Cor. *pp* *f* *cres.* *pp*

Tromba *pp* *f* *cres.* *pp*

Tromb. *pp* *f* *cres.* *pp*

2/4

pp

pp

pp

R

Fag.

Cor. in *Mb*

Violini

Viola

Vlli *Cantabile con portamento*

C. B.

tutti

p arco

sulla 4.^a corda

cres.

cres.

cres.

f dim.

C

Fl.

Ob.

Cl.

Fag.

Cor. in *REb*

Violini

Viola

Vlli

C. B.

2.^o Solo

ppp

f

f

f

f

f

pizz.

pizz.

pizz.

pizz.

pizz.

cres.

cres.

cres.

cres.

cres.

cres.

cres.

f

pp

f

cres.

pp

cres.

D

This musical score, labeled 'D', is arranged in a system of 12 staves. The top four staves (1-4) contain complex melodic and harmonic lines with various dynamics and articulation. The fifth staff (5) is a treble clef staff with a whole rest. The sixth and seventh staves (6-7) are bass clef staves with whole rests. The eighth and ninth staves (8-9) contain rhythmic accompaniment with a forte (f) dynamic. The tenth and eleventh staves (10-11) contain rhythmic accompaniment with a piano (p) dynamic and crescendo (cres.) markings. The twelfth staff (12) is a bass clef staff with a piano (p) dynamic and crescendo (cres.) marking. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

FP
cres. *dim.*

f

f

f

cres.

p

cres.

p

cres.

p

cres.

p

cres.

p

fp > *p* *fp* > *p* *fp* > *p*

fp > *p* *fp* > *p* *fp* > *p*

Cambiano in *DO*

p

1' Oficiale col 3.^o Trombone

E

This musical score, labeled 'E', is arranged in a system of ten staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The fifth staff is for the 3rd Trombone, marked '3^o Trombone solo'. The bottom six staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The score is divided into four measures. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *pp*. The fourth measure has a dynamic marking of *pp*. The string parts in the bottom six staves are marked 'arco' and *p*. The trombone part in the fifth staff is marked *pp*. The score includes various musical notations such as notes, rests, and dynamic markings.

This page of musical score is for a symphony, featuring multiple staves for various instruments. The score is written in a 2/4 time signature and includes several dynamic markings and performance instructions.

- Top Section (Staves 1-5):** Contains the main melodic and harmonic material. The first four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) feature a melodic line with a crescendo (*cres.*) leading to a fortissimo (*f*) dynamic. The fifth staff (Flutes) is mostly blank.
- Middle Section (Staves 6-8):**
 - Staff 6: 2^o Tromb. (Second Trombone)
 - Staff 7: 3^o Tromb. (Third Trombone)
 - Staff 8: Solo (Soloist) playing *pp* (pianissimo).
- Bottom Section (Staves 9-13):** Contains the rhythmic accompaniment for the strings, including Violins I, Violins II, Violas, Cellos/Double Basses, and a double bass line. These parts feature a complex, rhythmic pattern with a crescendo (*cres.*) and a fortissimo (*f*) dynamic.

F

secco

The musical score is arranged in two systems of five staves each. The top system consists of four staves for a string quartet (Violin I, Violin II, Viola, and Violoncello) and one staff for the first violin soloist. The bottom system consists of four staves for the string quartet and one staff for the second violin soloist. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The score begins with a fermata on the first measure of all staves, marked with a common time signature 'C'. The first violin soloist part is marked '1^o Solo' and 'f^o p'. The second violin soloist part is marked 'pizz.' and 'pp'. The string quartet parts are marked 'pizz.' and 'p'. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a fermata on the final measure, marked 'secco'.

G Allegro appassionato (♩ = 84)

Fl.

Violini *p* *con delicatezza*

Viole *p*

Vlli *p*

C.B. *p*

H

Fl. *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *sfz* *dim.*

Ob.

Cl. *dol.*

Fag. *dol.*

Cor. in MI^b *sfz dim.* *dim.* *dim.*

Cor. in D0 *sfz dim.* *dim.* *dim.*

Fl. *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.*

Fl. *sfz dim.* *cres. sfz dim.* *sfz dim.* *cres.* *sfz dim.*

Vcllo *sfz dim.* *cres. sfz dim.* *sfz dim.* *cres.* *sfz dim.*

Vcllo *sfz dim.* *cres. sfz dim.* *sfz dim.* *cres.* *sfz dim.*

Vcllo *sfz dim.* *cres. sfz dim.* *sfz dim.* *cres.* *sfz dim.*

Vcllo *sfz dim.* *cres. sfz dim.* *sfz dim.* *cres.* *sfz dim.*

C.B. *sfz dim.* *cres. sfz dim.* *sfz dim.* *cres.* *sfz dim.*

Musical score for the first system of instruments, including Flute, Clarinet, Bassoon, Violini, Viola, Cello/Violoncello, and Contrabasso.

Fl. 1° Solo *dol.*
Cl. *dol.* 1° Solo
Fag. *dol.* 1° Solo
Violini *f*
Viola *p*
Vclli *p*
C. B. *p*

Musical score for the second system of instruments, including Flute, Oboe, Clarinet, Bassoon, Horns, and Timpani.

Fl.
Ob. *cres.*
Cl. *cres.*
Fag. *cres.* *p*
Cor. in MI *cres.* 1° Solo *p* *cres.*
Cor. in DO *p* 1° Solo *p* *cres.*
Timp. *p*
Violini *cres.* *p* *un poco cres.*
Viola *cres.* *p* *un poco cres.*
Vclli *cres.* *p* *un poco cres.*
C. B. *p* *un poco cres.*

2204

stringendo a poco a poco - - - - K (♩ = 88)

The musical score consists of multiple staves for strings and woodwinds. The top section includes two staves with dynamic markings *più cres.* and *molto cres.*, and a *ff* marking. Below these are staves for woodwinds, including a section labeled *Cor.* with markings *poco cres.*, *più cres.*, and *molto cres.*. The bottom section features more string staves with markings *più cres.*, *molto cres.*, and *ff*. The score is filled with musical notation, including notes, rests, and crescendo hairpins.

This page of musical notation consists of 12 staves, organized into two systems of six staves each. The notation is written in a historical style, featuring treble and bass clefs, various note values, rests, and dynamic markings. The first system includes markings such as *FF* and *a.2.* in the second and third staves. The second system includes *FF* markings in the first, second, and third staves. The bottom of the page features the instruction *FF-tutta forza* and the number 9204.

L

This page of musical notation consists of 16 staves. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The top staff begins with a large 'L' marking. The notation includes treble and bass clefs, and various note values such as eighth and sixteenth notes. Dynamic markings like 'ff' (fortissimo) are present in several places. The music is arranged in a complex, multi-staff format, typical of a score for multiple instruments or voices. The notation is dense and detailed, with many slurs and accents.

This page of musical notation consists of 18 staves. The first four staves feature a complex rhythmic pattern with numerous accents and dynamic markings, including *ff*. The fifth through eighth staves are mostly empty. The ninth through twelfth staves contain a different rhythmic pattern, with the word *divisi* written above the first staff of this section. The page number 2204 is located at the bottom center.

Fl. *a. 2.* **M**

Ob.

Cl.

Fag.

Cor. in *MI \flat*

Cor. in *DO*

Trombe in *SI \flat*

Tromboni

unis.

dim.

Fag.

Cor. in *MI \flat*

dim. *morendo* *dol. e cantabile* *1^o Solo* *poco sf dim.* *p*

dol. e cantabile *p*

p

a mezza voce ma ben marcato

pizz.

1^o Solo

Ob. *p dol.*

Cl.

Fag.

Cor. in *Mi^b* *Solo*

Cor. in *DO* *dol.* 1^o Solo

Violini

Viola *cres.*

Vlli *cres.*

C. B. *pizz.* *cres.*

N

Ob.

Cl. *f^o dol.*

Fag.

Cor. in *DO* *p*

Violini *dim.* *fp* *p*

Viola *p*

Vlli *cres.* *dim.*

C. B. *p*

Fag. 1.º Solo
Cor. in DO
pp *p* *fp*
cres.
dim.

Detailed description: This is the first system of a musical score. It includes parts for Flute (Fag.), Horn in C (Cor. in DO), and other instruments. The Flute part is a solo, marked '1.º Solo'. Dynamics include piano-piano (pp), piano (p), fortissimo-piano (fp), and crescendo (cres.). The system concludes with a decrescendo (dim.).

Fl. 1.º Solo
Cl.
Fag.
Cor. in MIb 1.º Solo a.2.
Trombe in DO
Timp.
pp *dol.* *p* *pp*
pp *dol.* *p*

Detailed description: This is the second system of the musical score. It features a variety of instruments including Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horn in B-flat (Cor. in MIb), Trumpets in C (Trombe in DO), and Timpani (Timp.). The Flute and Horn in B-flat parts are marked as '1.º Solo'. Dynamics range from piano-piano (pp) to dolce (dol.) and piano (p). The system ends with the instruction 'sempre pizz.' (sempre pizzicato).

sempre pizz.

0

cres. a poco a poco

1^o Solo

dol.

Fag.

Cl.

1^o Solo

dol.

p

dol.

cres. a poco a poco

The musical score on page 48 is arranged in a system of 15 staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both marked with *dol.* and *1^o Solo*. The third staff is for Bassoon (Fag.), marked with *Fag.*. The fourth and fifth staves are for strings, with the fourth marked *dol.* and the fifth marked *dol.*. The sixth staff is for another string instrument. The seventh and eighth staves are for a woodwind instrument, possibly another Flute or Clarinet. The ninth and tenth staves are for a woodwind instrument, possibly another Bassoon. The eleventh and twelfth staves are for a woodwind instrument, possibly another Flute or Clarinet. The thirteenth and fourteenth staves are for a woodwind instrument, possibly another Bassoon. The fifteenth staff is for a woodwind instrument, possibly another Flute or Clarinet. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for a string quartet with woodwinds and piano. It consists of 12 staves. The top two staves are for woodwinds: the first is for Clarinet in A (Cl. a. 2.) and the second is for Flute (Fg.). The next three staves are for the first violin (Vn. I), second violin (Vn. II), and viola (Vcl.). The bottom five staves are for the first and second violas (Vcl. I and Vcl. II), the first and second cellos (Vcl. I and Vcl. II), and the double bass (Cb.). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features various musical notations including dynamics (pizz., p, p dol., arco, dim.), articulation (accents), and performance instructions (1^o, 2^o for woodwinds).

Musical score for multiple instruments including strings, woodwinds, and brass. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- 1^o Solo* (First Solo)
- dol.* (dolando)
- cres.* (crescendo)
- molto fin* (very fine)
- qui* (qui)
- P* (Piano)
- 3^o Trombone* (Third Trombone)
- divisi* (divisi)

This page of musical score consists of 15 staves. The top four staves are grouped together and feature a complex texture with many beamed notes and slurs. The first staff of this group is marked with a forte dynamic (*ff*). The second staff includes a first ending bracket labeled 'a.2.'. The middle section of the score, from the fifth to the eighth staff, is primarily composed of rests, with some sparse notes and dynamic markings. The bottom section, from the ninth to the fifteenth staff, features a more active texture with many beamed notes and slurs. The ninth staff is marked with *arco* and *ff*. The fifteenth staff also has *arco* and *ff* markings. The key signature is B-flat major (two flats), and the time signature is 4/4.

Q

This musical score is arranged in a system of 15 staves. The top three staves (1-3) are in treble clef and feature complex, multi-measure passages with many slurs and ties. The fourth staff (4) is in bass clef and contains a simpler, more rhythmic line. Staves 5 through 8 are in treble clef, with staves 5 and 6 showing a steady eighth-note accompaniment. Staves 7 and 8 are in bass clef, providing harmonic support with chords and simple rhythmic patterns. Staves 9 and 10 are empty. Staves 11 through 15 are in treble clef, with staves 11 and 12 containing complex passages similar to the top of the page, and staves 13 through 15 providing accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature.

a.2.

ff

Musical score for the first system, measures 1-5. The score consists of five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *ff*. The second and third staves also have a key signature of two flats and *ff* markings. The fourth and fifth staves are in bass clef with a key signature of two flats and *ff* markings. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for the second system, measures 6-10. The score consists of five staves. The first four staves continue the patterns from the first system. The fifth staff has a dynamic marking of *ff*. The sixth and seventh staves feature complex rhythmic patterns with many beamed notes. The eighth and ninth staves are in bass clef with a key signature of two flats and *ff* markings. The tenth staff has a dynamic marking of *ff* and the instruction *divisi*.

R Andantino quasi allegretto (♩ = 72)

The musical score is arranged in a system of 14 staves. The top two staves are for Violins I and II. The next two staves are for Violas I and II. The bottom two staves are for Cellos and Double Basses. The score includes various musical notations such as clefs, time signatures, and dynamic markings. Key markings include *dim.*, *cres.*, *fff dim.*, *f*, *p*, *pp*, *2. Viole soli p e dol.*, *2. Vln divisi p e dol.*, *pizz.*, and *C.B. solo*. The score is divided into measures by vertical bar lines, and some sections are marked with *dim.* and *cres.* slurs.

Musical score for strings and woodwinds. The score is written for a full string section (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamics such as *cres.*, *dim.*, *poco sfz*, *p*, *pp*, *arco*, and *pizz.*. Performance instructions include *Tutti*, *2. Viole soli*, *2. Vlli soli*, *4. C. B. solo*, and *Tutti unis*. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The bottom right corner of the score area contains the number (4).

S Un pochettino più mosso (♩ = 76)

Fl. *p*

Cl. a. 2. unis. *cres.*

Fag. *cres. dim.*

Tuba Solo *cres.*

Arpa *f*

1^o Viol. *p*

2^o Viol. *poco sfz*

Viol^o *p*

Vlli *Soli* *p*

C.B. *p divisi* *poco sfz*

1^o Viol. *poco sfz*

2^o Viol. *poco sfz* *poco sfz* *poco sfz* *p con delicatezza*

Vlli *poco sfz* *poco sfz* *poco sfz* *poco sfz* *poco sfz* *poco sfz*

C.B. *p poco sf poco sfz* *poco sfz* *poco sfz* *poco sfz*

T

1^o Viol.

2^o Viol.

Viole *a mezza voce* *Tutti*

Vlli *poco sfz* *poco sfz* *poco sfz* *poco sfz* *poco sfz* *poco sfz*

C.B. *p poco sf poco sfz* *poco sfz* *poco sfz* *poco sfz*

U

Violini *poco sfz poco sfz*
f *poco sfz*
 Viole *f*
 Vlli
 C.B.

Fl. *a. 2.*
 Ob. *a mezza voce*
 Cl. *a mezza voce*
 Fag. *a mezza voce*
 Cor. in MI
 Tromboni *f* Trombone alto
 3^o Trombone
 Violini *poco sfz* *f*

V Stringendo a poco a poco

The musical score consists of five systems of staves. The first system includes a treble clef staff with a key signature change to two flats (B-flat and E-flat) and a dynamic marking of *f*. The second system includes a bass clef staff with a dynamic marking of *f*. The third system includes a treble clef staff with a dynamic marking of *f*. The fourth system includes a bass clef staff with a dynamic marking of *f*. The fifth system includes a treble clef staff with a dynamic marking of *f*. The score features various musical notations including notes, rests, and dynamic markings.

fino al - - - 1.^o Tempo All.^o appassionato

Si eseguisca come tempo $\frac{2}{4}$

Soli

dol.

dol.

Si eseguisca come tempo $\frac{2}{4}$

fp ma ben marcato

crec.

f

ff.

f

f

f

ff

ff

ff

ff

W

This musical score is for a large ensemble, likely a symphony or concert band. It features multiple staves for various instruments. The score is divided into three measures. The first measure shows the beginning of the piece with a key signature of one flat and a common time signature. The second measure contains a large, sustained chord or block of music. The third measure is more complex, featuring several instruments with dynamic markings of *ff* (fortissimo). The instruments include strings (violin, viola, cello, double bass), woodwinds (flute, oboe, clarinet, bassoon), and brass (trumpet, trombone, tuba). The 3rd Trombone part is specifically labeled. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Si eseguisca come tempo $\frac{2}{4}$

Soli

dol.

dol.

Si eseguisca come tempo $\frac{2}{4}$

f

p ben marcato

Musical score for page 32, section X. The score consists of 15 staves. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have treble clefs and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The fifth through eighth staves are empty. The ninth and tenth staves have treble clefs and a key signature of one flat (Bb). The eleventh and twelfth staves have bass clefs and a key signature of one flat (Bb). The thirteenth and fourteenth staves have a 2/4 time signature and a key signature of one flat (Bb). The fifteenth staff has a bass clef and a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' and 'ff'.

This page of musical notation consists of 16 staves. The notation is arranged in two systems of eight staves each. The upper system contains several instances of blacked-out musical notation, particularly in the first four staves. Dynamic markings such as *f* and *ff* are present throughout the score. A specific marking *f a. 2.* is visible in the fourth staff of the upper system. The lower system contains more detailed musical notation, including various note values, rests, and dynamic markings. The page concludes with the number 2204 at the bottom center.

YY

This page of musical notation consists of 16 staves, arranged in two systems of eight staves each. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings like *ff* (fortissimo) and *a. 2.* (second ending) are present throughout. Articulation marks, including accents and breath marks, are used to indicate phrasing. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on rhythmic and melodic detail.

This page of musical score is arranged in a system of 16 staves. The top two staves are grouped together with a brace on the left. The staves contain various musical notations, including notes, rests, and dynamic markings such as *mf* and *f*. The notation is dense, with many notes beamed together. A specific staff in the lower-middle section is labeled "Tuba". The score is written in a key signature of two flats and a common time signature.

Z. Ob. *1^o Solo*
 Cl.
 Fag.
 Cor. in DO
 4^o Viol. *dim.*
 Violoncelli *p* *pp*
 C. B. *a mezza voce ma ben marcato*
pizz.

Aa
 Fl. *Soli*
 Ob. *dol.*
 Cl.
 Fag. *1^o Solo*
 Cor. in MIb
 Cor. in DO
 4^o Violino
 2^o Violino *p*
 Violo *f*
 vlli *ben marcato*
 C. B.

Cc. a. 2.

1. Solo

The musical score is written for Cello (Cello) and consists of 11 staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The score is divided into sections by dynamic changes and performance instructions.

Staff 1: *com gran portamento*, *f*, *dim.*, *cres.*, *dim.*, *ff*

Staff 2: *f*, *cres.*, *dim.*, *ff*

Staff 3: *ff*, *p*, *cres.*, *dim.*, *ff*, *a. 2.*

Staff 4: *a mezza voce*, *ff*

Staff 5: *ff*, *p*, *dim.*, *ff*

Staff 6: *a mezza voce*, *ff*

Staff 7: *ff*

Staff 8: *ff*

Staff 9: *molto cres. arco*, *ff*, *ff*

Staff 10: *Unis al 1.º*, *ff*, *ff*

Staff 11: *arco*, *ff*, *p*, *cres.*, *dim.*, *ff*

This page of musical notation consists of 16 staves. The top four staves are grouped by a brace on the left. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'a. 2.' and 'n. 2.'. The music is arranged in a system with a brace on the left side.

Dd

This page of musical notation is for a piece in D minor, indicated by the 'Dd' key signature. The score is arranged in a system of 14 staves. The first three staves (treble clef) and the fourth staff (bass clef) contain the primary melodic and harmonic lines. The fifth through eighth staves provide accompaniment, with the eighth staff (bass clef) featuring a 'divisi' instruction. The bottom section of the page (staves 9-14) contains more complex rhythmic patterns, including sixteenth-note runs and chords. The notation includes various dynamic markings such as accents (>) and slurs, and rests throughout the piece.

Ee

Fl.

Ob.

Cl.

Fag.

Cor. 1^o Cor in FA
2^o Cor in DO

Cor.

Trombe Cambia in DO

Trombe

Tromb.

3^o Trombone Tuba

Timp. Solo *stacc.* **ff**

Violini

Viole

Vlli

C. B.

p
un poco piu rall. ma pochissimo

Viole *un poco piu rall.*

Vlli *dim.* *un poco piu rall.*

C. B. *un poco piu rall.*

Ff Allegretto moderato (♩ = 96)

The musical score consists of 15 staves. The instruments and parts are as follows:

- Fl. (Flute):** Staff 1, marked *ppp stacc.* and *1^o Solo*.
- Cl. (Clarinet):** Staff 2, marked *ppp stacc.*
- Violin I:** Staff 3, marked *p*.
- Violin II:** Staff 4, marked *ppp stacc.* and *1^o Solo.*
- Cor. in FA (Horn in F):** Staff 5, marked *pp*.
- Cor. in DO (Horn in C):** Staff 6, marked *pppp stacc.* and *pp*.
- Corn. in DO (Trumpet in C):** Staff 7, marked *pp*.
- Trombe in DO (Trombone in C):** Staff 8, marked *pp*.
- Violoncello (Cello):** Staff 9, marked *pp*.
- Violone (Double Bass):** Staff 10, marked *pp*.
- Violin III:** Staff 11, marked *ppp in punta d' arco*.
- Violin IV:** Staff 12, marked *ppp in punta d' arco*.
- Viola:** Staff 13, marked *pp* and *pppp*, with *divisi* markings.
- Violoncello (Cello):** Staff 14, marked *pp*.
- Violone (Double Bass):** Staff 15, marked *pp*.

The score features various dynamics such as *ppp*, *pp*, and *p*, along with articulation like *stacc.* and *divisi*. The bottom of the page contains the number 2204.

Gg

pp

ppp

un poco cres.

Il 2.º piu forte del 1.º

Cor. in FA

Cor. in DO

Cor. in DO

un poco

cres.

un poco cres.

This musical score consists of 13 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle staves contain various musical notations including chords, triplets, and sixteenth-note runs. Dynamic markings such as *p*, *cres.*, *più cres.*, and *un poco cres.* are placed throughout the score. The bottom two staves are mostly empty.

più cres.

cres.

cres.

cres.

p

un poco cres.

più cres.

più cres.

Un poco stringendo (108 = ♩)

più string.

The musical score consists of 12 staves. The top staff (Violin I) begins with a *p* dynamic and includes the instruction *un poco cres.* in the second measure. The second staff (Violin II) has a *1.º Solo* marking. The third staff (Viola) starts with *pp*. The fourth staff (Violoncello) also starts with *pp*. The fifth staff (Double Bass) has a *tenuto* marking. The sixth staff (Violin I) features a *p* dynamic and a *cres.* instruction. The seventh and eighth staves (Violin II and Viola) are marked *pizz.* and *ben marcato*. The ninth and tenth staves (Violoncello and Double Bass) are marked *pp* and *ben marcato*. The score concludes with *pizz.* and *più stringendo* markings.

Hh

sempre string. e cres. - - - fin

The musical score consists of 14 staves. The first three staves are for Horns I, II, and III. The fourth staff is for the first soloist (1.º Solo). The fifth and sixth staves are for the vocal line, marked 'a mezza voce'. The seventh staff is for the Tuba Solo, marked 'poco sfz'. The eighth and ninth staves are for the string section, marked 'arco' and 'molto cres.'. The tenth and eleventh staves are for the double basses, marked 'molto cres.'. The twelfth and thirteenth staves are for the cellos and double basses, marked 'sempre stringendo'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

molto cres.

molto cres.

molto cres.

molto cres.

1.º Solo

molto cres.

più cres.

a mezza voce

a mezza voce

Tuba Solo

poco sfz

fp

più cres

arco

molto cres.

arco

molto cres.

molto cres.

sempre stringendo

qui,

This page of musical score is for a large ensemble, likely a symphony or concert band. It features 18 staves of music, organized into several sections. The top four staves are marked *cres. moltissimo* and *ff*. The fifth and sixth staves are also marked *cres. moltissimo* and *ff*. The seventh staff is labeled *Trombone alto* and marked *cres. moltissimo* and *ff*. The eighth and ninth staves are marked *cres. moltissimo* and *ff*. The tenth and eleventh staves are marked *cres. moltissimo* and *ff*. The twelfth staff is marked *cres. moltissimo* and *ff*. The thirteenth and fourteenth staves are marked *cres. moltissimo* and *ff*. The fifteenth and sixteenth staves are marked *cres. moltissimo* and *ff*. The seventeenth and eighteenth staves are marked *cres. moltissimo* and *ff*. The score includes various dynamic markings such as *ff*, *ff tutta forza*, and *ff tutta forza divisi*. The page number 2204 is visible at the bottom center.

Jj

This page of musical notation consists of 15 staves. The notation is complex, featuring many beamed notes and rests. Dynamic markings such as *ff* (fortissimo) are placed throughout the score. The piece is marked with a tempo or mood of *Jj* at the top left. The bottom staff includes the instruction *Unis. al C. B.* (Unison on the C. B. instrument). The notation is arranged in a system with a brace on the left side.

This page of musical notation features a complex arrangement of staves. At the top, there are several staves with treble clefs, some containing chords and melodic lines. Below these are staves with bass clefs, including a prominent one with a series of sixteenth-note patterns, each marked with a '6' and a slur. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'ff' (fortissimo). The page is divided into measures by vertical bar lines, and the overall layout is typical of a classical music score.

ff

This page of musical notation is organized into three systems, each containing five staves. The top staff of each system is in treble clef, while the others are in bass clef. The notation includes a variety of musical elements:
 - Chords and arpeggiated figures in the upper staves, often with accents and slurs.
 - Melodic lines with eighth and sixteenth notes, some featuring grace notes.
 - A prominent feature in the lower staves is the use of sixteenth-note patterns, many of which are marked with a '6' above them, indicating sixteenth notes.
 - The piece concludes with a double bar line and repeat signs (two slanted parallel lines) at the end of the first and second systems.
 - The key signature is indicated by one sharp (F#) and one flat (Bb), and the time signature is 3/4.

This page of musical notation consists of 16 staves. The top staff is a single melodic line with a complex rhythmic pattern, featuring several triplet markings (indicated by a '3' above the notes) and slurs. The second and third staves provide harmonic accompaniment with chords and moving lines. The fourth staff continues the accompaniment with a more active line. The fifth staff is a single melodic line with a simpler rhythmic pattern. The sixth and seventh staves are empty, likely representing a grand staff for a keyboard instrument. The eighth and ninth staves are also empty. The tenth and eleventh staves show a dense, repetitive pattern of notes, possibly for a keyboard instrument. The twelfth and thirteenth staves continue this pattern. The fourteenth and fifteenth staves show a similar pattern. The sixteenth staff is a single melodic line with a simple rhythmic pattern.

L1

Ott.

Fl.

Ob.

Cl.

Fag.

Cor. in FA

Cor. in DO

Cor. in DO

Trombe in DO

Trombone alto

Trombone tenore basso e Tuba

Timp.

Violini

Viole

vlll

C.B.

Mm

1-p

pp

ff ben marcato

pp

pp

pp

12

12

12

12

This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is organized into three measures across the page. The top section consists of several staves with long, horizontal lines, indicating sustained notes or rests. The middle section features a pair of staves with rhythmic patterns, possibly for woodwinds or strings. The bottom section includes staves with more complex rhythmic notation and chordal structures. Dynamic markings such as *molto cres.* (molto crescendo) are repeated across multiple staves in each measure. A marking *a. 2.* is present in the first measure of the top section. The page number 2204 is located at the bottom center.

This page of musical notation is a score for an orchestra, likely from a 19th-century publication. It consists of approximately 18 staves, each representing a different instrument or section. The notation is handwritten and includes various musical symbols such as clefs, time signatures, and dynamic markings. The dynamic markings 'f' (forte) and 'ff' (fortissimo) are prominently displayed throughout the score, indicating loud passages. There are also several instances of triplets, marked with the number '3' above the notes. The score is organized into measures, with vertical bar lines separating them. The overall appearance is that of a professional manuscript or a high-quality printed score from the mid-19th century.

(Stampata col permesso dell'editore proprietario
 T. Ricordi; al quale dovrà rivolgersi chi vorrà se-
 guirla, onde trattare il nolo delle parti d'orchestra.)