

# SPINTA VERSO LA CUSPIDE

*Fantasia for Wind Orchestra*

Trombone 2

by ILIO VOLANTE

$\text{♩} = 180$

The musical score for Trombone 2 is written in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked as quarter note = 180. The score consists of several systems of music. The first system includes measures 2, 4, 4, 16, and 3, with dynamic marking *mf*. Section A is marked above measures 4 and 5. Section B is marked above measures 9 and 10. Section C is marked above measures 14 and 15. Section D is marked above measures 18 and 19. Section E is marked above measures 23 and 24. Section F is marked above measures 28 and 29. Section G is marked above measures 33 and 34. The score includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *f*, *ff*). There are also first and second endings indicated by '1.' and '2.' above the staff lines.

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H

First line of musical notation for section H, featuring a bass clef, a key signature of one flat, and a dynamic marking of *mp*. The staff contains a half note followed by a quarter rest, then a quarter note, a quarter note, and a quarter note, followed by a double bar line and a quarter rest.

Second line of musical notation for section H, continuing the melody with a half note, a quarter note, and a quarter note, followed by a double bar line and a quarter rest.

I

First line of musical notation for section I, featuring a bass clef, a key signature of one flat, and a dynamic marking of *mp*. The staff contains a half note, a quarter note, and a quarter note, followed by a double bar line and a quarter rest.

Second line of musical notation for section I, continuing the melody with a half note, a quarter note, and a quarter note, followed by a double bar line and a quarter rest.

J

First line of musical notation for section J, featuring a bass clef, a key signature of one flat, and a dynamic marking of *mp*. The staff contains a half note, a quarter note, and a quarter note, followed by a double bar line and a quarter rest.

K

First line of musical notation for section K, featuring a bass clef, a key signature of one flat, and a dynamic marking of *mp*. The staff contains a half note, a quarter note, and a quarter note, followed by a double bar line and a quarter rest.

Second line of musical notation for section K, continuing the melody with a half note, a quarter note, and a quarter note, followed by a double bar line and a quarter rest. The dynamic marking *f* is present at the end of the line.

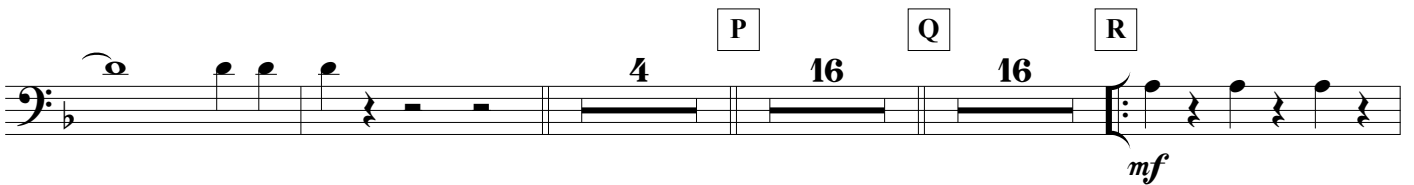
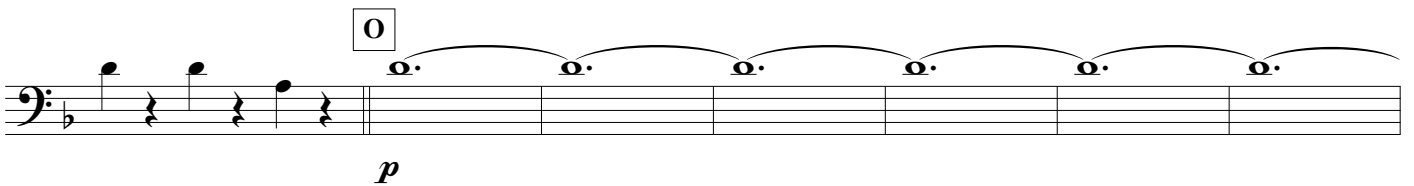
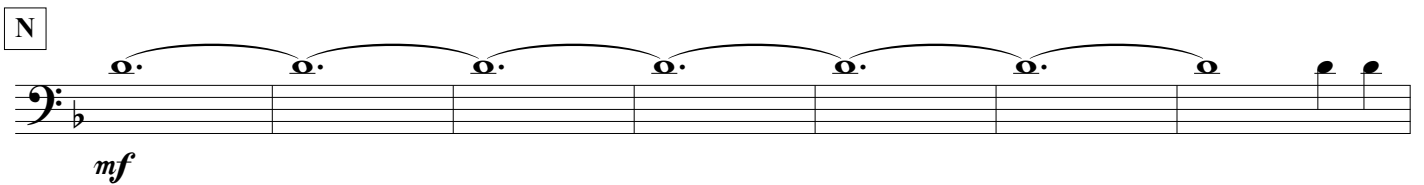
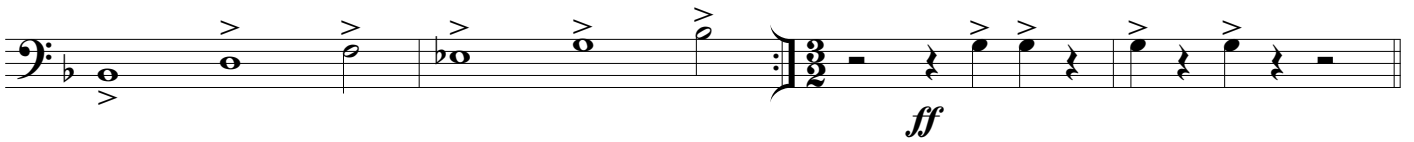
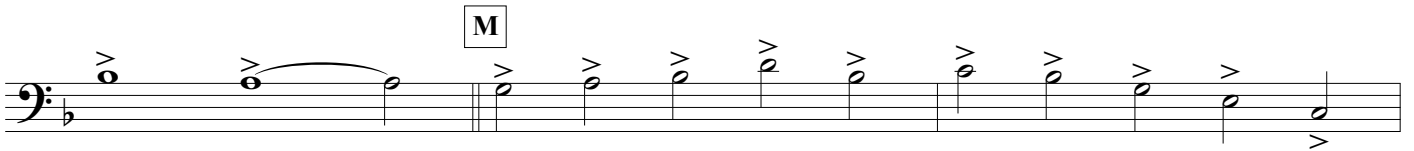
L

First line of musical notation for section L, featuring a bass clef, a key signature of one flat, and a dynamic marking of *mp*. The staff contains a half note, a quarter note, and a quarter note, followed by a double bar line and a quarter rest.

Second line of musical notation for section L, continuing the melody with a half note, a quarter note, and a quarter note, followed by a double bar line and a quarter rest.

Third line of musical notation for section L, featuring a bass clef, a key signature of one flat, and a dynamic marking of *ff*. The staff contains a half note, a quarter note, and a quarter note, followed by a double bar line and a quarter rest. The dynamic marking *f* is present at the end of the line.

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S

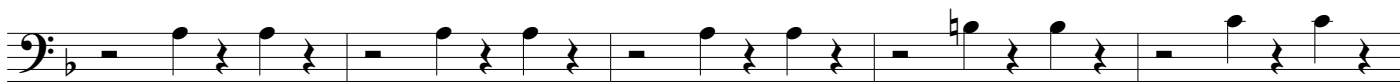


T



*mp*

U



V



*ff*

*rall. molto*

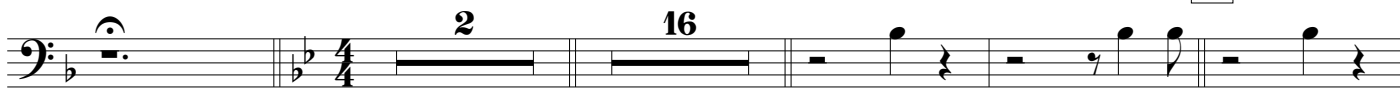


*mf*

*p*

$\text{♩} = 90$

W



*p*

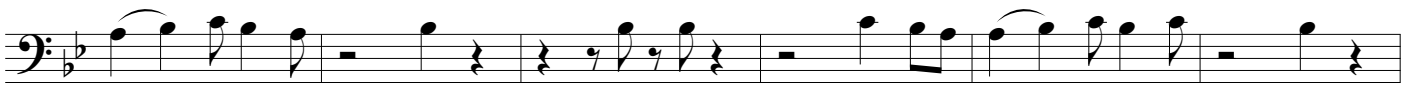
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The first staff of music features a series of rhythmic patterns. It begins with a quarter rest, followed by an eighth note, another quarter rest, and another eighth note. This is followed by a half rest, then two eighth notes, a quarter rest, and another eighth note. The staff concludes with a quarter rest and an eighth note.

X

The second staff starts with a quarter rest, followed by an eighth note, another quarter rest, and another eighth note. A double bar line follows, then a quarter note, a half rest, and a quarter rest. The staff continues with an eighth note, another quarter rest, and another eighth note, followed by a quarter note and a half note.

Y

The third staff begins with a quarter rest, eighth note, quarter rest, eighth note. A double bar line follows, then a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. The staff continues with a quarter rest, eighth note, quarter rest, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. A dynamic marking of *mf* is placed below the staff.The fourth staff starts with a quarter rest, eighth note, quarter rest, eighth note. This is followed by a quarter note, a half rest, and a quarter rest. The staff continues with an eighth note, another quarter rest, and another eighth note, followed by a quarter note and a half note.The fifth staff begins with a quarter rest, eighth note, quarter rest, eighth note. A double bar line follows, then a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. The staff concludes with a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note.

Z

The sixth staff starts with a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. A double bar line follows, then a quarter note with a slur above it. The staff continues with a quarter rest, eighth note, quarter rest, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. A dynamic marking of *p* is placed below the staff.

1

The seventh staff begins with a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. A double bar line follows, then an eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note.

2

The eighth staff starts with an eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. A double bar line follows, then a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. A dynamic marking of *mp* is placed below the staff.

3

The ninth staff begins with a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. A double bar line follows, then a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. A dynamic marking of *3* is placed below the staff.The tenth staff starts with a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note. A double bar line follows, then a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note.

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④

3 *f*

1. 2.

*mf*

⑤

2

⑥

*p* *f*

3 3 3 3 3 3 3 3

⑦

⑧

⑨

*ff*

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10

2

12

11

*p*

12

13

14

*f*

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First musical staff in bass clef, featuring a series of eighth notes with slurs. The dynamic marking *p* is centered below the staff.

Second musical staff in bass clef, starting with a circled measure number 15. It includes a double bar line, a 2-measure rest, and a circled measure number 16. The dynamic marking *mp* is positioned below the staff.

Third musical staff in bass clef, continuing the melodic line with slurs and accents.

Fourth musical staff in bass clef, featuring a sequence of eighth notes with slurs and accents.

Fifth musical staff in bass clef, starting with a circled measure number 17. It contains triplet markings over eighth notes.

Sixth musical staff in bass clef, starting with a circled measure number 18. It features a crescendo hairpin and a dynamic marking of *mf*.

Seventh musical staff in bass clef, continuing the melodic line with slurs and accents.

Eighth musical staff in bass clef, featuring a sequence of eighth notes with slurs and accents.

Ninth musical staff in bass clef, starting with a circled measure number 19. It contains triplet markings over eighth notes.

Tenth musical staff in bass clef, starting with a circled measure number 20. It features a crescendo hairpin and a dynamic marking of *f*.



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First musical staff in bass clef, featuring a series of eighth notes with accents and slurs.

Second musical staff in bass clef, featuring a series of eighth notes with accents and slurs. Dynamics include *ff* (fortissimo) and a second *ff* marking.

Third musical staff in bass clef, starting with a rest and ending with a circled measure number 21. Dynamics include *f* (forte).

Fourth musical staff in bass clef, featuring a series of eighth notes with accents and slurs.

Fifth musical staff in bass clef, featuring a series of eighth notes with accents and slurs.

Sixth musical staff in bass clef, featuring a series of eighth notes with accents and slurs. Dynamics include *mf* (mezzo-forte).

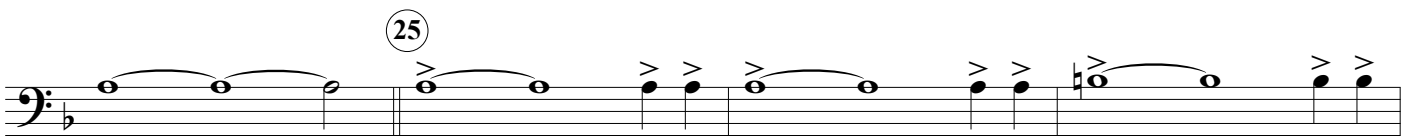
Seventh musical staff in bass clef, featuring a series of eighth notes with accents and slurs.

Eighth musical staff in bass clef, starting with a circled measure number 22. Features a series of eighth notes with accents and slurs.

Ninth musical staff in bass clef, featuring a series of eighth notes with accents and slurs.

Tenth musical staff in bass clef, starting with a circled measure number 23. Features a series of eighth notes with accents and slurs. Dynamics include *f* (forte).

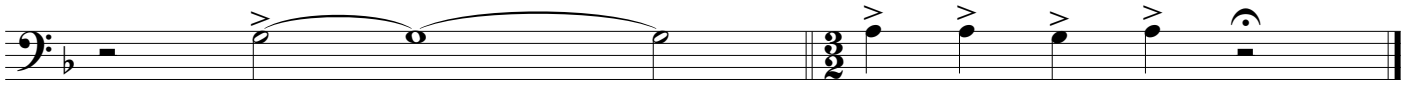
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*ff*



26



*fp*

*sfz*