

Concerto per Sassofono Contralto  
ed Orchestra d'Archi

*Dedicato a Giovanni Alberti (detto Gianni)*

*Giancarlo Aquilanti*

*California, 3 Settembre 2013 - 13 Ottobre 2013*

## **Orchestrazione**

**Sassofono Contralto in Mi  $\flat$**

### **Archi:**

**I Violini (divisi)**

**II Violini (divisi)**

**Viole (divise)**

**Violoncelli (divisi)**

**Contrabassi**

Dedicato a Giovanni Alberti (detto Gianni)

3 Settembre 2013

# Concerto per Sassofono Contralto in Mi $\flat$ ed Orchestra d'Archi

Score

I Movimento

Giancarlo Aquilanti

Adagio  $\text{♩} = 60$

Alto Sax. in Mi  $\flat$

Adagio  $\text{♩} = 60$

I Violini

II Violini

Viola

Violoncelli

Contrabassi

accel.

Moderato  $\text{♩} = 76$

Sax. C.  
in Mi  $\flat$

accel.

Moderato  $\text{♩} = 76$

I Vln.

II Vln.

Vle.

Vc.

C.B.

14

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

A

19

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

25

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*fff*

*fp*  $\blacktriangleleft$  *fff*

**B** Allegro  $\text{♩} = 132$

32

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

35

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

38

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

C

41

Sax. C. in Mi b

*mf*

I Vln. *pizz.* *mf* *p* *arco* *f*

II Vln. *pizz.* *mf* *p* *arco* *f*

Vle. *pizz.* *mf* *p* *arco* *f*

Vc. *pizz.* *mf* *p* *arco* *f*

C.B. *mf* *p* *f*

45

Sax. C. in Mi b

*f*

I Vln. *p* *ff*

II Vln. *p* *ff*

Vle. *p* *ff*

Vc. *p* *ff*

C.B. *p* *ff*

48

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

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

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

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

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

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

51

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*p* *ff*

*p* *mp* *mf*

*p* *mp* *mf*

*mp* *mf*

*mf*

*mf*



**D**

Sax. C.  
in Mi b

54 *mf*

I Vln.

*ff* *p*

II Vln.

*ff* *p*

Vle.

*ff* *p*

Vc.

*ff* *p*

C.B.

*ff* *p*

Sax. C.  
in Mi b

57 *ff*

I Vln.

*ff* *p* *mf*

II Vln.

*ff* *fp* *sf*

Vle.

*ff* *p* *mf*

Vc.

*ff* *fp* *mf*

C.B.

*mf* *pizz.*

60

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*p* *f* *ff*

*ff* *mf* *sfz* *fff* *mf*

*ff* *mf* *sfz* *fff* *mf*

*ff* *mf* *sfz* *fff* *mf*

*mf* *arco* *sfz* *fff* *mf*

*mf* *sfz* *fff* *mf*

64

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*ff* *p* *f*

*ff* *p* *f*

*pizz.* *ff* *p* *f*

*pizz.* *ff* *p* *f*

*pizz.* *ff* *p* *f*

*ff* *p* *f*

E

67

Sax. C.  
in Mi  $\flat$

*mp* *mf*

I Vln.

*mf* *ff*

II Vln.

*p* *ff*

Vle.

*p* *ff*

Vc.

*p* *ff*

C.B.

*p* *ff*

*arco*

70

Sax. C.  
in Mi  $\flat$

*f* *ff*

I Vln.

*p* *ff* *fff*

II Vln.

*p* *ff* *fff*

Vle.

*mf* *ff* *fff*

Vc.

*mf* *ff* *fff*

C.B.

*ff* *fff*

73

Sax. C.  
in Mi  $\flat$

*mf* *f*

I Vln.

*mf*

II Vln.

*fp*

Vle.

*mf*

Vc.

*mf*

C.B.

*mf*  
*pizz.*  
*arco*

77

Sax. C.  
in Mi  $\flat$

*ff*

I Vln.

*ff*  
*pizz.*

II Vln.

*ff*

Vle.

*ff*  
*pizz.*

Vc.

*ff*  
*pizz.*

C.B.

*ff*  
*pizz.*



F

Sax. C. in Mi b

*mf* *f* *mf*

I Vln. *p*

II Vln. *p*

Vle. *p*

Vc. *p*

C.B. *p*

Sax. C. in Mi b

*f*

I Vln.

II Vln.

Vle.

Vc.

C.B.



108

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*ff*

*fp*  $\longrightarrow$  *ff*

*fp*  $\longrightarrow$  *ff*

*fp*  $\longleftarrow$  *ff*

*fp*  $\longleftarrow$  *ff*

*fp*  $\longleftarrow$  *ff*

111

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*fff*

*f*

*mf*

*mf*

*mf*

*mf* *pizz.*

*ff*

*ff*

*ff*

*ff*

*ff*



114

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*sub. p*

*p*

*pizz.*

*p*

117

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

**H**

*f p ff*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*arco*

120

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*pizz.*

124

Sax. C.  
in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*f*  $\nabla$  *ff*

*sfz*  $\nabla$  *fff*

*sfz*  $\nabla$  *fff*

*sfz*  $\nabla$  *fff*

*arco* *sfz*  $\nabla$  *fff*

*f*

*f*

*f*

*f*

I

128

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*mf*

*p*

*p*

*p*

*pizz.*

*p*

*arco*

*p*

132

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*f*

*mf*

138

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*f*

143

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*mf*

*pizz.*

J

147

Sax. C.  
in Mi  $\flat$ 

I Vln.

II Vln.

Vle.

Vc.

C.B.

Sax. C. in Mi  $\flat$ : *f*  
 I Vln.: *f* *pizz.* *arco* *p* *f*  
 II Vln.: *mf* *pizz.* *f* *p* *arco* *f*  
 Vle.: *mf* *pizz.* *p* *arco* *f*  
 Vc.: *mf* *p* *f*  
 C.B.: *mf* *p* *f*

151

Sax. C.  
in Mi  $\flat$ 

I Vln.

II Vln.

Vle.

Vc.

C.B.

Sax. C. in Mi  $\flat$ : *f*  
 I Vln.: *p* *ff*  
 II Vln.: *p* *ff* *ppp*  
 Vle.: *p* *ff*  
 Vc.: *p* *ff*  
 C.B.: *p* *ff*

154

Sax. C.  
in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*pp*

*fff*

*pp*

*pp*

*fff*

*f*

*f*

158

Sax. C.  
in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*fff*

*pp*

*pizz.*

161 K

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

164

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

167

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*mf*

*p*

*f*

*pizz.*

*p*

*f*

171

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*fp*

*ff*

*ff*

*ff*

*ff*

*arco*

*ff*



L

175

Sax. C. in Mi b

*ff*

I Vln.

II Vln.

Vle.

Vc.

C.B.

178

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*accel. a poco a poco  
fino alla battuta 190*

181

Sax. C. in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*ff* *ff*

*ff* *ff*

185

Sax. C. in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*ff*

**M** Allegro ♩ = 144

188

Sax. C. in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*pp*

*pp* *fff*

*fff* *pp*

194

Sax. C. in Mi  $\flat$

I Vln.

II Vln.

Vle.

Vc.

C.B.

*fff* *pp* *fff*

*pp* *fff*

*fff* *pp* *fff*

206

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*N*

*fff*

*pp*

*p* *f* *fff*

*p* *f* *fff*

213

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*8va*

*pp* *fff* *pp*

*fff* *pp*

*pp* *fff*

*ff* *pizz.*

*ff*

220

Sax. C.  
in Mi b

*mp*

(8<sup>va</sup>)

I Vln.

*fff*

II Vln.

*fff*

Vle.

*p* *fff*

Vc.

C.B.

224

Sax. C.  
in Mi b

*ff* *mf*

(8<sup>va</sup>)

I Vln.

*p*

II Vln.

*p*

Vle.

*p*

Vc.

*fff* *arco* *pizz.* *f*

C.B.

*ff* *p*

228

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*f* *fff*

*f* *fff*

*f* *fff*

*f* *fff*

*f* *fff*

*f* *fff*

232

Sax. C. in Mi b

I Vln.

II Vln.

Vle.

Vc.

C.B.

*ff*

*ff*

*ff*

*ff*

*ff*







# II Movimento

Molto Adagio ♩ = 54

Alto Sax. in Mi  $\flat$

I Violini

I Violini

II Violini

II Violini

Viole

Viole

Violoncelli

Violoncelli

Contrabassi



**A** Adagio ♩ = 60

16

Sax. C. in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

*pppp p*

*ppp*

*ppp*

*ppp*

22

Sax. C. in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

*mp p*

*p pp*

*p pp*

*p pp*

*p pp*

*rit.* **B** *a tempo*

Sax. C.  
in Mi b

*mf* *a tempo*

I Vln. *mp*

I Vln. *mp*

II Vln. *mp*

II Vln. *mp*

Sax. C.  
in Mi b

*mp* *p*

*rit.*

I Vln. *p*

I Vln. *p*

II Vln. *p*

II Vln. *p*

C a tempo

Sax. C.  
in Mi b

35

*pp* *p* *pp* *p*

I Vln.

(8<sup>va</sup>)

*pp* *pppp*

Senza sord.

I Vln.

*pp* *pppp*

Senza sord.

II Vln.

*pp* *pppp*

Senza sord.

II Vln.

*pp* *pppp*

Vle.

*pppp* *ppp*

Vle.

*pppp* *ppp*

Vc.

*pppp* *ppp*

Vc.

*ppp*

C.B.

*ppp*

Sax. C.  
in Mi b

41

5

Vle.

Vle.

Vc.

Vc

C.B.

Sax. C.  
in Mi b

45

*mp*

6

**D**

*p*

*p*

*p*

*p*

*p*

*p*

48

Sax. C.  
in Mi b

Vle.

Vle.

Vc.

Vc

C.B.

*mf*

*mp*

*mp*

*mp*

*mp*

50

Sax. C.  
in Mi b

Vle.

Vle.

Vc.

Vc

C.B.

Sax. C. in Mi b

53

E

*f*

Vle.

Vle.

Vc.

Vc.

C.B.

Sax. C. in Mi b

55

*mf*

*mf*

*mf*

*mf*

*mf*



*rit.* **F** **Meno Adagio** ♩ = 64

Sax. C.  
in Mi b

57

*ppp*

*rit.* **Meno Adagio** ♩ = 64

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

The image shows a page of a musical score for page 41. It features several staves for different instruments: Saxophone C in B-flat, Violin I, Violin II, Viola I, Viola II, Cello, and Double Bass. The score is in 3/4 time and includes tempo markings such as 'rit.' (ritardando) and 'Meno Adagio' with a tempo of 64 beats per minute. Dynamics include 'ppp' (pianissimo) and 'p' (piano). The Saxophone part starts at measure 57 with a fermata and a 'ppp' dynamic. The string parts (Violins, Violas, Cellos, and Double Basses) play a melodic line with a 'p' dynamic. The score is written in a key signature of one sharp (F#) and includes various musical notations such as notes, rests, and slurs.

61

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

The musical score for page 42, measures 61-63, is arranged in a standard orchestral format. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 61. The Saxophone C in B-flat part is mostly silent. The Violin I part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Violin II part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Viola part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Cello part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Contrabass part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano).

64 *rit.* **G** *a tempo*

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*rit.*

Sax. C.  
in Mi b

67

Staff for Saxophone C. in Mi b, measures 67-69. The staff is mostly empty, indicating a rest for the instrument.

I Vln.

Staff for Violin I, measures 67-69. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4 with a *rit.* marking and a dynamic of *mf*. A slur covers the notes in measure 69.

I Vln.

Staff for Violin I, measures 67-69. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4 with a *rit.* marking and a dynamic of *mp*. A slur covers the notes in measure 69.

II Vln.

Staff for Violin II, measures 67-69. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4 with a *rit.* marking and a dynamic of *mp*. A slur covers the notes in measure 69.

II Vln.

Staff for Violin II, measures 67-69. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4 with a *rit.* marking and a dynamic of *mp*. A slur covers the notes in measure 69.

Vle.

Staff for Viola, measures 67-69. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4 with a *rit.* marking and a dynamic of *mp*. A slur covers the notes in measure 69.

Vle.

Staff for Viola, measures 67-69. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4 with a *rit.* marking and a dynamic of *mf*. A slur covers the notes in measure 69.

Vc.

Staff for Violoncello, measures 67-69. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4 with a *rit.* marking and a dynamic of *mf*. A slur covers the notes in measure 69.

Vc

Staff for Violoncello, measures 67-69. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4 with a *rit.* marking and a dynamic of *mp*. A slur covers the notes in measure 69.

C.B.

Staff for Cello/Bass, measures 67-69. Measure 67 has a half note G4. Measure 68 has a half note G4. Measure 69 has a half note G4 with a *rit.* marking and a dynamic of *pp*. A slur covers the notes in measure 69.

H

70

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*mf*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Sax. C.  
in Mi b

74

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*pppp* *pp*

*pppp* *pp*

*pppp* *pp*

77

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc

C.B.

5 6 7 5 6

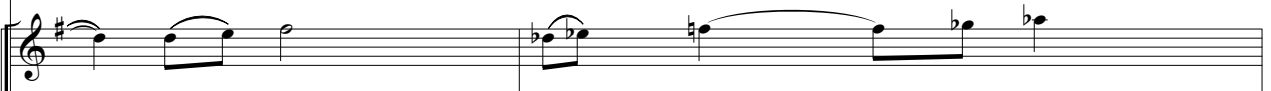
I

Sax. C.  
in Mi b



79 *< f* 5 5

I Vln.



I Vln.

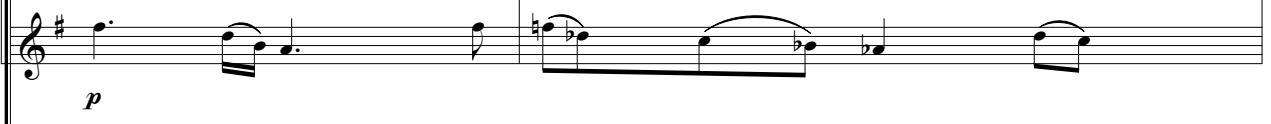


*p*

II Vln.

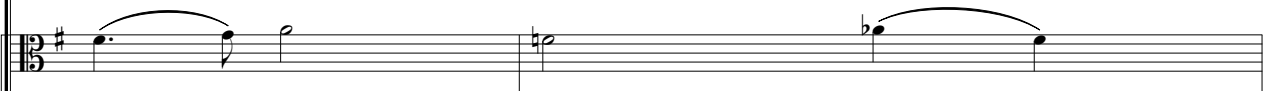


II Vln.

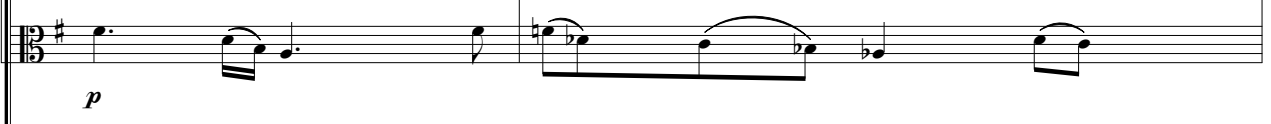


*p*

Vle.

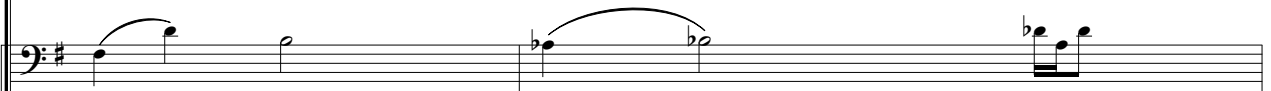


Vle.



*p*

Vc.

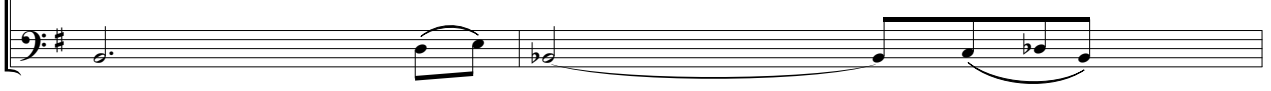


Vc



*p*

C.B.





81

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

83

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*mf*

*ff*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

3

5

3

7

85

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

J

Sax. C.  
in Mi b

87



5 3 5 3 3 6 7

I Vln.



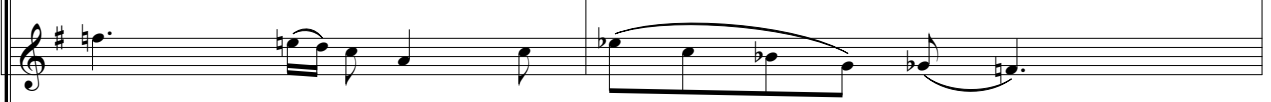
I Vln.



II Vln.



II Vln.



Vle.



Vle.



Vc.



Vc



C.B.



Sax. C.  
in Mi b

89

5 7 3 7

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.



L

97

Sax. C.  
in Mi b

*ppp*

I Vln.

*p*

I Vln.

*p*

II Vln.

*p*

II Vln.

*ppp* *p*

Vle.

*p*

Vle.

Vc.

Vc.

C.B.





# III Movimento

## Fuga

Allegro Spiritoso ♩ = 132

Alto Sax. in Mi b

Musical notation for Alto Saxophone in B-flat. The staff is in 2/4 time. It begins with a melodic line starting on G4, moving through A4, B4, and C5. The dynamics are marked *mf*, *ff*, and *p*. A triplet of eighth notes is indicated with a '3' over the notes.

Allegro Spiritoso ♩ = 132

I Violini

Musical notation for the first Violin part. The staff is in 2/4 time. It contains rests for the first four measures and a melodic phrase in the fifth measure starting on G4, marked *mf* and *pizz.*

I Violini

Musical notation for the first Violin part. The staff is in 2/4 time and contains rests for all five measures.

II Violini

Musical notation for the second Violin part. The staff is in 2/4 time and contains rests for all five measures.

II Violini

Musical notation for the second Violin part. The staff is in 2/4 time and contains rests for all five measures.

Viole

Musical notation for the Viola part. The staff is in 2/4 time. It contains rests for the first four measures and a melodic phrase in the fifth measure starting on G3, marked *mf*.

Viole

Musical notation for the Viola part. The staff is in 2/4 time and contains rests for all five measures.

Violoncelli

Musical notation for the Cello part. The staff is in 2/4 time and contains rests for all five measures.

Violoncelli

Musical notation for the Cello part. The staff is in 2/4 time and contains rests for all five measures.

Contrabassi

Musical notation for the Double Bass part. The staff is in 2/4 time and contains rests for all five measures.

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

A

*ff* *p* *fp* *f* *mp*

*ff* *mf* *ff* *ff* *mf*

*mf*

*ff* *p*

*pizz.* *mf*

Detailed description: This is a page of a musical score for a symphony orchestra. The page number is 58. The score is written for Saxophone in C (Sax. C. in Mi b), Violins (I Vln., II Vln.), Viola (Vle.), Violoncello (Vc.), and Contrabass (C.B.). The Saxophone part is in the treble clef and features a melodic line with dynamic markings of *ff*, *p*, *fp*, *f*, and *mp*. A first ending bracket labeled 'A' spans the final two measures of the saxophone part. The Violin I parts have dynamics of *ff*, *mf*, *ff*, *ff*, and *mf*. The Violin II parts are mostly silent, with a *mf* dynamic in the second measure of the second system. The Viola part has dynamics of *ff* and *p*. The Violoncello part has a *pizz.* (pizzicato) marking and a *mf* dynamic. The Contrabass part is silent throughout. The score is divided into two systems of six measures each.

12 B

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*ff*

*arco*

*ff* *pizz.* *mf*

*ff* *mf*

*ff* *p*

*ff* *p* *fp* *ff*

*ff* *mf* *arco* *ff* *mf*

*pizz.* *mf*

Sax. C. in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

17

*f*

*fp*

*ff f*

*fp*

*ff f*

*ff*

*p* — *mf*

*f*

*mf*

*fp* — *ff f*

*mf*

*fp* — *ff f*

*mf*

*fp* — *ff f*

*mf*

*fp* — *ff f*

*mf*

*f*

*ff p*

*f*

*mf*

*f*

*ff f*

*arco*

*ff*

*mf*

*ff*

*f*

23 Sax. C. in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

C

*p* *mf*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

28

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

D

32

Sax. C. in Mi b

*fp* *fff* *mf* *ff* *mf*

I Vln.

*mf*

I Vln.

*mf*

II Vln.

*fp*

II Vln.

*fp*

Vle.

*fp*

Vle.

Vc.

*arco* *p* *ff* *p*

Vc.

*arco* *p* *ff* *p*

C.B.

*arco* *mf*

3

Sax. C.  
in Mi b

38

*ff* *p* *fp*

I Vln.

*ff* *mf*

I Vln.

*ff* *mf*

II Vln.

*fff* *mf*

II Vln.

*fff* *mf*

Vle.

*fff* *mf*

Vle.

*fp* *fff* *mf*

Vc.

*pizz.* *mf* *ff* *mf* *arco* *ff* *mf*

Vc.

*pizz.* *mf* *ff* *mf* *arco* *ff* *mf*

C.B.

*ff* *p* *ff* *p* *ff*



44

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*ff*

*mf*

E

50

Sax. C.  
in Mi  $\flat$

*fp*

I Vln.

*fff* *pp*

I Vln.

*fff*

II Vln.

*fff* *pp*

II Vln.

*fff*

Vle.

*fff* *pp*

Vle.

Vc.

*pp*

Vc.

C.B.

*ff* *pp*

57

Sax. C.  
in Mi b

*f* *ppp*

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

**F**

*2 soli (ultimo leggiero)*

*fff*

*p*

*fff*

*fff*

*fff*

Sax. C.  
in Mi b

65

*p* *p*

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

This musical score page, numbered 68, contains ten staves of music. The top staff is for Saxophone in C (Sax. C. in Mi b), starting at measure 65 with a piano (*p*) dynamic. It features melodic lines with slurs and accents. The next four staves are for Violins (I and II) and Violas (I and II). The Violin I and Viola I staves contain sustained chords with long slurs. The Violin II and Viola II staves have more active melodic lines. The fifth and sixth staves are for Violas (Vle.), with the top staff having a triplet of eighth notes and the bottom staff having sustained chords. The seventh and eighth staves are for Cellos (Vc.), also featuring a triplet of eighth notes in the top staff and sustained chords in the bottom staff. The bottom-most staff is for the Double Bass (C.B.), which has a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

G

73

Sax. C.  
in Mi b

*p*

I Vln.

*ff*

*tutti*

I Vln.

*ff*

II Vln.

*ff*

*tutti*

II Vln.

*ff*

Vle.

*ff*

*tutte*

Vle.

*ff*

Vc.

*ff*

Vc.

*ff*

C.B.

*ff*

*pizz.*

82

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*f*



96

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*mf*

*mf*

*mf*

*mf*



102

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

The musical score for page 102 features the following instruments and parts:

- Sax. C. in Mi b:** Starts with a melodic phrase in the first measure, then remains silent.
- I Vln. and II Vln. (First and Second Violins):** Play a complex rhythmic pattern with triplets and accents. Dynamics range from *ff p* to *fp*.
- II Vln. (Second Violins):** Play a similar rhythmic pattern with triplets. Dynamics range from *ff p* to *p*.
- Vle. (Violas):** Play a pizzicato accompaniment. Dynamics range from *mf* to *ff*.
- Vc. (Cellos):** Play a pizzicato accompaniment. Dynamics range from *mf* to *ff*.
- C.B. (Contrabass):** Play a bass line with triplets and accents.

108

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc

C.B.

The musical score for page 108, measures 108-113, is arranged in a standard orchestral format. The top staff is for Saxophone C in B-flat, which is mostly silent. The Violin I and II parts feature melodic lines with dynamics of *f* and *mf*. The Violin II and Viola parts play a rhythmic accompaniment with dynamics of *fp*, *f*, and *ff*. The Viola and Cello parts have melodic lines with dynamics of *mf* and *ff*. The Contrabass part provides a bass line with dynamics of *mf* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

**I**

114

Sax. C.  
in Mi b

*p* *ff*

*solo*

I Vln.

*p* *ff*

I Vln.

II Vln.

II Vln.

*mf*

Vle.

*mf*  
*arco*

Vle.

*mf*  
*arco*

Vc.

Vc.

C.B.

120

Sax. C.  
in Mi b

*p*

I Vln.

*tutti*  
*p*

I Vln.

*p*

II Vln.

*p*

II Vln.

Vle.

*p*

Vle.

Vc.

*arco*  
*mf*  
*p*

Vc.

*mf*

C.B.

*pizz.*  
*mf*  
*p*

125 J

Sax. C.  
in Mi  $\flat$

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*ff*

*f*

*pp* *ff*

*pp* *fp* *ff*

*pp* *fp* *ff*

*pp* *fp* *ff*

*pp* *ff*

*pp* *fp* *ff*

*pp* *fp* *ff*

*f* *ff*

*ff*

*f* *ff*

130

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*arco*

*ff*

*p*

**K** Moderato ♩ = 76

135

Sax. C.  
in Mi  $\flat$

*ppp*

Moderato ♩ = 76

I Vln. *pp*

I Vln. *pp*

II Vln. *pp* *mp*

II Vln. *pp* *mp*

Vle. *pp*

Vle. *pp*

Vc. *pp*

Vc. *pp*

C.B. *pp*

Velocissimo ♩ = 156

Moderato ♩ = 76

141

Sax. C.  
in Mi b

*f*

I Vln.

I Vln.

II Vln.  
*pp*

II Vln.  
*pp*

Vle.

Vle.

Vc.

Vc.

C.B.



147 **Velocissimo** ♩ = 156 **L** **Moderato** ♩ = 76

Sax. C. in Mi b *f*

I Vln. *fp*

I Vln. *fp*

II Vln. *fp*

II Vln. *fp*

Vle. *fp*

Vle. *fp*

Vc. *fp*

Vc. *fp*

C.B. *fp*

Sax. C.  
in Mi b

152

*mp*

*mf*

I Vln.

*mf*

I Vln.

*mf*

II Vln.

*mf*

II Vln.

*mf*

Vle.

*mf*

Vle.

*mf*

Vc.

*mf*

Vc.

*mf*

C.B.

*mf*



**M** Tempo Primo ♩ = 132

Sax. C.  
in Mi b

160



Musical notation for Saxophone C in B-flat, starting at measure 160. The staff shows a melodic line with various accidentals and a triplet of eighth notes in the third measure.

I Vln.

Tempo Primo ♩ = 132  
*pizz.*



Musical notation for Violin I, first measure. Includes dynamics *pp*, *mf*, *ff*, *mf*, and *ff* with a hairpin. The notation includes a pizzicato marking.

I Vln.



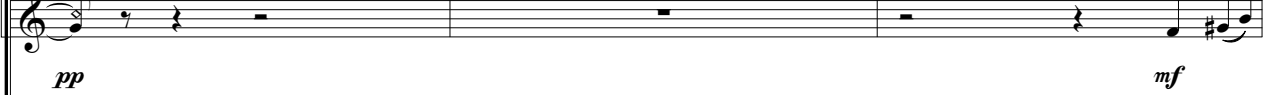
Musical notation for Violin I, second measure, showing a rest and a *pp* dynamic marking.

II Vln.



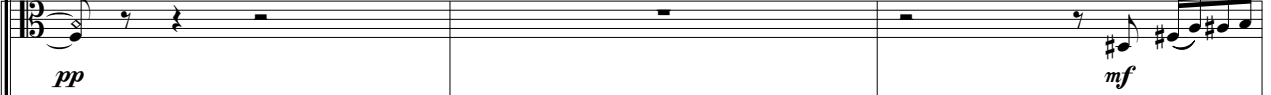
Musical notation for Violin II, first measure. Includes dynamics *pp* and *mf*.

II Vln.



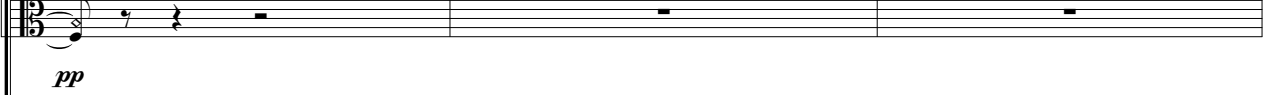
Musical notation for Violin II, second measure, showing a rest and a *mf* dynamic marking.

Vle.



Musical notation for Viola, first measure. Includes dynamics *pp* and *mf*.

Vle.



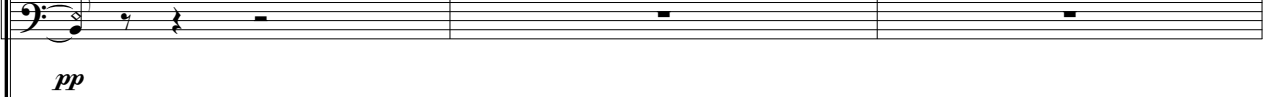
Musical notation for Viola, second measure, showing a rest and a *pp* dynamic marking.

Vc.



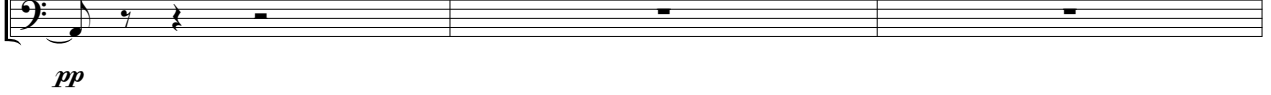
Musical notation for Violoncello, first measure. Includes dynamics *pp*, *p*, *ff*, and *p*.

Vc



Musical notation for Violoncello, second measure, showing a rest and a *pp* dynamic marking.

C.B.



Musical notation for Cello, second measure, showing a rest and a *pp* dynamic marking.

163

Sax. C.  
in Mi b

*mf*

I Vln.

*arco*  
*p*

I Vln.

*p*

II Vln.

II Vln.

Vle.

*pizz.*  
*ff* *mf*

Vle.

*mf*

Vc.

*f* *mf* *pizz.*

Vc.

*mf*

C.B.

*pizz.*  
*mf* *ff* *mf*

166

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*f*

*ff*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mf*

*arco*

*mf*

*mf*

*f*

*ff*

N

169

Sax. C.  
in Mi b

I Vln.

I Vln.

II Vln.

II Vln.

Vle.

Vle.

Vc.

Vc.

C.B.

*fff*

*f*

*ff*

*f*

*f*

*arco*

*f*

Molto Allegro ♩ = 144

Sax. C.  
in Mi b

172

*ppp* *mf*

Molto Allegro ♩ = 144

I Vln.

I Vln.

II Vln.

*mf*

II Vln.

Vle.

*ff* *mf*

Vle.

Vc.

*ff* *mf*

Vc.

*ff*

C.B.

*mf*



