

BACH U BER

VIOLIN SOLO

VIOLA SOLA

CELLO SOLO

VIOLINI I

VIOLINI 2

VIOLE

CELLI

Contrabass

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

French Horn

Tuba

Timpani

BACH U BER

BACH U BER

6

7

8

9

10

11

12

13

14

BACH U BER

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

BACH U BER

9

8

BACH U BER

11

8

BACH U BER

BACH U BER

BACH U BER

19

8

BACH U BER

20

8

BACH U BER

22

3

8

BACH U BER

23

8

BACH U BER

24

Violin I: 24, 25

Violin II: 24, 25

Viola: 24, 25

Cello/Double Bass: 24, 25

Piano: 24, 25

BACH U BER

26

Violin I: 26, 27

Violin II: 26, 27

Viola: 26, 27

Cello/Double Bass: 26, 27

Piano: 26, 27

BACH U BER

BACH U BER

Quel Grasso Greco Concerto Grosso

Giovanni mars 2023

29

BACH U BER

17

8

18

Quel Grasso Greco Concerto Grosso

Giovanni mars 2023

30

BACH U BER

8

BACH U BER

31

8

BACH U BER

32

8

BACH U BER

33

8

BACH U BER

34

8

BACH U BER

35

8

BACH U BER

36

8

BACH U BER

37

pizza

Violin I: 37, 38, 39, 40, 41, 42, 43, 44

Violin II: 37, 38, 39, 40, 41, 42, 43, 44

Viola: 37, 38, 39, 40, 41, 42, 43, 44

Cello: 37, 38, 39, 40, 41, 42, 43, 44

Piano: 37, 38, 39, 40, 41, 42, 43, 44

BACH U BER

38

pizz.

Violin I: 38, 39, 40, 41, 42, 43, 44, 45

Violin II: 38, 39, 40, 41, 42, 43, 44, 45

Viola: 38, 39, 40, 41, 42, 43, 44, 45

Cello: 38, 39, 40, 41, 42, 43, 44, 45

Piano: 38, 39, 40, 41, 42, 43, 44, 45

BACH U BER

40

41

42

BACH U BER

43

44

45

BACH U BER

46

Violin I: 46 47

Violin II: 46 47

Viola: 46 47

Cello: 46 47

Piano: 46 47

8

BACH U BER

48

Violin I: 48 49

Violin II: 48 49

Viola: 48 49

Cello: 48 49

Piano: 48 49

8

BACH U BER

50

8

BACH U BER

52

8

BACH U BER

54

55

BACH U BER

56

57

58

BACH U BER

59

8

BACH U BER

62

8

BACH U BER

65

8

BACH U BER

68

8

BACH U BER

71

8

BACH U BER

74

8

BACH U BER

Page 41 contains measures 77 through 80. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature has one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The bottom of the page shows empty staves for additional instruments.

BACH U BER

Page 42 contains measures 81 through 84. The score continues the complex musical texture from page 41, with similar rhythmic complexity and instrumentation. The key signature remains one sharp (F#). The bottom of the page shows empty staves for additional instruments.

BACH U BER

83

84

BACH U BER

85

86

BACH U BER

86

8

BACH U BER

88

8

BACH U BER

90

8

BACH U BER

91

pizz

8

BACH U BER

93

The musical score for 'BACH U BER' begins at measure 93. The notation is as follows:

- Staff 1 (Treble Clef):** Contains a series of eighth notes and quarter notes, with a triplet of eighth notes in the third measure.
- Staff 2 (Bass Clef):** Contains a series of eighth notes and quarter notes, with a triplet of eighth notes in the third measure.
- Staff 3 (Treble Clef):** Empty, indicating a multi-measure rest.
- Staff 4 (Bass Clef):** Empty, indicating a multi-measure rest.
- Staff 5 (Treble Clef):** Empty, indicating a multi-measure rest.
- Staff 6 (Bass Clef):** Empty, indicating a multi-measure rest.
- Staff 7 (Treble Clef):** Empty, indicating a multi-measure rest.
- Staff 8 (Bass Clef):** Empty, indicating a multi-measure rest.
- Staff 9 (Treble Clef):** Empty, indicating a multi-measure rest.
- Staff 10 (Bass Clef):** Empty, indicating a multi-measure rest.
- Staff 11 (Treble Clef):** Empty, indicating a multi-measure rest.
- Staff 12 (Bass Clef):** Empty, indicating a multi-measure rest.

Quel Grasso Greco Concerto Grosso
ADAGIO COL MESTOLO !

Giovanni avril 2023

1

1

VIOLIN SOLO

VIOLA SOLA

CELLO SOLO

VIOLINI I

VIOLINI 2

VIOLE

CELLI

Contrabass

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

French Horn

Tuba

Timpani

This page contains the first system of the musical score. It features 15 staves for various instruments. The Violin Solo part begins with a first-measure rest, followed by a series of eighth and sixteenth notes. The Viola Sola part also has a first-measure rest. The Cello Solo part starts with a half note, followed by eighth and sixteenth notes. The Violini I and II parts enter in the second measure with eighth notes. The Viola part has a first-measure rest. The Cello and Contrabass parts play a continuous eighth-note pattern. The Flute, Oboe, and Clarinet parts enter in the second measure with half notes. The Bassoon, Trumpet, Trombone, French Horn, and Tuba parts have first-measure rests. The Timpani part has a first-measure rest.

Quel Grasso Greco Concerto Grosso

Giovanni avril 2023

2

ADAGIO COL MESTOLO !

3

8

This page contains the second system of the musical score. It continues the 15 staves from page 1. The Violin Solo part continues with eighth and sixteenth notes. The Viola Sola part continues with eighth and sixteenth notes. The Cello Solo part continues with eighth and sixteenth notes. The Violini I and II parts continue with eighth notes. The Viola part continues with eighth and sixteenth notes. The Cello and Contrabass parts continue with eighth-note patterns. The Flute, Oboe, and Clarinet parts continue with half notes. The Bassoon, Trumpet, Trombone, French Horn, and Tuba parts continue with first-measure rests. The Timpani part continues with first-measure rests.

Giovanni avril 2023

3

A page of musical notation for a piano piece. The page contains 14 staves. The first two staves are a grand staff (treble and bass clef). The next two staves are another grand staff. The following two staves are a grand staff. The last six staves are individual staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical notes, rests, and a key signature of one sharp (F#). The page is numbered 5 in the top left corner.

Giovanni avril 2023

ADAGIO COL MESTOLO !

This image shows a page of musical notation for a piano piece. The score is written for multiple staves, including a grand staff (treble and bass clef) and several single staves. The notation is complex, featuring many accidentals (sharps, flats, naturals) and triplets. The piece is in a key with two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The page is numbered '7' in the top left corner.

ADAGIO COL MESTOLO !

5

Page 5 of the musical score. It features a system of three staves (treble, alto, and bass clefs) with musical notation. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has an alto clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The page number '5' is located at the top right of the system.

ADAGIO COL MESTOLO !

6

Page 6 of the musical score. It features a system of three staves (treble, alto, and bass clefs) with musical notation. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has an alto clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The page number '6' is located at the top right of the system.

ADAGIO COL MESTOLO !

7

Page 7 of the musical score. The score is for a concerto grosso, featuring a string ensemble and a woodwind section. The tempo is marked 'ADAGIO COL MESTOLO !'. The key signature is one flat (B-flat). The score is written for 11 staves. The first system (measures 1-3) shows the string ensemble playing a rhythmic pattern of eighth notes. The woodwind section (flute, oboe, and bassoon) enters in the second system (measures 4-6) with a melodic line. The string ensemble continues to play the rhythmic pattern throughout the system.

ADAGIO COL MESTOLO !

8

Page 8 of the musical score. The score continues from page 7. The tempo is marked 'ADAGIO COL MESTOLO !'. The key signature is one flat (B-flat). The score is written for 14 staves. The first system (measures 1-3) shows the string ensemble playing a rhythmic pattern of eighth notes. The woodwind section (flute, oboe, and bassoon) enters in the second system (measures 4-6) with a melodic line. The string ensemble continues to play the rhythmic pattern throughout the system. The woodwind section plays a melodic line with some triplets and sixteenth notes.

ADAGIO COL MESTOLO !

9

Page 9 of the musical score. It features a system of staves for strings and woodwinds. The top system includes a violin (treble clef), viola (alto clef), and cello/bass (bass clef). The bottom system includes a flute (treble clef), clarinet (treble clef), and bassoon (bass clef). The music is in 3/4 time and features a tempo marking of 'ADAGIO COL MESTOLO !'. The key signature has one flat (B-flat). The page number '9' is in the top right corner.

ADAGIO COL MESTOLO !

10

Page 10 of the musical score. It continues the musical notation from page 9. The top system includes a violin (treble clef), viola (alto clef), and cello/bass (bass clef). The bottom system includes a flute (treble clef), clarinet (treble clef), and bassoon (bass clef). The music is in 3/4 time and features a tempo marking of 'ADAGIO COL MESTOLO !'. The key signature has one flat (B-flat). The page number '10' is in the top left corner.

ADAGIO COL MESTOLO !

11

21

21

22

23

ADAGIO COL MESTOLO !

12

24

24

25

ADAGIO COL MESTOLO !

13

26

Violin I, Violin II, Viola, Flute I, Flute II, Oboe I, Oboe II, Bassoon I, Bassoon II, Cello I, Cello II, Double Bass I, Double Bass II.

ADAGIO COL MESTOLO !

14

28

Violin I, Violin II, Viola, Flute I, Flute II, Oboe I, Oboe II, Bassoon I, Bassoon II, Cello I, Cello II, Double Bass I, Double Bass II.

ADAGIO COL MESTOLO !

15

30

Violin I, Violin II, Viola, Cello, Piano

ADAGIO COL MESTOLO !

16

31

Violin I, Violin II, Viola, Cello, Piano

ADAGIO COL MESTOLO !

17

32

Violin I: Measures 32-35. Measure 32 starts with a half note G4, followed by a series of sixteenth and thirty-second notes. Measure 33 continues the rapid sixteenth-note pattern. Measure 34 has a half note G4, and measure 35 has a half note F#4.

Violin II: Measures 32-35. Measure 32 has a half note G4, followed by a series of sixteenth and thirty-second notes. Measure 33 continues the rapid sixteenth-note pattern. Measure 34 has a half note G4, and measure 35 has a half note F#4.

Viola: Measures 32-35. Measure 32 has a half note G4, followed by a series of sixteenth and thirty-second notes. Measure 33 continues the rapid sixteenth-note pattern. Measure 34 has a half note G4, and measure 35 has a half note F#4.

Cello/Double Bass: Measures 32-35. Measure 32 has a half note G3, followed by a series of sixteenth and thirty-second notes. Measure 33 continues the rapid sixteenth-note pattern. Measure 34 has a half note G3, and measure 35 has a half note F#3.

ADAGIO COL MESTOLO !

18

33

Violin I: Measures 33-36. Measure 33 starts with a half note G4, followed by a series of sixteenth and thirty-second notes. Measure 34 continues the rapid sixteenth-note pattern. Measure 35 has a half note G4, and measure 36 has a half note F#4.

Violin II: Measures 33-36. Measure 33 starts with a half note G4, followed by a series of sixteenth and thirty-second notes. Measure 34 continues the rapid sixteenth-note pattern. Measure 35 has a half note G4, and measure 36 has a half note F#4.

Viola: Measures 33-36. Measure 33 starts with a half note G4, followed by a series of sixteenth and thirty-second notes. Measure 34 continues the rapid sixteenth-note pattern. Measure 35 has a half note G4, and measure 36 has a half note F#4.

Cello/Double Bass: Measures 33-36. Measure 33 has a half note G3, followed by a series of sixteenth and thirty-second notes. Measure 34 continues the rapid sixteenth-note pattern. Measure 35 has a half note G3, and measure 36 has a half note F#3.

ADAGIO COL MESTOLO !

19

34

Violin I: Treble clef, F# key signature. Measures 34-37 show a melodic line with many sixteenth and thirty-second notes.

Violin II: Treble clef, F# key signature. Measures 34-37 show a melodic line with many sixteenth and thirty-second notes.

Viola: Treble clef, F# key signature. Measures 34-37 show a melodic line with many sixteenth and thirty-second notes.

Cello/Double Bass: Bass clef, F# key signature. Measures 34-37 show a melodic line with many sixteenth and thirty-second notes.

ADAGIO COL MESTOLO !

20

35

Violin I: Treble clef, F# key signature. Measures 35-38 show a melodic line with many sixteenth and thirty-second notes.

Violin II: Treble clef, F# key signature. Measures 35-38 show a melodic line with many sixteenth and thirty-second notes.

Viola: Treble clef, F# key signature. Measures 35-38 show a melodic line with many sixteenth and thirty-second notes.

Cello/Double Bass: Bass clef, F# key signature. Measures 35-38 show a melodic line with many sixteenth and thirty-second notes.

metà tempo (160) tempo 160

VIOLIN SOLO

VIOLA SOLA

CELLO SOLO

tempo 160

VIOLINI I

VIOLINI 2

VIOLE

CELLI

Contrabass

8

Flute

Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

French Horn

Tuba

Timpani

4

8

8

12

16

Musical score for page 5, measures 16-18. The score is for a 12-part ensemble. Measures 16-18 show complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The instrumentation includes strings, woodwinds, and brass.

19

Musical score for page 6, measures 19-21. The score continues the 12-part ensemble. Measures 19-21 show further development of the complex rhythmic patterns. The instrumentation includes strings, woodwinds, and brass.

22

8

tempo 80

This page contains measures 22, 23, and 24 of the musical score. It features a complex arrangement of staves. The first system includes a treble staff with a melodic line, a bass staff with a rhythmic accompaniment, and a grand staff with a piano part. The second system continues the melodic and rhythmic development. The third system introduces a new melodic line in the treble staff, accompanied by a bass staff and a grand staff. The tempo marking 'tempo 80' is present in the third system.

25

8

This page contains measures 25, 26, 27, and 28 of the musical score. It continues the complex arrangement of staves from the previous page. The first system includes a treble staff with a melodic line, a bass staff with a rhythmic accompaniment, and a grand staff with a piano part. The second system continues the melodic and rhythmic development. The third system introduces a new melodic line in the treble staff, accompanied by a bass staff and a grand staff. The fourth system continues the melodic and rhythmic development.

29

First Violin: $\text{C4} \text{ quarter}, \text{D4} \text{ quarter}, \text{E4} \text{ quarter}, \text{F\#4} \text{ quarter}, \text{G4} \text{ quarter}, \text{A4} \text{ quarter}, \text{B4} \text{ quarter}, \text{C5} \text{ quarter}, \text{B4} \text{ quarter}, \text{A4} \text{ quarter}, \text{G4} \text{ quarter}, \text{F\#4} \text{ quarter}, \text{E4} \text{ quarter}, \text{D4} \text{ quarter}, \text{C4} \text{ quarter}$

Second Violin: $\text{C4} \text{ quarter}, \text{D4} \text{ quarter}, \text{E4} \text{ quarter}, \text{F\#4} \text{ quarter}, \text{G4} \text{ quarter}, \text{A4} \text{ quarter}, \text{B4} \text{ quarter}, \text{C5} \text{ quarter}, \text{B4} \text{ quarter}, \text{A4} \text{ quarter}, \text{G4} \text{ quarter}, \text{F\#4} \text{ quarter}, \text{E4} \text{ quarter}, \text{D4} \text{ quarter}, \text{C4} \text{ quarter}$

Ensemble: -

32

First Violin: $\text{C4} \text{ quarter}, \text{D4} \text{ quarter}, \text{E4} \text{ quarter}, \text{F\#4} \text{ quarter}, \text{G4} \text{ quarter}, \text{A4} \text{ quarter}, \text{B4} \text{ quarter}, \text{C5} \text{ quarter}, \text{B4} \text{ quarter}, \text{A4} \text{ quarter}, \text{G4} \text{ quarter}, \text{F\#4} \text{ quarter}, \text{E4} \text{ quarter}, \text{D4} \text{ quarter}, \text{C4} \text{ quarter}$

Second Violin: $\text{C4} \text{ quarter}, \text{D4} \text{ quarter}, \text{E4} \text{ quarter}, \text{F\#4} \text{ quarter}, \text{G4} \text{ quarter}, \text{A4} \text{ quarter}, \text{B4} \text{ quarter}, \text{C5} \text{ quarter}, \text{B4} \text{ quarter}, \text{A4} \text{ quarter}, \text{G4} \text{ quarter}, \text{F\#4} \text{ quarter}, \text{E4} \text{ quarter}, \text{D4} \text{ quarter}, \text{C4} \text{ quarter}$

Ensemble: -

35

Violin I
Violin II
Viola
Violoncello
Cembalo

39

♩ = 80

tempo 80

Violin I
Violin II
Viola
Violoncello
Cembalo

42

PIZZ

PIZZ

PIZZ

44

PIZZ

46

ARCO

ARCO

8

47

tr

tr

tr

8

49

8

51

PIZZ

3

8

52

This musical score is for the song 'The Rose Tree'. It is written for a vocal line and a piano accompaniment. The score is divided into two systems. The first system consists of five staves: three vocal staves (soprano, alto, and tenor) and two piano staves (treble and bass). The vocal parts enter on the first staff with a melody of eighth notes, with the first two notes beamed together and marked with a '3' for a triplet. The piano accompaniment enters on the second staff with a steady eighth-note pattern. The second system also consists of five staves. The vocal parts continue their melody, and the piano accompaniment continues its pattern. The score is written in a key with one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The score is for a single system of music, with a total of 10 staves.

53

53

54

55

56

54

Page 21, measures 54-58. The score is for a Concerto Grosso in G major, Op. 1, Il Ritorno Ditirambo. The first system (measures 54-55) features a treble clef staff with a 3/4 time signature, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, and a triplet of eighth notes B4, C5, and D5. The second system (measures 56-58) continues the melody with a quarter note E5, a quarter rest, and a quarter note F#5. The bass line consists of a single quarter note G3. The third system (measures 59-61) features a treble clef staff with a 3/4 time signature, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. The bass line consists of a single quarter note G3. The fourth system (measures 62-64) features a treble clef staff with a 3/4 time signature, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. The bass line consists of a single quarter note G3. The fifth system (measures 65-67) features a treble clef staff with a 3/4 time signature, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. The bass line consists of a single quarter note G3.

55

Page 22, measures 55-59. The score is for a Concerto Grosso in G major, Op. 1, Il Ritorno Ditirambo. The first system (measures 55-56) features a treble clef staff with a 3/4 time signature, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. The bass line consists of a single quarter note G3. The second system (measures 57-59) features a treble clef staff with a 3/4 time signature, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. The bass line consists of a single quarter note G3. The third system (measures 60-62) features a treble clef staff with a 3/4 time signature, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. The bass line consists of a single quarter note G3. The fourth system (measures 63-65) features a treble clef staff with a 3/4 time signature, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. The bass line consists of a single quarter note G3. The fifth system (measures 66-68) features a treble clef staff with a 3/4 time signature, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. The bass line consists of a single quarter note G3. The sixth system (measures 69-71) features a treble clef staff with a 3/4 time signature, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note B4. The bass line consists of a single quarter note G3.

56

8

57

8

58

8

59

8

61

8

62

8

Il Ritorno Ditirambo

63

8

Il Ritorno Ditirambo

65

8

67

8

This page contains measures 67 through 74 of the musical score. Measures 67-70 are in common time (C) and feature a complex texture with multiple staves. Measures 71-74 are in 3/4 time and continue the complex texture. The score includes various musical notations such as notes, rests, and accidentals.

68

8

This page contains measures 68 through 75 of the musical score. Measures 68-70 are in common time (C) and feature a complex texture with multiple staves. Measures 71-75 are in 3/4 time and continue the complex texture. The score includes various musical notations such as notes, rests, and accidentals.

Il Ritorno Ditirambo

33

69

This page contains measures 69 and 70 of the piece. Measure 69 features a complex texture with multiple staves. The top staff has a rapid sixteenth-note melody. The second staff continues this melody with some rests. The third staff is empty. The fourth staff has a single note. The fifth staff has a half-note chord. The sixth staff has a half-note chord. The seventh staff has a half-note chord. The eighth staff has a half-note chord. The ninth staff has a half-note chord. The tenth staff has a half-note chord. Measure 70 continues the texture with similar patterns in the top staves and chords in the lower staves.

Il Ritorno Ditirambo

34

70

This page contains measures 70 and 71 of the piece. Measure 70 features a complex texture with multiple staves. The top staff has a rapid sixteenth-note melody. The second staff continues this melody with some rests. The third staff is empty. The fourth staff has a single note. The fifth staff has a half-note chord. The sixth staff has a half-note chord. The seventh staff has a half-note chord. The eighth staff has a half-note chord. The ninth staff has a half-note chord. The tenth staff has a half-note chord. Measure 71 continues the texture with similar patterns in the top staves and chords in the lower staves.

72

8

This page contains measures 72 and 73 of the musical score. It features a system of 15 staves. Measures 72 and 73 are marked with a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex musical structure.

74

8

This page contains measures 74 and 75 of the musical score. It features a system of 15 staves. Measures 74 and 75 are marked with a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex musical structure.

75

8

tr

76

3

3

8

77

8

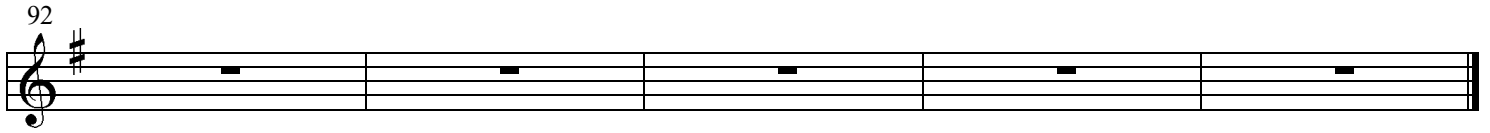
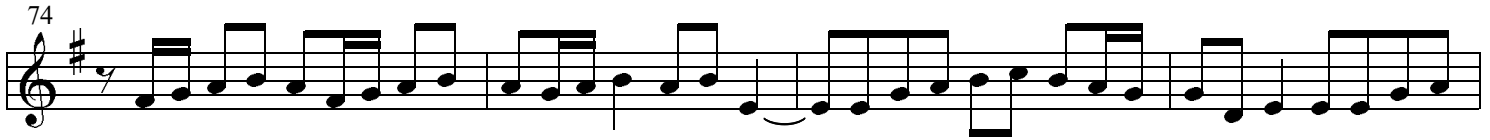
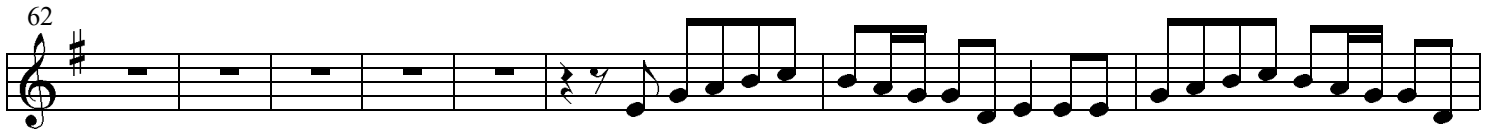
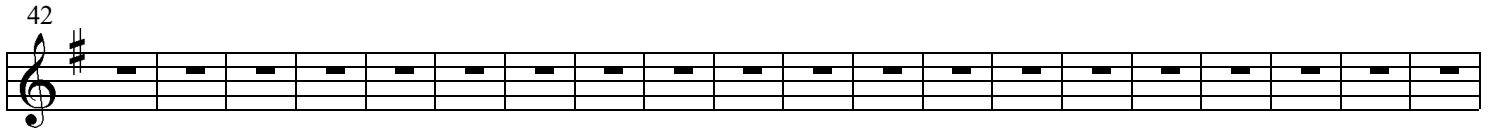
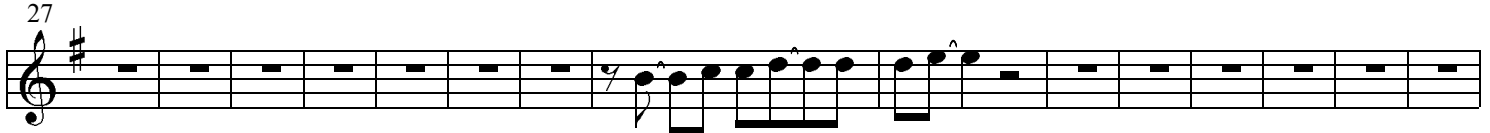
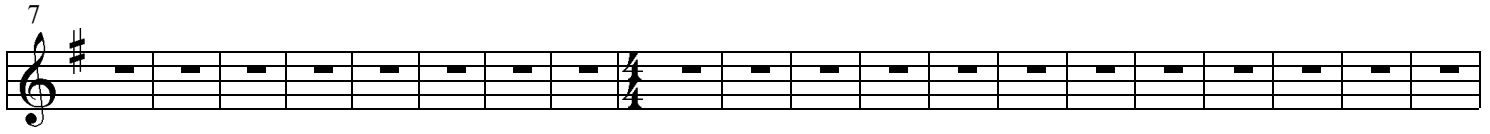
This page contains measures 77 through 80 of the musical score. It features a complex arrangement of staves. The first system includes a treble staff with triplets, a bass staff with a melodic line, and a grand staff with a piano accompaniment. The second system continues the melodic and harmonic development. The third system shows a transition with a new melodic line in the treble staff. The fourth system concludes the page with a final melodic phrase and a piano accompaniment.

78

8

This page contains measures 78 through 81 of the musical score. It continues the musical development from the previous page. The first system shows a continuation of the melodic and harmonic themes. The second system introduces a new melodic line in the treble staff. The third system shows a transition with a new melodic line in the treble staff. The fourth system concludes the page with a final melodic phrase and a piano accompaniment.

French Horn



Trombone

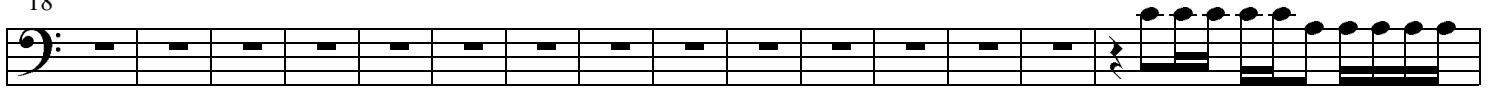
1



11



18



33



42



62



70



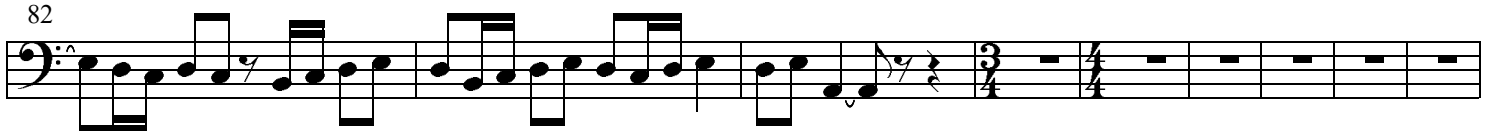
74



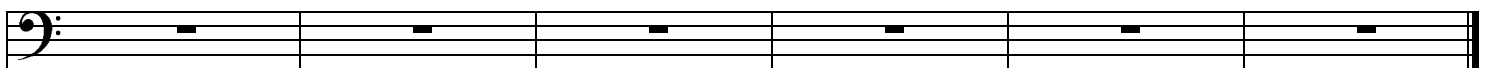
78



82



91



Trumpet

1

7

12

30

35

52

68

72

76

80

84

Bassoon

1

6

13

26

38

58

69

73

77

81

90

The musical score for the Bassoon part is written in bass clef with a 3/4 time signature. It begins with a first measure rest. The notation includes eighth and sixteenth notes, often beamed together, and includes triplet markings over measures 10-11 and 12-13. There are several measures of rests throughout the piece, notably from measure 13 to 25, measure 38 to 57, and measure 80. The score concludes with a double bar line at measure 90.

Clarinet

1

7

14

28

36

47

66

70

74

78

82

92

The musical score is written for a Clarinet in G major (two sharps) and 3/4 time. It consists of 92 measures across 12 staves. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and dynamic markings. The piece begins with a first-measure rest, followed by a melodic line in measures 2-6. Measures 7-13 continue the melody with some grace notes. Measures 14-27 are mostly rests, with a few notes in measure 14. Measures 28-35 feature a more active melodic line. Measures 36-46 are rests. Measures 47-65 are rests. Measures 66-73 show a rhythmic pattern of eighth and sixteenth notes. Measures 74-81 continue this pattern. Measures 82-91 show a change in rhythm with more quarter and half notes, and a key signature change to D major (three sharps) in measure 92. The piece ends with a double bar line in measure 92.

Oboe

1

8

15

25

35

55

68

72

76

80

87

The musical score for the Oboe part consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A first ending bracket labeled '1' spans the first two measures. The second staff continues the melody. The third staff shows a change in time signature to 4/4 at measure 15. The fourth staff continues the 4/4 melody. The fifth staff (measures 35-54) contains whole rests. The sixth staff (measures 55-67) resumes the melody. The seventh staff (measures 68-71) continues the pattern. The eighth staff (measures 72-75) continues the pattern. The ninth staff (measures 76-79) continues the pattern. The tenth staff (measures 80-86) continues the pattern and ends with a double bar line. The final staff (measure 87) contains whole rests.

Flute

1

5

6

8

17

32

37

48

66

70

74

79

84

Contrabass

1
8

11
8

16
8

30
8

43
8

63
8

76
8

80
8

90
8

CELLI

1

8

14

26

29

32

34

36

38

52

72

78

82

VIOLE

1

8

27

36

54

74

78

82

VIOLINI 2

1

6

10

18

31

42

62

76

80

89

The musical score for Violini 2 is written in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The score consists of 89 measures, divided into systems of five staves each. The first system (measures 1-5) begins with a first measure rest, followed by a series of eighth and sixteenth notes. The second system (measures 6-10) features a continuous eighth-note pattern. The third system (measures 11-15) continues this pattern. The fourth system (measures 16-20) shows a change in the rhythmic pattern. The fifth system (measures 21-25) features a series of eighth-note patterns. The sixth system (measures 26-30) continues the eighth-note pattern. The seventh system (measures 31-35) features a series of eighth-note patterns. The eighth system (measures 36-40) continues the eighth-note pattern. The ninth system (measures 41-45) features a series of eighth-note patterns. The tenth system (measures 46-50) continues the eighth-note pattern. The eleventh system (measures 51-55) features a series of eighth-note patterns. The twelfth system (measures 56-60) continues the eighth-note pattern. The thirteenth system (measures 61-65) features a series of eighth-note patterns. The fourteenth system (measures 66-70) continues the eighth-note pattern. The fifteenth system (measures 71-75) features a series of eighth-note patterns. The sixteenth system (measures 76-80) continues the eighth-note pattern. The seventeenth system (measures 81-85) features a series of eighth-note patterns. The eighteenth system (measures 86-89) continues the eighth-note pattern.

VIOLINI I

1

7

12

26

29

31

33

35

37

51

71

78

82

The musical score for Violini I consists of 82 measures. It begins in 3/4 time with a treble clef and a key signature of one sharp (F#). The first staff (measures 1-11) features a melodic line with eighth and sixteenth notes. The second staff (measures 12-25) continues the melody with more complex rhythmic patterns. The third staff (measures 26-36) introduces triplets and sixteenth-note runs. The fourth staff (measures 37-50) continues the triplet and sixteenth-note patterns. The fifth staff (measures 51-70) is a whole rest. The sixth staff (measures 71-77) features a melodic line with eighth and sixteenth notes. The seventh staff (measures 78-81) continues the melody. The eighth staff (measures 82) ends with a double bar line and a key signature change to 4/4.

CELLO SOLO

The musical score is written for a Cello Solo in 3/4 time. It consists of 26 measures across ten staves. The key signature has one sharp (F#). The notation includes various musical symbols such as rests, eighth notes, sixteenth notes, and triplets. Measure numbers 11, 15, 18, 20, 22, 23, 24, and 26 are indicated at the beginning of their respective staves. The score concludes with a double bar line at the end of measure 26.

BACH U BER

The musical score is written in bass clef and consists of nine staves. The first staff (measures 27-28) features a series of triplets. The second staff (measures 28-29) continues with triplets. The third staff (measures 29-30) includes triplets and a sharp sign. The fourth staff (measures 30-38) shows a sequence of triplets followed by a rest. The fifth staff (measures 38-42) contains a series of eighth notes. The sixth staff (measures 42-47) features a series of eighth notes with a sharp sign. The seventh staff (measures 47-51) includes a rest and a sharp sign. The eighth staff (measures 51-55) shows a series of eighth notes. The ninth staff (measures 55-59) continues with eighth notes. The score is marked with various musical notations, including triplets, rests, and sharp signs.

27

28

29

30

38

42

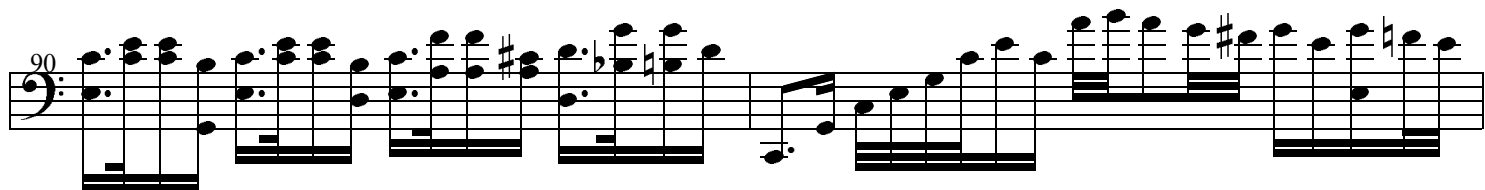
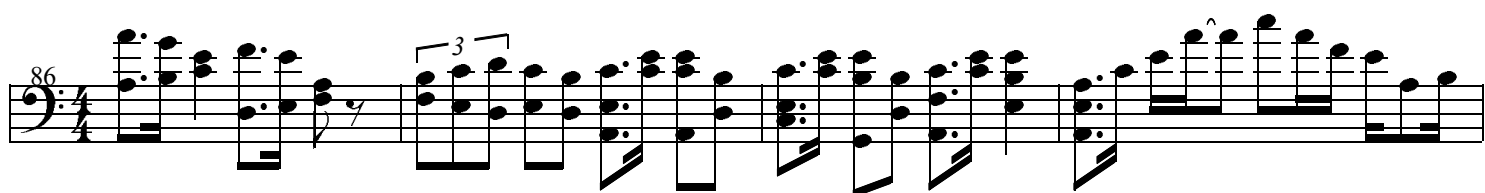
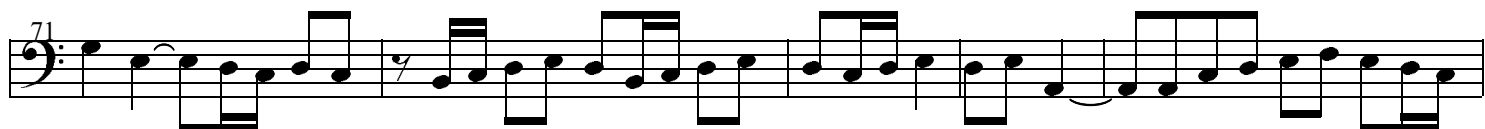
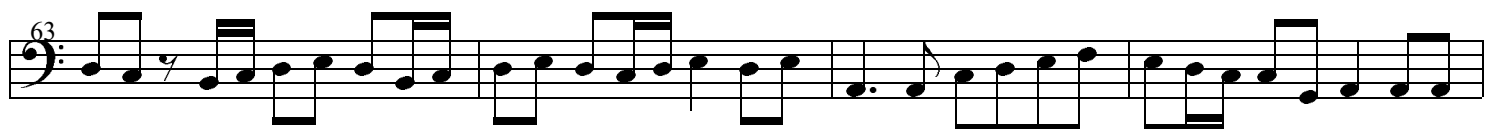
47

51

55

arco

pizz



VIOLA SOLA

This musical score is for a Viola Solo part, spanning measures 1 to 53. The notation is in bass clef with a 3/4 time signature. The key signature has one flat (B-flat). The score is divided into systems of five staves each. Measure numbers 1, 5, 12, 19, 25, 30, 40, 43, 47, 49, 51, and 53 are indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a bracket. The piece concludes with a double bar line at measure 53.

2

BACH U BER

55

58

61

65

69

72

76

79

83

88

91

94

pizz

3

3

VIOLIN SOLO

The score is written for a violin solo in 3/4 time. It begins with a key signature of one flat (B-flat). The first system contains measures 1 through 10, featuring a series of sixteenth-note runs and a triplet. The second system contains measures 11 through 20, with a key signature change to two sharps (F# and C#) at measure 14. The third system contains measures 21 through 30, featuring a series of triplets. The fourth system contains measures 31 through 40, with a key signature change to one sharp (F#) at measure 34. The fifth system contains measures 41 through 48, featuring a series of triplets and a pizzicato section starting at measure 41. The score is marked with various musical notations including slurs, ties, and dynamic markings.

The musical score is written for a string quartet, consisting of four staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pizz.* (pizzicato) and *Arco* (arco). Measure numbers 50, 60, and 70 are clearly marked. The title **BACH U BER** is centered at the top of the page. The score begins with a key signature of one sharp (F#) and a common time signature (C). The first staff features a melodic line with triplets and accents. The second staff continues the melody, incorporating a *pizz.* marking. The third staff shows a more active melodic line. The fourth staff, starting at measure 50, features a complex rhythmic pattern. The fifth staff includes an *Arco* marking and a change in the melodic line. The sixth staff continues the melodic development. The seventh staff, starting at measure 60, shows a more rhythmic and melodic progression. The eighth staff continues the melodic line. The ninth staff, starting at measure 70, shows a melodic line with a long note. The tenth staff continues the melodic line. The eleventh staff shows a melodic line with a long note. The twelfth staff continues the melodic line.

80

90

1

Timpani

12

32

52

66

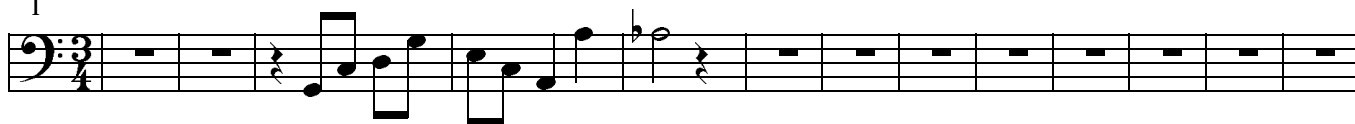
78

86

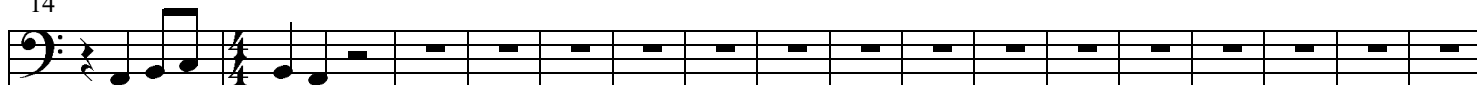
The image shows a musical score for Timpani, consisting of seven staves. The first staff is labeled '1' and 'Timpani'. The subsequent staves are labeled with measure numbers: 12, 32, 52, 66, 78, and 86. The score is written in bass clef with a 3/4 time signature. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, as well as rests. The final staff ends with a double bar line.

Tuba

1



14



31



51



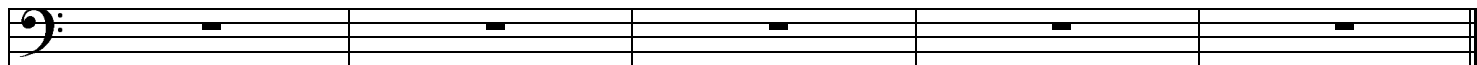
71



79



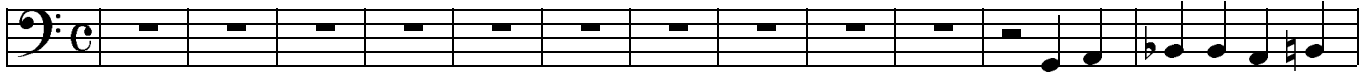
92



ADAGIO COL MESTOLO !

1

Tuba



13



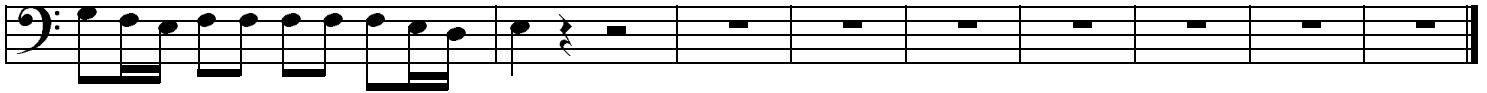
18



23



28



ADAGIO COL MESTOLO !

French Horn

1

12

16

21

26

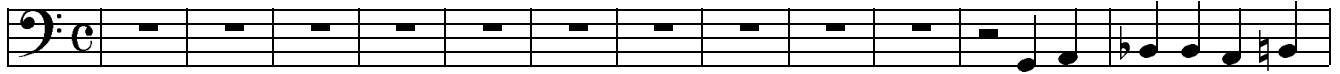
31

ADAGIO COL MESTOLO !

1

1

Trombone



13



17



22



27

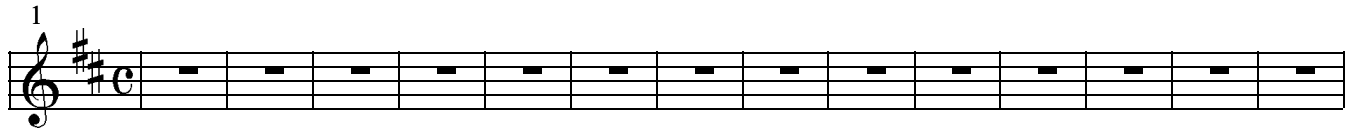


32

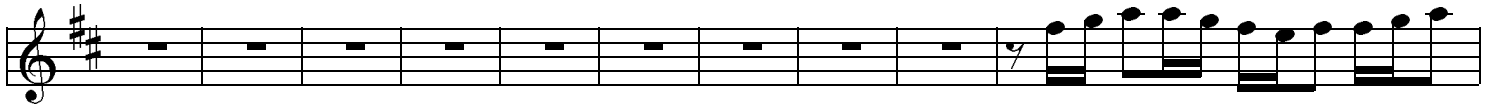


ADAGIO COL MESTOLO !

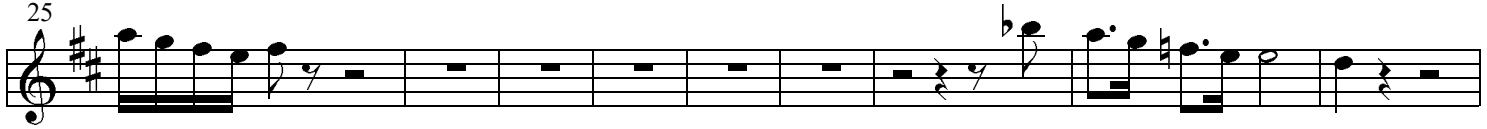
Trumpet



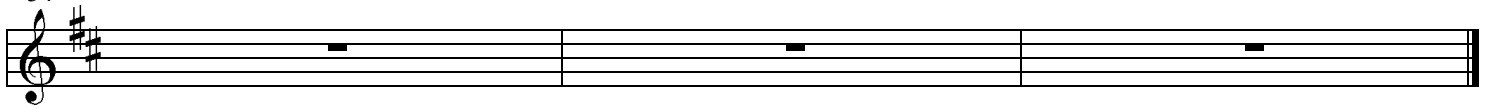
15



25



34



ADAGIO COL MESTOLO !

1

Bassoon

8

18

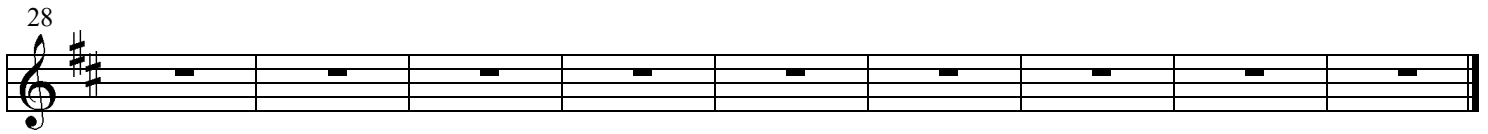
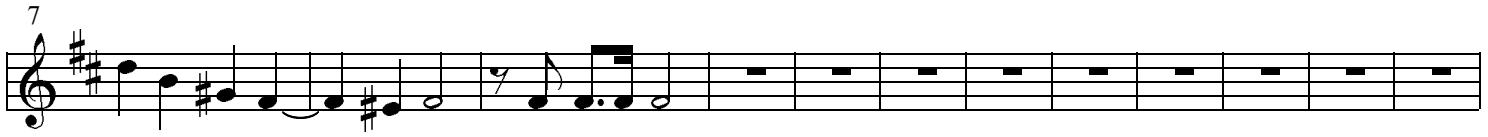
27

35

The image shows a musical score for a Bassoon part. It consists of five staves of music. The first staff starts at measure 1 and ends at measure 7. The second staff starts at measure 8 and ends at measure 17. The third staff starts at measure 18 and ends at measure 26. The fourth staff starts at measure 27 and ends at measure 34. The fifth staff starts at measure 35 and ends at measure 35. The music is written in bass clef with a common time signature (C). The key signature has one sharp (F#). The tempo is marked 'ADAGIO COL MESTOLO !'. The score includes various musical notations such as notes, rests, and slurs.

ADAGIO COL MESTOLO !

Clarinet



ADAGIO COL MESTOLO !

1

[illegible]

The first measure of the piece is shown in musical notation. It begins with a treble clef on the first line of a five-line staff. A single eighth note is placed on the second line, which corresponds to the pitch F4. The measure is enclosed in a box with a double bar line on the right.

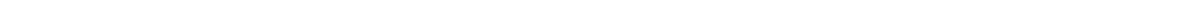
ADAGIO COL MESTOLO !

1

8

Musical notation for measure 8 of 'The Rose Tree'. The measure begins with a treble clef and a key signature of one sharp (F#). The first four notes are quarter notes: D4, E4, F#4, and G4. The fifth note is a quarter rest. The sixth note is a half note G4. The seventh note is a quarter note F#4. The eighth note is a quarter note E4. The measure ends with a double bar line. The staff is a single five-line staff.

22



A single musical staff with a treble clef. It contains one measure with a whole note on the G line (G4). The staff is otherwise empty.

ADAGIO COL MESTOLO !

1

Contrabass

8

3

8

7

8

11

8

16

8

25

8

The musical score is written for Contrabass in C major, 6/8 time. It consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'ADAGIO COL MESTOLO !'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The first staff has a measure number '1' above it and a '8' below it. The second staff has a '3' above it and an '8' below it. The third staff has a '7' above it and an '8' below it. The fourth staff has an '11' above it and an '8' below it. The fifth staff has a '16' above it and an '8' below it. The sixth staff has a '25' above it and an '8' below it. The score ends with a double bar line.

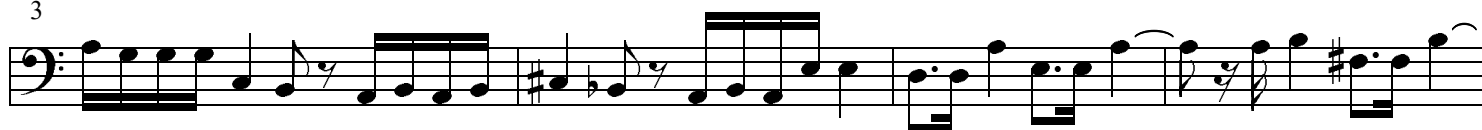
ADAGIO COL MESTOLO !

1

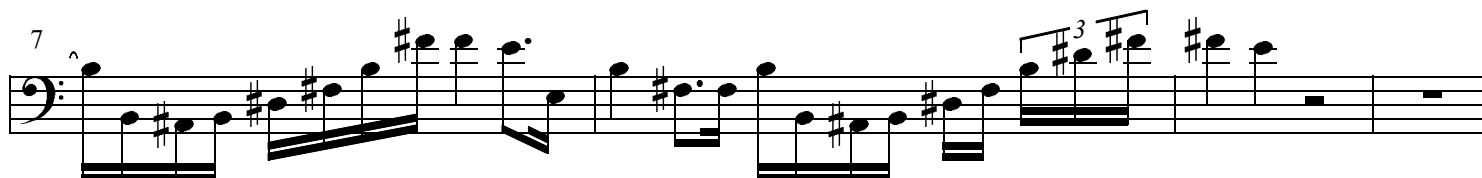
CELLI



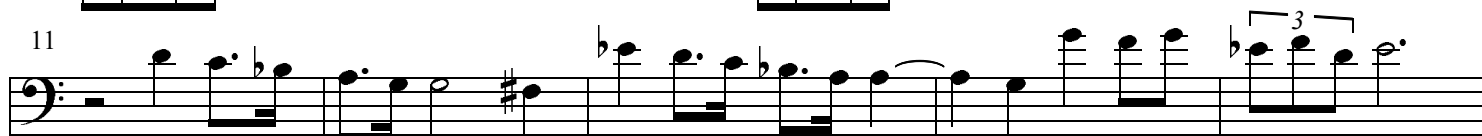
3



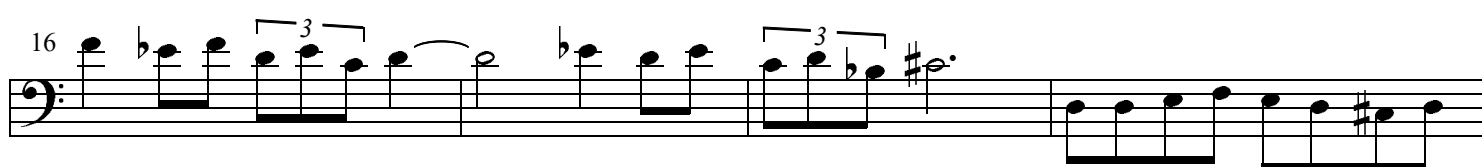
7



11



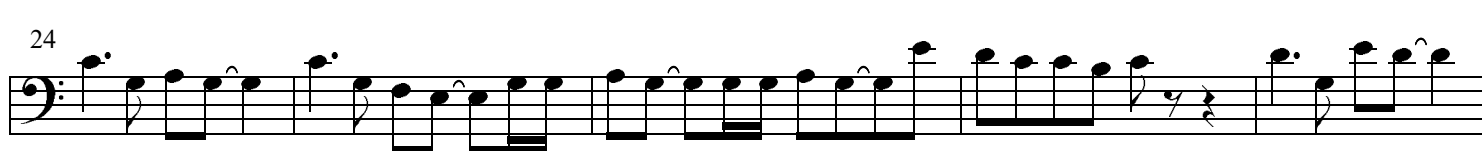
16



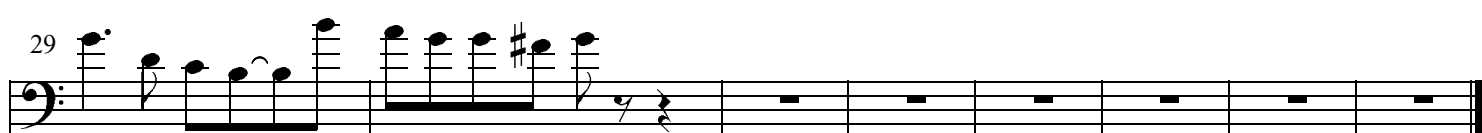
20



24



29



VIOLE

1

8

15

20

24

28

34

ADAGIO COL MESTOLO !

VIOLINI 2

1

5

8

10

13

17

20

24

28

31

33

The musical score for Violini 2 is written in treble clef with a common time signature (C). The key signature has one sharp (F#). The score consists of 33 measures. Measures 1-4 are marked with a first ending bracket. Measures 5-7 are marked with a second ending bracket. Measures 8-10 are marked with a third ending bracket. Measures 11-13 are marked with a fourth ending bracket. Measures 14-16 are marked with a fifth ending bracket. Measures 17-19 are marked with a sixth ending bracket. Measures 20-22 are marked with a seventh ending bracket. Measures 23-25 are marked with an eighth ending bracket. Measures 26-28 are marked with a ninth ending bracket. Measures 29-31 are marked with a tenth ending bracket. Measures 32-33 are marked with an eleventh ending bracket. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

ADAGIO COL MESTOLO !

VIOLINI I

1

4

8

10

13

17

20

24

28

31

33

The musical score for Violini I consists of 33 measures. The notation is written on a single staff in treble clef with a common time signature (C). The key signature has one flat (B-flat). The score begins with a first measure rest. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several instances of triplets, notably at measures 10 and 31. The piece concludes with a double bar line at measure 33.

CELLO SOLO

1

Musical notation for the first staff of the piece. It is in bass clef, common time (C), and has a key signature of one sharp (F#). The melody starts on G2, moves to A2, then B2, and continues with eighth and sixteenth notes. There are rests indicated by a '7' over a slash.

3

6

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G2, followed by a half note F#2, and then a quarter note E2. A slur covers the next two notes: a quarter note D#2 and a quarter note C#2. This is followed by a quarter note B2, a quarter note A2, and a quarter note G2. The melody then moves to a higher register, starting with a quarter note F#3, a quarter note E3, and a quarter note D#3. A slur covers the next two notes: a quarter note C#3 and a quarter note B3. This is followed by a quarter note A3, a quarter note G3, and a quarter note F#3. The melody ends with a quarter note E3, a quarter note D#3, and a quarter note C#3.

[illegible]

13

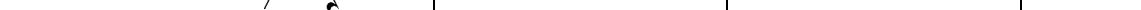
Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over a bracket. The piece ends with a double bar line.

22

Example 22

26

Musical notation for measure 26, featuring a bass clef and a key signature of one flat. The melody consists of eighth notes and quarter notes, with some notes tied across measures.

30 

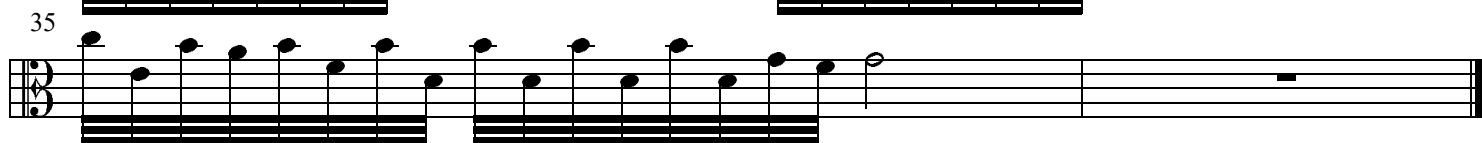
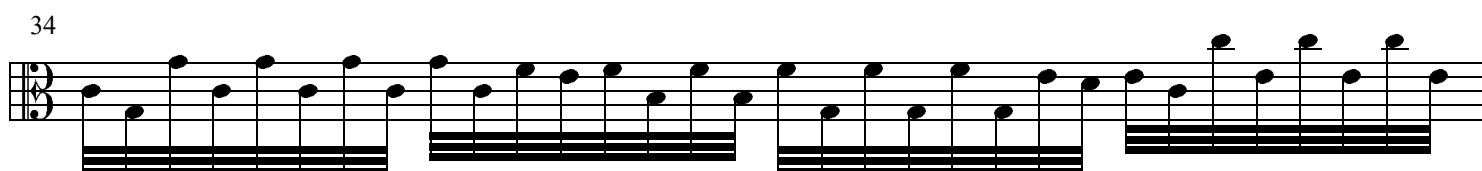
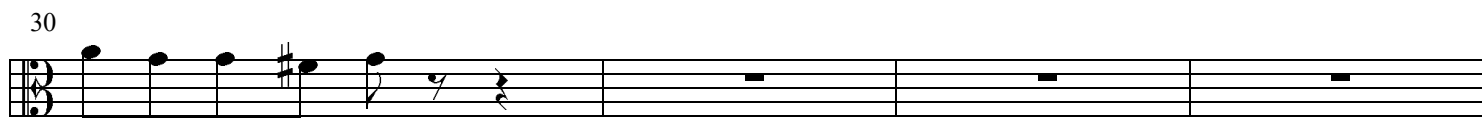
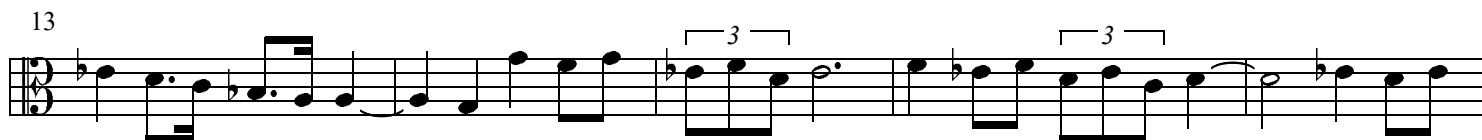
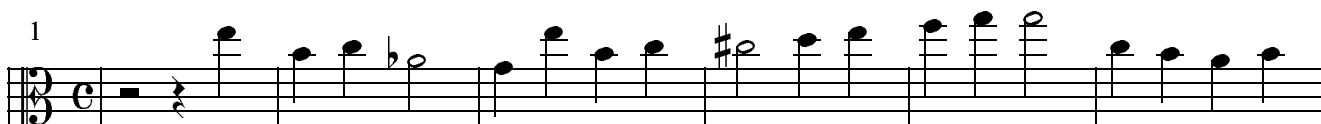
34



35

ADAGIO COL MESTOLO !

VIOLA SOLA



ADAGIO COL MESTOLO !

VIOLIN SOLO

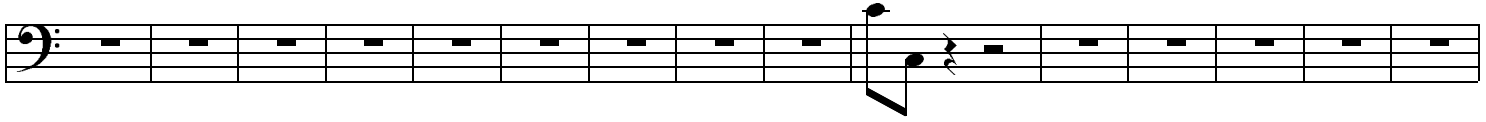
This musical score is for a Violin Solo, titled "ADAGIO COL MESTOLO !". It is in common time (C) and begins with a treble clef and a key signature of one sharp (F#). The score is written on a single staff and consists of 34 measures. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece starts with a first measure marked with a '1' above the staff. The tempo is indicated as "ADAGIO". The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a common time signature (C). The piece is titled "ADAGIO COL MESTOLO !". The score is written on a single staff and consists of 34 measures. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece starts with a first measure marked with a '1' above the staff. The tempo is indicated as "ADAGIO".

1

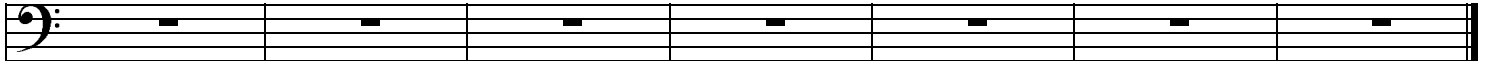
Timpani



15



30



Il Ritorno Ditirambo

tempo 160

VIOLA SOLA

5

10

15

20

28

34

39

51

53

55

57

59

62

2 66

Il Ritorno Ditirambo

Musical score for 'Il Ritorno Ditirambo'. The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/66 time signature. The notation includes various note values, rests, and dynamic markings. The score is divided into measures, with measure numbers 73, 77, and 78 indicated. The piece concludes with a double bar line and a final key signature change to one flat (Bb).

73

77

78

Il Ritorno Ditirambo

tempo 160

metà tempo (160)

VIOLIN SOLO

5

10

16

21

26

32

37

47

51

57

58

59

=80

3

Quel Grasso Greco Concerto Grosso

Giovanni mai 2023

Il Ritorno Dittirambo

The musical score is written for a single melodic line on a treble clef staff. It begins at measure 62 with a series of eighth-note triplets, some marked with a '3' and a slur. The key signature has one sharp (F#). The piece concludes at measure 78 with a final triplet of eighth notes. The notation includes various rests, accidentals (sharps), and dynamic markings such as 'f' (forte) and 'z' (zest). The score is divided into five systems, with measure numbers 62, 66, 69, 71, and 78 indicating the start of each system.

Il Ritorno Ditirambo

tempo 160

Timpani

13

24

39

tempo 80

50

64

The musical score for Timpani is written in bass clef with a 4/4 time signature. It consists of six staves. The first staff (measures 13-23) is marked 'tempo 160' and features a series of eighth and sixteenth notes, including triplets and sixteenth-note runs. The second staff (measures 24-38) continues the rhythmic pattern. The third staff (measures 39-49) is marked 'tempo 80' and features a series of eighth notes. The fourth staff (measures 50-63) continues the eighth-note pattern. The fifth staff (measures 64-73) continues the eighth-note pattern. The sixth staff (measures 74-83) continues the eighth-note pattern and ends with a double bar line.

Il Ritorno Ditirambo

tempo 160

Tuba

15

30

44

58

64

78

tempo 80

The musical score for the Tuba part is written in bass clef with a 4/4 time signature. It begins with a series of rests for the first 14 measures. In measure 15, the Tuba enters with a half note G2, followed by a half note F2 in measure 16, and a half note E2 in measure 17. This is followed by a series of eighth notes: D2 (18), C2 (19), B1 (20), A1 (21), G1 (22), F1 (23), E1 (24), D1 (25), C1 (26), B0 (27), A0 (28), G0 (29), F0 (30), E0 (31), D0 (32), C0 (33), B0 (34), A0 (35), G0 (36), F0 (37), E0 (38), D0 (39), C0 (40), B0 (41), A0 (42), G0 (43), F0 (44), E0 (45), D0 (46), C0 (47), B0 (48), A0 (49), G0 (50), F0 (51), E0 (52), D0 (53), C0 (54), B0 (55), A0 (56), G0 (57), F0 (58), E0 (59), D0 (60), C0 (61), B0 (62), A0 (63), G0 (64), F0 (65), E0 (66), D0 (67), C0 (68), B0 (69), A0 (70), G0 (71), F0 (72), E0 (73), D0 (74), C0 (75), B0 (76), A0 (77), G0 (78), F0 (79), E0 (80), D0 (81), C0 (82), B0 (83), A0 (84), G0 (85), F0 (86), E0 (87), D0 (88), C0 (89), B0 (90), A0 (91), G0 (92), F0 (93), E0 (94), D0 (95), C0 (96), B0 (97), A0 (98), G0 (99), F0 (100), E0 (101), D0 (102), C0 (103), B0 (104), A0 (105), G0 (106), F0 (107), E0 (108), D0 (109), C0 (110), B0 (111), A0 (112), G0 (113), F0 (114), E0 (115), D0 (116), C0 (117), B0 (118), A0 (119), G0 (120), F0 (121), E0 (122), D0 (123), C0 (124), B0 (125), A0 (126), G0 (127), F0 (128), E0 (129), D0 (130), C0 (131), B0 (132), A0 (133), G0 (134), F0 (135), E0 (136), D0 (137), C0 (138), B0 (139), A0 (140), G0 (141), F0 (142), E0 (143), D0 (144), C0 (145), B0 (146), A0 (147), G0 (148), F0 (149), E0 (150), D0 (151), C0 (152), B0 (153), A0 (154), G0 (155), F0 (156), E0 (157), D0 (158), C0 (159), B0 (160), A0 (161), G0 (162), F0 (163), E0 (164), D0 (165), C0 (166), B0 (167), A0 (168), G0 (169), F0 (170), E0 (171), D0 (172), C0 (173), B0 (174), A0 (175), G0 (176), F0 (177), E0 (178), D0 (179), C0 (180), B0 (181), A0 (182), G0 (183), F0 (184), E0 (185), D0 (186), C0 (187), B0 (188), A0 (189), G0 (190), F0 (191), E0 (192), D0 (193), C0 (194), B0 (195), A0 (196), G0 (197), F0 (198), E0 (199), D0 (200), C0 (201), B0 (202), A0 (203), G0 (204), F0 (205), E0 (206), D0 (207), C0 (208), B0 (209), A0 (210), G0 (211), F0 (212), E0 (213), D0 (214), C0 (215), B0 (216), A0 (217), G0 (218), F0 (219), E0 (220), D0 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(321), A0 (322), G0 (323), F0 (324), E0 (325), D0 (326), C0 (327), B0 (328), A0 (329), G0 (330), F0 (331), E0 (332), D0 (333), C0 (334), B0 (335), A0 (336), G0 (337), F0 (338), E0 (339), D0 (340), C0 (341), B0 (342), A0 (343), G0 (344), F0 (345), E0 (346), D0 (347), C0 (348), B0 (349), A0 (350), G0 (351), F0 (352), E0 (353), D0 (354), C0 (355), B0 (356), A0 (357), G0 (358), F0 (359), E0 (360), D0 (361), C0 (362), B0 (363), A0 (364), G0 (365), F0 (366), E0 (367), D0 (368), C0 (369), B0 (370), A0 (371), G0 (372), F0 (373), E0 (374), D0 (375), C0 (376), B0 (377), A0 (378), G0 (379), F0 (380), E0 (381), D0 (382), C0 (383), B0 (384), A0 (385), G0 (386), F0 (387), E0 (388), D0 (389), C0 (390), B0 (391), A0 (392), G0 (393), F0 (394), E0 (395), D0 (396), C0 (397), B0 (398), A0 (399), G0 (400), F0 (401), E0 (402), D0 (403), C0 (404), B0 (405), A0 (406), G0 (407), F0 (408), E0 (409), D0 (410), C0 (411), B0 (412), A0 (413), G0 (414), F0 (415), E0 (416), D0 (417), C0 (418), B0 (419), A0 (420), G0 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Il Ritorno Ditirambo

tempo 160

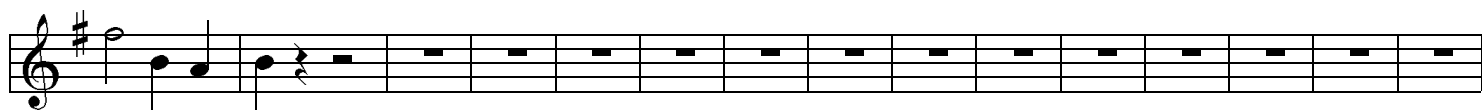
French Horn



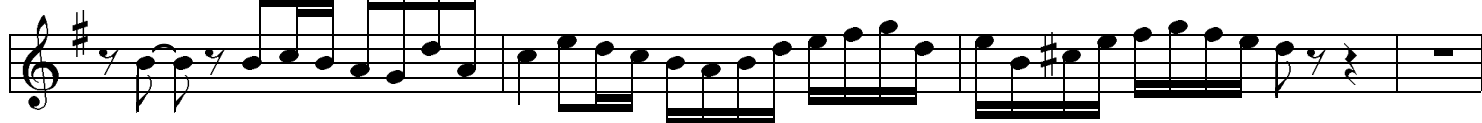
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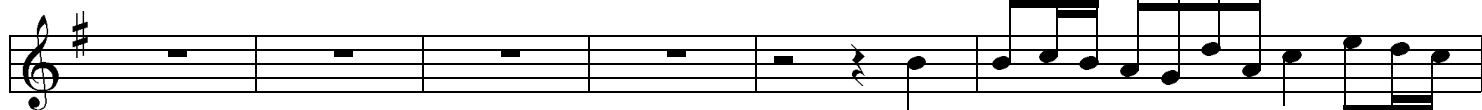
25



40 tempo 80



44



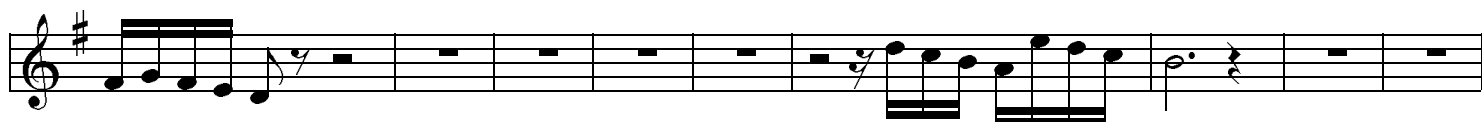
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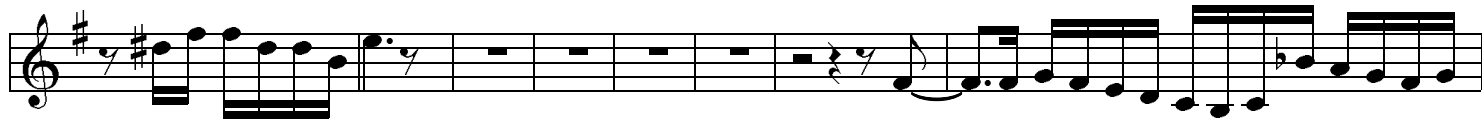
56



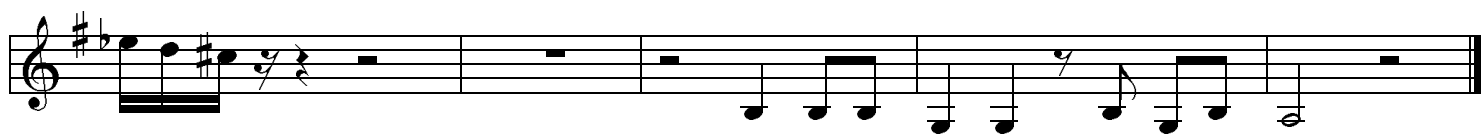
59



68



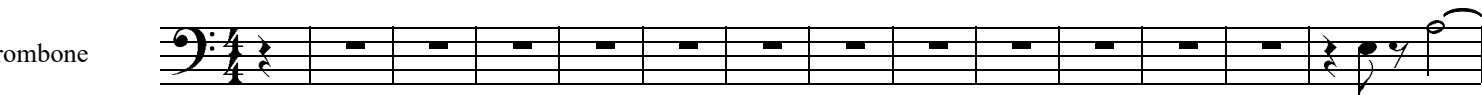
75



Il Ritorno Ditirambo

tempo 160

Trombone

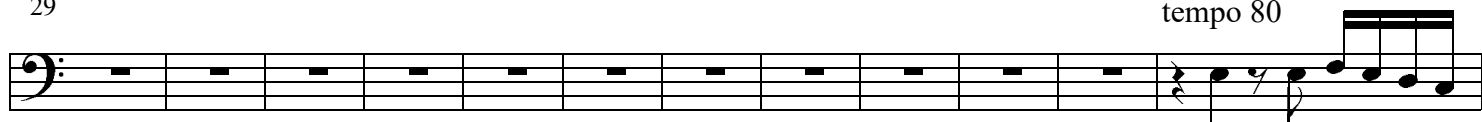


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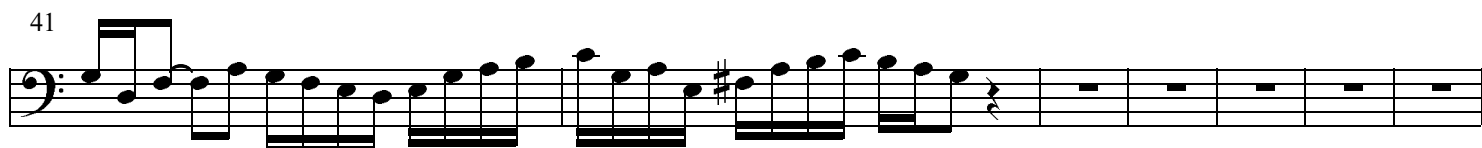


29

tempo 80



41



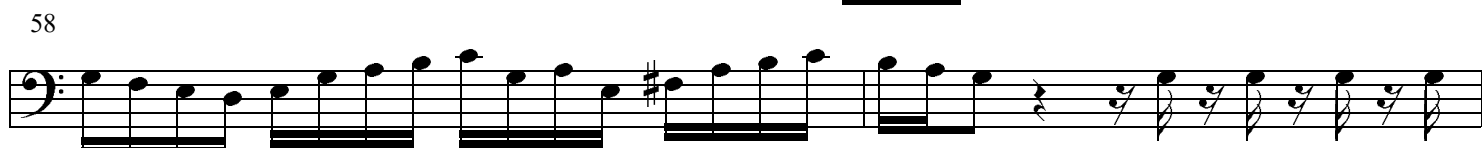
48



52



58



60



62



69



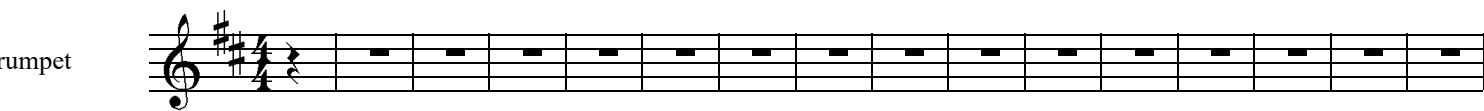
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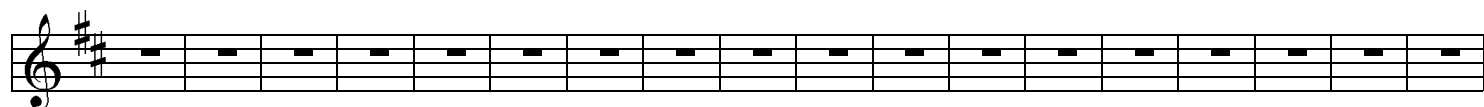
Il Ritorno Ditirambo

tempo 160

Trumpet



16

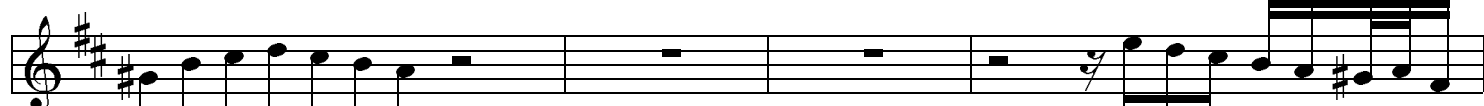


34

tempo 80



42



46



48



50



54



56



58



60



62



64



71



Il Ritorno Ditirambo

2₇₄

76

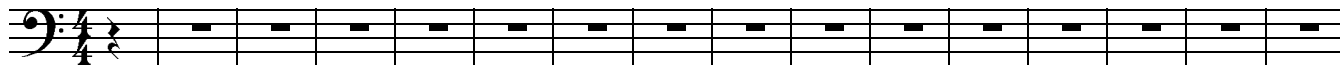
tr

The image shows a musical score for a piece titled 'Il Ritorno Ditirambo'. It consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a series of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. A trill (tr) is indicated above a note in the final measure of the top staff. The bottom staff also begins with a treble clef and the same key signature. It contains a series of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The piece concludes with a double bar line.

Il Ritorno Ditirambo

tempo 160

Bassoon

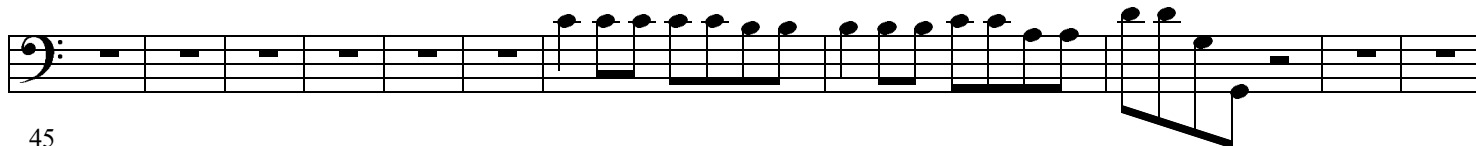


16



34

tempo 80



45



52



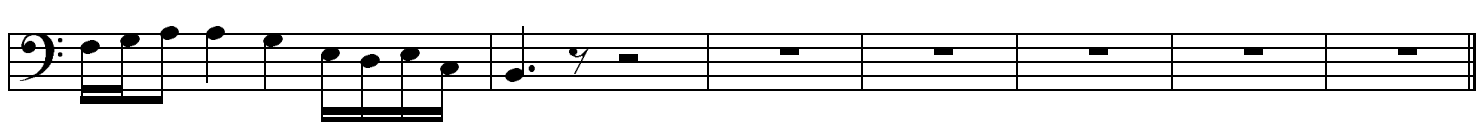
58



67



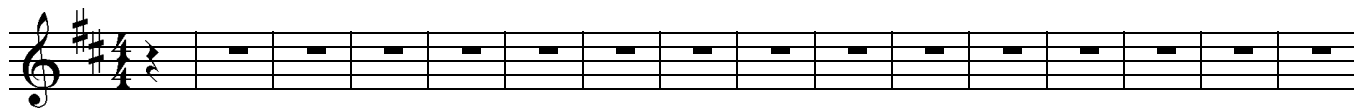
73



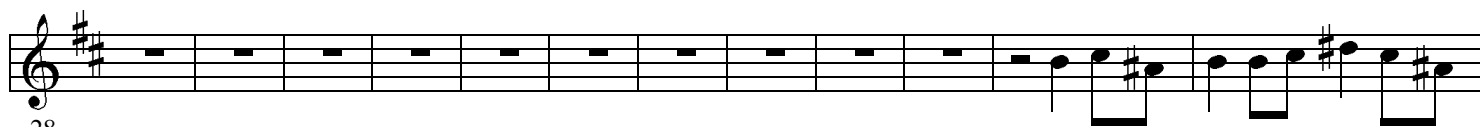
Il Ritorno Ditirambo

tempo 160

Clarinet



16



28



35



tempo 80

43



45



47



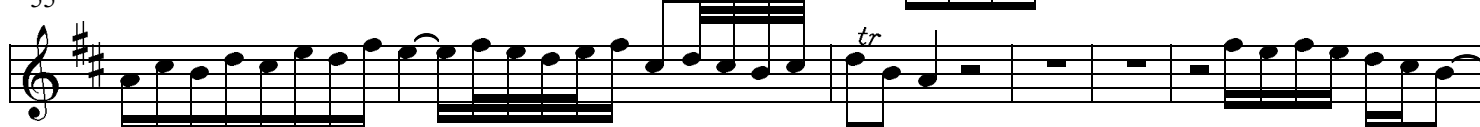
51



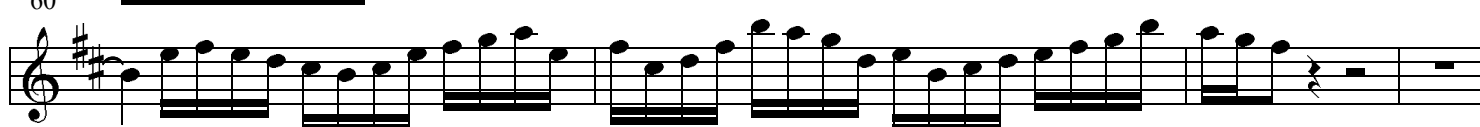
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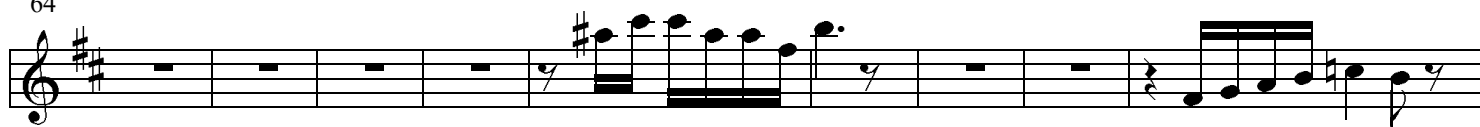
55



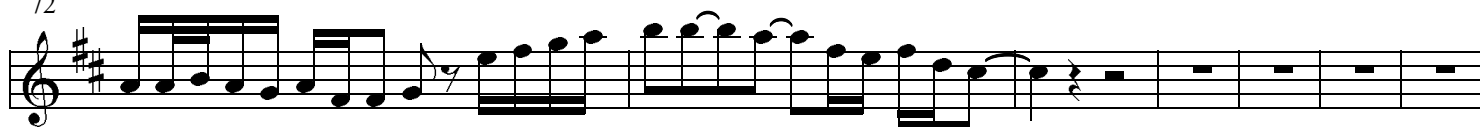
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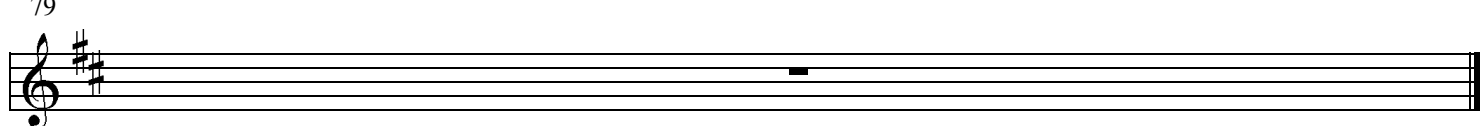
64



72



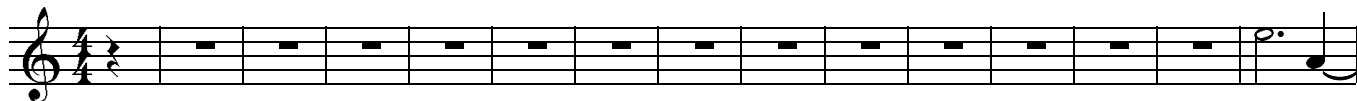
79



Il Ritorno Ditirambo

tempo 160

Oboe



15



23



30

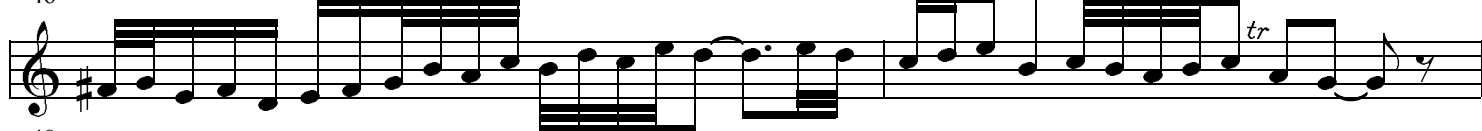


37

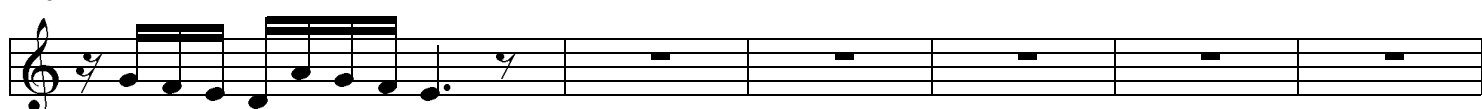


tempo 80

46



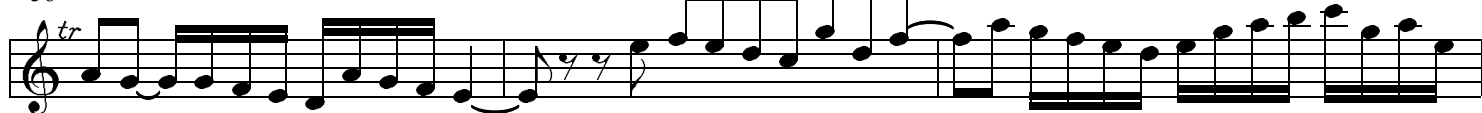
48



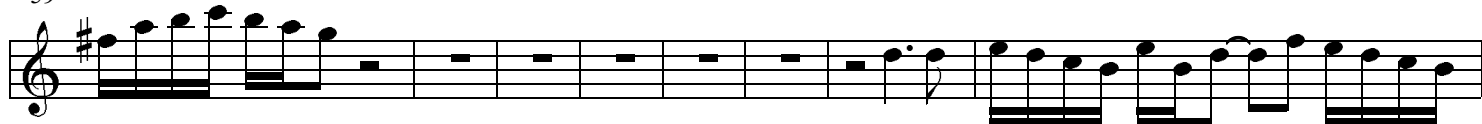
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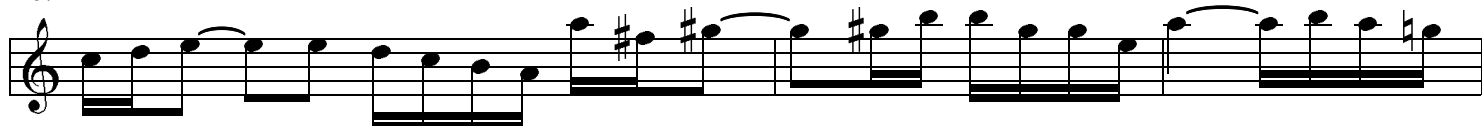
56



59



67



69



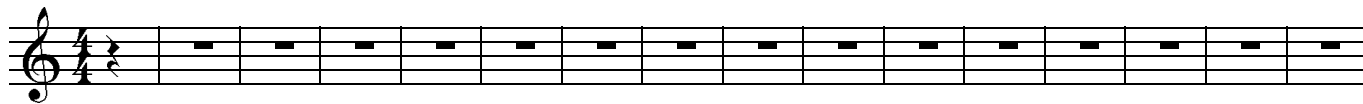
74



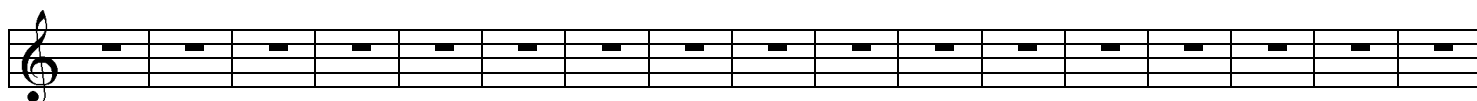
Il Ritorno Ditirambo

tempo 160

Flute



16



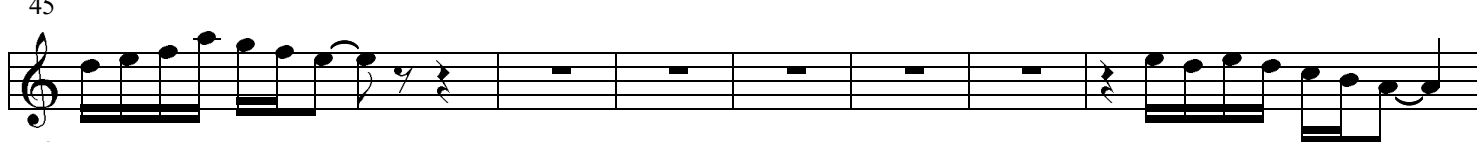
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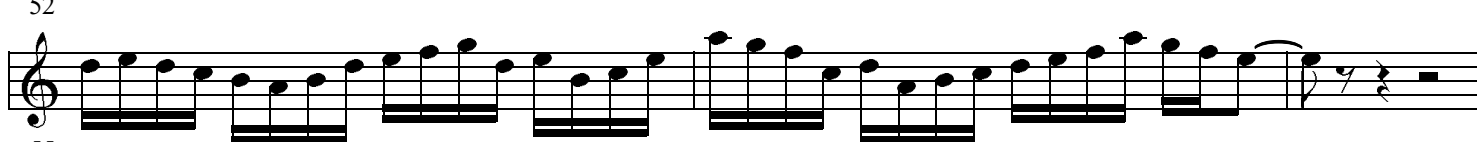
43



45



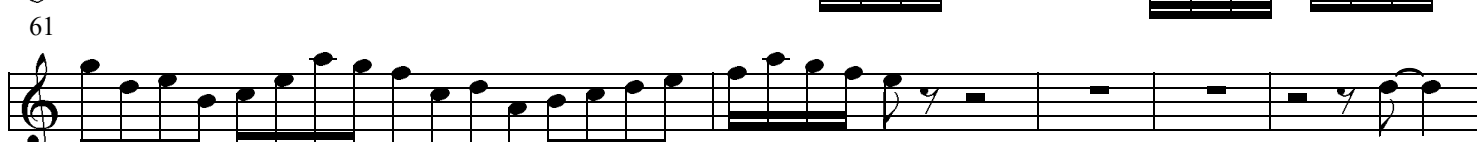
52



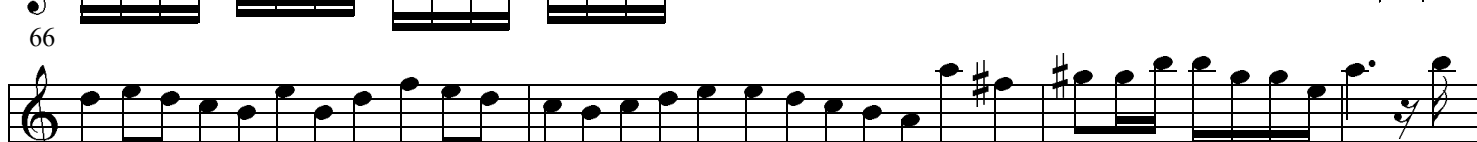
55



61



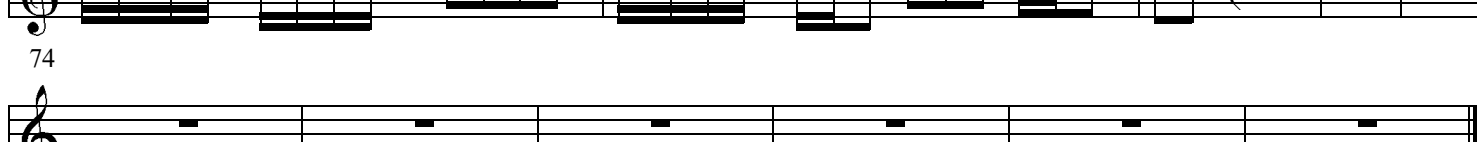
66



69



74



Il Ritorno Ditirambo

tempo 160

Flute

14

18

22

28

33

43

47

53

60

64

68

70

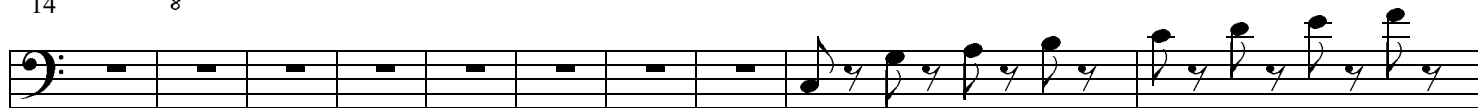
tempo 80

tempo 160

Contrabass

14

8



24



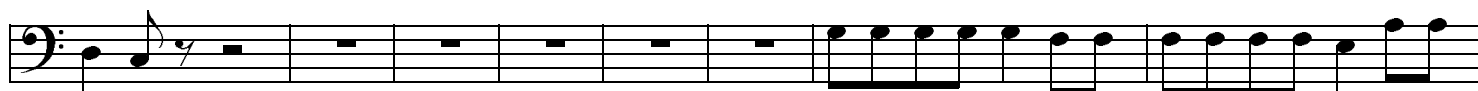
37

tempo 80

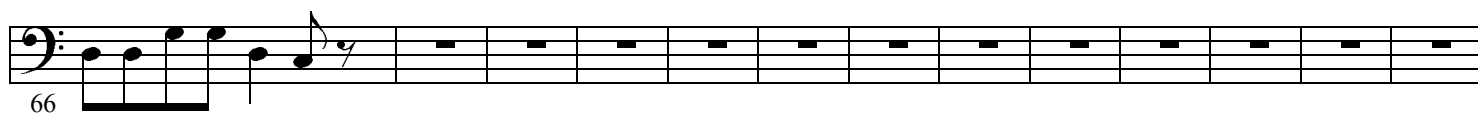
PIZZ



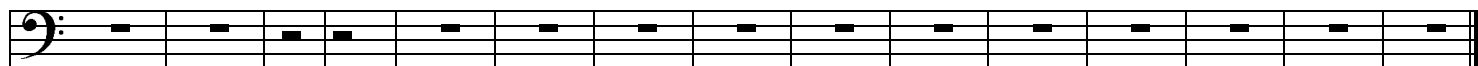
45



53



66



tempo 160

CELLI

15



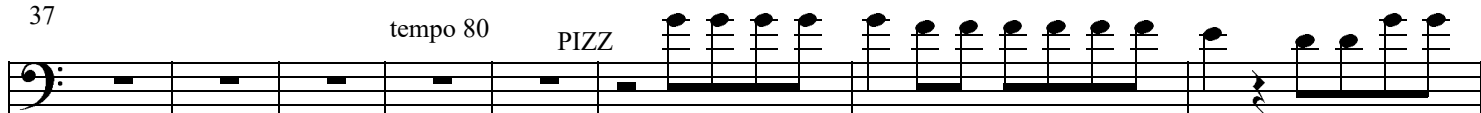
24



37

tempo 80

PIZZ



45

ARCO



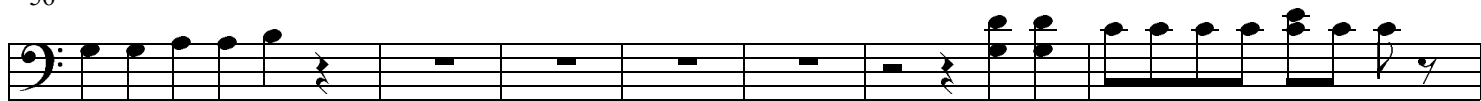
51

PIZZ

ARCO



56



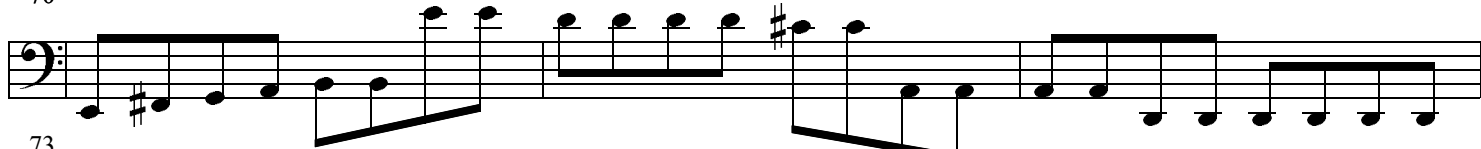
63



67



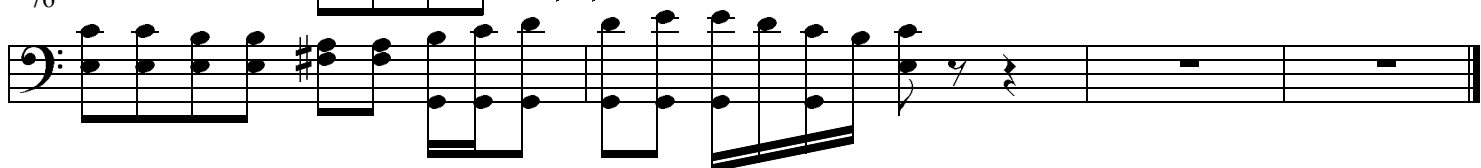
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73



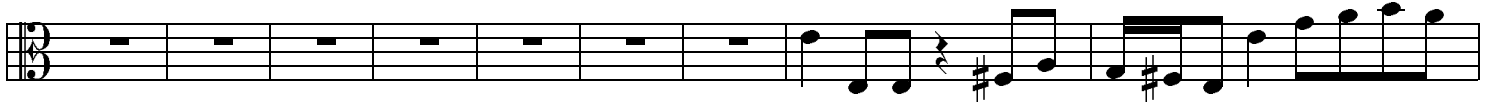
76



tempo 160

VIOLE

15



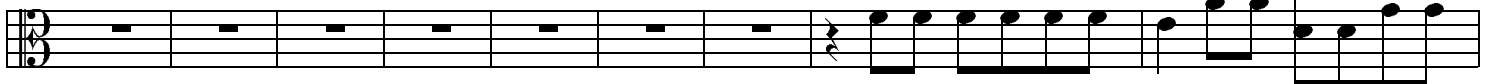
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36

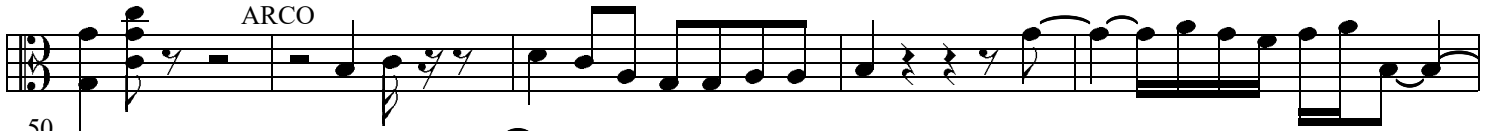
tempo 80

PIZZ



45

ARCO



50

PIZZ



53

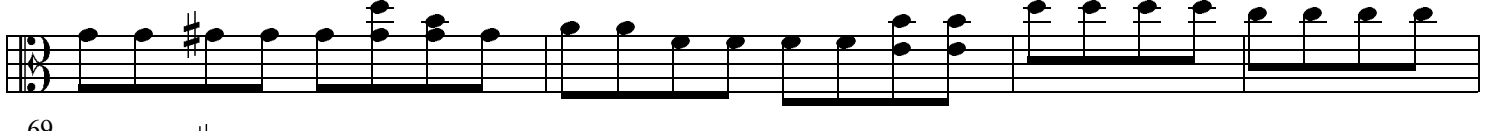
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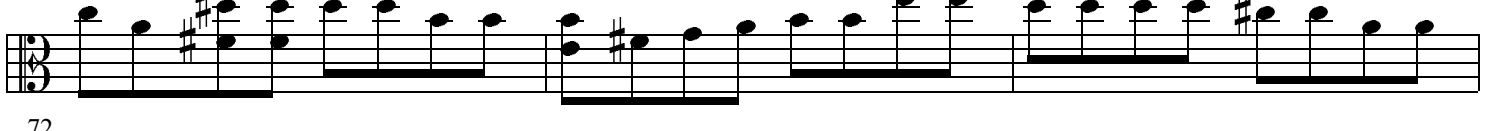
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66



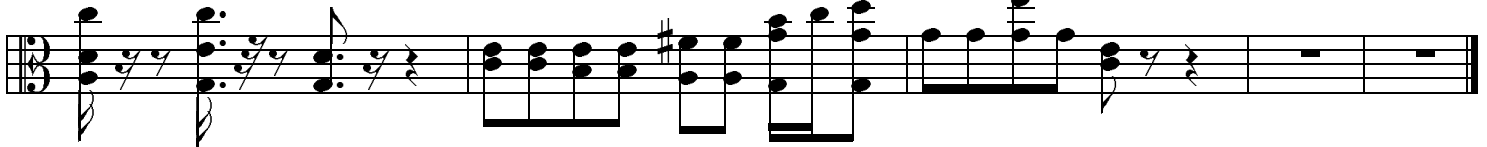
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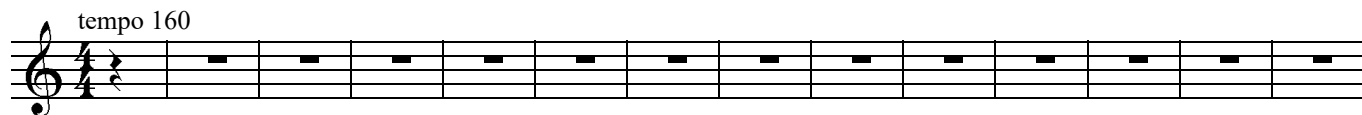
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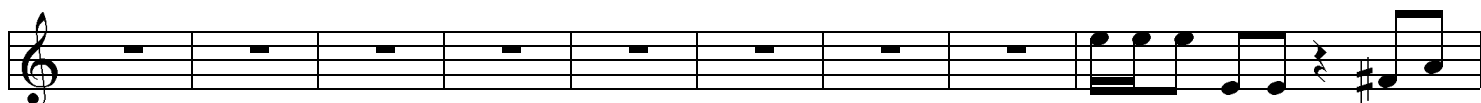
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VIOLINI 2



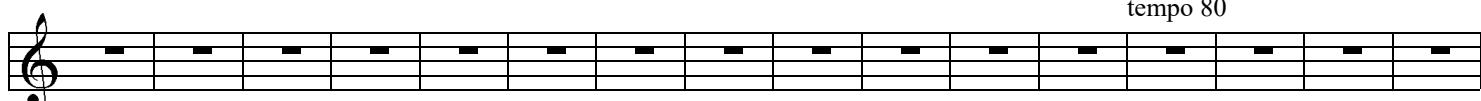
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23



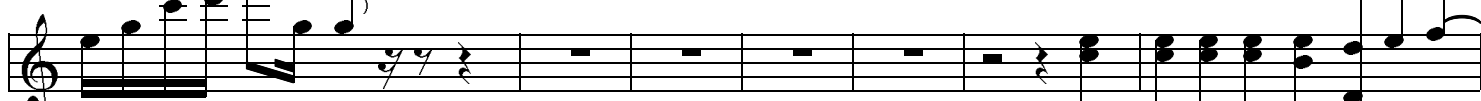
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46



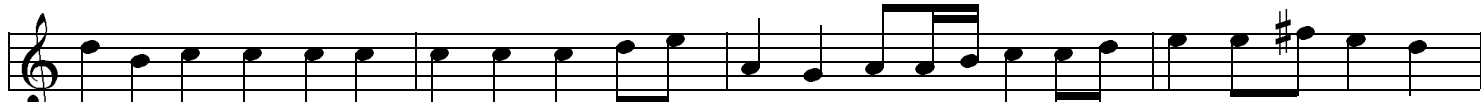
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58



62



66



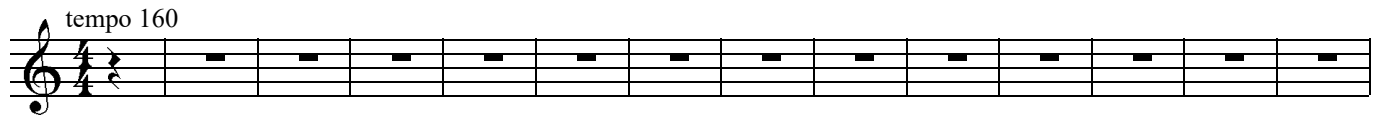
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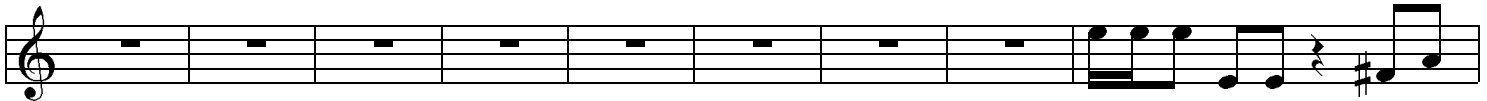
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VIOLINI I



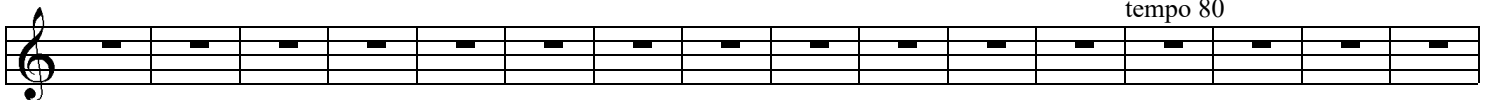
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23



28



44



50



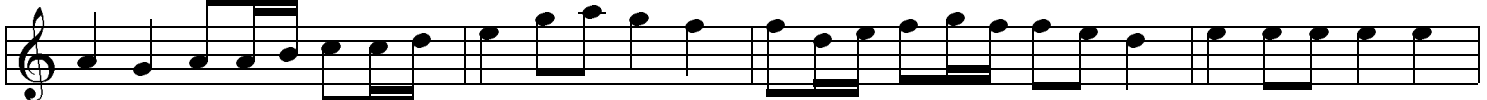
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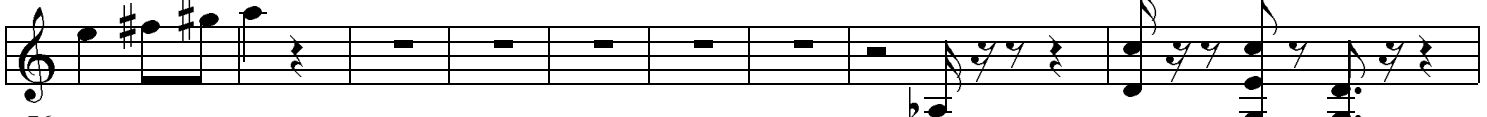
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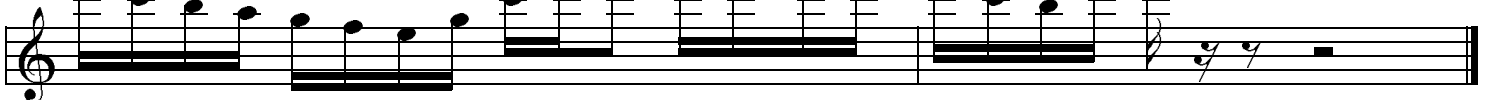
68



76



78



tempo 160

CELLO SOLO



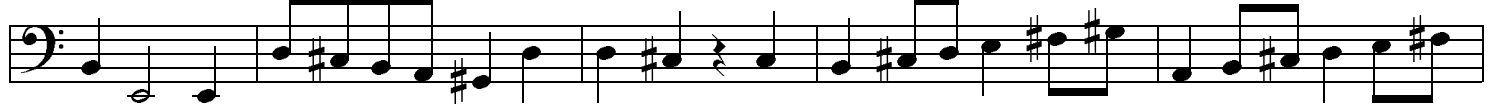
12



19



27



32

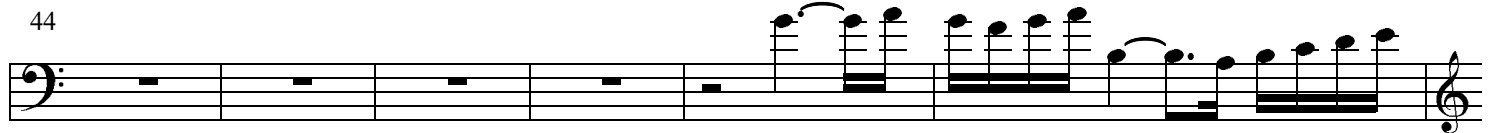


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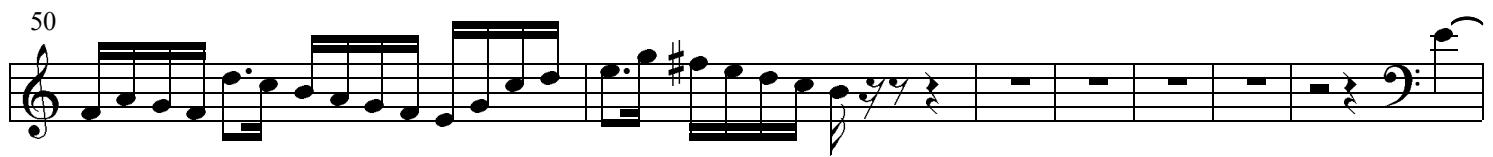
tempo 80



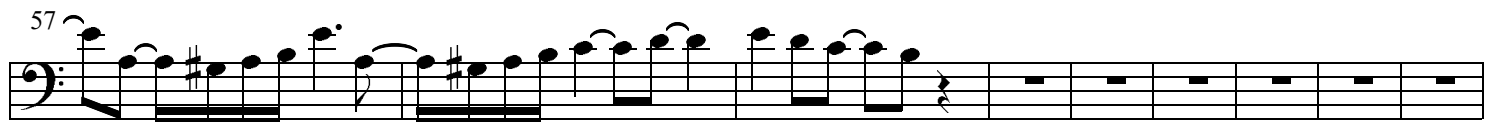
44



50



57



66



77

