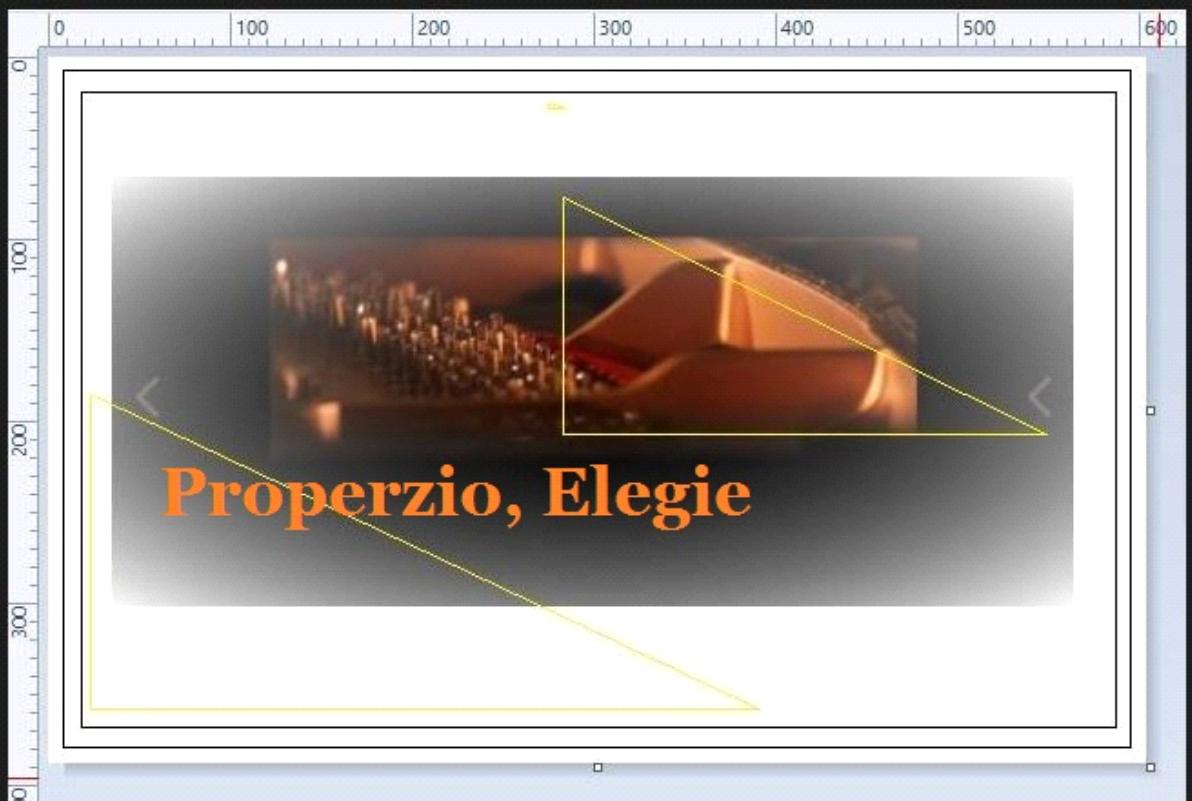


Davide Polovineo



Per Sax Contralto, pianoforte, Voce recitante e orchestra d'archi

Op. 33

**Istituto Europeo di Musica
Archivio
Prot. Polovineo 11/23/2015**

Davide Polovineo

Properzio, Elegie

per Sax contralto, pianoforte, voce recitante e archi

Struttura

Voce recitante: "Quid iuvat ornato.."

Elegia Prima

Voce recitante: "Tune igitur demens..."

Elegia seconda

Voce recitante: "Saepe ego multa...."

Elegia Terza

Voce recitante: "Et merito, quoniam..."

Elegia Quarta

Voce recitante: "Non ego nunc tristis...."

Elegia Quinta

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Elegia seconda: "Tune igitur demens..."

Elegia Terza: "Saepe ego multa...."

Elegia Quarta: "Et merito, quoniam..."

Elegia Quinta: "Non ego nunc tristis...."

Elegia Prima

Properzio: "Quid iuvat ornato..."

Quid iuvat ornato procedere, vita, capillo

et tenuis Coa veste movere sinus,

aut quid Orontea crinis perfundere murra,

teque peregrinis vendere muneribus,

naturaeque decus mercato perdere cultu,

nec sinere in propriis membra nitere bonis?

Crede mihi, non ulla tuae est medicina figurae:

nudus Amor formae non amat artificem.

Aspice quos summittat humus formosa colores,

ut veniat hederae sponte sua melius,
surgat et in solis formosius arbutus antris,
et sciat indocilis currere lympha vias.

Litora nativis persuadent picta lapillis,
et volucres nulla dulcius arte canunt.

Non sic Leucippis succendit Castora Phoebe,
Pollucem cultu non Hilaira soror;
non, Idae et cupido quondam discordia Phoebus,
Eveni patriis filia litoribus;
nec Phrygium falso traxit candore maritum
avecta externis Hippodamia rotis;
sed facies aderat nullis obnoxia gemmis,
qualis Apelleis est color in tabulis.

Non illis studium vulgo conquirere amantis;
illis ampla satis forma pudicitia.

Non ego nunc vereor ne sim tibi vilior istis:
uni si qua placet, culta puella sat est;
cum tibi praesertim Phoebus sua carmina donet
Aoniamque libens Calliopea lyram,
unica nec desit iucundis gratia verbis,
omnia quaeque Venus, quaeque Minerva probat.

His tu semper eris nostrae gratissima vitae,
taedia dum miserae sint tibi luxuriae.

Elegia Seconda

Properzio: "Tune igitur demens..."

Tune igitur demens, nec te mea cura moratur?

An tibi sum gelida vilior Illyria?

Et tibi iam tanti, quicumque est, iste videtur,
ut sine me vento quolibet ire velis?

Tune audire potes vesani murmura ponti
fortis, et in dura nave iacere potes?

Tu pedibus teneris positas fulcire pruinias,
tu potes insolitas, Cynthia, ferre nives?

O utinam hibernae duplicantur tempora brumae,
et sit iners tardis navita Vergiliis,
nec tibi Tyrrhena solvatur funis harena,
neve inimica meas elevet aura preces!

Atque ego tum videam talis subsidere ventos,
cum tibi proiectas auferet unda ratis,
ut me defixum vacua patiantur in ora
crudelem infesta saepe vocare manu!

Sed quocumque modo de me, periura, mereris,
sit Galatea tuae non aliena viae:
ut te, felici praevecta Ceraunia remo,
acciapat placidis Oricos aequoribus.

Nam me non ullaee poterunt corrumpere, de te

quin ego, vita, tuo limine verba querar;
nec me deficiet nautas rogitare citatos:
"Dicite, quo portu clausa puella mea est?",
et dicam "Licet Atraciis considat in oris,
et licet Hylleis, illa futura mea est".

Hic erit! Hic iurata manet! Rumpantur iniqui!
vicimus: assiduas non tulit illa preces,
falsa licet cupidus deponat gaudia livor:
destitit ire novas Cynthia nostra vias.

Illi carus ego et per me carissima Roma
dicitur, et sine me dulcis regna negat.

Illa vel angusto mecum requiescere lecto
et quocumque modo maluit esse mea,
quam sibi dotatae regnum vetus Hippodamiae,
et quas Elis opes ante pararat equis.

Quamvis magna daret, quamvis maiora daturus,
non tamen illa meos fugit avara sinus.

Hanc ego non auro, non Indis flectere conchis,
sed potui blandi carminis obsequio.

Sunt igitur Musae, neque amanti tardus Apollo,
quis ego fretus amo: Cynthia rara mea est!

Nunc mihi summa licet contingere sidera plantis:
sive dies seu nox venerit, illa mea est!
Nec mihi rivalis certos subdicit amores:
ista meam norit gloria canitiem.

Elegia Terza

Properzio, "Saepe ego multa...."

Saepe ego multa tuae levitatis dura timebam,
hac tamen excepta, Cynthia, perfidia
Aspice me quanto rapiat fortuna periclo!

Tu tamen in nostro lenta timore venis;
et potes hesternos manibus componere crinis
et longa faciem quaerere desidia,
nec minus Eois pectus variare lapillis,
ut formosa novo quae parat ire viro.

At non sic Ithaci digressu mota Caplypso
desertis olim fleverat aequoribus:
multos illa dies incomptis maesta capillis
sederat, iniusto multa locuta salo,
et quamvis numquam post haec visura, dolebat
illa tamen, longae conscientiae laetitiae.

Nec sic Aesoniden rapientibus anxia ventis
Hypsipyle vacuo constitit in thalamo:
Hypsipyle nulos post illos sensit amores,
ut semel Haemonio tabuit hospitio.
Alphesiboea suos ulta est pro coniuge fratres,

sanguinis et cari vincula rupit amor.

Coniugis Evadne miseros delata per ignis
occidit, Argivae fama pudicitiae.

Quarum nulla tuos potuit convertere mores,
tu quoque uti fieres nobilis historia.

Desine iam revocare tuis periura verbis,
Cynthia, et oblitos parce movere deos;
audax a nimium, nostro dolitura periclo,
si quid forte tibi durius inciderit!

Nulla prius vasto labentur flumina ponto,
annus et inversas duxerit ante vices,
quam tua sub nostro mutetur pectore cura:
sis quodcumque voles, non aliena tamen.

At tibi ne viles isti videantur ocelli,
per quos saepe mihi credita perfidia est!

Hos tu iurabas, si quid mentita fuisses,
ut tibi suppositis exciderent manibus:
et contra magnum potes hos attollere Solem,
nec tremis admissae conscientiae nequitiae?

Quis te cogebat multos pallere colores
et fletum invitis ducere luminibus?
Quis ego nunc pero, similis moniturus amantis:
"O nullis tutum credere blanditiis !".

Elegia Quarta

Properzio: Et merito, quoniam

Et merito, quoniam potui fugisse pueram!

Nunc ego desertas alloquor alcyonas.

Nec mihi Cassiope solido visura carinam,
omniaque ingrato litore vota cadunt.

Quin etiam absenti prosunt tibi, Cynthia, venti:
aspice, quam saevas increpat aura minas.

Nullane placatae veniet fortuna procellae?

Haecine parva meum funus harena teget?

Tu tamen in melius saevas converte querelas:
sat tibi sit poenae nox et iniqua vada.

An poteris siccis mea fata reponere ocellis,
ossaque nulla tuo nostra tenere sinu?

A pereat, quicumque ratis et vela paravit
primus et invito gurgite fecit iter!

Nonne fuit levius dominae pervincere mores
(quamvis dura, tamen rara pueram fuit),
quam sic ignotis circumdata litora silvis
cernere et optatos quaerere Tyndaridas?

Illic si qua meum sepelissent fata dolorem,
ultimus et posito staret amore lapis,
illa meo caros donasset funere crinis,

molliter et tenera poneret ossa rosa;
illa meum extremo clamasset pulvere nomen,
ut mihi non ullo pondere terra foret.

At vos, aequoreae formosa Doride natae,
candida felici solvite vela choro:
si quando vestras labens Amor attigit undas,
mansuetis socio percita litoribus.

Elegia Quinta

Properzio: "Non ego nunc tristis..."

Non ego nunc tristis vereor, mea Cynthia, manis,
nec moror extremo debita fata rogo;
sed ne forte tuo careat mihi funus amore,
hic timor est ipsis durior exsequiis.

No adeo leviter nostris puer haesit ocellis,
ut meus oblitus pulvis amore vacet.

Illic Phylacides iucundae coniugis heros
non potuit caecis immemor esse locis,
sed cupidus falsis attingere gaudia palmis
Thessalus antiquam venerat umbra domum.
Illic quidquid ero, semper tua dicar imago;
traicit et fati litora magnus amor.

Illic formosae veniant chorus heroinae,
quas dedit Argivis Dardana praeda viris;
quarum nulla tua fuerit mihi, Cynthia, forma
gratior, et (Tellus hoc ita iusta sinat)
quamvis te longae remorentur fata senectae,
cara tamen lacrimis ossa futura meis.

Quae tu viva mea possis sentire favilla!

Tum mihi non ullo mors sit amara loco.

Quam vereor, ne te contempto, Cynthia, busto
abstrahat a nostro pulvere iniquus Amor,
cogat et invitam lacrimas siccare cadentis!

Flectitur assiduis certa puella minis.

Quare, dum licet, inter nos laetemur amantes:
non satis est ullo tempore longus amor.

Properzio, Elegie
per Sax Contralto-Pianoforte, voce recitante e archi

Al M° Gabriele Giampaoletti

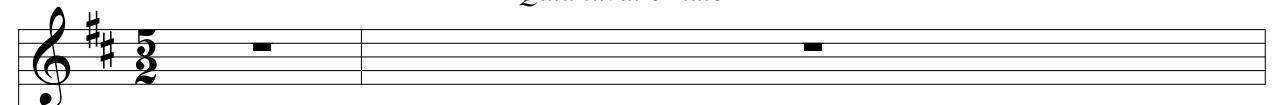
I

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Adagio ♩ = 120

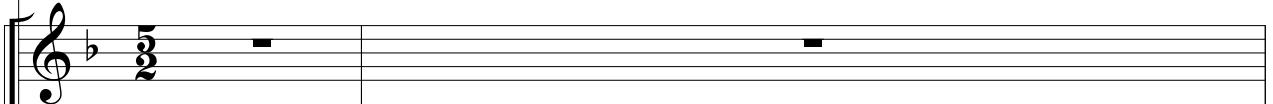
Quid iuvat ornato

Alto Sax

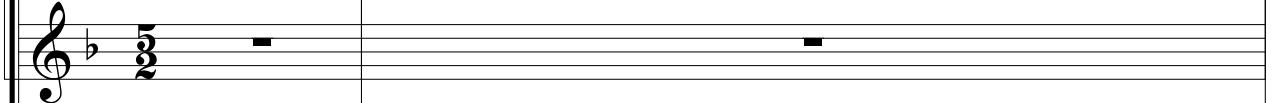


Piano

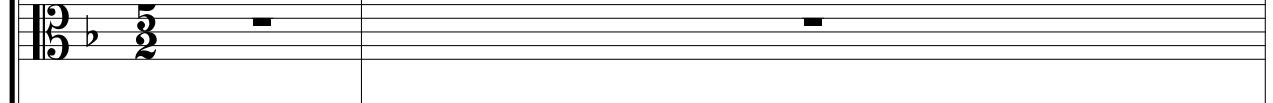
Violin I



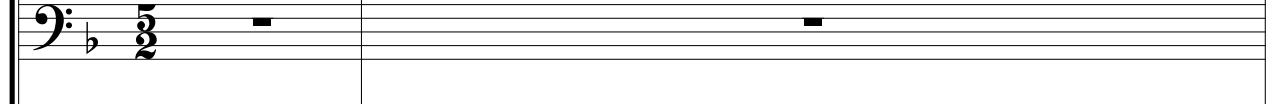
Violin II



Viola



Cello



Contrabass



p ma incisivi

Musical score for orchestra and piano, page 3.

The score consists of six staves:

- A. Sx. (Alto Saxophone) in G major, treble clef.
- Pno. (Piano) in C major, bass clef, with two staves: treble and bass.
- Vln. I (Violin I) in C major, treble clef.
- Vln. II (Violin II) in C major, treble clef.
- Vla. (Cello) in F major, bass clef.
- Vc. (Double Bass) in C major, bass clef.

The Vc. staff contains musical notation with grace notes and a dynamic marking *p*. The Cb. (Double Bass) staff contains musical notation with grace notes and dynamic markings *pp*.

4

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains six staves. From top to bottom: 1) Alto Saxophone (A. Sx.) in G major, treble clef, with a rest in measure 4. 2) Piano (Pno.) in A major, bass clef, with a rest in measure 4. 3) Violin I (Vln. I) in A major, treble clef, with a rest in measure 4. 4) Violin II (Vln. II) in A major, treble clef, with a rest in measure 4. 5) Cello (Vla.) in A major, bass clef, with a rest in measure 4. 6) Double Bass (Vc.) in A major, bass clef, with a dynamic marking 'p' and a complex rhythmic pattern. 7) Bassoon (Cb.) in A major, bass clef, with a rest in measure 4. Measure numbers 1, 2, and 3 are present above the first three staves, while measure 4 is indicated by a vertical bar line.

5

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

recitativo

p

ppp

mp ma con incisività

This musical score page contains six staves of music. The first staff is for Alto Saxophone (A. Sx.) in G major, indicated by a treble clef and two sharps. The second staff is for Piano (Pno.), with both hands shown. The third staff is for Violin I (Vln. I) in G minor, indicated by a treble clef and one flat. The fourth staff is for Violin II (Vln. II) in G minor. The fifth staff is for Cello (Vla.) in C minor, indicated by a bass clef and one flat. The sixth staff is for Bass (Vc.) in C minor. The seventh staff is for Trombone (Cb.) in C minor. The score includes dynamic markings such as 'recitativo' (recitative), 'p' (piano), 'ppp' (pianississimo), and 'mp' (mezzo-forte) with the instruction 'ma con incisività' (but with incisiveness). Measure numbers 5 and 6 are present above the staves.

A. Sx. 6

6

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Cb.

p

ppp

ppp in dissolvenza

p

p

p

p

pp

A. Sx. 7 recitativo

Pno. 7

Vln. I 7

Vln. II 7

Vla. 7

Vc. 7

Cb. 7

8

A. Sx.

Pno.

Vln. I

Vln. II

Vcl.

Cb.

8

8

8

8

8

8

pp

pp

II
 A. Sx.

14

A. Sx.

14

Pno.

sulla cordiera con plettro

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

ppp

pp

pp

pp

p

17

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

21

A. Sx.

21

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

23

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of six staves. The first staff is for the Alto Saxophone (A. Sx.) in G major, indicated by a treble clef and two sharps. The second staff is for the Piano (Pno.) in A minor, indicated by a treble clef and one flat. The third staff is for Violin I (Vln. I) in A minor. The fourth staff is for Violin II (Vln. II) in A minor. The fifth staff is for Cello (Vla.) in A minor. The sixth staff is for Double Bass (Vc.) in A minor. The score is divided into measures by vertical bar lines. Measure 23 begins with a rest followed by a eighth note. The piano part has a dynamic marking 'p' (piano). The strings play eighth notes, and the bassoon plays eighth notes with a fermata. Measures 24 and 25 show the continuation of the piece with eighth-note patterns from the piano and strings.

A. Sx.

24

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of six staves. The first staff (top) is for the Alto Saxophone (A. Sx.) in G major, indicated by a treble clef and two sharps. It begins with a rest, followed by a melodic line of eighth and sixteenth notes. A dynamic marking **p** is placed below the staff. The second staff (middle) is for the Piano (Pno.), indicated by a treble clef and a bass clef. It contains two sustained notes. The third staff (Vln. I) and fourth staff (Vln. II) are for the Violins, both indicated by a treble clef and a bass clef. They also contain sustained notes. The fifth staff (Vla.) and sixth staff (Vc.) are for the Cellos and Double Basses, both indicated by a bass clef. They too contain sustained notes. Measures 24 are indicated at the top of each staff.

A. Sx. 25

Pno. 25

Vln. I 25

Vln. II

Vla.

Vc.

Cb.

The musical score page 25 features seven staves. The first staff, labeled 'A. Sx.', begins with a rest followed by a melodic line consisting of eighth and sixteenth notes. The second staff, labeled 'Pno.', contains two staves: the treble staff has a single eighth note, and the bass staff has a single eighth note. The third staff, labeled 'Vln. I', also has a single eighth note. The fourth staff, labeled 'Vln. II', the fifth staff, labeled 'Vla.', the sixth staff, labeled 'Vc.', and the seventh staff, labeled 'Cb.', each contain a single eighth note. The key signature is one sharp, and the time signature is common time. The dynamic marking 'mp' is placed below the melodic line of the first staff.

A. Sx. 26

Pno. 26

Vln. I 26

Vln. II 26

Vla.

Vc.

Cb.

Detailed description: The musical score consists of six staves. The first staff (A. Sx.) starts with a rest followed by a melodic line. The second staff (Pno.) has two rests. The third staff (Vln. I) has two rests. The fourth staff (Vln. II) starts with a rest, followed by a melodic line. The fifth staff (Vla.) has two rests. The sixth staff (Vc.) has two rests. The seventh staff (Cb.) has two rests. Dynamics are indicated as **p** (piano) and **pp** (pianissimo). Measure numbers 26 are placed above the first four staves.

A. Sx. 27 -

 Pno. 27

 Vln. I 27 -

 Vln. II 27 -

 Vla. 27

 Vc. 27 -

 Cb. 27 -

Musical score for orchestra and piano, measures 28-30.

A. Sx. (Alto Saxophone) - Measure 28: Rest. Measure 29: Rest. Measure 30: **p** (pianissimo).

Pno. (Piano) - Measure 28: Rest. Measures 29-30: Bass notes with grace notes and dynamic **pp** (pianississimo).

Vln. I (Violin I) - Measure 28: Rest. Measure 29: Rest. Measure 30: Rest.

Vln. II (Violin II) - Measure 28: Rest. Measure 29: Rest. Measure 30: **p** (pianissimo).

Vla. (Cello) - Measure 28: Rest. Measure 29: Rest. Measure 30: **p** (pianissimo). Measures 31-32: **p** (pianissimo).

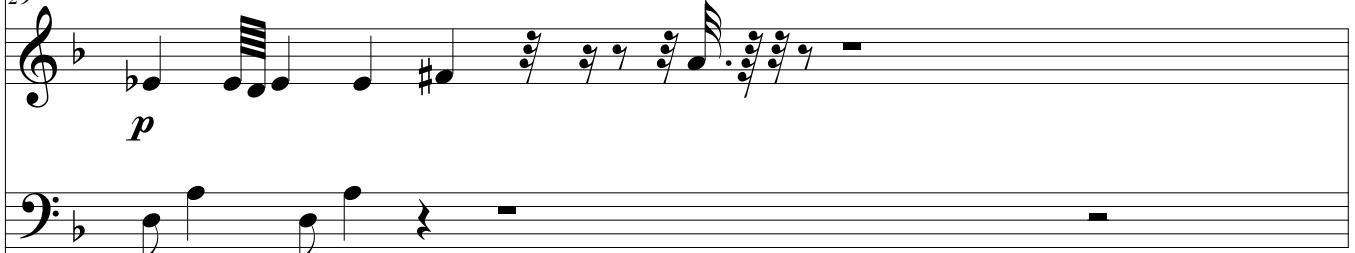
Vc. (Double Bass) - Measure 28: Rest. Measure 29: Rest. Measure 30: Rest.

Cb. (Double Bass) - Measure 28: Rest. Measure 29: Rest. Measure 30: Rest.

29

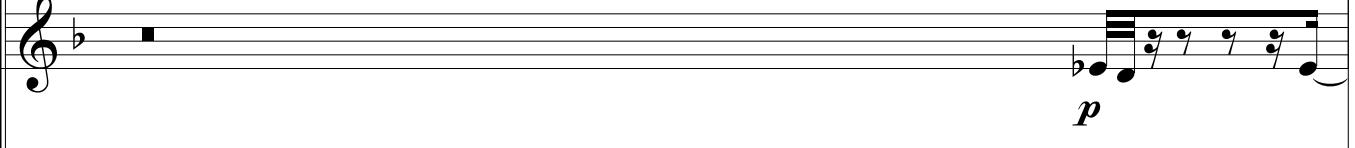
A. Sx. 

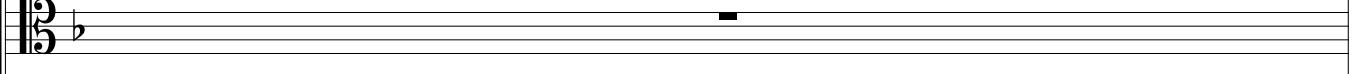
29

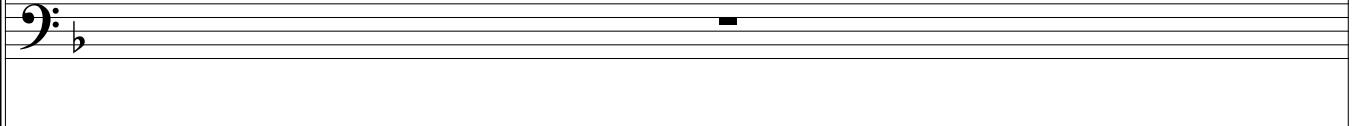
Pno. 

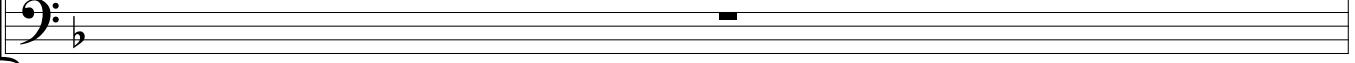
29

Vln. I 

Vln. II 

Vla. 

Vcl. 

Cb. 

A. Sx.

 Pno.

 Vln. I

 Vln. II

 Vla.

 Vcl.

 Cb.

31

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains seven staves of music for an orchestra and piano. The instruments listed are Alto Saxophone (A. Sx.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). The music is numbered 31 at the top left. The Alto Saxophone part has a treble clef and two sharps. The Piano part is grouped with a brace and has a bass clef and a flat. The Violin parts have a treble clef and one sharp. The Cello and Double Bass parts have a bass clef and one flat. Various musical markings are present, including dynamics (pp, mp) and specific articulations like accents and grace notes.

32

A. Sx. 

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

II

*Tune igitur demens...***Maestoso** $\text{♩} = 76$

Alto Sax

Piano

Violin I

Violin II

Viola

Cello

Contrabass

pp

33

5

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

8

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf apatico

p

pp

Musical score for orchestra and piano, measures 11 and 12.

Measure 11:

- A. Sx.**: Rest
- Pno.**: 16th-note pattern (G, A, B, C) with slurs and dynamic <math>\textit{pp}
- Vln. I**: Rest
- Vln. II**: Rest
- Vla.**: Rest
- Vc.**: Rest
- Cb.**: Notes: B, C, D, E, F, G, A, B

Measure 12:

- A. Sx.**: Rest
- Pno.**: 16th-note pattern (G, A, B, C) with slurs and dynamic <math>\textit{pp}
- Vln. I**: Rest
- Vln. II**: Rest
- Vla.**: Rest
- Vc.**: Rest
- Cb.**: Notes: B, C, D, E, F, G, A, B

13

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

semper pp

This musical score page contains six staves of music. The first staff is for Alto Saxophone (A. Sx.) in G major (two sharps). The second staff is for Piano (Pno.) in E major (one sharp), featuring a melodic line with grace notes and slurs. The third staff is for Violin I (Vln. I) in E major (one sharp). The fourth staff is for Violin II (Vln. II) in E major (one sharp). The fifth staff is for Cello (Vla.) in C major (no sharps or flats). The sixth staff is for Bass (Vc.) in C major (no sharps or flats). The seventh staff is for Trombone (Cb.) in C major (no sharps or flats). The instruction "semper pp" (sempre pianissimo) is centered below the staves. Measure numbers 13 are indicated above each staff.

A. Sx.

17

mf apatico

Pno.

Vln. I

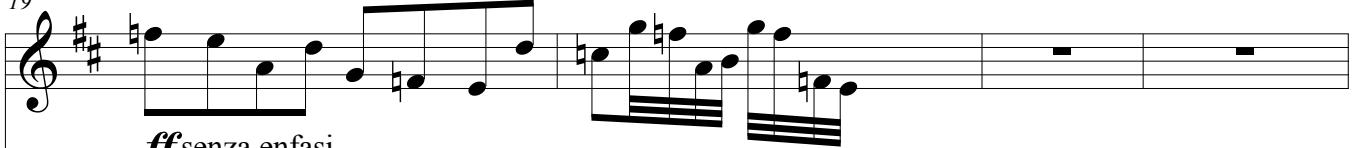
Vln. II

Vla.

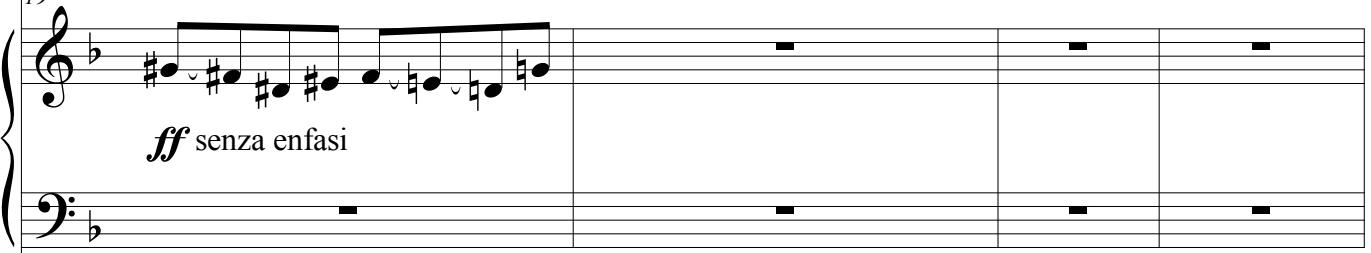
Vc.

Cb.

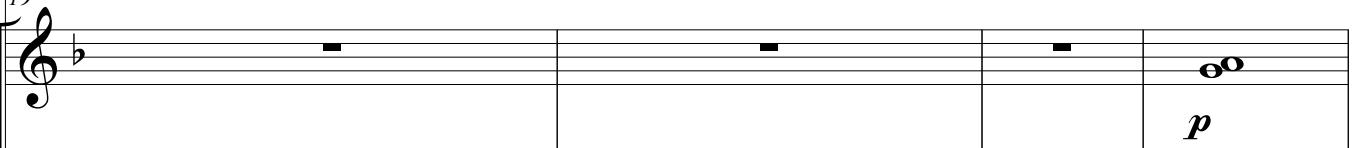
This musical score page contains six staves of music. The first staff is for the Alto Saxophone (A. Sx.), which begins with a melodic line consisting of eighth and sixteenth notes over a sustained harmonic background. The instruction *mf* apatico is placed below the staff. The second staff is for the Piano (Pno.), showing sustained notes across all octaves. The third staff is for Violin I (Vln. I), the fourth for Violin II (Vln. II), the fifth for Cello (Vla.), and the sixth for Bass (Vc.). All string instruments play single notes in unison at specific times, indicated by short vertical dashes above the staff. The bass (Cb.) staff is also present but appears to have no active notes in this section.

A. Sx. 19 

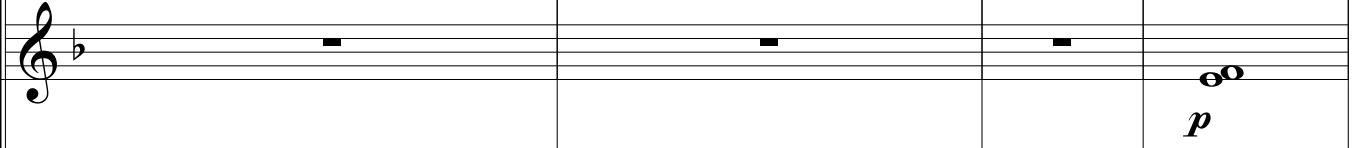
ff senza enfasi

Pno. 19 

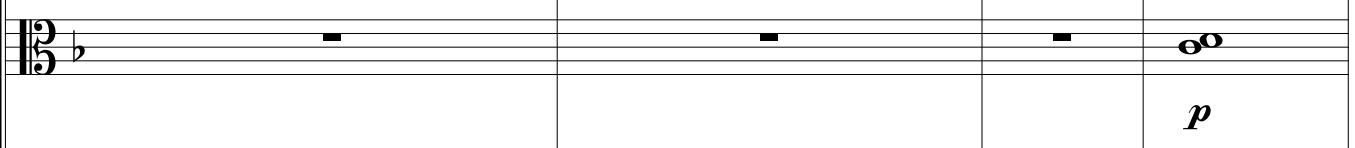
ff senza enfasi

Vln. I 19 

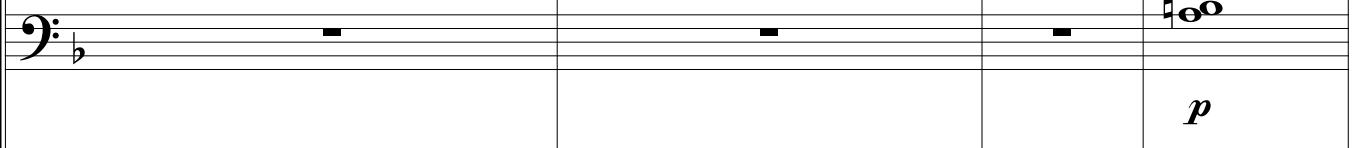
p

Vln. II 

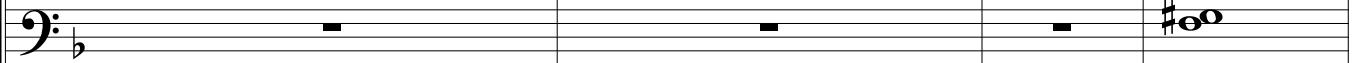
p

Vla. 

p

Vc. 

p

Cb. 

p

23

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

29

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

41

III

Saepe ego multa

Grave ♩ = 60

Alto Sax

Piano

Dialogo tra gli archi Properzio: da "Saepe ego multa..."

Violin I

Tu tamen in nostro lenta timore venis
pp

Violin II

et potes hesternos manibus
p

Viola

Cello

Contrabass

8

A. Sx.

Pno.

Vln. I

componere crinis
ff

Vln. II

Vla.

et longa faciem
ppp

Vc.

quaerere desidia
ff

Cb.

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Insieme

ut formosa
f

novo
pp

nec minus Eois pectus variare lapillis
pp

ut formosa
f

novo
pp

24

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

sulla cordiera con plettro

p

quae parat ire viro
mp

35

A. Sx.

Pno.

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

pp

pp

ppp

40

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

This musical score page contains six staves of music. The first staff is for the Alto Saxophone (A. Sx.) in G major (two sharps). The second staff is for the Piano (Pno.), which is grouped with a brace. The third staff is for Violin I (Vln. I) in G major. The fourth staff is for Violin II (Vln. II) in G major. The fifth staff is for Cello (Vla.) in C major (one sharp). The sixth staff is for Double Bass (Vc.) in C major (one sharp). The bassoon (Cb.) staff is at the bottom and shows a unique rhythmic pattern: it starts with three eighth notes, followed by three vertical stems with dots, and then three eighth notes. The dynamic instruction *ppp* is placed below the bassoon staff. Measure numbers 40 and 41 are indicated above the staves.

42

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pppp

43

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pppp

44

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pppp

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 45: A. Sx. (Treble clef, 2 sharps) rests. Pno. (Treble and Bass clefs) rests. Vln. I (Treble clef) rests. Vln. II (Treble clef) rests. Vla. (Bass clef) rests. Vc. (Bass clef) rests. Cb. (Bass clef) rests.

Measure 46: A. Sx. (Treble clef, 2 sharps) rests. Pno. (Treble and Bass clefs) rests. Vln. I (Treble clef) eighth note (dot) followed by three sixteenth notes. Vln. II (Treble clef) eighth note (dot) followed by three sixteenth notes. Vla. (Bass clef) eighth note (dot). Vc. (Bass clef) eighth note (dot). Cb. (Bass clef) eighth note (dot) followed by a sixteenth-note pattern. Dynamics: *pppp* (Vln. I), *pppp* (Vln. II), *p* (Vla.), *p* (Vc.), *pppp* (Cb.).

46

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

46

46

47

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pppp

48

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pppp

This musical score page shows measures 48 through 50. The instrumentation includes Alto Saxophone (A. Sx.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). The piano part is grouped by a brace. The bassoon part (Cb.) has a prominent rhythmic pattern of eighth notes. The dynamic instruction *pppp* is placed below the bassoon staff.

IV

*Et merito quoniam***Moderato** $\text{♩} = 76$

Alto Sax

Piano

Violin I

Violin II

Viola

Cello

Contrabass

Apatico sempre forte

5

A. Sx.

Apatico sempre forte

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

A. Sx.

8

Pno.

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for orchestra and piano, measures 10-11.

A. Sx. Treble clef, key signature of two sharps. Measures 10-11: eighth-note patterns consisting of eighth-note pairs followed by sixteenth-note pairs.

Pno. Treble and bass staves. Measures 10-11: eighth-note patterns consisting of eighth-note pairs followed by sixteenth-note pairs.

Vln. I Treble clef, key signature of one sharp. Measures 10-11: first measure is silent; second measure is silent.

Vln. II Treble clef, key signature of one sharp. Measures 10-11: first measure is silent; second measure is silent.

Vla. Bass clef, key signature of one flat. Measures 10-11: first measure is silent; second measure is silent.

Vc. Bass clef, key signature of one flat. Measures 10-11: first measure is silent; second measure is silent.

Cb. Bass clef, key signature of one flat. Measures 10-11: eighth-note patterns consisting of eighth-note pairs followed by sixteenth-note pairs.

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

12

12

This musical score page contains six staves of music for orchestra and piano. The first staff, 'A. Sx.', shows a melodic line with sixteenth-note patterns. The second staff, 'Pno.', shows harmonic chords with bass notes. The third staff, 'Vln. I', has a single note followed by a rest. The fourth staff, 'Vln. II', also has a single note followed by a rest. The fifth staff, 'Vla.', has a single note followed by a rest. The sixth staff, 'Vc.', has a single note followed by a rest. The seventh staff, 'Cb.', shows a bass line with quarter notes and rests. Measure 12 starts with a forte dynamic. Measures 13 and 14 continue the harmonic and melodic patterns established in measure 12.

14

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

16

A. Sx.

16

Pno.

Liberamente ***pp***

sulla cordiera con plettro

Vln. I ***pp***

Vln. II

Vla.

Vc.

Cb.

21

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

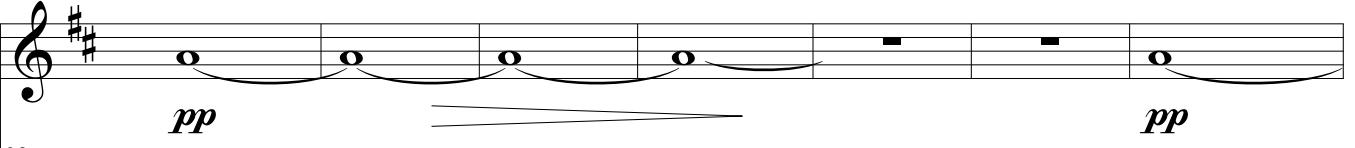
Cb.

Gridato da tutti

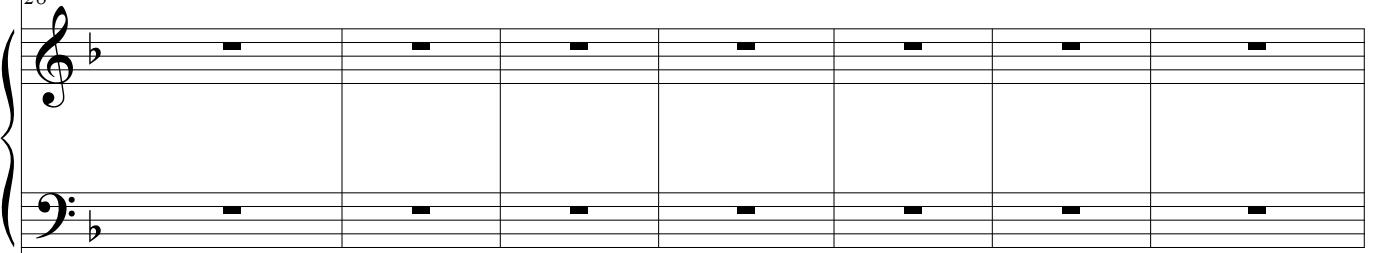
Et merito quoniam

The musical score consists of seven staves. The first staff (A. Sx.) has a treble clef and two sharps. The second staff (Pno.) has a treble clef and one flat, with a brace under it. The third staff (Vln. I) has a treble clef and one flat. The fourth staff (Vln. II) has a treble clef and one flat. The fifth staff (Vla.) has a bass clef and one flat. The sixth staff (Vc.) has a bass clef and one flat. The seventh staff (Cb.) has a bass clef and one flat. Measure 21 starts with a whole note followed by six eighth notes. The vocal parts (Vln. I, Vln. II, Vla., Vc.) play eighth notes. The Cb. part has a single eighth note at the end of the measure. The vocal parts have lyrics: 'Gridato da tutti' above them and 'Et merito quoniam' below them.

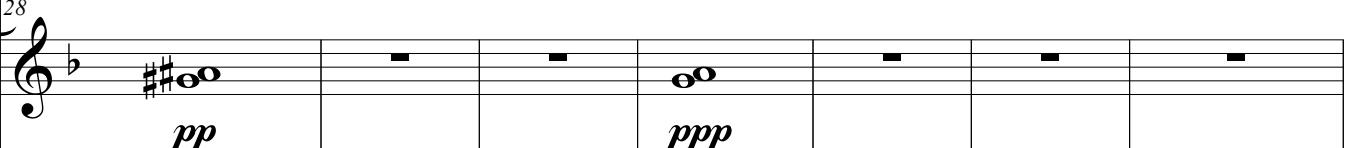
28

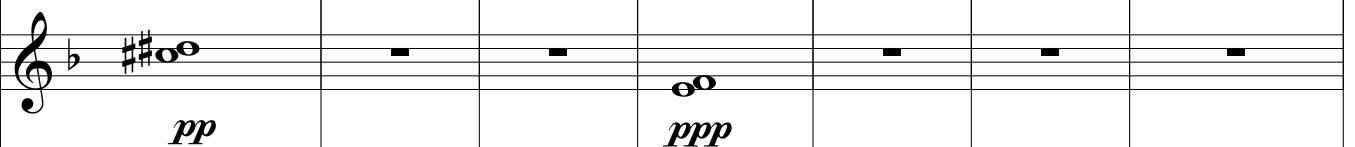
A. Sx. 

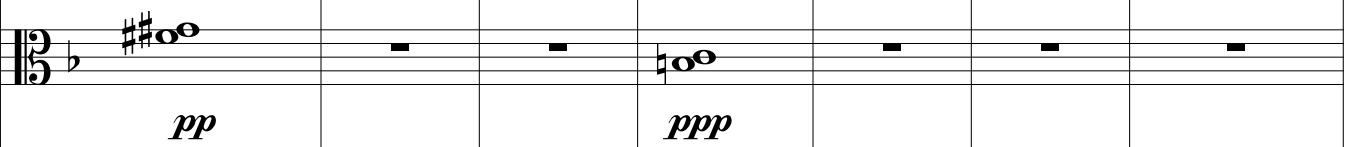
28

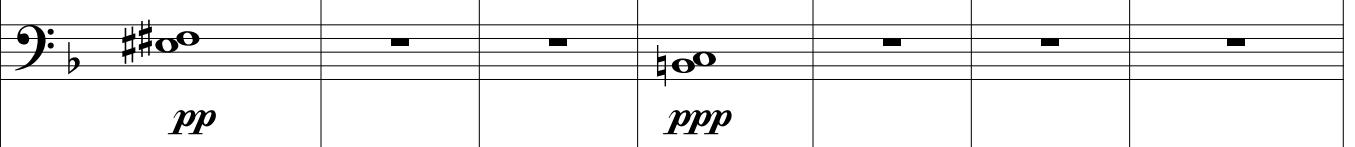
Pno. 

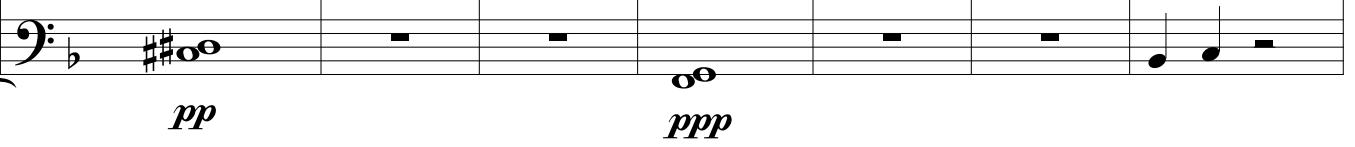
28

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

41

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp in crescendo

pp in crescendo

Cb.

A. Sx.

p apatico forse in p

Pno.

p apatico forse in piano

Vln. I

p

Vln. II

p

Vla.

p in crescendo

Vcl.

p in crescendo

Cb.

p in crescendo

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

46

senza enfasi

3

3

3

3

This musical score page contains six staves of music. The first two staves are for woodwind instruments: Alto Saxophone (A. Sx.) and Piano (Pno.). The next four staves are for bowed strings: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (Vc.). The last staff is for Bassoon (Cb.). The key signature changes from one staff to another. Measure 46 begins with A. Sx. and Pno. playing eighth-note patterns. Measure 47 begins with Vln. I and Vln. II playing eighth-note patterns, followed by Vla., Vc., and Cb. playing eighth-note patterns. The piano part is bracketed under 'Pno.'. The tempo marking 'senza enfasi' is placed above the first staff of measure 47. Measure numbers 46 and 47 are indicated above the staves. Measure 47 concludes with a repeat sign and a double bar line.

V

Non ego nunc tristis...

Marziale $\text{♩} = 96$

Alto Sax

Piano

Violin I

Violin II

Viola

Cello

Contrabass

p

68

5

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

>

f

ff

ff

9
 A. Sx.

13

A. Sx.

13

Pno.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

Apatico in fortissimo

17

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

A. Sx.

21

Pno.

21

Vln. I

Vln. II

Vla.

Vcl.

Cb.

A. Sx. 25

 Pno. 25

 Vln. I 25

 Vln. II

 Vla.

 Vc.

 Cb.

29

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

75