

GIUSEPPE LOTARIO



DANZA DI NOVILUNIO

Marcia Sinfonica



**3° PREMIO AL V° CONCORSO DI COMPOSIZIONE DI MARCE SINFONICHE PER BANDA
CITTA' DI CONVERSANO (BA)**

STUDIOMUSICALICATA



STUDIOMUSICALICATA - edizioni musicali -

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DANZA DI NOVILUNIO

Partitura

marcia sinfonica

Giuseppe Lotario

Flauto e Ottavino

Oboe

Clar. Piccolo Mib

Clarinetto Sopr. Sib 1

Clarinetto Sopr. Sib 2

Clarinetto Sopr. Sib 3-4

Clar. Basso Sib

Sax Soprano Sib

Sax Contralto Mib 1-2

Sax Tenore Sib

Sax Baritono Mib

Sax Basso Sib

Corno Fa 1-3

Corno Fa 2-4

Tromba Si. 1-2-3

Trombone C 1-2-3

Trombone Basso

Flic. sopranino Mib

Flic. soprano Sib 1-2

Flic. Tenore Sib

Flic. Baritono 1-2

Flic. basso Grave

Flic. Contrabasso

Glockenspiel

Tamburo

Cassa e Piatti

This page of musical notation, page 2, features a complex arrangement of staves. The top section consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) with a piano (p) dynamic marking, followed by two staves with mezzo-piano (mp) dynamics. The second system continues with two staves, each marked with a piano (p) dynamic. The middle section contains two systems of staves. The first system has two staves, both marked with a piano (p) dynamic. The second system has two staves, both marked with a piano (p) dynamic. The bottom section includes two systems of staves. The first system has two staves, both marked with a piano (p) dynamic. The second system has two staves, both marked with a piano (p) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This image shows a page of a musical score, likely for a string quartet, featuring multiple staves with complex rhythmic patterns, triplets, and dynamic markings like 'mf'. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a high level of technical difficulty. The page is numbered '9' in the top left corner. The staves are arranged in a traditional format, with the first staff at the top and subsequent staves below it. The music is written in a clear, professional style, typical of a published musical score. The dynamic marking 'mf' (mezzo-forte) is used throughout the piece, indicating a moderate volume. The rhythmic patterns are complex, with many triplets and sixteenth notes, suggesting a fast and intricate piece of music. The overall layout is clean and well-organized, with clear markings for each staff and measure. The page is a single page from a larger score, as indicated by the page number '9' in the top left corner. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a high level of technical difficulty. The page is numbered '9' in the top left corner. The staves are arranged in a traditional format, with the first staff at the top and subsequent staves below it. The music is written in a clear, professional style, typical of a published musical score. The dynamic marking 'mf' (mezzo-forte) is used throughout the piece, indicating a moderate volume. The rhythmic patterns are complex, with many triplets and sixteenth notes, suggesting a fast and intricate piece of music. The overall layout is clean and well-organized, with clear markings for each staff and measure. The page is a single page from a larger score, as indicated by the page number '9' in the top left corner.

13

This musical score page contains measures 13, 14, and 15 of a piece. It is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is organized into systems. The first system (measures 13-14) features woodwinds and strings. The second system (measures 14-15) includes woodwinds, brass, and strings. The third system (measures 15-16) features brass and percussion. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). The notation includes various musical symbols such as notes, rests, beams, and slurs.

Measures 13-15 of the musical score, featuring woodwinds, brass, and strings. The score includes dynamic markings (*mf*, *ff*) and various musical notations.

This page of musical notation, numbered 5, depicts a complex orchestral or chamber ensemble score. The score is organized into systems, with each system containing multiple staves. The notation is dense, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Dynamic markings, specifically *mf* (mezzo-forte), are placed throughout the score to indicate volume levels. The key signature is B-flat major, and the time signature is 4/4. The notation includes many slurs, ties, and accents, suggesting a highly textured and rhythmic composition. The bottom of the page shows the beginning of a new system, continuing the complex musical texture.

[illegible]

29

This musical score page contains measures 29 through 32 of a piece for a 12-part ensemble. The notation is organized into four systems, each containing three staves. The first system (measures 29-32) includes a vocal line (top staff) and two piano accompaniment staves (middle and bottom). The second system (measures 33-36) features a vocal line (top staff) and two piano accompaniment staves (middle and bottom). The third system (measures 37-40) includes a vocal line (top staff) and two piano accompaniment staves (middle and bottom). The fourth system (measures 41-44) features a vocal line (top staff) and two piano accompaniment staves (middle and bottom). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive musical composition.

33

This musical score page contains measures 33 through 36. It is written for a large ensemble, likely a symphony orchestra, with multiple staves for each instrument group. The notation is complex, featuring many triplets, slurs, and various note values. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is organized into systems, with measures 33-34 on the first system and measures 35-36 on the second system. The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The overall style is that of a classical or romantic-era orchestral score.

37

This musical score page contains measures 37 through 40. It is written for a large ensemble, likely a symphony orchestra, with multiple staves for each section. The notation includes a variety of musical symbols such as notes, rests, beams, and slurs. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four measures, with measure numbers 37, 38, 39, and 40 indicated at the end of each measure. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The score is written for a large ensemble, with multiple staves for each section. The notation includes a variety of musical symbols such as notes, rests, beams, and slurs. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four measures, with measure numbers 37, 38, 39, and 40 indicated at the end of each measure. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo.

[illegible]

This musical score is for a 12-measure piece, page 45. It is written for a large ensemble, including strings, woodwinds, brass, and percussion. The score is organized into systems of staves. The first system (measures 1-4) features a complex melodic line in the upper woodwinds, with triplets and slurs. The second system (measures 5-8) continues the melodic development with more slurs and dynamic markings. The third system (measures 9-12) shows a more active bass line and a final melodic flourish in the upper woodwinds. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *mf* and *f*. The percussion part at the bottom is marked with a double bar line, indicating it is not played in this section.

49

This musical score page contains measures 49 through 52. It is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature has one sharp (F#), and the time signature is 4/4. The notation is complex, featuring many beamed sixteenth and thirty-second notes, triplets, and quintuplets. The woodwinds and strings have prominent melodic lines, while the brass and percussion provide harmonic support. The score is divided into four measures, each containing multiple staves for different instruments.

53

The musical score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems of four measures each. The first system (measures 1-4) features a complex melodic line in the upper strings, with triplets and slurs. The second system (measures 5-8) continues the melodic development with more slurs and ties. The third system (measures 9-12) shows a more active bass line with chords and moving lines. The fourth system (measures 13-14) concludes the piece with a final melodic flourish in the upper strings and a sustained bass line.

57 | 1. | 2. |

The musical score for page 15, measures 57-60, is written for a large ensemble. It consists of 12 staves in total, arranged in six systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two first endings (1. and 2.) at measure 57. The dynamics are marked with *ff* (fortissimo) throughout the piece. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests and ties. The bottom two staves (11 and 12) are marked with a *f* (forte) dynamic at the beginning of the second ending.

This musical score is a page from a larger work, numbered 16. It features a complex arrangement of multiple staves, likely representing different instruments or voices in a large ensemble. The notation is dense, with many notes, rests, and dynamic markings. The score is organized into systems, with each system containing several staves. The notation includes various musical symbols such as notes, rests, and dynamic markings, indicating a complex and detailed musical composition. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The notation is clear and legible, with a focus on the melodic and harmonic lines of the music. The score is a page from a larger work, numbered 16, and it contains a complex arrangement of multiple staves, likely representing different instruments or voices in a large ensemble. The notation is dense, with many notes, rests, and dynamic markings, indicating a complex and detailed musical composition. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The notation is clear and legible, with a focus on the melodic and harmonic lines of the music.

This page of musical notation, numbered 17, contains a complex arrangement of multiple staves. The notation is primarily in treble clef, with some staves in bass clef. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *ff* (fortissimo) are present, indicating loud passages. The notation includes various musical symbols such as slurs, ties, and accents. The overall structure suggests a multi-movement or multi-part composition, with different instrumental or vocal parts represented by the various staves.

This page of musical notation is for a 12-part ensemble. It features 12 staves, each representing a different instrument or voice part. The notation is written in a modern style, with a key signature of one sharp (F#) and a time signature of 4/4. The music is characterized by complex rhythms, including eighth and sixteenth notes, and various articulations such as accents and slurs. Dynamic markings, including 'mp' (mezzo-piano), are used throughout the score. The notation is presented in a clear, professional layout, with staves numbered 69 through 80. The bottom of the page shows a double bass line, indicating that the ensemble includes a double bass player.

This page of musical notation, page 20, features a complex arrangement for a large ensemble. The score is written for multiple staves, including strings, woodwinds, and brass. The notation is characterized by intricate rhythmic patterns, with frequent use of sixteenth and thirty-second notes, often beamed together. Dynamic markings, such as *ff* (fortissimo) and *f* (forte), are prominently displayed below the staves, indicating the intensity of the sound. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines, and the dynamics are indicated by letters below the staves. The overall texture is dense and highly rhythmic, typical of a modern or postmodern orchestral work.

81

The musical score is written for a 12-part ensemble, organized into six systems of two staves each. The first five systems use treble clefs, and the sixth system uses bass clefs. The notation is written in a single key signature with one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation is written in a single key signature with one sharp (F#).

This page of musical notation, numbered 22, presents a complex arrangement of multiple staves. The notation is organized into systems, with each system containing several staves. The notation includes various musical symbols such as notes, rests, and dynamic markings, organized into systems. The page number '22' is visible in the top left corner. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves. The arrangement appears to be a multi-staff piece, possibly for a large ensemble or orchestra, given the number of staves and the complexity of the notation. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves. The arrangement appears to be a multi-staff piece, possibly for a large ensemble or orchestra, given the number of staves and the complexity of the notation.

89

The musical score is written for a 12-part ensemble, organized into four systems of three staves each. The first system (measures 89-92) begins with a treble clef and a key signature of one sharp (F#). The melody is primarily in the upper staves, with the lower staves providing harmonic support. The second system (measures 93-96) continues the melodic line, with some staves featuring longer note values and ties. The third system (measures 97-100) shows a change in the woodwind parts, with some staves featuring more complex rhythmic patterns. The fourth system (measures 101-104) concludes the page, with the melody returning to the upper staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

93

This musical score page contains 12 staves of music, numbered 93 to 95. The notation is as follows:

- Staff 1:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 2:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 3:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 4:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 5:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 6:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 7:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 8:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 9:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 10:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 11:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).
- Staff 12:** Treble clef, key of D major. Measures 93-95: D4-E4-F#4-G4 (quarter), A4-B4-C#5 (quarter), D5 (half). Measure 94: D5 (half). Measure 95: D5 (half).

Dynamic markings (*mp*) are present in measures 94 and 95 of staves 4, 5, 6, 7, 8, 9, 10, 11, and 12.

97

2. volta

2. volta

mp

mp

101

This musical score is for a 101-measure piece, indicated by the number '101' at the top left. The score is written for a large ensemble, featuring multiple staves for various instruments. The notation includes a variety of musical symbols such as notes, rests, beams, and slurs, indicating complex melodic and harmonic structures. The score is organized into measures, with some measures containing multiple staves. The overall layout is typical of a professional musical score, with clear notation and a structured format.

185

This musical score page contains measures 185 through 188. It features a complex arrangement of staves, including vocal parts with lyrics and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics for measures 185 and 186 are: "I'm not a man, I'm a woman, I'm not a man, I'm a woman." The score is written in a key with one sharp (F#) and a common time signature (C). The piano part includes a prominent bass line and a more active upper line. The vocal parts are written in a soprano and alto range. The overall style is that of a classical or romantic-era vocal and piano work.

109

1.

This musical score page contains measures 109 through 112. It features a complex arrangement of staves. The top system includes two empty staves, followed by two staves with melodic lines in G major, and then two staves with a more active melodic line. The middle section consists of four systems, each with two staves. The first two systems have a melodic line on the top staff and a rhythmic accompaniment on the bottom staff. The third system has a melodic line on the top staff and a bass line on the bottom staff. The fourth system has a melodic line on the top staff and a bass line on the bottom staff. The bottom section includes two systems, each with two staves, and a final system with two empty staves. The score is written in G major and 4/4 time. The first system has a first ending bracket over the final measure. The key signature has one sharp (F#) and the time signature is 4/4.

This image shows a page of a musical score, likely for a large ensemble or orchestra. The score is written in 11/3 time, as indicated by the time signature at the top left. It features multiple staves, each with its own melodic and rhythmic line. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into measures by vertical bar lines, and the overall layout is typical of a professional musical manuscript.

117

This musical score page contains measures 117 through 120. It is written for piano and features a complex texture with multiple staves. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped in triplets and beamed together. There are numerous slurs and ties across measures, indicating long melodic lines. The key signature changes from one flat (B-flat) to one sharp (F-sharp) between measures 118 and 119. The bottom of the page shows empty staves for a grand staff, suggesting the score continues on the next page.

[illegible]

125

The musical score is written for a large ensemble, likely a symphony or concert band, consisting of 18 staves. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The first staff is marked with a tempo of 125. The score is divided into three measures, with the first measure containing a large number of notes and rests. The second measure is marked with a forte dynamic (f) and the third measure is marked with a fortissimo dynamic (ff). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'f'. The page is numbered 32 at the top left and 125 at the top left of the first staff.

129

This page of musical notation, numbered 129 in the top left and 33 in the top right, contains a complex arrangement for a large ensemble. The score is organized into several systems, each containing multiple staves. The notation includes a variety of musical symbols: eighth and sixteenth notes, rests, and dynamic markings such as fz (for *forzando*). The staves are arranged in a way that suggests different instrumental or vocal parts, with some staves featuring treble clefs and others bass clefs. The music is written in a key with one flat (B-flat) and a common time signature. The notation is dense, with many notes and rests, and includes various musical ornaments and phrasing slurs. The overall layout is professional and typical of a high-quality musical score.

133

The musical score is written for a 13-measure piece, numbered 133. It is arranged in a grand staff with multiple systems. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measure 13. The notation includes various musical symbols such as notes, rests, and bar lines, with some measures featuring complex rhythmic patterns and accidentals.

137

The musical score is written for a large ensemble, including multiple staves for woodwinds, strings, and percussion. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various musical notations such as slurs, ties, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into systems, with each system containing multiple staves. The music is written in a standard musical notation style, with notes, rests, and other symbols clearly visible on the staves.

This image shows a page of musical notation, numbered 141 in the top left corner. The notation is arranged in a system of 18 staves. The first 17 staves are grouped into three sets of six, each with a treble clef and a key signature of one flat (B-flat). The 18th staff is a grand staff (treble and bass clefs) with a key signature of one flat. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The notation is dense and detailed, with many slurs and ties indicating phrasing and articulation. The page is a high-resolution scan of a printed musical score.

145

This musical score page contains measures 145 through 148 for a 12-part ensemble. The notation is organized into four systems of three staves each. The first system (measures 145-146) features a melodic line in the top staff of each system, often with a wavy line above it, and a rhythmic accompaniment in the lower staves. The second system (measures 147-148) continues the melodic and rhythmic patterns, with some staves showing more complex rhythmic figures. The third system (measures 149-150) shows a continuation of the ensemble's texture, with some staves having rests. The fourth system (measures 151-152) concludes the page with various rhythmic patterns and some staves ending with rests. The notation includes a variety of note values, rests, and articulation marks.

149

This page of musical notation, numbered 38 at the top left and 149 at the top left of the first staff, contains 18 staves of music. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style that suggests a large ensemble or orchestral setting. The notation includes many sixteenth and thirty-second notes, as well as rests and dynamic markings such as *ff* (fortissimo). The page is divided into measures by vertical bar lines, and the music is written in a clear, professional manner.

This image shows a page of musical notation, likely a score for a symphony or concert band. The page is numbered 153 in the top left corner. The notation is written on multiple staves, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* (mezzo-forte). The notation includes various musical symbols like beams, slurs, and accents, indicating a detailed and technically demanding piece. The page is part of a larger document, as indicated by the page number and the continuation of the musical staffs.

157

This musical score page, numbered 40, contains measures 157 through 160. It is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is organized into systems of staves. Measures 157 and 158 feature complex woodwind and string passages with many beamed sixteenth and thirty-second notes. Measures 159 and 160 are characterized by a powerful, sustained chordal texture in the brass and woodwinds, with strings providing a rhythmic foundation. The dynamic marking *ff* (fortissimo) is prominently displayed at the beginning of measures 159 and 160, indicating a very loud volume. The percussion part at the bottom includes a steady bass drum pulse and cymbal accents.



CATEGORIA: G/H
CODICE: MS33.190723
LIVELLO: 3 (medio difficile)

DANZA DI NOVILUNIO

marcia sinfonica

ff

mf

cresc.

15

16

1.

2.

ff

mf

cresc.

ff

f

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Flauto e Ottavino

2

2

15

1.

2.

ff

mf

cresc.

ff

f

ff

f

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Measures 1 to 88 of the Oboe part. The score includes measures 15 and 16 with first and second endings. Dynamics include *ff*, *mf*, *mp*, and *cresc.*. There are numerous accents and trills throughout the passage.

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Measures 95 to 156 of the Oboe part. The score includes measures 15 and 16. Dynamics include *ff*, *mf*, and *cresc.*. There are many accents and trills. The page number 2 is in the top right corner.

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Clar. Piccolo Mib

2

2. volta

mp

ff

f

ff

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7
14
22
26
32
37
42
48
54

mp *mf* *ff* *cresc.*

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ff

Clar. Soprano Sib 1

2

59
64
70
75
80
87
93
101
107

mp *cresc.* *ff* *f*

2. volta

3

Clar. Piccolo Mib

114 *mf*

118

122 *ff*

127 *f*

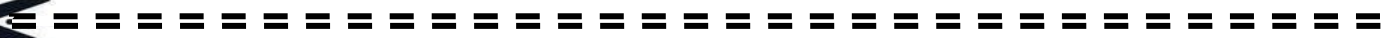
132

139

145 *ff*

150

156 *ff*



3

Clar. Soprano Sib 1

114 *mf*

118

122 *cresc.* *ff*

127

132 *f*

139

145 *ff*

150

156 *f* *ff*

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10 *ff*

15 *mf*

23 *ff*

31 *ff*

40 *mp*

51 *ff*

60 *mp*

74 *ff*

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Clar. Soprano Sib 2

80

89

99

107

115

121

128

137

147

154

mf

cresc.

ff

f

2

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Clar. Soprano Sib 3

2

DANZA DI NOVILUNIO

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Giuseppe Lotario

ff

mf

p

cresc.

mp

mp

ff

mp

ff

f

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Clar. Soprano Sib 4

2

mf

cresc.

ff

f

ff

mf

ff



Clar. Basso Sib

75
84
93
117
125
133
141
148
154

cresc.
ff
f
ff
mf
cresc.
ff
f
ff
f
ff

2 15 1. 2.

marcia sinfonica

ff mp mf ff cresc. ff ff cresc. ff f

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Sax Soprano Sib

2

mp ff mf cresc. ff f ff

marcia sinfonica

8 *ff* *mp* *mp*

17 *mf* *ff*

23 *ff* *cresc.* 1. 2.

61 *ff*

67 *mp*

74 *ff* *f*

81 *ff* *f*

88

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Sax Contralto Mib 1

2

95 *mp*

103 *mp*

110 *mf* *ff* *cresc.*

116 *mf* *f*

121 *ff* *f*

126 *ff* *f*

133 *ff* *f*

141 *ff*

148 *ff*

155 *f* *ff*

marcia sinfonica

8 *ff* *mp* **2** *mf* *ff* *mp*

17 *ff* *ff*

23 *ff* **15** **16** *cresc.* 1. 2.

61 *ff* *ff*

67 *mp*

74 *ff* *f*

81 *ff* *f*

88

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Sax Contralto Mib 2

2

95 *mp*

103 *mp*

110 *ff*

116 *mf* *ff* *cresc.*

121 *ff* *f*

126 *ff* *f*

133 *ff* *f*

141 *ff*

148 *ff*

155 *f* *ff*

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Sax Tenore Sib

75
83
91
114
12
128
135
143
149
154

cresc.
ff
mf
cresc.
ff
f
ff
f
ff

2
2
15
1
2

marcia sinfonica

ff mf mp cresc. ff mp

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Sax Baritono Mib

2

f mp ff cresc. ff

marcia sinfonica

ff mf mp ff mp cresc. ff mp

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Sax Basso Sib

2

f mp cresc. ff f ff

marcia sinfonica

11 *ff* *p* *mf*

20 *ff* *mf*

29 *cresc.* *ff* *mp*

36 *mp*

45

55 *ff*

64 *ff*

72 *cresc.* *mp* *ff*

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Corno in Fa 1

2

79 *f*

87 *f*

95 *mp*

105 *ff* *mf* *cresc.* *ff*

114 *ff* *mf*

121 *ff* *mf* *cresc.* *ff*

128 *f*

136 *f*

144 *f* *ff*

152 *mf* *ff* *ff*

11 *ff* *p* *mf*

20 *cresc.* *ff* *mp*

29

36 *mp*

45

55 *ff*

64 *mp*

72 *cresc.* *ff*

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Corno in Fa 2

2

79 *f*

87

95 *mp*

105 *ff* *mf* *cresc.* *ff*

114

121

128 *f*

136

144 *f* *ff*

152 *mf* *ff*

marcia sinfonica

11 *ff* *p* *mf*

20 *cresc.* *ff* *mp*

29

36 *mp*

45

55 1. 2. *ff*

64 *mp*

72 *cresc.* *ff*

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79 *f*

87

95 *mp*

105 1. 2.

114 *ff* *mf*

121 *cresc.* *ff*

128 *f*

136

144 *f* *ff*

152 *mf* *ff*

marcia sinfonica

11 *ff* *p* *mf*

20 *cresc.* *ff* *mp*

29

36 *mp*

45

55 *ff*

64 *mp*

72 *cresc.* *ff*

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79 Corno in Fa 4 2

87 *f*

95 *mp*

105 *ff* *mf* *cresc.* *ff*

114

121 *ff* *mf*

128 *f*

136

144 *f* *ff* *ff*

152 *mf* *ff*

2

Marcha Simfónica

11

20

29

36

45

55

64

72

ff

cresc.

ff

mp

mp

ff

cresc.

mp

ff

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Corno in Mib 1

2

79
87
95
105
114
121
128
136
144
152

Como in Mio I

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 79, 87, 95, 105, 114, 121, 128, 136, 144, and 152 marked at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). The score includes a repeat sign with first and second endings at measures 105-114. The piece concludes with a final cadence at measure 152.

marcia sinfonica

11 *ff* *p* *mf*

20 *cresc.* *ff* *mp*

29

36 *mp*

45

55

64 *ff* *mp*

72 *cresc.* *ff*

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Corno in Mib 2

2

79 *f*

87

95

105 *mp*

114

121 *ff* *mf* *cresc.* *ff*

128

136 *f*

144

152 *f* *mf* *ff*

Como in Mib 3

79 *f*

87

95 *mp*

105 1. 2.

114 *ff* *mf*

121 *cresc.* *ff*

128 *f*

136

144 *f* *ff*

152 *mf* *ff*

marcia sinfonica

2

11

20

29

36

45

55

64

72

ff

p

mf

cresc.

ff

mp

mp

ff

mp

cresc.

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Corno in Mib 4

2

79

87

95

105

114

121

128

136

144

152

f

mp

ff

mf

cresc.

ff

f

ff

mf

ff

marcia sinfonica

Measures 1 to 88 of the musical score for Tromba Sib 1. The score includes measures 9, 19, 23, 60, 66, 73, 81, and 88. Dynamics include *ff*, *mf*, *mp*, and *cresc.*. There are also measure numbers 15 and 16 with first and second endings.

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Tromba Sib 1

Measures 95 to 154 of the musical score for Tromba Sib 1. The score includes measures 95, 104, 111, 118, 124, 131, 139, 147, and 154. Dynamics include *mp*, *ff*, *mf*, *f*, and *cresc.*. There are also measure numbers 154 and 154 with first and second endings.

marcia sinfonica

Musical score for Tromba Sib 2, measures 1 to 88. The score is in 4/4 time and features various dynamics and articulations.

Measures 1-8: *ff*
 Measures 9-18: *mp*
 Measures 19-22: *mf*
 Measures 23-30: *ff*
 Measures 31-34: *cresc.*
 Measures 35-38: *ff*
 Measures 39-42: *ff*
 Measures 43-46: *ff*
 Measures 47-50: *ff*
 Measures 51-54: *ff*
 Measures 55-58: *ff*
 Measures 59-62: *ff*
 Measures 63-66: *ff*
 Measures 67-70: *ff*
 Measures 71-74: *ff*
 Measures 75-78: *ff*
 Measures 79-82: *ff*
 Measures 83-86: *ff*
 Measures 87-90: *ff*

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Musical score for Tromba Sib 2, measures 95 to 154. The score continues with various dynamics and articulations.

Measures 95-104: *mp*
 Measures 105-114: *ff*
 Measures 115-124: *mf*
 Measures 125-134: *cresc.*
 Measures 135-144: *ff*
 Measures 145-154: *ff*

Measures 1 to 88 of the musical score for Tromba Sib 3. The score includes various dynamics such as *ff*, *mp*, *mf*, and *cresc.*. It features repeat signs and first/second endings at measures 15 and 16.

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Tromba Sib 3

Measures 95 to 154 of the musical score for Tromba Sib 3. The score includes various dynamics such as *mp*, *ff*, *mf*, *f*, and *cresc.*. It features repeat signs and first/second endings at measures 111 and 118.

marcia sinfonica

14 *ff* *mf*

24 *ff* *mf* *cresc.* *ff*

31 *mp*

38 *mp*

47 *mp*

56 *ff*

64 *mp* *ff*

72 *ff*

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79 Trombone C 1 2

87 *f*

95 *mp*

105 *mp* *ff*

115 *mf* *ff*

122 *cresc.* *ff* *f*

129 *f*

136 *f*

144 *f* *ff*

152 *f* *ff*

5

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Trombone C 2

2

79

87

95

105

114

121

129

137

145

152

mp

ff

mf

cresc.

ff

f

f

ff

ff

marcia sinfonica

14 *ff* *mf*

24 *ff* *mf* *cresc.* *ff*

31 *mp*

38 *mp*

48

57 *ff*

65 *mp*

72 *cresc.* *ff*

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Trombone C 3

2

79 *f*

87

95 *mp*

105 *mp*

114 *ff* *mf*

121 *cresc.* *ff* *f*

129

136

144 *f* *ff*

152 *f* *ff*

marcia sinfonica

5

ff *mf* *cresc.* *ff* *mp* *mp* *ff* *mp* *ff*

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Trombone Sib 1

2

79 *f* 87 95 *mp* 105 115 *mf* 122 *cresc.* 129 *ff* *f* 136 144 *f* 152 *ff* *f* *ff*

marcia sinfonica

5

mf

ff

cresc.

ff

mp

mp

ff

cresc.

mp

ff

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Trombone Sib 2

2

79

f

86

94

mp

104

114

ff

mf

cresc.

ff

f

129

136

144

152

f

ff

marcia sinfonica

5

ff *mf* *cresc.* *ff* *mp* *mp* *ff* *mp* *cresc.* *ff*

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Trombone Sib 3

2

79 *f* 87 *mp* 95 *mp* 105 *ff* *cresc.* *ff* *f* 129 136 144 *f* *ff* 152 *f* *ff*

marcia sinfonica

9 *ff* *mp* *mp*

18 *mf* *cresc.* *ff* *mp*

27

34

42

54 1. 2.

63 *ff*

71 *mp* *cresc.* *ff*

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Trombone Basso

2

79 *f*

87

95 *mp*

104

112 1. 2. *ff* *mf* *f*

120 *cresc.* *ff*

129

137

144 *f*

152 *f* *ff* *ff*

marcia sinfonica

9 *ff* *mp*

18 *mf* *cresc.* *ff*

23 *ff* 15 16 1. 2.

61 *ff*

67 *mp*

75 *cresc.* *cresc.* *ff* *f*

82 *ff* *f*

89

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Flic. sopranino Mib 2

95 *mp*

104

112 1. 2. *ff* *mf* 3 3

118 3

123 *cresc.* *ff* *f*

129

138

147 *ff*

153 *f* *ff*

DANZA DI NOVILUNIO

Flic. Soprano Sib 1

Giuseppe Lotario

marcia sinfonica

ff mp 2 3 ff mf cresc. ff 15 16 1. 2. ff mp cresc. ff f

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Flic. Soprano Sib 1

mp 2 ff mf 3 3 cresc. ff f ff f

DANZA DI NOVILUNIO

Flic. Soprano Sib 2

marcia sinfonica

Giuseppe Lotario

ff mp 2 3 ff mf cresc. ff 15 16 1. 2. ff mp cresc. cresc. ff f

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Flic. Soprano Sib 2

mp 2 1. 2. ff mf 3 3 cresc. ff f ff

marcia sinfonica

ff mp mf ff cresc. ff mp ff



Flic. Tenore Sib

2

cresc. ff f ff mf cresc. ff ff ff ff

marcia sinfonica

8 *ff* *mp* *mp*

17 *mf* *ff* *cresc.* *ff*

25 2. volta *mp* *mf*

34 *mp* *mf*

43 *mf*

50 *ff*

57 1. 2. *ff* *mp*

65 *ff* *mp*

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Flic. Baritono C 1

75 *cresc.* *ff* *f* 2

85 *f* *ff*

94 2. 15 1. 2. *ff* *mf*

119 *cresc.* *ff*

127 *f* *ff*

135 *f* *ff*

143 *f* *ff*

148 *ff* *f*

154 *ff* *ff*

marcia sinfonica

8 *ff*

17 *mf* *3* *3* *3* *3* *mp* *ff*

25 2. volta *mp* *cresc.* *ff*

34 *mp* *mf*

43

50

57 1. 2. *ff* *mp*

65 *ff*

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75 Flic. Baritono C 2 2

85 *cresc.* *ff* *f*

94 2 15 1. 2. *ff* *mf*

119 *cresc.* *ff*

127 *f*

135

143 *f*

148 *ff* *f*

154 *ff*

marcia sinfonica

ff mp mp ff mf cresc. ff mp

2. volta

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Flic. Baritono Sib 1

cresc. ff f mf cresc. ff ff

2 15 1. 2.

2

marcia sinfonica

ff mp mp ff mf cresc. ff mf ff

2. volta

1. 2.

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Flic. Baritono Sib 2

2

cresc. ff f ff mf cresc. ff f ff

2 15 1. 2.

marcia sinfonica

8 *ff* *mp* *mp*

18 *mf* *cresc.* *ff* *mp*

27

34 *mf*

42

54 1. 2.

64 *ff* *mp*

72 *cresc.* *ff*

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Flic. Basso Grave Fa -Mib

2

79 *f*

87

95 *mp*

105 1. 2.

114 *ff* *mf*

121 *cresc.* *ff*

128 *f*

137 *f*

145 *ff*

153 *ff*

marcia sinfonica

8 *ff* *mp* *mp*

18 *mf* *ff* *mp*

27 *mf* *cresc.* *ff* *mp*

34 *mf*

42

54 1. 2. *ff* *mp*

64 *ff* *mp*

72 *cresc.* *ff*

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Flic. Contrabasso Sib

2

79 *f*

87 *f*

95 *mp*

104 1. 2.

114 *mf*

121 *ff* *cresc.* *ff* *f*

129 *f*

136

144 *ff*

152 *ff*

DANZA DI NOVILUNIO

marcia sinfonica

18 *ff* 5 15 16 1. 2. *ff*

62 *ff* *f*

69 7 *f*

83

91 2 15 1. 2. 10

126 *ff*

134 *ff* *f*

142

152 *f* 2 *ff* *ff*

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DANZA DI NOVILUNIO

marcia sinfonica

24 *ff* 10 5

15 16 1. 2. *ff* 2

62 *ff* 2 7 *f*

84

94 2 15 1. 2. 10 *ff* *f*

130 *ff* *ff*

140 *f*

150 *ff* 2 *f* *ff*

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marcia sinfonica

9 *ff*

15 *mf*

22 *ff*

59 *ff*

65

71

76 *pp*

81 *ff*

88

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Glockenspiel

95 *ff*

117 *mf*

121 *cresc.*

126 *ff*

131 *f*

138

144

149 *ff*

156 *mf*

ff