

GIUSEPPE LOTARIO



LA PITTORESCA

Marcia Sinfonica



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LA PITTORESCA

marcia sinfonica

♩ = 108

Flauto e Ottavino

Oboe

Clar. Piccolo Mib

Clarinetto sib 1

Clarinetto sib 2

Clarinetto sib 3-4

Clarinetto 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 sib 1-2-3

Trombone 1-2

Trombone Basso

Flic. Sopranino mib

Flic. Soprano Sib 1-2

Flic. Tenore Sib

Flic. Baritono C

Flic. Grave Fa-Mib
Flic. Contrabasso Sib

Glockenspiel

Tamburo

Cassa e Piatti

5

This musical score is a page from a larger work, indicated by the page number '2' at the top left. It features a complex arrangement of music for a large ensemble, with 18 staves in total. The notation is dense, with many notes, rests, and dynamic markings. The score is organized into four systems of four staves each. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system continues the complex notation. The third system shows a variety of rhythmic patterns and melodic lines. The fourth system concludes the page with a final measure. The notation includes various musical symbols such as notes, rests, and dynamic markings, all arranged in a structured and professional manner.

This page of musical notation, labeled '3' in the top right corner, contains a complex arrangement of music across 24 staves. The notation is organized into three main systems of eight staves each. The first system (staves 1-8) begins with a treble clef and a key signature of two flats (B-flat and E-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of 'ff' (fortissimo) is present on the first staff of this system. The second system (staves 9-16) continues the musical themes, with staves 9-12 featuring a mix of melodic lines and rhythmic accompaniment, and staves 13-16 showing more complex rhythmic patterns. The third system (staves 17-24) concludes the page with further melodic and rhythmic development. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff'.

This page of musical notation contains 13 measures of music, organized into four systems of four staves each. The notation is complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes numerous accidentals (sharps, flats, and naturals) and dynamic markings (accents and slurs). The first system (measures 1-4) shows a dense texture with many sixteenth notes. The second system (measures 5-8) continues this complexity with more slurs and ties. The third system (measures 9-12) features a mix of eighth and sixteenth notes. The final system (measure 13) concludes the piece with a final chord and a rest. The notation is written in a standard musical font, with a clear and legible layout.

This image shows a page of musical notation, numbered 17 in the top left corner. The score is written for a large ensemble, consisting of 17 staves. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. The key signature is B-flat major (two flats). The dynamics are marked with 'p' (piano) and 'pp' (pianissimo). The notation includes many slurs, ties, and accidentals, indicating a highly technical and expressive piece. The layout is dense, with multiple staves per system, and the notation is written in a clear, professional style.

This musical score is for a 12-part ensemble, arranged in three systems of four staves each. The key signature is B-flat major (two flats). The score is divided into four measures. The first system (staves 1-4) features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The second system (staves 5-8) includes dynamic markings: *p* (piano) on staves 5, 6, and 7, and *pp* (pianissimo) on staff 8. The third system (staves 9-12) continues the rhythmic complexity, with *p* markings on staves 9 and 10. The fourth system (staves 13-16) shows a continuation of the patterns, with *p* markings on staves 13 and 14. The score is written in a modern, minimalist style with a focus on rhythmic texture and dynamics.

25

The musical score is written for a large ensemble, starting at measure 25. The key signature is B-flat major (two flats). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte). The score is divided into measures by vertical bar lines, with some measures containing multiple staves. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

29

The musical score for measures 29-32 is presented in a 12-staff format. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics like 'p' (piano) are indicated. The score is divided into four measures, with measure 29 starting with a treble clef and a key signature change to B-flat major.

33

This musical score page contains measures 33 through 36 for a 12-staff ensemble. The notation is as follows:

- Measures 33-34:** The first four staves (treble clef) feature melodic lines with slurs and ties. The fifth staff has a rhythmic pattern of eighth notes. The sixth staff has a similar rhythmic pattern. The seventh staff has a melodic line. The eighth staff has a rhythmic pattern. The ninth staff has a melodic line. The tenth staff has a rhythmic pattern. The eleventh and twelfth staves are empty.
- Measure 35:** The first four staves continue their melodic lines. The fifth staff has a rhythmic pattern. The sixth staff has a similar rhythmic pattern. The seventh staff has a melodic line. The eighth staff has a rhythmic pattern. The ninth staff has a melodic line. The tenth staff has a rhythmic pattern. The eleventh and twelfth staves are empty.
- Measure 36:** The first four staves continue their melodic lines. The fifth staff has a rhythmic pattern. The sixth staff has a similar rhythmic pattern. The seventh staff has a melodic line. The eighth staff has a rhythmic pattern. The ninth staff has a melodic line. The tenth staff has a rhythmic pattern. The eleventh and twelfth staves are empty.

Dynamic markings include *pp* (pianissimo) in measures 35 and 36.

This musical score is for a 12-staff ensemble. The notation is as follows:

- Staff 1:** Treble clef, key of B-flat major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 2:** Treble clef, key of B-flat major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 3:** Treble clef, key of D major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 4:** Treble clef, key of D major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 5:** Treble clef, key of D major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 6:** Treble clef, key of D major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 7:** Treble clef, key of D major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 8:** Treble clef, key of D major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 9:** Treble clef, key of D major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 10:** Treble clef, key of D major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 11:** Bass clef, key of D major. It begins with a quarter rest, followed by a half rest, and then remains silent.
- Staff 12:** Bass clef, key of D major. It begins with a quarter rest, followed by a half rest, and then remains silent.

The score is divided into four measures. The first measure contains rests for all staves. The second measure contains rests for all staves. The third measure contains rests for all staves. The fourth measure contains rests for all staves.

Dynamic markings include *mp* (mezzo-piano) and *ff* (fortissimo). The *ff* marking is present in the second measure of the first staff.

Rehearsal marks are present at the beginning of the first and second measures.

2° volta

2^{da} Volta

ff

mp

p

41

This musical score page, numbered 41, contains measures 1 through 4 of a piece. The 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 notation is as follows:

- Measures 1-4:** The first two staves (strings) are mostly silent, indicated by whole rests. The woodwind section (flutes, oboes, and clarinets) plays a melodic line with eighth and sixteenth notes, often beamed together. The brass section (trumpets and trombones) provides harmonic support with sustained notes and some rhythmic patterns. The percussion section includes a steady bass drum pattern and snare drum accents.
- Measure 1:** Features a complex woodwind melody and a strong bass line.
- Measure 2:** Continues the woodwind melody with some rests, while the brass and percussion maintain their patterns.
- Measure 3:** Similar to measure 2, with woodwinds leading the melodic material.
- Measure 4:** Concludes the four-measure phrase with a final woodwind note and sustained brass.

The score is presented in a standard musical notation format with multiple staves per system, using various note values, rests, and dynamic markings.

This page of musical notation, numbered 12 and 45, contains a complex arrangement for piano. The score is organized into several systems of staves. The first system includes a grand staff (treble and bass clefs) at the top, followed by two systems of three staves each, and a final system of two staves at the bottom. The notation is dense, featuring a variety of note values, including sixteenth and thirty-second notes, as well as rests and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by intricate melodic lines and complex harmonic textures, with many notes beamed together and frequent use of slurs and ties. The bottom two staves of the final system appear to be empty, possibly indicating a continuation on the next page.

49

This musical score page, numbered 49, contains 13 systems of staves. The notation is complex, featuring a variety of musical symbols and clefs. The first system consists of two empty staves. The second system has two staves with treble clefs and a key signature of one sharp (F#), containing dense, fast-moving melodic lines with many beamed notes. The third system has four staves: the top two are treble clef with a one-sharp key signature, and the bottom two are also treble clef but with a one-flat key signature (Bb). The fourth system has four staves, all with treble clefs and a one-sharp key signature. The fifth system has four staves, all with treble clefs and a one-sharp key signature. The sixth system has four staves, all with treble clefs and a one-sharp key signature. The seventh system has four staves, all with treble clefs and a one-sharp key signature. The eighth system has four staves, all with treble clefs and a one-sharp key signature. The ninth system has four staves, all with treble clefs and a one-sharp key signature. The tenth system has four staves, all with treble clefs and a one-sharp key signature. The eleventh system has four staves, all with treble clefs and a one-sharp key signature. The twelfth system has four staves, all with treble clefs and a one-sharp key signature. The thirteenth system has four staves, all with treble clefs and a one-sharp key signature. The notation includes many beamed notes, suggesting a fast tempo, and various rests and accidentals throughout the piece.

[illegible]

57

This musical score page contains measures 57 through 60. It is written for a large ensemble, with multiple staves for each instrument. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes a variety of rhythmic figures, such as sixteenth-note runs, eighth-note patterns, and quarter-note chords. Dynamic markings are prominently used: *ff* (fortissimo) appears frequently, often marking the beginning of a phrase or a crescendo, while *mp* (mezzo-piano) is used for softer passages. The score is divided into four measures, with measure numbers 57, 58, 59, and 60 indicated at the top of their respective systems. The bottom of the page shows the beginning of measure 61, which continues the musical themes established in the previous measures.

This musical score is for a 12-staff ensemble, likely a symphony or chamber orchestra. The notation is written in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into four measures. The first measure contains complex rhythmic patterns, including sixteenth and thirty-second notes, with dynamic markings of *mp* (mezzo-piano) and *cresc.* (crescendo). The second measure continues these patterns, with *mp* markings. The third measure shows a transition with *cresc.* markings. The fourth measure concludes the section with *cresc.* markings. The score includes various musical notations such as beams, slurs, and accents, indicating a high level of technical difficulty. The bottom two staves are empty, suggesting a space for a conductor's part or additional instruments.

This image shows a page of musical notation, likely a score for a symphony. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is complex, with many sixteenth and thirty-second notes, suggesting a fast tempo. The dynamic markings include 'ff' (fortissimo) and 'f' (forte). The page number '65' is visible in the top left corner.

This page of musical notation is for a large ensemble, featuring 18 staves. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is B-flat major (two flats). The piece is marked with a forte (ff) dynamic. The notation includes various musical symbols such as beams, slurs, and accents. The first staff has a measure number of 69. The notation is arranged in a system of 18 staves, with some staves having multiple systems of notation. The notation is written in a standard musical notation style, with a treble clef for the upper staves and a bass clef for the lower staves. The notation is written in a standard musical notation style, with a treble clef for the upper staves and a bass clef for the lower staves. The notation is written in a standard musical notation style, with a treble clef for the upper staves and a bass clef for the lower staves.

73

This page of musical notation, numbered 73 in the top left and 19 in the top right, contains 18 staves of music. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is arranged in a large ensemble format, with multiple staves for each instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of three flats. The music is written in a style that suggests a complex, multi-layered composition. The notation is dense, with many notes and rests, and includes various musical symbols such as beams, slurs, and dynamic markings. The page is numbered 73 in the top left and 19 in the top right.

77

This musical score page contains measures 77 through 80. It is written for a large ensemble, with 18 staves in total. The notation includes a variety of rhythmic figures, such as eighth and sixteenth notes, as well as rests and ties. The key signature is B-flat major (two flats). The score is divided into four measures, each containing four staves. The first measure (77) features a complex rhythmic pattern in the upper staves, while the second measure (78) shows a more melodic line in the upper staves. The third measure (79) includes a dynamic marking of *ff* (fortissimo) in the upper staves. The fourth measure (80) concludes the section with a final chord in the upper staves. The lower staves provide a steady bass line throughout the measures.

81

The musical score is organized into 12 systems, each consisting of two staves. The notation is complex, featuring a variety of note values, rests, and articulation marks. The key signature is two flats, and the time signature is common time. The score is numbered 81 in the top left corner.

This page of musical notation is for a 12-part ensemble, arranged in six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The first system includes a piano (p) marking. The second system includes a mezzo-piano (mp) marking. The third system includes a mezzo-piano (mp) marking. The fourth system includes a mezzo-piano (mp) marking. The fifth system includes a mezzo-piano (mp) marking. The sixth system includes a mezzo-piano (mp) marking. The notation is written for a variety of instruments, including woodwinds, brass, and strings, as indicated by the different staves and the use of various musical symbols.

89

This musical score page, numbered 89, contains ten systems of staves. The notation is as follows:

- System 1:** Two staves, both containing whole rests.
- System 2:** Four staves. The top two staves have complex melodic lines with many beamed sixteenth notes. The bottom two staves are whole rests.
- System 3:** Four staves. The top two staves have melodic lines. The third staff is marked *mp* and contains a melodic line. The bottom staff is a whole rest.
- System 4:** Four staves. The top two staves have melodic lines. The third staff is marked *mp* and contains a melodic line. The bottom staff is a whole rest.
- System 5:** Four staves. The top two staves have melodic lines. The third staff is marked *mp* and contains a melodic line. The bottom staff is a whole rest.
- System 6:** Four staves. The top two staves have melodic lines. The third staff is marked *mp* and contains a melodic line. The bottom staff is a whole rest.
- System 7:** Four staves. The top two staves have melodic lines. The third staff is marked *mp* and contains a melodic line. The bottom staff is a whole rest.
- System 8:** Four staves. The top two staves have melodic lines. The third staff is marked *mp* and contains a melodic line. The bottom staff is a whole rest.
- System 9:** Four staves. The top two staves have melodic lines. The third staff is marked *mp* and contains a melodic line. The bottom staff is a whole rest.
- System 10:** Four staves. The top two staves have melodic lines. The third staff is marked *mp* and contains a melodic line. The bottom staff is a whole rest.

Key signatures and clefs are used throughout the score. The *mp* (mezzo-piano) dynamic marking is repeated several times. The *2° volta* (second ending) marking appears in the third and fourth staves of the eighth system.

This page of musical notation is for a 12-part ensemble, arranged in four systems of three staves each. The notation includes a variety of musical symbols and instruments:

- System 1:** Features a vocal line with a complex melodic line, a piano accompaniment with a steady eighth-note pattern, and a bass line with a similar eighth-note pattern.
- System 2:** Includes a vocal line with a complex melodic line, a piano accompaniment with a steady eighth-note pattern, and a bass line with a similar eighth-note pattern.
- System 3:** Features a vocal line with a complex melodic line, a piano accompaniment with a steady eighth-note pattern, and a bass line with a similar eighth-note pattern.
- System 4:** Includes a vocal line with a complex melodic line, a piano accompaniment with a steady eighth-note pattern, and a bass line with a similar eighth-note pattern.

The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is characterized by its complex melodic lines and steady rhythmic patterns.

97

This musical score page contains measures 97 through 100. The notation is spread across 18 staves, organized into several systems. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes a variety of musical elements:

- Measures 97-98:** The first two staves are mostly rests. The third and fourth staves feature complex, rapid sixteenth-note passages with many beamed notes and slurs. The fifth and sixth staves are rests. The seventh staff has a melodic line with slurs. The eighth staff has a similar melodic line.
- Measures 99-100:** The first two staves are rests. The third and fourth staves continue the melodic lines from the previous measures. The fifth and sixth staves have a rhythmic pattern of eighth notes and rests. The seventh and eighth staves have a similar rhythmic pattern. The ninth and tenth staves have a complex harmonic structure with many beamed notes and slurs. The eleventh and twelfth staves have a similar harmonic structure. The thirteenth and fourteenth staves have a complex harmonic structure with many beamed notes and slurs. The fifteenth and sixteenth staves have a similar harmonic structure. The seventeenth and eighteenth staves are rests.

1.

The musical score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into four measures. The first measure shows the initial entry of the strings and woodwinds. The second measure continues the melodic development. The third measure features a prominent woodwind melody. The fourth measure concludes the system with a final chord and a first ending bracket.

105 ^{2.}

The musical score for page 105, system 2, is a complex orchestral arrangement. It features a variety of instruments, including strings, woodwinds, brass, and piano. The key signature has three flats, and the time signature is 3/4. The music is marked with 'ff' (fortissimo) and includes various musical notations such as slurs, ties, and dynamic markings. The score is divided into two systems, with the first system starting at measure 105 and the second system starting at measure 106. The music is characterized by a dense texture and a strong rhythmic drive.

This page of musical notation is for a 12-part ensemble, likely a string quartet or a small chamber group. The score is written for 12 staves, arranged in six systems of two staves each. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation is highly detailed, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. Many notes are beamed together in groups, indicating rapid passages. There are numerous slurs and ties throughout the score, suggesting long, flowing melodic lines. The first staff of each system begins with a treble clef and a key signature change to B-flat major. The second staff of each system begins with a bass clef and a key signature change to B-flat major. The notation is complex and requires a high level of technical skill to perform.

113

[illegible]

This musical score page contains measures 118 through 121 for a 12-part ensemble. The notation is organized into four systems of three staves each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measures 118 and 119 feature sustained notes in the upper staves and moving lines in the lower staves. Measure 120 introduces a new melodic line in the lower staves, marked with a mezzo-piano (*mp*) dynamic. Measure 121 continues this melodic development, with the *mp* dynamic also appearing in the lower staves. The bottom two staves of the system are empty, likely representing percussion or other non-melodic instruments.

[illegible]

This musical score page contains 12 staves of music, organized into four systems of three staves each. The key signature is B-flat major (two flats). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. Dynamic markings are present throughout, including *mp* (mezzo-piano) and *cresc.* (crescendo). The first system (staves 1-3) shows the initial entry of several voices or instruments. The second system (staves 4-6) continues the melodic and harmonic development. The third system (staves 7-9) features more complex rhythmic patterns and sustained notes. The fourth system (staves 10-12) concludes the page with sustained chords and melodic fragments. The bottom of the page shows empty staves, indicating the end of the written music on this page.

130

The musical score is written for a large ensemble, likely a symphony or concert band. It consists of 13 measures, with measures 130-132 being the focus of this page. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'ff' (fortissimo). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like 'ff' and 'f'. The score is arranged in a multi-staff format, with woodwinds, strings, and percussion parts. The woodwinds (flutes, oboes, and bassoons) play melodic lines with various ornaments and slurs. The strings (violins, violas, cellos, and double basses) provide a harmonic and rhythmic foundation. The percussion (timpani and other drums) adds to the overall texture and dynamics. The score is written in a standard musical notation style, with clefs, key signatures, and dynamic markings clearly indicated.

This page of musical notation is for a large ensemble, likely a symphony or concert band, and is numbered 34 with a rehearsal mark of 134. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of 18 staves, organized into several systems. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings, including *f* (forte), are placed throughout the score to indicate volume. The bottom of the page features a grand staff with a piano (piano) part on the left and a percussion part on the right, both with complex rhythmic patterns. The overall style is that of a professional orchestral score.

139

This page of musical notation, page 35, begins at measure 139. It features 18 staves of music, organized into several systems. The notation is complex, involving multiple staves per system, with various musical symbols including notes, rests, and accidentals. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time. The music is dense, with many notes and rests, and includes some dynamic markings like 'f' and 'p'. The page is numbered 139 in the top left corner and 35 in the top right corner.

This page contains musical notation for a 144-measure piece, page 36. The score is written for a large ensemble, featuring multiple staves for woodwinds, strings, and percussion. The notation includes complex melodic lines, harmonic textures, and rhythmic patterns. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piece is divided into measures by vertical bar lines, with some measures containing multiple staves. The notation is dense and detailed, with many notes and rests. The page number 144 is in the top left corner, and the page number 36 is in the top right corner.

148

This musical score page contains measures 148 through 151. It is a complex orchestral or chamber music score with 18 staves. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as triplets. Slurs are used extensively to group notes across measures. Dynamic markings, specifically 'ff' (fortissimo), are present at the end of several staves in measures 149 and 150. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The bottom of the page shows the beginning of measure 152.

This page of musical notation is for a large ensemble, featuring 18 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *ff* and *mf*. The key signature is three flats (B-flat, E-flat, A-flat). The notation is arranged in a complex, multi-staff format, with some staves containing multiple systems of music. The page number 38 is in the top left corner, and the number 152 is in the top left corner of the first staff. The notation is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The dynamic markings *ff* and *mf* are used to indicate the volume of the music. The notation is arranged in a complex, multi-staff format, with some staves containing multiple systems of music. The page number 38 is in the top left corner, and the number 152 is in the top left corner of the first staff. The notation is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The dynamic markings *ff* and *mf* are used to indicate the volume of the music.

156

The musical score is written for a large ensemble, likely a symphony or concert band, consisting of 18 staves arranged in six systems of three staves each. The notation is complex, featuring many notes, rests, beams, and slurs, indicating a fast or complex tempo. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is dense, with many notes and rests, suggesting a fast or complex tempo. The page number 156 is in the top left corner, and the page number 39 is in the top right corner.

This page contains musical notation for a 16-measure piece, numbered 40 and 160. The notation is arranged in a grand staff with multiple systems of staves. The key signature is B-flat major (two flats). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation includes many slurs, ties, and dynamic markings like accents and hairpins. The piece concludes with a final cadence in the 16th measure.

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7
14
20
27
32
54
60
66

ff
p
f
p
ff
mp
mp
cresc.
ff

15 1. 2.

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Flauto e Ottavino

71
79
87
109
116
129
136
144
152
159

ff
mf
mp
cresc.
ff
f
ff

2 15 1. 2. 3

marcia sinfonica

9 *ff*

17

26 *p*

32 *f*

56 *mp* *ff* *mp* *mp*

63 *cresc.* *ff*

70 *ff*

79

15 ^{1.} ^{2.} *ff*

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=====

87 *2* *15* ^{1.} ^{2.} *Oboe*

110 *ff* *mf*

116 *mp* *3*

128 *mp* *cresc.* *ff*

134 *f*

140

147 *ff*

153

159

marcia sinfonica

9 *ff*

17 *p*

25 *f* *p*

31 *2° volta*

39 *mp*

46

52 1. 2.

58 *ff* *mp*

65 *ff* *mp* *cresc.* *ff*

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Clar. Piccolo Mib

71

81 *mp*

90

97

103 1. 2.

109 *ff*

115 *mp* *3*

129 *mf* *mp*

138 *cresc.* *ff* *f*

148

156 *ff*

LA PITTORESCA

Clarinetto Sib 1

marcia sinfonica

Giuseppe Lotario

11 *ff*

20

28

35 *f* 2° volta *p*

42

49

55

62 *mp* *ff* *mp*

69 *mp* *cresc.* *ff*

78

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=====

Clarinetto Sib 1

87

93 *mp*

100

106

112 *ff*

118 *mp* 3 *mp* *cresc.*

132

140 *ff* *f*

147

152 *ff*

159

marcia sinfonica

8 *ff*

16

23 *p*

31 *f* *p*

38 *mp*

45

52

58 *ff* *mp*

63 *ff* *mp* *cresc.* *ff*

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Clarinetto Sib 2

71

79

87 **2** **15** 1. 2. *ff*

111 *mp*

120 *mp* **3** *cresc.* *ff*

133 *f*

141

150 *ff*

157

marcia sinfonica

8 *ff*

16

23 *p*

31 *f* *p*

38 *mp*

45

52

58 *ff* *mp*

63 *ff* *mp* *cresc.* *ff*

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Clarinetto Sib 3

71

79

87 **2** **15** 1. 2. *ff*

111 *mp*

121 **3** *mp* *cresc.* *ff*

133 *f*

141

150 *ff*

157

marcia sinfonica

8 *ff*

16

23 *p*

31 *f* *p*

38 *mp*

45

52

58 *ff* *mp*

63 *ff* *mp* *cresc.* *ff*

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Clarinetto Sib 4

71

79

87 **2** **15** ^{1.} ^{2.} *ff*

111 *mp*

121 **3** *mp* *cresc.* *ff*

133 *f*

141

150 *ff*

157

marcia sinfonica

9 *ff*

17 *ff*

25 *p*

34 *f*

43 *mp*

52 *ff* *mp* *ff* *mp*

61 *mp* *cresc.* *ff* *mp*

68 *ff*

78 *ff*

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87 2° volta Clar.Basso Sib

97 *mp*

106 *ff*

115 *mp* *mp*

125 *mp* *cresc.*

131 *ff* *f*

140

149

156 *ff*

marcia sinfonica

8 *ff*

15 *p*

25 *f* *p* *pp* *ff*

55 *mp* *ff* *mp*

61 *cresc.* *ff*

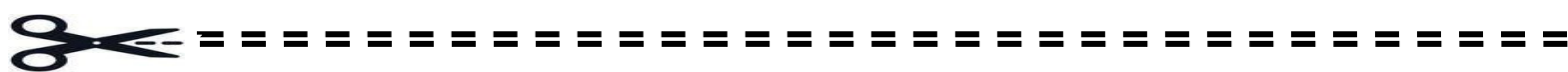
67 *ff* *ff*

73 *ff*

80

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Sax Soprano Sib

87 *ff*

111 *mp*

119 *mp* *mp* *cresc.*

130 *ff* *f*

137

145 *ff*

152

159

marcia sinfonica

7

14

21

38

44

51

58

65

p *f* *p* *pp* *mp*

ff *mp* *cresc.* *ff*

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Sax Contralto Mib 1

71

79

87

112

120

131

138

145

152

159

ff *mp* *mp* *cresc.* *ff* *f* *ff*

marcia sinfonica

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Sax Contralto Mib 2

marcia sinfonica

8 *ff*

16 *p*

26 *f* *p*

36 *mp*

45 *mp*

53 *ff* *mp* *ff* *mp*

61 *mp* *cresc.*

67 *ff*

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Sax Tenore Sib

75

83 *2° volta* *2* *mp*

94

104 *ff*

114 *mp* *mp*

126 *mp* *cresc.* *ff*

134 *f*

145 *ff*

154

marcia sinfonica

8 *ff*

16 *p*

24 *f*

33 *p*

41 *mp*

49

56 *mp* *ff* *mp* *mp*

63 *cresc.* *ff* *ff*

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Sax Baritono Mib

72

79

87

96 *mp*

104 *ff*

113 *mp* *mp* *mp* *cresc.*

130 *ff* *f*

139

147 *ff*

155

marcia sinfonica

8 *ff*

16

23 *p*

32 *f* *p*

39 *mp*

47

55 *ff* *mp* *cresc.*

66 *ff*

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Sax Basso Sib

74

81 *mp*

89

99

108 *ff* *mp*

123 *3* *mp* *cresc.*

132 *ff* *f*

141 *ff*

149

157 *ff*

marcia sinfonica

8 *ff*

16 *p*

26 *f* *p*

37 *mp*

44 *mp*

52 1. 2.

60 *ff* *mp* *ff*

69 *mp* *mp* *cresc.* *ff*

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Corno in Fa 1

77

85

94 *mp*

102 1. 2.

111 *ff* *mp* *2*

126 *mp* *mp* *cresc.* *ff*

133 *mp* *f*

141

149

156 *ff*

marcia sinfonica

8 *ff*

16 *p*

26 *f*

37 *p*

44 *mp*

52 *ff* *mp* *ff*

60 *mp* *mp* *cresc.* *ff*

69

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Corno in Fa 2

77

85 *mp*

94

103 *ff*

111 *mp*

125 *mp* *cresc.*

132 *f*

141 *ff*

149 *ff*

156

marcia sinfonica

8 *ff*

16 *p*

26 *f* *p*

37 *mp*

44

52 1. 2. *ff* *mp* *ff*

60 *mp* *mp* *cresc.* *ff*

69 *ff*

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Corno in Fa 3

77

85 *mp*

93

102 1. 2. *ff*

110 *mp* 2.

125 *mp* *mp* *cresc.*

132 *ff* *f*

140 *ff*

149

156 *ff*

marcia sinfonica

8 *ff*

16 *p*

26 *f*

37 *p*

44 *mp*

52 1. 2.

60 *ff* *mp* *ff*

69 *mp* *mp* *cresc.* *ff*

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Corno in Fa 4

77

85

94 *mp*

103 1. 2.

111 *ff*

125 *mp*

132 *mp* *cresc.*

141 *ff* *f*

149

156 *ff*

marcia sinfonica

8 *ff*

16 *p*

26 *f* *p*

37 *mp*

44

52 1. 2.

60 *ff* *mp* *ff*

69 *mp* *mp* *cresc.* *ff*

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Corno in Mib 1

77

85

94 *mp*

102 1. 2.

111 *ff*

126 *mp*

133 *mp* *cresc.* *ff*

141 *f*

149

156 *ff*

marcia sinfonica

8 *ff*

16 *p*

26 *f*

37 *mp*

44

52 *mp* *ff*

60 *mp* *cresc.* *ff*

69 *ff*

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Corno in Mib 2

77

85

94 *mp*

103 *ff*

111 *mp*

125 *mp* *cresc.*

132 *mp* *ff*

141 *f*

149 *ff*

156

marcia sinfonica

8 *ff*

16 *p*

26 *f* *p*

37 *mp*

44

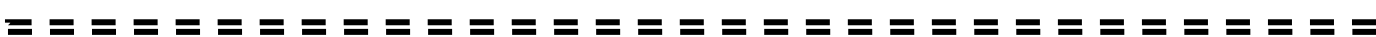
52 1. 2. *ff* *mp* *ff*

60 *mp* *mp* *cresc.* *ff*

69 *ff*

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Corno in Mib 3

77

85 *mp*

93

102 1. 2. *ff*

110 *mp* 2.

125 *mp* *cresc.*

132 *mp* *f*

140 *ff*

149 *ff*

156

marcia sinfonica

8 *ff*

16 *p*

26 *f* *p*

37 *mp*

44

52 1. 2.

60 *ff* *mp* *ff*

69 *mp* *mp* *cresc.* *ff*

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Corno in Mib 4

77

85

94 *mp*

103 1. 2.

111 *ff*

125 *mp*

132 *mp* *cresc.*

141 *ff* *f*

149

156 *ff*

marcia sinfonica

7 *ff*

14

19 *pp* *p* *ff*

55 *mp* *cresc.*

64

71 *ff*

77

82

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Tromba Sib 1

87 *mp*

103 *ff*

110 *mp*

117 *mp*

129 *cresc.* *ff*

135 *f*

143

151 *ff*

157

marcia sinfonica

7 *ff*

14

19 *pp* *p* *ff*

55 *mp* *cresc.*

64 *ff* *ff*

71

77

82

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Tromba Sib 2

87 *mp*

103 *ff* *mp* *mp*

110

117 *mp* *mp*

129 *cresc.* *ff*

135 *f*

143

151 *ff*

157

marcia sinfonica

7 *ff*

14

19 *pp* *p* *ff*

55 *ff* *mp* *cresc.*

64 *ff* *ff*

71 *ff*

77

82

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Tromba Sib 3

87 *mp*

103 *ff* *mp*

109 *mp*

116 *mp*

128 *mp* *cresc.* *ff*

135 *f*

143

151 *ff*

157

marcia sinfonica

9 *ff*

17

25 *p*

34 *f* *p*

50 *3* *1.* *2.* *2* *p*

64 *ff* *ff* *mp* *cresc.*

71 *ff*

79 *ff*

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Trombone C 1

87 *mp*

95

103 *1.* *2.* *ff*

112 *6* *mp* *mp*

127 *mp* *cresc.* *ff*

134 *f*

142

150 *ff*

157

marcia sinfonica

9 *ff*

17 *p*

25 *f* *p*

34 *p*

50 *ff* *mp* *cresc.*

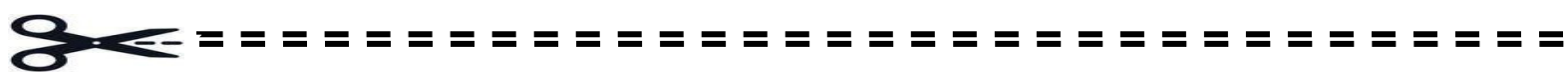
64 *ff*

71 *ff*

79 *ff*

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Trombone C 2

87 *mp*

95

103 *ff*

112 *mp* *mp*

127 *mp* *cresc.* *ff*

134 *f*

142

150 *ff*

157 *ff*

marcia sinfonica

9 *ff*

17 *p*

25 *f*

34 *p*

50 *ff* *mp* *cresc.*

64 *ff*

71 *ff*

79 *ff*

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Trombone Sib 1

87 *mp*

95

103 *ff*

112 *mp* *mp*

127 *mp* *cresc.* *ff*

134 *f*

142

150 *ff*

157

marcia sinfonica

9 *ff*

17 *p*

25 *f* *p*

34 *p* *2* *2* *2*

50 *3* *1.* *2.* *ff* *mp* *cresc.*

64 *ff*

71 *ff*

79 *ff*

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=====

Trombone Sib 2

87 *mp*

95

103 *ff*

112 *6* *2* *mp* *mp*

127 *mp* *cresc.* *ff*

134 *f*

142

150 *ff*

157

marcia sinfonica

9 *ff*

17

24 *p*

32 *f* *p*

39 *mp*

47

55

62 *ff* *ff*

mp *cresc.* *ff*

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Trombone Basso

71

79 *ff*

87

97 *mp*

107 *ff*

122 *mp* *6*

131 *mp* *mp* *mp* *cresc.*

140 *ff* *f*

148

155 *ff*

7 *ff*

14 **17**

37 **15** *ff* *ff*

60 *mp* *cresc.* *ff*

69 *ff*

75

81 **2**

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=====

89 *mp* **2** **2** **2** **2** *ff*

106

111 **11** *mp*

128 *mp* *cresc.* *ff*

134 *f*

140

146 *ff*

152

158

ff

7

14

17

37

15

1.

2.

ff

ff

60

2

mp

cresc.

ff

69

ff

75

81

2

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Flic. Soprano Sib 1

89

2

mp

106

ff

111

11

mp

128

mp

cresc.

ff

134

f

140

146

ff

152

158

marcia sinfonica

ff

7

14

17

37

15

1. 2.

ff

ff

60

2

mp

cresc.

ff

69

ff

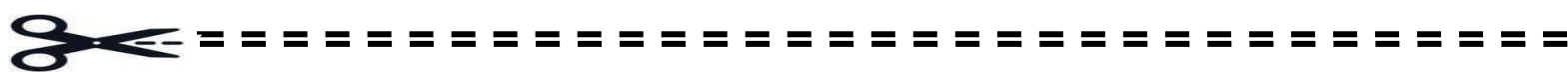
75

81

2

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Flic. Soprano Sib 2

89

2

mp

106

ff

111

11

mp

128

mp

cresc.

ff

134

f

140

146

ff

152

158

marcia sinfonica

8 *ff*

16 *p*

25 *f* *p*

35 *mp*

44 *mp*

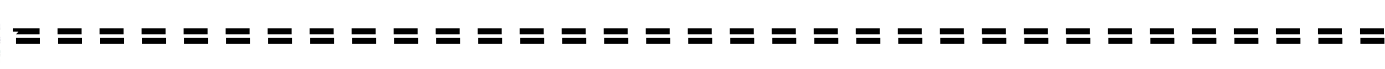
53 *ff* *ff* *mp*

63 *cresc.* *ff*

69 *ff*

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Flic. Tenore Sib

77

84 *2° volta* *2*

94

104 *1.* *2.* *ff*

113 *6* *mp* *2* *mp* *mp*

128 *cresc.* *ff*

136 *f*

147 *ff*

155

marcia sinfonica

9 *ff*

18 *p*

26 *f*

34 *p*

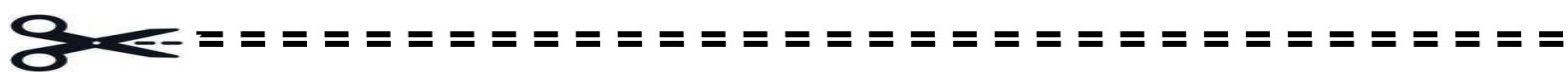
41 *mp*

49 *ff*

57 *ff*

66 *mp* *cresc.*

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Flic. Baritono C

73

81 *2° volta*

91

102 *ff*

111 *mp* *6* *mp*

127 *mp* *cresc.* *ff*

134 *f*

144 *ff*

154

marcia sinfonica

9 *ff*

17 *p*

25 *f* *p*

34

41 *mp*

49 *ff*

57 *ff* *mp* *cresc.*

66 *ff* *ff*

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Flic. Baritono Sib

74

82 *2° volta*

91

102 *1.* *2.*

111 *ff* *6* *2* *mp* *mp*

127 *mp* *cresc.* *ff*

134 *f*

144 *ff*

154

marcia sinfonica

8 *ff*

15

21 *p*

29 *f*

36 *p*

43 *mp*

52

62 *mp* *cresc.* *ff* *ff*

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Flic. Basso Grave Mib

71

79 *ff*

87

97 *mp*

107

122 *mp*

131 *mp* *mp* *cresc.*

140 *ff* *f*

148

155 *ff*

marcia sinfonica

8 *ff*

15

22 *p*

30 *f*

37 *p*

45 *mp*

53 1. 2. *ff*

62 *mp* *cresc.* *ff*

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Flic. Contrabbasso Sib

71

79 *ff*

87

97 *mp*

107 1. 2. *6* *mp*

122 2. *mp* *mp* *cresc.*

131 *ff* *f*

140

148

155 *ff*

marcia sinfonica

ff

7

15

17

37

15

1.

2.

ff

ff

61

6

ff

ff

73

80

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Glockenspiel

87

2

15

1.

2.

ff

112

mp

118

4

mp

7

ff

135

f

141

148

ff

154

160

9 *ff*

18

67 *ff* *ff* *ff*

77 *ff*

84

111 *ff*

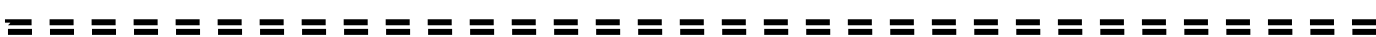
138 *ff* *f*

147

155 *ff*

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10 *ff*

37 *ff* *ff* *f* *ff*

73 *ff* *ff* *f* *ff*

82

110 *ff*

139 *ff* *f*

147

155 *mf*

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