

LA SALA DEI LICANTROPI E LE SABINE / YUVAL AVITAL

Per un ensemble di fiati, solista vocale tradizionale, nastro e live electronics.

dal

Bestiario della Terra



Prima assoluta: Reggio Parma Festival 2022.

Durata: da 40 minuti a ∞ .

La sala dei ^{LUPI} Licantropi

Il Ratto delle Sabine

il lupo fa "A-000"

Uomo si trasforma in bestia feroce. Divoratore.

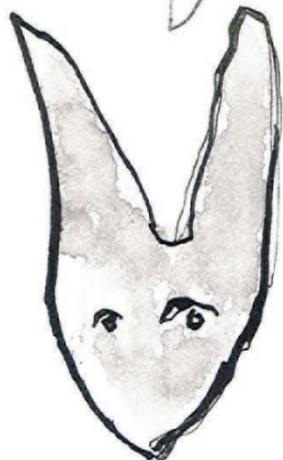
15/10/2020
Val d'Enza
4enne preso
a calci e pugni,
picchiata anche
con pietre dai
4 ragazzi.

Cielo d'attesa pesante,
in trasformazione verso
la tenebre. La terra
come un liquido rosso.
Ogni tanto, grandine
nera.

Maskera grigia da
lupo essenziale (occhi
neutri o "buoni"); (orecchie
neutre o lunghissime).

Licantropi
tuniche colore
arancio.

Sabine. nude
cappelli rossi.



Il lupo, simbolo di
Roma. I giovani non
obediscono Romolo
che vuole creare
alleanze portando un
grande spettacolo e
sceglono il rapimento
stupro. Raptio -> Rape.

Ratto delle Sabine di
Girolamo Mirota come una
lotta-danza violenta

Donna come preda

Licantropi e Sabine (danzatori, musicisti, costumi, scenografia Dal vivo)

Licantropi:
 stato d'animo, pericolo
 violenza trasmessa dalle
 braccia.



vestito
 tunica
 arancione
 (con misto giallo
 arancione
 scuro)
 linea corporea
 un po' magra.

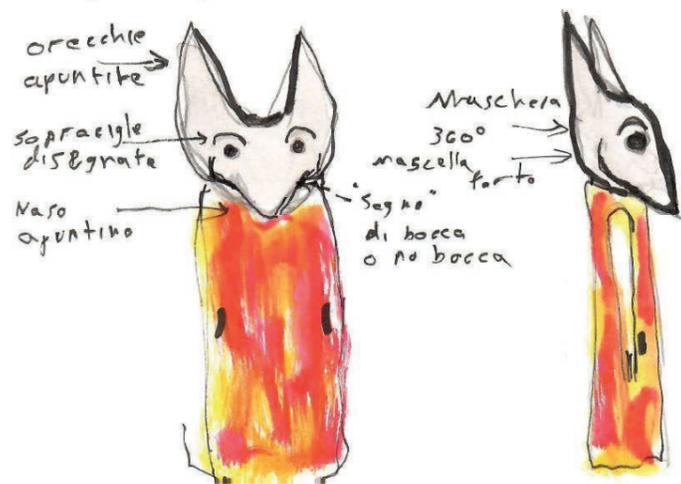
(danzatori,
 musicisti,
 costumi,
 scenografia
 Dal vivo)

il braccio guida il gesto,
 come bocca che divora, affamata.



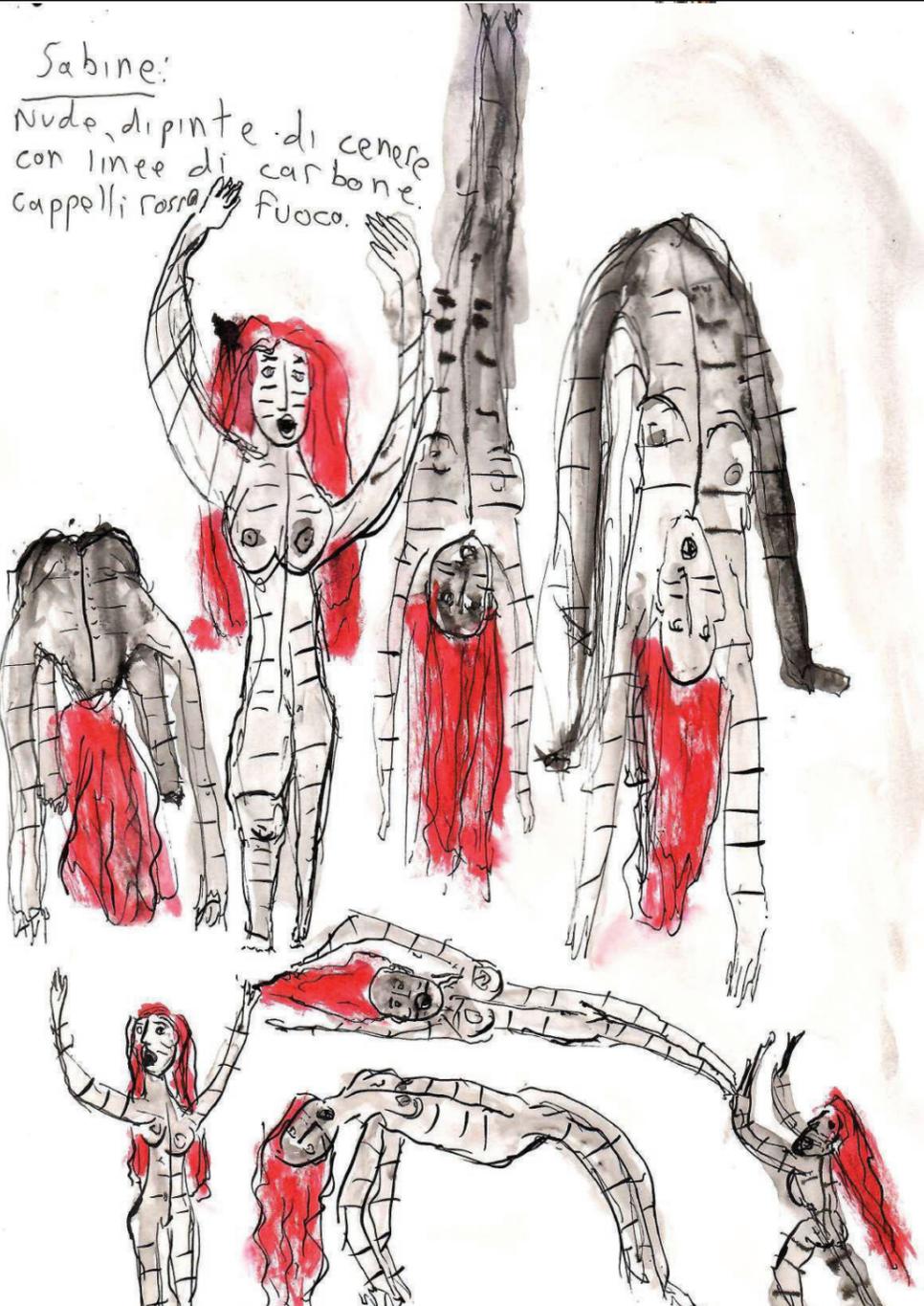
Il branco

Maschera



Sabine:

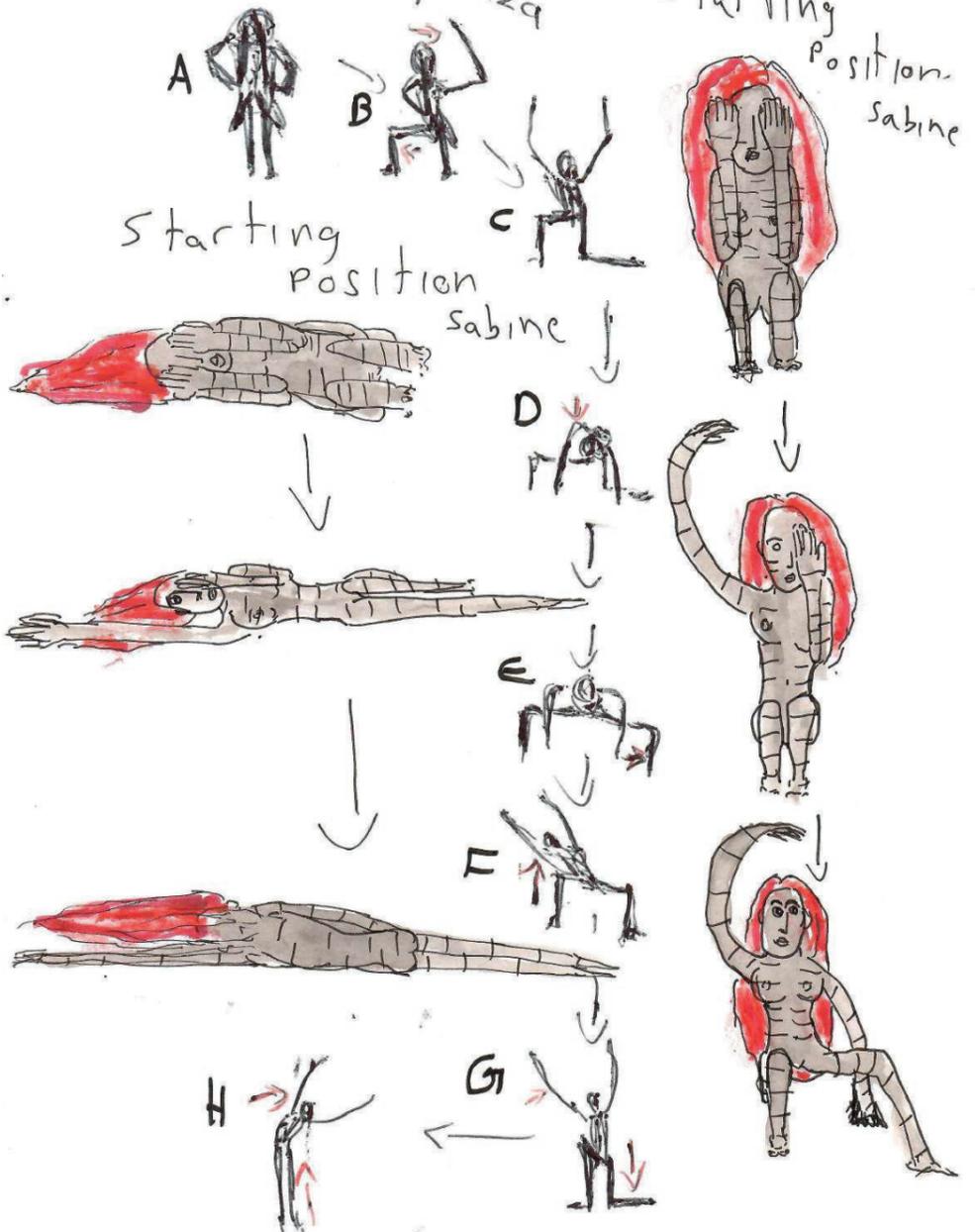
Nude, dipinte di cenere
 con linee di carbone.
 Cappelli rosso fuoco.



il braccio guida il gesto,
 a wide "perché", fiore aperte, frag.

Esempio Sequenza

Starting Position Sabine



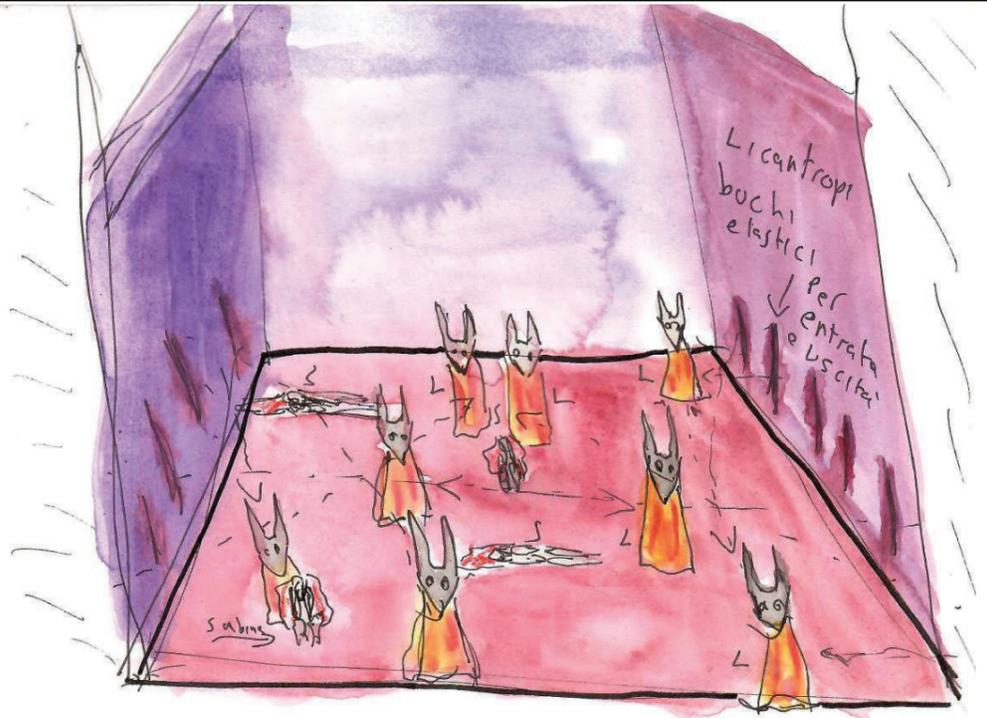


Il Rapto

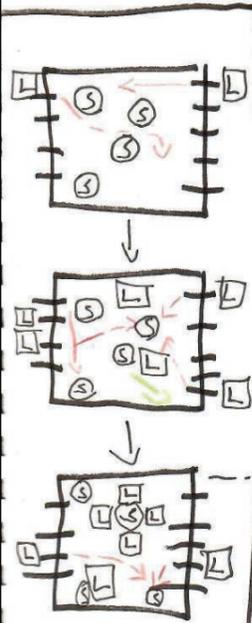
il ratto, cieh:



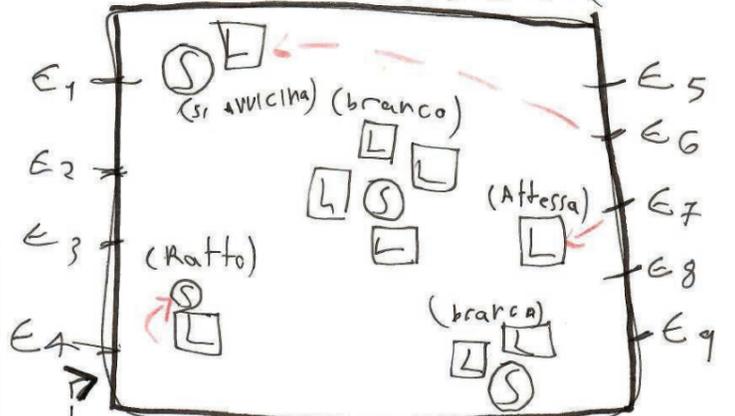
Licantropi
altri cieli



Possibile inizio



Possibile disposizione



(S) = Sabina
 (L) = Licantropo.
 E - entrata
 - - - - - traettoria licantropo
 - - - - - " " Sabina.

Licantropi e il Ratto delle Sabine,
Linee guida (alcune).

- Movimento molto rallentato.
- Raramente movimenti a raptus, per quanto riguarda le braccia (sia \square che \odot).
- Non sessuale. Non stupro, ma appropriazione.
- \odot faccia neutra. Unica espressione facciale attraverso apertura o chiusura della bocca (anche spalancata).
- Anche nel sollevare le \odot , un netto distacco tra \square e \odot . Come un incastro.
- Le braccia di \square come bocca divoratrice.
 - " - di \odot come un fiore che apre.
- Cieli in costante trasformazione cromatica.
- Entrate e uscite \square fondamentale.
- Pieno / svuotato. \odot sempre (o quasi) sul palco, a volte svuotamento attraverso minimizzazione (posizioni iniziali). così anche soli, duetti, ecc.
- Musica: Bordone (elettronico / Duduk ^{clarinetto}) e sopra
Ninna nanna cantata (Armenia?).
- I \square a volte ululare. Le \odot a volte echo ninna nanna.
- Tutto sospeso. Senza tempo ma con una costante transizione. Il Ratto è un ballo.

Orchestrazione:

- Una cantante tradizionale (voce femminile) delle tradizioni modali dell'Asia Centrale
 - Oboe (1 parte)
 - Clarinetto in mi bemol (2 parti)
 - Clarinetto in si bemol (4 parti)
 - Bass clarinetto (2 parti)
 - Sassofono soprano (2 parti)
 - Sassofono alto (2 parti)
 - Sassofono tenore (2 parti)
 - Sassofono baritono (2 parti)
 - Fagotto (2 parti)
 - Controfagotto (1 parte)
 - Nastri elettroacustici spazializzati e trattati dal vivo (regia del suono + live electronics)
- * Opzionale: uno o più percussionisti con tamburi a cornice gravi.
-

I LICANTROPI E LE SABINE - una partitura senza fine:

La partitura dei Licantropi e delle Sabine è una partitura combinatoria e dinamica, cioè una partitura che permette al suo interno una molteplicità di variazioni, interpretazioni ed apparenze, in una combinazione di elementi aleatori che danno sia al direttore dell'esecuzione, che al responsabile della parte elettronica, insieme ad ogni singolo musicista, una certa libertà compositiva, rendendo ogni ripetizione dell'intera partitura unica e speciale.

Forse, l'elemento cardinale, che alimenta quest'intenzione, risiede nel fatto che la parte vocale solista - verso la quale l'intero organico strumentale funge da 'coro responsoriale'- non è scritta, poiché è indicata soltanto un'origine auspicabile della tradizione vocale (canto modale del Asia Centrale), e la zona modale in cui la cantante canterà: RE Minore.

Quindi, similmente a molti casi di musiche tradizionali (ma anche nel jazz e blues), l'opera potrebbe andare avanti finché si vuole, divenendo una partitura senza fine.

Stratificazione della opera musicale e dei suoi componenti principali:

L'opera musicale è composta dai seguenti componenti:

1. Voce cantata

che appare con frammenti di una lunghezza variabile (da 20 secondi fino a 2 minuti circa), in relazione alla partitura musicale.

2. La partitura strumentale, composta da 3 elementi:

I. CANTO - linee melodiche principali, messe in primo piano rispetto al resto del ensemble sia dal punto di vista della dinamica, che nella presenza generale. Potrebbe essere eseguita sia da una sola parte, sia raddoppiata in più strumenti.

II. ECO - linee eterofoniche eseguite dalla gran parte del ensemble, ciascuna con la sua complessità ritmica (non indifferente), che, quando unite, diventano come degli 'echi' del 'CANTO' in una nuvola sonora.

III. DRONE - bordoni o 'punti organo'; note lunghe tenute, sostenute da più voci, per poter alternare il sostegno di note lunghissime se gli esecutori non conoscano le tecniche di respirazione circolare, ma anche semplicemente per poter dare a loro momenti di riposo.

3. La parte elettronica è composta da 3 gruppi di nastri ordinati in cartelle:

A. 01_02_drones [2 componenti '01_Licantropi_low_drone_1' e '02_Licantropi_mid_drone_2'] - bordoni continui (in loop) nel range grave e medio attorno alla nota Re, presenti negli altoparlanti frontali del sistema PA (Left & Right), modulati dal direttore dell'esecuzione elettroacustica in tempo reale dal punto di vista delle dinamiche, del filtraggio o tramite altre operazioni che saranno specificate in seguito.

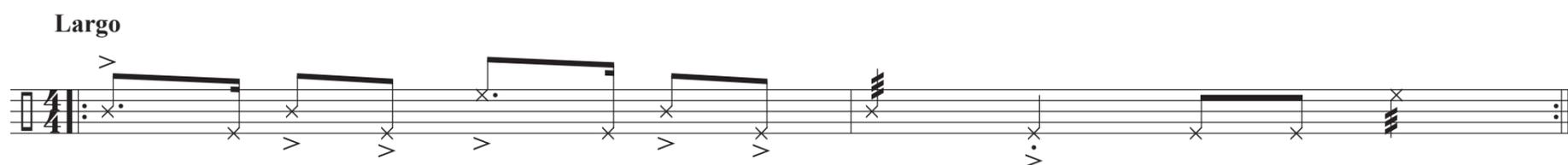
B. 03_wolves [18 componenti] - nastri mono dalla presenza forte e dalla durata variabile (da pochi secondi fino a 50 secondi circa), basati su registrazioni di ululate di lupi, da spazializzare nel sistema ottofonico attorno al pubblico ad. Lib. e da inserire a seconda delle scelte estetiche del direttore dell'esecuzione elettroacustica in tempo reale, senza ordine obbligatorio.

C. 04_breath [4 file stereo da collocare nel sistema ottofonico] - nastri continui (in loop), che possono apparire e scomparire (attraverso controllo dei volumi) a seconda delle scelte estetiche del direttore dell'esecuzione elettroacustica in tempo reale.

4. Opzionale:

Uno o più percussionisti con tamburi a cornice gravi, che sostengono il battere costante ad lib ($\downarrow=48$). Similmente alla tradizione modale vocale di Centro Asia, in cui si alternano recitativi non misurati e ritornelli ritmici, qui si potrebbe aggiungere un elemento di un suonatore oppure un ensemble di percussionisti che possono intervenire sia con recitativi in risposta alla parte vocale, che un tessuto ritmico che sostiene la parte strumentale. La ritmica della parte strumentale potrebbe essere discussa con il direttore dell'esecuzione, ma comunque dovrebbe appoggiare su pattern ritmici 'classici' e coerenti.

esempio:



La parte strumentale spiegata:

I. CANTO:

Il "CANTO" si riferisce a una linea melodica che funge da 'ritornello' strumentale tra le varie strofe cantate dal solista. Qui le parti che eseguono la linea melodica sono segnate con la scritta, a punto, "CANTO", con l'indicazione di un range dinamico generico di *mf-f*. All'interno dell'interpretazione delle parti "CANTO", gli esecutori possono avere una certa libertà ritmica (poco rubato), aggiungere trilli e ornamenti (all'interno del modo), e cambiare timbri a piacimento - anche quando sono più di uno ad eseguire la parte (piccole eterofonie fanno parte dell'estetica strutturale dell'opera).

Qui troverete una sintesi della linea melodica del 'CANTO' de I Licantropi e le Sabine, che consiglio a ciascun esecutore della parte strumentale leggere, per familiarizzare con questo elemento, che nella partitura ha un ruolo di Cantus Firmus.

I LICANTROPI E LE SABINE - CANTO

Bestiario della Terra

YUVAL AVITAL

Largo (♩=48)

The musical score is written in 4/4 time with a tempo of Largo (♩=48). It begins with a dynamic marking of *f-mf*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets and quintuplets. Trills are indicated with 'tr' above notes. The score is divided into systems, with measure numbers 10, 17, 27, 35, 42, 49, 56, 62, 70, 79, and 87 marking the start of new lines. The final system ends with a double bar line.

II. ECO:

Le parti definite come 'ECO' nella partitura, sono una variazione allungata delle varie fasi del 'CANTO' che diventano delle vere linee polifoniche indipendenti, non organizzate sull'intreccio armonico, ma basate sui concetti di texture, densità e molteplicità.

AIUUUUTO!!!! DOVE È sparito il mio battere?

Mi rendo conto che la divisione e la sincopazione delle linee dell'"ECO" sono onnipresenti e possono risultare snervanti per alcuni esecutori. Ma è proprio lì che si trova la magia: quando l'intero ensemble suona contemporaneamente le linee "ECO". L'eterofonia musicale somiglia così agli elementi complessi della natura, dal belare di un gregge fino alle voci di un bazar. La sfida sta proprio nel cercare di eseguire le parti nel modo più preciso possibile, anche sapendo che se non sarà tutto preciso non morirà nessuno...comunque più preciso è, meglio è, soprattutto perché ogni parte è diversa. L'esecutore quando suona una linea "ECO" (con l'indicazione di range dinamico generico di *mp-mf*, quindi sotto il "CANTO") può fare molte cose: aggiungere note 'slap' nei valori corti, dei multi fonici (non troppo dissonanti) nei valori lunghi, dei trilli e dei frullati, oltre a variazioni timbriche.

esempio dei parti del "CANTO" con parti del "ECO".

The image shows a musical score for woodwinds, starting at measure 72. The score is divided into two main sections: 'CANTO' and 'ECO'. The 'CANTO' parts are for Oboe (Ob.), E♭ Clarinet 1 (E♭ Cl. 1), and E♭ Clarinet 4 (E♭ Cl. 4), all marked with a dynamic range of *f-mf*. The 'ECO' parts are for E♭ Clarinet 2 (E♭ Cl. 2), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), and B♭ Clarinet 3 (B♭ Cl. 3), all marked with a dynamic range of *p-mf*. The score includes various musical notations such as trills (tr), slurs, and fingerings (e.g., 3, 6, 7, 5). A box with the letter 'G' is located at the top left of the score.

III. DRONE:

La sezione "DRONE" produce le note fondamentali del modo (con l'indicazione di range dinamico generico di *p-mp*), quindi sotto il "ECO", e si appoggia e completa la parte elettroacustica in un modo simile, con il suono sintetizzato. Note lunghe che, però, possono essere molto dinamiche. In che modo?

Ad esempio, cambiando vocali e cantando in modo consonante o dissonante all'interno della nota, creando onde dinamiche (crescenti e decrescenti continue), variazioni d'intonazione e glissandi microtonali e a volte glissandi, aggiungendo frullati di gola e lingua o note ribattute ogni tanto (come un codice morse), e così via.

esempio dei parti "DRONE" nota e linea con freccia per indicare la durata.

Parte elettroacustica spigata:

La parte elettroacustica, similmente alla parte orchestrale è stratificata, divisa, nel seguente modo:

A. DRONE (due componenti):

I 2 droni sintetizzati (messi in loop), ciascuno in L R (stereo principale), ripropongono le note fondamentali del modo (RE-LA), in sviluppo costante dal punto di vista timbrico. Per arricchire queste parti, il responsabile per la parte elettroacustica potrebbe, oltre a controllare l'indumento dinamico della sezione (crescente e decrescente o, in parole povere, il mix in tempo reale), aggiungere dei vari effetti in modo dinamico (con una transizione graduale del dry/wet), come distortion, grannulatori, flanger, reverberi vari ecc.

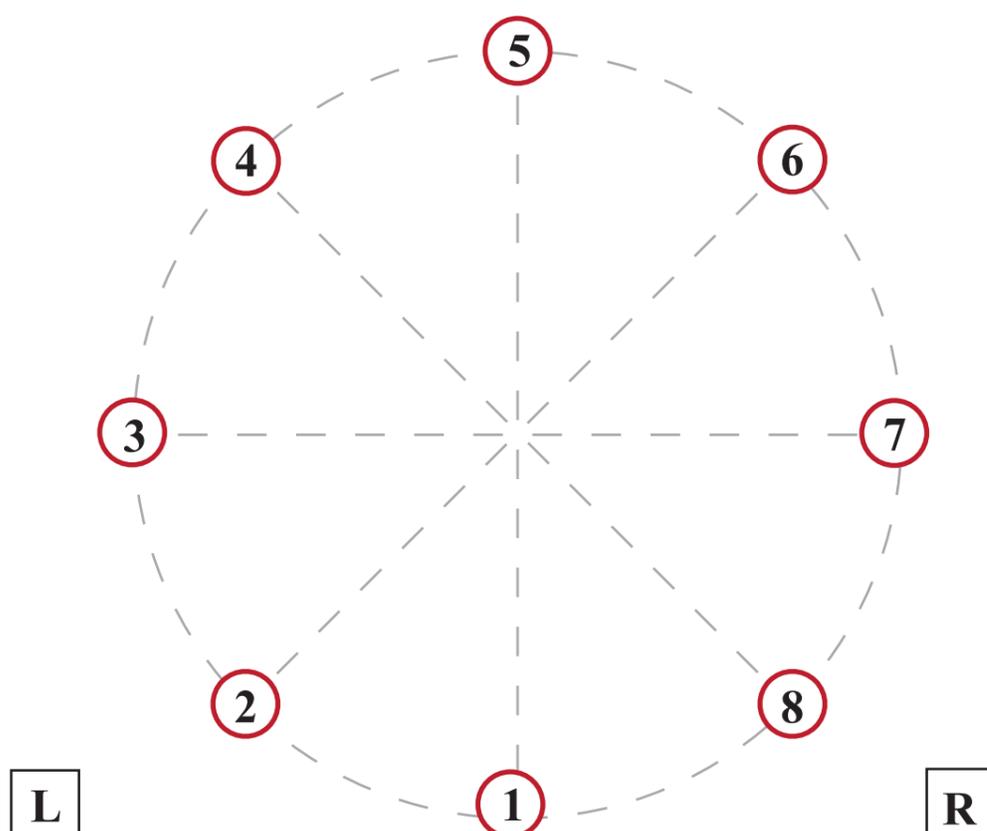
B. Wolves (18 componenti)

Come scritto sopra, i componenti dei wolves sono elaborazioni di ululati di lupi singoli e in branco. Essendo elementi 'forti' sta al direttore dell'esecuzione la scelta di come e quando inserirli, come spazializzarli nell'ottofonia, e in quale modo (statico o in movimento).

C. BREATH (1 componente ottofonico)

Il costante nastro otto fonico (in loop) di BREATH non dovrebbe essere presente tutto il tempo, ma entrare e uscire nei momenti scelti dal direttore dell'esecuzione elettroacustica, a volte per pochi secondi, a volte per lunghi minuti. Qui s'inserisce un importante elemento che è vero per l'intera parte elettroacustica dell'opera: l'ascolto totale è oro; l'elettronica dovrebbe integrare e aggiungere uno strato complesso e ricco all'opera, ed essere sempre con, mai contro.

sistema ottofonica + Main L R



I Licantropi e il Ratto delle sabine

Il bestiario della Terra

Yuval Avital

A **Largo** ♩=48 .ca

CANTO
f-mf

Oboe

Clarinet in E \flat 1

Clarinet in E \flat 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Clarinet in B \flat 4

Bass Clarinet 1
DRONE
mp-pp *simile*

Bass Clarinet 2
DRONE
mp-pp *simile*

Soprano Sax 1

Soprano Sax 2

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax 1
DRONE
mp-pp *simile*

Baritone Sax 2
DRONE
mp-pp

Bassoon 1

Bassoon 2

Contrabassoon
DRONE
mp-pp

I Licantropi e il Ratto delle sabbine

Ob. ¹⁶

E♭ Cl. 1 *ECO*
p-mf

E♭ Cl. 2 *ECO*
p-mf

B♭ Cl. 1 *ECO*
p-mf

B♭ Cl. 2 *ECO*
p-mf

B♭ Cl. 3 *ECO*
p-mf

B♭ Cl. 4 *ECO*
p-mf

B. Cl. 1 *ECO*
p-mf

B. Cl. 2 *ECO*
p-mf

S. Sx. 1 *mf* *ECO*
p-mf

S. Sx. 2 *mf* *ECO*
p-mf

A. Sx. 1 *ECO*
p-mf

A. Sx. 2 *ECO*
p-mf

T. Sx. 1 *ECO*
p-mf

T. Sx. 2 *ECO*
p-mf

B. Sx. 1 *ECO*
p-mf

B. Sx. 2 *ECO*
p-mf

Bsn. 1 *ECO*
p-mf

Bsn. 2 *ECO*
p-mf

C. Bn. *ECO*
p-mf

20

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

Detailed description: This is a page of a musical score for woodwinds and strings, covering measures 20 to 23. The score is arranged in a system with 18 staves. The instruments are: Oboe (Ob.), two E-flat Clarinets (E♭ Cl. 1 and 2), four B-flat Clarinets (B♭ Cl. 1, 2, 3, and 4), two B Clarinets (B. Cl. 1 and 2), two Soprano Saxophones (S. Sax. 1 and 2), two Alto Saxophones (A. Sax. 1 and 2), two Tenor Saxophones (T. Sax. 1 and 2), two Bass Saxophones (B. Sax. 1 and 2), two Bassoons (Bsn. 1 and 2), and a Contrabassoon (C. Bn.). The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as slurs, ties, and ornaments. Measure numbers 20, 21, 22, and 23 are indicated at the top of the staves. The page number '3' is in the top right corner.

B

Hold drone until song section finish

The musical score is arranged in a standard orchestral layout with the following instruments and parts:

- Ob.** (Oboe): No notation.
- E♭ Cl. 1 & 2** (E-flat Clarinets): No notation.
- B♭ Cl. 1, 2, 3, & 4** (B-flat Clarinets): No notation.
- B. Cl. 1 & 2** (Bass Clarinets): Each has a whole note drone starting at the beginning of the section, marked with *DRONE* and *mp-pp*. A slur spans the final measure of the score.
- S. Sax. 1 & 2** (Soprano Saxophones): No notation.
- A. Sax. 1 & 2** (Alto Saxophones): No notation.
- T. Sax. 1 & 2** (Tenor Saxophones): No notation.
- B. Sax. 1 & 2** (Baritone Saxophones): Each has a whole note drone starting at the beginning of the section, marked with *DRONE* and *mp-pp*. A slur spans the final measure of the score.
- Bsn. 1 & 2** (Bassoons): No notation.
- C. Bn.** (Contrabassoon): Has a whole note drone starting at the beginning of the section, marked with *DRONE* and *mp-pp*. A slur spans the final measure of the score.

A dashed line at the top of the score indicates the end of the drone section. A vertical line with a right-pointing arrow at the bottom of the score indicates the end of the section.

C

29

CANTO

Ob. *f-mf*

E♭ Cl. 1 *p-mf* ECO

E♭ Cl. 2 *p-mf* ECO

B♭ Cl. 1 *p-mf* ECO

B♭ Cl. 2 *p-mf* ECO

B♭ Cl. 3 *p-mf* ECO

B♭ Cl. 4 *p-mf* ECO

B. Cl. 1 *p-mf* ECO

B. Cl. 2 *p-mf* ECO

S. Sx. 1 *p-mf* ECO

S. Sx. 2 *p-mf* ECO

A. Sx. 1 *p-mf* ECO

A. Sx. 2 *p-mf* ECO

T. Sx. 1 *p-mf* ECO

T. Sx. 2 *p-mf* ECO

B. Sx. 1 *p-mf* ECO

B. Sx. 2 *p-mf* ECO

Bsn. 1 *p-mf* ECO

Bsn. 2 *p-mf* ECO

C. Bn. *f-mf* CANTO

simile

CANTO
f-mf

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

D

Hold drone until song section finish

Musical score for woodwinds and strings, measures 35-40. The score includes parts for Oboe (Ob.), E-flat Clarinet 1 (E♭ Cl. 1), E-flat Clarinet 2 (E♭ Cl. 2), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), B-flat Clarinet 3 (B♭ Cl. 3), B-flat Clarinet 4 (B♭ Cl. 4), B-flat Clarinet 5 (B. Cl. 1), B-flat Clarinet 6 (B. Cl. 2), Saxophone 1 (S. Sax. 1), Saxophone 2 (S. Sax. 2), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Bass Saxophone 1 (B. Sax. 1), Bass Saxophone 2 (B. Sax. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bn.).

Measures 35-40 contain musical notation for several instruments. The B-flat Clarinet 1 and 2 parts have melodic lines. The Saxophone 1 part has a melodic line with a 7th fingering. The Tenor Saxophone 1 part has a melodic line with a 5th fingering. The Bass Saxophone 1 and 2 parts have a drone marked *DRONE* and *mp-pp*. The Bassoon 2 part has a melodic line. The Contrabassoon part has a drone marked *DRONE* and *mp-pp*.

Measure 35 is marked with the number 35. Measure 40 is marked with the letter **D** and the instruction "Hold drone until song section finish".

E

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1
CANTO
f-mf

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1
DRONE
mp-pp

B. Cl. 2
DRONE
mp-pp

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1
CANTO
f-mf

T. Sax. 2

B. Sax. 1
DRONE
mp-pp

B. Sax. 2
DRONE
mp-pp

Bsn. 1

Bsn. 2

C. Bn.
DRONE
mp-pp

HERE

Ob. *f-mf* CANTO

E♭ Cl. 1 *p-mf* ECO

E♭ Cl. 2 *p-mf* ECO

B♭ Cl. 1 *f-mf* CANTO

B♭ Cl. 2 *p-mf* ECO

B♭ Cl. 3 *p-mf* ECO

B♭ Cl. 4 *p-mf* ECO

B. Cl. 1 *p-mf* ECO

B. Cl. 2 *mp-pp* ECO

S. Sx. 1 *mp-pp* ECO

S. Sx. 2 *mp-pp* ECO

A. Sx. 1 *mp-pp* ECO

A. Sx. 2 *mp-pp* ECO

T. Sx. 1 *mp-pp* ECO

T. Sx. 2 *mp-pp* ECO

B. Sx. 1 *mp-pp* ECO

B. Sx. 2 *p-mf* ECO

Bsn. 1 *p-mf* ECO

Bsn. 2 *p-mf* ECO

C. Bn. *p-mf* ECO

Ob. *f* *f-mf* CANTO

E♭ Cl. 1 *f-mf* CANTO

E♭ Cl. 2 *f-mf* CANTO

B♭ Cl. 1 *f* *p-mf* ECO

B♭ Cl. 2 *p-mf* ECO

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1 *mp-pp* DRONE

B. Cl. 2 *mp-pp* DRONE

S. Sax. 1 *f-mf* CANTO

S. Sax. 2 *f-mf* CANTO

A. Sax. 1 *f-mf* CANTO

A. Sax. 2 *f-mf* CANTO

T. Sax. 1 *f* *f-mf* CANTO *tr* *tr*

T. Sax. 2

B. Sax. 1 *mp-pp* DRONE

B. Sax. 2 *mp-pp* CANTO

Bsn. 1 *f-mf* CANTO

Bsn. 2 *f-mf* CANTO

C. Bn. *f* *mp-pp* DRONE

57

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

63

Ob.

E \flat Cl. 1

E \flat Cl. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

F Hold drone until song section finish

f

mp-pp

DRONE

mp-pp

DRONE

mp-pp

DRONE

mp-pp

G

This page contains the musical score for measures 72 through 81. The score is divided into two systems, each with a vertical bar line. The instruments and their parts are as follows:

- Ob.** (Oboe): CANTO, *f-mf*, trills, slurs, and triplets.
- E♭ Cl. 1** (Clarinet in E-flat): CANTO, *f-mf*, trills, slurs, and triplets.
- E♭ Cl. 2** (Clarinet in E-flat): ECO, *p-mf*, slurs, triplets, and sextuplets.
- B♭ Cl. 1** (Clarinet in B-flat): ECO, *p-mf*, slurs, and triplets.
- B♭ Cl. 2** (Clarinet in B-flat): ECO, *p-mf*, slurs, and septuplets.
- B♭ Cl. 3** (Clarinet in B-flat): ECO, *p-mf*, slurs, triplets, and quintuplets.
- B♭ Cl. 4** (Clarinet in B-flat): CANTO, *f-mf*, trills, slurs, and triplets.
- B. Cl. 1** (Bass Clarinet): ECO, *p-mf*, slurs.
- B. Cl. 2** (Bass Clarinet): ECO, *p-mf*, slurs, and septuplets.
- S. Sx. 1** (Soprano Saxophone): CANTO, *f-mf*, trills, slurs, and triplets.
- S. Sx. 2** (Soprano Saxophone): ECO, *p-mf*, slurs.
- A. Sx. 1** (Alto Saxophone): CANTO, *f-mf*, trills, slurs, and triplets.
- A. Sx. 2** (Alto Saxophone): ECO, *p-mf*, slurs, triplets, and sextuplets.
- T. Sx. 1** (Tenor Saxophone): ECO, *p-mf*, slurs, and septuplets.
- T. Sx. 2** (Tenor Saxophone): ECO, *p-mf*, slurs, and septuplets.
- B. Sx. 1** (Baritone Saxophone): CANTO, *f-mf*, trills, slurs, and triplets.
- B. Sx. 2** (Baritone Saxophone): ECO, *p-mf*, slurs, and quintuplets.
- Bsn. 1** (Bassoon): CANTO, *f-mf*, trills, slurs, and triplets.
- Bsn. 2** (Bassoon): ECO, *p-mf*, trills.
- C. Bn.** (Contrabassoon): CANTO, *f-mf*, trills, slurs, and triplets.

This musical score page, numbered 14, is for the piece "I Licantropi e il Ratto delle sabine". It contains staves for the following instruments: Oboe (Ob.), E♭ Clarinet 1 (E♭ Cl. 1), E♭ Clarinet 2 (E♭ Cl. 2), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), B♭ Clarinet 4 (B♭ Cl. 4), B♭ Clarinet 1 (B. Cl. 1), B♭ Clarinet 2 (B. Cl. 2), Soprano Saxophone 1 (S. Sx. 1), Soprano Saxophone 2 (S. Sx. 2), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone 1 (T. Sx. 1), Tenor Saxophone 2 (T. Sx. 2), Bass Saxophone 1 (B. Sx. 1), Bass Saxophone 2 (B. Sx. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bn.).

The score is divided into three systems. The first system starts at measure 74. The second system begins with the instruction "simile" and "tr" (trill) above the first staff. The third system also begins with "simile" and "tr" above the first staff. The score includes various musical notations such as slurs, ties, and fingering numbers (e.g., 5, 6, 7, 3). The key signature is three sharps (F#, C#, G#).

I

This page contains the musical score for measures 86 to 90. The instruments and their parts are as follows:

- Ob.** (Oboe): *CANTO*, *f-mf*. Features a triplet of eighth notes and trills.
- E♭ Cl. 1 & 2** (E-flat Clarinets): *ECO*, *p-mf*. Play a melodic line with various ornaments and slurs.
- B♭ Cl. 1, 2, 3, & 4** (B-flat Clarinets): *CANTO*, *f-mf*. Play a rhythmic pattern with triplets and trills.
- B. Cl. 1 & 2** (Bass Clarinets): *ECO*, *p-mf*. Play a melodic line with slurs and ornaments.
- S. Sx. 1 & 2** (Soprano Saxophones): *ECO*, *p-mf*. Play a melodic line with slurs and ornaments.
- A. Sx. 1 & 2** (Alto Saxophones): *ECO*, *p-mf*. Play a melodic line with slurs and ornaments.
- T. Sx. 1 & 2** (Tenor Saxophones): *ECO*, *p-mf*. Play a melodic line with slurs and ornaments.
- B. Sx. 1 & 2** (Baritone Saxophones): *CANTO*, *f-mf*. Play a rhythmic pattern with triplets and trills.
- Bsn. 1 & 2** (Bassoons): *ECO*, *p-mf*. Play a melodic line with slurs and ornaments.
- C. Bn.** (Contrabassoon): *ECO*, *p-mf*. Play a melodic line with slurs and ornaments.

The score includes various musical notations such as slurs, ornaments, and dynamic markings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

89

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

simile

92

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

DRONE

mp-pp

DRONE

mp-pp

DRONE

mp-pp

96

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

J

Hold drone until song section finish

This page contains a musical score for various instruments. The instruments listed on the left are: Ob., E♭ Cl. 1, E♭ Cl. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, B. Cl. 2, S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax. 1, B. Sax. 2, Bsn. 1, Bsn. 2, and C. Bn. The score is organized into four measures. A dashed line spans the first three measures, with the instruction "Hold drone until song section finish" above it. A vertical line is placed at the end of the third measure. In the B. Cl. 1 and B. Cl. 2 staves, there are notes on the top line of the staff with arrows pointing to the right, indicating a sustained drone sound.

This page contains a musical score for measures 110, 111, and 112. The instruments are arranged as follows from top to bottom: Oboe (Ob.), two E-flat Clarinets (E♭ Cl. 1, 2), three B-flat Clarinets (B♭ Cl. 1, 2, 3, 4), two B Clarinets (B. Cl. 1, 2), two Soprano Saxophones (S. Sax. 1, 2), two Alto Saxophones (A. Sax. 1, 2), two Tenor Saxophones (T. Sax. 1, 2), two Bass Saxophones (B. Sax. 1, 2), two Bassoons (Bsn. 1, 2), and a Contrabassoon (C. Bn.). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 5, 6, 7, tr). Measure 110 begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a 3/4 time signature. The woodwind parts feature complex rhythmic patterns and melodic lines, while the string parts provide harmonic support with sustained notes and rhythmic accompaniment.

113

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

116

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

DRONE

mp-pp

L

Hold drone until song section finish

119

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

DRONE

pp-pp

pp-pp

M

Ob.

E♭ Cl. 1 *CANTO* *f-mf* *tr* *5* *tr* *3*

E♭ Cl. 2 *ECO* *p-mf* *6*

B♭ Cl. 1 *CANTO* *p-mf*

B♭ Cl. 2 *ECO* *p-mf* *6* *5* *3* *5*

B♭ Cl. 3 *ECO* *p-mf* *6*

B♭ Cl. 4 *ECO* *p-mf*

B. Cl. 1 *CANTO* *f-mf*

B. Cl. 2 *ECO* *p-mf* *5* *7*

S. Sx. 1 *ECO* *p-mf* *6* *5*

S. Sx. 2 *ECO* *p-mf*

A. Sx. 1 *ECO* *p-mf* *7*

A. Sx. 2 *ECO* *p-mf* *7*

T. Sx. 1 *ECO* *p-mf* *5*

T. Sx. 2 *ECO* *p-mf* *7* *7*

B. Sx. 1 *CANTO* *f-mf*

B. Sx. 2 *ECO* *p-mf* *3* *tr* *5*

Bsn. 1 *ECO* *p-mf*

Bsn. 2 *ECO* *p-mf*

C. Bn. *CANTO* *f-mf*

133

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

136

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

simile

simile

139

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

Detailed description: This page of a musical score, numbered 139, contains 18 staves for woodwind and string instruments. The woodwinds include Oboe (Ob.), four E-flat Clarinets (Cl. 1-4), four B-flat Clarinets (Cl. 1-4), Bass Clarinet (B. Cl. 1-2), two Saxophones (S. Sx. 1-2), two Alto Saxophones (A. Sx. 1-2), two Tenor Saxophones (T. Sx. 1-2), two Bass Saxophones (B. Sx. 1-2), and Contrabassoon (C. Bn.). The strings are represented by two Bassoons (Bsn. 1-2). The score is written in treble clef for most woodwinds and bass clef for the bassoons and contrabassoon. The key signature has three sharps (F#, C#, G#). The music features various melodic lines with ornaments (trills), slurs, and fingerings (e.g., 3, 5, 6, 7). The page is divided into three measures by vertical bar lines.

142

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

mp-pp

mp-pp

DRONE

DRONE

N

Hold drone until song section finish

145

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

DRONE

mp-pp

DRONE

mp-pp

DRONE

mp-pp



155

f-mf *CANTO*

Ob.

f-mf *CANTO*

E♭ Cl. 1

f-mf *CANTO*

E♭ Cl. 2

f-mf *CANTO*

B♭ Cl. 1

p-mf *ECO*

B♭ Cl. 2

p-mf *ECO*

B♭ Cl. 3

p-mf *ECO*

B♭ Cl. 4

p-mf *ECO*

B. Cl. 1

f-mf *CANTO*

B. Cl. 2

p-mf *ECO*

S. Sax. 1

p-mf *ECO*

S. Sax. 2

p-mf *ECO*

A. Sax. 1

p-mf *ECO*

A. Sax. 2

p-mf *ECO*

T. Sax. 1

f-mf *CANTO*

T. Sax. 2

f-mf *CANTO*

B. Sax. 1

p-mf *ECO*

B. Sax. 2

p-mf *ECO*

Bsn. 1

p-mf *ECO*

Bsn. 2

p-mf *ECO*

C. Bn.

p-mf *ECO*

158

Ob.

E \flat Cl. 1

E \flat Cl. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

ff

ff

ff

DRONE

mp-pp

DRONE

mp-pp

DRONE

mp-pp

Q

This page contains a musical score for measures 172 through 175. The instruments are arranged as follows from top to bottom: Oboe (Ob.), E-flat Clarinet 1 (E♭ Cl. 1), E-flat Clarinet 2 (E♭ Cl. 2), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), B-flat Clarinet 3 (B♭ Cl. 3), B-flat Clarinet 4 (B♭ Cl. 4), B-flat Clarinet 1 (B. Cl. 1), B-flat Clarinet 2 (B. Cl. 2), Saxophone 1 (S. Sax. 1), Saxophone 2 (S. Sax. 2), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Bass Saxophone 1 (B. Sax. 1), Bass Saxophone 2 (B. Sax. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bn.).

The score includes various performance markings such as *f-mf*, *p-mf*, *ECO*, *CANTO*, and *tr*. It also features numerous fingering and articulation symbols, including slurs, accents, and trills. The notation is in treble clef for most instruments and bass clef for the bassoon and contrabassoon. The key signature is one sharp (F#).

176

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

CANTO

f-mf

CANTO

f-mf

CANTO

f-mf

ECO

p-mf

ECO

p-mf

ECO

p-mf

ECO

p-mf

DRONE

mp-pp

DRONE

mp-pp

CANTO *tr*

f-mf

ECO *tr*

p-mf

ECO *tr*

p-mf

DRONE

mp-pp

CANTO

f-mf

ECO

p-mf

DRONE

mp-pp

This page contains a musical score for measures 180 through 183. The instruments listed on the left are:

- Ob.
- E♭ Cl. 1
- E♭ Cl. 2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B♭ Cl. 4
- B. Cl. 1
- B. Cl. 2
- S. Sax. 1
- S. Sax. 2
- A. Sax. 1
- A. Sax. 2
- T. Sax. 1
- T. Sax. 2
- B. Sax. 1
- B. Sax. 2
- Bsn. 1
- Bsn. 2
- C. Bn.

The score features various musical notations including triplets, trills, and dynamic markings such as *simile*. The woodwind parts (Clarinets, Saxophones, Bassoons) show more active melodic and rhythmic lines, while the string parts (Bassoons and Contrabassoon) are primarily sustained notes with occasional trills. The page number 180 is written at the top left of the first staff.

R

Hold drone until song section finish

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Ob., E♭ Cl. 1, E♭ Cl. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, B. Cl. 2, S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax. 1, B. Sax. 2, Bsn. 1, Bsn. 2, and C. Bn. The score is divided into two main sections by a vertical line. The first section contains melodic lines for most instruments, with some featuring triplets and slurs. The second section, starting at measure 186, is dominated by drone notes. Above the first staff (Ob.), a dashed line indicates the drone should be held until the song section finishes. Drone notes are marked with 'DRONE' and dynamics such as *mp-pp*. A large 'R' in a box is positioned above the first section, and the instruction 'Hold drone until song section finish' is placed above the second section.

S

Ob. *f-mf*

E♭ Cl. 1 *f-mf*

E♭ Cl. 2 *f-mf*

B♭ Cl. 1 *CANTO* *f-mf* *tr*

B♭ Cl. 2 *ECO* *p-mf*

B♭ Cl. 3 *ECO* *p-mf*

B♭ Cl. 4 *ECO* *p-mf*

B. Cl. 1 *ECO* *p-mf*

B. Cl. 2 *ECO* *p-mf*

S. Sax. 1 *CANTO* *f-mf*

S. Sax. 2 *CANTO* *f-mf*

A. Sax. 1 *ECO* *p-mf*

A. Sax. 2 *ECO* *p-mf*

T. Sax. 1 *ECO* *p-mf*

T. Sax. 2 *ECO* *p-mf*

B. Sax. 1 *ECO* *tr* *p-mf*

B. Sax. 2 *ECO* *p-mf*

Bsn. 1 *CANTO* *p-mf*

Bsn. 2 *ECO* *f-mf*

C. Bn. *ECO*

197

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

199

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

201

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

204

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

simile

simile

207

Ob.
E♭ Cl. 1
E♭ Cl. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
S. Sax. 1
S. Sax. 2
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax. 1
B. Sax. 2
Bsn. 1
Bsn. 2
C. Bn.

Detailed description of the musical score: This page contains measures 207 through 210 of a woodwind and string section. The score is written for a variety of instruments, including Oboe, Clarinets in E-flat and B-flat, Saxophones in Soprano, Alto, and Tenor, and Bassoons. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds play melodic lines with various ornaments such as trills, grace notes, and slurs. The strings provide a harmonic and rhythmic foundation. Measure 207 features a complex woodwind entry with many ornaments. Measure 208 shows a continuation of these lines with some rests for the B-flat Clarinet 4 and Tenor Saxophone 2. Measure 209 and 210 continue the melodic development, with the Bassoon 2 and Contrabassoon playing more active parts.

210

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

212

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1 *simile*

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

215

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

Detailed description: This page of a musical score, numbered 215, contains parts for woodwinds and strings. The woodwind section includes Oboe (Ob.), two E-flat Clarinets (Cl. 1 and 2), four B-flat Clarinets (Cl. 1, 2, 3, 4), two Bass Clarinets (B. Cl. 1 and 2), two Soprano Saxophones (S. Sax. 1 and 2), two Alto Saxophones (A. Sax. 1 and 2), two Tenor Saxophones (T. Sax. 1 and 2), two Bass Saxophones (B. Sax. 1 and 2), two Bassoons (Bsn. 1 and 2), and a Contrabassoon (C. Bn.). The strings section includes parts for Violins I and II, Violas, Cellos, and Double Basses. The score is written in a key signature of two sharps (F# and C#) and a common time signature. It features complex melodic lines with frequent slurs and various ornaments such as triplets, sextuplets, and septuplets. The notation includes many accidentals and dynamic markings. The page is divided into three measures by vertical bar lines.

278

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

Detailed description: This page of a musical score, numbered 48, is titled 'I Licantropi e il Ratto delle sabine'. It contains measures 278, 279, and 280. The score is arranged for a large woodwind and string ensemble. The woodwind section includes Oboe (Ob.), two E-flat Clarinets (Cl. 1 and 2), four B-flat Clarinets (Cl. 1, 2, 3, 4), two Bass Clarinets (B. Cl. 1 and 2), two Soprano Saxophones (S. Sax. 1 and 2), two Alto Saxophones (A. Sax. 1 and 2), two Tenor Saxophones (T. Sax. 1 and 2), two Baritone Saxophones (B. Sax. 1 and 2), two Bassoons (Bsn. 1 and 2), and a Contrabassoon (C. Bn.). The string section is represented by the bottom two staves. The music is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Numerous fingerings are indicated with numbers 1-5 and 7, and slurs are used to group notes. The woodwinds play melodic lines, while the strings provide a rhythmic accompaniment. The contrabassoon has a particularly active role in the later measures, playing a dense sixteenth-note pattern.

221

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

224

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

Detailed description: This page of a musical score, numbered 50, is titled 'I Licantropi e il Ratto delle sabine'. It contains measures 224, 225, and 226. The score is for a woodwind and string ensemble. The woodwind section includes Oboe (Ob.), two E-flat Clarinets (E♭ Cl. 1 and 2), four B-flat Clarinets (B♭ Cl. 1-4), two Bass Clarinets (B. Cl. 1 and 2), two Soprano Saxophones (S. Sax. 1 and 2), two Alto Saxophones (A. Sax. 1 and 2), two Tenor Saxophones (T. Sax. 1 and 2), two Bass Saxophones (B. Sax. 1 and 2), two Bassoons (Bsn. 1 and 2), and a Contrabassoon (C. Bn.). The string section is represented by a single staff at the bottom. The key signature has three sharps (F#, C#, G#). The score features various musical notations such as slurs, ties, and fingerings (e.g., 7, 5, 3, 5). The woodwinds play melodic lines, while the strings provide a rhythmic accompaniment.

227

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

Detailed description: This page of a musical score, numbered 227, contains parts for woodwinds and strings. The woodwind section includes Oboe (Ob.), two E-flat Clarinets (E♭ Cl. 1 and 2), three B-flat Clarinets (B♭ Cl. 1, 2, 3), a B-flat Clarinet (B♭ Cl. 4), two B Clarinets (B. Cl. 1 and 2), two Soprano Saxophones (S. Sax. 1 and 2), two Alto Saxophones (A. Sax. 1 and 2), two Tenor Saxophones (T. Sax. 1 and 2), two Baritone Saxophones (B. Sax. 1 and 2), and two Bassoons (Bsn. 1 and 2). The Bassoon part (Bsn. 2) and Contrabassoon part (C. Bn.) are written in bass clef. The strings section is not explicitly labeled but is implied by the presence of woodwinds. The score shows measures 227 through 230. The key signature is three sharps (F#, C#, G#). The music features various melodic lines with ornaments, slurs, and fingerings. The B♭ Clarinet 1 part has a prominent melodic line with slurs and ornaments. The Bassoon 2 part has a rhythmic pattern of eighth notes. The Contrabassoon part has a melodic line with slurs and ornaments. The strings are mostly silent in these measures.

231

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

Detailed description: This page of a musical score, numbered 52, is titled 'I Licantropi e il Ratto delle sabine'. It contains measures 231 through 235. The score is arranged for a woodwind and string ensemble. The woodwind section includes Oboe (Ob.), four E-flat Clarinets (Cl. 1-4), three B-flat Clarinets (Cl. 1-3), two Bass Clarinets (B. Cl. 1-2), two Soprano Saxophones (S. Sax. 1-2), two Alto Saxophones (A. Sax. 1-2), two Tenor Saxophones (T. Sax. 1-2), two Baritone Saxophones (B. Sax. 1-2), and two Bassoons (Bsn. 1-2). The string section includes a Contrabassoon (C. Bn.). The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The score features various musical notations such as slurs, ties, and fingerings (e.g., 3, 5, 6, 7). The Oboe part begins in measure 231 with a melodic line. The Clarinet parts have more active lines with many slurs and ties. The Saxophone parts also have melodic lines with slurs and ties. The Bassoon parts have more rhythmic and harmonic support. The string parts are mostly rests, with some activity in the Contrabassoon part.

236

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

DRONE

mp-pp

DRONE

mp-pp

DRONE

mp-pp

DRONE

mp-pp

T

Hold drone until song section finish

248

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

DRONE

mp-pp

DRONE

mp-pp

5

7

5

7

5

6

3

5

3

5

5

U

Ob. *ECO* *p-mf*

E♭ Cl. 1 *CANTO* *f-mf*

E♭ Cl. 2 *CANTO* *f-mf*

B♭ Cl. 1 *CANTO* *f-mf*

B♭ Cl. 2 *CANTO* *f-mf*

B♭ Cl. 3 *CANTO* *f-mf*

B♭ Cl. 4 *CANTO* *f-mf*

B. Cl. 1 *CANTO* *f-mf*

B. Cl. 2 *CANTO* *f-mf*

S. Sx. 1 *ECO* *p-mf*

S. Sx. 2 *ECO* *p-mf*

A. Sx. 1 *ECO* *p-mf*

A. Sx. 2 *ECO* *p-mf*

T. Sx. 1 *ECO* *p-mf*

T. Sx. 2 *ECO* *p-mf*

B. Sx. 1

B. Sx. 2

Bsn. 1 *ECO* *p-mf*

Bsn. 2 *ECO* *p-mf*

C. Bn.

266

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

mp

cresc.

tr

simile

276

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sax. 1

S. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. 1

B. Sax. 2

Bsn. 1

Bsn. 2

C. Bn.

mp

mf

Detailed description: This page of a musical score, numbered 276, features a woodwind and string ensemble. The woodwind section includes Oboe (Ob.), two E-flat Clarinets (E♭ Cl. 1 and 2), four B-flat Clarinets (B♭ Cl. 1-4), two Bass Clarinets (B. Cl. 1 and 2), two Soprano Saxophones (S. Sax. 1 and 2), two Alto Saxophones (A. Sax. 1 and 2), two Tenor Saxophones (T. Sax. 1 and 2), two Bass Saxophones (B. Sax. 1 and 2), two Bassoons (Bsn. 1 and 2), and a Contrabassoon (C. Bn.). The strings are represented by three parts: Bsn. 1, Bsn. 2, and C. Bn., which likely represent the first, second, and third violins respectively. The score is in a key with three sharps (F#, C#, G#) and a common time signature. Measures 276-279 are shown. The woodwinds play various melodic and harmonic lines, often with slurs and fingerings. The strings play a rhythmic accompaniment, with dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The bassoon parts feature sixteenth-note patterns in the final measure.

298

Ob.

E \flat Cl. 1

E \flat Cl. 2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

CANTO

f-mf

tr

307

Ob.

E♭ Cl. 1

E♭ Cl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

S. Sx. 1

S. Sx. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx. 1

B. Sx. 2

Bsn. 1

Bsn. 2

C. Bn.

This page contains a musical score for measures 307 to 310. The score is arranged in a vertical staff format with 19 parts. The parts are: Oboe (Ob.), E-flat Clarinet 1 (E♭ Cl. 1), E-flat Clarinet 2 (E♭ Cl. 2), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), B-flat Clarinet 3 (B♭ Cl. 3), B-flat Clarinet 4 (B♭ Cl. 4), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Soprano Saxophone 1 (S. Sx. 1), Soprano Saxophone 2 (S. Sx. 2), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone 1 (T. Sx. 1), Tenor Saxophone 2 (T. Sx. 2), Bass Saxophone 1 (B. Sx. 1), Bass Saxophone 2 (B. Sx. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bn.). The score features various musical notations including triplets, slurs, and fingerings (e.g., 3, 5, 6, 7). A trill (tr) is marked in the B-flat Clarinet 2 part. The key signature is one sharp (F#).

X

Hold drone until song section finish

The musical score is arranged in a system of staves for various instruments. The instruments listed on the left are: Ob., E♭ Cl. 1, E♭ Cl. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, B. Cl. 2, S. Sax. 1, S. Sax. 2, A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax. 1, B. Sax. 2, Bsn. 1, Bsn. 2, and C. Bn.

Key performance instructions and markings include:

- 309**: Measure number at the top left.
- DRONE**: Markings on the B. Cl. 1, B. Cl. 2, and T. Sax. 1 staves.
- mp-pp**: Dynamic markings on the B. Cl. 1, B. Cl. 2, and T. Sax. 1 staves.
- simile**: Markings on the B. Cl. 1, B. Cl. 2, and B. Sax. 1 staves.
- Hold drone until song section finish**: Instruction in a box at the top right.
- X**: A boxed 'X' symbol at the top right.

The score features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *mp-pp*. The notation includes various articulations like slurs and accents.

Y 379

CANTO
f-mf

Ob.

CANTO
f-mf

E♭ Cl. 1

CANTO
f-mf

E♭ Cl. 2

CANTO
f-mf

B♭ Cl. 1

CANTO
f-mf

B♭ Cl. 2

CANTO
f-mf

B♭ Cl. 3

CANTO
f-mf

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

CANTO
f-mf

S. Sx. 1

CANTO
f-mf

S. Sx. 2

CANTO
f-mf

A. Sx. 1

CANTO
f-mf

A. Sx. 2

CANTO
f-mf

T. Sx. 1

CANTO
f-mf

T. Sx. 2

B. Sx. 1

CANTO
f-mf

B. Sx. 2

CANTO
f-mf

Bsn. 1

CANTO
f-mf

Bsn. 2

CANTO
f-mf

C. Bn.