

CONCERTO PER NASSIRIYA

Tributo ai Nostri Caduti

Musica di **Sante Palumbo e Francesco Sicari**
(Orchestrazione di Uberto Pieroni)

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Adagio ♩ = 50

segue legate

Flauto

Oboe

Clarinetto in Sib

Fagotto

Corno in Fa 1

Corno in Fa 2

Tromba in Sib I-II

Trombone Tenore in Sib I-II-III

Pianoforte

Arpa

Timpani

Violino I

Violino II

Viola

Cello

Contrabbasso

The score is written for a full orchestra. The woodwind section includes Flute, Oboe, Clarinet in Bb, Bassoon, Horns in F (1 and 2), Trumpets in Bb (1 and 2), and Trombones (Tenor in Bb, 1-2-3). The string section includes Violins I and II, Viola, Cello, and Double Bass. The piano and harp are also featured. The tempo is Adagio (♩ = 50). The score is in 4/4 time. The key signature is one sharp (F#). The score is divided into systems. The first system includes the woodwinds and strings. The second system includes the piano and harp. The third system includes the timpani and strings. The fourth system includes the strings. The score is marked with dynamics such as p, pp, and pp. The tempo is marked as Adagio (♩ = 50). The score is marked with articulation marks such as accents and slurs. The score is marked with performance instructions such as segue legate.

This musical score page features the following instruments and parts:

- Fl.** (Flute): Part 1, starting at measure 5, marked *p*.
- Ob.** (Oboe): Part 1, starting at measure 5, marked *p*.
- Cl.Sib** (Clarinet in B-flat): Part 1, starting at measure 5, marked *con sordina*.
- Fg.** (Bassoon): Part 1, starting at measure 5, marked *p*.
- Cr. 1** (Cornet 1): Part 1, starting at measure 5.
- Cr. 2** (Cornet 2): Part 1, starting at measure 5.
- Tr.Sib** (Trumpet in B-flat): Part 1, starting at measure 5, marked *con sordina*.
- T.ne** (Trombone): Part 1, starting at measure 5.
- Pf.** (Piano): Part 1, starting at measure 5, marked *p*.
- Ar.** (Accordion): Part 1, starting at measure 5, marked *p*.
- Timp.** (Timpani): Part 1, starting at measure 5.
- Vno. I** (Violin I): Part 1, starting at measure 5, marked *p*.
- Vno. II** (Violin II): Part 1, starting at measure 5, marked *p*.
- Vla.** (Viola): Part 1, starting at measure 5, marked *p*.
- Vc.** (Violoncello): Part 1, starting at measure 5.
- Cb.** (Contrabasso): Part 1, starting at measure 5.

The score includes various musical notations such as dynamics (*p*), *con sordina*, and articulation marks like accents and slurs. The piece is in 2/4 time, and the key signature has one sharp (F#).

9

Fl. *Poco rallentato*
p

Ob.

Cl. Sib

Fg.

Cr. 1 *Poco rallentato*
p

Cr. 2 *Poco rallentato*
p

Tr. Sib *a 2 con sordina*
mf

T. ne *Poco rallentato*
p

Pf. *p* *Poco rallentato* *mf*

Ar. *Poco rallentato* *sfumando* *pp* *mf*

Timp.

Vno. I *Poco rallentato*
p *mf*

Vno. II *Poco rallentato*
p *p*

Vla. *Poco rallentato*

Vc. *Poco rallentato*
p

Cb. *Poco rallentato*
p

17

Fl.

Ob.

Cl. Sib

Fg.

Cr. 1

Cr. 2

Tr. Sib

T. ne

Pf.

Ar.

Timp.

Vno. I

Vno. II

Vla.

Vc.

Cb.

Pizz.

arco

Pizz.

arco

21

Fl.

Ob.

Cl.Sib

Fg.

Cr. 1

Cr. 2

Tr.Sib

T.ne

Pf.

Ar.

Timp.

Vno. I

Vno. II

Vla.

Vc.

Cb.

p

Pizz.

arco

25

Fl. *p* *mf*

Ob. *p* *mf*

Cl.Sib. *p* *f*

Fg. *p* *mf*

Cr. 1 *mf*

Cr. 2 *mf*

Tr.Sib. *p* *mf* solo senza sordina

T.ne *mf*

Pf. *mf* (B)

Ar. *p* *mf*

Timp. *mf*

Vno. I *mf* senza sordina

Vno. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

(B)

This page of the musical score, labeled (B), contains measures 29 through 32. The instrumentation includes:

- Flute (Fl.):** Features a rapid sixteenth-note passage in measures 29-30, followed by a sustained note in measure 31 and a final note in measure 32.
- Oboe (Ob.):** Plays a melodic line with sustained notes and some grace notes.
- Clarinet in B-flat (Cl.Sib):** Engaged in a rhythmic sixteenth-note pattern throughout the section.
- Bassoon (Fg.):** Provides a harmonic accompaniment with sustained notes.
- Cor Anglais 1 (Cr. 1):** Plays sustained notes, with a key signature change to D major in measure 31.
- Cor Anglais 2 (Cr. 2):** Engaged in a rhythmic sixteenth-note pattern.
- Trumpet in B-flat (Tr.Sib):** Plays a rhythmic sixteenth-note pattern.
- Trombone (T.ne):** Provides a harmonic accompaniment with sustained notes.
- Piano (Pf.):** Features a rhythmic sixteenth-note pattern in the right hand and a bass line in the left hand.
- Arco (Ar.):** Provides a rhythmic accompaniment with sustained notes.
- Timpani (Timp.):** Plays a rhythmic pattern of eighth notes.
- Violin I (Vno. I):** Features a melodic line with sustained notes and some grace notes.
- Violin II (Vno. II):** Provides a harmonic accompaniment with sustained notes.
- Viola (Vla.):** Provides a harmonic accompaniment with sustained notes.
- Violoncello (Vc.):** Provides a harmonic accompaniment with sustained notes.
- Contrabasso (Cb.):** Provides a harmonic accompaniment with sustained notes.

33

Fl.

Ob.

Cl.Sib

Fg.

Cr. 1

Cr. 2

Tr.Sib

T.ne

Pf.

Ar.

Timp.

Vno. I

Vno. II

Vla.

Vc.

Cb.

37

Fl.

Ob.

Cl. Sib.

Fg.

Cr. 1

Cr. 2

Tr. Sib.

T. ne

Pf.

Ar.

Timp.

Vno. I

Vno. II

Vla.

Vc.

Cb.

a 2

7

©

poco più mosso

41

Fl. *mf*

Ob. *mf* *Poco più mosso*

Cl.Sib *mf*

Fg. *mf*

Cr. 1 *mf*

Cr. 2 *mf*

Tr.Sib *mf* *con sordina*

T.ne *mf*

Pf. *mf* *poco più mosso*

Ar. *mf*

Timp. *mf*

Vno. I *mf* *poco più mosso*

Vno. II *mf*

Vla. *mf*

Vc. *mf* *poco più mosso*

Cb. *mf*

45

Fl. *p*

Ob. *p*

Cl.Sib *p*

Fg. *p*

Cr. 1 *p*

Cr. 2 *p*

Tr.Sib *p*

T.ne *p*

Pf. *p*

Ar. *p*

Timp. *p*

Vno. I *p*

Vno. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

crescendo.....

Fl. *mf*

Ob. *mf crescendo*

Cl.Sib *mf*

Fg. *mf*

Cr. 1 *mf*

Cr. 2 *mf*

Tr.Sib *mf* senza sordina

T.ne *mf*

crescendo.....

Pf. *mf*

Ar. *mf*

Timp. *mf*

Vno. I *mf*

Vno. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

53 *mf* Poco accel.

Ob. *mf* Poco accel.

Cl. Sib *mf* Poco accel.

Fg. *mf* Poco accel.

Cr. 1 *mf* Poco accel.

Cr. 2 *mf* Poco accel.

Tr. Sib *mf* Poco accel.

T. ne *mf* Poco accel.

Pf. *mf* Poco accel.

Ar. Poco accel.

Timp. Poco accel.

Vno. I Poco accel.

Vno. II Poco accel.

Vla. Poco accel.

Vc. Poco accel.

Cb. Poco accel.

poco accel.

57 *ff*

Ob. *ff* *Poco accel.*

Cl. Sib *ff*

Fg. *ff*

Cr. 1 *ff*

Cr. 2 *ff*

Tr. Sib *ff*

T. ne *ff* *insieme*

Pf. *ff* *poco accel.*

Ar. *ff*

Ped. Lab7dim

57

Timp.

Vno. I *ff*

Vno. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

59

Fl.

Ob.

Cl.Sib

Fg.

Cr. 1

Cr. 2

Tr.Sib

T.ne

Pf.

Ar.

Ped. La7dim

59

Timp.

Vno. I

Vno. II

Vla.

Vc.

Cb.

ff

ff

E

diminuendo

61 Fl.

Ob.

61 Cl. Sib.

Fg.

61 Cr. 1

61 Cr. 2

Tr. Sib.

61 T. ne

61 Pf. *Glissando* *diminuendo* *Glissando*

61 Ar. ARPEGGI C7(9) B7/4

61 Timp.

61 Vno. I

Vno. II

Vla.

Vc.

Cb.

63 D $\bullet = 70$

Fl.

Ob.

Cl. Sib.

Fg.

Cr. 1

Cr. 2

Tr. Sib.

T. ne.

Pf.

Ar.

Timp.

Vno. I

Vno. II

Vla.

Vc.

Cb.

f

f *legate*

f *insieme*

f *insieme*

mf

(SCALA ESATONALE) $(B\flat)$

$B\flat 7(9(b5))$

f

f

f

f

f

f

f

66

Fl.

Ob.

Cl. Sib

Fg.

Cr. 1

Cr. 2

Tr. Sib

T. ne

Pf.

Ar.

Timp.

Vno. I

Vno. II

Vla.

Vc.

Cb.

71

Fl.

Ob.

Cl.Sib

Fg.

Cr. 1

Cr. 2

Tr.Sib

T.ne

Pf.

Ar.

Timp.

Vno. I

Vno. II

Vla.

Vc.

Cb.

con più animo

76

Fl.

con più animo

Ob.

con più animo

Cl.Sib

76

Fg.

con più animo

Cr. 1

76

Cr. 2

76

Tr.Sib

76

T.ne

senza sordina

76

Pf.

Glissando

con più animo

76

Ar.

(ped. Reb)

76

Timp.

con più animo

76

Vno. I

con più animo

8vb

Vno. II

con più animo

8vb

Vla.

con più animo

Vc.

con più animo

Cb.

con più animo

(E)

79 *f*

Fl.

Ob.

Cl.Sib

Fg.

Cr. 1

Cr. 2

Tr.Sib

T.ne

f senza sordina

f senza sordina

(F)

79 *f*

Pf.

Ar.

(tamburo - effetto lontananza)

79 *p* tamburo

Timp.

Vno. I

Vno. II

Vla.

Vc.

Cb.

f

84

Fl.

Ob.

Cl. Sib.

Fg.

Cr. 1

Cr. 2

Tr. Sib.

T. ne.

Pf.

Ar.

Timp.

Vno. I

Vno. II

Vla.

Vc.

Cb.

92 Fl.

92 Ob.

92 Cl. Sib.

92 Fg.

92 Cr. 1

92 Cr. 2

92 Tr. Sib.

92 T. ne

92 Pf.

92 Ar.
Ped. Dom Glissando

92 Timp.

92 Vno. I

92 Vno. II

92 Vla.

92 Vc.

92 Cb.