

Mario Milani

Largo al factotum

da “Il Barbiere di Siviglia” di Gioachino Rossini

partitura orchestrale

Gioachino Rossini

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Elaborazione
Mario Milani

Allegro vivace

Fisarmonica 1
ff *staccato* *p* *f*

Fisarmonica 2
ff *staccato* *mp* *f*

Fisarmonica 3
ff *bellows* *p* *f*

Fisarmonica 4
ff *bellows* *p* *f*

keyboard 1
ff *p* *f*

Violoncello
Keyboard 2
ff *f*

Basso
ff *f*

2/8

Fis.1

ff

p

f

Fis.2

ff

mp

f

Fis.3

bellows

ff

p

f

Fis. 4

bellows

ff

p

f

Kb.1

ff

p

f

Vlc./Kb.2

ff

p

f

Basso

ff

f

16

Fis.1

bellows

pp

cresc. a poco a poco

staccato

Fis.2

bellows

pp

cresc. a poco a poco

staccato

Fis.3

bellows

pp

cresc. a poco a poco

Fis. 4

p

cresc. a poco a poco

Kb.1

p

cresc. a poco a poco

Vlc./Kb.2

p

cresc. a poco a poco

Basso

pp

cresc. a poco a poco

[illegible]

40

Fis.1 *p* *f* *ff*

Fis.2 *f* *ff* bellows

Fis.3 *p* *f* *ff* bellows

Fis.4 *p* *f* *ff*

Kb.1 *p* *f* *ff*

Vlc./Kb.2 *f* *ff*

Basso *ff*

47

Fis.1 *p* *f* *p*

Fis.2 *mp* *f* *p*

Fis.3 *p* *f* *p*

Fis.4 *p* *f* *p*

Kb.1 *mp* *f* *p*

Vlc./Kb.2 *p* *f* *mp* pizz.

Basso *f* *p*

55 *poco rit.* *a tempo*

Fis.1 *f* *libero* *mp*

Fis.2

Fis.3 *rit. f* *mp*

Fis.4 *rit. f* *poco rit.* *mp*

Kb.1 *f* *mp*

Vlc./Kb.2 *Arco* *p*

Basso *f* *p*

62 *rit.* *tr* *a tempo* *staccato*

Fis.1 *pp* *ff*

Fis.2 *pp* *ff* *staccato* *mp*

Fis.3 *ff* *Bellows*

Fis.4 *ff* *Bellows*

Kb.1 *pp* *ff*

Vlc./Kb.2 *pp* *ff*

Basso *pp* *ff*

69

Fis.1

p *f* *ff*

Fis.2

f *ff* *mp*

Fis.3

p *f* *ff* Bellows

Fis. 4

p *f* *ff* Bellows

Kb.1

p *f* *ff*

Vlc./Kb.2

f *ff*

Basso

f *ff*

77

Fis.1

p *f*

Fis.2

f

Fis.3

p *f* *sf* *sf* *sf*

Fis. 4

p *f* *sf* *sf* *sf* Bellows

Kb.1

p *f*

Vlc./Kb.2

p *f*

Basso

f

85

Fis.1 *ff*

Fis.2 *ff*

Fis.3 *sf* *sf* *f* bellows

Fis. 4 *sf* *sf* *f*

Kb.1 *f*

Vlc./Kb.2

Basso

93

Fis.1 *ff* *ff* *p* Bellows

Fis.2 *fp*

Fis.3 *ff* *ff*

Fis. 4 *ff*

Kb.1 M bellows

Vlc./Kb.2 *fp*

Basso *p* *p*

[illegible]

10
127

Meno mosso
e libero

Fis.1

Fis.2

Fis.3

Fis. 4

Kb.1

Vlc./Kb.2

Basso

p

mp

p

p

p

p

mp

mf

mf

mp

19

131

Fis.1

Fis.2

Fis.3

Fis. 4

Kb.1

Vlc./Kb.2

Basso

p

mf

f

f

f

19

This musical score page contains measures 134 through 140. The instruments are Fis.1, Fis.2, Fis.3, Fis.4, Kb.1, Vlc./Kb.2, and Basso. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as rests, eighth notes, sixteenth notes, triplets, and dynamic markings like *mf* and *f*. A rehearsal mark 134 is present at the beginning of the first system, and 137 at the beginning of the second system. A fermata is placed over a whole note in the Basso part at measure 134. A double bar line occurs at the end of measure 136. A multi-measure rest for 16 measures is indicated in the Fis.2 part at measure 135. The Vlc./Kb.2 part features triplet markings in measures 134 and 139. The Basso part has a long slur spanning from measure 134 to measure 139.

134

Fis.1

Fis.2

Fis.3

Fis.4

Kb.1

Vlc./Kb.2

Basso

137

Fis.1

Fis.2

Fis.3

Fis.4

Kb.1

Vlc./Kb.2

Basso

12

Fis.1

Fis.2

Fis.3

Fis. 4

Kb.1

Vlc./Kb.2

Basso

141

13

pp

p

a tempo

pp

p

p

pizz.

mp

p

Fis.1

Fis.2

Fis.3

Fis. 4

Kb.1

Vlc./Kb.2

Basso

148

p

p

rit.

libero

8

f

rit.

f

f

Arco

f

155 *a tempo* 13

Fis.1 *p* *staccato* *Bellows*

Fis.2 *f* *p* *staccato*

Fis.3 *f* *p* *bellows*

Fis.4 *a tempo* *f* *mp* *cresc. a poco a poco*

Kb.1 *f* *p* *cresc. a poco a poco*

Vlc./Kb.2 *f* *p*

Basso *f* *p*

163 *ff* *Bellows*

Fis.1 *ff* *Bellows*

Fis.2 *ff* *Bellows*

Fis.3 *ff*

Fis.4 *ff*

Kb.1 *ff*

Vlc./Kb.2 *I volta* *ff* *II volta*

Basso *ff*

Stop Bellows

14

Fis.1

Fis.2

Fis.3

Fis. 4

Kb.1

Vlc./Kb.2

Basso

171

Stop Bellows

mf

f

f

rit.

a tempo

Fis.1

Fis.2

Fis.3

Fis. 4

Kb.1

Vlc./Kb.2

Basso

179

p

f

f

Bellows

Bellows

187

Fis.1

Fis.2

Fis.3

Fis. 4

Kb.1

Vlc./Kb.2

Basso

tratt.

tratt.

tratt.

tratt.

tratt.

195

Fis.1

Fis.2

Fis.3

Fis. 4

Kb.1

Vlc./Kb.2

Basso

a tempo
bellows

fp

cresc. a poco a poco

fp

cresc. a poco a poco

fp

cresc. a poco a poco

mf *cresc. a poco a poco*

fp *cresc. a poco a poco*

p *a tempo*

mf

5

The first system of the musical score consists of seven staves. The first staff, labeled 'Fig. 1', is a single melodic line in treble clef. The second staff, labeled 'Fig. 2', is also a single melodic line in treble clef. The third staff, labeled 'Fig. 3', is a single melodic line in treble clef. The fourth staff, labeled 'Fig. 4', is a single melodic line in treble clef. The fifth staff, labeled 'Kb. 1', is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The sixth staff, labeled 'Vlc./Kb. 2', is a single melodic line in bass clef. The seventh staff, labeled 'Basso', is a single melodic line in bass clef. The system concludes with a double bar line.

The musical score for the final section of 'The Firebird' by Igor Stravinsky, measures 211-228, is presented in a multi-staff format. The score includes parts for Flute 1, Flute 2, Flute 3, Flute 4, Keyboard 1, Violoncello/Double Bass 2, and Bassoon. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics, including fortissimo (ff) and a 'bellows' effect for the Flute 4.

The score is organized into seven systems, each corresponding to a different instrument or group of instruments. The first system (Fig. 1) shows the Flute 1 part, which begins with a fortissimo (ff) dynamic and a 'bellows' effect. The second system (Fig. 2) shows the Flute 2 part, which also begins with a fortissimo (ff) dynamic and a 'bellows' effect. The third system (Fig. 3) shows the Flute 3 part, which begins with a fortissimo (ff) dynamic and a 'bellows' effect. The fourth system (Fig. 4) shows the Flute 4 part, which begins with a fortissimo (ff) dynamic and a 'bellows' effect. The fifth system (Kb. 1) shows the Keyboard 1 part, which begins with a fortissimo (ff) dynamic. The sixth system (Vlc./Kb. 2) shows the Violoncello/Double Bass 2 part, which begins with a fortissimo (ff) dynamic. The seventh system (Basso) shows the Bassoon part, which begins with a fortissimo (ff) dynamic.

The score is written in a standard musical notation, with notes, rests, and dynamic markings clearly visible. The 'bellows' effect is indicated by a 'V' symbol above the Flute 4 part. The fortissimo (ff) dynamic is indicated by the letters 'ff' below the notes. The score is a high-quality representation of the original musical score, suitable for use in a music library or as a reference for musicians.

This image displays two systems of a musical score for 'The Bellows' by John Cage. The first system covers measures 18 to 235, and the second system covers measures 243 to 255. The score is written for a large ensemble, including Fis. 1, Fis. 2, Fis. 3, Fis. 4, Kb. 1, Vlc./Kb. 2, and Basso. The notation is complex, featuring various rhythmic patterns, dynamic markings (e.g., *ff*, *fff*), and specific performance instructions for the bells (e.g., 'Bellows', 'Stop Bellows'). The score is presented in a clean, black-and-white format, typical of a printed musical score.

251 19

Fis.1

rit. *a tempo* *ff*

Fis.2

rit. *a tempo* *ff*

Fis.3

rit. *a tempo* *ff*

Fis. 4

Stop bellow *rit.* bellows *ff* *a tempo*

Kb.1

rit. *ff* *a tempo*

Vlc./Kb.2

rit. *a tempo*

Basso

rit. *a tempo* *ff*

The image displays a musical score for measures 259 through 263. The score is organized into six staves, each with a label on the left: Fis.1, Fis.2, Fis.3, Fis.4, Kb.1, and Vlc./Kb.2/Basso. The first four staves (Fis.1-4) are in treble clef, while the last three (Kb.1, Vlc./Kb.2/Basso) are in bass clef. A brace groups the Kb.1 and Vlc./Kb.2 staves. The music consists of a series of chords and single notes, with a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The measure numbers 259, 260, 261, 262, and 263 are indicated at the top of each staff.