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Francesco Šljiva Venturi






BOLERO

pour sextuor mixte



2014

à R.M. Shafer et à Nataša

NORME		NOTICE
	Bocca: Emettere un fiato, come per scaldarsi le mani (inspirare o espirare ad lib.)	Bouche : Souffler, comme pour se réchauffer les mains (inspirer ou expirer ad libitum)
	Attacco graduale (quasi dal nulla) Attacco netto (con effetto percussivo)	Attaque douce (quasi dal niente) Attaque nette (avec un effet percussif)
cv (sv)	Con vibrato Senza vibrato	
$sf \rightarrow$	Eseguire tutto il passaggio sforzando	Jouer tout le passage en sforzando
\textcircled{p} $\textcircled{sf} \rightarrow$	"Presenza" : dimanche incorniciate (vedi dettagli di ciascuno strumento)	"Presenza" : dynamiques encardées (voir les détails de chacun instrument)

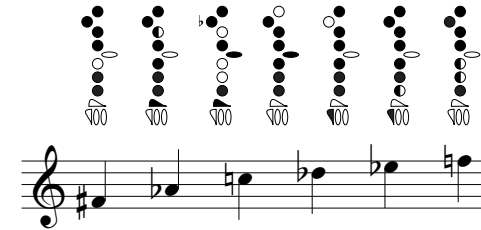
FIATI		VENTS
	Pizzicato	
	Guiro: glissare con le unghie sulle chiavi	Guiro : glisser avec les ongles sur le clés
	Soffio intonato (inspirare-espirare)	Souffle intoné (inspirer-expirer)
	Suono diffuso (metà-aria metà-altezza)	Son voilé (demi-son et demi-souffle)
	Piccolo glissando (ascendente/discendente)	Petit glissando (ascendant/descendant)
\textcircled{p}	"Presenza" : dirigere il suono verso il fianco della sala	"Presenza": diriger le son vers côté de la salle

Flûte en Do

	Colpo di chiavi	Bruits de clés
	Colpo di chiavi chiudendo l'imboccatura (l'effetto è una 7 ^a maggiore sotto)	Bruits de clés en fermant l'embouchure (effet une 7e au dessous)

Per le note ordinarie sono suggerite queste posizioni (battute 39-52):

Suggestion de positions pour les notes ordinaires (mesures 39-52) :



Saxophone ténor



Colpi di chiavi: Azionare le chiavi
Rilasciarle con uno scatto

Bruit de clefs: Appuyer sur les clés
Les relâcher en les faisant claquer

Multifonici:

Sons multiphoniques :



effetto / effet :








\textcircled{p}

"Presenza" : dirigere il suono verso il fianco della sala




"Presenza": diriger le son vers côté de la salle









ARCHI

CORDES


AST T ord. MSP	<i>alto sul tasto sul tasto ordinario molto sul ponticello</i>	Jouer sur la partie des cordes au-delà du chevalet
a.d.	Al dito	
	Tapping	
	<i>Suonare sulla porzione di corde oltre il ponticello</i>	Jouer sur la partie des cordes au-delà du chevalet
	<i>Passare l'arco al ponticello, smorzando leggermente le corde in modo da non produrre altezze definite.</i>	Passer l'archet al pont. sur les cordes, en étouffant légèrement celles-ci pour qu'elles ne produisent pas de hauteur.
	<i>Colpire l'aria con l'arco per ottenere un suono sibilante (dall'alto in basso, dal basso verso l'alto)</i>	Frapper l'air avec l'archet pour obtenir un son sifflant (du haut en bas, du bas en haut)
	<i>Chiudere la mano sulle 4 corde, percuotendo la tastiera Rilasciare (l.v.)</i>	Fermer avec énergie la main sur les 4 cordes en frappant la touche Relâcher (l.v.)
	<i>Glissare lungo la tastiera con il dorso delle dita, facendo frizione sulle corde (dall'alto in basso, dal basso verso l'alto)</i>	Glisser avec les phalanges dans le sens de la longueur de la touche, en frottant les cordes (de haut en bas, de bas en haut)
	<i>"Presenza": dirigere il suono verso il fianco della sala</i>	<i>"Presenza":</i> diriger le son vers côté de la salle










Accordéon

	<i>Colpo di tasti: Azionare / far scattare</i>	Bruit de boutons : Appuyer / faire claquer en lâchant
	<i>Con le dita distese e raggruppate in punta (3-4 tasti contemporaneamente)</i>	Avec les doigts allongées et regroupées (3-4 boutons au même temps)
	<i>Con tutta la mano, al centro della bottoniera</i>	Avec toute la main, au centre du clavier

	<i>Colpo di registro (indicato)</i>	Coup de registre (indiqué)
	<i>Colpo di convertitore (m.s.)</i>	Coup de déclencheur (m.g.)
	<i>Guiro: Glissare le dita sui bottoni, senza azionare il mantice (verso l'alto / verso il basso)</i>	Guiro : Glisser le doigts sur le boutons, sans actionner le soufflet (vers le haut / vers le bas)
	Trigramma	Trigramme
	<i>Rigo superiore (mano DESTRA)</i>	Ligne supérieure (main DROITE)
	<i>Rigo centrale (MANTICE)</i>	Ligne médiane (SOUFFLET)
	<i>Guiro di mantice, glissare le dita sulle pieghe del mantice aperto</i>	Guiro soufflet, glisser le doigt sur les coins du soufflet ouvert
	<i>Guiro incrociato: incrociare le mani sul mantice aperto e a partire dalla prima piega (rispettivamente a destra e a sinistra) glissare con forza in senso opposto.</i>	Guiro croisé : croiser les mains sur le soufflet ouvert et à partir du premières coins à gauche et a droite, glisser avec force en sens inverse.
	<i>Soffio: Solo aria (senza far scattare il pulsante d'aria) aprendo / chiudendo</i>	Souffle seul (sans faire claquer le bouton de prise d'air) Tiré / poussé
	<i>Colpo di mantice: Chiudere completamente il mantice percuotendo fra loro due angoli delle casse armoniche</i>	Coup de soufflet : Pousser le soufflet jusqu'au bout de manière à ce que deux angles de la caisse se percutent
	<i>Rigo inferiore (mano SINISTRA)</i>	Ligne inférieure (main GAUCHE)
	<i>"Presenza": le dinamiche si riferiscono a tutto il trigramma.</i>	<i>"Presenza":</i> les dynamiques incadrées concernent les trois lignes.

Piano

	<i>Stappare la corda in cordiera con una o due dita (prima di percuoterla)</i>	Etouffer la corde avec un ou deux doigts (avant de jouer la note sur le clavier)
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	<i>Guiro ord. / Glissare con le unghie e le nocche sui tasti neri (verso l'acuto / verso il grave)</i>	Guiro ord. : Glisser avec les ongles sur les touches noires (vers l'aigu / vers le grave)
	<i>Guiro bianco: Glissare con le unghie sulla parte esterna dei tasti bianchi (verso l'acuto / verso il grave)</i>	Guiro blanche : Glisser avec les ongles sur la tranche des touches blanches (vers l'aigu / vers le grave)
	<i>Guiro misurato: Far scorrere le nocche sui tasti neri, al ritmo di un tasto a sedicesimo</i>	
	<u>Trigramma</u>	<u>Trigramme</u>
	<i>Rigo superiore (mano DESTRA)</i>	Ligne superieure (main DROITE)
	<i>Colpo sul legno a destra della tastiera (col palmo / col pugno)</i>	Frapper le bois à la droite du clavier paume / poing
	<i>Rigo centrale (pedale, m.d e m.s.)</i>	Ligne médiane (pédale, m.d. et m.g.)
	<i>Colpo al centro del coperchio (mano aperta / con le nocche)</i>	Frapper au centre de la couvercle (main ouverte / avec les jointures)
	<i>Colpi sul coperchio, nella metà destra e nella metà sinistra</i>	Frapper sur la partie droite et sur la partie gauche du couvercle
	<u>Notazione del pedale </u>	<u>Notation de la pédale</u>
	<i>Ped. 3 (una corda); 2 (tonale); 1 (sostenuto)</i>	
	<i>Abbassare, cambiare, far scattare (glissando il piede)</i>	Appuyer, relâcher, faire claquer (en glissant le pied)
	<i>Rigo inferiore (mano SINISTRA)</i>	Ligne inférieure (main GAUCHE)
	<i>Colpo sul legno a sinistra della tastiera (col palmo/ col pugno)</i>	Frapper le bois sur la partie gauche du clavier (paume de la main / poing)
	<i>“Presenza” : le dinamiche si riferiscono a tutto il trigramma.</i>	<i>“Presenza” : les dynamiques incadrées concernent les trois lignes.</i>

Durata / Durée

8'

*Prima esecuzione assoluta / Création
5 maggio 2014 : DAI Ensemble*

à R.M.Schafer et à Nataša

BOLERO

F. Štjiva VENTURI
2014

vivido

9
16

Flûte en Do

Sax Ténor

Alto

Violoncelle

Accordéon

Piano

2 3 4 5

* La partition est transposée

Fl. *f p* *mf* *fp* *fp* *fp* *mf* *p* *p* *f* *g.b.* *f* *sfz*

Sx. *fp* *fp* *fp* *sf* *f* *fp* *mf* *fp* *p* *f* *p* *f* *f* *f*

Alt. *sfz* *f* *sf* *sfz* *sfz* *f* *sf* *sfz* *sfz* *f* *ff*

Vlc. *f* *sf* *AST* *sffz* *sf* *flaut.ST* *sfz* *p* *f* *ff* *f* *ff* *pp*

Acc. *sfz* *f* *mf* *sffz* *sfz* *mf* *f* *sfz* *p*

Pno. *f* *sfz* *mf* *sffz* *sffz* *p* *1*

(3)-1 (1)-

Musical score for measures 12-15, featuring Flute (Fl.), Saxophone (Sx.), Alto Saxophone (Alt.), Violin (Vlc.), Accordion (Acc.), and Piano (Pno.).

Measures 12-15 are marked with dynamic markings: *f*, *sfz*, *sf*, *f*, *mp*, *sfz*, *f*, *p*, *f*, *mf*, *f*.

Performance instructions include: *pizz.*, *arco*, *a.d.*, *flaut.AST*, *MSP*, *g.b.*, *pizz.stior.*, *TI*, *3*.

Rehearsal marks are indicated by dashed lines with the number 1.

Fl. *p fp mf f pp* g.b.

Sx. *f < mf >* arco flaut.AST a.d. *f sfz p fp sfz* flaut.AST a.d. *mf f p p* pizz arco AST *sf mf p* jeté col legno *mf sfz* pizz SP *sfz* arco MSP *f* jeté MSP

Alt. *fp sf* pizz arco flaut.AST a.d. *mf p psfzmf* 3 — flaut.AST *mf sfzsfz p sfz* pizz II/III arco AST flaut.ST *mf sf f* jeté col legno *p sf mf* pizz arco MSP a.d.

Vlc. *mf p sfz p* *mf sfz* *mf sfz sfz pp p* *fp f* *p sf*

Acc. *f f* *f* *sfz mp* *f sfz* *sfz p sfz*

Pno. *mf* *sfz* *mf* *sfz* *sfz*

6

21 22 23 C

Fl. *p sfz sfz fp f p p mf fp p f*

Sx. *p ppp sfz f p sf fp p f mf pp pp*

Alt. *mf f p sfz p mf sfz p sfz p*

Vlc. *mf SORD. f p sfz p sfz pp sfz pp VIA SORD. mf p sfz fp*

Acc. *p sfz pp p fpp sf pp sfz*

Pno. *sfz sfz mf sfz sfz sfz*

g.b. g.b. flaut.AST [AST] jeté [MSP] T [AST] [SP] flaut.AST [AST] pizz. m.g. ord.

Fl. *sf* → *fp* *fp* *p* *sfz* *sf* → *fp*

Sx. *f* > *sf* → *fp* *sf* → *sfz* *sf* → *ff* *sf* →

flaut.AST flaut.AST flaut.AST a.d.

Alt. *sf* *p* *p* *sf* → *p* *sf* → *sfz* *sf* → *sfz* *ff* *sf* →

flaut.ST flaut.ST a.d.

Vic. *sf* → *mf* *p* *sf* → *p* *sf* → *sfz* *sf* → *sfz* *ff* *sf* →

Acc. *fp* *fp* *sf* → *p* *sf* → *p* *p* *sfz*

Pno. *f* *sf* → *p* *f* *pp* *sfz* *1* *sfz* *sfz*

This musical score page contains six staves for different instruments: Flute (Fl.), Saxophone (Sx.), Alto Saxophone (Alt.), Violin (Vlc.), Accordion (Acc.), and Piano (Pno.). The score is divided into measures 30, 31, and 32. The Flute and Saxophone parts feature complex rhythmic patterns with accents and dynamic markings such as *sf* and *sfz*. The Alto Saxophone and Violin parts include *a.d.* (ad libitum) markings and dynamic changes between *sfz*, *ff*, *f*, and *fp*. The Accordion part has a consistent *sfz* dynamic. The Piano part features a variety of dynamics, including *ff*, *mp*, and *f*, with some notes marked with accents. The overall texture is dense and rhythmic.

Fl. *sf* →

Sx. *sf* →

Alt. *sfz* *ff* *<f>* *pp* *f* *pp*

Vlc. *mf > p f* *sfz* *ff* *fp < mf > p* *f* *fp < mf > p* *fp*

Acc. *sf* → *sfz* *f* *sfz*

Pno. *ff* *mp* *f*

a.d.

Detailed description of the musical score: The score is divided into six staves. The Flute (Fl.) staff starts with a forte (sf) dynamic and features a series of sixteenth-note patterns. The Saxophone (Sx.) staff also begins with sf and has a similar rhythmic texture. The Alto Saxophone (Alt.) staff is marked with sfz and ff, showing a dynamic range from very soft (pp) to very loud (ff). The Violin (Vlc.) staff starts with mf > p f and includes sfz and ff markings, with a dynamic contour of fp < mf > p. The Accordion (Acc.) staff begins with sf and has sfz and f markings. The Piano (Pno.) staff features a steady accompaniment with dynamics ranging from ff to mp to f. The piece concludes with a double bar line at the end of measure 36.

Fl. *mf sf → mf* *mf* *f* *p* *sfz* *mf p* *ff* *pp* *sf* *f* *sf*
 (sv) *staccatissimo*

Sx. *mf* *sfz* *p* *sf* *mf* *sf* *p* *f sf*

flaut.AST T T AST T MSP

Alt. *sf* *mf* *sf* *p* *sf* *mf* *sf* *f* *sf* *sf* *f* *sf* *sf* *f* *sf*

T SP T flaut.AST cv T(sv) AST SP T

Vlc. *mf* *sf* *p* *sf* *mf* *sf* *p* *sf* *f* *mf* *f* *sfz* *f* *sfz* *f* *sf*

Acc. *p* *p* *f* *mp* *p* *f* *mf* *mp* *p* *f* *mf*

Pno. *mf* *sfz* *f* *1* *3*

This musical score page contains six staves for different instruments: Flute (Fl.), Saxophone (Sx.), Alto Saxophone (Alt.), Violoncello (Vlc.), Accordion (Acc.), and Piano (Pno.). The score is divided into four measures, numbered 41, 42, 43, and 44 at the top. Each staff contains musical notation with various dynamics and performance instructions.

- Flute (Fl.):** Measures 41-44. Dynamics include *mf*, *p*, *ff* (with *cv*), *pp*, *sf* (with *cv*), *mf*, *sf*, *f*, *sffz*, *sf*, and *f*. Includes a *(sv)* marking in measure 42.
- Saxophone (Sx.):** Measures 41-44. Dynamics include *mf sf*, *p*, *f*, *p*, *f sf*, *sfp*, *f*, *mf*, *sf*, *p*, *sf*, *mf*, *sfz*, *mf*, and *sf*.
- Alto Saxophone (Alt.):** Measures 41-44. Dynamics include *f*, *sf*, *f*, *sf*, *f*, *sf*, *f*, *sf*, *mf*, and *f*. Includes markings for *AST*, *T*, *MSP*, *AST*, *flaut.AST*, and *SP cv*.
- Violoncello (Vlc.):** Measures 41-44. Dynamics include *sf*, *f*, *sfz*, *f*, *sfz*, *f*, *sf*, *f*, *sf*, *f*, *sf*, *mf*, and *sf*. Includes markings for *T*, *AST*, *SP*, *cv*, *(sv) AST*, *cv*, *SP*, *flaut.ST*, and *ord.*
- Accordion (Acc.):** Measures 41-44. Dynamics include *f*, *p*, *f*, *mf*, *f*, and *f*.
- Piano (Pno.):** Measures 41-44. Dynamics include *f* and *mf*. Includes a *3-* marking in measure 41 and a *1-* marking in measure 43.

45 46 47 48

Fl. *mf sf → mf sfz mf sfz p mf sf → f sfz f p sfz p*

Sx. *mf p sfz mf sfz mf sf → p sfz mf sfz mf sf →*

Alt. *mf fp sf → fp sfz mf f mf sf → mf fp sf → f mf f mf sf →*

Vlc. *sfz mf sf → mf mf mf sfz sfz mf sf → mf mf mf sfz*

Acc. *p < f mp p f mf p < f*

Pno. *f sf → f f f f f*

III [AST] [MSP] [AST] flaut.AST [AST] [SP] [T] ord. III [AST] [MSP] [AST] flaut.AST [AST] [SP] [T] ord.

cv (sv) cv (sv) cv (sv) cv (sv)

flaut.AST [AST] [SP] [T] ord. flaut.AST [AST] [SP] [T] ord.

f *p* *f* *p*

f *f* *f* *f*

Fl. *f* *mf* *fp* *fp* *f* *sfz* *f* *mf* *f* *f* *f* *mf* *fp* *fp*

Sx. *fp* *fp* *f* *sfz* *fp* *f* *sfz* *f* *sfz* *f* *sf* *fp* *fp* *f* *sfz* *f*

Alt. *f* *mf* *f* *f* *mf* *mf* *sfz* *f* *mf* *mf* *sfz* *f* *mf* *f* *f* *f*

Vlc. *f* *sfz* *mf* *f* *mf* *sfz* *f* *f* *mf* *mf* *sfz* *f* *f* *mf* *mf*

Acc. *f* *f* *f* *f* *f* *f* *p* *f* *p* *f* *f* *f* *p* *mf* *f*

Pno. *mf* *sfz* *mf* *sfz* *f*

flaut.AST [AST] cv cv [SP] T [AST] [AST] flaut.AST [AST] cv cv [SP] T [AST] [AST] flaut.AST [AST] cv cv [SP] T [AST] [AST]

ord. flaut.AST [AST] [SP] cv

MSP AST MSP Gv AST MSP AST MSP T AST

Fl. *f sfz f*

Sx. *f fp sfz f sfz ppp*
ord. flaut.AST AST SP cv

Alt. *p* a.d. *sf* →

Vlc. *sfz f* *sfz sfz ff* *f sf* →

Acc. *sfz sfz sf* →

Pno. *p* *f* *sf* → *f* *p* BOUCHE *f*

55 56 57 58 59

Fl. *f* *mf* *f* *sf* → *sf* →

Sx. *f* *mf* *f* *sf* → *sf* →
a.d. a.d. a.d. a.d. a.d. a.d. a.d. a.d. a.d. a.d.

Alt. *p* *f*
a.d. a.d. a.d. a.d. a.d. a.d. a.d. a.d.

Vlc. *f* *p* *sf* →

Acc. *f* *mf* *sf* →

Pno. *f*

60

61

62

Fl.

Sx.

Alt.

Vlc.

Acc.

Pno.

musical score with staves for Fl., Sx., Alt., Vlc., Acc., and Pno. including dynamics like *f*, *a.d.*, and *sf*.

Fl. *sf* →

Sx. a.d. a.d. a.d. a.d. a.d. *p* a.d. a.d. a.d. a.d.

Alt. *SEMPRE* *BOUCHE* *mf* a.d. a.d. a.d. a.d. a.d. a.d. a.d. a.d.

Vlc. *sf* → *BOUCHE* *mf*

Acc. *sf* →

Pno. *sf* →

Detailed description of the musical score: The score is arranged in six staves. The Flute (Fl.) part starts with a forte (sf) dynamic and a crescendo hairpin. The Saxophone (Sx.) part features a series of chords marked 'a.d.' (ad libitum) and a piano (p) dynamic in measure 65. The Alto Saxophone (Alt.) part includes a 'SEMPRE' instruction and a 'BOUCHE' (mouth) instruction, with a mezzo-forte (mf) dynamic. The Violin (Vlc.) part also starts with a forte (sf) dynamic and a crescendo hairpin, and includes a 'BOUCHE' instruction and a mezzo-forte (mf) dynamic. The Accordion (Acc.) part begins with a forte (sf) dynamic and a crescendo hairpin. The Piano (Pno.) part starts with a forte (sf) dynamic and a crescendo hairpin. The score is divided into four measures, with measure numbers 63, 64, 65, and 66 indicated at the top.

This musical score page contains six staves for different instruments: Flute (Fl.), Saxophone (Sx.), Alto Saxophone (Alt. b.), Violin (Vlc. b.), Accordion (Acc. b.), and Piano (Pno.). The score is divided into four measures corresponding to measures 67, 68, 69, and 70. The Flute part starts with a forte dynamic (*sf*) and a crescendo hairpin. The Saxophone part features a dynamic shift from *f* to *p* and includes the instruction *a.d.* (ad libitum). The Alto Saxophone part has dynamics of *mf* and *f*. The Violin part has dynamics of *mf* and *f*. The Accordion part includes the instruction *BOUCHE* and a dynamic of *f*. The Piano part starts with a forte dynamic (*sf*) and a crescendo hairpin.

This musical score page contains six staves, each representing a different instrument. The staves are labeled on the left as Fl. (Flute), Sax. (Saxophone), Alt. b. (Alto Saxophone), Vlc. b. (Violin), Acc. b. (Accordion), and Pno. (Piano). The score is divided into four measures, numbered 71, 72, 73, and 74 at the top.

- Fl. (Flute):** Measures 71-74. Starts with a dynamic marking of *sf* (sforzando) with an accent mark and an arrow pointing right. In measure 73, the dynamic changes to *f* (forte).
- Sax. (Saxophone):** Measures 71-74. Starts with a dynamic marking of *p* (piano). Below the staff, there are markings for *a.d.* (ad libitum) in measures 71, 72, and 73.
- Alt. b. (Alto Saxophone):** Measures 71-74. Starts with a dynamic marking of *p*. In measure 73, there is a dynamic marking of *sf* with an accent mark and an arrow pointing right.
- Vlc. b. (Violin):** Measures 71-74. Starts with a dynamic marking of *p*. In measure 73, there is a dynamic marking of *sf* with an accent mark and an arrow pointing right.
- Acc. b. (Accordion):** Measures 71-74. Starts with a dynamic marking of *sf* with an accent mark and an arrow pointing right.
- Pno. (Piano):** Measures 71-74. Starts with a dynamic marking of *sf* with an accent mark and an arrow pointing right.

	76	77	78
Fl.			
b.			
Sx.			
Alt.			
Vlc.			
Acc.			
Pno.			

p *f* *sf* → *sf* → *sf* → *sf* →

79

80

81

82

Fl.

b.

Alt.

Vlc.

Acc.

Pno.

sf →

The image shows a page of a musical score for measures 79 through 82. The score is arranged in a system with six staves, labeled on the left as Fl. (Flute), b. (Bassoon), Alt. (Alto Saxophone), Vlc. (Violin), Acc. (Accordion), and Pno. (Piano). Each staff begins with a dynamic marking of *sf* (sforzando) followed by an arrow pointing to the right. The music is written in a common time signature. The notation includes various note values, rests, and articulation marks such as accents and slurs. The measures are numbered 79, 80, 81, and 82 at the top of the page. The score is presented in a clean, black-and-white format.

	83	84	85	86	87	88
Fl.	<i>sfz</i>	<i>p</i>		<i>sfz</i> <i>p</i>	<i>p</i>	
b.	<i>sf</i> → <i>sfz</i> <i>SEMPRE</i>	<i>sfz</i>	<i>p</i>	<i>diminuendo</i>		
Sx.	<i>sf</i> →	<i>sfz</i> a.d. <i>SEMPRE</i>	<i>sfz</i> a.d.	<i>diminuendo</i>		
Alt.	<i>sf</i> →			<i>sfz</i>		<i>sfz</i> ^V
b.				<i>diminuendo</i>		
Vlc.	<i>sf</i> →	<i>sfz</i>	<i>SEMPRE</i> <i>sfz</i> a.d.	<i>diminuendo</i>	<i>p</i>	<i>p</i> ^V
b.						
Acc.	<i>sf</i> →		<i>sfz</i>	<i>p</i>		<i>sfz</i> <i>p</i>
b.				<i>diminuendo</i>		
Pno.	<i>sf</i> →			<i>diminuendo</i>	<i>mf</i> Δ	Δ
b.					<i>sfz</i> Δ <i>8b</i>	<i>sfz</i> Δ <i>8b</i>

FL. *p*

b. *(dim)*

Sx. *p*

b. *(dim)*

Alt. *sfz a.d.*

b. *(dim)*

Vlc. *a.d.*

b. *(dim)*

Acc. *p*

b. *(dim)*

Pno. *mf*

b. *sfz*

(1)

Detailed description of the musical score: The score is arranged in a system with six staves. The top staff is for Flute (FL.), followed by Saxophone (Sx.), Alto Saxophone (Alt.), Violin (Vlc.), Accordion (Acc.), and Piano (Pno.). The piano part is in the bass clef. The music spans measures 89 to 94. Dynamics include *p* (piano), *sfz* (sforzando), *fp* (fortissimo), *mf* (mezzo-forte), and *sfz* (sforzando). Performance instructions include *a.d.* (ad libitum), *(dim)* (diminuendo), and *(pp)* (pianissimo). The piano part features a bass line with notes on Bb and A, and a *sfz* dynamic. The accordion part has a *p* dynamic. The saxophone and flute parts have various dynamics and articulations. The violin part has a *pp* dynamic. The alto saxophone part has a *pp* dynamic. The piano part has a *mf* dynamic. The score is marked with measure numbers 89, 90, 91, 92, 93, and 94. A page number 23 is in the top right corner.

	95	96	97	98	99	100
Fl.						
Sx.						
Alt.						
Vlc.						
Acc.						
Pno.						

(1)

FL. b.

Sx. b.

Alt. b.

Vlc. b.

Acc. b.

Pno. b.

The score consists of six systems, each with a grand staff (treble and bass clefs). The parts are:

- FL. b.:** Flute part with dynamics *sfz*, *p*, *fp*, *f*, *fp*, *fp*, *p*, *p*.
- Sx. b.:** Saxophone part with dynamics *fp*, *p*, *f*, *pp*, *pp*, *sfz*, *p*, *fp*, *fp*.
- Alt. b.:** Alto Saxophone part with dynamics *pp*, *pp*, *sfz*, *sfz*, *sfz*, *sfz*, *pp*, *sfz*, *sfz*, *pp*.
- Vlc. b.:** Violin part with dynamics *ppp*, *p*, *a.d.*, *sfz*, *a.d.*, *pp*, *sfz*, *pp*, *sfz*, *a.d.*, *sfz*, *a.d.*.
- Acc. b.:** Accordion part with dynamics *p*, *f*, *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*.
- Pno. b.:** Piano part with dynamics *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*.

Other markings include *s/o*, *MSP*, *a.d.*, *Λ*, and *15*.

Fl. b. *fp* *p* *pp* *mp*

Sx. b. *sfz* *p* *sfz* *p* *fp* *pp* *fp* *sfz*

Alt. b. *sfz* *p* *sfz* *p* *fp* *sfz* *p* *sfz*

Vlc. b. *sfz* *fp* *p* *fp* *sfz* *p* *sfz*

Acc. b. *fp* *sfz* *p* *sfz* *sfz* *p* *sfz* *p* *f*

Pnb. *ppp* *guiro mesuré (touches noires)* *guiro mesuré (touches noires)* *guiro mesuré (touches noires)*

(1) ----- !

Fl. b. *p* *fp* *fp* *fp* *p*
 Sax. b. *fp* *p* *fp* *fp* *p* *s/o* *-C* *+X*
 Alt. b. *pp* *a.d.* *p* *a.d.* *a.d.* *(p)* *possibile sempre* *a.d.* *sfz* *p* *cv* *a.d.* *sfz* *a.d.* *a.d.*
 Vlc. b. *pp* *a.d.* *p* *p* *sfz* *pp* *sfz* *a.d.*
 Acc. b. *ppp* *sf* *sf* *p* *15* *fp* *15* *15* *15* *15* *15* *15*
 Pno. b. *guiro mesuré (touches noires)* *A* *sf* *guiro mesuré (touches noires)*

This musical score is arranged in a system of six staves. From top to bottom, the staves are for Flute (Fl.), Saxophone (Sx.), Alto Saxophone (Alt.), Violin (Vlc.), Accordion (Acc.), and Piano (Pno.).

- Flute (Fl.):** The top staff contains complex melodic lines with many accidentals and slurs.
- Saxophone (Sx.):** The second staff features a rhythmic accompaniment with various articulations and dynamic markings such as *pp*, *-C2*, *-C2 +6*, *-4 +X -X +B -C6*, *-4 +X -X +4*, *+2 +Ta +B +C# -C#*, *-4 +B +2*, and *cv*.
- Alto Saxophone (Alt.):** The third staff has a melodic line with dynamic markings like *cv* and *v*.
- Violin (Vlc.):** The fourth staff contains a melodic line with dynamic markings such as *ad.*, *v*, and *v*.
- Accordion (Acc.):** The fifth staff has a melodic line with dynamic markings like *p*, *sfz*, and *v*, and includes fingering numbers like 15.
- Piano (Pno.):** The bottom staff features a guiro accompaniment with the instruction *guiro mesuré (touches noires)*.

Lo stesso tempo, legg. più legato

125

126

127

128

29

The musical score consists of five staves for Flute (Fl.), Saxophone (Sx.), Alto Saxophone (Alt.), Violoncello (Vlc.), and Accordion (Acc.), plus a BOUCHE (mouth) part. The music is in 3/4 time and features complex rhythmic patterns with many beamed notes. The Flute, Saxophone, and Alto Saxophone parts are marked *ppp* possibile. The Violoncello part has dynamic markings *pp* and *sfz*. The Accordion part has markings *ppp*, *p*, and *sfz*. The BOUCHE part includes a section labeled *giro mesuré (touches noires)*. The score is divided into four measures corresponding to the page numbers 125, 126, 127, and 128. A circled number (1) is located at the bottom left of the page.

prendre un silence de 5-10"

Fl. b.

Sx. b.

Alt. b.

Vlc. b.

Acc. b.

Pno. b.

pppp

guiro mesuré (touches noires)

15

senza dim.

senza dim.

senza dim.

senza dim.

senza dim.

86