

Elvio Cipollone

Trigaróle

pour ensemble orchestral

2005

Organico / Effectif / Instrumentation :

Flauto, Oboe, Clarinetto in Sib, Clarinetto Basso, Fagotto

Corno, Tromba, Trombone (anche “gocce” acute)

Percussioni --> - Marimba,
- Gran Cassa,
- una pelle naturale (idealmente la Gr. C. stessa),
- Bell Plate in RE (sotto il Do centrale, o un’ottava sotto)
- Wood Block in FA# (un’undicesima sopra il Do centrale, o un’ottava sopra)
- “gocce” acute

Pianoforte (anche “gocce” gravi)

Violino I (anche “gocce” acute), Violino II, Viola, Violonocello, Contrabbasso

LE GOCCE sono dei suoni di gocce d’acqua. Possono essere ottenuti gettando dei sassolini in un recipiente colmo d’acqua, avendo l’accortezza di non far sentire solamente il rumore d’acqua, e non quello dei sassi contro il fondo del recipiente. Per le gocce “gravi” del pianoforte si possono usare un recipiente più grande e/o dei sassolini di maggiori dimensioni.

LES GOUTTES sont des sons de gouttes d’eau. Ils peuvent être obtenus en jetant des petits cailloux dans un récipient plein d’eau, en prêtant attention à ne faire entendre que le bruit d’eau, et non le bruit du cailloux contre le fond du récipient. Pour les gouttes “graves” du piano, on peut utiliser un récipient et/ou des cailloux plus grands.

THE DROPS are drops sounds. To obtain them, you can throw small stones in a container full of water. Pay attention to the fact that only the noise of the stone in water should be audible, and not the noise of the stone on the bottom of the container. For the “low” piano drops, you can use bigger container and/or stones.

Legenda

La partitura non è scritta in suoni reali.

Le alterazioni valgono solo davanti alla nota cui sono poste, con l'eccezione delle note ripetute.

Flauto

 = tongue-ram

 = "pizzicato"

Con la boccola in posizione ordinaria, pronunciare una "T" molto "esplosiva".

(questo suono viene spesso impiegato dai flautisti come accorgimento per enfatizzare i colpi di chiave).

 = soffio in posizione aperta

 = flatterzunge su soffio

 = glissando su soffio

Oboe

 = slap-tongue con l'ancia

 = soffio

 = trillo di note soffiato, con il rumore delle chiavi bene in evidenza

Légende

La partition n'est pas écrite en sons réels.

Les altérations sont valables uniquement pour la note devant la quelle elle sont placées, à l'exception des notes répétées.

Flûte

 = tongue-ram

 = "pizzicato"

Avec l'embouchure en position ordinaire, prononcer un "T" très "explosif".

(ce son est souvent utilisé par les flûtistes pour marquer les coups de clés).

 = souffle en position ouverte

 = flatterzunge sur souffle

 = glissando sur souffle

Oboe

 = slap-tongue avec l'anche

 = souffle

 = trille de notes soufflées, avec le bruit des clés bien en évidence

Legenda

The score is not written in actual sounds.

Accidentals affect the following note only, with the exception of repeated notes.

Flute

 = tongue-ram

 = "pizzicato"

With the mouth hole as usual, pronounce a very "explosive" "T".

(this technique is often used by flutists to emphasize key-strokes).

 = air-noise in ordinary position

 = flatterzunge on air-noise

 = glissando on air-noise

Oboe

 = slap-tongue with the reed

 = air-noise

 = trill of air-noise notes, emphasizing the key-clicks

Clarinetti

 = slap-tongue

 = soffio

 = trillo di note soffiato, con il rumore delle chiavi bene in evidenza

 = glissando di note soffiato

Clarinettes

 = slap-tongue

 = soufflé

 = trille de notes soufflées, avec le bruit des clés bien en évidence

 = glissando de notes soufflées

Clarinetti

 = slap-tongue

 = air-noise

 = trill of air-noise notes, emphasizing the key-clicks

 = glissando on air-noise

Fagotto

 = slap-tongue con l'ancia

 = soffio

 = flatterzunge su soffio

 = trillo di note soffiato, con il rumore delle chiavi bene in evidenza

Basson

 = slap-tongue avec l'anche

 = soufflé

 = flatterzunge sur soufflé

 = trille de notes soufflées, avec le bruit des clés bien en évidence

Bassoon

 = slap-tongue with the reed

 = air-noise

 = flatterzunge on air-noise

 = trill of air-noise notes, emphasizing the key-clicks

Corno e Tromba

 = soffio

 = flatterzunge su soffio

 = trillo di note soffiato, con il rumore dei pistoni bene in evidenza

(segue)

Cor et Trompette

 = soufflé

 = flatterzunge sur soufflé

 = trille de notes soufflées, avec le bruit des clés bien en évidence

(continue)

French horn and Trumpet

 = air-noise

 = flatterzunge on air-noise

 = trill of air-noise notes, emphasizing the key-clicks

(continues)

(Corno e Tromba - segue)

(Cor et Trompette - continue)

(French horn & Trumpet - continues)

 = soffiare leggermente senza produrre suono eappare bruscamente l'apertura delle labbra con la lingua.

 = souffler légèrement sans emettre des sons et boucher rapidement l'ouverture des lèvres avec la langue.

 = blowing without producing any sound, quickly "cork" the embouchure with the tongue.

Paume
 = suono simile al precedente, ma l'imboccatura viene chiusa dal palmo della mano, anziché dalla bocca.

Paume
 = son proche du précédent, mais l'embouchure est fermé par la paume de la main, au lieu que par la bouche.

Paume
 = suono simile al precedente, ma l'imboccatura viene chiusa dal palmo della mano, anziché dalla bocca.

Trombone

Trombone

Trombone

 = soffio

 = souffle

 = soffio

 = flutterzunge su soffio

 = flutterzunge sur souffle

 = flutterzunge su soffio

 = gliss. su soffio

 = gliss. sur souffle

 = gliss. su soffio

 = soffiare leggermente senza produrre suono eappare bruscamente l'apertura delle labbra con la lingua.

 = souffler légèrement sans emettre des sons et boucher rapidement l'ouverture des lèvres avec la langue.

 = soffiare leggermente senza produrre suono eappare bruscamente l'apertura delle labbra con la lingua.

Paume
 = suono simile al precedente, ma l'imboccatura viene chiusa dal palmo della mano, anziché dalla bocca.

Paume
 = son proche du précédent, mais l'embouchure est fermé par la paume de la main, au lieu que par la bouche.

Paume
 = close to the sound above, but the embouchure is to be closed with the palm of the hand.

 = "goccia" acuta

 = "goccia" aigüe

 = high "drop"

Percussioni

 = “goccia” acuta

Tutte le altre indicazioni si trovano in partitura.

Percussion

 = “goutte” aigüe

Toutes les autres indications se trouvent dans la partition.

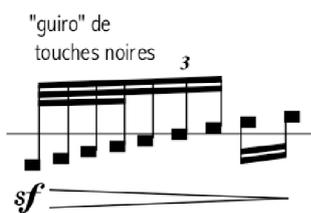
Percussions

 = high “drop”

All complementary indications can be found in the score.

Pianoforte

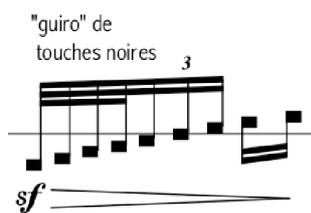
 = “goccia” grave



“Guiro” di tasti neri.
Effettuare un glissando sui tasti neri, senza schiacciarli.

Piano

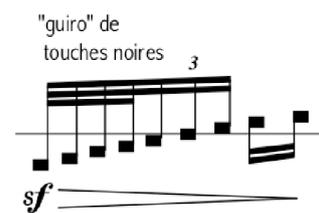
 = “goutte” grave



“Guiro” de touches noires. Faire un glissando sur les touches noires sans les enfoncer.

Piano

 = low “drop”



“Guiro” di tasti neri.
Effettuare un glissando sui tasti neri, senza schiacciarli.

Archi

 = “goccia” acuta

note “semipremute”, sempre pizzicate. Diminuire la pressione della mano sinistra sulle corde in modo da ottenere un suono stoppato di cui l’altezza sia ancora percepibile, ma la risonanza sia minima.



= corde in modo da ottenere un suono stoppato di cui l’altezza sia ancora percepibile, ma la risonanza sia minima.

soffio acutissimo.

Non si tratta di un suono armonico, ma di una nota premuta, vicinissima al ponticello, in cui la componente di soffio è prevalente.

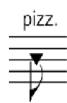


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Cordes

 = “goutte” aigüe

notes “semi-pressées”, toujours pizz. Diminuer la pression de la main gauche sur les cordes, pour obtenir un son étouffé dont la hauteur reste perceptible, mais la résonance est minimale.



=

souffle suraigu.

Il ne s’agit pas d’un son harmonique, mais d’une note pressée, très près du chevalet, dont la composante de souffle est prépondérante.

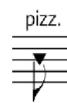


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Archi

 = high “drop”

half-pressed notes, always pizz. Reduce the left hand pressure on the strings, in order to obtain a muted sound still pitched, but with minimum resonance.



=

extremely high “air-noise”. This is not a harmonic sound, but a fully pressed note, very close to the bridge. The noisy component of this sound is prevailing.



=

Tutte le altre indicazioni si trovano in partitura.

Toutes les autres indications se trouvent dans la partition.

All complementary indications can be found in the score.

Trigarole

Elvio Cipollone

Senza fretta ♩ = 54 ca.

The score is for a piece titled "Trigarole" by Elvio Cipollone, dedicated to Philippe Leroux. It is marked "Senza fretta" (without haste) with a tempo of approximately 54 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Flauto:** Starts with a *mf* dynamic in the second measure, followed by a *p* dynamic in the sixth measure.
- Oboe:** Starts with a *p* dynamic in the second measure.
- Clarinetto Sib:** Features a triplet of eighth notes in the fifth measure with a *mf* dynamic.
- Cl. Basso:** Remains silent throughout the piece.
- Fagotto:** Remains silent throughout the piece.
- Corno:** Remains silent throughout the piece.
- Tromba sib:** Remains silent throughout the piece.
- Trombone:** Plays a single note in the third measure.
- Percussioni:** Features a complex rhythmic pattern starting in the fourth measure, with a *pp* dynamic and the instruction "Doigts sur peau". It continues with "toujours frotté" and a *mf* dynamic.
- Pianoforte:** Remains silent throughout the piece.
- Violino 1:** Plays a single note in the eighth measure.
- Violino 2:** Remains silent throughout the piece.
- Viola:** Remains silent throughout the piece.
- Violoncello:** Plays a single note in the eighth measure with a *mf* dynamic.
- Contrabbasso:** Remains silent throughout the piece.

8

Fl. *f* *p*

Ob. *mf*

Cl. *mf*

Cl. B. *p*

Fg. *p* *mf*

Cr. *mf* *f*

Tr. *mf* *f*

Trb. *p* *f* *mf*

Perc. Metal sur Bell Plate *pp* *f* *pp*
 toujours frotté
 Bois sur peau *pp*
 Doigts sur peau *pp*

Pf.

V.no 1 *pp* *f*
 I c. sempre
 III c. sempre

V.no 2 *pp* *f*

V.la *p* *mf*
 pizz.

Vc. *p* *mf*
 pizz.

Cb. *pizz.*
 ne pas Lv. !

18

A

Fl. *p* *sf* *mf* *mf* *sf* *sf* *f*

Ob. *p* *p* *rumoroso* *mp* *rumoroso* *pp* *molto*

Cl. *p* *p* *mf* *p* *mf*

Cl. B. *p* *p* *mf* *mf* *p* *f* *mp* *mf* *molto*

Fg. *p* *p* *mf* *mp* *mf*

Cr. *mf* *p* *rumoroso* *sf* *mf*

Tr. *mf* *f*

Trb. *f*

Perc.

Pf.

V.no 1 *pp* *mf* *pizz.*

V.no 2 *pp* *mp* *mf* *pizz.*

V.la *p* *pp*

Vc. *mp*

Cb. *pizz.* *pp* *1.*

23

Fl. *sfz* *mf* *f* *mf* *mp* *p* *pp* *pp*

Ob. *sfz* *pp*

Cl. *f* *p* *mf* *mp* *p*

Cl. B. *sfz* *f* *pp* *p* *rumoroso*

Fg. *f* *p* *f* *mf*

Cr. *ff* *f* *p* *pp*

Tr. *sfz* *p* *pp*

Trb. *sfz* *p*

Perc.

Pf.

V.no 1 *mp* *p* *mp*

V.no 2 *mf* *pp* *p* *pp*

V.la *ff* *pp*

Vc. *f* *p* *pp*

Cb. *pp*

33

Fl. *< sfz >* *p* *pp*

Ob. *< sfz >* *rumoroso* *p* *pp*

Cl. *rumoroso* *mp* *p*

Cl. B. *rumoroso* *mf* *mp*

Fg. *f*

Cr. *< sfz >* *p*

Tr. *f* *p* *pp*

Trb. *sfz* *mp*

Perc. *ff* *guiro* de touches noires *3* *Metal sur Bell Plate* *toujours frotté* *mf* *pp* *toujours frotté* *pp* *Metal sur Bell Plate* *coup (centre)* *pp*

Pf. *sf*

V.no 1 *mf* *pp* *ppp*

V.no 2 *pp*

V.la *< sfz >* *p*

Vc. *f*

Cb. *f*

37 **C**

Fl. *pp* *ff improvviso*

Ob. *< sfz >* *ff > mp* *p >* *pp*

Cl. *f > mf* *f* *ff >* *p* *pp*

Cl. B. *pp* *f* *mp* *p*

Fg. *p* *f* *mp* *p* *pp*

Cr. *mf* *mf* *f* *mf* *mf* *mp*

Tr. *pp* *mf* *p* *ff improvviso* *mf*

Trb. *mf* *mf* *ff improvviso*

Perc. Metal sur Bell Plate
coups (centre) *pp*
coup (centre) *p*
frotté *f*
coup (centre) *pp*
frotté *pp*

Pf. *sf*
"guiro" de touches noires *sf*

V.no 1 *p >* *ff* *mp > p*

V.no 2 *pp* *f* *pp* *mf >* *pp*

V.la. *pizz.* *mf* *mf* *pizz. Bartók stoppato* *f* *mf*

Vc. *pizz.* *mf* *pizz. Bartók stoppato* *f*

Cb.

42 **D**

Fl. *pp pp pp < mp mp mf f mf ff*

Ob. *pp mp mp f p f* *rumoroso*

Cl. *pp pp mp mf f mf ff*

Cl. B. *p mp mf mf ff*

Fg. *pp pp < mp p < mf mf f mp < ff*

Cr. *p pp mp p f ff* *rumoroso*

Tr. *pp p mp f*

Trb. *f mf ff*

Perc. *pp ff*

Pf. *pp ppp mp mp ff* *15^{ma} 15^{ma}*

V.no 1 *mf f ff ff ff*

V.no 2 *pp p mp f f ff ff ff*

V.la *pp p mf f f* *pizz.*

Vc. *p f f ff* *arco verticale (II corde à vide) pizz. Bartók stoppato*

Cb. *p p p < mf mf mf ff*

45

Fl. *pp* *pp* < *mp* *mf* *f* *mf* *fff*

Ob. *pp* *mp* *f* *p* *f*

Cl. *f* *ff* *mf* *fff*

Cl. B. *mf* *f* *mf* *fff*

Fg. *ff* *mf* *fff*

Cr. *pp* *mp* *ff*

Tr. *p* < *mf* *mf* *f*

Trb. *f* *mf* *ff* *mf* *fff*

Perc. *pp* *fff*

Pf. *pp* *pp* *mp* *ff* *ff*

V.no 1 *mf* *f* *ff* *fff*

V.no 2 *mp* *mf* *f* *ff* *ff* *fff*

V.la *p* *mp* *mf* *ff* *f* *fff*

Vc. *p* *mf* *f*

Cb. *p* *mf* *mf* *mf* *fff*

rumoroso

pizz. Bartók stoppato

arco verticale (II corde à vide)

arco verticale (II corde à vide)

47

Fl. *p mp f mf fff pp p mf fff*

Ob. *pp p mp fff pp mf mp fff* *rumoroso*

Cl. *mf f mf fff mf fff*

Cl. B. *mf mf fff mf fff*

Fg. *ff mf fff ff mf fff*

Cr. *pp mp fff* *rumoroso*

Tr. *p f f*

Trb. *ff mf fff ff mf fff*

Perc. *p mp fff*

Pf. *mp fff mp fff* *15^{ma}*

V.no 1 *f ff ff fff*

V.no 2 *f ff fff*

V.la *mf ff f mp f fff* *pizz. Bartók stoppato*

Vc. *pp mf > p f f* *arco verticale (II corde à vide)*

Cb. *p < mf mf fff pp fff* *arco verticale (III corde)*

Tempo I

stringendo un poco

52

Fl. *f mp f mf fff fff fff fff*

Ob. *f mp fff mp fff fff fff fff*
rumoroso

Cl. *mf f mf fff fff fff fff*

Cl. B. *mf fff fff fff fff*

Fg. *f mf < fff ff mf fff mf < fff mf < fff*

Cr. *pp*
rumoroso

Tr. *mf mf p fff mf fff*
Bouche

Trb. *mf mf mf fff mf fff mf f f fff*
Bouche

Perc. *p fff fff*
Metal sur Bell Plate Centre
Grosse Caisse Centre Bord

Pf. *pp pp ff ff ff ff*
15 m

V.no 1 *f ff ff fff fff fff possibile mf*
"La mouette"

V.no 2 *mf f ff fff fff possibile mf*
"La mouette"

V.la *mf ff f mp f fff f < fff f < fff f < fff*
pizz. Bartók stoppato

Vc. *mf f f fff fff fff*
arco verticale (II corde à vide)

Cb. *p mf fff fff fff fff*
arco verticale (III corde)

55

F Tempo doppio ♩ = 120 ca.

Fl. *fff* *pp* *ff*

Ob. *fff* *ff* *rallentando il tr* solo soffio

Cl. *fff* *pp* *ff*

Cl. B. *fff* *pp* *ff*

Fg. *fff* *pp* *fff*

Cr. *fff* *pp* *fff* *rumoroso*

Tr. *fff* *pp* *fff*

Trb. *fff* *fff*

Marimba (rester avec la baguette sur la lame !)

Perc. *fff* *pp* *ff* *f* *Grosse Caisse*

Pf. *fff*

V.no 1 *fff* *mf* *f* *La mouette* *mf* *f*

V.no 2 *fff* *mf* *f* *La mouette* *mf* *f* *p*

V.la *fff* *pp* *ff*

Vc. *fff* *pp* *ff* *ff* *pizz. Bartók stoppato*

Cb. *fff* *pp* *ff*

59

G

Fl. *G. P.* *pp* *ff* *pp*

Ob. *G. P.* *pp* *ff* *pp*

Cl. *G. P.* *pp* *ff* *pp*

Cl. B. *G. P.* *pp* *ff* *pp*

Fg. *G. P.* *pp* *ff* *pp*

Cr. *G. P.* *f*

Tr. *G. P.* *f*

Trb. *G. P.* *f*

Perc. *G. P.* *pp* *ff* *pp*
Bell Plate *baguette ord.* *p* *lv.*

Pf. *G. P.* *ff* *f* *mf* *p*

V.no 1 *G. P.* *pp* *ff* *pp* *sfz*

V.no 2 *G. P.* *sfz* *p senza diminuire!* *ff* *pp*

V.la *G. P.* *pp* *ff* *pp*

Vc. *G. P.* *pp* *ff* *pp*

Cb. *G. P.* *pp* *ff* *ff* *pp*
pizz. Bartók *stoppato*

H

63

Fl. *p senza diminuire!* *rumoroso* *ffz*

Ob. *p senza diminuire!* *rumoroso* *ffz*

Cl. *p senza diminuire!* *rumoroso* *ffz* *pp*

Cl. B. *p senza diminuire!* *rumoroso* *ff* *pp*

Fg. *p senza diminuire!* *ff* *pp*

Cr. *p senza diminuire!* *f* *rumoroso* *pp*

Tr. *p senza diminuire!* *f* *rumoroso* *ff*

Trb. *f* *p senza diminuire!* *ff* *pp*

Perc. *Grosse Caisse* *Wood-block (bacchetta morbida)* *p* *ff*

Pf. *ff*

V.no 1 *ffz* *p senza diminuire!* *ff* *pp* (souffle - position non harmonique)

V.no 2 *ffz* *p senza diminuire!* *ff* *pp* (souffle - position non harmonique)

V.la *ff* *pizz. Bartók stoppato* *ff* *pp*

Vc. *p senza diminuire!* *ff* *pp*

Cb. *p senza diminuire!* *pp*

67

Fl. *pp* *fff*

Ob. *pp* *fff*

Cl. *pp* *fff*

Cl. B. *fff*

Fg. *pp*

Cr. *pp* *rumoroso*

Tr. *pp* *rumoroso*

Trb. *pp*

Perc. *pp* *fff*

Pf. *p* *mf* *fff*

V.no 1 *pp* *fff*

V.no 2 *pp* *fff*

V.la *pp* *fff*

Vc. *fff*

Cb. *fff*

71



Fl. *fff* *ff* *pp*

Ob. *rumoroso* *fff* *ff* *pp*

Cl. *fff* *pp*

Cl. B. *f* *pp*

Fg. *fff*

Cr. *fff*

Tr. *fff*

Trb. *fff*

Perc. Wood-block (bacchetta morbida) *fff* *pp*

Pf. *fff*

V.no 1 *fff* *pp*

V.no 2 *fff* *pp*

V.la *fff* *pp*

Vc. *fff* *pp*

Cb. *fff* *pp*

74

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl. *ff* *pp*

Cl. B. *ff* *pp*

Fg. *p* *pp*

Cr. *ff* *rumoroso*

Tr. *ff* *rumoroso*

Trb. *ff*

Perc. *ff* *pp*
Bell Plate baguette ord.
f *lv.*

Pf.

V.no 1 *ff* *pp*

V.no 2 *ff* *pp*

V.la *ff* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp*
(8va) *loco*

76

Fl. *f* *pp* *mf*

Ob. *f* *mp* *mf* *rumoroso*

Cl. *f* *pp* *mf*

Cl. B. *f* *pp* *mp*

Fg. *f* *pp* *mf*

Cr. *f* *rumoroso*

Tr. *f* *mf*

Trb. *f*

Perc. *f* *pp* *mf* *p* *L.v.*
Grosse Caisse
Bell Plate baguette ord.

Pf.

V.no 1 *f* *p* *mf* senza diminuire!
"La mouette"

V.no 2 *f* *p* *mf* senza diminuire!
sfz possibile

V.la *f* *pp* *mf*

Vc. *f* *pp* *mf*

Cb. *f* *pp* *mf*

J

Un po' più lento, come da lontano ♩ = 100 ca.

Fl. *f*

Ob. *f*

Cl. *mf*

Cl. B. *mf*

Fg. *pp* *f*

Cr. *mp* *pp*

Tr. *pp* *mf*

Trb. *p* *pp* *mf*

Perc. *mf* *mp* *p* *pp* *pp* *pp* *molto*

Pf. *pp*

V.no 1 *sfz* *pp* *sfpp* *sfpp* *sfpp*

V.no 2 *pp* *sfpp* *sfpp* *sfpp*

V.la

Vc. *pp*

Cb. *pp* *mf* *mf*

Bell Plate baguette ord. *p* *l.v.* *p* *l.v.* *p* *l.v.*

"La mouette"

sfz possibile

pizz. *l.v.*

pizz. *l.v.*

Paume *mf*

Paume *mf*

SOLO - sans régularité. Accélérer en suivant les crescendi

84 *a Tempo* ♩ = 120 ca.

The musical score for page 21 of 'Trigarole' is written for a full orchestra. It begins at measure 84, marked 'a Tempo' with a tempo of approximately 120 beats per minute. The score is divided into two systems of measures. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Oboe (Ob.):** Starts with a *ffff* dynamic, moving to *mf* in the second system.
- Clarinet (Cl.):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Bass Clarinet (Cl. B.):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Bassoon (Fg.):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Cor Anglais (Cr.):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Trumpet (Tr.):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Trombone (Tbn.):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Percussion (Perc.):** Features a complex rhythmic pattern with various instruments, including a snare drum and cymbals.
- Piano (Pf.):** Starts with a *ffff* dynamic, moving to *mf* in the second system.
- Violin I (V.no 1):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Violin II (V.no 2):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Viola (V.la):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Violoncello (Vc.):** Starts with a *ffff* dynamic, moving to *mp* in the second system.
- Contrabass (Cb.):** Starts with a *ffff* dynamic, moving to *mp* in the second system.

The score is characterized by intricate melodic lines with numerous slurs and fingerings (e.g., 5, 6, 7, 8va, 15ma). The dynamics range from fortissimo (*ffff*) to mezzo-piano (*mp*), with a middle range of mezzo-forte (*mf*). The time signature is 3/4, and the key signature has one flat (B-flat major or D minor).

86

Fl. *mp* >

Ob. *mp* >

Cl. *ff* *pp*

Cl. B. *pp*

Fg. *pp* *pp*

Cr. *pp*

Tr. *pp*

Trb. *pp*

Perc. Wood-block (bacchetta morbida) *ff* *pp*

Pf. *pp*

V.no 1 *ff* *pp*

V.no 2 *ff* *pp*

V.la *ff* *pp*

Vc. *mp* *ff* *pp*

Cb. *pp* *mp* >

K

90

Fl. *ff*

Ob. *ff* *mp* *p* *rumoroso*

Cl. *ff*

Cl. B. *ff*

Fg. *ff*

Cr.

Tr. *ff* *mp*

Trb.

Perc. *ff*
Wood-block (bacchetta morbida)

Pf.

V.no 1 *ff* *pp*

V.no 2 *ff* *mp* *pp*

V.la *ff*

Vc. *ff*

Cb. *ff*

93

Fl. *pp* *f*

Ob. *f*

Cl. *pp* *f*

Cl. B. *pp* *f* *mp*

Fg. *pp* *p*

Cr.

Tr.

Trb. *mf*

Perc. *pp* *f*
Bell Plate *f*
baguette ord. *lv.*

Pf. *f*

V.no 1 *pp* *f*

V.no 2 *f*

V.la *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

97

This page of the musical score for 'Trigarole' contains measures 97 through 100. The score is arranged in a standard orchestral format with the following parts and markings:

- Flute (Fl.):** Measures 97-98 feature a 7-measure rest followed by a *p* dynamic. Measures 99-100 are marked *p*.
- Oboe (Ob.):** Measures 97-98 are marked *mp*. Measures 99-100 are marked *p* and include the instruction *rumoroso*.
- Clarinet (Cl.):** Measures 97-98 are marked *pp* and include a 5-measure rest. Measures 99-100 are marked *mf*.
- Clarinet Bass (Cl. B.):** Measures 97-100 are marked *p* and include the instruction *rumoroso*.
- Bassoon (Fg.):** Measures 97-100 are marked *p*.
- Contrabass (Cr.):** Measures 97-98 are marked *pp*. Measures 99-100 are marked *pp* and include the instruction *rumoroso* with a 3-measure rest.
- Trumpet (Tr.):** Measures 97-98 are marked *pp*. Measures 99-100 are marked *pp* and include the instruction *rumoroso* with a 3-measure rest.
- Trumpet Bass (Trb.):** Measures 97-98 are marked *pp*. Measures 99-100 are marked *pp*.
- Wood-block (Perc.):** Measures 97-98 are marked *pp*. Measures 99-100 are marked *mf* and include the instruction *Wood-block (bacchetta morbida)*.
- Piano (Pf.):** Measures 97-98 are marked *pp*. Measures 99-100 are marked *mf* and *pp*.
- Violin 1 (V.no 1):** Measures 97-98 are marked *pp* and include the instruction *"La mouette"*. Measures 99-100 are marked *mf* and *pp*.
- Violin 2 (V.no 2):** Measures 97-98 are marked *p* and *sfz* possibile. Measures 99-100 are marked *mf* and *pp*.
- Viola (V.la):** Measures 97-98 are marked *pp*. Measures 99-100 are marked *mf* and *pp*.
- Violoncello (Vc.):** Measures 97-98 are marked *pp*. Measures 99-100 are marked *mf*.
- Double Bass (Cb.):** Measures 97-98 are marked *pp*. Measures 99-100 are marked *mf*.

108

Fl.

Ob.

Cl.

Cl. B.

Fg.

Cr.

Tr.

Trb.

Perc.

Pf.

V.no 1

V.no 2

V.la

Vc.

Cb.

pp

114

M

Fl. *f*

Ob. *f*

Cl. *f*

Cl. B. *f*

Fg. *f*

Cr. *f* *rumoroso*

Tr. *f*

Trb. *f* *ff*

Perc. *f* *Bell Plate* *baguette ord.* *Lv.* *15^{ma}*

Pf. *f* *15^{ma}*

V.no 1 *f* *15^{ma}* *8^{va}*

V.no 2 *f* *8^{va}* *15^{ma}*

V.la *f* *8^{va}*

Vc. *f* *8^{va}*

Cb. *f* *8^{va}*

117

This page of the musical score for 'Trigaroie' contains measures 117 through 120. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Features a melodic line with slurs and fingering (5, 7, 5, 5, 6).
- Oboe (Ob.):** Features a melodic line with slurs and fingering (5, 6, 5, 7, 5).
- Clarinet (Cl.):** Features a melodic line with slurs and fingering (3, 7, 6, 7).
- Bass Clarinet (Cl. B.):** Features a melodic line with slurs and fingering (5, 5, 5, 7, 5).
- Bassoon (Fg.):** Features a melodic line with slurs and fingering (7, 5, 6, 3, 7, 7, 7).
- Horn (Cr.):** Features a sustained harmonic accompaniment.
- Trumpet (Tr.):** Features a melodic line with slurs and fingering (7, 7, 7) starting in measure 119, marked *f*.
- Trombone (Tb.):** Features a sustained harmonic accompaniment.
- Percussion (Perc.):** Features a rhythmic pattern on the Bell Plate and baguette ord., marked *f* and *ff* with dynamics *lv.* and *ff*.
- Piano (Pf.):** Features a melodic line with slurs and fingering (5, 7, 6, 7, 3).
- Violin I (V.no 1):** Features a melodic line with slurs and fingering (5, 6, 8^{va}, 7, 3).
- Violin II (V.no 2):** Features a melodic line with slurs and fingering (6, 7, 8^{va}, 6, 7).
- Viola (V.la):** Features a melodic line with slurs and fingering (5, 6, 5, 7, 8^{va}, 3, 8^{va}, 7, 6).
- Violoncello (Vc.):** Features a melodic line with slurs and fingering (5, 7, 6, 7, 5).
- Contrabass (Cb.):** Features a melodic line with slurs and fingering (6, 3, 5, 6).

121

This page of the musical score for "Trigarole" contains measures 121 through 124. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. Includes fingerings such as 6, 7, 7, 7, 5, 7.
- Oboe (Ob.):** Similar to the flute, with intricate sixteenth-note passages. Includes fingerings like 7, 7, 5, 7, 3.
- Clarinet (Cl.):** Plays a melodic line with eighth and sixteenth notes. Includes fingerings like 3, 7, 6, 5, 3.
- Clarinet Bass (Cl. B.):** Provides a harmonic accompaniment with eighth and sixteenth notes. Includes fingerings like 5, 6, 5, 7, 5.
- Bassoon (Fg.):** Features a melodic line with eighth and sixteenth notes. Includes fingerings like 5, 7, 5, 6, 5.
- Horn (Cr.):** Plays a sustained harmonic accompaniment with a dotted half note.
- Trumpet (Tr.):** Plays a sustained harmonic accompaniment with a dotted half note.
- Trombone (Trb.):** Plays a sustained harmonic accompaniment with a dotted half note, marked *ff*.
- Percussion (Perc.):** Includes a *Bell Plate* and *baguette ord.* (ordinaire). The *Bell Plate* part is marked *ff* and *l.v.* (lento vivace).
- Piano (Pf.):** Features a complex rhythmic accompaniment with sixteenth and thirty-second notes, often beamed together. Includes fingerings like 5, 5, 5, 7, 7, 5, 6, 5.
- Violin 1 (V.no 1):** Features a melodic line with eighth and sixteenth notes, often beamed together. Includes fingerings like 8^{va}, 6, 7, 7, 7, 8^{va}.
- Violin 2 (V.no 2):** Features a melodic line with eighth and sixteenth notes, often beamed together. Includes fingerings like 8^{va}, 5, 6, 5, 8^{va}, 5, 7.
- Viola (V.la):** Features a melodic line with eighth and sixteenth notes, often beamed together. Includes fingerings like 8^{va}, 7, 5, 7, 8^{va}.
- Violoncello (Vc.):** Features a melodic line with eighth and sixteenth notes, often beamed together. Includes fingerings like 5, 6, 5.
- Contrabass (Cb.):** Features a melodic line with eighth and sixteenth notes, often beamed together. Includes fingerings like 5, 3, 7, 6, 5, 6.

0

123

Fl. *f* diminuendo progressivamente fino alla fine

Ob. *f* diminuendo progressivamente fino alla fine

Cl. *f* diminuendo progressivamente fino alla fine

Cl. B. *f* diminuendo progressivamente fino alla fine

Fg. *f* diminuendo progressivamente fino alla fine

Cr.

Tr. *ff* *rumoroso*

Trb.

Perc. *f* diminuendo progressivamente fino alla fine
Bell Plate
baguette ord.
L.v.

Pf. *f* diminuendo progressivamente fino alla fine
(15^{ma})

V.no 1 *f* diminuendo progressivamente fino alla fine

V.no 2 *f* diminuendo progressivamente fino alla fine

V.la *f* diminuendo progressivamente fino alla fine

Vc. *f* diminuendo progressivamente fino alla fine

Cb. *f* diminuendo progressivamente fino alla fine

127

This page of the musical score for 'Trigarole' contains measures 127 through 130. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Features melodic lines with slurs and fingerings (7, 6, 5, 7, 3).
- Ob.** (Oboe): Features melodic lines with slurs and fingerings (5, 5).
- Cl.** (Clarinet): Features melodic lines with slurs and fingerings (6, 5, 7, 5).
- Cl. B.** (Bass Clarinet): Features melodic lines with slurs and fingerings (6, 3, 5, 3, 5, 7).
- Fg.** (Fagotto): Features a sustained, low-frequency accompaniment.
- Cr.** (Corno): Features a sustained, low-frequency accompaniment.
- Tr.** (Tromba): Features a melodic line starting in measure 129 with the marking *rumoroso* and *f*.
- Trb.** (Trombone): Features a sustained, low-frequency accompaniment with the marking *f*.
- Perc.** (Percussion): Features a melodic line in the upper part and a line for *Bell Plate* and *baguette ord.* in the lower part, with the marking *mf* and *l.v.*
- Pf.** (Pianoforte): Features a melodic line with the marking *(15^{ma})* and slurs.
- V.no 1** (Violino 1): Features a melodic line with slurs and fingerings (7, 8^{va}, 7, 8^{va}, 7).
- V.no 2** (Violino 2): Features a melodic line with slurs and fingerings (8^{va}, 8^{va}, 8^{va}, 8^{va}, 6, 3).
- V.la** (Viola): Features a melodic line with slurs and fingerings (5, 7, 7, 8^{va}, 5).
- Vc.** (Violoncello): Features a melodic line with slurs and fingerings (5, 6, 3).
- Cb.** (Contrabbasso): Features a melodic line with slurs and fingerings (6, 5, 5, 5, 7).

131 **P**

Fl. *p*

Ob. *rumoroso*
p

Cl. *rumoroso*
p

Cl. B. *rumoroso*
p

Fg.

Cr. *rumoroso*
mf

Tr. *rumoroso*
mf

Trb. *mf*

Perc. *Bell Plate* baguette ord.
p Lv.

Pf. *(15^{ma})*

V.no 1 *8^{va}*

V.no 2 *8^{va}*

V.la *8^{va}*

Vc. *pp*

Cb. *pp*

134

Fl.

Ob.

Cl.

Cl. B.

Fg.

Cr.

Tr.

Trb.

Perc.

Pf.

V.no 1

V.no 2

V.la

Vc.

Cb.

rumoroso

p

rumoroso

p

rumoroso

p

rumoroso

p

rumoroso

p

Bell Plate

baguette ord.

pp

L.v.

(15^{ma})

(8^{va})

(8^{va})

(8^{va})

pp

138

The musical score for page 39 of 'Trigariole' begins at measure 138. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Bassoon (Fg.), Horn (Cr.), Trumpet (Tr.), Trombone (Trb.), Percussion (Perc.), Piano (Pf.), Violin 1 (V.no 1), Violin 2 (V.no 2), Viola (V.la), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features and dynamics include:

- Flute (Fl.):** Rests in the first two measures, then plays a series of chords in the third and fourth measures.
- Oboe (Ob.):** Plays a melodic line with a wavy hairpin. Dynamics include *p* and *rumoroso*.
- Clarinet (Cl.):** Plays a melodic line with a wavy hairpin.
- Bass Clarinet (Cl. B.):** Plays a melodic line with a wavy hairpin. Dynamics include *p* and *rumoroso*.
- Bassoon (Fg.):** Plays a melodic line with a wavy hairpin. Dynamics include *p*.
- Horn (Cr.):** Plays a melodic line with a wavy hairpin.
- Trumpet (Tr.):** Plays a melodic line with a wavy hairpin. Dynamics include *p* and *rumoroso*. Includes fingerings 1, 2, and 3.
- Trombone (Trb.):** Plays a melodic line with a wavy hairpin. Dynamics include *pp*.
- Percussion (Perc.):** Rests throughout.
- Piano (Pf.):** Rests throughout.
- Violin 1 (V.no 1):** Features a melodic line with a wavy hairpin. Includes a first ending bracket labeled (8^{va}) and fingerings 6, 5, and 3.
- Violin 2 (V.no 2):** Features a melodic line with a wavy hairpin. Includes a first ending bracket labeled (8^{va}) and fingerings 5 and 3.
- Viola (V.la):** Plays a melodic line with a wavy hairpin.
- Violoncello (Vc.):** Plays a melodic line with a wavy hairpin.
- Contrabass (Cb.):** Plays a melodic line with a wavy hairpin.

142

Fl.

Ob. *rumoroso*
p

Cl. *rumoroso*
pp

Cl. B.

Fg.

Cr.

Tr.

Trb. *pp*

Perc. *ppp*
Bell Plate baguette ord.
L.v.

Pf.

V.no 1

V.no 2

V.la

Vc.

Cb.

146

Fl.

Ob.

Cl.

Cl. B.

Fg.

Cr.

Tr.

Trb.

Perc.

Pf.

V.no 1

V.no 2

V.la

Vc.

Cb.

rallentando il IV

Bell Plate baguette ord.

pppp l.v. nel silenzio