La Suite del Grande Arlecchino

1a. - Introduzione

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A Simone Brunetti

♩ = 60 ca.

1 [Lastra media]

Perc. I

pppp *pp* *pppp*

Perc. II

[Lastra grave]

ppp *p*

Perc. III

[Grancassa]

ppp *p*

5 [Timpani]

Perc. I

ppp *p* *pp* *ppp*

Perc. II

[Lastra grave]

ppp

Perc. III

[G. Cassa]

pp *ppp*

Liberamente

10 [Flauto in Sol]

Fl.

p *p* *p* *mp*

[Fl. in sol]

Fl.

p *mf* *morendo* *attacca:*

1b. - Primo quadro: La Nascita di Arlecchino

(Processione, Caduta dell'Angelo e Apparizione del Demonio)

SIPARIO
● = 88
Bacchette da vibrafono dure

1

2 T. Blocks
2 Bongos
2 Tom-toms
2 Congas

Perc. II

ppp

7

A PRECEDUTO DA UN SACERDOTE, APPARE UN

Fl. in sol

p

P. II

T.B.
B.
T.T.
C.

pp

14

CORTEO, RIVOLTO VERSO L'ALTO, FORMATO DA CREATURE MITOLOGICHE, SACRE E PROFANE (DIONISO, PERSEO ECC.)

Fl. in sol

p *p* *mp*

P. II

T.B.
B.
T.T.
C.

20

B

Fl. in sol

p

Cl. basso

p

P. II

T.B.
B.
T.T.
C.

2b. - Secondo quadro: La Fame di Arlecchino (Pantomima)

ARLECCHINO (ANCORA ZANNI CON COSTUME BIANCO) SCOPRE DI AVERE FAME CON URLA,
♩ = 112 PIANTI E CONVULSIONI

This musical score is for a pantomime scene. It features a variety of instruments including woodwinds, brass, and strings. The score is divided into two systems. The first system includes Clarinetto Piccolo Mib, Corni in Fa, Tromba in Do, and Trombone. The second system includes Oboe, Clarinetto Piccolo, Clarinetto Basso, Fagotto, Tromba, Violini I e II, Viola, Violoncello, and Contrabbasso. The music is characterized by dynamic markings such as *f*, *ff*, *p*, and *sfz*, and includes performance instructions like *lamentoso*, *flatterz.*, *con sord.*, *pizz.*, and *arco*. The score contains several measures with triplets and sextuplets, and a section marked 'A' in a box. The tempo is indicated as 112 beats per minute.

3. - Terzo quadro

Danza dei contadini e Apparizione di Carnevale e Quaresima

DANZA PROPIZIATORIA DEI CONTADINI

1 $\bullet = 76$

The musical score is for a piece titled "Danza Propiziatoria dei Contadini". It is marked with a tempo of quarter note = 76. The score is in 6/8 time and consists of 12 measures. The instruments and their parts are as follows:

- Corno Inglese:** Plays a melodic line starting with a *mf* dynamic.
- Clarinetto in Sib:** Remains silent until measure 5, where it enters with a *f* dynamic.
- Clarinetto Basso:** Plays a rhythmic accompaniment with a *mf* dynamic.
- Fagotto:** Plays a rhythmic accompaniment with a *mf* dynamic.
- Perc. II (Tamburo basco):** Provides a rhythmic pattern with a *mf* dynamic.
- Perc. III (Sonagli):** Provides a rhythmic pattern with a *mf* dynamic.
- Violino I:** Plays a rhythmic accompaniment with a *f* dynamic, marked "pizz. arp. 'alla chitarra' (violino sotto il braccio)".
- Violino II:** Plays a rhythmic accompaniment with a *f* dynamic, marked "pizz. arp. 'alla chitarra' (violino sotto il braccio)".
- Viola:** Plays a rhythmic accompaniment with a *f* dynamic, marked "pizz. arp. 'alla chitarra' (viola sotto il braccio)".
- Cello:** Plays a rhythmic accompaniment with a *f* dynamic, marked "pizz. arp.".
- Contrabbasso:** Plays a rhythmic accompaniment with a *f* dynamic, marked "pizz.".

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score includes various time signatures (6/8, 2/4, 3/8) and articulation marks such as accents and slurs.

4. - Intermezzo

ARLECCHINO, SOLO IN SCENA IN COSTUME BIANCO, ACQUISTA PROGRESSIVAMENTE
COSCIENZA DI SE'

$\text{♩} = 80$

A

Musical score for Violino I, Violino II, Viola, and Cello, measures 1-6. The score is in 3/4 time. Violino I and II enter at measure 3 with a triplet of eighth notes, marked *mf*. Viola and Cello enter at measure 3 with a half note, also marked *mf*. The Cello part begins with a *p* dynamic at measure 1. All instruments show a *cresc.* (crescendo) dynamic marking at the end of the section.

Musical score for Vln. I, Vln. II, Vla., and Vc., measures 7-12. The score is in 3/4 time. Vln. I and II enter at measure 7 with a triplet of eighth notes, marked *f*. Vla. and Vc. enter at measure 7 with a half note, also marked *f*. All instruments show a *dim.* (diminuendo) dynamic marking at the end of the section.

B

Musical score for Vln. I, Vln. II, Vla., and Vc., measures 13-16. The score is in 3/4 time. Vln. I, Vln. II, and Vla. have a *morendo* (ritardando) marking over measures 13-14. Vln. I enters at measure 15 with a triplet of eighth notes, marked *mf*. Vln. II enters at measure 15 with a triplet of eighth notes, marked *mp*. Vla. enters at measure 15 with a triplet of eighth notes, marked *p*. Vc. enters at measure 15 with a triplet of eighth notes, marked *pp*. All instruments show a *cresc.* (crescendo) dynamic marking at the end of the section.

5. - Quarto quadro: Arlecchino diventa Maschera

ENTRANO GLI ALTRI ATTORI E INIZIANO A DANZARE ATTORNO AD ARLECCHINO. DURANTE LA DANZA, GLI METTONO UNA MASCHERA NERA SUL VISO E, A TURNO, APPICCICANO PEZZETTI DI STOFFA MULTICOLORI SUL SUO ABITO.

$\text{♩} = 168$

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Flauto** (Flute): Starts with a *ff* dynamic, playing a melodic line with grace notes.
- Oboe**: Starts with a *ff* dynamic, playing a melodic line with grace notes.
- Clarinetto Sib** (Clarinet in B-flat): Starts with a *ff* dynamic, playing a melodic line with grace notes.
- Clarinetto Basso** (Bass Clarinet): Starts with a *ff* dynamic, playing a melodic line with grace notes.
- Fagotto** (Bassoon): Starts with a *ff* dynamic, playing a melodic line with grace notes.
- Corni in Fa** (French Horns): Starts with a *f* dynamic, playing a melodic line with grace notes.
- Tromba in Do** (Trumpets): Starts with a *f* dynamic, playing a melodic line with grace notes. Includes markings "in rilievo" and "con sord." (with mutes).
- Trombone** (Trombones): Starts with a *f* dynamic, playing a melodic line with grace notes.
- Perc. I** (Timpani): Starts with a *f* dynamic, playing a rhythmic pattern.
- Perc. II** (Xilofono / 4 mazzuole): Starts with a *f* dynamic, playing a rhythmic pattern.
- Perc. III** (Vibrafono / 4 mazzuole): Starts with a *f* dynamic, playing a rhythmic pattern.
- Piano/Celesta**: Starts with a *ff* dynamic, playing a rhythmic pattern. Includes markings "Piano" and "sfz".
- Violino I** (Violin I): Starts with a *ff* dynamic, playing a melodic line with grace notes. Includes marking "balzato".
- Violino II** (Violin II): Starts with a *ff* dynamic, playing a melodic line with grace notes. Includes marking "balzato".
- Viola**: Starts with a *ff* dynamic, playing a melodic line with grace notes. Includes marking "balzato".
- Cello**: Starts with a *ff* dynamic, playing a melodic line with grace notes. Includes marking "balzato".
- Contrabbasso** (Double Bass): Starts with a *ff* dynamic, playing a melodic line with grace notes. Includes markings "pizz." and "arco, balzato".

The score is in 2/4 time and features a variety of dynamics, including *ff*, *f*, *mf*, *mp*, and *fz*. It includes numerous musical notations such as accents, slurs, and dynamic markings.

7. - Sesto quadro: Ballet Mechanique

LE MASCHERE PRESENTI IN SCENA SI TRASFORMANO IMPROVVISAMENTE IN BAMBOLE MECCANICHE CHE INIZIANO A DANZARE, MUOVENDOSI A SCATTI

1

● = 100
con le mani

Perc. II 2 Bonghi

Piano

pp

ff

Percuotere con un battente duro la tavola armonica attraverso uno dei buchi della piastra.

6 con le mani e con sordina

Perc. I Timpani

Perc. II 2 Bonghi

pp

10

Perc. I Timpani

Perc. II 2 Bonghi

Piano

suonando sulla tastiera, stoppare le corde con le dita al di qua degli smorzatori, in modo da produrre un suono molto secco

p

8^{ub} senza ped.

16 prendi le bacchette **A** bacch. ord. al centro, sempre con sord.

Perc. I Timpani

Perc. II 2 Congas

Perc. III Sonagli

Piano

con le mani

p

come sopra, ma stoppando le corde più vicino alla loro estremità vibrante (il suono sarà meno secco del precedente)

p

8^{ub}

8. - Settimo quadro: Finale

1 $\bullet = 40$
dietro le quinte

Tromba in Do

mf

ARLECCHINO SI PREPARA AD ESSERE RICEVUTO DAL RE DI FRANCIA. I SUOI AMICI LO VESTONO CON UN COSTUME SFARZOSO

7 **A**

Ob. *p*

Cl. *p* *mp*

Fg. *p*

Tr. *morendo* torna in orchestra

Tm. *mp* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*