

# IN MARCIA

FLAUTO E OTTAVINO

T. FENAROLI - G. LOTARIO

Musical score for Flauto e Ottavino. The score is written in 2/4 time and B-flat major. It consists of 115 measures across 8 staves. The dynamics are marked as *ff* (fortissimo), *mf* (mezzo-forte), and *ff* (fortissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings like '1' and '2' indicating first and second endings.

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# IN MARCIA

OBOE

T. FENAROLI - G. LOTARIO

Musical score for Oboe. The score is written in 2/4 time and B-flat major. It consists of 115 measures across 8 staves. The dynamics are marked as *ff* (fortissimo), *mf* (mezzo-forte), and *ff* (fortissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings like '1' and '2' indicating first and second endings.

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## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

57 *mf* *ff*

71 *ff*

85 *mf*

100 *ff* *mf*

115 *ff* *mf*

© Edizioni Eufonia 05440B - Via Trento, 5 - 25055 Pisogne (BS) - Tel-Fax 0364 87069 www.edizionieufonia.it *ff*

## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

56 *mf* *ff*

70 *ff*

85 *ff*

101 *ff* *mf*

114 *ff*

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## IN MARCIA

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## IN MARCIA

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## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

56 *mf* *ff*

70 *ff*

85 *mf*

101 *ff* *mf*

115 *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

44 *ff*

57 *mf* *ff*

70 *ff*

85 *mf*

101 *ff* *mf*

114 *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

58 *mf* *ff*

70 *ff* *ff*

85 *mf* *ff*

101 *ff* *mf*

116 *ff* *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

56 *mf* *ff*

70 *ff* *ff*

85 *mf* *ff*

101 *ff* *mf*

115 *ff* *ff*

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## IN MARCIA

15 *ff*

29 *ff*

43 *ff*

57 *mf* *ff*

71 *ff*

85 *mf*

101 *ff*

116 *ff*

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## CORNO FA 1

## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

58 *mf* *ff*

71 *ff*

84 *mf*

99 *ff* *mf*

114 *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

58 *mf* *ff*

71 *ff*

84 *mf*

99 *ff* *mf*

113 *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

58 *mf* *ff*

71 *ff*

84 *mf*

99 *ff* *mf*

113 *ff*

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## T. FENAROLI - G. LOTARIO

[illegible]

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## T. FENAROLI - G. LOTARIO

15  
29  
42  
53  
66  
79  
92  
117

*ff* *mf* *ff* *mf* *ff* *ff* *mf* *ff* *ff* *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

42 *ff*

53 *mf* *ff*

66 *ff*

79 *ff*

92 *mf* *ff*

117 *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

42 *ff*

53 *mf* *ff*

66 *ff*

79 *ff*

92 *mf* *ff*

117 *ff*

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## IN MARCIA

15 *ff* *mf* *ff*

29 *ff*

43 *ff*

58 *mf* *ff*

71 *mf* *ff*

85 *mf*

101 *ff* *mf*

115 *ff* *ff*

## IN MARCIA

15 *ff* *mf* *ff*

29 *ff*

43 *ff*

58 *mf* *ff*

71 *ff*

85 *mf*

101 *ff* *mf*

115 *ff* *ff*

## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

58 *mf* *ff*

71 *ff*

85 *mf*

100 *ff* *mf*

114 *ff* *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

58 *mf* *ff*

71 *ff*

85 *mf*

100 *ff* *mf*

114 *ff* *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

58 *mf* *ff*

71 *ff*

85 *mf*

101 *ff* *mf*

115 *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

58 *mf* *ff*

71 *ff*

85 *mf*

100 *ff* *mf*

114 *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

42 *ff*

53 *mf* *ff*

66 *ff*

79 *ff*

92 *mf* *ff*

117 *ff* *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

42 *ff*

53 *mf* *ff*

66 *ff*

79 *ff*

92 *mf* *ff*

117 *ff* *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

42 *ff*

54 *mf* *ff*

66 *ff*

79 *ff*

92 *mf* *ff*

117 *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

43 *ff*

58 *mf* *ff*

70 *ff*

85 *ff*

101 *ff* *mf*

116 *ff*

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## IN MARCIA

15 *ff* *mf* *ff*

29 *ff* *ff*

43 *ff*

58 *mf* *ff*

70 *ff* *ff*

85 *ff* *mf*

101 *ff* *mf*

116 *ff* *ff*

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## IN MARCIA

15 *ff* *mf* *ff*

29 *ff* *ff*

43 *ff*

58 *mf* *ff*

70 *ff* *ff*

85 *ff* *mf*

101 *ff* *mf*

116 *ff* *ff*

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## IN MARCIA

15 *ff*

29 *ff*

43 *ff*

57 *mf* *ff*

71 *ff*

85 *mf*

100 *mf*

115 *ff*

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## IN MARCIA

15 *ff*

29 *ff*

43 *ff*

57 *mf* *ff*

71 *ff*

85 *mf*

101 *mf*

116 *ff*

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## IN MARCIA

15 *ff*

29 *ff*

43 *ff*

58 *mf*

71 *ff*

85 *mf*

101

116 *ff*

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## IN MARCIA

16 *ff*

29 *ff*

42 *ff*

53 *mf*

65 *ff*

76

89 *mf* *ff*

109 *ff*

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## IN MARCIA

29 *ff*

42 *ff*

53 *mf*

65 *ff*

77

89 *ff*

109 *ff*

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## IN MARCIA

15 *ff*

29 *ff*

42 *ff*

53 *mf*

66 *ff*

79 *ff*

92 *mf* *ff*

117 *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

42

53 *ff* *mf* *ff*

66 *ff*

79

92 *mf* *ff*

117 *ff* *ff*

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## IN MARCIA

15 *ff* *mf*

29 *ff*

42

54 *ff* *mf* *ff*

66 *ff*

79

92 *mf* *ff*

117 *ff* *ff*

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T. FENAROLI - G. LOTARIO

CONDENSED SCORE C

# IN MARCIA

First system of the musical score for 'IN MARCIA', measures 1 through 7. The score is written for a five-part ensemble in 2/4 time, with a key signature of two flats (B-flat and E-flat). The parts are: Treble 1 (flute), Treble 2 (clarinet), Bass 1 (bassoon), Bass 2 (bassoon), and Percussion (snare drum). Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The percussion part features a snare drum pattern. The score includes various musical notations such as eighth notes, quarter notes, and rests.

Second system of the musical score for 'IN MARCIA', measures 8 through 15. The score continues the five-part ensemble in 2/4 time. The parts are: Treble 1 (flute), Treble 2 (clarinet), Bass 1 (bassoon), Bass 2 (bassoon), and Percussion (snare drum). Dynamics include *mf* (mezzo-forte). The score includes various musical notations such as eighth notes, quarter notes, and rests.

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16

Musical score for measures 16-23. The score is written for a piano with four staves: two treble staves and two bass staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex texture with many beamed sixteenth and thirty-second notes. A forte (*ff*) dynamic marking appears in measures 21-23. The bottom two staves have a consistent rhythmic pattern of eighth notes.

24

Musical score for measures 24-31. The score continues with the same instrumentation and key signature. Measures 24-31 show a continuation of the complex melodic lines in the upper staves, with some measures featuring triplets. The lower staves maintain their rhythmic accompaniment. The texture remains dense with many beamed notes.

32

Musical score for measures 32-39. The score continues with the same instrumentation and key signature. Measures 32-39 show a continuation of the complex melodic lines in the upper staves, with some measures featuring triplets. The lower staves maintain their rhythmic accompaniment. The texture remains dense with many beamed notes.

40

*ff*

48

56

*mf*

*mf*

*mf*



64

ff

ff

ff

This system contains measures 64 through 70. It features a five-staff arrangement. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef. The third staff has a bass clef. The fourth staff has a bass clef. The bottom staff has a percussion clef. The music is marked with a forte (ff) dynamic. The notation includes various note values, rests, and articulation marks.

71

1 2

ff

ff

ff

ff

This system contains measures 71 through 77. It features a five-staff arrangement. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef. The third staff has a bass clef. The fourth staff has a bass clef. The bottom staff has a percussion clef. The music is marked with a forte (ff) dynamic. The notation includes various note values, rests, and articulation marks. There are first and second endings indicated by the numbers 1 and 2.

78

ff

This system contains measures 78 through 84. It features a five-staff arrangement. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef. The third staff has a bass clef. The fourth staff has a bass clef. The bottom staff has a percussion clef. The music is marked with a forte (ff) dynamic. The notation includes various note values, rests, and articulation marks.

85

92

99

106

*mf*

*mf*

*mf*

*mf*

113

*ff*

*ff*

*ff*

*ff*

120

*ff*

*ff*

*ff*

*ff*

*ff*