

## IRENE

MARCIA

11 *ff* *mf*

21 *ff*

31 1. 2. *mf* *ff*

41 *ff*

50 *ff*

65 1. 2. 4 15 *ff*

92 *ff*

102 *ff*

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## IRENE

MARCIA

12 *ff* *mf*

23 *ff*

34 1. 2. *mf* *ff*

45 *ff*

56 *mf*

65 1. 2. 4 15 *ff*

92 *ff*

102 *ff*

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# IRENE

FLAUTO 1.

MARCIA

G. LOTARIO

12  
23  
34  
45  
56  
65  
92  
102

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

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# IRENE

FLAUTO 2.

MARCIA

G. LOTARIO

12  
23  
34  
45  
56  
65  
92  
101

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

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14 *ff* *mf*

27

39 *ff* *mf* *ff*

49

61

73 *ff* *ff*

88 *p*

100 *ff* *p* *ff*

© Edizioni Eufonia 06512B - Via Trento, 5 - 25055 Pisogne (BS) - Tel-Fax 0364 87069 [www.edizionieufonia.it](http://www.edizionieufonia.it) *ff*

13 *ff* *mf*

25

37 *ff*

48 *ff*

61 *mf*

73 *ff*

86 *p*

99 *ff* *p* *ff*

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# IRENE

CLAR. PICCOLO MIB

MARCIA

G. LOTARIO

12 *ff* *mf*

23 *ff*

34 *mf* *ff*

45 *mf*

56 *mf*

65 *ff*

92 *ff*

102 *ff*

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# IRENE

CLARINETTO SIB 3.

MARCIA

G. LOTARIO

12 *ff* *mf*

23 *ff*

34 *mf* *ff*

45 *mf* *ff*

56 *mf*

67 *ff* *p*

78 *ff*

90 *ff*

100 *ff*

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# IRENE

CLARINETTO SIB 1.

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 *ff* *mf* *ff*

45 *mf* *ff*

56 *mf*

67 *ff* *p*

78 *ff* *p*

90

100 *ff* *p* *ff*

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# IRENE

CLARINETTO SIB 2.

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 *ff* *mf* *ff*

45 *mf* *ff*

56 *mf*

67 *ff* *p*

78 *ff* *p*

90

100 *ff* *p* *ff*

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12 *ff* *mf*

23 *ff*

34 *mf* *ff*

45 *ff*

56 *mf*

65 *ff*

92 *ff*

102 *ff*

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14 *ff* *mf*

28 *ff* *mf*

39 *ff*

49 *mf*

61 *ff* *ff*

73 *ff* *ff*

87 *p*

99 *ff* *p* *ff*

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# IRENE

SAX CONTRALTO 1.

MARCIA

G. LOTARIO

12  
23  
34  
45  
56  
65  
92  
102

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

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# IRENE

SAX CONTRALTO 2.

MARCIA

G. LOTARIO

12  
23  
34  
45  
56  
65  
92  
102

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

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SAX TENORE SIB 1

## IRENE

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SAX TENORE SIB 2

## IRENE

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# IRENE

CORNO FA 1

MARCIA

G. LOTARIO

11 *ff* *mf*

22

32

44 *mf* *ff*

55 *mf*

65

78 *ff* *p*

91

101 *ff* *p*

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# IRENE

CORNO FA 2

MARCIA

G. LOTARIO

10 *ff* *mf*

22

32

44 *mf* *ff*

55 *mf*

65

78 *ff* *p*

91

101 *ff* *p*

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MARCIA

G. LOTARIO

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MARCIA

G. LOTARIO

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# IRENE

CORNO MIB 1

MARCIA

G. LOTARIO

11 *ff* *mf*

22

32 *ff*

44 *mf* *ff*

55 *mf*

65

78 *ff* *p*

91

101 *ff* *p* *ff*

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# IRENE

CORNO MIB 2

MARCIA

G. LOTARIO

10 *ff* *mf*

22

32 *ff*

44 *mf* *ff*

55 *mf*

65

78 *ff* *p*

91

101 *ff* *p* *ff*

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# IRENE

TROMBA SIB 1.

MARCIA

G. LOTARIO

12 *ff* *mf*

23 *ff*

34 *mf* *ff*

45 *ff*

62 *mf* *ff*

73-76 *f* *ff*

87 *ff*

98 *f* *ff*

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# IRENE

TROMBA SIB 2.

MARCIA

G. LOTARIO

12 *ff* *mf*

23 *ff*

34 *mf* *ff*

45 *ff*

62 *mf* *ff*

73-76 *f* *ff*

87 *ff*

98 *f* *ff*

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## IRENE

MARCIA

12 *ff*

23

34 *mf* *ff*

45 *mf* *ff*

62 *mf* *ff*

73-76 *f* *ff*

87

98 *ff* *f* *ff*

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## IRENE

MARCIA

12 *ff*

23

34 *mf* *ff*

45 *mf* *ff*

62 *mf* *ff*

73-76 *f* *ff*

87

98 *ff* *f* *ff*

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# IRENE

TROMBONE SIB 1

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 *ff* *mf* *ff* *mf*

45

56 *mf*

67

78 *ff* *p*

89

100 *ff* *p* *ff*

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# IRENE

TROMBONE SIB 2

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 *ff* *mf* *ff* *mf*

45

56 *mf*

67

78 *ff* *p*

89

100 *ff* *p* *ff*

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# IRENE

TROMBONE SIB 3

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 *ff*

45 *mf* *ff* *mf*

56

67 *ff* *ff* *p*

78

90

101 *ff* *p* *ff*

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# IRENE

TROMBONE SIB 3

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 *ff*

45 *mf* *ff* *mf*

56

67 *ff* *ff* *p*

78

90

101 *ff* *p* *ff*

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# IRENE

TROMBONE SIB 1

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 1. 2. *ff*

45 *mf* *ff* *mf*

56

67 1. 2.

78 *ff* *ff* *p*

89

100 *ff* 1. 2. *p* *ff*

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# IRENE

TROMBONE SIB 2

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 1. 2. *ff*

45 *mf* *ff* *mf*

56

67 1. 2.

78 *ff* *ff* *p*

89

100 *ff* 1. 2. *p* *ff*

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12 *ff* *mf*

23 *ff*

34 *mf* *ff*

45 *mf* *ff*

62 *mf* *ff*

73-76 *f*

87 *ff*

98 *f* *ff*

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12 *ff* *mf*

23 *ff*

34 *mf* *ff*

45 *mf* *ff*

62 *mf* *ff*

73-76 *f*

87 *ff*

98 *f* *ff*

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# IRENE

FLIC. TENORE SIB

MARCIA

G. LOTARIO

12 *ff*  
23 *mf*  
34 *ff*  
45 *ff*  
56 *mf*  
67 *ff*  
78 *ff*  
89 *ff*  
100 *ff*  
*p*  
*ff*

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# IRENE

GLOCKENSPIEL

MARCIA

G. LOTARIO

11 *ff*  
21 *mf*  
31 *ff*  
41 *mf*  
52 *ff*  
62 *ff*  
73-76 *ff*  
100 *ff*  
*ff*

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## EUPHONIUM 1

## IRENE

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 *ff*

45

56 *mf*

67

78 *ff* *ff* *p*

89

100 *ff* *p* *ff*

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## EUPHONIUM 2

## IRENE

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 *ff*

45

56 *mf*

67

78 *ff* *ff* *p*

89

100 *ff* *p* *ff*

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# IRENE

TUBA MIB

MARCIA

G. LOTARIO

13 *ff* *mf*

26

39 *ff* *mf* *ff*

48

61 *mf*

73 *ff* *ff*

87 *p*

100 *ff* *p*

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# IRENE

TUBA SIB

MARCIA

G. LOTARIO

13 *ff* *mf*

26

39 *ff* *mf* *ff*

48

61 *mf*

73 *ff* *ff*

87 *p*

100 *ff* *p*

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# IRENE

TUBA SIB

MARCIA

G. LOTARIO

13 *ff* *mf*

26

39 *ff* *mf* *ff*

48

61 *mf*

73 *ff* *ff*

87 *p*

100 *ff* *p* *ff*

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# IRENE

CORNETTA SIB 3.

MARCIA

G. LOTARIO

12 *ff* *mf*

23

34 *ff* *mf* *ff*

45 *ff* 7

62 *mf* *ff*

73-76 4 *f*

87

98 *ff* *f* *ff*

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12 *ff* *mf*

23

34 *ff* *mf* *ff*

45 *ff* 7

62

73-76 *mf* *ff*

87 *f*

98 *ff* *f* *ff*

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12 *ff* *mf*

23

34 *ff* *mf* *ff*

45 *ff* 7

62

73-76 *mf* *ff*

87 *f*

98 *ff* *f* *ff*

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24 *ff* 15 *mf*

33 *ff*

42 *ff*

51 *mf*

60 *mf*

68 1. 2. 4 16 *ff*

95 *ff*

103 1. 2. *ff*

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24 *ff* 16 *mf*

33 *ff*

42 *ff*

51 *mf*

60 *mf*

68 1. 2. 4 16 *ff*

95 *ff*

103 1. 2. *ff*

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Giuseppe Lotario

Condensed Score C

# IRENE

( Marcia)

The first system of the musical score for 'IRENE' consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature is one flat (B-flat), and the time signature is 6/8. The score begins with a forte (ff) dynamic. The first four measures are marked with a forte (ff) dynamic, and the last two measures are marked with a mezzo-forte (mf) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some slurs and ties.

The second system of the musical score for 'IRENE' consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature is one flat (B-flat), and the time signature is 6/8. The system begins with a mezzo-forte (mf) dynamic. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some slurs and ties.

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"Eufonia"  
Ed. 06512B  
Via Trento 5, 25055 Pisogne (BS)



11

16

16

*mf*

22

*mf*

27

32

37

43

Measures 43-48 of a musical score. The score is written for five staves. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a treble clef with a key signature of two flats. The third and fourth staves are bass clefs with a key signature of two flats. The fifth staff is a double bar line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The notation includes slurs, ties, and accents.

49

Measures 49-54 of a musical score. The score is written for five staves. The first staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats. The third and fourth staves are bass clefs with a key signature of two flats. The fifth staff is a double bar line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The notation includes slurs, ties, and accents.

55

Measures 55-60 of a musical score. The score is written for five staves. The first staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats. The third and fourth staves are bass clefs with a key signature of two flats. The fifth staff is a double bar line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The notation includes slurs, ties, and accents.

Musical score for measures 61-66. The score is written for a six-part ensemble (three staves for voices and three for instruments). The key signature is B-flat major (two flats). The time signature is 4/4. The music features complex harmonic textures with many beamed sixteenth and thirty-second notes. A dynamic marking of *mf* (mezzo-forte) is present in measure 62. The system concludes with a double bar line.

Musical score for measures 67-72. This system includes a first ending (marked '1.') and a second ending (marked '2.'). The key signature changes to B-flat major (two flats) at the start of measure 67. The time signature remains 4/4. The music continues with complex textures. Dynamic markings include *ff* (fortissimo) in measures 70, 71, and 72. The system concludes with a double bar line.

Musical score for measures 73-78. The key signature changes to B-flat major (two flats) at the start of measure 73. The time signature remains 4/4. The music features complex textures. Dynamic markings include *mf* (mezzo-forte) in measures 73, 74, and 75, and *f* (forte) in measure 76. The system concludes with a double bar line.

79.

The image displays a musical score for the song "The Rose Tree". It consists of five staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with a key signature of two flats and a common time signature, featuring a melody with eighth and sixteenth notes, including a triplet of eighth notes. The third staff is a bass clef with a key signature of two flats and a common time signature, featuring a bass line with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of two flats and a common time signature, featuring a bass line with eighth and sixteenth notes. The fifth staff is a bass clef with a key signature of two flats and a common time signature, featuring a bass line with eighth and sixteenth notes. The score is written in a standard musical notation style with a key signature of two flats and a common time signature.

85

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of six measures. The vocal line begins with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note A4. The piano accompaniment begins with a whole note G3, followed by a half note A3, a quarter note B3, and a quarter note A3. The score is written in a standard musical notation style with a white background and black notes.

91.

[illegible]

96

System 1 (measures 96-100) features a complex arrangement of staves. The top staff (treble clef) contains dense chordal textures with many beamed notes and rests. The second staff (treble clef) has a more melodic line with some beaming. The third staff (bass clef) continues the dense texture. The fourth staff (bass clef) shows a rhythmic pattern of eighth notes. The fifth and sixth staves (percussion) show a steady eighth-note pattern.

101

System 2 (measures 101-105) continues the musical themes. The top staff has large chords and some melodic movement. The second staff shows a more active melodic line. The third staff maintains the dense texture. The fourth staff continues the eighth-note pattern. The fifth and sixth staves (percussion) continue their rhythmic accompaniment.

106

System 3 (measures 106-110) concludes the section. The top staff features large chords and a final melodic flourish. The second staff has a melodic line that ends with a strong accent. The third staff continues the dense texture. The fourth staff continues the eighth-note pattern. The fifth and sixth staves (percussion) continue their rhythmic accompaniment. Dynamic markings *mf* and *ff* are present throughout the system.