

Antiche danze ed arie

für das Stuttgarter Posaunenconsort

I. Simone Molinaro: Balletto detto "Il Conte Orlando" (1599)

Ottorino Respighi (1879-1936)

Bearbeitung: Matthias Gromer

Allegretto moderato $\text{♩} = 126$

1. Posaune

2. Posaune

Chor I

3. Posaune

Bassposaune

1. Posaune

p leggiero

2. Posaune

p leggiero

Chor II

3. Posaune

p leggiero

Kontrabass-Pos.

p leggiero

The musical score is arranged in a system of ten staves. The top five staves are for the brass ensemble: 1. Posaune (treble clef), 2. Posaune (treble clef), Chor I (no clef), 3. Posaune (bass clef), and Bassposaune (bass clef). The bottom five staves are for the vocal choruses and a double bass horn: 1. Posaune (treble clef), 2. Posaune (bass clef), Chor II (no clef), 3. Posaune (bass clef), and Kontrabass-Pos. (bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is Allegretto moderato with a quarter note equal to 126 beats per minute. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p leggiero*.

6

con sord. (straight)

p leggiero

con sord. (straight)

p leggiero

con sord. (straight)

p leggiero

con sord. (straight)

p leggiero

11

mp *cresc.*

f

mp *cresc.*

f

mp *cresc.*

f

mp *cresc.*

f

A

(con sord.)

mf (con sord.)

senza sord.

f senza sord.

f

p

p

p

p

p

p

p

senza sord.

f senza sord.

f

f

f

f

f

f

f

f

f

f

f

Musical score for measures 27-32. The score is written for a grand staff with two systems. The first system contains measures 27-30, and the second system contains measures 31-32. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The notation includes treble and bass clefs, rests, and various note values (quarter, eighth, and dotted notes).



B

Musical score for measures 33-38. The score is written for a grand staff with two systems. The first system contains measures 33-36, and the second system contains measures 37-38. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The notation includes treble and bass clefs, rests, and various note values (quarter, eighth, and dotted notes).

II. Ignoto: Italiana (fine del sec.XVI)

Andantino

The musical score is arranged in a system of seven staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle three staves are empty. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andantino'. The first staff (treble clef) begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The second staff (treble clef) also begins with a piano (*p*) dynamic and provides harmonic support. The third staff (bass clef) begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The fourth staff (bass clef) is marked 'con sord.' and begins with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes with accents. The fifth, sixth, and seventh staves are empty. The eighth staff (bass clef) is marked 'con sord.' and begins with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes with accents. The score concludes with a final cadence in the eighth staff.

Musical score for measures 8-14. The score consists of ten staves. The top three staves are for the vocal line, and the bottom seven staves are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a rhythmic pattern of eighth notes with accents and slurs. Dynamics include piano (*p*) and piano-piano (*pp*).

A

Musical score for measures 15-19. The score consists of ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. A double bar line is present at the beginning of measure 15. Dynamics include mezzo-piano (*mp*) and forte (*f*). The instruction "senza sord." is present in the fourth staff. The piano part continues with the rhythmic pattern from the previous page.

III. Mersenne Marin: Campanae Parisienses - Aria (sec.XVII)

Andante mosso ♩ = 100
senza sord.

The musical score is arranged in a grand staff with ten staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Andante mosso' with a metronome marking of ♩ = 100. The first four staves are for the main melodic lines, each starting with a dynamic marking of *p* and the instruction 'senza sord.'. The fifth staff is a rest. The sixth staff is for a harmonic accompaniment, marked *mp* and 'con sord. (harmon)'. The seventh staff is for a bucket accompaniment, marked *mp* and 'con sord. (bucket)'. The eighth staff is for a bass line, marked *p* and 'senza sord.'. The score features various musical notations including slurs, accents, and dynamic markings.

6

pp

pp

pp

pp

pp

p

p

p

12

A

pp

pp

pp

pp

pp

p

mp

mp

p

Musical score for measures 17-22. The score is written for a grand staff with two systems of three staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The music features various melodic lines with slurs, accents, and dynamic markings like 'v' (accents).

Musical score for measures 23-28. The score continues from the previous page. It includes a double bar line with a repeat sign at the beginning of measure 23. A "rall." (rallentando) marking is placed above the staff in measure 25. The music continues with complex melodic and harmonic structures, including slurs and dynamic markings.

B Largo espressivo ♩=66

p espress. molto

p

p

p

p cresc.

p cresc.

p cresc.

p cresc.

senza sord.

senza sord.

IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

The musical score is arranged in two systems of three staves each. The top system consists of three staves: the first two are in alto clef (C4) and the third is in bass clef (C2). The bottom system consists of three staves: the first two are in alto clef (C4) and the third is in bass clef (C2). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo marking is 'Maestoso'. Dynamics include *mf* (mezzo-forte) and 'senza sord.' (without mutes). The score shows a complex rhythmic pattern with many rests, particularly in the first four measures.

8

Musical score for measures 8-14. The score is written for a grand staff with three systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The first system (measures 8-10) features a piano introduction with a forte (*f*) dynamic. The second system (measures 11-14) continues the piano introduction, with dynamics ranging from *f* to *mf*. The piano part includes a melodic line with slurs and a bass line with a rhythmic accompaniment.

15

A

Musical score for measures 15-23. The score is written for a grand staff with three systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The first system (measures 15-17) features a piano introduction with a forte (*f*) dynamic. The second system (measures 18-20) continues the piano introduction, with dynamics ranging from *f* to *mf*. The piano part includes a melodic line with slurs and a bass line with a rhythmic accompaniment.

B Energico e più animato

21

Musical score for measures 21-26. The score is in 3/4 time and features a complex texture with multiple staves. The key signature has one flat. The music is marked with dynamic instructions: *f* (forte) and *più f* (piano più forte). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A repeat sign is present at the end of measure 26.

27

Musical score for measures 27-32. The score continues from measure 27 and includes a first ending (1.) and a second ending (2.). The notation is similar to the previous section, with dynamic markings of *f* and *più f*. The score concludes with a double bar line and repeat dots.

Chor I
Posaune 1 (Altposaune)

Antiche danze ed arie

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Ottorino Respighi (1879-1936)

Bearbeitung: Matthias Gromer

Allegretto moderato ♩ = 126

6 Chor II, Posaune 1 con sord. (straight)
p leggiero

11 A (con sord.)
mf

18 3

25 senza sord.
f

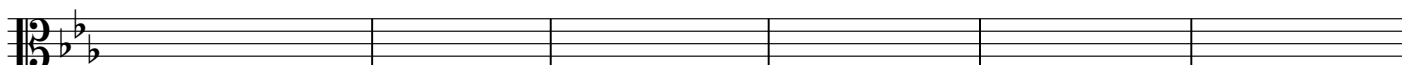
31 B

41 C

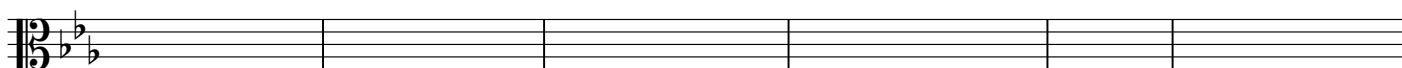
46

56 D

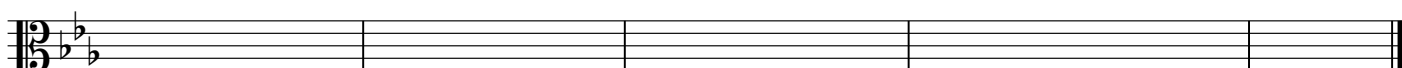
60



68

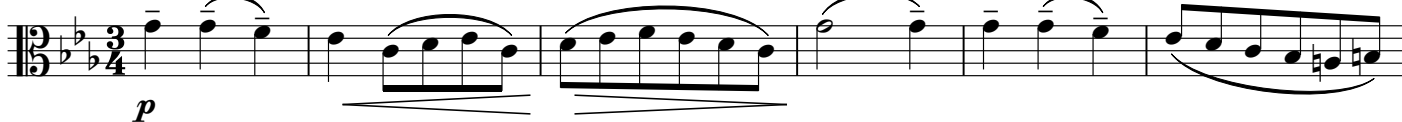


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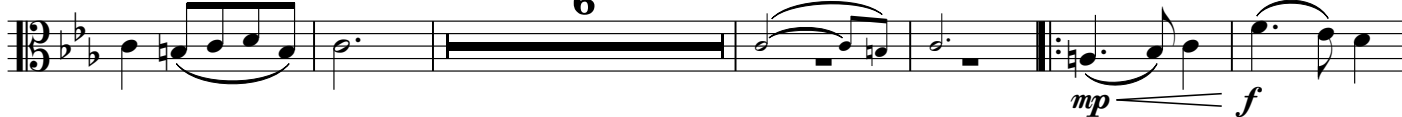


II. Ignoto: Italiana (fine del sec. XVI)

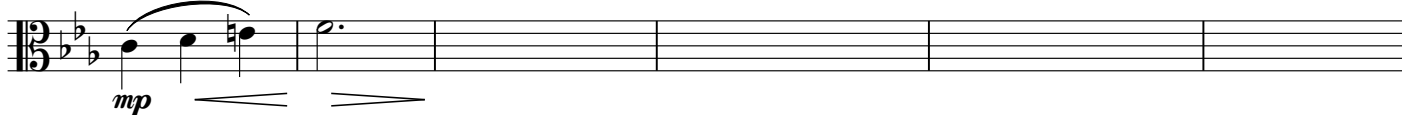
Andantino



7

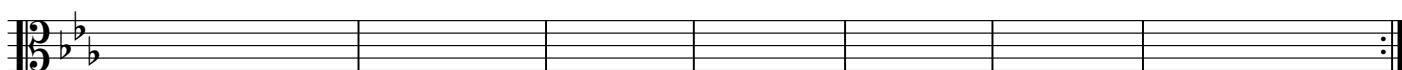


19

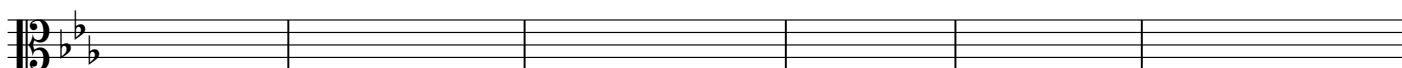


25

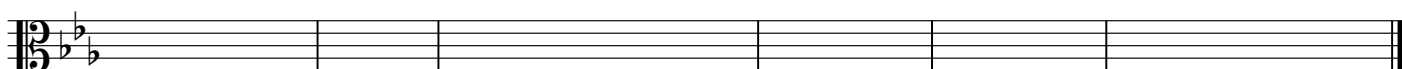
poco rit. **B** A tempo



41

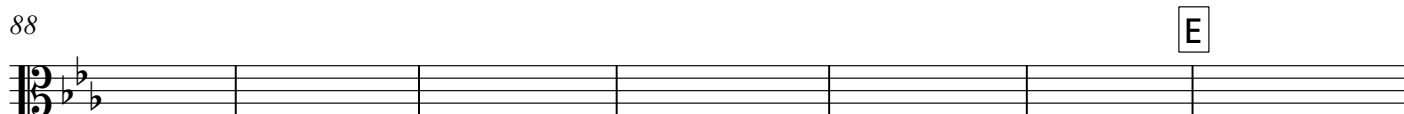
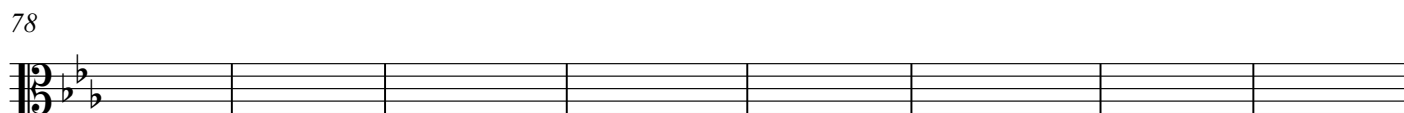
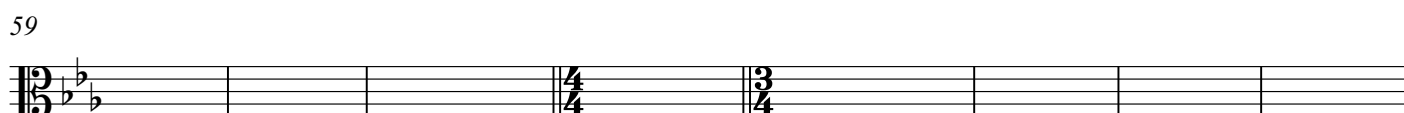
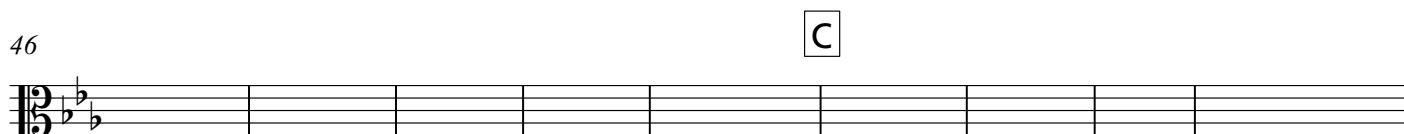
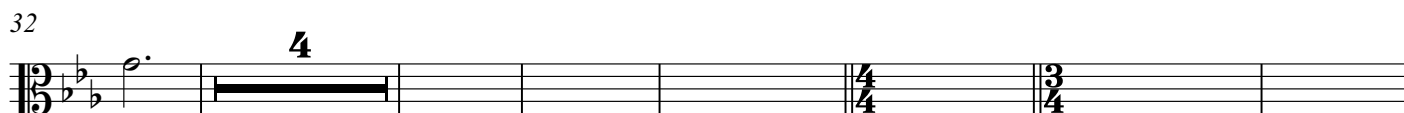
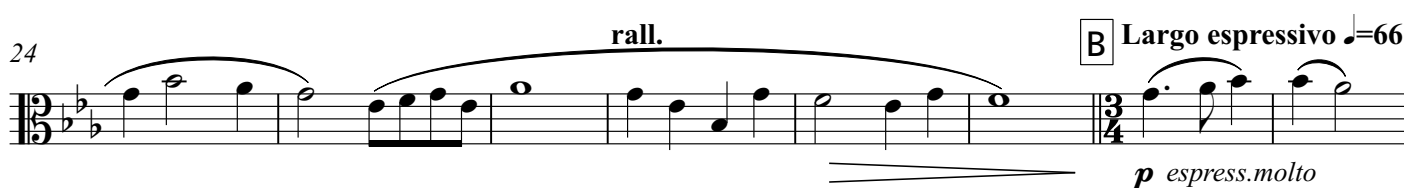
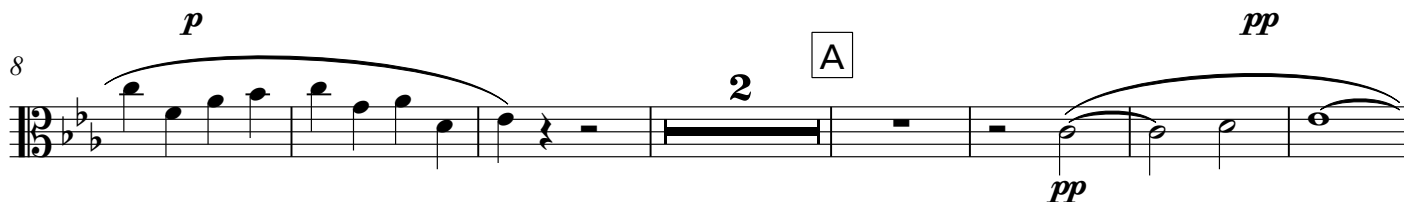


47



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
senza sord.



IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

Chor II, Posaune 1

mf

8

f

A

18

f

B

Energico e più animato

25

più f

f

30

1. | 2. **Vivace**

36

44

D **Meno vivo**

53

Più Largamente

61

65

Largo **rit.**

Chor I
Posaune 1 (Tenorschlüssel)

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Bearbeitung: Matthias Gromer

Allegretto moderato $\text{♩} = 126$

Chor II, Posaune 1

con sord. (straight)

6

p leggiero

(con sord.)

11

mf

18

25

senza sord.

f

31

B

41

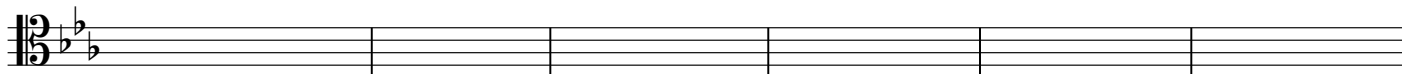
C

46

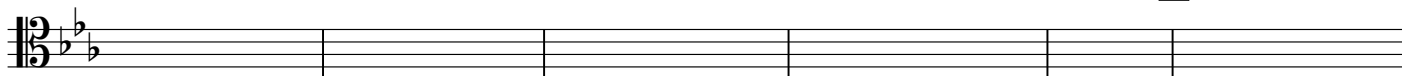
56

D

60

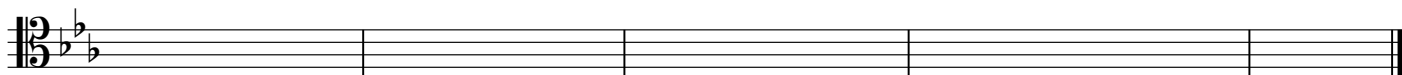


68



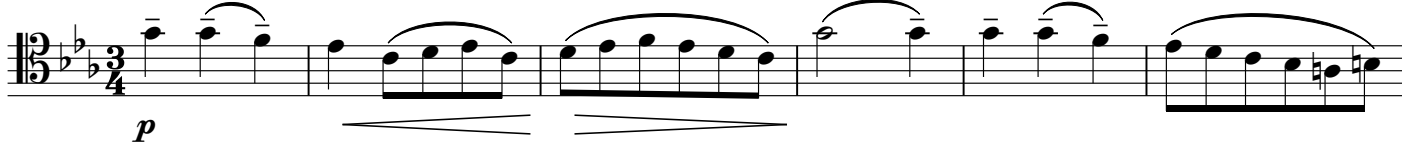
E

76

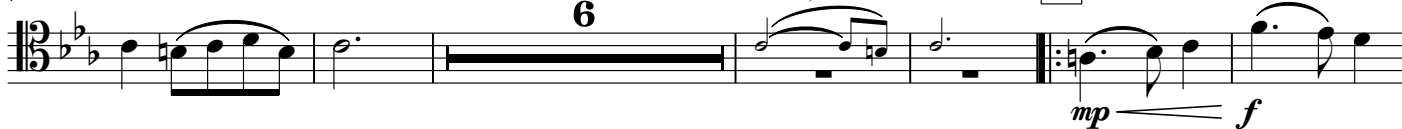


II. Ignoto: Italiana (fine del sec. XVI)

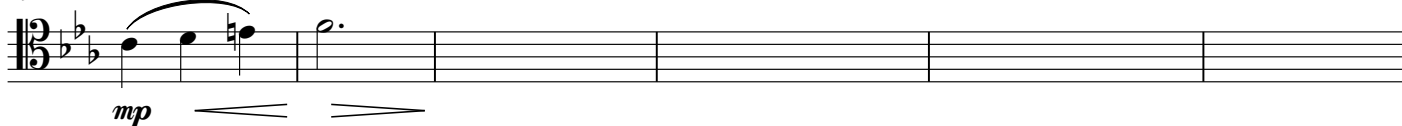
Andantino



7

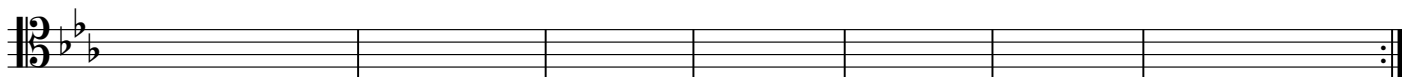


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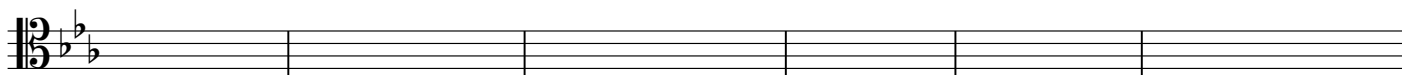


25

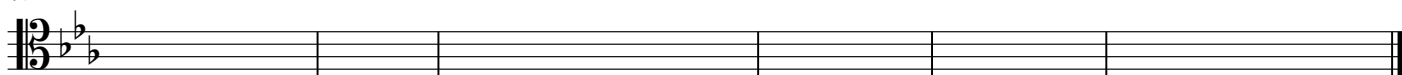
poco rit. B A tempo



41



47



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
senza sord.

p

pp

pp

rall.

B Largo espressivo ♩ = 66

p espress. molto

IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso Chor II, Posaune 1

mf

8 **A** *f* 3 *f*

18 **B** *f* **Energico e più animato**

25 *più f* *f* 1. 2.

30 **C** 1. 2. **Vivace**

36

44 **D** **Meno vivo**

53 **Più Largamente**

61

65 **Largo** **rit.**

Chor I
Posaune 2

Antiche danze ed arie

für das Stuttgarter Posaunenconsort

I. Simone Molinaro: Balletto detto "Il Conte Orlando" (1599)

Ottorino Respighi (1879-1936)

Bearbeitung: Matthias Gromer

Allegretto moderato ♩ = 126
Chor I, Bassposaune

7 **con sord. (straight)**
p leggiero

12 **3** **A** **(con sord.)**
mf

19 **4** **senza sord.**
f

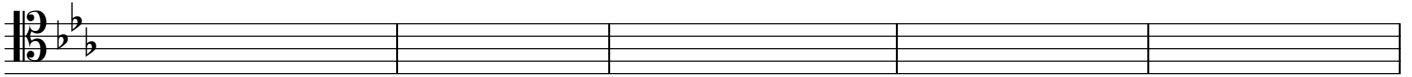
27

33 **B** **C**

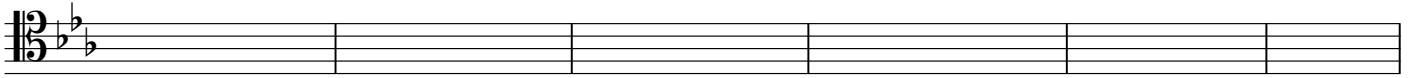
43

48 **D**

59

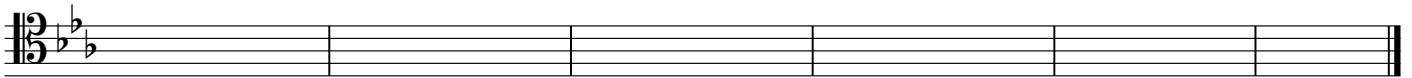


67



73

E



II. Ignoto: Italiana (fine del sec. XVI)

Andantino



8

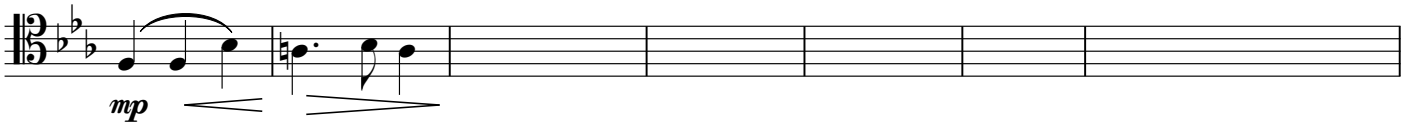
6

Chor II, Posaune 1

A

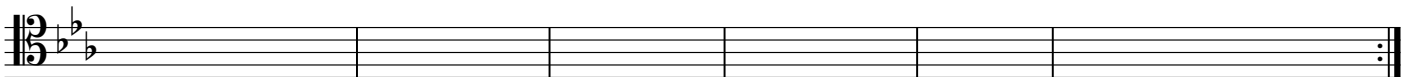


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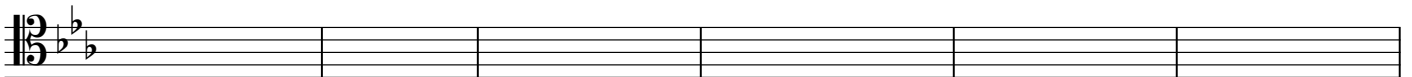


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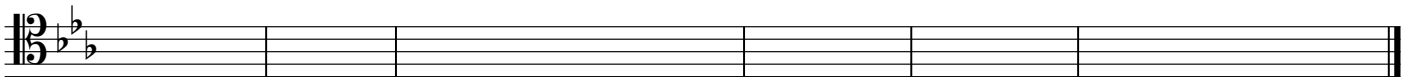
poco rit. B A tempo



41



47



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
senza sord.

p *pp*

10 *p* *pp* A

17 *p* 2

26 *rall.* B *Largo espressivo* ♩ = 66 *p* 4

38 4/4 3/4

49 C

61 4/4 3/4

70 D *Tempo primo* 4/4

78

86

94 E *rall.*

IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

Chor II, Posaune 1

mf

8

f **A** **3** *f*

18

24 **B** **Energico e più animato**

f *più f* *f* 1. 2.

30 **C**

1. 2. **Vivace**

36

45 **D** **Meno vivo**

D **Meno vivo**

53 **Più Largamente**

Più Largamente

60

65 **Largo** **rit.**

Largo **rit.**

Chor I
Posaune 2 (Bassschlüssel)

Antiche danze ed arie

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Ottorino Respighi (1879-1936)

Bearbeitung: Matthias Gromer

Allegretto moderato ♩ = 126
7 Chor I, Bassposaune

con sord. (straight) *p leggiero*

12 (con sord.) *mf*

19 *f* senza sord.

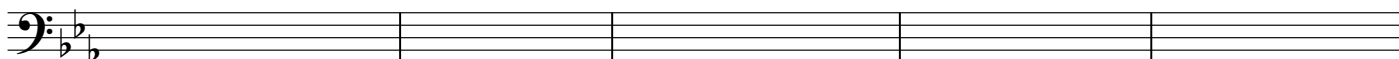
27

33 **B** **C**

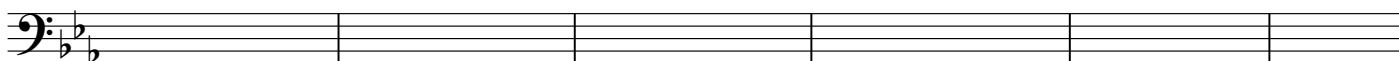
43

48 **D**

59

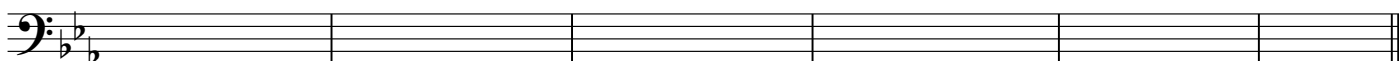


67



73

E



II. Ignoto: Italiana (fine del sec. XVI)

Andantino

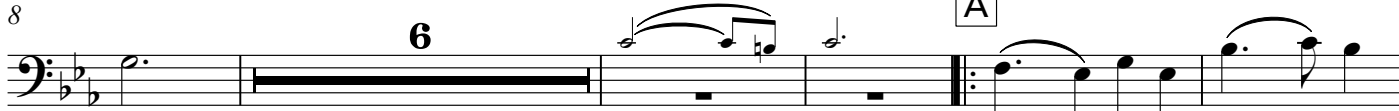


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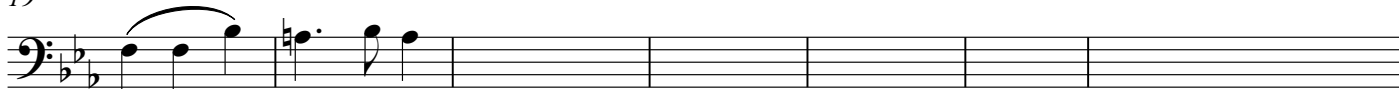
6

Chor II, Posaune 1

A

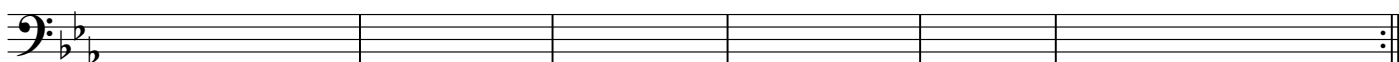


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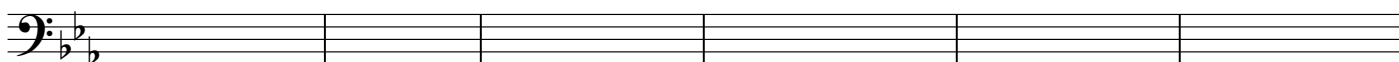


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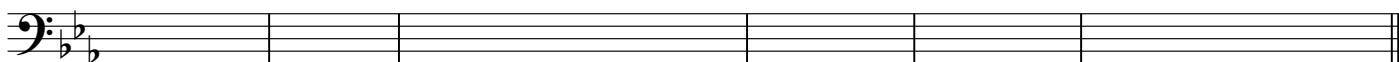
poco rit. **B** A tempo



41



47



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
senza sord.

IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

Chor II, Posauce I

mf

8

f **A** 3 *f*

18

24 **B** **Energico e più animato**

f *più f* *f* 1. 2.

30

1. 2. **C** **Vivace**

36

45 **D** **Meno vivo**

D **Meno vivo**

53 **Più Largamente**

Più Largamente

60

65 **Largo** **rit.**

Largo **rit.**

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Allegretto moderato $\text{♩} = 126$

Ottorino Respighi (1879-1936)

Bearbeitung: Matthias Gromer

6

Chor II, Posaune 1

con sord. (straight)

p leggiero

11

A senza sord.

f > *p*

19

3

f

27

33

B

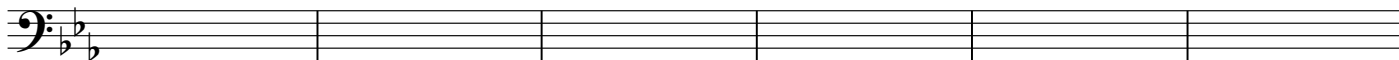
C

43

55

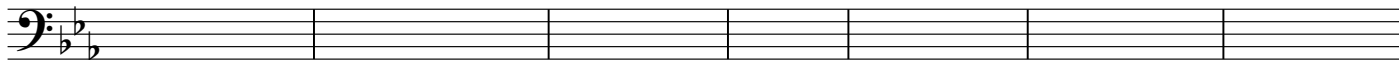
D

61

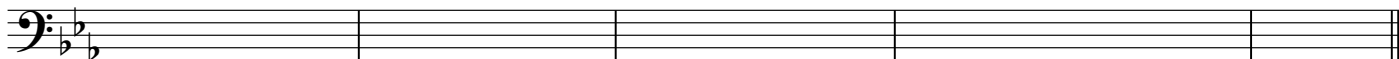


69

E

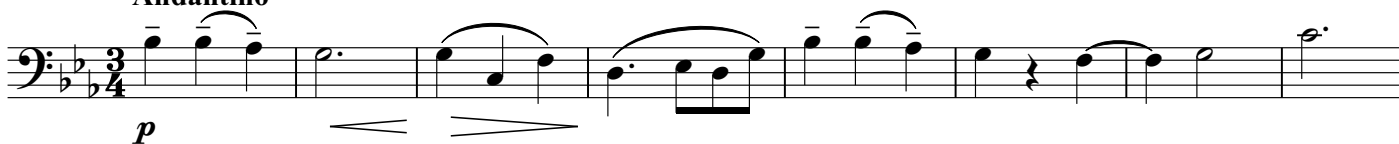


76



II. Ignoto: Italiana (fine del sec. XVI)

Andantino



9

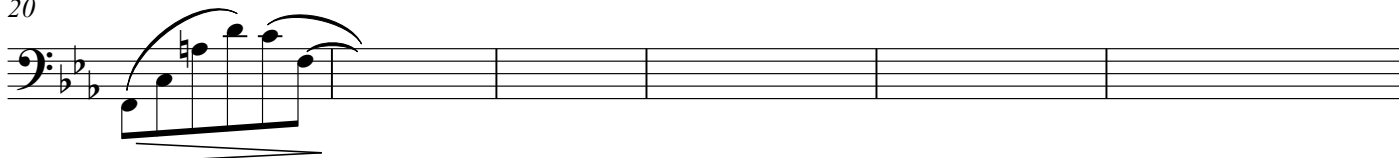
6

Chor II, Posaune 1

A



20

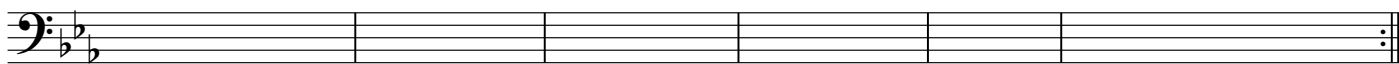


31

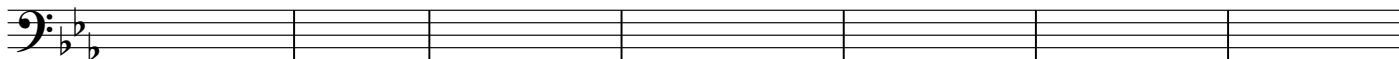
poco rit.

B

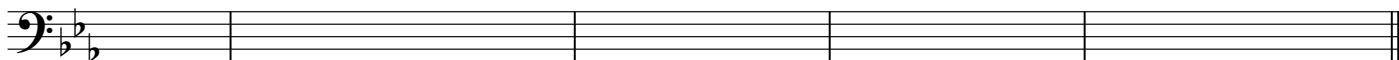
A tempo



41



48



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
senza sord.

8 *p* **A** *pp*

15 *p* *pp* 2

23 *rall.*

30 **B** Largo espressivo ♩ = 66 4 4/4 3/4

41 *p* **C**

53 4/4 3/4

64 4/4

73 **D** Tempo primo 4/4

81

88 **E**

95 *rall.*

IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

Chor II, Posaune 1

mf

f

3 A f

B f

Energico e più animato

1. 2. più f f

C

1. 2. f

D Meno vivo

Più Largamente

Largo rit.

Chor I
Posaune 4 (Bassposaune)

Antiche danze ed arie

für das Stuttgarter Posaunenconsort

I. Simone Molinaro: Balletto detto "Il Conte Orlando" (1599)

Ottorino Respighi (1879-1936)

Bearbeitung: Matthias Gromer

Allegretto moderato ♩ = 126
6

Chor II, Posaune 1

con sord. (straight)
p *leggiero*

10

3 **A** senza sord.
f *p*

18

2
f

26

33 **B**

41 **C**

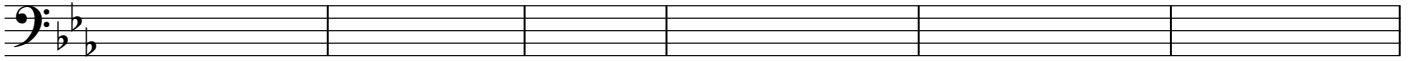
48 **D**

58

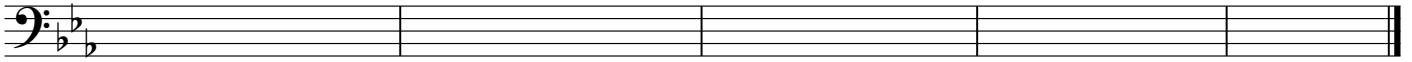
64

70

E

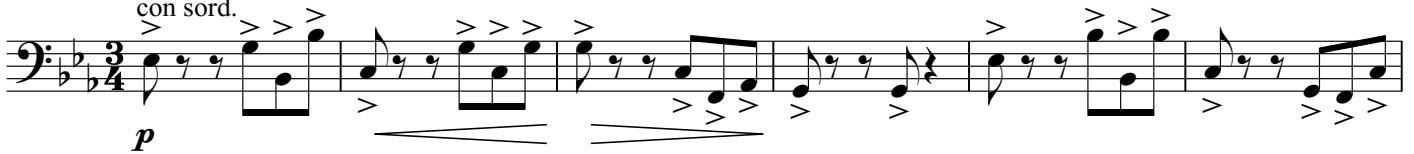


76

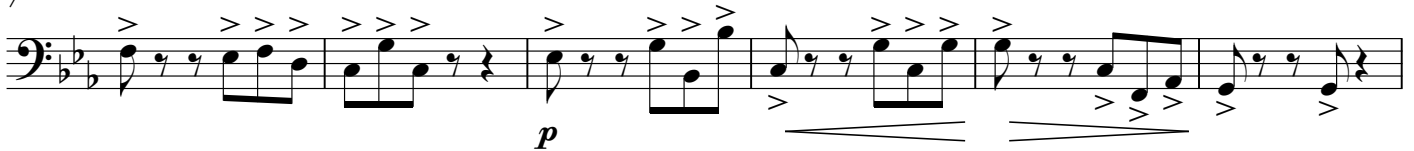


II. Ignoto: Italiana (fine del sec. XVI)

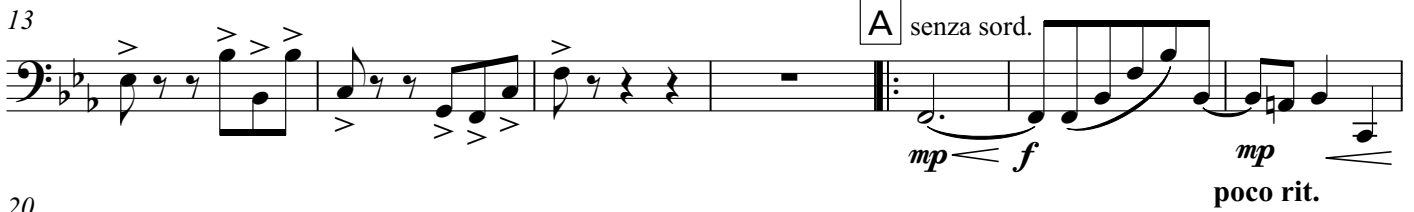
Andantino
con sord.



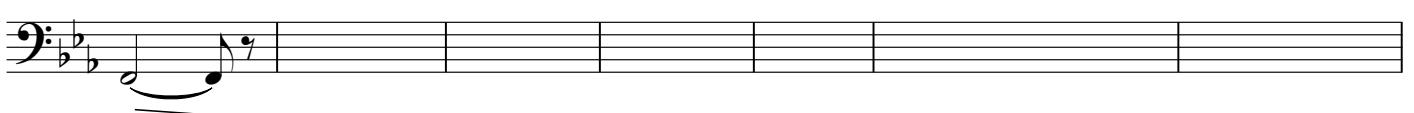
7



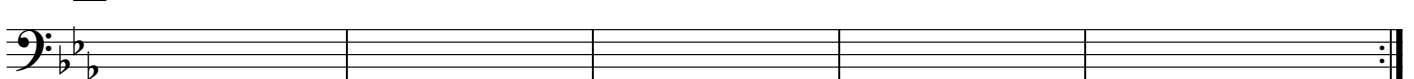
13



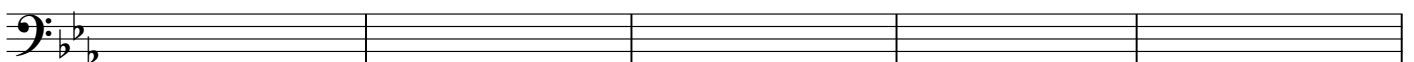
20



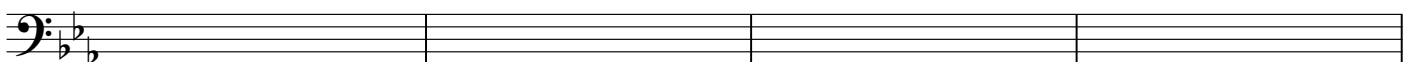
33 **B** A tempo



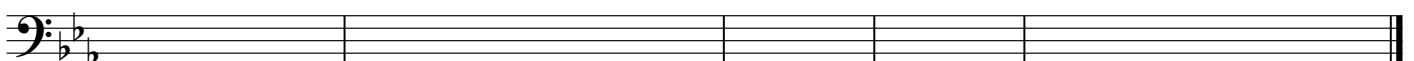
41



46

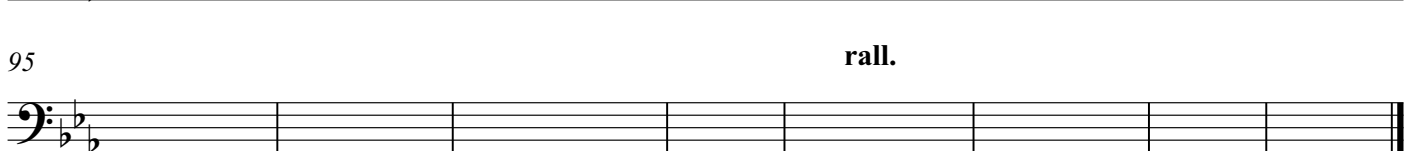
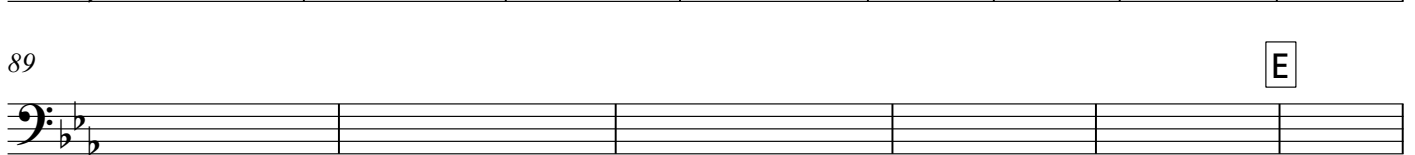
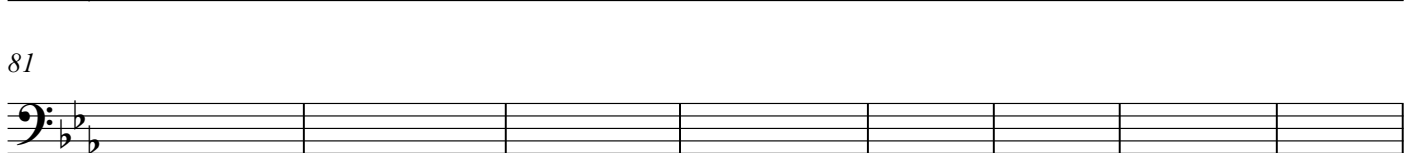
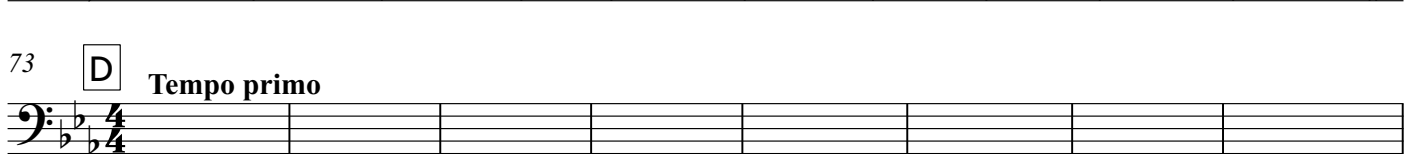
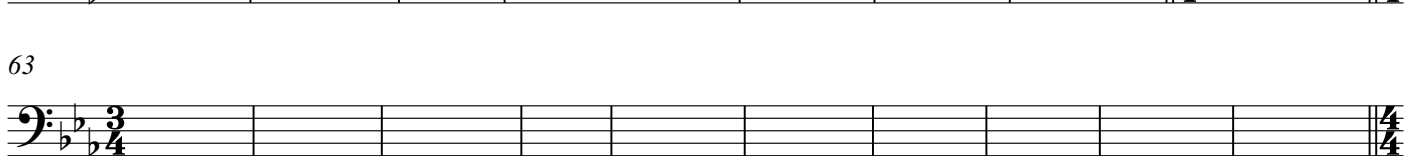
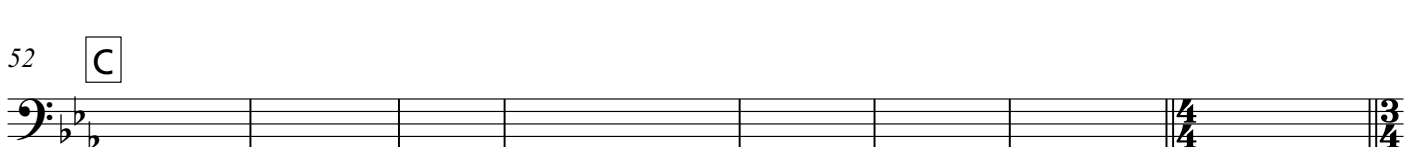
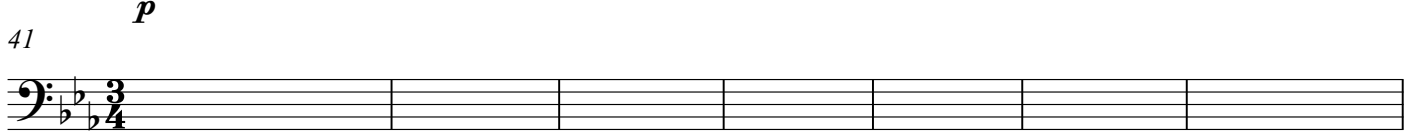
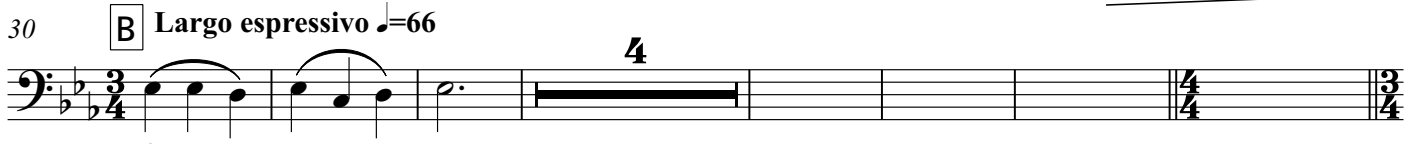
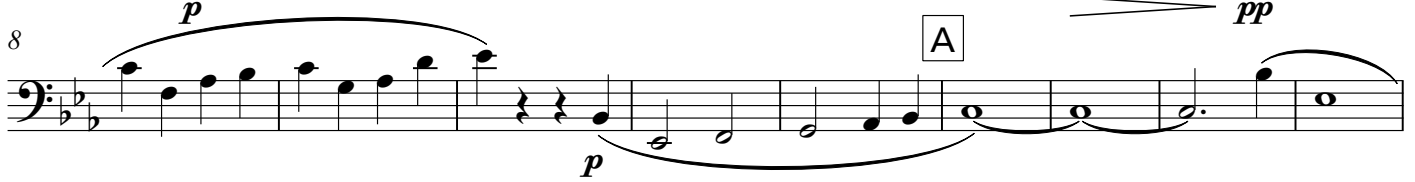


50



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
senza sord.



IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

Chor II, Posaune 1

mf

7

f

13

A

mf *f*

20

B **Energico e più animato**

f

25

più f *f*

30

C

1. 2. **Vivace**

36

50 **D** **Meno vivo**

58 **Più Largamente**

64 **Largo** **rit.**

Chor II
Posaune 1 (Altposaune)

Antiche danze ed arie

für das Stuttgarter Posaunenconsort

I. Simone Molinaro: Balletto detto "Il Conte Orlando" (1599)

Ottorino Respighi (1879-1936)

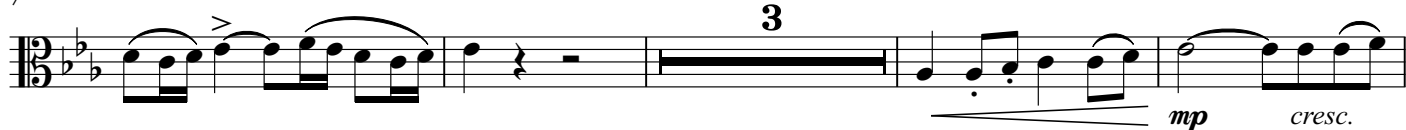
Bearbeitung: Matthias Gromer

Allegretto moderato ♩ = 126



p leggiero

7



mp cresc.

14



f

p

20

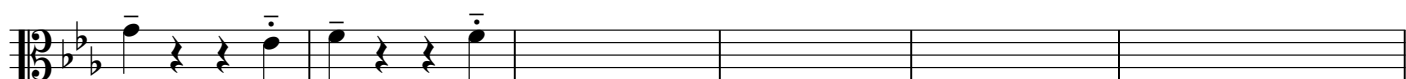


p

cresc.

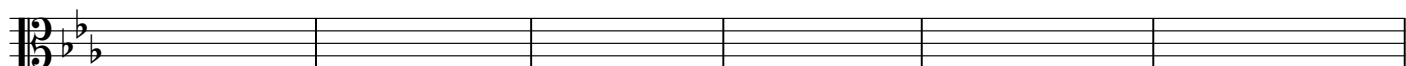
f

26



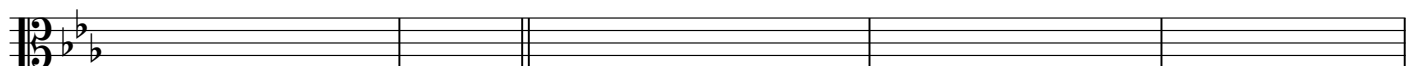
33

B

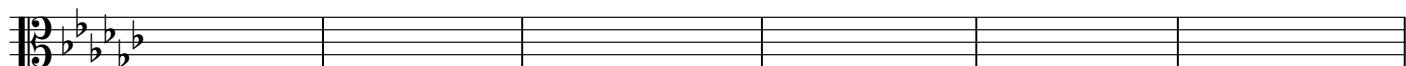


39

C

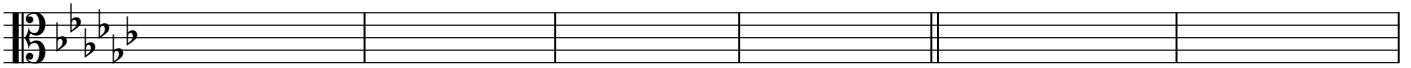


49

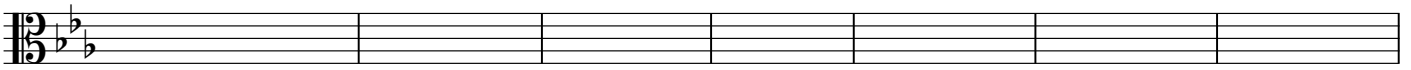


55

D

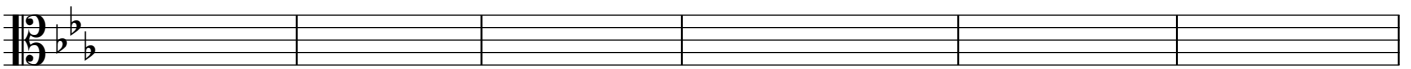


61

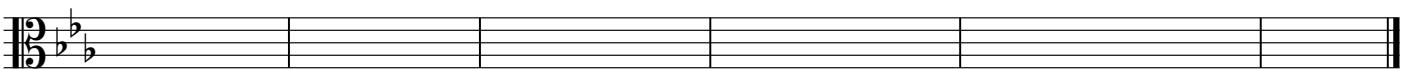


68

E



75

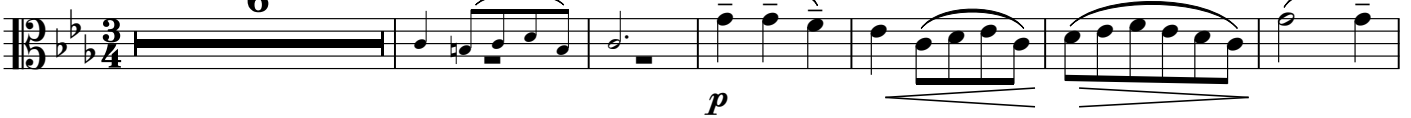


II. Ignoto: Italiana (fine del sec. XVI)

Andantino

6

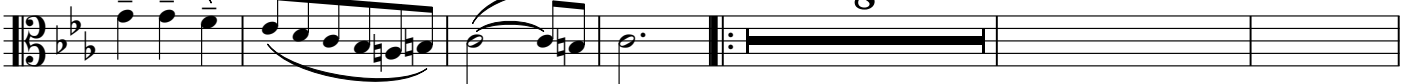
Chor I, Posaune 1



13

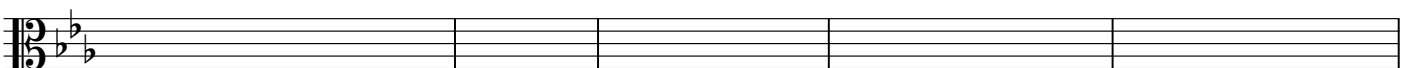
A

8



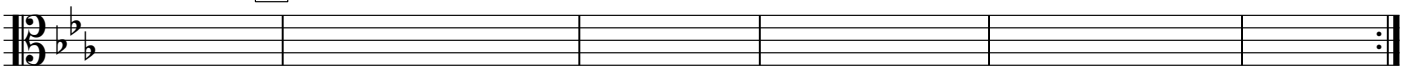
27

poco rit.

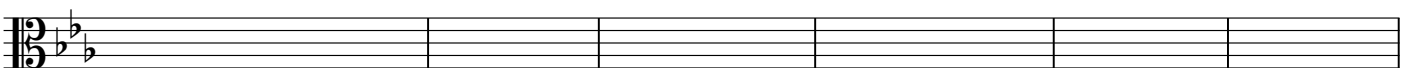


32

B A tempo

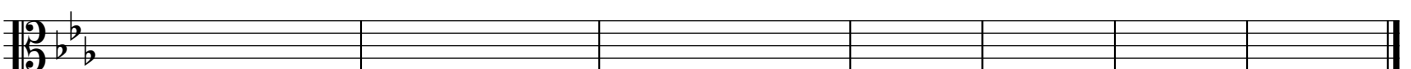


41



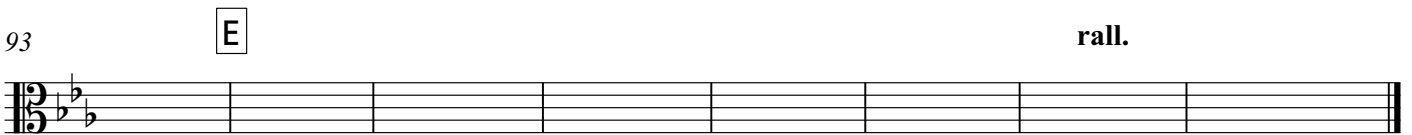
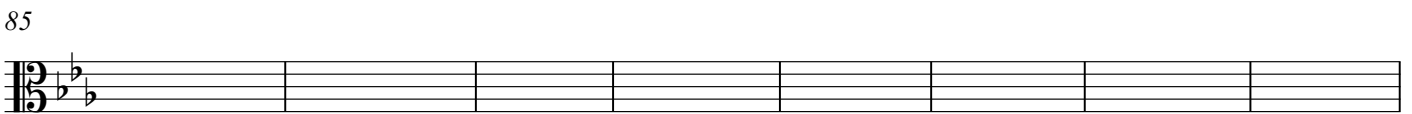
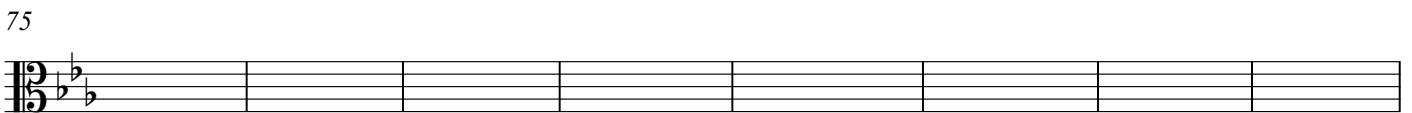
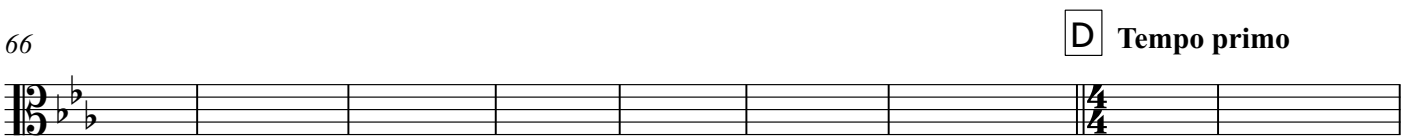
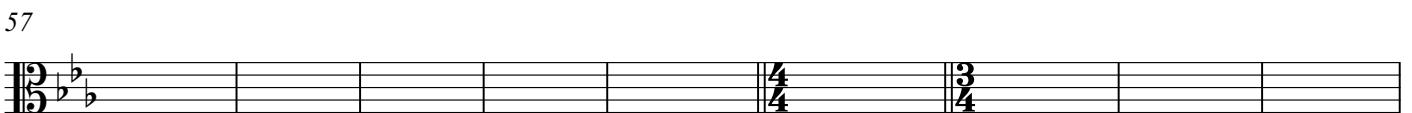
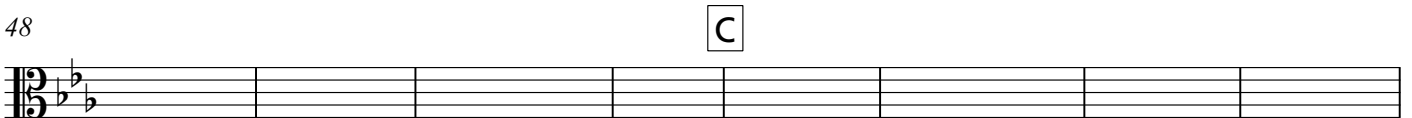
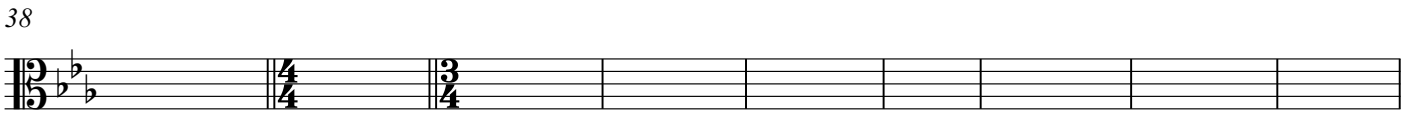
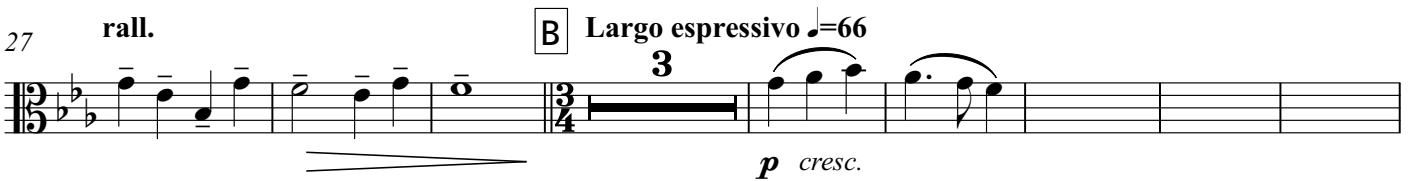
54

poco rit.



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
senza sord.



IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

mf *f*

9

f

A

19

24

B **Energico e più animato**

f *più f*

1. 2.

30

1. 2. **Vivace**

35

47

D **Meno vivo**

55

Più Largamente

61

65

Largo **rit.**

Chor II
Posaune 1 (Tenorschlüssel)

Antiche danze ed arie

für das Stuttgarter Posaunenconsort

I. Simone Molinaro: Balletto detto "Il Conte Orlando" (1599)

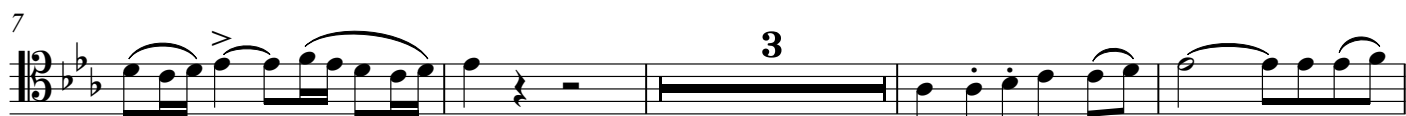
Ottorino Respighi (1879-1936)

Bearbeitung: Matthias Gromer

Allegretto moderato ♩ = 126



p *leggiero*



mp *cresc.*



f

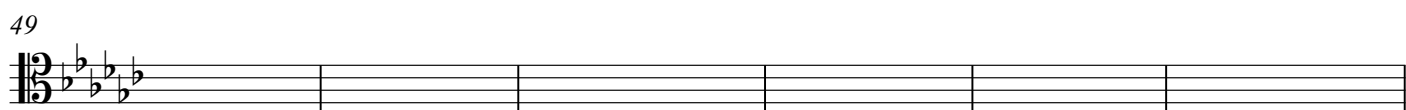
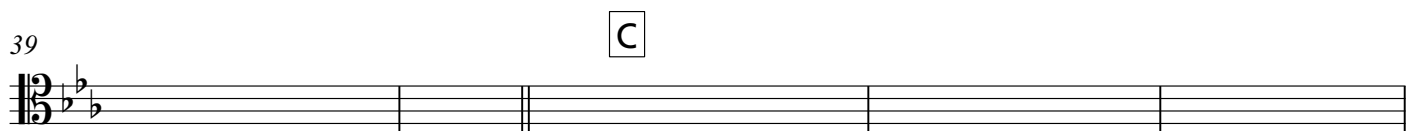
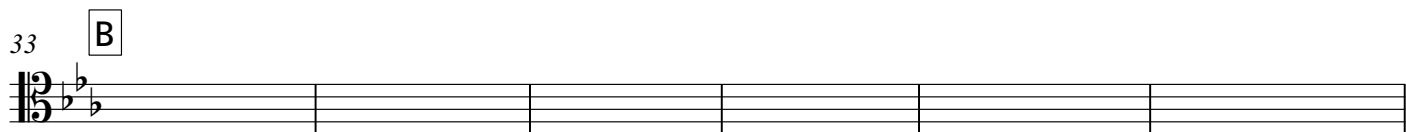
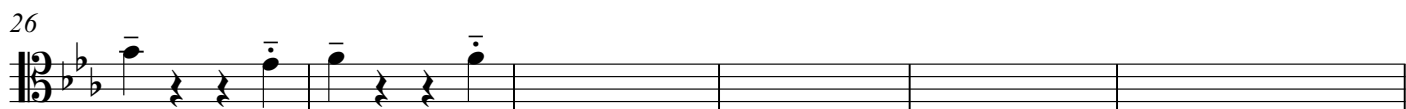
p



p

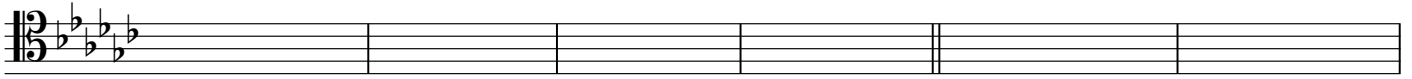
cresc.

f

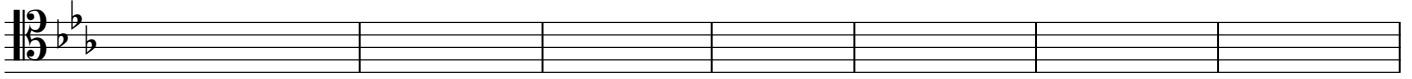


55

D

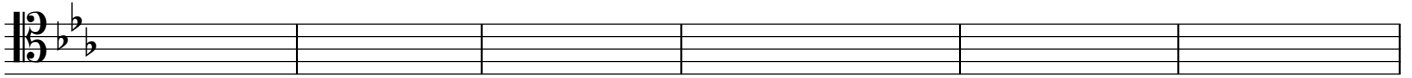


61

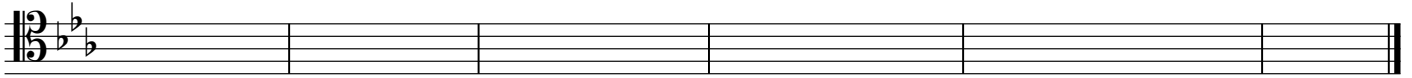


68

E



75

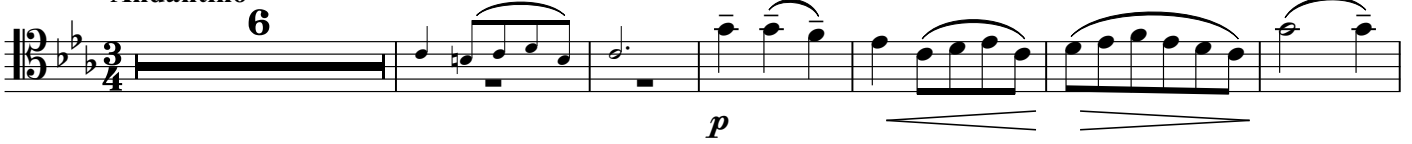


II. Ignoto: Italiana (fine del sec. XVI)

Andantino

Chor I, Posaune 1

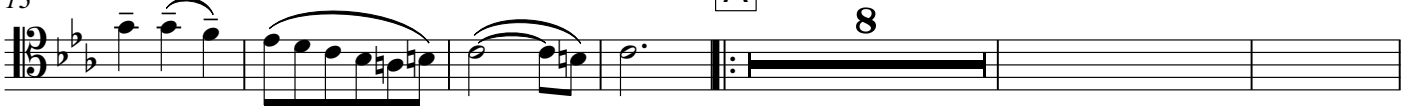
6



13

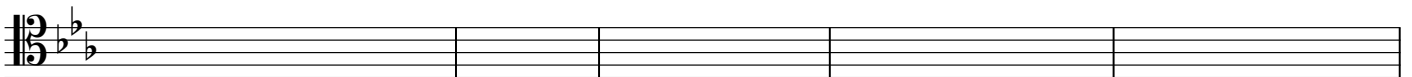
A

8



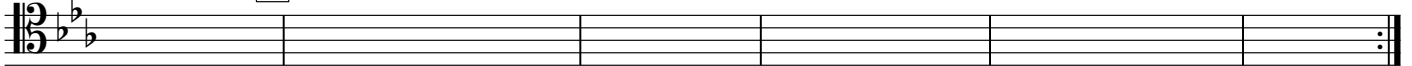
27

poco rit.

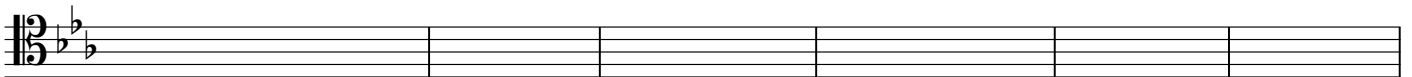


32

B A tempo

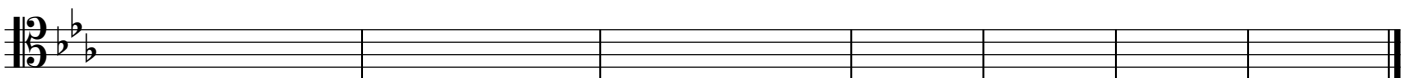


41



54

poco rit.



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
senza sord.

11

19

27

rall.

3

p cresc.

38

48

57

66

D Tempo primo

75

85

93

E rall.

IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

mf *f*

f

B **Energico e più animato**
f *più f*

C
1. 2. **Vivace**

D **Meno vivo**

Più Largamente

Largo **rit.**

Chor II
Posaune 2

Antiche danze ed arie

für das Stuttgarter Posaunenconsort

I. Simone Molinaro: Balletto detto "Il Conte Orlando" (1599)

Ottorino Respighi (1879-1936)

Bearbeitung: Matthias Gromer

Allegretto moderato $\text{♩} = 126$

p *leggiere*

7

mp *cresc.*

15

f *p* *p*

21

cresc. *f*

28

B

35

41

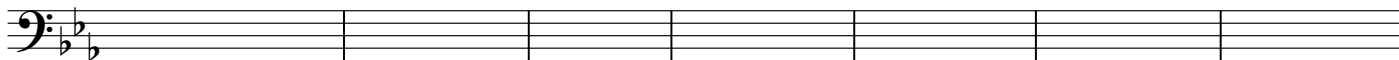
C

51

56

D

62

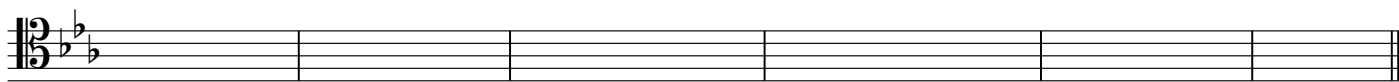


69

E



75

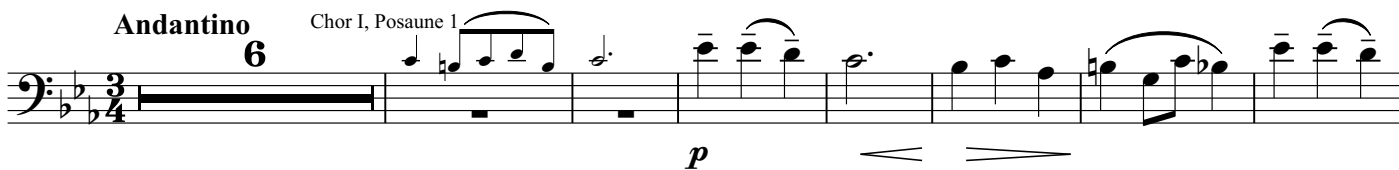


II. Ignoto: Italiana (fine del sec. XVI)

Andantino

6

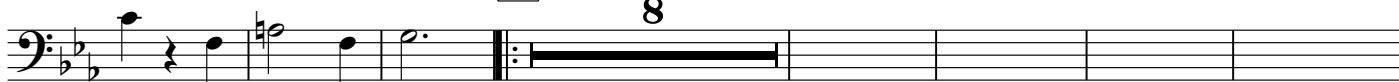
Chor I, Posaune 1



14

A

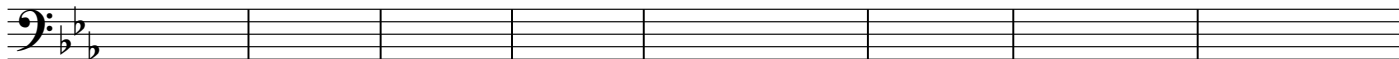
8



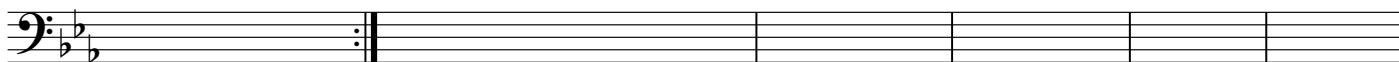
29

poco rit.

B A tempo

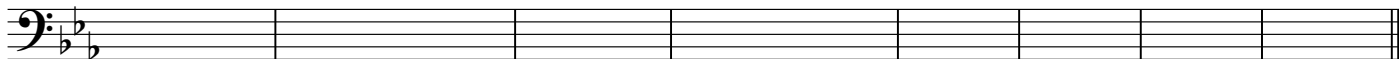


40



53

poco rit.



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100

con sord. (harmon)



6

2



13 **A**

mp

Musical staff 13-17: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. Measure 13 starts with a boxed 'A'. The staff contains eighth and sixteenth notes with accents (>) and slurs. A dynamic marking of *mp* is below the staff. A hairpin crescendo is shown at the end of the staff.

18

Musical staff 18-23: Continuation of the previous staff with eighth and sixteenth notes and accents.

24

rall.

Musical staff 24-29: Continuation of the previous staff. A dynamic marking of *rall.* is above the staff. The staff ends with a double bar line and a 3/4 time signature. A hairpin crescendo is shown below the staff.

30 **B** *Largo espressivo* ♩=66 *senza sord.*

Musical staff 30-40: Treble clef, key signature of two flats, 3/4 time signature. Measure 30 starts with a boxed 'B'. It features a triplet of eighth notes. A dynamic marking of *p cresc.* is below the staff. The staff ends with a double bar line and a 4/4 time signature.

41

Musical staff 41-49: Treble clef, key signature of two flats, 3/4 time signature. The staff is mostly empty, with a few notes in the first measure.

50 **C**

Musical staff 50-61: Treble clef, key signature of two flats, 4/4 time signature. Measure 50 starts with a boxed 'C'. The staff is mostly empty.

62

Musical staff 62-72: Treble clef, key signature of two flats, 4/4 time signature. Measure 62 starts with a 3/4 time signature change. The staff is mostly empty.

73 **D** *Tempo primo*

Musical staff 73-78: Treble clef, key signature of two flats, 4/4 time signature. Measure 73 starts with a boxed 'D'. The staff is mostly empty.

79

Musical staff 79-84: Treble clef, key signature of two flats, 4/4 time signature. The staff is mostly empty.

85

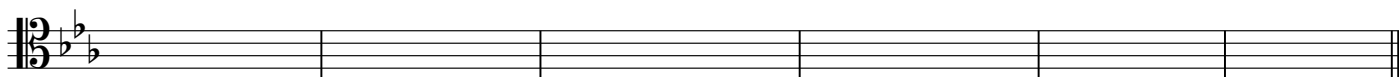
Musical staff 85-90: Treble clef, key signature of two flats, 4/4 time signature. The staff is mostly empty.

91 **E**

Musical staff 91-96: Treble clef, key signature of two flats, 4/4 time signature. Measure 91 starts with a boxed 'E'. The staff is mostly empty.

rall.

97



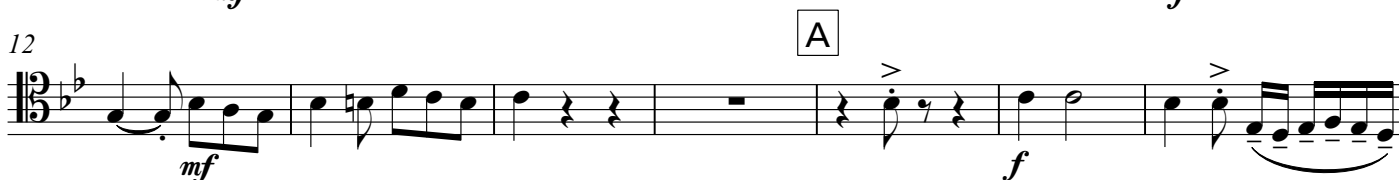
IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

senza sord.



12

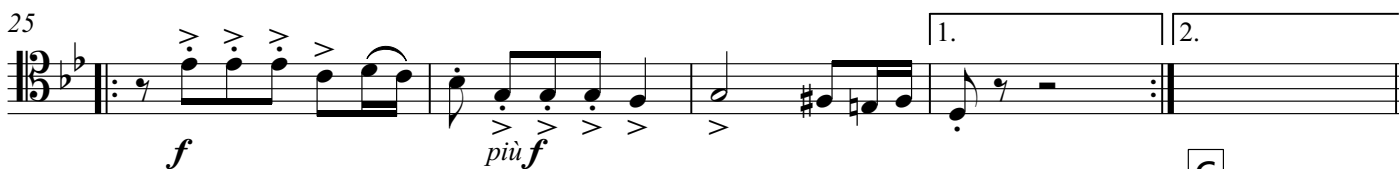


19

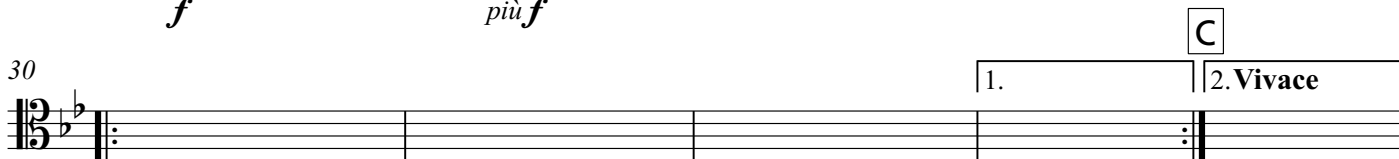


B Energico e più animato

25

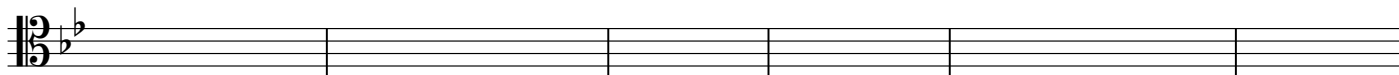


30

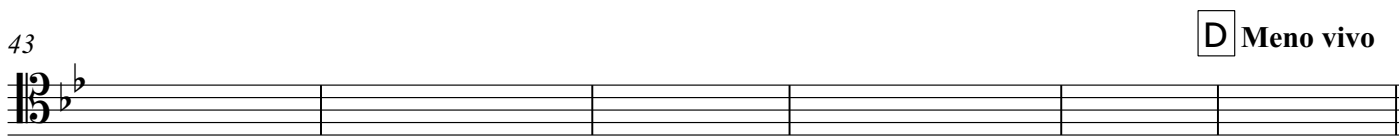


C

35

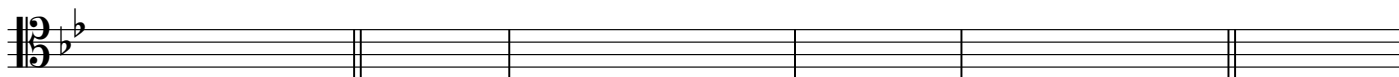


43



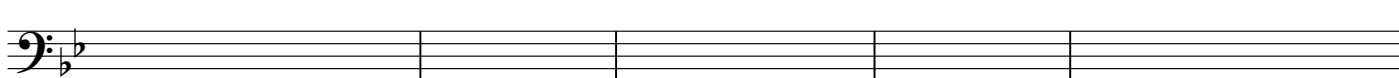
D Meno vivo

51



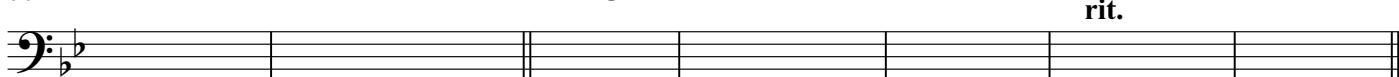
Più Largamente

59



64

Largo



rit.

Antiche danze ed arie

für das Stuttgarter Posaunenconsort

I. Simone Molinaro: Balletto detto "Il Conte Orlando" (1599)

Ottorino Respighi (1879-1936)

Bearbeitung: Matthias Gromer

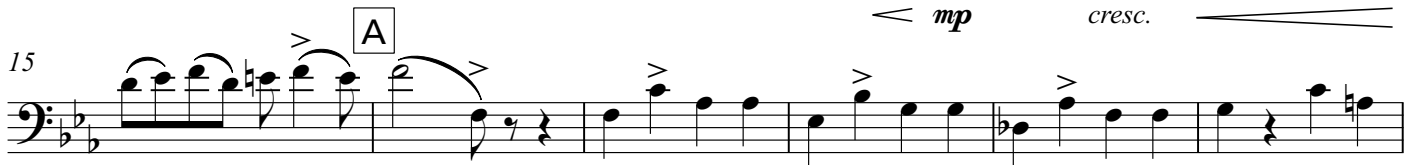
Allegretto moderato $\text{♩} = 126$



p *leggiero*



mp *cresc.*



f

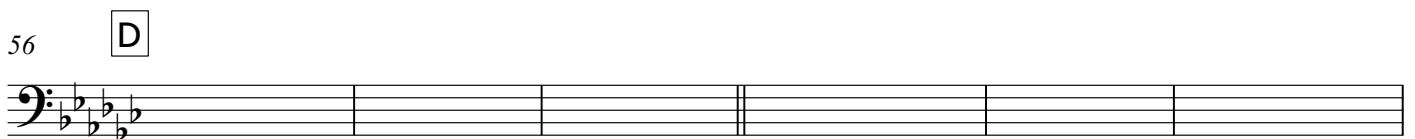
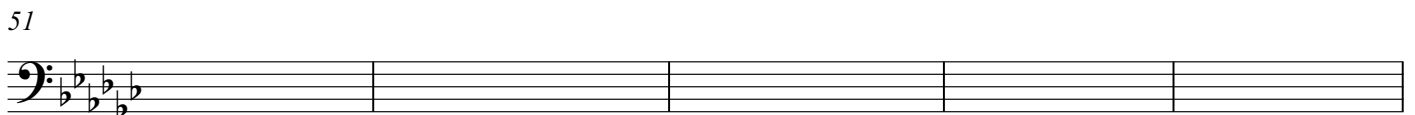
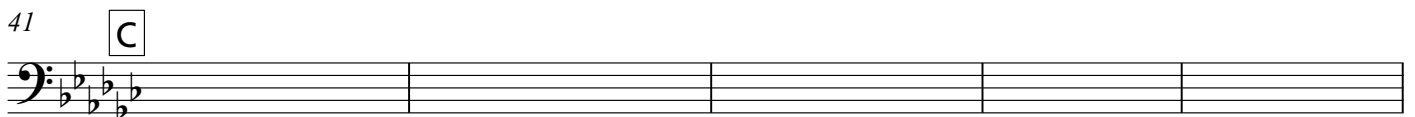
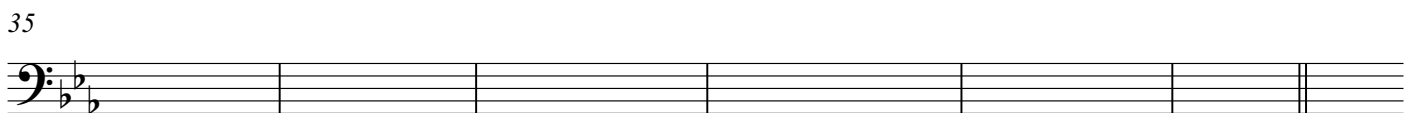
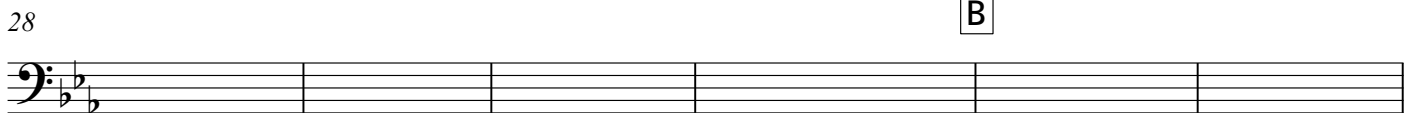
p

p

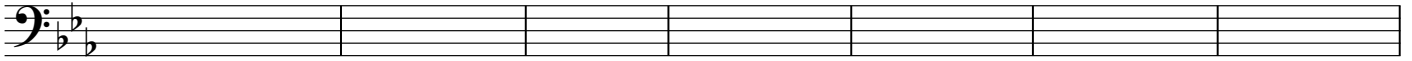


cresc.

f

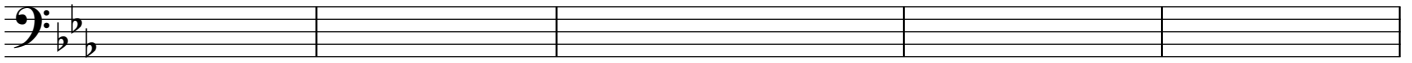


62

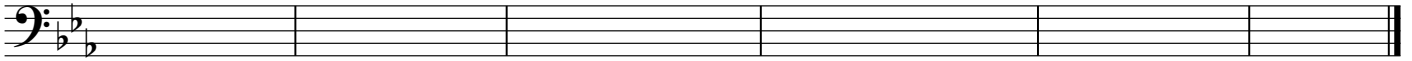


69

E



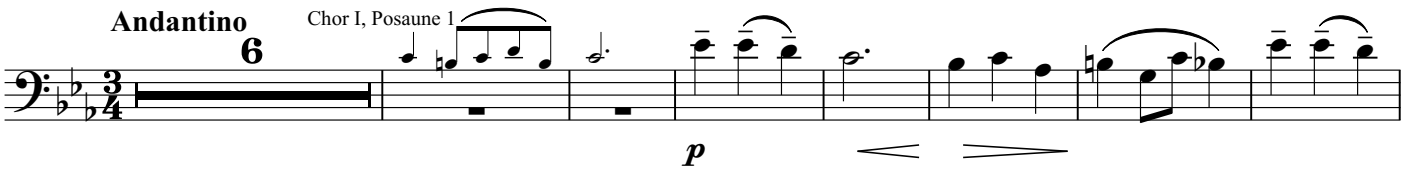
75



II. Ignoto: Italiana (fine del sec. XVI)

Andantino
6

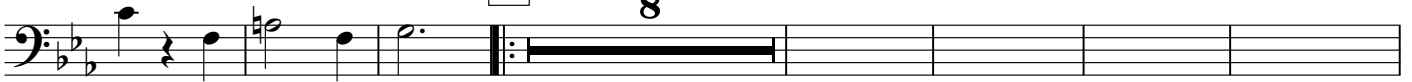
Chor I, Posaune 1



14

A

8

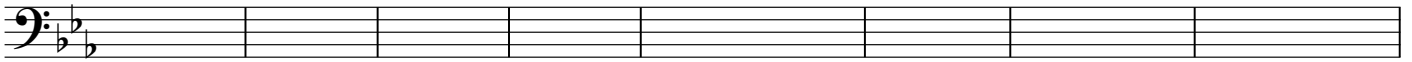


29

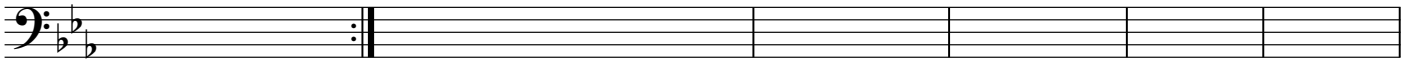
poco rit.

B

A tempo

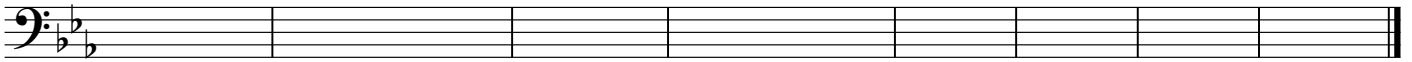


40



53

poco rit.



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
con sord. (harmon)



6

mp



13 **A**

mp

18

24

Largo espressivo ♩=66

senza sord.

30 **B**

p cresc.

41

50 **C**

62

73 **D** **Tempo primo**

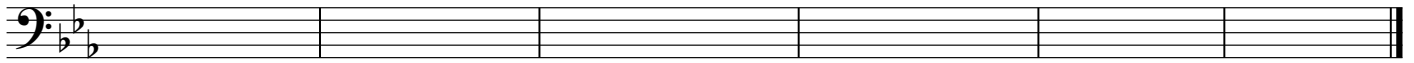
79

85

91 **E**

rall.

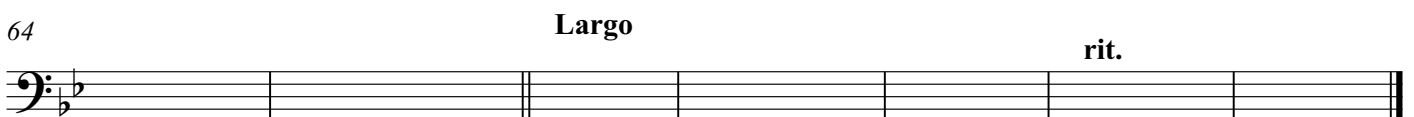
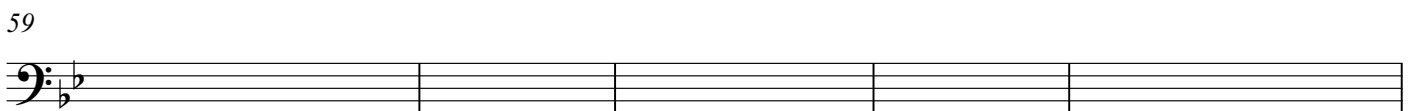
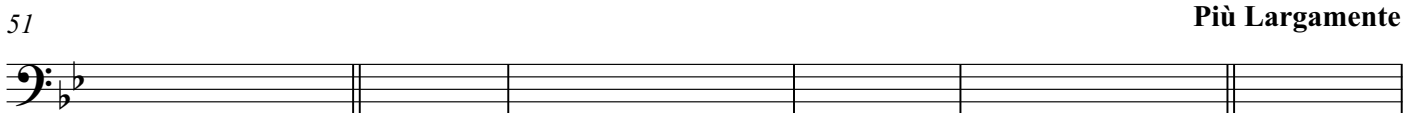
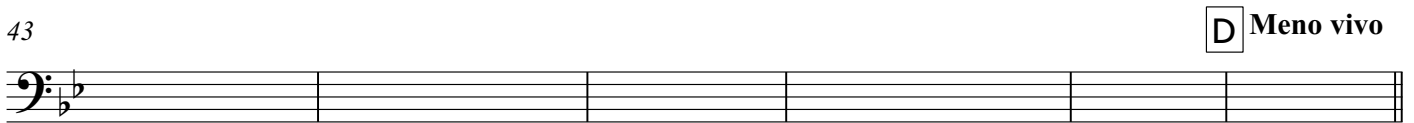
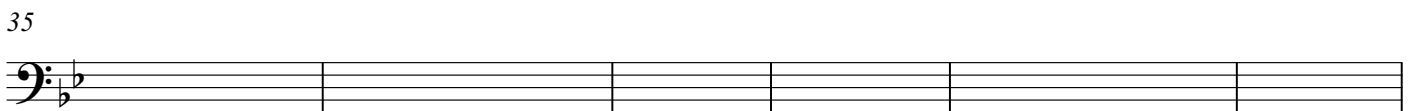
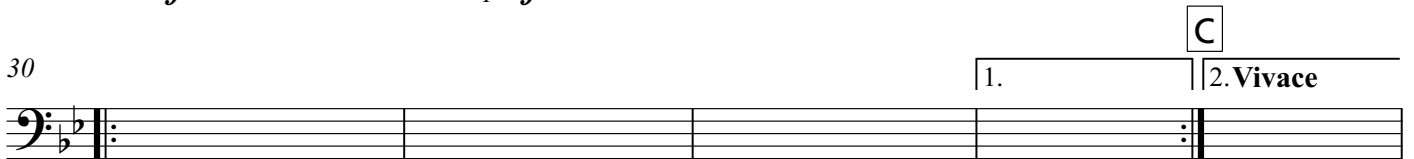
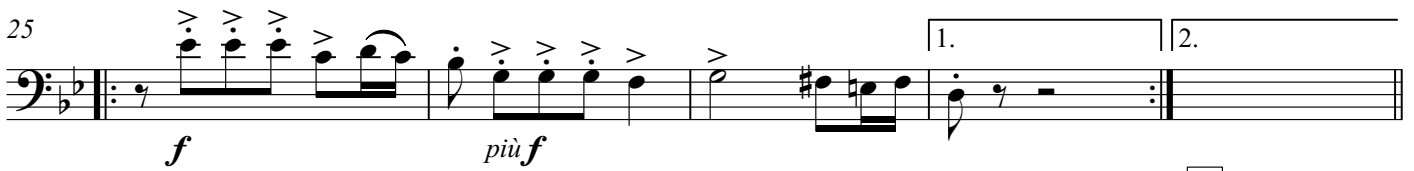
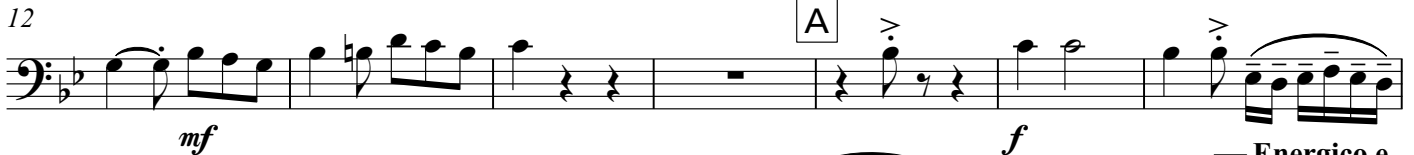
97



IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

senza sord.



Antiche danze ed arie

für das Stuttgarter Posaunenconsort

I. Simone Molinaro: Balletto detto "Il Conte Orlando" (1599)

Ottorino Respighi (1879-1936)

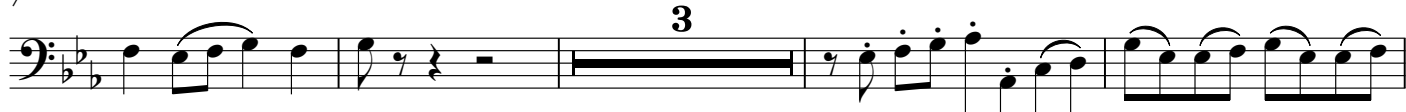
Bearbeitung: Matthias Gromer

Allegretto moderato $\text{♩} = 126$



p leggiero

7



3

mp

cresc.

14



A

f

p

20

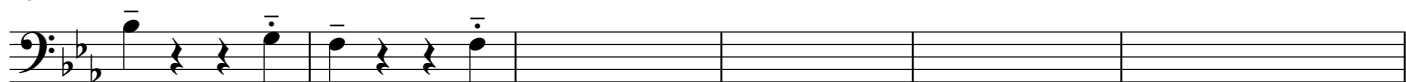


p

cresc.

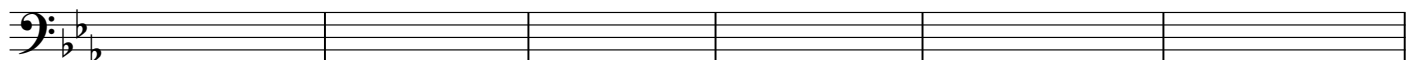
f

26



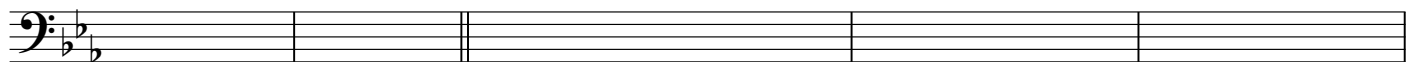
33

B



39

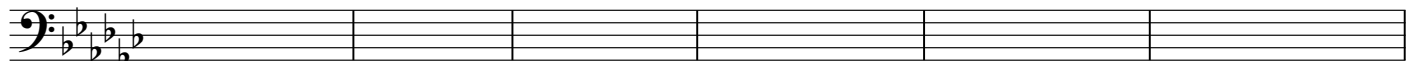
C



44

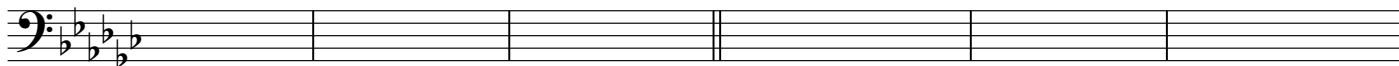


50

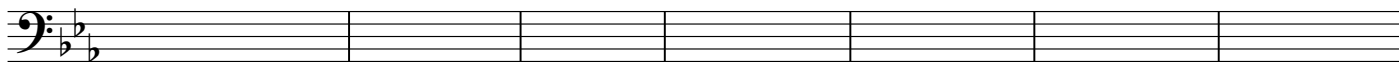


56

D

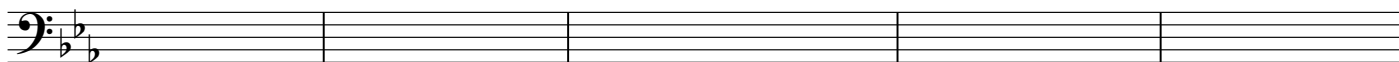


62

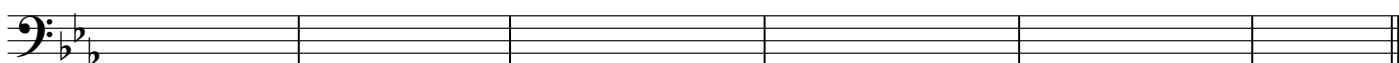


69

E



75

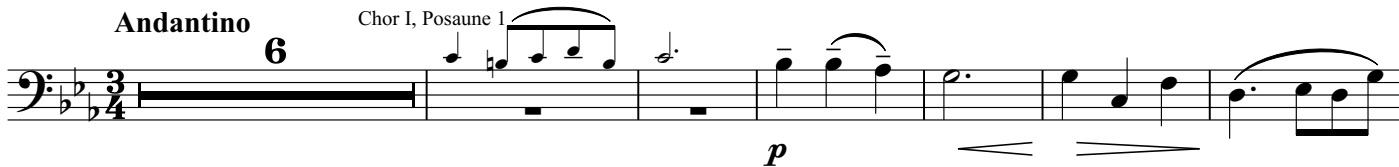


II. Ignoto: Italiana (fine del sec. XVI)

Andantino

6

Chor I, Posaune 1

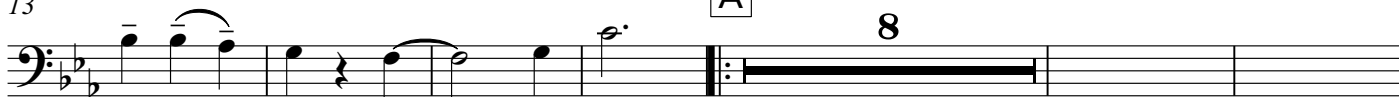


p

13

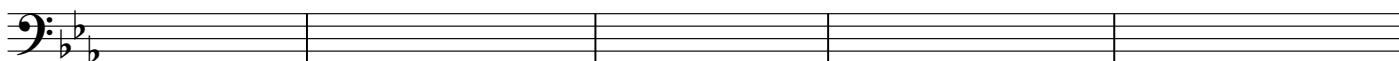
A

8



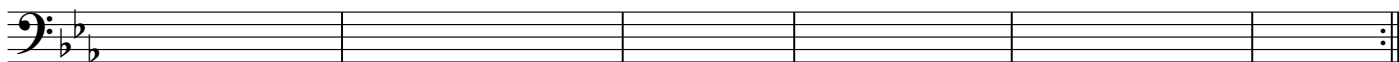
27

poco rit.

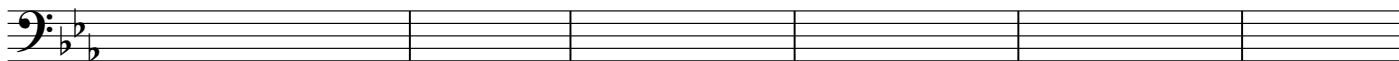


32

B A tempo

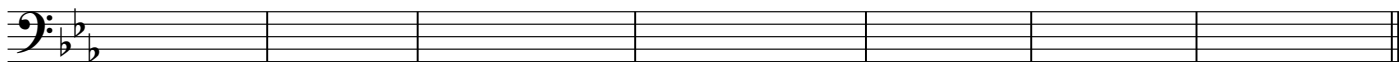


41



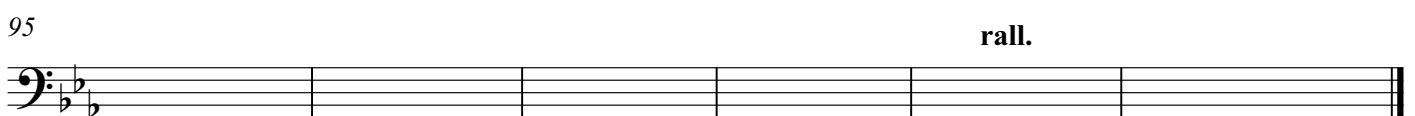
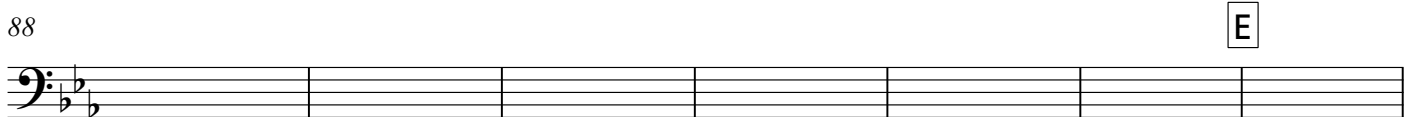
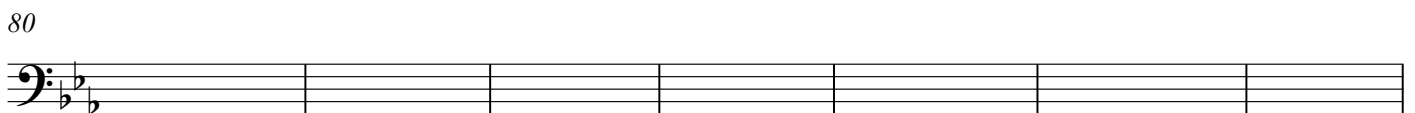
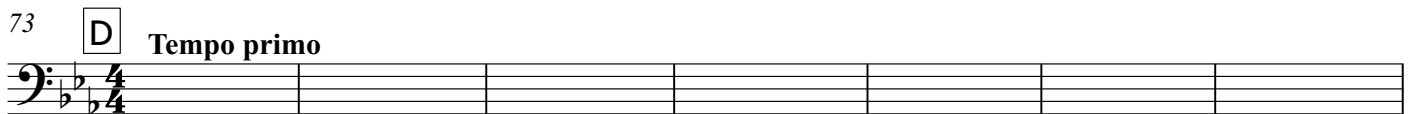
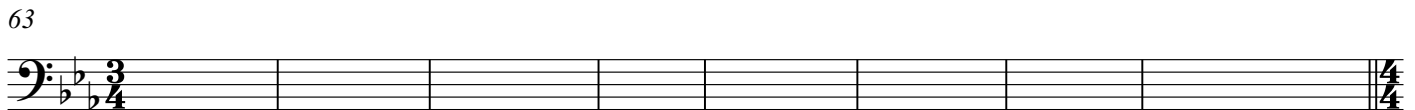
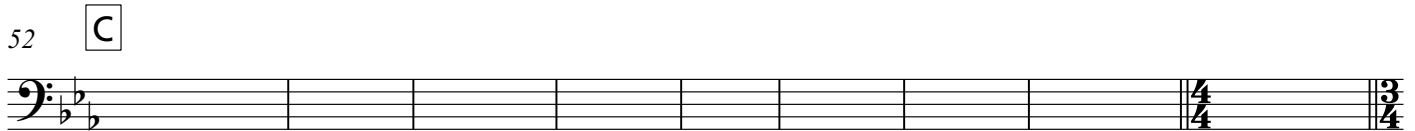
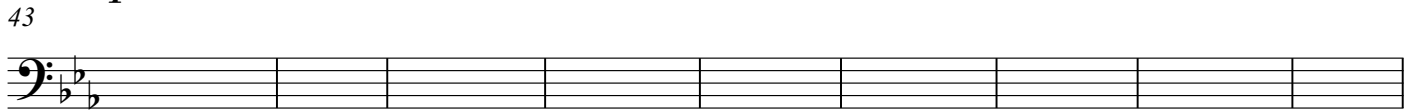
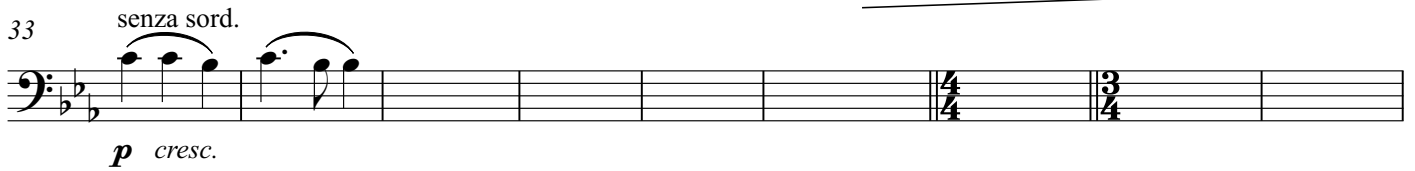
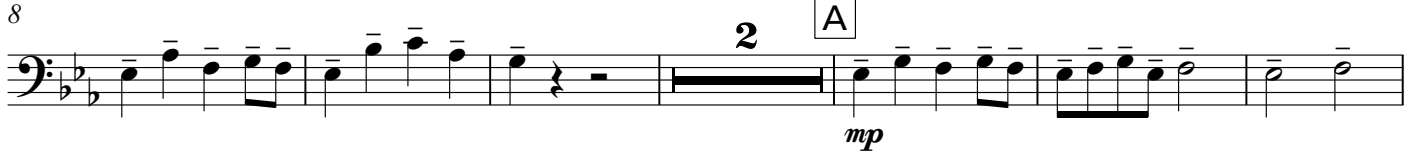
54

poco rit.



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
con sord. (bucket)



IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso
senza sord.

mf 3

8 mf

14 f A

20 B Energico e
più animato

25 f più f 1. 2.

30 1. 2. C Vivace

38

43 D Meno vivo

51

58 Più Largamente

64 Largo rit.

Chor II
Posaune 4 (Kontrabassposaune)

Antiche danze ed arie

für das Stuttgarter Posaunenconsort

I. Simone Molinaro: Balletto detto "Il Conte Orlando" (1599)

Ottorino Respighi (1879-1936)

Bearbeitung: Matthias Gromer

Allegretto moderato ♩ = 126

p leggiero

3
mp *cresc.*

15 **A**
f *p* *p* *cresc.*

22
f *cresc.*

29 **B**

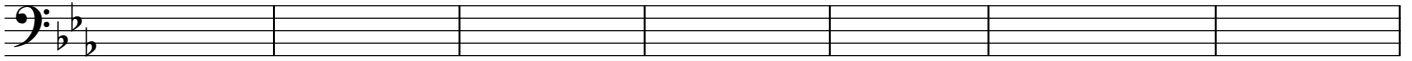
36 **C**

42

47

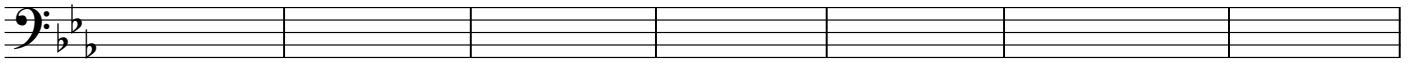
53 **D**

59

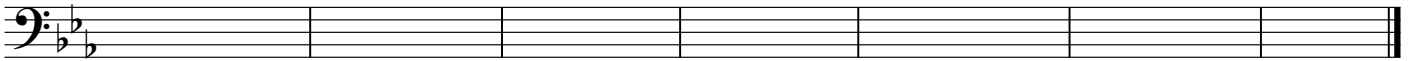


66

E



74

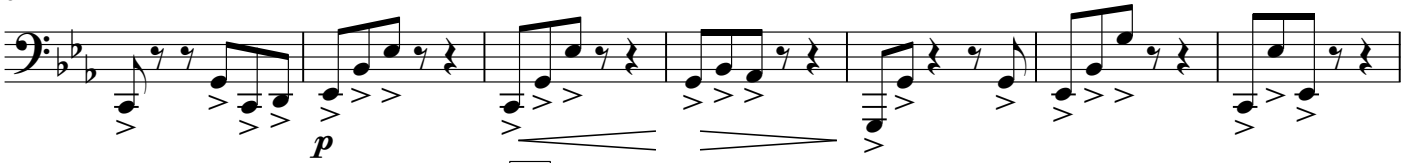


II. Ignoto: Italiana (fine del sec. XVI)

Andantino
con sord.



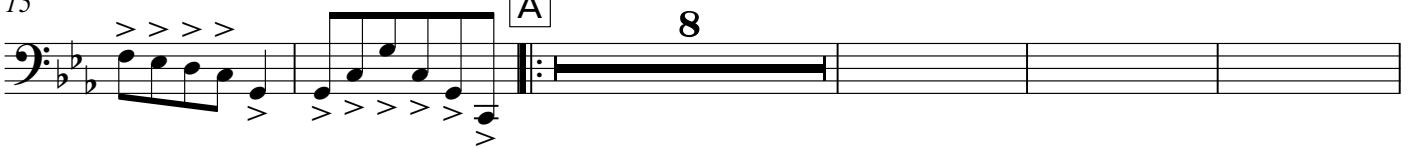
8



15

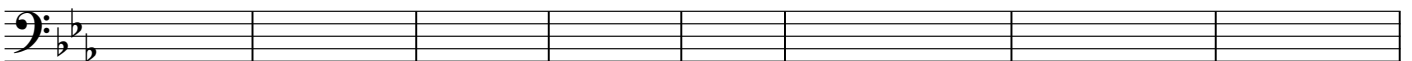
A

8

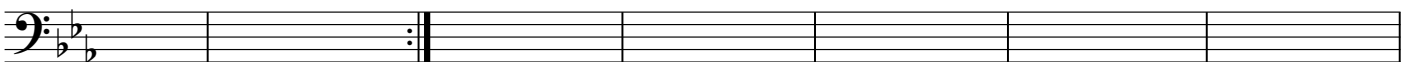


28

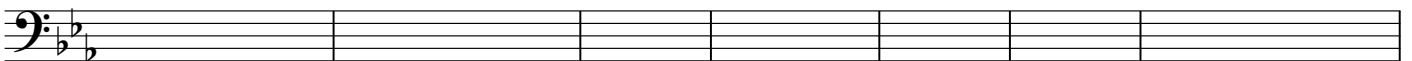
poco rit. B A tempo



39

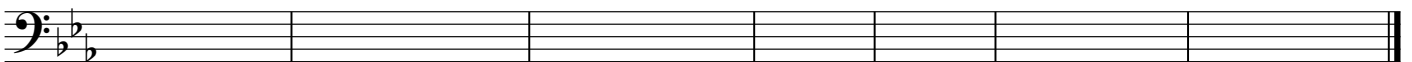


46



54

poco rit.



III. Mersenne Marin: Campanae Parisienses - Aria (sec. XVII)

Andante mosso ♩ = 100
senza sord.

9

18

28

40

60

76

93

IV. Lodovico Roncalli: Passacaglia (1692)

Maestoso

5
mf 4

10 A

17

24 **B** **Energico e più animato** 1. | 2.

30 C

38

46 **D** **Meno vivo**

54 **Più Largamente**

60

65 **Largo** rit.