

Sirmio

Technical notes and abbreviations

Cue line The cue line is discontinued - blank bars or discontinued staff depending on layout considerations - when the ensemble rhythm is fairly obvious. Only **G.P.** indicates a literal overall silence. Rests in cue bars only refer to the latest cue instrument, and are not shown for extended periods. The cue line shows dynamics where necessary for establishing balance (i.e. most of the time) but often leaves out articulations where these just clutter the page and have no particular cueing significance.

Transposing instruments (Clarinet in A, English Horn). These are only shown in transposition in the relevant parts. In the full score, piano score and cue lines - including those for transposing instruments - they appear at concert pitch. The cue line and score occasionally uses unorthodox clefs for these instruments which do not appear in the parts themselves.

Piano Where a pedal marking automatically produces legato, the corresponding slur is omitted.

Abbreviations and indications

- lead** - warning to take initiative after the pulse may have been obscured e.g. through long notes or persistent syncopation.
- Solo** - instrument plays alone, without implying emphasis or important tune.
- tutti** - entry in rhythmic unison by all or substantial part of ensemble
- with Fl** - or 'with Ob', 'with Cl' etc. = *rhythmic* unison with the instrument in question, though some instances are also pitch or octave doublings.
- watch Pf** or 'watch Fl' etc. Warning of situation as for 'lead' above, involving more than one instrument.

SIRMIO

Andantino $\text{♩} = 70$

Musical score for the first system (measures 1-4). The score is for Flute, English Horn, Clarinet in A, Cello, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 5/4. The tempo is Andantino with a quarter note equal to 70 beats per minute. The Flute part starts with *pp* and features a *quasi recitativo* section with a triplet of eighth notes. The English Horn part has a *quasi echo* section with a triplet of eighth notes. The Clarinet in A part starts with *ff* and includes a *con sord.* section. The Cello part starts with *pp* and includes a *senza sord.* section. The Piano part starts with *sfz* and includes a *pp* section. The score includes various dynamics such as *pp*, *fp*, *ff*, *p*, *f*, *ff*, and *mp*. There are also performance instructions like *quasi recitativo*, *quasi echo*, *con sord.*, *senza sord.*, and *pizz.*. The score includes a *Red.* (Reduction) section with a *** (star) symbol.

Musical score for the second system (measures 4-13). The score is for Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pf.). The key signature has two flats (B-flat and E-flat), and the time signature is 5/4. The Flute part starts with *pp* and features a *misterioso* section. The English Horn part starts with *ff* and includes a *pp* section. The Clarinet part starts with *ff* and includes a *pp* section. The Violoncello part starts with *p* and includes a *misterioso* section. The Piano part starts with *p* and includes a *pp* section. The score includes various dynamics such as *pp*, *ff*, *p*, *mp*, and *pp*. There are also performance instructions like *misterioso* and *arco sul tasto*. The score includes a *Red.* (Reduction) section with a *** (star) symbol.

Musical score for the third system (measures 14-27). The score is for Flute (Fl.), English Horn (E.H.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pf.). The key signature has two flats (B-flat and E-flat), and the time signature is 5/4. The Flute part starts with *p* and features a *misterioso* section. The English Horn part starts with *p* and includes a *misterioso* section. The Clarinet part starts with *pp* and includes a *f* section. The Violoncello part starts with *p* and includes a *norm. pizz.* section. The Piano part starts with *pp* and includes a *pp* section. The score includes various dynamics such as *p*, *pp*, *f*, and *pp*. There are also performance instructions like *misterioso* and *norm. pizz.*. The score includes a *Red.* (Reduction) section with a *** (star) symbol.

17

Fl.

E.H.

Cl.

Vc.

Pf.

mf mp pp P mp

mp mf mf

3 3 3 6 6 3 6 6 3

arco p mp

*3 3 3 12 12 **

21

Fl.

E.H.

Cl.

Vc.

Pf.

mf mf f

mf f

mf f

mf f

mp mf f

3 3 6 3 6 6 6 6 6 6 6

con brio 3 con brio 3

pizz mf f

24

Fl.

E.H.

Cl.

Vc.

Pf.

mechanically - like clockwork

mechanically - like clockwork

mechanically - like clockwork

mechanically - like clockwork

26 Come prima

FL. *f* *ff* *pp*

E.H.

CL. *ff* *mp* *ff* *f* *pp*

Vc. *pp* arco III

Pf. *f* *p* *pp*

Red. *

FL. *p* *mp* *p* *pp*

E.H.

CL. *p* *mp* *p* *mp*

Vc. *p* *mp*

Pf. *f* *p* *pp*

Red. *

(D)

FL. *mf* *f*

E.H. *mf*

CL. *mf* *f*

Vc. *mf* trem. *pizz.*

Pf. *mf* *f* *mf* *f*

Red. *

38

Fl. *p* cresc. *ff* *p* muta in Oboe

E.H.

Cl. *p* cresc. *f*

Vc. *pizz.* *p* arco sul tasto *p*

Pf. *p* *mf* *p*

45

Scherzando (istesso tempo)

Fl. *p* *mf* *mf*

Ob. *mf* *mf*

Cl. *p* *mf*

Vc. *norm.* *pizz.* *p* *mf*

Pf. *pp* *p* *mf*

52

Fl. *p* *mf*

Ob. *p*

Cl. *p*

Vc. *arco* *p* *mf*

Pf. *mp* *p*

55

FL. *p* *mp* *mf* *f*

Ob. *p* *mp* *mf* *f*

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

Vc. *p* *mp* *p* *mp* *p* *mp* *p*

Pf. *mf* *p* *mp* *p* *mp* *p*

58

FL. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Vc. *f*

Pf. *mf* *f*

60

FL. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Vc. *ff*

Pf. *ff*

p *6*

⌘ ** ⌘ * ⌘ **

(G)

62

Fl. *mp*

Ob. *mf* *mp* *p*

Cl. *p* *mp*

Vc. *mp* *p* *mp*

Pf. *p* *mp* *p*

♩ * ♩ *

65

Fl. *pp* *mp* *p*

Ob. *pp* *mp* *p*

Cl. *p*

Vc. *pp*

Pf. *pp* *p*

67

(H)

Fl. *p*

Ob. *p*

Cl. *p*

Vc. *p*

Pf. *pp* *mp*

♩ *

70

Fl. *mp*

Ob. *mp*

Cl. *mp*

Vc. *mp*

Pf. *mf* *p*

74

Fl. *mp* *mf* *f*

Ob. *mf* *mf* *f*

Cl. *mp* *mf*

Vc. *mf* *mf* *f*

Pf. *mp*

77

Fl. *f* *f*

Ob. *f* *f*

Cl. *f* *fp* *f*

Vc. *p* *f*

Pf. *p* *cresc.* *f* *tr* *tr* *tr*

80

(K)

FL. *ff*

Ob. *ff*

Cl. *ff*

Vc. *ff*

Pf.

82

FL. *mf* *cresc poco a poco*

Ob. *mf* *cresc poco a poco*

Cl. *mf* *cresc poco a poco*

Vc. *mf* *cresc poco a poco*

Pf.

84

FL. *ff*

Ob. *ff*

Cl. *ff*

Vc. *ff*

Pf.

86

Fl.

Ob.

Cl.

Vc.

Pf.

6

6

pizz

arco

ff

88

Fl.

Ob.

Cl.

Vc.

Pf.

90

Fl.

Ob.

Cl.

Vc.

Pf.

L

p

pp

pp

pp

pp

p

p

p

sul tasto

92

Fl. *mp*

Ob. *pp* *mp* muta in Corno inglese

Cl. *mp*

Vc. *p* *norm.* *mp* vibrato

Pf. *p* *mp*

96

Fl.

Ob.

Cl.

Vc. *pp* *norm.*

Pf. *pp*

99

Fl. *p* *mp* *mf*

E.H. *mp*

Cl. *pp*

Vc. *pp*

Pf. *p* *mp* *mf* *sempre pp*

102

Fl.

E.H. cantabile
mp

Cl.

Vc.

Pf. sussurrando e legatissimo
ppp Res.

104

Fl.

E.H.

Cl.

Vc.

Pf. Res.

106

Fl.

E.H.

Cl.

Vc.

Pf. ppp Res.

108

FL. *mp*

E.H.

CL.

Vc. *pp*

Pf. *p* *pp*

*Red. * Red. * Red. * Red. * Red. * Red. **

110

FL.

E.H. *mp*

CL. *mp*

Vc.

Pf. *p* *pp*

*Red. * Red. * Red. * Red. * Red. **

112

FL. *mp*

E.H. *pp* *pp subito on 3rd beat*

CL. *pp*

Vc. *p* *mp*

Pf. *mp*

*Red. * Red. **

114

FL. *p* *pp*

E.H. *p*

Cl. *p*

Vc. *sul fasto* *pp* *norm.* *p* *pp*

Pf. *pp* *p*

117

FL.

E.H.

Cl.

Vc.

Pf. *pp*

119

FL.

E.H. *muta in Oboe*

Cl.

Vc. *pizz.* *pp*

Pf. *ppp* *pp*

Ed.

*

122

Fl. - - - - - *mp*

Ob. - - - - - *mp* ⁶/₆

Cl. - - - - - *mp* ⁶/₆

Vc. *p* *mp* *mf* *mp* *sul C.D.*

Pf. *p* *mp* *mf* *mp*

125

Fl. *p* *mp* *p*

Ob. *p*

Cl. *p*

Vc. *arco* *p* *mp* *p*

Pf. *p* *mp* *p*

128

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Vc. *mp* *mf*

Pf. *mf*

130

FL. *f*

Ob.

Cl.

Vc.

Pf. *f*

132

FL.

Ob.

Cl.

Vc.

Pf. *pp*, *p*, *mp*

134

FL. *mp*, *p*, *pp*

Ob.

Cl.

Vc.

Pf. *mf*, *mp*, *p*, *pp*, *cresc.*

136

Fl. *f*

Ob. *f*

Cl. *f*

Vc. *mf* *f* *mf* *f*

Pf. *f* *mf*

138

Fl. *p*

Ob. *pp* *cresc.* *mf*

Cl. *pp* *p* *mf*

Vc. *pp* *cresc.* *mf*

Pf. *pp* *cresc.* *mp* *mf* *cresc.*

140

Fl. *f* *cresc.* *fff*

Ob. *f* *cresc.* *fff*

Cl. *f* *cresc.* *fff*

Vc. *f* *cresc.* *fff*

Pf. *f* *cresc.* *fff*

L'istesso tempo quasi Vivace ♩ = 93

6/16

142

(R)

FL. -

Ob. -

Cl. -

Vc. *p* *mp* *pp*

Pf. *p* *mp* *p* *mp* *mf* *p*

149

(S)

FL. *p* *mf* *p* *mp* *ff*

Ob. -

Cl. -

Vc. *p* *mp* *p* *cresc.* *mf* *mp* *p*

Pf. *cresc.* *mf* *mp*

156

FL. *pp* *mp* *p* *cresc.* *mf*

Ob. *pp* *p* *p* *cresc.* *mf*

Cl. -

Vc. *pizz.* *pp* *p* *mp* *p* *cresc.* *mf* *arco*

Pf. *pp* *mp* *p* *cresc.* *mf*

162 ^(T)

FL. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Vc. *f* *ff*

Pf. *f* *ff*

Red. *

166

FL. *f* *ff* cresc.

Ob. *f* *ff* cresc.

Cl. *f* *ff* cresc.

Vc. *fff*

Pf. *fff*

Red. *

169

FL. *fff* dim. *mf* *p* *pp*

Ob. *fff* dim. *f* *mp* *pp*

Cl. *fff* dim. *f* *mp* *pp*

Vc. *dim.* *mp* con sord. *mp* *pp*

Pf. *dim.* *mp*

Red. *

173

Fl. *flz.* *ppp*

Ob.

Cl.

Vc. *sul tasto* *ppp*

Pf. *ppp*
una corda

178

U

Fl. *pp* *p*

Ob. *pp*

Cl. *pp* *flz.*

Vc. *pp*

Pf. *pp*

* *una corda* * *una corda*

183

Fl. *pp* *p*

Ob. *p*

Cl. *p* *pp*

Vc. *pp* *pizz.* *arco*

Pf. *pp*

* *una corda* * *una corda* * *una corda* * *una corda* *

187 (V)

Fl. *pp*

Ob. *pp*

Cl. *p* *pp*

Vc. *pp*

Pf. *p* *pp*

Red. *

192

Fl. *p*

Ob. *p*

Cl. *p*

Vc. *p*

Pf. *p*

Red. *

196 (X)

Fl. *pp* *p* *pp*

Ob. *pp* *p*

Cl. *pp*

Vc. *pp* *p* *pp*

Pf. *ppp* *pp* *ppp* *pp*

Red. * Red. * Red. *

FL. *p*

Ob. *pp* *p*

Cl. *p*

Vc. *6*

Pf. *6* *3* *6* *cresc.*

3

a tre corde

FL. *mp* *pp*

Ob. *pp* *mp* *pp*

Cl. *mp* *pp*

Vc. *mp* *pp*

Pf. *6* *mp* *p* *pp*

tre corde a una corda una corda

Y

FL. *pp* *p*

Ob.

Cl.

Vc. *pp*

Pf. *pp* *p* *pp*

pp *

212

Fl. *cresc.*

Ob. *pp cresc.*

Cl. *pp cresc.*

Vc. *cresc.*

Pf. *cresc.*

*Red. * Red. * Red. * Red. * Red. * Red. * Red. **

216

Fl. *mf dim.*

Ob. *mf dim.*

Cl. *mf dim.*

Vc. *mf dim.*

Pf. *mf dim.*

*Red. * Red.*

219

Fl. *pp rit. niente*

Ob. *pp rit. niente*

Cl. *pp rit. niente*

Vc. *pp rit. niente*

Pf. *rit. niente*

** Red. **