

RiSerena

Flauto

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

f

3

3

11

Suona la 2° volta

mp

22

29

36

mp

47

f

mp

4

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2
60
f *mp* *mp* 5 3 3

74
f

84
Trio 2 3 14

110
1^ªvolta 2^ªvolta 2 15 1^ªvolta 2^ªvolta *mp* *f* *tr* *tr*

135
mp

144
p *mp* crescendo a--poco a----poco

164
3

171
3 3 3 3 3 3 3

RiSerena

Oboe

(marcia sinfonica dedicata a Serena Barbara)

Antonino Albanese

11 38 48 58 72

f *mp* *f* *mp* *f*

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84

167

167

RiSerena

Piccolo mib

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

f

13

3

16

mp

41

52

f

mp

59

f

mp

66

tr tr

75

f

Trio

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2
87

1^o volta 2^o volta 1^o volta 2^o volta

23 2 15

tr

mp

p

mp crescendo a-poco a----poco

3 3 3 3 3

RiSerena

(marcia sinfonica dedicata a Serena Barbara)

Antonino Albanese

1°clarinetto sib

14

Suona la 2° volta in mancanza del flauto

mp

24

31

mp

39

52

f

mp

59

f

mp

66

mp

75

f

Trio

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2
87

8

mp

2

mp

3

mp

105

1^ª volta

2^ª volta

mp

114

120

126

1^ª volta

2^ª volta

f

135

mp

146

p

157

mp crescendo a--poco a----poco

170

3

3

3

3

3

3

4

RiSerena

2° clarinetto

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

The musical score is written for a 2° clarinet in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a forte (*f*) dynamic and features several triplet markings. The second staff starts at measure 12 and includes a mezzo-forte (*mp*) dynamic marking. The third staff begins at measure 39. The fourth staff starts at measure 51 and includes both *f* and *mp* dynamic markings. The fifth staff begins at measure 62 and includes *mp* and *f* dynamic markings, as well as a 'Trio' section marking. The sixth staff starts at measure 77 and concludes with a final note. The score is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes various articulations and phrasing slurs.

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2
87

7 14 2 15

1ª volta 2ª volta 1ª volta 2ª volta

p *f*

132

mp

142

152

p

161

mp crescendo a--poco a---poco

168

RiSerena

3° clarinetto

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

The musical score is written for the 3rd Clarinet part of the piece 'RiSerena' by Antonino Albanese. It is a symphonic march dedicated to Serena Barbaria. The score is in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a forte (*f*) dynamic and features several triplet markings. The second staff starts at measure 12 and includes a mezzo-piano (*mp*) dynamic marking. The third staff begins at measure 39. The fourth staff starts at measure 49 and includes both forte (*f*) and mezzo-piano (*mp*) dynamic markings. The fifth staff begins at measure 60 and includes forte (*f*) and mezzo-piano (*mp*) dynamic markings. The sixth staff starts at measure 76 and includes a forte (*f*) dynamic marking. The piece concludes with a 'Trio' section marked with a double bar line and a key signature change to F major (one flat). The score includes various musical notations such as slurs, ties, and articulation marks.

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2
87

7

14

1°volta

2°volta

2

15

1°volta

2°volta

p

f

132

mp

142

152

p

161

mp crescendo a--poco a---poco

168

Clar. Basso

RiSerena

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

12

22

34

45

56

68

76

2

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86Trio

86 *mp*

101 1ª volta 2ª volta

112

122 1ª volta 2ª volta *f*

135

146 *p*

156 *mp* crescendo a--poco --a --poco

167

RiSerena

Sax Soprano

(marcia sinfonica dedicata a Serena Barbara)

Antonino Albanese

Antonio Albanese

11 38 48 58 72

f *mp* *f* *mp* *f* *mp*

3 16 5 3

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84 *Trio*

2 23 2 15 2 15

1°volta 2°volta 1°volta 2°volta

130 *f*

mp

139

148 *p*

158 *mp* crescendo a--poco a----poco

167

RiSerena

Sax Alto

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

12

25

36

47

58

73

f

mp

f

mp

f

mp

f

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84 *Trio*

mp

96

107 *mp*

125 *f*

136

147 *p*

158 *mp* crescendo a--poco a----poco

169

1°volta 2°volta

Suona la 2° volta

8

RiSerena

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

Sax Tenore

12

25

36

45

57

73

f

mp

f

mp

f

mp

f

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84 *Trio*

mp

96

107 1°volta 2°volta Suona la 2° volta *mp*

118 1°volta 2°volta

130 *f*

144

151 *p*

158 *mp* crescendo a--poco --a --poco

167

Sax Baritono

RiSerena

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

12

22

34

45

56

68

76

f

p

mf

f

mf

f

2

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86 *Trio*

mp

p

101

112

122

135

146

156

mp crescendo a--poco --a --poco

167

1°volta

2°volta

f

RiSerena

1°tromba

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

10

38

51

62

75

f

mp

p

f

mp

f

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130

Example 130 is a single-staff musical score in treble clef, featuring a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with various ornaments including accents, slurs, and triplets, indicating a specific performance style. The piece concludes with a final cadence.

137

145

Musical notation for measures 145-150. The melody continues with eighth and sixteenth notes, featuring a key signature change to one sharp (F#) in measure 148. The notation includes various rests and phrasing slurs.

153

mp

172

Example 172

RiSerena

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

2° tromba

The musical score is written for a 2nd Trombone part in G major, 2/4 time. It consists of six staves of music. The first staff begins with a forte (f) dynamic and features a triplet of eighth notes. The second staff includes a measure with a triplet of eighth notes and a repeat sign with a first ending of 16 measures. The third staff has a mezzo-forte (mp) dynamic. The fourth staff features a forte (f) dynamic and a piano (p) dynamic. The fifth staff includes a mezzo-forte (mp) dynamic and a triplet of eighth notes. The sixth staff begins with a forte (f) dynamic and includes a triplet of eighth notes. The score is marked with various dynamics (f, mp, p) and includes triplet markings and a repeat sign with a first ending of 16 measures.

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170

This musical score is for measures 170 through 175 of the song 'The Rose Tree'. It is written for a single melodic line in treble clef, with a key signature of one flat (B-flat). The time signature is 3/4. Measures 170 to 174 each contain a triplet of eighth notes, followed by a quarter note and a half note. The triplet notes are G4, A4, and Bb4. The quarter note is G4, and the half note is Bb4. Measures 170, 172, and 174 have an accent (>) over the first note of the triplet. Measures 171, 173, and 175 have accents (>) over the second and third notes of the triplet. Measure 175 ends with a final cadence: a quarter note G4, a quarter note F4, and a half note E4 with a fermata.

RiSerena

Trombone 1°

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

f

10

19

15

16

4

f

p

f

62

5

mp

75

f

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Trio

84 2 7 14 15 2 15 2

1°volta 2°volta 1°volta 2°volta

p *f*

Musical score for measures 84-114. The score is in bass clef with a key signature of one flat (B-flat). It features a 2-measure rest, followed by a 7-measure rest, then a 14-measure rest, and a 15-measure rest. The first and second endings are marked with '1°volta' and '2°volta' respectively. The dynamics are *p* (piano) and *f* (forte).

133 *mp*

Musical score for measures 133-138. The score is in bass clef with a key signature of one flat (B-flat). It features a 133-measure rest, followed by a 134-measure rest, then a 135-measure rest, and a 136-measure rest. The dynamics are *mp* (mezzo-piano).

139

Musical score for measures 139-146. The score is in bass clef with a key signature of one flat (B-flat). It features a 139-measure rest, followed by a 140-measure rest, then a 141-measure rest, and a 142-measure rest. The dynamics are *mp* (mezzo-piano).

147

Musical score for measures 147-152. The score is in bass clef with a key signature of one flat (B-flat). It features a 147-measure rest, followed by a 148-measure rest, then a 149-measure rest, and a 150-measure rest. The dynamics are *mp* (mezzo-piano).

153 *p*

Musical score for measures 153-160. The score is in bass clef with a key signature of one flat (B-flat). It features a 153-measure rest, followed by a 154-measure rest, then a 155-measure rest, and a 156-measure rest. The dynamics are *p* (piano).

161 *mp* crescendo a--poco a----poco

Musical score for measures 161-167. The score is in bass clef with a key signature of one flat (B-flat). It features a 161-measure rest, followed by a 162-measure rest, then a 163-measure rest, and a 164-measure rest. The dynamics are *mp* (mezzo-piano) with a crescendo a--poco a----poco.

168

Musical score for measures 168-174. The score is in bass clef with a key signature of one flat (B-flat). It features a 168-measure rest, followed by a 169-measure rest, then a 170-measure rest, and a 171-measure rest. The dynamics are *mp* (mezzo-piano).

RiSerena

2° Trombone

(marcia sinfonica dedicata a Serena Barbara)

Antonino Albanese

f

10

19 15 16 4 *f* *p*

60 *f* 5 *mp*

73 *f*

81 *p* 2 *Trio* 7 14 2 1ª volta 2ª volta

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113

138

146

153

160

168

168

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has one flat (B-flat). The melody begins with a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. This is followed by a series of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The melody then continues with a series of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The final measure of the bass line is a whole note: B-flat. The melody is written on a single staff in bass clef. The key signature has one flat (B-flat). The melody begins with a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. This is followed by a series of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The melody then continues with a series of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The final measure of the bass line is a whole note: B-flat.

RiSerena

2° Trombone viol.

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

10

19

15

16

4

60

5

mp

73

f

81

2

Trio

7

14

2

1° volta

2° volta

p

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113

15

1[°]volta

2[°]volta

f

138

mp

146

153

p

160

mp crescendo a--poco a----poco

168

RiSerena

3° Trombone

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

10

19

15

16

4

60

5

73

81

2

Trio

7

14

2

1° volta

2° volta

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113

138

146

153

160

168

168

RiSerena

Flic. Sopranino

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

11 3 16 mp

38

48 4 f

61 6 mp

76 2 f

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2

86 *Trio*

1° volta 23 2° volta 2 1° volta 15 2° volta 2

f

134

mp

143

p

152

p

162

mp crescendo a--poco a----poco

171

mp crescendo a--poco a----poco

RiSerena

Flic. Soprano 1°

(marcia sinfonica dedicata a Serena Barbara)

Antonino Albanese

11

38

48

58

72

81

1°volta 2°volta

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113 *p* 8 4 1ª volta 2ª volta *f*

134 *mp*

143

152 *p*

161 *mp* crescendo a--poco a----poco

170

Detailed description: This musical score is for a single melodic line, likely for a violin or flute. It consists of six staves of music, numbered 113 to 170. The key signature has one sharp (F#), and the time signature is 3/4. The first staff (measures 113-120) begins with a repeat sign, followed by an 8-measure phrase starting on G4, marked *p* (piano). This is followed by a 4-measure phrase, then a first ending (1ª volta) and a second ending (2ª volta), both marked *f* (forte). The second staff (measures 121-130) continues the melody with various note values and rests, marked *mp* (mezzo-piano). The third staff (measures 131-140) features more complex rhythmic patterns, including sixteenth and thirty-second notes, with a *p* marking. The fourth staff (measures 141-150) continues with similar rhythmic complexity and a *p* marking. The fifth staff (measures 151-160) shows a crescendo leading to a *mp* marking. The sixth staff (measures 161-170) concludes with a series of triplet eighth notes and a final cadence.

RiSerena

Flic. Soprano 2°

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

11

38

48

58

72

81

f

mp

f

mp

f

p

Trio

1° volta

2° volta

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113 *p* 8 4 1ª volta 2ª volta *f*

134 *mp*

143

152 *p*

161 *mp* crescendo a--poco a----poco

170

Detailed description: This musical score is for a single melodic line, likely for a piano or violin. It consists of six staves of music, numbered 113 to 170. The key signature has one sharp (F#), and the time signature is 4/4. The first staff (measures 113-120) begins with a repeat sign and a first ending bracket labeled '1ª volta' and a second ending bracket labeled '2ª volta'. Dynamics include piano (*p*) and forte (*f*). The second staff (measures 121-132) features a mezzo-piano (*mp*) dynamic. The third staff (measures 133-142) continues the melodic development. The fourth staff (measures 143-151) includes a piano (*p*) dynamic. The fifth staff (measures 152-169) features a mezzo-piano (*mp*) dynamic and a crescendo marking 'crescendo a--poco a----poco'. The sixth staff (measures 170) concludes with a final cadence, marked with a fermata and a double bar line.

86 *Trio*

mp

mp

99

110 1ª volta 2ª volta

121 1ª volta 2ª volta

130 *f* *mp*

140

150 *p*

158 *mp* crescendo a--poco a----poco

168

86 *Trio*

mp *mp*

99

110 1ª volta 2ª volta

120 1ª volta 2ª volta

130 *f* *mp*

140

150 *p*

158 *mp* crescendo a--poco a----poco

168

RiSerena

Corno mib 3°

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

12

23

33

43

54

65

75

f

p

mp

f

mp

mp

f

2

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86 *Trio*

mp *mp*

99

110 1ª volta 2ª volta

121 1ª volta 2ª volta

130 *f* *mp*

140

150 *p*

158 *mp* crescendo a--poco a----poco

168

RiSerena

Flic.Tenore

(marcia sinfonica dedicata a Serena Barbara)

Antonino Albanese

The image displays a musical score for the piece 'L'Espresso' by Antonio Pappalardo, Op. 10, No. 1. The score is written for a single melodic line in G major (one sharp) and 2/4 time. It begins with a piano introduction marked with a forte (f) dynamic. The main section starts at measure 12, marked mezzo-forte (mp). The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes at measure 84 with a final chord. The score is presented in a clean, professional layout with a white background and black notation.

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84 *Trio*

mp *mp*

97

109 1ª volta 2ª volta Suona la 2ª volta *mp*

121 1ª volta 2ª volta *f*

133

146 *p*

155 *mp* crescendo a--poco --a --poco

165

RiSerena

1/2 Flic Baritono

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

13

26

37

48

60

75

f

mp

f

mp

f

f

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86 *Trio*

mp

mp

101

113 Suona la 2^o volta

mp

125

1^ovolta 2^ovolta

f

138

150

p

157

mp crescendo a--poco --a --poco

167

RiSerena

Basso mib

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

12

23

34

46

58

68

77

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86 *Trio*

p

101

1°volta 2°volta

112

121

1°volta 2°volta

f

132

145

153

p

161

mp

crescendo a--poco --a --poco

170

RiSerena

Tuba sib

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

12

23

34

46

58

68

77

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86 *Trio*

p

101

112

121

132

145

153

p

161

mp crescendo a--poco --a --poco

170

1^avolta 2^avolta

1^avolta 2^avolta

f

Tamburo

RiSerena

(marcia sinfonica dedicata a Serena Barbaria)

Antonino Albanese

f

10

pp

19

16

p

43

52

f

p

f

61

5

mp

74

f

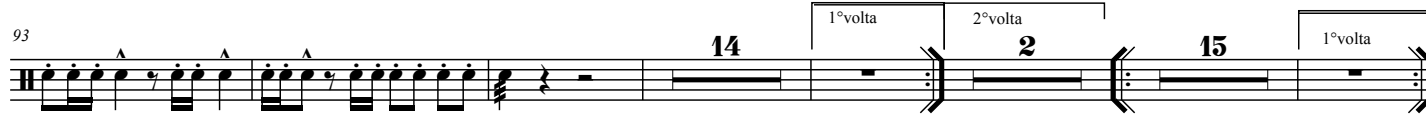
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2

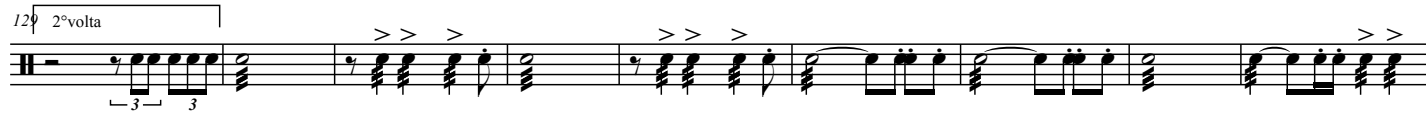
84

2 *Trio*

93



129



138



146



155



162



170



RiSerena

(marcia sinfonica dedicata a Serena Barbara)

Antonino Albanese

Cassa e Piatti

11 3 16 16

53 *p* *f* *p*

63 5 *mp* *f*

77 2 *Trio*

87 2 14 2

1°volta 2°volta

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113 **15** 1ª volta 2ª volta

f

137

146

154 *p*

162 *mp* crescendo a--poco --a --poco

168

The musical score is written for a double bass (basso continuo) and a piano. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score begins at measure 113 with a first and second ending bracket. The first ending is a whole rest, and the second ending is a whole rest. The piano part begins at measure 113 with a forte (*f*) dynamic, playing a series of eighth notes. The double bass part begins at measure 113 with a whole rest. The piano part continues with a continuous eighth-note pattern through measures 137-145. The double bass part continues with a series of eighth notes. The piano part continues with a continuous sixteenth-note pattern through measures 146-153. The double bass part continues with a series of eighth notes. The piano part continues with a continuous eighth-note pattern through measures 154-161. The double bass part continues with a series of eighth notes. The piano part continues with a continuous sixteenth-note pattern through measures 162-167. The double bass part continues with a series of eighth notes. Measure 168 ends with a double bar line.