

# Primavera Lombarda - Alba Rosa Vietor, 1949 - page 1

Adagio (♩ = 50)

**Piccolo**  
*p*

**Flute**

**Oboe**

**B♭ Clarinets**  
I  
II

**Bassoon**

**F Horns**  
I  
II

**B♭ Trumpets**  
I  
II

**Trombone**

**Timpani**

**Percussion I**  
(Triangle, Xylophone, Snare Drum)  
*p*

**Percussion II**  
(Cymbals)

**Harp**  
*p* *mf*

**Piano**

**Violins**  
I  
II

**Viola**  
*p* *mf*

**Violoncello**  
*p* *mf*

**Double Bass**  
*p* *mf*

Picc. Fl. Ob. I Cls. II Bsn. I Hns. II Tpts. I II Tbn. Timp. Perc. I Perc. II Hp. Pno. Vlns. I II Vla. Vcl. D.B.

*sf* *cresc.* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

7 *sf* 8 9 *f* 10 11 *pp* 12

arco Solo

	13	a modo di recitativo					a piacere
Picc.							
	13	a modo di recitativo					a piacere
Fl.							
	13	a modo di recitativo					a piacere
Ob.							
	13	a modo di recitativo					a piacere
I							
Cls.	13	a modo di recitativo					a piacere
II							
	13	a modo di recitativo					a piacere
Bsn.							
	13	a modo di recitativo					a piacere
I							
Hns.	13	a modo di recitativo					a piacere
II							
	13	a modo di recitativo					a piacere
I							
Tpts.	13	a modo di recitativo					a piacere
II							
	13	a modo di recitativo					a piacere
Tbn.							
	13	a modo di recitativo					a piacere
Timp.							
	13	a modo di recitativo					a piacere
Perc. I							
	13	a modo di recitativo					a piacere
Perc. II							
	13	a modo di recitativo					a piacere
	13	a modo di recitativo					a piacere
Hp.							
	13	a modo di recitativo					a piacere
	13	a modo di recitativo					a piacere
Pno.							
	13	a modo di recitativo					a piacere
	13	a modo di recitativo					a piacere
I	13	a modo di recitativo					a piacere
Vins.	13	a modo di recitativo					a piacere
II							
	13	a modo di recitativo					a piacere
Vla.							
	13	a modo di recitativo					a piacere
Vcl.							
	13	a modo di recitativo					a piacere
D.B.							

Picc.

Fl.

Ob.

I

Cl. I

Cl. II

Bsn.

I

Hns. I

Hns. II

I

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vins. I

Vins. II

Vla.

Vcl.

D.B.

18 19 20 21

22

Picc.

Fl.

Ob. Solo  
*mf* cresc. *p*

I  
Cls. II

Bsn. *p*

I  
Hns. II

I  
Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp. *p* *mf* *pp*

Pno.

I  
Vins. con sordini *pp* *p* *pp*

II *pp* *p*

Vla. *pp* *p* *pp*

Vcl. *pp* pizz. *p* *pp*

D.B. pizz. *pp*

22 23 24 25 26

Musical score for Primavera Lombarda, page 6. The score includes parts for Picc., Fl., Ob., Cls. I & II, Bsn., Hns. I & II, Tpts. I & II, Tbn., Timp., Perc. I & II, Hp., Pno., Vlns. I & II, Vla., Vcl., and D.B. The score spans measures 27 to 31. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. Dynamics include *mf*, *p*, and *pp*. Performance instructions include "senza sordini" and "pizz. arco" for the Violin section.

34

Picc.

Fl.

Ob.

I

Cl. II

Bsn.

I

Hns. II

I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vins. II

Vla.

Vcl.

D.B.

arco

32

33

34

35

36

*mf*

*p*

*pp*

*senza sordini*

Picc.   
Fl.   
Ob.   
Cl. I   
Cl. II   
Bsn.   
Detailed musical notation for woodwinds, including dynamics like *p*, *cresc.*, *f*, and *subp*, and articulation like triplets.

Hns. I   
Hns. II   
Tpts. I   
Tpts. II   
Tbn.   
Empty musical staves for brass instruments.

Timp.   
Perc. I   
Perc. II   
Empty musical staves for percussion instruments.

Hp.   
Detailed musical notation for harp, including dynamics like *f* and *subp*.

Pno.   
Empty musical staves for piano.

Vins. I   
Vins. II   
Vla.   
Vcl.   
D.B.   
Detailed musical notation for strings, including dynamics like *p*, *cresc.*, *f*, and *subp*, and articulation like triplets.



41

Picc.

41

Fl.

41

Ob.

41

Cl. I

41

Cl. II

41

Bsn.

41

Hns. I

41

Hns. II

41

Tpts. I

41

Tpts. II

41

Tbn.

41

Timp.

41

Perc. I

41

Perc. II

41

Hp.

41

Pno.

41

Vlns. I

41

Vlns. II

41

Vla.

41

Vcl.

41

D.B.

42

43

44

Picc.

Fl.

Ob.

I

Cls.

II

Bsn.

I

Hns.

II

I

Tpts.

II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns.

II

Vla.

Vcl.

D.B.

45

46

47 *mf*

48

49

51

Picc. -  
 Fl. -  
 Ob. -  
 I  
 Cls. *pp* -  
 II -  
 Bsn. -  
 I *pp* -  
 Hns. 51 -  
 II -  
 I  
 Tpts. 51 -  
 II -  
 Tbn. 51 -  
 Timp. 51 -  
 Perc. I 51 -  
 Perc. II 51 -  
 Hp. 51 -  
 Pno. 51 -  
 I *pp* 51 *mf* -  
 Vlns. II *pp* -  
 Vla. 51 *p* -  
 Vcl. *p* -  
 D.B. *pp* -

50 52 53<sub>p</sub> 54 *cresc.*

Picc. (v) - - - - -  
Fl. *f* *cresc.* 3  
Ob. *f* *cresc.* *mf* 3 *cresc.* 3 *f* 3 3 3  
Cl. I *mf* *f*  
Cl. II - - - - -  
Bsn. *mf*  
Hns. I - - - - -  
Hns. II - - - - -  
Tpts. I - - - - -  
Tpts. II - - - - -  
Tbn. - - - - -  
Timp. - - - - -  
Perc. I - - - - -  
Perc. II - - - - -  
Hp. - - - - -  
Pno. - - - - -  
Vins. I (v) *f* *mf* 3 *cresc.* 3 *f* 3 3 3  
Vins. II *f* 3  
Vla. *mf* *f*  
Vcl. *mf* *f*  
D.B. *mf* *f*

55 56 *mf* 57 58 *f*

59

Picc.

59

Fl.

59

Ob.

59 *p*

I

Cl. I

59

Cl. II

59

Bsn.

59

I

Hns.

59

II

59

I

Tpts.

59

II

59

Tbn.

59

Timp.

59

Perc. I

59 Tri.

59 *p*

Perc. II

59

Hp.

59 *mp*

59

Pno.

59

59

I

Vlns.

59 *p* 3 6 3

cresc. 3 6 3

59

II

59 *p*

cresc.

59

Vla.

59 *p*

cresc.

59

Vcl.

59 *p*

cresc.

59

D.B.

60

61

Picc. \_\_\_\_\_

Fl.  $\underbrace{\dots}_3 \underbrace{\dots}_3 \underbrace{\dots}_3 \underbrace{\dots}_3$   $f$  sempre cresc. **ff**  $\underbrace{\dots}_3 \underbrace{\dots}_3$

Ob. \_\_\_\_\_ **ff**  $\underbrace{\dots}_3 \underbrace{\dots}_3$

Cl. I  $f$  sempre cresc. **ff**

Cl. II \_\_\_\_\_ **ff**

Bsn. \_\_\_\_\_  $f$  sempre cresc. **ff**

Hns. I \_\_\_\_\_  $f$  **ff**

Hns. II \_\_\_\_\_  $f$  **ff**

Tpts. I \_\_\_\_\_ **ff**

Tpts. II \_\_\_\_\_ **ff**

Tbn. \_\_\_\_\_ **ff**

Timp. \_\_\_\_\_  $f$  **ff**

Perc. I \_\_\_\_\_ **ff**

Perc. II \_\_\_\_\_ **ff**

Hp. \_\_\_\_\_ **ff**

Pno. \_\_\_\_\_ **ff**

(√) Vlns. I  $f$  sempre cresc. **ff**  $\underbrace{\dots}_3 \underbrace{\dots}_3 \underbrace{\dots}_3 \underbrace{\dots}_3$

Vlns. II  $f$  sempre cresc. **ff**  $\underbrace{\dots}_3 \underbrace{\dots}_3 \underbrace{\dots}_3 \underbrace{\dots}_3$

Vla. \_\_\_\_\_ **ff**  $\underbrace{\dots}_3 \underbrace{\dots}_3 \underbrace{\dots}_3$

Vcl. \_\_\_\_\_  $f$  sempre cresc. **ff**  $\underbrace{\dots}_3 \underbrace{\dots}_3 \underbrace{\dots}_3$

D.B. \_\_\_\_\_  $f$  sempre cresc. **ff**  $\underbrace{\dots}_3 \underbrace{\dots}_3 \underbrace{\dots}_3$

62 63 64

*ff*

Picc.

Fl.

Ob.

I

Cl. I

Cl. II

Bsn.

I

Hns. I

Hns. II

I

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

(v)

65

66

67

cresc. ed affrettando

68 69 *mf* 70 *ff*



71 Tempo primo

Picc. 71 Tempo primo

Fl. 71 Tempo primo

Ob. 71 Tempo primo

I 71 Tempo primo

Cls. II 71 Tempo primo

Bsn. 71 Tempo primo *mf*

I 71 Tempo primo

Hns. II 71 Tempo primo

I 71 Tempo primo

Tpts. II 71 Tempo primo

Tbn. 71 Tempo primo

Timp. 71 Tempo primo

Perc. I 71 Tempo primo

Perc. II 71 Tempo primo

Hp. 71 Tempo primo

Pno. 71 Tempo primo

I 71 Tempo primo vibrato

Vlins. II 71 Tempo primo

Vla. 71 Tempo primo

Vcl. 71 Tempo primo

D.B. 71 Tempo primo

72 73 74 75 *p*

Picc.

Fl.

Ob.

Cls. I

Cls. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

(v)

Solo

pp

76 77 78 79

molto cresc. ed affrettando

Picc. *molto cresc. ed affrettando*

Fl. *molto cresc. ed affrettando*

Ob. *molto cresc. ed affrettando*

I Cls. *molto cresc. ed affrettando*

II Cls. *molto cresc. ed affrettando*

Bsn. *molto cresc. ed affrettando*

I Hns. *molto cresc. ed affrettando*

II Hns. *molto cresc. ed affrettando*

I Tpts. *molto cresc. ed affrettando*

II Tpts. *molto cresc. ed affrettando*

Tbn. *molto cresc. ed affrettando*

Timp. *pp* *cresc.* *p* *molto cresc. ed affrettando* *f*

Perc. I *molto cresc. ed affrettando*

Perc. II *molto cresc. ed affrettando*

Hp. *molto cresc. ed affrettando* *gliss.*

Pno. *molto cresc. ed affrettando*

I Vlns. *p* *6* *6* *cresc. 6* *6* *molto cresc. ed affrettando* *6* *ff* *tr tr tr*

II Vlns. *molto cresc. ed affrettando*

Vla. *molto cresc. ed affrettando*

Vcl. *molto cresc. ed affrettando*

D.B. *molto cresc. ed affrettando*

83 **Molto Allegro (CE = 184)**

Picc. **Molto Allegro (CE = 184)**

Fl. **Molto Allegro (CE = 184)** *tr.*

Ob. **Molto Allegro (CE = 184)** *p*

Cl. I **Molto Allegro (CE = 184)**

Cl. II **Molto Allegro (CE = 184)**

Bsn. **Molto Allegro (CE = 184)** *f* *p*

Hns. I **Molto Allegro (CE = 184)**

Hns. II **Molto Allegro (CE = 184)**

Tpts. I **Molto Allegro (CE = 184)**

Tpts. II **Molto Allegro (CE = 184)**

Tbn. **Molto Allegro (CE = 184)**

Timp. **Molto Allegro (CE = 184)** *f* *p*

Perc. I **Molto Allegro (CE = 184)**

Perc. II **Molto Allegro (CE = 184)**

Hp. **Molto Allegro (CE = 184)**

Pno. **Molto Allegro (CE = 184)**

Vlns. I **Molto Allegro (CE = 184)** *tr.*

Vlns. II **Molto Allegro (CE = 184)** *tr.*

Vla. **Molto Allegro (CE = 184)** *pizz.* *arco*

Vcl. **Molto Allegro (CE = 184)** *pizz.* *arco* *p*

D.B. **Molto Allegro (CE = 184)** *f* *arco* *p*

84 85 86 87

Picc.

Fl.

Ob.

I

Cl. I

Cl. II

Bsn.

I

Hns. I

Hns. II

I

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vins. I

Vins. II

Vla.

Vcl.

D.B.

Solo

Solo *p*

*p*

*mf*

*mf*

88

89

90

91

Picc.

Fl.

Ob.

I

Cl.

II

Bsn.

I

Hns.

II

I

Tpts.

II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlins.

II

Vla.

Vcl.

D.B.

92 93 94 95 96

97

Picc.

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vlins. I

Vlins. II

Vla.

Vcl.

D.B.

*mf*

*f*

98

99

100

101

Picc.

Fl.

Ob.

I

Cl. II

Bsn.

I

Hns. II

I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns. II

Vla.

Vcl.

D.B.

102 103 104 105



106

Picc.

106

Fl.

106 *ff*

Ob.

106

Cl. I

106

Cl. II

106

Bsn.

106

Hns. I

106 *f*

Hns. II

106 *f*

Tpts. I

106 *ff*

Tpts. II

106 *ff*

Tbn.

106 *f*

Timp.

106

Perc. I

106

Perc. II

106 *ff*

Hp.

106

Pno.

106

106

Vlns. I

106 *ff*

Vlns. II

106 *ff*

Vla.

106 *ff*

Vcl.

106 *ff*

D.B.

106 *ff*

107

108

109

Picc. 

Fl.   
*f*

Ob. 

I   
Cls. *f*

II   
*f*

Bsn.   
*f* *mf*

I   
Hns. *mf*

II   
*mf*

I   
Tpts. *mf*

II   
*mf*

Tbn. 

Timp.   
*mf*

Perc. I 

Perc. II 

Hp. 

Pno.   
*mf* Solo

I   
Vins. *f* pizz.

II   
*f* pizz.

Vla.   
pizz. arco

Vcl.   
pizz. arco

D.B.   
pizz. arco

110 *mf* 111 112 113

114

Picc. *f*

Fl. *f*

Ob. *f*

Cl. I *f*

Cl. II *f*

Bsn. *f*

Hns. I

Hns. II

Tpts. I *f*

Tpts. II *f*

Tbn. *f*

Timp. *f*

Perc. I *f* Xylophone

Perc. II

Hp.

Pno. *ff*

Vlns. I *f* pizz.

Vlns. II *f* pizz.

Vla. *f* pizz.

Vcl. *f* pizz.

D.B. *f*

115

116

Picc.

Fl.

Ob.

I

Cl. II

Bsn.

I

Hns. II

I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns. II

Vla.

Vcl.

D.B.

117 118 119 120 121

This page of the musical score covers measures 122 through 126. The score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet I (Cls. I), Clarinet II (Cls. II), Bassoon (Bsn.), Horn I (Hns. I), Horn II (Hns. II), Trumpet I (Tpts. I), Trumpet II (Tpts. II), Trombone (Tbn.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Via.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The score features various musical notations including rests, notes, slurs, and dynamic markings such as *p* (piano) and *pizz.* (pizzicato). The number 126 is printed in a box at the beginning of the fifth measure for each part. The page number 29 is located in the top right corner.

Picc.   
 Fl.   
 Ob.   
 I   
 Cls.   
 II   
 Bsn.   
 I   
 Hns.   
 II   
 I   
 Tpts.   
 II   
 Tbn.   
 Timp.   
 Perc. I   
 Perc. II   
 Hp.   
 Pno.   
 I   
 Vlns.   
 II   
 Vla.   
 Vcl.   
 D.B.

Musical score for Primavera Lombarda, page 30. The score includes parts for Piccolo, Flute, Oboe, Clarinet I and II, Bassoon, Horns I and II, Trumpets I and II, Trombone, Timpani, Percussion I and II, Harp, Piano, Violins I and II, Viola, Violoncello, and Double Bass. The score is in 2/4 time with a key signature of two sharps (F# and C#).

Picc. *f*

Fl.

Ob.

I *f*

Cl. II *f*

Bsn.

I

Hns. II

I *cresc.*

Tpts. II *cresc.* *f*

Tbn.

Timp. *mf*

Perc. I

Perc. II

Hp.

Pno. *f*

I *cresc.*

Vlns. II *cresc.*

Vla. *cresc.*

Vcl. *cresc.*

D.B.

136

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. *ff*

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbn. *f*

Timp. *ff* Xylo.

Perc. I *f*

Perc. II *f*

Hp.

Pno. *ff*

Vlns. I *ff* arco

Vlns. II *ff* arco

Vla. *ff* pizz. arco

Vcl. *ff* pizz. arco

D.B. *ff*

137 138 139 140



This page of the musical score for "Primavera Lombarda" by Alba Rosa Vietor, page 33, covers measures 141 through 145. The score is arranged for a full orchestra and includes the following parts: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet I (Cls. I), Clarinet II (Cls. II), Bassoon (Bsn.), Horn I (Hns. I), Horn II (Hns. II), Trumpet I (Tpts. I), Trumpet II (Tpts. II), Trombone (Tbn.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 141 with a Piccolo part. Measure 142 features a dynamic marking of *p* (piano) for the Piccolo and Tpts. II. Measure 143 includes a *pizz.* (pizzicato) marking for the Violins. Measure 144 continues the orchestral texture. Measure 145 concludes the page with a dynamic marking of *p* (piano) for the Double Bass. The page number 141 is located at the bottom left, and the page number 145 is at the bottom right.

146 *p* 147 148 149 150 *f*

Picc.

Fl.

Ob.

I  
Cls.

II

Bsn.

I  
Hns.

II

I  
Tpts.

II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I  
Vlns.

II

Vla.

Vcl.

D.B.

mf

sub p

sub p

sub p

sub p

151

152

153

154sub p

155

Picc.

Fl.

Ob.

Cls. I

Cls. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

Solo

*mf*

sempre

sempre

156 157 158 159 160 161

Picc.

Fl.

Ob.

I  
Cls.

II

Bsn.

I  
Hns.

II

I  
Tpts.

II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vlns. I

II

Vla.

Vcl.

D.B.

sempre

sempre

162 163 164 165 166

Picc.

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

167 168 169 170 171 172

Picc.

Fl.

Ob.

I

Cls.

II

Bsn.

I

Hns.

II

I

Tpts.

II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns.

II

Vla.

Vcl.

D.B.

173

174

175 sempre

176

177

178

dim.

sempre

sempre

This musical score page contains measures 179 through 184. The instruments and parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl.**: Flute, melodic line starting at measure 179 with a *mf* dynamic.
- Ob.**: Oboe, rests throughout.
- Cls. I & II**: Clarinets, melodic line starting at measure 179 with a *p* dynamic.
- Bsn.**: Bassoon, melodic line starting at measure 179 with a *p* dynamic, moving to *mf* at measure 181.
- Hns. I & II**: Horns, rests throughout.
- Tpts. I & II**: Trumpets, rests throughout.
- Tbn.**: Trombone, rests throughout.
- Timp.**: Timpani, rests throughout.
- Perc. I & II**: Percussion, rests throughout.
- Hp.**: Harp, rests throughout.
- Pno.**: Piano, rests throughout.
- Vlns. I & II**: Violins, melodic line starting at measure 179 with a *mf* dynamic and the instruction "cantando".
- Vla.**: Viola, melodic line starting at measure 179 with a *p* dynamic.
- Vcl.**: Violoncello, melodic line starting at measure 179 with a *p* dynamic.
- D.B.**: Double Bass, melodic line starting at measure 179 with a *p* dynamic, moving to *mf* at measure 181.

Measure numbers 180, 181, 182, 183, and 184 are indicated at the bottom of the page.



Picc.

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

185

186

187 *mf*

188

189

190

Picc.

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

*p*

*cresc.*

191 *p*

192

193 *cresc.*

194

Picc. Fl. Ob. Cls. I II Bsn. Hns. I II Tpts. I II Tbn. Timp. Perc. I Perc. II Hp. Pno. Vlns. I II Vla. Vcl. D.B.

195 196 197 198 *mf*

Detailed description: This is a page of a musical score for an orchestra and strings, covering measures 195 to 198. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet I and II (Cls. I, II), Bassoon (Bsn.), Horn I and II (Hns. I, II), Trumpet I and II (Tpts. I, II), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The keyboard section includes Harp (Hp.) and Piano (Pno.). The string section includes Violins I and II (Vlns. I, II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score shows a melodic line in the woodwinds and strings, with a dynamic marking of *mf* (mezzo-forte) starting in measure 198. A breath mark (√) is present above the Flute part in measure 198. The piano part has a few notes in measure 198. The harp part is mostly silent. The percussion parts are also mostly silent. The string parts have a melodic line in measure 198. The double bass part has a melodic line in measure 198.

199

Picc.

199

Fl.

199 *f* sempre cresc.

Ob.

199 *f* sempre cresc.

I

Cl. I

199 *f* sempre cresc.

II

Cl. II

199 *f* sempre cresc.

Bsn.

199 *f* sempre cresc.

I

Hns. I

199 *f* sempre cresc.

II

Hns. II

199 *f* sempre cresc.

I

Tpts. I

199 *f* sempre cresc.

II

Tpts. II

199 *f* sempre cresc.

Tbn.

199 *f* sempre cresc.

Timp.

199

Perc. I

199

Perc. II

199

Hp.

199

199 *f* sempre cresc.

Pno.

199 (✓)

199 *f* sempre cresc.

I

Vl. I

199 *f* sempre cresc.

II

Vl. II

199 *f* sempre cresc.

Vla.

199 *f* sempre cresc.

Vcl.

199 *f* sempre cresc.

D.B.

199 *f* sempre cresc.

*f* 200 sempre cresc. 201 202

Picc.

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

203 *ff*

204

205

206

Picc.

Fl. *sempreff*

Ob. *sempreff*

Cl. I *sempreff*

Cl. II *sempreff*

Bsn. *sempreff*

Hns. I *sempreff*

Hns. II *sempreff*

Tpts. I *sempreff*

Tpts. II *sempreff*

Tbn. *sempreff*

Timp. *sempreff*

Perc. I

Perc. II *sempreff*

Hp.

Pno. *sempreff*

Vins. I *sempreff*

Vins. II *sempreff*

Vla. *sempreff*

Vcl. *sempreff*

D.B. *sempreff*

207 *sempreff* 208 209 210

211 poco rit. a tempo

Picc. 211 poco rit. a tempo

Fl. 211 poco rit. a tempo

Ob. 211 poco rit. a tempo

I 211 poco rit. a tempo

Cl. II 211 poco rit. a tempo

Bsn. 211 poco rit. a tempo

I 211 poco rit. a tempo

Hns. II 211 poco rit. a tempo

I 211 poco rit. a tempo

Tpts. II 211 poco rit. a tempo

Tbn. 211 poco rit. a tempo

Timp. 211 poco rit. a tempo

Perc. I 211 poco rit. a tempo dim. p

Perc. II 211 poco rit. a tempo

Hp. 211 poco rit. a tempo

Pno. 211 poco rit. a tempo dim. p

I 211 poco rit. a tempo

Vins. II 211 poco rit. a tempo

Vla. 211 poco rit. a tempo

Vcl. 211 poco rit. a tempo

D.B. 211 poco rit. a tempo arco

212 213 dim. 214 215 p

Musical score for Primavera Lombarda, page 48. The score includes parts for Picc., Fl., Ob., Cls. I & II, Bsn., Hns. I & II, Tpts. I & II, Tbn., Timp., Perc. I & II, Hp., Pno., Vlns. I & II, Vla., Vcl., and D.B. The score spans measures 216 to 220. Dynamics include p, mf, and f.

216 217 218 219 220 *mf*



223

Picc.

Fl.

Ob.

I

Cl. I

Cl. II

Bsn.

I

Hns.

II

I

Tpts.

II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns.

II

Vla.

Vcl.

D.B.

221

222

224

225

*f*

*cresc.*

Picc.

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

226

227 *ff*

228

229

230

Picc.

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

231

232 *sempref*

233

234

235

Picc.   
 Fl.   
 Ob.   
 Cls. I   
 Cls. II   
 Bsn.   
 Hns. I   
 Hns. II   
 Tpts. I   
 Tpts. II   
 Tbn.   
 Timp.   
 Perc. I   
 Perc. II   
 Hp.   
 Pno.   
 Vlns. I   
 Vlns. II   
 Vla.   
 Vcl.   
 D.B.

236   
 237 *molto dim.*   
 238   
 239 *mf*   
 240 *dim.*

This page of the musical score covers measures 241 through 245. The instrumentation includes Piccolo, Flute, Oboe, Clarinet I and II, Bassoon, Horns I and II, Trumpets I and II, Trombone, Timpani, Percussion I and II, Harp, Piano, Violins I and II, Viola, Violoncello, and Double Bass. The key signature is D major (two sharps). The score features a variety of musical textures, including melodic lines in the woodwinds and strings, and harmonic support from the brass and piano. Dynamics such as *mf* and *p* are indicated throughout. The page concludes with measure 245, which is the end of the piece.

249

Picc. *f* *mf* 249

Fl. 249

Ob. 249

Cl. I 249

Cl. II 249

Bsn. 249

Hns. I 249

Hns. II 249

Tpts. I 249

Tpts. II 249

Tbn. 249

Timp. *mf* 249

Perc. I 249

Perc. II 249

Hp. 249

Pno. *f* *mf* 249

Vlns. I *mf* 249

Vlns. II *mf* pizz. 249

Vla. *mf* pizz. arco 249

Vcl. *mf* pizz. arco 249

D.B. *mf* pizz. 249

246 247 *mf* 248 249 250

Picc. -

Fl. -

Ob. *mf* *cresc.*

Cl. I *mf* *cresc.*

Cl. II -

Bsn. *p*

Hns. I -

Hns. II -

Tpts. I *mf* *cresc.*

Tpts. II *mf* *cresc.*

Tbn. *mf* *cresc.*

Timp. -

Perc. I -

Perc. II -

Hp. -

Pno. -

Vlns. I *mf* *arco* *cresc.*

Vlns. II *mf* *p* *arco* *mf* *cresc.*

Vla. *mf* *p* *mf* *cresc.*

Vcl. *mf* *arco* *p* *mf* *cresc.*

D.B. *mf* *pizz.*

251 252 *p* 253 *mf* 254 255

Picc. - Fl. - Ob. - Cls. I - Cls. II - Bsn. - Hns. I - Hns. II - Tpts. I - Tpts. II - Tbn. - Timp. - Perc. I - Perc. II - Hp. - Pno. - Vlns. I - Vlns. II - Vla. - Vcl. - D.B.

musical score with measures 256-260 and dynamic markings: *molto cresc.*, *f*, *cresc.*

256 257 258 259 260



Picc. 261  
 Fl. 261  
 Ob. 261 *ff*  
 Cls. I 261 *ff*  
 Cls. II 261 *ff*  
 Bsn. 261 *ff*  
 Hns. I 261 *ff*  
 Hns. II 261 *ff*  
 Tpts. I 261 *ff*  
 Tpts. II 261 *ff*  
 Tbn. 261 *ff*  
 Timp. 261 *ff*  
 Perc. I 261 *ff*  
 Perc. II 261 *ff*  
 Hp. 261  
 Pno. 261 *ff* pesante  
 Vlns. I 261 *ff*  
 Vlns. II 261 *ff*  
 Vla. 261 *ff* arco  
 Vcl. 261 *ff* arco  
 D.B. 261 *ff* arco

262                      263                      264                      265

This page of the musical score for 'Primavera Lombarda' by Alba Rosa Vietor (1949) covers measures 266 to 271. The score is arranged for a full orchestra and includes the following parts:

- Picc.** Piccolo flute (rests throughout)
- Fl.** Flute (melodic line with slurs)
- Ob.** Oboe (melodic line with slurs)
- Cl. I & II** Clarinets in B-flat (melodic line with slurs)
- Bsn.** Bassoon (melodic line with slurs)
- Hns. I & II** Horns (harmonic accompaniment)
- Tpts. I & II** Trumpets (harmonic accompaniment)
- Tbn.** Trombone (harmonic accompaniment)
- Timp.** Timpani (rhythmic accompaniment)
- Perc. I** Percussion I (triangle, marked 'Tri.') (rhythmic accompaniment)
- Perc. II** Percussion II (rhythmic accompaniment)
- Hp.** Harp (rests throughout)
- Pno.** Piano (harmonic accompaniment)
- Vlns. I & II** Violins (melodic line with slurs)
- Vla.** Viola (melodic line with slurs)
- Vcl.** Violoncello (harmonic accompaniment)
- D.B.** Double Bass (harmonic accompaniment)

The score is written in 2/4 time and features a key signature of one sharp (F#). The bottom of the page is numbered with measures 266, 267, 268, 269, 270, and 271.

272

Picc.

Fl.

Ob.

I

Cl. I

Cl. II

Bsn.

I

Hns. I

Hns. II

I

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

273 *mf*

274

275 *cresc.*

276

This page of the musical score for "Primavera Lombarda" by Alba Rosa Vietor, page 60, covers measures 277 to 280. The score is written for a full orchestra and includes the following parts:

- Picc.**: Piccolo flute, rests throughout.
- Fl.**: Flute, playing a melodic line with a forte (*f*) dynamic.
- Ob.**: Oboe, playing a melodic line with a forte (*f*) dynamic.
- Cl. I & II**: Clarinets in B-flat, playing a melodic line with a forte (*f*) dynamic.
- Bsn.**: Bassoon, playing a melodic line with a forte (*f*) dynamic.
- Hns. I & II**: Horns, rests throughout.
- Tpts. I & II**: Trumpets, rests throughout.
- Tbn.**: Trombone, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Timp.**: Timpani, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Perc. I & II**: Percussion, rests throughout.
- Hp.**: Harp, rests throughout.
- Pno.**: Piano, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Vlns. I & II**: Violins, playing a melodic line with a forte (*f*) dynamic.
- Vla.**: Viola, playing a melodic line with a forte (*f*) dynamic.
- Vcl.**: Violoncello, playing a melodic line with a forte (*f*) dynamic.
- D.B.**: Double Bass, playing a rhythmic accompaniment with a forte (*f*) dynamic.

The score is in 2/4 time and features a key signature of one sharp (F#). The dynamics are consistently marked as forte (*f*). The measures are numbered 277, 278, 279, and 280 at the bottom of the page.

Picc.

Fl.  
sempre cresc.  
*ff*

Ob.  
sempre cresc.  
*ff*

I  
Cls.  
sempre cresc.  
*ff*

II  
Cls.  
sempre cresc.  
*ff*

Bsn.  
sempre cresc.  
*ff*

I  
Hns.  
II

I  
Tpts.  
sempre cresc.

II  
Tpts.  
sempre cresc.

Tbn.  
sempre cresc.

Timp.

Perc. I  
S.D.  
*f* sempre cresc.  
*ff*

Perc. II

Hp.

Pno.  
sempre cresc.  
*ff*

I  
Vlns.  
sempre cresc.  
*ff*

II  
Vlns.  
sempre cresc.  
*ff*

Vla.  
sempre cresc.  
*ff*

Vcl.  
sempre cresc.  
*ff*

D.B.  
sempre cresc.  
*ff*

281 sempre cresc.      282      283 *ff*      284

285 Presto (♩ = 76)

Picc. 285 Presto (♩ = 76)

Fl. 285 Presto (♩ = 76)

Ob. 285 Presto (♩ = 76)

Cl. I 285 Presto (♩ = 76)

Cl. II 285 Presto (♩ = 76)

Bsn. 285 Presto (♩ = 76)

Hns. I 285 Presto (♩ = 76)

Hns. II 285 Presto (♩ = 76)

Tpts. I 285 Presto (♩ = 76)

Tpts. II 285 Presto (♩ = 76)

Tbn. 285 Presto (♩ = 76)

Timp. 285 Presto (♩ = 76)

Perc. I 285 Presto (♩ = 76)

Perc. II 285 Presto (♩ = 76)

Hp. 285 Presto (♩ = 76)

Pno. 285 Presto (♩ = 76)

Vlns. I 285 Presto (♩ = 76)

Vlns. II 285 Presto (♩ = 76)

Vla. 285 Presto (♩ = 76)

Vcl. 285 Presto (♩ = 76)

D.B. 285 Presto (♩ = 76) pizz. *p*

286 287 288 289

Picc.

Fl.

Ob.

I

Cl. I

Cl. II

Bsn.

I

Hns. I

Hns. II

I

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

290

291

292

293

294

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*p*

297

Picc.

Fl.

Ob.

I

Cl. II

Bsn.

I

Hns. II

I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns. II

Vla.

Vcl.

D.B.

295 296 298 cresc. 299mf



303

Picc. - Fl. - Ob. - Cls. I - Cls. II - Bsn. - Hns. I - Hns. II - Tpts. I - Tpts. II - Tbn. - Timp. - Perc. I - Perc. II - Hp. - Pno. - Vlns. I - Vlns. II - Vla. - Vcl. - D.B.

300 cresc. 301 302 *f* 303 304

Picc.

Fl.

Ob.

I

Cl. I

Cl. II

Bsn.

I

Hns. I

Hns. II

I

Tpts. I

Tpts. II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns. I

Vlns. II

Vla.

Vcl.

D.B.

305

306

cresc.

307

308

f

309

This page of the musical score for 'Primavera Lombarda' by Alba Rosa Vietor (1949) features a variety of instruments. The score is written in a key signature of two sharps (F# and C#) and a common time signature. The instruments and their parts include:

- Picc.**: Piccolo, with a whole rest.
- Fl.**: Flute, playing a melodic line with slurs and accents.
- Ob.**: Oboe, playing a melodic line with slurs and accents.
- Cl. I & II**: Clarinet I and II, playing a melodic line with slurs and accents.
- Bsn.**: Bassoon, playing a melodic line with slurs and accents.
- Hns. I & II**: Horn I and II, playing a melodic line with slurs and accents.
- Tpts. I & II**: Trumpet I and II, playing a melodic line with slurs and accents.
- Tbn.**: Trombone, playing a melodic line with slurs and accents.
- Timp.**: Timpani, playing a rhythmic pattern with slurs and accents.
- Perc. I & II**: Percussion I and II, with Perc II playing a cymbal roll.
- Hp.**: Harp, with a whole rest.
- Pno.**: Piano, playing a harmonic accompaniment with slurs and accents.
- Vlns. I & II**: Violin I and II, playing a melodic line with slurs and accents.
- Vla.**: Viola, playing a melodic line with slurs and accents.
- Vcl.**: Violoncello, playing a melodic line with slurs and accents.
- D.B.**: Double Bass, playing a melodic line with slurs and accents.

The score includes dynamic markings such as *ff* (fortissimo) and *ff* with a checkmark. Measure numbers 310, 311, 312, and 313 are indicated at the bottom of the page.

affrett.

Picc.

Fl.

Ob.

I

Cls.

II

Bsn.

I

Hns.

II

I

Tpts.

II

Tbn.

Timp.

Perc. I

Perc. II

Hp.

Pno.

I

Vlns.

II

Vla.

Vcl.

D.B.

314 315 316 317 318 319