

Salina con Carina

Sizilianische Suite in vier Sätzen
Sicilian suite in four movements
Suite siziliana in quattro movimenti

Siegmund Andraschek



Auftragswerk
der Stadtmusikkapelle Liezen
Kapellmeister David Luidold
Obmann Michael Fröhlich

BESETZUNG

Piccolo in C
1. + 2. Flöte in C
1. Oboe in C
2. Oboe in C (mit Englischhorn)

1. + 2. + 3. Klarinette in B
Bassklarinette in B
Fagott in C

1. + 2. Altsaxophon in Es
Tenorsaxophon in B
Baritonsaxophon in Es

1. + 2. + 3. + 4. Horn in F (+ Es-Stimmen)

1. + 2. Flügelhorn in B
Tenorhorn + Bariton in B (+C-Stimmen)

1. + 2. + 3. Trompete in B
1. + 2. + 3. Posaune in C (+ B-Stimmen)
1. Tuba in C (+Es-Stimme)
2. Tuba in C (+B-Stimme)

Kontrabass
Harfe

Pauken
Glockenspiel
Vibraphon / Xylophon

Drum Set
Becken (S.C. + Splash)
Cabasa (+Triangel, Claves, Wecker)
Sea-Drum (+Große Trommel, Kastagnetten, Röhrenglocken)



HÖR DAS LEBEN

Salina con Carina

Auftragswerk der Stadtkapelle Liezen, Obmann Michael Fröhlich, Kapellmeister David Luidold. Uraufführung am 2. Dezember 2023 / Stift Rein.

Die Suite – bestehend aus vier Teilen – entführt die Zuhörer:innen nach Salina und soll die Schönheit der Insel aber auch die Lebensfreude der Bevölkerung musikalisch zum Ausdruck bringen. Dem Auftrag entsprechend wurden drei italienische Volkslieder zitiert.

1. Monduntergang und Sonnenaufgang: Mit einer *Sea-drum* werden Wellen imitiert, die an den Strand schlagen, der Mond beendet seinen Nachtdienst und die Sonne macht sich bereit für ihren Arbeitstag. Ein Sonnenaufgang wie aus dem Bilderbuch.
2. Salina erwacht: Langsam macht sich hektisches Treiben der Bewohner bemerkbar, die Tagesroutine beginnt, die Arbeit ruft – die Inselbewohner:innen haben aber Freude am Leben und immer einen Ohrwurm: ***Funiculi, Funicula***.
3. Chillen in der Hängematte: Hier gibt es nicht viel zu erzählen. Einfach relaxen zu einer Variation des Volksliedes ***Santa Lucia*** und dabei ein Nickerchen machen.
4. Italienisch streiten: Wer kennt sie nicht, die Szenen aus italienischen Filmen, wo temperamentvoll gestikuliert und diskutiert wird. In diesem Teil findet einer dieser Szenen ihre Vertonung, dazu erklingt immer wieder der Refrain des Volksliedes ***Ciuri, Ciuri***. Aber auch der schönste Streit muss ein versöhnliches Ende haben, der Tag neigt sich dem Ende zu. Die letzten Sonnenstrahlen finden ihren Weg in die zufriedenen Gesichter der Inselbewohner:innen. Passend dazu erklingt an dieser Stelle ein kurzes Motiv aus der Alpensymphonie von Richard Strauss, der in den Jahren 1892/93 nach einer schweren Erkrankung durch eine verschleppte Bronchitis eine Erholungsreise unternahm und dabei auch Sizilien kennenlernte.

Es ist mir ein Anliegen, dass Interpretationen dieser Komposition vor allem eines, nämlich viel Lebensfreude vermitteln. Sowohl für das Ohr als auch für das Auge. Ein Chillen in der Hängematte mit überzeugendem Schnarchen, oder auch eine szenische Darstellung eines temperamentvollen, „italienischen“ Diskutierens sind nicht zwingend, aber durchaus erwünscht. Das Drehbuch dazu schreibt die Musik selbst. Das Publikum wird es euch danken. Viel Vergnügen!

Kommentar des Auftraggebers:

Salina

Die Insel Salina gehört mit ihren Nachbarinseln Vulcano, Filicudi, Alicudi, Panarea und Stromboli zum Archipel der Äolischen Inseln, die im Tyrrhenischen Meer vor der Nordküste Siziliens liegen. Was mich auf Salina am meisten beeindruckt, ist das Lächeln und die Zufriedenheit der Menschen. Dort leben die Menschen in einfacheren Verhältnissen und sind trotzdem, oder gerade deswegen, zufrieden. Gerade das sehe ich als ‚Wundermittel‘ für unser aller Wohlbefinden. Auch ich möchte meine innere Zufriedenheit tagtäglich leben und ausstrahlen, auch wenn es mir im Alltag nicht immer leichtfällt.

Ganz generell soll das menschliche Lächeln Freundlichkeit und Freude ausdrücken. Es ist ein Teil unserer menschlichen Kommunikation und betont Gefühle wie Höflichkeit und Dankbarkeit.

Alle Menschen können von Natur aus lächeln, und zwar unabhängig von der jeweiligen Kultur, in der sie aufwachsen. Das lächelnde Gesicht gilt als ‚normale Reaktion‘ auf Eindrücke und Stimulationen. Diese intuitive Reaktion lässt sich nicht erlernen, aber jeder von uns kann einen freundlichen Gesichtsausdruck antrainieren. Und dieses freundliche Gesicht kann Vorteile auf unterschiedliche Bereiche unseres Lebens haben: Ein lächelndes Gesicht wirkt nicht nur nach außen, sondern vor allem nach innen. So wirkt sich dieses bestimmte Zusammenspiel der Gesichtsmuskeln auf die Aktivitäten des Gehirns aus. Ein echtes und natürliches Lächeln löst die Produktion von Endorphinen in unserem Körper aus. Diese Glückshormone sorgen für unser Wohlbefinden und können sogar Schmerzen reduzieren.

Ein weiterer wichtiger Vorteil ist die gute Laune, die sich durch das lächelnde Gesicht schnell verbreitet. Probiere es einfach selbst aus: Wenn du andere Menschen anlächelst, steckst du sie damit an. Das funktioniert nicht nur bei Bekannten, sondern auch bei Fremden. Auch deine Ausstrahlung und dein Energiefeld werden positiver. Andere sind freundlicher zu dir, du kannst mehr erreichen, der Stresspegel sinkt, du überwindest kurzfristige Probleme leichter, deine Zufriedenheit steigt.

So bin ich überzeugt: Gerade die Musik von Siegmund Andraschek wird enormes Lächeln und Zufriedenheit in unser aller Leben bringen☐

David Luidold MA MA
Grazer Philharmoniker
Kunstuniversität Graz
Stadtmusikkapelle Liezen

Salina con Carina

Commissioned by Stadtkapelle Liezen, chairman Michael Fröhlich, conductor David Luidold. World premiere on December 2, 2023 / Stift Rein.

The suite - consisting of four parts - takes the listener to Salina and is intended to musically express the beauty of the island as well as the joy of life of the population. In accordance with the commission, three Italian folk songs were quoted.

1. Moonset and sunrise: a sea drum imitates waves crashing on the beach, the moon ends its night duty and the sun gets ready for its working day. A sunrise straight out of a picture book.
2. Salina awakes: Slowly, the hustle and bustle of the inhabitants becomes noticeable, the daily routine begins, work calls - but the islanders enjoy life and always have a catchy tune: *Funiculi, Funicula*.
3. Chilling in the hammock: There's not much to tell here. Just relax to a variation of the folk song *Santa Lucia* and take a nap.
4. Arguing in Italian: Who doesn't know the scenes from Italian films where there is spirited gesticulation and discussion. In this part, one of these scenes is set to music, accompanied by the refrain of the folk song *Ciuri, Ciuri*. But even the most beautiful quarrel must have a conciliatory end, the day is drawing to a close. The last rays of sunshine find their way into the satisfied faces of the islanders. At this point, a short motif from the Alpine Symphony by Richard Strauss, who undertook a recuperation trip in 1892/93 after a serious illness caused by a protracted bout of bronchitis and also got to know Sicily, sounds fittingly.

It is important to me that interpretations of this composition convey one thing above all, namely a great deal of joie de vivre. For the ear as well as for the eye. Chilling in a hammock with convincing snoring, or even a scenic representation of a spirited, "Italian" discussion are not mandatory, but certainly desirable. The music itself writes the script. The audience will thank you for it. Have fun!

Client's comment:

Salina

Salina The island of Salina, together with its neighboring islands of Vulcano, Filicudi, Alicudi, Panarea and Stromboli, belongs to the archipelago of the Aeolian Islands, which lie in the Tyrrhenian Sea off the north coast of Sicily. What impresses me most on Salina is the smile and happiness of the people. People there live in simpler circumstances and are nevertheless, or precisely because of this, content. I see this as a 'miracle cure' for the well-being of all of us. I also want to live and radiate my inner contentment every day, even if it's not always easy for me in everyday life.

In general, the human smile is intended to express friendliness and joy. It is part of our human communication and emphasizes feelings such as politeness and gratitude.

All people can smile naturally, regardless of the culture in which they grow up. The smiling face is considered a 'normal reaction' to impressions and stimuli. This intuitive reaction cannot be learned, but each of us can train a friendly facial expression. And this friendly face can have benefits in different areas of our lives: A smiling face not only has an outward effect, but above all an inward effect. This particular interaction of the facial muscles has an effect on the brain's activities. A genuine and natural smile triggers the production of endorphins in our body. These happiness hormones make us feel good and can even reduce pain.

Another important benefit is the good mood that quickly spreads through a smiling face. Just try it out for yourself: When you smile at other people, you infect them with it. This not only works with acquaintances, but also with strangers. Your charisma and energy field will also become more positive. Others are friendlier to you, you can achieve more, your stress levels drop, you overcome short-term problems more easily and your satisfaction increases.

I am convinced that Siegmund Andraschek's music in particular will bring enormous smiles and satisfaction into all our lives.

David Luidold MA MA
Grazer Philharmoniker
Kunstuniversität Graz
Stadtmusikkapelle Liezen

Salina con Carina

Sizilianische Suite in vier Sätzen / Sicilian suite in four movements / Suite siziliana in quattro movimenti

Siegmund Andraschek

I. Monduntergang und Sonnenaufgang

Shavasana ♩=80

5 Der Mond gähnt

Piccolo in C

1. + 2. Flöte in C

1. Oboe in C

Englischhorn / 2. Oboe

Klarinette in Es

1. Klarinette in B
2. chorisch atmen

3. Klarinette in B
chorisch atmen

Bassklarinette in B

Fagott in C

1. + 2. Altsaxophon in Es

Tenorsaxophon in B

Baritonsaxophon in Es

1. + 2. Horn in F
p

3. + 4. Horn in F
p

1. + 2. Flügelhorn in B
solo

Tenorhorn + Bariton in B
p

1. + 2. Trompete in B

3. Trompete in B

1. + 2. Posaune in C

3. Posaune in C

1. + 2. Tuba in C
Kb.
p

Kontrabass
p

Harfe

Pauken
p

Vibraphon

Glockenspiel

Drum Set
Seash.
Wellenrauschen am Strand (frei im Tempo)
Sea-Drum
p

Becken

Cabasa

Sea-Drum
Wellenrauschen am Strand (frei im Tempo)
Sea-Drum
p

The musical score for page 2 of "Salina con Carina" features the following instruments and parts:

- Picc.
- 1. + 2. Fl.
- 1. Ob.
- E. H.
- Es Kl.
- 1. + 2. Kl.
- 3. Kl.
- Bkl.
- Fg.
- 1. + 2. Asax.
- Tsax.
- Barsax.
- 1. + 2. Hn.
- 3. + 4. Hn.
- 1. + 2. Flhn.
- Tenh. + Bar.
- 1. + 2. Trp.
- 3. Trp.
- 1. + 2. Pos.
- 3. Pos.
- 1. + 2. Tuba
- Kb.
- Hfe.
- Pk.
- Vibr.
- Glsp.
- Dr.
- Be.
- Cab.
- Seash.

Measure numbers 7, 8, 9, 10, 11, and 12 are indicated at the bottom of the page.

Picc.

1. + 2. Fl.

1. Ob.

E. H.

Es Kl.

1. + 2. Kl.

3. Kl.

Bkl.

Fg.

1. + 2. Asax.

Tsax.

Barsax.

1. + 2. Hn.

3. + 4. Hn.

1. + 2. Flhn.

Tenh. + Bar.

1. + 2. Trp.

3. Trp.

1. + 2. Pos.

3. Pos.

1. + 2. Tuba

Kb.

Hfe.

Pk.

Vibr.

Glsp.

Dr.

Be.

Cab.

Seash.

pp

p

Englischhorn

2

1

p

p

p

Bkl.

p

cup mute

cup mute

pp

dunkles Becken

p

19 Der Mond geht bald schlafen

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., 1. + 2. Fl., 1. Ob., E. H., Es Kl., 1. + 2. Kl., 3. Kl., Bkl., Fg., 1. + 2. Asax., Tsax., Barsax., 1. + 2. Hn., 3. + 4. Hn., 1. + 2. Flhn., Tenh. + Bar., 1. + 2. Trp., 3. Trp., 1. + 2. Pos., 3. Pos., 1. + 2. Tuba, Kb., Hfe., Pk., Vibr., Glsp., Dr., Be., Cab., and Seash. The score includes dynamic markings such as *p*, *pp*, and *ppp*, as well as performance instructions like "soli", "opt. divisi", "opt. Solo übernehmen wenn kein Englischhorn", "soli wenn keine Oboe", "nur 1 Spieler:in", and "open". The music is written in a key signature of two flats and a common time signature.

Picc.

1. + 2. Fl. (opt. divisi) *p*

1. Ob. *p*

E. H.

Es Kl.

1. + 2. Kl.

3. Kl.

Bkl.

Fg. *p*

1. + 2. Asax. *pp*

Tsax. *pp*

Barsax. *pp*

1. + 2. Hn. *p*

3. + 4. Hn.

1. + 2. Flhn. E. H.

Tenh. + Bar. *p* 2 tutti 1 *p*

1. + 2. Trp.

3. Trp.

1. + 2. Pos. *p*

3. Pos. *p*

1. + 2. Tuba

Kb.

Hfe. *p*

Pk. *p* weich!

Vibr.

Glsp. *p*

Dr.

Be. *p* dunkles Becken

Cab. *p*

Seash.

31 Die Sonne wacht auf

The score is for the piece "Die Sonne wacht auf" (The Sun Wakes Up), starting at measure 31. It is written for a full orchestra. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes parts for Piccolo, Flutes (1. and 2.), Oboe (1.), Horns (1. and 2., 3. and 4.), Trumpets (1. and 2., 3.), Trombones (1. and 2., 3.), Tuba (1. and 2.), Keyboard (Kb.), Percussion (Pk.), Vibraphone (Vibr.), Gong (Glsp.), Drums (Dr.), Basses (Be.), Cymbals (Cab.), and Snare (Seash.). The music features a variety of dynamics including *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). There are also markings for *soli* and *Es Kl.* (Especially Clarinet). The score is divided into measures 31 through 36, with a large red watermark "SAMPLE" overlaid across the center.

2. Salina erwacht
Allegro

Picc.

1. + 2. Fl.

Oboe

1. + 2. Ob.

Es Kl.

1. + 2. Kl. *mf* *az*

3. Kl. *mf*

Bkl. *mf* *fg*

Fg. *mf*

1. + 2. Asax. *mf*

Tsax.

Barsax. *mf* *fg*

1. + 2. Hn.

3. + 4. Hn.

1. + 2. Flhn.

Tenh. + Bar.

1. + 2. Trp. *mf* straight mute

3. Trp. *mf* straight mute

1. + 2. Pos.

3. Pos.

1. + 2. Tuba

Kb.

Hfe.

Pk.

Vibr.

Glsp.

Dr.

Be.

Trg. *mf* Triangel

Kast. *mf* Kastagnetten

Musical score for Salina con Carina, measures 77-82. The score includes staves for various instruments and percussion. A large red watermark "SAMPLE" is overlaid diagonally across the center of the page.

Measures 77-82 are shown. The score includes staves for Picc., 1. + 2. Fl., 1. + 2. Ob., Es Kl., 1. + 2. Kl., 3. Kl., Bkl., Fg., 1. + 2. Asax., Tsax., Barsax., 1. + 2. Hn., 3. + 4. Hn., 1. + 2. Flhn., Tenh. + Bar., 1. + 2. Tnp., 3. Tnp., 1. + 2. Pos., 3. Pos., 1. + 2. Tuba, Kb., Hfe., Pk., Vibr., Glsp., Dr., Be., Trg., and Kast. (Castanets). Dynamics include *mf* and *mp*. Performance instructions include "straight mute" and "Wecker läuten".

Vivo ♩ = 120

83 84 85 86 87 88

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo
- 1. + 2. Fl.**: First and Second Flutes
- 1. + 2. Ob.**: First and Second Oboes
- Es Kl.**: E-flat Clarinet
- 1. + 2. Kl.**: First and Second Clarinets
- 3. Kl.**: Third Clarinet
- Bkl.**: Bassoon
- Fg.**: Bassoon
- 1. + 2. Asax.**: First and Second Alto Saxophones
- Tsax.**: Tenor Saxophone
- Barsax.**: Baritone Saxophone
- 1. + 2. Hn.**: First and Second Horns
- 3. + 4. Hn.**: Third and Fourth Horns
- 1. + 2. Flhn.**: First and Second Flute Horns
- Tenh. + Bar.**: Tenor and Baritone Trombones
- 1. + 2. Trp.**: First and Second Trumpets
- 3. Trp.**: Third Trumpet
- 1. + 2. Pos.**: First and Second Trombones
- 3. Pos.**: Third Trombone
- 1. + 2. Tuba**: First and Second Tubas
- Kb.**: Contrabass
- Hfe.**: Harp
- Pk.**: Percussion
- Xyl.**: Xylophone
- Gls.**: Gong
- Dr.**: Drums
- Be.**: Bells
- Trg.**: Triangle
- Kast.**: Castanets

Measure numbers 89, 90, 91, 92, 93, and 94 are indicated at the bottom of the page. The dynamic marking *mf* (mezzo-forte) is used throughout the score. A large red watermark is visible across the center of the page.

Picc.

1. + 2. Fl.

1. + 2. Ob.

Es Kl.

1. + 2. Kl.

3. Kl.

Bkl.

Fg.

1. + 2. Asax.

Tsax.

Barsax.

1. + 2. Hn.

3. + 4. Hn.

1. + 2. Flhn.

Tenh. + Bar.

1. + 2. Trp.

3. Trp.

1. + 2. Pos.

3. Pos.

1. + 2. Tuba.

Kb.

Hfe.

Pk.

Xyl.

Glsp.

Dr.

Be.

Trg.

Kast.

mf

f

arco

pizz.

Kast. 7

mf

This page of the musical score features the following instruments and parts:

- Picc.**: Piccolo
- 1. + 2. Fl.**: First and Second Flutes
- 1. + 2. Ob.**: First and Second Oboes
- Es Kl.**: English Clarinet
- 1. + 2. Kl.**: First and Second Clarinets
- 3. Kl.**: Third Clarinet
- Bkl.**: Bassoon
- Fg.**: Bassoon
- 1. + 2. Asax.**: First and Second Alto Saxophones
- Tsax.**: Tenor Saxophone
- Barsax.**: Baritone Saxophone
- 1. + 2. Hn.**: First and Second Horns
- 3. + 4. Hn.**: Third and Fourth Horns
- 1. + 2. Flhn.**: First and Second French Horns
- Tenh. + Bar.**: Tenor and Baritone Trombones
- 1. + 2. Trp.**: First and Second Trumpets
- 3. Trp.**: Third Trumpet
- 1. + 2. Pos.**: First and Second Trombones (Tenors)
- 3. Pos.**: Third Trombone (Bass)
- 1. + 2. Tuba**: First and Second Tubas
- Kb.**: Keyboard
- Hfe.**: Harp
- Pk.**: Percussion
- Xyl.**: Xylophone
- Glsp.**: Gong
- Dr.**: Drums
- Be.**: Bells
- Trg.**: Triangle
- Kast.**: Castanets

The score includes various musical notations such as dynamics (*f*, *p*, *pp*), articulations (accents, staccato), and performance instructions like *arco* and *pizz.*. The page is numbered 101 through 106 at the bottom.

Picc.

1. + 2. Fl.

1. + 2. Ob.

Es Kl.

1. + 2. Kl.

3. Kl.

Bkl.

Fg.

1. + 2. Asax.

Tsax.

Barsax.

1. + 2. Hn.

3. + 4. Hn.

1. + 2. Fln.

Tenh. + Bar.

1. + 2. Trp.

3. Trp.

1. + 2. Pos.

3. Pos.

1. + 2. Tuba

Kb.

Hfe.

Pk.

Xyl.

Gls.

Dr.

Be.

Trg.

Kast.

107 108 109 110 111 112

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo
- 1. + 2. Fl.**: First and Second Flutes
- 1. + 2. Ob.**: First and Second Oboes
- Es Kl.**: English Horn
- 1. + 2. Kl.**: First and Second Clarinets
- 3. Kl.**: Third Clarinet
- Bkl.**: Bassoon
- Fg.**: Bassoon
- 1. + 2. Asax.**: First and Second Alto Saxophones
- Tsax.**: Tenor Saxophone
- Barsax.**: Baritone Saxophone
- 1. + 2. Hn.**: First and Second Horns
- 3. + 4. Hn.**: Third and Fourth Horns
- 1. + 2. Fihn.**: First and Second F Horns
- Tenh. + Bar.**: Tenor and Baritone Trombones
- 1. + 2. Trp.**: First and Second Trumpets
- 3. Trp.**: Third Trumpet
- 1. + 2. Pos.**: First and Second Trombones
- 3. Pos.**: Third Trombone
- 1. + 2. Tuba**: First and Second Tubas
- Kb.**: Keyboard
- Hfe.**: Harp
- Pk.**: Percussion
- Xyl.**: Xylophone
- Glsp.**: Gong
- Dr.**: Drums
- Be.**: Bells
- Trg.**: Triangle
- Kast.**: Castanets

The score spans measures 113 to 118. Dynamics include *mp*, *mf*, and *p*. Performance markings include accents, slurs, and articulation marks. A large red watermark "SAMPLE" is overlaid diagonally across the page.

locker, leicht $\text{♩} = \text{♩}$

Picc.

1. + 2. Fl.

1. + 2. Ob.

Es Kl.

1. + 2. Kl.

3. Kl.

Bkl.

Fg.

1. + 2. Asax.

Tsax.

Barsax.

1. + 2. Hn.

3. + 4. Hn.

1. + 2. Flhn.

Tenh. + Bar.

1. + 2. Trp.

3. Trp.

1. + 2. Pos.

3. Pos.

1. + 2. Tuba

Kb.

Hfe.

Pk.

Xyl.

Glsp.

Dr.

Be.

Trg.

Kast.

Musical score for Salina con Carina, measures 125-130. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoon, Bassoon/Baritone, Saxophones, Horns, Trumpets, Trombones, Percussion (Snare, Bass, Triangle, Cymbal), and Keyboard. A large red watermark 'SAMPLE' is overlaid diagonally across the page.

3. Chillen in der Hängematte
Allegretto

Picc.

1. + 2. Fl.

1. Ob.

E. H. Englischhorn

soli (opt. nur Flhn oder Ehn.)
mf

Es Kl.

1. + 2. Kl. *p* *pp*

3. Kl. *p* *pp*

Bkl. *p* *pp*

Fg. *p* *pp*

1. + 2. Asax. *p* *pp*

Tsax. *p* *pp*

Barsax.

1. + 2. Hn.

3. + 4. Hn.

1. + 2. Flhn. *mf*

Tenh. + Bar. ¹soli (opt. nur Flhn oder Ehn.)

1. + 2. Trp.

3. Trp.

1. + 2. Pos.

3. Pos.

1. + 2. Tuba

Kb. *p* *pp*

Hfe.

Pk.

Xyl.

Glsp.

Dr.

Be.

Trg. Triangel *p*

Kast. *p*

Picc.

1. + 2. Fl.

1. Ob.

E. H.

Es Kl.

1. + 2. Kl.

3. Kl.

Bkl.

Fg.

1. + 2. Asax.

Tsax.

Barsax.

1. + 2. Hn.

3. + 4. Hn.

1. + 2. Fhn.

Tenh. + Bar.

1. + 2. Trp.

3. Trp.

1. + 2. Pos.

3. Pos.

1. + 2. Tuba

Kb.

Hfe.

Pk.

Xyl.

Glsp.

Dr.

Be.

Trg.

Kast.

mf

4. Italienisch streiten (opt.) szenische Darstellung

Allegro

The score is for a full orchestra and includes the following parts:

- Picc.
- 1. + 2. Fl.
- 1. + 2. Ob.
- Es Kl.
- 1. + 2. Kl.
- 3. Kl.
- Bkl.
- Fg.
- 1. + 2. Asax.
- Tsax.
- Barsax.
- 1. + 2. Hn.
- 3. + 4. Hn.
- 1. + 2. Fln.
- Tenh. + Bar.
- 1. + 2. Trp.
- 3. Trp.
- 1. + 2. Pos.
- 3. Pos.
- 1. + 2. Tuba
- Kb.
- Hfe.
- Pk.
- Xyl.
- Gls.
- Dr.
- Be.
- Trg.
- Kast.

The score is in 4/4 time and features dynamic markings such as *f*, *fp*, *mf*, and *p*. It includes various musical notations like slurs, accents, and articulation marks. A large red watermark is visible across the center of the page.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting with a forte (*f*) dynamic.
- 1. + 2. Fl.**: First and second flutes, including a second flute part with *a2* (second octave) markings.
- 1. + 2. Ob.**: First and second oboes.
- Es Kl.**: E-flat clarinet.
- 1. + 2. Kl.**: First and second clarinets.
- 3. Kl.**: Third clarinet.
- Bkl.**: Bassoon.
- Fg.**: Bassoon.
- 1. + 2. Asax.**: First and second alto saxophones.
- Tsax.**: Tenor saxophone.
- Barsax.**: Baritone saxophone.
- 1. + 2. Hn.**: First and second horns.
- 3. + 4. Hn.**: Third and fourth horns.
- 1. + 2. Flhn.**: First and second flugel horns.
- Tenh. + Bar.**: Tenor and baritone trombones.
- 1. + 2. Trp.**: First and second trumpets.
- 3. Trp.**: Third trumpet.
- 1. + 2. Pos.**: First and second trombones (likely euphoniums).
- 3. Pos.**: Third trombone.
- 1. + 2. Tuba**: First and second tubas.
- Kb.**: Keyboard.
- Hfe.**: Harp.
- Pk.**: Percussion.
- Xyl.**: Xylophone.
- Glsp.**: Gong.
- Dr.**: Drums.
- Be.**: Bells.
- Trg.**: Triangle.
- Kast.**: Castanets.

The score features various dynamics such as *f* (forte), *fp* (fortissimo piano), *sfz* (sforzando), *mf* (mezzo-forte), and *mp* (mezzo-piano). It also includes performance instructions like *a2* (second octave), *pizz.* (pizzicato), and *mf* (mezzo-forte). The score is divided into measures 243 through 248, with a key signature of one flat and a 2/4 time signature.

251

Musical score for Salina con Carina, page 43, measures 249-254. The score includes parts for Piccolo, Flutes (1. + 2. Fl.), Oboes (1. + 2. Ob.), Clarinets (Es Kl., 1. + 2. Kl., 3. Kl.), Bassoon (Bkl.), Basses (Fg.), Saxophones (1. + 2. Asax., Tsax., Barsax.), Horns (1. + 2. Hn., 3. + 4. Hn.), Trumpets (1. + 2. Trp., 3. Trp.), Trombones (1. + 2. Fhbn., 3. Pos.), Tuba (1. + 2. Tuba), Keyboard (Kb.), Harp (Hfe.), Percussion (Pk.), Xyl., Gisp., Dr., Be., Trg., and Kast. The score features various dynamics such as *mf* and *mp*, and includes performance instructions like *straight mute* and *Triangel*. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- 1. + 2. Fl.
- 1. + 2. Ob.
- Es Kl.
- 1. + 2. Kl.
- 3. Kl.
- Bkl.
- Fg.
- 1. + 2. Asax.
- Tsax.
- Barsax.
- 1. + 2. Hn.
- 3. + 4. Hn.
- 1. + 2. Flhn.
- Tenh. + Bar.
- 1. + 2. Trp.
- 3. Trp.
- 1. + 2. Pos.
- 3. Pos.
- 1. + 2. Tuba
- Kb.
- Hfe.
- Pk.
- Xyl.
- Glsp.
- Dr.
- Be.
- Trg.
- Kast.

Key performance markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). Specific instructions for the trumpet and trombone sections include "straight mute". A large red "SAMPLE" watermark is overlaid diagonally across the score.

The image displays a page of a musical score for the piece "Salina con Carina", page 45. The score is arranged in systems for various instruments. The instruments listed on the left are: Picc. (Piccolo), 1. + 2. Fl. (Flutes), 1. + 2. Ob. (Oboes), Es Kl. (English Horn), 1. + 2. Kl. (Clarinets), 3. Kl. (Clarinet), Bkl. (Bassoon), Fg. (Fagott), 1. + 2. Asax. (Alto Saxophones), Tsax. (Tenor Saxophone), Barsax. (Baritone Saxophone), 1. + 2. Hn. (Horns), 3. + 4. Hn. (Horns), 1. + 2. Fhn. (French Horns), Tenh. + Bar. (Trumpets and Baritone), 1. + 2. Trp. (Trumpets), 3. Trp. (Trumpet), 1. + 2. Pos. (Poses), 3. Pos. (Posauna), 1. + 2. Tuba, Kb. (Kontrabaß), Hfe. (Horn), Pk. (Percussion), Xyl. (Xylophon), Gisp. (Glockenspieler), Dr. (Trommel), Be. (Becken), Trg. (Trommel), and Kast. (Kastagnetten). The score features various musical notations including notes, rests, dynamics like *mp* and *mf*, and articulations like *tr*. There is a large red watermark "Sample" diagonally across the page. The bottom of the page shows measure numbers 261 through 266.

267

Picc.
1. + 2. Fl.
1. + 2. Ob.
Es Kl.
1. + 2. Kl.
3. Kl.
Bkl.
Fg.
1. + 2. Asax.
Tsax.
Barsax.
1. + 2. Hn.
3. + 4. Hn.
1. + 2. Flhn.
Tenh. + Bar.
1. + 2. Trp.
3. Trp.
1. + 2. Pos.
3. Pos.
1. + 2. Tuba
Kb.
Hfe.
Pk.
Xyl.
Glsp.
Dr.
Be.
Trg.
Kast.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mp
f
f
mf
mf
mf
mf
mf
mf
mf

a2
a2
a2
pizz