

Orchestra Regionale delle SMIM Campania

Arrangiamento di Gian Lucio Esposito

Libertango

A. Piazzolla

Allegro (♩=130)

Flauti I

Flauti II

Clarinetti

Tromba I

Tromba II

Nacchere

Rullante

Vibra sl

Chitarre I

Chitarre II

Pianoforte

Tastiera I
(con effetto bandoneon)

Tastiera II
(con effetto sax baritono)

Tastiera III
(con effetto chitarra
acustica basso)

Violini I

Violini II

Violoncello

Allegro (♩=130)

7

Ch. I



13

Ch. I

Ch. II

Tast. I

fff

A



19

Ch. I

Ch. II

Tast. I



25

Ch. I

Ch. II

Tast. I

31

B

Fl. I

f

Vr. s.

Ch. I

Ch. II

mf

Tast. I

Tast. II

B

mp

p

VI. I

p

VI. II

37

Fl. I

Ch. I

Ch. II

Tast. II

VI. I

VI. II

43

Fl. I

Ch. I

Ch. II

Tast. II

VI. I

VI. II

49 **C**

Fl. I

Fl. II

Vr. s.

Ch. I

Ch. II

Pf.

Tast. I

Tast. II

Tast. III

VI. I

VI. II

Vc.

ff

ff

55

Fl. I

Fl. II

Ch. I

Ch. II

Pf.

Tast. I

Tast. II

Tast. III

VI. I

VI. II

Vc.

The musical score is for measures 55 through 60. It features ten staves: Flute I (Fl. I), Flute II (Fl. II), Clarinet I (Ch. I), Clarinet II (Ch. II), Piano (Pf.), Keyboard I (Tast. I), Keyboard II (Tast. II), Keyboard III (Tast. III), Violin I (VI. I), Violin II (VI. II), and Violoncello (Vc.). The Flute I part begins with a measure rest and a fermata in measure 55, followed by a melodic line. Flute II and Clarinets I and II play a rhythmic eighth-note pattern. The Piano part provides harmonic support with chords. Keyboard I and II play sustained chords, while Keyboard III has a melodic line. Violins I and II play a steady eighth-note accompaniment, and the Violoncello plays a similar pattern.

61

rall.

D più Lento (♩=90)

Fl. I

Fl. II

Vr. s.

Ch. I

Ch. II

fff

p

Pf.

Tast. I

Tast. II

Tast. III

p

rall.

D più Lento (♩=90)

VI. I

VI. II

Vc.

67

Vr. s. 

Ch. I 

Ch. II 

Tast. III 



73 **E**

Fl. I 

Vr. s. 

Ch. I 

Ch. II 

Pf. 

Tast. I 

VI. I 

VI. II 

79

F

Fl. I

Fl. II

Vr. s.

Ch. I

Ch. II

Pf.

Tast. I

Tast. II

Tast. III

F

VI. I

VI. II

Vc.

85 G

Fl. I

Fl. II

Cl.

Tb. I

Ch. I

Ch. II

Pf.

Tast. I

Tast. II

Tast. III

G

VI. I

VI. II

Vc.

91

Cl.

Tb I

Tb II

Ch. I

Ch. II

Vc.

==

97

Cl.

Tb I

Tb II

Ch. I

Ch. II

Vc.

103 **H** *Tempo primo* (♩=130)

Fl. I

Fl. II

Cl.

Tb I

Tb II

Nc.

Vr. s.

Ch. I

Ch. II

Tast. III

Vc. **H** *ff* *Tempo primo* (♩=130)

ff *ff* *ff*

109

Fl. I

Fl. II

Nc.

Ch. I

Ch. II

Tast. III

Vc. *ff* *ff* *ff*

115

Fl. I

Fl. II

Nc.

Ch. I

Ch. II

Tast. III

Vc.

ff

ff

ff

12/1

I

Fl. I

Fl. II

Nc.

Vr. s.

Ch. I

Ch. II

Pf.

Tast. III

Vl. I

Vl. II

Vc.

f

ff

ff

ff

ff

ff

127

Fl. I

Fl. II

Nc.

Ch. I

Ch. II

Pf.

Tast. III

Vl. I

Vl. II

Vc.

ff

ff

ff

133

Fl. I

Fl. II

Cl.

Nc.

Rull.

Vr. s.

Ch. I

Ch. II

Pf.

Tast. I

Tast. II

Tast. III

VI. I

VI. II

Vc.

sempre arpeggiando veloce

ff

ff

J

139

Fl. I

Fl. II

Cl.

Nc.

Rull.

Vr. s.

Ch. I

Ch. II

Pf.

Tast. I

Tast. II

Tast. III

Vi. I

Vi. II

Vc.

145

Fl. I

Fl. II

Cl.

Nc.

Rull.

Vr. s.

Ch. I

Ch. II

Pf.

Tast. I

Tast. II

Tast. III

Vi. I

Vi. II

Vc.

This musical score page contains measures 145 through 150. The instrumentation includes Flute I and II, Clarinet, Nacchiera (Nc.), Rullante (Rull.), Vibraphone (Vr. s.), Chamberlain I and II (Ch. I, Ch. II), Piano (Pf.), Three Traps (Tast. I, II, III), Violin I and II (Vi. I, Vi. II), and Violoncello (Vc.). The score is written for a full orchestra with various woodwinds, percussion, and strings. The key signature has one sharp (F#), and the time signature is 4/4. The measures show a variety of musical textures, including melodic lines in the flutes and clarinet, rhythmic patterns in the percussion, and harmonic support from the chamberlains, piano, and strings.

151

Fl. I

Fl. II

Cl.

Nc.

Rull.

Ch. I

Ch. II

Pf.

Tast. I

Tast. II

Tast. III

VI. I

VI. II

Vc.

ff

157

Cl.

Tb I

Tast. I

Vc.



163

Cl.

Tb I

Tb II

Tast. I

Tast. II

Vc.

160 **K**

Fl. I

Fl. II

Cl.

Tb I

Tb II

Nc.

Rull.

Vr. s.

Ch. I

Ch. II

Pf.

Tast. I

Tast. II

Tast. III

K *ff*

VI. I

VI. II

Vc.

sempre atteggiando veloce

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Clarinet, Trombones) and strings (Violins, Viola, Cello) are in the upper staves, while the percussion (Nacchiera, Rullante, Vibrafono) and keyboard instruments (Piano, Three Pianos) are in the lower staves. The score features a key signature change to C major (K) and a tempo/mood instruction 'sempre atteggiando veloce'. The percussion section includes a complex rhythmic pattern of 'x' marks. The piano part has a dense texture of chords and arpeggios. The three piano parts (Tast. I, II, III) have distinct melodic lines. The string section (VI. I, VI. II, Vc.) provides a steady accompaniment.

175

Fl. I

Fl. II

Cl.

Tb I

Tb II

Nc.

Rull.

Vr. s.

Ch. I

Ch. II

Pf.

Tast. I

Tast. II

Tast. III

VI. I

VI. II

Vc.

181

Fl. I
Fl. II
Cl.
Tb I
Tb II
Nc.
Rull.
Vr. s.
Ch. I
Ch. II
Pf.
Tast. I
Tast. II
Tast. III
VI. I
VI. II
Vc.

The musical score for measures 181-185 is arranged in a standard orchestral format. The woodwinds (Flutes I and II, Clarinet, Tubas I and II) and strings (Violins I and II, Viola, Cello) play melodic and harmonic lines. The percussion section (Nacchiera, Rullante, and Vibrafono) provides a rhythmic foundation. The piano (Pf.) and three keyboards (Tast. I, II, III) provide harmonic support. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Orchestra Regionale delle SMIM Campania

Flauti

Libertango

Arrangiamento di Gian Lucio Esposito

Allegro (♩=130)

A

B

A. Piazzolla

Flauti I

Flauti II

15 16

f

36

Fl. I

Fl. II

40

Fl. I

Fl. II

44

Fl. I

Fl. II

48

C

Fl. I

Fl. II

Flauti

52

Fl. I

Fl. II

56

Fl. I

Fl. II

60

Fl. I

Fl. II

rall.

64

Fl. I

Fl. II

più Lento (♩=90)

D 8 E

8

75

Fl. I

Fl. II

79

Fl. I

Fl. II

F

83

Fl. I

Fl. II

87

Fl. I

Fl. II

Tempo primo (♩=130)

G

H

16

16

106

Fl. I

Fl. II

110

Fl. I

Fl. II

114

Fl. I

Fl. II

118

Fl. I

Fl. II

I

Flauti

122

Fl. I

Fl. II

Measures 122-125. Flute I (Fl. I) and Flute II (Fl. II) parts. Measure 122 starts with a treble clef and a key signature of one sharp (F#). Flute I has a melodic line with a slur over measures 123-124. Flute II has a rhythmic accompaniment with slurs and ties.

126

Fl. I

Fl. II

Measures 126-129. Flute I (Fl. I) and Flute II (Fl. II) parts. Measure 126 starts with a treble clef and a key signature of one sharp (F#). Flute I has a melodic line with a slur over measures 127-128. Flute II has a rhythmic accompaniment with slurs and ties.

130

Fl. I

Fl. II

Measures 130-133. Flute I (Fl. I) and Flute II (Fl. II) parts. Measure 130 starts with a treble clef and a key signature of one sharp (F#). Flute I has a melodic line with a slur over measures 131-132. Flute II has a rhythmic accompaniment with slurs and ties.

134

Fl. I

Fl. II

J

Measures 134-137. Flute I (Fl. I) and Flute II (Fl. II) parts. Measure 134 starts with a treble clef and a key signature of one sharp (F#). Flute I has a melodic line with a slur over measures 135-136. Flute II has a rhythmic accompaniment with slurs and ties. A 'J' marking is present above measure 137.

138

Fl. I

Fl. II

Measures 138-141. Flute I (Fl. I) and Flute II (Fl. II) parts. Measure 138 starts with a treble clef and a key signature of one sharp (F#). Flute I has a melodic line with a slur over measures 139-140. Flute II has a rhythmic accompaniment with slurs and ties.

142

Fl. I

Fl. II

Measures 142-145. Flute I (Fl. I) and Flute II (Fl. II) parts. Measure 142 starts with a treble clef and a key signature of one sharp (F#). Flute I has a melodic line with a slur over measures 143-144. Flute II has a rhythmic accompaniment with slurs and ties.

Flauti

5

146

Fl. I

Fl. II

150

Fl. I

Fl. II

154

15

K

Fl. I

Fl. II

173

Fl. I

Fl. II

177

Fl. I

Fl. II

181

Fl. I

Fl. II

Flauti I

Orchestra Regionale delle SMIM Campania

Libertango

Arrangiamento di Gian Lucio Esposito

Allegro (♩=130)

A. Piazzolla

Flauti I

15 16 *f*

36

40

44

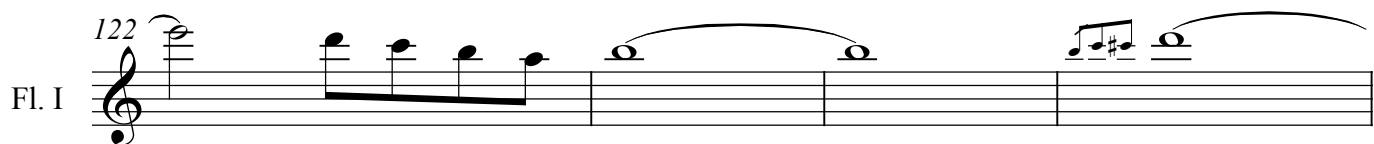
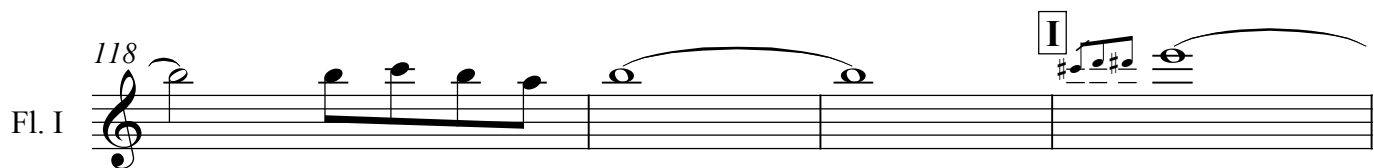
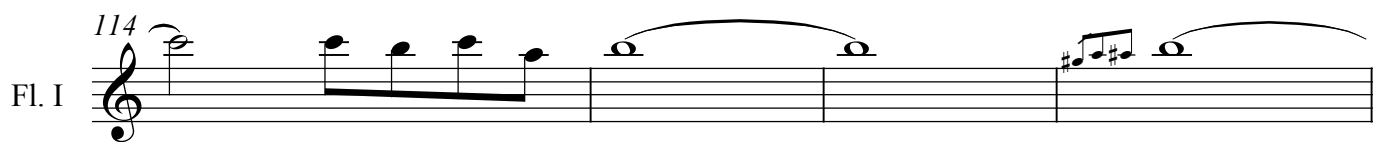
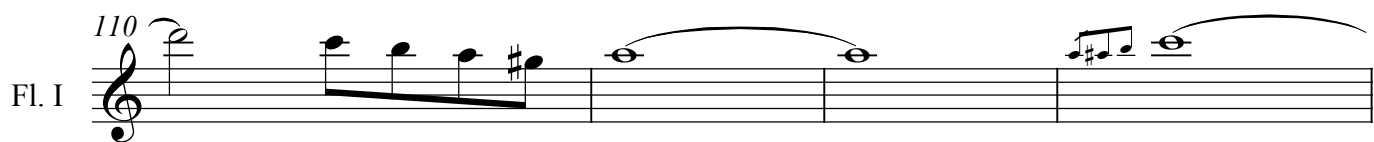
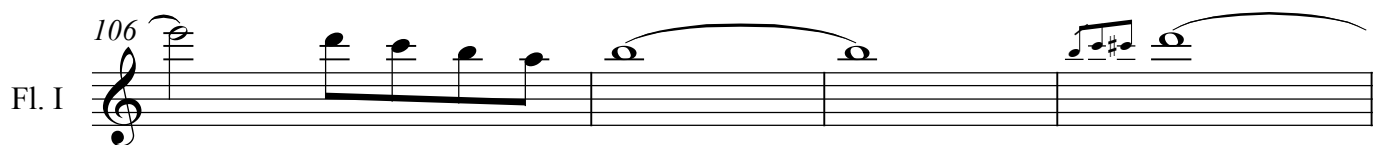
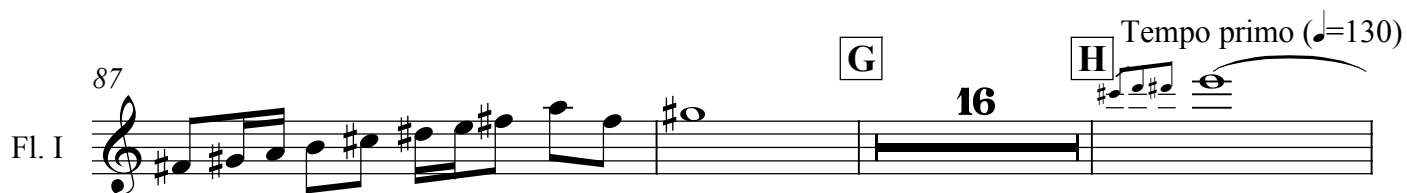
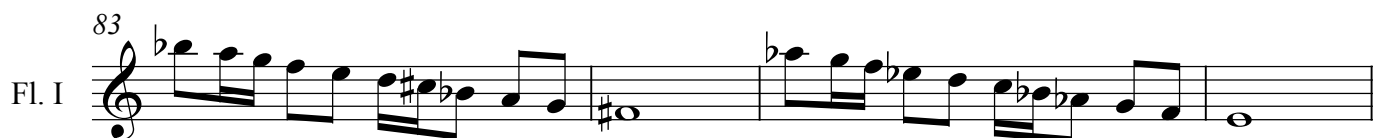
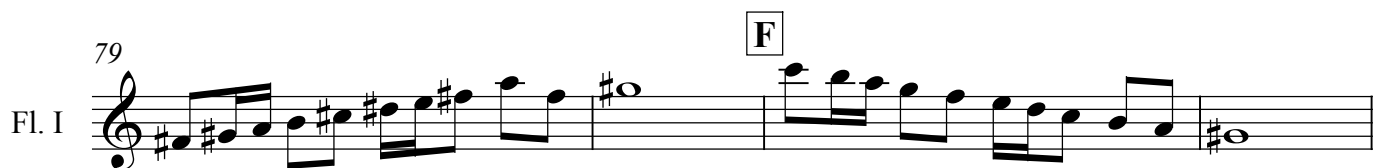
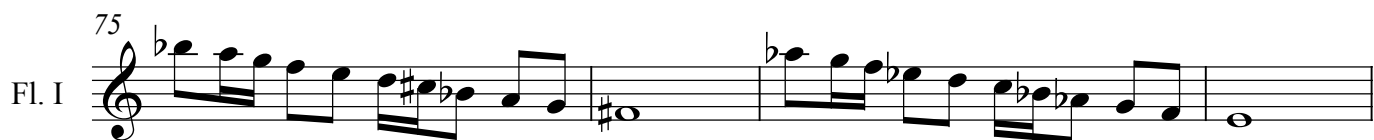
48 *C*

52

56

60 *rall.*

64 *D* più Lento (♩=90) *E* 8



Flauti I

3

126

Fl. I

130

Fl. I

134

Fl. I

138

Fl. I

142

Fl. I

146

Fl. I

150

Fl. I

173

Fl. I

Flauti I

177

Fl. I

Measures 177-180. Measure 177: quarter note G4, eighth note A4, eighth note B4, quarter rest. Measure 178: half note G4. Measure 179: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 180: half note G4.

181

Fl. I

Measures 181-184. Measure 181: quarter note G4, eighth note A4, eighth note B4, quarter rest. Measure 182: half note G4. Measure 183: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 184: half note G4.

185

Fl. I

Measures 185-188. Measure 185: quarter rest. Measure 186: quarter note G4. Measure 187: quarter note G4 with accent (>). Measure 188: quarter rest.

Orchestra Regionale delle SMIM Campania

Flauti II

Libertango

Arrangiamento di Gian Lucio Esposito

A. Piazzolla

Allegro (♩=130)

A

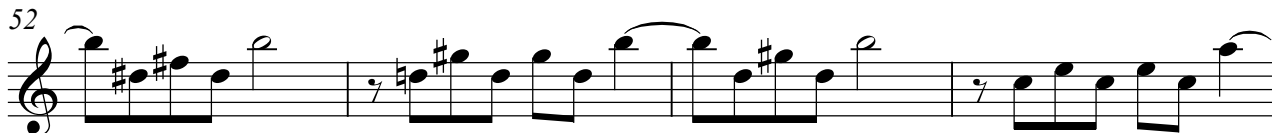
B

C

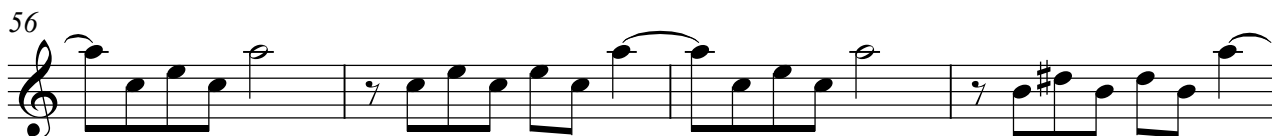
Flauti II



Fl. II



Fl. II

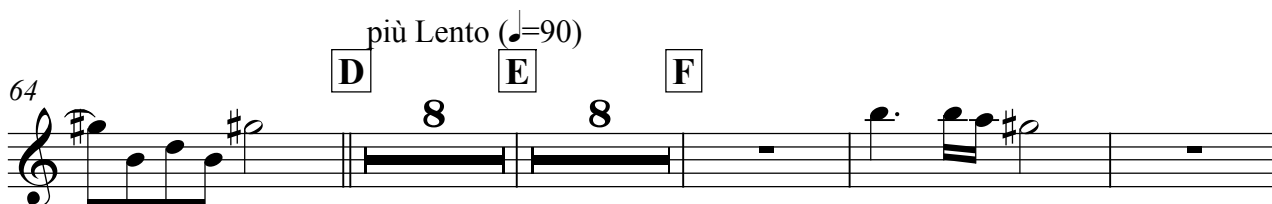


Fl. II



rall.

Fl. II



più Lento (♩=90)

D

E

F

Fl. II



Fl. II



G

H

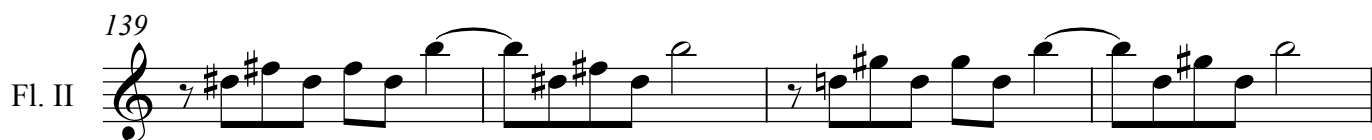
Tempo primo (♩=130)

Fl. II



Fl. II





Flauti II

K

3

151

Fl. II

16

170

Fl. II

174

Fl. II

178

Fl. II

182

Fl. II

FLAUTI

Cognome e nome	Scuola di provenienza	Parte assegnata
MONDIELLO DANIELA	AUGUSTO - NAPOLI	Fl. I
TREMANTE MARTINA	LIVIO - NAPOLI	Fl. I
TRAMONTANO GIUSEPPINA	DIANO - POZZUOLI	Fl. I
MINUCCI ROSANNA	AUGUSTO - NAPOLI	Fl. I
VITAGLIOZZI ANITA	ANGIOLETTI - TORRE DEL GRECO	Fl. I
SANTUZZO GIOVANNI	V. EMANUELE - NAPOLI	Fl. I
D'AMIANO ANNA	SERAO - VOLLA	Fl. II
ASCIONE MARIA	ANGIOLETTI - TORRE DEL GRECO	Fl. II
FUSCIO ILARIA	AUGUSTO - NAPOLI	Fl. II
DE LORENZO DARIO	LIVIO - NAPOLI	Fl. II
DI MARZIO CHIARA	STANZIONE - FRATTAMAGGIORE	Fl. II
FRANCISCONE RENATO	GUARINO - NAPOLI	Fl. II

M.° concertatore

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Orchestra Regionale delle SMIM Campania

Clarineti

Libertango

A. Piazzolla

Arrangiamento di Gian Lucio Esposito

Allegro (♩=130)

A

B

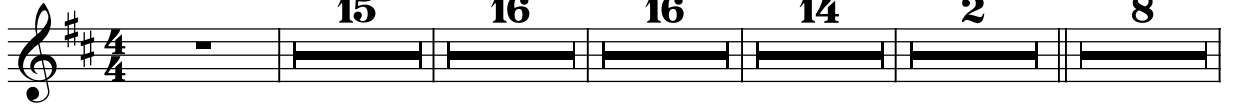
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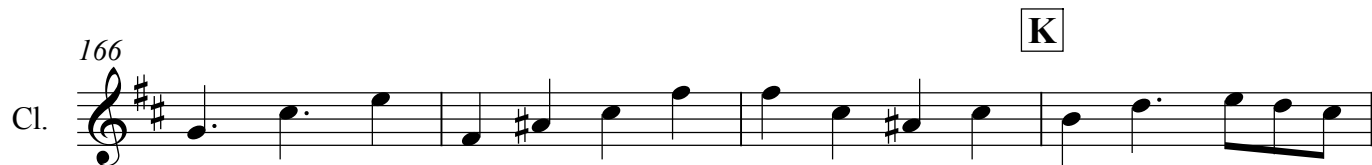
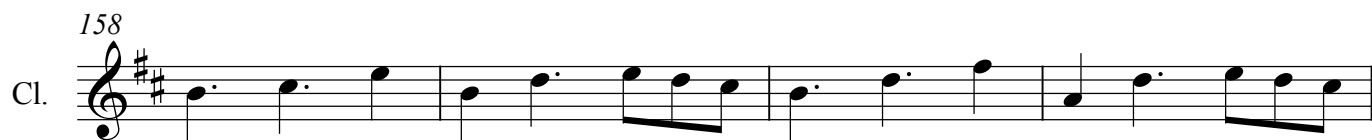
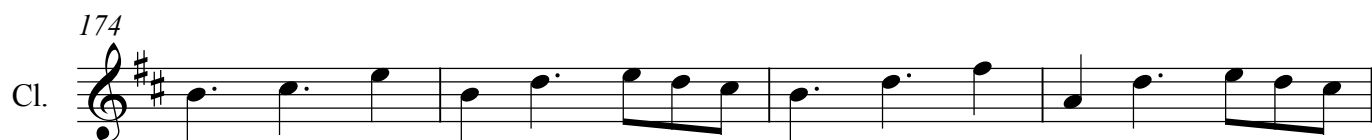
rall.

D

più Lento (♩=90)

Clarineti



**K**

CLARINETTI

Cognome e nome	Scuola di provenienza	Parte assegnata
CESARANO RAFFAELE	FUCINI - GRAGNANO	Unica
RICCARDI IRENE	DIANO - POZZUOLI	Unica
PISELLINI ANTONIO	DIANO - POZZUOLI	Unica
MAFFIA JACOPO	DIANO - POZZUOLI	Unica
LOMBARDI BARTOLOMEO	ALIPERTI - MARIGLIANO	Unica
RIVIGNANI VACCARI ANNA	NOSONGO - AFRAGOLA	unica

M.º concertatore

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Orchestra Regionale delle SMIM Campania

Trombe

Arrangiamento di Gian Lucio Esposito

Libertango

A. Piazzolla

Allegro (♩=130)

A

B

C

rall. 2

Tromba I

Tromba II

15 16 16 14 2

65

Tb I

Tb II

D più Lento (♩=90)

E

F

G

8 8 8

92

Tb I

Tb II

8

96

Tb I

Tb II

8

100

Tb I

Tb II

8

104

Tb I

Tb II

H Tempo primo (♩=130)

I

J

15 16 24 15 16 24

162

Tb I

Tb II

Measures 162-165. Tb I plays a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, and D5. Tb II is silent.

166

Tb I

Tb II

K

Measures 166-169. Tb I plays a melodic line with a key signature change to one sharp (F#) at measure 168. Tb II plays a supporting line. A key signature change box 'K' is present above measure 168.

170

Tb I

Tb II

Measures 170-173. Tb I plays a melodic line with a half note G4 and eighth notes. Tb II plays a supporting line.

174

Tb I

Tb II

Measures 174-177. Tb I plays a melodic line with a half note G4 and eighth notes. Tb II plays a supporting line.

178

Tb I

Tb II

Measures 178-181. Tb I plays a melodic line with a half note G4 and eighth notes. Tb II plays a supporting line.

182

Tb I

Tb II

Measures 182-185. Tb I plays a melodic line with a half note G4 and eighth notes. Tb II plays a supporting line.

Orchestra Regionale delle SMIM Campania

Tromba I

Arrangiamento di Gian Lucio Esposito

Libertango

Allegro (♩=130) **A** **B** **C** A. Piazzolla **rall. 2**

15 **16** **16** **14**

Tromba I

più Lento (♩=90) **D** **E** **F** **G**

8 **8** **8**

Tb I

65

91

Tb I

97

Tb I

103 **H** **Tempo primo** (♩=130) **15**

Tb I

121 **I** **J** **16** **24**

Tb I

163

Tb I

169 **K**

Tb I

175

Tb I

181

Tb I

Orchestra Regionale delle SMIM Campania

Tromba II

Arrangiamento di Gian Lucio Esposito

Libertango

A. Piazzolla

Allegro (♩=130) **A** **B** **C** rall. **D** più Lento (♩=90)

Tromba II

73 **E** **F** **G**

Tb II

94 **2**

Tb II

100

Tb II

104 **H** Tempo primo (♩=130) **I**

Tb II

137 **J** **30**

Tb II

168 **K**

Tb II

172

Tb II

176

Tb II

180

Tb II

184

TROMBE

Cognome e nome	Scuola di provenienza	Parte assegnata
UGLIANO PIETRO PAOLO	D'ANNUNZIO - OTTAVIANO	Tromba I e II
ANNUNZIATA DANIELE	D'ANNUNZIO - OTTAVIANO	Tromba I e II
CAIAFA MICHELE	D'ANNUNZIO - OTTAVIANO	Tromba I e II

M.º concertatore

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Orchestra Regionale delle SMIM Campania

Percussioni

Libertango

Arrangiamento di Gian Lucio Esposito

Allegro (♩=130)

A

B

C

A. Piazzolla

Nacchere $\frac{4}{4}$ 15 16 15

Rullante $\frac{4}{4}$ 15 16 15

Vibra sl $\frac{4}{4}$ 15 16 15

50 rall. **D** più Lento (♩=90)

Nc. 13 2

Rull. 13 2

Vr. s. 13 2

68

Nc.

Rull.

Vr. s.

72 **E** **F**

Nc. 7

Rull. 7

Vr. s. 7

82 **G** **H** Tempo primo (♩=130)

Nc. 7 16

Rull. 7 16

Vr. s. 7 16

Musical score for Percussioni, measures 108-128. The score is organized into four systems, each containing three staves: Nc. (Naginata), Rull. (Rull), and Vr. s. (Vr. s.).

Measure 108: Nc. has a series of eighth notes with accents. Rull. and Vr. s. have a single eighth note.

Measure 112: Nc. has a series of eighth notes with accents. Rull. and Vr. s. have a single eighth note.

Measure 116: Nc. has a series of eighth notes with accents. Rull. and Vr. s. have a single eighth note.

Measure 120: Nc. has a series of eighth notes with accents. Rull. and Vr. s. have a single eighth note. A small box containing the letter 'I' is placed below the Vr. s. staff.

Measure 124: Nc. has a series of eighth notes with accents. Rull. and Vr. s. have a single eighth note.

Measure 128: Nc. has a series of eighth notes with accents. Rull. and Vr. s. have a single eighth note.

132

Nc.

Rull.

Vr. s.

136

Nc.

Rull.

Vr. s.

140

Nc.

Rull.

Vr. s.

144

Nc.

Rull.

Vr. s.

148

Nc.

Rull.

Vr. s.

152

Nc.

Rull.

Vr. s.

16

16

16

J

K

Detailed description of the percussion score: The score is written for three percussion parts: Nc. (Nagorno), Rull. (Rullante), and Vr. s. (Vibrazione). The notation uses 'x' for notes, with beams indicating eighth and sixteenth notes. Accents (>) are placed under many notes. Rests are indicated by a horizontal line with a dot. In the Vr. s. staff, there are specific markings: a box with 'J' at measure 135, a circled 'X' at measure 139, and a box with 'K' at measure 151. At the end of the score, three horizontal lines with the number '16' above them indicate a 16-measure rest for the Nc., Rull., and Vr. s. staves respectively, starting from measure 160.

171

Nc.

Rull.

Vr. s.

Measures 171-174. Nc. and Rull. parts feature a rhythmic pattern of eighth notes with accents. Vr. s. has a single eighth note in measures 171, 172, and 174, and a rest in measure 173.

175

Nc.

Rull.

Vr. s.

Measures 175-178. Nc. and Rull. parts feature a rhythmic pattern of eighth notes with accents. Vr. s. has a single eighth note in measures 175, 176, and 178, and a rest in measure 177.

179

Nc.

Rull.

Vr. s.

Measures 179-182. Nc. and Rull. parts feature a rhythmic pattern of eighth notes with accents. Vr. s. has a single eighth note in measures 179, 180, and 182, and a rest in measure 181.

183

Nc.

Rull.

Vr. s.

Measures 183-186. Nc. and Rull. parts feature a rhythmic pattern of eighth notes with accents. Vr. s. has a single eighth note in measures 183, 184, and 186, and a rest in measure 185.

PERCUSSIONI

Cognome e nome	Scuola di provenienza	Parte assegnata
MOSCA RAFFAELE	NOSENGO – AFRAGOLA	Tutte
VICALE JOSEPH	NOSENGO – AFRAGOLA	Tutte
GIORDANO GIUSEPPE	I.C. ELSA MORANTE - SANT'ANASTASIA	Tutte

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Orchestra Regionale delle SMIM Campania

Chitarre

Libertango

Arrangiamento di Gian Lucio Esposito

A. Piazzolla

Allegro (♩=130)

Chitarre I

Ch. I

Ch. I

Ch. I

Ch. I

Ch. I

Ch. II

mf

fff

Chitarre

21

Ch. I

Ch. II

25

Ch. I

Ch. II

29

Ch. I

Ch. II

33 **B**

Ch. I

Ch. II

mf

37

Ch. I

Ch. II

41

Ch. I

Ch. II

Detailed description of the musical score: The score is written for two guitar channels, Ch. I and Ch. II. Ch. I consistently plays a melodic line using eighth and sixteenth notes, often with slurs. Ch. II provides a harmonic accompaniment, primarily using sustained notes (half notes or longer) with some melodic movement. The key signature has one sharp (F#). The score is divided into six systems of four measures each. System 1 (measures 21-24) shows Ch. I with a repeating eighth-note pattern and Ch. II with sustained notes. System 2 (measures 25-28) continues the patterns, with Ch. II adding some sixteenth-note runs. System 3 (measures 29-32) features a change in the Ch. I pattern and Ch. II accompaniment. System 4 (measures 33-36) is marked with a section symbol 'B' and a dynamic marking 'mf' in Ch. II. System 5 (measures 37-40) shows further development of the melodic and harmonic themes. System 6 (measures 41-44) concludes the page with sustained notes in Ch. II and a final melodic phrase in Ch. I.

45

Ch. I

Ch. II

49 **C**

Ch. I

Ch. II

53

Ch. I

Ch. II

57

Ch. I

Ch. II

61 **rall.**

Ch. I

Ch. II

65 **D** più Lento (♩=90)

Ch. I

Ch. II

fff

p

69

Ch. I

Ch. II

Measures 69-72. Ch. I: Treble clef, one flat key signature. Ch. II: Treble clef, one flat key signature. Both staves show a sequence of eighth and sixteenth notes with various accidentals.

73 **E**

Ch. I

Ch. II

p

Measures 73-76. Ch. I: Treble clef, one flat key signature. Ch. II: Treble clef, one flat key signature. Both staves show a sequence of eighth and sixteenth notes with various accidentals. A dynamic marking *p* is present in Ch. II measure 73.

77

Ch. I

Ch. II

Measures 77-80. Ch. I: Treble clef, one flat key signature. Ch. II: Treble clef, one flat key signature. Both staves show a sequence of eighth and sixteenth notes with various accidentals.

81 **F**

Ch. I

Ch. II

Measures 81-84. Ch. I: Treble clef, one flat key signature. Ch. II: Treble clef, one flat key signature. Both staves show a sequence of eighth and sixteenth notes with various accidentals.

85

Ch. I

Ch. II

Measures 85-88. Ch. I: Treble clef, one flat key signature. Ch. II: Treble clef, one flat key signature. Both staves show a sequence of eighth and sixteenth notes with various accidentals.

89 **G**

Ch. I

Ch. II

Measures 89-92. Ch. I: Treble clef, one flat key signature. Ch. II: Treble clef, one flat key signature. Both staves show a sequence of eighth and sixteenth notes with various accidentals.

93

Ch. I

Ch. II

97

Ch. I

Ch. II

101

Ch. I

Ch. II

105 **H** Tempo primo (♩=130)

Ch. I

Ch. II

109

Ch. I

Ch. II

113

Ch. I

Ch. II

117

Ch. I

Ch. II

121 **I**

Ch. I

Ch. II

125

Ch. I

Ch. II

129

Ch. I

Ch. II

133

Ch. I

Ch. II

137 **J**

Ch. I

Ch. II

sempre arpeggiando veloce

141

Ch. I

Ch. II

145

Ch. I

Ch. II

149

Ch. I

Ch. II

153

Ch. I

Ch. II

16

16

K

172

Ch. I

Ch. II

176

Ch. I

Ch. II

sempre arpeggiando veloce

180

Ch. I

Ch. II

184

Ch. I

Ch. II

Orchestra Regionale delle SMIM Campania

Chitarre I

Libertango

Arrangiamento di Gian Lucio Esposito

A. Piazzolla

Allegro (♩=130)

Chitarre I

Ch. I

Ch. I

Ch. I

Ch. I

Ch. I

Ch. I

Ch. I

Ch. I

mf

5

9

13

17 **A**

21

25

29

33 **B**

Chitarre I

Ch. I

37

37 38 39 40

Ch. I

41

41 42 43 44

Ch. I

45

45 46 47 48

Ch. I

49 **C**

49 50 51 52

Ch. I

53

53 54 55 56

Ch. I

57

57 58 59 60

Ch. I

61 **rall.**

61 62 63 64

Ch. I

65 **D** più Lento (♩=90)

65 66 67 68

Ch. I

69

69 70 71 72

Chitarre I

3

73 **E**

Ch. I *p*

77

Ch. I

81 **F**

Ch. I

85

Ch. I

89 **G**

Ch. I

93

Ch. I

97

Ch. I

101

Ch. I

105 **H** *Tempo primo* (♩=130)

Ch. I

Chitarre I

Ch. I

109

109 110 111 112

Ch. I

113

113 114 115 116

Ch. I

117

117 118 119 120

Ch. I

121

121 122 123 124

Ch. I

125

125 126 127 128

Ch. I

129

129 130 131 132

Ch. I

133

133 134 135 136

Ch. I

137

137 138 139 140

Ch. I

141

141 142 143 144

Chitarre I

5

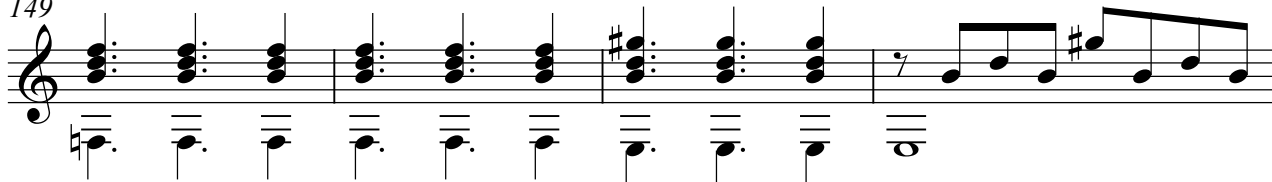
Ch. I

145



Ch. I

149




Ch. I

153

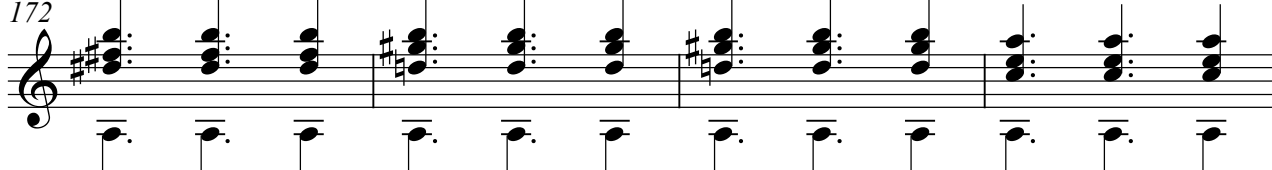
16

K



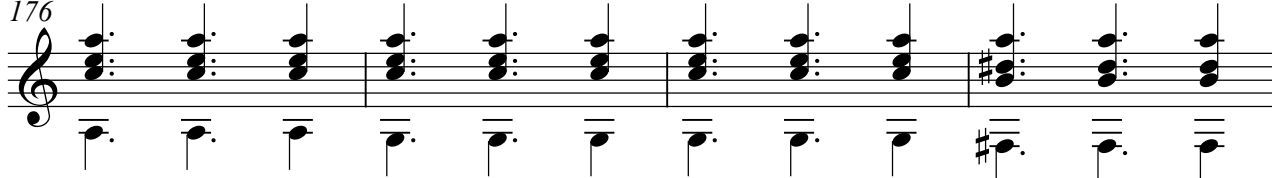
Ch. I

172



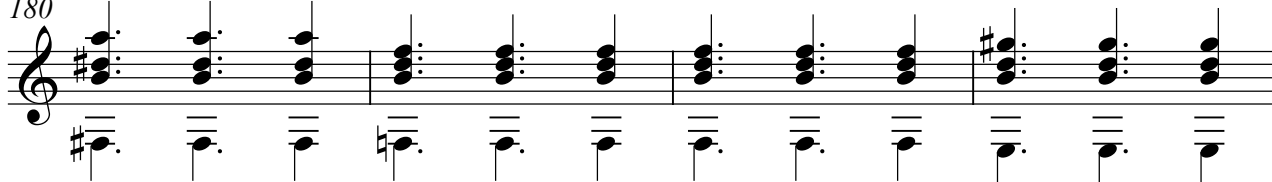
Ch. I

176



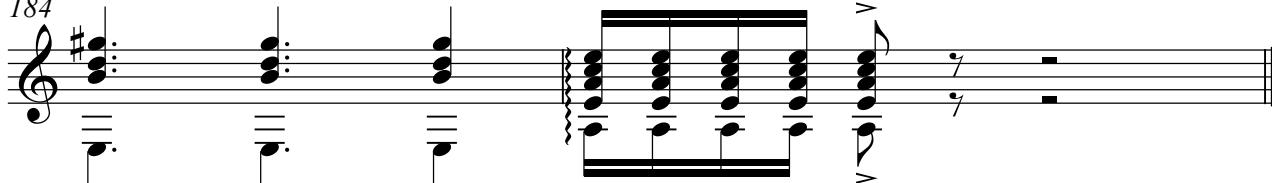
Ch. I

180



Ch. I

184



Orchestra Regionale delle SMIM Campania

Chitarre II

Libertango

Arrangiamento di Gian Lucio Esposito

Allegro (♩=130)

A

A. Piazzolla

Chitarre II

15

fff

Ch. II

20

Ch. II

24

Ch. II

28

Ch. II

B

32

mf

Ch. II

36

Ch. II

40

Ch. II

44

Ch. II

C

48

Chitarre II

Ch. II

52

Ch. II

56

Ch. II

60

rall.

Ch. II

64

D più Lento (♩=90)

p

Ch. II

68

Ch. II

72

E

Ch. II

76

Ch. II

80

F

Ch. II

84

Chitarre II

3

88

Ch. II

G

92

Ch. II

96

Ch. II

100

Ch. II

104


Ch. II

H Tempo primo (♩=130)

Chitarre II


Ch. II

124




Ch. II

128



Ch. II

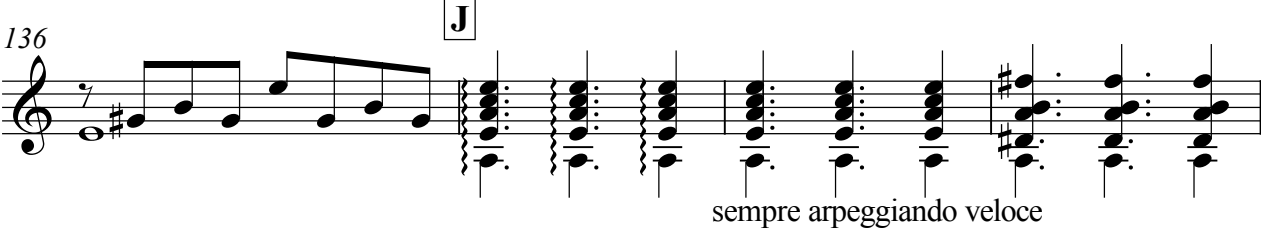
132



Ch. II

136

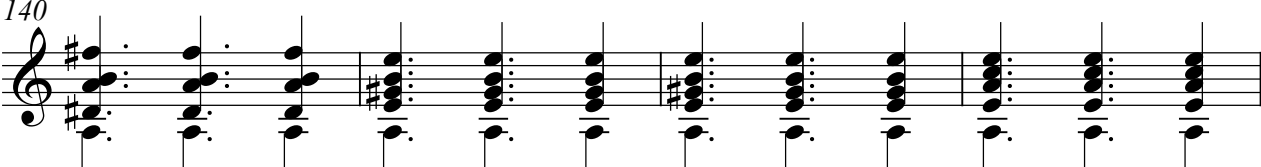
J



sempre arpeggiando veloce

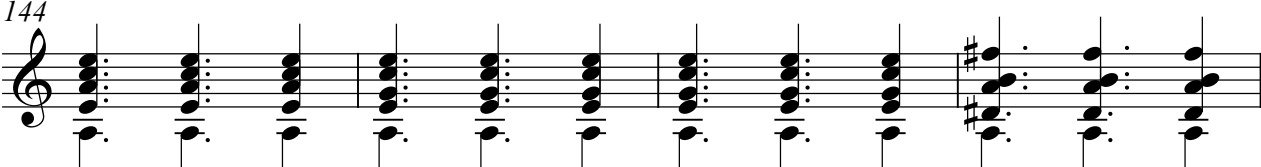
Ch. II

140



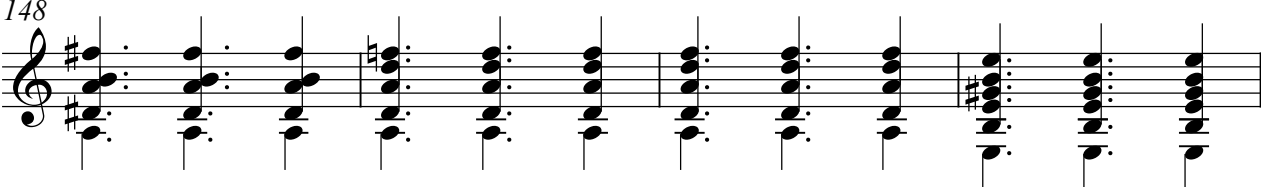
Ch. II

144



Ch. II

148

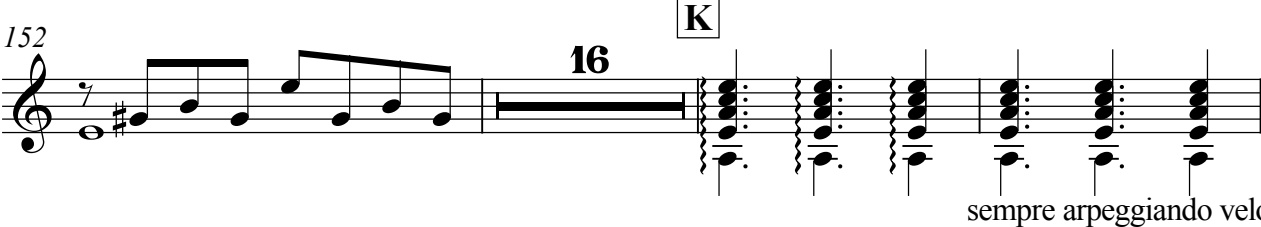


Ch. II

152

K

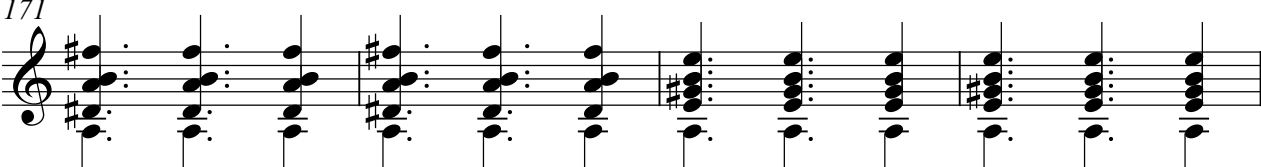
16



sempre arpeggiando veloce

Ch. II

171



175

Ch. II

179

Ch. II

183

Ch. II

The musical score for Chitarre II, measures 175-183, is presented in three staves. Each staff is labeled 'Ch. II'. The first staff (measures 175-178) shows a sequence of chords, each with a dotted quarter note and an eighth note. The second staff (measures 179-182) continues this pattern with some chromatic movement in the upper voice. The third staff (measures 183-184) shows a more complex texture with a wavy line indicating a tremolo or rapid oscillation in the lower voice, and a final measure with a fermata and a repeat sign.

CHITARRE

Cognome e nome	Scuola di provenienza	Parte assegnata
RICCARDI FRANCESCO	MORANTE – S. ANASTASIA	Ch I
CALIENDO IGNAZIO	GUARINO - NAPOLI	Ch I
MOTTOLA D. FLAVIO	FUCINI - GRAGNANO	Ch II
RUSSO BENITO	FUCINI - GRAGNANO	Ch II
IMOLETTI FELICE	ANGIOLETTI – TORRE DEL GRECO	Ch II
SANTORO SALVATORE	V. EMANUELE - NAPOLI	Ch II
DE GIOVANNI MARCELLA	DIANO - POZZUOLI	Ch II
ZARRILLO ANTONIO	NOSENGO - AFRAGOLA	Ch II
TRINCONI FRANCESCO	DIANO - POZZUOLI	Ch II
PICCOLO EMILIA	MORANTE – S. ANASTASIA	Ch II
PINTO ANDREA	MICHELANGELO - NAPOLI	Ch II
BORROSO AGOSTINO	M. SERAO - VOLLA	Ch II
RUSSO CRISTINA	AUGUSTO - NAPOLI	Ch II
MONFREGOLA ARMANDO	M. SERAO - VOLLA	Ch II

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Orchestra Regionale delle SMIM Campania

Pianoforte e Tastiere

Arrangiamento di Gian Lucio Esposito

Libertango

A. Piazzolla

Allegro (♩=130) **A**

Pianoforte

Tastiera I
(con effetto bandoneon)

Tastiera II
(con effetto sax baritono)

Tastiera III
(con effetto chitarra
acustica basso)

22

Tast. I

28

Tast. I

Tast. II

mp

34

Tast. II

40

Tast. II

46

Pf.

Tast. I

Tast. II

Tast. III

C

C

f

ff

52

Pf.

Tast. I

Tast. II

Tast. III

58

Pf.

Tast. I

Tast. II

Tast. III

rall.

rall.

Pianoforte e Tastiere

D più Lento (♩=90)

64

Pf.

Tast. I

Tast. II

Tast. III

D più Lento (♩=90)

p

70

Pf.

Tast. I

Tast. III

E

p

mf

E

Pianoforte e Tastiere

5

76

Pf.

Tast. I

Tast. III

F

p

mf

82

Pf.

Tast. I

Tast. II

Tast. III

Pianoforte e Tastiere

G

H

Tempo primo (♩=130)

88

16

Pf.

16

Tast. I

16

Tast. II

16

Tast. III

G

16

H

Tempo primo (♩=130)

ff

109

Tast. III

115

Tast. III

121 I

Pf.

*f**f*

Tast. III

ff

127

Pf.

Tast. III

Measures 127-132. The piano part (Pf.) consists of two staves with dense chordal textures. The third keyboard part (Tast. III) is in the bass clef, featuring a single melodic line with some grace notes and accents.

133

Pf.

Tast. I

Tast. II

Tast. III

J

J

ff

Measures 133-138. The piano part (Pf.) continues with dense chordal textures. The first keyboard part (Tast. I) has a single melodic line in the bass clef. The second keyboard part (Tast. II) has a single melodic line in the bass clef. The third keyboard part (Tast. III) has a single melodic line in the bass clef, starting with a forte (*ff*) dynamic. There are two 'J' markings above the piano part and the third keyboard part.

139

Pf.

Tast. I

Tast. II

Tast. III

145

Pf.

Tast. I

Tast. II

Tast. III

151

Pf.

Tast. I

Tast. II

Tast. III

8

164

Pf.

Tast. I

Tast. II

Tast. III

K

ff

ff

ff

K

ff

170

Pf.

Tast. I

Tast. II

Tast. III

Measures 170-175. The score is for four parts: Piano (Pf.), Keyboard I (Tast. I), Keyboard II (Tast. II), and Keyboard III (Tast. III). The Piano part features a complex texture of chords and arpeggios. Keyboard I has a simple melody in the bass clef. Keyboard II has a more complex melody in the bass clef. Keyboard III has a simple melody in the bass clef.

176

Pf.

Tast. I

Tast. II

Tast. III

Measures 176-181. The score is for four parts: Piano (Pf.), Keyboard I (Tast. I), Keyboard II (Tast. II), and Keyboard III (Tast. III). The Piano part features a complex texture of chords and arpeggios. Keyboard I has a simple melody in the bass clef. Keyboard II has a more complex melody in the bass clef. Keyboard III has a simple melody in the bass clef.

182

Pf.

Tast. I

Tast. II

Tast. III

The musical score is for a piece titled "Pianoforte e Tastiere", page 11, starting at measure 182. It features four staves: Pianoforte (Pf.) and three keyboards (Tast. I, II, III). The Pianoforte part is in treble and bass clef, with chords in the treble and single notes in the bass. The three keyboard parts are in treble and bass clef. Tast. I and II play similar melodic lines in the treble, while Tast. III plays a single-note line in the bass. All staves end with a double bar line and a repeat sign.

Orchestra Regionale delle SMIM Campania

Pianoforte

Arrangiamento di Gian Lucio Esposito

Libertango

Allegro (♩=130)

A

B

C

A. Piazzolla

Pianoforte

Measures 15 and 16 are marked with a forte (f) dynamic. The score shows a 4/4 time signature and a key signature of one sharp (F#). The piano part features a series of chords and a melodic line in the right hand, while the bass line provides a steady accompaniment.

Pf.

Measures 53 through 57. The piano part continues with a series of chords and a melodic line in the right hand, while the bass line provides a steady accompaniment.

Pf.

Measures 58 through 62. The piano part continues with a series of chords and a melodic line in the right hand, while the bass line provides a steady accompaniment.

Pf.

più Lento (♩=90)

63 rall.

D E

Measures 63 through 74. The tempo is marked "più Lento (♩=90)" and "rall." (rallentando). The score shows a 4/4 time signature and a key signature of one sharp (F#). The piano part features a series of chords and a melodic line in the right hand, while the bass line provides a steady accompaniment.

Pf.

Measures 75 through 79. The piano part continues with a series of chords and a melodic line in the right hand, while the bass line provides a steady accompaniment.

Pianoforte

80 **F**

Pf.

p

mf

85 **G**

Pf.

Tempo primo (♩=130)

90 **H** **I**

Pf.

f

15 16

126

Pf.

131

Pf.

136 **J**

Pf.

141

Pf.

Measures 141-145: Treble staff contains chords (F#4, A4, C5) and (F#4, A4, C5). Bass staff contains single notes (F#3, A3, C4) and (F#3, A3, C4).

146

Pf.

Measures 146-150: Treble staff contains chords (F#4, A4, C5) and (F#4, A4, C5). Bass staff contains single notes (F#3, A3, C4) and (F#3, A3, C4).

151

Pf.

K

16

16

Measures 151-155: Treble staff contains chords (F#4, A4, C5) and (F#4, A4, C5). Bass staff contains single notes (F#3, A3, C4) and (F#3, A3, C4). A repeat sign with '16' is present in both staves.

171

Pf.

Measures 171-175: Treble staff contains chords (F#4, A4, C5) and (F#4, A4, C5). Bass staff contains single notes (F#3, A3, C4) and (F#3, A3, C4).

176

Pf.

Measures 176-180: Treble staff contains chords (F#4, A4, C5) and (F#4, A4, C5). Bass staff contains single notes (F#3, A3, C4) and (F#3, A3, C4).

181

Pf.

Measures 181-185: Treble staff contains chords (F#4, A4, C5) and (F#4, A4, C5). Bass staff contains single notes (F#3, A3, C4) and (F#3, A3, C4). The piece ends with a double bar line.

Orchestra Regionale delle SMIM Campania

Tastiera I

(con effetto bandoneon)

Arrangiamento di Gian Lucio Esposito

Libertango

A. Piazzolla

Allegro (♩=130)

A

Tastiera I

15

Tast. I

21

Tast. I

26

Tast. I

31

B

16

Tast. I

49

C

Tast. I

51

56

Tast. I

61

rall.

D

più Lento (♩=90)

66

E

78

F

83

Tempo primo (♩=130)

88

G **H** **I** **J**

16 16 16

16 16 16

Tast. I

Detailed description: The musical score is for the first keyboard part (Tastiera I). It consists of six systems of music. The first system (measures 56-60) features a treble staff with whole notes and a bass staff with eighth and sixteenth notes. The second system (measures 61-65) is marked 'rall.' and 'più Lento (♩=90)'. The third system (measures 66-77) is marked 'E' and 'F'. The fourth system (measures 78-87) is marked 'F'. The fifth system (measures 88-93) is marked 'G', 'H', 'I', 'J' and '16'. The sixth system (measures 94-98) is marked '16' and '16'.

Tastiera I

3

145

Tact. I

150

Tact. I

8

8

151

162

Tast. I

VI VI VI #VI #VI VI VI #VI #VI VI VI VI

172

Tast. I

173

174

175

176

177

Tast. I

Measures 177-181 of the musical score for Tastiera I. The right hand (treble clef) plays a series of half notes: C4, D4, E4, F#4, G4, A4, B4, C5. The left hand (bass clef) plays a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

182

Tast. I

Measures 182-186 of the musical score for Tastiera I. The right hand (treble clef) plays a series of half notes: C4, D4, E4, F#4, G4, A4, B4, C5. The left hand (bass clef) plays a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The piece ends with a double bar line.

Orchestra Regionale delle SMIM Campania

Tastiera II

(con effetto sax baritono)

Arrangiamento di Gian Lucio Esposito

Libertango

A. Piazzolla

Allegro (♩=130)

A

B

Tastiera II

15 16 mp

37

Tast. II

42

Tast. II

47

Tast. II

C

52

Tast. II

Tastiera II

57

Tast. II

62

rall.

D più Lento (♩=90)

8

8

73 **E**

8

F

8

83

Tast. II

88

Tempo primo (♩=130)

G 16 **H** 16 **I** 16 **J**

16

16

16

140

Tast. II

145

Tast. II

150

Tast. II

14

14

$\text{vi} \phi$

168

Tast. II

K

ff

173

Tast. II

178

Tast. II

183

Tast. II

Orchestra Regionale delle SMIM Campania

Tastiera III

(con effetto chitarra

acustica basso)

Arrangiamento di Gian Lucio Esposito

Libertango

A. Piazzolla

Allegro (♩=130) **A** **B** **C**

Tastiera III

ff

53

Tast. III

58

Tast. III

63 **rall.** **D** più Lento (♩=90)

Tast. III

p

68

Tast. III

73 **E** **F**

Tast. III

8

85 **G**

Tast. III

90 **H** Tempo primo (♩=130)

Tast. III

ff

110

Tast. III

Measures 110 and 111 of the Taster III part. Measure 110 contains a half note G2, a half note A2, and a half note B2. Measure 111 contains a half note C3, a half note D3, and a half note E3. The key signature has one flat (B-flat), and the time signature is 3/4.

115

Tast. III

116

120

I

Tast. III

ff

125

Tast. III



130

Tast. III

130

135

Tast. III

J

ff

140

Tast. III

145

Tast. III

Measures 145-150 of the Taster III part. The notation is in bass clef. Measure 145: quarter note G2, quarter note F2, eighth note G2, eighth note F2, quarter note E2. Measure 146: quarter note D2, quarter note C2, eighth note D2, eighth note C2, quarter note B1. Measure 147: quarter note A1, quarter note G1, eighth note A1, eighth note G1, quarter note F1. Measure 148: quarter note E1, quarter note D1, eighth note E1, eighth note D1, quarter note C1. Measure 149: quarter note B0, quarter note A0, eighth note B0, eighth note A0, quarter note G0. Measure 150: quarter note F0, quarter note E0, eighth note F0, eighth note E0, quarter note D0.

150

Tast. III

16

K

ff

Tastiera III

3

170

Tast. III

175

Tast. III

180

Tast. III

PIANOFORTI

Cognome e nome	Scuola di provenienza	Parte assegnata
ZAMUNER EMILIA	LIVIO - NAPOLI	Pianoforte
DELL'AVERSANO ROBERTA	VERGA - NAPOLI	Tastiera I
GIOCONDO EMANUELA	ANGIOLETTI - TORRE DEL GRECO	Tastiera II
DI BIASE FRANCESCA	VERGA - NAPOLI	Tastiera I
CONFUORTO ANTONIO	ANGIOLETTI - TORRE DEL GRECO	Tastiera II
DI COSTANZO M. ANTONIETTA	SERAIO - VOLLA	Tastiera III

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Orchestra Regionale delle SMIM Campania

Archì

Libertango

Arrangiamento di Gian Lucio Esposito

A. Piazzolla

Allegro (♩=130)

A

B

Violini I

Violini II

Violoncello

Measures 15 and 16 of the Violini I, Violini II, and Violoncello parts. The Violini I and II parts feature a melodic line starting on a whole note in measure 15, followed by a series of eighth notes in measure 16. The Violoncello part has a whole note in measure 15 and a whole rest in measure 16. The tempo is marked Allegro (♩=130). The key signature is one sharp (F#).

36

VI. I

VI. II

Vc.

Measures 36-40 of the Violini I, Violini II, and Violoncello parts. The Violini I and II parts feature a melodic line starting on a whole note in measure 36, followed by a series of eighth notes in measure 37, and a whole note in measure 38. The Violoncello part has a whole note in measure 36 and a whole rest in measure 37. The tempo is marked Allegro (♩=130). The key signature is one sharp (F#).

40

VI. I

VI. II

Vc.

Measures 40-44 of the Violini I, Violini II, and Violoncello parts. The Violini I and II parts feature a melodic line starting on a whole note in measure 40, followed by a series of eighth notes in measure 41, and a whole note in measure 42. The Violoncello part has a whole note in measure 40 and a whole rest in measure 41. The tempo is marked Allegro (♩=130). The key signature is one sharp (F#).

44

VI. I

VI. II

Vc.

Measures 44-48 of the Violini I, Violini II, and Violoncello parts. The Violini I and II parts feature a melodic line starting on a whole note in measure 44, followed by a series of eighth notes in measure 45, and a whole note in measure 46. The Violoncello part has a whole note in measure 44 and a whole rest in measure 45. The tempo is marked Allegro (♩=130). The key signature is one sharp (F#).

C

Archi

48

VI. I

VI. II

Vc.

ff

52

VI. I

VI. II

Vc.

56

VI. I

VI. II

Vc.

rall.

60

VI. I

VI. II

Vc.

D più Lento (♩=90) *E*

64

VI. I

VI. II

Vc.

75

VI. I

VI. II

Vc.

79

VI. I

VI. II

Vc.

83

VI. I

VI. II

Vc.

87

VI. I

VI. II

Vc.

91

VI. I

VI. II

Vc.

F

G

95

VI. I

VI. II

Vc.

99

VI. I

VI. II

Vc.

103

VI. I

VI. II

Vc.

H Tempo primo (♩=130)

107

VI. I

VI. II

Vc.

111

VI. I

VI. II

Vc.

ff

ff

ff

ff

115

VI. I

VI. II

Vc.

ff

I

ff

119

VI. I

VI. II

Vc.

ff

ff

ff

123

VI. I

VI. II

Vc.

ff

ff

127

VI. I

VI. II

Vc.

ff

ff

131

VI. I

VI. II

Vc.

ff

ff

VI. I

VI. II

Vc.

135

ff

139

143

147

151

ff

Detailed description: This page contains five systems of musical notation for a string ensemble. Each system consists of three staves: Violin I (VI. I), Violin II (VI. II), and Viola/Cello (Vc.). The first system (measures 135-138) shows the Violins playing a rhythmic pattern of eighth notes, while the Viola/Cello plays a slower, dotted eighth-note pattern. A dynamic marking of *ff* (fortissimo) is present in the Viola/Cello staff. The second system (measures 139-142) continues the rhythmic patterns. The third system (measures 143-146) shows the Violins playing a more complex rhythmic pattern with accents. The fourth system (measures 147-150) continues the complex rhythmic patterns. The fifth system (measures 151-154) shows the Violins playing a final rhythmic pattern, while the Viola/Cello plays a slower, dotted eighth-note pattern. A dynamic marking of *ff* (fortissimo) is present in the Viola/Cello staff.

155

VI. I

VI. II

Vc.

159

VI. I

VI. II

Vc.

163

VI. I

VI. II

Vc.

167

VI. I

VI. II

Vc.

171

VI. I

VI. II

Vc.

K

ff

175

VI. I

VI. II

Vc.

Violins I and II: Treble clef, eighth-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4).
Violoncello: Bass clef, dotted half-note pattern (G3, A3, B3, C4, B3, A3, G3, F#3).

179

VI. I

VI. II

Vc.

Violins I and II: Treble clef, eighth-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4).
Violoncello: Bass clef, dotted half-note pattern (G3, A3, B3, C4, B3, A3, G3, F#3).

183

VI. I

VI. II

Vc.

Violins I and II: Treble clef, eighth-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4).
Violoncello: Bass clef, dotted half-note pattern (G3, A3, B3, C4, B3, A3, G3, F#3).

Violini I

Orchestra Regionale delle SMIM Campania

Libertango

Arrangiamento di Gian Luca Esposito

Astor Piazzolla

Allegro (= 132) **32** **B** \square ∇ ∇ \square ∇ ∇ (l'a roba co' li oia)

p

37

43

48

53

58

63 *ral.* \square ∇ ∇ \square ∇ \square **D** pti kuto **S**

73 **B** \square ∇ \square ∇ \square ∇ \square ∇

81 \square ∇ *f*

86 **32**

I Tempo primo

121 \square ∇ ∇ \square ∇ ∇ (l'a roba co' li oia)



Violini II

Libertango

Arrangiamento di GianLucio Esposito

Astor Piazzolla

Allegro (=132) **32** B V V M V V (Tarcata continua)

p

38

43

52

59 *ritardando* D *più lento* 8

73 E V M V M V M V

81 M V *f*

86 **32**

121 I *Tempo primo* V M V V

127



VIOLINI

Cognome e nome	Scuola di provenienza	Parte assegnata
COPPOLA DEBORA	SERAO - VOLLA	VI. I
DELLA CORTE FEDERICA	SERAO - VOLLA	VI. I
STAIANO DOMENICO	CAULINO – VOCO EQUENSE	VI. I
DE GREGORIO PIER LUIGI	ANGIOLETTI – T.DEL GRECO	VI. I
MAIONE FEDERICA	DIANO - POZZUOLI	VI. I
CAUDIERO ALESSIA	MINUCCI – NAPOLI	VI. I
MAUTONE ANTONIO	ALIPERTI – MARIGLIANO	VI. I
VOLINO ALESSIA	ANNECCHINO - POZZUOLI	VI. I
STORINO MARIA RITA	SERAO - VOLLA	VI. II
ANDOLFO IRENE	SERAO - VOLLA	VI. II
DI LUCA FRANCESCA	ANGIOLETTI – T.DEL GRECO	VI. II
CAROTENUTO GIOVANNI	DIANO - POZZUOLI	VI. II
IACOBELLI VIOLA	AUGUSTO - NAPOLI	VI. II
OYARZABAL ANDRES	TITO LIVIO - NAPOLI	VI. II

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Orchestra Regionale delle SMIM Campania

Violoncello

Libertango

Arrangiamento di Gian Lucio Esposito

Allegro (♩=130)

A

B

C

A. Piazzolla

Violoncello

15 16 16

ff

52

Vc.

56

Vc.

60

rall.

Vc.

64

D più Lento (♩=90)

E

F

Vc.

8 8

83

Vc.

87

G

Vc.

91

Vc.

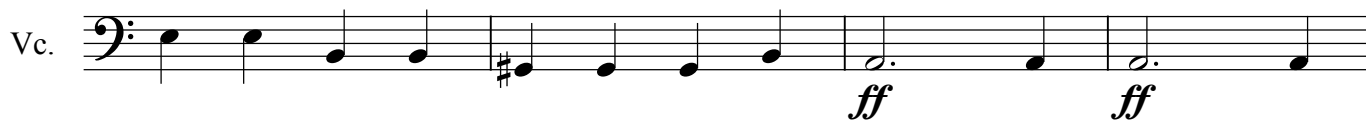
95



99



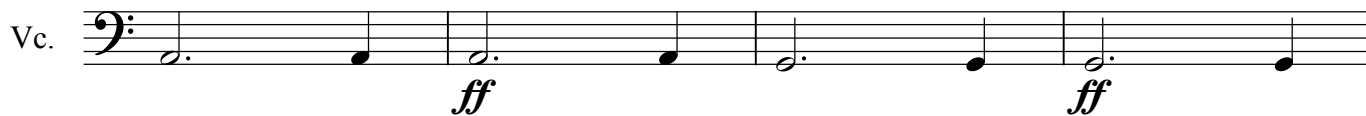
103

H Tempo primo (♩=130)

107



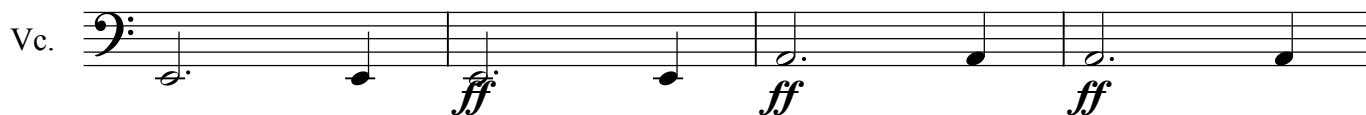
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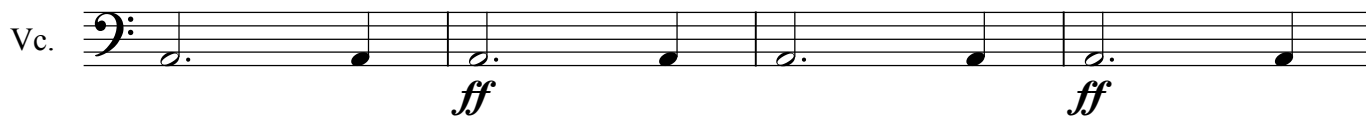
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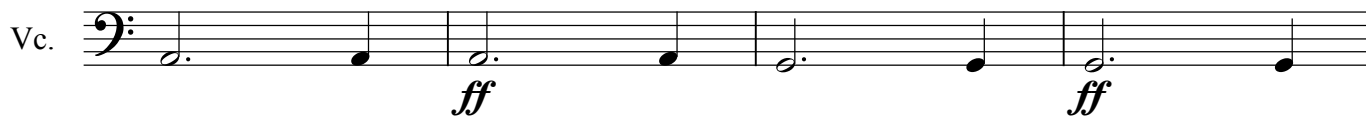
119

I

123



127



Violoncello

3

131



135

J



139



143



147



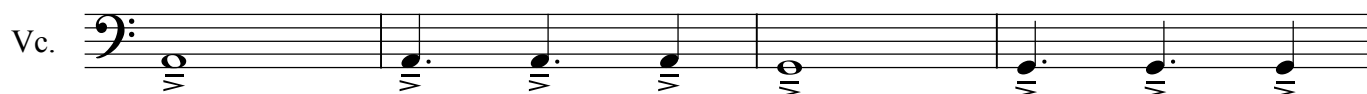
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155



159



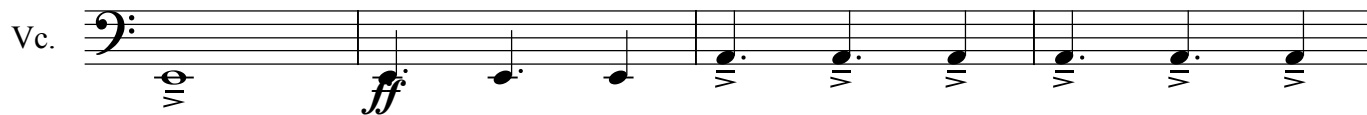
163



Violoncello

K

167



171



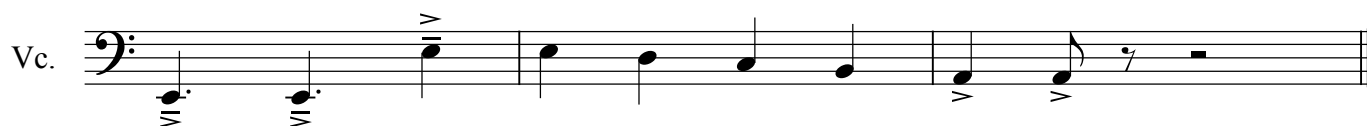
175



179



183



VIOLONCELLI

Cognome e nome	Scuola di provenienza	Parte assegnata
VOLLONO MARCO	FUCINI - GRAGNANO	unica
ADAMO MASSIMO	FUCINI - GRAGNANO	unica
CICCONE GIACOMO	GUARINO - NAPOLI	unica

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