

LUDUS

Massimo Berzolla

1 $\text{♩} = 152$

Flauto

Oboe

Clar. Sib

Corno in Fa

Fagotto

perc.

Violino I

Violino II

Viola

Violoncello

Contrabbasso

5

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

V. I

V. II

Vla

Vc.

Cb.

10

Fl.
Ob.
Cl. Sib
Cor. Fa
Fg.
perc. *piatto picc.* *tom*
V. I
V. II
Vla.
Vc.
Cb.

Measures 10-15. *mf*, *f*, *p*, *mf*, *f*, *mf*, *f*, *p*, *mf*, *f*, *p*, *mf*, *f*. Includes dynamics *f*, *mf*, *p* and markings *piatto picc.*, *tom*.

16

Fl.
Ob.
Cl. Sib
Cor. Fa
Fg.
perc.
V. I
V. II
Vla.
Vc.
Cb.

Measures 16-21. *sfz*, *f*, *mf*, *f*, *f*, *mf*, *mf*, *p*. Includes dynamics *sfz*, *f*, *mf*, and marking *p*.

22

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

p

mf in rilievo

perc.

22

V. I

V. II

Vla.

Vc.

Cb.

pizz.

p

28

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

mf

f

cresc.

f

perc.

piatto picc.

p

mf

28

V. I

V. II

Vla.

Vc.

Cb.

sfz

arco

f_v

pizz.

f

Musical score for measures 34 to 37. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Cor Anglais (Cor. Fa), Bassoon (Fg.), Percussion (perc.), Violin I (V. I), Violin II (V. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 34-37:

- Fl.:** Features trills and triplet patterns. Measure 37 includes a 7-measure grace note ornament.
- Ob.:** Similar to Fl., with trills and triplets.
- Cl. Sib.:** Features a 7-measure grace note ornament in measure 37.
- Cor. Fa:** Remains mostly silent.
- Fg.:** Features a 7-measure grace note ornament in measure 37.
- perc.:** Provides a rhythmic accompaniment with a *p* dynamic.
- Strings (V. I, V. II, Vla., Vc., Cb.):** Play a sustained chord with a *sfz p* dynamic.

Musical score for measures 38 to 41. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Cor Anglais (Cor. Fa), Bassoon (Fg.), Percussion (perc.), Violin I (V. I), Violin II (V. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 38-41:

- Fl.:** Features a *ff* dynamic, including a 3-measure grace note ornament in measure 39.
- Ob.:** Features a *ff* dynamic.
- Cl. Sib.:** Features a *ff* dynamic.
- Cor. Fa:** Features a *ff* dynamic.
- Fg.:** Features a *ff* dynamic.
- perc.:** Includes a *tom* drum sound starting in measure 40.
- Strings (V. I, V. II, Vla., Vc., Cb.):** Play a sustained chord with a *ff* dynamic.

41 $\bullet = 44$ $\bullet = 56$ *ritenuto*

Fl.

Ob. *ritenuto* 3

Cl. Sib *p espressivo* *ritenuto*

Cor. Fa *ritenuto*

Fg. *p espressivo* *ritenuto*

perc. *camp. a vento* *mf* *pp* *l.v.*

oppure triang. p

41 $\bullet = 44$ (trem.) $\bullet = 56$ *ritenuto*

V. I *p* *sfz* *ritenuto*

V. II *p* *sfz* *ritenuto*

Vla. *p* *sfz* *ritenuto*

Vc. *p* *sfz* *ritenuto*

Cb. *p* *ritenuto*

47 *a tempo* (trem.)

Fl. *a tempo* *p* *mf* *mf* *pp* *mp* *dimin.*

Ob. *a tempo* *mp* *dimin.*

Cl. Sib *a tempo* *p* *mf* *mf* *pp*

Cor. Fa *a tempo* *p* *mf* *mf* *pp*

Fg. *a tempo* *p* *mf* *mf* *pp*

perc. *piatto gr.* *piatto picc.* *mp* *p*

47 *a tempo* (trem.)

V. I *a tempo* *p*

V. II (trem.) *a tempo* *p* *mp*

Vla. (trem.) *a tempo* *p*

Vc. (trem.) *a tempo* *p*

Cb. (trem.) *a tempo* *p*

62

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

62

63

64

65

66

67

f

mf

Detailed description: This system contains the first six staves of the score. The Flute (Fl.) and Oboe (Ob.) staves are mostly silent. The Clarinet in B-flat (Cl. Sib) and Cor Anglais (Cor. Fa) staves play a rhythmic pattern of eighth notes. The Bassoon (Fg.) staff plays a similar pattern, with dynamics *f* and *mf* indicated. The Percussion (perc.) staff plays a steady eighth-note accompaniment.

62

V. I

V. II

Vla.

Vc.

Cb.

62

63

64

65

66

67

mf

mf

mf

Detailed description: This system contains the last five staves of the first system. The Violin I (V. I) and Violin II (V. II) staves are silent. The Viola (Vla.) staff plays a rhythmic pattern of eighth notes, with dynamics *mf* indicated. The Violoncello (Vc.) and Contrabass (Cb.) staves play a similar pattern, with dynamics *mf* indicated.

68

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

68

69

70

71

72

73

mf

f

mf

Detailed description: This system contains the first six staves of the second system. The Flute (Fl.) staff is silent. The Oboe (Ob.) staff plays a rhythmic pattern of eighth notes, with dynamics *mf* and *f* indicated. The Clarinet in B-flat (Cl. Sib) and Cor Anglais (Cor. Fa) staves play a similar pattern, with dynamics *f* and *mf* indicated. The Bassoon (Fg.) staff plays a similar pattern. The Percussion (perc.) staff plays a steady eighth-note accompaniment.

68

V. I

V. II

Vla.

Vc.

Cb.

68

69

70

71

72

73

Detailed description: This system contains the last five staves of the second system. The Violin I (V. I) and Violin II (V. II) staves are silent. The Viola (Vla.) staff plays a rhythmic pattern of eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) staves play a similar pattern.

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

f

f

f

f

V. I

V. II

Vla.

Vc.

Cb.

f

f

f

mf

f

mf

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

f

f

f

f

V. I

V. II

Vla.

Vc.

Cb.

f

f

f

mf

f

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

Musical score for measures 86-91, woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Cor Anglais (Cor. Fa), Bassoon (Fg.), and Percussion (perc.). The time signature is 5/16. Dynamics include *f*.

V. I

V. II

Vla.

Vc.

Cb.

Musical score for measures 86-91, strings. The score includes parts for Violin I (V. I), Violin II (V. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The time signature is 5/16. Dynamics include *f*.

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

Musical score for measures 92-97, woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib), Cor Anglais (Cor. Fa), Bassoon (Fg.), and Percussion (perc.). The time signature is 3/8. Dynamics include *f*.

V. I

V. II

Vla.

Vc.

Cb.

Musical score for measures 92-97, strings. The score includes parts for Violin I (V. I), Violin II (V. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The time signature is 3/8. Dynamics include *f* and *ff*.

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

V. I

V. II

Vla.

Vc.

Cb.

97

ritenuto

dimin.

mf in rilievo

dimin.

mf in rilievo

dimin.

dimin.

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

V. I

V. II

Vla.

Vc.

Cb.

102

mf

maracas

mf

p

mf in rilievo

sordina

gliss.

p

mf in rilievo

sordina

sordina

sordina

sordina

126

109

Fl. *mf* *mf*

Ob.

Cl. Sib *mf* *mf*

Cor. Fa

Fg.

109

V. I *mf* arco gliss. *p* pizz.

V. II *mf* arco gliss. *p* pizz.

Vla. *mf* arco gliss. *p* pizz.

Vc. *mf* arco gliss. *p* pizz.

Cb. *p*

115

Fl. *pp*

Ob. *pp*

Cl. Sib *pp*

Cor. Fa *pp* sordina 8a sotto ad lib.

Fg. *pp*

perc. *pp*

115

V. I *mf* arco *pp* col legno

V. II *mf* arco *pp* col legno

Vla. *mf* arco *pp* col legno

Vc. *mf* arco *pp* col legno

Cb. *mf* *pp* col legno

121

Fl. *f* *dimin.*

Ob. *f* *dimin.*

Cl. Sib *f* *dimin.*

Cor. Fa *f* *dimin.*

Fg. *f* *dimin.*

perc. *mf*

121

V. I *mf* pizz.

V. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

127

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. Sib *p* *cresc.*

Cor. Fa *p* *cresc.*

Fg. *f*

perc.

127

V. I *arco* *p*

V. II *arco* *p*

Vla.

Vc.

Cb. *arco* *f*

133

Fl. *mf* *f*

Ob. *mf* *f*

Cl. Sib *mf* *f*

Cor. Fa *mf* *mf*

Fg. *mf*

perc. *mf*

133

V. I *f* *sfz p*

V. II *f* *sfz p*

Vla. *f* *sfz p*

Vc. *f* *sfz p*

Cb. *f* *sfz p* *f*

137

Fl. *mf* *f* *pp*

Ob. *mf* *f* *pp*

Cl. Sib *mf* *f* *pp*

Cor. Fa *mf* *f* *pp*

Fg. *mf* *f* *pp*

perc. *mf*

137

V. I *f* *sfz p* *pp* *togli sordina*

V. II *f* *sfz p* *pp* *togli sordina*

Vla. *f* *sfz p* *pp* *togli sordina*

Vc. *f* *sfz p* *pp* *togli sordina*

Cb. *f* *sfz p* *pp*

141 $\text{♩} = 63$

Fl. *con libertà*
p *espressivo*

Ob. *pp*

Cl. Sib *pp*

Cor. Fa *pp*

Fg. *pp*

perc. *piatto gr.* *piatto picc.*

141 $\text{♩} = 63$

V. I *sul pont.* *pp*

V. II *sul pont.* *pp*

Vla. *sul pont.* *pp*

Vc. *pp*

Cb. *pp*

146 $\text{♩} = 56$

Fl. *pp* *espressivo*

Ob. *pp* *espressivo*

Cl. Sib

Cor. Fa

Fg.

perc. *tamb. basco*
pp

146 $\text{♩} = 56$

V. I *pizz.* *p*

V. II *pp* *sul pont. (trem.)*

Vla. *pp* *sul pont. (trem.)*

Vc. *pizz.* *p*

Cb.

Fl. *pp* *espressivo*

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

V. I

V. II

Vla.

Vc.

Cb.

Fl. *p* *pp*

Ob. *ppp*

Cl. Sib

Cor. Fa *pp* *ppp*

Fg. *pp* *ppp*

perc.

V. I *arco sul pont.* *pp* *pos. norm.* *ppp*

V. II *pp* *pos. norm.* *ppp*

Vla. *pp* *pos. norm.* *ppp*

Vc. *arco sul pont.* *pp* *pos. norm.* *ppp*

Cb. *pp* *ppp*

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc. *tom*

V. I

V. II

Vla.

Vc.

Cb.

f

togli sordina

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

V. I

V. II

Vla.

Vc.

Cb.

175

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

175

V. I

V. II

Vla.

Vc.

Cb.

181

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

181

V. I

V. II

Vla.

Vc.

Cb.

187

Fl. *f* *f* *ff*

Ob. *f* *f*

Cl. Sib *f* *f*

Cor. Fa *f* *f* *f*

Fg. *f* *f*

perc. *f*

187

V. I *f* *p* *cresc.* *f* *ff*

V. II *f* *p* *cresc.* *f* *ff*

Vla. *f* *p* *cresc.* *f* *ff*

Vc. *f* *p* *cresc.* *f* *ff*

Cb. *f* *f* *ff*

193

Fl. *p* *cresc. molto* *f* *pizz.* *p* *cresc. molto* *f* *pizz.*

Ob. *p* *cresc. molto* *f* *p* *cresc. molto* *f*

Cl. Sib *p* *cresc. molto* *f* *p* *cresc. molto* *f*

Cor. Fa *p* *cresc. molto* *f* *p* *cresc. molto* *f*

Fg. *p* *cresc. molto* *f* *p* *cresc. molto* *f*

perc. *sfz* *sfz* *sfz* *sfz* *sfz*

193

V. I *sfz* *p* *cresc. molto* *f* *sfz* *p* *cresc. molto* *f*

V. II *sfz* *p* *cresc. molto* *f* *sfz* *p* *cresc. molto* *f*

Vla. *sfz* *p* *cresc. molto* *f* *sfz* *p* *cresc. molto* *f*

Vc. *sfz* *p* *cresc. molto* *f* *sfz* *p* *cresc. molto* *f*

Cb. *p* *cresc. molto* *f* *p* *cresc. molto* *f*

199

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

sfz

sfz

sfz

sfz

sfz

sfz

199

V. I

V. II

Vla.

Vc.

Cb.

sfz

199

205

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

f

ff

f

ff

f

ff

f

ff

205

V. I

V. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

205

211

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

ff

ff

ff

ff

f

pizz.

pizz.

211

V. I

V. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

217

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

mp

mp

mp

mp

217

V. I

V. II

Vla.

Vc.

Cb.

p

p

p

p

223

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. Sib *mp* *mf*

Cor. Fa *mf*

Fg. *mp* *mf*

perc. *p*

maracas

223

V. I *pizz.* *p* *arco* *mf*

V. II *pizz.* *p* *arco* *mf*

Vla. *pizz.* *p* *arco* *mf*

Vc. *pizz.* *p* *arco* *mf*

Cb. *pizz.* *p* *arco* *mf*

229

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. Sib *mf* *cresc.*

Cor. Fa

Fg. *mf* *cresc.*

perc. *cresc.*

229

V. I *mf* *cresc.*

V. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

245

Fl. *cresc. molto* *f non troppo*

Ob. *cresc. molto* *f non troppo*

Cl. Sib *cresc. molto* *f non troppo* *ff*

Cor. Fa *cresc. molto* *f non troppo*

Fg. *p* *cresc. molto* *f non troppo* *ff*

perc. *f non troppo*

245

V. I *p* *cresc. molto* *f*

V. II *p* *cresc. molto* *f*

Vla. *cresc. molto* *f*

Vc. *cresc. molto* *f*

Cb. *cresc. molto* *f*

250

Fl. *ff* *ff* *sfz*

Ob. *ff* *ff* *sfz*

Cl. Sib *ff* *ff* *sfz*

Cor. Fa *f* *ff* *sfz*

Fg. *f* *ff* *sfz*

perc. *sfz*

250

V. I *ff* *ff* *sfz*

V. II *ff* *ff* *sfz*

Vla. *ff* *ff* *sfz*

Vc. *ff* *ff* *sfz*

Cb. *ff* *ff* *sfz*

254

♩ = 44

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

camp. a vento *mf* *pp* l.v.

oppure triang. p

254

♩ = 44

V. I

V. II

Vla

Vc.

Cb.

257

♩ = 152

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

tom

257

♩ = 152

V. I

V. II

Vla

Vc.

Cb.

261

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

p cresc. molto

V. I

V. II

Vla.

Vc.

Cb.

sfz p cresc.

ff

5

263

Fl.

Ob.

Cl. Sib

Cor. Fa

Fg.

perc.

V. I

V. II

Vla.

Vc.

Cb.

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz