

Aria Fiorentina

Euphonium (♩ + ♭) & Piano

Didier Godel

EMR 45113

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Didier Godel

Andante assai


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Musical score for B $\flat$ Euphonium, titled "Aria Fiorentina" by Didier Godel. The tempo is marked "Andante assai". The score consists of nine staves of music, with measures numbered 11, 20, 28, 37, 42, 55, 63, and 71. The key signature is B $\flat$ major (two flats). The time signature is 6/8. The score includes various dynamics (f, mf, p, mp) and articulations (accents, staccato). There are also markings for "con sord." (con sordina) and "senza sord." (senza sordina). The score is divided into sections by measure numbers and includes repeat signs and first/second endings.

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Andante assai

The musical score consists of two staves. The top staff is for the Euphonium, marked with a B♭ and a treble clef. It begins with a whole rest for the first four measures, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note A4. The bottom staff is for the Piano, marked with a grand staff (treble and bass clefs). It begins with a fortissimo (ff) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of eighth and quarter notes. The piano part ends with a double bar line and a repeat sign.

7

This block contains measures 7 through 12 of the musical score. Measure 7 begins with a treble clef and a key signature of one flat (B-flat). The melody in the treble staff starts with a quarter note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. The bass staff features a piano (f) dynamic and a melody starting with a quarter note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. The score continues with measures 8 through 12, maintaining the same key signature and melodic structure.

13

mf *p*

mf

19

poco rit.

mf *più f* *f* *mf*

f *mf* *f* *più f*

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25

Measures 25-29 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment features a complex texture with multiple voices, including a prominent bass line. Dynamics include *f* and *mp*.

30

Measures 30-33 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line is mostly silent, with some notes in measures 31 and 32. The piano accompaniment continues with a complex texture, featuring a prominent bass line. Dynamics include *f*, *mf*, and *mp*.

34

Measures 34-38 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the instruction *con sord.* (con sordina). The piano accompaniment features a complex texture with multiple voices, including a prominent bass line. Dynamics include *p*.

39

Measures 39-44 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the instruction *rit.* (ritardando). The piano accompaniment features a complex texture with multiple voices, including a prominent bass line. Dynamics include *p*.

45

Measures 45-49 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the instruction *a tempo*. The piano accompaniment features a complex texture with multiple voices, including a prominent bass line. Dynamics include *pp*, *p*, and *mp*.

51

51

senza sord.

f

mf

f

f

56

56

62

62

mf

mp

mf

68

68

stacc.

mf

mp

f

f

mp

74

74

f

mf

f

79

82

85

89

93

Meno mosso

A tempo

97

97

mf

102

102

mp

p

107

107

con sord.

p

f

mf

112

112

mf

mp

p

pp

mp

p

118

rit.

Meno mosso
(con sord.)

118

pp

pp

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