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Dragonfly Fantasy

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Giorgio F. Dalla Villa

Dragonfly Fantasy

per orchestra

inspired by the traditional Japanese song "Akatombo" by Kosaku Yamada

SCORE

ORCHESTRA

3 Flutes (3° also Piccolo)
2 Oboes
English Horn
2 Clarinets in A
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 French Horns (in F)
3 Trumpets in Bb
3 Tromboni
Tuba

Timpani (29" 26" 23")
3 Percussionists:
1°: Marimba, Xylophone, Bongos, 1 low Tom tom, 2 Sizzle Cymbals (large, medium, es. 55"-18").
2°: Marimba (together with 1°), Glockenspiel, 3 Gong (big-medium-small).
3°: Hyoshigi (traditional japanese instrument), 4 suspended Cymbals (in scale from large to small), 3 Tam tam (big-medium-small).

Harp

Strings

FULL DURATION: 4' 30" circa

NOTES

It is possible also to end the performance at measure 80 without the final "Coda".
Alterations are kept inside the bar according to traditional notation and along duration slurs or tremolos.
It doesn't sound as written: in particular Xilophone is written one octave under the real sonds and Glock. two octave under.
The mutes usage of the brasses is indicated in the score.

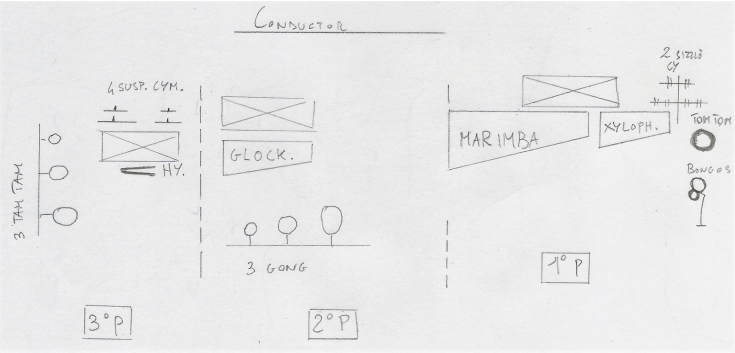
Winds: a tremolo indication between a note and the same note with the harmonic circle above means to alternate the normal position with a different fingering, in order to get a slight change in pitch

Percussions: to obtain the glissato effect on the cymbal, shuffle the wire with the brush lightly from the center towards the side. On Bongos and Tom Tom the "x" notehead means to hit on the side of the leather, while the diamond notehead means to hit the center; normal noteheads refers to normal position of the blow. A notehead with a triangle means the rim shot. On Timpani, the "x" notehead means to hit the concave surface of the bowl to obtain a resonant metallic sound.

PERCUSSIONS MALLETS

-  with the hands
-    respectively hard medium and soft mallets
-    respectively hard medium and soft mallets for timpani
-    bats for Tam tam or for Gong: respectively hard, soft, very soft and large
-  triangle hammer
-  wood mallet
-  drum-stick
-   metal brush: first, with ropes; second, with handle.

example of percussion disposition:



Glossary:

- Div. (divisi) = divided
- Un. (uniti) = united
- (l.v.) - (lasciar vibrare) = let ring
- smorz. (smorzare) = stop the vibration
- dolce = sweet
- scorrevole = fluent
- secco = dry, stopping the sound immediately
- morbido = smooth
- suono fermo = without vibrato
- vibrato dolce= sweet vibrato
- vibrato ord. (ordinario) = normal vibrato
- vibrato molto = wider emphasized vibrato
- vib.ss. (vibratissimo) = faster vibrato
- più/meno vibrato : increase or reduce the vibrato
- molto al ponticello: bow very close to the bridge

Dragonfly Fantasy

Score

Giorgio F. Dalla Villa

Dreamly and peaceful

$\text{♩} = 72 \text{ circa}$

Piccolo
 1°
 Flutes
 2°
 Oboes
 1°
 2°
 English Horn
 Clarinets (A) 1°
 B♭ Bass Clarinet
 Timpani
 Glockenspiel
 Xylophone
 Harp
 Cymbals
 Hyoshigi

Dreamly and peaceful

$\text{♩} = 72 \text{ circa}$

[illegible]

6

Picc. *f*

Fl. *f*

Ob. *f*

Cl. (A) *f*

B $\flat$ B.Cl. *p* *mp*

Bso. *mf*

Glk. *secco* *mf* *f* go to gong

Xyl. *secco* *mf* *f* go to marimba

Cym. *3^o P.* (felt) (side) (slow d.) middle 3^o go to tam tam *mp*

Vln. I *IV* flaut. d'arco (tasto) *espress. non flaut.* (port.) *mp* *pp* *mf* *pp* *f* *pizz. pont.*

Vln. II *pizz. (tasto)* *p* *mp* flaut. d'arco *IV* (tasto) *f* *pizz.*

Vla. *pizz. (tasto)* *p* *mp* *Un. arco pont. II* *mf* *pp* *f* *pizz. (tasto)* *arco (tasto)* *pizz. pont.*

Vc. *(pizz.) (tasto)* *p* *mp* *Un. arco pont. II* *mf* *pp* *f* *pizz. (tasto) I*

Cb. *f*

19

Picc. *espress.* *ppp* *f* *Flatterzunge* *vibrato dolce* *meno vibrato*

Fl. *espress.* *ppp* *f* *Flatterzunge* *vibrato dolce* *meno vibrato*

Ob. *espress.* *ppp* *f* *Flatterzunge* *vibrato dolce* *meno vibrato*

E. Hn. *dolce* *mf* *pp* *f*

Cl. *dolce* *pp* *mf* *pp* *mp* *f*

Bso. *non vibr.* *pp*

C. Bn. *non vibr.* *pp*

Timp. *pp* (gliss.)

Glk. *2°P.* *pp* *mp* *f* go to gong

Xyl. *1°P.* *mp* *f* go to mar.

Hp. *pp*

Hyos. *3°P.* *p* go to tam t.

Vln. I *vibratissimo* *dolce ord.* *Un.* *mf* *p*

Vln. II *dolce arco ord.* *sf* *p* *mf* *p*

Vc. *arco ord. (p)* *pp*

Cb. *arco ord. (p) III* *ppp*

The image displays a page of a musical score, likely for a symphony, showing measures 22, 3, 4, and 9. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with various dynamics and articulations indicated.

Measures:

- Measure 22:** The score begins with a Piccolo part (22) and a Flute part (22). The woodwinds (Clarinet, Bass Clarinet, Bassoon, Contrabassoon) and brass (Horn, Trombone, Tuba) parts are marked with *mf* and *ppp*. The percussion (Timpani, Maracas, Gong, Tom-tom) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) parts are marked with *f* and *pp*.
- Measure 3:** The score continues with the woodwinds and brass parts. The woodwinds are marked with *f* and *pp*. The brass parts are marked with *f* and *pp*. The percussion and strings parts are marked with *f* and *pp*.
- Measure 4:** The score continues with the woodwinds and brass parts. The woodwinds are marked with *f* and *pp*. The brass parts are marked with *f* and *pp*. The percussion and strings parts are marked with *f* and *pp*.
- Measure 9:** The score continues with the woodwinds and brass parts. The woodwinds are marked with *f* and *pp*. The brass parts are marked with *f* and *pp*. The percussion and strings parts are marked with *f* and *pp*.

Instrumentation:

- Woodwinds:** Piccolo, Flute, Clarinet, Bass Clarinet, Bassoon, Contrabassoon.
- Brass:** Horn, Trombone, Tuba.
- Percussion:** Timpani, Maracas, Gong, Tom-tom.
- Strings:** Violin I, Violin II, Viola, Violoncello, Contrabass.

Dynamics and Articulations:

- Woodwinds:** *mf*, *ppp*, *f*, *pp*.
- Brass:** *f*, *pp*.
- Percussion:** *f*, *pp*.
- Strings:** *f*, *pp*.

Articulations:

- Woodwinds:** *non vibr.*, *Flutterzunge*, *3*, *non vibr.*.
- Brass:** *3*, *non vibr.*.
- Percussion:** *(gliss.)*, *ff*, *p*.
- Strings:** *vibr.ss.*, *pizz. pont.*, *arco (ord.)*, *3*, *dim.*, *mp*, *p*.

Vivo

B

♩ = 116 circa

Fl. 1° Flutterzunge *pp* *f*

Ob. 2° *pp* *f* vibrato *pp* *f* *pp* vibr. *p*

E. Hn. *p* *f* vibrato *pp* *f* *pp* vibr. *p*

Cl. 1° Flutterzunge *p* *f* vibrato *pp* *f* *pp* vibr. *p*

Cl. 2° Flutterzunge *p* *f* vibrato *pp* *f* *pp* vibr. *p*

B♭ B.Cl. *pp* *f* vibrato *pp* *f* *pp* vibr. *p*

Bso. 1° vibrato *pp* *f* *pp* vibr. *p*

Bso. 2° vibrato *pp* *f* *pp* vibr. *p*

C. Bn. vibrato *pp* *f* *pp* *p*

Timp. (felt) on side bowl *mp*

Mrb. *p* go to bongos

Hp. *mp* *mf* *C₄* *C₄*

Gong 2°P. *pp* *mf* go to glock.

T.T. 3°P. *pp* *mf* go to cym.

Bgo. 1°P. side center normal go to mar. *mf* *ff* *f*

Vivo

♩ = 116 *circa*

B

Violins I and II, Viola, Violoncello, and Contrabasso score. The score is in 2/4 time and consists of five measures. The first measure is a whole rest for all instruments. The second measure features a dynamic of *pp* for Violins I and II, and *p* for Viola and Violoncello. The third measure features a dynamic of *f* for Violins I and II, and *mf* for Viola and Violoncello. The fourth measure features a dynamic of *ff* for Violins I and II, and *ff* for Viola and Violoncello. The fifth measure features a dynamic of *ff* for Violins I and II, and *ff* for Viola and Violoncello. The score includes various performance instructions such as "arco (pont.)", "ord.", "espress.", "vibrato molto", and "Un. flaut. d'arco non vibr."

5 4 3

29 4 4 4

Ob. *1°* *<f* *non vibr.* *fp* *f* *cantabile*

E. Hn. *2°* *<f* *non vibr.* *fp* *f* *cantabile*

Cl. *1°* *<f* *non vibr.* *fp* *f* *cantabile*

B. Cl. *2°* *<f* *non vibr.* *fp* *f*

Bso. *1°* *<f* *non vibr.* *fp* *f*

C. Bn. *2°* *<f* *non vibr.* *fp* *f*

Hr. *1° 3°* *fp* *pp* *f* *pp*

Timp. (on side bowl) *pp* head *f*

Mrb. *1° P.* *pp* *f*

Hp. *bisbigliando* *pp* *f* *5* *3*

Cym. *3° P.* *mp* go to hyos.

5 4 3

Vln. I *fz* *Un. flaut. d'arco non vibr.* *pp* *pizz.* *fz*

Vln. II *fz* *Un. flaut. d'arco non vibr.* *pp* *pizz.* *fz*

Vla. *fz* *Un. flaut. d'arco non vibr.* *pp* *Div. pizz.* *fz*

Vc. *fz* *Un. flaut. d'arco non vibr.* *pp* *pizz.* *fz*

Cb. *fz* *pizz.* *fz*

rit.

4
4

3
4

4
4

3
4

Picc.

Musical notation for Piccolo (Picc.) in 4/4, 3/4, 4/4, and 3/4 time signatures. Includes dynamics *ppp*, *f*, and *pp*, and performance instructions: *non vibr.*, *espress. vibrato dolce*.

Fl.

Musical notation for Flute (Fl.) in 4/4, 3/4, 4/4, and 3/4 time signatures. Includes dynamics *ppp*, *f*, and *pp*, and performance instructions: *espress. vibrato dolce*.

Ob.

Musical notation for Oboe (Ob.) in 4/4, 3/4, 4/4, and 3/4 time signatures. Includes dynamics *pp*, *f*, and *pp*, and performance instructions: *espress. vibrato dolce*.

E. Hn.

Musical notation for English Horn (E. Hn.) in 4/4, 3/4, 4/4, and 3/4 time signatures. Includes dynamics *pp*, *f*, and *pp*.

Cl.

Musical notation for Clarinet (Cl.) in 4/4, 3/4, 4/4, and 3/4 time signatures. Includes dynamics *pp*, *f*, and *p*.

Glk.

Musical notation for Glockenspiel (Glk.) in 4/4, 3/4, 4/4, and 3/4 time signatures. Includes dynamics *pp*, *p*, *mp*, *mf*, and *f*.

Mrb.

Musical notation for Maracas (Mrb.) in 4/4, 3/4, 4/4, and 3/4 time signatures. Includes dynamics *pp* and instruction: *go to xil.*

Hp.

Musical notation for Harp (Hp.) in 4/4, 3/4, 4/4, and 3/4 time signatures. Includes dynamics *pp*.

Hyos.

Musical notation for Hyosung (Hyos.) in 4/4, 3/4, 4/4, and 3/4 time signatures. Includes dynamics *p* and instruction: *then go to Tam Tam*.

This page of a musical score, likely for a symphony, features a variety of instruments and detailed musical notation. The instruments listed on the left include Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinet (Cl.), Bassoon (Bso.), Horn (Hr.), Trombone (Tbo.), Timpani (Timp.), Glockenspiel (Glk.), Xylophone (Xyl.), Harp (Hp.), Gong, Tuba (T.T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures, with a 36-measure section on the left and a 6-measure section on the right. The right section is marked with a 4/4 time signature and a *rit.* (ritardando) instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). Performance instructions are provided for several instruments, including "vibrato dolce", "meno vibrato", "suono fermo", "insert wa-wa mute", "Mute's tremolo: open and close the mute's hole quickly", "arco ord. V", "Bicordo", "molto al pont.", "espress. arco ord.", "Un.", "ord. IV", and "smorz. (Lv.)".

The score is written for a full orchestra, with each instrument part clearly delineated. The notation is complex, featuring many accidentals and dynamic markings, indicating a high level of musical sophistication. The overall layout is clean and professional, typical of a high-quality musical score.

D

(rit.) -----> ♩ = 92 circa

40

Picc.

3 non vibr.

f *p* *mf*

vibrato dolce meno vibrato

1°

Fl.

3

p *f* *p*

vibrato dolce meno vibrato non vibr.

2°

Fl.

3 vibrato dolce non vibr.

f *p*

1°

Ob.

dolce

p < *f* *p*

2°

Ob.

dolce

mf

1°

E. Hn.

dolce

p *mf*

2°

E. Hn.

dolce

p *f* *p*

1°

Cl.

p *f* *p*

2°

Cl.

dolce

mf

1° 3°

Hr.

pp

2° 4°

Hr.

pp

1°

Tr.

cantabile

f *pp*

1°

Tbo.

m. closed espress.

mp *pp*

2° 3°

Tuba

pp

2° P.

Gong

go to mar.

p

3° P.

T.T.

mf

42

Cb.

molto al pont.

p

[illegible]

(rit.) ----- > $\text{♩} = 66$ $\text{♩} = 126$ circa

5 4 5

4 4 4

62

Picc. *vibrato dolce* *pp* *mf* *p* *ff* *p* *mp* *pp* *suono fermo*

Fl. *pp* *mf* *p* *ff* *p* *mp* *pp* *suono fermo*

2° *vibrato dolce* *pp* *mf* *p* *ff* *p* *mp* *pp* *suono fermo*

Ob. 1° *pp* *mf* *mp* *ff* *p* *mp* *pp* *suono fermo*

2° *mf* *p* *ff* *p* *mp* *pp* *suono fermo*

E. Hn. *p* *mf* *mp* *ff* *p* *mp* *pp* *suono fermo*

Cl. 1° *pp* *mf* *mp* *ff* *p* *mp* *pp* *suono fermo*

(A) 2° *mf* *p* *ff* *p* *mp* *pp* *suono fermo*

B♭ B.Cl. *mf* *p* *ff* *p* *mp* *pp* *suono fermo*

Bso. 1° *ff* *p* *mp* *pp* *suono fermo*

2° *ff* *p* *mp* *pp* *suono fermo*

Hr. 1° 3° *f* *p* *mp* *pp* *suono fermo*

2° 4° *f* *p* *mp* *pp* *suono fermo*

Timp. *p* *mp* *pp* *suono fermo*

Glk. (rope) 2° P. *pp* *p* *mf* *p* *ff* *p* *mp* *pp* *suono fermo*

Xyl. 1° P. *ff* *p* *mp* *pp* *suono fermo*

Hp. *ff* *p* *mp* *pp* *suono fermo*

Cym. 3° P. (lv.) *pp* *go to hyos.* *pp* *go to tamtam* *T.T.* (hard for triangle) *side* *pp*

Hyos. *p* *f* *pp*

(rit.) ----- > $\text{♩} = 66$ $\text{♩} = 126$ circa

5 4 5

4 4 4

Vln. I *f* *p* *pp* *suono fermo*

Vln. II *f* *p* *pp* *suono fermo*

Vla. *f* *p* *pp* *suono fermo*

Vc. *f* *p* *pp* *suono fermo*

20

67

Picc.

Fl.

Ob.

E. Hn.

Cl.
(A)

B♭ B.Cl.

Bso.

Hr.

Timp.

Glk.

Xyl.

Hp.

T.T.

Vln. I

Vln. II

Vla.

Vc.

sf p

mf

f

p

pp

dolce

accel.

go to hyos.

ord.

71

subito!
♩ = 92

5
4

Picc.

Fl.
1°
2°

Ob.
1°
2°

E. Hn.

Cl.
(A)
1°
2°

B♭ B.Cl.

Bso.
1°
2°

C. Bn.

Glk.
2°P.

Xyl.
1°P.

T.T.
3°P.

Hyos.
3°P.

f *fff* *pp* *cantabile* *p* *mf* *f* *p* *ff* *ff* *pp* *go to tam tam* *pp* *(large, felt)* *(l.v.)*

75

Picc. $\text{♩} = 72 \text{ circa}$

Fl. $\text{♩} = 72 \text{ circa}$

Ob. $\text{♩} = 72 \text{ circa}$

E. Hn. $\text{♩} = 72 \text{ circa}$

Cl. (A) $\text{♩} = 72 \text{ circa}$

B♭ B.Cl. $\text{♩} = 72 \text{ circa}$

Bso. $\text{♩} = 72 \text{ circa}$

C. Bn. $\text{♩} = 72 \text{ circa}$

Hr. $\text{♩} = 72 \text{ circa}$

Tr. $\text{♩} = 72 \text{ circa}$

Tbo. $\text{♩} = 72 \text{ circa}$

Tuba $\text{♩} = 72 \text{ circa}$

Glk. $\text{♩} = 72 \text{ circa}$

Xyl. $\text{♩} = 72 \text{ circa}$

T.T. $\text{♩} = 72 \text{ circa}$

Vln. I $\text{♩} = 72 \text{ circa}$

Vln. II $\text{♩} = 72 \text{ circa}$

Vla. $\text{♩} = 72 \text{ circa}$

Vc. $\text{♩} = 72 \text{ circa}$

Cb. $\text{♩} = 72 \text{ circa}$

rit. $\text{♩} = 72 \text{ circa}$ *rit.*

(rit.) *molto* . ♩ = 42

H Coda: *Dying away*

3 ♩ = 63 *circa*

5

80

Picc. *pppp* *mf* *p* 0

Fl. *pppp* *mf* *p* 0

Ob. *pppp* *mf* *p* 0

E. Hn. *pp* *mf* *p* 0

Cl. (A) *pppp* *mf* *p* 0

B♭ B.C. *pp* *mf* *p* 0

B♭ B.C. *pppp* *mf* *p* 0

Hr. *mp* *ppp* *f*

Tr. *mp* *mf* *p*

Tbo. *mp* *pp* *ff* *pp*

Tuba *mp* *f*

Timp. *pp* *f* *pp* *ff*

Hp. *f* *mp* *mp*

Gong *pp* *p*

T.T. *pp* *p*

Cym. *ppp* *p*

Hyos. *mf*

Bgo. *pp*

T.ts *f*

[illegible]

24

85

Picc.

Fl.

Ob.

E. Hn.

Cl.

B♭ B.Cl.

Bso.

C. Bn.

Hr.

Tr.

Tbo.

Tuba

Timp.

Hp.

Gong

T.T.

Cym.

Bgo.

T.ts

3

4

5

4

I

Whirl the embouchure producing a continuous microtonal glissato

Down gliss. turning the embouchure

Down gliss. the embouchure

slap tongue

insert metal mute

insert metal mute

insert metal mute

go to glock.

take Hyos.

go to xyl.

same mallets

[illegible]

90

Picc. *p* *morendo*

Fl. *p* *morendo*

Ob. *p* *mf* *p* *p*

E. Hn. *p* *ppp* *ppp* *p* *p*

Cl. *p* *ppp* *ppp* *p* *p*

B♭ B.Cl. *p* *ppp* *ppp* *p* *p*

Bso. *p* *p*

C. Bn. *p* *p*

Hr. *p* *ppp* *ppp* *ppp* *p*

Tr. *pp* *p* *ppp*

Tbo. *pp* *p* *p* *ppp*

Tuba *p* *8^{va}*

Timp. *p* *(gliss.)*

Glk. *p* *(p)*

Xyl. *p* *(p)*

Hp. *mp* *p* *gliss. "sulla tavola" with the nails* *8^{va}*

Cym. *3^oP. (normal cym.)* *(l.v.)* *(l.v.)*

Hyos. *3^oP.* *p* *go to cym.* *mp*

Vln. I *p* *mf* *pizz.* *arco ord.* *suono fermo* *p* *morendo*

Vln. II *pizz.* *mp* *morbido* *mf* *arco ord.* *suono fermo* *p* *morendo*

Vla. *Un.* *pizz.* *mp* *morbido* *mf* *arco ord.* *1* *p* *morendo*

Vc. *Un.* *dolce* *p* *mf* *pizz.* *mf* *arco ord.* *1* *p* *morendo*

Cb. *p* *morendo*