

Unknown - 422

♩ = 118,000137

Percussion

Harp

Electric Guitar

Kora

Kora

Electric Bass

Bandoneon

Synth Bass

FM Synth

C min

Tape Sampler Keyboard [Strings]

Tape Sampler Keyboard [Strings]

Synth Strings

FX 3 (Crystal)

♩ = 118,000137

Viola

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4

Perc. **H**

Kora

Kora

E. Bass

Band.

S. Bass

FM C min C min

Vla.

La chia ma va no boc ca di ro sa met te va l'a



7

Perc. **H**

Kora

Kora

Band.

S. Bass

FM G 7th C min

Vla.

mo re, met te va l'amo re. La chia ma va no boc ca di ro sa met te va l'a

9

Perc.

Kora

Kora

Band.

S. Bass

FM

G 7th C min



11

Perc.

Kora

Kora

Band.

S. Bass

FM

G 7th C min



13

Perc.

Kora

Kora

Band.

S. Bass

FM

G 7th C min C. 7th F min

15

Perc.

Kora

Band.

S. Bass

FM

sce glie per 3 pro fes sio ne boc 3 ca di rosa n'e' l'u 3 non'e'l'al tro lei 3 lo fa



17

Perc.

Kora

Kora

E. Bass

Band.

S. Bass

FM

ce va per pas sio ne. Ma 3 lapas sio ne 6 spes soconda ce 6 soddi

Vla.

19

Perc.

Kora

Kora

E. Bass

FM

G 7th C min

Vla.

re te prole glie senza in da re se concu to ha ego re li



21

Perc.

Kora

Kora

E. Bass

FM

G 7th C min

Vla.

be ro op pa ha mo ne. fuco cie da ger no all tro bec ca di

23



Perc.

Kora

Kora

E. Bass

FM

G 7th C min

Vla.

sa ti adde so ra fu sta del le ca et te cui a



25



Perc.

Kora

Kora

E. Bass

Band.

S. Bass

FM

G 7th C min C 7th F min

Syn. Str.

Vla.

ve va sot trat tol'osso. Ma le co ma ri di un pa e si no non brilla

27

Perc.

Band.

S. Bass

FM

Syn. Str.

ceri i ni zia tiva le con tromi su te fi quel pun to si li mi



29

Perc.

Kora

E. Bass

Band.

S. Bass

FM

Tape Smp. Str.

Tape Smp. Str.

Syn. Str.

Vla.

ta vano all'in vetti va.

32

Perc.

Kora

Kora

E. Bass

S. Bass

FM

Tape Smp. Str.

Vla.

C min C min

Sa' ch'ea gen ted'uo n'orsi gli sen ten dosi



35

Perc.

Kora

Kora

S. Bass

FM

Vla.

G 7th C min

me Ge su'eta'm pio. Si' ch'ela gen te da'uo n'orsi gli se non puo'iu'

37 3 6 6 6 9

Perc.

Kora

Kora

S. Bass

FM

Vla.

re cat ti wə sən pio. si'na wəc chia h'ai sta taro glie sən zanai



39 6 6 6 6

Perc.

Kora

Kora

S. Bass

FM

Vla.

gli sən zapio glie si pəc se la tui ga d'eer to igu to di efa re a

41

Perc.

Kora

Kora

Band.

S. Bass

FM

G 7th C min C 7th F min

tut ti consi gli giusto. E ri vol gen do si al le cor nu te la po stro

Tape Smp. Str.

Syn. Str.

Vla.



43

Perc.

Kora

Band.

S. Bass

FM

A# 7th F min C min

le a cute: Il fur tod'a mo re sa pu ni to dis sedall'

Syn. Str.

45 11

Perc.

Kora

Kora

Band.

S. Bass

FM

Syn. Str.

Vla.

G 7th C min C min

or di ne co sti tu i to" E que da no dal cor misa rio e dis se ro



47

Perc.

Kora

Kora

S. Bass

FM

Tape Smp. Str.

Vla.

G 7th C min

sen za pa ra fra sa re. Quel laschi fo sa na top pi cli en ti piu' uicon

49

Perc.

Kora

Kora

S. Bass

FM

Vla.

ser zio a men ta ar ri vero no dat trogen ar mi con i pen

G 7th C min



51

Perc.

Kora

Kora

S. Bass

FM

Vla.

nac chi con i pen nac chi ar ri ron dat trogen ar mi con i pen

G 7th C min

53 13

Perc.

Kora

Kora

Band.

S. Bass

FM

G 7th C min C 7th F min

Tape Smp. Str.

Syn. Str.

Vla.

nac chi e con le armi. pes so gli sbir ri e ca ra bi nie al pro prio do



55

Perc.

Kora

Band.

S. Bass

FM

bA# 7th F min C min

Syn. Str.

re ven go no me non non quado sono in al ta ni for nae l'ac compa

57

Perc.

E. Gtr.

Kora

Band.

S. Bass

FM

Syn. Str.

FX 3

Vla.

G 7th C min

gna ro no pri mo tre no.



59

Perc.

E. Gtr.

S. Bass

FX 3

Vla.

61

Perc.

E. Gtr.

S. Bass

FX 3

Vla.



63

Perc.

E. Gtr.

S. Bass

FX 3

Vla.



65

Perc.

E. Gtr.

S. Bass

FX 3

Vla.

67

Perc. E. Gtr. S. Bass FX 3 Vla.

This system contains measures 67 and 68. The Percussion part features a complex rhythmic pattern with sixteenth notes and rests, marked with '6' and '3'. The Electric Guitar part has a melodic line with triplets and sixteenth notes. The S. Bass part has a steady eighth-note bass line. The FX 3 part has a melodic line with triplets. The Viola part has a sustained chord.



69

Perc. E. Gtr. S. Bass FX 3 Vla.

This system contains measures 69 and 70. The Percussion part continues with a complex rhythmic pattern, marked with '3' and '6'. The Electric Guitar part has a melodic line with triplets and sixteenth notes. The S. Bass part has a steady eighth-note bass line. The FX 3 part has a melodic line with triplets and sixteenth notes. The Viola part has a sustained chord.



71

Perc. E. Gtr. S. Bass FX 3 Vla.

This system contains measures 71 and 72. The Percussion part continues with a complex rhythmic pattern, marked with '6' and '3'. The Electric Guitar part has a melodic line with triplets and sixteenth notes. The S. Bass part has a steady eighth-note bass line. The FX 3 part has a melodic line with triplets and sixteenth notes. The Viola part has a sustained chord.

73 17

Perc.

E. Gtr.

S. Bass

Tape Smp. Str

FX 3

Vla.



75

Perc.

Kora

E. Bass

FM

Tape Smp. Str

Tape Smp. Str

FX 3

Vla.

79

Perc.

Kora

Kora

S. Bass

FM

Tape Smp. Str

Vla.

C min G 7th C min

zio ne c'e ra notut ti dal cornis sa rio al sa gresta mo al la sta



81

Perc.

Kora

Kora

S. Bass

FM

Vla.

G 7th C min

zo ne ce fa notut con occhi ressi il cappel in ma ne sa lu'

83 19

Perc.

Kora

Kora

S. Bass

FM

Vla.

re cher unpo sen zapre se, sen zapre se, sa lu

G 7th C min



85

Perc.

Kora

Kora

S. Bass

FM

Tape Smp. Str

Vla.

ta re chi perunpo co por to'la mo re nel pa e se. Ce un car

G 7th C min

87

Perc.

Kora

Kora

Band.

S. Bass

FM

Syn. Str.

C 7th F min A# 7th

tel lo gial lo con 3 u na scrit ta ne ra di 3 ce rd:



89

Perc.

Kora

Band.

S. Bass

FM

Syn. Str.

F min C min G 7th C min

di o boc ca di ro sa con te ae par te la pri ma ve ra'.Ma nano

91 21

Perc. 6

Hp. 6

Kora 6

Kora 6

S. Bass

FM G 7th C min

Tape Smp. Str. ti ziaunpo' ri gi na le non ha bi so gnodi al cugioma co mena

Vla.



93

Perc. 6

Hp. 6

Kora 6

Kora 6

S. Bass

FM G 7th C min

Vla. fic cia dal l'arcosec ca ve la ve ce diboc ca boc ca. la sta

95

Perc.

Hp.

Kora

Kora

S. Bass

FM

Vla.

zo ne suc ces si nel tapiu' gen ti quan dopar ti va chi mania

G 7th C min



97

Perc.

Hp.

Kora

Kora

S. Bass

FM

Tape Smp. Str.

Vla.

ba cio chi getta fio re chi si pre no ta per due o re. Per si sib

G 7th C min

99 23

Perc.

Kora

Kora

Band.

S. Bass

FM

Syn. Str.

par ro co che non di sprez za fra mise re una stre ma zio ne il benéf



101

Perc.

Kora

Kora

Band.

S. Bass

FM

Syn. Str.

fi me ro del la bel lez za la vuo leac can in pro ces sio ne. E con la

103

Perc.

Hp.

Kora

Kora

S. Bass

FM

Tape Smp. Str.

Vla.

Ver gi ne prima fi la boc ca di ro sa po colon ta no si por ta

G 7th C min



105

Perc.

Hp.

Kora

Kora

S. Bass

FM

Vla.

spas so ber il pa se fa more ceo l'amer pro fa no.

G 7th C min

Perc.

Kora

E. Bass

Tape Smp. Str

Tape Smp. Str

Vla.

The musical score consists of five staves. The Percussion staff (Perc.) shows a rhythmic pattern with eighth and sixteenth notes. The Kora staff features a melodic line with triplets and rests. The E. Bass staff has a bass line with a triplet and a rest. The first Tape Smp. Str staff has a complex texture with triplets and rests. The second Tape Smp. Str staff has a similar texture. The Vla. staff has a melodic line with triplets and rests.

109

Perc. Hp. E. Gtr. Kora Kora E. Bass Band. S. Bass Tape Smp. Str. Tape Smp. Str. Syn. Str. FX 3 Vla.

Detailed description: This is a page of a musical score, page 26, starting at measure 109. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), Harp (Hp.), Electric Guitar (E. Gtr.), Kora (two staves), Electric Bass (E. Bass), Band (Band.), S. Bass (S. Bass), Tape Smp. Str. (two staves), Syn. Str. (Syn. Str.), FX 3 (FX 3), and Viola (Vla.). The Percussion staff features a complex rhythmic pattern with triplet markings (3) and asterisks. The Kora and Tape Smp. Str. staves show intricate melodic lines with a sextuplet (6) and a triplet (3). The E. Bass staff has a bass line with a triplet (3). The Viola staff at the bottom has a melodic line with a sextuplet (6). The Harp, E. Gtr., Band, S. Bass, Syn. Str., and FX 3 staves are mostly empty, indicating they are silent for this section.

Percussion

The musical score for Percussion spans measures 41 to 64. It is written on two staves per system. The upper staff uses rhythmic notation, where 'x' marks indicate specific notes or rests, often grouped by brackets labeled '6' (sixteenth notes) or '3' (triplets). The lower staff features a melodic line with eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. The notation includes various articulations like accents and slurs, and some notes are marked with 'x' to indicate specific playing techniques or effects.

Percussion

66

68

70

72

74

79

82

85

88

91

V.S.

4

94

3 6 Percussion 6 6 6

97

6 6 6 3 6 6

100

6 6 6 6

102

6 6 3 3 6

104

6 6 6 6 6 3

107

3 3

Harp

Unknown - 422

♩ = 118,000137 **90**

6 6 6 3

93

6 6 6 3

96

6 3 6 6 6 3

99 **4**

6 6 6 3

105 **5**

6 6 6

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♩ = 118,000137

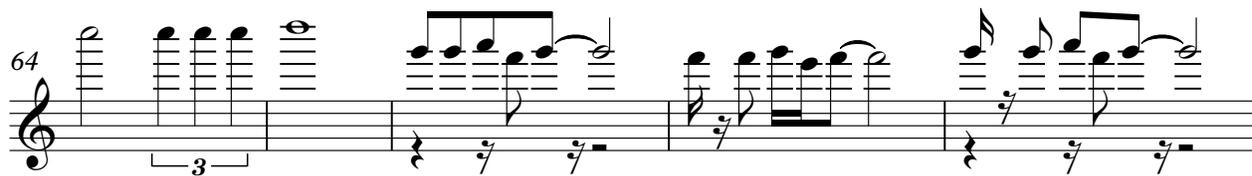
57



60



64

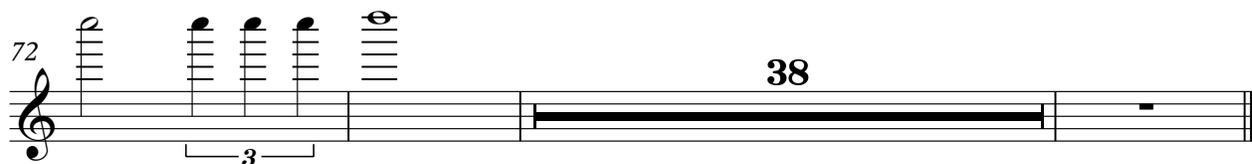


69



72

38



♩ = 118,000137

5

8

11

14

16

19

22

24

Kora

Musical score for Kora, measures 29-57. The score is written in a single system with ten staves. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various rhythmic patterns, including triplets and sixteenth-note runs. Measure numbers 29, 32, 36, 39, 42, 45, 48, 51, 54, and 57 are indicated at the beginning of their respective staves. The word 'Kora' is written above the first staff. The number '18' is written above the final staff (measure 57). The score concludes with a double bar line.

78

Musical staff 78: Treble clef, starting with a whole rest, followed by sixteenth-note runs with sixteenth rests. Brackets with '6' indicate sixteenth-note groups.

81

Musical staff 81: Treble clef, sixteenth-note runs with sixteenth rests. Brackets with '6' and '3' indicate sixteenth-note groups and triplets.

84

Musical staff 84: Treble clef, sixteenth-note runs with sixteenth rests. Brackets with '6' and '3' indicate sixteenth-note groups and triplets.

87

Musical staff 87: Treble clef, sixteenth-note runs with sixteenth rests. Brackets with '3' indicate triplet groups.

90

Musical staff 90: Treble clef, sixteenth-note runs with sixteenth rests. Brackets with '3' and '6' indicate triplet groups and sixteenth-note groups.

93

Musical staff 93: Treble clef, sixteenth-note runs with sixteenth rests. Brackets with '6' and '3' indicate sixteenth-note groups and triplet groups.

96

Musical staff 96: Treble clef, sixteenth-note runs with sixteenth rests. Brackets with '6' and '3' indicate sixteenth-note groups and triplet groups.

99

Musical staff 99: Treble clef, sixteenth-note runs with sixteenth rests. Brackets with '3' and '6' indicate triplet groups and sixteenth-note groups.

102

Musical staff 102: Treble clef, sixteenth-note runs with sixteenth rests. Brackets with '3' and '6' indicate triplet groups and sixteenth-note groups.

105

Musical staff 105: Treble clef, sixteenth-note runs with sixteenth rests. Brackets with '6' and '3' indicate sixteenth-note groups and triplet groups.

V.S.

4

108

Kora

The image shows a musical score for a Kora instrument. It consists of a single staff with a treble clef. The score is divided into six measures. Measure 108 starts with a quarter rest, followed by a quarter note chord. Measure 109 contains a quarter rest, a quarter note chord, and a sixteenth note chord. Measure 110 features a quarter rest, a quarter note chord, and a sixteenth note chord. Measure 111 has a quarter rest, a quarter note chord, and a sixteenth note chord. Measure 112 begins with a quarter rest, followed by a quarter note chord, and ends with a double bar line. The word 'Kora' is written above the staff in the second measure. The number '108' is written above the first measure. A bracket with the number '6' is placed over the sixteenth note chord in measure 109.

♩ = 118,000137

5

6 6 6 6

8

6 6 6 6 6 6

11

6 6 6 6 6 6

14

3

6 6 6 6

20

6 6 6 6 6 6

23

6 6 6 6 6 6

26

7

6 6 6 6

36

6 6 6 6 6 6

39

6 6 6 6

41

6 6

3

46

49

52

55

81

84

87

93

96

99

Kora

105 \flat

The musical notation consists of a single staff in treble clef. It begins with a key signature of one flat (B-flat). The first measure contains a sequence of 16 notes, grouped into four sets of four sixteenth notes each, with a bracket and the number '6' below each group. The notes are: B4, C5, D5, E5 (first group); F5, G5, A5, B5 (second group); C6, D6, E6, F6 (third group); G6, A6, B6, C7 (fourth group). The second measure contains a similar sequence of 16 notes, with a key signature change to two flats (B-flat and E-flat) indicated by a flat symbol above the first note (B-flat4). The notes are: B-flat4, C5, D5, E5 (first group); F5, G5, A5, B5 (second group); C6, D6, E6, F6 (third group); G6, A6, B6, C7 (fourth group). The third measure contains a whole note chord consisting of a thick black bar across the staff, with the number '5' written above it. The fourth measure contains a whole rest. The piece concludes with a double bar line.

Bandoneon

Unknown - 422

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6

10

14

18

29

44

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54

Musical notation for measures 54-57. Measure 54 features a complex chordal texture in the treble clef with a sharp sign. Measure 55 has a bass clef with a '20' marking. Measure 56 has a treble clef with a sharp sign. Measure 57 has a bass clef with a flat sign and a '20' marking.

58

29

29

Musical notation for measures 58-61. Measures 58 and 59 are marked with a large '29' and contain thick horizontal lines. Measure 60 has a treble clef with a sharp sign. Measure 61 has a bass clef with a flat sign and a '3' marking.

90

8

8

Musical notation for measures 90-93. Measure 90 has a treble clef with a '3' marking. Measures 91 and 92 are marked with a large '8' and contain thick horizontal lines. Measure 93 has a treble clef with a sharp sign and a '20' marking.

101

9

9

Musical notation for measures 101-104. Measure 101 has a treble clef with a flat sign. Measures 102 and 103 are marked with a large '9' and contain thick horizontal lines. Measure 104 has a bass clef with a flat sign.

66



69



72



75



84



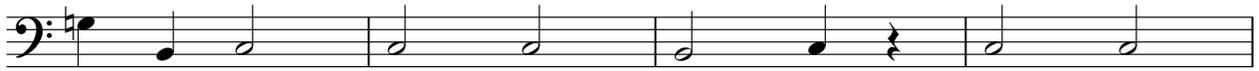
90



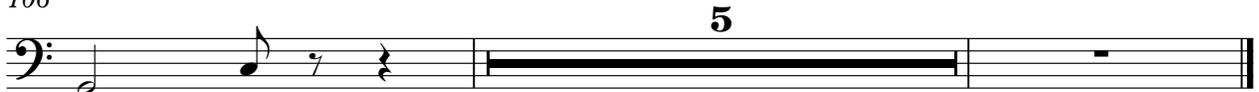
96



102



106



♩ = 118,000137

C min 4 C min C min

La chia mava nōoca dirosa meteva l'a

7 G 7th C min G 7th C min

mœ,meteva l'no re. Lachia mra nōoca dirosa meteva l'a mœ sogni cosa. Ape na

10 G 7th C min

sce sa alla stazio ne dēpa e sino d'aril lario tutti sc cose roonu nsguar do chs intrat

13 G 7th C min C 7th F min A# 7th

ta v'umissionario. C'èch'ia mo re lo fapemo ia chi selo sce glie per p'fesio ne boccadì

16 F min C min G 7th C min C min

rosa n'e' l'u n'è'al tro lei lofa ce v'èpassione. Ma l'pas sio n'èspesso odu cea sodi

19 G 7th C min G 7th C min

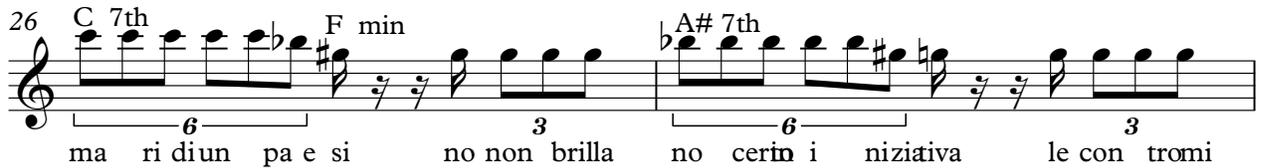
sfa re le p'rio gienz'anda ga reseil corupi t'huo reli be rooppu h'angie. E fuco

22 G 7th C min

ciè da gior no al'l'al tro boc ca di ro sa si ti addos so l'i ra fu

24 G 7th C min

ne sta del le cagnet te a cui a ve vasotrat tol'osso. Ma le co V.S.

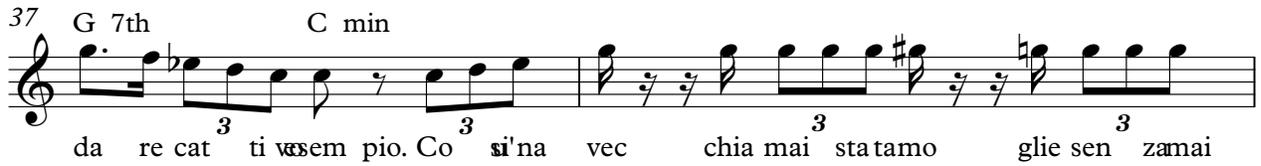
26 C 7th F min A# 7th

 ma ri di un pa e si no non brilla no cer to i niziaiva le con tromi

28 F min C min G 7th C min C min

 su re fi ni un to si limi ta va all'invetiva. Sa cheta

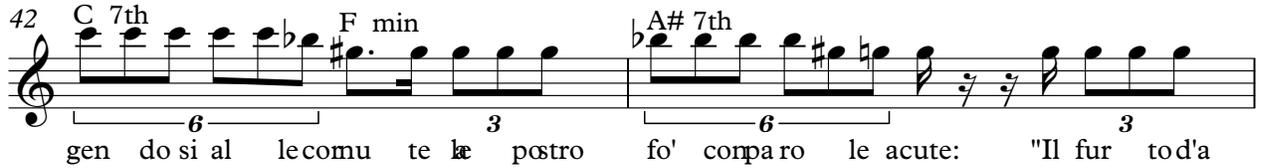
34 C min G 7th C min

 gen ta uo nio si gen ten do si co me Ge su tam pio. Sa cheta gen ta uo nio si lise no pu iu`

37 G 7th C min

 da re cat ti vsem pio. Co si'na vec chia mai sta amo glie sen zamai

39 G 7th C min G 7th C min

 fi gi sen zanglie si pre sela bri gader to gusto di da rea tut te nio si gli sto. E rivol

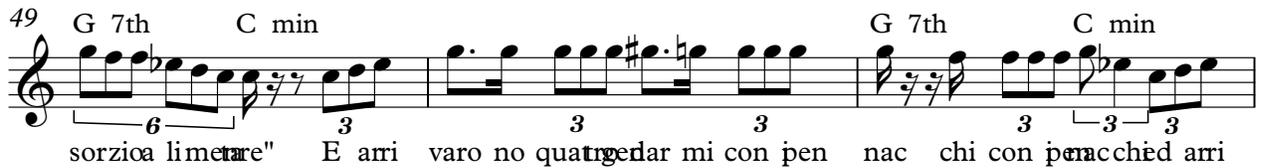
42 C 7th F min A# 7th

 gen do si al le comu te le postro fo' compa ro le acute: "Il fur tod'a

44 F min C min G 7th C min C min

 mo re sa rapuni to dis sall' or dine co stui to" Equa daro no da bonisario e dis sero

47 G 7th C min

 sen za pa ra frasa re: "Quel laschi fo sa giar op pi cien ti piu' di con

49 G 7th C min G 7th C min

 sorzioa limetare" E arri varo no quatredar mi con pen nac chi con pacched arri

52 G 7th C min

 va ronquat tredar mi con i pen nac chi e con le armi. Spes sogli

54 C 7th F min A# 7th

 sbir ri è ca ra binie al pro pri do ve re ven go nome nona on quan do

56 F min C min G 7th C min **17**

 sono in al tan for ne l'accompa gna ra ad pri mo no.

75 C min C min C min

 Al lasta zio ne c'e ran otut ti dal commis

80 G 7th C min G 7th C min

 sa ri al sa gra no al lasta zio ne ra no utti con gli ochi rossi ta pel ma no. A salu

83 G 7th C min

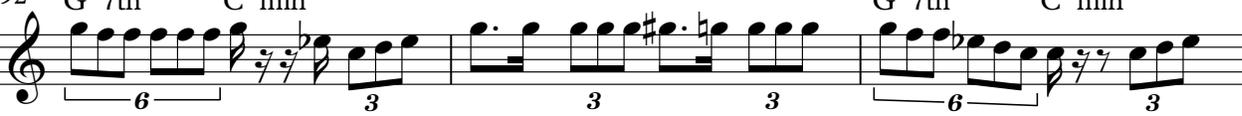
 ta re chi per ur pco sen z pre te se, sen z pre e se, a salu ta re chi per ur po co por td'a

86 G 7th C min C 7th F min A# 7th

 mo re nel pa e se. C'e un ar tel lo gial lo con una scrit ta ne ra di ca ad:

89 F min C min G 7th C min

 di o boc ca di ro sa con te se par ta pri ma ve ra". Ma na o ti zia mo' rigina le non ha bi

92 G 7th C min G 7th C min

 so gnal c'io na le co ma a frec cia dall'ar coc ca vo lave lo ced boc ca. Al lasta

95 G 7th C min

 zio ne suc ces si va mol ta piu' gen ti quan do par ti va chi man da

97 G 7th C min

 ba cio chi get ta fio re chi si pre no ta per due o re. Per si rib V.S.

99

par ro co che nondis prez za fra mi se re re ua strea zio ne il be ne

101

fi mer del la bellez za lavuo le ac can in pro ces sio ne. E con la

103

Ver gi me prima fi la boc ca di ro sa po col on ta no si por ta

105

spas so per il pa e se l'a mre sa ced'an or pro a no.

Unknown - 422
Tape Sampler Keyboard [Strings]

♩ = 118,000137

2 25 31 9 5 47 5 22 76 3 5 5 87 5 104 2 3 2 3 109 6

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Unknown - 422
Tape Sampler Keyboard [Strings]

♩ = 118,000137

29

3

Musical notation for measures 29-32. Measure 29 is a whole rest. Measure 30 contains a triplet of eighth notes: G4, A4, B4. Measure 31 contains a triplet of eighth notes: C5, B4, A4. Measure 32 contains a triplet of eighth notes: G4, F4, E4.

33

40

Musical notation for measures 33-36. Measure 33 contains a quarter note G4. Measure 34 contains a quarter note A4. Measure 35 contains a quarter note B4. Measure 36 contains a quarter note C5.

77

3

29

29

Musical notation for measures 77-80. Measure 77 contains a triplet of eighth notes: G4, A4, B4. Measure 78 contains a quarter note C5. Measure 79 contains a whole rest. Measure 80 contains a quarter note D5.

109

3

Musical notation for measures 109-112. Measure 109 contains a quarter note G4. Measure 110 contains a quarter note A4. Measure 111 contains a triplet of eighth notes: B4, C5, B4. Measure 112 contains a quarter note A4.

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Synth Strings

Unknown - 422

♩ = 118,000137

25

28

42

46

57

89

100

102

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Copyright Generalmusic S.p.a.

Viola

Unknown - 422

♩ = 118,000137

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2

46 *Viola*

49

52

60

67

74

79

82

85

91

94 *b* *b* Viola 3

97 *b* 3 4

103 *b* *b* *b* *b*

106 *b*

109